

## C.

See [Pitch nomenclature](#).

## Caamaño, Roberto

(*b* Buenos Aires, 7 July 1923; *d* Buenos Aires, 8 June 1993). Argentine pianist and composer. He studied the piano, harmony and composition at the Buenos Aires National Conservatory with Amelia Cocq de Weingand, Fritz Masbach and Athos Palma, and then embarked on a career as a pianist, appearing throughout Latin America, Europe and the USA. In 1952 he went to New York as the Argentine representative to the International Arts Program and played at a Pan American Union concert in Washington, DC. The Inter-American Music Council invited him back to Washington to give the first performance of his Piano Concerto no.1 with the National SO under Howard Mitchell as part of the first Festival of Latin American Music (April 1958). Also in 1958 he was named best Argentine instrumentalist of the year by the Association of Argentine Music Critics. He taught at the Litoral University (1949–52), the Buenos Aires Institute of Sacred Music (from 1955) and the Buenos Aires Conservatory, where he was director of advanced piano studies (from 1956). He was artistic director of the Teatro Colón (1960–63) and chief editor of *La historia del Teatro Colón, 1908–1968* (Buenos Aires, 1969). From 1966 until his death he was dean of the music faculty at the Catholic University of Argentina. A member of the National Academy of Fine Arts, he was appointed president of the Argentine Council of Music in 1969.

Caamaño's compositions are quite conventional and, without trace either of nationalism or of novel techniques, can be described as neo-classical. His numerous religious works aim at a certain sobriety, but on the other hand he has been much attracted by Spanish culture, an interest perhaps inherited from his Galician ancestors. He has received commissions from the Louisville Philharmonic Society (Magnificat), the Coolidge Foundation (Piano Quintet) and the Wagnerian Association of Buenos Aires (*Cantata para la paz*). He has won four prizes from the National Commission for Culture and three from the city of Buenos Aires.

### WORKS

(selective list)

Orch: Suite, str, 1949; Preludio, adagio y fuga, 1951; Variaciones americanas, 1953; Bandoneon Conc., 1954; Música para orquesta de cuerdas, 1957; Pf Conc., 1957; Tripartita, band, 1967; Pf Conc., 1971

Choral: Ps cxlix, solo vv, chorus, orch, 1948; Ps cxiv, 1950; Ps vi, 1951; Mag, chorus, orch, 1954; Ps xlv, 1959; Cantata para la paz, solo vv, chorus, orch, 1966; Fábulas, 1970

Chbr: 2 str qts, 1945, 1946; 5 piezas breves, str qt, 1955; Pf Qnt, 1957

Songs for 1v, pf: Baladas amarillas (F. García Lorca), 1944; 2 cantos gallegos (R. de Castro), 1945; 3 cantos de Navidad (F. Lope de Vega), 1946; Poema (C. Iturburu), Bar, pf, 1948; Benedictus, 1952; Lamento en la tumba de Manuel de Falla, 1952; 3 sonetos (F.L. Bernardez), 1953; 2 cantares galaico-portugueses del siglo XIII, 1954

Pf: 6 preludios, 1947; Variaciones gregorianas, 1953

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SUSANA SALGADO

## Cabaca

[*afoxê, afuxê, cabasa, cabaza, sekere, shekere*].

A natural or synthetic round or pear-shaped gourd covered with a network of beads and finishing in a single handle (see [illustration](#)); it is classified as a shaken idiophone: vessel rattle. In some instances there are rattling pieces inside the gourd (see [Rattle](#)). The cabaca is an important instrument in the Latin American dance band and similar rhythmic ensembles, and in the late 20th century it was increasingly being used in contemporary orchestral music. The sound is usually produced by moving the network of beads rhythmically back and forth on the bowl. The cabaca originated in West Africa, where it is known by a variety of names, including *skere* or *shekere* in Nigeria (whence the Cuban *chéqueres*) and *axatse* in Ghana.

The 'LP' cabaca consists of metal beads strung around a metal-covered handle.

JAMES BLADES/JAMES HOLLAND

## Cabaletta

(It.).

A term probably of Spanish derivation, first encountered during the second decade of the 19th century, and defined in Pietro Lichtenthal's *Dizionario* (1826): it denotes the second, usually fast movement of a double aria in an Italian opera, consisting of a melodic period of two stanzas which is repeated with decorations added by the singer after an orchestral ritornello, often accompanied by choral or solo *pertichini* and followed by a matching coda designed to stimulate applause (e.g. 'Non più mesta': *La Cenerentola*, Rossini, 1817). Only rarely does a cabaletta occur in isolation, without a preceding 'cantabile'. In early examples only the second half of the period is repeated, a procedure found as late as 'No, non udrai rimproveri' (*La traviata*, Verdi, 1853), and certain cases have a brilliant coda for the voice, as in 'Vien diletto, è in ciel la luna' (*I puritani*, Bellini, 1835). In Romantic opera, cabalettas in moderate time with no element of display become increasingly frequent, and the term thus came to designate the piece's form rather than its character. After 1860 the solo cabaletta rapidly declined, becoming virtually

extinct about 1870. As the practice of embellishment died out, it became customary in revivals of repertory works to omit the cabaletta repeat, a habit that modern scholarship tends to deplore on structural grounds. Verdi, however, sanctioned it for a late revival of his own *I masnadieri* (1847).

The term is also used to describe the final movement of a duet. Here the same formula is elaborated, the melody being sung successively by each singer and a third time, after an orchestral ritornello, by both voices in unison, harmony or more rarely in dialogue; a classic instance is 'Verranno a te sull'aure' (*Lucia di Lammermoor*, Donizetti, 1835). Where the voice-types are unequal the singers may enter in different keys or even be assigned different melodies, as in 'Ah te bade, a te stesso pon mente' (*Lucrezia Borgia*, Donizetti, 1833), before joining in the initial one. The duet cabaletta outlived its solo counterpart for more than a decade. A late instance of the form is 'Si pel ciel marmoreo giuro!' (*Otello*, Verdi, 1887).

See also [Aria](#).

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JULIAN BUDDEN

## Caballé, Montserrat

(b Barcelona, 12 April 1933). Spanish soprano. She studied for 12 years at the Barcelona Conservatory, with (among others) Eugenia Kemmeny and Napoleone Annovazzi, winning the 1954 Liceo gold medal. She joined the Basle Opera in 1956; in three years she built up an impressive repertory, including Pamina, Tosca, Aida, Marta in d'Albert's *Tiefland*, and Strauss's Arabella, Chrysothemis and Salome. In 1959 she sang her first Violetta and Tatyana, at Bremen, and the heroines of Dvořák's *Armida* and *Rusalka*. At La Scala the next year she first appeared as one of Klingsor's flowermaidens (*Parsifal*); a gradually widening international career took her to Vienna, back to Barcelona, to Lisbon and, in 1964, Mexico City (as Massenet's Manon). In 1965 she replaced Horne at short notice in a New York concert *Lucrezia Borgia*, and achieved overnight stardom. After that many Donizetti operas were mounted for her (notably *Roberto Devereux*, *Maria Stuarda*, *Parisina* and *Gemma di Vergy*). In 1965 she also made débuts at Glyndebourne (Marschallin and Mozart's Countess) and the Metropolitan (Marguerite). At La Scala she played Lucrezia Borgia, Mary Stuart, Norma and Amelia (*Ballo in maschera*) and at Covent Garden Violetta (début, 1972), Norma, Leonora (*Il trovatore*), Amelia and Aida. In 1987 she sang Saffo (Pacini) and, in 1989, Isolde, at the Liceo, Barcelona. Other roles include Spontini's Agnes, Rossini's Ermione and Madama Cortese (*Il viaggio a Reims*), which she sang at Covent Garden in 1992, the year of her final operatic appearances.

Regarded by many as Callas's successor, Caballé was for a time the leading Verdi and Donizetti soprano of the day, able to spin effortless long legato phrases and noted for her floated *pianissimo* high notes. She was an actress of refinement and dignity, but no great dramatic intensity. Her numerous recordings include Verdi's Requiem and Brahms's *German Requiem*, Strauss and Granados songs and many operatic roles, among them some (in Puccini and Strauss operas) which she sang more frequently in earlier years, and others, such as Lucia and Fiordiligi, which she never sang on stage. In the 1980s and early 90s she became a notable recitalist, especially successful in Spanish song. She married the tenor Bernabé Martí in 1964.

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ALAN BLYTH

## Caballero, Manuel Fernández [Fernández Caballero, Manuel]

(*b* Murcia, 14 March 1835; *d* Madrid, 26 Feb 1906). Spanish composer and conductor. He received tuition in piano, violin and flute from the age of five, notably from his violinist brother-in-law Julian Gil. In addition he studied with the composer José Calvo and with Indalecio Soriano Fuertes. In 1850 he entered the Madrid Conservatory, where he was a pupil of Hilarión Eslava and others, and in 1856 he obtained first prize in composition. After playing the violin in the orchestra of the Teatro Real he became conductor at the Variedades, Lope de Vega, Circo and Español theatres in succession, composing large numbers of songs, choruses and dances and, in 1854, his first zarzuelas, *La vergonzosa en palacio* (not performed until 1855) and (under the pseudonym of 'Florentino Burillo') *Tres madres para una hija*. In 1853 he had been prevented on account of his youth from taking up a position as conductor in Santiago, Cuba, which he had won in a competition, but in 1864 he went to Cuba as conductor of a zarzuela troupe, and he also organized and conducted concerts there. Returning to Madrid in 1871, he devoted himself successfully to the prolific composition of zarzuelas. A habanera from the now forgotten *La gallina ciega* (1873) was used by Pablo de Sarasate for the second of his *Spanische Tänze* (op.21 no.2), but it was *La Marsellesa* (1874), set in revolutionary Paris, that firmly established his melodic style, with the dance rhythms and lyric patterns of continental operetta intermingled with more specifically Spanish touches. In 1884 Caballero went to Lisbon and in 1885 to South America, conducting his works with great success. He was elected to the Real Academia de Bellas Artes de S Fernando in 1891, though pressure of work and failing eyesight delayed presentation of the necessary written discourse until 1902. After the composition of *El dúo de la africana* (1893) his eyesight forced him to use amanuenses Mariano Hermoso and his own son Mario, until he was operated on for cataracts in 1899 and 1902. The scores written during these blind years include two of his greatest successes, *La viejecita* (1897) and *Gigantes*

y *cabezudos* (1898). These and his other enduring successes display his rich gift of melody, rhythmic élan and good humour.

## WORKS

Zars (in order of first production; publ in Madrid in vs at about the time of production; for more detailed list see *GroveO*): *Tres madres para una hija*, 1854; *La vergonzosa en palacio*, 1855; *Mentir á tiempo*, 1856; *Cuando ahorcaron á Quevedo*, 1856; *Juan Lanás*, 1856; *La jardinera*, 1857; *El vizconde de Letorière*, 1858; *Un cocinero*, 1858; *Frasquito*, 1859; *La guerra de los sombreros*, 1859; *Una emoción*, 1859; *Un zapatero*, 1859; *El gran bandido*, 1860, collab. C. Oudrid; *Los dos primos*, 1860

*La red de flores*, 1861; *El caballo blanco*, 1861, collab. Oudrid; *Llegar y besar el santo*, 1861, collab. Oudrid; *Un embargo*, 1861; *La reina Topacio*, 1861; *El loco de la guardilla*, 1861; *Roquelaure*, 1862, collab. Oudrid and J. Rogel; *Equilibrios del amor*, 1862, collab. Oudrid; *Juegos de azár*, 1862; *La campanilla del boticario*, 1862, collab. Campos; *Los dos mellizos*, 1862; *Las suicidas*, 1862; *Aventuras de un jóven honesto*, 1862

*El hijo de Lavapiés*, 1864; *Tres para dos*, 1865; *Luz y sombre*, 1867; *El criado de mi suegro*, c1868, collab. Rogel and I. Hernández; *El primer día feliz*, 1872; *El atrevido en la corte*, 1872; *La gallina ciega*, 1873; *El sargento Bailén*, 1873; *Las hijas de Fulano*, 1874; *El velo de encaje*, 1874; *El año del diablo*, 1875, collab. M. Nieto; *Este jóven me conviene*, 1875, collab. J. Casares; *El trono de Escocia*, 1875, collab. R. Aceves; *La clave*, 1875; *Las nueve de la noche*, 1875, collab. Casares; *Entre el alcalde y el rey*, 1875, collab. P.E. Arrieta

*La Marsellesa*, 1876; *El siglo que viene*, 1876; *La jaula de locos*, 1876; *Blancas y azules*, 1876, collab. Oudrid and Casares; *Los sobrinos del capitán Grant*, 1877; *La aurora de un reinado*, 1878, collab. Casares; *El salto del pasiego*, 1878; *La banda del rey*, 1878, collab. Casares; *Las dos princesas*, 1879; *El lucero del alba*, 1879; *La jota aragonesa*, 1879; *Amor que empieza y amor que acaba*, 1879; *El cepillo de las ánimas*, 1879; *El corpus de sangre*, 1879

*Las hazañas de Hércules*, 1880; *Al polo*, 1880, collab. F. Espino; *El asesino de Arganda*, 1880, collab. Espino; *Los feos*, 1880; *Mata moros*, 1880; *El sacristán de San Justo*, 1880, collab. Nieto; *Mantos y capas*, 1881, collab. Nieto; *La niña bonita*, 1881; *De verano*, 1881, collab. Rubio; *Contaduría*, 1881; *Los bonitos*, 1881; *Las mil y una noches*, 1882, collab. Rubio; *Dar la castaña*, 1882; *El gran Tamorlán de Persia*, 1882, collab. Nieto

*Curriya*, 1883; *El capitán Centellas*, 1883, collab. A. Almagro; *Trabajo perdido*, 1884; *Para casa de los padres*, 1884; *La farsanta*, 1884, collab. Rubio; *Los bandos de Villafrita*, 1884; *El hermano Baltasar*; *Las grandes figuras*; *El guerrillero*, 1885, collab. Arrieta and R. Chapí; *La mejor receta*, 1885; *Una noche en Loreto*, 1885; *Los dioses se van*; *El oro de la reacción*; *Locos de amor*, 1886; *Ciclón XXII*, 1886; *Somatén*

*Las mujeres que matan*, 1887; *La doctora*; *El merendero del tuerto*; *La viña del Señor*; *Lorita real*; *La revolución*; *¿Vamos a ver eso?*; *El bazar H*, 1887; *Por sacar la cara*; *Lista de compañía*; *Chateau Margaux*, 1887; *Cubra libre*, 1887; *La chichlanera*; *Aguas azotados*, 1888; *La noche del 31*; *Don Manuel Ruiz*; *La riojana*, 1888; *El golpe de gracia*, 1888; *De Madrid á Siberia*; *El alcalde de Amurrio*; *Septiembre*, *Eslava y Compañía*; *El pasmo de Cecilia*; *El lavadero del Mico*; *Las manías*; *La hija de la mascota*

*Los zangolotinos*, 1889; *A Roma por todo*; *Los Isidros*; *A ti suspiramos*, 1889; *Don Jaime el Conquistador*; *A dos luces*; *Muerte, juicio, infierno y gloria*; *Buñuelos*; *Pedidos á cuenta*; *Garibaldi*; *¡Olé Sevilla!*, 1889; *España*, 1890, rev.1893; *¿A que*

no puedo casarme?; Concierto europeo; Hace falta un caballero; El día de la Asunción; La choza del diablo, 1891; Las cuatro estaciones; El fantasma de fuego, 1891; La una y la otra; Antón Perulero

Los aparecidos, 1892; La casa encantada; De Herodes á Pilatos; La revista; La venta del hambre; Los extranjeros; Triple Alianza, 1893; El dúo de la africana, 1893; La vispera de la fiesta; Un punto filipino; Los dineros del sacristán, 1894; Los africanistas, 1894; Campanero y sacristán, 1894; El cabo primero, 1895; El domador de leones; La rueda de la fortuna, 1896; Tortilla al ron, 1896; El saboyano, 1896, collab. Chalons; La expulsión de los judíos 1493, 1896; El padrino del Nene [Todo por el arte], 1896

La viejecita, 1897; San Gil de las afueras; El señor Joaquín, 1898; Aun hay patria, Veremundo, 1898; La magia negra, 1898, collab. Valverde *hijo*; El traje de luces, 1898; Gigantes y cabezudos, 1898; El testamento del siglo; La virgen del puerto, 1899; ¡Citrato, de ver será!, 1899, collab. Valverde *hijo*; Los estudiantes, 1899; El rey de los aires, 1900; La barcarole, 1900

La tribu salvaje, 1901; La diligencia, 1901; Los figurines; El trapera, 1902; El favorito del duque, 1902; La manta zamorana, 1902; La señá Justa, 1902; Mundo, demonio y carne; El Dios grande, 1903; La guerrilla del fraile; La mariposa negra; Tolete; La inclusera, 1903, collab. Valverde *hijo*; El pícaro mundo, collab. Lleó; La faena; Las bellas artes; El día de San Eugenio; El auelito; Rusia y Japón, 1905; Los huertanos, 1905; La silla de manos, 1905, collab. T. Barrera; María Luisa; La cacharrera; El lego de San Pablo, 1906

Masses, other sacred music, dances, songs

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ANDREW LAMB

## Caballone, Gaspare.

See [Gabellone, Gaspare](#).

## Caballone [Cabalone, Gabbalone, Gabellone], Michele

(*b* Naples, 1692; *d* Naples, 19 Jan 1740). Italian composer and teacher. He was the son of Vito Cesare and Antonia Ricca Caballone. He studied with Veneziano and Perugino at the Neapolitan Conservatorio di S Maria di Loreto. In 1716 he married Teresa Muscettola whose sister Antonia was married to the violinist Francesco Barbella and was the mother of the violin

virtuoso Emanuele Barbella; according to Burney, the famous violinist first learnt counterpoint from Caballone. The only one of Caballone's sons to follow him as a musician was Gaspere, who later spelt his name 'Gabellone'. Michele's life and works are sometimes confused with those of his son; in addition some sources mistakenly claim that he was the teacher of Faustina Bordoni Hasse, who in fact studied with Michelangelo Gasparini.

Caballone is not known to have held any regular teaching position, and he died in poverty. Towards the end of his life he became a novice in the confraternity of the Congregazione dei Musici in Naples, and at his death the brothers there voted to bear the expenses of his funeral and burial. These were on the scale due to a full member, presumably a mark of the professional regard in which he was held.

Between 1716 and 1717 Caballone was engaged for the Teatro dei Fiorentini, Naples, by the impresario Salvatore Toro, and during his late thirties Caballone wrote a number of comic operas for the theatre. The production of *Ammore vò speranza* there in 1729 gave rise to a notorious scandal: the two leading ladies, Rosa Albertini and Francesca Grieco, quarrelled so violently because of rivalry both on the stage and in love that Grieco had to retire with injuries, and the Viceroy of Naples felt obliged to intervene. Shortly afterwards Albertini was assassinated by a youth named Giulio Lerro. The lady had no relatives whereas those of Lerro were in high positions, and the court dismissed Lerro with only a fine. In addition to a quantity of church music Caballone wrote a manual of counterpoint that was much admired for its clarity of exposition; it achieved wide circulation in manuscript, as late as 1760 (copies in *D-Bsb*, *I-Bc*, *Fc*, *Nc*).

## WORKS

### operas

opere buffe unless otherwise stated

La Cantarina [Act 1], Naples, Fiorentini, 1728; Acts 2 and 3 by C. Roberto  
La Ciulla, o puro Chi ha freuma arriva a tutto (C. de Palma), Naples, Fiorentini, 1728

La fenta schiava, Naples, Fiorentini, 1728, *I-Rn*

*Ammore vò speranza* (Palma), Naples, Fiorentini, 1729

Adone re di Cipro (F. Vanstryp), Rome, Capranica, 28 Dec 1730

*Lì dispiette amorse*, Naples, Nuovo, aut. 1731, aria *Rc*, selection *Rsc*

Doubtful: Cecilia, Naples, Fiorentini, 1728; Adriano in Siria (os, P. Metastasio), Naples, 1740, *F-Pn*; Alessandro nell'Indie (os, Metastasio), Naples, c1740, *Pn*

### other works

2 Salve regina, *GB-Lbl*

Ky, 1737; Dixit, 1737; Laudate, 1739; 2 Salve regina, 1 dated 1724: *I-Nf*

Arias, *A-Wn*, *B-Bc*

Passion, ? misattributed from Gaspere; Miserere, 1737: *D-Bsb* [listed in Eitner]

Arias, *Dmb*, *I-Mc* [listed in Eitner]

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**B. Croce:** *I teatri di Napoli, secolo XV–XVIII* (Naples, 1891/R), i, 253–4

**U. Prota-Giurleo:** *Nicola Logroscino, 'il dio dell'opera buffa' (la vita e le opere)* (Naples, 1927), 54ff

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

## Cabaner, Ernest

(*b* Perpignan, 12 Oct 1833; *d* Paris, 3 Aug 1881). French composer. He frequented the salon of Nina de Callias, where he met and became friends with Chabrier (in 1868), Charles de Sivry and, later, Cézanne. His tastes were eclectic – his favourite composers included Wagner and Hervé – and his interest in synaesthesia led him to the concept of 'painting' with notes well before Skryabin. A sonnet dedicated to Rimbaud in answer to the latter's famous sonnet *Voyelles* (and their colours) reflects this by incorporating coloured vowels to be sung. A genuine eccentric, he made a living as an accompanist in a *café-concert*, and discovered and trained the young tenor Henri Prévost, who found instant fame in *Il trovatore* (1881).

Cabaner set lyrics by his friends Théodore de Banville, Jean Richepin and Charles Cros, and also set a number of his own poems, the most popular being *La pâté*. His music is harmonically simple, and his melodies are influenced by folksong, an interest exemplified by his excellent setting of Cros' *L'archet*; rhythmically he showed more variety and humour, for example in *Le hareng saur*. A friend of the Impressionists, he figures with Pissarro in a group portrait by Renoir and appears, thinly disguised, as a character in several novels.

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MICHAEL PAKENHAM

## Cabanilles [Cavanilles, Cabanillas, Cavanillas], Juan Bautista José [Juan Bautista Josep; Joan]

(*b* Algemesí, nr Valencia, bap. 6 Sept 1644; *d* Valencia, 29 April 1712). Spanish composer and organist. The 'José Cabanillas' formerly thought to be a different musician is now known to be identifiable with him. It may be

assumed that he was a choirboy first at Algemesi and later at Valencia Cathedral. On 15 May 1665 he was unanimously appointed second organist, though he was not yet a priest as was required by the cathedral chapter. The following month, however, he received the clerical tonsure and he was ordained on 22 September 1668. Meanwhile in about April 1666 he had become first organist and he remained in that post until his death (after 1703 he was in poor health and frequently required a substitute); from 1675 to 1677 he was also in charge of the welfare and musical education of the choirboys. His pupil José Elías left a manuscript account, now missing, indicating that Cabanilles was often invited to play in various French churches on high feast days.

The high regard in which Cabanilles's music was held by his contemporaries is indicated by its wide distribution in manuscripts. The Iberian tradition of organ music from Cabezón through Aguilera de Heredia, Correa de Arauxo and Rodrigues Coelho culminates in him: in wealth of ideas, mastery of counterpoint, command of form and the nobility of his conceptions, he was the greatest 17th-century Spanish organ master. The fact that he lived in cosmopolitan Valencia enabled him to maintain contact with international musical currents, notably with southern Italy (Mayone, Trabaci, Salvatore) and perhaps also with the Netherlands and Germany. Nevertheless, his music is typically Spanish in that it represents a development of Renaissance style rather than the characteristically Baroque style found in other countries.

Most of Cabanilles's voluminous output consists of organ music, within which *tientos* form the largest category. Despite their similarity to those of earlier composers they are more substantial contrapuntally, more cohesive in broad design and less prone to routine figurative writing. The majority of them consist of a series of imitative sections on different themes, though subtle derivation of material from the opening subject is common; toccata-like figurations and homophonic sections are also found. A common feature is the restatement of a phrase four or five times in succession, each modulating to the dominant, a procedure used by Aguilera de Heredia and Pablo Bruna among others, but more skilfully and effectively by Cabanilles. Many of the *tientos* employ the broken keyboard (*medio registro*, i.e. upper and lower parts of the organ manual registered independently) to give a solo character to one hand, which may be provided with virtuoso passage-work. Cabanilles excelled at *tientos de falsas*, relatively short monothematic works almost devoid of ornamental figuration and featuring sharp dissonances, unusual melodic intervals and affective and unexpected harmonic progressions. Three *tientos* use a plainsong hymn tune, each phrase serving as the subject of an imitative fugal section in the manner of the chorale motet. Several are called 'batalla' and represent the hubbub of a battle; a well-known one ascribed to Cabanilles (*Opera omnia*, ii, 102) is, however, actually by J.K. Kerll.

One group of works – passacalles, paseos, gallardas and *xácara* – are in the form of continuous variations over a bass pattern. Only the passacalles and two of the paseos are in the traditional triple metre – even the five gallardas are duple. Probably these works had nothing to do with dance music (as might in some cases be thought) but were intended for liturgical use. Eight recently discovered sacred choral works probably represent only a remnant of the repertory that once existed. In them Cabanilles was chiefly concerned with varied rhythmic and harmonic effects and massed choral sound resulting

from the opposition, interplay and combination of two or three choirs; the elaborate counterpoint of the tientos is missing in most cases.

## WORKS

principal sources: E-AS, Bc, Boc, E, G, J, Mn, MO, VAc

Editions: H. Anglès and J. Climent, eds.: *Musici organici Iohannis Cabanilles (1644–1712) opera omnia*, PBC, iv, viii, xiii, xvii, xxvii, xxxiv, xxxvi (1927–92) [A i–iv, vii] J.B. Cabanilles: *Obras vocales*, ed. J. Climent (Valencia, 1971) [C] *Juan Bautista Cabanilles: Música de tecla valenciana II*, ed. J. Sagasta Galdós (Valencia, 1987)

(selective list)

### sacred vocal

Mass, 6vv, bc [lacks Bs, Ag]; C

Mag, 12vv, inc.; C

Beatus vir, 12vv; C

Ah! de la región celeste, 13vv, 2 insts, bc; C

El galán que ronda las calles, 2vv, bc; C

Mi esposo asesta sus flechas, 11vv, bc; C

Mortales que amáis a un Dios inmortal, 4vv, bc; C

Son las fieras, 3vv, bc; C

### organ

2 batallas (1 by J.K. Kerll); A ii

Folías; A ii

Gaitilla; A ii

5 gallardas; A ii

4 paseos; A ii

5 passacalles; A ii

Pedazo de música; A ii

90 tientos, ed. in A i, ii, iii, iv, vii

6 tocatas; A ii

Xácara; A ii

55 versos; A vii

Addl versos for the Mag, Pange lingua, psalms etc., and other unspecified works, cited in Anglès: 'Manuscritos ...' (1962)

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Frotscher G

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BARTON HUDSON

## Cabaret.

A term loosely applied to places of entertainment like night clubs that offer a wide variety of showmanship, food and drink, and often dancing both on stage and on the floor; naturally there is a great demand for music. In this context, cabaret has also become a descriptive term for a show designed to promote the talents of a single well-known performer, usually a singer. Renowned for this style of show are such diverse performers as Frank Sinatra and Noël Coward, while Las Vegas – in which both regularly appeared – is identified in particular with the form. Indeed, a solo cabaret act is considered an essential part of the personal repertory of many performers, particularly those from musical theatre. American singer-pianists such as Bobby Short and Blossom Dearie are primarily noted for their solo work in this format.

In the strictest sense, cabaret is a form of artistic and social activity of a kind that flourished for about half a century between the opening on 18 November 1881 of the famous 'Chat Noir' in Paris, and the political crises in Europe in the 1930s that put an end to the freedom of thought, experiment and expression that characterizes cabaret in its most vigorous form. The extensive account of the history of cabaret in *La grande encyclopédie* (1889) emphasizes, in unambiguous terms, the traditional association of the cabaret with vice and illegal activities of all kinds throughout the centuries. By the end of the 18th century there were several establishments, frequented by men of letters, that have a place in literary history. The cabaret of the 18th century was a musical affair in the sense that street musicians made the rounds of the establishments, with a repertory made up of songs in praise of wine and debauchery. There are parallels with the coffee-house and catch-club traditions in England, particularly as regards the *café-chantant* and [Café-](#)

**concert.** Of the café, *La grande encyclopédie* says: 'it had something of a salon originally, in those days when one did not smoke in a café'; it reports that the beer-hall made its appearance during the Empire and that one of them, 'La Brasserie de Martyrs', merited mention in literary history side by side with the 'Chat Noir'. The modern cabaret of 1881 inherited the literary clientèle of its predecessors.

The founders of the 'Chat Noir' intended cabaret to be a place where painters, poets, composers and performing musicians could not only meet each other but confront the public, the bourgeoisie; an element of provocative artistic statement was the essence of cabaret during its heyday. In the 1880s the opportunity of meeting famous artists of the day in the relaxed, intimate atmosphere of cabaret was irresistible to contemporary society, and the artists themselves understood cabaret in those terms. The 'Chat Noir' was imitated by hundreds of other enterprises of a similar kind, catering for variations on the same theme: they toured the provinces and went beyond the borders of France, especially to French-speaking regions, including north Africa, but also visited other countries, and the German cabaret movement probably owed its birth to such visits.

When the famous diseuse Yvette Guilbert (1865–1944) undertook a concert tour through Germany in 1902 it was not so much French wit and humour that moved her German colleagues in the world of amusement but the realization that there was a desperate need for an entertainment form that pandered neither to the philistine taste in concert song nor to the inanities of tingel-tangel airs and music. German artists wanted to ennoble both. Julius Bierbaum, in his preface to *Deutsche Chansons* ('Brettlieder'; 1900), explained the serious purpose that inspired German cabaret. But he was also in earnest when he said: 'We want to write poetry that is not merely read between the four walls of a lonely room but can be sung by a public ready for lusty entertainment'. There always was an aspiration towards high standards as understood by the artists who supported the cabaret idea. There was also the element of laughter. The cabaret relied on the intimacy of the locale, the economy of a small, often ad hoc, musical ensemble, and the directness and warmth of contact between floor and platform. Artists read their own poetry and composers performed their own music; at least, that was the idea.

The leading German cabaret, the 'Überbrettli' (founded in Berlin by Ernst von Wolzogen in 1901), sparked off many other smaller ventures, in Berlin especially, that preserved the intimate atmosphere. Furthermore, cabaret in Germany developed satire of other literature. In Munich 'the coincidence of creative talent with the native experience of carnival produced one of the most fertile and interesting European cabarets' (Appignanesi). The style that evolved from such conditions was that of the diseuse. It relied equally on the word and the simple ballad-like tune, and on the significant movement of limb or body and facial expression. Yvette Guilbert developed this to a fine art. It involved Sprechgesang, but not in the sense that Schoenberg conceived of it in *Pierrot lunaire*; there the singer was never to derive the character of his rendering of the music from the mood of the words, but for Guilbert the exact opposite was true.

Guilbert was by common consent the greatest of diseuses; her consummate art, which combined oral and visual presentation, had a lasting influence over

her many successors, including Marie Dubas, Marianne Oswald and Agnes Capri. Musically a genre emerged that was sentimental and at the same time satirical. It found perhaps its most successful and typical representative in Kurt Weill. Although he never composed any music specifically for cabaret, singers took the arias from his operas (especially *Die Dreigroschenoper* and *Happy End*) for their repertoires. In Berlin in the 1920s, at such cabarets as 'Schall und Rauch' and the 'Wilderbühne', the composers Friedrich Hollaender, Mischa Spoliansky and Rudolf Nelson mixed political, sentimental and comic themes. The literature on cabaret names many other active composers and performing musicians: Hannes Rauch (originally Hans Richard Weinhöppel); Elsa Laura Seemann, who accompanied herself on the lute (this was more characteristic of France than of Germany – Ewers, who was in the centre of the German cabaret movement, complained that at the 'Überbrettli' cabaret not a single composer could sing his own songs, unlike their French counterparts, Legay, Delmet, Fragerolles etc.); Adolphe Stanislas; Clement Georges, famous for his so-called Parisian *Bluettes*; Lehner; and Bogumil Zepler. The ideal remained the *componiste-chansonnier*, but the cabaret also produced famous conductors. There was Frau Käte Hyan, who accompanied her husband, composed the songs that he sang, and was herself known for her beautiful voice which she used in her own compositions, accompanying them on the lute. The repertoire was not only sentimental and satirical at the same time; it also included folksy elements – there were Spanish items performed with castanets, Italian music, the characteristic songs of Berlin and parodies of black American song.

Cabaret provided an atmosphere in which innovation could flourish and the opportunity for it to do so; it is not surprising that avant-garde experimentation often dominated the performances. Much that went on was improvised. The role of the *conférencier*, or master of ceremonies, especially demanded presence of mind. Many composers of considerable fame joined in. Debussy once conducted a chorus, and Milhaud, Satie, Jean Wiener and Schoenberg played active roles. Satie is credited with having composed more than 50 pieces when he was pianist at the 'Chat Noir' and at the 'Auberge du Clou'. Schoenberg conducted the orchestra at the 'Überbrettli' and composed seven *Brettlieder* (not published until 1975).

After World War I the Parisian cabaret reached a new peak, with many American jazz musicians arriving and influencing the local style as well as taking on a more European texture to their music. Clubs that featured the dance-orientated songs included 'Le grand duc', 'L'oasis', 'Chez Joséphine' (where Josephine Baker was the *commère*) and 'Le boeuf sur le toit', with resident pianists Jean Wiener and Clément Doucet, while such venues as 'Les deux anes', 'La lune rousse' and 'La pie qui chante' had a more literary repertoire. The most influential French songwriter of the 1930s and 40s, Charles Trenet, began his career in partnership with the Swiss composer and pianist Johnny Hess at the Montparnasse cabaret, 'College Inn'. During the occupation, the most celebrated cabaret was 'La vie parisienne', run by the singer Suzy Solidor; the clientèle was dominated by German officers and high-ranking officials, but Solidor later claimed that the club had been a cover for the Résistance. In the late 1940s there was an explosion of activity in tiny clubs in Paris, the songs of Joseph Kosma, Leo Ferré, Jacques Brel, Barbara and many others giving France a new and distinctive popular song, with the chanteuse Juliette Greco as its leading interpreter.

There is no distinctive musical form that can be called 'cabaret': all the composers who have worked in cabaret have drawn on existing folksong, popular song or operatic parodies for their inspiration. Traditions have evolved, so that in particular the slow waltz as used by Satie (*Je te veux, Tendrement*) is recognized as a cabaret style, so is a dramatic tango such as the one composed by Lehár for the cabaret scene in his last stage work, *Giuditta* (1933). (Several operas of the mid-20th century have cabaret scenes in them, for instance in Korngold's *Die Kathrin*, 1937.)

Besides Paris and Berlin, always the two most important centres of cabaret, and Munich, Vienna had an active cabaret life during the 1920s and 30s. Cabaret found its way to English-speaking countries in a somewhat diluted form, not only in restaurants and night clubs but also in the theatrical 'intimate revue'. After World War II the influence of pre-war cabaret on American singers such as Tom Lehrer and composers such as Bart Howard and Alec Wilder is unmistakable. The British wave of satire of the 1960s (at the Establishment Club and on television) led to the foundation of the strongest cabaret tradition in England – the wave of 'alternative' comedy. Although most of this was without music, groups such as Fascinating Aida, Kit and the Widow and the composer Richard Vranich, who was the regular accompanist for the Comedy Store Players, forged a new style, drawing on pop music and calypso. The composer Martyn Jacques and his trio the Tiger Lillies pursued a more anarchic style, using themes from central European folksong in the 'junk opera' *Shockheaded Peter*.

Appignanesi's masterly book pursues the story of the cabaret up to its final dissolution; her bibliography shows the dearth of information on this fascinating and crucial European institution, but for anyone in search of an eye-witness story from a person who was himself an actor in the cabaret in the early days, Ewers's book (1904) conveys the very feel of this exciting venture.

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## **Cabbilai.**

See [Cabilliau](#).

## **Cabdueill, Pons de.**

See [Pons de Capdoill](#).

## **Cabel [née Dreulette], Marie(- Josèphe)**

(*b* Liège, 31 Jan 1827; *d* Maisons-Laffitte, 23 May 1885). Belgian soprano. She studied in Liège with Bouillon and in Brussels with Ferdinand Cabel and with L.J. Cabel, whom she married in 1847. She continued her studies at the Paris Conservatoire (1848–9) and made her début at the Opéra-Comique (1849) in Halévy's *Val d'Andorre*, but failing to stir the Parisian critics or public, she accepted a three-year engagement in Brussels (1850). In 1853, after great successes in Brussels, Lyons and Strasbourg, she appeared in Paris at the Théâtre-Lyrique as Toinon in Adam's *Le bijou perdu*. She repeated the role with the company the next year in London, where she was also acclaimed as Marie in *La fille du régiment*, among other roles. In 1856 she returned to the Opéra-Comique in Auber's *Manon Lescaut*; she also created there the title role in Meyerbeer's *Dinorah* (1859) and Philine in Thomas' *Mignon* (1866). With her supple, silvery voice she became one of the leading sopranos of her day, and the bravura parts written for her by Auber, Meyerbeer, and Thomas attest to the virtuosity which secured her international fame. She sang in London in 1871 and 1872 and in the French provinces until 1877.

ALEXIS CHITTY/HAROLD ROSENTHAL

## **Cabeliau [Cabeliamo, Peter].**

See [Cabilliau](#).

## **Cabellone, Gaspare.**

See [Gabellone, Gaspare](#).

## **Cabezón [Cabreçon].**

Spanish family of musicians.

- (1) Antonio de Cabezón
- (2) Juan de Cabezón
- (3) Agustín de Cabezón
- (4) Hernando de Cabezón

## Cabezón

**(1) Antonio de Cabezón**

(b Castrillo de Matajudíos, nr Burgos, c1510; d Madrid, 26 March 1566). Composer and organist. Blind from childhood, he was probably educated at Palencia Cathedral under the care of the organist García de Baeza. In 1526 he entered the service of Queen Isabella and on 12 February 1538 he was appointed *músico de la cámara* to Charles V. On Isabella's death in 1539 he was entrusted with the musical education of Prince Felipe and his sisters. Between 1548 and 1551 he accompanied Felipe on his travels to Milan, Naples, Germany and the Netherlands, and between July 1554 and August 1555 to London on the occasion of Felipe's marriage to Mary Tudor. Cabezón married Luisa Nuñez de Mocos of Avila and they had five children. In his will, dated 14 October 1564, Cabezón described himself as 'músico de cámara del rey don Felipe nuestro señor'.

Cabezón is ranked among the foremost keyboard performers and composers of his time. His music is rooted in the instrumental tradition of Spain and was composed for keyboard, plucked string instruments and ensembles (*curiosos ministriles*, 'skilful minstrels') that probably included string as well as wind players. Some of Cabezón's compositions appeared in Venegas de Henestrosa's *Libro de cifra nueva* (Alcalá de Henares, 1557). However, the greater part of his works were printed posthumously by his son (4) Hernando de Cabezón in *Obras de música para tecla, arpa y vihuela* (Madrid, 1578; ed. in MME, xxvii–xxix, 1966). Together, these two volumes transmit some 275 works (*migajas*, 'scraps' or 'crumbs') by Cabezón. (His collected works are edited by C. Jacobs, Brooklyn, NY, 1967–86.)

His compositions fall into four distinct groups and contribute to all the principal musical genres of the period. They include: (i) functional liturgical works including hymns, Kyrie verses, psalm settings, *Magnificat* settings and *fabordones*; (ii) free works (*tientos*); (iii) intabulations (*canciones glosadas y motetes*); and (iv) variations (*discantes*). In general the compositions display a variety of styles, influenced by variation techniques, by the *glosa* or diminution. In the hymns and Kyrie verses, the cantus firmus is the principal structural framework, sometimes abandoned in favour of imitative polyphony. The *fabordones* comprise variations, organized according to mode, following a homophonic exposition (*llano*). Cabezón's *tientos* form a significant contribution to the development of instrumental music between 1535 and 1540. In these works, the improvisatory style characteristic of the free works written at the beginning of the century is no longer seen; Cabezón used his knowledge of imitative counterpoint and an unusual sense of formal organization to create masterpieces with strong internal coherence. The *tientos* are linked thematically to plainchant formulas, in keeping with the form's liturgical function. The intabulations are ordered according to polyphonic density, progressing from works with four parts to works with six. They are based on sacred and secular models by composers such as Josquin and Lassus, and are exuberant witnesses to a practice recommended by theorists such as Bermudo, who demanded that all instrumentalists study Franco-Flemish musical models. Finally the variations, called *discantes*, *diferencias* or sometimes *glosas*, form a high point in the

history of the genre. His models include popular Spanish songs, such as *El canto llano del caballero*, dance forms and melodic-harmonic frameworks (as in the melody *Guárdame las vacas*, paired with a romanesca bass pattern). A wide range of variation techniques are seen, including migrating cantus firmus themes altered beyond recognition, and profuse ornamentation. During his journeys with the royal chapel Cabezón must have influenced musicians throughout Europe, in particular in England where composers such as Tallis and Byrd took up the art of variation.

A vocal work by Cabezón, *Invocación a la letanía*, is transmitted in the Cancionero de la Casa de Medinaceli (*E-Mmc* 13230; ed. in *MME*, viii, 1949). It also appears, under the title *letanías*, in an inventory of music from Cuenca Cathedral in 1611 together with ‘una misa de Cabeçon’.

Cabezón

## (2) Juan de Cabezón

(*b* Castrillo de Matajudíos, nr Burgos, 1510–19; *d* Madrid, 18 May 1566). Organist and composer, brother of (1) Antonio de Cabezón. On 12 July 1546 he was elected organist of Sigüenza Cathedral. However, he gave up this post on 19 July because on 15 July he was appointed *músico* in the royal chapel of Prince Felipe. Together with his brother he accompanied Felipe on his European travels. A composition by him, *Pues a mi desconsolado*, is included in the collected *Obras* published by his nephew (4) Hernando de Cabezón.

Cabezón

## (3) Agustín de Cabezón

(*d* before 1564). Chorister, son of (1) Antonio de Cabezón. He was a *cantor* in the royal chapel and accompanied Prince Felipe on his journeys abroad.

Cabezón

## (4) Hernando de Cabezón

(*b* Madrid, bap. 7 Sept 1541; *d* Valladolid, 1 Oct 1602). Organist and composer, son of (1) Antonio de Cabezón. From January to December 1559 he was substitute organist at the royal chapel. He was appointed organist at Sigüenza Cathedral on 15 November 1563, a position he held until 15 July 1566. In 1566 he succeeded his father as organist to the king. He accompanied the court on its numerous trips and stayed in Portugal in 1580–81. The *Obras*, published in 1578, contain five compositions by him. In his will, dated 1598, he indicated that he was leaving two books of music in tablature (‘dos libros de música puestos en cifra’), containing music by his father and himself.

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## Cabilliau [Cabilau, Cabbilai, Cabeliau, Cabeliamo].

This South Netherlandish name appears in various 16th-century sources and refers to one of three or more musicians: Georges Cabillau (*b* Oudenaarde), Peter Cabeliamo, or Joachim de Tollenaere, called Cabillau (*b* c1518). Joachim de Tollenaere was a choirboy in the chapel of Charles V in 1528 and subsequently a chorister and adult singer in the chapel of Margaret of Austria, Regent of the Low Countries.

Printed works ascribed to 'Cabilliau' (or a variant of the name) include three chansons (RISM 1552<sup>11</sup>, 1552<sup>15</sup>, 1556<sup>19</sup>) and a five-part motet (1554<sup>9</sup>). A four-voice chanson, *En espérant de parvenir*, is in *F-CA* (ed. in Coussemaker).

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LAVERN J. WAGNER

## Cabinet organ

(Fr. *cabinet d'orgue*).

A term applied to various types of [Reed organ](#), also a brand of self-playing reed organ (see [Organette](#)). See also [Chamber organ](#).

## Cabo, Francisco Javier

(*b* Náquera, Valencia, 24 May 1768; *d* Náquera, 21 Dec 1832). Spanish organist and composer. As a boy he was a chorister at Valencia Cathedral, and he later became organist in the parish of S Catalina in the same city. For three months in 1790 he was second organist at Valencia Cathedral before being appointed principal organist of the cathedral at Orihuela. In 1793 he unsuccessfully sought the position of *maestro de capilla* at Valencia Cathedral and in 1796 at Granada Cathedral. That year he was appointed assistant organist to Rafael Anglés at Valencia Cathedral, and soon became second organist. In 1816 he was made principal organist, a post he held until his death, and from 1830 also *maestro de capilla*.

Cabo enjoyed a high reputation, which lasted until Pedrell's time and even later. His works, of which nearly 100 survive, achieved considerable circulation (sources: *E-MA*, *ORI*, *PAL*, *SC*, *SEG*, *VAc*; some ed. J. Climent in *Versos, pasos y sonatas*, Madrid, 1990). Their reputation is not without foundation, although they suffer from a certain pomposity.

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JOSÉ LÓPEZ-CALO

## Cabus, Peter

(*b* Mechelen, 27 July 1923). Belgian composer. He began his musical studies at the Mechelen Conservatory with Godfried Devreese (1933), studied the organ with Peeters and the piano and counterpoint with de Jong at the Lemmensinstitute in Mechelen. He completed his musical education at the Brussels Conservatory (1946), where he obtained first prize in the piano (with Charles Scharrès) and chamber music and fugue (both with Absil). Later he took composition classes with Absil and Léon Jongen. He started his musical career as a solo performer, chamber musician and conductor. Besides holding several teaching positions he taught the piano at the Mechelen Conservatory (1946–59), becoming its director from 1959 to 1988, when he retired. He taught harmony, counterpoint and composition at the Brussels Conservatory (1968–88) and harmony, counterpoint and fugue at the Chapelle Musicale Reine Elisabeth (1980–89). In 1983 he became a member of the Belgian Royal Academy of Science, Letters and Fine Arts.

His first important work was the *Orkestvariaties*, which was first performed in 1938 by the Mechelen Conservatory Orchestra conducted by Godfried Devreese. Since then he has produced an abundant output in which

orchestral music predominates. He has cultivated an eclectic kind of neo-classicism with frequent use of 12-note and serial techniques and easily discernible structures and themes, without completely abandoning tonality.

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(selective list)

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DIANA VON VOLBORTH-DANYS

## Caça

(Sp.).

A three-voice canon. See [Chace](#).

## Caccavella

(It.).

See [Friction drum](#). See also [Drum](#), §I, 4.

## Caccia.

Poetic and musical genre, in use in Italy during the 14th and 15th centuries.

### 1. Form.

The earliest reference to the caccia in theoretical writings is found in an early 14th-century Venetian treatise (see [Debenedetti](#), 1906–7, 1922). In this a

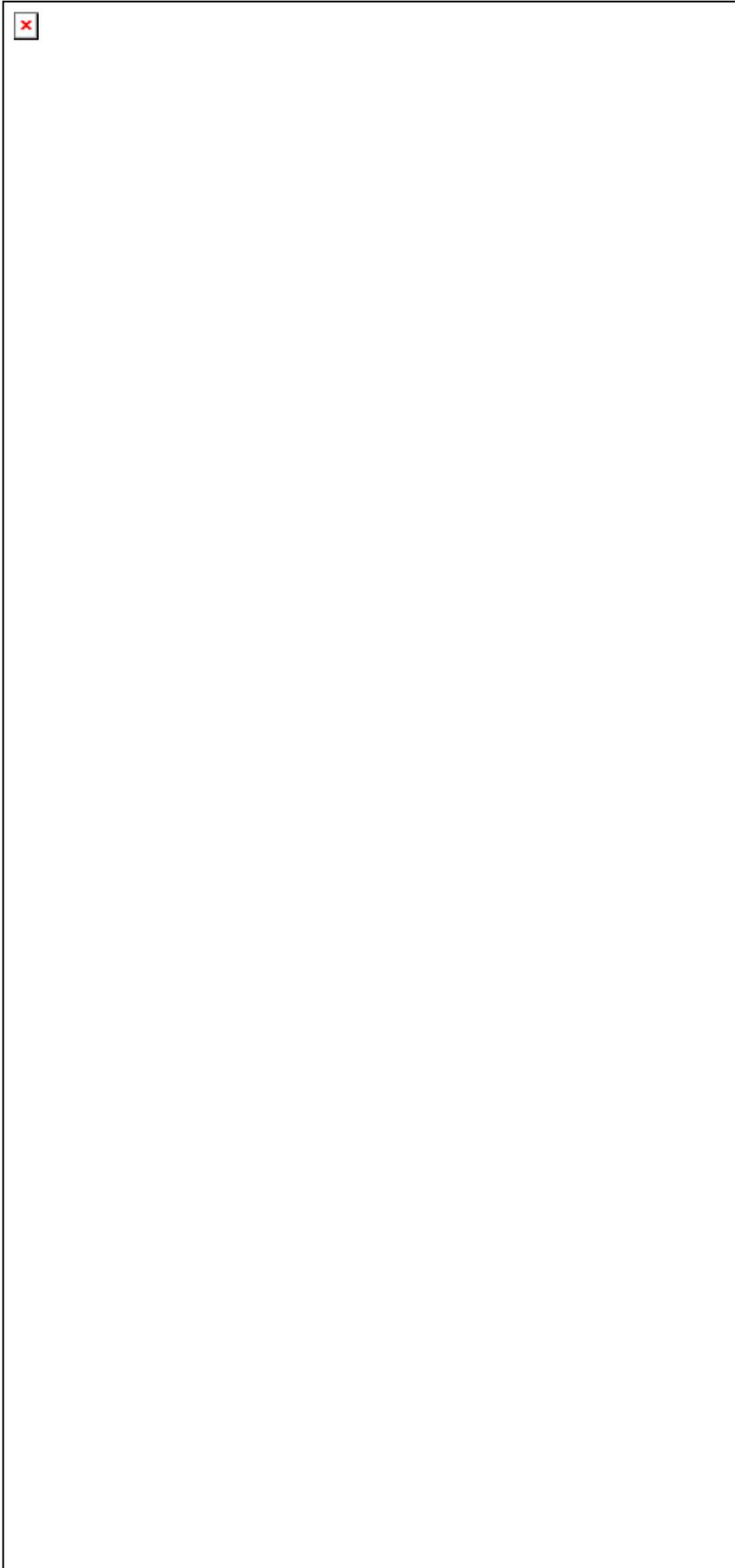
genre called *cacie sive incalci* is discussed, whose text consists entirely of five- or seven-syllable lines, and which can be performed by several (up to five) singers in the manner of a voice-exchange canon (see [Voice-exchange](#)). Although there were indeed attempts to increase the number of canonic voices beyond the normal two in certain cacce (see Toguchi, 1970), there is no evidence of voice-exchange (whose structural principle is common in the *rondellus*) among Trecento cacce. It appears from this that the *cacie sive incalci* belonged to a type no longer used at the time when the caccia was fully developed.

Both literary and musical elements contribute to the definition of a caccia. Textually, Italian cacce are often descriptive pieces in dialogue, sometimes involving hunting scenes. They may be linked with the pastime of hunting cultivated by the nobility at that time, as literature and paintings also show. The hunting scenes are often replaced by allegorical amatory texts or by market or fishing scenes. 11 of the 25 surviving texts are in the form of a madrigal and one is in that of a ballata: their texts consist of eleven- or seven-syllable lines of verse. When not in the form of a madrigal the texts consist of a random number of syllables, as is also the case in the contemporary genres of the frottola and *motto confetto* (but see Brasolin, 1975). As in the madrigal, a ritornello may occur as the final section. A work by Gherardello da Firenze (see illustration) will serve as an example of a caccia text with a two-line ritornello (text from *F-Pn* it.568, ff. 25v-26):

Tosto che ll'alba del bel giorno appare  
isveglia gli cacciator: – Su su su su ch'egli è 'l tenpo.  
Alletta gli can: – Te te te te, Viola.  
– Te, primerante. –  
Sus'alto al monte con buon cani a mano  
e gli brachett' al piano.  
E nella piaggia ad ordine ciascuno. –  
– lo vegio sentir uno  
de' nostri miglior brachi: star avisato! –  
– Bussate d'ogni lato  
ciascun le machie, che Quagliana suona. –  
– Ayo, ayo, a tte le cerbia vene. –  
– Carbon la prese, in bocca la tene. –  
Del monte que' che v'era su gridava:  
– All'altra, all'altra! – suo corno sonava.

Among the authors renowned for their caccia texts were [Niccolò Soldanieri](#) and [Franco Sacchetti](#) (and also Giannozzo Sacchetti).

Musically the caccia, in the strict sense of the word, may be defined as a texted canon for upper voices to which is added an untexted tenor. Its development presumably ran parallel to that of the madrigal in that the canon between the upper voices provides the essential framework, while the untexted tenor part is an accessory. However, a small number of cacce were constructed around the relationship of each of the canonic voices to the tenor. Stylistic links with the madrigal are evident in the alternating melismatic and parlando phrases (see [Madrigal](#), §1, ex.1), in the hoquet-like passages and in the frequently encountered ritornello, itself usually canonic. [Ex.1](#) shows two sections from the above-mentioned caccia by Gherardello.



18 of the 26 cacce have a canon between the upper voices with an untexted tenor part. Four of these should be designated as canonic madrigals because of their textual structure (one has a text which can be traced back to a

trouvère song). Four further cacce are texted in all three parts. One of these is constructed as a three-voice canon in the manner of the French chace (Lorenzo da Firenze's *A poste messe*); two others of these three-voice pieces are canonic madrigals (one of them, Landini's *Dè, dimmi tu*, having its two lower voices in canon). Three more pieces are two-voice canonic madrigals. Andreas de Florentia's *Dal traditor* shows the ballata adopting the technique of the caccia. In addition, two madrigals by Ciconia survive which can be designated as cacce only because of their textual content (*Caçando un giorno* and *I cani sono fuora*).

## 2. History.

The earliest known caccia, *Or qua compagni*, perhaps by Magister Piero, is found in the northern Italian manuscript *I-Rvat* 215. As well as by Piero, the caccia was especially cultivated by Giovanni da Cascia and Jacopo da Bologna in Milan and Verona between 1340 and 1360. Cacce from the following composers are transmitted in Florentine manuscripts: Gherardello da Firenze, Donato da Cascia, Lorenzo da Firenze, Vincenzo da Rimini, Niccolò da Perugia, Landini and Zacharias (whose multi-textual caccia *Cacciando per gustar* shows linguistic traits suggesting a provenance in central-southern Italy). The canonic Trecento caccia seems to have disappeared shortly after 1400. Yet in non-canonic form it survived into the 15th and early 16th centuries in the shape of the strambotti and even the *canti carnascialeschi* (see Ghisi, 1942). Until now the only evidence of the dissemination of the 14th-century caccia outside its country of origin is to be found in the *Salve mater Jesu Christi* contrafactum of *Cacciando per gustar* in the southern German manuscript *F-Sm* 222 and in mention of the *katschetum*, presumably referring to caccia, in the mensural manuscript *PL-WRu* I 4° 466 (ed. J. Wolf, *AMw*, i, 336).

See also [Chace](#).

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# Caccini.

Italian family of musicians.

(1) Giulio Romolo Caccini [Giulio Romano]

(2) Francesca Caccini [Francesca Signorini; Francesca Signorini-Malaspina; Francesca Raffaelli; 'La Cecchina']

(3) Settimia Caccini

TIM CARTER (1, §1, work-list, bibliography), H. WILEY HITCHCOCK (1,§2),  
SUZANNE G. CUSICK (2), SUSAN PARISI (3)

Caccini

## (1) Giulio Romolo Caccini [Giulio Romano]

(b Rome, 8 Oct 1551; d Florence, bur. 10 Dec 1618). Italian composer, singer, singing teacher and instrumentalist. He is especially important for *Le nuove musiche*, an epoch-making volume of solo songs with basso continuo, and for his essay prefacing it.

1. Life.

2. Works.

Giulio Romano

WORKS

BIBLIOGRAPHY

Caccini: (1) Giulio Romolo Caccini

### 1. Life.

He was one of three sons of Michelangelo Caccini, a carpenter from Montopoli, near Pisa: his elder brother, Orazio, was a musician in Rome, and his younger brother, Giovanni, a sculptor in Florence. From mid-October 1564 Caccini was a treble singer in the Cappella Giulia in Rome, studying with its *maestro di cappella* Giovanni Animuccia. He was then recruited by the Florentine ambassador, Averardo Serristori, to perform in the festivities for the wedding of Prince Francesco de' Medici and Johanna of Austria in Florence in December 1565; he took the part of Psyche in the fifth *intermedio* of Francesco d'Ambra's *La cofanaria*, singing the lament 'Fuggi, speme mia' by Alessandro Striggio (i). By 29 April 1566 Caccini was lodging in Florence with a court musician, Simone Ponte, and he studied with the famed virtuoso Scipione delle Palle, from whom, he claimed, he learnt 'the noble manner of singing'. From June 1568 at the latest he was receiving a living allowance from the court, and also occasional payments for clothing; by 1 May 1573 he was renting a house on the Via Chiara in Florence. His unsavoury role as informer led to the murder of Eleonora di Garzia da Toledo in July 1576 by her husband, Pietro de' Medici, on the grounds of her infidelity with Bernardo Antinori. Caccini became a member of the Compagnia dell'Arcangelo Raffaello in 1575–6 and sang at its meetings on numerous occasions thereafter; by then he was also training younger singers for court service. In 1579 he performed on a 'carro della Notte' during the tournament celebrating the wedding of Duke Francesco I and Bianca Capello, and he had also entered the list of court musicians with a monthly salary of 13 scudi (soon raised to 16).

Caccini attracted the patronage of Giovanni de' Bardi, who addressed to him a 'Discourse ... on ancient music and singing well' in 1578–9 and from whose Camerata Caccini later claimed to have learnt more than from 30 years of counterpoint. Bardi and his associates, Girolamo Mei and Vincenzo Galilei, inspired Caccini's development of new styles of solo song in Florence. With Bardi, Caccini visited Ferrara in February 1583, hearing the famous *concerto di donne* and impressing Duke Alfonso II d'Este with his singing; he learnt enough of Ferrarese practice for Alessandro Striggio (i) to be confident enough to send from Ferrara madrigals in the Ferrarese style for which Caccini, in Florence, could improvise an accompaniment for lute or harpsichord. In 1584 Caccini married the singer Lucia di Filippo Gagnolanti (d. 1593), by whom he had two daughters, (2) Francesca and (3) Settimia, who also became singer-composers: the story that Caccini's betrothed was thus rewarded for having been the unfortunate woman used by the Florentines to test the sexual potency of Duke Vincenzo Gonzaga of Mantua prior to his marriage to Eleonora de' Medici in the same year is almost certainly untrue. In 1586 Caccini sang in a machine in the church of S Spirito for the wedding of Virginia de' Medici and Cesare d'Este: he and his colleagues, playing angels, were to perform the motet *O benedetto giorno* as they descended from the cupola, but the others dried up out of terror and Caccini was left to sing alone, earning himself the nickname 'Benedetto giorno'. He also wrote a solo song, *lo che dal ciel farei cader la luna*, sung by his wife in the fourth *intermedio* for the festivities celebrating the marriage of Grand Duke Ferdinando I de' Medici and Christine of Lorraine in June 1589.

Grand Duke Ferdinando's succession created difficulties for those artists and other figures favoured by his elder brother, Grand Duke Francesco: Lucia was dismissed, and even in 1588 the suggestion was made that Caccini might be lured to Ferrara; the Ferrarese ambassador in Florence noted his skills as a singer and player of the harp and *lira da braccio* (he also played the theorbo and chitarrone), and also as a remarkable gardener. However, Caccini had other protectors in Florence, including Bardi's 'successor' as the city's leading music patron, Jacopo Corsi. In 1592 Caccini was acting as a secretary to Bardi in Rome, although towards the end of that year he was singing and teaching in Ferrara, returning then to Florence, where, in December 1592, he was involved in a brawl with Antonio Salviati, the lover of one of his pupils. This led to Caccini's being removed from the court payroll in July 1593; again the Ferrarese ambassador suggested that Ferrara might make him an offer (and Caccini attended the wedding of Carlo Gesualdo and Leonora d'Este in February 1594), although Caccini himself contemplated moving to Rome. Three Florentine noblemen offered him a salary of 300 scudi a year to stay in Florence, and in summer 1595 Caccini was considering a similar offer from a group of Genoese nobles (Piero Strozzi dissuaded him from accepting). However, he remained based in Florence, sending occasional compositions to patrons elsewhere (including Virginio Orsini in 1596) and attempting to earn a living from teaching private pupils (including Francesco Rasi) and nuns, as well as those sent to him from outside the city (e.g. by Cardinal Federico Borromeo of Milan in 1598–9).

Caccini took advantage of the festivities for the wedding of Maria de' Medici and Henri IV of France to re-enter the court payroll on 1 October 1600 with his former salary of 16 scudi a month. He provided the bulk of the music for the main entertainment, Gabriello Chiabrera's *Il rapimento di Cefalo* (some of

which was later included in *Le nuove musiche*), and also forcibly inserted his own music into Ottavio Rinuccini's *Euridice* set by Jacopo Peri, on the grounds that singers dependent on him should not sing Peri's music. Caccini then rushed his complete setting of Rinuccini's libretto into print in December 1600, beating Peri by some two months (for illustration see [Marescotti, Giorgio](#)). The 1600 festivities were not a success, and Caccini seems to have alienated Emilio de' Cavalieri, whose fortunes at the Medici court were on the wane. Indeed, Caccini, Peri and Cavalieri (as well as Rinuccini) issued a barrage of claims and counter-claims concerning their precedence in the invention of new styles of lyrical and dramatic solo song.

*Le nuove musiche* was clearly part of this barrage. It was to have appeared early in 1602 (the dedication to Lorenzo Salviati, ghosted by Michelangelo Buonarroti *il giovane*, is dated 1 February 1601 *stile fiorentino*), but the death of the printer, Giorgio Marescotti, delayed publication until July, by which time Domenico Melli had brought out what became the first collection of monodies. In the important preface to *Le nuove musiche* Caccini noted that his songs had been composed at various times from the mid-1580s onwards, and had been circulating in manuscript at the hands of unscrupulous performers who knew nothing about graceful singing. He claimed the aesthetic high ground for a style of song in which 'one could almost speak in tones [*'favellare in armonia'*], employing in it a certain noble negligence of song [*'una certa nobile sprezzatura di canto'*]' – the important term 'sprezzatura' derives from Castiglione – and he also referred to new styles of canzonetta writing inspired by the poetry of Chiabrera. He further commented on his use of the new style in 'the favolas which have been performed in song [*'rappresentate cantando'*] in Florence'. This is clearly misleading: his own *Euridice* was performed complete only on 5 December 1602, and, for all his claims in the preface to *Nuove musiche e nuova maniera di scriverle*, Caccini seems never to have set to music Rinuccini's *Dafne* (the 'first' opera, of 1598, with music by Jacopo Corsi and Peri).

In a report on the court musical establishment of 1603 the majordomo Enea Vaini noted that Caccini was 'most useful in the service of the music', in part because of his composing abilities but still more because of his *concerto*. This was made up of his second wife (by 1604), Margherita di Agostino Benevoli della Scala (probably a pupil of Vittoria Archilei), his daughters Francesca and Settimia and his illegitimate son Pompeo; the group was something of a counterpart to the earlier *concerto di donne* of Ferrara. In late 1604 the family (together with a pupil) were invited to Paris by Maria de' Medici; they travelled by way of Modena, Milan, Turin and Lyons and arrived early in 1605. The queen requested a staging of *Dafne* (it is not known with whose music) which never materialized, but Caccini's *concerto*, and especially Francesca Caccini, met with great success. Plans to extend the trip to England did not come to fruition, and the family returned to Florence in mid-1605.

Courtly service involved providing music for court entertainment (e.g. for a comedy to be performed on 10 May 1604) and sacred festivities (Easter music in Pisa in 1602, 1606, 1610 and 1614), composing songs (some were sent to the Duke of Mantua on 1 May 1606 and in October 1609), teaching both native and foreign pupils, dealing with other musicians, singing on command and other services. Caccini was extensively involved in the festivities for the wedding of Prince Cosimo de' Medici and Maria Magdalena

of Austria, teaching the music to the singers and probably writing the music for at least the final *ballo* of the *intermedi* that accompanied the play *Il giudizio di Paride* by Buonarroti *il giovane*. He was also anxious to find husbands for both his daughters – at one point Frescobaldi was proposed for Settimia, but the negotiations fell through – and a position for his son. His house was a focus for great singers: Sigismondo d'India (according to the preface of his *Musiche* of 1609) had his songs performed there during rehearsals for the 1608 festivities, and in June 1610 the Neapolitan singer Adriana Basile, *en route* to Mantua, stayed with him.

In 1614 Caccini published his second collection of songs, *Nuove musiche d nuova maniera di scriverle*; the 1613 *Fuggiloto musicale*, once thought to be by Caccini, is probably by [giulio Romano \(ii\)](#). The 1614 collection is dedicated to Piero Falconieri, son of Paolo Falconieri who seems to have supported Caccini in Rome (it is unclear when). Again there is a preface, which elaborates on the concept of sprezzatura, further discussed in a letter of 6 September 1614 to Virginio Orsini enclosing a copy of the print (see Boyer, 1934). His personal disputes continued in 1615 with a quarrel with Ottavio Archilei (son of the court singers Vittoria and Antonio Archilei) which led to Caccini's house arrest (in via Gino Capponi). A stroke also damaged his health: he was bedridden when he signed his will on 27 September 1617. By this time Caccini had increasingly turned to gardening (a new fashion in Florence) as a source of income, a subject of several letters from the last months of his life. He signed a codicil to his will on 6 December 1618 and died very soon after.

Caccini's widow, Margherita, lived until 1636, and his daughters Francesca and Settimia continued to have distinguished careers. His son Pompeo was a rake, a singer and a painter, who studied with Ludovico Cigoli: he combined both arts in his involvement in the Rome première of Filippo Vitali's *Aretusa* (1620), for which he painted the scenery and took the role of Alfeo. There were at least five other children by both marriages: Dianora (a cripple), Giovanni Battista, Giulio (who became a monk in 1615), Michelangelo and Scipione (who sang at court in the early 1620s).

Caccini seems to have been a difficult, proud man, which is perhaps not surprising given his efforts to climb through the social ranks by way of his art. Like most of his contemporaries, he used his connections with the upper classes to his advantage: Bardi and Corsi were genuinely supportive, and he seems to have made a friend of the Benedictine abbot and poet Angelo Grillo. Many supported Caccini's claims of having invented a 'new music', and of having made a significant contribution to the Florentine recitative, including Grillo (before 1602) and Caccini's likely pupils Severo Bonini (in the dedication of his *Madrigali, e canzonette spirituali* of 1607 and the much later *Prima parte de' Discorsi e regole sopra la musica*) and Antonio Brunelli (in the dedication of his *Canoni* (1612), which also contains important biographical details; see Hitchcock, 1973). Other musicians to mention him with praise include Ottavio Durante, Filippo Vitali, Alessandro Piccinini, Vincenzo Giustiniani, Pietro de' Bardi and G.B. Doni, and the poet Gabriello Chiabrera wrote a moving epitaph. Only Pietro della Valle adopted a more critical tone.

[Caccini: \(1\) Giulio Romolo Caccini](#)

## **2. Works.**

Although Caccini's name is inextricably linked with that of Peri in the creation of the first Florentine operas and although his setting of *Euridice* was the first such opera ever to be published, Caccini should primarily be viewed as a composer of songs. His was above all a lyric gift, and it was through the medium of song that he developed his novel style and laid claim to being the inventor of *musica recitativa*. As such he occupies an important place in the history of music, for he was not only in the vanguard of the development of monody but preserved in it at the same time elements of improvisatory embellishment and vocal virtuosity, without which Baroque music is unthinkable.

Limiting himself for the most part to 'music for a solo voice, to a simple string instrument', Caccini shaped the vocal part so as to 'almost speak in tones', partly through a somewhat declamatory setting of the words, partly through a very sensitive reflection of the poem's structure, and partly through a very flexible approach to rhythm and tempo (one of the two aspects of his [Sprezzatura](#)). The accompanying instrumental part he indicated as a bass line but one conceived more as an underpinning of the voice than as a melodic counterpart: in all three of his publications he explained this indirectly (as the other aspect of sprezzatura) in terms of allowing 'false' intervals (i.e. dissonances) between the voice part and the bass to go unresolved. The bass was to be harmonized in an improvisatory manner on 'the chitarrone or another string instrument'. Caccini indicated the harmonies with the shorthand method of figures that organists had developed earlier as a means of doubling accurately the vocal parts of motets and other choral works (see illustration). But in Caccini's songs there is only one vocal part, and the bass is largely independent of it; thus he was one of the first to write a true basso continuo, and in his songs the 'pseudo-monody' of the much earlier frottolists and of composers nearer his own day (e.g. Luzzaschi) gave way to true monody, with the vocal line largely sprung from its contrapuntal framework.

One of Caccini's proudest boasts was that his new style had more power to 'move the affect of the soul' ('muovere l'affetto dell'animo') than others – to achieve, that is, the highest aim of music according to the thought of the Camerata (and thereafter of the whole Baroque era). Another aim, however, was to 'delight the senses', and in late 16th-century vocal music this was often sought through various kinds of improvised ornamentation. Caccini incorporated the most spectacular of these – *passaggi* (divisions, diminutions) – into his monody but limited them mostly to accented syllables of the verse and to cadences at the ends of lines of text. He thus brought the virtuoso's art of embellishment into line with the Camerata's ideals of a speech-dominated song, 'speech' in this case being equated with the accentual and structural integrity of the poem.

In his preface to *Le nuove musiche* Caccini complained that other singers had not followed his precepts for improvised ornamentation and that his songs had been 'tattered and torn' by them. Accordingly, although his essay is full of enlightening advice on how gracefully to elaborate a song, he actually wrote out in the music of *Le nuove musiche* most of the embellishments formerly improvised (see [Singing, fig. 1](#)), including not only *passaggi* but *ribattute di gola*, *cascate*, *gruppi*, *notes inégales* and short decorative graces (if not *trilli*, *esclamazioni* and decorated beginnings of phrases, which he left to the judgment of the singer). This incorporation of much vocal ornamentation into

printed music was one of his great innovations, although he emphasized it only in his 1614 collection, the 'new way of writing it' of the title meaning 'exactly as it is sung'.

Caccini's two collections of monodic songs are based on two types of poetry, madrigals and 'arias' (strophic canzonettas). *Le nuove musiche* contains 12 madrigals and ten arias, *Nuove musiche e nuova maniera di scriverle* 16 madrigals (one in four *partes*) and 13 arias (one in four and another in two *partes*). Caccini cited specifically the madrigals *Perfidissimo volto*, *Vedrò 'l mio sol* and *Dovrò dunque morire* as being among the first songs composed in his new style (?mid-1580s). He remarked that later, after his return from Rome (?1592), he applied the same style to settings of lighter canzonettas, especially by Chiabrera (and he might have mentioned Rinuccini, many of whose poems are found in the two collections). Not surprisingly, his poetic preferences reflect the humanistic bent of the Camerata; more 'modern' poets (such as Tasso and Marino) are represented hardly at all in his songs.

Caccini's madrigals are through-composed, with very little repetition of words or phrases, although, as earlier madrigal composers had done, he often offers a varied reprise of the final couplet. Not many are as free of passage-work as the universally known *Amarilli, mia bella*; nor is its chromaticism (modest as it is) specially typical of Caccini's style, which tends to be sweetly diatonic throughout. Ironically but logically, so-called 'madrigalisms' are virtually non-existent: Caccini was concerned with 'il concetto, & il verso' (the basic affect and the poetic structure), not with imitative or symbolic devices. Naked recitative – a declamatory vocal style, narrow in compass, over a static bass – is limited to the beginnings of phrases and is not often found even there.

The majority of the arias differ very little stylistically from the madrigals. Only three or four in the first collection, double that number in the second, are truly 'airy' – light, tuneful and rooted in dance rhythms. A few are among the earliest examples of strophic variations, with different vocal music for the several stanzas appearing over a repeated bass. The title-page of the 1614 collection singles out two 'arie particolari' for tenor voice with an extended range going far down into the bass (*g'-C*), a technique not uncommon for the period, and one which may be associated with the music 'of unusual notes' ('di corde non ordinarie') which Caccini sent to Mantua in 1606.

Caccini's mastery of intimate chamber monody was not matched by gifts as a dramatic composer. Had his music for *Il rapimento di Cefalo* been more successful it would surely have been printed (as was the drama itself, which in fact was also published in French, the first 'libretto' to be issued in translation). The only portion not lost is Chiabrera's final chorus, which Caccini set as three florid solos flanked by two brief choruses; an assessment of the entire work is impossible from this excerpt. On the other hand, Caccini's *Euridice* can easily be compared with Peri's: though graceful enough it lacks the variety, urgency and range of dramatic expression of Peri's.

It is unclear to what extent Caccini composed for multiple voices. One of his contemporaries mentioned songs by him 'for one and more voices', and *Amarilli* was first published (in Antwerp) in a six-voice version (three-voice arrangements also survive); other songs survive in three-voice *contrafacta*. But Caccini himself, though claiming in 1602 more than 30 years of

contrapuntal study, nowhere mentioned having composed polyphonic music apart from opera choruses. One unusual source for ten songs by Caccini (four of them *unica*) is P.M. Marsolo's *Secondo libro de' madrigali a quattro voci* (Venice, 1614; ed. in MRS, iv, 1973); besides polyphonic reworkings of the songs, a monodic version of each is in the continuo *partitura*.

Thanks partly to his own self-serving propaganda from a position of influence at the Medici court, but thanks also to his inventiveness as a singer and his gifts as a teacher, Caccini was celebrated in his own day and well into the 17th century. His songs circulated widely even before they were published: early manuscript versions (mostly without the ornamentation written out in the published collections) are found today in several libraries; a manuscript in Belgium (*B-Bc* 704), of Florentine provenance, includes many realizations of the bass in lute tablature. As early as 1603 *Amarilli* was transcribed for virginals by Peter Philips (after the six-voice version, not the 1602 print), and in 1610 Robert Dowland included the same song, along with *Dovrò dunque morire*, in his *Musicall Banquet*, with realizations of the bass for lute. An abridged English translation of the preface to *Le nuove musiche* was regularly included in Playford's *Introduction to the Skill of Music* from 1664 to 1694. *Le nuove musiche* was followed by a large number of similar collections of monodic songs by other composers, and to this day few historical anthologies of music are without at least one piece by Caccini.

Caccini: (1) Giulio Romolo Caccini

## WORKS

### stage

Title	Libretti	First Performance	Remarks
Io che dal ciel cader farei la luna	G.B. Strozzi (i)	Florence, Palazzo Vecchio, 2 May 1589	4th intermedio for La pellegrina, for the marriage of Ferdinando I and Christine of Lorraine, <i>B-Bc</i> 704, <i>I-Fn</i> Magl.XIX.66; ed. D.P. Walker, <i>Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence 1589</i> , i (Paris, 1963/R)
Serenissima donna, il cui gran nome	O. Rinuccini	Florence, 1590	in <i>Maschere di bergiere</i> , sung by L. Caccini, <i>B-Bc</i> 704 (anon.), <i>I-Fn</i> Magl.XIX.66 (anon.); doubtful, ed. in Ghisi (1956)
Euridice	Rinuccini	Florence, Palazzo Pitti, 6 Oct 1600	opera, music mainly by J. Peri; Euridice's arias, some of the shepherd's and the nymph's, 3 choruses (Al canto, al ballo, Poi che gli eterni imperi and

			Sospirate, aure celesti) by Caccini
Il rapimento di Cefalo	G. Chiabrera	Florence, Gran sala delle commedie, Uffizi, 9 Oct 1600	opera, in collaboration with S. Venturi del Nibbio, L. Bati and P. Strozzi; Caccini composed most of the music; Chi mi confort'ahime and the chorus Ineffabile ardore pubd in <i>Le nuove musiche</i> (Florence, 1601/2/R)
Euridice	Rinuccini	Florence, Palazzo Pitti, 5 Dec 1602	opera: pubd (Florence, 1600/R); ed. A. Coán (Florence, 1980)
Ballo	M. Buonarroti	Florence, Uffizi, 25 Oct 1608	6th intermedio for Il giudizio di Paride, for the marriage of Prince Cosimo and Maria Magdalena of Austria; lost

## songs

for 1 voice, continuo unless otherwise stated

*Le nuove musiche* (Florence, 1601/2/R); ed. in RRMBE, ix (1970) [1602]

*Nuove musiche e nuova maniera di scriverle* (Florence, 1614/R); ed. in RRMBE, xxviii (1978) [1614]

Ahi, dispietato amor, come consenti (B. Tasso), 1602

Ahi, dolente partita (G.B. Guarini), *GB-Ob* Tenb.1018

Al fonte, al prato (F. Cini), 1614, *A-KR* L.64, *B-Bc* 704 (with bc realization in lute tablature), *I-Fc* Barbera, *Fn* Magl.XIX.66

Alme luci beate, 1614

Amarilli, mia bella (A. Guarini), 1601<sup>5</sup> (ed. in Carter, 1988), 1602, 1610<sup>20</sup> (with bc realization in lute tablature), 1644<sup>3</sup> (as Amarilli mijn schoone); in J. Nauwach: *Libro primo di arie passeggiate* (Dresden, 1623); arr. rec. in J.J. van Eyck: *Der fluyten lust-hof*, i (Amsterdam, 1646); *B-Bc* 704 (with bc realization in lute tablature), *GB-Cfm* 32.g.29 (arr. P. Philips, kbd; ed. in *The Fitzwilliam Virginal Book* (Leipzig, 1899/R), *Lbl* Add.15117 (as Miserere my maker, with bc realization in lute tablature), *Lbl* Eg.3665 (arr. 3vv), *I-Bu* 177/IV (arr. ?3vv); for other sources and arrs. see Carter (1988)

Amarill'io mi parto, in G. Montesardo: *L'allegre notti di Fiorenza* (Venice, 1608), 1623<sup>8</sup>; ed. in Carter (1987)

A me che tanto v'amo (O. Rinuccini), in P.M. Marsolo: *Secondo libro de' madrigali*, 4vv (Venice, 1614), *B-Bc* 704, *I-Fn* Magl.XIX.66, *MOe* Mus.F.152–7 (inc.); ed. in MRS, iv (1973)

Amor, ch'attendi (?Rinuccini), 1614, *B-Bc* 704, *I-Fn* Magl.XIX.25

Amor, io parto, e sento nel partire (G.B. Guarini), 1602

Amor l'ali m'impenna (T. Tasso), 1614, *B-Bc* 704, *GB-Ob*, Tenb.1018, *I-Fn* Magl.XIX.66

A quei sospir'ardenti (?Rinuccini), 1614

Ardi, cor mio (Rinuccini), 1602, *B-Bc* 704 (with bc realization in lute tablature), *GB-Lbl* Add.36877 (text and gui tablature), *I-Fn* Magl.XIX.66

Ard'il mio petto misero (Chiabrera), 1602, *B-Bc* 704

Aur'amorosa (Cini), 1614, *I-Fc* Barbera

Belle rose porporine (Chiabrera), 1602, *B-Bc* 704

Caduca fiamma di leggiadri sguardi (pt of Ineffabile ardore, in *Il rapimento di*

Cefalo), 1602; see Stage

Chi mi confort'ahimè, chi più consolami, in *Il rapimento di Cefalo*, 1602, *I-Fc Barbera*; see Stage

Ch'io non t'ami, cor mio (G.B. Guarini), 1614, *B-Bc 704* (with bc realization in lute tablature), *I-Fn Magl.XIX.66*

Con le luci d'un bel ciglio, 1614, *B-Bc 704*, *I-Fc Barbera*

Dalla porta d'oriente (M. Menadori), 1614, *B-Bc 704* (with bc realization in lute tablature), *GB-Ob Tenb.1018*, *I-Fc Barbera*, *Fn Magl.XIX.66*, *Fn Magl.XIX.115*

Deh, chi d'alloro (Rinuccini), 1614

Deh, com'in van chiedete (G.B. Guarini), in P.M. Marsolo: *Secondo libro de' madrigali*, 4vv (Venice, 1614), *GB-Ob Tenb.1018*; ed. in MRS, iv (1973)

Deh, dove son fuggiti (Chiabrera), 1602

Dite, ò del foco mio, 1614

Dolcissimo sospiro (Rinuccini), 1602, *B-Bc 704*, *GB-Lbl Eg.2971*, *Ob Tenb.1018*, *I-Fn Magl.XIX.66*

Donna leggiadr'e bella, *GB-Ob Tenb.1018*

Dovrò dunque morire (Rinuccini), 1602, 1610<sup>20</sup> (with bc realization in lute tablature), *B-Bc 704*, *GB-Ob Tenb.1018*, *I-Bc Q140*

Ecco 'l mio ben che ritorna (pt 2 of *O che felice giorno*), *B-Bc 704* (with bc realization in lute tablature), *I-Fn Magl.XIX.66*

Fere selvaggie (Cini), 1602, *B-Bc 704* (with bc realization in lute tablature); *I-Fn Magl.XIX.66*; *MOe Mus.C.311* (inc.), ed. C. MacClintock, *The Bottegari Lutebook* (Wellesley, MA, 1965)

Fillide mia, se di beltà sei vaga (Rinuccini), 1602, *B-Bc 704* (with bc realization in lute tablature), ed. in Carter, 1984; *I-Fn Magl.XIX.66*

Filli, mirando il cielo (?Rinuccini), 1602, *I-MOe Mus. F.1527* (v only), *GB-Ob Tenb.1018*

Fortunato augellino (Rinuccini), 1602, *B-Bc 704*, *I-Fn Magl.XIX.66*

Hor che lungi da voi (Chiabrera), 1614, *GB-Ob Tenb.1018*

I bei legami (Chiabrera), *I-Fc Barbera*

Ineffabile ardore, in *Il rapimento di Cefalo*, 6vv, 1602; see Stage

Io che dal ciel cader farei la luna; see Stage

Io che l'età soleva viver nel fango (G. della Casa), 1614

Io parto, amati lumi (Rinuccini), 1602

La bella man vi stringo (G.B. Guarini), 1614

Mentre che fra doglie e pene (?Rinuccini), 1614, *B-Bc 704* (with bc realization in lute tablature), *I-Fn Magl.XIX.66*

Movetevi a pietà del mio tormento, 1602, *A-KR L.76* (as *O Domine Jesu*), *B-Bc 704*, *I-Fn Magl.XIX.66*, different setting in *I-Fc Barbera*

Muove si dolce e si soave guerra (pt of *Ineffabile ardore*, in *Il rapimento di Cefalo*), 1602; see Stage

Non ha 'l ciel cotanti lumi (Rinuccini), 1614, *B-Bc 704* (with bc realization in lute tablature), *GB-Lbl Add.36877* (text and gui tablature), *I-Fc Barbera*, *Fn Magl.XIX.30*, *Fn Magl.XIX.66*

Non più guerra, pietate (G.B. Guarini), 1602

Occhi armati di splendore (Chiabrera), *B-Bc 704*, *I-Fc Barbera*

Occh'immortali (Rinuccini), 1602, *B-Bc 704*, *I-Fn Magl.XIX.66*

Occhi nido d'amore, *GB-Ob Tenb.1019*

Occhi, soli d'amore, in P.M. Marsolo: *Secondo libro de' madrigali*, 4vv (Venice 1614), 1623<sup>8</sup>, *GB-Lbl Add.31440*, *I-MOe Mus.G.239*; ed. in MRS, iv (1973)

O che felice giorno (F. Rasi), 1614, *B-Bc 704* (with bc realization in lute tablature), *I-Fn Magl.XIX.66*

O come sei gentile (G.B. Guarini), in P.M. Marsolo: Secondo libro de' madrigali, 4vv (Venice, 1614), ed. in MRS, iv (1973)

Odi, Euterpe, il dolce canto, 1602

O dolce fonte del mio pianto amaro, 1614, *MOe Mus.F.1526*

Ohimè, begli occhi, e quando, 1614, *Fc Barbera*

O piante, o selve ombrose (?Rinuccini or A. Sertini), 1614, *B-Bc 704* (with bc realization in lute tablature), *I-Fn Magl.XIX.30, Fn Magl.XIX.66*

Parlo, misero, o taccio? (G.B. Guarini), in P.M. Marsolo: Secondo libro de' madrigali, 4vv (Venice, 1614), *B-Bc 704, GB-Lbl Add.31440, Ob Tenb.1018, I-MOe Mus.F.1527* (inc.); ed. in MRS, iv (1973)

Perché t'en fuggi, o Fillide, *B-Bc 704, I-Bc Q27* (arr. ?3vv as Perché t'ascondi, o figlio), *Fn Magl.XIX.66, Fn Magl.XIX.115*

Perfidissimo volto (G.B. Guarini), 1602, *B-Bc 704*

Pien d'amoroso affetto, 1614

Qual trascorrendo per gli eterei campi (pt of Ineffabile ardore, in Il rapimento di Cefalo), 1602; see Stage

Quand'il bell'anno primavera infiora, 6vv (pt of Ineffabile ardore, in Il rapimento di Cefalo), 1602; see Stage

Quando vuol sentir mia voce (Chiabrera), *I-Fc Barbera, MOe Mus.F.1527*

Queste lagrim'amare, 1602, *A-KR L.76* (as Mors enim tua)

Se in questo scolorito (Rinuccini or Chiabrera), 1614

Serenissima donna il cui gran nome; see Stage

Se ridete gioiose (Chiabrera), 1614, 1614<sup>14</sup>

Se voi lagrime a pieno, 1614

Sfogava con le stelle (?Rinuccini), 1602, P.M. Marsolo: Secondo libro de' madrigali, 4vv (Venice, 1614), *B-Bc 704, GB-Ob Tenb.1019, I-Fn Magl.XIX.66* (in index but no music incl.), *MOe Mus.F. 1526-7* (inc.); ed. in MRS, iv (1973)

Si ch'io t'amai crudele, in P.M. Marsolo: Secondo libro de' madrigali, 4vv (Venice, 1614); ed. in MRS, iv (1973)

S'io vivo, anima mia, 1614

Soave libertade (Chiabrera), in P.M. Marsolo: Secondo libro de' madrigali, 4vv (Venice, 1614); ed. in MRS, iv (1973)

T'amo, mia vita, la mia care vita (G.B. Guarini), *B-Bc 704* (with bc realization in lute tablature), *GB-Ob Tenb.1018, I-Fn Magl.XIX.66*

Torna, deh torna, pargoletto mio (Rinuccini), 1614

Tua chioma oro (Chiabrera), 1614<sup>14</sup>

Tu ch'hai le penne, Amore (Rinuccini), 1614

Tutto 'l di piango e poi la notte quando (Petrarch), 1614

Udite, udite, amanti (Rinuccini), 1602, *B-Bc 704* (with bc realization in lute tablature), *I-Bc Q27* (as Udite, udite a canti), *Fc Barbera, Fn Magl.XIX.30, Fn Magl.XIX.66*; ed. in Hill (1983)

Vaga su spin'ascosa (Chiabrera), 1614, *B-Bc 704*

Vedrò 'l mio sol, vedrò prima ch'io muoia (A. Guarini), 1602, P.M. Marsolo: Secondo libro de' madrigali, 4vv (Venice, 1614), *B-Bc 704* (with bc realization in lute tablature), *GB-Ob Tenb.1018, I-Fn Magl.XIX.66*; ed. in MRS, iv (1973)

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Contrafacta of unknown originals, *Bc Q27: Di Giesù son ricciuteli i capelli, 3vv; Qui moristi Giesù, 3vv; Sacra Vergine del vieni; see Parisi, 732ff*

Fuggilotio musicale (Venice, 1613), formerly thought to be by Caccini, is probably by giulio Romano

(ii) (see Hitchcock, 1972)

## Caccini: (1) Giulio Romolo Caccini

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Caccini

## **(2) Francesca Caccini [Francesca Signorini; Francesca Signorini-Malaspina; Francesca Raffaelli; ‘La Cecchina’]**

(*b* Florence, 18 Sept 1587; *d* after June 1641). Italian composer and singer, elder daughter of (1) Giulio Caccini. She was the first woman known to have composed opera and probably the most prolific woman composer of her time.

As the daughter, sister, wife and mother of singers, Francesca Caccini was immersed in the musical culture of her time from earliest childhood. In addition to training in singing, guitar, harp and keyboard playing, and composition, she must have received a literary education, for she is known to have written poetry in Italian and Latin. Along with her sister (3) Settimia and her stepmother Margherita della Scala, she is assumed to have been one of the ‘*donne di Giulio Romano*’ (Giulio Caccini) who performed in Jacopo Peri’s *L’Euridice* and her father’s *Il rapimento di Cefalo* in 1600 and who dominated the official chamber music of the Medici court in the first decade of the 17th century. After 1611 this ensemble was replaced by a group described in court diaries as ‘*la sig.a Francesca e le sue figliuole*’ (Francesca and her pupils), who regularly performed chamber music for women’s voices until the late 1620s.

Francesca received her first independent job offer from Queen Maria de Medici of France during her family’s sojourn at the French court in 1604–5. Letters from her father Giulio Caccini suggest that Grand Duke Ferdinando I of Tuscany refused him permission to accept on her behalf the offer of a salaried position and a dowry of 1000 scudi. By late 1606 Giulio had negotiated a position for Francesca with Princess Margherita della Somaglia-Peretti, sister-in-law of Cardinal Montalto; this position, too, would have included a salary, a dowry and the promise that a suitable husband would be found. But in March 1607, after Francesca’s music for the carnival entertainment *La stiava* had been described as ‘*una musica stupenda*’, Giulio broke the contract. In November, at the order of Grand Duchess Christine of Lorraine, Francesca entered the Medici’s service and married an impoverished court singer, Giovanni Battista Signorini (on 15 November 1607 in S Maria Maggiore, Florence). With her dowry of 1000 scudi Signorini bought in 1610 two adjoining houses in the via Valfonda near S Maria Novella, where they lived until his death; their only child, Margherita (*b* 9 Feb 1622), became a singer and a nun.

From 1607 to 1627 Francesca served the Medici as a singer, teacher and composer, becoming in the 1620s the highest-paid musician on the Medici payroll. After her compositional *début* with *La stiava*, she contributed some or all of the music to at least 13 more court entertainments. The most substantial of these were Rinuccini’s *La mascherata delle ninfe di Senna* (1611), Buonarroti’s comedies *La Tancia* (1611), *Il passatempo* (1614) and *La fiera* (1619), Ferdinando Saracinelli’s *Il ballo delle Zingane* (1615) and Jacopo Cicognini’s *Il martiro di S Agata* (1622). Her one surviving opera, *La liberazione di Ruggiero dall’isola d’Alcina*, was performed on 3 February 1625 at the Villa Poggio Imperiale in honour of the Polish Prince Władisław’s visit for carnival. In addition to her work as a composer, her court duties included

singing the Office for Holy Week services; singing at receptions given by the grand duchess and archduchess; instructing the princesses, ladies-in-waiting and at least one nun in singing; and teaching younger serving women singing, instrumental performance and composition. In spring 1616 she travelled to Rome in the retinue of Cardinal Carlo de' Medici; in 1617 she and Signorini toured Genoa, Savona and Milan, her virtuosity winning the praise of Gabriello Chiabrera. During the 1623–4 winter season Francesca again travelled to Rome in the entourage of Carlo de' Medici, where he and the poet G.B. Marino involved her in an improvising contest with singer-composer Andreana Basile. Marino declared Caccini to have the deeper musical knowledge, Basile to have the better voice and agility with *passaggi*.

In August 1618 Caccini published 32 solo songs and four soprano and bass duets as *Il primo libro delle musiche*. One of the largest and most varied collections of early monody, it seems to have been intended as a pedagogical collection, as the table of contents reflects a common order for introducing student singers to the genres of their art: sonnets, madrigals, arias, romanescas, motets, hymns and canzonettas. Typically, 19 of the 36 works set sacred texts, seven of them in Latin. Virtually all the songs are constructed as strophic variations, even the sonnets and madrigals. Like her father, Caccini had a gift for creating tuneful melodies; hers scrupulously reflect both the underlying conceits and the surface technical details of the poems. She rarely used such second-practice devices as unprepared dissonances, chromaticism or difficult melodic leaps for expressive effect. Instead, she relied on subtleties of phrasing and ornamentation and on remarkably careful tonal planning to create highly nuanced close readings in song. Her romanescas are especially noteworthy for their internal transpositions of the familiar theme for expressive purposes. Her meticulous notation renders the variety of Italian speech rhythms with rare precision and grace, as well as representing fleeting shifts in intensity.

Caccini's score for *La liberazione di Ruggiero* was published in 1625 under the protection of Florence's Regent Archduchess Maria Magdalena of Austria, who had commissioned the work. *La liberazione* allegorically explores women's relationship to the wielding of power through a plot that pits a good, androgynous sorceress in competition with an evil, sexually alluring sorceress for control over a young knight, Ruggiero. Caccini's music uses both style and tonal organization to distinguish between the women. Through-composed *stile recitativo* sung in the 'natural' hexachord (though notated in the 'mollis') characterizes the good sorceress, while ever looser variations on her opening recitative and astonishing tonal excursions to the farthest points of both 'mollis' and 'durus' systems characterize the evil one. Further, the score shows Caccini's mastery of genre reference: canzonettas for three sopranos (evoking the sound of the *concerto delle donne* tradition in which Francesca had long worked) and elaborately ornamented strophic arias frame the lovers' original happiness; unornamented *stile recitativo* marks serious exchanges among principal characters, especially after the 'liberation'; and five-part madrigal style is used for the choruses of enchanted plants. The work has been revived in Cologne (1983), Ferrara (1987), Stockholm (1990) and Minneapolis (1991).

Soon after Signorini's death, in December 1626, Francesca arranged to remarry and leave Florence. On 4 October 1627 she married a Lucchese

aristocrat and patron, Tomaso Raffaelli; according to Banchieri she simultaneously entered the service of a Lucchese banking heir, Vincenzo Buonvisi. During the three years of her marriage Francesca may have composed *intermedii* sponsored by Raffaelli's Accademia degli Oscuri. His death in April 1630 left Francesca a wealthy landowner and the mother of a son, Tomaso, born in autumn 1628. After nearly three years of quarantine in Lucca during the plague, Caccini returned to Medici service in spring 1633; her name appears regularly in the records of the grand duchess's court until late 1637. Contemporary letters indicate that she and her daughter Margherita performed as chamber singers, that she taught singing to nuns and that she composed and directed entertainments for the young Grand Duchess Vittoria della Rovere. In January 1637 she refused to allow Margherita to sing on stage in a *commedia*, arguing that such an appearance might compromise the 15-year-old's chances of an honourable convent placement or marriage, and that by tarnishing the social position of her son it would break the terms of Raffaelli's will. On 8 May 1641 Francesca left the Medici's service for the second time, armed with letters patent promising her the lifelong protection of the Medici in reward for her long service and her 'remarkable and fruitful virtuosity'. She may have died (or remarried) by February 1645, when guardianship of her son passed to his uncle Girolamo Raffaelli.

In her own time Francesca Caccini evoked mixed reactions. One contemporary remembered her as 'fiera e irrequeta' (fierce and restless), involved in a years-long feud with court poet Andrea Salvadori over his alleged seduction of young singers. Yet correspondents of Michelangelo Buonarroti described her as 'always gracious and generous' and as a woman of rare wit. Her abilities as a singer, teacher and composer are universally remembered as remarkable.

## WORKS

### dramatic

music lost unless otherwise stated

La stiava (torneo, M. Buonarroti *il giovane*), Pisa, 26 Feb 1607

La mascherata delle ninfe di Senna (balletto, O. Rinuccini), Florence, Palazzo Pitti, 14 Feb 1611, collab. J. Peri, M. da Gagliano, V. Archilei and S. Caccini; revived 1613 [1 recit. and trio for women's vv by F. Caccini]

La Tancia (incid music to commedia rusticale, Buonarroti), Florence, Palazzo Pitti, 25 May 1611, revived, Monasterio di S Miniato, May 1619; La pastorella mia from Act 2.v in *Il primo libro delle musiche*, p.58

Il passatempo (incid music to balletto, Buonarroti), Florence, Palazzo Pitti, 11 Feb 1614, part revived, Rome, Casa Barberini, 1624; Chi desia di saper che cos'è Amore from Act 1 in *Il primo libro*, p.90; Egloga pastorale Tirsi e Filli from Act 2.i in *I-Ru* 279 ff.61–9; Io veggio i campi verdeggiar fecondi, balletto from Act 3, in *Il primo libro*, p.56

Il ballo delle Zingane (balletto, F. Saracinelli), Florence, Palazzo Pitti, 24 Feb 1615

La fiera (intermedi and incid music, Buonarroti), Florence, Palazzo Pitti, 11 Feb 1619; choruses of Romei and Malfranzesi revived, Pesaro, carn. 1622

Canzonette in lode della Befana (A. Salvadori and Buonarroti), Florence, residence of Cosimo II, 6 Jan 1620

La serpe (G.M. Cecchi), Florence, residence of C. Picchena, 26 Feb 1620

Pastoralina, Florence, 22 July 1620

Il martirio di S Agata (J. Cicognini), Florence, Compagnia di S Giorgio in Costa, 23 Jan 1622, collab. G.B. da Gagliano [roles of S Agata and Eternità and ensembles for 'women' (male vv) by Caccini]

Festina (Salvadori or Tadei), Florence, loggia of Lorenzo de' Medici, 14 Sept 1623

Allegoria della nascita di Maria Maddalena d'Austria (Salvadori or Tadei), Florence, residence of Archduchess Maria Maddalena, 7 Oct 1623

La liberazione di Ruggiero dall'isola d'Alcina (commedia in musica, prol, 4 scenes, Saracinelli), Florence, Villa Poggio Imperiale, 3 Feb 1625, revived, Warsaw, 1628 (Florence, 1625), ed. in SCMA, vii (1945)

Rinaldo innamorato, ? commissioned 1626, MS, formerly owned by G. Bains, lost

Il martirio di S Caterina (Cicognini), Florence, Compagnia di S Antonio, carn. 1627

### other vocal

Il primo libro delle musiche, 1–2vv, bc (Florence, 1618/R; 7 songs transcr. in Raney (1971)

Ch'io sia fedele, 1629<sup>9</sup>

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Caccini

### (3) Settimia Caccini

(b Florence, 6 Oct 1591; d Florence, c1660). Soprano and composer, younger daughter of (1) Giulio Caccini. According to Severo Bonini, she established 'an immortal reputation', having 'mastered to perfection the art of singing'. She was taught to sing and compose by her father, and by 1600 was performing at the Florentine court. Although not mentioned by name, she and her elder sister (2) Francesca are undoubtedly the 'figliuole' of Giulio Caccini who sang in *Il rapimento di Cefalo* in October 1600 for the marriage of Maria de' Medici and Henri IV of France. Four years later, at the invitation of Maria de' Medici, the Caccini family spent six months in Paris, performing at the courts of Modena and Turin *en route*. It was once thought that Settimia went to Mantua in 1608 to sing in Monteverdi's *L'Arianna* but it is now known that the singer was another Florentine woman. In 1609 she married Alessandro Ghivizzani; both remained in Medici service until the following year. In October 1611 they left Florence without permission for Lucca, where in 1613 they were recruited by Duke Ferdinando Gonzaga, and Settimia soon became one of the highest-paid musicians at the Mantuan court. The couple returned to Lucca in 1620 after her dismissal from Mantua, and in 1622 they settled in Parma, where Settimia sang Dido in an *intermedio* and Aurora in *Mercurio e Marte* (1628), both by Monteverdi. After the death of her husband she returned to Florence. She is listed on the Medici payroll in December 1636, and a few months later sang in Giovanni Carlo Coppola's *Le nozze degli dei*. Of her own compositions only eight songs are extant (in *I-Bc* Q49 and *CZ-Pnm* II-La.3) of which three appear also anonymously, or attributed to 'Parma' or 'Ghivizzani'.

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### Caccini, Orazio

(b 1548; fl 1577–85). Italian composer. The brother of Giulio Caccini, he seems to have spent his career as a musician in Rome. According to Féti's he was *maestro di cappella* of S Maria Maggiore, Rome, from 1577 to 1581 as successor to G.M. Nanino; according to Kirkendale he served in the post for just over a year. Alfieri named him as a member of the Roman

Congregazione dei Musici. He published *Madrigali et canzonette* (Venice, 1585), for five voices, which, as is clear from the dedication, was his first publication.

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IAIN FENLON

## Cáceres, Germán

(b San Salvador, 9 July 1954). Salvadorian composer, conductor and oboist. He studied with Ion Cubicec and Esteban Servellón in El Salvador. He received undergraduate (1973) and graduate (1978) degrees at the Juilliard School of Music, where he studied oboe with Ronald Roseman and composition with Stanley Wolfe. He also studied in New York with Julián Orbón (composition) and José Serebrier (conducting). He received the degree of Doctor of Musical Arts in composition from the University of Cincinnati (1989). He was principal conductor of the San Salvador Chamber Orchestra (1979–84) and of the El Salvador SO (from 1985). Since his New York début as oboist and composer at Carnegie Hall (1978) his works have been performed in Ecuador, El Salvador, France, Germany, Guatemala, the Netherlands, Honduras, Switzerland, the US and Venezuela. He received fellowships and grants from the Guggenheim Foundation (1981), 'Meet the Composer, Inc.' (1986, 1987 and 1990) and the Rockefeller Foundation (1991). He has been commissioned to compose for the North and South Consonance Ensemble (New York), the Cleveland Museum of Art, the Organization of American States, the Guanajuato SO (Mexico) and the Foundation of Contemporary Music (Puerto Rico).

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(selective list)

Orch: Yulcuicat, suite, 1973; Hp Conc., 1977; Pf Conc., 1981; Sym, 1983; Diferencias, 1988; Vn Conc., 1989

Vocal: Estancias, S, orch, 1979; En mi muerte conjurada, S, orch, 1990

Chbr: pf music; songs; music for solo insts

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LEONARDO MANZINO

## Cachemaille, Gilles

(b Orbe, 25 Nov 1951). Swiss bass-baritone. He studied at the Lausanne Conservatoire and in 1982 won three awards, including first prize in the

international competition held in Paris for the performance of French song. That was also the year of his stage début in Rameau's *Les Boréades* at Aix-en-Provence, where over the following years he became a favourite. Among his roles there have been Mozart's Figaro and Leporello, which he sang on the opening night of the festival's 50th anniversary in 1998. He was a member of the Lyons Opéra from 1982 to 1985, the year of his début at Salzburg. He has subsequently sung in Vienna, Prague, Berlin and Frankfurt, as well as most of the important centres in France and Switzerland. He sang in the world première of Rolf Liebermann's *La forêt* in Geneva in 1987. In 1993 he made his début with the Glyndebourne company in Berlioz's *Béatrice et Bénédict*, enjoying a more marked success as Leporello the following year. His other roles include Papageno, Don Alfonso and Golaud, all of which he has recorded. Throughout his career Cachemaille has maintained and developed an active concert repertory, ranging from Bach's Passions to Martin's *Golgotha* and *Jedermann* settings. He was also the bass soloist in the first performance of Berlioz's rediscovered *Messe solennelle* under Gardiner in 1993. A large number of recordings testify to his artistry as well as to the pleasing quality of his voice.

J.B. STEANE

## Cachino, Giulio.

See [Zacchino, Giulio](#).

## Cachua [kashwa, kjaswa, kaswa, kachura, kashua, quoshwa].

A courtship circle-dance of the Bolivian and Peruvian Aymara Indians in which fur- and feather-clad dancers imitate movements of animals (a totemic vestige probably of Inca origin). Danced exclusively by adolescents, either male or female may pursue a prospective object of his or her affections. Men often sing amorous verses to which women may respond in kind, while the *bombo* (bass drum), *sicuri* ensemble, guitar, *charango* and harp provide instrumental accompaniment.

WILLIAM GRADANTE

## Cadéac, Pierre

(*b* ?Cadéac; *fl* 1538–56). French composer and choirmaster. He was master of the choirboys in Auch, Gascony, according to the title-page of his *Missa 'Alma Redemptoris'* printed by Du Chemin in 1556. He must have been in Auch before this, however, for Bernard du Poey (Toulouse, 1551) mentioned him in a poem about the collegium there. In fact Cadéac may have spent his entire early life in Gascony, for he was probably born in the little seaport whose name he bears. The publication of his masses and motets may be viewed as part of a major attempt by the Parisian printer Du Chemin to disseminate the sacred music of provincial masters, in competition, no doubt, with the rival firm of Le Roy & Ballard, who in 1555 had brought out the most

important surviving source of Cadéac's music, *Petri Cadeac musici excellentissima moteta*, a book of 18 motets for four to six voices.

Cadéac's secular music was already known in Paris and Lyons, where most of his 11 surviving chansons were printed by Attaignant and Moderne between 1538 and 1541. The most famous composition attributed to him is the celebrated chanson *Je suis deshéritée*, which served as the model for a large corpus of parody pieces, including masses by Maillard, Lassus and Palestrina, and chansons by Certon and Jacotin as well as a number of anonymous chanson duos and trios. The chanson also appears as a contrafactum *Oure Father God Celestiall* in an English manuscript (in *GB-Cfm*). (It should be noted, however, that *Je suis deshéritée* is ascribed to 'Lupus' in its two earliest printed sources, but the numerous later books are unanimous in assigning the piece to Cadéac.) His most widely disseminated motet is the five-voice *In trinitatis*.

Cadéac's fame seems to have travelled far. Several of his motets were printed in Nuremberg, Strasbourg and Venice. Near the end of 1591, his *Missa ad placitum* was copied in Madrid, where the *Missa 'Les hault bois'* was also known. The inventory of the music sung in the Capella Rorantistarum in Kraków, compiled in 1572, shows that his music was sung there as well. The considerable number of his masses and motets surviving in manuscript scores in Fortunato Santini's collection (in *D-MÜs*) shows that interest in Cadéac was revived during the 18th century.

In Neuber's *Cantiones selectissimae* (RISM 1568<sup>7</sup>), the 12-voice motet *Regi seculorum invisibili* is attributed to Paulus Cadeac; it is impossible to determine whether the ascription is a mistake or a careful reference to another composer who is otherwise unknown.

Cadéac's surviving music consists of 11 chansons, eight masses, one Credo, four *Magnificat* settings and some 23 motets. The secular pieces (all for four voices) reflect the conciseness, melodic stereotypes and chordal texture associated with the Parisian chanson. Most are of a gentle character owing to their slow, even rhythm, uncomplicated harmony, abundance of parallel 3rds and 6ths, short phrases and unsophisticated contrapuntal gestures. The masses and motets, in their use of imitation, short phrases, homorhythmic groupings and concise harmonic bass lines, bespeak Cadéac's predilection for French rather than Flemish counterpoint.

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*Missae tres*, 4vv (Paris, 1558); 1 ed. E.E. Stein, *Twelve Franco-Flemish Masses of the Early Sixteenth Century* (Rochester, NY, 1941)

4 other masses, 4vv; 1553<sup>1</sup>, *Missae duodecim cum quatuor vocibus* (Paris, 1554); 1558<sup>1</sup>; *Missa, I-Bc Q25*

*Credo*, 8vv, 1564<sup>1</sup>

*Magnificat*, 4vv, 1557<sup>8</sup>; 3 *Magnificat*, 4vv, *A-Wn 16245*

### motets

[18] *Moteta*, 4–6vv, liber primus (Paris, 1555)

15 additional motets, 2–6vv, 1535<sup>5</sup>, 1543<sup>19</sup>, 1546<sup>6</sup>, 1550<sup>2</sup>, 1551<sup>1</sup>, 1554<sup>12</sup>; 2 ed. A.

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Doubtful: Regi seculorum, 12vv, attrib. 'Paulus Cadeac' in 1568'

## chansons

11 chansons, 4vv, 1538<sup>12</sup>, 1538<sup>15</sup>, 1538<sup>16</sup>, 1539<sup>17</sup>, 1540<sup>11</sup> (also attrib. 'Lupus' in 1534<sup>13</sup>), 1540<sup>17</sup> (attrib. Le Heurteur in 1535<sup>5</sup>), 1541<sup>5-6</sup>; 9 ed. in PÄMw, xxiii (1899/R), GMB, Cw, xv (1931/R), lxi (1957), SCC ix (1994), xxiv (1992), xxv (1993), xxvii (1993)

Instrumental intabulations in 1546<sup>21</sup>, 1546<sup>31</sup>, 1552<sup>36</sup>, 1562<sup>24</sup>, 1562<sup>26</sup>, 1568<sup>23</sup>, 1568<sup>24</sup>, 1571<sup>16</sup>, 1574<sup>12</sup>

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LAWRENCE F. BERNSTEIN

## Cadence

(Fr. *cadence*; Ger. *Kadenz*, *Schluss*; It. *cadenza*).

The conclusion to a phrase, movement or piece based on a recognizable melodic formula, harmonic progression or dissonance resolution; the formula on which such a conclusion is based. The cadence is the most effective way of establishing or affirming the tonality – or, in its broadest sense, modality – of an entire work or the smallest section thereof; it may be said to contain the essence of the melodic (including rhythmic) and harmonic movement, hence of the musical language, that characterizes the style to which it belongs. The term was also used in France to denote various types of trill (also known as *tremblement*) or turn (*double cadence*); see [Ornaments](#), §8.

1. Types.

2. History.

W.S. ROCKSTRO, GEORGE DYSON/WILLIAM DRABKIN, HAROLD S. POWERS/JULIAN RUSHTON

Cadence

## 1. Types.

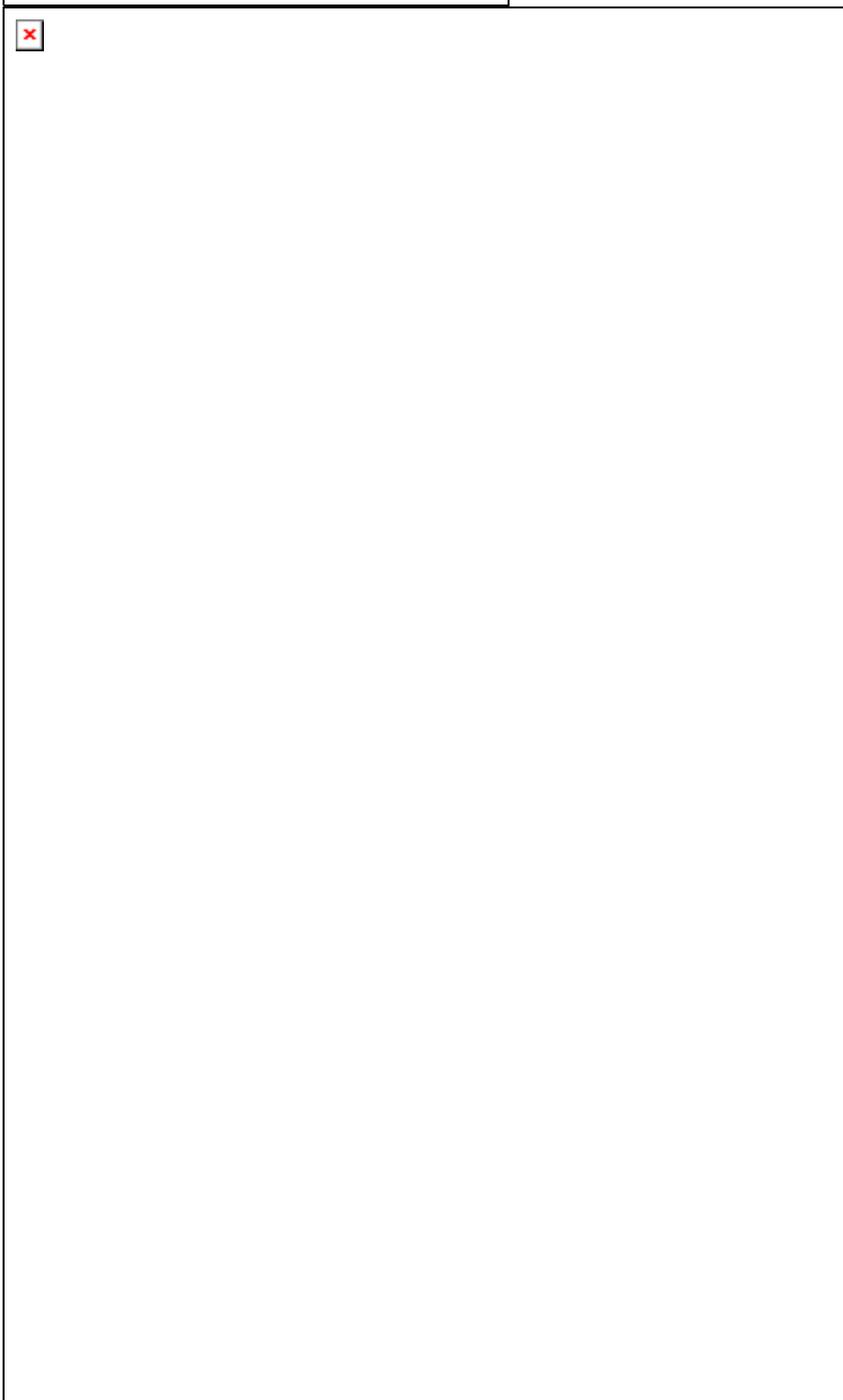
In music of the tonal periods (Baroque, Classical and Romantic), it is useful to distinguish between cadences on the basis of their varying degrees of 'finality', for example between those whose final chord is on the tonic and those whose final chord is on some other degree of the scale, between those whose chords are all in root position and those which contain at least one inverted chord, and so on. A number of terms have been borrowed from medieval modal theory (authentic, plagal, Phrygian), not always on a strictly logical basis; there are also some cadences to which a number of names have been applied as a result of the persistence of terms introduced by theorists from the 18th century or earlier, and the translation of foreign-language equivalents. The following discussion is intended to clarify the meaning of the most important of these names as they are now used.

A cadence is said to be 'perfect' if it consists of a tonic chord preceded by a dominant chord (V–I, normally both in root position); it is occasionally stipulated that the final chord must have the tonic in the highest part. This is also called an 'authentic', 'final' or 'full' cadence, or a 'full close' (Fr. *cadence parfaite*, *cadence authentique*; Ger. *Ganzschluss*, *vollkommene Kadenz*; It. *cadenza perfetta*, *cadenza intera*). The term 'perfect cadence' is extended in some theoretical writings (chiefly American) to include what is more commonly called a 'plagal cadence', one in which the tonic is preceded by the subdominant (IV–I) or a subdominant with added sixth (Fr. *cadence plagale*; Ger. *plagale Kadenz*, sometimes *unvollkommene Kadenz*; It. *cadenza plagale*). A cadence whose final chord is prepared by subdominant and dominant harmonies, as in [ex.1](#), is sometimes called a 'mixed' cadence.



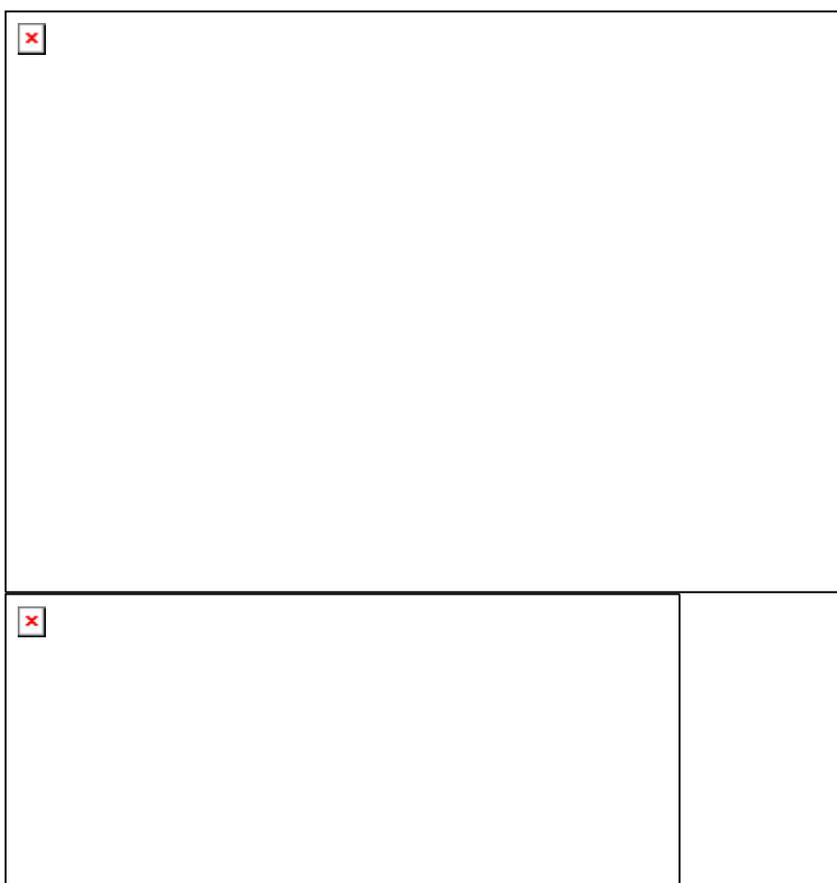
An 'imperfect' or 'half' cadence, 'semi-cadence' or 'half close' (Fr. *cadence suspendue*; Ger. *Halbschluss*; It. *cadenza sospesa*) ends on the dominant and may be preceded by any chord. The simple succession I–V ([ex.2](#)) is common; so are IIb–V and IV–V. The expressive qualities of the imperfect cadence are illustrated in [ex.3](#); within the space of seven bars of an aria there are three imperfect cadences, each of which is approached by a different chord. In American usage, 'imperfect' is sometimes applied to cadences ending on the tonic whose chords are not in root position (also known as

'medial' or 'inverted' cadences), or whose upper parts do not end on the tonic; only the terms 'half cadence' and 'semi-cadence' have the restricted meaning of an ending on the dominant.

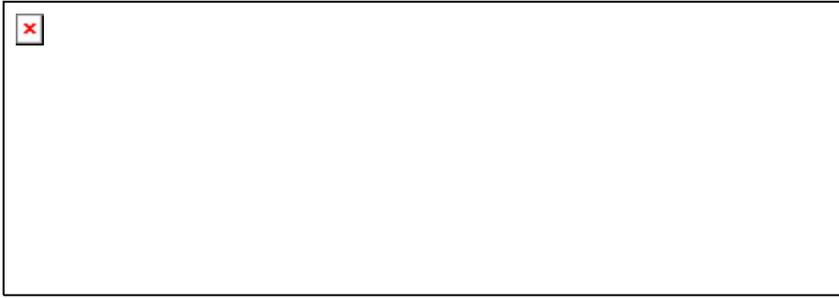


Related to the imperfect cadence is the Phrygian cadence, which is characterized by a diatonic approach to the final chord from an 'upper leading

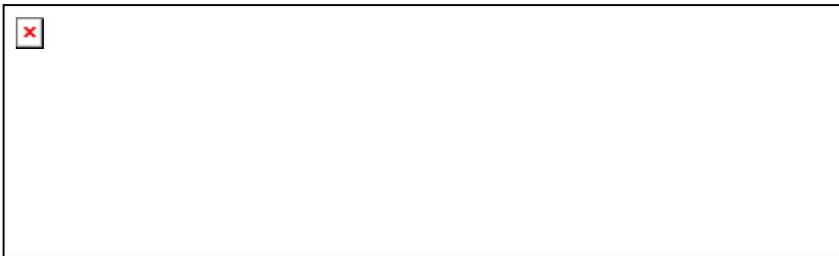
note' (i.e. the second degree of the scale when it lies only a semitone above the tonic). The more complicated – and more customary – use of this cadence in 16th-century polyphony is illustrated by the ending of Palestrina's *Jubilate Deo omnis terra* (no.13 of the *Offertoria* of 1593). [Ex.4a](#) shows the cadential parts alone, with the 'upper leading note' in the tenor and the required suspension in the highest part. In [ex.4b](#) the other parts are also shown; as the two cadential voices approach the octave e–e' the bass must move down to A (or c) to avoid consecutive octaves with the highest part. In the final resolution on e, the motion of the bass, if described in tonal terms, resembles that of the plagal cadence (see above). In its simpler, more direct form, the Phrygian cadence has the upper leading note and its resolution in the lowest part. The chord progression shown in [ex.5](#), which takes the place of a slow movement in Bach's Brandenburg Concerto no.3 in G, is one of the many features of Renaissance compositional technique that survived in the Baroque era; but in this context it is better to interpret it as an imperfect cadence in E minor (the relative key of G major).



In an 'interrupted' cadence, also known as a 'deceptive' cadence or 'false close' (Fr. *cadence rompue*, *cadence évitée*, *cadence trompeuse*; Ger. *Trugschluss*; It. *inganno*), the penultimate chord, a dominant or dominant 7th, resolves irregularly, to some other chord than the tonic. This is most often the submediant, but sometimes the flattened submediant, the subdominant (usually in first inversion), the mediant (often with raised 3rd) or occasionally the tonic with an added flat 7th (i.e. a dominant 7th of the subdominant key). In Handel's Fugue in B minor for organ, the final cadence, shown in [ex.6](#), is 'interrupted' by a subdominant chord with an added 6th. In later music, particularly Wagner's, the most common interrupting chord is the first inversion of sharp subdominant (which may imply the dominant of the dominant); this also occurs in Haydn.



American usage distinguishes a medial cadence, whose penultimate chord is inverted, from a radical cadence, whose chords are in root position. In the medial cadences given in [ex.7](#), (a) and (b) are derived from the perfect (authentic) cadence in C major, (c) and (d) from the plagal cadence. The term 'medial cadence' is also sometimes applied to endings in plainchant and modal polyphony that are not on the final of the mode.



[Cadence](#)

## 2. History.

Whereas the notion of cadence in tonal music almost invariably implies harmonic resolution (either from the dominant or towards the tonic or dominant), until the 16th century cadences in polyphony were governed entirely by linear considerations, primarily the descent by step to the final of the prevailing mode, and secondarily the ascent by step to the final or the octave above the final; often motion by step was replaced by the leap of a 3rd. In Gregorian chant the ending most frequently used is descent by step to the final; the downward leap of a 3rd and ascent by a whole tone are also common. Ascent by a semitone, although possible in F-mode chants, is almost never found (the 13th-century *Kyrie firmator sancte* is exceptional in this respect), though ascent by a 3rd (*d-f*) occurs in rare instances (e.g. in the antiphon *Vobis datum est*). In the earliest forms of organum (11th–12th centuries) the primary cadences consisted of direct or indirect resolution of one perfect interval into another, namely a 4th or 5th into a unison or octave ([ex.8](#)). The secondary cadences consisted of the resolution of an imperfect interval into a perfect interval (i.e. the 3rd into a unison and the 6th into an octave); these became the principal endings in two-part polyphony in the 13th century. From about 1300 practically all cadences were based on the descent by step of the tenor, with the resolution of the other parts dependent on the interval each made with the tenor: the minor 3rd below normally resolved to the unison, the major 3rd above to the 5th, and the major 6th above to the octave (at cadence points, any major 3rds below or minor 3rds and 6ths above would be sharpened in performance; see [Musica ficta](#)). This produced a number of possible cadences in three parts, including the Phrygian cadence ([ex.9a](#)), the so-called 'double leading note cadence' ([exx. 9b–c](#)) and a cadence that contained consecutive 5ths ([ex.9d](#)); from the mid-14th century the [Landini cadence](#) ([ex.9e](#)), whose upper part characteristically falls to the

sixth degree before rising to the octave, became the most important variant of the 'double leading note cadence'.

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The earliest apparent precedents for triadic harmony occur in certain types of cadential formulation prevalent in the 15th century. The movement of the principal parts, the cantus and tenor, was still governed by the linear resolution of intervals (now usually preceded by a dissonant suspension), but the contratenor moved by leap more often than before. The configurations in [ex.10](#), all commonly found in music from Du Fay to Josquin, seem to anticipate the perfect cadence when viewed 'vertically', that is, as successions of chords (see Randel). However, in linear terms (see Bent) they are essentially no different from the progressions in [ex.9](#), since from a theoretical point of view they were still based on the tenor part; as late as 1529 the progression in [ex.11](#) was described by Aaron in *Thoscanello de la musica* as a cadence on E. An important contribution to cadence formation in the Renaissance was the addition of the 3rd in the final chord; until about 1750 it was normally sharpened in minor-mode compositions, so that almost all pieces ended on a major triad (see [Tierce de Picardie](#)).

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Even in late Renaissance theory, cadences were still viewed as contrapuntal or melodic occurrences; for Zarlino (*Le istituzioni harmoniche*, 1558) the *cadenza perfetta* was the resolution of two parts to the octave, and the *cadenza imperfetta (sfuggita)* the resolution to the 3rd (10th) or 5th (12th). Early in the 18th century the distinction between cadences on the tonic and on other degrees, as well as between perfect and plagal, was made on the basis of harmonic progression; the notion of an interrupted cadence was also introduced at this time. In France the perfect cadence was called a *cadence parfaite*, the plagal a *cadence imparfaite* (Rameau used the term *cadence irregulière*); in Germany *vollkommene Cadenz* and *Ganzschluss* were used for the perfect cadence, *unvollkommene Cadenz*, *Halbschluss* (or *halbe Cadenz*) and *Trugschluss* for plagal, imperfect and interrupted cadences. Rameau postulated that a cadence consisted in the resolution of a

'characteristic dissonance' present or implied in the penultimate chord. If the characteristic dissonance lay a 7th above the real bass, its resolution was called a *cadence parfaite* (ex.12a); if it lay a 6th above ('sixte ajoutée'; see [Added sixth chord](#)), its resolution was called a *cadence irrégulière* (ex.12b). Thus the progression I–IV–I–V–I, according to Rameau, would be analysed as a series of *cadences parfaites* (I–IV and V–I) and *cadences irrégulières* (IV–I and I–V), that is, independently of a larger tonal function (the bracketed pairs of notes in ex.12c are the imagined characteristic dissonances together with their respective resolutions).

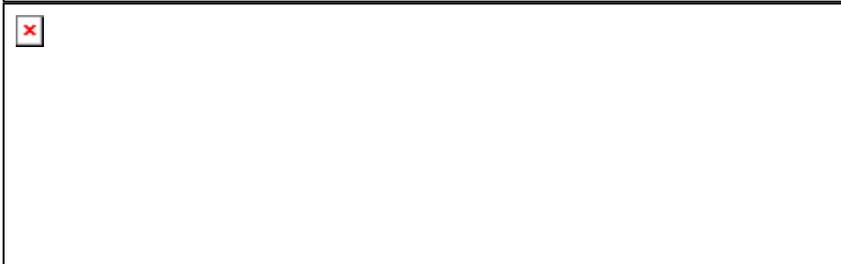
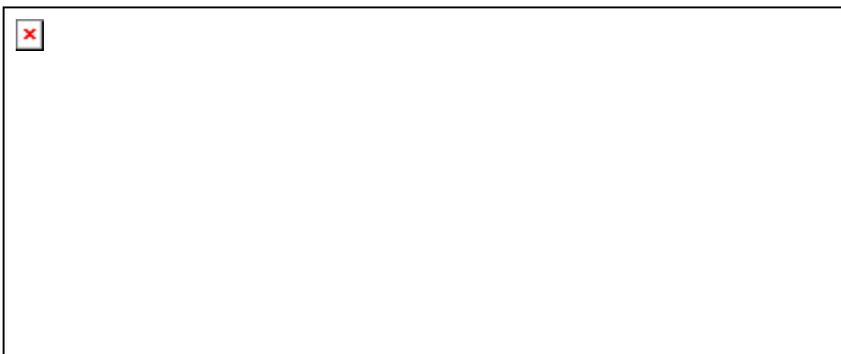


In Classical music, which is built to a great extent on the principle of antecedent and consequent phrases, cadences took on a structural significance on all levels of composition. Moreover, cadence formations became so standardized that they could be used, for rhetorical effect, even in positions other than endings. In some of Haydn's quartets, for instance, a homophonic cadential progression is stated at the very beginning of the first movement (ex.13). The trio section from the minuet of Mozart's 'Jupiter' Symphony (ex.14) begins with a perfect cadence answered by a contrapuntal passage, thus reversing the normal roles of 'activity' and 'repose' within a phrase. In the opening of Beethoven's Symphony no.1 (ex.15) the first two chords could be heard initially as a perfect cadence in F, until the next two chords are played; these, in turn, can be analysed as an interrupted cadence whose 'resolution' takes the form of an imperfect cadence in the third pair of chords.





The expansion of the sonata in 19th-century instrumental music, and especially the development of musical continuity in German Romantic opera (Wagner's 'unendliche Melodie'), brought to the interrupted cadence a structural significance that had hitherto been the exclusive property of the perfect and imperfect cadences (ex.16). By contrast Richard Strauss, whose opera acts and tone poems were through-composed but were nevertheless subdivided by cadence-points, developed a kind of counterpart to the interrupted cadence, in which the penultimate dominant 7th was replaced, or separated from the tonic, by some other chord (ex.17). Resistance to the clear V-I is common in this period, in the works of composers as diverse as Elgar and Debussy. In a composition foreshadowing atonality, the final movement of his String Quartet no.2, op.10, Schoenberg prolonged a dominant (C $\flat$ ) harmony (bars 128–133) but resolved it obliquely on to C major; the approach to the final tonic, 20 bars on, is similarly indirect (ex.18).



The development of cadences in the 20th century was a matter of embellishment rather than of inherent structural change; in the cadences of post-tonal composers such as Stravinsky and Hindemith there was a return to the principle of linear progression in all parts (ex.19). Stravinsky's chorale-endings similarly depend on a linear approach to the final resting-place, with the last chord a clearly-voiced dissonance (Symphonies of Wind Instruments). Music based on repetitive patterns may end by breaking the pattern, a favourite device of Stravinsky (as in *The Rite of Spring*).

In rigorously non-tonal music the principles of suspension, resolution, functional harmonic progression and even melodic formula may no longer apply and the sense of an ending is instead achieved through rhythm, dynamics and other variables such as instrumentation. Some 12-note compositions nevertheless contrive to end on a triad (Schoenberg's *Ode to Napoleon*) or a clearly voiced harmony (Schoenberg's Piano Concerto). Each of these endings is an emphatic tutti, with *ritardando*; similar rhetorical means are employed in Schoenberg's Variations for Orchestra, op.31, whose last chord contains eleven pitches (lacking only  $C\flat_2$ , which is sounded alone as a penultimate). Quiet endings also provided ways of avoiding cadential formulae. In Mahler's Ninth Symphony the etiolated plagal cadence contributes less to finality than do harmonic immobility, texture and the incursion of silence; with less orthodox harmony, the celebrated ending of 'Neptune' in Holst's *The Planets* employs an alternation of unconventionally related chords fading into inaudibility (ex.20). An atonal example of similar rhetorical character is Boulez's *Le marteau sans maître*.

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## Cadence féminine

(Fr.).

See [Feminine ending](#).

## Cadener, Johann.

See [Cadner, Johann](#).

## Cadent.

See [Ornaments](#), §6.

## Cadenza

(from It.: 'cadence').

A virtuoso passage inserted near the end of a concerto movement or aria, usually indicated by the appearance of a fermata over an inconclusive chord such as the tonic 6-4. Cadenzas may either be improvised by a performer or written out by the composer; in the latter case the cadenza is often an important structural part of the movement. In a broad sense the term 'cadenza' can refer to simple ornaments on the penultimate note of a cadence, or to any accumulation of elaborate embellishments inserted near the end of a section or at fermata points. (See *also* [Improvisation](#), §IV.)

1. [Introduction and early history](#).
2. [The Baroque period](#).
3. [The Classical period](#).
4. [Beethoven and the 19th century](#).

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### Cadenza

#### 1. Introduction and early history.

The term 'cadenza' first appeared shortly before 1500 as a synonym for the Latin 'clausula', meaning conclusion (the Latin word 'cadentia' came into use later). Both terms are derived from *cadere* ('to fall') and originally referred to a descending melodic line before the final note of a section ([ex.1](#)). Unlike modern English, none of the Romance languages or German offers a phonetic distinction between the word for cadence and that for cadenza. As early as the 16th century some Italian treatises tried to distinguish between those *cadenz* that corresponded to incisions in language and therefore belonged to the *Ars Libera* Grammar (cadences), and those *cadenze* that corresponded to the ornaments of speech and thus belonged to the *Ars Libera* Rhetoric (cadenzas). Nonetheless, attempts to clarify the term's meaning are difficult on the basis of Renaissance and Baroque theoretical writings. It was probably J.-J. Rousseau (*Dictionnaire de musique*, 1768) and his English translator William Waring who first used the Italian word *cadenza* for fermata embellishments and the French *cadence* for harmonic progressions at the ends of phrases or sections. Although in France Rousseau's terminology was only rarely followed, 19th-century English writers

adopted the convenient distinction, and it has since become generally accepted in English-speaking countries.

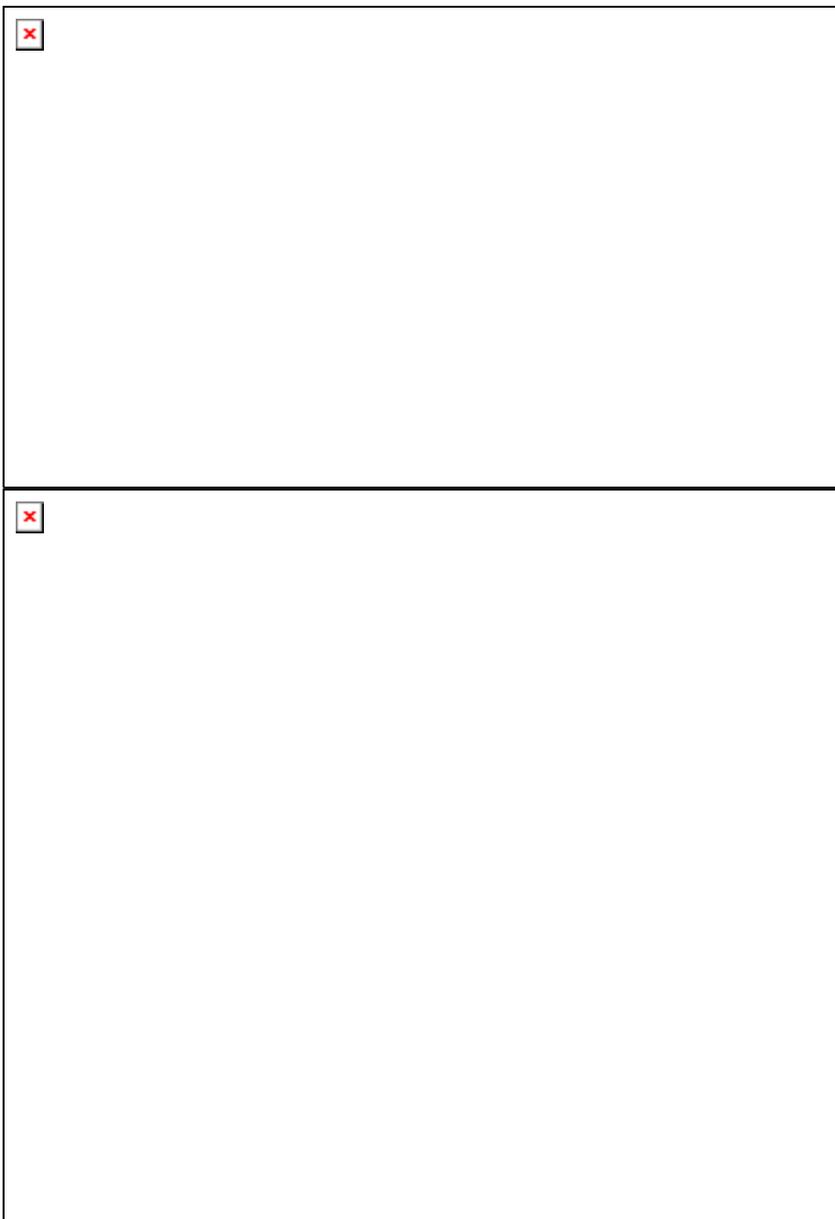


Among the first theorists to use the term 'cadenza' for embellished endings was Pietro Aaron (*Thoscanello de la musica*, 1523); 12 years later Sylvestro di Ganassi included examples of such cadenzas in his *Opera intitulata Fontegara* (1535; [ex.2](#)). Non-Italian authors of treatises on diminution and ornamentation, such as Bermudo, Tomás de Santa María, Ortiz and Fink, knew similar ornamented endings, but did not use the term 'cadenza' to describe them. The tendency to elaborate or 'colorate' the penultimate note of endings is apparently as old as the art of discant itself. As early as the 13th century clear references may be found to a 'point of organum' (*punctus organicus*) on the penultimate, which provides a florid, cadenza-like passage at the end of a piece of discant. In his *Ars cantus mensurabilis* Franco of Cologne wrote that 'the equivalence in the perfections of longs, breves, and semibreves ought always to be borne in mind, ... counting both actual sounds and their omissions as far as the penultimate, where such measure is not present, there being rather a point of organum here' (*Cousse-makerS*, i, 133; trans. in *StrunkSR1*, 156). Jacques de Liège also referred to 'uncertain measures', such as those 'in the floreation on the penultimate, where over a single note in the tenor many are sounded in the discant' (*Cousse-makerS*, ii, 385). In fact, an early designation for the fermata, that of Tinctoris, was *punctus organi* or 'point of organum' (see Warren, 1974).



The 'ornamented cadence' (*cadenza fiorita*) brought a certain brilliance to the ending of a piece; further, the concentration of embellishments at the end enabled composers to relieve the melodic line of excessive *fioriture*. Later these reasons became more important, when, for example, composers had to meet the increasing demands of famous singers eager to show their technical prowess. The inclusion of specific opportunities for virtuoso display permitted composers to avoid having the rest of their compositions spoiled by the liberties taken by performers of questionable compositional talents. Many composers, unsure of performers' good taste and improvisational skill, wrote out their own cadenzas. Caccini, as early as 1589, supplied an alternative version of the cadenza on the penultimate note in *lo che dal ciel cader* (the fourth *intermedio* for *La pellegrina*). He also wrote embellished endings for his own melodies in his *Euridice* ([ex.3](#)); the penultimate note of this example may have been sung with the addition of a *trillo*, *gruppo*, or some other ornament chosen by the performer. Peri praised the singer Vittoria Archilei in the preface to his *Euridice* because she embellished his music 'with those attractive and gracious ornaments which cannot be written down'. Until the

19th century embellishments were expected to be improvised by most performers, and if not they were written out; Italian composers of the 17th and 18th centuries rarely ventured to specify all the embellishments they considered appropriate. But they sometimes felt the need to demonstrate how such ornamentation should sound. Monteverdi, for example, wrote both an unembellished and an embellished version of 'Possente spirito', the famous preghiera in Act 3 of *L'Orfeo*. The melisma with which the end of the first stanza is approached has an improvisatory character (ex.4).



As early as 1585 Giovanni Bassano's treatise *Ricercate, passaggi et cadentie per potersi essercitar nel diminuir* discussed how to invent cadenzas and provided examples. Cadenzas in 16th-century instrumental music, outside treatises, resembled those used in vocal music; for example, the cadenzas on penultimate notes in the lutebook of Hans Neusidler (1536) often resemble contemporary vocal endings in which melismatic embellishments were inserted between two full closes, repeating the last word or words. In vocal music diminutions or *fioriture* were often used to emphasize certain words, sometimes the final ones of the text; although inserted at points other than at cadences, they came to be called 'cadenzas'.

## Cadenza

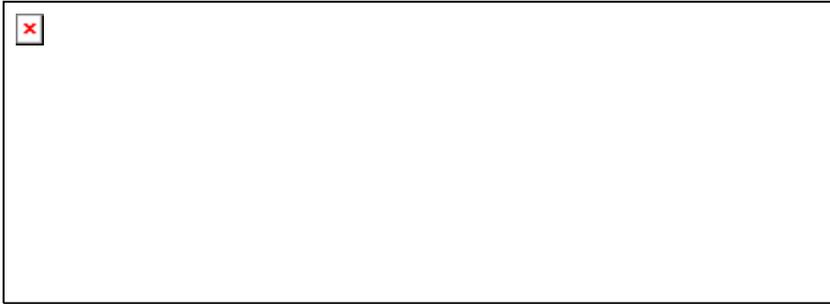
### 2. The Baroque period.

Praetorius's discussion (*Syntagma musicum*, iii, 1618) of 'Cadentien und Passaggien' often refers to what are now called word-painting embellishments. Another use of the term is found in the preface to Frescobaldi's *Toccate e partite d'intavolatura di cimbalo et organo ... libro primo* (1615); he wrote: '[As for] cadenzas, even though they may be written in fast notes, it is best to play them quite slowly; and in the approach to the end of [an embellished] passage or cadenza, the tempo should be slower still'. It seems that Frescobaldi understood by 'cadenze' accumulations of embellishments near any cadence rather than merely at ornamented endings of sections or whole pieces.

In the course of the development of opera in the late 17th and early 18th centuries the popularity of virtuoso singing increased considerably, and with it the importance of improvised embellishment. Final cadenzas became common towards the end of the century, when they were indicated by the words 'solo', 'tenuto', 'ad arbitrio', by a rest (sometimes as little as one beat), or by a fermata. In Alessandro Scarlatti's early operas places for cadenzas can be found, but they are clearer in operas written after about 1715; even then not every aria allowed the insertion of a cadenza. In da capo arias the usual place for the insertion of a cadenza was just before the final cadence of the first section. Probably it was intended that a cadenza be performed only in the da capo of that section, but often a place for a cadenza is also found at the end of the middle section (and sometimes there only). P.F. Tosi, himself a virtuoso singer, condemned the excessive ornamentation in which some singers indulged. Referring specifically to the cadenza, he wrote in his *Opinioni de' cantori antichi e moderni*, 1723 (Galliard's translation, 1742):

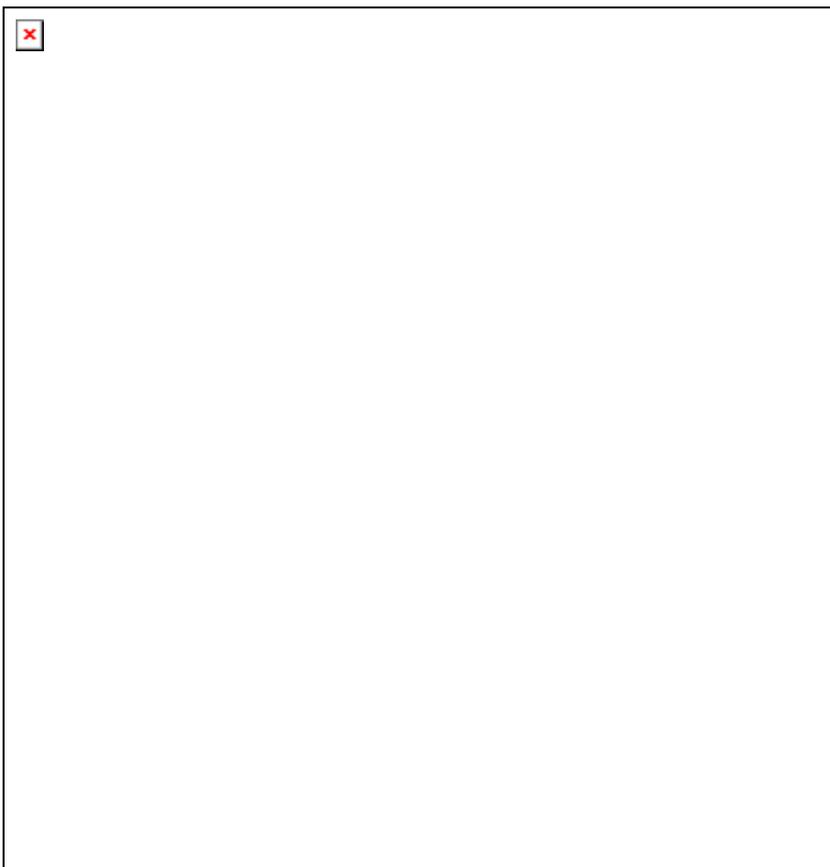
Every Air has (at least) three *Cadences*, that are all three final. Generally speaking, the Study of the Singers of the present Times consists in terminating the *Cadence* of the first Part with an overflowing of *Passages* and *Divisions* at Pleasure, and the *Orchestre* waits; in that of the second the Dose is encreased, and the *Orchestre* grows tired; but on the last *Cadence*, the Throat is set a going, like a Weather-cock in a Whirlwind, and the *Orchestre* yawns.

No doubt Tosi's opinions would have sounded old-fashioned in 1723, and regrettably he gave no guidance in the execution of what he considered an acceptable cadenza. A few samples of actual cadenzas have survived as insertions in manuscript scores. The cadenzas sung by Farinelli in 'Quell'usignolo' from Giacomelli's *Merope* (1734; see Brown, 1984) would surely have met with Tosi's disapproval. More to his taste, possibly, would have been the cadenzas added to a manuscript score of Handel's opera *Poro* (1731). They appear at the final cadence of the first section of Alessandro's aria 'Vil trofeo d'un alma imbelle', and are written on blank instrumental staves above the voice part; presumably the first was sung at the first statement, and the second at the da capo (ex.5). Cadences at which such embellishment was expected are often marked 'adagio'; reduced scoring at this point not only highlights the display of vocal virtuosity but also helps to avoid problems of ensemble.



The terminological confusion surrounding cadenza-like passages in instrumental music of the late Baroque is caused in part by a lack of consistency in the sources themselves, in part by a 20th-century desire to identify the antecedents of the classical concerto cadenza, and in part by a tendency to use the term 'cadenza' loosely to describe any passage of virtuosic figuration that occurs in the vicinity of a cadence.

Torelli used the term [Perfidia](#) to describe three passages (nos.65–7 in Giegling's catalogue) in which two violins engage in brilliant figurations above a sustained pedal in the bass. (The authenticity of the first has been questioned, and the second and third are part of the same composition.) The term has been used to describe similar passages in the music of Corelli and Vivaldi, such as the conclusion of the second movement of Corelli's Sonata op.5 no.3 ([ex.6](#)).



Locatelli applied the term [Capriccio](#) to the virtuosic passages for solo violin that conclude the outer movements of each of his 12 concertos op.3. (In 18 of the 24 capriccios he used the word 'cadenza' to indicate an improvised embellishment of the final cadence in the capriccio.) Similar passages are found in the concertos of Vivaldi, who often preceded them with the instruction 'Qui si ferma a piacimento', thus confirming their optional status

(see illustration from rv212a). J.S. Bach made his transcription for organ bwv594 not from the printed version of Vivaldi's op.7/ii no.5 (rv208a) but from the version found in *D-SW/ Mus.ms.5565* (rv208), whose first and last movements each contain additional cadenza-like passages that are not present in the printed edition. The passage in the last movement is clearly of the capriccio type: a 'final' ritornello in the tonic is followed by a virtuoso solo section of 104 bars, which is rounded off by a seven-bar tutti. Bach's most famous 'cadenza', in the first movement of the fifth Brandenburg Concerto, should probably be seen as part of this capriccio tradition, rather than as an antecedent of the classical cadenza.

The 'true' cadenza was characterized not only by its placing (within a structural cadence), but also by its clear articulation (often by means of a fermata), and by its rhapsodic, improvisatory character. (The common rule, often cited with reference to cadenzas for voices or wind instruments, that the length of a cadenza should not exceed what can be sung or played in one breath, cannot have been applied rigidly.) In Bach's concertos, cadenzas of this kind appear in the Violin Concerto in E (bwv1042; first movement), and in the Concerto for Flute, Violin and Harpsichord (bwv1044; finale).

In French music of the 16th and 17th centuries the practice of diminution developed mainly in the *couplets* of the *air de cour*, by such composers as Antoine Boësset and Etienne Moulinié, and in lute music; but no special accumulation of embellishments towards the end of a piece can be observed. Mersenne (*Harmonie universelle*, 1636–7) described the vocal counterparts to instrumental 'tremblements' (trills) as 'cadences', and the terms 'tremblement' and 'cadence' became interchangeable. French methods of vocal embellishment seem to have been little influenced by Italian ones. After Lully the realization of melodic ornaments and their written indication by French composers apparently permitted neither the alteration of pitches nor that accumulation of embellishments towards the end of a section from which the typical fermata embellishment of the Italian high Baroque aria evolved.

French theorists continued to be vexed by the double meaning of the word 'cadence', which was used for harmonic closes as well as for trills on the penultimate note. Brossard (*Dictionnaire de musique*, 1703), for example, argued against the latter: 'Cadence, in Latin *clausula*, means to close a melody and its harmony in a proper way [i.e. cadence]. This is what we should call *cadence*, and not what we French do who call a trill *cadence*'. The misuse of the term 'cadence' was also noted by M.P. de Montéclair (*Principes de musique*, 1736), who spoke of the 'tremblement ... que les Français appellent par corruption cadence'. Later, Quantz could observe in Paris that in pieces in the French style, by contrast with those in the Italian, 'hardly anything can be added to what the composer has written'. The insertion of cadenzas in French 18th-century music was evidently restricted to works in the Italian manner.

## Cadenza

### 3. The Classical period.

The art of improvised embellishments flourished in Italian and Italian-influenced music in the second half of the 18th century even more than in the first half. The cadenza was considered an embellishment, and the ability to invent one was reckoned an indispensable part of the equipment of any

virtuoso who hoped to satisfy the listener's expectations. Under normal circumstances no soloist could afford to leave out a cadenza when a fermata appeared in a recognized context.

Cadenzas in the 18th century occupy the penultimate position in the musical structure. They precede the final tutti of a concerto movement or aria, and are almost always indicated by a fermata above the 6-4 chord over the dominant scale degree immediately preceding a perfect cadence. Some concertos specify a cadenza in each movement, though the trend in the later 18th century was towards one or at most two per work. Mozart's Clarinet Concerto, exceptionally, calls for no such elaboration of a 6-4 chord.

Cadenzas are sometimes indicated in movements of solo or chamber works. Nine of Haydn's string quartets require the first violinist to improvise a cadenza for the slow movements (more than half of these occur in the set op.9, composed in 1768–9), and cadenzas are also required in the slow movement of three of his earlier keyboard sonatas. Mozart asked for a cadenza in the slow movement of his Duo in B $\flat$  for violin and viola (K424), but more often he wrote them into his solo and chamber music: there is a 'cadenza' written into the finale of the Violin Sonata in D K306 (1778), and a 'cadenza in tempo' for the finales of the Piano Sonata in B $\flat$  K333 (1783) and the Piano Quintet K452 (1784). Related to the 'cadenza in tempo' and also dating from the early 1780s is the written-out elaboration of the 6-4 chord not specifically identified by the composer as a 'cadenza' but nevertheless fulfilling its function: examples are found in the slow movements of Haydn's Keyboard Sonata hXVI:39 (1780) and Quartet op.33 no.5 (1781), and the first movement of Mozart's Quintet in C K515 (1787). Originally, the first number of *Die Zauberflöte* was to have ended with a cadenza for the Three Ladies.

An improvised embellishment of a different order consists of a brief elaboration, usually of a dominant chord, to connect the end of one section with the beginning of the next; the sign for it is a fermata over that chord. J.A. Hiller called this an 'Übergang' in his *Anweisung zur Singekunst in der deutschen und italienischen Sprache* (1773), but the word **Eingang** ('introduction' or 'lead-in'), used by Mozart in a letter of 15 February 1783, has become the standard term. Where composers wrote out a series of *Eingänge* in the course of the movement, rather than leave their execution to the soloist, they would vary them, usually by making them increasingly elaborate (see, for instance, the finales of Beethoven's third and fourth piano concertos). *Eingänge* are commonly found before the reprise of the main theme in rondo movements in concertos, but can also occur in chamber and solo contexts, for example in the slow movements of Haydn's quartets op.17 no.3 and op.20 no.6 (both marked by a fermata), and the finale of Mozart's Sonata in D K311 (fully written out).

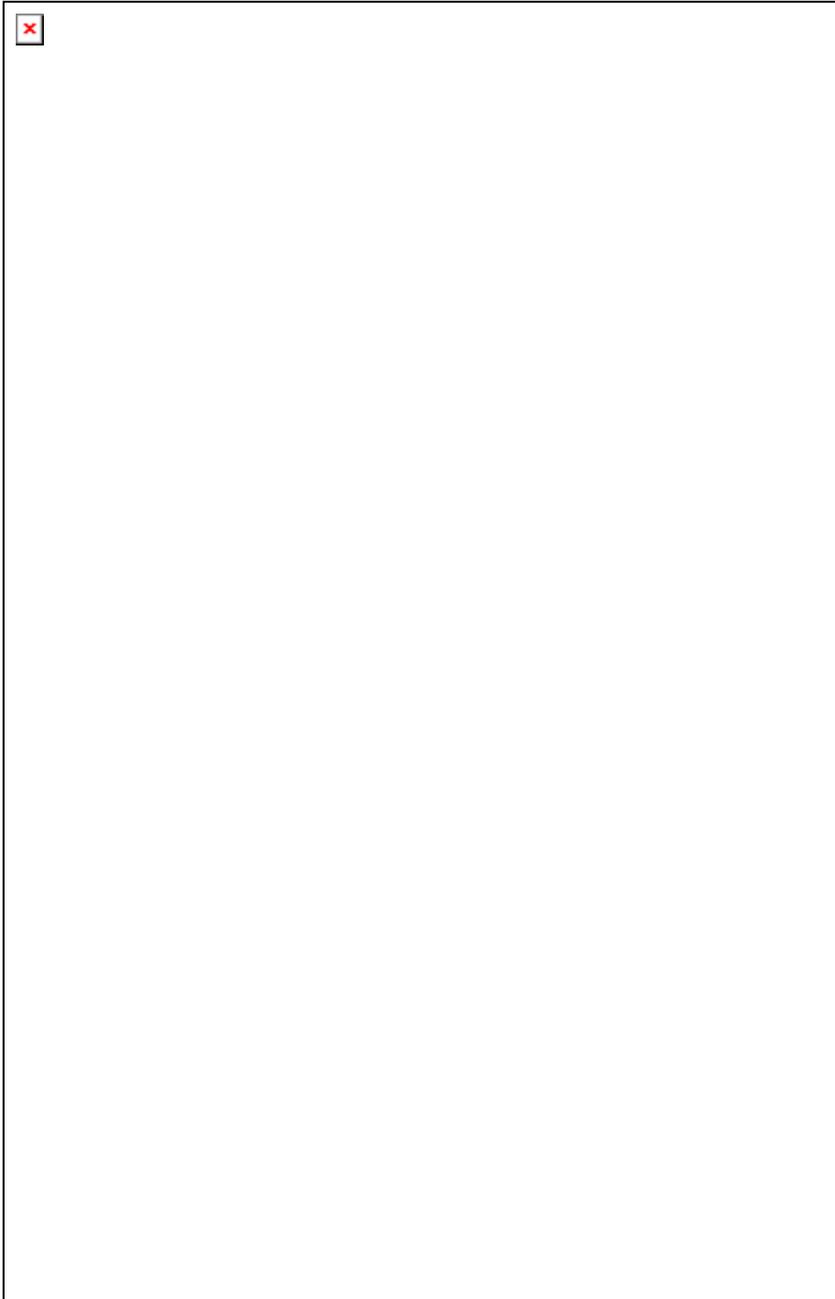
The rules for the construction of cadenzas given in Tartini's *Traité des agréments* (1771) seem to have been widely followed and resemble in principle those given for singers: cadenzas may start with a swelling note (for singers, a *messa di voce*), *passaggi* or a trill, succeeded by metrically free notes of smaller value and then a high note that may be identical with or followed by the highest note in the piece; the melodic peak is usually soon followed by the soloist's final trill. This basic form stood throughout the 18th

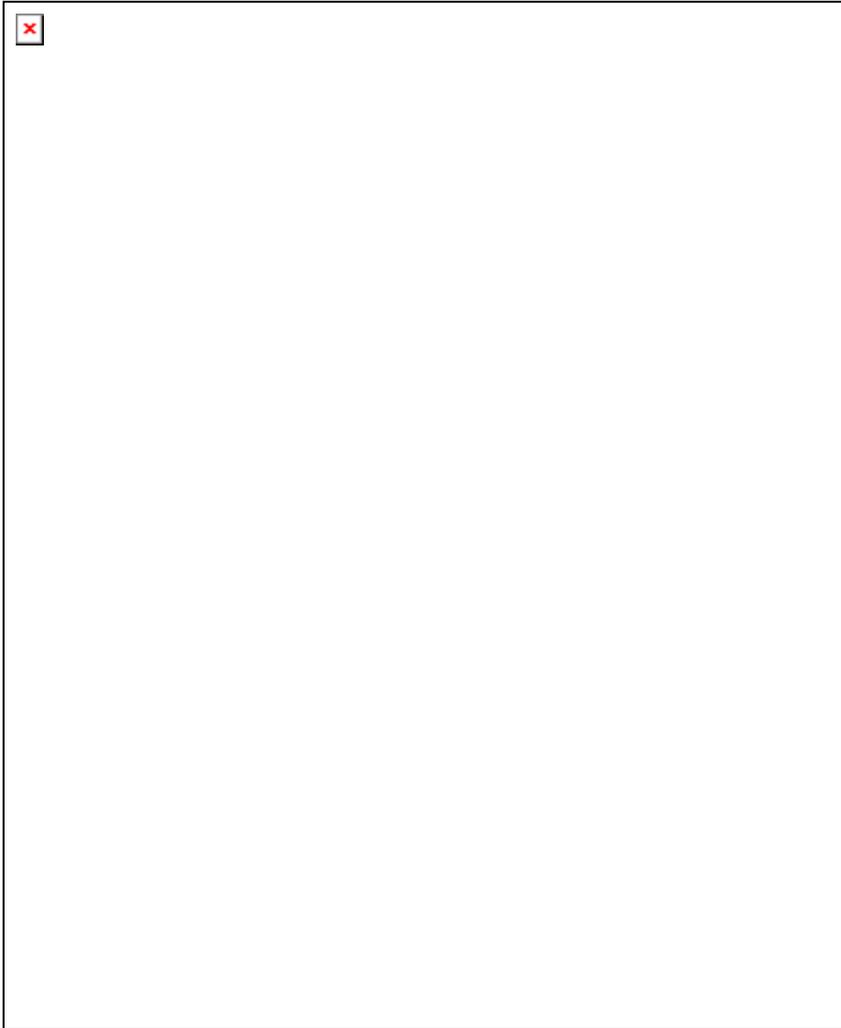
century in Italy, and for much of it elsewhere; but the freedom given to performers, when abused, sometimes led to monstrosities.

P.F. Tosi was one of the more outspoken opponents of the presumption of singers. His *Opinioni de' cantori antichi e moderni* (1723; see §2) allows for the insertion of at most one cadenza into an aria, and then only towards the end of the da capo section, so that the audience would know when the aria was coming to an end; otherwise only modest embellishments might be included. A cadenza should, moreover, not break the metre. J.F. Agricola's *Anleitung zur Singekunst* (1757), an edited German translation of Tosi's *Opinioni*, expressed a different opinion in a footnote, commenting that this excessively narrow restriction was usually ignored, but he agreed that many a singer spoilt an otherwise well-performed aria by the inclusion of excessively long or absurdly designed cadenzas. From the numerous complaints registered by 18th-century writers, one may infer that not only singers but also instrumentalists often extended their final cadenzas to excessive lengths; Tosi's near-contemporary Benedetto Marcello (in *Il teatro alla moda*, 1720) mocked the 'cadenze lunghissime' of the 'virtuoso di violino primo'.

Cadenzas were also discussed in detail by German theorists and singing masters working in German-speaking countries. Quantz described them at length in his *Versuch einer Anweisung die Flöte traversière zu spielen* (1752, chap.15, 'Hauptstück'), while C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753) discussed them under the rubrics 'Aufgehaltene Schlusscadenzen' and 'Fermaten-Auszierungen'. (75 of Bach's cadenzas survive in a single fascicle identified as item 264 in Helm's thematic catalogue; three-quarters of these are for his own keyboard concertos.) Both Quantz and Bach were more cautious in their recommendations than Hiller, who seems to have been the only well-known German theorist to abandon the principle that a singer's cadenza should be capable of being executed in a single breath. G.B. Mancini, a singing teacher at the imperial court in Vienna and one of the most important authorities on the Italian singing tradition, recognized that the one-breath rule was often broken, as he demanded in his *Pensieri, e riflessioni pratiche sopra il canto figurato* (1774) that a singer have the 'correct judgment' to 'escape the embarrassment occasioned by shortness of breath ... for he might find himself ... unable to perfect the cadenza with a trill'.

Mancini touched on another important question concerning cadenzas, namely the relationship of improvised passages to the thematic material. 'This same judgment', he wrote, 'should lead the singer to choose a motif from the cantilena of the ... aria.' On this matter there was no uniformity of opinion during the 18th century. Quantz suggested that a singer who could not think of something new with which to begin a cadenza should choose instead one of the most attractive motifs from the aria and build a cadenza from it. If the record of the century's greatest composers is anything to go by, J.S. Bach, his sons, Haydn and Mozart all composed non-thematic cadenzas ([exx.7](#) and [8](#) show alternative non-thematic vocal cadenzas by Haydn and Mozart), and only from about 1779 onwards do Mozart's cadenzas begin to quote or develop thematic material from the concerto to which they belong.





The most comprehensive theory of the cadenza in the 18th century is found in D.G. Türk's *Clavierschule* (1789). Türk also lamented the practice of making inordinately lengthy cadences that often had little to do with the piece they were meant to embellish, with the result that the piece became 'cadenza-ed away' (*wegkadenziert*). To remedy this he drew up a list of ten rules governing cadenzas, which may be summarized as follows: 1. The cadenza should reinforce the impression made by the composition by providing a brief summary of it; this may be achieved by weaving some of the important ideas from the piece into the cadenza.

2. The cadenza should not be difficult for its own sake, but rather contain thoughts that are suited to the main character of the composition.

3. The cadenza should not be too long, especially in sad compositions.

4. Modulations should be avoided or used only in passing, and should never stray beyond the main keys established in the piece.

5. The cadenza, in addition to expressing a unified sentiment, must have some musical variety to maintain the listener's interest.

6. Ideas should not be repeated, either in the same key or in different keys.

7. Dissonances, even in single-voiced cadenzas, must be properly resolved.

8. A cadenza need not be learnt, but should show 'novelty, wit and an abundance of ideas'.

9. In a cadenza the performer should not stay in one tempo or metre too long, but should give the impression of 'ordered disorder'. A cadenza may be usefully compared to a dream, in which events that have been compressed into the space of a few minutes make an impression, yet lack coherence and

clear consciousness.

10. A cadenza should be performed as though it had just occurred to the performer. Nevertheless, it is risky to improvise a cadenza on the spot, and much safer to write it down or at least sketch it in advance.

The absence of 'authentic' cadenzas to six of Mozart's most frequently performed concertos is probably the main reason for our historical and theoretical concern with the cadenza. Türk's rules concur remarkably well with Mozart's surviving cadenzas, but they are not sufficiently detailed to lead the performer in the direction of a 'Mozartian' cadenza. The best models for the missing cadenzas are, of course, Mozart's surviving cadenzas, and these have been analysed in a number of ways: thematically, formally and in terms of part-writing structure. Recent scholarship suggests that the Schenkerian concept of 'composing out' by various techniques of 'prolongation' is a useful modelling tool (Swain, 1988; Drabkin, 1996); the notion of cadenza as prolongation, already part of its definition, gains in credibility when one considers that Mozart often expanded an early cadenza when reviving the work in concert (see especially the surviving cadenzas to the first two movements of k271).

In defiance of the spirit of the 18th-century concerto, performers today almost always play Mozart's cadenzas (if these survive), rather than invent their own at the end of a concerto movement; where more than one cadenza exists for a particular movement, they prefer the later (or latest) one. In these respects they are generally supported by musicologists, who hold Mozart's cadenzas to be canonical; as a result, the cadenza is already familiar to the audience before they hear a single note of it, rendering Türk's rule no.10 irrelevant. Given the demise of the composer-performer in the 20th century, this situation is likely to prevail for some time.

## Cadenza

### 4. Beethoven and the 19th century.

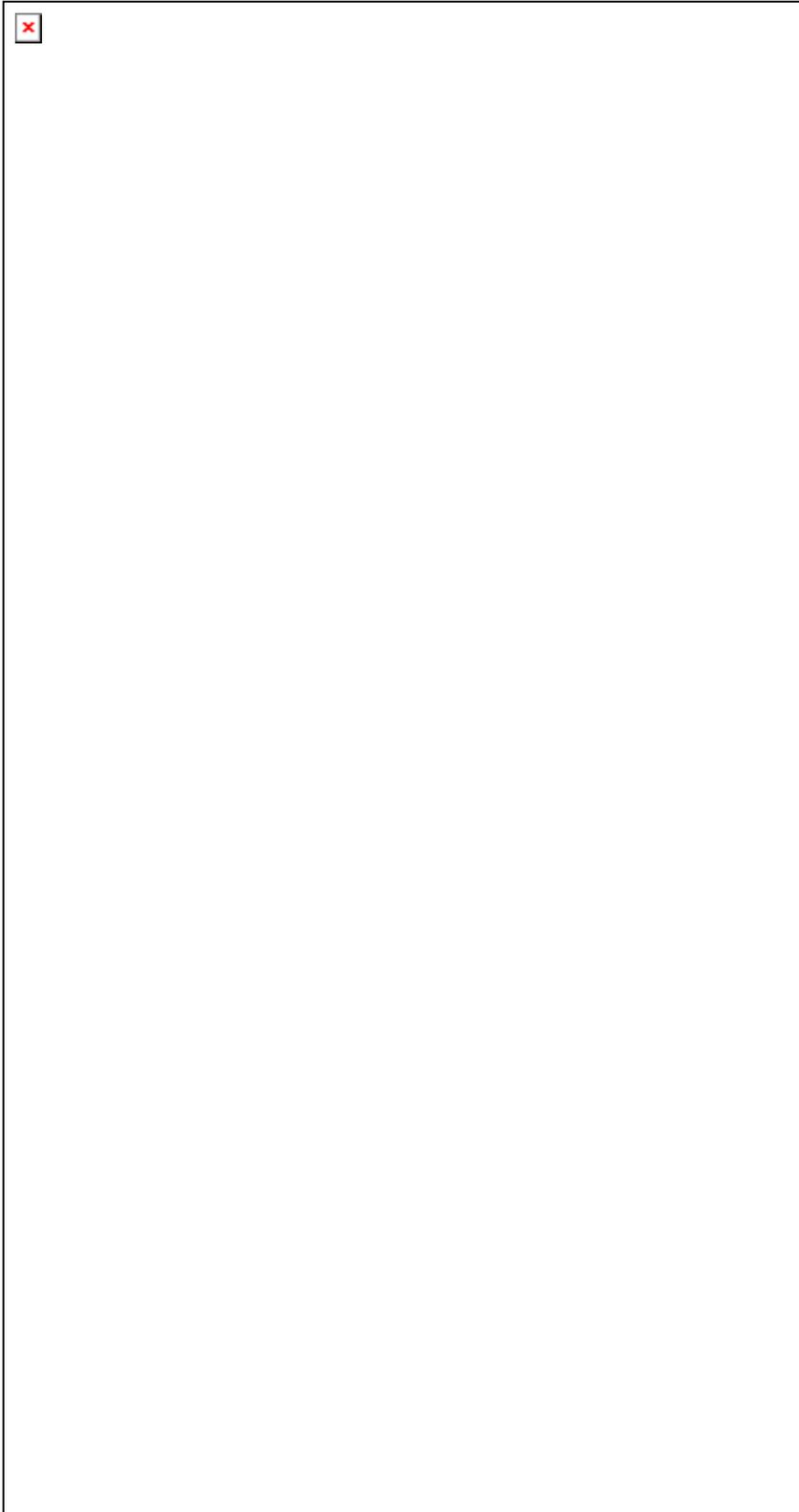
Beethoven's concerto cadenzas comprise two classes: early essays, from about 1795 to 1800, for which only sketches or rudimentary drafts exist, and a canonical set of some dozen cadenzas written out around 1809 for his pupil Archduke Rudolph. The sketch papers include a cadenza for an unknown keyboard work in G major, and substantial drafts of three cadenzas for the B $\flat$  piano concerto (no.2) and two for the C major (no.1). These early examples show that Beethoven, like Mozart, liked to quote an important idea – usually the principal second-group theme – in the middle of the cadenza; unlike Mozart, though, he set this theme on a scale-step that was harmonically remote from the tonic, such as the flattened 3rd, 6th or 7th. Of the canonical set, that for the Piano Concerto no.2 and two of those for no.1 far exceed Mozart's stylistic, registral, temporal and technical limits, but even the early cadenzas already show Beethoven as a patron of the 'cadenze lunghissime' school. The cadenza for the Piano Concerto no.3 is stylistically more compatible with its concerto, in many respects a transitional work. Sketches from late 1808 suggest that the longest, and currently most often played, of the cadenzas for the Fourth Piano Concerto is similar to what Beethoven improvised at its first public performance on 22 December 1808.

Beethoven also wrote out a cadenza for the first movement of the Violin Concerto as arranged for piano and orchestra; this cadenza, which contains a

substantial part for the timpani, is thus contemporary with the Fifth Piano Concerto, whose finale similarly contains a duet for piano and timpani towards the end. Perhaps the most successful of all his cadenza enterprises, viewed from a Beethovenian perspective, are the pair (woo58) written for Mozart's D minor Piano Concerto k466. The first-movement cadenza contains rapid shifts in register, quotes the main second-group theme in a remote key and the pianist's opening cantabile in the home key, and generally sums up the mood of Mozart's work in what, for Beethoven, is a modest space of 61 bars. The paradox of Beethoven's mastery of the spirit of the cadenza via a concerto from an earlier age is symptomatic of the central problem of the genre: in being written down – or, indeed, in any other way recorded – it 'intrudes into the workings of the concerto, attributing to itself a textual presence that the conventions of the genre seem to disallow' (Kramer, 1991–2).

It is sometimes suggested that Beethoven's rapid writing down of his collected cadenzas was motivated by his reluctance to allow others to supply their own cadenzas for his concertos. (When Ferdinand Ries performed the Third Piano Concerto in 1804, the composer at first insisted that his pupil compose his own cadenza, but later expressed his unease about one passage and attempted to make Ries change it.) Or he may have recognized the increasing incompatibility of composition and improvisation in the middle period: the Fifth Piano Concerto, a work contemporary with the canonical cadenzas and the last he was to complete, bears the famous remark at the relevant 6-4 chord in the first movement: 'Non si fa una cadenza, ma s'attacca subito il seguente'. What follows in the score, ironically, reverts to the 18th-century cadenza aesthetic: it is of modest length, uses a combination of fixed and free rhythms, and remains throughout in the home key of E $\flat$  (the mixture of major and minor is a typical feature of Mozart's cadenzas). Only the role of the orchestra has changed: it now participates in the elaboration of the 6-4 chord.

Beethoven also wrote cadenzas into a few solo and chamber works. The first movement of his brilliant Piano Sonata in C op.2 no.3 contains a short working out in free rhythm of the main motif. The first movement of the Cello Sonata in F op.5 no.1 includes a more complex example of almost 40 bars. Of special interest is the harmonic progression to and from the central Adagio (ex.9), in which modal mixture (bars 359–61) and the prolongation of IV with flattened 7th (bars 362–7) combine to give the illusion of a modulation to a remote key. Being complete and fully written out, the cadenza in op.5 no.1 is one of the best models we have from Beethoven's early period.



Following Beethoven's lead in the Fifth Piano Concerto, 19th-century pianist-composers usually wrote their own cadenzas into the score, or they dispensed with them altogether. Significantly, Liszt rarely left a fermata sign indicating that the performer should insert a cadenza; he supplied all such material himself. Even in his transcriptions of operatic arias by Rossini, Bellini and others, Liszt wrote out cadenzas at those points where, in the original works, fermatas indicate their insertion. But the tradition of writing cadenzas to earlier concertos was maintained by piano virtuosos: for Beethoven's Fourth Piano Concerto, for instance, there are substantial cadenzas by Clara

Schumann, Brahms, Moscheles, Rubinstein and Bülow. Because they violate the 'authenticity' principle, they are hardly ever performed now, and writers have traditionally viewed them as examples of the excesses for which 18th-century performers were censured. It is perhaps more fruitful, though, to respect them for what they are, namely, the 19th century's artistic response to the masterpieces of an earlier age and an insight into the way virtuosos understood and appreciated the classics (Kwan, 1994).

Violinists and singers, on the other hand, consistently demanded the right to shape cadenzas according to their specific technical abilities. Operas by Italian composers of the first half of the 19th century still contained many fermata signs indicating places for improvised embellishment. In Germany and France, however, such opportunities for singers' display became increasingly rare. In Meyerbeer's operas places for cadenzas are found mainly in those arias written in an Italian style, rather than in those in a German or French style. In Italy it was Verdi who finally broke with tradition. Only in his earliest operas did he allow the singers to improvise their own cadenzas; his mature ones contain cadenzas he composed himself, or none at all. Other Italian opera composers were the last to curtail the performer's traditional rights in this way, and the art of improvising cadenzas gradually died out around the turn of the century. Cadenzas in concertos or arias written after 1880 are virtually always written out: exceptions are the violin concertos of Brahms, Szymanowski and Khachaturian.

## Cadenza

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For further bibliography see [Improvisation](#), §IV.

## Cadman, Charles Wakefield

(*b* Johnstown, PA, 24 Dec 1881; *d* Los Angeles, 30 Dec 1946). American composer. His maternal great-grandfather, Samuel Wakefield (1799–1895), was a composer of hymns and built the first pipe organ west of the Allegheny Mountains. Cadman received formal instruction in the organ from William Steiner, the piano from Edwin L. Walker, and theory from Lee Oehmler. He pursued advanced studies in theory and conducting with Luigi von Kunitz and Emil Pauer, the leader and conductor of the Pittsburgh SO. In 1908 Cadman became accompanist of the Pittsburgh Male Chorus and from 1907 to 1910 served as the organist at the East Liberty Presbyterian Church, Pittsburgh; he was music editor and critic of the Pittsburgh Dispatch from 1908 to 1910.

His song *At Dawning* (1906), widely performed by John McCormack, brought him to public attention. Indeed, his aim from the beginning was to communicate with the general musical public while preserving his artistic integrity. Nelle Eberhart, whom he met in 1902, wrote many of his song and musical-stage texts. Cadman became interested in the music of the American Indians after reading articles by Alice C. Fletcher, a Washington ethnologist, and Francis La Flesche, son of a chief of the Omaha tribe. In January 1909 he arranged and published *Four American Indian Songs* op.45, of which *From the Land of the Sky-Blue Water* became enormously popular. During the summer of that year Cadman and La Flesche visited the Omaha and Winnebago reservations and made recordings of tribal songs. In February Cadman organized a series of lecture-performances entitled 'American Indian Music Talk', which after 24 April 1913 were given with the aid of Princess Tsianina Redfeather, a Cherokee-Creek Indian. After a successful tour of Europe with the series, Cadman moved to Denver, and in 1916 to Los Angeles, where he devoted himself to composing and teaching. In 1918 the Metropolitan Opera produced *Shanewis or The Robin Woman*, the first of his three stage works centred on Amerindian themes and based professedly on events in the life of Princess Redfeather. It included fascinating Amerindic scenes, contagious Amerindian-derived melodies, and attractive orchestration. *Shanewis* was highly successful, and in the following year was given an unprecedented second staging at the Metropolitan. During 1919–33 Cadman composed more operas, and in 1926 received an honorary doctorate from the University of Southern California. He also composed several film scores and in 1929 worked under contract for Fox Studios. He was a founder

of the Hollywood Bowl and a member of the National Institute of Arts and Letters.

Cadman's music is marked by well-made melodies, if conventional harmony. He belongs to that group of American composers – which also included Farwell, Gilbert, Nevin, and Skilton – who 'idealized' (i.e. set into a conservative 19th-century harmonic idiom) the music of the American Indians. Although his early works were mostly emotionally appealing household songs, the Trio in D major (1914) revealed in the composer a keen instrumental flair, also evident in later orchestral works. His once popular *Dark Dancers of the Mardi Gras* (1933) is one of his most stylistically advanced pieces and is marked by ragtime syncopations in its livelier sections, supple Gershwin-esque melodies in its slower portions and vivid orchestral colouring throughout. Cadman also wrote articles on American music (*MQ*, i (1915), 387; *The Etude*, lxi (1943), 705).

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The Belle of Havana (operetta, Brown), 1928

South in Sonora (operetta, 3, C. and J. Roos), 1932

The Willow Tree (radio op), NBC, 3 Oct 1932

Music for c6 other films, some orig., some arrs. of vocal works

### instrumental

Orch: Thunderbird Suite, 1914; Oriental Rhapsody, 1921 [after text by Omar Khayyám]; To a Vanishing Race, str, 1925; Hollywood Suite, 1932; Dark Dancers of the Mardi Gras, pf, orch, 1933; Trail Pictures, suite, 1934; American Suite, str, 1936; Suite on American Folktunes, 1937; Sym. 'Pennsylvania', e, 1939–40; Aurora Borealis, pf, orch, 1944; A Mad Empress Remembers, vc, orch, 1944; Huckleberry Finn Goes Fishing, ov., 1945

Pf: Carnegie Library March, 1898, unpubd; Melody, G, 1905; Prairie Sketches, suite, 1906, arr. orch, 1923; Idealized Indian Themes, 1912; Pf Sonata, A, 1915; Oriental Suite, 1921; several other works

Chbr: Pf Trio, D, 1914; Vn Sonata, G, 1932; Pf Qnt, g, 1937

### vocal

Choral: The Vision of Sir Launfal (J.R. Lowell), male chorus, 1909; The Sunset Trail

(Moyle), 1925; *The Father of Waters* (Eberhart), 1928; *The Far Horizon* (J. Roos), 1934; other works, incl. c10 sacred anthems

Over 300 songs, incl. *At Dawning* (Eberhart), 1906; 4 American Indian Songs (Eberhart), 1909; *Sayonara* (Eberhart), song cycle on Japanese themes, 1910; *From Wigwam and Teepee* (Eberhart), song cycle on Indian themes, 1914; *The Willow Wind* (Chin.), song cycle, 1922

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DAVID E. CAMPBELL/N.E. TAWA

## Cadner [Cadener, Kadner], Johann

(*d* Pirna, 1639). German composer and organist. From 1582 until his death he was organist of St Marien, Pirna, and for a time also a town councillor there. Of his compositions the following are found in the collection of Pirna manuscripts (now in *D-DI*): eight three-part instrumental symphonies, 13 five-part chorale motets similar in style to Scandello's *Neue schöne ausserlesene geistliche deudsche Lieder* (1575), other motets, and sacred concertos. His manuscripts and those of his son-in-law Johann Heinrich Richter (Pirna town Kantor from 1630 to 1665) include early versions and fragmentary, unique copies of works by Schütz. These probably came into their possession from Anton Colander (1590–1621), a cousin and pupil of Schütz who was court organist at Dresden.

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WOLFRAM STEUDE

## Caecilian movement.

See [Cecilian movement](#).

## Caelius Sedulius.

See [Sedulius](#).

## Caen [Kein], Arnold

(*fl.* early 16th century). Composer. He was probably at the Burgundian court, for the court poet Mathias de Casteleyn included Caen in his list of poets and musicians who had recently died. The speculation that he visited Italy seems to depend on the printing of three motets by Petrucci and references to one of them by Aaron and Cerone. Since Petrucci, however, referred to him as 'Acaen', an error repeated by the other two, there is no evidence that any of them knew him. One of his motets was ascribed to Josquin in later German anthologies, although Helmuth Osthoff has argued against the attribution. However, all his motets show an awareness of style at the end of the 15th century, and of later developments in Paris. The imitation of short phrases with repeated notes, tossed from voice to voice, is in a lively manner. The widely disseminated motet *Jerusalem luge* (surviving in well over 20 sources, and also intabulated for lute), is probably not by Caen, despite a number of attributions to him.

### WORKS

Judica me Deus, 4vv, 1519<sup>1</sup> (attrib. Acaen), 1538<sup>6</sup> and 1553<sup>2</sup> (attrib. Josquin); ed. in *SCMot*, iv (1987)

Nomine qui Domine, 4vv, 1519<sup>1</sup>, ed. in *SCMot*, iv (1987)

Sanctificavit Dominus, 4vv, 1519<sup>1</sup>, ed. in *SCMot*, iv (1987)

Jerusalem luge, 5vv, attrib. Richafort in 1532<sup>9</sup> and 10 other sources, attrib. Lupus in 1534<sup>10</sup> and 2 Italian manuscripts, attrib. Caen in 1559<sup>1</sup> and three late German sources, probably by Lupus; ed. A.T. Merritt, *Treize livres de motets parus chez Pierre Attaignant*, viii (Monaco, 1962), 118

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STANLEY BOORMAN

# Caesar, Johann Martin.

See [Cesare, Giovanni Martino](#).

## Caesar [Kayser], Johann Melchior

(*b* Zabern [now Saverne], Alsace, c1648; *d* Augsburg, 18 Oct 1692). German composer. He probably had his first musical training from Urban Ludwig Murschhauser (the father of Franz Xaver Murschhauser), a schoolmaster in Zabern. In 1663 he matriculated at the University of Würzburg; his musical talent was undoubtedly encouraged in that city by the notable musicians Philipp Friedrich Buchner and Tobias Richter, cathedral and court Kapellmeisters in the prince-bishopric of Würzburg and in Mainz. On 2 July 1677 he was appointed to Breslau Cathedral as Kapellmeister to Cardinal Prince-Bishop Friedrich, Landgrave of Hesse. He returned to Würzburg in 1679 as court and cathedral Kapellmeister to the Prince-Bishop of Würzburg and Bamberg, Peter Philipp von Dernbach. In January 1685 he succeeded J.M. Gletle as Kapellmeister in Augsburg Cathedral, where he was encouraged by Prince-Bishop Johann Christoph, Baron von Freyberg-Eisenberg, and in particular by Johann Rudolf, Count Fugger von Kirchberg und Weissenhorn, for whom he wrote and performed a great deal of *Tafelmusik* until his early death.

Caesar, who is classed by Printz in 1690 among the 'more recent and famous composers', was a respected musician who published both sacred and secular music. His printed works, preserved in only a few complete copies, comprise a collection of 22 offertories, 8 masses, 12 pieces of *Tafelmusik* (solo quodlibets, duet scenes, terzettos and a series of various ballets with the humorous title of *Musicalischer Wendunmuth*, 26 vesper psalms with 2 Magnificat settings and 40 hymns. Presumably lost is a collection of *Lustiger Balleten erster Theil*, and the music for a school drama entitled *Mathias Corvinus* (performed at the Jesuit Gymnasium in Augsburg in 1687). Although it was announced in the catalogues of the Leipzig and Frankfurt fairs of 1682, the *Lustige Tafel-Musik, in 6 Stücken ... mit beygefüigten 60 Balleten* was probably never published.

Like the church music of his predecessors at Augsburg Cathedral, Baudrexel and Gletle, Caesar's sacred works are influenced by the Italian concertante instrumental style. However, some of the individual ballets show French influence. The variety of ensembles he used (1 to 6 parts, with and without ripieno) could meet both favourable and more restricted conditions of performance in practice. The use of concise string ritornellos to provide a formal conclusion, and his pleasing, unaffected melodies, helped to keep Caesar's church music in print with the Augsburg music publishing firm of Lotter until far on into the 18th century. His humorous *Wendunmuth*, partly in dialect, places Caesar in the typically South German quodlibet tradition that had its centre in Augsburg, and ran from Matthias Kelz (ii) by way of J.V. Rathgeber to Mozart.

### WORKS

#### sacred

Musica Choro-Figuralis pro Lotione pedum die Jovis sancto a 4 C.A.T.B. con Organo, *PI-Wu*

Offertoria propria de communi Sanctorum per annum secundum textum Missalis Romani, 4vv, 2vn (4vv, 4 insts ad lib), mentioned in *GöhlerV* and by Senn

Trisagion musicum, complectens omnia offertoria ... secundum proprium textum Gradualis Romani, 4vv, 2 vn (8vv, 6 insts ad lib), op.1 (Würzburg, 1682–3)

[8] Missae breves, 4vv, 2 vn (8vv, 5 insts ad lib), bc, op.2 (Augsburg 1686–7)

[26] Psalmi vespertini dominicales et festivi per annum cum 2 Magnificat, 4vv, 2 vn (8vv, 5 insts ad lib) ... psalmi alternativi duplici modo, 2–6vv/insts, bc, op.4 (Augsburg, 1690)

Hymni de dominicis et tempore ... in officio vespertino, 2–4vv, insts ad lib, bc, op.5 (Augsburg, 1691–2)

Psalmi pro toto anno communes boni, cum 2 lituis, mentioned by Senn

### secular

Lustiger Balleten erster Theil, bestehend in 60 unterschiedenen, Intraden, Allemanden, Couranten, Sarabanden, Gavotten, Bouréen, Menuetten, Gigueen und Arien, vn, violetta, va, vle, bc (Würzburg, 1684), lost

Lustige Tafel-Musik, in 6 Stücken ... mit beygefügt 60 Balletten (1–6vv/insts) (Würzburg, 1684), lost

Mathias Corvinus, Jesuit school play (Augsburg, 1687), music lost, text in *D-AS*

Musicalischer Wendunmuth, bestehend in unterschiedlichen lustigen Quodlibeten und kurtzweiligen Teutschen Concerten; bey Taffel-Musiken ... zu gebrauchen, 1–5vv/insts, bc (Augsburg, 1688); 1 work, 3vv, 2 vn, bc, ed. in Moser, ii

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*GerberNL*

*GöhlerV*

*MGG2 (E.F. Schmid)*

*NDB (G. Schmidt)*

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ADOLF LAYER/HERMANN ULLRICH

## Caesar [Smegergill], William

(*fl.* 1615–67). English lutenist and composer. Songs by him in Playford's publications are often signed 'William Caesar, alias Smegergill', and the explanation of this alias could be that as a chorister at Ely Cathedral in 1615 Smegergill was patronized or perhaps even adopted by the then dean, Henry Caesar (or Cesar). According to Anthony Wood he was 'a rare Lutenist' and a Roman Catholic. He sang tenor and played the lute in Shirley's *Triumph of Peace* (1634). Between 1664 and 1667 Caesar makes several appearances in Pepys's *Diary*, for example on 14 December 1664, he is described as 'my boy's lute master, who plays indeed mighty finely'. He was living in Westminster in 1666 and was apparently a keen angler.

A number of songs and catches by Caesar were published in John Playford's *Select [Musical] Ayres and Dialogues* (RISM 1652<sup>8</sup>, 1659<sup>5</sup>) *Catch that Catch Can* (1652<sup>10</sup>, 1667<sup>6</sup>) and *A Musical Banquet* (1651<sup>6</sup>) and some were published in catch books by Dr Julius Caesar (1657–1712) of Rochester; others remain in manuscript (*GB-Gu* R.d.58–61, *Ob* Don.c.57). Three of his songs are printed in a modern edition (MB, xxxiii, 1971).

IAN SPINK

## Caesura.

(1) A term signifying a momentary interruption of the musical metre by silence, often indicated by a comma or 'V' above the staff. See [Luftpause](#).

(2) In modern prosody, a pause or interruption within a line of poetry, usually at the end of a word.

## Caetani, Roffredo

(*b.* Rome, 13 Oct 1871; *d.* 11 April 1961). Italian composer. Of noble origins, Caetani – Prince of Bassiano and Duke of Sermoneta – was a godson of Liszt and studied the piano with Sgambati. He also studied in Berlin and Vienna, and in the course of his travels came to know Brahms and Cosima Wagner. In 1911 he married Marguerite Chapin in London; the couple then settled in the Villa Romaine in Versailles near Paris. Writers and artists such as Carlo Carrà, Jean Cocteau, Hugo von Hofmannsthal, Rainer Maria Rilke and Igor Stravinsky were visitors to their villa. It was at the artistic and literary salon which formed there that Chapin later established the literary review *Commerce*. Having grown up in an atmosphere which encouraged instrumental music, it is no surprise that Caetani's first compositions were the Quartet, op.1 of 1887, *Intermezzo sinfonico*, op.2 and the Piano Sonata, op.3. His small but attractive body of work tends towards 19th-century instrumental forms, particularly German ones, along the lines of his teacher Sgambati.

Although this tendency dominates his work, and rightly places him within the current of late 19th-century Italian instrumental music, he also wrote two operas, *Hypathia* (1926) and *L'isola del sole* (1943). For all their differences of subject and musical style, both works seem to share a rejection of 19th-century Italian operatic convention, and tend towards a Wagnerian dramatic model.

## WORKS

(selective list)

Stage: *Italia mia!*, Domodossola, 1926; *Hypathia* (azione lirica, 3, Caetani), 1924, Weimar, Deutsches Nationaltheater, 23 May 1926; *L'isola del sole* (novella musicale, 2, epilogue, Caetani), Rome, Teatro dell'Opera, 1943

Inst: Str Qt, op.1, 1887; Intermezzo sinfonico, op.2, orch, 1889; Pf Sonata, op.3; Pf Qt, op.4; Pf Trio, op.5; Sonata, op.6, vn, pf; 12 variazioni su un preludio di Chopin, op.7; Préludes symphoniques, op.8, orch; Suite, op.10, orch, 1902; 5 préludes symphoniques, op.11, orch; Str Qt, op.12; *Una festa campestre*, vn, pf

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RAFFAELE POZZI

## Caewardine, John.

See [Carwarden, John](#).

## Cafaro [Caffaro], Pasquale

(*b* S Pietro in Galatina, nr Lecce, 8 Feb 1715/1716; *d* Naples, 25 Oct 1787). Italian composer. According to some sources he was born in 1706; however, when he entered the Naples Conservatorio di S Maria della Pietà dei Turchini on 23 December 1735, he declared himself to be 20 (or in his 20th year), which places his birthdate in 1715 or 1716. He was admitted to the conservatory under a five-year contract, studying under *primo maestro* Nicola Fago, *secondo maestro* Leonardo Leo and, after 1737, with Leo's successor Lorenzo Fago. He remained in Naples all his life, and between 1745 and 1771 established himself as a respected composer of oratorios, operas, cantatas and church music. On 11 July 1759 he succeeded Girolamo Abos as *secondo maestro* of his former conservatory and, contrary to some accounts, did not resign from this post in 1785, but retained it until his death. His most notable student was Giacomo Tritto.

Between 1763 and 1766 Cafaro conducted operas by Hasse and Traetta, among others, at the Teatro S Carlo. Public recognition, and especially his compositions for court events (including cantatas for the king's birthday), led to his appointment on 25 August 1768 as a *maestro di cappella soprannumerario* of the royal chapel; he was also music master to Queen Maria Carolina. After the death of Giuseppe de Majo, *primo maestro* of the royal chapel, the incumbent vice-*maestro* Giuseppe Marchitti was denied succession and, without the customary public competition, the position given to Cafaro on 21 December 1771; he also continued as *maestro di musica della regina*, later becoming *maestro di musica della real camera*. After assuming the leadership of the royal chapel he stopped writing operas and produced primarily sacred music. A *Stabat mater*, dedicated to the king and queen and printed in Naples in 1785, became his best-known work outside Italy.

Although Cafaro never composed an *opera buffa*, certain stylistic tendencies associated with this genre (simplicity of harmonic structure, texture and orchestration) are reflected in his serious works. In them the dramatic pathos of earlier composers gave way to Classicist abstraction, expert use of Neapolitan formulae and accepted modes of expression. As a result his music was praised by his contemporaries for 'grace and purity of style' and later criticized for 'poverty of invention'. In the Neapolitan tradition Cafaro was one of the essential links between the generation of Leo and Durante and that of Cimarosa and Paisiello.

## WORKS

### sacred

Orats, *F-Pc*: Il figliuol prodigo ravveduto, 26 Feb 1745; Il trionfo di Davidde, 1746; La Betulia liberata (P. Metastasio), 1746; L'invenzione della croce, 1747; Oratorio per il glorioso S Antonio di Padova

Masses: Ky, Gl, 2 choirs, 1760, *I-Nc*; Messa breve, 4vv, 1769, *F-Pc*; 2 for 4vv, 1771, *Pc*; Ky, Gl, Cr, 1772, *Pc*; 2 undated, *Pc*; 1 for 5vv, *A-Wn*; 1 for 5vv, 1785/6, *GB-Lbl*; mass movts, *Cfm*, *I-Nc*; Requiem, 4vv, *D-MŪs*

Motets: Mottetto pastorale, 1747, *I-Nc*, 1 for 2 choirs, 1750, *GB-Lbl*, 1 dated 1753, *F-Pc*, 1 dated 1756, *GB-Lbl*, Cadant arma, 5vv, *Lbl*, Undique sacri amoris, 1v, *I-Nc*

Other sacred: Litania in pastorale, 4vv, *D-MŪs*, *I-Mc*; Mag, *D-Mbs*, *MŪs*; Christus, 1v, *I-Nc*; Confitebor, 4vv, 1759, *GB-Lbl*; Confitemini (It. trans., S. Mattei), 1773, *D-MŪs*, *F-Pc*, *I-Mc*; Deus in adjutorium, 2 choirs, 1746, *Nc*; Dixit, 4vv, 1771, *Nc*; Et misericordia, *Nc*; Gloria Patri, 1780, *GB-Lbl*; Laudate pueri, *D-MŪs*; 2 Miserere, 5vv, 1764, 4vv, unacc., both *I-Nc*; Misit verbum, 2vv, *Nc*; Propter quod, 5vv, *Mc*; Regina coeli, 1v, *GB-Lbl*; Holy Week Responsories, 4vv, *I-Nc*; 2 Salve regina, 5vv, vv, *Mc*, 1v, *GB-Lbl*; 2 Sepulto Domino, 4vv, bc, *I-Mc*, 5vv, 1774, *Nc*; Subsequitur, 2vv, *Nc*; Tantum ergo, 1v, *Nc*; Stabat mater, 4vv, str, bc, 1784 (Naples, 1785), *Mc\**  
Isacco figura del redentore (orat, Metastasio), 1763

### operas

staged at S Carlo, Naples, unless otherwise stated

La disfatta di Dario (3, A. Morbilli), 20 Jan 1756, *F-Pc\**, *I-Mc*, *Nc*, *P-La*, *US-Wc*

L'incendio di Troia (3, Morbilli), 20 Jan 1757, *A-Wn*, *F-Pc\**, *P-La*, *US-Wc*

Ipermestra (3, P. Metastasio), 26 Dec 1761, *F-Pc\**, *I-Vnm*, *P-La*

Arianna e Teseo (3, P. Pariati), 20 Jan 1766, *F-Pc\**, *I-Nc*, *P-La*

Creso, ultimo rè della Lidia (3, G.G. Pizzi), Turin, Regio, spr. 1768, *F-Pc\** (dated 1777), *P-La*

L'olimpiade (3, Metastasio), 12 Jan 1769, *F-Pc\**, *I-Nc*, *P-La*, *US-Wc*

Antigono (3, Metastasio), 13 Aug 1770, *F-Pc\**, *I-Nc*, *P-La*, rev. 1774

### other vocal

Cants.: Prologo per una cantata, 1v, 1764, *F-Pc*; 5 cants., Naples, S Carlo, for the king's birthday: 12 Jan 1763, *P-La*, 1764, *F-Pc*, 1766, *Pc*, *I-Nc*, 1769, 1770, both *F-Pc*; Peleo, Giasone e Pallade, 3vv, 1766, *I-Nc*; Ercole ed Acheloo (Mattei), Naples, S Carlo, for King of Spain's birthday, 20 Jan 1766; La giustizia placata, for the Duke of Lavino, 1769, *F-Pc*; 4 cants., Naples, for the Translation of the Blood of S Gennaro, 6 May 1769, *F-Pc*, 1770, *GB-Lbl*, 1775, 1781, both *F-Pc*; Cant., Naples, for the queen's birthday, 13 Aug 1770, *GB-Lbl*; Il natale d'Apollo (festa teatrale, Mattei), Naples, S Carlo, for birth of the hereditary prince, 4 Jan 1775, *F-Pc*; La felicità della terra, *I-Nc*

Sacred and secular arias, duets, solfeggi, partimenti, *GB-Lbl*, *I-Mc*, *Nc*

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HANNS-BERTOLD DIETZ

## Café-concert.

A place of entertainment, serving food and drink, where songs were performed by professional musicians. The term came to encompass a whole style of French popular song, especially during the second half of the 19th century and the early part of the 20th. The history of such amusements is bound up with the laws of censorship. Popular song was often perceived to be subversive, not only because of the content of the lyrics, but also because it served as a cloak to disguise gatherings of radical or revolutionary political groups.

In the late 18th century the fashion for singing gained strength through the Caveau, in the basement of the Café Italien near the Palais Royal. Successive regimes banned public singing houses, or reinstated them. Napoleon is said to have frequented the Café des Aveugles, but it was not until the construction of the Champs-Élysées that the *café-concert* came into

its own. With tables set out under the trees, lit by lanterns in the evening, the tradition gradually developed whereby a group of female singers, sitting in a semicircle, would take turns to deliver their songs, accompanied by an orchestra.

As the practice grew in popularity, so many of the cafés acquired winter quarters elsewhere; thus there were different venues with the same proprietors (Alcazar d'Hiver, Alcazar d'Eté, etc.). Different types of singers became categorized by their styles, with such names as gommeur, diseur, gambillard, chanteur-réaliste and fantaisiste. After 1867 a change in the law allowed café singers to appear in costume rather than evening dress; this led to further distinctions and characterizations. Among the most famous 19th-century performers were Darcier (Joseph Lemaire), who was admired by Berlioz, Paulus (Paul Habans) and Thérésa (Emma Vallandon). The fashion for using a single name continued into the 20th century with such singers as Fréhel (Marguerite Boulc'h), Damia (Maryse Damien), Mayol and Polin.

The music typical of the *café-concert* included sentimental ballads, for instance those by Paul Delmet, patriotic songs such as those of Théodore Botrel, songs of passion and crime (one of the most famous being *La veuve* by Jules Jouy, which depicts a public execution) and many different styles of comic song. With the rise of [Cabaret](#) in the late 1880s, and the construction of large-scale music halls with elaborate stagings, the influence of the *café-concert* spread well beyond its early small-scale format.

Although the cafés themselves largely ceased to exist after World War I, the musical form, with its typical orchestration employing cornet, accordion, piano and guitar, continued to be used by later composers, among them Marguerite Monnot, Barbara, Leo Ferré and Charles Trenet.

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PATRICK O'CONNOR

## Café piano.

See [Barrel piano](#).

## Caffarelli [Cafariello, Cafarellino, Gaffarello] [Majorano, Gaetano]

(*b* Bitonto, 12 April 1710; *d* Naples, 31 Jan 1783). Italian mezzo-soprano castrato. After studying under Porpora at Naples, he made his début at Rome in 1726, in a female part in Sarro's *Valdemaro*. His success was rapid: he sang in Venice, Turin, Milan and Florence before returning to Rome in 1730 as chamber virtuoso to the Grand Duke of Tuscany. He enjoyed a triumph in Hasse's *Cajo Fabricio* and Porpora's *Germanico in Germania* in 1732. After singing in Pistoia, Genoa, Venice, Milan and Bologna (1730–33), he made his Naples début in Leo's *Il castello d'Atlante* (1734), and settled there in a post in the royal chapel. Over the next 20 years he appeared at Naples in operas by Pergolesi, Porpora, Hasse, Perez, Leo, Latilla, Sarro, Vinci, Cocchi, Abos and others, and latterly (1751–3) in Traetta's *Farnace*, Giuseppe Conti's *Attalo rè di Bitinia*, Gluck's *La clemenza di Tito* and Lampugnani's *Didone*.

He appeared frequently elsewhere, in Rome again in 1735, Milan in 1736 and London in 1737–8, when he made his début at the King's Theatre in the pasticcio *Arsace* and created the title roles in Handel's *Faramondo* and *Serse*. He also appeared in Madrid by royal invitation in 1739, and in the late 1740s and early 1750s in Florence (where Horace Mann thought he sang 'most divinely well' in an anonymous *Caio Mario*), Genoa, Rome, Vienna (where his performance in Jommelli's *Achille in Sciro* was the subject of barbed criticism from Metastasio in letters to Farinelli), Turin, Venice, Lucca and Modena. In 1753 Louis XV invited him to Versailles and he remained in France until 1754, singing in several works by Hasse, but left under a cloud after seriously wounding a poet in a duel.

Caffarelli made his last Italian operatic appearances at Rome and Naples in 1754. In 1755 he was engaged for Lisbon, where he sang in four operas, three of them by Perez. He visited Madrid in 1756 and spent some time with Farinelli, before returning to Naples and retiring from the stage (though he continued to sing in cantatas and serenatas). In 1763 he refused an invitation to manage the S Carlo theatre. He was a favourite with royal families everywhere and amassed a substantial fortune, with which he bought himself a dukedom, an estate in Calabria and a palace in Naples. In 1770 Burney recognized signs 'of his having been an amazing fine singer'.

Caffarelli's voice was a high mezzo-soprano. The compass in the two parts Handel wrote for him is *b* to *a*". By many judges he was ranked second only to Farinelli, and by some above him. According to Burney, 'Porpora, who hated him for his insolence, used to say, that he was the greatest singer Italy had ever produced'.

Grimm reported from Paris:

It would be difficult to give any idea of the degree of perfection to which this singer has brought his art. All the charms and love that can make up the idea of an angelic voice, and which form the character of his, added to the finest execution, and to surprising facility and precision, exercise an enchantment over

the senses and the heart, which even those least sensible to music would find it hard to resist.

Caffarelli's principal enemy was his own temperament; he was notorious for overbearing arrogance both to fellow artists and to the public. He had spells under house arrest and in prison, for assault, misconduct at a performance (of Latilla's *Olimpia nell'isola d'Ebuda*, 1741), when he indulged in indecent gestures and mimicry of other singers, and for humiliating a prima donna in Hasse's *Antigono* (1745). He was constantly late for concerts and rehearsals, and sometimes failed to turn up. He is said to have mellowed in old age and given large sums to charity; Burney was charmed by his politeness.

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WINTON DEAN

## Caffi, Francesco

(*b* Venice, 14 June 1778; *d* Padua, 24 Jan 1874). Italian musicologist. A magistrate by profession, he lived in Venice until 1827, taking an active part in the city's musical life and helping to found the Istituto Filarmonico, a concert centre and music school (1811–16). From 1827 to 1840 he was a judge of the Milan Court of Appeal and then presiding judge of the Rovigo court. Marginally compromised in the eyes of the Austrians by his part in the Revolution of 1848, he withdrew from public life in 1850.

Caffi studied music from his early youth: counterpoint under Matteo Rauzzini, Mayr and Giuseppe Scatena (a pupil of Lotti), and singing and the harpsichord under Francesco Gardi. Among his compositions, all in the Marciana library, Venice, are cantatas, an oratorio, a farce and an oboe concerto. He is mainly important, however, for his historical and scholarly research. His *Storia della musica sacra* (1854–5) was to have been the first part of a five-part history of music in Venice, but this was never completed. He left unpublished (in *I-Vnm*) a wealth of material collected for the second part, a history of Venetian theatre music from 1637 to 1797. His published writings include several biographies of musicians, some of which were reprinted in the *Storia*, as well as works in many other literary and scholarly genres.

Caffi was one of the first 19th-century Italian scholars who devoted themselves to wide-ranging researches in the history of music with a relatively modern method and outlook, collecting and arranging a vast amount of authentic and often neglected material. His decision to limit his work to Venice and to the period before 1797 resulted from his rejection of the musical experience of his time and from a nostalgia for the old Venetian republic, of which he always felt himself to be a relic. This attitude conditioned his judgment and gave his work a parochial character, which is its main limitation.

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SERGIO LATTES

## Caffi, Tommaso Bernardo.

See [Gaffi, Tommaso Bernardo](#).

## Caffiaux, Dom Philippe-Joseph

(*b* Valenciennes, 1712; *d* Paris, 26 Dec 1777). French music historian. Caffiaux entered the Maurist congregation in 1731 and devoted his whole life to scholarship and teaching. In about 1745 he taught humanities at St Nicaise in Reims, where he trained a generation of scholars. He left Corbie Abbey for the mother house at St Germain-des-Prés, and was then employed by the king on the collection of historical monuments. As a specialist in genealogy and provincial history, he contributed to the great enterprises undertaken by the Maurists from the 17th century onwards. Some of his research was on music, and he wrote a voluminous *Histoire de la musique depuis l'antiquité jusqu'en 1754* (F-Pn f.fr.22536–22538), but although its appearance was announced in 1756 it was never published. In it, Caffiaux tries to fill the gaps left by the work of Bonnet-Bourdelot. He does not show much interest in musical sources, but concentrates his attention on more than '1200' works on music. He arranges his history in eight periods (the creation of the world, the sack of Troy, Pythagoras, the coming of Christianity, Guido d'Arezzo, Lully,

Rameau and 1754). His historical survey gives him an opportunity for digressions and reflections on subjects as diverse as the *querelles du goût* in France and the sensitivity of animals to music. Caffiaux was also interested in music teaching, and while preparing his *Histoire* he wrote a *Nouvelle méthode de solfier la musique* (1756, Pn f.fr.22538).

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PHILIPPE VENDRIX

## Cage, John

(b Los Angeles, 5 Sept 1912; d New York, 12 Aug 1992). American composer. One of the leading figures of the postwar avant garde. The influence of his compositions, writings and personality has been felt by a wide range of composers around the world. He has had a greater impact on music in the 20th century than any other American composer.

1. Beginnings.
2. Dance, percussion, prepared piano.
3. New aesthetics, silence.
4. Chance.
5. Fame.
6. Later work.

WORKS

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JAMES PRITCHETT (text, work-list), LAURA KUHN (bibliography)

Cage, John

### 1. Beginnings.

His initial education was at Los Angeles High School and then, for two years, at Pomona College, Claremont, which he left in 1930. After a year in Europe dabbling in various arts, Cage came back to Los Angeles in 1931 and began to study composition. His first instruction came from Richard Buhling, who subsequently introduced him to Cowell, with whom he studied non-Western, folk and contemporary music at the New School for Social Research. Cage's compositional interests tended towards chromatic counterpoint and Cowell suggested that he study with Adolph Weiss in New York with an aim towards working with Schoenberg who had recently arrived in the USA. Cage followed Schoenberg to Los Angeles in 1934 and was awestruck by the elder composer and his fierce devotion to music. Cage vowed to devote his life to

composition as a result of his encounters with Schoenberg, and he recounted the story of this vow countless times during his life.

Cage's early compositions were modest pieces in which he tried to extend Schoenberg's dodecaphonic serial method first by using a 25-note series in works such as *Solo with Obbligato Accompaniment of Two Voices in Canon, ... and Six Short Inventions on the Subjects of the Solo* (1934) and *Composition for Three Voices* (1934), and then by fragmenting the row into cells that could be permuted and repeated (*Metamorphosis, Music for wind instruments*). Neither of these methods captured his interest for long.

Cage, John

## **2. Dance, percussion, prepared piano.**

In 1937 he began working as a dance accompanist at UCLA and the following year he took on a position at the Cornish School of the Arts in Seattle, Washington, again as accompanist for dance and teacher. This was the site for a number of important discoveries in Cage's life. It was here that he first met the dancer Merce Cunningham, with whom he would have a lifelong working relationship. Through dance Cage was also introduced to the idea of writing music for percussion ensemble, using dancers as musicians. It was a medium conducive to his talents as a sonic innovator and he saw his work as extending the reach of music to include noises that had previously been considered 'unmusical'. Cage included all manner of exotic and mundane objects in the ensemble: standard drums, blocks and gongs; Balinese, Japanese and Indian instruments; tin cans and car brake drums. Alongside this development Cage was among the first composers to envisage the expansion of sonic possibilities implied by electronic technologies. In the radio station of the Cornish School, he composed *Imaginary Landscape no. 1* in 1939 for a broadcast that used piano, cymbals and turntables playing test tone recordings at different and changing speeds.

The same year Cage composed the *First Construction (in Metal)* for percussion sextet, his first work to employ a structure based on relating lengths of time at different levels. The piece consists of units of 16 measures, each divided into 5 phrases with lengths of 4, 3, 2, 3 and 4 bars; there are 16 of these units, grouped into 5 sections in the same proportions. Thus the division of the whole into parts parallels the division of the individual parts into phrases. The structure used here, with minor variations, was the basis of all Cage's major concert works until 1956. That he ultimately relied on time as the basis of musical structure was the result of the combination of his use of unpitched materials and his work with dancers, whose choreography used similar structures.

It was also at the Cornish School that Cage began to employ the prepared piano. In 1938 a dancer had need of a percussion ensemble score, but the hall in which the performance was to take place did not have sufficient space to accommodate the players. Cage, mindful of Cowell's earlier experiments, responded by using a piano with screws, bolts and pieces of felt weatherstripping inserted between the strings. The added objects cause the sound of the instrument to be completely transformed, such that it produced timbres reminiscent of various percussion instruments. The resulting piece, *Bacchanale* (1940), is musically similar to the simple percussion works of the time, but requires only a single performer.

Cage's percussion ensemble, joined at times by players working in San Francisco under the direction of Lou Harrison, played concerts up and down the west coast until 1941, at which time Cage travelled to Chicago. The ensemble had generated some interest in the general media, and he was asked by the Columbia Broadcasting System to compose the soundtrack for a radio play by the poet Kenneth Patchen: *The City Wears a Slouch Hat* (1942). After composing an elaborate work for radio sound effects that proved far too difficult, Cage composed a second, more modest percussion score. Thinking that the radio commission would lead to greater opportunities, Cage moved to New York in 1942 and staged a percussion concert at the Museum of Modern Art. After this concert, however, his hopes did not materialize, his fortunes turned, and he found himself residing in a spacious but shabby commercial building on the lower east side of the city.

With his percussion instruments lost in Chicago, Cage again took up the prepared piano, an instrument barely touched since his first use four years earlier. He began a series of dance accompaniments, primarily for choreography by Cunningham (e.g. *Totem Ancestor*, 1942; *In the Name of the Holocaust*, 1942), that featured the spare and delicate sounds of the instrument, extending its range by inserting different objects – pieces of wood, bamboo, plastic, rubber and coins. Encouraged by these smaller pieces, Cage embarked on a series of larger projects, including *The Perilous Night* (1944) and two works for prepared piano duo: *A Book of Music* (1944) and *Three Dances* (1945). His expansion of piano techniques again led to notoriety and the confirmed view of him as an 'experimentalist' and the heir to Cowell. However, he later received awards from both the Guggenheim Foundation (1949) and the National Academy of Arts and Letters (1949) for his work with the prepared piano, cited as having 'extended the boundaries of musical art'.

Cage, John

### **3. New aesthetics, silence.**

In 1946 Cage met an Indian musician, Gita Sarabhai, who introduced him to Indian philosophy and music. Cage felt an immediate and strong affinity for Asian aesthetics and spirituality. Of critical importance was his study of the writings of art historian Ananda K. Coomaraswamy; these in turn introduced him to the sermons of the medieval mystic Meister Eckhart. Ideas from Indian aesthetics begin to be evident in Cage's work in the 1947 ballet *The Seasons* and also in the hour-long series of short pieces for prepared piano, the *Sonatas and Interludes* (1946–8), in which his aim was to portray the eight 'permanent emotions' of Indian aesthetics – the erotic, the heroic, the odious, anger, mirth, fear, sorrow and the wondrous – and their common tendency towards tranquility. The combination of the sonic inventiveness of the prepared piano and the quiet immobility of the Asian imagery brought together the strongest aspects of Cage's character; the *Sonatas and Interludes* is a truly exceptional work and may be said to mark the real start of Cage's mature compositional life.

After travelling in Europe in 1949 (where he befriended the young Boulez, with whom he was to have a significant correspondence), Cage returned to New York where another critical period in his life began. At a performance given by the New York PO, Webern's Concerto op.24 made such an

impression on him that he felt unable to stay and hear the rest of the concert; as he walked out, he met Morton Feldman doing exactly the same. Aesthetically sympathetic to one another, Cage and Feldman intensively shared ideas and music for the next four years. Feldman introduced Cage to the pianist David Tudor and the composer Christian Wolff. Feldman was also close to many of the abstract Expressionist painters in New York, and Cage began to move in these circles as well.

It was in these last years of the 1940s that Cage also started to develop an aesthetic of silence. His interests in Asian aesthetics moved from India to Japan, from Hindu theories to the culture of Zen Buddhism, as exemplified by the haiku master Bashō or the Ryoanji stone garden in Kyoto. Cage began to cultivate an aesthetic and spiritual silence in both his life and work. He took to heart the purpose of music as expressed by his friend Gita Sarabhai: 'to quiet and sober the mind, thus making it susceptible to divine influences'. His goal became not just to evoke stillness, but to practise it, allowing his work to be as empty and flat as the raked sand of Ryoanji. In 1950 this line of thought resulted in the seminal 'Lecture on Nothing' (published in *Silence: Lectures and Writings*), delivered to The Artists' Club in New York. 'I have nothing to say and I am saying it and that is poetry as I need it' was Cage's succinct formulation of his new aesthetic. In the lecture, Cage associates this silence with the use of time-based structures; the division of the whole duration into parts exists and has integrity whether or not the composer 'says anything' inside the structure. Completely static or uneventful music could fill up the duration structures – or even no music at all. Cage realized this at least as early as 1948, when he outlined his plan for a piece consisting of four-and-a-half minutes of silence, to be called 'Silent Prayer'.

This new approach to silence, his exposure to Zen texts and Japanese culture, the stimulation of his new associates and the musical vision of the *Sonatas and Interludes* propelled Cage into a period of tremendous creativity and production. In 1950 he completed his *String Quartet in Four Parts* begun while in Europe, which translated the sonic imagery of the prepared piano to the medium of string quartet. Just as each key of the prepared piano triggered a fixed, complex sonority, so in the quartet Cage worked with a limited set of sonorities (which he called a 'gamut') that were scored for each player in an unchanging way. These fixed sonorities also produce a succession of harmonies that neutralize any sense of progression, resulting in a static, aimless, 'silent' harmony.

[Cage, John](#)

#### **4. Chance.**

In the latter part of 1950 Cage extended his 'gamut technique' to orchestra, beginning a three-movement Concerto for prepared piano and chamber orchestra. He tried to systematize the orchestra gamut by arranging the sonorities into rectangular charts, making continuities by tracing geometric patterns on these charts. The solo prepared piano in the first movement, meanwhile, was composed in a more subjective fashion, establishing a kind of dramatic tension between soloist and ensemble. In the second movement the solo part partakes more of the systematic aspect, following the orchestra around the charts in concentric circles, the way 'a disciple follows the master' as the composer put it. But it is in the third – composed following a break in

which Cage wrote *Sixteen Dances* (1950–51) for an evening of Cunningham choreography – in which the distancing of compositional subjectivity from material objectivity took a decisive new turn. In this movement the drama of the previous two is resolved by the introduction into the compositional process of what Cage called ‘chance operations’.

This breakthrough was prepared by Feldman’s creation of *Extensions 1*, the first of his compositions in which sounds are notated as numbers on graph paper, indicating only the quantity of notes to be played and the register in which they are to appear. Cage found what he described as Feldman’s embrace of ‘whatever sound comes along’ to be heroic and inspirational, Feldman having achieved a completely different level of compositional silence than Cage had yet approached. In Cage’s *Lecture on Something* of early 1951, he praised Feldman’s graph pieces as having ‘changed the responsibility of the composer from making to accepting’.

As Feldman’s example emboldened Cage, the other event that led him to chance operations was a purely practical and technical one. In late 1950, Cage was given a copy of the *I Ching*, the ancient Chinese oracle text in which images are selected at random from a set of 64 by means of tossing yarrow sticks or coins. The *I Ching* chart arrangement of the 64 images gave Cage the idea of using a coin-tossing oracle as a way of selecting the sonorities from his own charts. In the last movement of the Concerto, the piano and orchestra share the same array of sonorities; the movement from sound to silence to sound results from the operations of the oracle. Thus although Cage had carefully composed each sonic event in the chart, the order of events in the composition itself is completely random and outside the control of the composer’s conscious mind.

Chance operations forever altered Cage’s aesthetic of silence. Where before he had seen silence as impassiveness, flatness or aimlessness, he now saw it as a complete negation of the composer’s will, tastes and desires. Silence had nothing to do with the acoustic surface of events, but instead was a function of the inner forces that prompted the sounds. Acoustic silence changed from being an absence of sound to being an absence of intended sound. Cage turned deliberately towards the world of unintended sound, announcing that his goal was to be ‘free of individual taste and memory’. But such sweeping statements were somewhat misleading. Cage employed chance operations only in the ordering and coordination of musical events. The selection of materials, the planning of structure and the overall musical stance were still shaped by his stylistic predilections. What he had learned by using chance operations in a work like the Concerto was that, given a set of sounds and a structure built on lengths of time, any arrangement of the sounds and silences would be valid and interesting. Chance, by helping to avoid habitual modes of thinking, could in fact produce something fresher and more vital than that which the composer might have invented alone.

Following this breakthrough Cage immediately set to work on *Music of Changes* (1951), a lengthy work for piano solo that applies chance to charts of sounds, rhythms, tempos and dynamics. *Imaginary Landscape no.4* for 12 radios (1951) was written using an identical system, again demonstrating that it was quite irrelevant what specific sounds happened within the constraints of a rhythmic structure. In 1952 he stated this premise in its most provocative

form in 4' 33", the final realization of his long-planned 'Silent Prayer'. The piece consists of three movements, each completely silent. Although Cage had conceived the piece in 1948 (while still working on the *Sonatas and Interludes*), it was only after he began working with chance operations that he felt confident enough to see the project to fruition. 4' 33" has become Cage's most famous and controversial creation.

Apprehending the limitless musical universe that chance operations made available, Cage devoted himself to opening up his individual works, always seeking to use the widest range of sounds for whatever medium was at hand. The 1950s were a period of intense creativity, in which he experimented with ways of composing and notating his works so that they could encompass more and more varied possibilities. Always excited about technological innovations, in 1952 he acquired some tape recording equipment and produced the elaborate *Williams Mix* for magnetic tape (1952), one of the first such pieces created in the USA. He designed several different chance-controlled compositional systems, eventually ceasing to use charts which had the tendency to produce repetitions of events. In the *Music for Piano* series (1952–6) imperfections on the paper became notes by the application of staff lines and clefs. In another ambitious series of compositions whose titles were taken from their minutely-defined durations, e.g. *26' 1.1499" for a String Player* (1953–5), this same technique was coupled with more complex structures to make a music of diverse shapes, contours and continuities that is never predictable.

In these 'time-length' works, Cage investigated ways of opening up his compositions by making their notation ambiguous, a situation he referred to as 'indeterminacy'. This meant that the results of his compositional systems were no longer fixed objects but took on more the character of processes. The performer's role was to animate the process Cage had set forth, producing results that, while having certain similarities, would differ in details at each performance or 'realization'. The exploration of indeterminacy was the moving force behind the extraordinary piano solo of the *Concert* for piano and orchestra (1957–8). This composition consists of 63 pages which are covered with dozens of different ways of notating music, some that are variants of notations he had already developed, others completely new and always highly imaginative. The discoveries of the *Concert* sparked a number of further notational developments. Most notable of these was the use of transparent plastic: a performance could be created by superimposing notations on the transparencies in different orientations and then reading the result. This was first done in *Music Walk* for multiple pianists (1958) and was taken to its purest and most extreme form in *Variations II* (1961), in which the score consists of 11 small transparent sheets, six with lines, five with dots. The 11 sheets are arranged haphazardly and then measurements of the distances from points to lines are interpreted as the values of fundamental sonic variables (e.g. pitch, duration, timbre and dynamics). The flexibility of the piece is such that it could theoretically describe any imaginable combination of sounds.

Cage, John

## 5. Fame.

Cage's work had been known in contemporary music circles for some good while, but in the late 1950s and early 1960s, he rose to a much higher prominence through performances abroad (both on his own and with the Cunningham Dance Company; fig.2) and recordings (including the famous recording of his 1958 lecture 'Indeterminacy: New Aspect of Form in Instrumental and Electronic Music'). In 1961 his music began to be published by C.F. Peters, and consequently to be performed worldwide. Most importantly, the same year saw the publication of *Silence: Lectures and Writings*. This collection, probably more than any other single production, turned him into a composer of international renown. Yet it was often the case that many of Cage's critics knew the book, but had never heard a composition, and few had heard enough of the music to appreciate the range of musical expressions included. This has led to many misunderstandings, myths and hostilities, and it is probably the reason for the dubious judgement that Cage was more a philosopher than a composer.

*Silence*, whatever the misunderstandings to which it gave rise, gave Cage the notoriety necessary to find more performances, commissions, appointments and speaking engagements. By the mid-1960s he was self-sufficient as a composer, and received more requests for appearances and compositions than he could fulfil. The combination of a demanding touring schedule and misgivings about his new status triggered a pause in Cage's compositional output. Over the decade of the 1960s he wrote very few works, and many of these were quite informal. A number are instructions for electronically-altered personal performance: *0' 00"* (1962) consists simply of the direction to perform a single action while amplified to the maximum degree possible. These sorts of open-ended events suited the needs of his 'performance tours'. The few works that Cage had time to compose were similarly informal 'events': *Rozart mix* (1965) simply directs performers to mount, play and change 88 tape loops on a number of tape recorders, while *Musicircus* (1967) is nothing more than an invitation to a group of musicians to play in the same space.

Cage, John

## 6. Later work.

In the foreword to his second collection of writings, *A Year from Monday* (1967), Cage indicated that 'I am less and less interested in music'. His writings, lectures and even his music began to be filled with references to other subjects. Indeed, it seemed as if he was more interested in the 1960s in Marshall McLuhan, Maoism, Buckminster Fuller and other political and cultural figures than he was in music. However, with the composition of *Cheap Imitation* for piano (1969), a tribute to Erik Satie, Cage reaffirmed his commitment to music, and the final 25 years of his life were spent as a very active composer, writing pieces for the most diverse of media.

Some of the directions Cage's output took over these later years were largely the results of commissions from performers. Several sets of études, for example, came in response to requests from virtuoso players, the most extravagant of these the *Freeman Etudes*, written for Paul Zukofsky. A large-scale multimedia piece for orchestra, *Renga*, to be performed together with another 'musicircus' called *Apartment House 1776* was a commission in honour of the bicentennial of the American Revolution. Of five operas, each

called *Europera*, the first two were written at the request of the Frankfurt opera company; they comprise excerpts of the Western operatic tradition combined with chance-derived sets, lighting, costumes and stage directions.

If Cage's compositional structures remained in the 1970s as chance-based and non-personal as ever, this did not prevent him from engaging with different personal themes and subjects in his work. His move from New York City to the countryside in the mid-1950s had sparked an interest in nature (most famously, his passion for mushroom-hunting), and subsequently a love of the writings of Henry David Thoreau. Nature imagery and Thoreau's writings and drawings begin appearing in Cage's musical works in 1970 with the *Song Books* and continued off and on for the rest of his life. James Joyce was another important source, most notably represented in *Roaratorio: an Irish circus on Finnegans Wake* (1979). This work for electronic tape and performers is Cage's attempt to translate Joyce's mammoth final novel into music by combining a collage of sounds mentioned in the book with his own reading of a Joyce-derived text and live performances by Irish folk musicians. In 1983, the Ryoanji rock garden, a site that had long resonated strongly for Cage, inspired the first of a series of compositions, in which he traced the contours of stones to discover the pitch contours of the solo parts. In many similar situations, when asked to compose a new work, Cage would as often as not turn to one of these favourite subjects and invent a new, untried way of applying them to his own music.

Over the course of his career, Cage also worked increasingly in non-musical media, especially graphics and, employing his natural gift for writing, poetry. *A Year from Monday* contains fewer essays of a critical nature than *Silence* and more poetry and social commentary, including the first instalments of his *Diary: How to Improve the World (You'll Only Make Matters Worse)*. In 1978 a residency at Crown Point Press to create prints so took him that he went annually until his death, later also working in watercolours. Cage also made one film, *One*<sup>11</sup>, and, at the end of his life, was involved in curating exhibitions, notably the posthumous *Rolywholyover: a Circus*. In all of these areas he brought his use of chance operations and the *I Ching* to bear on the materials at hand. The result was an ongoing series of wondrous adventures into new areas of expression, both for Cage personally and for his audience.

In 1987 Cage wrote a piece for flute and piano entitled *Two*, the first of a series of 43 compositions over his last five years of output that together form the major final phase of work. Their common ground is twofold: first, they all consist of mostly short fragments of music (often single notes) which have a flexible placement in time through a system of 'brackets' – a range of times (given in minutes and seconds) indicate the period during which the musical fragment may begin and another range the period during which the music must be completed. Secondly, each piece is named by the number of performers involved; superscripts distinguish compositions for the same number of players (e.g. *Two*, *Two*<sup>2</sup>, *Two*<sup>3</sup>, etc.). These two features have led to these works being referred to as the 'time bracket' or 'number' pieces. Austere and spiritually powerful, they represent a return to pure music for Cage, without thematic associations. At the same time, the compositional techniques employed are not the focus of the work, as was the case in the 1950s, the last period in which Cage was concerned with exclusively musical issues. Indeed, by the later numbers in the series, the composition process

was simply a matter of randomly selecting a range of pitches and a handful of pitches within that range, and of chance determination, within broad limits, where the bracket timings would fall. The technique of these pieces is no more than the brush with which Cage applied his sonic paint. And yet they exhibit a tremendous spectrum of sonorities, effects and moods. If proof were needed they demonstrate once and for all the depth of Cage's musical imagination and vision.

Cage, John

## WORKS

Works listed in order of completion and are published unless otherwise stated. Of the many once-only performance events, the most prominent are listed. Incomplete or lost works are not given.

Greek Ode (Aeschylus: *The Persians*), 1v, pf, 1932, unpubd

3 Songs (G. Stein), 1933

3 Easy Pieces, pf, 1933, unpubd

Sonata, cl, 1933

Sonata for 2 Voices, 2 or more insts, 1933

Composition for 3 Voices, 3 or more insts, 1934

Solo with Obligato Accompaniment of 2 Voices in Canon, and 6 Short Inventions on the Subjects of the Solo, 3 or more insts, 1934, arr. 7 insts, 1958

2 Pieces, pf, 1935, rev. 1974

Quartet, 4 perc, 1935

3 Pieces, 2 fl, 1935

Quest, pf, 1935

Trio, suite, 3 perc, 1936

Metamorphosis, pf, 1938

5 Songs (e.e. cummings), Ca, pf, 1938

Music for Wind Instruments, wind qnt, 1938

Imaginary Landscape no.1, 2 variable-speed turntables, frequency recordings, muted pf, cymbal, 1939 [to be perf. as a recording or broadcast]

First Construction (in Metal), 6 perc, 1939

A Chant with Claps, 1v, 1940, unpubd

Second Construction, 4 perc, 1940

Bacchanale, prep pf, 1940 [for dance by S. Fort]

Imaginary Landscape no.2, 3 perc, 1940, withdrawn

Fads and Fancies in the Academy, pf, 4 perc, 1940

Living Room Music (Stein), perc and speech qt, 1940

Double Music, 4 perc, 1941, collab. L. Harrison

Third Construction, 4 perc, 1941

Jazz Study, pf, 1942, unpubd

Imaginary Landscape no.3, 6 perc, 1942

Imaginary Landscape no.2 (March no.1), 5 perc, 1942

The City Wears a Slouch Hat (radio play, K. Patchen), 5 perc, 1942

Credo in Us, 4 perc (incl. pf, radio/phonograph), 1942 [for dance by M. Cunningham and J. Erdman]

Forever and Sunsmell (Cummings), 1v, 2 perc, 1942 [for dance by Erdman]

Totem Ancestor, prep pf, 1942 [for dance by Cunningham]

And the Earth shall Bear Again, prep pf, 1942 [for dance by V. Bettis]

The Wonderful Widow of Eighteen Springs (J. Joyce), 1v, closed pf, 1942

Primitive, prep pf, 1942 [for dance by W. Williams]

In the Name of the Holocaust, prep pf, 1942 [for dance by Cunningham]

4 Dances, 1v, prep pf, perc, 1943  
Amores, 2 prep pf, 2 perc trios, 1943  
Ad Lib, pf, 1943, unpubd [for dance by Cunningham]  
Our Spring Will Come, prep pf, 1943 [for dance by P. Primus]  
She is Asleep, 1943: Quartet, 12 tomtoms; Duet, 1v, prep pf; A Room, prep pf/pf  
A Room, pf/prep pf, 1943  
Tossed as it is Untroubled (Meditation), prep pf, 1943 [for dance by Cunningham]  
Triple-Paced no.1, pf, 1943, unpubd  
The Perilous Night, prep pf, 1944  
Prelude for Meditation, prep pf, 1944  
Root of an Unfocus, prep pf, 1944 [for dance by Cunningham]  
Spontaneous Earth, prep pf, 1944 [for dance by Cunningham]  
Triple-Paced no.2, prep pf, 1944, unpubd  
The Unavailable Memory of, prep pf, 1944  
A Valentine Out of Season, prep pf, 1944  
A Book of Music, 2 prep pf, 1944  
Four Walls (Cunningham), 1v, pf, 1944 [for dance by Cunningham]  
Crete, pf, 1945, unpubd  
Dad, pf, 1945, unpubd  
Daughters of the Lonesome Isle, prep pf, 1945 [for dance by Erdman]  
Party Pieces (Sonorous and Exquisite Corpses), 1945, collab. H. Cowell, L. Harrison, V. Thomson  
Soliloquy, pf, 1945, unpubd  
Experiences no.1, 2 pf, 1945 [for dance by Cunningham]  
Mysterious Adventure, prep pf, 1945 [for dance by Cunningham]  
3 Dances, 2 prep pf, 1945  
Daughters of the Lonesome Isle, prep pf, 1945 [for dance by Erdman]  
Ophelia, pf, 1946 [for dance by Erdman]  
Prelude for Six Instruments, a, fl, bn, tpt, vn, vc, pf, 1946, unpubd  
2 Pieces, pf, 1946  
Music for Marcel Duchamp, prep pf, 1947  
Nocturne, vn, pf, 1947  
The Seasons (ballet, 1, choreog. Cunningham), orch/pf, 1947  
Experiences no.2 (Cummings), 1v, 1948 [for dance by Cunningham]  
Sonatas and Interludes, prep pf, 1946–8  
Dream, pf, 1948 [for dance by Cunningham]  
In a Landscape, hp/pf, 1948 [for dance by L. Lippold]  
Suite, toy pf/pf, 1948 [for dance by Cunningham]  
Works of Calder (film score, dir. H. Matter), prep pf, tape, 1950, unpubd  
String Quartet in 4 Parts, 1949–50  
6 Melodies, vn, kbd, 1950  
A Flower, 1v, closed pf, 1950 [for dance by Lippold]  
16 Dances, fl, tpt, 4 perc, vn, vc, pf, 1950–51 [for dance by Cunningham]  
Concerto, prep pf, chbr orch, 1950–51  
Imaginary Landscape no.4 (March no.2), 12 radios, 1951  
Music of Changes, pf, 1951  
Waiting, pf, 1952 [for dance by L. Lippold]  
Imaginary Landscape no.5, any 42 recordings, 1952 [score to be realized as a magnetic tape, for dance by Erdman]  
7 Haiku, pf, 1951–2  
2 Pastorales, prep pf, 1951–2  
Water Music, pianist, 1952 [also using radio, whistles, water containers, deck of

cards; score to be mounted as a large poster]  
Music for Carillon no.1, 1952  
Black Mountain Piece, multimedia event, 1952, unpubd  
For M.C. and D.T., pf, 1952  
4' 33", tacet for any inst/insts, 1952  
Williams Mix, 8 1-track/4 2-track tapes, 1952  
Music for Piano 1, 1952 [choreog. J. Melchen as Paths and Events]  
Music for Piano 2, 1953  
Music for Piano 3, 1953  
Music for Piano 4–19, 1953  
59½", any 4-str inst, 1953  
Music for Piano 20, 1953  
Music for Carillon nos.2–3, 1954  
34' 46.776" for a Pianist, 1954  
31' 57.9864" for a Pianist, 1954  
26' 1.1499" for a String Player, 1953–5  
Music for Piano 21–36/37–52, 1955  
Speech 1955, 5 radios, newsreader, 1955  
27' 10.554" for a Percussionist, 1956  
Music for Piano 53–68, 1956  
Music for Piano 69–84, 1956  
Radio Music, 1–8 radios, 1956  
Winter Music, 1–20 pf, 1957  
For Paul Taylor and Anita Dencks, pf, 1957 [for dance by P. Taylor]  
Concert, pf, orch, 1957–8  
Haiku, any insts, 1958  
Variations I, any number of players, any means, 1958  
Solo for Voice 1, 1958  
Music Walk, pf (1 or more players), 1958 [also using radio and/or recordings]  
TV Köln, pf, 1958  
Fontana Mix, tape, 1958  
Aria, 1v, 1958  
Water Walk, TV piece, 1 pfmr, 1959 [using 1-track tape, numerous properties]  
Sounds of Venice, TV piece, 1 pfmr, 1959  
Theatre Piece, 1–8 performers, 1960  
Music for Amplified Toy Pianos, 1960  
WBAI, auxiliary score for perf. with other works, 1960  
Music for 'The Marrying Maiden' (J. MacLow), tape, 1960  
Cartridge Music, amp sounds, 1960  
Solo for Voice 2, 1 or more vv, 1960  
Variations II, any number of players, any means, 1961  
Music for Carillon no.4, 1961  
Atlas eclipticalis, any ens from 86 insts, 1962  
Music for Piano 85, 1962, unpubd  
0' 00" (4' 33" no.2), solo for any player, 1962  
Variations III, any number of people performing any actions, 1963  
Variations IV, any number of players, any means, 1963  
Electronic Music for Piano, pf + elecs, 1965  
Rozart Mix, tape loops, 1965  
Variations V, audio-visual perf., 1965  
Variations VI, plurality of sound systems, 1966  
Variations VII, mixed-media perf., 1966 [notated 1972, unpubd]

Music for Carillon no.5, 1967  
Newport Mix, tape loops, 1967, unpubd  
Musicircus, mixed-media event, 1967, unpubd  
Reunion, elects, 1968, unpubd  
HPSCHD, 1–7 amp hpd, 1–51 tapes, 1967–9, collab. L. Hiller  
331/3, record players, 1969, unpubd  
Cheap Imitation, pf, 1969, orchd 1972, vn version 1977 [choreog. Cunningham as Second Hand]  
Song Books (Solos for Voice 3–92), 1970  
Sixty-Two Mesostics re Merce Cunningham, amp 1v, 1971  
Les Chants de Maldoror pulvérisés par l'assistance même (Lautréamont), French-speaking audience of not more than 200, 1971  
Bird Cage, 12 tapes, 1972  
Etcetera, small orch, tape, 3 conds, 1973 [choreog. Cunningham as Un Jour ou Deux]  
Score (40 Drawings by Thoreau) and 23 Parts, any insts, 1974  
Etudes australes, pf, 1974–5  
Child of Tree, perc using amp plant materials, 1975  
Lecture on the Weather, 12vv, tapes, 1975  
Branches, perc solo/ens, amp plant materials, 1976  
Renga, 78 insts/vv, 1976  
Apartment House 1776, mixed-media event, any ens, 1976 excerpts arr. vn, pf, 1986  
Quartets I–VIII, orch, 1976, arr. 12 amp vv, sym. band, 1978  
Telephones and Birds, 3 pfms, 1977  
Inlets (Improvisation II), 4 pfms with conch shells, sound of fire (live or recorded), 1977 [for dance by Cunningham]  
49 Waltzes for the Five Boroughs, 1 or more pfms/1 or more listeners/1 or more record makers, 1977  
Alla ricerca del silenzio perduto, prep train, 1977  
Chorals, vn, 1978  
Etudes Boreales, vc/pf, 1978  
Variations VIII, no music or recordings, 1978  
A Dip in the Lake, 1 or more pfms/1 or more listeners/1 or more record makers, 1978  
Sound Anonymously Received, any inst, 1978, unpubd  
Some of 'The Harmony of Maine', org, 3–6 assistants, 1978  
Hymns and Variations, 12 amp vv, 1979  
\_\_\_, \_\_\_ \_\_\_ circus on \_\_\_, any ens, 1979, realized as Roaratorio, an Irish Circus on Finnegans Wake, tape, 1979  
Paragraphs of Fresh Air, radio event, 1979, unpubd  
Improvisations III, cassette players, 1980  
Furniture Music Etcetera, 2 pf, 1980, unpubd  
Litany for the Whale, 2vv, 1980  
30 Pieces for 5 Orchestras, 1981  
Improvisation IV, 3 cassette players, 1982  
Dance/4 Orchestras, 1982  
Postcard from Heaven, 1–20 hp, 1982  
Ear for EAR, vv, 1983  
Souvenir, org, 1983  
30 Pieces, str qt, 1983  
Perpetual Tango, pf, 1984

Haikai, fl, zoomoozophone, 1984  
 Nowth upon Nacht (Joyce), 1v, pf, 1984  
 A Collection of Rocks, double chorus, orch (without cond.), 1984  
 Eight Whiskus (C. Mann), 1v, 1984, version for vn, 1985  
 Exercise, orch, 1984, unpubd  
 Selkus<sup>2</sup>, 1v, 1984  
 Mirakus<sup>2</sup>, 1v, 1984  
 Aslsp, pf, 1985  
 Sonnekus<sup>2</sup>, 1v, 1985  
 But what about the noise of crumpling paper which he used to do in order to paint the series of 'Papiers froissés' or tearing up paper to make 'Papiers déchirés'? Arp was stimulated by water (sea, lake and flowing waters like rivers), forests, perc ens, 1985  
 Etcetera 2/4 Orchestras, orch, tape, 1985  
 Ryoanji, vv, fl, ob, trbn, db, perc, small orch, 1983–5  
 Improvisation A + B, v, cl, trbn, perc, orch, 1986, unpubd  
 Hymnkus, chbr ens, 1986  
 Rocks, elec devices, 1986, unpubd  
 Haikai, gamelan, 1986  
 Essay, tape, 1986 [choreog. Cunningham as Points in Space]  
 Music for more, variable chbr ens, 1984–7  
 Two, fl, pf, 1987  
 Organ<sup>2</sup>/Aslsp, org, 1987  
 Europeras 1 & 2, 19 vv, 21 players, tape, 1987  
 One, pf, 1987  
 101, orch, 1988  
 Five, any 5 insts/vv, 1988  
 4 Solos for Voice, 1988  
 Seven, fl, cl, vn, va, vc, perc, pf, 1988  
 Twenty-Three, str orch, 1988  
 Five Stone Wind, 3 pfmrs, 1988, unpubd [choreog. Cunningham]  
 Swinging, pf, 1989  
 Four, str qt, 1989  
 Three, 3 rec, 1989  
 Two<sup>2</sup>, 2 pf, 1989  
 Sculptures musicales, any sounds, 1989  
 One<sup>2</sup>, pf, 1989  
 One<sup>3</sup>, solo pfmr, 1989, unpubd  
 c Composed improvisations, elec bass, snare drum, one-sided drums, 1990  
 One<sup>4</sup>, perc, 1990  
 Fourteen, pf, chbr ens, 1990  
 One<sup>5</sup>, pf, 1990  
 One<sup>6</sup>, vn, 1990  
 Europeras 3 & 4, 6vv, 2 pf, 12 victrolas, tape, 1990  
 Seven<sup>2</sup>, b fl, b cl, b trbn, 2 perc, vc, db, 1990  
 Scottish Circus, musicircus, 1990 [based on Scottish trad. music]  
 Four<sup>2</sup>, SATB, 1990  
 One<sup>7</sup>, any inst, 1990  
 Europera 5, 2vv, pf, victrola, tape/TV/radio, 1991  
 One<sup>8</sup>, vc, 1991  
 108, orch, 1991  
 Eight, wind qnt, tpt, trbn, tuba, 1991

Five<sup>2</sup>, eng hn, 2 cl, b cl, timp, 1991  
 Lullaby, music box, 1991  
 Four<sup>3</sup>, pf/2pf, rainsticks, vn/oscillator, 1991 [choreog. Cunningham as Beach Birds]  
 Three<sup>2</sup>, 3 perc, 1991  
 One<sup>9</sup>, shō, 1991  
 Two<sup>3</sup>, shō, conch shells, 1991  
 Two<sup>4</sup>, vn, pf/shō, 1991  
 103, orch, 1991  
 Six, 6 perc, 1991  
 Five<sup>3</sup>, trbn, str qt, 1991  
 Five<sup>4</sup>, s sax, a sax, 3 perc, 1991  
 Five<sup>9</sup>, fl, 2 cl, b cl, perc, 1991  
 Four<sup>4</sup>, 4 perc, 1991  
 Four<sup>5</sup>, sax ens, 1991  
 Ten, fl, ob, cl, trbn, perc, str qt, pf, 1991  
 Two<sup>9</sup>, t trbn, pf, 1991  
 Five Hanau Silence, environmental sounds of Hanau, 1991  
 Twenty-Eight, wind ens, 1991  
 Twenty-Six, 26 vn, 1991  
 Twenty-Nine, 2 timp, 2 perc, pf, 10 va, 8 vc, 6 db, 1991  
 Twenty-Eight, Twenty-Six and Twenty-Nine, orch, 1991  
 Eighty, orch, 1992  
 Sixty-Eight, orch, 1992  
 One<sup>10</sup>, vn, 1992  
 Fifty-Eight, wind orch, 1992  
 Four<sup>0</sup>, 4 pfms, 1992  
 Seventy-Four, orch, 1992  
 Two<sup>6</sup>, vn, pf, 1992  
 Thirteen, chbr ens, 1992

MSS in *US-NY*, recorded interviews in *US-NHoh*

Principal publisher: Henmar/Peters

[Cage, John](#)

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## Cagli, Bruno

(b Narni, 2 June 1937). Italian administrator, writer on music and librettist. He studied at Rome University and worked as a writer for theatre, radio and television, also writing criticism in journals and newspapers. He also wrote librettos for two operas by Renosto (*L'ombra di Banquo*, 1976; *Le campanule*, 1981) and one by Mannino (*Le notti bianche*, 1989). In 1971 he became director of the Fondazione Rossini in Pesaro, where he helped to initiate the new critical edition of Rossini. The posts he has held include the artistic directorship of the Accademia Filarmonica Romana (1978–81, 1985–7) and the Teatro dell'Opera in Rome (1987–90), where he did much to broaden the repertory. Cagli has also taught at universities in Urbino and Naples and at conservatories in Rome and Pesaro. A prolific writer in many different areas, he has published a number of musicological works including studies of aspects of Donizetti and Verdi as well as several of Rossini (among them essays on the literary sources of his librettos as well as iconographical and editorial work). In 1990 he was elected president of the Accademia Nazionale di S Cecilia.

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TERESA M. GIALDRONI

## Cagliari.

City in Italy, the capital of Sardinia. It was founded by the Phoenicians around the 9th century bc. There is evidence of musical activity since the Nuragic Age (2000–1000 bc). A building of the late Punic period (300–200 bc) was probably used as a theatre; the Roman amphitheatre (ad 100–200) had a capacity of 10,000. The Codici Corali of Oristano (1300) belonged to the conventual Friars Minor who came to Sardinia at the beginning of the 13th century. Other liturgical codices in square neumes survive in the convent of Bonaria, the church of S Francesco, the cathedral (1254) and the university library.

Theatrical activity flourished during the last centuries of Aragonese-Catalan rule (1326–1713), in palaces, churches and public squares. The same period saw the rise of the confraternities (still active) of the Sacro Monte (1531), the Gonfalone (1564), the Solitudine (1608) and the Crocifisso (1616). During the feast of St Ephesius and Holy Week (*Misterius*) they sing hymns in the Sard language and in Catalan, carrying banners and statues in processions.

From the beginnings of the 17th century until 1860 there were performances of *sacre rappresentazioni* (*autos*), *loas* and *cantate*. The earliest examples of religious drama are in the *Alabanças de los Santos de Sardeña*, including *La passion de Christo nuestro Señore, en verso*, which was performed in the ancient basilica of S Saturnino (c500) in 1629. The *Passione e morte di nostro Senori Gesù Cristu*, performed in 1860, was received with fanatical enthusiasm in remote country areas. The stage directions of these and other plays indicate that they were accompanied by instrumental music, of which no trace survives; their strophes bear rhythmic similarities to those of the *goccius* (*laude* in Sard and Catalan sung in honour of saints). The *loas* and *cantate* (similar in form) were elaborate celebratory performances, both sacred and secular, combined with dancing. There was also *tornei*, *mascherate* and *luminarie* with splendid scenery and music.

The oldest *cappella musicale* was that of the Santuario di Bonaria, active in the 14th century. The Cappella Civica Primaziale of the cathedral was probably founded at the beginning of the 16th century; its singers and instrumentalists attended court ceremonies and provided public entertainments and musical tuition. Among the *maestri di cappella* were two natives of Cagliari, the Franciscan T. Polla (1615–63), who held the same post in Florence, Naples and Rome (the Papal *cappella*), and the philosopher C. Buragna (1634–79). In 1824 the *cappella* was replaced by the Accademia Filarmonica, which also performed at the Teatro Lirico; it was reformed in 1835 and ceased to exist in 1909. Savoy rule (1720–1860) saw the flourishing of *bande musicali*, regimental and civic bands which enlivened court ceremonies and religious and secular festivities. Some were conspicuous for their brilliant uniforms and valuable instruments donated by patrons. In 1858 the municipal authority founded the Banda Civica, which gave open-air concerts; it was suppressed in 1917.

The Savoy government intensified contacts with cities on the mainland, and this led to a passionate interest in opera. The first public theatre, the Teatro di Piazza S Pancrazio, was built in the second half of the 18th century. The Teatro Regio (built 1766; also called Teatro Las Passas), a mostly wooden construction, was acquired by the municipality in 1831 and renamed Teatro Civico. It was rebuilt in masonry and reopened in 1836, but was destroyed in an air raid in 1943. The Nuovo Teatro Diurno (1859) was originally an open-air theatre but in 1869 was given a movable wooden roof and renamed Teatro Cerruti. It was rebuilt to seat 2000 and reopened as the Politeama Regina Margherita in 1897. It was seriously damaged by fire in 1942 and destroyed in 1943. The two theatres staged many operas, some soon after their premières, often with well-known artists and always with a lively audience.

Until the end of the 19th century music teaching in Cagliari was undertaken mostly by amateurs. The Scuola Municipale di Musica was instituted in 1880 but at first bore little fruit; the composer and conductor Giulio Buzenac (1859–1925) introduced more systematic methods of study. He also founded the Società Musicale di Cagliari (active 1895–9). During World War I, all forms of musical activity in the city were suppressed. In 1921 the Istituto Civico Musicale Mario de Candia was founded, the first director being the young Renato Fasano. His dynamism resulted in a vigorous expansion of music education and musical activity at a high level, not only in Cagliari but throughout Sardinia. It became the Liceo Musicale in 1926; its Sala A. Scarlatti was a small but active concert hall inaugurated in the same year. The school was raised to the status of state conservatory (1931) and then became the Regio Conservatorio di Musica Giovanni Pierluigi da Palestrina (1939). It was associated successively with the Istituzione dell'Accademia dei Concerti (1924), the Fondazione dei Concerti di Musica da Camera (1926), the Istituzione dei Concerti del Regio Conservatorio (1940) and finally the Istituzione dei Concerti e del Teatro Lirico Giovanni Pierluigi da Palestrina (1946), still active, with a permanent orchestra and chorus.

After World War II musical life in Cagliari, which had suffered heavily, soon recovered, using cinemas and the Roman amphitheatre. The auditorium of the conservatory, adapted from the former Jesuit church of S Teresa (1691), was inaugurated in 1953 with a concert given by the Collegium Musicum Italicum (founded 1948) under Fasano. Concerts are now given in the

auditorium (1977) of the conservatory, and for opera in the large Teatro Comunale (inaugurated 1993). The activities of the Istituzione dei Concerti include concerts in other parts of the island, festivals, seminars, lectures and publications. The conservatory, which since 1922 had been housed in the historic but cramped Palazzo Comunale (formerly Palazzo della Città, 1331), moved in 1970 to commodious purpose-built premises. The library of the conservatory, founded in 1926, was reorganized in 1940 and now comprises over 30,000 works, including collections of manuscripts from the old cathedral *cappella* and of autograph manuscripts of modern composers.

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ERNESTO PAOLONE

## Cagnazzi, Maffeo

(*b* Lodi, nr Milan; *fl* 1608). Italian composer. His only known work, *Passatempi a due voci* (Venice, 1608), is dedicated to a decurion of Lodi whose family he served for two generations. It comprises about 20 duets for soprano and bass; there is no separate continuo part, but the bass, which is texted but not figured, may be played on the chitarrone 'or other instruments'. The duets appear mostly to consist of the outer parts of originally polyphonic compositions, but they also include strophic dialogues in which each character is represented by two voices. (J. Whenham: *Duet and Dialogue in the Age of Monteverdi*, Ann Arbor, 1982)

COLIN TIMMS

## Cagnoni, Antonio

(*b* Godiasco, nr Voghera, 8 Feb 1828; *d* Bergamo, 30 April 1896). Italian composer. He began his musical studies in Voghera under Felice Moretti, then from March 1842 to September 1847 he was at the Milan Conservatory. While there, he composed three operas, of which *Don Bucefalo*, given at the conservatory in 1847, proved a lasting success. Written to the same plot as Valentino Fioravanti's *Le cantatrici villane* and owing much to Donizetti, it shows melodic inventiveness and a gift for elegant foolery (including an

unmistakable dig at Verdi's early manner). For years it remained the favourite warhorse of the famous *basso buffo* Alessandro Bottero, who performed it in Italy and abroad.

In the early 1850s Cagnoni continued to write for north Italian theatres works that never roused the public to enthusiasm, but earned him respectful notices. In 1856 he was appointed *maestro di cappella* at Vigevano and in 1863 succeeded Coccia as director of the Istituto Musicale of Novara. In 1886 he was made a commander of the Order of the Corona and in the same year became *maestro di cappella* of S Maria Maggiore, Bergamo, on the death of Ponchielli. Although increasingly occupied with religious composition, he was slow to abandon the stage entirely. His *Michele Perrin* (1864, Milan), produced when Wagner's ideas were beginning to be known in Italy, was hailed by Alberto Mazzucato as 'music of the future'. However, *Claudia* (1866, Milan), a blend of early *verismo* and sentimental Romantic melodrama, was judged to be laboured and unoriginal. Cagnoni's last four operas, in which he collaborated with Ghislanzoni, the librettist of *Aida*, were better received. *Papà Martin* (1871, Genoa) was given by Carl Rosa in 1875 at the Lyceum, London, in an English version entitled *The Porter of Havre*. The young Bernard Shaw likened it to Flotow's *Martha* ('Not great, but never disagreeable ... it contains some beautiful numbers'). *Francesca da Rimini* (1878, Turin), which enjoyed a genuine *succès d'estime*, was Cagnoni's farewell to the theatre, though until his death he cherished a project of producing *Re Lear*. Of his religious works the most important is a Requiem Mass (1888); an earlier tribute to his skill in that field was the commission to contribute a movement to the Rossini Requiem of 1869. He also wrote a *Romanza* for the album of songs published at Verdi's suggestion for the benefit of the librettist Piave, then paralysed by a stroke (Cagnoni had been one of Piave's last collaborators).

Writing at a time when the post-Rossinian tradition was breaking down, Cagnoni, like most of his generation, was forced to experiment with results that are often both ugly and unsure. But if he rarely recaptured the ease and fluency of *Don Bucefalo*, in his later serious operas he evolved a characteristic slow-paced melody of wide intervals and mildly dissonant harmonies that pointed forward to Leoncavallo. *Claudia* and, more particularly, *Francesca da Rimini* show a use of leitmotifs far beyond anything attempted by Verdi, while Alberigo, the villain of *Francesca*, with his credo of evil and his jaunty 6/8 rondo of *fausse bonhomie*, intimates Verdi's Iago.

## WORKS

### operas

mel – melodramma

Rosalia di S Miniato (mel, 2, C. Bassi), Milan, Conservatory, 28 Feb 1845, *I-Mc*

*I due Savoiardì* (mel, 2, L. Tarantini), Milan, Conservatory, 15 June 1846, *Mc*

*Don Bucefalo* (dg, 3, Bassi), Milan, Conservatory, 28 June 1847, *Mr*, vs (Milan, 1848; Paris, 1865)

*Il testamento di Figaro* (mel comico, 2, Bassi), Milan, Re, 26 Feb 1848, *Mr*, excerpts (Milan, 1848)

*Amori e trappole* (mel giocoso, 3, F. Romani), Genoa, Carlo Felice, 27 April 1850, excerpts (Milan, 1850); rev., Rome, 1867, *Mr\**, vs (Milan, 1865)

Il sindaco babbeo (op comica, 3, G. Giachetti), Milan, S Radegonda, 3 March 1851, collab. C. Marcora, Ponchielli and A. Cunio

La valle d'Andorra (mel, 2, Giachetti), Milan, Cannobiana, 7 June 1851, *Mr\**, vs (Milan, n.d.)

Giralda (dg, 3, Giachetti and R. Berninzone), Milan, S Radegonda, 8 May 1852, *Mr*, vs (Milan, n.d.)

La fioraia (mel giocoso, 3, Giachetti), Turin, Nazionale, 24 Nov 1853, *Mr*, vs (Milan, 1854)

La figlia di Don Liborio (ob, 3, F. Guidi), Genoa, Carlo Felice, 18 Oct 1856

Il vecchio della montagna, ossia L'Emiro (tragedia lirica, 4, Guidi), Turin, Carignano, 5 Sept 1860

Michele Perrin (op comica, 3, M.M. Marcello), Milan, S Radegonda, 7 May 1864, *Mr*, vs (Milan, 1864)

Claudia (dramma lirico, 4, Marcello), Milan, Cannobiana, 20 May 1866, vs (Turin, n.d.)

La tombola (commedia lirica, 3, F.M. Piave), Rome, Argentina, 30 Jan 1868, *Mr*, vs (Milan, ?1868)

Un capriccio di donna (mel serio, prol, 3, A. Ghislanzoni), Genoa, Carlo Felice, 10 March 1870, *Mr*, vs (Milan, 1873)

Gli amori di Cleopatra, c1870 (Marcello), unperf.

Papà Martin (op semiseria, 3, Ghislanzoni), Genoa, Nazionale, 4 March 1871, *Mr*, vs (Milan, ?1871); as The Porter of Havre, London, Lyceum, 1875, vs (London and New York, 1875/6)

Il duca di Tapigliano (op comica, prol, 2, Ghislanzoni, Lecco, Sociale, 10 Oct 1874, *Mr*, vs (Milan, ?1876)

Francesca da Rimini (tragedia lirica, 4, Ghislanzoni, after Dante: *Commedia*), Turin, Regio, 19 Feb 1878, vs (Turin, ?1878)

Re Lear, c1883 (tragedia lirica, 4, Ghislanzoni, after W. Shakespeare), unperf., vs (Turin, n.d.)

Music in: La vergine di Kermo (1870)

### other works

Quid sum miser, 1869, for Requiem for Rossini; Requiem, 4vv, pf/org, 1888 (Turin, n.d.); Ave Maria, S, vv, orch (Turin, n.d.); Andante, 4 vn, hp (Milan, n.d.); songs, some pubd (Milan, Turin)

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JULIAN BUDDEN

## Cahen, Albert [Cahen d'Anvers]

(b Paris, 8 Jan 1846; d Cap d'Ail, nr Monte Carlo, 23 Feb 1903). French composer. Of aristocratic blood, he studied the piano with Mme Szarvady and in the mid-1860s became one of the first pupils of Franck, for composition and

harmony. Songs on poems by Musset date from this period though his first important work, the *drame biblique* *Jean le précurseur* did not appear until 1874 at the Concert National. After the poor reception of his *poème mythologique* *Endymion* (1875) he turned his attention to the stage, making his début at the Opéra-Comique in 1880 with *Le bois*. His *féerie*, *La belle au bois dormant*, was given at the Grand Théâtre, Geneva, in 1886 and the ballet *Fleur des neiges* at the same theatre two years later. His best-known work, the opera *Le vénitien*, was first performed at Rouen in 1890 (where it was seen by Franck just before his death), and was produced in Paris later that year. After Franck died Cahen's relationship with Franck's circle – and with d'Indy in particular – became cooler and he grew disillusioned when his last stage work, *La femme de Claude*, achieved little success.

Cahen is best remembered for *Marines*, a distinctive collection of seven *mélodies* on poems of Paul Bourget and Maurice Bouchor. His works reflect the influence of Franck; de Romain, writing about *Endymion*, commented that Cahen's music is melodically rich but suffers from dull orchestral writing. His writings include *Littérature et musique française* (Cahors, 1902).

## WORKS

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### stage

*Le bois* (oc, 1, A. Glatigny), OC (Favart), 11 Oct 1880, vs (n.d.)

*La belle au bois dormant* (opéra féerie), Geneva, Grand, 1886

*Fleur des neiges* (ballet, 1), Geneva, Grand, April 1888 (?1889)

*Le vénitien* (op, 3, L. Gallet), Rouen, Nouveau Lyrique, 14 April 1890, vs (?1890)

*La femme de Claude* (drame lyrique, 3, Gallet, after A. Dumas  *fils*), OC (Lyrique), 23 June 1896, excerpts, vs (n.d.)

### other vocal

*Jean le précurseur*, biblical drama, 1874

*Endymion* (poème mythologique, 3 tableaux, Gallet), 1875, vs (?1883)

*Agnus Dei*, Bar (vn, pf)/(fl, org) (n.d.)

Songs: *Marines* (P. Bourget, M. Bouchor), 7 *mélodies*, c1878 (n.d.); others

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JOHN TREVITT

# Cahier, Mme Charles [née Layton Walker, Sarah (Jane); Charles-Cahier, Sarah; Black, Mrs Morris]

(b Nashville, TN, 8 Jan 1870; d Manhattan Beach, CA, 15 April 1951).

American contralto. Her teachers included Jean de Reszke in Paris, Gustav

Walter in Vienna and Amalie Joachim in Berlin. Two years after her operatic début in Nice (1904), she was engaged by Mahler at the Vienna Hofoper, where for six seasons she sang roles that included Carmen and several in Wagner operas. She made her Metropolitan début in 1912 as Azucena and during the next two years sang Amneris and Fricka with the company; elsewhere her most famous role was Carmen. Her concert work, however, was more significant, and in 1911 Bruno Walter chose her for the première of *Das Lied von der Erde* in Munich. The few recordings that she made document an imposing voice, if somewhat uncentred in tone, and a stately style.

RICHARD DYER

## Cahill, Marie

(b Brooklyn, NY, 7 Feb 1870; d New York, 23 Aug 1933). American actress and singer. She made her début in 1888 and appeared in small roles in several Broadway plays before spending some time performing in Paris and London. She returned to the USA in 1895 to accept a small part in the musical *Excelsior, Jr.*, then assumed the title role in the show's national tour. She subsequently appeared in such musicals as Victor Herbert's *The Gold Bug* (1896), in which she stopped the show with 'When I First Began to Marry, Years Ago', and *The Wild Rose* (1902), in which she introduced 'Nancy Brown'; she achieved stardom in *Sally in our Alley* (1902) with her most famous song, 'Under the bamboo tree'. Cahill continued to play leading roles in *Nancy Brown* (1903), *It Happened in Nordland* (1904), *Moonshine* (1905), *Marrying Mary* (1906), *The Boys and Betty* (1908), *Judy Forgot* (1910), *The Opera Ball* (1912) and *Ninety in the Shade* (1915), many of which were produced by her husband, Daniel V. Arthur. When her popularity began to wane she appeared increasingly in vaudeville, and her last Broadway assignment was in *The New Yorkers* (1930). A short, thickset, belligerent actress, she was notorious for her quarrels with producers over her insistence on choosing her own interpolations; on a number of occasions these battles cost her important parts. Many of her songs were written in a ragtime idiom by black composers, and Cahill earned a reputation as a 'coon shouter'.

GERALD BORDMAN

## Cahman.

Swedish family of organ builders of German origin.

(1) Hans Heinrich [Henrik] Cahman

(2) Johan Herman Cahman

(3) Johan Niclas Cahman

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BENGT KYHLBERG

## Cahman

### (1) Hans Heinrich [Henrik] Cahman

(*b* ?Schleswig, *c*1640; *d* Uppsala, 1699). He was the pupil and son-in-law of the Hamburg master organ builder Hans Christoph Fritzsche and was probably the first member of the family active in Sweden. He received a royal charter in Copenhagen in 1676, but the following year was apparently living in Flensburg. During the mid-1680s he moved to Landskrona, and between 1688 and 1691 he provided Växjö Cathedral with a new organ. From 1692 to 1698 he had his headquarters at Uppsala, where he built for the cathedral what was then the largest organ in Sweden (49 stops, three manuals and 1 pedal); he undertook a reconstruction in Gävle, built a new organ for the chapel of Stockholm Castle (1696, destroyed by fire the next year) and was consultant for an organ that was planned for Skara Cathedral. He also produced many positives, regals and other keyboard instruments in his workshop; a positive made in 1680 for Virestad Church, Kronoberg province, is at Växjö Museum.

## Cahman

### (2) Johan Herman Cahman

(*d* 1702). Brother of (1) Hans Heinrich Cahman. He apparently went to Uppsala to act as his brother's assistant. After 1698 he worked independently, with many commissions in Västmanland and Dalarna. His son Hans Henrik Cahman the younger (*c*1680–1736) and grandson Johan Cahman (1707–67) worked as organists and organ repairers at Borås.

## Cahman

### (3) Johan Niclas Cahman

(*b* *c*1675; *d* Stockholm, 1737). Son of (1) Hans Heinrich Cahman. On his father's death, he succeeded to both his workshop and his reputation as the leading Swedish organ builder. With his uncle, he completed the organs commissioned from his father for the Jakobskyrka and Riddarholmskyrka in Stockholm. The Cahman school of organ building was founded by Johan Niclas, who trained several pupils at his workshop in Södermalm. His first important commission was for Västerås Cathedral in 1702, and in 1731 he completed a 40-stop organ for Uppsala Cathedral to replace his father's masterpiece, destroyed by fire in 1702. His other organs include those at Karlshamn (1702); Mariestad (1705; two manuals, 22 stops; partly surviving at Kölingared, Älvsborg province); Uddevalla (1721); the Kristine kyrka, Falun (1724); the castle church, Drottningholm (1730); Härnösand (1731); Linköping (1733); and Göteborg Cathedral (1734). An impressive memorial to his craftsmanship is the two-manual organ in the church at Lövsta, Uppsala province (1728), which still has its 28 original stops intact.

Contrary to the usual north German practice, the Cahmans included a rank of Tierces in their mixtures and, probably for reasons of expediency, considerably reduced the number of reeds, normally very high in north German instruments. In the latter part of his career, Johan Niclas often replaced the *Rückpositiv* with an *Oberwerk*.

## Cahn [Cohen, Kahn], Sammy [Samuel]

(*b* New York, 18 June 1913; *d* Los Angeles, 15 Jan 1993). American lyricist. His first assignments as a lyricist were for speciality material for dance bands. In 1937 he and Saul Chaplin, with whom he had earlier led a dance band, adapted a Yiddish theatre song into a very successful song for the Andrews Sisters, *Bei mir bist du schön*. With Chaplin, Jimmy Van Heusen, Nicholas Brodsky and Jule Styne, he wrote many successful songs for Hollywood films, notably for Frank Sinatra, and won many Academy nominations and awards. His talent for adapting lyrics for special occasions and personalities brought him many commissions for song parodies for industrial shows, benefits and television. *High Button Shoes* (1947), written with Jule Styne, was a successful Broadway stage show, as was an autobiographical revue, *Words and Music* (1974).

### WORKS

(selective list)

#### stage

dates are those of first New York performance

High Button Shoes (J. Styne), 9 Oct 1947 [incl. I still get jealous; Papa, won't you dance with me?]

Skyscraper (J. Van Heusen), 13 Nov 1965 [incl. Everybody has a right to be wrong]

Walking Happy (Van Heusen), 26 Nov 1966

Words and Music (revue), various composers, 16 April 1974

#### films

Youth on Parade (Styne), 1942 [incl. I've heard that song before]; Carolina Blues (Styne), 1944 [incl. There goes that song again]; Anchors Aweigh (Styne), 1945 [incl. I fall in love too easily, The Charm of You]; It Happened in Brooklyn (Styne), 1947 [incl. Time after Time]; Romance on the High Seas (Styne), 1948 [incl. It's magic]; The Toast of New Orleans (N. Brodsky), 1950 [incl. Be my love]; Our Town (television) (Van Heusen), 1955 [incl. Love and Marriage]; High Time (Van Heusen), 1960 [incl. The Second Time Around]; Robin and the Seven Hoods (Van Heusen), 1964 [incl. My Kind of Town]

#### songs

most associated with films

Bei mir bist du schön (S. Chaplin), 1937; I'll walk alone (Styne), in Follow the Boys, 1944; I should care (P. Weston, A. Stordahl), in Thrill of a Romance, 1945; Because you're mine (Brodsky), in Because you're Mine, 1952; Three Coins in

the Fountain (Styne), in *Three Coins in the Fountain*, 1954; I'll never stop loving you (Brodszky), in *Love me or Leave me*, 1955; *The Tender Trap* (Van Heusen), in *The Tender Trap*, 1955; *All the way* (Van Heusen), in *The Joker is Wild*, 1957; *High Hopes* (Van Heusen), in *A Hole in the Head*, 1959; *Pocketful of Miracles* (Van Heusen), in *Pocketful of Miracles*, 1961; *Call me irresponsible* (Van Heusen), in *Papa's Delicate Condition*, 1963

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SAMUEL S. BRYLAWSKI

## Cahusac.

English family of music publishers and instrument makers.

(1) [Thomas Cahusac \(i\)](#)

(2) [Thomas Cahusac \(ii\)](#)

(3) [William Maurice Cahusac](#)

FRANK KIDSON/ WILLIAM C. SMITH/ GUY OLDHAM/R

[Cahusac](#)

### (1) [Thomas Cahusac \(i\)](#)

(*b* London, 30 April 1714; *d* London, 18 May 1798). He may have been apprenticed to Schuchart. He was established in Stationer's Alley by 1738 and gave his occupation as 'flute maker' in 1749. Benjamin Hallet, another instrument maker, lived in the same house in Stationer's Alley until 1748. He moved to the sign of the Two Flutes and Violin opposite St Clement Danes (later 196 Strand) in 1753 (see illustration); he carried on an extensive business there until 1798, taking his two sons, probably both already working for him, into partnership about 1794, when the firm became Cahusac & Sons. He published *Twenty-four Country Dances for 1758*, and there is evidence that there was an issue for 1757. An obituary notice in the *Gentleman's Magazine* describes him as the oldest musical instrument maker in and near London. He also published music and sold violins (according to Stainer, he worked in association with the sons of Banks, the violin maker, about 1788).

[Cahusac](#)

### (2) [Thomas Cahusac \(ii\)](#)

(*b* London, May 1756; *d* after 1813). Son of (1) Thomas Cahusac (i). He established himself at 4 Great Newport Street in 1780, and from 1786 to 1789 had a workshop in Reading. He joined his father and brother at 196 Strand in 1789. After his father's death in 1798 the business was continued as T. & W.M. Cahusac until August 1800, when the partnership was dissolved; Thomas carried on alone at 41 Haymarket until about 1805, at 114 New Bond Street (c1805–8) and at 42 Wigmore Street (c1808–14).

[Cahusac](#)

### (3) [William Maurice Cahusac](#)

(*b* London, April 1770; *d* after 1828). Son of (1) Thomas Cahusac (i). From about 1794 to 1798 he was in partnership with his father and brother, and from about 1798 to 1800 with his brother only. After separating from his brother he retained the premises at 196 Strand until about 1811, when he moved to 79 High Holborn. He retired about 1816; in 1824 he lived at Maida Hill and in 1829 at Bexley, Kent.

The Cahusac firm made flutes, violins and other instruments, and issued interesting pocket volumes of airs and much sheet music. Instruments of theirs which survive are all of the highest quality. They include a considerable number of one-, four- and six-key flutes, two-key oboes and a few other instruments – piccolos, *flûtes d'amour*, bass flutes, five-key clarinets, a four-key tenor bassoon, four- and six-key bassoons, tenor oboes, a tabor pipe and a voice flute in D. All are stamped Cahusac, London; the later instruments also bear the address 196 Strand. A few bear dates between 1769 and 1797. Apart from one exceptional two-key flute stamped 41 Haymarket (Thomas Cahusac (ii), 1800–05), precise attributions are impossible on account of the common mark.

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## Cahusac, (Jean-)Louis de

(*b* Montauban, Tarn-et-Garonne, 6 April 1706; *d* Paris, 22 June 1759). French librettist and playwright. After embarking on a legal career, he moved to Paris in 1736 to oversee the staging of his tragedy *Pharamond*. In about 1742 he was appointed secretary to the Count of Clermont, grand master of the French grand masonic lodge, by which time he himself was almost certainly a freemason. Although he enjoyed some success at the Comédie-Française, notably with *Zénéaïde* (1743), Cahusac soon turned exclusively to opera, and was Rameau's principal collaborator from 1745 until his death.

Though mercilessly criticized, Cahusac possessed certain strengths as a librettist. He was among the first to exploit 'la féerie' – the enchanted world of Middle Eastern myth, with its genies and other fantastical aerial beings. This is most fully developed in *Zaïs* (1748) and elements of it are present in *Zoroastre* (1749). The latter is derived from ancient Persian religious sources, which provided Cahusac with the pretext to introduce masonic symbols (also found in some of his other librettos). The religion of ancient Egypt furnishes the subject matter of *Les fêtes de l'Hymen et de l'Amour, ou Les dieux d'Égypte* (1747) and *La naissance d'Osiris* (1754). Even where he derived his material from conventional classical Greek sources, Cahusac showed the same interest in spectacle that lent itself to elaborate musical treatment (as in *Naïs*, 1749). Cahusac's skill in introducing such spectacle was conceded even by his critics. Of all Rameau's librettists, he was the most consistently successful in making the obligatory *divertissement* seem not only appropriate to the action but essential to it. Keen that ballet should be more effectively integrated with the drama than it had formerly been, he devised numerous opportunities for pantomime, in which the degree of detail in his stage directions for the ballets was unprecedented.

Cahusac is often criticized for his overuse of the supernatural – *le merveilleux*. From his writings, it becomes clear that for him *le merveilleux* was not a weakness, in opera at least, but a source of strength: through its use all the arts could more easily combine to astonish and bewitch the spectator, which for Cahusac was among the principal functions of opera.

Taken together, Cahusac's writings, which include an important treatise, *La danse ancienne et moderne* (1754), and numerous articles on music and dance for Diderot and D'Alembert's *Encyclopédie* (1751–65), constitute one of the earliest coherent theories of French lyric theatre.

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GRAHAM SADLER

## Cahuzac, (Jean) Louis (Baptiste)

(b Quarante, 12 July 1880; d Luchon, 9 Aug 1960). French clarinettist. He studied with Cyrille Rose at the Paris Conservatoire, winning a *premier prix* in 1899. His playing was sensitive and vigorous, with a fuller tone than is usually associated with the French school. He helped to make Brahms's clarinet works known in France, and in 1921 was sent by the Ministry of Fine Arts on tour with Vincent d'Indy to the Rhineland, where they played Brahms's and d'Indy's trios. He also played Mozart at Salzburg (1934) and Rome (1935) under the ministry's patronage. Cahuzac performed Debussy's *Rhapsodie* with the composer, and worked with Stravinsky over *Trois pièces*. He gave the first performance of Honegger's *Sonatine*, and Milhaud's *Sonatine* is dedicated to him. At the age of 78 he recorded Hindemith's *Concerto* with the composer conducting. He was first clarinettist for the Concerts Colonne and Concerts Symphoniques Fouche. He conducted radio orchestras in southern France, as well as the Luchon Casino concerts, and composed for the clarinet.

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## Căianu [Kajoni, Kájoni, Kaioni, Cajoni], Ioan [Joan, Joannes, Johannes]

(*b* Jegenye [now Leghea, nr Cluj-Napoca], 8 March 1629; *d* Szárhegy [now Lăzarea, nr Gheorgheni], 25 April 1687). Transylvanian compiler of music anthologies, organist, organ builder, teacher and administrator. He studied music at the Jesuit school at Mănăştur, near Cluj-Napoca, which he left in 1641. In 1648 he was converted to Catholicism from the Orthodox faith into which he was born, and he entered the Franciscan school of the monastery at Csíksomlyó (now Şumuleu, near Miercurea-Ciuc), where on 17 November 1650 he was appointed organist and teacher. He continued his philosophical and theological studies at the Franciscan college at Trnava, near Bratislava, and he was ordained priest there on 5 September 1655. He then took up several appointments at Csíksomlyó. He had studied the organ from an early age, and worked as an organ builder and restorer in Transylvania and Moldavia. He was abbot of the monasteries at Mikháza (now Călugăreni) from 6 July 1663, and Szárhegy (Lăzarea) from 17 March 1669, before returning to Csíksomlyó as legal adviser to the monastery. He was also permitted by the Holy See to set up a printing house, and from 1675 he published textbooks and theological and musical works. His many-sided activities attracted the attention of Pope Innocent XI, who in 1678 appointed him vicar-general of Transylvania, but because of religious intrigue he held the position for only four months. He spent his last years as custodian of the Catholic diocese of Bacău (1682–6) and of the monastery at Szárhegy (1686–7).

Căianu was the first Transylvanian musician to gain a European reputation. His *Cantionale Catholicum*, a collection of hymn texts, was widely used and went into several editions until as late as 1805, but his fame rests mainly on two manuscript anthologies that he compiled in German organ tablature. One of these is the *Organo-Missale*, which contains 39 masses and 53 litanies. The other is the so-called Codex Caioni, of which he compiled the second part. The manuscript attests to the breadth and catholicity of his musical knowledge and represents a bridge between Eastern and Western traditions. On the one hand it includes numerous dances and songs, both sacred and secular, which in melody, harmony and rhythm are all strongly national in feeling and are indeed the earliest known arrangements of Hungarian and Romanian folk melodies; they consist simply of melody and bass. On the other hand the manuscript contains copies of works by many prominent western European composers of the later 16th and earlier 17th centuries, including Banchieri, Alessandro Grandi (i), Marco da Gagliano, Melchior Franck, Jacob Handl, H.L. Hassler, Hieronymus Praetorius, Schütz and Lodovico Viadana.

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VIOREL COSMA

## Caietain [Cajetan, Gaietanus, Gaiettane], Fabrice [Fabricio, Fabriciault] Marin

(*b* ?Gaëta; *fl* 1570–78). Italian composer, active in France. In a discourse on musicians in Naples in the late 16th century, Nicolo Tagliaferro refers to a Fabritio Gaetano as one of the famous organists in the city of his youth (*L'escercitio*, I-Nf SM 38, f.81). He held various posts in Lorraine during the 1570s. A collection of four-voice motets published in Paris in 1571 was dedicated to the canons of Toul Cathedral by the master of the choirboys Fabritius Marinus Gaietanus, while a set of six-voice chansons of the same year was addressed to Charles III (II), Duke of Lorraine, by Fabrice Marin Gaietain 'son perpetuel serviteur'. The dedication of a later collection of *airs*, issued in 1576 by the same publisher, Le Roy & Ballard, indicates that after enjoying the patronage of Cardinal Charles de Guise until his death at Avignon in December 1574, the composer Fabrice Marin Caietain entered the service of his nephew, Henri, 3rd Duke of Guise.

The motets of 1571, mostly psalms divided into three or four sections and set in an unusually syllabic polyphonic manner, were intended for the churches of Toul and Nancy, which traditionally favoured performance with instruments: they are described as 'ab usum ecclesie ac instrumentorum organicorum maxime accomodatorum'. Stylistically they are similar to the motets composed by Boni for Toulouse and by Lassus for Munich.

While supervising the publication of the two collections of 1571 at Paris, Caietain must have made the acquaintance of Baïf and his collaborators in the new Académie de Poésie et de Musique; although his first set of six-voice chansons include only one old strophic text from Baïf's *Amours de Francine* (1555), a translation of Petrarch's sestina *Alla dolc'ombra* (set in six separate sections), an ode and *odelette* by Ronsard and a chanson by Du Bellay in elaborate madrigalian style, the four-voice *Airs* (1576) show a marked influence of the new experiments in *musique mesurée*. This collection includes three pieces by Courville and three by Beaulieu, whom Caietain acknowledged as masters of the 'récits de la lyre' and as his mentors in declamation. The opening piece, with two other sonnets by Ronsard and one by Henri d'Angoulême, displays lightly imitative polyphony, but the remaining pieces, including the final *Air pour chanter tous sonnets*, have the essentially syllabic and homophonic style and the flexible metre and rhythm shown by Nicolas de la Grotte and the new treble-dominated *air*. Only three of the texts are in Baïf's *vers mesurés* (the rest being rhymed verses: three by Baïf, two by Bertaut, three by Desportes, one – a 'vilanelle' – by Jamin and 15 by Ronsard). Caietain achieved great variety and vitality through the rapid alternation of compound and simple metres; the three *chansonnettes mesurées* faithfully follow Baïf's suggested metres and therefore have the same rhythmic patterns as the subsequent settings by Le Jeune and Mauduit. The tonal language of the pieces is similarly modern: one beginning in F major has its final phrase in F minor; there is a consequent change of key signature, in the superius, where E $\flat$  and A $\flat$  are added to the original B $\flat$ ; but in the remaining voices affected notes are simply indicated by accidentals as usual. Another piece, *Je veux chanter*, introduces the 'Neapolitan' inflection B $\flat$ -A-G $\flat$  in the tenor at the words 'la peine que j'endure'. The melodic importance of the superius is underlined by the fact that the top voice of *Ceux qui peignent amour* is identical with that of Le Blanc's four-voice setting (1579).

The 1576 *Airs* were reprinted in 1578 and followed by another collection in a similar style, including 20 French texts, eight *villanelle napolitane* and two Spanish pieces. The opening *air C'est mourir mille fois* had won for Caietain the silver cornett prize for the best *air* at the 1576 St Cecilia competition at Evreux. This collection, like its predecessor, was dedicated to Henri de Lorraine, Duke of Guise, who had been the composer's patron since the death of cardinal Charles de Lorraine at Avignon in December 1574. In the second book's address, which reiterates the neo-Pythagorean and neo-Platonic ideas so dear to the Académie, Caietain wrote that the *airs*, chansons and villanellas were sung daily in Henri's apartments at his chateau in Joinville (Haute-Marne) in the Hôtel de Guise in Paris and that some of the texts (presumably the two unascribed French ones), were written by the duke himself. One of the villanellas, *Non vi mando*, is a setting of the 34th of Bembo's *Stanze* (1507), while the others are in the more popular Neapolitan idiom, as in contemporary three-voice settings of the same text by Dattari

(1568), Fiorino (1574), Gasparo Costa (1584), Bonardo (1588) and Paratico (1588). One of them, *Nò, nò giamai*, is virtually identical to an anonymous four-voice setting copied in the Winchester Partbooks (*GB-WCc* 153) around 1565.

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FRANK DOBBINS

## Caifabri, Giovanni Battista

(*b* Orciano, Pesaro, c1632; *d* Rome, 14 Oct 1700). Italian music publisher. He maintained a shop in the Roman suburb of Parione 'at the sign of the emperor and the Genoese cross', his own trade-mark. He owned no printing press, but made use of several Roman printers during his period of activity. The first was Carlo Ricarii, who supplied for him Michelangelo Rossi's *Toccate e correnti*. The first, undated edition of this work does not indicate the name of the printer; this appears in the 1657 reprint, with the typographer's name engraved on the border of the title-page. Ricarii died shortly after (2 August 1660) and his widow, Benedetta Della Valle, married Caifabri on 6 February 1663. Shortly after Ricarii's death, Caifabri published compositions by Francesco Foggia, Bonifatio Gratiani and others, and several anthologies of motets and psalms drawn from composers of the Roman school (e.g. RISM 1663<sup>1</sup>), including Benevoli, Ercole Bernabei, Berardi, Carissimi, Giuseppe Corsi, Savioni and Stamegna. Giacomo Fei, better known as Giacomo di Andrea, also worked for Caifabri; he printed Pompeo Natali's *Madrigali e canzoni spirituali e morali* (1662), a series of masses and *sacrae cantiones* by Foggia (from 1663), and in 1665 an important group of compositions, including the first part of *Scelta di mottetti a due e tre voci* (RISM 1665<sup>1</sup>) and a new edition of Metallo's *ricercares*. In 1667 Amedeo Belmonti printed the second part of Caifabri's *Scelta di mottetti* (RISM 1667<sup>1</sup>), and in 1669 Caifabri entrusted Paolo Moneta with the reprinting of Galeazzo Sabbatini's *Regola facile e breve per sonare*. He also financed the reprinting by G.A. Muti of the *Primo libro a due voci* by Bernardino Lupacchino and G.M. Tasso, and G.A. Muti's printing of Foggia's *Letanie* op.16 (1672), a volume to which was appended an index of sacred and secular music published by Caifabri; this lists five works by Foggia, three by Savioni and one each by Diruta, Bernabei

and Tonnani, as well as five anthologies of motets, psalms and *sacre canzoni* for one or more voices. After 1673 Caifabri entered into partnership with the successors of Vitale Mascardi, a member of a noted family of printers then active in Rome; they published together new editions of music by Berardi, Foggia, Metallo, Graziani and others (RISM 1675<sup>3</sup> and 1683<sup>1</sup>), as well as masses by Palestrina and G.F. Anerio (RISM 1689<sup>1</sup>) and the *Sonate a tre* op.3 by Corelli (1695).

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STEFANO AJANI/PATRIZIO BARBIERI

## Caignet, Denis

(b ?Picardy, d Paris, Nov 1625). French composer and instrumentalist. When he was very young (according to the preface of his 1597 book of *Airs*) he entered the service of Nicolas Le Gendre, the seigneur de Villeroy, later becoming master of the music in the household chapel. Caignet won a prize at the Evreux music festival in 1587 with a song entitled *Las je ne voyrrai plus* (see E.C. Teviotdale, *CMc*, lii, 1993, pp.7–26). Contact with printers led to a wider distribution of his music (which was probably otherwise circulated privately in the Villeroy household and allied establishments during the 1580s and early 1590s). Four of his polyphonic chansons were included in Phalèse's *Le rossignol musical* (RISM 1597<sup>10</sup>), while in the same year Le Roy & Ballard published a book of *Airs de court* (for four to six voices) devoted exclusively to his music. The harmonic idiom of the *airs*, it has been suggested, shows close alignment with the often striking juxtapositions found in the monodic *airs* of the 17th century. Caignet's other principal interest was the Psalter: his *Cinquante pseaumes de David* (for four, five, six and eight voices; based on Desportes' translations of those texts) was issued by the Ballard firm in 1607, and bears a dedication to the son of Nicolas de Villeroy, his long-standing patron. Here, in addition to touches of chromaticism, is a rhythmic profile that emulates Baïf's metrical principles of the *vers mesurés*. Neither of these stylistic traits is heard in the Huguenot Psalter.

By 1614 Caignet was listed as 'joueur de viole' in the royal household of King Louis XIII, a position he seems to have kept until his death. He also maintained close relations with Ballard, who reprinted his psalm settings up until his death in 1625; the last of these editions (printed in the final year of Caignet's life) included arrangements of these works for lute. He had two sons (each named Gabriel) who were also employed as musicians in the royal household during the 1630s.

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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

## Cailliet, Lucien

(b Châlons-sur-Marne, France, 22 May 1891; d Woodland Hills, CA, 3 Jan 1985). American composer, arranger and conductor of French birth. While stationed in Dijon for military service he attended the conservatoire there; he then studied in Paris with Gabriel Parès and Vincent D'Indy. He served successively as a drum major, solo clarinettist and bandmaster in the French Army before emigrating to the USA in 1915 while on tour with a French band. He became an American citizen in 1923. In 1919 he joined the Philadelphia Orchestra as a clarinettist and arranger under Stokowski; he made a number of orchestral arrangements, some of which were performed and recorded under Stokowski's name. He remained with the Philadelphia Orchestra until 1938. During this period he taught the clarinet at the Curtis Institute and took the doctorate at the Philadelphia Musical Academy (1937). From 1938 to 1945 he taught orchestration, counterpoint and conducting at the University of Southern California. Between 1945 and 1957 he appeared as a guest conductor with many orchestras, composed 25 film scores and made numerous orchestrations, including that of Elmer Bernstein's score for Cecil B. DeMille's *The Ten Commandments*. In 1957 he was appointed educational and musical director for the G. Leblanc Corporation, a position he held until 1976. He wrote many arrangements for band, orchestra and clarinet choir, including 'Elsa's Procession to the Cathedral' from Wagner's *Lohengrin*, and a number of original compositions, of which *Variations on 'Pop Goes the Weasel'* is perhaps the best known. The orchestral sound of his symphonic band works, some of which feature as many as 31 individual parts, is an important characteristic of his compositional style.

## WORKS

(selective list)

Band: c20 works, incl. American Holiday, Campus Chimes, Festivity Ov., Galaxy, Victory Fanfare; c100 arrs. of works by J.S. Bach, Bizet, Massenet, Rossini, Tchaikovsky, Wagner and others

Orch: Fantasy, cl, orch; Memories of Steven Foster; Our United States; Rhapsody, vn, orch; Spirit of Christmas

Chbr: 5 works, cl ens; 9 arrs., cl ens; 4 works, sax qt, incl. Carnaval; 3 works, cl, pf; other arrs.

Principal publishers: Boosey & Hawkes, Fox, Southern

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RAOUL F. CAMUS

## Cailò [Chailò, Chaiolò, Chilò], Gian Carlo

(*b* Rome, ?1659; *d* Naples, 2 May 1722). Italian violinist and composer. He is first heard of as a member of Carlo Mannelli's circle in Rome: in 1682 he was one of the musicians used occasionally in the chapels of S Giacomo degli Spagnoli and S Girolamo della Carità; and in November 1683 he appears in a list of members of the Congregazione dei musici sotto l'invocazione di S Cecilia. That year he followed Alessandro Scarlatti to Naples, making his début at the Teatro S Bartolomeo. From then on he remained in Naples, marrying there in 1688. From 20 April 1684 until his death he was a musician at the royal chapel, and in 1690 he also served at the Cappella del Tesoro di S Gennaro. He was elected Governor of the Congregazione dei Musici di Palazzo Reale in 1707.

Cailò's brilliant performing career was matched by his activities as a teacher. In 1686 he became professor of string instruments at the Conservatorio di S Maria di Loreto, and eight years later he succeeded Nicola Vinciprova as professor of violin at the Conservatorio di S Maria della Pietà dei Turchini. Some of the most popular virtuosos of the period were trained in his school, including Francesco Barbella, Ragazzi, G.A. Piani and the cellists F.P. Supriani and Alborea. Only two compositions by Cailò are known. Both sonatas, they are mainly contrapuntal in style.

### WORKS

Sonata, 3 vn, org, *D-Bsb*

Sonata, 2 vn, cembalo, *S-L*

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GUIDO OLIVIERI

## Caimo, Gioseppe

(*b* Milan, c1545; *d* Milan, probably before 31 Oct 1584). Italian composer and organist. The preface of his *Primo libro de madrigali a quattro voci* (1564) refers to its contents as 'frutti veramente immaturi'. The title-page describes him as organist of S Ambrogio Maggiore, Milan, a post he presumably retained until he became organist at Milan Cathedral in 1580. One piece, *Ecclesia e generola prole*, is dedicated to the sons of Emperor Maximilian and was probably performed when they passed through the city on 29 December

1563. Caimo may have been related to Paolo Caimo, a canon of Milan Cathedral from 1580 to 1582. There is no known documentary evidence to support Einstein's contention that Caimo was taught by Pietro Taglia, though the latter may have been an influence; Caimo also presumably knew Ruffo, who was *maestro di cappella* at the cathedral from 1563 to 1573. Another possible influence was that of Pietro Pontio. But Vicentino seems most to have influenced Caimo's music (as both Kroyer and Einstein recognized); this impression is reinforced by Prospero Visconti's opinions of both composers as expressed in letters to Duke Ferdinand of Bavaria (see Simonsfeld). One of them, dated 1 October 1575, speaks of Caimo as 'musica, organista, et valent' huomo' and recommends him for the duke's service, but he evidently remained at Milan until his death. Nevertheless, both Caimo and Vicentino were connected with Duke Wilhelm's court as early as December 1570, when both are recorded in a list of ducal expenditure; the close contact between Milanese musicians and the Bavarian court, a general feature of the period, may have been because of Wilhelm's enthusiasm for Carlo Borromeo. A letter from Hans Fugger to the duke, mentioning the presence of two Italian musicians in Augsburg, was interpreted by Baader as referring to Caimo and Vicentino, and Simonsfeld suggested that Caimo's principal difficulty in obtaining a post lay in his determination to take his wife and two of his four sons.

The date of Caimo's death can be fixed with some precision. He was still alive on 6 September 1584, when a proposal to hire Paolo Bellasio as organist at the cathedral was rejected by Cardinal Borromeo on the grounds that the existing holder of the post was a 'man of quality', almost certainly a reference to Caimo. The preface to *Il secondo libro di canzonette*, dated the last day of October 1584, refers to his 'bitter and unexpected death', though the preface to the fourth book of five-voice *Madrigali* was ostensibly signed by Caimo on 20 November 1584 (clearly the book had gone to press before the composer's death and the printer had subsequently dated the preface). Moreover, G.B. Portio's preface to *Fiamma ardente*, dated 1 December 1585, implies that Caimo was then dead. Einstein, through misreading Muoni's list of organists, claimed that he was still listed as cathedral organist in 1588; according to the published cathedral records, Caimo is mentioned only twice, in May and October 1580. There are no further references to the post of organist until Gaspare Costa is mentioned, in 1588.

Consideration of Caimo's musical development is confounded by the large number of lost works and by the consequent gap in his serious writing. His first book (1564), in its reliance on metrically free homophony, is obviously heavily indebted to established native traditions and, besides the opening encomium, several pieces are entirely dependent on that style. Elsewhere homophony remains the predominant texture, though often mitigated by skilful application of the traditional rhetoric of the early madrigal, particularly fauxbourdon effects, representational melismas and the brief initial imitative points characteristic of the French chanson. The use of unconventional dissonance and linear chromaticism, often unprompted by the text, suggests not only an appreciation of contemporary experiments in composition, but also a taste for the intellectual musical wit that is vital and endemic to the aristocratic madrigal. Interestingly, the publication is dedicated to Ludovico Galerato, the dedicatee of Vicentino's *Motecta liber quartus* (Venice, 1571). The most concentrated chromaticism occurs in settings of three gloomy texts

in *terza rima* from Sannazaro's *Arcadia* (1512) – *Piangi colle sacrate, E se tu, riva, udisti* and *Piangete valli abbandonate* – entirely appropriate texts for a city suffering from exorbitant taxation, economic depression and violence caused by Spanish oppression. In these terms these three are undoubtedly the most adventurous pieces in the collection. The book concludes with an eight-voice dialogue madrigal, *Donna l'ardente fiamma*.

Nevertheless, the chromaticism of the first book has perhaps been over-emphasized at the expense of conservative, even archaic aspects in Caimo's music. The most consistent feature of the fourth book is a traditionalism characteristic of much Milanese music of the second half of the century. While some north Italian composers were using simpler textures and attending more to verbal rhythms, Caimo, in his fourth book, even in comparison with his first of 20 years earlier, seems more concerned with textual detail and with polyphony though often motivic rather than fully developed. It is not so much the presence of certain representational devices (e.g. extensive coloration, solmization syllables at the beginning of *O sola o senza*), but rather their frequency and manner of application that suggest a reliance on established techniques rather than their integration with more adventurous procedures. But the greater harmonic and melodic chromaticism and aggressive dissonances of the fourth book make it an exception, even though (as Dahlhaus has demonstrated in Gesualdo's late madrigals), these can be explained logically in terms of linear arrangement and the intervallic relationship between voices. Moreover, procedures such as the juxtaposition of chords with roots a 3rd apart, a commonplace of Vicentino's fifth book (1572), or movement through the circle of 5ths, were conventional enough by this date. Nevertheless, in *E ben raggion* the remarkable passage that moves as far as G<sup>♭</sup> surpasses Vicentino and equals Marenzio in its audacity (see Kroyer).

Caimo's 14 compositions in *Fiamma ardente* (RISM 1586<sup>19</sup>) are a rather unhappy fusion of popular and academic styles, using texts of epigrammatic brevity and triviality. Although their harmonic language often recalls the fourth book, the influence of lighter forms, particularly the villanella, is evident in their repetition schemes. Unfortunately, Caimo's earliest true exercises in the lighter style, the *Canzoni napolitane* of 1566, cannot fully be assessed since only the cantus part has survived; but this shows a certain originality in the handling of traditional rhyme schemes, and a seriousness unusual in contemporary villanellas. *Tornate christiana*, the only non-strophic piece in the book, is a textual mixture of Spanish and Italian and thus reflects the Spanish occupation. *Il secondo libro di canzonette* is even more receptive to the rhetoric of the serious madrigal, while preserving the structures of the villanella tradition, particularly in its sensitive handling of sophisticated harmonies and genuine polyphony. The volume is dedicated to Marc'Antonio dal Verme, a member of a family with which Caimo evidently had good connections (another of his pieces, *Ardir, senno, virtù*, punningly refers to 'del vernio l'Ida' and includes the name 'Ippolita', possibly Marc'Antonio's grandmother). It was the fine craftsmanship and seriousness involved in this transition from the three-voice villanella to these four-voice canzonettas that prompted Einstein to suggest their influence on later canzoni particularly Orazio Vecchi's; Caimo's music does not appear to have been particularly admired by his contemporaries; Lomazzo's two enthusiastic references are

distinctly provincial in character and only one of his works, *Bene mio, tu m'hai lasciato*, from *Fiamma ardente*, was reprinted (in RISM 1596<sup>10</sup> and 1605<sup>9</sup>).

No list of Caimo's lost publications can be considered definitive. Of the six volumes mentioned by Quadrio, of which no copies have survived, his 'Canzonette a 4 II' (Brescia, 1584) has been assumed identical with the known *Canzonette* of the same year, printed in Venice. Similarly, Quadrio's reference to a first book of four-voice madrigals (Brescia, 1584) is presumably a later edition of the surviving four-voice book (Milan, 1564). Although Kast has identified the four-part *Bizzarie del Caimo* as another of Caimo's lost works, the reference is probably to settings by an unspecified composer of Andrea Calmo's poetic anthology *Le bizzarre rime pescatorie* (Venice, 1553). The volume of *canzonette spirituali*, repeatedly advertised by vincenti beginning in 1635, may well be an adaption of the *Canzoni napoletane* with an added part for *basso continuo*.

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**Canzoni napoletane, 3vv, PL-K (Milan, 1566), inc.**

Madrigali ... libro quarto, 5vv (Venice, 1584); ed. in RRMR, lxxxiv–lxxxv (1990)

**Il secondo libro di canzonette, 4vv (Venice, 1584); ed. in RRMR, lxxiv–lxxv (1990)**

14 madrigals, 5vv, 1586<sup>19</sup>; ed. in RRMR, lxxiv–lxxv (1990)

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listed in Quadrio unless otherwise stated

Madrigali, 5vv (Venice, 1568)

**Soavissima armonia, cioe madrigali, 5–8vv**

Madrigali ... libro primo, 4vv (Brescia, 1581); *Mischiatil V:184*

**Madrigali ... libro secondo, 4vv (Brescia, 1582); *Mischiatil IV:115***

Canzonette ... libro primo, 4vv (Brescia, 1584)

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Bizzarie, a 4 (see Kast; possibly not by Caimo)

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IAIN FENLON

## Caioni, Ioan [Joan, Joannes, Johannes].

See [Căianu, Ioan](#).

## Cairns, David (Adam)

(*b* Loughton, Essex, 8 June 1926). English writer on music. He was educated at Winchester and Oxford (where he read history, 1945–8) and had a year's study (1950–51) at Princeton. In 1950, with Stephen Gray, he founded the Chelsea Opera Group and in 1983 he established an orchestra, the Thorington Players. He has held various appointments as music critic, notably for the *Spectator* (1958–62), the *Financial Times* (1962–7), the *New Statesman* (1967–70) and later the *Sunday Times*. A collection of his critical writings was published under the title *Responses* (London, 1973).

During the years 1967–72 Cairns worked for Philips Records, taking part in the planning of several substantial recordings, among them works by Mozart, Berlioz and Tippett. These composers, above all Berlioz, are at the centre of his interests; he contributed an introduction and notes to a translation of Berlioz's *Les soirées de l'orchestre* in 1963 as well as translating and editing his memoirs (London, 1969, 2/1977). In 1972 he was awarded a Leverhulme Fellowship for further research on Berlioz towards a substantial biography. This appears in two volumes, *Berlioz*, i: *The Making of an Artist, 1803–1832* (London, 1989) and *Berlioz*, ii: *Servitude and Greatness, 1832–1869* (London, 1999), and was much praised for its musical and biographical insights as well as the warm, vivid and elegant expression characteristic of his critical writing;

it has been described as 'one of the masterpieces of modern biography – a magnificent piece of synthesising scholarship, fluently readable yet maturely balanced' (*The Sunday Telegraph*). A collection of his critical writings was published under the title *Responses* (London, 1973). He was appointed CBE in 1997.

STANLEY SADIE

## Caisse claire

(Fr.). A side drum.

See [Drum](#), §II, 2.

## Caisse roulante [caisse sourde]

(Fr.).

A tenor drum. See [Drum](#), §II, 3.

## Caius Choirbook

(*GB-Cu* Gonville and Caius Coll.667/760). See [Sources](#), MS, §IX, 19.

## Caix, de.

French family of viol players. They flourished in the 18th century and are often confused because of their common instrument and the absence of first names in reminiscences and official records. They may be related to [louis de Caix d'hervelois](#).

- (1) François-Joseph de Caix [*le père*]
- (2) Marie-Anne Ursule de Caix [*l'aînée*]
- (3) Barthélemy de Caix [*le fils, l'aîné*]
- (4) Paul de Caix [*le cadet*]

JULIE ANNE SADIE

[Caix, de](#)

### (1) François-Joseph de Caix [*le père*]

(*b* Lyons, late 17th century; *d* Lyons, after 1751). With his wife, Jeanne-Ursule Drot (or Drotte), he played in the orchestra at Lyons until 1730, when they went to Paris (with their five children who also played viols) to enter the service of Louis XV. In 1738 four members of the family (François-Joseph, possibly (2) Marie-Anne, (3) Barthélemy and (4) Paul) presented a series of five concerts at Versailles. The father and sons served in both the chapel and chamber, the three daughters only in the chamber. In his memoirs the Duke of Luynes identified François-Joseph as the bass viol teacher of the king's daughters and noted the esteem in which he was held. After many years of service, he retired to Lyons.

[Caix, de](#)

## (2) Marie-Anne Ursule de Caix [*l'aînée*]

(b Lyons, 9 Feb 1715; d Lyons, ?21 Sept 1751). Daughter of (1) François-Joseph de Caix. She is the only daughter of François-Joseph known by name; probably she was the eldest, and the only one to play in the family concerts of 1738 (the others were known as *la cadette* and *la troisième*). According to the Duke of Luynes, she was an accomplished performer. Louis de Caix d'Hervelois included a work entitled *La Marie-Anne de Caix* in his fifth book (1748) of pieces for bass viol.

Caix, de

## (3) Barthélemy de Caix [*le fils, l'aîné*]

(b Lyons, 20 April 1716). Viol player and composer, son of (1) François-Joseph de Caix. After eight years (1730–38) in Paris, Barthélemy returned to Lyons, but he was back in Paris by 1746, when the *Mercure de France* reported a concert on 16 September in which he played. He was recalled to the king's service at Versailles to instruct Princess Sophie on the pardessus de viole. Barthélemy published *VI sonates pour deux pardessus de violes* op.1 in Paris and Lyons (c1745). He may have been the Caix listed in the *Almanach musical* as a teacher of pardessus and violoncello from 1775 to 1789, and named among the cellists of the Concert Spirituel in 1775, but it may be that Timoléon Louis d'Hervelois de Caix (d Paris, 1 Jan 1792, according to the Archives de la Seine) is a likelier candidate.

Caix, de

## (4) Paul de Caix [*le cadet*]

(b Lyons, bap. 15 Sept 1717; d Lyons). Son of (1) François-Joseph de Caix. He too preferred Lyons to Versailles and settled there. The *Almanach de Lyon* published a list of local musicians that included a Caix as professor of cello, pardessus and bass viol between 1745 and 1763 and teacher at the Académie du Roi in Lyons, 1745–9. The 1761–2 municipal archives of Lyons list a Caix, probably Paul, as one of 20 instrumentalists in the theatre orchestra.

According to court records, a bassoonist of the chapel named Caix died on 16 January 1760; a Mlle de Caix engraved music by Guignon, Guillemain and others.

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## Caix d'Hervelois, Louis de

(b c1680; d c1755). French composer and viol player. There is no firm evidence that he was a member of the [de Caix](#) family, but the fact that he played the same instrument, published works in Lyons and named a piece *La Marie-Anne de Caix* indicates that he might have been. He was probably the nephew of Louis de Kaix, a chaplain at the Ste Chapelle in Paris originally

from Amiens; in 1697 Louis de Kaix was looking for a room where his nephew could practise the viol. Caix d'Hervelois does not appear to have received a court appointment although he dedicated his final volume of *pièces de viole* to Louis XV's daughter. By 1731 he was living opposite St Eustache, in a clock maker's house in the rue de Jour.

Caix d'Hervelois' musical language strongly suggests that he was a pupil of Marin Marais. His five books of *pièces de viole* are of great importance in the repertory of French viol music. His first book (1708) reveals his elegant French sense of melody, his polished understanding of harmony and his advanced, idiomatic use of left-hand upper positions. His sensitivity to contemporary Italian developments is shown in his liking for mixing major and minor pieces with a common tonic within a suite and also, from 1731, in his increasing use of da capo movements and his penchant for writing three related pieces, such as the three *airs Les trois cousines* ('La prude', 'L'enjouée' and 'La folichonne') of 1748. However, he never attempted to rival the technical advances of the violin in the manner of Forqueray. Caix d'Hervelois has been claimed to be the first composer to publish sonatas for the viol, in 1740; but the movements within these sonatas are indistinguishable from those of his suites. Furthermore, in the 1748 book the 'sonates' are part of a suite.

From about 1720 there was a vogue for duets for two equal instruments; Le Blanc declared that it was 'the definitive ruling of the ladies that nothing in the world touches two bass viols for a perfect rendering of the upper and lower lines'. One piece each in Caix d'Hervelois's collections of 1719 and 1731 is 'pour jouer a deux violles'; these were evidently a success, and his *IVe livre* (1740) is devoted entirely to viol duets. Pieces with keyboard continuo reappear in the 1748 book, but the two sonatas in this volume are duets; in addition there are a number of movements among the suites that possess basses highly idiomatic to the viol (including chords), which are unfigured and at times fingered. [Ex.1](#) illustrates the exchange of parts and characteristic use of parallel intervals in *La Joly*. In general the top line is given the dominant role.



Most of the pieces in Caix d'Hervelois's collections for *pardessus de viole* and his volumes for flute are, as the composer freely admits, arrangements of his bass viol compositions. It is interesting that he draws on individual pieces and rearranges them, along with some fresh movements, into new suites with a common tonic. His transcriptions for the *pardessus* were undertaken with care; the excellent fingerings imply that he was an accomplished player of the instrument.

## WORKS

Premier livre de pièces de viole, bc (Paris, 1708)

Second livre de pièces de viole, bc (Paris, 1719)

Pièces pour la flûte traversière, bc (Paris, 1726)

Troisième oeuvre ... contenant 4 suites de pièces pour la viole, bc (Paris, 1731/R)

Deuxième recueil de pièces pour la flûte traversière, bc (Paris, 1731/R)

Vle oeuvre contenant 4 suites, fl/pardessus de viole, bc (Paris, 1736)

IVe livre de pièces à deux violes, contenant 2 suites et 3 sonates (Paris, 1740)

Ve livre de pièces de viole (Paris, 1748/R)

Vle livre de pièces pour un pardessus de viole à cinq et six cordes avec la basse, contenant 3 suites qui peuvent se jouer sur la flûte, op.9 (Paris and Lyons, 1751)

V[II]e livre de pièces pour un pardessus de viole à cinq et six cordes, op.10 (Paris and Lyons, 1753)

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## Caja.

Frame drum, sometimes with a snare, of Spain and Latin America. The *caja* of central Spain is often a shallow, military-style side drum, slung from the waist and played with two sticks to accompany the *dulzaina* (oboe), whilst those of Palma tend to be deeper.

The word *caja* is applied to a wide range of Latin American drums. In Columbia it is sometimes a shallow, single-headed instrument, whilst in Central America it tends to be double-headed, with the body deeper than the diameter of the head. The Cuban *caja*, which resembles the conga, is a large, deep single-headed drum of African origin, hollowed-out from a tree trunk and played with the hands. In the Andes, where the *caja* is widespread, it is typically shallow and double-headed, and may include an internal or external string snare. A single hard- (or soft-) headed beater is usually used, and the instrument is held vertically. The skins of the two heads are tied together around the frame with a leather thong or string, in the manner of the indigenous *tinya* (Quechua), with which it is often synonymous. It accompanies singing, wind ensembles or the player's own performance on (for example) a tabor pipe or *erkencho* (clarinet).

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 T. Noda Gómez and L. Siemens Hernández: 'Los membrafónos tradicionales en la isla de la Palma', *RdMc*, x (1987), 949–61

HENRY STOBART

## Caja de música

(Sp.).

See [Musical box](#).

## Cajetan, Fabrice Marin.

See [Caietain, Fabrice Marin](#).

## Cajoni, Joan.

See [Căianu, Ioan](#).

## Cajun music.

See United states of america, §II, 1(ii) (b).

## Cakewalk.

A 19th-century dance of black American origin, popularized and diffused through imitations of it in blackface minstrel shows (especially their walk-around finales) and, later, vaudeville and burlesque. It seems to have originated in slaves parodying their white owners' high manners and fancy dances. The name supposedly derives from the prize (presumably a cake) given to the best dancers among a group of slaves, but it may go back little further than the 1890s, when 'cakewalk contests' among dancing couples were organized as public entertainments in northern American cities. Although no specific step patterns were associated with the dance, it was performed as a grand march in a parade-like fashion by couples prancing and strutting arm in arm, bowing and kicking backwards and forwards (sometimes with arched backs and pointed toes), and saluting to the spectators (see illustration). The cakewalk was popularized and refined through the all-black musicals of the late 1890s (notably Will Marion Cook's *Clorindy, or The Origin of the Cakewalk*, 1898) and the dancing of Charles Johnson and the vaudeville team of Bert Williams and George Walker, who gave it international fame in the early 1900s through their performances in *In Dahomey* (1902) and *In Abyssinia* (1905). The novelty of the dance in Europe was such that the London production of *In Dahomey* (1903), at first without a cakewalk, later had to include it through popular demand, and Debussy included it as the 'Golliwog's Cakewalk' in his *Children's Corner* (1906–8). It was associated with a syncopated music akin to ragtime, of which the most phenomenally successful example was the march/two-step by Kerry Mills, *At a Georgia Camp Meeting*, recorded many times, beginning in 1898, by Sousa's band. The popularity it achieved led to its acceptance in the white social milieu and eventually, to the incorporation of some of the cakewalk steps into white American dance forms. Elements of it have also remained in musical theatre, as in the rousing title choruses of Jerry Herman's *Hello, Dolly!* (1964) and particularly *Mame* (1966), with its southern setting and ragtime-derived rhythm.

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H. WILEY HITCHCOCK, PAULINE NORTON

## Calado [Callado], Joaquim Antônio da Silva

(b Rio de Janeiro, 11 July 1848; d Rio de Janeiro, 20 March 1880). Brazilian flautist and composer of popular music. His father, a bandmaster and music teacher, taught him at first, then for a short time (1856) he took lessons from Henrique Alves de Mesquita. Within a few years he became such an

outstanding virtuoso that in 1870 he was appointed flute instructor at the Imperial Conservatory of Music.

Calado began to compose early and was quite prolific. He cultivated all the fashionable dance genres of the time, but was at his best in polkas; he wrote mostly for the flute. He incorporated into the European polka all the local elements that eventually transformed it into the authentic Brazilian popular species known as the *maxixe*. His most typically Brazilian polkas include *Querida por todos* (1869), *Cruzes, minha prima!* (1875) and *A flor amorosa* (1880), in which he systematized rhythmic, melodic and harmonic features subsequently identified with the Brazilian musical vernacular. Calado also organized in Rio the first authentic *choros*, the instrumental ensembles that developed into a truly urban tradition at the beginning of the 20th century and were so influential on the first nationalist composers.

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GERARD BÉHAGUE

## Calame, Geneviève

(b Geneva, 30 Dec 1946; d Geneva, 8 Oct 1993). Swiss composer. She studied the piano in Geneva, then with Agosti in Rome. In 1971 she began to study composition with Guyonnet and later attended courses by Boulez and Pousseur. In 1975 she was appointed to teach audio-visual studies at the Ecole Supérieure d'Art Visuel in Geneva. Her works, both instrumental and audio-visual, have been performed throughout Europe and the Americas. Her fascination for instrumental timbres, often explored over a slow-moving harmonic background (as in *Sur la margelle du monde*), led her to incorporate non-European instruments in otherwise conventional ensembles, as in *Vent solaire*, for shakuhachi (Japanese flute) and orchestra. Although her harmony and instrumentation betray the influence of the post-war avant garde, Calame's interest in mysticism imparted a strong meditative quality to her music that makes it more accessible to a broader public. Her aim was, she said, 'to harmonize the energies of the listener while at the same time offering him a field of enlarged consciousness'.

## WORKS

Orch (chbr orch unless otherwise stated): StEpHAnE mAllArmE, ou Un coup de dés jamais n'abolira le hasard ..., 1977; Les aubes d'Onomadore, orch, African insts, 1977; L'homme-miroir, wind insts, perc, elec, 1979; Je lui dis ..., 1980; Calligrammes, 1983–4; Océanides, 1986; Sur la margelle du monde, 1987; Vent solaire, shakuhachi, orch, 1990; see also vocal works

Vocal: Différentielle verticale, S, orch, 1974; Alpha futur, S ad lib, orch, 1976; Mandala, 7 tpt/7vv, 1978

Other inst: Mantiq-al Tayr, fl, contrabass fl, elec, 1973; Lude, hp, 1975; Iral, désert de métal, 4 tpt, 4 trbn, 1975; Oniria, pf, tape, 1981; Le livre de Tchen, 3 perc, mime

ad lib, 1988; Incantation, org, 1989; Dragon de lumière, chbr ens, 1991; Le chant des sables, vc, pf, perc, 1992

Audio-visual: Le chant remémoré, 1975; Geometry I–III, 1976; Labyrinthes fluides, 1976; Et l'oeil rêve ..., 1977; Tableaux video, 1977

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CHRIS WALTON

## Calamus

(Lat.; Gk. *kalamos*).

A term used in antiquity for various wind instruments, including the [Aulos](#). For the use of the plural *calami* to describe the syrinx or its separate pipes see [Theocritus](#), and [Virgil](#); see also [Isis](#).

## Calando

(It.: 'becoming quieter'; gerund of *calare*: 'to lower', 'drop', but current only in musical contexts).

An instruction to make the music die away in volume and sometimes also in tempo. It is found in scores from the middle of the 18th century. Mozart used it in his A minor Piano Sonata k310/300*d* and his string quartets k387 and (particularly) k464. Concerning this last use, Finscher (NMA, VIII: 20/1/ii, p.xi) cites P. and E. Badura-Skoda, *Mozart-Interpretation* (Vienna, 1957, pp.35, 53), in evidence that in Mozart it is to be read simply as a *decrescendo*.

See also [Diminuendo](#); [Morendo](#); [Tempo and expression marks](#).

DAVID FALLOWS

## Calandra [Calandria, Calandro], Nicola

(*b* ?Frasso Tebesino, Benevento; *fl* 1747–59). Italian composer. Lack of biographical information makes him appear an obscure minor figure, but the distribution of his manuscripts north of the Alps suggests a certain popularity of his music outside Italy. His birthplace is inferred from his nickname, 'Fraschia'; he may have been a son of Giacomo Calandra of Frasso. The later date of his operatic works casts doubt on Schmidl's account that he studied in Naples at the conservatories of the Poveri di Gesù Cristo in 1721 and of the Pietà dei Turchini in 1725, an account supported by neither Florimo nor Di Giacomo. According to Eitner, he was *maestro di cappella* of S Padre in Rome. He appears to have worked in Naples at the small Teatro della Pace from about 1747 to 1749, continuing the tradition of dialect *opera buffa*; to

judge from performance records, he had moved by 1756 to north Italy, where he styled himself 'virtuoso della Casa Orsini d'Aragona'. A letter of 5 February 1757 from Rome (*I-Bc*) attests to acquaintance with Padre Martini.

## WORKS

### operas

all opere buffe

Lo Barone Landolfo (G. d'Arno [G. D'Avino]), Naples, Pace, carn. 1747 [not 1767]

La mogliera traduta (A. Palomba), Naples, Pace, spr. 1747

Li dispiette d'ammore (Palomba), Naples, Pace, carn. 1748, sinfonia and Act 3 only; Acts 1 and 2 by N. Logroscino

Il tutore 'nnamurato (P. Trincherà), Naples, Pace, carn. 1749

Unidentified work (*farsetta per musica*), Rome, Argentina, 1755, aria in *F-Pn*

I tre matrimoni (?C. Gozzi), Venice, S Samuele, aut. 1756

La pugna amorosa, o sia Amor cagion del tutto (int), Rome, Valle, carn. 1757

Lo stordito deluso (int), Bologna, Teatro del Pubblico, carn. 1758

La schiava per amore (int), Città di Castello, Terra della Fratta, 1772

5 arias for the revival of Galuppi's Don Poppone, Bologna, Formagliari, carn. 1759

### other works

Le corone, componimento pastorale per la festività dell'Assunzione di Maria Vergine (G. Pizzi), Rome, Salomoni, 1756

Componimento pastorale sopra l'Assunzione di Maria Vergine, Bologna, Madonna di Gallieri, 1767

Ky, Gl, *B-Bc*, *D-SWI*; TeD, *LEm*, *Bsb*

Fl Conc., *MUs*, *MUu*; Sinfonia, *GB-Er*; Sonata, transverse fl, b, *S-Skma*; Cant., *I-Tf*; chbr works, *Pca*; arias, *D-RH*, *ROu*, *W*, *F-Pn*, *I-Tf*, *S-Skma*

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## Calata.

A 16th-century dance. The derivation of the term is obscure, but could be from a region in Transylvanian Romania; from the Italian *calare* ('descend', to 'lower', to 'fall'); from the Spanish *calado*, referring to figures of the Spanish church dances, in which rows of dancers interweave or intersect each other; from the Italian *callota* (*calotta*) ('skull cap'); or from the Italian *calle* ('path', 'way' or 'narrow street' in Venice; cf the German *Gassenhauer* and Spanish *passacalle*). In a poem of about 1420 Prudenžani cited the playing of 'calate de maritima et compagna', interpreted by Debenedetti as referring to dance-

songs of these regions. Solerti mentioned that the calata was danced at the court of Florence as late as 1615. Few musical examples are still extant. They extend in time from the manuscript *F-Pn Rés.Vm 27* (c1505; facs. (Geneva, 1981) with introduction by F. Lesure) and Dalza's lutebook of 1508 (see *Brownl*) to Montesardo's guitar tablature of 1606 and the manuscript guitar tablature *D-HR III 4½ 2<sup>0</sup> 1046* (c1700). Dalza closed his book with 13 examples, the first for two lutes. Most are in duple metre and have regular phrases. Of the six that he qualified 'spagnola', three are in triple metre. Other qualifying words in the titles include 'de stramboti' (no.3) and 'ditto terzetti' (no.13), hinting at an association with strophic texts.

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*SolertiIMBD*

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DANIEL HEARTZ (with PATRICIA RADER, PATRICK O'BRIEN)

## Calcaño, José Antonio

(*b* Caracas, 23 March 1900; *d* Caracas, 11 Sept 1980). Venezuelan musicologist and composer. He was first taught music by his father, and later studied the piano, theory, composition and music history at the Caracas Escuela Superior de Música (1911–19) and, during his tenure of various positions in the Venezuelan diplomatic corps (1929–46), at the Berne Conservatory (1936). After working as a professor of piano at the Escuela Superior (1932–5), conductor of choral groups such as the Orfeón Lamas and the Coral Polifónica de Venezuela (1930s) and founder (1951) and director (1951–9) of the Teresa Carreño Conservatory, Caracas, he became the director of and a professor at the Academia de Música Padre Sojo, Caracas (1959). While also teaching music appreciation at the Universidad Central de Venezuela, Caracas (1954–64), he appeared as guest conductor of the Venezuela SO, which he helped to found. Calcaño's most valuable contributions to Venezuelan music history were his books *La ciudad y su música*, a detailed music chronicle of Caracas drawn extensively from primary sources, and *400 años de música caraqueña*, a substantial account of the city's art and popular music. His compositions included a symphony, a ballet, two string quartets, choral works and songs.

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*400 años de música caraqueña 1567–1967* (Caracas, 1967)

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## Calchedon

(Ger.).

See [Mandora](#).

## Calcidius

(fl 4th or early 5th century ce). Translator and commentator. His commentary on Plato's *Timaeus* (only to 53c) is dedicated to Hosius, long thought to be the bishop of Corduba (d 358). More recently, it has been proposed that the dedication is to a Milanese official of about 395 and that Calcidius was a Christian Neoplatonist active in Milan whose writings were known to St Ambrose. The earliest surviving manuscripts, *F-Pn* lat.2164 and *VAL* 293 (formerly 283), date from the early 9th century. Within the tradition of Christian Neoplatonism, Calcidius's commentary made the *Timaeus* generally (but imperfectly) available to the Middle Ages, although it does not seem to have been known to Macrobius or Isidore of Seville.

Calcidius departs from tradition (in his commentary on *Timaeus*, 35b) when he asserts that geometry rather than harmonics holds the fundamental position and is a substructure for the others ('geometrica vicem obtinet fundamentorum ceterae vero substructionis'), but otherwise his commentary is derivative. Several short chapters (40–55; pertaining to *Timaeus*, 36a–37a) are devoted to Platonic music theory and the World-Soul; at least part of this material is derived either from [Theon of Smyrna](#) or directly from Theon's source, Adrastus. The chapters explain the Pythagorean *harmonia* (6:8:9:12) as it emerges from the duple and triple proportions described by Plato; the story of Pythagoras's discovery of the consonant numbers by suspending weights from strings (paralleling the version in [Censorinus](#), *On the Day of Birth*, §10), rather than through the more familiar myth of the hammers; the harmonic, arithmetic and geometric means; and the typical numerical characterizations of the 4th, 5th, octave, 11th, 12th, 15th, the tone and the limma. Calcidius, like [Gaudentius](#) and Theon, considers the 11th a consonance; this is unusual in a treatise within the Neoplatonic tradition. Having reviewed some of the technicalities of Pythagorean mathematics, Calcidius then comments on Plato's famous image of the two revolving circles of the cosmos and the duality of essence, the Same and the Other (the subject is also related to music by Aristides Quintilianus: *On Music*, iii.24). By interpreting Plato's creation of the World-Soul in Christian terms, Calcidius attempts to show points of agreement between the Platonic and Christian views of the compound nature of the human being. In chapter 267 (in the section on the use of sight and hearing, with reference to *Timaeus*, 47d), Calcidius makes explicit the importance of music: 'Without doubt music rationally adorns the soul, recalling it to its old nature, eventually making it as God the creator made it in the beginning' (*Procul dubio musica exornat animam rationabiliter ad antiquam naturam revocans et efficiens talem demum, qualem initio deus opifex eam fecerat*).

Calcidius's commentary is cited in glosses to the *De nuptiis Philologiae et Mercurii* of [Martianus Capella](#) attributed to Johannes Scottus Eriugena and Remigius of Auxerre, and both the *Musica* and *Scholica enchiridis* borrow from it. He is also cited occasionally by later musical writers such as Bernelinus, Engelbert of Admont, Jacobus of Liège and Franchinus Gaffurius. The treatise was first published in 1520.

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THOMAS J. MATHIESEN

## Caldara, Antonio

(*b* Venice, ?1671; *d* Vienna, 28 Dec 1736). Italian composer. He was one of the most prolific among an unusually productive generation of composers and contributed to the rapid evolution of Italian vocal music, carrying its late stage to Vienna and there effecting an amalgam of Italian and German styles.

1. Life.
2. Works.

### WORKS

### BIBLIOGRAPHY

BRIAN W. PRITCHARD

Caldara, Antonio

## 1. Life.

The absence of birth and baptismal records leaves the year of Caldara's birth open to debate but his death certificate, which suggests he died 'in his 66th year', points to 1671. He was the son of Giuseppe Caldara (*d* ?Rome, ?1711) a rank-and-file violinist from whom he may have received his earliest instruction in music. It is assumed that he studied with Giovanni Legrenzi, *maestro di cappella* at S Marco from 1681, and possibly with the cello virtuoso Domenico Gabrielli. In 1693 Caldara styled himself 'musicò di violoncello', perhaps an indication of an already established reputation or of his position as cellist at S Marco, where, after several years' employment on a casual basis, he was made a permanent member of the *cappella* in 1695. He is also listed among the alto singers at the basilica and in 1698 his salary was raised substantially, from 80 to 100 ducati.

Caldara's membership of the guild of the Signori musici di S Cecilia in 1687 suggests an early resolve to embark on a professional career. Within two years his opera *L'Argene* was staged at the Accademia ai Saloni and at least two other operas, as well as two *collaborazioni*, were produced during the next decade. A set of trio sonatas (*da chiesa*) op.1 was printed by Giuseppe Sala in 1693; a second set (*da camera*) op.2 and 12 cantatas for solo voice op.3 were published, again by Sala, in 1699. A Kyrie–Christe dates from 1696, and with at least two oratorios performed at the Fava between 1697 and 1699, Caldara had established himself in all the principal genres of the late Baroque before the century closed.

On 31 May 1699 Caldara was made *maestro di cappella da chiesa e del teatro* to Ferdinando Carlo, the last Gonzaga Duke of Mantua, an appointment that clinched an association apparently begun several years earlier. Unfortunately this opportunity for sustained creativity was soon blighted by the War of the Spanish Succession, and in 1702 the duke, a supporter of the Bourbon cause, fled from Mantua together with his *maestro* and musical establishment before advancing Habsburg forces. Sojourns in Casale, Genoa and Venice allowed Caldara to indulge Ferdinando Carlo in his love of opera; for the duke's return home in December 1705 he provided celebratory sacred music – a large-scale Kyrie and Gloria for double choir, soloists and five-part strings.

Caldara left the duke's service in autumn 1707, probably remaining in Venice (except possibly for a brief stay in Milan) until early 1708, when he moved to Rome. There he worked among a remarkable gathering of composers (including Corelli, Pasquini, Cesarini, Alessandro and Domenico Scarlatti and Handel) until they scattered as Habsburg troops besieged Rome in summer 1708. In a move ironical yet politically astute, Caldara moved to Barcelona, where on 2 August his allegorical *Il più bel nome* was included in the festivities celebrating the marriage of Charles III, the Habsburg claimant to the Spanish throne, and Elisabeth Christine of Brunswick-Lüneburg. Performances in Barcelona the following year of *Il nome più glorioso* and *L'Atenaide* (a collaboration with A.S. Fiorè and Francesco Gasparini) furthered Caldara's connection with the Habsburg dynasty, although by then the composer himself had returned to Italy; his opera *Sofonisba* was staged in Venice in late 1708. By March 1709 he was again in Rome and on 1 July

followed in Handel's footsteps as *maestro di cappella* to Prince Ruspoli, perhaps the most lavish of many notable Roman patrons of the arts.

From the spectacular open-air performance of the serenata *Chi s'arma di virtù* (27 August 1709) until his departure for Vienna seven years later, Caldara's career flourished as never before. About 100 cantatas for solo voice and strings, some 50 for voice and continuo and another 30 for two voices and strings (occasionally augmented by oboes and horns) were written for the Sunday morning *conversazioni* held in Ruspoli's Palazzo Bonelli throughout much of each year. However, Caldara's most substantial work lay in the sequence of oratorios Ruspoli had performed each Lent. In 1710 the calculatedly lavish *S Francesca Romana*, the first oratorio that can definitely be assigned to Caldara's years as *maestro*, was paired with the earlier *La castità al cimento*. Four older oratorios of about 1698–1700 were revived in 1711. All six were repeated in 1712 and, together with *S Stefano*, again in 1713 but were displaced in 1715 by a remarkable series of six new oratorios with which Ruspoli commemorated the first Lent in his renovated Palazzo Gaetani on the Corso. Compositions for other Roman patrons include a set of 12 cantatas dedicated to Cardinal Colonna. The 12 motets op.4, dedicated to Cardinal Ottoboni and published in Bologna in 1715, crown an association dating back at least to the Ottoboni-sponsored performance of Caldara's *Il martirio di S Caterina* in 1708.

On 7 May 1711 Caldara married the contralto Caterina Petrolli (*b* Rome, 1682) who had joined Ruspoli's musical establishment in October 1709. The couple left Rome almost immediately, hopeful that the services already rendered in Barcelona to Charles III, the heir presumptive to the recently deceased Joseph I, would secure Caldara the position in Vienna of court Kapellmeister, vacant since Antonio Pancotti's death in 1709. By August Caldara was in Habsburg Milan awaiting Charles's arrival from Spain *en route* to his coronation (as Charles VI) in Frankfurt. While it seems likely that Caldara petitioned Charles directly for the court position, it is far from certain that he accompanied him to Germany. Caldara was in Vienna early in 1712 but by then M.A. Ziani had been promoted to Kapellmeister and J.J. Fux promised the post of vice-Kapellmeister. Caldara remained until June, returning to Rome via Salzburg, where he must have established contact with Franz Anton Graf von Harrach, the prince-archbishop, and perhaps sought a position at the archepiscopal court. Throughout this period of hope and frustration Caldara kept Ruspoli well supplied with new compositions. Cantatas came from Milan and Vienna and there was, too, the oratorio *S Stefano, prima rè dell'Ungheria*, first heard in the 1713 oratorio sequence in the Palazzo Bonelli.

News of Ziani's death in January 1715 revived Caldara's aspirations for a post at the imperial court. But this time he remained in Rome and by June, when his petition appeared in the court records, Fux was already Kapellmeister. Since his return to Ruspoli, however, Caldara had maintained contact with Vienna. He had sent the scores of *Maddalena ai piedi di Cristo* and *La castità* in 1713; *S Flavia Domitilla* was given in the imperial chapel in Lent 1714, and later that same year *L'Atenaide* (this time a collaboration with Ziani and A. Negri) commemorated the empress's nameday. Now such perseverance bore fruit. On the emperor's decision, overriding Fux's recommendation of either Giuseppe Porsile or Francesco Scarlatti, Caldara was made vice-

Kapellmeister (see illustration). Although his appointment dates officially from the beginning of 1717 he must have known of it much earlier (his salary was eventually backdated from 1 April 1716) for in mid-May 1716 he departed from Ruspoli and Rome.

Caldara's duties at the imperial court further changed the direction of his compositional activities. His responsibility for at least one of the operas required each year for the four principal feast days (the nameday and birthday celebrations of the emperor and empress), for the court's annual carnival opera (between 1727 and 1731) and for celebratory operas and serenatas for weddings of members of the Habsburg clan, brought renewed contact with that genre. He produced one, sometimes two oratorios for the court's annual Lenten observance. For the many and varied Sunday and weekday services attended by the court in the Hofkapelle and the city's principal churches, he created a repertory of several hundred compositions which ranged from sumptuous settings of the mass to intimate motets. Always he had access to lavish instrumental and vocal resources and the abilities of famed performers, as well as the constant admiration of a monarch who prized him above all other composers.

Beyond the court Caldara was a founding member and deacon of the Cäcilien-Bündnis, established in Vienna in 1725 for the promotion of sacred music; from further afield members of the Austro-Hungarian nobility commissioned operas and oratorios. Caldara supplied his most notable patron, Prince-Archbishop von Harrach of Salzburg, with a string of operas between 1717 and 1727, cementing a brief acquaintance made *en route* to Vienna in 1716. His more irregular association with Johann Adam von Questenberg at Jaroměřice is not without importance in the history of Moravian music.

Caldara's Viennese output eclipsed that of his contemporaries at court, including the longer-serving Fux. This workload may be reflected in Caldara's abnormally high salary (1600 florins, rising to 2500 within a year and to 3900 in 1729) but it also took its toll artistically and physically. Almost invariably operas and oratorios seem created under intense pressure. The five-act *Enone* was written between 11 and 30 July 1729; four years later Caldara set the first two acts of *Demofonte* between 16 and 26 September, and the third between 3 and 8 October. Oratorios and operas were usually ready within three to four weeks of performance, but *Ornospade* (1727) was finished only on 13 October for staging on 4 November, and *Don Chisciotte*, completed on 24 January 1727, ran dangerously close to its première on 6 February. Formulaic writing and an absence of revisions in the autograph scores hint at methods of self-preservation; however, Caldara eschewed self-borrowings and made no recourse to the music of other composers.

Caldara died on 28 December 1736 of 'der Gelbsucht und Inner Brand', suggesting physical, if not mental, exhaustion. Within the previous six months he had completed a *solemnis* setting of five psalms and a *Magnificat* for the feast of St Peter and St Paul (30 June) and two *opere serie*, *Ciro riconosciuto* (finished on 14 July and staged on 28 August) and *Il Temistocle* (written between mid-September and 5 October and performed on 4 November, the emperor's nameday).

Curiously for such an esteemed composer, Caldara had few acknowledged pupils. G.J. Donberger, Georg Reutter (ii) and V.M. Gurecký are usually so named; C.F. Ritter and possibly F.X. Richter are assumed to have received some instruction from him, as also perhaps did J.D. Zelenka during his time in Vienna in 1717–19.

The deaths of Charles VI (1740) and Fux (1741), soon after Caldara's demise, ended an epoch in the artistic life of the Viennese court. Caldara's operas did not survive their principal patron; his oratorios fared little better. But in the Hofkapelle a considerable portion of his liturgical music, particularly the smaller pieces, was retained until the 1780s. Five masses appeared in a collection printed in Bamberg in 1748 under the title *Chorus musarum divino Apollini accinentium*; monasteries and larger churches in Austria, Bohemia, Moravia and southern Germany still acquired and performed his church music into the next century. For the Romantics, however, Caldara was a 'historical' figure. Some *stile antico* compositions appeared in collections of sacred music devoted to the aesthetics of the Cecilian movement, but on the whole his works circulated only as curiosities among collectors of 'ancient music' and no longer as part of a living repertory. Caldara's gradual rehabilitation during the 20th century may be attributed to a growing number of analytical and biographical studies which, bolstered by several critical editions, have allowed a more accurate assessment of his immense output.

Caldara, Antonio

## 2. Works.

Caldara's Venetian and Roman operas stand in a tradition characterized by large numbers of arias variously placed within the scenes. His arias are particularly diverse in length and formal design and, although da capo structures predominate, strophic and through-composed arias are not uncommon. Ritornello construction, the foundation of all Caldara arias, is imaginatively and extensively explored. This, allied with a wealth of instrumental textures (continuo alone, unison strings, strings in three to five parts and in concertino–ripieno groupings, and voice and upper strings in unison), obvious dance influences and a fascination with the instrumental style of the concerto, produces a kaleidoscope of stylistic resource.

In Vienna Caldara set librettos quite different in character and less lavishly endowed with aria texts. Their almost invariable *ABA* verse structure and end-of-scene placings curbed variety in the design as well as in the scope and scale of his aria settings. Nonetheless, every opportunity for a formal musical number was deliberately exploited, whatever the dramatic situation. Charles VI's penchant for 'long and serious' operas was accommodated in streams of predictable da capo structures; the voice was often elaborately accompanied by three- and four-part strings busy in contrapuntal endeavour, while bravura vocal writing, more frequently based on rigid rhythmic patterns than inspired by word or affect, demonstrated the prowess of the court's soloists and confirmed the ceremonial and propagandist roles of imperial opera. Caldara's handling of instruments and voice, and of tonality, harmony and melody is always polished. But despite such emotional highlights as the slow, 'pathetic' arias in which chromatic harmonies and pungent suspensions enrich accompaniments while the voice proceeds in broken affective phrases (e.g. 'Se tutti i mali miei' in *Demofonte*, 2.vi) or spins effortless bel cantos in the

favoured 12/8 sicilianas (e.g. 'Numi, se giuste siete' in *Adriano in Siria*, 1.ii) the ceremonial operas tend to depict characters and moods through stereotyped gestures (especially of heroic and bellicose sentiments) and motifs too often sharing common devices.

Whether in mood, thematic material or instrumental resources, Caldara's overtures are independent of their succeeding operas; the half-dozen *introduzioni* whose third movement becomes the opening aria or chorus of the first act are exceptional. Likewise exceptional among Caldara's usual palette of strings with doubling or independent woodwind is the sumptuous scoring, with two trumpet choirs, of the overtures to seven of the emperor's nameday operas. The majority of overtures to both pre- and post-1716 operas follow a fast-slow-fast plan. There is a marked emphasis on the first allegro, widely varied in formal structure (fugal, ritornello or embryonic sonata form). Brief slow movements serve as links to lightweight binary finales, usually Neapolitan minuets but sometimes vigorous march-like 'arias'. Many operas conclude with perfunctory choruses, suitably moralistic, congratulatory or celebratory. Syllabic homophonic settings for SATB predominate; the structure may be binary (as in the early *L'ingratitudine castigata*) or, as in most of the Viennese finales, either through-composed or da capo, and the accompaniment either *colla parte* or independent, sometimes with minute instrumental preludes and/or postludes (as in *Demofonte*). The dramatic choruses for soldiers, servants, rustics etc. that occur within an act have greater musical status and, when placed in sequence and varied by metre and tonality or juxtaposed with arias or ensembles for the principals, considerable impact.

Caldara's carnival operas and those for Salzburg seem livelier than his court works, possibly because he found the librettos (especially those by G.C. Pasquini) more congenial. Aria scorings are relaxed, textures lightened and structures more varied, while the melodies themselves are fresh and less burdened with extended bravura. The pastorale *Dafne* (1719, Salzburg), *I disingannati* (1729, Vienna) and *Sancio Pansa* (1730, Vienna) continue the early *galant* style of *L'Anagilda* (1711, Rome).

In the oratorios he wrote before 1716 Caldara moved from the relatively impersonal, opera-influenced idiom apparent in those of Venetian (or possibly Mantuan) origin to a more individualistic style in his Roman works rooted in his intensive bout of cantata writing between 1709 and 1716. The change is most obvious in the vocal and instrumental scorings: five-part strings give way to the three-part string band (first and second violins and bass) characteristic of his instrumentally accompanied cantatas; the customary five soloists (usually SSATB) are reduced to SSAA in his last four Roman oratorios. No less noticeable is the shift to a more lyrical style. Melodies, smooth in outline and regularly phrased, are coloured with chromaticisms and teased with suspensions and retardations. Bass lines too are refined, though now perhaps less vigorous, as Caldara moves from the angular dotted-rhythm figures prominent in the earliest works. Aria structures are almost entirely da capo; through-composed arias built on an ostinato figure all but disappear. Ritornellos are integrated rather than closed semi-detached preludes and postludes. The emerging *galant* traits do not weaken the dramatic impact of these oratorios. The economically scored *La rebellion d'Assalonne* (1715) is as compelling as the more luxuriant *Maddalena ai piedi di Cristo* (?1698);

Caldara's portrayal of inner conflict and anguish, already acute in his characterization of Maddalena, is no less powerful in his rendering of David or of Absalom.

In the Viennese oratorios the demands of the weightier court style led Caldara to return to four-part strings and a cast of five or six soloists covering the full vocal range. Instrumental scorings become more sonorous; the textures – whether of the almost invariable slow-fast *introduzioni* or of aria accompaniments – are more contrapuntal. Vocal writing, wide in compass and often incorporating convoluted rhythmic figuration and *fioritura* as demanding as any found in the opera arias, is exposed in large-scale structures. All this suggests a composer preoccupied with the individual movement rather than the overall dramatic flow. Even so, the dramatic incidents found in several of the librettos (such as the fall of the city walls in *La caduta di Gerico*, 1719) are vividly set, and brief turba choruses increase the tension of such moments. Caldara's most sustained choral writing, however, occurs in the madrigalesque, moralizing choruses that conclude each of the two parts of every Viennese oratorio. Homophonic and diverse imitative textures are juxtaposed in these multi-sectional choruses, which culminate in extended fugal writing.

Caldara's wide range of obligato instruments lends colour to the court oratorios and further distinguishes them from his pre-1716 repertory. At times the choice is quite literal since the trumpet is mandatory for such texts as 'Dolce suono di trombe' in *Gioseffo* (1726) and 'Risvegliate metalli sonori' in *La caduta* (1719); his more frequent use of the *scialmo*, trombone, bassoon, violin and cello, either singly or in combination – such as the two trombones and bassoon in 'Deh sciogliete' from *Morte e sepoltura di Cristo* (1724) – is usually inspired by the *Affekt* of the text.

Given the relative unimportance of church music in Caldara's output prior to his appointment to the imperial court, his productivity between 1716 and 1736 is remarkable. No less surprising is his immediate fluency in both the concertante style and the unaccompanied, Palestrina-inspired *stile antico* and his competent adoption of the thorough-going contrapuntal textures favoured in Viennese church music. Style and setting in the liturgical repertory were determined by the way that court protocol ranked the feast days of the Church calendar. Consequently Caldara's masses range from the compact, almost *brevis*-like every-day settings epitomized by the Mass in D (a favourite in numerous church and monastic collections), through the extended cantata settings (*Missa dolorosa*, 1732) for feast days of middle rank, to the monumental *solennis* settings usually reserved for the most important feasts of the liturgical calendar. These last settings were enriched with clarinos, trumpets and timpani. The text (especially of the Gloria) was converted into a succession of choruses and arias, the former elaborately contrapuntal, expressively homophonic or pitting concertante soloists against choral responses, the latter often bravura da capo pieces for voice and an obligato instrument (usually clarino, trombone or violin). The *Missa Laetare* (1729) and *Missa in spei Resurrectionis* (1732) display the general and the specific. Less spectacular but still independent accompaniments for first and second violins and continuo (with cornetto, alto and tenor trombones and bassoon doubling the voices) characterize many of the *missae mediocre*, while *colla parte*

scoring of the violins (together with ripieno instrumental doublings) is common in the compact settings.

Caldara's grand manner flows into other liturgical music, notably the *Dixit Dominus* (1726) and *Magnificat* for solo voices, double choir, strings and double trumpet choir. *Te Deum* settings are invariably of the *solemnis* variety and employ either single or double choirs of voices and brass instruments. However, most of the offertory and psalm settings (the latter numbering over 100, few of them in cycles) are less lavish. Several psalms are for just two soloists, two violins and continuo, though Caldara can still demand virtuosity from vocalists and instrumentalists alike in these cantata settings. The 33 offertories (most of them written between 1718 and 1720 and representing an early specific assignment for Caldara at Vienna) are noteworthy for their concluding allegro 'Alleluia' sections. These provide a remarkably diverse contrapuntal display whether in metre, subject and counter-subject design, devices or mood. Skills honed here recur time and again in the *de rigueur* fugues of the mass settings (second 'Kyrie', 'Cum sancto Spiritu', 'Et vitam venturi') as well as in the 'Et in saecula saeculorum' of the Gloria conclusion of the psalms.

Caldara employed the *stile antico* throughout his half-dozen *a capella* masses and other works required for the Advent and Lent seasons. Elsewhere in his liturgical music it is widely used for stylistic contrast in multi-movement compositions. Surface similarities with the Renaissance tradition belie 18th-century flexibility and modernization. Extremes range from the chromatically-enhanced motifs and gripping intensity of *De profundis* (1729) to the simplest of diatonic materials and genteel innocence of the hymn *Ave maris stella* (1728). Caldara was ever aware of his texts. Individual words and phrases may be singled out for musical illustration; areas of text less endowed with verbal images are enveloped in moods created through scoring, tempo, mode and especially dissonance and chromaticism. In the multi-movement mass settings his division of the text is orthodox. His treatment, however, although based on established expectations, is invariably fresh in detail and, in the most solemn movements, of considerable power. The wide variety of means through which he explores the basic affections of 'Qui tollis', 'Et incarnatus est', 'Crucifixus', Benedictus and Agnus Dei constitute a particularly notable contribution to 18th-century settings of the mass.

Although the 12 cantatas op.3 (1699) may hint at a more substantial early involvement with the cantata, the bulk of Caldara's contributions to this genre come from his Roman years. He usually adopted a recitative-aria-recitative-aria (R-A-R-A) plan, sometimes reduced to A-R-A or expanded (in the instrumentally accompanied solo cantatas) to up to ten movements. The two-voice cantatas, always ending in a duet, grow to 16 movements. Small sinfonias, stylistically and structurally influenced by the concerto, preface many of the instrumentally accompanied works. The bass regularly anticipates the vocal line in the continuo cantatas; in the instrumentally accompanied works violins often foreshadow the vocal opening, while the subsidiary ideas which extend the opening ritornello can return as counterpoints to the voice, lending weight, interest and independence to the accompaniments. Caldara's melodic writing is attractive and unpretentious. Regular phrase structures predominate in the allegro arias, often influenced by the gavotte and the Neapolitan minuet; the more flexible phrases of arias

in slower tempos allow for affective chromaticisms and, in the continuo cantatas, sympathetic motivic interplay with the bass. The 40 or so Viennese cantatas, which include two sets for bass and continuo and a handful for either soprano or alto and strings, reflect the recitative and aria styles of Caldara's court operas. But the extended da capo structures and vocal gymnastics sit uneasily in this more slender genre. Only the occasional work, such as *Vicino a un rivoletto* (1729) with its obbligato violin in the first aria and cello in the second, recalls the freshness of Caldara's Roman cantatas.

The 13 continuo-accompanied madrigals (or *morali*) for four or five voices are unique in Caldara's output. Written between November 1731 and January 1732, perhaps to a commission, they resemble closely the multi-sectional choruses of the Viennese oratorios. The affections of A.M. Lucchini's sententious texts are keenly observed, and the settings include numerous pictorialisms.

Independent instrumental music diminished in importance during the course of Caldara's career. With his early trio sonata publications, dedicated to eminent north Italians, he followed the accepted route whereby a reputation might be established and a position secured. These works, assuredly crafted on Corellian lines, adopt the usual sequence of tempo-contrasted movements in op.1 and dance movements in op.2; the *da camera* set also has the customary chaconne as the concluding 'sonata'. The four-movement Sinfonia concertata (a concerto grosso for two solo violins) and six of the violin and continuo sonatas (possibly written for his father) may also date from before 1700. Caldara's instrumental swan-song, the 16 cello sonatas which appear unheralded in the summer of 1735, are virtuoso works perhaps reflecting his own performing abilities. They take the cello to the then extremes of its range, explore its cantabile qualities in many of the slow movements and exploit string-crossing techniques, vigorous semiquaver runs and varied articulation patterns in the allegros. Arrangements of oratorio and opera overtures masquerading as sonatas for strings (some with trumpets), quartets and septets (without reference to their origins), together with 22 organ sonatas derived from various mass settings and 12 'sinfonias' which are oratorio *introduzioni* expanded with one or two additional movements of doubtful authenticity, falsely inflate Caldara's instrumental output.

[Caldara, Antonio](#)

## **WORKS**

[operas](#)

[oratorios](#)

[other vocal](#)

[instrumental](#)

[Caldara, Antonio: Works](#)

### **operas**

drammi per musica, in three acts, unless otherwise stated;

music lost unless otherwise stated

WF [Vienna, Teatro della Favorita](#)

WG [Vienna, Hoftheater \(Teatro Grande\)](#)

L'Argene (trattenimento per musica, 3, P.E. Badi), Venice, Accademia ai Saloni,

aut. 1689, lib *I-Bc*

Il Tirsi [Act 2] (drama pastorale, 3, A. Zeno), Venice, S Salvatore, aut. 1696 lib *Bc*  
[Act 1 by A. Lotti, Act 3 by A. Ariosti]

La promessa serbata al primo (various authors), Venice, SS Giovanni e Paolo, spr. 1697, lib *Bc*

L'ingratitude gastigata (F. Silvani), Venice, ?1698, *D-MÜs*

L'oracolo in sogno [Act 1] (Silvani), Mantua, Teatro di Mantova, 6 Dec 1699, lib *I-Bc*  
[Act 2 by A. Quintavalle, Act 3 by C.F. Pollarolo]

La Partenope (S. Stampiglia), ?Mantua, Teatro di Mantova, May 1701; rev., Genoa, S Agostino, carn. 1704, lib *SA*; rev., Venice, S Giovanni Grisostomo, 26 Dec 1707, lib *Bci* rev., Ferrara, Bonacossi, May 1709, lib *Bc*, collab. G. Boniventi [Caldara named in 1704 and 1709; other versions probably by Caldara]

Opera pastorale (3), Mantua, ? Teatro di Mantova, 1701, *A-Wgm\**; rev. as La costanza in amor vince l'inganno (drama pastorale), Rome, Palazzo Bonelli, 9 Feb 1711, Act 1 *D-MÜs* [2 copies; one with T. Albinoni: Vespetta e Pimpinone (int, first pt only of 3); other with Lisetto ed Astrobolo (int, first pt only; by ? F. Gasparini)], lib *I-MAC*

Farnace (L. Morari), Venice, S Angelo, 11 Nov 1703, lib *Bc*

Gli equivoci del sembiante (? D.F. Contini), Casale, Novo, 1703 (? carn.), lib *Bc*

Paride sull'Ida, ovvero Gl'amori di Paride con Enone (favola pastorale), Mantua, ? Teatro di Mantova, spr. 1704, lib *Bc*, collab. Quintavalle; rev., Milan, Regio e Ducale, 1707, lib *Mb*, collab. L. Genocchi

L'Arminio (A. Salvi), Genoa, S Agostino, carn. 1705, lib *Bc*

L'onestà nelli amori (? G.F. Bernini), Genoa, S Agostino, 1705, lib *Mb*

Il selvaggio eroe (tragicomedia eroico-pastorale, 5, G. Frigimelica Roberti), Venice, S Giovanni Grisostomo, 20 Nov 1707, arias *D-MÜs*, lib *I-Bc*

Il più bel nome (componimento da camera, 1, P. Pariati), Barcelona, Llotja de Mar, 2 Aug 1708, *B-Bc*

Sofonisba (Silvani), Venice, S Giovanni Grisostomo, 24 Nov 1708, arias *D-MÜs*, lib *I-Bc*

L'inimico generoso (? V. Grimani), Bologna, Malvezzi, 11 May 1709, *A-Wn*

Il nome più glorioso (componimento da camera, 1, Pariati), Barcelona, 4 Nov 1709, *Wn*

L'Atenaide [Act 2] (Zeno), ?Barcelona, Milan or Vienna, 1709, *Wn* [Act 1 by A.S. Fiorè, Act 3 by Gasparini]

L'Anagilda, ovvero La fede ne' tradimenti (G. Gigli), Rome, Palazzo Bonelli, 4 Jan 1711, *D-MÜs*; perf. with Dorina e Grullo (int, 2, Gigli), *MÜs*

Giunio Bruto, ovvero La caduta de' Tarquinii [Act 2], 1711 (? G. Sinibaldi), unperf., *A-Wn* [Act 1 by C.F. Cesarini, Act 3 by A. Scarlatti]

Tito e Berenice (C.S. Capece), Rome, Capranica, carn. 1714, lib *I-Bc*

L'Atenaide [Act 3] (Zeno), WG, 19 Nov 1714, *A-Wn*, *D-W* [Act 1 by M.A. Ziani, Act 2 by A. Negri, int and licenza by F. Conti]; as Teodosio ed Eudossa (os), Brunswick, 12 Sept 1716, lib *W*, collab. ? Fux and Gasparini; as Teodosio, Hamburg, ded. 14 Nov 1718, collab. ? Fux and Gasparini

La Dulcinea e cuoco (int, 3), composed Rome, sum. 1715, for perf. in Naples

Il giubilo della salza (festa, R.M. Rossi), Salzburg, 1716 (?sum.)

Il maggior grande (componimento per musica da camera, 1, Pariati), Vienna, court, 1 Oct 1716, *MEIr*

Pipa e Barlafuso (int, 3, F.R. Cantù), WG, 19 Nov 1716, *A-Wn*; perf. with Lotti and J.J. Fux: Il Constantino

Caio Marzio Coriolano (Pariati), WF, 28 Aug 1717, *Wgm\**, *Wn*

Il Tiridate, ovvero La verità nell'inganno (Silvani), Vienna, Hof (Teatrino), 11 Nov

1717, *Wgm\**, *Wn* [includes int Lisetta ed Astrobolo (3), attrib. Caldara]  
 Ifigenia in Aulide (Zeno), WG, 5 Nov 1718, *Wgm\**, *Wn*

Sirita (Zeno), WF, 21 Aug 1719, *Wgm\**, *Wn*

Dafne (dramma pastorale, 3, G. Biavi), Salzburg, 1719 (? 4 Oct), *Wgm\**; ed. in DTÖ, xci (1955)

Lucio Papirio dittatore (Zeno), WG, 4 Nov 1719, *Wgm\**, *Wn*  
 [Zaira], ? Vienna or Salzburg, ?1719, *Wgm\**

Apollo in cielo (componimento da camera, 1, Pariati), Vienna, court, 4 Nov 1720, *Wn*

Psiche (componimento da camera, 1, Zeno), Vienna, court, 19 Nov 1720, *Wn*, collab. Fux

Gli eccessi dell'infedeltà (?3, D. Lalli), Salzburg, 1720

L'inganno tradito dall'amore (A.M. Lucchini), Salzburg, Fürstbischöfliche Palast, 1720, *Wgm\**; perf. with Atomo huomo vecchio e Palancha giovine (int, 2, ?Lucchini), *Wgm\**

Il germanico Marte, Salzburg, 4 Oct 1721, *Wgm\**; perf. with Grespilla e Fanfarone (int, 3), *Wgm\**

Ormisda, re di Persia (Zeno), WG, 4 Nov 1721, *Wgm\**, *Wn*; 1 aria ed. in DTÖ, lxxxiv (1942)

Nitocri (Zeno), WF, 30 Aug 1722, *Wgm\**, *Wn*

Camaide, imperatore della China, ovvero Li figliuoli rivali del padre (Lalli), Salzburg, 1722 (? 4 Oct), *Wgm\**; perf. with La marchesina di Nanchin (int, 2, Lalli), *Wgm\**

Scipione nelle Spagne (Zeno), WG, 4 Nov 1722, *Wgm\**, *Wn*

La contesa de' numi (servigio di camera, 2, G. Prescimono), Prague, Hradcin, 1 Oct 1723, *Wgm\**, *Wn*

La concordia de' pianetti (componimento teatrale, 1, Pariati), Znojmo [outdoor perf.], 19 Nov 1723, *Wn*

Euristeo (Zeno), Vienna, court, 16 May 1724, *Wn* [sometimes incorrectly listed as Aglatido ed Ismene]

Andromaca (5, Zeno), WF, 28 Aug 1724, *Wn*, *D-Bsb\**; ? perf. with Madama ed il cuoco (int, 2, Trotti), *A-Wn*, ? attrib. Caldara

Gianguir, imperatore del Mogol (5, Zeno), WG, 4 Nov 1724, *Wgm\**, *Wn*; arias in Pharao und Joseph (Spl, J.S. Müller), Hamburg, Schauptatze, 6 Feb 1728, *D-HVI*

Il finto Policare (tragicommedia per musica, 3, Pariati), Salzburg, 1724, *A-Wgm\**

Semiramide in Ascalone (5, Zeno), WF [outdoor perf.], 28 Aug 1725, *Wgm\**, *Wn*

Astarto (Zeno and Pariati), Salzburg, 4 Oct 1725, *Wgm\**; perf. with Lidia ed Ircano (int, 2, ?Pariati), *Wgm\**

Il Venceslao (5, Zeno), WG, 4 Nov 1725, *Wgm\**, *Wn*

Amalasunta (N. Blinoni), ? Jaroměřice, Schloss Questenberg, aut.1726, *Wgm\** I  
 due dittatori (5, Zeno), WG, 4 Nov 1726, *Wgm\**, *Wn*; ov. ed. in The Symphony 1720–1840, ser. B, ii (New York, 1983)

L'Etarco (?Stampiglia), Salzburg, 1726, *S-St\**

Don Chisciotte in corte della duchessa (opera serioridicola, 5, G.C. Pasquini, after M. de Cervantes), Vienna, Hof (Teatrino), 6 Feb 1727, *A-Wgm\**, *Wn*; ov. ed. in The Symphony 1720–1840, ser. B, ii (New York, 1983)

Imeneo (pastorale, 3, Zeno), WF [outdoor perf.], 28 Aug 1727, *Wgm\**, *Wn*

Ornospade (Zeno), WG, 4 Nov 1727, *Wgm\**, *Wn*

La verità nell'inganno, ossia Arsinoe (Silvani), Salzburg, 15 Nov 1727, *Wgm\**; perf. with Lisetta ed Astrobolo (int, 3, ?Silvani), *Wgm\** [different from 1717 settings]

La forza dell'amicizia, ovvero Pilade ed Oreste [Acts 2 and 3] (Pasquini), Graz [outdoor perf.], 17 Aug 1728, *Wgm\**, *Wn* [Act 1 by G. Reutter]; perf. with Alisca e Bleso (int, 2, ?Pasquini), *Wgm\**, *Wn*

Amor non ha legge (favola pastorale, 3, Blinoni), Jaroměřice, Schloss Questenberg, aut. 1728, *Wgm\**

Mitridate (5, Zeno), WG, 4 Nov 1728, *Wgm\**, *Wn*

I disingannati (commedia per musica, 3, Pasquini, after Molière: *Le misanthrope*), Vienna, Hof (Teatrino), 8 Feb 1729, *Wgm\**, *Wn*

Enone (pastorale, 5, Zeno), WF, 28 Aug 1734, *Wgm\**, *Wn*

Caio Fabbrizio (Zeno), WG, 13 Nov 1729, *Wgm\**, *Wn*

Sancio Pansa, governatore dell'isola Barattaria, completed 27 Jan 1730 (commedia per musica, 3, Pasquini, after Cervantes: *Don Quixote*); rev., Vienna, Hof (Teatrino), 27 Jan 1733, *Wgm\**, *Wn*

La pazienza di Socrate con due mogli [Act 1 scenes i–v and Act 3] (scherzo drammatico, 3, N. Minato), Vienna, Hof (Teatrino), 17 Jan 1731, *Wgm\**, *Wn*, collab. Reutter

Il Demetrio (P. Metastasio), WG, 4 Nov 1731, *Wgm\**, *Wn*

Livia (festa teatrale, 1, Pasquini), Vienna, ?WG, 19 Nov 1731, *Wn*

L'asilo d'amore (festa teatrale, 1, Metastasio), Linz [outdoor perf.], 28 Aug 1732, *Wgm\**, *Wn*

Adriano in Siria (Metastasio), WG, 9 Nov 1732, *Wgm\**, *Wn*; ov. ed. in *The Symphony 1720–1840*, ser. B, ii (New York, 1983)

L'olimpiade (Metastasio), WF [outdoor perf.], 30 Aug 1733, *Wn*; facs. in *IOB*, xxxii, 1979), *D-Bsb\**

Demofonte (Metastasio), WG, 4 Nov 1733, *A-Wgm\**, *Wn*

La clemenza di Tito (Metastasio), WG, 4 Nov 1734, *Wgm\**, *Wn*; ov. ed. in *The Symphony 1720–1840*, ser. B, ii (New York, 1983)

Le cinesi (componimento drammatico, 1, Metastasio), Vienna, court, carn. 1735, *Wgm\** [preceded a 'ballo cinese' by Reutter]

Il natale di Minerva Tritonia (festa per musica, 1, Pasquini), WF [outdoor perf.], 28 Aug 1735, *Wgm\**, *Wn*; ov. ed. in *The Symphony 1720–1840*, ser. B, ii (New York, 1983)

Scipione Africano il maggiore (festa di camera, 1, Pasquini), Vienna, ?WG, 4 Nov 1735, *Wgm\**, *Wn*

Achille in Sciro (Metastasio), WG, 13 Feb 1736, *Wn*, *D-Bsb\**

Ciro riconosciuto (Metastasio), WF, 28 Aug 1736, *A-Wgm\**, *Wn*

Il Temistocle (Metastasio), WG, 4 Nov 1736, *Wgm\**, *Wn*

### **dramatic works possibly presented as operas**

Chi s'arma di virtù (serenata, 2, A. Fezzoneo [J. Buonaccorsi]), Rome, Palazzo Bonelli [outdoor perf.], 27 Aug 1709, *D-MÜs*

Il trionfo d'amore e d'Imeneo (cant., F. Fozio), WF, 6 Oct 1722, *A-Wgm\**

Ghirlanda di fiori (?festa, 1), Vienna, 1726, *Wgm\**

[Melibee e Tirsi] (servigio di camera, 2), ?Vienna, before 1728, *Wgm\**

Festa di camera per introduzione al ballo ('Vieni o compagna') (Pasquini), Vienna, Hof, carn. 1728, *D-MEIr*

La corona d'Imeneo (festa, 2, Pasquini), Vienna, ?Hof, 13 March 1728, *A-Wgm\**

Cantata pastorale eroica ('Andiam sorella'), WF, 1729 (? 15 Oct), *Wgm\**, *Wn*

Dialogo tra la vera disciplina ed il genio (festa di camera, 1, Pasquini), WF, 15 Oct 1730, *Wgm\**; rev., 15 Oct 1735, *Wn*

Il natale d'Augusto (festa da camera, 1, ?Pasquini, after Ovid: *Metamorphoses*, book 15), WF, 1 Oct 1733, *Wgm\**, *Wn*

Il giuoco di quadriglio (cant.), Vienna, Hof, ?carn. 1734, *Wgm\**, *Wn*; ed. in *DTÖ*, lxxv, Jg, xxxix (1932/R)

Le lodi d'Augusto (festa di camera, 1, Pasquini), WF, 1 Oct 1734, *Wgm\**, *Wn*

Le grazie vendicate (festa di camera, 1, Metastasio), Vienna, ?WF, ?28 Aug 1735, *Wgm\**, *Wn*

Doubtful: La libertà nelle catene (? D.A. Leonardi), Rome, Palazzo Zagarolo, 1690, lib *I-Bu*; La selva illustrata del merito (Biavi), Salzburg, 4 Oct ?1717, lib *A-KR*  
Caldara, Antonio: [Works](#)

### oratorios

Edition: *Antonio Caldara: 12 sinfonie a 4*, ed. L. Novak (Vienna, 1979–87) [N] in 2 parts unless otherwise stated music lost unless otherwise stated

Il trionfo della continenza (?2 pts, B. Sandrinelli), Venice, 1697

Maddalena ai piedi di Cristo (L. Forni), Venice ?Fava, ?1698, Mantua, 1699, *A-Wn*

Il ricco epulone (Sandrinelli), Venice, Fava, 1698, *D-MÜs*

La frode della castità, Venice/?Mantua, c1700, *MÜs*

Le gelosie d'un amore utilmente crudele (G. Gabrielli), Venice/?Mantua, c1700, *MÜs*

Il trionfo della innocenza, ? Venice/?Mantua, c1700, *MÜs*

La castità al cimento (? P. Ottoboni), ?Rome, Lent 1705; rev., Rome, Palazzo Bonelli, 23 March 1710, *A-Wn*, *D-MÜs*

Il martirio di S Caterina (F. Forzoni Accolti), Rome, Palazzo della Cancelleria, Lent 1708, *A-Wn*

Sara in Egitto (pasticcio oratorio, D. Cavanese), Florence, 1708, collab. others, lib *I-Fm*; as L'onestà combattuta di Sara, Florence, 1708, lib *D-Hs*

Oratorio per S Francesca Romana, Rome, Palazzo Bonelli, 16 March 1710, *B-Br*, *D-MÜs*; ed. C. Gallico (Vienna, 1973)

Oratorio di S Stefano primo rè dell'Ungheria, composed 1712, perf. Rome, Palazzo Bonelli, 5 March 1713, *MÜs*

S Flavia Domitilla, Rome, Chiesa Nuova, Lent 1713, *A-Wn*

S Ferma (1st setting), composed 1713, perf. Rome, Palazzo Gaetani, 10 March 1715, *Wgm\**, *D-MÜs*

Oratorio per la SS Annunziata (3 pts), composed 1713, perf. Rome, Palazzo Gaetani, 24 March 1715, *A-Wgm\**, *D-MÜs*

Abisai, Rome, Palazzo Gaetani, 31 March 1715, *MÜs*

Jeftè, Rome, Palazzo Gaetani, 7 April 1715, *MÜs*

La conversione di Clodoveo rè di Francia (C.S. Capece), Rome, Palazzo Gaetani, 14 April 1715, *MÜs*

La ribellione d'Assalonne, Rome, Palazzo Gaetani, 21 April 1715, *MÜs*

S Ferma (2nd setting), Vienna, Hofkapelle, 25 Feb 1717, *A-Wgm\**, *Wn*

Cristo condannato (Pariati), Vienna, Hofkapelle, ?25 March 1717, *Wgm\**, *Wn*

Il martirio di S Terenziano (G. Piselli), Vienna, Hofkapelle, 1718, *Wgm\**, *Wn*; ov. ed. in N

La caduta di Gerico (A. Gargieria), Vienna, Hofkapelle, 1719, *Wgm\**, *Wn*

Assalonne (G.A. Bergamori), Vienna, Hofkapelle, 23 Feb 1720, *Wgm\**, *Wn*

Giuseppe (Zeno), Vienna, Hofkapelle, 12 March 1722, *Wgm\**, *Wn*

Il rè del dolore (Pariati), Vienna, Hofkapelle, 31 March 1722, *Wgm\**, *Wn*; ed. V. Frazzi (Florence, 1957)

Ester (F. Fozio), Vienna, Hofkapelle, 25 Feb 1723, *Wgm\**, *Wn*; ov. ed., O. Biba as Sinfonia; tr, str, bc (Winterthur, 1981)

Morte e sepoltura di Cristo (Fozio), Vienna, Hofkapelle, 23 March 1724, *Wgm*, *Wn*; ov. ed. F.F. Polnauer as Sonata a 4, no.4 (Mainz, 1968); ov. ed. in N

Le profezie evangeliche di Isaia (Zeno), Vienna, Hofkapelle, 23 March 1725, *Wn*, *D-*

## *Rp*

Il trionfo della religione e dell'amore (festa sacra, 1, 'G.D.B.'), Vienna, Stift  
Monserrat, 24 April 1725, *A-Wgm\**, *Wn*; ov. ed. W. Rainer as Sonata, C (Vienna,  
1995)

Gioseffo, che interpreta i sogni (G.B. Neri), Vienna, 28 March 1726, *Wgm\** *Wn*; ov.  
ed. in N

S Giovanni Nepomuceno, ?Salzburg, Schloss Mirabel, 1726, *Wgm\**

Gioaz (Zeno), Vienna, 4 April 1726, *Wn* (facs. in IO, xii, 1986)

Il morto redivivo, ovvero S Antonio (C. Montalbano), Salzburg, 1726, *Wgm\**

Il Batista (Zeno), Vienna, Hofkapelle, 27 March 1727; *Wgm*, *Wn*; ov. ed. in N

Gionata (Zeno), Vienna, Hofkapelle, 4 March 1728, *Wgm*, *Wn*

Naboth (Zeno), Vienna, Hofkapelle, 31 March 1729, *Wgm*, *Wn*; ov. ed. in *The  
Symphony 1720–1840*, ser. B, ii (New York, 1983) and ed. in N; ov. ed. Polnauer as  
sonata a 4, no.3 (Mainz, 1968)

La Passione di Gesù Cristo (P. Metastasio), Vienna, Hofkapelle, 4 April 1730,  
*Wgm\**, *Wn* (facs. in IO, xi, 1986); ov. ed. in N

David umiliato (Zeno), Vienna, Hofkapelle, 12 March 1731, *Wgm*, *Wn*

S Elena al Calvario (Metastasio), Vienna, Hofkapelle, 20 March 1731, *Wgm\**, *Wn*;  
ov. ed. in N

Sedecia (Zeno), Vienna, Hofkapelle, 27 March 1732, *Wgm\**, *Wn*; ov. ed. in N; ov.  
ed. Polnauer as Sonata a 4, no.3 (Mainz, 1968)

La morte d'Abel figura di quella del nostro Redentore (Metastasio), Vienna,  
Hofkapelle, 8 April 1732, *Wgm\**, *Wn*; ov. ed. in N

Gerusalemme convertita (Zeno), Vienna, Hofkapelle, 31 March 1733; *Wgm\**, *Wn*;  
ov. ed. in N; ov. ed. Polnauer as Sonata a 4, no.6 (London, 1993)

S Pietro in Cesarea (Zeno), Vienna, Hofkapelle, 20 April 1734; *Wgm\**, *Wn*; ov. ed.  
in N

Gesù presentato nel tempio (Zeno), Vienna, Hofkapelle, ?5 April 1735; *Wgm\**, *Wn*;  
ov. ed. in N

## Caldara, Antonio: Works

### other vocal

principal MS sources: A-Wgm, Wn; D-DI, MÜs; F-Pn; GB-Lbl; I-Bc

[12] Cantate da camera a voce sola, op.3 (Venice, 1699)

[12] Motetti a 2 e 3 voci, op.4 (Bologna, 1715); 8 ed. in DTÖ, xxvi, Jg.xiii/1 (1906/R)  
c110 masses and mass sections, incl. 5 masses in Chorus musarum divino Apollini  
accinentium (Bamberg, 1748–9), no.5 ed. W. Furlinger (Altötting, 1975), no.6 ed.  
Furlinger (Stuttgart, 1964); Missa dolorosa, ed. in DTÖ, xxvi, Jg.xiii/1 (1906/R);  
Missa, D (facs. (Leipzig, 1987)), ed. J. Butz (Bad Godesberg, 1957); Missa  
venerationis, ed. O. Drechsler (Berlin, 1962); Missa, g, ed. Furlinger (Augsburg,  
1988)

Numerous vespers, ants, motets, pss, hymns etc., incl. Confitebor tibi Domine, ed.  
B.W. Pritchard (Hilversum, 1973); Crucifixus a 16, ed. in DTÖ, xxvi, Jg.xiii/1  
(1906/R); Dies irae, ed. I. Homolya (Kassel and Budapest, 1978); Haec est regina  
virginum, ed. R. Ewerhart (Cologne, 1968); Lauda anima mea, ed. J. Messner  
(Augsburg, 1927); Laudate pueri, 1716, ed. Ewerhart (Cologne, 1959); Laudate  
pueri, 1720, ed. Pritchard (Hilversum, 1980); Magnificat, adapted J.S. Bach, ed. C.  
Wolff (Kassel, 1969); Regina coeli laetare, ed. T. Pfeiffer (Düsseldorf, 1950); Salve  
pater Salvatoris, ed. in DTÖ, ci–cii (1962); Stabat mater, ed. in DTÖ, xxvi, Jg.xiii/1  
(1906/R); Te Deum, 1711, ed., W. Horn (Stuttgart, 1989); Te Deum, 1724, ed. in

DTÖ, xxvi, Jg.xiii/1 (1906/R); Veni, dilecte quare, ed. Ewerhart (Cologne, 1960)  
Christmas cants.: Vaticanini di pace (P. Gini), 4vv, Rome, Palazzo Bonelli, 1712; Vo'  
piangendo e sospirando (Gini), 3vv, Rome, Palazzo Apostolico, 1713; Amarilli  
vezzosa, 3vv, Rome, Palazzo Gaetani, 1714; cant., 2vv, Rome, Palazzo Gaetani,  
1714: cant., 5vv, Rome, Palazzo Gaetani, 1715

Other cants.: Amici pastorelli, 3vv, Rome, Palazzo Bonelli, 1712; Amor senza  
amore, 3vv, Rome, Palazzo Gaetani, 1715; Il nome di Giove, 3vv, Vienna, Hof,  
1731; Sacre ministre, 3vv, Vienna, Hof, 1733; c50 cants., 2vv, str, bc; c250 cants.,  
1v, bc (or str, bc), incl. 10 ed. in DTÖ, lxxv, Jg, xxxix (1932/R), 3 ed. Pritchard  
(Exeter, 1996)

Serenata: Il trionfo d'Amore, 4vv, insts, Rome, Palazzo Bonelli, 1709

13 madrigals (A.M. Lucchini), 4–5vv, 1731–2, 2 ed. in DTÖ, lxxv, Jg, xxxix (1932/R),  
1 ed. in Cw, xxv (1933)

c500 canons, incl. 100 in One Hundred Cantici ... collected by Sigr Borosini  
(London, 1747), 40 in Sixty Italian Rounds (London, 1840), 28 ed. F. Jöde  
(Wolfenbüttel, 1928), 35 ed. in DTÖ, lxxv, Jg, xxxix (1932/R), 18 ed. in Cw, xxv  
(1933)

## Caldara, Antonio: Works

### instrumental

[12] Suonate a 3 [da chiesa], 2 vn, vc, org, op.1 (Venice, 1693)

[12] Suonate da camera, 2 vn, bc, op.2 (Venice, 1699/R)

Sinfonia concertata, 2 vn, str, A-Wn; ed. Pritchard (Vienna, 1996)

Sinfonia, vc, str, D-WD

12 sinfonias, str, A-Wm [arrs. of orat sinfonias]; ed. L. Novak (Vienna, 1979–87)

9 sonatas, str (some with brass insts), Wn, KR [arrs. of op and orat sinfonias]; 2 ed.  
F.F. Polnauer (Mainz, 1968); 2 ed. Polnauer (New York, 1993); 1 ed. W. Rainer  
(Vienna, 1995)

8 sonatas, vn, bc, Wn; 6 ed. B.W. Pritchard (Vienna, 1989)

16 sonatas, vc, bc, D-WD\*; ed. B.W. Pritchard (Vienna, 1996–7)

44 lezioni, vc, bc, A-Wn

22 sonatas, org, D-Bsb [adapted from sacred vocal works]; 9 ed. F. Di Lernia  
(Vienna, 1992)

Capriccio, arpeggio, proba organistica, kbd, D-Bsb; capriccio ed. F. Torre Franca  
(Rome, 1944); proba organistica ed. F. Commer (Berlin, c1866)

Caldara, Antonio

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## Caldenbach, Christoph.

See [Kaldenbach, Christoph](#).

## Calderarpa.

A [Harp-piano](#) made by Caldara and Racca.

## Calderón de la Barca, Pedro

(*b* Viveda, nr Santander, 17 Jan 1600; *d* Madrid, 25 May 1681). Spanish dramatist, poet and librettist. He studied at the Jesuit Colegio Imperial in Madrid (1609–14), at the University of Alcalá de Henares (1614) and at the University of Salamanca (1615–19/20). He was knighted by King Philip IV in 1637 and between 1640 and 1642 fought in two campaigns in the military Order of Santiago during the Catalan Revolt. In the years between his university studies and his ordination as a Franciscan priest in 1651, Calderón's *comedias* (tragi-comedies in polymetric verse) were performed in the public theatres in Madrid and at court in private performances known as *particulares*. From 1635 Calderón also provided spectacle plays for the court. His early spectacle plays, *El mayor encanto amor* (1635), *Los tres mayores prodigios* (1636) and *Auristela y Lisidante* (1637), included the performance of well-known songs and did not depart from the musical practice already conventional for the Spanish *comedia*. These plays were staged by the Florentine Cosimo Lotti for the king and his court. Calderón's texts, and an important autograph letter in which the dramatist rejected much of Lotti's plan for *El mayor encanto amor*, make clear that from the start Calderón did not follow the Italian artist in thinking of a spectacle play as a static, non-dramatic entertainment after the manner of an *intermedio*.

By the middle of the 17th century Calderón was recognized as the leading and official court dramatist. In 1651, when he became a priest, he ceased writing *comedias* for the public stage in order to devote himself fully to court dramas and *autos sacramentales*; both genres included music in performance. The elaborate dramatic mythological plays he wrote for the court, including *La fiera, el rayo y la piedra* (1652), *Fortunas de Andrómeda y Perseo* (1653), *La estatua de Prometeo* (c1670) and *Fieras afemina amor* (1670 or 1672), can be classified as semi-operas, in that they include fully-

sung scenes with sung dialogue (and recitative) for the gods and goddesses of antiquity. Other plays, such as the pastoral *Eco y Narciso* (1661), the chivalric *El jardín de Falerina* (often cited as 1648, but probably much later) and *Ni amor se libra de amor* (1662), on the story of Cupid and Psyche, do not contain operatic scenes but employ many songs and instrumental music integral to the plot.

Although a few other dramatists were also writing court plays with extensive musical scenes, Calderón was responsible for the invention of the zarzuela. His first text in this genre was *El laurel de Apolo* of 1657. The composer who collaborated with Calderón and other writers in the development of the court musical plays after 1644 was Juan Hidalgo, harpist and principal composer of secular music at court. Calderón's two opera librettos, *La púrpura de la rosa* (written in 1659 and first performed in 1659 or 1660) and *Celos aun del aire matan* (1660), were first set as fully-sung operas by Juan Hidalgo, although no score survives attributing the music for the 1660 performance to Hidalgo. The surviving score of *La púrpura de la rosa* was prepared for use in Lima in 1701 and it is ascribed to Tomás de Torrejón y Velasco.

Calderón supplied the texts of the allegorical one-act religious plays known as *autos sacramentales*, performed in Madrid from 1648 until his death. These were given annually for the festival of Corpus Christi in open-air performances in city plazas, with costumes and scenery constructed in special large movable carts. The texts of his 80 *autos sacramentales* draw on many sources (the Bible, patristic texts, scholasticism, liturgical tradition, sacred and secular poetry, humanist lore, popular songs and contemporary theatre), whose elements Calderón treated with exquisite poetic virtuosity in the service of moral and religious dogma. As in the court plays, the *autos sacramentales* were produced with spectacular visual effects and music. While some of the *autos* include elaborately musical scenes like those in the semi-operas (the *autos Andrómeda y Perseo*, *El divino Orfeo* and *El jardín de Falerina*, for example), others call for well-known and popular songs within the practice of the standard secular plays (*comedias*). The music for the Madrid performances of the *autos* was performed by the musicians and singers in the acting troupes, as was the music of the court plays (although continuo players from the court's musical establishment performed in the latter but not in the *autos*). Many composers in addition to Juan Hidalgo composed songs for the *autos*, including Cristóbal Galán, Juan Romero, Gregorio de la Rosa, Juan Serqueira de Lima, Manuel de Villafior and later José Peyró. In addition to *comedias*, *autos*, court plays and opera librettos, Calderón contributed short comic pieces and skits performed with the *autos* and between the acts of the *comedias*.

See also [Auto](#).

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composers named are those of the earliest known settings

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## Caldwell, John (Anthony)

(b Bebington, 6 July 1938). English musicologist. He studied the organ at the Matthay School of Music, Liverpool (FRCO 1957), and music with Westrup and Frank Ll. Harrison at Keble College, Oxford (BA 1960, BMus 1961, MA 1964), taking the DPhil there in 1965 with a transcription of and commentary on a composite manuscript (*GB-Lbl* Add.29996, c1548–c1650) containing mostly English liturgical organ music. After working as assistant lecturer in music at Bristol University (1963–6), he was a lecturer at the University of Oxford (1966–96) and a Fellow of Keble College (1967–92); he was appointed reader at Oxford in 1996.

Caldwell's main areas of research are English music, particularly of the medieval and Renaissance periods, keyboard music and music theory. His publications include a pioneering study on English keyboard music before 1800 (1973), an authoritative book on editorial practice (1985), the standard reference work on English music until the 18th century (1991), and numerous articles on early keyboard music. He contributed short appendices on the music of *Measure of Measure* and *Love's Labour's Lost* for the Oxford Shakespeare series and has published a number of critical editions of early English music. He has served as general editor of *Musica da Camera*, *Corpus of Early Keyboard Music* (from 1982) and *Early English Church Music* (from 1995), and was co-editor of *Plainsong and Medieval Music*, 1992–6. He also composed the opera-oratorio *Good Friday* (produced in Oxford, February 1998), a semi-staged dramatic work performed in different locations with processions between scenes.

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ROSEMARY WILLIAMSON

## Caldwell, William

(fl Maryville, TN, 1834–7). American composer and tune book compiler. He is known to have been associated with Ananias Davisson, at least through his use of *Kentucky Harmony* (1816) and *A Supplement to the Kentucky Harmony* (1820), from both of which he borrowed extensively for his own compilation, *Union Harmony: or Family Musician* (Maryville, TN, 1837). *Union Harmony* in turn influenced later Tennessee tune books, such as John B. Jackson's *Knoxville Harmony* (1838), Andrew W. Johnson's *American Harmony* (1839), and W.H. and M.L. Swan's *Harp of Columbia* (1848). Caldwell claimed 42 tunes in *Union Harmony*, which he indicated were 'not entirely original' but carried his harmonizations. These tunes are predominantly in the American folk-hymn idiom.

See also [Shape-note hymnody](#), §2.

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## Calegari.

Italian family of musicians. Besides the Calegari family members listed below, there were many other musicians named Calegari, Callegari or Caligari, active in Venice or Padua from the mid-17th century to the 19th and not known to be related. They include the singers Giovanni, a castrato in the S Marco choir who accompanied Cavalli to France in 1660, and the prima donna Isabella, who sang in Venice from about 1705 until 1730. The impresario Matteo, who managed the finances of the Grimani theatres in Venice (1688–1706), is said to have been of Genoese descent. An Antonio Calegari played the violone in the orchestra of S Antonio, Padua, around the beginning of the 18th century. In the early 19th century a Francesco Calegari published much guitar music and gave guitar concerts in Germany. Another Francesco published a method for children, *Elementi generali di musica* (Bologna, 1822, enlarged 2/1828, 3/1836), which Fétis incorrectly attributed to Francesco Antonio Calegari. A Calvi Calegari and one or two composers named Giovanni wrote arias and instrumental music. A Giovanni Calegari was active at the Théâtre-Italien in Paris, visited London and had the title of composer to the Naples court. Several of his works are in the Bibliothèque Nationale. Other pieces that cannot be precisely assigned include settings of Metastasio's cantatas *La primavera* and *La pesca* (Paris, n.d.) and the group of published instrumental pieces wrongly attributed by Eitner to Antonio Calegari: *Cavatina per il clavicembalo*, *Divertissement facile: les deux petites demoiselles*, *Introduction et variations* and *Capriccio e variazioni*.

- (1) [Giuseppe Calegari \[Callegari\]](#)
- (2) [Antonio Calegari \[Callegari\]](#)
- (3) [Luigi Antonio Calegari](#)

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*Fétis*B

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SVEN HANSELL

[Calegari](#)

### (1) Giuseppe Calegari [Callegari]

(*b* Padua, c1750; *d* Padua, 1812). Cellist, impresario and composer. He studied the cello with Antonio Vandini (possibly also with Antonio Campioni) and replaced him in the orchestra of the basilica of S Antonio on 2 June 1770, becoming first cellist by the time of his teacher's death in 1778. Also in 1770 his first dramatic work, a setting of Metastasio's *L'isola disabitata*, an *azione teatrale*, was performed at a private academy in Padua. Between 1777 and 1782 three of his operas were performed at leading houses in Venice and Modena. He served Padua's Teatro Nuovo as impresario intermittently from 1787 until 1801. In August 1792 the Venetian administration prohibited the Teatro Nuovo from functioning during Carnival and spring (when Padua's Teatro Obizzi gave comedies), but by choosing his repertory carefully, however much it reflected a local taste for comic opera, Calegari was able to keep his theatre in a leading position. A contemporary reference (*AMZ*, ii, 1799–1800, 345) to his cello playing suggests that it was one of Padua's chief musical attractions.

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La Zenobia in Palmira (os, 3, Metastasio), Modena, court, Jan 1779  
Artemisia (os, 3, G.A. Migliavacca), Venice, S Benedetto, Ascension 1782, *P-La*  
Il natal d'Apollo (os, 3, S. Mattei), Padua, private academy, 1783, *I-Pca*  
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Calegari

## (2) Antonio Calegari [Callegari]

(*b* Padua, 17 Feb 1757; *d* Padua, 22 or 28 July 1828). Composer and theorist, brother of (1) Giuseppe Calegari. He was probably not a nephew of Francesco Antonio Calegari; nor was he a son of Luigi Calegari (*d* ?1767), whose name has incorrectly been associated with Urbino Cathedral, but a younger son of Angelo Calegari and Anna Albanese, both native to Padua. He was often called 'Il seniore' to distinguish him from his nephew (3) Luigi Antonio Calegari. His musical studies began with Jacopo Scalabrin (called Fantoncino) and possibly Fernando Turrini, and were continued in Venice under Ferdinando Bertoni. He conducted the first performance in Padua of Bertoni's short opera *Orfeo ed Euridice* on 2 May 1776 at the Teatro Obizzi. His earliest surviving work is an oratorio, *La risurrezione di Lazzaro* (1779, Padua). His oratorio for women's voices, *Coronatio Salomonis*, was performed by the choir of the Ospedale degli Incurabili in Venice in 1780. His *Deucalione e Pirra* (1781, Padua), a *fiesta teatrale*, initiated a series of stage works that established him for several decades as the most popular and respected composer among Paduans. One notable failure, however, was his serious opera *Telemaco in Sicilia*, lavishly staged in 1792 at Padua's Teatro Nuovo. He was music director at the Nuovo from about 1790 until 1796 or later, while his brother Giuseppe was impresario there.

In 1801 Antonio became first organist at the basilica of S Antonio in Padua, where his brother was a cellist; he became *maestro di cappella* there on 14 July 1814. To judge from the many sacred works that he composed for this institution, it is unlikely that the basilica's musical forces were seriously hampered by the suppression of the Order of Minor Conventuals (to which he belonged, according to Tebaldini) that left the basilica's monastery empty from 1814 until 1829. However, his arrangements for two or three-part men's chorus of 15 masses and at least 24 other liturgical works (originally for four-part mixed chorus) by Vallotti, probably indicate the depletion of forces at his disposal on non-festive occasions. As some of his own compositions feature

solos for harp, trombone and many other orchestral instruments, it is evident that he used musicians from local theatres on occasion.

Antonio was a respected composition teacher and numbered among his pupils his nephew (3) Luigi Antonio Calegari, Melchiorre Balbi, Pietro Bresciani and G.B. Foresta. He taught the theoretical system associated with his predecessors at the basilica, F.A. Calegari, Vallotti and L.A. Sabbatini, and presented it in his *Trattato del sistema armonico*, published posthumously by Balbi (Padua, 1829, 3/1878). His *Modi generali del canto* (Milan, 1836), a method for teaching elaborate vocal ornamentation, was based on the practices of his close friend, the singer Pacchierotti. It is nearly identical to a manuscript, dated 1809, in the Padua Conservatory library naming Antonio as sole author: *Modi e maniere onde adornare le spogli cantilene opera di Antonio Calegari*. Showing the ornamentation encountered in Antonio's dramatic scores and some of his sacred works, the treatise is the most valuable description known of the highly decorated vocal style that was disappearing at the beginning of the 19th century.

Antonio was already a recognized composer in the learned, sacred musical style in 1791, when he was awarded membership in the Bologna Accademia Filarmonica. However, this reputation was challenged in 1802 after the publication of his *Gioco pittagorico*, a book that purported to be an amusing means whereby the musically illiterate amateur could compose simple pieces by combining short musical phrases in up to 1400 different ways according to the throws of dice. Published in both Venice and Padua (1801, 1802), it provoked several published letters and was republished twice in French translation as *L'art de composer la musique sans en connaître les éléments* (Paris, 1802, 1803). Its dedication to Joséphine Bonaparte undoubtedly prompted the often cited, but groundless, conjecture that Antonio visited Paris.

## WORKS

### operas, oratorios and cantatas

La risurrezione di Lazzaro (orat), 4vv, orch, Padua, 26 March 1779, *I-Pca*

Alessandro nell'Indie (dramma per musica, 3, P. Metastasio), Verona, Filarmonico, carn. 1779

Coronatio Salomonis (orat), Venice, 1780

Deucalione e Pirra (festa teatrale, G. Sertor), Padua, private academy, 1781, *Pca*

Le due sorelle incognite (dg, 2, G. Bertati), Venice, S Moisè, carn. 1783

Il Medoaco e le sue ninfe (cant.), Bassano, 19 May 1784

Il canto a Lidia (cant., G. Urbano Pagani Cesa), Padua, Accademia Filarmonica, 1784

Cantata for Caterino Corner, Padua, Sala del Consiglio, 1787

Il fanatico per gli antichi romani (dg, G. Palomba), ?Padua, 4 July 1792

Telemaco in Sicilia (dramma per musica, 4, S. Sografi), Padua, Nuovo, 4 July 1792, arias *A-Wgm, I-Vc, Vnm*

La conversazione, ossia La farsa in casa (dg, A. Calegari), Padua, Casa Santorini a Pontecorvo, 1806

Inno alla pace (cant., Sografi), Padua, S Antonio, aut. 1809

Euterpe italica alla tomba dell'immortale G. Haydn (cant.), Venice, Casa Erizzo, 1810, formerly in *A-Ee*

Festeggiandosi la nascita del re di Roma (cant.), Padua, University Aula, 1811

Voto esaudito (cant.), Padua, Concordi, 1811

L'omaggio del cuore (componimento drammatico, 1, Sografi), Padua, 1815

Feste Euganee (cant., Sografi), Padua, Salone Ragione, 20 Dec 1815, *I-PI*

Undated: Bell'alma innamorata (wedding, cant., Sografi); Il caos: Ovidus metamorfosi [Artifici armonici], 8vv, bc, *A-Wn, I-PI*; Cesare al Rubicone (sonetto), *Vnm*; La numa (Christmas cant., S. Mattei); Viva l'eroe dell'Istro, del Reno il vincitore (cant.), vv, orch; La Passione di nostro S Gesù Cristo (orat), 4vv, orch

Arias, duets: Cavatina, T, ob, cl, str, *Vnm*; Canzonetta with variations, S, str, *Vnm*; Que dira toute la France, recit and duet, *GB-Lbl*; 2 rondos and canzone, 1v, orch, *I-Pca*

### sacred

Masses (Ky–Gl–Cr) and mass frags.: 3vv, *I-Pc, Vnm*; 3vv, 2 hn, str, org, *Pc*; 4vv, *Pca*; 4, F, G, C, D, 8vv, str, org, *Ac\**, copy *Pca*; 9 Kyries, 3–4vv, insts, *Pc, Pca*; Kyrie–Gloria, 3vv, *Pc*; 2 Glorias, 3–4vv, insts, *Pc, Pca*; 7 Qui tollis, 1v, str, *BDG, Pca*; 2 Qui tollis–Qui sedes–Quoniam, 2 solo vv, vv, orch, *Pca*; 2 Qui sedes, S, str, *Pca*; Quoniam, T, str, *Pca*; 5 Credos, 3–4vv, insts, *Pc, Pca, Vnm*; 2 Requiems, 3–4vv, *Pc*, 4vv, orch, *Pca*; 2 Dies irae, 3–4vv, insts, *Pc, Pca, Vnm*; Dies irae (in It.), 4vv, *F-Pn*

18 antiphons, 1–4vv, 5 unacc., *I-Pc, Pca, Vnm*; Introits for the entire year, SATB, org, some with str, *Pca*; Terribilis est, introit, 8vv, str, *Pca*; Domine ad adjuvandum, offertory, 4vv, orch, *Pc*; Responses: 12 for 4vv, *Vnm*, acc. for Matins responses, str, *Pca*, for St Francis and Salve Sancte Pater, 3vv, *Pc*, 15 Si quaeris miracula, 4–8vv, orch, *Pc, Pca, Vnm*; 10 hymns, 1–4vv, incl. 1 unacc., *Bc, BDG, Pc, Pca, Vnm*; Hymns for benediction of bread, feast of St Nicholas, Tolantino, 3vv, org, *Pc*; Magnificat, 3vv, orch, *Vnm*

24 or more Lat. psalms, 2–8vv, some unacc., *Baf, BDG, MAC, Pc, Pca, Vnm*; 11 It. psalms (S. Mattei and G. Policastro), *Pc, Pca*; 3 sequences, 3–4vv, incl. 1 unacc., *Pc, Vnm*; 3 Litanies of BVM, 3–4vv, *Pc, Pca, Vnm*; Litany of saints, 4vv, *Pca*; 3 Lamentations, 1–2vv, kbd, *Pca, Vnm*; 7 motets: solo v, double choir, org, *Vc, S*, orch, *Pca*, 5 for 2–3vv, org, *Pca*

Miscellaneous: Adoramus te, 4vv, org, *Vc*; Cantus for All Saints, 1v, orch, *Vnm*; Cantus for St Francis, 4vv, orch, *Vnm*; Domine Deus, 1v, *Pc*; Laudamus te, T, org, *Pc*; Lodi spirituali, 3vv, org, *Pc*; Passio e impropria, 4vv, unacc., *Pca*; Transiti for St Anthony: 6, 2vv, unacc., *Pc*, 7, 3vv, unacc., incl. 6 in *Pc*, 1 in *Pca*, 2, 4vv, orch, org, *Pca*

### other vocal

È perigliosa e vana (fugue), 8vv, bc, 1818, *A-Wn*

### instrumental

6 sonatas, hpd, vii, *I-PI*

Fugue, 4 pts., bc, *D-Bsb*, mentioned by *EitnerQ*

Calegari

### (3) Luigi Antonio Calegari

(*b* Padua, c1780; *d* Venice, 1849). Composer, nephew of (2) Antonio Calegari. He was a pupil of his uncle Antonio and possibly a son of (1) Giuseppe Calegari, with whom he is also said to have studied. His first opera, *Il matrimonio scoperto*, was staged with considerable success in both Padua and Venice in 1804. It was followed by seven others produced in those cities,

Parma and Rome. *Amor soldato* of 1807, his most successful comic opera, was revived in Padua (1809), Trieste (1812) and Venice (1812), where, according to the *Allgemeine musikalische Zeitung* (xiv, 1812, 61), it was received with enthusiasm. Of much greater interest is his setting of Alfieri's tragedy *Saul*, performed privately in Venice in 1821. Its accompaniment consisted of two pianos, one of which was a 'forte piano organistico' built by Gregorio Tretin. The composer played this instrument as he conducted the five solo singers (including Nicola Vaccai) and a large chorus. He is later said to have retired from music for a government post in Milan. The Luigi Calegari appointed music teacher at Urbino Cathedral on 11 September 1807 was probably a different person.

## WORKS

### dramatic

Il matrimonio scoperto, ossia Le polpette (farsa giocosa, 1, G. Artusi), Padua, Nuovo, aut. 1804, *D-Hs* (1804, Venice), *I-Mr, Pl*, arias *Vnm*

Erminia (farsa giocosa, 1, L.G. Buonavoglia, after T. Tasso: *Gerusalemme liberata*), Venice, S Moisè, aut. 1805

La serenata (farsa giocosa, 1), Padua, Nuovo, aut. 1806

Amor soldato (dg, 2, G. Rossi, after N. Tassi), Padua, Obizzi, April 1807, *Mr*, sinfonia *Pca*

Irene e Filandro (dramma sentimentale, 2), Venice, S Giovanni Grisostomo, carn. 1808

Raoul di Crequi (dramma semiserio, 2, Artusi), Parma, Imperiale, 2 Feb 1808

La giardiniera (burletta, 2), Rome, Capranica, aut. 1808

Il prigioniero (farsa giocosa, 1, G.D. Camagna), Venice, S Moisè, 2 Oct 1810

Ommaggio del cuore (componimento drammatico, S. Sografi), Piacenza, 1815

Saul (tragedia per musica, after V. Alfieri), Venice, private academy, 1821

Ballet music, 1832

### other works

Chbr vocal: 6 cantatine (F. Pimbiolo degli Engelfreddi), 1v, pf, Padua, 15 April 1808, *Pca*; Augurio di felicità (cant., P. Metastasio), 3vv, Venice, for birth of Amalia Mioni, 1827; Cantata, 1832, mentioned by *SchmidIDS*

Inst: Introduzione, variazioni e finale (on theme of Caraffa), pf, *Bsf*; Sinfonia, orch, *Pca*

## Calegari, Cornelia.

See [Calegari, Maria Cattarina](#).

## Calegari [Callegari, Caligari], Francesco Antonio

(*b* Venice, 1656; *d* Venice, 12 Nov 1742). Italian composer and theorist. He took his vows as a Franciscan at the convent of Palma del Friuli in Venice, and earned the bachelor's degree at the Franciscan seminary in Assisi; he then studied counterpoint with Lotti. On 1 September 1700 he was elected *maestro di cappella* of S Francesco in Bologna. He later held the same position at S Maria Gloriosa dei Frari in Venice from 1701 to 1703, and at the

basilica of S Antonio in Padua from 3 May 1703 until 5 April 1727. He exchanged posts with Giuseppe Antonio Rinaldi, *maestro di cappella* at the Frari (1715–27), and thus returned to the Frari to spend his last years. During his lifetime Calegari was well known for his music and his extensive knowledge of music theory. Benedetto Marcello sent Calegari his psalms *Estro poetico-armonico* and his *Trattato teorico musico* for criticism; Calegari's letters of critique (1724 and 1726) were published with the psalms.

Calegari expounded the theory of the inversion of chords a little before Rameau, as is clearly shown in the figured bass of a Kyrie dated 1721. Unlike Rameau's theories, however, Calegari's were never published; they therefore exerted only a local influence, mostly on his pupils, among whom was Francesco Antonio Vallotti. These composers, especially Calegari himself, employed inversions of dissonant chords to such an extent that they were referred to as the 'Scuola dei rivolti'; their rules were rationally explained by Giordano Riccati in a short treatise published in 1762. Calegari's most important theoretical treatise is *Ampla dimostrazione degli armoniali musicali tuoni* (1732), which contains several novel and unique concepts, among them an unusual treatment of dissonance. When writing a figured bass, Calegari explained, a composer might use the numbers 2, 4 and 6 for convenience, but the performer should understand that they represent the dissonances of 9th, 11th and 13th respectively. Calegari's harmonic vocabulary does indeed include chords of the 9th, 11th, 13th and 14th, and he showed remarkable skill in inverting them. He did not, however, show how the figures in his music examples should be realized. In [ex.1](#) it is not clear whether the player should realize all the figures or, if so, whether they were to be played strictly in the given vertical order. Calegari's early music often has a light-textured basso continuo style. But as he studied the music of Palestrina, and as his own theories developed, his music took on a fuller, more elaborate polyphonic sonority, for which he often used as many as eight parts. These later works show how Calegari handled some of the dissonances in question. [Ex.2](#) (from the psalms for Terce, 1731) shows a striking dissonance where the first soprano enters after a rest, sounding the note of resolution against a suspension in the second soprano. Unlike many theorists of his day, Calegari never referred in his writings to acoustics or mathematics.





## WORKS

### sacred

Mass, 4vv, str, bc, for feast of St Francis, 1700, *I-Bc*; 2 Kyrie, 4vv, str, bc, 1721, 1736, *Pca*; Gloria, 4vv, tpt, ob, str, bc, 1733, *Pca*

Antiphons: Ave regina, S, str, bc, 1733, *Pca*; Benedictus Dominus Deus Israel, 4vv, bc, 1705, *Bc*; Sacrificium Deo, 4vv, bc, *D-Mbs*; Salve regina, S, str, 2 ob, bc, 1717, *I-Pca*; Salve, sancte Pater, 8vv, bc, 1739, *Ac*

Responses: invitatory, A, B, chorus 4vv, bc, and responsories, 4vv, bc, for feast of St Francis, 1708, *Bc*; invitatory with responsories, A, T, B, chorus 4vv, bc, for Pentecost, *Bc*; responsories for Holy Week, 4vv, bc, 1705, *Bc*; Si quaeris miracula, 4vv, str, bc, 1730, *Pca*

Hymns: Nunc Sancte nobis Spiritus, 8vv, bc, *D-Mbs*, *I-Bc*; Pange lingua (3 versions), *A-Wn*, *D-MÜs*, *I-Bc* (4vv, 2 tpt, str, bc; dated 1726 except *I-Bc*), *Pca* (2 copies, 4vv, str, bc; 1718), *Pca* (4vv, 2 tpt, vle, bc; 1719); Tantum ergo, 4vv, bc, *Ac*, ed. S. Lück, *Sammlung ausgezeichneter Compositionen für die Kirche* (Leipzig, 1885); Te Deum, 8vv, bc, 1702, *Ac*; Te lucis, 1v, str, bc, *Pca*

Psalms: In te Domine, S, A, str, bc, *Pca*; Miserere, 4vv, str, bc, 1705, *Bc*; psalms for Terce, 8vv, bc, 1731, *Pca*

Other works: Mag, 4vv, bc, 1728, *A-Wn*, *D-MÜs*, *I-Pca*; Mag, 4vv, str, bc, 1730, *Ac*; Aurae leves respirate, motet, B, str, bc, 1701, *Bc*; Protector noster, motet, 4vv, bc, *D-Mbs*; Pulchrae rosae purpuratae, motet, B, str, bc, 1707, *I-Bc*; Litanie della BVM, 8vv, bc, 1739, *Bc*; Litanie corali della BVM (3 versions: T, T, B; T, T, B, org; 4vv, bc), 1717, *Pca*; St Matthew Passion for Palm Sunday, S, bc, 1718, *Pca*; St John Passion for Good Friday, S, bc, 1718, *Pca*; O vos omnes, 4vv, *Ac*

### secular

3 cantatas, B, bc, *Bc*: Bella donna che balla; Bella donna che dorme (2 different texts)

### theoretical works

*Ampla dimostrazione degli armoniali musicali tuoni*, 15 Aug 1732, *A-Wn*, *D-Mbs*, *US-R*

*Dissertazione sul noto canone dell'Animuccia*, 30 Oct 1732, *I-Bc*

*Risoluzione del canone composto dal fu Giovanni Animuccia Fiorentino*, 1732, *Bc*  
*Parte prima della latina, e moderna musica, ovvero siasi Concordanza, ed ordine dell'armonico numero*, *Bc*

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WALTER W. SCHURR/PATRIZIO BARBIERI

## Calegari, Isabella.

See [Isabella Leonarda](#).

## Calegari, Maria Cattarina [Cornelia]

(*b* Bergamo, 1644; *d* Milan, after 1675). Italian composer. She was well known as a singer in her native city but on 19 April 1661 she took final vows at the Benedictine house of S Margarita in Milan. Maria Cattarina was her religious name. Armellini's account of her early death is inaccurate, since she is listed at this monastery into the 1670s. Calvi mentioned that her *Motetti à voce sola* was printed in Bergamo in 1659; no trace of this collection survives, nor of the madrigals, six-voice Masses and Vespers that Calvi reported she had composed. The disappearance of her music may have resulted from her conflicts with S Margarita over her spiritual dowry as well as from Archbishop Alfonso Litta's musical restrictions at the monastery in the 1660s.

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ROBERT L. KENDRICK

## Calenda.

A 17th-century villancico written to be sung on Christmas Eve at the traditional reading of Christ's genealogy. The name itself refers to the section of the Catholic martyrology listing the names and acts of saints, but all surviving villancicos bearing this name seem to be for Christmas. One of these is included in each of the eight cycles of villancicos by the Puebla *maestro de capilla* Juan Gutiérrez de Padilla dating from the 1650s (see [Villancico](#), §3). The title 'calenda' has sometimes been used to describe an energetic dance of black Americans (see [Calinda](#)).

E. THOMAS STANFORD

## Calés (Otero), Francisco

(*b* Madrid, 12 Feb 1925; *d* Villa del Prado, 10 Aug 1985). Spanish composer and teacher. He entered the Madrid Conservatory in 1940, where he trained, initially under the guidance of his father, Francisco Calés Pina, in harmony, composition, counterpoint and fugue. At the same time he studied at university, taking a degree in law. In 1947 he was appointed at the conservatory as an assistant professor in solfège and theory (made permanent in 1949), and he became head of the department of counterpoint and fugue in 1954. As director of the conservatory he taught several of the Generación del 51. His emphasis on traditional counterpoint can be seen in his *Tratado de contrapunto* (Madrid, 1997), while his influence as a teacher is demonstrated by the works presented in his honour by his pupils Carlos Galán, Polo Vallejo, Mercedes Padilla, José Luis Turina, Sebastián Mariné, Jesús Villa Rojo, Carmelo Alonso Bernaola, Antón García Abril and Agustín González Acilu at the Madrid Conservatory on 17 April 1986, which highlighted the great diversity of languages developed from the common beginnings of Calés's teaching. He won several prizes for his compositions.

### WORKS

(selective list)

Vocal: 2 canciones, 1952; Cantantibus organis (cant.), solo vv, chorus, orch, 1954; 3 canciones, 1957

Inst: Sonata, vn, pf, 1947; Sonata, pf, 1948; Sonata, vn, orch, 1949; Retablo del Nacimiento, orch, 1951; Scherzo, D, orch, 1951; Qt, G, str qt, 1954; 3 glosas, chbr orch, 1955; Divertimento, pf, 1956; Scherzo-fantasia, pf, 1956; 5 cantos de Sefarad, pf (1959); Jad-Gadia, pf (1959)

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MARTA CURESES

## Calestani, Girolamo

(*b* Lucca; *fl* 1603). Italian composer. He may have been related to Vincenzo Calestani. He is known only by a volume of eight-part *Sacri fiori musicali* op.2 (Parma, 1603), which includes a *Te Deum* for two four-part *cori spezzati* with instruments and continuo.

## Calestani, Vincenzo [Vincenzio]

(*b* Lucca, 10 March 1589; *d* in or after 1617). Italian composer. He may have been related to Girolamo Calestani. He lived in Pisa, where he taught music to Isabella Mastiani, a member of a leading family there. She had sung his songs while he accompanied her, as he explained when dedicating to her (under her married name) his only known volume, *Madrigali et arie ... parto primo*, for one and two voices and continuo (Venice, 1617<sup>12</sup>; facs. in ISS, ii, 41–92; 2 solo songs in K. Jeppesen: *La flora*, Copenhagen, 1949, i, iii; 2 in Aldrich; 1 in Leopold; 1 duet in Whenham). He may have had connections with the Medici court and more probably with the Cavalieri di S Stefano at Pisa, since he included in his volume pieces by Antonio Brunelli and Giovanni Bettini, who worked for the knights, and by Giovanni Del Turco, who was one of the knights himself, as well as a duet of his own, *Vagheggiando le bell'onde* (ed. in Whenham), described as 'Scherzo sopra il tamburo alla turchesca', possibly referring to the knights' Turkish exploits.

Calestani's volume, which contains 25 solos and three duets of his own, is one of the most attractive and varied Italian songbooks of the early 17th century. In the madrigals, which are distinguished by expansive declamation and pliable rhythms, he shows a real feeling for form: a piece such as *Arde, misera, il core*, which exhibits all these qualities, is an excellent example of a solo madrigal. In rather duller music Calestani demonstrates two ways of setting ottavas. A few of the strophic songs show the influence of dance music; for example, the music of *Io pur deggio partire* in galliard rhythm, is turned into a corrente in the ensuing *Accorta lusinghiera* (both ed. in Aldrich; the latter also in Jeppesen, op. cit., i, p.17). Like most of the strophic songs here they also include ritornellos that are variations on the songs themselves. These pieces are attractive enough, but they are surpassed by *Damigella, Tutta bella* (ed. in Fortune, 1953 and 1968/R, and in Leopold), which is in hemiola rhythm and is one of the catchiest songs of its time, and by *Folgorate, Saettate* (ed. in Fortune, 1968/R), which is probably the first song to herald the later transformation of the short strophic song into the sensuous, broader and more sophisticated aria of the later 17th-century cantata. The many corrections to the copy of Calestani's book in the Biblioteca Nazionale Centrale, Florence (the one used for the facs. in ISS, ii) are probably in his own hand. Brunelli included a song by him in his *Scherzi, arie, canzonette e*

*madrigali* (Venice, 1614<sup>14</sup>), and there are two responsories by him (RISM 1612<sup>2</sup>).

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NIGEL FORTUNE

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(Ger.).

See [Pantalon stop](#).

## Caletti [Caletto], (Pietro) Francesco.

See [Cavalli, Francesco](#).

## Caletti [Caletto, Caletti di Bruno], Giovanni Battista

(*b* Crema, 26 March 1577; *d* ?Crema, in or shortly before 1642). Italian composer and organist, father of Francesco Cavalli. He was *maestro di cappella* of Crema Cathedral, probably from the late 1590s and certainly by 1604, and he seems also to have been organist there. He published *Madrigali a cinque voci ... libro primo* (Venice, 1604<sup>16</sup>; 1 ed. in *Mostra bibliografica*), which also includes an eight-voice piece in three *partes*. There are also two pieces by him in *Il primo libro de'madrigali a cinque voci* (Venice, 1617<sup>15</sup>) by his pupil G.B. Leonetti; one of them is a seven-voice *balletto pastorale* in honour of Federico Cavalli, Venetian governor of Crema from July 1614 to March 1616, whose name Caletti's celebrated son later took.

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For further bibliography see [Cavalli, Francesco](#).

## Cali, Giovan Battista

(b Licata, Sicily, ?c1590; d after 1605). Italian composer. He published *Il primo libro di ricercari a due voci* (Venice, 1605<sup>17</sup>; ed. in MRS, ii, 1971); the title-page gives his birthplace and indicates that he was a pupil of Antonio Il Verso, and in the dedication, addressed from Palermo to his fellow pupil Antonio Formica, he explains that this was his first music. The collection, which also includes a four-part piece by Cali as well as two duets by Il Verso and one by his finest pupil, Giuseppe Palazzotto e Tagliavia, is the equivalent in the third generation of the Sicilian polyphonic school of the books of two-part music published in the preceding generations by Il Verso (in 1596) and by the latter's teacher, Pietro Vinci (in 1560). The lightness and the characteristic opening rhythm of these instrumental pieces come from the *canzon francese*. The themes are melodic cells determined by the harmony; they occasionally assume distinctive rhythmic patterns, only to dissolve into rapid chains of quavers.

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*Pitoni*N

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

## Calichon [mandora, gallichon].

A type of bass lute used for continuo accompaniment and solos from the late 17th century to the mid-18th century, especially in Germany and Austria. The range of various spellings (*gallichona*, *Gallischon*, *Gallischona*, *gallichone*, *gallichane*, *galizona*, *galizono*, *galiziono*, *gallicono*, *calichon*, *colachon*, *caliciono*, *colocion*, *calachon*, *calcedon*, *calzedono*, *callezono*) indicates a wide diffusion of the instrument. The term **Mandora**, which came into fashion at about the same time, was used to describe the same instrument or a smaller version of it: it seems that until about 1740 the term 'calichon' and its variants was used for the larger continuo instrument tuned in A, and the name Mandora reserved for a smaller instrument tuned a 4th higher, in D. However, in many cases both names were used indiscriminately for the smaller instrument; similarly, the same piece sometimes appears in tablatures assigned variously to the calichon or the **Mandore** (a term usually applied to a type of small lute found in 16th- and 17th-century France). 'Calichon' and its variants finally disappeared in the second half of the 18th century, whereas 'Mandora' continued in use into the 19th century. The similarity of names notwithstanding, the calichon must be clearly distinguished from the **Colascione**, a long-necked, two- or three-string Italian instrument.

The calichon is usually in the form of a six-course lute, with five double courses and a single chantarelle. It seems likely that the earlier form was tuned *C–D–G–c–e–a*, a tuning identical with that of the English bandora, and implying a lute of large dimensions. James Talbot (MS, c1685–1701, *GB-Och*) described the *colachon* owned by Gottfried Finger as such an instrument. T.B. Janovka (*Clavis ad thesaurum magnae artis musicae*, Prague, 1701/R) emphasises the usefulness of this type in continuo-playing. A manuscript in Brno (early 18th-century, *CZ-Bm*, D 189) documents two five-course *callezono* tunings: *D–G–c–e–a* and *C–F–A–d–g*. Janovka also mentions an eight-course type tuned *A–B* (or *B♭*)–*C–D–G–c–e–a* and notes that the *galizona* or *colachon* can also be single-strung.

The use of this earlier type of calichon as a continuo instrument is confirmed in various sources; it is specifically scored in operas by J.S. Kusser and Reinhard Keiser, and mentioned in texts by Kuhnau, Mattheson, Baron and others (see Lück, 1960). Unfortunately, no such instrument seems to have survived intact.

The smaller form of the calichon (also called mandora) was usually tuned *F–G–c–f–a–d'*. The lowest course could be retuned to *E♭* or *D* according to the key of the piece that was to be performed. Furthermore, the Brno manuscript mentioned above describes a *Callezono ad modum Violae di Gamb* (the same tuning as a bass viol), *D–G–c–e–a–d'*. This tuning is confirmed by Beyer (1703) and Eisel (1738). The several calichon manuscripts in Dresden (*D-DI*) show some more unusual variant tunings (*D–G–c–f–a–d'*, *D–F–A–e–a–d'*, and *E–G–B–f–b–e*), while a manuscript in Donaueschingen (1735, *D-DO Ms.ms. 1272*) contains pieces for the tuning *E–A–B–e–a–c*:

Besides its employment as a continuo instrument, solo and chamber music for this type of calichon also survives in manuscript. The notation is in French lute tablature (see [Tablature](#), §3(iv)) with the usual ornamentation signs, and the playing technique is also derived from the lute. While most of the pieces are anonymous, 18 suites for 'Gallichone' by G.A. Brescianello, and several chamber works for 'Gallichona' and other instruments by Johann Paul Schiffelholz are in the Sächsische Landesbibliothek, Dresden, and some pieces by P.C. von Camerloher are in Metten Abbey. 114 manuscript tablatures for calichon or mandora have so far been discovered.

So many instruments of the smaller type have been preserved that it may be concluded that in some regions the calichon was more prevalent than the Baroque lute. Outwardly the surviving instruments resemble the Renaissance lute. The body practically always consists of nine ribs, the pegbox is usually angled back from the neck and carries a bracket for the chantarelle. The most prominent of the 30-or-so builders whose instruments have been preserved is G.F. Wenger (*b* Vienna 1681; *d* Augsburg, 1767). (For illustration see [Mandora](#).)

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DIETER KIRSCH

## Califano, Giovanni Battista

(*b* ?Naples, ?c1550–60; *d* ?Naples, before 1601). Italian composer. He may have been related to Michele Califano 'de Napoli', who in 1567 published a book of three-voice canzonettas.

The dedication of G.B. Califano's *Primo libro de madrigali* for five voices (Venice, 1584) is dated Naples, 15 August 1584. Included in it is an ottava stanza praising Carlo Tappia (c1565–1644), a brilliant young lawyer and later an important government official in the Kingdom of Naples, whom Califano may have known. According to Fétis, Califano was an organist in Venice at the church of S Nicolò da Tolentino, constructed 1591–1601; however, he is listed among dead Neapolitan composers in Cerreto's *Della prattica musica* (1601).

Califano was progressive neither in musical style nor in his choice of poetry. His madrigals, to poems by Petrarch (eight), Vincenzo Quirino, Francesco Coppetta and Sannazaro (one each), make little or no use of those features characteristic of the *seconda pratica* works of Rore, Wert or Luzzaschi. Small chordal phrases are repeated in different registers but without the finesse of Andrea Gabrieli. Imitated motifs are often combined in staggered parallel 5ths or octaves. Although chromaticism is rare in these pieces, coloration occurs frequently as a madrigalism.

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KEITH A. LARSON

## California mission music.

The colonization of Alta California (now the state of California, begun in 1769 by Franciscan missionaries, resulted in the establishment of a chain of 21 missions (the first of which was at San Diego) by 1823. These missions, each centred on a church, were the most prosperous and populated settlements in northern New Spain. Every one had a library and undertook the schooling of Indian residents. Collections of string, woodwind, brass and percussion

instruments were amassed at each mission. Choirs and orchestras, some of significant size, were trained, often to a level of considerable proficiency. The surviving sacred-music manuscripts constitute the most extensive and diverse body of plainchant and polyphony from any of Spain's colonies in the contiguous 48 states. Research has shown that much of the polyphonic music was brought to California from Spain and Mexico.

Plainchant, transmitted to the missions in the form of printed music books, missals and manuals, was the usual musical vehicle for Catholic worship throughout California. Performed at first by Franciscans stationed at the missions, it was soon taken up by choirs of Indians. Polyphonic sacred music was also widely used, and more than 30 manuscripts and fragments survive containing one or more polyphonic settings of the Mass Ordinary. The various extant masses range from two-voice works in unrelieved parallel 3rds, such as the *Misa viscaína*, through homophonic four-voice ones with instrumental preludes and interludes (*Misa de los angeles*, Mass in the 5th Tone) to four- and eight-voice concerted works for soloists, chorus and orchestra by Ignacio Jerusalem and F.J. García Fajer. Polyphony was also widely cultivated in other services, especially Vespers and Tierce for patronal feasts and for the dedication of a church; there are polyphonic psalms and *Magnificat* settings that resemble *falsobordone* settings known from Spain and Italy. The Mass for the Dead is prominently placed in many manuscripts, and a number of sources contain a polyphonic Requiem in one of two arrangements (for three or four voices) brought from Majorca to California by J.B. Sancho. One unique manuscript source contains polyphony for the Office of the Dead in a style reminiscent of the simpler polyphonic masses.

A great deal of devotional polyphony with Spanish texts is also extant, much of it for two, three and four voices in a simple homophonic style with some or all voices moving in parallel 3rds. This music, which often presents translations of such well-known prayers as *Pater noster* and *Salve regina*, was used during processions, recitation of the doctrina or the Rosary, and Benediction. In all, more than 200 individual polyphonic works with sacred texts survive from California and testify to the richness and diversity of the musical culture of the mission communities.

Secular music in the form of dance-tunes and folksongs was widely used at the missions by both Indians and Spaniards, but only one manuscript source survives. It is known also that a number of tunes of English, Irish and French origin gained currency in California, having been transmitted to this distant region on cylinders used in barrel organs left by merchant ships.

The most indefatigable of the Franciscan musicians working in California was Narciso Durán, who arrived in 1806 and by 1813 had begun producing large-format choirbooks for his orchestras and choirs. His own dated copy of one of these manuscripts, containing an important preface that sets forth his views on how music should be taught to the Indians, is extant. At least another ten surviving manuscripts and fragments show the influence of Durán's pedagogical principles. Felipe Arroyo de la Cuesta, a student of native Californian languages, compiled at least one manuscript setting texts in the Mutsun Indian language. José Viader and Estevan Tapís were each associated with an important manuscript, now in the Santa Clara University Archive and the Mission San Juan Bautista. Florencio Ibáñez and J.B.

Sancho had formal musical training and also served as choirmasters in their Spanish convents, Ibáñez at Zaragoza and Calatayud. He arrived in California in 1801 and compiled at least one music manuscript at Mission Santa Clara as well as writing a *Pastorela* that was produced widely throughout California.

Sancho, who served for 28 years at Mission San Antonio de Padua, arrived in 1804 from Palma, Mallorca, bringing a large amount of music (more than 100 pages containing works that he himself had copied). He also owned at least one other manuscript containing a trilingual *dal segno* aria with orchestral accompaniment that began life in a setting by an unknown composer of Metastasio's *Artaserse*. Converted to sacred use by the imposition of two contrafactum texts, this aria could function both as a solo setting of the psalm for Vespers of a Martyr Bishop and as an extra-liturgical devotional work for feasts relating to the Precious Blood of Christ. It was probably Sancho who brought the copies of four orchestral masses, two by Jerusalem (*maestro de capilla* at Mexico City Cathedral, 1749–69), one by García Fajer and a fourth by an unknown composer, to California. Sancho's own manuscripts reveal him to have been a skilled keyboard player with a special aptitude in figured bass. His manuscripts contain the figured bass parts (all that survives) of the only two villancicos now known to have been performed in Spanish California.

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## California State University.

University in California, USA, with a number of campuses; see [San Francisco](#), §5.

## Caligari, Francesco Antonio.

See [Calegari, Francesco Antonio](#).

## Calista, Lelio.

See [Colista, Ielio](#).

## Calixtinus, Codex

(E-SC, s.s.). 12th-century manuscript; see [Sources, MS, §IV, 3](#).

## Calkin.

English family of musicians. Many of them had connections with the Philharmonic Society and the Society of British Musicians.

- (1) [Joseph Calkin \(i\)](#)
- (2) [James Calkin](#)
- (3) [Joseph Calkin \(ii\)](#) [[Joseph Tennielli](#); [Tennielli](#)]
- (4) [John Baptiste Calkin](#)
- (5) [George Calkin](#)

CHRISTINA BASHFORD

[Calkin](#)

### (1) [Joseph Calkin \(i\)](#)

(*b* London, 10 Jan 1781; *d* London, 31 Dec 1846). Violinist and viola player. The son of Joseph and Mary Calkin, he had violin lessons from Thomas Lyon and Paolo Spagnoletti before gaining a position in the Drury Lane orchestra (1798–1808). He later played the violin, viola and sometimes the cello in several London orchestras, appearing at the King's Theatre, the Concert of Ancient Music, the Vocal Concerts and the Philharmonic Society; in 1821 he became a member of the King's band. In 1813 he married into the family of the bookseller and founder of the Western Madrigal Society, George William Budd (1806–50), and by 1828 was in business with him at 118 Pall Mall, London. The firm, Calkin & Budd, specialized in antiquarian music-selling and flourished until 1852. From 1819 until his death Calkin was also the librarian of the Philharmonic Society.

[Calkin](#)

### (2) [James Calkin](#)

(*b* London, 19 Sept 1786; *d* Camden Town, London, 18 Jan 1862). Violinist, organist and composer, brother of (1) Joseph Calkin. His brother first taught him the violin. At the age of 13 he was apprenticed to Thomas Lyon, studying the violin, cello, piano and thoroughbass. By 1807 he was playing the violin, viola and cello in the orchestras at Drury Lane and Covent Garden. In 1823 he was elected an associate member of the Philharmonic Society, later becoming a director. He was organist of Regent Square Chapel, Gray's Inn Road (from 1824), and a member of the management committee of the Society of British Musicians. He was reputed to be a devoted teacher. Most of Calkin's published compositions are piano pieces and songs. He also wrote a symphony (rehearsed by the Philharmonic Society orchestra in 1819) and two string quartets: the second, in a *brilliant* idiom, was dedicated to Nicolas Mori and first performed at the British Concerts in 1823. Calkin's four-part madrigal *When Cloris weeps* was awarded a prize by the Western Madrigal Society in 1846.

His brother Samuel Calkin (*b* London, 3 Sept 1792; *d* Lenton, Notts., 31 Jan 1869) played the violin and viola in the orchestras of the Drury Lane and Haymarket theatres and for the Covent Garden oratorios. William Calkin (*b* London, 5 Sept 1796; *d* Arundel, Sussex, 29 April 1849), another brother, began his career playing the violin and cello in the Drury Lane orchestra, but by 1837 was organist at St Nicholas, Arundel; he also served the Duke of Richmond as organist for the county of Sussex.

Four of James Calkin's sons were musicians: James Joseph Calkin (*b* London, 8 April 1813; *d* London, 11 Oct 1868), who played the violin at the Covent Garden and Drury Lane theatres before gaining a position in the Philharmonic Society orchestra; (3) Joseph Calkin (ii); (4) John Baptiste Calkin and (5) George Calkin. A Miss Calkin (possibly his daughter) appeared frequently as a pianist at the Society of British Musicians' concerts in the 1840s. Other family members include Samuel Calkin's sons Pierre-Jacques-Piotry Calkin (*b* London, 2 March 1831; *d* London, 30 March 1894), a violinist and viola player, and Joseph George Calkin (*fl* 1849–66), a dancer who began his career apprenticed to his uncle, the bookseller (1) Joseph Calkin (i).

[Calkin](#)

### **(3) Joseph Calkin (ii) [Joseph Tennielli; Tennielli]**

(*b* London, 13 Jan 1816; *d* London, 6 June 1874). Tenor, son of (2) James Calkin. He took the name Tennielli from his mother Victoire Calkin (née Tenniel). He studied in Milan with Francesco Lamperti, then returned to London where he sang at the Philharmonic Society, the Society of British Musicians and in other concerts. He also worked as a singing teacher and composed a few songs. He was a director of the Philharmonic Society, 1854–68, and served as its co-treasurer in 1872.

[Calkin](#)

### **(4) John Baptiste Calkin**

(*b* London, 16 March 1827; *d* Hornsey, London, 15 April 1905). Composer and organist, son of (2) James Calkin. He learned the organ from his father and served as organist, preceptor and choirmaster at St Columba's College in Ireland from 1846 to 1853. On his return to London he became organist at

Woburn Chapel (1853–7); appointments followed at Camden Road Chapel (1863–8) and St Thomas's, Camden Town (1870–84). He was a member of the Philharmonic Society and later (1867–8) a director; he also served on the council of the Trinity College of Music (1881–91) and taught the piano at the GSM (1883–1905). A prolific composer, he wrote church music, piano pieces, songs and chamber works. His anthems and services, in particular, gained wide acceptance.

Calkin

## (5) George Calkin

(b St Pancras, London, 10 Aug 1829; d Hampstead, London, 13 July 1911). Cellist, organist and composer, son of (2) James Calkin. By 1852 he was engaged as a cellist at the Italian Opera, Drury Lane theatre, Philharmonic Society concerts and provincial festivals. According to Brown and Stratton, he was organist at St Mark's, Regent's Park, for 25 years, taught at the London Academy of Music (founded by Henry Wylde, 1861) and conducted choral concerts at Vestry Hall, Hampstead. He was active as a composer from 1866 to 1895; among his compositions were 16 books of organ voluntaries and several short piano pieces. His organ transcriptions of Mendelssohn's music, including items from *Elijah*, *St Paul* and chamber works, were published by Novello (1864–94).

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## Call, Leonhard von

(b Eppan [now Appiano], 19 March 1767; d Vienna, 19 Feb 1815). Austrian composer. He was employed as a liquidator's assistant in the Vienna court treasury and was active as a guitarist and composer, his works appearing in the Viennese publishing houses from 1802. His instrumental works suited the tastes and demands of amateur musicians who wanted pleasant chamber music that could be performed easily. Apart from songs with guitar or piano accompaniment (in a few cases, with string or wind accompaniment), he wrote collections of male choruses which contributed significantly to the early history of the genre.

### WORKS

Vocal: partsongs, 3–4 male vv; songs, 1–3vv, pf/gui

Chbr (for various combinations of fl, gui, vn, va, vc, bn, pf): 2 sextets, 4 qnts, 14 qts, 34 trios, 52 duos

Solo: 12 works for fl, gui, pf

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ALOIS MAUERHOFER

## Callado, Joaquim Antônio de Silva.

See Calado, joaquim antônio de silva.

## Callas [Kalogeropoulou], (Cecilia Sophia Anna) Maria

(b New York, 2 Dec 1923; d Paris, 16 Sept 1977). Greek soprano. She was American by birth and early upbringing, and Italian by career and by marriage to G.B. Meneghini, whose surname she incorporated with her own during the period of her marriage (1949–59). In 1937 she left the USA for Greece and in 1940 became a pupil of the well-known soprano Elvira de Hidalgo at the Athens Conservatory. Two years later she sang Tosca in Athens (27 August 1942), and went on to appear, in 1944, as Santuzza, Marta (in d'Albert's *Tiefland*), and Leonore (*Fidelio*). Returning to New York with her parents in 1945, she was heard by former tenor Giovanni Zenatello, who engaged her for Ponchielli's *La Gioconda* in Verona. This successful appearance (2 August 1947) under Serafin was the start of her real career and she was soon in demand in Italian theatres for such heavy roles as Aida, Turandot, Isolde, Kundry and Brünnhilde. A rare versatility was shown in Venice in 1949 when, only three days after singing a *Walküre* Brünnhilde, she deputized for an indisposed colleague in the florid bel canto role of Elvira in Bellini's *I puritani*. Thereafter, under the guidance of Serafin, she gradually relinquished her heavier roles in order to concentrate on the earlier Italian operas. Besides adding to her repertory Bellini's Amina, Donizetti's Lucia and Verdi's Leonora (*Il trovatore*), Violetta and Gilda, she was in constant demand whenever rare and vocally taxing operas of the older school were produced, such as Haydn's *L'anima del filosofo* (in its world première, 1951, Florence), Gluck's *Alceste* and *Iphigénie en Tauride*, Cherubini's *Médée*, Spontini's *La vestale*, Rossini's *Armida* and *Il turco in Italia*, Donizetti's *Anna Bolena* and *Poliuto*, and Bellini's *Il pirata*. Her greatest triumphs were won as Norma, Medea, Anne Boleyn, Lucia, Verdi's Lady Macbeth and Violetta, and Tosca. Many of these roles she repeated in the major opera houses of the world, where her fame reached a level that recalled the careers of Caruso and Chaliapin.

Callas first appeared at La Scala as Aida (12 April 1950); her débuts at Covent Garden (8 November 1952), the Lyric Theatre of Chicago (1 November 1954) and at the Metropolitan (29 October 1956) were as Norma. Her relations with the Bing regime at the Metropolitan were uneasy, and the same could unfortunately be said, in latter days, of those with the Rome Opera and La Scala. Nevertheless, sensational publicity suggesting that she was a difficult and jealous colleague was an accusation resented by many of those who worked with her most closely. The truth was probably that an exacting, self-critical temperament coupled with recurrent vocal troubles often forced her into a difficult choice between withdrawal from contractual

engagements and singing below her best form. Whether her vocal problems (inequality of registers, harshness in the middle voice and tremolo on sustained high notes) were mainly due to inadequate training or to some physical intractability remains uncertain.

Of Callas's artistic pre-eminence there can be no doubt. Among her contemporaries she had the deepest comprehension of the Classical Italian style, the most musical instincts and the most intelligent approach. There was authority in all that she did on the stage and in every phrase that she uttered. Her voice, especially during the early 1950s, was in itself an impressive instrument, with its penetrating individual quality, its rich variety of colour and its great agility in florid music. During the 1960s Callas's growing vocal troubles led to her gradual withdrawal from the stage; after her last operatic appearance (at Covent Garden, as Tosca, on 5 July 1965) she made only sporadic returns to the concert stage (in 1973–4) and organized some masterclasses. Fortunately, numerous recordings, notably her Tosca with de Sabata, her Violetta with Franco Ghione, her Butterfly and her Lucia (both with Karajan), remain to show that her technical defects were outweighed by her genius as an interpreter.

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DESMOND SHAWE-TAYLOR

## Callaway, Sir Frank Adams

(b Timaru, New Zealand, 16 May 1919). New Zealand conductor, educationist and administrator, resident in Australia. He studied in Dunedin, Otago (MusB 1946) and London, where he won composition prizes at the RAM (1948). He played both the violin and bassoon in his early years, but decided to devote himself to fostering national and international cooperation in music education, working at all levels from pre-school to advanced and adult education. He taught in Dunedin from 1942 to 1953, when he settled in Perth. He was foundation professor and head of the department of music at the University of Western Australia from 1959 to 1984 and, despite the geographical isolation, built up a team of dedicated specialists. In 1967 he founded two successful periodicals: the *Australian Journal of Music Education*, the official organ of the Australian Society for Music Education, and *Studies in Music*, an annual musicological journal. In 1958 he became a member of the board of the ISME, and served as its president (1968–82); he edited its journal, the *International Journal of Music Education*, from 1982 to 1985. In recognition of his services to music and education he was made Knight Bachelor (1971) and was awarded the CMG (1975) and the OBE (1981); he received honorary doctorates from the University of Western Australia (1975) and the University of Melbourne (1982). In 1975 he was elected to the executive committee of the International Music Council. In 1995 the Callaway International Resource Centre for Music Education (CIRCME) and the Frank Callaway Foundation for Music at the University of Western Australia were founded, for which he serves as consultant. His publications include many papers on music education, and he is co-editor with David Tunley of *Australian Composition in the Twentieth Century* (New York, 1978); he also edited a Festschrift in honour of Tunley (Nedlands, 1995).

WERNER GALLUSSER

## Callcott, John Wall

(b Kensington, London, 20 Nov 1766; d Bristol, 15 May 1821). English composer and theorist. Entering music as a largely self-taught amateur, he became a popular glee composer and a respected authority on music theory.

He was the son of a builder, Thomas Callcott, by his second wife, Charlotte Wall, and was educated at a private school by William Young; he was a brilliant student of classics, Hebrew and philosophy. Until he was 13 it was planned that he should become a surgeon, but he was so disgusted by witnessing an operation that he gave up this idea. He had learnt something of music from Henry Whitney, organist of Kensington parish church, and he began to practise the organ seriously while continuing to pursue, untaught, the study of languages and mathematics. He also learnt to play the clarinet and the oboe, and began to compose. In 1782 he became acquainted with Samuel Arnold and Benjamin Cooke, who encouraged him to enter the profession; the next year he became assistant organist of St George's, Bloomsbury. Through Cooke he was admitted as a 'supernumerary hautboy' at the concerts of the Academy of Ancient Music. From this time onwards his efforts in composition were mainly devoted to the glee. His first glee, *O sovereign of the willing soul*, was an unsuccessful candidate for the Catch

Club prize in 1784, but in the following year he carried off three of the four prizes, for a catch, a canon and a glee. This remarkable success secured his reputation as a composer. He was awarded the BMus degree at Oxford on 4 July 1785, his exercise being a setting of Warton's *Ode to Fancy*. Several other odes, and his oratorio *Elijah*, date from this period. In the next ten years he composed a very large number of glees and other partsongs, possibly more than 200. He virtually monopolized the Catch Club's annual prizes, which may explain the club's decision to abolish them after 1793. 64 of his compositions are among the collection of pieces submitted for the prize contests. He was active, with Arnold and others, in the formation of the Glee Club in 1787.

In 1789 Callcott was elected jointly with Charles Evans to the organistship of St Paul's, Covent Garden, and he was organist of the Asylum for Female Orphans from 1792 to 1802. During this period an increasing part of his time was occupied in teaching. He took a few lessons from Haydn in 1791, with a view to improving his skill in writing for instruments; but he seems never to have become really proficient in this line. When he showed Storace the score of a song he had written with full accompaniments, requesting him to 'draw his pencil' through such parts as did not please him, Storace looked over the score, drew his pencil through the whole, and returned it with the single exclamation, 'There!'. Perhaps as a result of this, or under the influence of Haydn, he restricted himself in later years mostly to composition for unaccompanied voices, in which his mastery was undisputed.

Meanwhile Callcott had become more and more deeply interested in the theory of music, partly through his friendship with Marmaduke Overend, organist of Isleworth, who had acquired Boyce's manuscript writings on harmony. On Overend's death in 1790 Callcott purchased all his manuscripts, including Boyce's, and began to study them and to acquire a large library of theoretical works. He gradually formed a plan to write a music dictionary, and issued a prospectus to subscribers in 1797. He engaged in a voluminous correspondence with other theorists, including August Kollmann. His last important compositions show the newly antiquarian bent of his mind: they are a Latin cantata, *Propter Sion non tacebo*, written as an exercise for the DMus degree at Oxford (18 June 1800), and a six-part Italian madrigal, *Padre del ciel*, in imitation of the Renaissance style, composed the same year. His few later compositions were occasional.

The compilation of his dictionary proceeded slowly, and without any attempt to classify his materials; more and more he was consumed with the sheer love of gathering abstruse information. In 1804, however, thinking that the public would expect something from him on the theory of music, he laid aside the larger project and prepared his *Musical Grammar*, which he completed and published in 1806. In the following year he was appointed, in succession to Crotch, to lecture on German music at the Royal Institution. Further activity was interrupted soon afterwards by mental collapse, and from 1807 to 1812 he was in an asylum. His friends organized a benefit concert for him on 7 April 1809, which was so heavily subscribed that it had to be moved from the Hanover Square Rooms to the King's Theatre. Callcott made a partial recovery in 1812, and was able to resume teaching, but another attack followed in 1816 and he was never again restored to health. In addition to the

materials for his dictionary of music he left an alphabetical dictionary of musicians, completed only as far as the letter O.

Callcott married Elizabeth Mary Hutchins on 14 July 1791 and had seven children, at least three of whom became musicians. His daughter Elizabeth married [William Horsley](#), who in 1824 brought out a three-volume collection of Callcott's best vocal part-music, preceded by a valuable memoir and appreciation. It contains 61 glees, four catches, four canons, a round, an elegy and the Italian madrigal; but this is only a small proportion of the total output. Callcott is generally regarded as one of the half-dozen leaders in the glee tradition: Baptie selected him for the frontispiece of *Sketches of ... Glee Composers*. He was particularly skilful at simplifying his style to suit the domestic use, often with piano accompaniment, that had become fashionable by the 1790s. Many of his glees were written for the new combination of two sopranos and a bass; others, originally for male voices, were arranged for that combination by his son W.H. Callcott. His most popular glees were *Forgive, blest shade* (from an epitaph in the churchyard at Brading; 1795); *The New Mariners* ('You gentlemen of England', J. Oliver, later adapted to Campbell's words, 'Ye mariners of England'; 1795); and *The Red Cross Knight* ('Blow, warder', anon.; 1797). Some were fashionably Gothic in their texts, including many on poems by 'Ossian' and some settings of Scott's verses. The best of all, in Horsley's opinion, was *O snatch me swift from these tempestuous scenes* (SATBB). The concluding double fugue, according to Baptie, is 'worthy of Handel himself'. Fuller Maitland gave the palm to *Father of heroes*.

Callcott also had considerable success with the catch, the solo song and the anthem. His large-scale compositions are less satisfactory, and his instrumental pieces are of little importance. He did useful work for parish-church music by compiling, with Arnold, an admirable selection of harmonized psalm tunes. Some of his glees were originally provided for theatrical productions, and he wrote the entire music for a two-act farce, *The Mistakes of a Day*, which may have been performed at Norwich in 1787. His *Musical Grammar* was a good instruction book breaking no new ground, and was many times reprinted during the 19th century. In general, Callcott founded his musical thought on that of an earlier period; there is little in his musical style, or in his writings, to suggest that he was in sympathy with the idiom of Mozart or of his teacher Haydn.

## WORKS

[all printed works published in London](#)

### sacred vocal

I heard a voice from Heaven, sentence from the Burial Service (1802)

#### 6 Sacred Trios (1804)

Jubilate (A), B, SATB, orch, 1784; Elijah (orat, T.S. Dupuis), 1785, excerpts perf. London, 13 Feb 1786; O come let us sing unto the Lord, anthem, SATB, SATB, orch, 1785; Propter Sion non tacebo, cant., soloists, chorus, orch, perf. 18 June 1800; 2 Latin motets, 1785, 1786: all *GB-LbI*

### secular vocal

Sapho to Phaon [scena with 6 songs], op.2 (c1785)

Ode to Evening (W. Collins), perf. London, 14 April 1785, *Lbl*

Ode to Fancy (T. Warton), perf. Oxford, 4 July 1785, *Lbl*

Ode to the Humane Society (E.B. Greene), 1785–6, perf. London, 13 Feb 1786 *Lbl*

The Bard (ode, T. Gray), 1786, *Lbl*

Ov. and Airs for *The Mistakes of a Day* (farce, 2 acts), ? perf. Norwich, 1787, *Lbl*

Some 200 glees, catches and partsongs in MSS (145 in *Lbl* Add.27642–5; 64 in *US-Bp* Catch Club Collection), pubd singly and/or in 18th- and 19th-century anthologies; these include Callcott's collections: *A first Collection of Catches, Glees, Canons etc.*, op.4 (1789); *A Collection of 5 Songs, 4 Duets and 3 Glees*, op.6 (c1790); *A Select Collection of Catches, Canons and Glees* (c1790); *A Collection of 4 Glees*, composed at Blenheim (1800); *A Collection of 6 Glees* (c1800); *A Collection of 5 Glees* (1801); *A Collection of 6 Glees* (1802); *A Collection of 5 Glees*, chiefly for Tr voices, op.12 (1805); also 61 glees, 4 catches, 4 canons, 1 round in *A Collection of Glees, Canons and Catches*, ed. W. Horsley, i–iii (1824)

*Padre del ciel* (Petrarch), madrigal, 6vv (1800); also in *A Collection of Glees, Canons and Catches*, ed. W. Horsley, i–iii (1824)

Various songs and duets pubd singly and in 18th-century anthologies

### instrumental

6 Sonatinos, pf/hpd, vn acc., op.3 (c1786)

2 Quartetts and 2 Sonatas, pf/hpd (c1795)

God Save the King, with Progressive Variations, pf/hpd (n.d.); The Kensington March & Quick Step, pf (1798); The Kensington Troop, pf (1798)

Ov. (C), insts, 1784, *GB-Lbl*; Sinfonia (F), insts, 1785, *Lbl*; Sonata (C), hpd, *Ge*

### editions

The Psalms of David for the Use of Parish Churches (1791), collab. S. Arnold

The Sentences, Psalms, Hymns, and Anthems, as sung at the Asylum Chapel, i, ii (c1799)

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*A Musical Grammar* (London, 1806, ?5/1883)

*A Dictionary of Musicians* (MS, *GB-Lbl*) [A–Pa only]

Materials for a dictionary of music, 36 vols. (MS, *Lbl*, 1797–1802); Essays and lectures on musical subjects (MS, *Lbl*)

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NICHOLAS TEMPERLEY

## Callegari.

See [Calegari](#) family.

## Callegari, Francesco Antonio.

See [Calegari, Francesco Antonio](#).

## Callido, Gaetano (Antonio)

(*b* Este, 14 Jan 1727; *d* Venice, 8 Dec 1813). Italian organ builder. He built 430 organs in 44 years in the Venetian Republic, north-east Italy, Istria, Dalmatia, Emilia-Romagna, Marche and Istanbul. All of his instruments were built in the Venetian style (the *Ripieno* divided in single ranks that break at 1/8', no composed mutation stops) as exemplified in the work of [Pietro Nacchini](#) (Callido's teacher), Antonio Barbini (*b* 1699) and others, but with some added characteristics of his own. These last include a large-scaled Principale, flutes of various types (conical, chimney or stopped, but never cylindrical), and a Voce umana tuned flat instead of sharp. In 1776 he built three organs for S Marco in Venice. One of them, a 12' single-manual organ, was moved to S Maria Formosa, but was restored and put back in its original position in 1995. A standard Callido organ has only one manual of 45 keys (C–c''', with short first octave), 57 keys (C'–c''', short octave), or 62 keys (C'–f''', short octave), and the following specification: Principale (divided), Ottava, Quintadecima, Decimanona, Vigesimaseconda, Vigesimasesta, Vigesimanona, sometimes Trigesimaterza and Trigesimasesta; Voce umana (treble); Flauto in Ottava and Flauto in Duodecima; Cornetta (treble); one or two reed stops with short resonators, i.e. Tromboncini 8' (tin resonators) and Violoncello 8' (wood resonators); larger organs have Viola (or Violetta) 4' (bass and treble); Pedal: contrabassi, Ottave di contrabbassi, Tromboni (8'). The bass and treble divide between  $d_{\square}$  and  $d'$  in keyboards of C–c''' compass, and between  $a$  and  $b_{\square}$  in organs with more extended keyboards. The organ of the Carmelite church at Lugo di Ravenna (1797; restored 1967–8) is probably the best existing example of an organ with this specification. Callido also built two-manual organs, the finest existing example being the instrument at Candide di Comelico (1797–9, opus 367; restored 1995: the stop-list is given in [Organ, Table 22](#)).

Gaetano was succeeded by his two sons, Agostino (1759–1826) and Antonio (1762–1841), who introduced the Ottavino (a 2' flute stop), the Flutta (8' flute in the treble) and normal reed stops in the manual: Fagotto (8' bass), Clarinetto (8' treble) and Corno Inglese (or Corni da caccia; 16' treble). Around 1830 the firm passed to Giacomo Bazzani.

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UMBERTO PINESCHI

## Callihou, James.

See [Morin, Léo-Pol](#).

## Callinet.

Alsatian family of organ builders, active in the first half of the 19th century. Louis Callinet became part of the Parisian firm [Daublaine-Callinet](#) (MGG1 suppl. (G. Bourlignieux)).

## Calliope (i) [Calliopea, Kalliope, Kalliopeia].

The Muse of heroic poetry and of playing on string instruments; see [Muses](#).

## Calliope (ii).

A musical instrument intended for outdoor use and operated by steam or compressed air. It was invented by Joshua C. Stoddard (*b* 26 Aug 1814; *d* 4 April 1902), who settled in Worcester, Massachusetts, in 1845; he supported himself by keeping bees while working on a variety of inventions and experiments. His invention of the calliope (named after the Greek muse of eloquence) is said to have been inspired by his noticing the great carrying power of locomotive steam whistles.

Stoddard's completed instrument was first introduced to the public in 1855. It consisted of a steam boiler, a set of valves, and 15 graded steam whistles, played from a pinned cylinder. It was claimed that it could be heard for 8 km – the Worcester City Council banned Stoddard from playing it within the city limits. Having nevertheless secured financial backing from some Worcester industrialists, he developed a keyboard model and founded the American Steam Piano Co. After financial difficulties a few years later, Stoddard was supplanted as head of the company by Arthur S. Denny, who changed the firm's name to the American Steam Music Co., and later claimed Stoddard's invention as his own. In 1859 Denny took to England a 37-note calliope that played from both keys and barrels (see [illustration](#)). A low-pressure, 5 lb (2.27

kg) model, it was exhibited at the Crystal Palace, London, but Denny assured potential purchasers that outdoor models were available that employed up to 150 lbs (68.2 kg) of steam pressure and could be heard for 19 km. The instrument never caught on in the British Isles, although it achieved popularity in a variety of applications in the USA.

As early as 1858 calliopes were installed on river showboats, either on the top deck or on a steam towboat, and their music became familiar to several generations of dwellers along the banks of the Mississippi and other great rivers. One such steamboat, the *Delta Queen*, continues to maintain a regularly played calliope in the 1990s; at night its clouds of steam are illuminated by coloured spotlights. One of the few calliopes to be exported in the 19th century was used by the pasha of Egypt on his private steamer. Calliopes also replaced the large and cumbersome barrel organs of some circuses and fairgrounds, doubtless because they were considerably louder. After the turn of the century compressed-air calliopes were developed; these proved more popular (and more portable) for such purposes and were even used in parades and political rallies, while steam instruments were retained for riverboats with their ready supply of steam. The air calliopes could be played from either a keyboard or a paper roll, and were manufactured by the Artizan Co. (Air-Calio), the Tangley Co. (Calliaphone), the Harrington National Calliope Co., and the Han-Dee Co. Some had as many as 58 notes, but the ones heard at carnivals and in parades are usually much smaller, and are almost always played from a keyboard. Air calliopes based on the 43-note Tangley Calliaphone were still being made by the Miner Mfg. Co. of Fort Madison, Iowa, during the late 1980s.

The one feature common to all calliopes is their whistle construction, which is the same as that of factory and locomotive steam whistles: a mouth surrounds the circumference of the pipe, the top and bottom being attached by four brackets or ears. Those in steam calliopes are invariably made of heavy brass; other materials are sometimes used for air calliopes. The music played, often in just two parts on short-compass instruments, is always of a simple nature, consisting usually of familiar songs, dances and marches; a calliope makes an appearance in the film *Showboat* (1951).

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BARBARA OWEN

## Calloway, Cab(ell)

(*b* Rochester, NY, 25 Dec 1907; *d* Hockessin, DE, 18 Nov 1994). American popular and jazz singer and bandleader. He spent his childhood in Baltimore and began his professional career in Chicago as a singer and dancer. In 1929 he led such groups as the Alabamians in Chicago and New York and the Missouriians in New York, where he also appeared in the revue *Hot Chocolates*. In 1930 the Missouriians played and recorded under Calloway's name; they performed with great success at the Cotton Club in 1931, and

soon replaced Duke Ellington's band there as house orchestra. The group continued at the Cotton Club regularly until 1940. It also toured Europe in 1934, appeared in several films (including *The Big Broadcast*, 1933, *The Singing Kid*, 1936, and *Stormy Weather*, 1943) and made a large number of recordings before it was disbanded in 1948. Calloway then performed mainly in musical theatre, assuming the role of Sportin' Life in Gershwin's *Porgy and Bess* (1950s), appearing in the Harlem Globetrotters basketball team's touring show (mid 1960s) and taking part in the African American production of *Hello, Dolly!* (late 1960s), but he occasionally assembled bands for specific occasions. He continued to perform and tour into the 1980s, appearing on television, in the film *The Blues Brothers* (1980) and with his daughter Chris in the show *His Royal Highness of Hi-de-ho: the Legendary Cab Calloway* (1987).

Calloway was one of the most successful bandleaders of the 1930s and 40s, and was famous for his extroverted singing and flamboyant appearance (Gershwin modelled the role of Sportin' Life on him), as well as for his scat singing. His sobriquet 'the Hi-de-ho Man' was derived from the refrain of his most famous song, *Minnie the Moocher* (1931, Bruns.). He also composed a large number of songs for his group. The band promoted the careers of several important jazz musicians, among them Chu Berry, Ben Webster and Dizzy Gillespie, and Calloway made a number of excellent recordings with these soloists.

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Private Collection in US-Bu

JOSÉ HOSIASSON

## Calmo, Andrea

(b 1509–10; d Venice, 23 Feb 1571). Italian actor, poet and writer of comedies, active in Venice. Some of his poems were set by Lodovico Agostini

in *Musica sopra le rime bizzarre di M. Andrea Calmo, & altri autori* (1567). More significant are his 'piacevoli et ingeniosi discorsi in più lettere compresi' (ed. in Rossi), which include many references to music and musicians. A few of these fanciful letters in dialect are addressed to composers of his day, for example Willaert, whose music, according to Calmo, was alchemically 'distilled', 'purged' and 'refined' to the point where it had reached 'la condition de l'aurum potabile' (Rossi, p.199). Calmo was also an able musician in his own right in the tradition of the humanist *improvvisatori*; according to Alessandro Zilioli (*Vite dei poeti italiani*) he played the parts of Pantalone and 'the singer' for the 'famous companies of comedians which flourished in Italy at that time' (see Rossi). He is now regarded as one of the creators (along with [Antonio Molino](#) and [Angelo Beolco](#)) of the *commedia dell'arte*.

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CHARLES WARREN

## Calori, Angiola

(*b* Milan, 1732; *d* c1790). Italian soprano. She sang in a pasticcio at Treviso in 1755, at Brescia, Venice, Padua and Ferrara in 1756 in operas by Galuppi and Cocchi, and in 1757 at Reggio nell'Emilia in Traetta's *Nitteti*. Cocchi was doubtless responsible for her engagement in London when he was appointed composer to the King's Theatre in 1757. She made her début there in the pasticcio *Demetrio, re di Siria* and remained a member of the company, first as seconda donna and eventually as 'serious woman' (Burney), until 1761. She appeared in about 20 operas, including six by Cocchi, Perez's *Farnace* and *Didone abbandonata*, and Galuppi's *Attalo*, *Il mondo della luna* and *Il filosofo di campagna*, sometimes in male parts. During her stay in London she appeared in Handel's *Samson* and *Messiah* at Covent Garden, possibly in 1759. In July 1759 she sang in a cantata by Cocchi at Oxford for the inauguration of the Earl of Westmorland as chancellor. She sang at Verona in 1763, Reggio nell'Emilia in 1764, Venice in 1765 (Bertoni's *L'olimpiade* and Traetta's *Semiramide*), Prague in 1767 (Mysliveček's *Bellerofonte* and P.A. Guglielmi's *Tamerlano*), and at Dresden in 1772, when Burney heard her in Salieri's *L'amore innocente*. He was not impressed, but admitted that earlier in London she 'wanted only spirit to make her an excellent performer; for then her voice, shake, and execution, were good'. At Vicenza in 1778 she was billed as *prima buffa*. She continued to appear in opera until 1783.

WINTON DEAN

# Calouste Gulbenkian Foundation.

See [Gulbenkian Foundation](#).

## Calsabigi, Ranieri [Raniero] [de', de, da].

See [Calzabigi, Ranieri](#).

## Caltabiano, Ronald

(b New York City, 7 Dec 1959). American composer. Early lessons from Elie Siegmeister and Andrew Thomas led to studies with Vincent Persichetti and Elliott Carter at Juilliard (1978–85) and with Peter Maxwell Davies at the Dartington Summer School (1979–81). After serving as Copland's music assistant, he taught at the Manhattan School and the Peabody Conservatory. In 1996 he joined the faculty of San Francisco State University. He has received awards from the American Academy of Arts and Letters and the Guggenheim and Rockefeller foundations.

Caltabiano attracted considerable international attention in his early twenties with his String Quartet no.1 (1981), and with prominent commissions for cello, trombone and double bass sonatas. These youthful works, culminating in the Concerto for Six Players (1987), exhibit maturity, individuality and immense dramatic variety; they incorporate chromatic and modal harmonic languages, and employ motivic and serialized rhythmic elements as unifying agents. With the composition of *Concertini* (1992) for the San Francisco SO, Caltabiano began to experiment with short, dramatically disparate movements, each with a sharply defined character. These multi-movement works are unified by a single over-arching line and by motivic and rhythmic transformations. Concurrently, Caltabiano began to use an increasingly broad (and increasingly modal) harmonic palette. In subsequent large-scale works, such as the one-movement *Preludes, Fanfares, and Toccatas* (1995) written for the Dallas SO, he evokes the schizophrenic dynamism of the multi-movement works, but on a broader scale.

### WORKS

#### instrumental

Orch: Passacaglia, wind ens, 1982; Conc., a sax, orch, 1983; Poplars, 1985; Northwest!, 1988; Concertini, 1991; Preludes, Fanfares, and Toccatas, 1995; Prolegomenon, 1995

Chbr: Lyric Duo, va, hp, 1979; Str Qt no.1, 1981; Pf Trio, 1984; Conc. for 6 Players, fl + a fl, cl + b cl, vn, vc, perc, pf, 1987; Str Qt no.2, 1987; Quilt Panels, cl, hn, vn, va, vc, pf, 1990; Concertini, fl + pic, ob, cl, bn, 2 hn, tpt, trbn, str qt, db, perc, pf, 1992; Hexagons, fl, ob, cl, bn, hn, pf, 1994; Rotations, 16 hn, 1995; Elements II–III: II vn, vc, 1996; III vn, vc, pf, 1996

Solo inst: Sonata, trbn, 1980; Prelude and Fugue, org, 1981; Sonata, vc, 1982; Ellington Sonata, db, 1984; Sonata, eng hn, 1986; Lines from Poetry, vn, 1992; Fanfares, hpd, 1994; Elements I, 1996

## vocal

First Dream of Honeysuckle Petals Falling Alone (4 Haiku), Mez, pf, 1978; Medea (R. Caltabiano, after Euripides), S, fl, ob, cl, b cl, hn, tpt, tuba, str, 1980; Torched Liberty (G. Stein, L. Hughes, others), fl + pic + a fl, E♭ cl + cl + b cl, tpt, vn, vc perc, pf, 1986; Metaphor (W. Blake, J. Donne, W. Whitman), SATB, 1993; Passages (J. Barnes), T, fl, ob + eng hn, cl, bn, hn, perc, hp, str qt, db, 1993

Principal publisher: Merion

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DAVID FROMM

## Calung.

Term referring to bamboo [Xylophone](#), bamboo xylophone ensemble or metallophone of Indonesia (the bamboo xylophone and xylophone ensemble are found in Java and Sunda, while the metallophone is found in Bali). For details on Sundanese usage, see [Indonesia](#), §V, 1(ii)(b); this entry deals with the *calung* ensemble of Banyumas, west Central Java.

*Calung* typically comprises two multi-octave bamboo xylophones which play interlocking patterns; two single-octave bamboo xylophones (*slenthem* and *kethuk-kenong*) which play a central melody and its colotomic punctuation, respectively; a blown bamboo gong; two small *kendhang* (drums); and a female vocalist (*sindhèn*) who is also often a dancer (and then referred to as *lènggèr*). Instrumentalists also participate in the vocals, providing stylized responses to both the female vocalist and certain *kendhang* cues. The performance style involves dense interlocking, rapid changes of tempo and density, lively syncopated drumming and comic vocal interchanges. *Calung* is performed on various celebratory occasions, including the festive all-night performance *lènggèr* (named after the featured female singer-dancer of the same name) and types of *jaranan* (horse trance dance).

In Bali, the *calung* is a single-octave metallophone with tube resonators (also called *jublág*) in several gamelan-type ensembles that plays a central mid-range melody (for details of Balinese usage, see [Indonesia](#), §II, 1(ii)(d)).

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# Caluza, Reuben Tholakele

(b Edendale, 14 Nov 1895; d Kwa-Dlangezwa, nr Empangeni, 5 March 1969). South African composer. He was one of the leading black South African composers of the 1920s and 30s, known for his ragtime songs in the Zulu language. Caluza's early career between 1915 and 1929 was as a teacher at Ohlange Institute, one of the first black colleges in Durban, established by the African National Congress founding president John L. Dube. Caluza and his Double Quartet were invited to England in 1930 to record well over 100 titles for HMV's Zonophone label, many of which were Caluza's own compositions. These recordings counted among South Africa's bestsellers in the mid-1930s. From 1930 to 1935 Caluza studied at the Hampton Institute, Virginia, and Columbia University. He returned to South Africa in 1936 to become professor of music at Adams College, near Durban, where his activities included the training of a variety of choral ensembles and the collection of traditional Zulu music. Caluza withdrew from active musical life in 1947, devoting the rest of his life to a number of shops he had opened throughout Natal.

## WORKS

Silusapho Lwase, 1912; uBhungca (Oxford Bags), 1915; Ematawini (Excuse Me Please), 1917; Ixeghwana (Ricksha Song), 1917; Amagama Ohlanga Lakwazulu, 1928; String Quartet, 1935

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VEIT ERLMANN

# Calvé [Calvet] (de Roquer), (Rosa-Noémie) Emma

(b Decazeville, 15 Aug 1858; d Millau, 6 Jan 1942). French soprano. A pupil of Jules Puget, Mathilde Marchesi and Rosina Laborde, she made her début as Marguerite in *Faust* at the Théâtre de la Monnaie, Brussels, on 23 September 1881, and three years later appeared in Paris, mainly at the Opéra-Comique. In 1887 she was called to La Scala, Milan to create the heroine of Samara's *Flora mirabilis*; but she did not achieve lasting success until a triumphant return in 1890 as Ophelia in Thomas' *Hamlet* (with Battistini in the title role) was followed by appearances with Fernando de Lucia in *Cavalleria rusticana* in various Italian cities and with the same tenor in the première of Mascagni's *L'amico Fritz* (31 October 1891, Rome). Calvé soon became one of the first favourites of the international public, especially in London and New York, where her Santuzza and above all her Carmen were considered incomparable. Although these parts were to dominate her repertory, Massenet wrote two roles for her, Anita in *La Navarraise* (1894,

Covent Garden) and Fanny in *Sapho* (1897, Opéra-Comique), and she also created the title role of Hahn's *La Carmélite* (1902, Opéra-Comique). In 1904, having taken part in the 1000th performance of *Carmen* at the Opéra-Comique, she announced her intention of leaving the stage, and did not thereafter reappear at either the Metropolitan or Covent Garden; but she sang at Oscar Hammerstein's Manhattan Opera House in 1907 and 1908, and continued to give concerts in the USA (including appearances in vaudeville) until 1927. Her voice – a luscious, finely trained soprano strong in both chest and head registers (originally extending to high F), the secret of which she claimed to have learnt from Domenico Mustafà, the Italian castrato who became director of the choir at the Cappella Sistina – derived charm from its combination of absolute steadiness with rich colour. As an interpreter she was intensely dramatic and impulsive, to the point of capriciousness in later life. Her records, though disappointingly limited in repertory, are none the less extraordinary; among the best, apart from her *Carmen* excerpts, are the unaccompanied Provençal air, *O Magali*, incorporated in *Sapho*, the 'Air du mysoli' from David's *La perle du Brésil* and the folksong *Ma Lisette*, with its exquisite, sustained *pianissimo* high D<sub>5</sub>:

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DESMOND SHAWE-TAYLOR/KAREN HENSON

## Calvesi, Vincenzo

(b Rome; fl 1777–1811). Italian tenor. His first known appearance was in Rome in 1777. He sang in comic opera in Italy until 1782, specializing in *mezzo carattere* roles. From 1782 to 1783 he sang in Dresden, and in 1785 he settled in Vienna, making his début there as Sandrino in Paisiello's *Il re Teodoro*. Except for a year's leave of absence in 1788, which he spent mainly in Naples, he remained in Vienna until 1794. A versatile lyric tenor, he created leading roles in operas by Martín y Soler (*Una cosa rara* and *L'arbore di Diana*), Storace (*Gli sposi malcontenti* and *Gli equivoci*) and Salieri (*La grotta di Trofonio* and *Axur, re d'Ormus*), as well as Ferrando in Mozart's *Così fan tutte*. In 1785 he sang the Count in the quartet 'Dite almeno, in che mancai' k479 and the trio 'Mandina amabile' k480 written by Mozart for Bianchi's *La villanella rapita*. He was described in *Grundsätze zur Theaterkritik* (1790) as 'one of the best tenors from Italy ... with a voice naturally sweet, pleasant and sonorous'. On his retirement from the stage in 1794 Calvesi returned to Rome, where he became one of the city's leading impresarios (c1796–1811).

Vincenzo's wife Teresa sang small roles in Vienna from 1785 to about 1789, when she left on her own to pursue her career in London and Italy. A Giuseppe Calvesi is known to have been active 1784–91; he, and not Vincenzo, sang in London in 1787 and 1788.

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DOROTHEA LINK, JOHN A. RICE

## Calvet Quartet.

French string quartet. It was founded in Paris in 1919 by Joseph Calvet (*b* Toulouse, 8 Oct 1897; *d* Paris, 4 May 1984), Georges Mignot, Léon Pascal and Paul Mas. Mignot and Pascal had previously played in Marcel Chailley's quartet. In 1928 the ensemble gave its first Beethoven cycle at the instigation of Nadia Boulanger. In 1929 Daniel Guilevitch replaced Mignot and during the 1930s the Calvet Quartet was considered to be among the world's finest, hailed for its performances and recordings of both the modern French and the Classical repertoires. In 1940 it was disbanded and Guilevitch emigrated to the USA, where as Daniel Guilet he led the Guilet Quartet and (from 1952) Toscanini's NBC SO. In 1955 he founded the [Beaux Arts Trio](#). In 1941 Pascal founded his eponymous quartet, which after the war became the official ensemble of the French Radio and made many records. In 1945 Calvet started a new ensemble with Jean André Champeil, Maurice Husson and Manuel Amédée Recassens; this Calvet Quartet, which gave the premières of works by Jolivet, Sauguet and Schmitt, was dissolved in 1950. Calvet taught many of the next generation of French chamber musicians, including the original members of the Parrenin Quartet.

TULLY POTTER

## Cálvez, Gabriel.

See [Gálvez, Gabriel](#).

## Calvi, Carlo

(*fl* 1646). Italian guitarist and music editor. He edited a collection of pieces for five-course Baroque guitar entitled *Intavolatura di chitarra, e chitarriglia* (Bologna, 1646). The book contains brief instructions on how to read tablature and tune the instrument, followed by 65 *battute* (strummed) and 24 *pizzicate* (plucked) pieces comprising such typical mid-17th-century Italian forms as the passacaglia, ciaccona, folia, spagnoletto and Ruggiero. According to the book's title-page it includes the works of two 'professori'. Although no composers' names are given, 25 of the *battute* can be identified as

paraphrases of works by Francesco Corbetta. The identity of the other 'professore' remains a mystery, but many of the other works in the book exist in earlier versions. The extent of Calvi's contribution as composer, rather than arranger, is therefore open to question.

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ROBERT STRIZICH/RICHARD PINNELL

## Calvi, Lorenzo

(b ?Pavia; fl 1609–29). Italian music editor and singer. Since he was known as 'magister et reverendo' he must have taken orders. He was a bass singer in the choir of Pavia Cathedral from 1609 to 1626. He is of greatest interest as the collector of four noteworthy anthologies of north Italian church music published in Venice (RISM 1621<sup>4</sup>, 1624<sup>2</sup>, 1626<sup>3</sup> and 1629<sup>5</sup>); all contain motets except the third, which consists of litanies. The volumes include eight works by Monteverdi, seven of which are found in no other printed sources, and ten *unica* by Alessandro Grandi (i) and four by Rovetta (his earliest published works). Other prominent north Italians represented are Stefano Bernardi, Banchieri – who dedicated his *Gemelli armonici* (1622) to Calvi – Ignazio Donati, Ghizzolo, Merula, Orazio Tarditi and Turini. Calvi himself contributed motets to the first two and included pieces by his *maestro di cappella* at Pavia, Benedetto Re. Much of the music in these anthologies seems to have been new, and Calvi must have had many contacts in the highest church-music circles. Certainly his are among the best and most representative of the numerous anthologies issued at Venice in the early 17th century. (J. Roche: 'Anthologies and the Dissemination of Early Baroque Italian Sacred Music', *Soundings*, iv, 1974, pp.6–12)

JEROME ROCHE/R

## Calvin [Cauvin], Jean

(b Noyon, 10 July 1509; d Geneva, 27 May 1564). French theologian, one of the leaders of the Reformation in Switzerland.

1. Life.
2. Calvinist music.

ALBERT DUNNING/R

Calvin, Jean

1. Life.

In 1523 he studied theology in Paris, then studied law in Orléans in 1528 and in Bourges in 1529. In 1531 he returned to Paris to complete his classical studies, publishing a commentary on Seneca's *De clementia* in the following year. Between 1528 and 1533 he became converted to reformed doctrines and in 1533 he had to leave Paris when the Lutheran sect at the university was proscribed by the court. He went to Basle at the end of 1534 and began work on his *Christianae religionis institutio*; in the dedication of the first edition (1536) to François I he called for toleration of Protestants. In 1536 he stayed for a short time at the court of Renée of France in Ferrara, and there met Clément Marot. On his way back to Strasbourg he went to Geneva, where the reformer Guillaume Farel persuaded him to help with the organization of the Church. However, in 1538 the city authorities forced Calvin to leave on account of his excessive zeal and strictness in introducing the order of service which he desired.

He went to Basle and then to Strasbourg, there meeting Martin Butzer, who probably greatly influenced his musical ideas. Butzer had played a leading role in establishing the pattern of worship in Strasbourg, so that there was a tradition that unison congregational singing was the only music in the service. In 1539 *Aulcuns pseaulmes et cantiques mys en chant* was published under Calvin's guidance for the congregation of refugees in Strasbourg. This anthology of settings of Marot's and Calvin's translations included several tunes from earlier Strasbourg hymnbooks.

When Calvin returned to Geneva in 1541 he dedicated himself anew to establishing an order of service that included music. In the following year he published another anthology of psalms which, with its enlarged editions, became the nucleus of Calvinist music.

By the time he died Calvin's efforts had established a musical practice that is still widely accepted today. Unlike Luther his outlook was influenced by his understanding of the theological position rather than by his own response to music – in fact he does not appear to have had any particular musical sensibility. As a humanist, familiar with the musical ideals of antiquity, he was convinced of the power of music to affect human behaviour, referring to it in his letter *A tous chretiens et amateurs de la parole de Dieu*. He agreed with the ancient theological concept of the divine origins of music and from that inferred that music should be used 'pour invoquer Dieu d'un zèle plus véhément et ardent'. However, he believed that the psychological effect of vocal music should be kept within reasonable limits and he excluded instrumental music because it belonged to the Old Testament.

Congregational singing had already proved its advantages and suitability, but Calvin was strict in maintaining that all the music was to be monophonic: any kind of polyphonic texture would distract the congregation from the meaning of the words, and for Calvin the scriptures were of supreme importance. For the same reason he insisted on the use of the vernacular for all church worship.

Calvin, Jean

## **2. Calvinist music.**

### **(i) Monophonic.**

Strictly speaking, Calvinist music is limited to music composed for use in the reformed churches adhering to Calvin's doctrines; as such it comprises unaccompanied, monophonic settings of the psalms and some canticles in rhymed vernacular translations, designed for congregational singing. *Aulcuns pseaulmes et cantiques mys en chant* incorporated these ideals. Calvin himself added verse translations in French of the *Nunc dimittis*, the Decalogue, the Creed and six psalms. Greiter composed a few of the melodies; the other composers are unknown. Although Marot's psalm paraphrases were sung to various popular tunes in France, even at the Catholic court, it is now accepted that the melodies of the 1539 psalter do not use secular tunes. Five of its psalms were included in the so-called First Genevan Psalter of 1542, *La forme des prieres et chantz ecclesiastiques* (for facsimile of Psalm cxxx see [Psalms, metrical](#), fig.1), which was completed soon after Calvin's return to Geneva. In 1543 he published *Cinquante pseumes*, based on Marot's translations of the same year. This psalter seems to have gone through several editions by the time Loys Bourgeois's *Pseumes octantetrois* appeared (?1554, lost), with 34 translations by Bèze. Bourgeois claimed in the preface that he composed the melodies for Bèze's psalms and either rewrote or revised 36 others out of a total of 85. His melodies are far superior to the others both in this edition and in subsequent ones. In 1562 the complete psalter (sometimes called the Genevan or Huguenot psalter) with 125 tunes was published simultaneously in Geneva, Paris, Lyons and elsewhere. Bourgeois appears to have had no connection with the psalter after the first edition; the additional tunes were attributed to 'Maître Pierre'. Pierre Du Buisson, Pierre Dagues and Pierre Vallette have all been suggested as possible candidates (Vallette wrote a new musical preface to the 1556 edition, but this makes no mention of the composition of melodies); however, it seems that Pierre Davantes is most likely to have been the composer.

The melodies are characterized by the exclusive use of minims and semiminims, syllabic settings and simple flowing melodic lines. Contemporary secular and Catholic music, though having similar traits, had developed patterns of detailed textual interpretation and word-painting, but these found no place in Calvin's church: both the strophic nature of the psalms and the religious ethos behind the psalter precluded such a relationship between words and music.

Calvin's musical ideals and his psalter rapidly gained support in other countries. In the Netherlands the main Calvinist activity was in the Dutch-language area. In 1564 Plantin printed the 1562 psalter in Antwerp (in French), but it was banned and he had to destroy the edition. A Dutch metrical translation of the psalms by Willem Zuylen van Nyevelt had been in use since 1540; these *Souterliedekens*, based on Lutheran models and provided with folksong melodies, enjoyed great popularity into the 17th century but were gradually superseded by Dutch translations of the Genevan psalter. Translations by Utenhove, using the Genevan melodies, appeared in London and Emden where he and his fellow Protestants were exiled, and by 1565 he had completed his psalter, which was published in 1566, the year after his death. Petrus Dathenus published a translation of Marot's and Bèze's psalms, with Genevan melodies, also in 1566, and two years later it became the official psalter of the Dutch Reformed Church. Dathenus's texts were used until 1773 when most, though not all, of the reformed churches

adopted other translations; but the Genevan melodies continued to be used. Further textual revisions were made during the 20th century, culminating in a new book of psalms and hymns published in 1973.

In Germany, Lutheran settings had been in use from 1524, but in 1573 Lobwasser published a German version of Calvin's 1562 psalter. It rapidly became popular and was used not only in Germany but also in German communities in Switzerland and the Netherlands, by Lutherans as well as Calvinists. It remained in general use among Calvinists until the end of the 18th century, when Matthias Jorissen's metrical psalter replaced it.

In England, Sternhold and Hopkins's incomplete psalter of 1556, intended for English refugees in Geneva, shows much of the character of the Genevan tunes. Their complete 1562 psalter included 13 Genevan melodies, and such later psalters as those by Ravenscroft (1621), Playford (1677) and Tate and Brady (1696) either used Genevan melodies or displayed their stylistic traits. The Scottish Reformed Church was strongly influenced by the Genevan model after John Knox's return in 1559. Of 105 melodies in the first Scottish psalter of 1564, 42 were Genevan and were retained in the harmonized psalter of 1635.

Almost all the various psalters taken by colonists to America contained a few Genevan tunes. Towards the end of the 18th century, however, hymn singing gradually replaced the psalms and only a few congregations continued to use the Genevan psalter. Later the tunes were replaced by those of English or German provenance more suited to the texts, which had been translated into English. More recently there has been a return to the original tunes.

## **(ii) Polyphonic.**

Because of Calvin's belief that polyphony was distracting in church, it was cultivated only for domestic use. The settings varied in difficulty according to the use for which they were intended. The earliest known settings of the Genevan melodies used by Calvinists were by Certon, published by Attaignant in 1546. The most influential were Bourgeois's *Pseaulmes cinquante de David* (Lyons, 1547), written in a four-voice chordal style with the psalm tune in the tenor. The same year he published *Le premier livre de pseaulmes*, 24 settings 'en diversité de musique, a sçavoir, familière ou vaudeville, aultres plus musicales et aultres à voix pareilles, bien convenable aux instruments'. As well as a few simple homophonic settings this collection included motet-like compositions, but not all use the Calvinist tunes. Further polyphonic settings of the psalms, the *Nunc dimittis*, the Decalogue and the Creed appeared in 1550, 1554 and 1561.

Polyphonic settings of the Genevan tunes were widely disseminated thanks to the work of Claude Goudimel. He set 67 psalms 'en form de motetz', but by no means all of them use the Genevan melodies. However, there are complete settings of the psalter in both note-against-note (1564, 2/1565) and imitative (1580) styles. In the 1564 volume the psalms are set syllabically for four voices with the psalm tune usually in the tenor (it occurs in the superius in only 17 psalms). Unlike psalm settings in free motet form, Goudimel's psalter was internationally recognized. It was translated into several languages and was officially approved by the Reformed Church; there is evidence that it was used in the actual service as early as the 16th century,

although Goudimel stated in his own preface to the 1565 Genevan edition of his homophonic psalms that the settings were to be sung not in the church but in the home.

Claude Le Jeune was the most important French composer to set the Genevan psalter polyphonically. His *Dix pseumes de David* (1564), using Bèze's translations, did not use the Genevan tunes, but he used them in his *Dodécacorde* of 1598, setting them in motet style for two to seven voices. The posthumous 1601 edition of his complete psalter in four- and five-voice chordal settings was soon widely circulated in several languages, and most of the psalter also appeared in a more contrapuntal three-voice version.

Sweelinck set the entire Genevan psalter (with French texts) for four to eight voices between 1608 and 1621. He composed the psalms in motet style throughout, treating the Genevan tune in different ways, for example as a cantus firmus or a point for imitation.

The Dutch [Souterliedekens](#) appeared in various polyphonic arrangements; the earliest were the three-voice settings by Clemens non Papa, published in 1556–7 by Susato. The Dutch version, using Dathenus's translations, of Goudimel's settings was the official psalter, remaining in use until 1938, when it was replaced by settings by Wagenaar.

In Germany, Sigmund Hemmel set the entire psalter (published posthumously by Osiander in 1569) using a few Genevan tunes alongside many Lutheran ones. Osiander's own 50 homophonic *Geistliche Lieder und Psalmen* (1586) had a lasting influence in both the Lutheran and the Reformed Churches. Lobwasser's translations too were applied to Goudimel's settings as well as being set by other composers.

Sweelinck was one of the last composers to arrange the Genevan psalter, for the melodies were not suitable for the new musical style of the 17th century. Today the complete Genevan psalter is used in relatively few churches, and scarcely any restrict themselves to monophonic singing. However, the polyphonic settings of the 16th century still provide the stylistic basis for the music in Calvinist churches.

Some instrumental versions appeared in the Netherlands, for example the keyboard arrangements by Sweelinck, Henderick Speuy and Anthoni van Noordt. In the 19th and 20th centuries composers showed new interest in the Genevan melodies: Jan Zwardt and his followers founded a short-lived fashion for organ psalm fantasias, and Gagnebin and Honegger composed works of greater importance using some of the old psalm tunes.

For the history of Calvinist music in England and Scotland see [Psalms, metrical, §§III and IV, 1](#); see *also* [Reformed and Presbyterian church music, §I](#).

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### calvinist music

BlumeEK

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## Calvisius, Sethus [Kalwitz, Seth]

(*b* Gorsleben, nr Sachsenburg, Thuringia, 21 Feb 1556; *d* Leipzig, 24 Nov 1615). German music theorist, composer, teacher, chronologist and astronomer. He was one of the most influential German theorists of his time and prominent in the musical and intellectual life of Leipzig.

### 1. Life.

After attending schools at Frankenhausen and Magdeburg, Calvisius began his studies at the University of Helmstedt in 1579 and continued them from Easter 1580 at the University of Leipzig, where he had matriculated in 1576. In 1581 he became Kantor at the Paulinerkirche, Leipzig, only to move in November 1582, on the recommendation of the Leipzig theologian Nikolaus Selnecker, to Schulpforta as Kantor of the Fürstenschule. He spent 12 fruitful years there not only as an inspiring teacher but also in the study of history, chronology and music theory. In May 1594 he was recalled to Leipzig as Kantor of the Thomaskirche in succession to Valentin Otto. For a short period in about 1605 he also directed the music at the university church. Shortly before this, as a result of a knee injury which confined him to his bed for over a year and left him with a permanent limp, he found the time to complete his *Opus chronologicum* (1605), his most important non-musical work. Leipzig University rejected his *Elenchus Calendarii Gregoriani* (1613), but on the strength of his *Opus chronologicum* he was offered appointments at the universities of Frankfurt an der Oder and Wittenberg, neither of which he took

up. He had a wide circle of scholarly friends, including the astronomer Johannes Kepler, Michael Praetorius and the music theorists Abraham Bartolus, Henricus Baryphonus, Nikolaus Gengenbach and Johannes Lippius. His many pupils included Erhard Bodenschatz and Martin Rinckart. He died with the words 'Domino moriar. Ich will dem Herrn sterben'; at his funeral the choir of the Thomaskirche sang his last composition, the eight-part motet *Unser Leben währet siebzig Jahr*. After his death his reputation grew, and as late as 1690 he was enthusiastically admired by W.C. Printz in his *Historische Beschreibung der edelen Sing- und Kling-Kunst* (xii, 10).

## 2. Works.

Calvisius's main work of music theory is *Melopoeia* (1592), a theory of composition based on Zarlino's *Le istitutioni harmoniche* (1558), which, together with the somewhat later *Composition Regeln* once thought to be by Sweelinck, first transmitted Zarlino's theoretical ideas to German musicians in a comprehensible form. He imparted his knowledge cogently in 21 methodically arranged chapters. In connection with progressions, he drew for the first time a clear distinction between perfect and imperfect consonances. He was more positive than Zarlino in regarding the 4th as a consonance, a point that Mattheson stressed over a century later in his *Forschende Orchestre* (1721). Unlike Zarlino, Calvisius distinguished between *fuga soluta* (fugato) and *fuga ligata* (canon). In chapter 18, 'De oratione sive textu', he broke new ground in his treatment of the relationship between poetic and musical figures. In so doing he allied himself with the proponents of *musica poetica*, and 'since it gives double pleasure' because of the presence of words he considered vocal music superior to instrumental. *Compendium musicae* (1594) is a didactic work; the third edition (1612), a simplified one with the title *Musicae artis praecepta*, deals with elementary music theory. *Exercitatio musica tertia* (1609) offers even more basic theoretical instruction, the presentation of rests, ligatures and proportions being greatly simplified. The first part of *Exercitationes musicae duae* (1600) deals with the modes, while the second includes a history of music theory. As he had done in his *Compendium musicae*, Calvisius here vehemently championed the seven-syllable bo-cedization system of sight-singing, in which the traditional solmization syllables are replaced by *bo, ce, di, ga, lo, ma* and *ni*, which were apparently introduced by Hubert Waelrant. The Gera Rektor Hippolyte Hubmeier violently attacked this method in 1609, and later that year Calvisius countered his arguments in his *Exercitatio musica tertia*.

Calvisius's compositions were primarily pedagogical in aim, notably the Latin and German hymns written for the choir school at Schulpforta in 1594, the bicinia on Latin passages from the gospels and the 22 tricinia, which were 'to be sung, and also practised on instruments' and are ambitious pieces, many of them canonic. He also published 43 four-part settings for the 1605 edition of Cornelius Becker's psalter. As Kantor of the Thomaskirche he produced too the first Leipzig hymnbook, *Harmonia cantionum ecclesiasticarum* (1597); it contains 115 four-part settings, in which the melody is placed in the top part. The book went through five editions up to 1622 before being replaced in 1627 by Schein's *Cantional*. In his few surviving motets, for six, eight and 12 voices, Calvisius appears as a latterday adherent to the tradition of Lassus and Jacob Handl, though here and there in his treatment of the words there is

clear evidence of the author of *Melopoeia* and the advocate of *musica poetica*.

## WORKS

### theoretical works

only those relating to music

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*Compendium musicae pro incipientibus* (Leipzig, 1594, 3/1612 as simplified version *Musicae artis praecepta nova et facilima*); 11 examples from 1594 edn ed. A. Allerup, *Die Musica practica des J.A. Herbst* (diss., U. of Münster, 1931)

*Exercitationes musicae duae* (Leipzig, 1600)

*Exercitatio musica tertia* (Leipzig, 1609, 2/1611/R as *Exercitationes musicae tres*)

### hymns

*Hymni sacri latini et germanici*, 4vv (Erfurt, 1594)

*Harmonia cantionum ecclesiasticarum: Kirchengesänge und geistliche Lieder D. Lutheri und anderer frommen Christen*, 4vv (Leipzig, 1597)

*Der Psalter Davids gesangweis vom Herrn D. Cornelio Beckern ... verfertigt*, 4vv (Leipzig, 1605)

### other sacred vocal

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*EitnerQ*

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ADAM ADRIO/CLYTUS GOTTWALD

## Calvo, Luis (Antonio)

(*b* Gámbita, 28 Aug 1882; *d* Agua de Dios, 22 April 1945). Colombian composer and pianist. He received his first musical instruction as a child in his native town and in Tunja. After moving to Bogotá in 1905 he studied briefly at the National Musical Academy (theory, cello and various band instruments). He left Bogotá when diagnosed with leprosy in 1916 and settled in the Agua de Dios hospital and colony, where he remained until his death, with only occasional visits outside his confinement.

He is one of the most important composers of Colombian salon music for the piano during the first decades of the 20th century. His music is dominated by sentimental melodies tinged with tragedy and yearning. His intermezzos,

preludes and capriccios are simplified versions of European Romantic miniatures, and he wrote many character pieces based on dances popular in Colombia, mainly the *pasillo*, *danza* and waltz. Several of his compositions were published as single sheets and in periodicals.

## WORKS

(selective list)

Stage: *Una noche en París* (operetta), unperf

Pf: *Adiós a Bogotá*, danza; *Arabesco*; *Cartagena*, capricho; *Diana triste*, valse; *Entusiasmo*, pasillo; *Genio alegre*, pasillo; 4 intermezzi, incl. *Lejano azul*; *Malvaloca*, danza; *Republicano*, bambuco; *Ricaurte*, bambuco; *Spes ave*, prelude

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ELLIE ANNE DUQUE

# Calvocoressi, Michel-Dimitri

(*b* Marseilles, 2 Oct 1877; *d* London, 1 Feb 1944). Critic and musicologist of Greek parentage, French birth and English adoption. Calvocoressi studied classics at the Lycée Janson de Sailly, Paris, and entered the law faculty but soon abandoned law to study harmony with Xavier Leroux at the Conservatoire. Here he formed a lifelong friendship with Ravel. In 1902 he embarked on a career as critic and also as music correspondent of English, American, German and Russian periodicals. He was a remarkable polyglot, and from 1904 he specialized in the translation of song texts, opera librettos and books – ultimately from languages as unfamiliar as Russian and Hungarian, and into both French and English. He also began to champion Russian music, particularly Musorgsky's, but his earliest book was on Liszt. From 1905 to 1914 he lectured at the Ecole des Hautes Etudes Sociales, mainly on contemporary music. Calvocoressi was principal French adviser to Diaghilev when the latter was introducing Russian orchestral music, opera and ballet to Paris (1907–10). In 1914, unable as a Greek subject to serve in France, Calvocoressi moved to London, working as a cryptographer in the Admiralty and other government departments. He settled in England, was naturalized, married an Englishwoman and wrote all his later books in English; but although he numbered many distinguished Englishmen among his friends – including Vaughan Williams and Arnold Bennett – he never enjoyed the influence and authority in London that he had exercised in Paris.

Calvocoressi's interests ranged from aesthetics, criticism and Greek folk music to Poe and Baudelaire, but they were mainly concerned with the 19th century and his contemporaries. From beginning to end of his career, he campaigned tirelessly in both French and English for the recognition and comprehension of Russian music. He wrote no fewer than three books on Musorgsky and was the leading champion in Western Europe of the unrevised score of *Boris Godunov*.

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GERALD ABRAHAM

## Calvoer [Calvör], Caspar

(*b* Hildesheim, 8 Nov 1650; *d* Clausthal, 11 May 1725). German theologian and music theorist. After studying at Jena and Helmstedt, he became deacon at Zellerfeld in 1677 and superintendent in 1683. From 1710 he was general superintendent at Clausthal. His comprehensive private library, half of it consisting of theological works and half of specialist literature in the most diverse fields, is now housed in Clausthal-Zellerfeld University Library. Besides theological, historical and geographical writings (summary in Wrampelmeyer) he wrote two treatises on music. In 1702, on the occasion of the dedication of an organ built for Zellerfeld by Arp Schnitger, he published an essay on the history of the various types of sacred choral music: *De musica ac sigillatim de Ecclesiastica eoque spectantibus organis* (Leipzig, 1702, enlarged in *Rituale ecclesiasticum*, Jena, 1705, 671ff). He later contributed an important 46-page foreword, dated 1717, to *Temperatura practica* (n.d.) by Christoph Albert Sinn. Here he showed that he was familiar with the problems of temperament in music and acknowledged the fundamental ideas of *musica theorica*, according to which the basic principles of creation are revealed in music. He praised equal temperament – 'a new wonder' – whose intervals Sinn had calculated with the help of logarithms. Calvoer had a decisive influence on Telemann, who had been sent by his mother to Zellerfeld in 1694 and entrusted to Calvoer's care so that he might overcome his musical leanings and continue his general education. Calvoer, however, not only awoke in him an understanding of classical literature but

also imparted to him an insight into the relationship between music and mathematics and encouraged him to perform and compose.

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MARTIN RUHNKE

## Calvó Puig, Bernardo

(*b* Vich, 22 Feb 1819; *d* Barcelona, 1880). Spanish composer. He studied music as a choirboy at Vich Cathedral with José Gallés, whom he succeeded as organist; he later became assistant *maestro de capilla* there. After further studies in Barcelona he was appointed organist at the churches of S María del Pino and S María del Mar, and later *maestro de capilla* of Barcelona Cathedral. In 1853 he was made director of the Escolanía de la Merced. He was a critic and prolific composer, whose works include 67 masses (many manuscripts in Barcelona Cathedral) and two oratorios, *El descenso de la Virgen en Barcelona* and *La última noche de Babilonia*, a Requiem, operas, including *Il solitario*, and zarzuelas.

ANTONIO IGLESIAS/R

## Calypso.

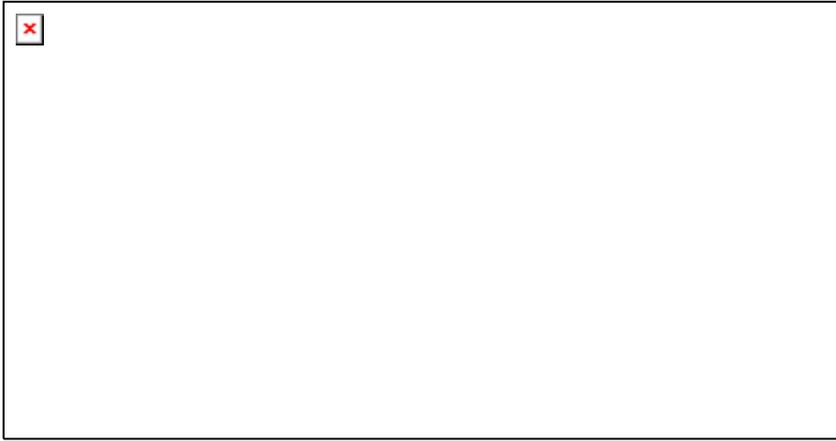
A style of music, dance and song of the southern and eastern Caribbean. Its main development has been in Trinidad alongside the evolution of Carnival celebrations there. Its origins go back to the *gayup*, a West African work song brought to the West Indies by plantation slaves, with a call and response structure and a lead singer called a *chantwell* (*chantuelle*, *shantrelle*, *shantwell*). When sung at competitive events the *gayup* often had two sections, the first celebrating victory and the second pouring scorn on the losers; both features are still found in calypso performances, as is the call of 'kaiso', a West African cry of encouragement (the word *cayso* was used for early forms of calypso).

A history of territorial struggle and the defiance of colonial authority lies within calypso. In the days of slavery Carnival was a time of rival celebrations among planters and slaves; the French planters maintained the Catholic tradition of celebrating Lent with masquerade balls and processions, while the slaves, with their permission, set up alternative processions based on West African end-of-harvest celebrations. From this came the tradition of a torchlit procession called *canboulay* (from Fr. *cannes brûlées*) at midnight on Shrove Tuesday. With emancipation in 1834 elements from the two forms of Carnival merged; the masquerades became part of street processions and the *gayup*

became calypso. Other influences on calypso were the early 'cariso' and 'caliso', improvised songs for pre-emancipation Creole drum dances such as the 'belair' and the 'old kalenda', as well as the 'bongo' wake dance and the 'paseo' of Venezuela. With English the language of political control in Trinidad in the 19th and early 20th centuries, French Creole was viewed by the authorities as subversive. Calypsos, sung wholly or partly in French Creole, became associated with *kalendas* (*kalindas*), the activities of stick-fighting *batoniers* whose combats were accompanied by percussion and boasting songs, with *chantwells* egging on and commenting on the action. By the 1870s large bands of stick-fighters marched against each other at Carnival time, asserting their neighbourhood identities and territorial dominance. The role of singer gradually became separate from that of the parading bands. By the 1930s competing teams of singers were performing in 'calypso tents', with new topical compositions each year; each session ended with a verbal 'war' in which singers in turn improvised stanzas glorifying themselves and disparaging their rivals. Although this tradition is no longer practised, some sound recordings were made. Prizes are still given to the best calypsos each year at the Dimanche Gras show on the Sunday before Lent.

Musically calypso resembles the Brazilian samba; it is in duple metre, well suited to Caribbean 'jump up' dancing and Carnival road marches (ex.1). Most modern calypsos are in the major mode; earlier ones were slower and tended to be in minor mode (locally called 'me-minor' calypsos) (ex.2). Many have choruses involving enthusiastic group participation. Calypsos are typically played by steel bands, with groups of up to 150 pans accompanying Carnival street dancing, and smaller steel bands or dance band instruments playing for smaller groups on streets and for indoor dancing. From the 19th century calypso lyrics functioned as oral newspapers, with social and political comment, satirical treatment of scandal and topical themes. The words are witty with much double entendre. In keeping with the Carnival tradition of the reversal of power structures and hierarchies, calypsonians adopted sobriquets symbolizing their ability and status, for example the 'Tiger' (Neville Marcano) and, later, the 'Mighty Sparrow' (Slinger Francisco). Until the mid-20th century calypso lyrics remained largely local in subject-matter, but with the arrival in Britain of emigrants from the West Indies such calypsonians as 'Lord Kitchener' (Aldwyn Roberts) began to include international themes. Historical recordings of calypso include *Trinidad Loves To Play Carnival: Carnival, Calenda and Calypso 1914–39* and *History of Carnival: Christmas, Carnival, Calenda and Calypso from Trinidad 1929–39* (both in Matchbox Calypso Series MBCD 301–2, 1993, with disc notes by John H. Cowley).





JAN FAIRLEY

## Calzabigi [Calsabigi], Ranieri [Raniero] (Simone Francesco Maria) [de', de, da]

(*b* Livorno, 23 Dec 1714; *d* Naples, 12/13 July 1795). Italian writer and librettist. He was the librettist who most successfully and persistently challenged the Metastasian form of serious opera, in both librettos and polemical prose writings. He adopted the form 'de' Calsabigi' while in France, probably conforming to mispronunciations he frequently heard there, but his family name in Italian has always been simply 'Calzabigi'.

1. Early career.
2. Vienna, 1761–73.
3. Later career.

WORKS

WRITINGS

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BRUCE ALAN BROWN

Calzabigi, Ranieri

### 1. Early career.

The first-born son of a merchant family in the port city of Livorno, he was educated at the Jesuit college of Prato between 1722 and 1729; in 1733 he took charge of the correspondence (largely French) of the family business, at the same time assembling a fine private library. Calzabigi's involvement in a poisoning, previously assumed to be the cause of his departure from Naples in 1750, has been shown by Masini (1987) to be connected with earlier difficulties in the management of his family's firm; the result was evidently banishment from Tuscany. Calzabigi's first literary productions date from the late 1730s; by 1740 he had become a member of the Arcadian Academy (as 'Liburno Drepanio'), and of the more classically orientated Etruscan Academy of Cortona.

In 1741 Calzabigi moved to Naples, partly because of declining patronage of the arts in Tuscany following the demise of the Medici. He gained a post under the French ambassador to the Kingdom of the Two Sicilies, the

Marquis de l'Hôpital, whom he followed to Paris in about 1751. He also kept up literary contacts with Tuscany, even selling copies of a Florentine literary gazette in the public square. His first poems for music, both called 'componimenti drammatici', honoured the marriage of the French dauphin with Maria Teresa of Spain; only the second was performed, changing political circumstances having made the first out of date. He produced a similar piece, *Il sogno d'Olimpia*, for the birth of a son to Carlo III in 1747. This and other early works won praise from Metastasio (indeed they are largely dependent on his style), but also his criticism of their excessive naturalism and lack of artifice.

Relatively little is known of Calzabigi's sojourn in Paris beyond the portrait Casanova provides in describing the lottery scheme they devised (along with Calzabigi's younger brother Anton Maria) in 1757–8. (His arrival is to be dated between 21 March 1751 and 19 November 1752, according to documents cited by Bellina, 1994.) His time in the French capital was nevertheless crucial to his developing conception of theatrical spectacles. The most important product of his stay was the 'Dissertazione sulle poesie drammatiche del Sig. Abate Pietro Metastasio', which accompanied the first volume (1755) of his complete edition of the works of Vienna's imperial poet. He had received a royal privilege to publish in December 1752, and was in close consultation with Metastasio throughout the editorial process. Indeed, the imperial poet supplied for insertion into the 'Dissertazione' an extended passage largely concerned with unity of place, in which, additionally, arias at the ends of scenes in operas are compared to choruses in ancient Greek tragedies. Calzabigi included a defence of Metastasio against certain French detractors over the explicit objections of the imperial poet, who feared further propagation of their rancorous views. In the event, Calzabigi's remarks combined high praise for Metastasio's passionate language, deft characterizations and expert conduct of plots with indirect criticism of his general approach. Despite harsh words for *tragédie lyrique* as it was usually practised, he closed with the suggestion that the Metastasian plan could be improved through judicious use of the French spectacle's 'numerous chorus, ballet, [and] scenery masterfully united with the poetry and the music'. In later years, answering the charge that in his 'Dissertazione' he had sought mainly to flatter the *poeta cesareo*, Calzabigi pointed specifically to this passage as evidence to the contrary. His *poema eroicomico* 'La Lulliate', begun in 1754, which documents the famous Querelle des Bouffons, likewise makes clear his basic hostility to French and Metastasian serious opera. (In his 'Dissertazione', Calzabigi had spoken of the Querelle as a dispute of European rather than local significance.)

Excerpts of the 'Dissertazione' in the *Journal étranger* were cited as the inspiration for an anonymous writer's more openly critical *Lettre sur le mécanisme de l'opéra italien* (1756). Although the pamphlet has sometimes been attributed to Giacomo Durazzo, head of Viennese theatres during this period, Hertz (1995) has proposed Calzabigi himself as its author, citing (among other clues) the lavish praise in the *Lettre* of the Marquis de Marigny (brother of Mme de Pompadour, the dedicatee of Calzabigi's edition of Metastasio), the writer's intimate acquaintance with opera houses in Naples and Florence, and numerous coincidences of opinion with the 'Dissertazione'. Though the author's minor disagreements with Calzabigi's signed essay might well indicate a desire to put 'would-be detectives off the scent' (as

Heartz surmised), or even to state openly what the 'Dissertazione' could only hint at, some scholars have raised philological objections to Calzabigi's authorship of the pamphlet, which (unlike the French-language essays on *Don Juan* and *Sémiramis*) he did not later claim as his own.

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## 2. Vienna, 1761–73.

For reasons possibly connected with the lottery, Calzabigi was exiled from French territory. It was long surmised that he went first to Brussels, in the Austrian Netherlands, but Bellina (1994) has shown this to be without firm foundation. (Calzabigi's command of English language and literature prompted Michel, 1918, to speculate also about a visit to England during this period.) By February 1761 he was in Vienna, working in the Netherlands Finance Ministry and as secretary to Chancellor Kaunitz. (Casanova, visiting Calzabigi during this Viennese period, portrays the poet as 'always speaking ill of Metastasio, who despised him'.) Calzabigi quickly came to the attention of the theatre director Count Giacomo Durazzo, another Kaunitz protégé. In a June 1761 memorandum to the count, Calzabigi recommended advertising in newspapers as a means of recruiting French actors. Also during that year he apparently helped draft the programme essay for Gasparo Angiolini and Christoph Gluck's pantomime ballet *Don Juan, ou le festin de pierre*; though Angiolini signed the essay, Calzabigi in 1784 claimed it as his own. His role in drafting the unsigned *Dissertation sur les ballets pantomimes des anciens*, which accompanied Angiolini and Gluck's ballet *Sémiramis* of 1765, is better established. Whereas in the Metastasio 'Dissertazione' Calzabigi had claimed that the modern, enlightened stage could no longer tolerate magic, or supernatural characters, in the *Sémiramis* essay an exception is made for ghosts and their pronouncements, in which (according to Voltaire), 'all of Antiquity [had] believed'.

During 1762 the same group collaborated to produce the first of the so-called Viennese reform operas, *Orfeo ed Euridice*. Though not entirely free of Metastasian features (there are reminiscences of both *L'olimpiade* and *Alcide al bivio*), Calzabigi's poem is essentially a rebuke of both Metastasio's system and his language. It largely dispenses with similes and exit and da capo arias, taking inspiration instead from the large-scale *tableaux* and integral ballets of *tragédie lyrique*, and even the *romance* of *opéra comique*. (Calzabigi articulated his notion of tragedy as a series of *quadri* or *tableaux* in several later writings, citing Horace as precedent.) The remarkable directness of Calzabigi's language (derived in part from Virgil) was noted by Lablet de Morambert, who in the 'Réflexions' accompanying his French translation of the libretto stated that 'his works seem like extracts of pieces; the beauties are more indicated than developed; but it must be noted that the words of an opera are not made to be read'.

Early in 1764 Calzabigi welcomed to Vienna another progressive Tuscan poet, Marco Coltellini, who had already impressed the court with his libretto for Traetta's *Ifigenia in Tauride* of 1763. (Coltellini's next work, *Telemaco*, was for Gluck, and librettos for Giuseppe Scarlatti and Gassmann followed.) Calzabigi himself did not write another libretto until *Alceste* (1767), which celebrated Empress Maria Theresa's devotion to her recently deceased husband, Francis of Lorraine. *Alceste* was viewed by many, including its

author, as the purest embodiment of opera reformed along the lines of ancient tragedy. Rousseau and others criticized its uniformity of sentiment, but this and the opera's architectural monumentality Calzabigi defended as virtues. In the dedication of the score published two years later he wrote, in Gluck's name, a forceful manifesto on opera reform; his authorship is confirmed in a letter of 12 December 1768 to Antonio Greppi. As *Alceste* was being composed, Calzabigi sought assurances concerning its proper casting, and at the same time vented his scorn for Metastasio's subjects and his manner of treating them, in an extraordinary letter to Kaunitz (published by Helfert in 1938), who following Durazzo's dismissal served as protector of the reform. (It was Kaunitz who secured the empress's permission for the text of *Alceste* to be dedicated to her; he had earlier offered the poet a position as imperial counsellor in Milan, according to letters transcribed by Croll), 1996. In 1769 Calzabigi penned a different sort of critique of traditional *drammi per musica* and their performers, a satirical libretto entitled *La critica teatrale* (set by Gassmann as *L'opera seria*). His next (and last) text for Gluck, *Paride ed Elena* of 1770, he himself acknowledged as a failure, saying that the commission for a festive opera excluded strong passions of the sort he had brought into play in *Alceste* – although in 1762 such considerations had not prevented *Orfeo* being given for the Emperor's name-day. In 1772 Calzabigi wrote a *dramma per musica* for Giuseppe Scarlatti, *Amiti e Ontario, o I selvaggi* (of which only the libretto survives), which shows the influence of the *drame* and of newer, more serious *opéras comiques* (such as Grétry's *Le Huron*, recently performed in the Burgtheater). Even so, Calzabigi also claimed a classical inspiration in Horace for some of the work's verses. The opera's text was later reworked (probably by Giuseppe Palomba) for Paisiello as *Le gare generose* (1786, Naples). As Biagi Ravenni has noted, two further comic librettos from this period for Salieri (*Le donne letterate* and *L'amore innocente*, both 1770), sometimes attributed to Calzabigi, were in fact written by Giovanni Gastone Boccherini (as the elder poet himself attested, in the latter case).

With Gluck turning towards Paris, and *opera seria* in Vienna threatened by drastic economies in the theatres, Calzabigi began to contemplate leaving the Habsburg capital. (Around this time he encouraged Boccherini in his career as a librettist, but there are no reasons for the assumption that the two collaborated.) At the moment of his departure – in 1773, according to a letter of Metastasio – he was embroiled in polemics between Angiolini and his successor Jean-Georges Noverre, supporting his former colleague though later he would shift his sympathies somewhat. In 1774 he published in Livorno a fine edition of his works, dedicated to Kaunitz, which included besides librettos various poems, translations from the English and his 1755 'Dissertazione'.

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### **3. Later career.**

By 1775 Calzabigi had established residence in Pisa; there he composed two tragic librettos, which in 1778 he offered to Gluck: a *Semiramide* (now lost), and an *Ipermestra, o Le Danaidi*, meant as a critique of Metastasio's *Ipermestra*. The composer declined to set either work but passed *Le Danaidi* on to his protégé Salieri; in 1784 it was presented in Paris, translated and much reworked, and at first passed off as a work by Gluck. News of the

production caused Calzabigi (since 1780 back in Naples) to publish his original libretto immediately and to commission a partial setting by the castrato Giuseppe Millico. He also sent an indignant letter of protest to the *Mercure de France*, in which he claimed principal credit for the reform of opera and stated that he had had to teach Gluck how properly to set Italian declamation in *Orfeo*. He was more generous towards the composer in his *Lettera ... al Sig. Conte Vittorio Alfieri sulle quattro sue prime tragedie*, referring to Gluck as 'the foremost composer of this century'. In a lengthy footnote to this same essay Calzabigi claimed to have authored both ballet programme essays for Angiolini, and even (contradicting the essays themselves) that Noverre's *ballets en action* for Stuttgart had preceded those of Angiolini and himself for Vienna. This note was suppressed in subsequent editions of the *Lettera*.

During his later years Calzabigi continued sporadically to compose opera texts. For Senigallia in 1780 he wrote a *componimento drammatico per musica*, *Comala*, after Ossian, set by Pietro Morandi. In the early 1790s he wrote two librettos for Paisiello, *Elfrida* (1792) and *Elvira* (1794). The model for the former piece was a dramatic poem by William Mason, medieval in subject, but 'written on the model of the ancient Greek tragedy'. In a published letter to Count Alessandro Pepoli, Calzabigi explained several novel features of the opera, and his most recent thinking on the setting of operatic texts generally. During this same period Calzabigi was largely occupied with critical writings and the completion of his epic 'La Lulliate'. In 1790 he replied anonymously, but transparently, to Esteban Arteaga's *Le rivoluzioni del teatro musicale italiano*, in which he had been called 'one of [the] principal corruptors of modern musical theatre'. His mock-picaresque *Risposta ... [di] Don Santigliano di Gilblas* contains a hyperbolic yet revealing account of the Viennese reform and of Gluck's character and capabilities, a comparison of his and Metastasio's treatments of the Danaides myth (much to the latter's disadvantage), as well as a revisionist gloss on his 'Dissertazione' on Metastasio. Calzabigi's death, variously dated by his biographers, is referred to as having occurred 'the day before yesterday' in a letter of Paisiello's dated 14 July 1795.

Calzabigi's reform librettos, though few in number, stand as landmarks in the history of opera. Rarely have aesthetic idealism and a classicizing spirit (in his case, founded on a profound knowledge of ancient literature) been realized so successfully in the theatre. This success was due in large part to his having found in Gluck a composer temperamentally better equipped to portray powerful passions and 'theatrical tumult' than the decorous comparisons and maxims found in Metastasio. The unique theatrical situation in Vienna in the 1760s was likewise crucial, as was demonstrated by later misguided performances of *Orfeo* and *Alceste* in impresarial theatres. Calzabigi himself later attributed the success of his pieces for Vienna in large part to the cosmopolitan, discerning nature of his audience, whose theatrical experiences included French dramas expertly performed by a troupe sponsored by the court. Calzabigi's stance towards the French theatre was a complex matter. Though openly an admirer of French classical drama, in writings both private and public he heaped scorn on the French language, style of singing and general approach to opera, which he asserted was in many respects still mired in 17th-century practices. Yet in the *Risposta* to Arteaga he stated that the corrected French plan of melodrama, as described

at the end of his 'Dissertazione' on Metastasio, was precisely what he had used in his Viennese operas for Gluck. More important for Calzabigi than questions of nationality were emotional directness and rational dramatic design. Horace's dictum of 'simplex ... et unum' had been cited by both Racine and Metastasio, but Calzabigi put it into operation with uncommon rigour, and was tireless in his opposition to what he saw as the amorous intrigues and *cicisbeaturo* of Metastasian texts. He combatted the prevailing sociability of *opera seria* also by requiring increased concentration on the part of spectators by means of his large-scale stage *tableaux* – rendered all the more continuous by Gluck's frequent blurring of boundaries between numbers.

Even after the imperial poet's death, Calzabigi's literary production was still largely defined in opposition to Metastasio's, whether in scathing critiques such as the *Risposta* or in lyric texts such as *Elfrida*. Despite forays into medieval subject matter as in this last piece, Calzabigi's aesthetic was fundamentally resistant to emerging Romanticism, not least (as Gallarati has noted) in his insistence that musical expression in opera be subservient to poetry.

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Editions: *Poesie di Ranieri de' Calsabigi* (Livorno, 1774) [L]*Poesie e prose diverse di Ranieri de' Calsabigi* (Naples, 1793) [N]*Scritti teatrali e letterari*, ed. A.L. Bellina (Rome, 1994) [R]

### opera librettos

*La gara fra l'Amore e la Virtù* (componimento drammatico), planned for 3 Aug 1745, unperf., lost; *L'impero dell'universo diviso con Giove* (componimento drammatico), G. Manna, 1745; *Il sogno d'Olimpia* (festa teatrale), G. de Majo, 1747; *Orfeo ed Euridice* (azione teatrale per musica), C. Gluck, 1762, L i, N i, F. Bertoni, 1776; *Alceste* (tragedia per musica), Gluck, 1767, L i, N i, P. Guglielmi, 1768; *La critica teatrale* (dramma giocoso per musica), F.L. Gassmann, 1769, as *L'opera seria*, ed. R. Candiani (Rome, 1993); *Paride ed Elena* (dramma per musica), Gluck, 1770; *Amiti e Ontario, o I selvaggi* (dramma per musica), G. Scarlatti, 1772, L i, rev. G. Palomba as *Le gare generose*, Paisiello, 1786 L i; *Semiramide*, by 1778; *Comala* (componimento drammatico per musica), P. Morandi, 1780; *Ipermestra, o Le danaidi*, G. Millico, 1784 (A. Salieri, 1784, as *Les Danaïdes*); *Elfrida* (dramma per musica), Paisiello, 1792; *Elvira* (tragedia per musica), Paisiello, 1794

Spurious: *Le donne letterate* (commedia per musica), Salieri, 1770 [actually by G.G. Boccherini]; *L'amore innocente* (pastorale per musica), Salieri, 1770 [by Boccherini]; *La contessina* (dg), Gassmann, 1770 [by M. Coltellini, after C. Goldoni]; *La finta giardiniera* (dg), Anfossi, 1774 [possibly by G. Petrosellini]; *Cook, o sia Gli inglesi in Othaiti*, 1785 [Paisiello and others; text attrib. to Calzabigi by Faustini-Fasini]

### cantatas, odes

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*Duc* (cant., E. Bambini), 19 Nov 1752 (Paris, 1752); *L'amore a Silvia*, canzonetta, in *Journal étranger*, i (Nov 1754), L ii; *I capelli di Silvia*, canzonetta, in *Journal étranger*, ii (June 1755), L ii; *Venite, o Muse ... a sua eccellenza la signora marchese di Pompadour* (cant.), in *Poesie del signor abate Pietro Metastasio*, i (Paris, 1755); *Arianna* (cant.), in letter of 5 May 1789 to Giovanni Fantoni [see Candiani, 1984]; *Odo in lontan squilla lugubre: il suono*, stanze, in *I pianti d'Elicono su la tomba di Teresa Ventura Venier* (Parma, 1790); *Al signor conte Giovanni Fantoni*, ode, in letter of 21 May 1792 to Fantoni [see Candiani, 1984]; *Vaga rosa porporina*, ode/canzonetta, L ii; *Saggio di traduzione del Paradiso perduto di Milton*, L ii; *Parafrasi dell'ode di Gray intitolata I progressi della Poesia*, L ii; *Traduzione dell'inno di Thomson che termina i suoi poemi delle Stagioni*, L ii; *Doni splendidi, Erberto, anch'io farei*, ode, N ii

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with **G. Angiolini**: *Dissertation sur les ballets pantomimes des anciens, pour servir de programme au ballet pantomime tragique de Sémiramis* (Vienna, 1765/R), R i

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Preface to Gluck: *Paride ed Elena* (Vienna, 1770)

*Lettera di Ranieri De' Calsabigi al Sig. Conte Vittorio Alfieri sulle quattro sue prime tragedie* (signed 20 Aug 1783) (n.p., 1784), R i

'Lettre au rédacteur du Mercure de France' (signed 25 June 1784), *Mercure de France* (21 Aug 1784/R) [mentions *Semiramide*]

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*Risposta che ritrovò casualmente nella gran città di Napoli il licenziato Don Santigliano di Gilblas, y Guzmán, y Tonnes, y Alfarace. Discendente per linea paterna, e materna da tutti quegli insigni personaggi delle Spagne alla critica ragionatissima delle poesie drammatiche del C. de' Calsabigi, fatta dal baccelliere D. Stefano Arteaga suo illustre compatriotto* (Venice, 1790), R ii

'Lettera del signor consigliere imperiale Ranieri de Calsabigi all'autore', in A.E. Pepoli: *Adelinda* (Parma, 1791), R ii

*Lettera del consigliere de' Calsabigi a S.E. il sig. Conte Alessandro Pepoli ... nel trasmettergli la sua nuova tragedia intitolata Elfrida* (Naples, 1792), N ii, R ii

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## Camacho, Marvin

(b Barva, Heredia, 23 Feb 1966). Costa Rican composer and pianist. He studied at the Castella Conservatory from an early age and in 1983 obtained a school certificate in the arts, specializing in the piano. In 1981, under the auspices of the Ministry of Culture, Youth and Sports, he gave his first recital in Costa Rica, in which he played his early works. In 1984 he obtained the National Arts Prize for composition. Later in the same year he began his studies at the University of Costa Rica (piano with Benjamín Gutiérrez; composition with Flores Zeller). In 1991 he obtained a degree in music with composition as his specialization, and attended workshops with Roger Wesby, Mario Alfaro Güell y Luis and Luis Diego Herra Rodríguez. He has worked as a piano teacher and also taught in the elementary music programme of the Regional Atlantic Headquarters of the University of Costa Rica; since 1992 he has been the programme's co-ordinator.

He has written works for solo instruments, voice, chamber groups and orchestra, and also for modern dance productions and the theatre. His *Stabat mater* was first performed in 1984 at the Colombia Choir Festival, his *Danzas primitivas latinoamericanas* at the 1991 Latin American Festival, his *Preludio sinfónico* (played by the National SO) at the National Theatre in 1992. In 1989 his *Isopanisha* was first performed at the Caribbean Composers' Forum, held

at the University of Costa Rica. In 1994, at the same forum, also held in San José, he played the première of his piano piece *Visiones de San Agustín*, composed in memory of the victims of Bosnia.

## WORKS

(selective list)

all dates are of first performance

Chorus: Stabat mater, 1984

Inst: Isopanisha, 2 cl, vc, perc, 1989; Danzas primitivas latinoamericanas, pf, str, 1991; Danzas primitivas, org, 1992; Preludio sinfónico no.1, 1992; Visiones de San Agustín, pf, 1994

Music for theatre, dance, inst works, other vocal pieces

JORGE LUIS ACEVEDO VARGAS

## Câmara Cascudo, Luiz da.

See Cascudo, luiz da camara.

## Camarella, Giovanni Battista

(*b* ?Venice; *fl* early 17th century). Italian composer and musician. According to the title-page of his only known volume, *Madrigali et arie* op.1, he was a musician in the service of the signory of Venice and prefect of the Accademia Fileleutera there. The date of this publication, which appeared in Venice, is obscured in the only known copy (in *PL-Kj*) but is believed to be 1633. The volume consists of solo songs with continuo and includes one each by Donato Core, Giovanni Francesco Ferrante and Monteverdi (*Ecco di dolci raggi*, published in his *Scherzi musicali* of 1632); nearly half of the contents are furnished with chordal accompaniment (in alphabetic tablature) for the guitar. Camarella's only other surviving piece is *Dietro al fonte colà fra verdi allori*, a madrigal for alto, tenor and continuo published in Antonio Marastone's *Concerti* (1624).

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## Camargo, Ignacio

(*fl* 1689–1702). Spanish theologian. A Jesuit priest, he taught theology at the royal college of his order in Salamanca and was the author of several works on moral and theological questions. His *Discurso teológico sobre los theatros y comedias de este siglo* (Salamanca, 1689), a vigorous attack on moral grounds on the theatre of his day, is frequently quoted for its account of

contemporary Spanish stage music. He describes its beauties with great eloquence, suggesting that they may have been inspired by the Devil, and elaborates in suspiciously vivid terms on its power to arouse amorous feelings. It is unlikely that he can be identified with the Ignacio Camargo who in the 1660s composed some 40 vocal works (E-V).

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## Camargo, La.

See [Cupis de camargo family](#), (2) [marie-anne](#).

## Camargo, Miguel Gómez.

See [Gómez Camargo, Miguel](#).

## Camaterò, Ippolito.

See [Chamaterò, Ippolito](#).

## Cambefort, Jean de

(*b* c1605; *d* Paris, 4 May 1661). French composer and singer. He began his career as a singer in Cardinal Richelieu's private chapel. After Richelieu's death in 1642 he transferred his allegiance to Cardinal Mazarin, who always remained his loyal patron and to whom he dedicated his second book of *airs de cour*. In 1644, through Mazarin's influence, he succeeded François de Chancy as *maître des enfants de la chambre du roi* and immediately discovered a rival in Jean-Baptiste Boësset, who was protected by Jean Baptiste Colbert. In 1650, again through Mazarin's influence, he became *compositeur de la musique de la chambre* to Louis XIV. In 1655, by order of the king, he went to Languedoc to recruit new choirboys. When, five years later, he failed to obtain the post of *maître de la musique de la reine* he addressed a letter of complaint to Mazarin. This shows his own good opinion of himself, for he judged that both Le Camus and Boësset, who were successful, lacked the qualities necessary for the post. He did, however, hold the appointment of *surintendant de la musique du roi* (which Lully acquired after his death). He was married to a niece of Paul Auger.

Cambefort wrote all the music sung in the *Ballet de la nuit*, which Menestrier considered the most accomplished of all *ballets de cour*. He also contributed at least one *air* to the *Ballet du temps* (1654) and in the same year sang a number of songs in Carlo Caproli's *Le nozze di Peleo e di Theti*. He was undoubtedly a skilled singer who, while remaining unmoved by the

extravagant Italian style of, for example, Luigi Rossi, developed a dramatic style of his own which sacrificed none of his lyrical gifts. His ballet *airs* are remarkable for their free and soaring lyrical qualities (for example, the song of Venus in the *Ballet de la nuit*, Act 2 scene i) and for the expert way in which he adapted his melodies to the rules of prosody, respecting both rhyme and caesura. These characteristics, as André Danican Philidor stated at the beginning of his collection, marked him out as one of the first to have anticipated Lully. The chorus of the hours in dialogue with the moon, also in the *Ballet de la nuit*, explores a succession of harmonies that also anticipate the style of Lully; the 'Récit du temps et des quatre saisons' in the *Ballet du temps* is similar. Cambefort was also one of the last composers of *airs de cour*.

Lully's reputation and success were such that Cambefort, disenchanted, turned away from secular works in his last years. His church music, however, does not survive, but Jean Loret, in his letter of 23 April 1661 (*La muze historique*, Paris, 1650–65), admired the skill of his last religious work, which was performed a few days before his death.

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MARGARET M. MCGOWAN

## Cambert, Robert

(*b* Paris, c1628; *d* London, Feb/March 1677). French composer and organist. He was the co-creator, with Pierre Perrin, of French opera. A pupil of Chambonnières, he was appointed organist at St Honoré, Paris, in 1652. He had begun to collaborate with Perrin by 1657, when he set as a sarabande 'Filles du ciel', a poem celebrating Cardinal Barberini's return to France. According to Menestrier, several of Cambert and Perrin's *airs en dialogue* were performed for Cardinal della Rovere between 1656 and 1659. In 1658 Cambert composed *La muette ingrante*, an elegy for three voices in dialogue, which he claimed was the outcome of his 'longstanding desire to introduce into France *comédies en musique* like those found in Italy'. A substantial piece lasting at least 45 minutes, it was performed in concerts and, according to Cambert, inspired Perrin to write the libretto for his first stage work. The resultant *Pastorale* (1659) was Cambert and Perrin's first major collaboration.

It was billed by Perrin as the 'première comédie françoise en musique' (a dubious claim, for Charles de Beys and Michel de La Guerre's *Le triomphe de l'Amour* of 1655 almost certainly satisfied the same criteria) and required three sopranos, an *haute-contre*, tenor, baritone and bass. It was staged eight or ten times in the house of M. de la Haye at Issy early in April 1659; later it became known as the *Pastorale d'Issy*. As Perrin was in prison at the time, Cambert had to organize the entire enterprise. Although the music is lost, it is known that each act opened and closed with an instrumental *symphonie* and that short *ritournelles* linked the scenes. The five acts were relatively short, and the piece lasted an hour and a half. Perhaps because of its modest length, the *Pastorale* was a great success with the French, who had hitherto been subjected to overlong Italian operas, the words of which few could understand. Jean Loret (1659) claimed that about 300 people attended each performance.

After a special royal command performance in late April or early May at Vincennes, the opera-loving Cardinal Mazarin suggested to Cambert that a second *pastorale* be composed. Cambert and Perrin accordingly produced *Ariane, ou Le mariage de Bacchus*. No music survives, but it is clear from the libretto that Cambert attempted a more ambitious score, with a chorus of Corybantes as well as eight solo roles, four entr'actes, each comprising two entrées, percussion instruments (cymbals and tambourines) on stage, and trumpets and woodwinds in certain instrumental items. In spite of public rehearsals in Paris, in about 1660–61, the work was not formally performed, and Mazarin's death in 1661 effectively put an end to Cambert and Perrin's experiments. According to Loret and Robinet, Cambert directed several sacred concerts at convents and elsewhere in the late 1650s and 1660s. In 1662 he became *maître de musique* to the Queen Mother, Anne of Austria. During the next few years his sole stage piece appears to have been the *trio-bouffe Bon di Cariselli*. His collection of *Airs à boire*, published in 1665, includes settings of texts by Perrin.

In March 1669, when the royal privilege to establish *Académies d'opéra* in France was in the offing, Cambert and Perrin resumed their partnership and began to rehearse *Ariane* once more. The official privilege was awarded to Perrin on 28 June and shortly afterwards he and Cambert started to set up a proper company. By April 1670 four or five singers had been recruited from churches in Languedoc and brought to Paris, where Cambert began the long process of training them. Plans to perform *Ariane* were abandoned at about this time and a new collaboration, *Pomone*, was taken into rehearsal.

*Pomone* finally opened at the theatre at the Jeu de Paume de la Bouteille in March 1671. Considered by modern scholars to be the first true French opera, it involved ballets (danced by male dancers under the direction of Pierre Beauchamp and Des Brosses), spectacle and elaborate machine effects (designed by the Marquis de Sourdéac). It was a great success with audiences and performances continued to be given for seven or eight months. Robinet (*Lettres en vers à Monsieur*, 18 April 1671; repr. in Nutter and Thoinan) marvelled at the many aural and visual delights:

Je l'ai vû cet opéra-là  
Et je pensais n'avoir pas là  
Suffisamment d'yeux et d'oreilles,

Pour toutes les rares merveilles  
Que l'on y peut ouïr et voir,  
Et qu'à peine on peut concevoir.

But behind the scenes all was not well: none of the company was apparently paid – including Cambert, who had been promised a salary of 250 livres per month – because of the machinations of Perrin's business associates, Sourdéac and Champeron; and in June 1671 Perrin was imprisoned for debt. Cambert subsequently collaborated with the playwright Gabriel Gilbert on a second opera, *Les peines et les plaisirs de l'amour* (1672). Saint-Evremond judged it a better work than *Pomone*, and it looked set to enjoy a long run. Performances were brought to an abrupt end, however, on 1 April 1672, when the *Académies* were closed by royal edict, Lully having seized control of the privilege. Around the time of the first performance of *Les Peines* there had also been plans for the production of an enlarged version of *Ariane*, though it is not clear whether Cambert had written any additional music.

In 1673 Cambert moved to London, Louis XIV having arranged for him to become *maître de musique* to Louise de Queroualle, Duchess of Portsmouth and Charles II's principal mistress. Early in 1674 his *pastorale*-like *Ballet et musique pour le divertissement du roy de la Grande-Bretagne* was performed at court in celebration of the marriage of James, Duke of York, and Mary of Modena. Then followed (30 March) the inauguration of a French-style Royal Academy of Musick with a production of a revised and enlarged *Ariane*. The libretto had been expanded before Cambert left Paris and was on a similar scale to that of *Pomone*. A new prologue with an English royalist slant was added in London (fig.2). Luis Grabu was deeply involved in the production and is thought to have collaborated with Cambert, writing some, if not all, of the extra music. The enterprise was unsuccessful, and Cambert appears thereafter to have kept a relatively low profile. There is no evidence in English sources to support the idea (first put forward by Bauderon de Sénecé) that Cambert was murdered.

Cambert is remembered primarily for having written the music for the first French opera. His achievement as a composer is difficult to assess, since very little of his output is extant. In 1671 Christophe Ballard began to print the scores of *Pomone* and *Les peines et les plaisirs* but, due perhaps to the escalation of affairs at the *Académies*, did not finish them. The lack of an extant first soprano part for the *Airs à boire* renders all but one of them (*Sus, sus, pinte et fagot*) unperformable; its uppermost part was discovered by Henry Prunières in a manuscript dating from the mid-1680s.

Cambert's operas were essentially mixtures of airs, récits, ensembles, dances and spectacle. Each began with an overture and a laudatory prologue to the monarch. The overtures to *Pomone* and *Les peines et les plaisirs* are scored for four-part string band (Lully used a five-part ensemble); in each a seemingly stately introduction gives way to faster, contrasting sections of dance-like music. Wind instruments are specified in *ritournelles* of individual numbers. Surviving bass *airs* such as 'Voilà le prix' (*Pomone*, Act 1) suggest that the instrumental doubling of the melody underneath two accompanying treble instruments may have been a favoured device. Providing music for dance and spectacle was an important part of Cambert's brief. He wrote numerous *entrées* for insertion in or between acts and may have intended

certain choral ensembles – those imbued with triple-metre dance rhythms – to accompany dance and spectacle. He is said to have been particularly skilled at composing expressive melody and recitative. Saint-Evremond wrote that ‘the laments in *Ariane* were equal to Lully’s finest music’ and praised the funereal ‘tombeau de Climène’ in *Les peines et les plaisirs*. Although both passages are lost, there are good examples of affective word-setting in surviving recitatives. In a passage in Act 1 scene i of *Les peines et les plaisirs* Cambert places an expressive vocal line above a descending chromatic bass (ex.1). He also shows skill in handling vocal ensembles: duos and trios are most common, but *Les peines et les plaisirs* includes music for four and even six voice parts.



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### stage

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*Ariane, ou Le mariage de Bacchus*, 1659 (comédie en musique, prol, 5, Perrin), unperf., music lost, lib *Pn*; rev. version (opéra), London, Drury Lane, 30 March 1674, collab. L. Grabu, music lost, lib in Fr. and Eng. (London, 1674)

Bon di Cariselli, trio-bouffe, T, Bar, B, sung in *Le jaloux invisible* (G.M. de Brécourt), 1666 (Paris, 1666), W ii

*Pomone* (pastorale, prol, 5, Perrin), Paris, Jeu de Paume de la Bouteille, 3 March 1671, ov., prol, Act 1, pt of Act 2 (Paris, 1671/R), ov., prol, Act 1, W iii

*Les peines et les plaisirs de l'amour* (pastorale-héroïque, prol, 5, G. Gilbert), Paris, Jeu de Paume de la Bouteille, Feb/March 1672, ov., prol, Act 1 (Paris, 1671/R), W ii

Ballet et musique pour le divertissement du roy de la Grande-Bretagne (S. Brémont), London, at court, 31 Jan – 6 Feb 1674, air, 1v, *GB-Lwa*, ed. in Buttrey, lib (London, 1674)

### other works

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6 airs, 1v, 5 in *GB-Lwa*, 1 in *Lbl*, 2 ed. P. Brunold, *ReM*, ix (1927–8), suppl.

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(1660)

Motets, mentioned in preface to *Airs a boire*

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CHRISTINA BASHFORD

## Cambiaggio, Carlo

(b Milan, 12 Dec 1798; d Milan, 13 April 1880). Italian bass, impresario, librettist and composer. His father traded in silk and he himself was in trade until he made his début in 1829 at the small Piedmontese town of Varallo, in Mercadante's *Elisa e Claudio*. For the following 30 years he combined singing with acting as impresario of comic opera seasons; he was one of the last to work the 18th-century system of moving about with the core of a permanent company. In 1832–3 and again in 1834 he managed the Teatro Carcano, Milan, putting on two new operas by Michael Balfe (a member of his company) and himself achieving success as Dulcamara in *L'elisir d'amore*, for which he composed a duet in Milanese dialect. In 1837–8 he unsuccessfully ran seasons in Lisbon and Oporto. He developed a theatrical agency on which he concentrated in later life, in addition to acting as Milan representative for leading impresarios. When he was praised as a singer it was for his comic verve and acting ability: in a one-act opera (to his own libretto), Frondoni's *Un terno al lotto*, he sang all the parts.

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JOHN ROSSELLI

## Cambiare

(It.: 'to change').

In orchestral parts an instruction for a woodwind player to change to another instrument, a brass player to another crook, or timpanist to another tuning. More commonly, the plain imperative *muta*, 'change', is used.



## Cambiata

(It.: 'changed [note]').

An unaccented [Non-harmonic note](#) that intervenes in a melodic resolution but is not contained in the interval circumscribing the resolution, and which is approached in the same direction as that of the resolution.

In American usage 'cambiata' denotes the changing voice of an adolescent boy; both the term and the music associated with it recognize the special qualities and requirements of such voices.

See also [Nota cambiata](#).



## Cambini, Giuseppe Maria (Gioacchino)

(*b* Livorno, ?13 Feb 1746; *d* ?Paris, 1825). Italian composer and violinist. His birthdate was supplied by Fétis, who mistakenly gave Cambini's forenames as Giovanni Giuseppe (Jean-Joseph). Fétis also stated that he studied with Polli, who is otherwise unknown. Cambini's own account (*AMZ*, vi) of his playing quartets as a young man with Manfredi, Nardini and Boccherini contains errors that raise questions about its validity, but it is likely that he worked with Manfredi. The tradition of his study with Padre Martini is doubtful, as is that of his personal contact with Haydn.

Cambini may have been active in Naples in the mid-1760s. Fétis related the story, based on an ironic anecdote in Grimm's *Correspondance littéraire*, that Cambini, having produced an unsuccessful opera in Naples in 1766, started

home with his fiancée and was captured by Barbary pirates. After lurid hardships on the voyage, his freedom was finally bought by a wealthy Venetian. But the authenticity of this romantic adventure is also open to serious doubt.

The first certain fact of Cambini's career is his arrival in Paris in the early 1770s. He performed one of his symphonies concertantes at the Concert Spirituel on 20 May 1773, and the following December his op.1, a set of string quartets, was issued by Vernier. Thereafter his works appeared with remarkable rapidity, and by 1800 close to 600 instrumental works had been published under his name. He was hardly less active in other areas. He composed, or contributed significantly to, at least 14 operas, of which a dozen were produced in Paris. The number of his vocal works, some performed at the Concert Spirituel, was substantial, and he evidently had some connection with Gossec's Concerts des Amateurs. From about 1788 he led the orchestra and performed other influential duties at the Théâtre des Beaujolais; after the theatre closed in 1794 he held a similar post at the Théâtre Louvois.

Unlike many foreign musicians in Paris, Cambini seems to have adapted well to the Revolution. He wrote a number of popular revolutionary hymns and odes, and twice he was awarded 2000 livres by the Committee of Public Instruction. After 1794 he led private concerts for the munitions maker Armand Seguin, for whom he wrote more than 100 string quintets.

Cambini's works appeared less frequently after 1795, at which time his interest turned to writing about music. In about 1795 his *Nouvelle méthode théorique et pratique pour le violon* was published by Gaveaux, and in 1799 Naderman et Lobry issued his *Méthode pour la flûte traversière*. In 1804 he wrote an article about string quartet performance for the *Allgemeine musikalische Zeitung* (perhaps a few others also), and he collaborated with Alexis de Garaudé briefly as the anonymous editor of *Tablettes de Polymnie*. His career was evidently in decline, however, and almost nothing is known of him after 1810. Fétis's report that he died in the Hôpital Bicêtre in 1825 has been widely accepted. Trimpert's research has indicated that Cambini did not die in Paris, however, and Michaud's account that he retired to Holland and died before 1818 must be considered possible.

Cambini's name is best known today through a brief encounter with Mozart, who blamed him, with only circumstantial evidence, for Legros' cancellation of the performance of his Symphonie concertante (the lost K297b) at the Concert Spirituel. The envy and intrigue that Mozart suspected is not reported elsewhere, and Gluck knew Cambini's personal reputation well enough to recommend him as an honest man.

Cambini's achievements as an opera composer are difficult to assess because only two of his 14 stage works are preserved complete, with three others surviving in fragmentary form. It is obvious, however, that his success was limited. His importance in that area rests more on the role he played in the theatrical life of Paris before and during the early years of Revolution than on his creations. Nor did he stand in the front rank of Parisian violinists; references to his playing are rare. His instrumental compositions, however, particularly the quartets and symphonies concertantes, were valued by his contemporaries, as is clearly shown by their number and widespread multiple

editions. Even Mozart admitted that Cambini's quartets were 'quite pretty'. During the 1770s and 1780s, reviews were brief and conventional but favourable. Not until the 1790s did harsh criticism begin to appear, particularly in German periodicals. Gerber was the first to accuse him of writing too much, and this criticism has been frequently repeated ever since. There is little evidence of carelessness in Cambini's works, however, and there is no reason to suppose that time would have supplied the missing elements of seriousness and originality. Cambini's works show facility far above the average and a degree of craftsmanship adequate to his purpose and imagination. He never tried to do more than please his audience, and in this he was justly successful. He was the *galant* Parisian composer *par excellence* – facile, charming, brilliant and very occasionally novel.

During the time that he was active in Paris, the most popular type of orchestral music was the symphonie concertante, and Cambini's orchestral output reflects this preference. While he composed only nine symphonies and 17 concertos, he wrote 82 symphonies concertantes, far more than any of his French contemporaries. Most of these were published during his lifetime by several Parisian firms, including Berault, Durieu, Sieber, Le Menu et Boyer and Imbault; Berault issued 20 of them on a monthly subscription basis, starting in March 1776. Cambini's symphonies concertantes, like those of his Parisian contemporaries, are typically structured in two fast movements, both in a major key; only 12 are in three movements, none in four or more. The key relationships between the movements are conventional, though the inner movements are most often in minor rather than major keys. The tempo indications of the inner movements are also unusual in that the majority are marked either Adagio, Largo or Larghetto – tempos that are rarely found in the symphonies concertantes of his contemporaries. The melodic material is pleasant and appealing and the harmonic vocabulary simple and predictable. Cambini's use of frequent diatonic and chromatic dissonances, however, adds a richness to his music which would otherwise be lacking. While the tutti instrumentation is fairly uniform, consisting most often of parts for two violins, viola, bass, two oboes, and two horns, the solo instrumentation is much more varied; Cambini was apparently the earliest composer in France to devote a considerable portion of his symphonies concertantes to wind soloists.

Efforts have been made to portray Cambini as a pioneer in the development of the string quartet. Actually, he was only one (although one of the most prolific) of many composers contributing to a development in France that was for some time denied the consideration it deserves.

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## [WRITINGS](#)

## [BIBLIOGRAPHY](#)

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[Cambini, Giuseppe Maria](#)

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for full lists see Trimpert (1967) and Gribenski (MGG1)

## **stage**

music lost unless otherwise stated; all known first performances in Paris

Les romans (ballet-héroïque, 3, L.-C.-M. de Bonneval), Opéra (Palais-Royal), 2 Aug 1776, 1st entrée *F-Po*\*

Rose et Carloman (comédie-héroïque, 3, A.D. Dubreuil), Comédie-Italienne (Bourgogne), 24 April 1779; lib as *Rose d'amour* (Paris, n.d.)

La statue (comédie, 2, M.-R. de Montalembert), Hôtel de Montalembert, ?2 Aug 1784, *Pn*

La bergère de qualité (comédie, 3, Montalembert), Hôtel de Montalembert, 24 Jan 1786

Le tuteur avare (opéra bouffon, 3, J.-L. Gabiot de Salins), Beaujolais, 1 March 1788 (Paris, c1789) [ov., nos.12–17 and part of no.11 by Cambini, the rest from P. Anfossi: *L'avaro*]

La croisée (comédie, 2), Beaujolais, 26 April 1788, 14 airs (Paris, c1789)

Colas et Colette (opéra bouffon, 1), Beaujolais, 20 June 1788, 2 airs in *Journal hebdomadaire*, composé d'airs d'opéra, xxiii (Paris, 1788)

Le bon père (opéra bouffon, 1, J.-F. Le Pitre), Beaujolais, 18 Oct 1788, air arr. Fournier for 2 vn in *Douze petits airs pour deux violons* (Paris, 1789)

La prêtresse du soleil (drame, 3, Gabiot de Salins), Beaujolais, 26 March 1789; also as *Cora, ou La prêtresse du soleil*

La revanche, ou Les deux frères (comédie, 3, P.U. Dubuisson), Beaujolais, 12 July 1790; also as *Les deux frères*

Adèle et Edwin (opéra, 3), Beaujolais, ?1790; rev. (1), Louvois, 19 Aug 1791

Nantilde et Dagobert (opéra, 3, P.-A.-A. de Piis), Louvois, 1 Oct 1791

Les trois Gascons (opéra, 1, Cambini, ?after N. Boindin), Louvois, 1 July 1793

Encore un tuteur dupé (comédie, 1, P.-J.-A. Roussel), Montansier, 22 Feb 1798

Doubtful: *Alcméon* (tragédie lyrique, 3, Dubreuil), Opéra (Porte-St-Martin), 13 July 1782 [cited by Goizet; according to Fétis, unperf.; does not appear in the records of the Opéra]; *Alcide*, 1782 (opéra, 3, Dubreuil), unperf. [cited by Goizet]; *L'Amour et la peur, ou L'amant forcé d'être fidèle* (oc, 4, Cambini), Jeunes Artistes, 20 Oct 1795 [cited by Goizet]; contribs. [cited by Fétis] to Campra's *Les fêtes vénitiennes*, 1789, to *Armide* and to 4 pantomimes

Spurious: *Les fourberies de Mathurin* (oc, 1, B. Davesne), Beaujolais, 5 Aug 1786 [actually by F. Bambini]

### sacred

Le sacrifice d'Isaac (oratoire françois), Concert Spirituel, April 1774, *B-Bc*

Joad (oratoire françois), Concert Spirituel, May 1775, *Bc*

Samson (oratoire, Voltaire), Concert Spirituel, 2 Feb 1779, lost

Le sacrifice d'Abraham (oratoire), Concert Spirituel, 1 April 1780, lost

2 masses, 1 Kyrie, *D-Bsb*; 3 masses, *Bsb*; *Domini est terra* (Ps xxiii), *F-Pc*\*

Lost: *Miserere*, motet à grand chœur, 1775; sacred 'hyerodrame', Concert Spirituel, 4 June 1775; several solo and small motets perf. at Concert Spirituel, 1773–5

### other vocal

Appollon prends pitié, scène lyrique, 1v, orch (Paris, n.d.)

Le compositeur, scène comique, 1v, orch (Paris, c1786)

Les amours d'Héloïse et d'Abelard, duo dialogué (Paris, 1793), lost

Andromaque, scène lyrique, 1v, orch, *F-Pn*

Various airs in 18th-century anthologies

Revolutionary hymns and odes, partial thematic catalogue in *Pierre: Les rois, les*

grands, les prêtres; Hymne à l'égalité; Hymne à la liberté; Hymne à l'Etre Suprême (Ame de l'univers!); Hymne à l'Etre Suprême (Ordre éternel); Hymne à la vertu; Hymne à la victoire; Ode sur les deux jeunes héros Bara et Viala; Ode sur la victoire; Ode sur nos victoires; Le pas de charge républicain; piece(?s) in Chansonnier des amateurs, dédiés aux amis de la République (Paris, 1794); lost works, incl.: Les coalisés; Les dangers de l'idolatrie; Ode au peuple françois sur le nouveau triomphe de la liberté; Salut et respect à la lois; Stances sur la translation des jeunes héros Viala et Bara; La femme républicaine; Les exploits du Roi Guillaume; Ronde patriotique sur les crimes des anglais

### instrumental

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Concs.: 3 for vn (1782–5), 1 ?*CZ-CH*, 2 lost; 1 for va, *Pnm*; 5 for fl, incl. 2 in op.37 (1785), 2 lost; 4 for fl on 'airs connus', 2 lost; 1 for ob (1785), lost; 1 for bn (1786), lost; 3 for hpd/pf, op.15 (1780), nos.1 and 3 ed. in *Antica musica strumentale italiana* (Milan, 1964, 1959)

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variés, 2 fl; 6 for 2 vc, op.49; 30 airs variés, 2 fl, in 5 bks, 3 bks lost

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6 qts [trios], hpd, acc. vn, va, arr. from str qts op.7

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## Cambio, Perissone.

See [Perissone Cambio](#).

## Cambodia, Kingdom of (Khmer Preah Reach Ana Pak Kampuchea).

Country in South-east Asia. It is bordered by Laos in the north, Vietnam in the east, the Gulf of Thailand in the south and Thailand in the north and west. Its population is more than 90% Khmer but also includes small numbers of Vietnamese, Chinese, Khmer Loeu ('Highland Khmer') and Cham. This entry mainly concerns the music of the Khmer majority.

During the 12th century, Mahayana Buddhism had strong royal support and consequently became the state religion; by the beginning of the 14th century the Khmers had converted to Theravada Buddhism, which has been practised up to the present.

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SAM-ANG SAM

### [Cambodia](#)

#### **1. History.**

By the beginning of the Christian era, Kaundinya (believed to have been a Brahman) had set to sea from India to conquer and defeat the indigenous queen Soma, whom he wedded. He was crowned as the first King of Funan (Founan), the centre of which was situated on the lower Mekong delta with its territory covering the southern part of present-day Vietnam, the middle Mekong and large parts of the Menam valley and the Malay peninsula.

At the beginning of the 8th century ce, the country was divided into two states, Chenla Kok in the north and Chenla Toeuk in the south. In 802, Jayavarman II, having taken refuge in Java at the confutation of succession, liberated and unified Chenla, founding the kingdom of Angkor. This was the most glorious period of Khmer history in terms of military power, territorial expansion, healthcare, educational achievement, agricultural development and cultural expression. On the walls of the great temples constructed during

this period in the Angkor vicinity are carved *apsara* (celestial dancer) figures along with musical instruments: *pinn* (harp), *sralai* (quadruple-reed oboe), *kong vung* (semicircular gong-chime), *ching* (small hand cymbals), *sampho* (small double-headed barrel drum), *skor yol* (suspended barrel drum) and *skor thom* (large double-headed barrel drum). The similarity between the carvings and present-day Khmer instruments suggests strong musical links between the two periods.

The death of Jayavarman VII in 1219 ended this fruitful period. Under his successor, Khmer power began to decline; in 1432 Angkor was abandoned to the Siamese. After the fall of Angkor, the country was unstable and unable to resist foreign invasions. Finally, with the help of the Siamese in 1842, Ang Duong ascended the throne and reigned until 1860; during this period Khmer arts underwent a revival.

On 11 August 1863, three years after King Ang Duong's death, the Khmer kingdom became a French protectorate. Independence from the French was proclaimed on 9 November 1953 by Prince Norodom Sihanouk, who gave up his throne in 1955 and became Head of State. On 18 March 1970, Prince Sihanouk was overthrown in a military coup, and Marshal Lon Nol created the Khmer Republic. On 17 April 1975 the Khmer Rouge took over; in their reign of terror (1975–9), during which some two million Khmers were killed, classical dancers were considered enemies of the state, and revolution propaganda was the only recognized form of art. The Khmer Rouge were deposed on 7 January 1979, and national elections in May 1993 resulted in a national constitution, a coalition government and the reinstatement of the monarchy.

[Cambodia](#)

## **2. Music performing practice and ensembles.**

Khmer music consists of polyphonic stratification; it is organized linearly and is based predominantly on the pentatonic scale (more specifically the anhemitonic pentatonic scale, one without semitones), though the heptatonic scale is also used. Both the pentatonic and heptatonic scales contain unequidistant intervals, and their tunings vary from one ensemble to the next. Embellishment or ornamentation is an inherent characteristic in the rendition of Khmer music. Musicians in ensembles have a collective melody with prescribed important structural points in mind, which is embellished rather than sounded.

Instruments in ensembles are not grouped according to families (aerophones, chordophones etc.); instead they are grouped according to their register (high-pitched or low-pitched) or time-keeping functions. In performance the high-pitched instruments tend to play more notes to the beat; the low-pitched instruments play fewer notes to the beat, and the timekeeping instruments regulate the tempo. Traditionally, pieces are not written down but are passed on aurally from master to pupil; the composers of compositions are not usually known. Music is an important aspect of Khmer life and culture, epitomizing the history of Cambodia, its society, people, art, customs and beliefs. Music is central to dance, theatre and traditional and religious ceremonies including weddings and spirit-worship.

There are several types of ensembles, used in different contexts. Ritual ensembles include *arak* (used in spirit-worship), *kar* (wedding ensemble), *klang khek* (funeral ensemble) and *pey keo* (used in ancestor-worship). *Pin peat*, originally a court ensemble, also accompanies certain theatre forms and monastic rites, while *mohori* is performed primarily for entertainment. There are ensembles associated with folkdance (*kngaok Posat* and *tunsong*; see §3(ii) below) and those deriving their name from the type of theatre they accompany, for example *basak* (theatre of Chinese origin) and *yike* (folk theatre of Muslim origin; see §4 below). There are also ensembles associated with vocal genres *ayai* (repartee singing) and *chrieng chapey* (epic singing).

*Arak*. The Khmer living in remote rural areas still adhere to animistic practices. The *arak* ensemble (the oldest Khmer ensemble) is used to induce a medium into trance in order to detect the cause of an illness. The ensemble includes *pey prabauh* (double-reed oboe), *Khse muoy* (musical bow), *tror khmai* (three-string spike fiddle), *chapey* (long-necked lute), *skor dey* (goblet drum) and *chamrieng* (vocals).

*Kar*. From the time of building a house as a dowry to the intention of the bride's family to the second day during the ceremony of hair cutting, each part of the wedding ceremony is accompanied by *phleng kar* (*phleng khmai*), considered to be one of the oldest Khmer music ensembles. Two types of instrumentation are often found. The older one consists of *pey brabauh* (double reed aerophone), *khase muoy* (musical bow), *tror khmai* (three-string spike fiddle), *chapey* (long necked lute), *skor dey* (goblet drum) and *chamrieng* (vocals). The newer type includes *khloy* (duct flute), *tror so tauch* (medium-high-pitched two-string fiddle), *tror ou* (low-pitched two-string fiddle), *krapeu* (three-string floor zither), *khimm* (hammered dulcimer), *chhing* (small hand cymbals), *skor dey* (goblet drum) and *chamrieng* (vocals). *Phleng kar* refers to both the ensemble and its repertory. Airs such as *Preah Thong* and *Neang Neak* (named after two mythical characters), commemorate their union and are played during the nuptial prostration or while the groom holds the bride's scarf when entering their bedroom for the first time.

The *pin peat* is a wind and percussion ensemble of reed aerophones, xylophones, metallophones, gongs, cymbals, drums and vocals. It can be dated as far back as the Angkor period through the evidence of stone carvings of its instruments on temple walls. It accompanies Khmer court dance, masked play, shadow play and religious ceremonies (for instrumentation, see [Pin Peat](#)).

*Mohori* refers to both the ensemble and its repertory. The most commonly found *mohori* ensemble comprises wind, string and percussion instruments. The instrumentation varies, depending upon patronage and ownership of the ensemble (for further information, see [Mohori](#)). *Mohori* is light in character and is used in secular contexts, at banquets or to accompany a *mohori* play and folkdances of recent origin.

*Klang khek* is a funeral ensemble used in the procession of a body to the crematorium. It consists of *sralai klang khek* (oboe) and several *skor yol* (suspended barrel drums). The ensemble plays a single piece, called *klang yuan*.

*Pey keo* is an ensemble used in ancestor-worship in the palace by the royal family and high-ranking officials, or by commoners during the Ancestral Day ceremony. It consists of *roneat* (xylophone), *korng thom* (low pitched circular gong chime), *khloy* (duct flute), *tror khmai* (three-string spike fiddle), *chapey* (long necked lute), *skor dey* (goblet drum) and *chamrieng* (vocals). The ensemble shares its repertory with the *arak*.

*Ayai* is a type of repartee singing, usually the alternation of a man and a woman, accompanied by an ensemble of the same name. Vocalists perform for hours, improvising on short topical themes that are sometimes agreed upon before the performance. *Ayai* singers perform an unaccompanied line of text, immediately followed by a small ensemble of strings (*tror*, *krapeu* and *khimm*), flute (*khloy*) and drum (*skor dey*) playing standard patterns. Sung phrases conform to set poetic metres, often in a 28-syllable stanza consisting of four phrases of seven syllables each. This art requires fast thinking, a good voice, some acting ability and a mastery of Khmer poetry. Intellectuals and the élite consider *ayai* to be a low-class entertainment for common peasants, an attitude partly due to the bawdiness of the language. In traditional Cambodia, refined young women were not allowed to watch these performances.

*Chiang chapey*. Epic singing is a solo performance in which the male singer is also the player of the long-necked lute (*chapey*). He usually improvises on a theme or story, alternately singing a line and playing the lute.

Cambodia

### 3. Dance.

#### (i) Court dance.

Khmer court dance, performed in the palace and known as *Ikhaon luong* ('king's theatre') or *Ikhaon preah reach troap* ('king's treasure theatre'), was set with lavish costumes incorporating elaborate jewellery. This dance or dance-drama has been associated with the royal court of Cambodia for over 1000 years. In 1353, after the collapse of the civilization of Angkor, dance moved away from the temple and followed the king's entourage to each new capital city.

Khmer court dance has been regarded as a female tradition, with women performing all the roles. Only in the 20th century were male dancers allowed to perform alongside women, playing the monkey role in the style of the men's dance drama *Ikhaon khaol* (masked play); females, male and demon characters are played by female dancers. Each of the four major character types (females, males, demons and monkeys) uses its own particular movement vocabulary and syntax, which together with costumes, headdresses and masks, identify the characters.

Dancers are trained from the age of six in the royal palace, traditionally only venturing beyond the palace walls to attend to the king. Their training encompasses painful exercises to stretch and bend the waist, arms, elbows, wrists and fingers in order to communicate a wide repertory that includes romances, myths, non-programmatic pieces and regional epics such as Preah Chinnavung, Preah Chan Korup and Reamker (the Rāmāyana). Court dance is traditionally accompanied by the *pin peat* ensemble. The choir sings

texts that tell stories, while dancers express the plots through dance movements and gestures.

After the overthrow of the monarchy in 1970 and the genocidal communist regime of Pol Pot in the 1970s, Khmer court dance changed its image and status, moving outside the palace walls to the University of Fine Arts campus in Phnom Penh, to the refugee camps along the Thai–Khmer border and to Khmer communities abroad. In this latter environment, Khmer court dance has been learnt and performed widely by members of the Khmer communities, particularly children, to the extent that it is viewed simply as traditional Khmer dance.

### **(ii) Folkdance.**

While Khmer court dance is subject to particular rules, strict form and a prescribed language of movements and gestures, Khmer folkdance is spontaneous and is created for emotional expression. It is solely of peasant origin and use. In rural Cambodia people dance around the village green or on a rough stage built under spreading trees. Dances are usually based on local legends and everyday events, with themes concerning religion and nature. Folkdances are usually accompanied by the standard *mohori* ensemble. However, there are particular dances, such as *kngaok Posat* and *tunsong*, which call for other ensembles. The ensemble accompanying *kngaok Posat* consists of *tror khmai* (three-string spike fiddle), *skor kngaok Posat* (frame drum) and *chamrieng* (vocals), while that accompanying *tunsong* comprises *ploy* (mouth organ), *skor tunsong* (frame drum) and *chamrieng* (vocals).

### **(iii) Popular dance.**

*Robam pracheaprey* ('popular dance') is ubiquitous in Cambodia, involving people of all ages and both genders. Included in all social events, it is accompanied by the modern popular band of electric guitars, electric basses, keyboards, drum kits and vocals. Larger bands also include wind and string sections. Songs are often based on rhythms borrowed from Latin American music (e.g. [Cha cha cha](#), [Bolero](#) and [Bossa nova](#)) with Khmer melodies and lyrics. Cover versions of Western pop music are also performed; however, the most popular songs employ Khmer rhythms, including *roam vung*, *roam kbach*, *saravane* and *laim Leav*, as well as using other elements of Khmer melody and performing style.

Popular Western music and social dances were introduced to Khmers by the Filipinos and the French. In the early 1900s, the Khmer court received from the Philippines the gift of a large band. The Filipino musicians taught marching music to Khmer royal symphonic orchestras, participated in court ensembles and performed in jazz bands at night clubs. The musicians introduced Latin and other popular dance rhythms into Khmer dance, founding big bands that played at ballroom dances and were called *phleng Manil* (Manila music). Western music was also disseminated by French schoolteachers and in some military academies, and high-ranking officers received formal training in European-derived dances.

At parties, musicians usually play dances in pairs, one in slow tempo, the other fast. *Roam vung* is always the first dance at any social event. The

traditional Khmer social dances (*roam vung*, *roam kbach*, *saravane* and *laim Leav*) are all couple dances, danced in a circle with the men behind the women in an anticlockwise direction; the host or other prominent person leads. The female leads the man, moving from side to side and seeking eye contact; these dances are an important part of courtship.

Among the Khmer communities abroad (mainly in America, Australia and France), social dancing helps bring individuals and families together at celebrations and fundraising activities. Many Khmers remember dancing the *roam vung*, *roam kbach*, *saravane* and *laim Leav* in Cambodia in the ricefields at the completion of planting and harvest, to the accompaniment of the *tror* (two-string fiddle), *skor dey* (goblet drum) and *chamrieng* (vocals).

## Cambodia

### 4. Theatrical genres.

There are several types of theatre: *Ikhaon mohori* (mohori theatre), *Ikhaon yike* (folk theatre of Muslim origin), *Ikhaon basak* (theatre of Chinese origin), *Ikhaon khaol* (masked play) and *Ikhaon sbaik* (shadow play). In cities and large towns across Cambodia, social, cultural, national and religious events seldom took place without theatrical performances.

*Lkhaon yike* is a folk theatre genre of Muslim origin, believed to have been developed from an Islamic religious ceremony performed by the Cham ethnic minority who have been settled in Cambodia for centuries. *Lkhaon yike* combines dancing, acting, speaking and singing. The themes are drawn from the Buddhist *jatakas* (life stories of the Buddha) and folk legends. The *yike* ensemble consists of *tror ou* (low-pitched two-string fiddle), *skor yike* (large frame drums) and *chamrieng* (vocals). The leader of the troupe sets the plots, supervises the performances and is the lead narrator in performances. Although most of the original characteristics have been 'Khmerized' over the years, some elements, such as the musical instruments – particularly the *skor yike* and songs – remain identifiably Muslim.

*Lkhaon basak* is believed to have been developed from the Chinese opera, which was brought to Cambodia at the turn of the 20th century. Although several Chinese characteristics have been modified to suit Khmer tastes, some Chinese elements remain, such as the headdresses, face-painting and costumes, as well as the music ensemble and repertory. Of the Khmer theatre forms, the *basak* is perhaps the most popular. Like the *Ikhaon yike*, the *Ikhaon basak* combines dancing, acting, speaking and singing. Themes are drawn from the Buddhist *jatakas* and popular legends. The *basak* ensemble includes the *tror ou* (low-pitched two-string fiddle), *khimm* (hammered dulcimer) and various percussion, including *pann* (woodblocks), *chhap/khmuoh* (cymbals) and *skor basak* (drums).

The *Ikhaon khaol* (masked play) is a male dance-drama tradition, and has its home in the village. All characters in the Reamker (Rāmāyana) story wear masks, except the female characters who cover their faces with white powder. The *pin peat* ensemble serves as the accompaniment to the *Ikhaon khaol*, which at one time was an inherent part of life of the rural Khmers. Unfortunately, this theatre form has declined. It is now almost extinct, practised minimally by a troupe in Vatt Svay Andet (Kandal province), at the

Royal University of Fine Arts and at the Department of Arts and Performing Arts, both in Phnom Penh.

There are three types of *Ikhaon sbaik* (shadow play) in Cambodia: *Ikhaon sbaik thom* (large-sized shadow play), *Ikhaon sbaik tauch* (small-sized shadow play) and *Ikhaon sbaik poar* (coloured shadow play). The *Ikhaon sbaik thom* features life-size panels, placed above the head and danced with by the puppeteer. The *Ikhaon sbaik tauch* features small puppets with moveable arms and jaws, manipulated by the puppeteer. Similar in size to those of the *Ikhaon sbaik thom*, the puppets of *Ikhaon sbaik poar* are painted with a range of colours. The *Ikhaon sbaik thom* and *Ikhaon sbaik poar* draw their theme from the Reamker story, while the *Ikhaon sbaik tauch* draws its plots from popular legends and current events; both are supported by the *pin peat* ensemble. The screen against which the puppeteers hold their puppets was formerly illuminated by an enormous brazier, set about 3 to 5 metres away from the screen to allow the puppeteers to pass freely, but now projectors replace the flames. In villages there are performances that last all night; however, with the advent of television and cinema, the popularity of *Ikhaon sbaik* has declined.

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## Cambrai.

Town on the Escaut (Scheldt) river in north-east France. It changed hands many times between France and the Holy Roman Empire before it was finally declared French in 1678; its musical importance belongs largely to the 15th century, when it was under the control of the Dukes of Burgundy. Like most cities in that area, Cambrai became poorer as Europe's economic axis moved away from Bruges. For political rather than economic reasons the bishopric became an archbishopric in 1559, but by the 17th century Cambrai had dwindled to insignificance both as a city and as a cultural centre.

Musical activity can be documented from the 10th century when there was a song school. New offertory prosulas are found in a 12th-century cathedral manuscript (*F-CA* 172); neumas and conductus are attributed to a 13th-century Augustinian canon, Peter, of the abbey of St Aubert in Cambrai. In the late 12th century and the 13th Cambrai was also near the centre of the trouvère tradition, and while it can boast no names more famous than Huon III d'Oisy, Guy de Cambrai, Geoffroy de Barale, Martin le Béguin, Jaque de Cambrai and Rogeret de Cambrai, song fragments surviving in the Bibliothèque Municipale (*F-CA* 1328) include trouvère music of Adam de la Halle, Gaidifiers d'Avion and Baudes des Arteus. That Cambrai minstrels were widely admired in later years is indicated by the choice of Cambrai as the location for the annual minstrel schools of 1366, 1427, 1428, 1435, 1436 and 1437.

However, the main source of Cambrai's musical fame was the cathedral, built in the 12th and 13th centuries, whose choir is depicted in the portfolio of Villard de Honnecourt; it was one of the largest and finest architectural monuments of the north until its destruction in 1796. It never had an organ; but it possessed a well-endowed choir, so that in 1428 Philippe de Luxembourg could claim that Cambrai Cathedral exceeded all others in Christendom with its fine singing, its bright lighting and its sweet bells. In 1484 Bishop Henri de Berghes claimed that scarcely any Christian church was superior in the number and the talent of the singers it employed. These included canons, *grands* and *petits vicaires* (the foundation for the latter was augmented following supplications to the Pope in 1452 and 1455), choristers and their *maître de chant*; in 1499 Pope Alexander VI permitted the chapter to reappoint incomes and enlarge the choir.

Du Fay was a chorister there from 1410 to 1414 under Nicolas Malin and Richard Loqueville, and returned as a canon in 1439 after establishing a name for himself in the south; his subsequent visit to the south in 1452–8 resulted in such fame that many young composers seem to have gone to Cambrai to learn from him, among them Tinctoris and Ockeghem. Other distinguished musicians of the 15th century at Cambrai Cathedral included Nicolas Grenon, Reginaldus (?Libert), Johannes Dusart, Simon le Breton, Constans Breuwe, Alexander Agricola and Obrecht (who remained only a year); among the 16th-century musicians there, Louis van Pullaer, Jean Courtois, Crispin van Stappen, Matthieu Lasson, Jean de Bonmarché, Johannes Lupi, Philippe de Monte and Jacobus Kerle (1579) are important. Their works include monophonic sequences and plainchant for a Marian office as well as the principal genres of sacred polyphony. A music treatise by the dean Egidius Carlerii survives.

A full picture of the cathedral music can be reconstructed from three sources: the cathedral archives, now housed in the Archives Départementales du Nord at Lille (série 4G), especially the accounts of the Fabric and of the *petits vicaires*; the *acta capituli* from 1364 (F-CA 1052–99); and the many volumes of plainchant and polyphony from the chapter library now in the Bibliothèque Municipale, which include a copy of Pope Hadrian's sacramentary (811–12), two 12th-century graduals, a 13th-century antiphoner, 13th–15th-century noted hymnaries and processional, a pair of choirbooks from the 1440s, the first antiphoner printed in Paris (c1508–15), the gradual of Bishop Robert of Croy (1540) and manuscripts containing 16th-century polyphony. The 15th-century accounts of the Fabric are especially interesting because they document the activity of professional music scribes, of whom Simon Mellet was the most prominent, and give uniquely detailed descriptions of surviving and lost compositions with approximate dates.

Several of the many other religious establishments in Cambrai had choirs, choir schools and polyphonic music. The most important was the collegiate church of St Géry, whose choristers sang for the entry of Bishop Jean de Bourgogne in 1442, and entertained the Duke of Burgundy with music when he was a guest there in 1449. The leaves of 14th-century polyphony in the manuscript F-CA 1328 came from a matching set of bookbindings made in the late 15th century for the new library at the abbey of St Sépulcre; all but two of the leaves belonged originally to a single volume, which may well itself have been at St Sépulcre.

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## Cambreling, Sylvain

(b Amiens, 2 July 1948). French conductor. He studied at Amiens and with Pierre Dervaux in Paris, and won the 1974 conductors' competition at Besançon. He became assistant to Serge Baudo at Lyons in 1975, making his operatic début there in the same year with *La Cenerentola*, soon followed by *The Rake's Progress* at the Opéra-Comique. From 1976 he worked with Boulez and the Ensemble InterContemporain and in 1980 conducted the Chéreau production of *Les contes d'Hoffmann* at the Opéra. In 1981 he was at Glyndebourne for *Il barbiere* and conducted *Louise* for the ENO. Cambreling was music director at La Monnaie, Brussels, between 1981 and 1992, where his carefully detailed, spirited performances of a broad repertory developed the company's reputation. His versatility extended to the premières of Hans Zender's *Stephen Climax* (1990) and *Reigen* by Philippe Boesmans (1993), as well as a *Ring* cycle and complete *Les Troyens*. Meanwhile, he made his Metropolitan début in 1985 (*Roméo et Juliette*) and his Salzburg Festival début in 1986 (Debussy's *Le martyr de St Sébastien*), subsequently returning to Salzburg with operas ranging from Mozart to Stravinsky. He received high praise for his conducting of Messiaen's opera *Saint François d'Assise* at Paris in 1993. The same year he became music director and Intendant at the Frankfurt Opera, where his performances have continued to advance his reputation.

NOËL GOODWIN

## Cambrensis, Giraldus.

See [Giraldus Cambrensis](#).

## Cambridge.

University city in England.

**1. 13th century – 1684.**

The presence of the great monastery of Ely, 24 km to the north, led to meetings between the Ely monks and wandering scholars from Oxford University and Cambridge University, the second English university grew from their teaching and preaching. The first Cambridge college, Peterhouse, was founded in 1284 by Hugh of Balsham, Bishop of Ely. Music was included among medieval subjects at Peterhouse but it was probably studied only as a theoretical, not a practical, art. Of the early collegiate foundations, the most important from the musical point of view was King's (1441), linked with the school at Eton; both were founded by King Henry VI, and King's College was provided with a choir of 24 'singing men and boys'.

The world's first music degrees are recorded as having been conferred at Cambridge in 1463/4; Thomas Saintwix (St Just) received the MusD and Henry Abyngdon (Abington) was awarded both the MusB and the MusD. These earliest degrees seem to have been in the nature of honorary degrees bestowed on distinguished scholars or musicians, but before long an 'exercise' in the form of one or more original compositions was required of candidates, although they were not expected to reside in the university. Thus Robert Fayrfax gained the MusD in 1501 and Christopher Tye the MusB in 1536. The English Reformation did little harm to the university from the musical point of view; many academic musicians retained their appointments, King's College Chapel (fig.1) and its choir still took a leading part in Cambridge music and music degrees continued to be conferred. Tye proceeded to MusD in 1546; later Cambridge music graduates included Robert White (MusB 1561), William Blitheman (MusB 1586), John Dowland (MusB before 1597), Thomas Ravenscroft (MusB 1607) and John Hilton (MusB 1626). Orlando Gibbons (MusB 1605) belonged to a musical family closely connected with King's College Chapel. The Cambridge Waits (town band) were also in existence by this time, but they never seem to have attained the celebrity of the Norwich Waits.

During the Civil War Cambridge became the military headquarters of the parliamentary forces, but King's College Chapel escaped serious damage, even the splendid stained-glass windows being preserved. But the organ (built between 1605 and 1606 by the famous organ builder Thomas Dallam) was dismantled and the choral service was discontinued by government edict. Yet in the middle of the Commonwealth period, Cromwell, as Lord Protector, ordered the university authorities to confer the MusB on his household musician Benjamin Rogers, admonishing them to see that he merited such an award professionally. At the Restoration (1660) choral services were resumed in the college chapels and the organs restored. In 1684 Cambridge acquired its first professor of music in the person of Nicholas Staggins, Master of the King's Band of Musick. Charles II had followed Cromwell's example and laid a royal injunction on the university to create Staggins MusD and the authorities, almost in revenge, elected Staggins public professor of music, without a salary. The professorship they founded has continued to the present, the list of holders of the chair being as follows: Nicholas Staggins (1684–1700), Thomas Tudway (1705–26), Maurice Greene (1730–55), John Randall (1755–99), Charles Hague (1799–1821), J. Clarke-Whitfeld (1821–36), T.A. Walmisley (1836–56), W.S. Bennett (1856–75), G.A. Macfarren (1875–87), C.V. Stanford (1887–1924), Charles Wood (1924–6), E.J. Dent (1926–41), Patrick Hadley (1946–62), Thurston Dart (1962–4), Robin Orr (1965–76), Alexander Goehr (1976–99) and Roger Parker (1999–).

## 2. 1684–1914.

During the late 17th century and the early 18th various concert-giving organizations grew up in the colleges and also in the large rooms of the local inns, in particular the Red Lion and the Black Bear (fig.2). Professional musicians who made Cambridge their centre for teaching and concert-giving included J.F. Ranish (flautist and oboist), F.E. Fisher (violinist), Antonio Manini (violinist) who ran several seasons of subscription concerts in the 1780s, and Pieter Hellendaal, the eminent Dutch violinist, organist and composer, who was organist of Peterhouse in the second half of the 18th century. Maurice Greene's friend and pupil William Boyce composed a fine ode for the installation of the Duke of Newcastle as chancellor of the university in 1749 and performed this and his doctoral exercise (an anthem) and other works in a kind of Boyce festival in the following commencement week. At university ceremonies of this period so-called music speeches were delivered, but they had little to do with music. There was no formal academic tuition in music, nor were there any proper examinations. The unsalaried and often non-resident professor was occasionally asked to examine an 'exercise' for some candidate for the MusB or MusD degrees, otherwise his duties were practically non-existent. In the second half of the 18th century John Randall and his successor in the professorship, Charles Hague, were resident, but they gave no formal lectures. A certain amount of music publishing was undertaken by the local music sellers, such as John Wynne, but it never assumed large proportions. Robert Smith, Master of Trinity College, published his notable book on harmonics in Cambridge in 1749. Richard, Viscount Fitzwilliam, a well-known Cambridge amateur of music, bequeathed his music (which included autographs of Handel and other famous composers and the celebrated Fitzwilliam Virginal Book, as well as his books, pictures etc.) to the university, thus founding the world-famous Fitzwilliam Museum. Fitzwilliam was one of the instigators of the Handel Commemoration in Westminster Abbey (1784) and the fashion for festivals was soon followed in Cambridge as in most cities in Britain.

During the 19th century music lectures, sporadic at first, gradually became established and better organized. By the end of the century candidates for music degrees were required to reside in the university, instead of being allowed to study externally. Practical music-making was given new stimulus by the Peterhouse Music Society (founded 1843), which became known as the Cambridge University Musical Society (CUMS) in 1844. William Sterndale Bennett greatly enhanced the status of the professorship, and his successor G.A. Macfarren was well respected as a teaching and examining professor, rather than as a mere figurehead. The next professor, C.V. Stanford, was a man of great energy, organist first of Queens' College, then of Trinity, and conductor of the CUMS chorus. In July 1893 (the CUMS jubilee) he persuaded Boito, Saint-Saëns, Bruch and Tchaikovsky to accept honorary degrees and to conduct their works with the CUMS chorus and orchestra in the Guildhall; among the guests at the celebratory banquet was Vaughan Williams, then an undergraduate at Trinity College (MusB 1894, MusD 1901). Stanford, always an irascible man, had many differences with the university, particularly on matters of salary, which ended by his refusing to live in Cambridge; he is said to have visited Cambridge by train, given his supervisions in the railway hotel and returned immediately to London, without setting foot in the town itself. His successor as Trinity College organist, the

gifted Alan Gray (MusD 1899), was Vaughan Williams's organ teacher. New regulations for music studies enhanced the value of Cambridge degrees, and attracted some gifted students including the doyen of Cambridge musicologists Edward J. Dent (MusB 1899), C.B. Rootham (MusD 1910, later music director of St John's College) and Bliss (MusB 1913). Among recipients of honorary degrees were Sullivan (1891), Dvořák (1891), Grieg (1894), Dohnányi (1899) and Elgar (1900).

The Cambridge Philharmonic Society catered for the town's amateur and professional performers, as it still does. The Cambridge University Musical Club (CUMC), founded in 1899, has been since its foundation the focus of the small-scale musical activities of the university amateurs, though in the 1960s the club began giving large-scale concerts as well.

### **3. Since 1914.**

Just after World War I a number of gifted music students returned to Cambridge to complete their studies; among them was Boris Ord who in 1929 succeeded A.H. Mann, the noted organist, choir-trainer and Handel scholar, as director of King's College Chapel Choir. Other musicians of this generation included H.S. Middleton, P.A.S. Hadley, later precentor of Gonville and Caius College and professor of music, P.F. Radcliffe and Robin Orr, also holder of the Cambridge chair.

Cambridge became distinguished in the 1920s and 1930s for its stage productions of Mozart, Purcell and Handel. *Die Zauberflöte* had been produced under Dent's and Rootham's auspices in 1911. Purcell's *The Fairy Queen* was planned for 1914 but delayed until 1920 (and revived in 1931). There followed, under Rootham's and later Ord's baton, *Semele* (1925), *King Arthur* (1928), *Samson* (1932), *Jephtha* (1934), *Saul* (1937), *The Tempest* (1938) and *Idomeneo* (1939). Another important theatrical venture was the triennial production of the Greek Play Committee, begun in 1882, for which the music was always newly composed. The music for *The Wasps* (1909) by Vaughan Williams is the best known, but other notable scores were Hadley's *Antigone*, Leigh's *Frogs*, and Orr's *Oedipus at Colonus*. Other outstanding Cambridge productions of this period were Vaughan Williams's folk ballet *Old King Cole* (1923, Trinity College) and *The Poisoned Kiss* (1936, Arts Theatre). At this time the music faculty acquired a new home with a small concert hall in Downing Place and was able to accommodate CUMS and CUMC, and the celebrated Thursday concerts of chamber music.

After World War II the University approved new regulations (1947–8) for the study of music as a first degree (BA with honours in music), and the MusB became a postgraduate degree, often leading to PhD studies. The faculty staff included H.C.C. Moule, H.S. Middleton, P.A. Tranchell and Thurston Dart, later professor. Among honorary MusD recipients of postwar years are Boulez, Britten, Carter, Gerhard (who was long resident in Cambridge), Ligeti, Lutosławski, Walton, Bliss and Tippett. The last two received honorary degrees on the celebration of the quincentenary of Cambridge music degrees (1964). In the 1960s the practice developed of appointing composers-in-residence in the various colleges; among these have been Nicholas Maw, Roger Smalley and Judith Weir.

In the 1980s and 90s the faculty admitted about 50 undergraduates a year. In 1977 the Music School moved to a new building designed by Sir Leslie Martin, with a fine concert hall, lecture rooms, practice and teaching facilities and a much enlarged Pendlebury Library.

The larger-scale music-making in the university continues to be organized by CUMS, with a large chorus, two symphony orchestras and a wind orchestra, conducted by a musical director (successively Boris Ord, David Willcocks, Philip Ledger and Stephen Cleobury) assisted by undergraduate conductors selected by competition (including, among others, David Atherton, Andrew Davis, John Eliot Gardner and Roger Norrington). The society has given first or early performances of music by Benjamin (*Ringed by the Flat Horizon*), Britten (*Cantata academica*), Goehr (*Behold the Sun* and *The Death of Moses*) and Holloway. CUMC founded a chamber orchestra in the 1960s which is usually conducted by visiting professional conductors. The University Opera Group and its successor, the University Opera Society, have given many notable performances, including works by Britten, Cimarosa, Copland, Liebermann, Monteverdi, Orff and Stravinsky.

The standard of music-making in individual colleges varies with successive generations of undergraduates, but its continuity is assured by the structure of college life: nearly all the 24 undergraduate colleges have chapels, offer organ scholarships and maintain chapel choirs, and some also offer choral scholarships (though choristers do not necessarily study music); all have their own or joint music societies. Other smaller university societies depend on the enterprise of individuals, and they rise and fall accordingly. Some become well established (the Classical Guitar Society, the Gilbert and Sullivan Society); others have shorter lives (the Britten Society, the Decadent Music Union, the In Nomine Singers, the Purcell Society, the Susato Consort and many others).

Special festivals have been a frequent feature of musical life. Between 1920 and 1960 there were several, usually of British or English music, including a Handel Festival in 1935. From 1962 to the late 1980s the City Council sponsored an annual festival. In recent years there have been festivals commemorating Mozart (1991), Elgar (1995) and Schubert (1997). In the field of popular music the Cambridge Folk Festival (founded 1962) has become highly regarded.

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CHARLES CUDWORTH/RICHARD M. ANDREWES

## Cambridge Songbook

(GB-Cu Gg.5.35). See [Sources](#), MS, §III, 2.

## Camden, Archie [Archibald] (Leslie)

(*b* Newark, 9 March 1888; *d* Wheathampstead, Herts., 18 Feb 1979). English bassoonist. After winning a scholarship offered by Hans Richter, he went on to study in Manchester: piano with Egon Petri and bassoon with the Viennese Otto Schieder, whom he soon joined in the Hallé Orchestra and in 1914 replaced as principal. In 1933 he left Manchester for London, where he was to spend the rest of his career, remaining active as an orchestral player and soloist until his 80th birthday. He was made an OBE the following year.

Camden's playing career of almost 65 years was uniquely long and distinguished. The first native professional player of the German bassoon in

England, his virtuosity and musicianship on the instrument set new standards for the time. The pioneering record of the Mozart concerto which he made in 1927 served by its witty style and pleasing if somewhat dry tone to bring both him and his instrument before a wide musical public. Eric Fogg and Gordon Jacob wrote concertos for him. As a teacher first in Manchester and later at the RCM in London, he trained several generations of players. Camden had two sons who are well-known musicians, Anthony (*b* 1938), who plays the oboe, and Kerry (*b* 1936), who is a bassoonist.

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WILLIAM WATERHOUSE

## Camera

(It.: 'chamber', 'room').

In the Baroque period, the qualification 'da camera' was added to individual vocal or instrumental pieces or to entire volumes, denoting that the work or collection was suited for performance in the chamber, rather than in the church (*da chiesa*; see [Chiesa](#)) or theatre. G.M. Bononcini (op.2, 1667) used 'da camera' and 'da ballo' to distinguish dances intended for listening from those meant for dancing. Legrenzi applied 'sonata da camera' to one-movement pieces in binary form; more often it meant a prelude followed by a set of dances. At that time, 'da camera' did not necessarily imply performance by one player to a part, a concept associated with chamber music only since the later 18th century. In modern usage, however, *musica da camera* is chamber music in this sense.

MICHAEL TILMOUTH/SANDRA MANGSEN

## Cameraco [Cameracy]

(*fl* c1400–1428). Composer, possibly French. Though he could be the Johannes de Comeriaco at the papal chapel in 1417 (Haberl), he is far more likely to be the Henry de Cambrai documented at St Vincent, Soignies, as a 'bas vicaire' in 1415–28 (Mons, Archives de l'Etat, Chapitre de Soignies: vols.148–50, 153–5 and 506). The rondeau *Belle voliés*, ascribed 'Cameracy' in the lost Strasbourg manuscript (*F-Sm* 222), resembles the songs of his sometime Soignies colleague Johannes Legrant; the Credo ascribed 'Cameraco' in Strasbourg (where it is incomplete, though it is complete but without ascription in *I-Bc* Q15) is very much in the manner of the northern French composers, with its declamatory style and heavy use of fauxbourdon-like textures.

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DAVID FALLOWS

# Camerarius [Cammerarius, Camerer], Leonhard

(fl late 16th century). German composer. Originally from Bavaria, in 1582 he succeeded Nicolaus Rosthius as music teacher at the Lutheran school for the nobility in Linz. By 1584 he was Kantor of the Nikolaikirche in Berlin, described as 'argutus cantor musicus insignis cum theoreticus tum etiam practicus'. Three of his motets survive: *Decantabat populus Israel* (5vv; PL-WRu 30B), *Insano intonuit malignus ore* (6vv; D-Mbs 1641) and *Ascendit autem Joseph* (7vv; D-Mbs 1641).

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WALTER BLANKENBURG

## Camerata.

A group of intellectuals, musicians and musical amateurs who frequented the salon of Count Giovanni de' Bardi in Florence between approximately 1573 and 1587. The term has sometimes been extended to cover the group that experimented with music drama under the auspices of Jacopo Corsi in the 1590s leading to the production of *Dafne* in 1598 and *Euridice* in 1600.

The first to use the term 'camerata' for Bardi's circle was Caccini in his dedication of the score of *Euridice* to Bardi (20 December 1600). Bardi's son Pietro also called it the 'Camerata' in a letter to Giovanni Battista Doni in 1634. Only three musicians can be linked securely with the Camerata: Caccini, Vincenzo Galilei and Pietro Strozzi. Caccini, however, testified that 'a great part of the nobility and the leading musicians and men of genius and poets and philosophers of the city' convened there, and Galilei recalled that many noblemen used to go there to pass the time in songs and discussions, which, according to Pietro Bardi, ranged over a variety of subjects, including poetry, astrology and other sciences. The earliest evidence of a meeting at Bardi's is in the *Diario* of the Accademia degli Alterati of 14 January 1573, where it is recorded that the Regent of the Academy, Cosimo Rucellai, 'sent someone from his household to say that he could not come because he went to the home of Monsig. de' Bardi to make music' (*I-FI* Ashburnham 558, ii, f.3v).

Bardi's leadership was undoubtedly responsible for Galilei's research into Greek music and his contacts with Girolamo Mei, who by 1573 had studied every source then known about Greek music. One can easily imagine the excitement that the letters from Mei in Rome stirred in Bardi's circle, culminating in Galilei's attempts in 1582 to imitate the ancient songs in a setting of the lament of Conte Ugolino from Dante's *Inferno* (xxxiii, 4–75), and in his Lamentations and responsories for Holy Week, all now lost. Caccini mentioned having first performed three songs for the Camerata, *Perfidissimo*

*volto, Vedrò il mio sol* and *Dovrò dunque morire*, in a manner of ‘speaking in melody’ and treating dissonances passing over a held chord with ‘a certain noble carelessness (‘sprezzatura’)’.

Two important manifestos issued from Bardi's Camerata, a discourse by Bardi addressed to Caccini (c1578) and Galilei's *Dialogo della musica antica et della moderna* (1581). They have a number of principles in common, understandably, since they both derive from Mei: the ancient *tonoi* should be imitated, because they allow the affections of the texts to be expressed by the appropriate range of the voice; only one melody should be sung at one time, counterpoint being useful only for assuring fullness of harmony in the accompaniment; and the rhythm and melody should follow carefully the manner and speaking voice of someone possessed of a certain affection. Galilei, in addition, propagated Mei's theory that the ancient Greek dramas were sung continuously, a belief that is reflected in the prefaces of Rinuccini, Caccini and Peri to their editions of the poetry and music for *Euridice*.

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CLAUDE V. PALISCA

## **Camerloher [Camerlochner, Cammerlocher], Joseph Anton [Josephus Antonius]**

(*b* Murnau, 4 July 1710; *d* Munich, 17 June 1743). German composer. The eldest of eight children of Joannis and Maria Anna Camerloher, he attended the Ritterakademie in Ettal and was trained as a violinist. Between 1734 and 1741 he wrote nine *Fastenmeditationen* (now lost) for the Congregatio Latina BV Mariae in Munich. He was *Cammer-compositeur* (chamber composer) at the Munich court from 1739 until his death, possibly after two years as *Cammermusicus*; the libretto of his opera *La clemenza di Tito* refers to him as *Concert-Meister*.

Much of Camerloher's music was formerly attributed to his brother Placidus. His known surviving works include 43 symphonies, 20 trio sonatas, one flute sonata (*Duo*), eight sacred works and one opera. Of the instrumental works only 11 symphonies (now in *A-Gd*; some also in the published sets) bear his full name, but documentary and stylistic evidence indicate that other works bearing only his surname are his too. The four-movement trio sonatas (for two violins and continuo), and sacred works are firmly grounded in the Baroque; the symphonies, mostly in three movements and scored for strings, look forward to the Classical era with their harmonic schemes and their differentiation of thematic material. Camerloher was admired for his two *opere serie*; *La clemenza di Tito* was performed posthumously on 18 and 23 July 1747 during festivities for the marriage of Elector Maximilian III Joseph and Princess Maria Anna of Saxony.

Camerloher, Placidus von

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principal sources: A-Gd, SCH; D-DO, DS, HR, Mbs, MÜu, Rp; F-Pn; I-Gl

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SUZANNE FORSBERG

# Camerloher [Camerlochner, Cammerlocher], Placidus [Cajetanus Laurentius] von

(*b* Murnau, 9 Aug 1718; *d* Freising, 21 July 1782). German composer. The fourth of eight children of Joannis and Maria Anna Camerloher, he was the younger brother of the Munich court composer [Joseph Anton Camerloher](#) and the elder brother of Johann Gregor Virgilius Camerloher (*b* Murnau, *cap.* 17

Nov 1720; *d* 18 Oct 1785), a cellist at the Munich court from 1747. After schooling in Murnau, he attended the Ritterakademie in Ettal (1730–39). He studied theology at the Wilhelmsgymnasium in Munich from 1739 to 1741 while also participating as a singer in *Fastenmeditation* performances for the Congregatio Latina BV Mariae; he later composed 17 *Fastenmeditationen* for the congregation (1748–73). In 1745 Johann Theodor, electoral bishop (later cardinal) of Freising, Regensburg and Liège, appointed Camerloher Kapellmeister to the Freising court; Camerloher was also his director of chamber music in Liège (1753–9). Through his patron's influence, Camerloher received the necessary diploma of nobility to serve as prebendary and canon at the monasteries of St Veit (1748–53) and St Andreas (1753–82) in Freising, and he dedicated his symphonies op.1 to him. Johann Theodor's death in 1763 brought an end not only to Camerloher's travels (to Liège, Paris etc.) but also apparently to his symphonic output: as Kapellmeister under the next two bishops of Freising, he composed chiefly sacred works and school dramas.

Symphonies and sacred works comprise the majority of Camerloher's surviving music. 29 symphonies survive bearing his full name: three printed sets of six (opp.1, 2 and 4) and 11 manuscript symphonies (ten in *D-Mbs*, one in *CH-E*). Eight further symphonies can be assigned to him with some confidence (others formerly attributed to him are now believed to be by Joseph Anton Camerloher). The symphonies are mostly scored for strings alone, and all but one are in three movements. The earlier symphonies are short, but both the movements and the phrases of the later ones show a progressive increase in length. The thematic areas are quite clearly articulated, and those in later symphonies display characteristic features; the many antecedent–consequent sentences look forward to a later Classical style. Camerloher's unquestionably authentic sacred works include nine masses, which are large-scale works employing strings, clarino trumpets, timpani, chorus and soloists. The orchestral writing is primarily homophonic in texture, as in Camerloher's later symphonies, while more traditional elements, such as counterpoint and an occasional fugue, are reserved for the chorus.

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thematic catalogues: Mayer (1964) [sacred and dramatic works], Forsberg (1990) [symphonies]

principal sources: CH-E; CZ-Pk, Pnm; D-Esch, Mbs, Mk, MÜu, WEY

Sacred: Missa solennis; 7 other masses; Requiem; 6 offs; 2 Miserere; 3 lits; 7 ants; 1 responsory; 2 Planctus Mariae; 1 motet; 4 arias; 1 Fastenmeditation; 1 off, doubtful; 17 masses and 29 other works, formerly in *D-FS*, lost, 16 *Fastenmeditationen*, lost

**Dramatic: 19 school comedies, lost**

Syms. (for 2 vn, va, bc unless otherwise stated): 6 as op.1 (Munich, c1748–53); 6 with 2 hn/tpt ad lib, op.2 (Liège, c1759–63), no.2 ed. in *The Symphony 1720–1840*, ser. C, ii (New York, 1984); 6 as op.3 (Amsterdam, 1761), lost, mentioned in Marpurge and Fétis; 6 as op.4 (Liège, c1761–3), no.2 ed. B. Ziegler (Braunschweig, 1932); 10 in *D-Mbs*; 1 in *CH-E*; 8 others

**Chbr: Notturmo, 2 vn, va, bc; Parthia, calichon, 2 vn, b, doubtful; Trio, 2 calichons, vc; 18 trios, lute, vn, vc, lost, mentioned in GerberL**

By either P. von Camerloher or J.A. Camerloher: 2 masses; 2 offs; 1 responsory; 3 motets; 2 sacred arias; 4 Passions, pubd in *Cantus Ecclesiasticus Hebdomadae Sanctae* (Munich, 1820); 11 syms.; 7 syms., lost, 3 listed in Breitkopf catalogue, 1762

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SUZANNE FORSBERG

## Cameron, (George) Basil

(*b* Reading, 18 Aug 1884; *d* Leominster, 26 June 1975). English conductor. He studied with Tertius Noble in York and at the Berlin Hochschule für Musik (1902–6). After a period as an orchestral violinist he became conductor in 1912 of the Torquay Municipal Orchestra, where he assumed the name Hindenburg because of prejudice against English musicians. When war broke out in 1914 he was ironically bound to resume his own name, having established a reputation with a Wagner festival in 1913 and other events beyond the ambitions of the traditional seaside orchestra. In this and his subsequent similar posts at Hastings (1923–30) and Harrogate he followed the example of Dan Godfrey at Bournemouth in providing some symphony concerts and festivals as well as lighter musical entertainment. From 1930 to 1938 he was in the USA, first with the San Francisco SO, whose direction he shared with Issay Dobroven, then with the Seattle SO (1932–8). On his return to Britain he became assistant to Henry Wood in the Promenade Concerts. The days of the spa and seaside orchestra were by this time over and until his old age Cameron was a reliable conductor of catholic taste; he conducted concerts with the BBC SO, the LSO and the LPO, and with the Amsterdam, Berlin, Czech and Budapest symphony orchestras. He was made a CBE in 1957.

FRANK HOWES/R

## Cameron, Douglas

(*b* Dundee, 3 Nov 1902; *d* Ramsgate, 20 Aug 1974). Scottish cellist. He studied with John Reid in Dundee and Herbert Walenn at the RAM (1919–22). He was a member of Henry Wood's New Queen's Hall Orchestra and the

Kutcher String Quartet (1931–8), and during World War II he led the cello section of the National SO and played concertos with the orchestra, working under many great conductors. His interpretation of the Elgar Cello Concerto was outstanding. Cameron had studied bowings and fingerings with Elgar, and had played in the orchestra when Beatrice Harrison recorded the concerto under the composer in 1928. He also gave recitals with his pianist daughter, Fiona, and played with the Blech Quartet (1942–50). In 1950 he formed the New London (later London) String Quartet. From this time he concentrated mainly on teaching and adjudicating. He coached the cello section of the National Youth Orchestra from its foundation in 1947 and was an inspiring teacher at the RAM, where he had been appointed a professor in 1927. He was made an OBE in 1974. (*CampbellGC*)

MARGARET CAMPBELL

## Cameroon,

Republic of (Fr. République du Cameroun).

Country in West Africa. It has an area of 475,440 km<sup>2</sup> and a population of 15.13 million (2000 estimate). The national languages are French and English, reflecting colonial legacy. Cameroon was a German protectorate until 1916, after which time four-fifths of the territory became a French mandate, and the remainder formed a British mandate. The French administration granted the territory independence in 1960 and the British in 1961, forming a joint territory.

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GERHARD KUBIK

### Cameroon

#### 1. Ethnic groups, languages and historical background.

Geographically, and in its ethnic and linguistic divisions, Cameroon is extremely varied. Dense tropical forests extend from the Atlantic coast to the south-eastern borders. The coastal and southern populations, for example the Duala, Beti, Bulu and Fang (Fang), and several 'pygmy' groups (notably in the area of Yokadouma), all speak Bantu languages. Among populations in the centre, from the Bamenda Highlands grassland in the west to Bétare Oya in the east, there is a patchwork of languages historically classified as 'semi-Bantu' or 'bantoid', but now grouped together with other Bantu languages as part of the greater Benue-Congo family. Further north, on the Adamawa plateau, long-established millet agriculturalists such as the Kutin (Peere), Chamba (Samba Leko) and others speak Adamawa-Eastern languages, as do the Gbaya on the eastern border. The FulBe (Fulɓe, Fulani or Fula) who migrated to the Adamawa area in the 19th century speak a West Atlantic language. Languages of the Chadic family in northernmost Cameroon are spoken by mountain dwellers such as the Matakam, and Saharan languages (e.g. Kanuri), are found among peoples living near Lake Chad in the north.

Biodiversity, long-term isolation of scattered ethnic groups in pre-colonial times and the impact of the 19th-century FulBe invasion are three factors that determined the contemporary cultural panorama of Cameroon. FulBe cultural and political influences reached as far south as the Kingdom of Bamum in the Cameroon grasslands, affecting populations such as the Tikar and the Vute. Conversely, aspects of southern Cameroon's oldest population, the 'pygmy' hunter-gatherers, have influenced the music and dance of peoples settled in the tropical forests that once extended from the Sanaga river into Gabon and the Congo.

## Cameroon

### 2. Main musical style areas.

Cameroon can be broadly divided into five large music and dance style areas, somewhat analogous to language divisions. In each area there are specific instrumental resources and distinct social and religious situations.

(i) Southern Cameroon.

(ii) South-eastern Cameroon.

(iii) Cameroon grasslands.

(iv) Northern Cameroon.

Cameroon, §2: Main musical style areas

#### (i) Southern Cameroon.

This area includes long-established ethnic groups such as the Duala and Bassa (Basaa) and the more recently settled 'Pahouin' peoples, including the Bulu, Beti, Fang, Eton (Etón) and Mvele. The 'Pahouin' group seems to have expanded from Gabon into southern Cameroon during the 18th century, and its musical style is characterized by the use of a hexa- to heptatonic tonal system; multi-part organization of vocal and some instrumental music in parallel thirds; the use of the *ngkul* (*ŋkul*) slit-drum for drum communication and/or dance drumming or both, as in the initiation dance called *ozila*; the importance of the *mvet* stick zither and the *mendzang* (*mendzãŋ*), gourd-resonated xylophone. Oral literature and music are inextricably intertwined in the *chantefables* studied by Eno-Belinga (1966; 1970), in the poetry of the *mvet* (Eno-Belinga, 1979) and the didactic songs for young women (*bikud-si*) (Awona, 1967).

The *Mvet* stick zither among the Beti and Bulu is known as *ebenza* among the Mvele and, in some parts of southernmost Cameroon, as *ŋgɔmbi* (a term that also refers to the harp of the Fang people of Gabon). The *mvet* is known in southern Cameroon, Gabon, Equatorial Guinea, and border areas in the northern Congo and south-western Central African Republic. Although its history is not known, it is probably an autochthonous instrument of the Bulu-Beti-Fang group of peoples, giving this culture area an unmistakable musical identity.

Ensembles of gourd-resonated xylophones called *mendzang* (or *mɛnjyãŋ*) are also characteristic of southern Cameroon. These instruments are portable and have a built rail to position the keyboard away from the player's body. Four such instruments are usually played together with an *engis* (plaited rattle) and quite often also a tall, single-headed drum. Xylophones were used in the past as processional instruments to accompany chiefs on visits to neighbouring villages.

Individual names vary from language to language. Recorded in 1970 by Kubik, Gaston Bayiege from Mbang (Mbāŋ) village near Ngelemenduka, used the following terminology: the 13-note *olulong* (*olulɔŋ*: 'the whistle') functions as the lead xylophone; the nine-note *ebulu* is used for playing basic patterns in octaves; the five-note *ombɔk* (*ombɔk*: 'the one and only'), on which only one note at a time is played; and the four-note *endum* functions as the bass of the group (fig.1). The term for the latter is onomatopoeic, imitating the sound of bass notes: *ndum ndum ndum*.

The tuning of southern Cameroonian xylophones has been subject to considerable controversy. Ngumu provided intracultural evidence from the Beti as to the tuning process and its conceptualization (1975–6, pp.14–18), suggesting that tuning begins at the centre of the middle-range xylophone of a group. This central note is considered analogous to the 'head of a family'. Tuning then proceeds in ascending order of pitch (fig.2). Octaves, sometimes referred to as 'wives', are then found for notes 4, 5 and 6. Ngumu suggests that the tuning was at one time hexatonic, but at some point musicians from an area known as 'Etenga country' began to introduce an additional note, 7 in fig.2, called *esandi* ('the spoilsport'), and accepted only reluctantly by local musicians (Ngumu, 1975–6, p.15). Ngumu states that local xylophone tunings in southern Cameroon were variable, although cent-measurements of several older specimens indicate a predilection for 'neutral 3rds' between notes spaced one key apart, e.g. 1 and 3, 2 and 4, etc. The harmonic basis for both xylophone and voice in this southern Cameroonian style are 3rds and octaves.

## Cameroon, §2: Main musical style areas

### (ii) South-eastern Cameroon.

The south-eastern Bantu-language area of Cameroon, near the towns of Yokadouma and Moloundou, includes individual languages such as Mpompo and Mpiemo (Mpyɛmo). Masking traditions and secret societies in south-eastern Cameroon demonstrate the proximity of the Congo and Gabon. Until recently, men participated in secret societies, called *so* (*sɔ*), devoted to a spirit who appeared as a mask. The *doyombo* (*dɔyombo*) mask that survives among the Mpiemo once belonged to a comparable secret society, but has now been reassigned to the level of teenage entertainment (Kubik, 1993, pp.40–41). But new secret societies form all the time. As recently as the 1960s, a female secret society called *akulavye* originated among the Bizami and, subsequently, became popular in the area east of Yokadouma among teenage girls.

A musical characteristic of this area is the presence of harmonic part-singing with a tendency, particularly in some *sya chantefables* among the Mpiemo, to use chord clusters shifted upwards by a semitone. Such predilections seem to originate with the *agwong* (*agwɔŋ*) mouth bow that reinforces selectively partials 4–6 over two fundamentals a semitone apart. Mpiemo music is closely related to that of other peoples in the Republic of the Congo, such as the Pomo (Pol), Bakota (Kota) and Bongili, an area from which they migrated centuries ago. However, living close to the northern fringes of the tropical forest, they have also assimilated some traits from the Gbaya, a savanna population settled north of the Yokadouma-Nola axis who speak an Adamawa-Eastern language. Gbaya influence can be noted in songs with

Gbaya texts and in the use of singing in parallel 4ths within a pentatonic framework.

A variety of musical instruments characterizes this area of dense forests; most of the instruments are shared with populations further south, in the Republic of the Congo and in the upper Sangha area in the Central African Republic. In a survey carried out on the Cameroonian side of the border in 1969, the following musical instruments were observed between the town of Yokadouma and Mgboko village further east: *mentsyang* or *mentsyãŋ* (*mendzãŋ*) gourd-resonated xylophones with 10–11 keys, usually played in pairs; *kembe* box- and gourd-resonated lamellophones brought by returning migrant workers from Brazzaville (Congo) in the 1920s; *kuli* (slit-drum) played with membranophones; log xylophones with a base of banana stems, also called *mentsyang* or *mentsyãŋ*; *kama*, a plaited rattle used by women to accompany women's songs and lullabies; and home-made acoustic guitars used in drinking and dance band parties.

Prior to the migration of early Bantu-language speakers from the so-called Bantu nucleus (an area encompassing parts of western Cameroon and eastern Nigeria) to west-central Africa c1000–c400 bce, the equatorial forest was inhabited by small groups of hunter-gatherers who were radically different from other speakers of Niger-Congo languages, namely the 'pygmies'. The Bantu languages spoken by forest hunter-gatherers today are believed to be adaptations of earlier Bantu languages spoken by migrants with whom the 'pygmies' first came into contact. However, a pre-Bantu 'pygmy' musical (as opposed to linguistic) culture seems to survive tenaciously. A distinctive polyphonic singing style, often combined with a highly developed yodelling technique, is found among 'pygmies' in widely separated areas. The strength of 'pygmy' musical culture is demonstrated by the near universal adoption of 'pygmy'-style polyphony. Two different 'pygmy' ethnic groups survive in south-east Cameroon who are still active as elephant hunters. Mpiemo women learnt to practise 'pygmy'-style polyphony with *enge* (yodelling) from 'pygmies', in contrast to the parallel harmonic singing used in most of their vocal music.

## Cameroon, §2: Main musical style areas

### (iii) Cameroon grasslands.

The Kingdom of Bamum was established in the 16th century by Prince Nshare Yen. It gradually assimilated neighbouring peoples, rising to a powerful centralized state during the 19th century. Under the Sultan Njoya (c1876–1933), spectacular forms of court music were developed in Fumban, the capital. Princes belonging to the *ngürri* secret society played flutes, rattles and elaborately carved drums. A masquerade formed one of the highlights. *Nguon* was an important festivity that took place for the last time in 1924. It included *nguon* (friction drums), flutes and other instruments (Geary, 1983). The *mbansie* secret society of Bamum originated in the 19th century with membership open to anyone who had fought with distinction against the Muslim FulBe. Tall double bells were used during public performances of the society, as were rattles and drums. During Njoya's reign, large slit-drums stood in the market-place of Fumban, to be used for summoning people to the palace. These drums were suppressed by the French administration after

World War I, but in 1976 Sultan Seidou Njimoluh Njoya reconstructed one and had it consecrated a year later.

Bamum and western Cameroon are important areas for masked dancing. Masks appear in the *tso* and *kuosi* secret societies of the Bamileke. Among the Mankon of western Cameroon, masks are employed in dances such as *mambang*, accompanied by a 17-key log xylophone. Masks were worn only by males of the royal line, and membership of the secret society was open only to males of a certain standing (Njob, 1967). Masks have also been documented among the western Tikar (Koloss, 1985). The Cameroon grasslands is a traditional area of metal-working in bronze (produced with the lost-wax technique) and iron. It is an important distribution area of both single- and double-flange welded iron bells, the latter usually with a bow-grip.

More surprising and historically significant is that, by contrast, the manufacture of lamellophones, the other significant iron-age development in African musical instruments in this area, is strictly from plant materials as it is in south-eastern Nigeria. Two or three split raffia tubes are joined to form a resonating chamber; raffia needles (obtained from a raffia stem's hard surface) are placed within crosswise to reinforce the structure. A triangular or crescent-shaped soundhole is then cut into the soundboard. Lamellae obtained from the hard surface of the raffia stem leaf are then attached to the soundboard with a pressure bar placed between bridge and backrest. Lamellae are tuned by adjusting their position over the bridge and/or attaching lumps of black wax to their undersides (fig.3). A remarkable device is the use of vibration needles, also cut from the surface of a raffia stem leaf, attached lengthways with the help of black wax on top of many lamellae. Their pointed lower ends are raised, and as soon as the musician depresses a lamella, the vibration induces a sympathetic vibration of the needle, resulting in amplification and prolongation of the sound.

*Mbø ong (ton)* and *mbø enggo (ngo)* are Tikar names for the raffia lamellophone. They have 12–18 lamellae, and Tikar players use their thumbs and the index fingers of both hands in a pincer grip to sound the notes. An esoteric lamellophone used by the Tikar at Ngambe is known as *mbø menjang* (mɛnjǎŋ or mɛndzǎŋ). It has an oval bowl-shaped resonator and is used during sacrificial ceremonies for dead Tikar chiefs. The *mbø menjang* is played inside shrines in groups of three to four, accompanied by a cylindrical drum played in a horizontal position (fig.4).

At Ngambe, in Tikarland, a small pygmy group has long been employed as court musicians, performing the *nan (nã)* dance, and occasionally performing for Sultan Njoya in Bamum; they are the northernmost pygmy group known in Africa. Pygmy-influenced polyphony is evident in Tikar *ngbãnya* dance songs and in *nswe (nswe)* hunting songs.

Today the most popular instrument among the Vute people, located east of the Bamum kingdom, is the *timbrh* lamellophone (fig.5). Older specimens found in museums are made entirely of raffia, while those dating from the mid-20th century tend to have rectangular box resonators made from light wood. The lamellae are broad, arranged with their ends in a straight line and are tuned in octave pairs. Vibration needles create a buzzing sound.

The *timbrh* is tuned pentatonically. Smaller versions are used as solo instruments on long journeys (see Kubik, 1989, pp.52–3). Larger specimens are combined to form a *timbrh* ensemble of three or four instruments of different sizes, often with an accompanying flat seed-shell rattle (*kara*). Unlike the older playing styles, the performing technique of the *timbrh* since the 1950s has been based on the use of alternate thumb strokes, creating an interlocking pattern between left- and right-hand thumbs. Each thumb strikes simultaneously two adjacent lamellae tuned an octave apart. The result is a music in interlocking tone-rows of paired octaves. The themes are short and all based on cycle number 12 or 24. *Timbrh* ensembles generate an amazing swing and the vocal line is developed over a rhythmic-melodic foundation that is constantly reshuffled. Many song texts praise the chief and his retinue.

Cameroon, §2: Main musical style areas

#### (iv) Northern Cameroon.

##### (a) Autochthonous cultures.

The peoples of northern Cameroon use a pentatonic tonal system, and in some cultures, notably the Chamba, this pentatonicism is combined with two-part singing in parallel 4ths and 5ths. In music, older structural principles survive; the maintenance of a multiple main beat within interlocking patterns is just such an example. These concepts survive, despite the effects on many of these cultures since the 19th century of cultural imports along the Hausa trading network, and by dominant FulBe settlers. The Kutin people perform a secret dance with composite end-blown gourd horns called *fang* (*fãŋ*) *kure*, which are held by the musicians in their left hands while the right hand shakes a *sahare* (plaited rattle). These musicians perform a circle dance, moving anticlockwise while blowing their horns. Normally the horns are hidden in a house in the bush, taken out only for funeral rites and for commemorating the dead.

Double bells such as the *tong* (*toŋ*) *senwa* and *tong* (*toŋ*) *deni* are found in this area and further north. René Gardi (1969) noted their use in funeral ceremonies among the Doayo (Doyayo), a small mountain-dwelling people south of the Benue river. The presence of bells in northern Cameroon is testimony to the antiquity of highly developed iron-smelting and iron-working metallurgy in this part of Africa. Gardi also documented the use of music by blacksmiths among the Matakam in the Mandara mountains who play five-string *ganzavar* harps. The *ganzavar*'s resonator is covered with the skin of a varanus lizard. Soundholes cut into the skin may be covered with a mirliton from a spider's cocoon, giving the *ganzavar* its characteristic buzzing sound. In contrast to other harps of this type, the bridge is visible, appearing on the surface of the skin, so that the strings can be easily attached (fig.6). Harps were played among the Matakam to entertain blacksmiths at the furnace. While one man worked the bellows, another would play the harp. Harp music was thought to provide magical powers, since the extraction of iron was controlled by the local deity called *dzikile*.

##### (b) Hausa traders and FulBe immigrants.

Hausa traders and minstrels have been active along the major trade routes for centuries. They still play the *garaya*, a two-string lute played with a plectrum (Kubik, 1989, pp.80–81). A piece of sheet iron with rattle rings is

usually attached to the neck of the lute. Hausa luteists, dependent on neighbouring FulBe courts, often recite praise-poetry for the *lamido*. Amadou Meigogue Garoua, a Hausa musician, was recorded with his *goge* (*gogé* or one-string bowed lute) by Kubik in 1964. His *goge* had a gourd resonator covered with the skin of a varanus lizard, and the string of the lute and the bow was horsetail. The quality of his voice, his use of melisma and the melodic lines of his pentatonic accompaniment have been compared to North American blues.

FulBe immigrants who settled in northern Cameroon introduced court music and dance forms such as *nyawala*, *bonsuwe* and *chalawa*. During these performances, several female lead singers perform praise-poetry for the *lamido* and other important members of the court in a highly declamatory style with a thin and raspy tone. The response is sung by a chorus of men, singing in unison, some playing *ganga* double-headed snare drums covered with red or brown cloth, and carried on a strap around the musician's shoulders.

FulBe courts, with their musical traditions, have survived Western colonialism and continue to exist in the Adamawa region. The FulBe invaded the area at the beginning of the 19th century, and their court music is closely related to Hausa court music. FulBe court music also includes the use of *algaita* (*algeita*) (oboes) and *gagashi* (a metal long trumpet up to four metres in length), used particularly in a music called *ganjal*. Alfons M. Dauer (1985) has traced this instrumental combination back to the Sudanic cultures of the Middle Ages, with remote origins in Central Asia.

Despite segregationist policies, some processes of transculturation between the FulBe and autochthonous populations have taken place. Veit Erlmann emphasized that most of the professional musicians among the FulBe of northern Cameroon were of Kanuri or Mandara origins until the early 20th century. The *ciidal* end-blown flute, which is known in the area of Lake Chad, is an example of such assimilation of local traditions.

## Cameroon

### 3. Modern developments.

Colonialism, mass media technology of the 20th century and the migration of Cameroonian intellectuals to Europe, notably France, have allowed Cameroon to participate in cultural exchanges with other parts of Africa and overseas on a much greater scale than in previous centuries. In the late 19th century European musical instruments began to appear in the towns of Douala, Yaoundé and other emerging urban centres, as soon as the presence of missionaries, German administrators and army personnel was established. A letter written in German by a Cameroonian schoolboy in 1908 to a friendly missionary expected to return from Europe gives testimony to the popularity at that time among youths of a type of mouth organ called *Junker Kai Mundharmonika*. Another boy is known to have asked his priest for '*eine Harmonika welche zwei Töne hat*', which probably describes a chromatic type of harmonica. Equally popular were military brass and reed instruments used for marching in parades. The American banjo was brought to Cameroon in the 1930s via contacts with dance musics already established along the West African coast, particularly in Ghana and Nigeria. By the 1960s, individual song styles with solo acoustic banjo and guitar accompaniment sung in Ewondo or French had developed in the south.

The availability of dance music from West Africa and the Congo on shellac discs in the 1950s caused a wave of new developments. Those who had access to guitars, accordions and saxophones formed groups with these new instruments. Some excellent accordion performers, such as the architect Raphael Nomo Etogo (stage name Oro Lux de Nkometou II; fig.7), decided, however, to avoid the limelight, playing [Merengue](#) music privately for their own children while pursuing a non-musical profession.

Music played with traditional instruments was also affected. Among the Vute of central Cameroon, compositions for *timbrh* lamellophones were often referred to by their performers as *marenge*, *contre-banjo* and *cha-cha*. *Merengue* from the Dominican Republic had the strongest impact on southern and central Cameroonian traditions in the late 1950s and early 60s. Early *merengue* was played with accordions and guitars, but also with the long-established *mendzang* (*mendzãŋ*) gourd-resonated xylophones. A famous group of 'modern' xylophone players that emerged in the 1960s was the Richard Band de Zoe Tele led by Richard Nze. This band recorded several albums, and appeared at the first Pan African Cultural Festival held in Algiers in 1969. Xylophone ensembles modelled after Richard Nze's played all over southern Cameroon at village dance parties for youths at one time. Groups such as the Roddy Band de Mengbwa recorded in the Ebolowa area, typically performing *merengue*, rumba, *rumba boucher*, cha cha cha and an adaptation of a local dance in a fast 12-pulse rhythm called *elak*. Most song texts were in either Bulu or French. Another, more urban-based group was the Miami Bar Band in Douala, playing with box-resonated xylophones in the town's red-light district. Their repertory was strongly based on Cuban dance rhythms, with some songs sung in Spanish.

The Catholic Church began to promote a more indigenized liturgical music in the 1950s, and one of the major exponents of these trends was the priest, church music composer and musicologist Pie-Claude Ngumu and his ensemble, La Maîtrise des Chanteurs à la Croix D'ébène. Ngumu's ensemble included a choir, four xylophones, double-bell, slit-drum, rattle, membrane drum and stick zither. His goal was the adaptation of Christian liturgy to the African spirit. He recruited xylophone performers from village communities to perform in his ensemble. La Maîtrise appeared successfully at the Premier Festival des Arts Nègres de Dakar in 1966. Ngumu also composed a well-known mass, the *Messe Ewondo* (see also [Bebey, Francis](#)).

## Cameroon

### 4. Research.

Anthropological and ethnomusicological research in Cameroon began soon after the establishment of the German Kamerun Protectorate in 1884 by the diplomat Gustav Nachtigal. The German administration established early contacts with the Kingdom of Bamum during the rule of the eminent Sultan Njoya (c1876–1933). Njoya is remembered for his promotion of court music and the modernization of traditional script. Bernhard Ankermann made the earliest sound recordings on wax cylinders in Foumban, the capital of Bamum, in 1909. His photographs show the use of magnificent drums, bells and other instruments in the sultan's palace. In the south, Günter Tessmann published an ethnography of the Fang, *Die Pangwe*, that included a chapter on music by the distinguished scholar Erich Moritz von Hornbostel (1913).

German sources on music in Cameroon prior to World War I include travellers', administrators' and missionaries' reports.

After a lull during the inter-war period, studies of music in Cameroon increased after World War II. Marius Schneider published the results of his research on drum language techniques among the Duala (Schneider, 1952; 1967), in which he distinguished three ways in which drums could be used: as signals for communication, as imitation of spoken phrases and for purely musical purposes. He emphasized that in order to 'talk' it was important for a Duala drummer to portray both the speech rhythms and timbre expressed in different vowels.

Field recording tours increased during the period after World War II. French teams in cooperation with OCORA, Paris, recorded among the Bamum (Bamun), Bamileke, Beti and Fali. Michel Houdry recorded what remained of Bamum court music in 1957, later published as *Danses et chants Bamoun* (c1975). Eldridge Mohammadou of the Centre Fédéral Linguistique et Culturel in Yaoundé began a systematic study of the history of the FulBe in northern Cameroon during this period (Mohammadou, 1965). Also in the north, René Gardi surveyed traditional crafts, including the harp music associated with iron smelting among the Matakam. In 1960, 1964 and 1969–70 Gerhard Kubik undertook field research within selected areas of Cameroon, particularly among the musical cultures of the Vute, Tikar, FulBe, Kutin, Sanaga, Njanti (Tibea), Eton, Mvele, Bulu, Gbaya, Mpiemo and others.

From the mid-1960s to the 1980s Cameroonian researchers in the south, such as Martin Samuel Eno-Belinga and Stanislas Awona, carried out integrated studies of oral literature, music and dance (Eno-Belinga, 1966; Awona, 1965; 1966; 1967). During the 1970s intensive, intracultural studies of southern Cameroonian *mendzang* or *mendzãŋ* (xylophone) music were initiated by Father Pie-Claude Ngumu and by Albert Noah Messomo who approached the subject from a literary and social viewpoint. Hans-Joachim Koloss undertook research trips in 1975 and 1981 to the small Kingdom of Oku in the Cameroon grasslands. He also worked among the westernmost Tikar, studying the manufacture and performance of masks. In addition, Artur Simon undertook field recording trips to Bamum and other areas of Cameroon in the 1980s.

[Cameroon](#)

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## Cametti, Alberto

(b Rome, 5 May 1871; d Rome, 1 June 1935). Italian writer on music, composer and keyboard performer. He studied the organ and piano with Filippo Capocci and Andrea Morucci and composition with Gaetano Capocci and Stanislav Falchi at the Accademia di S Cecilia in Rome. He was organist, composer and *maestro di cappella* at various churches, including the Chiesa Nuova (1887–1907) and S Luigi dei Francesi; in 1898 he also founded a schola cantorum at S Maria in Vallicella. He was a committed supporter of the Cecilian movement and worked for the reform of sacred music first in various articles (in *GMM* and *Bollettino musicale romano*, which he acquired and directed in 1899 and which was amalgamated with *Santa Cecilia* in 1900) and then as vice-secretary of the Commissione Pontificia di arte musica sacra formed by Pius X (1905). In 1919–20 Cametti toured the USA and Canada

with the Quartetto Vocale Romano of the Capella Sistina as director and piano and organ soloist. He served as artistic director of the Accademia Filarmonica Romana (1925–7) as its librarian and historian (1925) and he was a member of the Arcadian Academy. His major musicological contributions, based on important archival research, concerned Roman music history, particularly that of the theatre. His compositions are predominantly sacred; they include a requiem, motets, litanies, antiphons and vespers. Many of his manuscripts now belong to the Accademia di S Cecilia.

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**ed.:** *Bellini a Roma: brevi appunti storici* (Rome, 1900)  
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CAROLYN GIANTURCO

## Camidge.

English family of organists and composers. Four members of the family, in direct male succession, were organists at York Minster from 1756 to 1859.

- (1) John Camidge (i)
- (2) Matthew Camidge
- (3) John Camidge (ii)

NICHOLAS TEMPERLEY

### Camidge

#### (1) John Camidge (i)

(bap. York, 8 Dec 1734; *d* York, 25 April 1803). He was a chorister at York Minster under Nares, and later went to London to study the organ under Greene; he is said to have taken lessons from Handel. In 1755 he was a candidate for the post of organist of Doncaster parish church, but on 31 January 1756 was appointed to succeed Nares as organist of York Minster. In the same year he was also made organist of St Michael-le-Belfrey, next to the minster, and on 17 October he married Elizabeth Walshaw in that church. They had at least seven children, of whom (2) Matthew was the sixth. Camidge retired from the minster in 1799 and from St Michael-le-Belfrey in 1801. He was reputed to be a fine organist of the florid school, and for many years directed the concerts of the York Musical Society. He began to give small-scale performances of *Messiah* in St Michael-le-Belfrey, probably in 1791; these grew into more elaborate music festivals, with orchestral performances in the minster. According to Bairstow he 'initiated the custom of

singing excerpts from the *Messiah* at Christmas and Easter' instead of anthems, to the scandal of the minster congregation; but Fellowes accorded this doubtful honour to Aylward at St George's Chapel, Windsor. He published *Six Easy Lessons for the Harpsichord* (York, 1764) and a few songs. A number of his anthems remain in manuscript: 15 of them are listed by Foster.

Camidge

## (2) Matthew Camidge

(bap. York, 25 May 1764; d York, 23 Oct 1844). Son of (1) John Camidge (i). His year of birth is usually given as 1758, but that is unlikely: children of (1) John and Elizabeth Camidge born in 1757 and 1759 were baptized within a few weeks of birth. At an early age he became a chorister of the Chapel Royal under his father's old master, Nares. Later he assisted his father at York, and eventually succeeded him at the minster on 11 November 1799 and at St Michael-le-Belfrey on 2 July 1801. He married Mary Shaw, of York, on 3 September 1789; besides (3) John, he had two sons who took orders, one becoming a canon of York Minster. He retired on 8 October 1842.

Camidge attained considerable renown, not only in York but in all northern England, as an organist and as a director of oratorio performances. He presided over the giant music festivals held at York in 1823, 1825 and later years, when his improvised preludes to anthems by Croft and others excited great admiration. He was also a proficient violinist, for he led the band of the York Musical Society for many years. He belonged to the evangelical group prominent in York under the leadership of William Richardson (1745–1821), incumbent of St Michael-le-Belfrey from 1771 and a vicar-choral at the minster. Richardson's *Collection of Psalms*, first published in 1788 for St Michael-le-Belfrey, was in use in at least 30 churches in and near York by 1818; and with hymns added by Jonathan Gray it became even more widely known as *The York Psalm and Hymn Book*. For this collection Camidge compiled, in about 1800, *A Musical Companion to the Psalms used in the Church of St Michael-le-Belfrey*. It consisted of an excellent selection of 30 tunes, well harmonized for organ. In the third edition (c1830) Camidge added a Sanctus, Responses and 12 double chants. It is likely that he introduced psalm chanting at St Michael-le-Belfrey well before the practice became widespread in parish churches.

He also published (in 1789) a curious edition of Henry Lawes's psalm tunes under the title *Psalmody for a single voice*, in which each tune by Lawes is followed by a 'variation' by Camidge: Sandys's texts were revised for the book by William Mason, precentor of York at the time. Camidge also published *24 Original Psalm and Hymn Tunes* (York, 1823), and a volume of *Cathedral Music* (York, ?1790). These are undistinguished, but his sonatas, most of them with accompaniments for violin and cello, are among the better English keyboard music of their time, solid in craft though in no way original. He was equally at home in the 'ancient' style: in the preface to his *Organ Concertos*, op.13 (?1815), he wrote that he had 'endeavoured to imitate the particular style of music which has been so long admired, namely that of Handel and Corelli. This acknowledgement will, he hopes, secure him from the critics' censure'.

## WORKS

## instrumental

Instructions, pf/hpd, and Eight Sonatinas with an Accompaniment for a Violin ... to which is added Useful Preludes (London, ?1795) [repr. as A Method of Instruction by Questions and Answers]

A First and Second Sett of Easy Preludes, pf (London, ?1795)

Ten Easy Sonatas, G, C, G, F, G, D, B $\flat$ ; D, A, E $\flat$ ; pf/hpd, vn acc. (London, ?1796)

Three Sonatas, C, D, B $\flat$ ; pf/hpd, vn and vc acc. [op.5] (London, 1797)

A Favorite Sonata, B $\flat$ ; pf/hp, vn/fl acc., op.8 (London, ?1800)

A Favorite Sonata, E $\flat$ ; pf, vn/fl acc., op.9 (London, ?1800)

A Sonata, A, pf, vn, vc acc., op.12 (London, ?1809)

Six Concertos [i.e. suites], D, g, a, G, g, c, org/grand pf, op.13 (London, ?1815)

A Sonata, D, pf/hpd, vn acc. (London, n.d.)

## songs

The Old British Lion (London, ?1793)

Will you hear how once repining (London, ?1795)

Honest Colin (London, c1820)

## church music

Psalmody for a single voice ... by Henry Lawes ... with a variation of each psalm tune ... by Matthew Camidge (York, 1789)

Cathedral Music (York, ?1790), Morning Service (TeD, Jub); Evening Service (Mag, Nunc); Sanctus with responses; Blessed is he (Ps xli.1–3); Consider and hear me (Ps xliii.3); Lift up your heads (Ps xxiv.7–10); O save thy people (Ps xxviii.10); Teach me, O Lord; Thy way, O Lord (Ps lxxvii.13–20); 30 chaunts

Sunday Hymns, the Words by the Revd. W. Mason (York, 1794), 2 texts (Again the day returns; Soon will the evening star) set to the same music

A Musical Companion to the Psalms used in the Church of St Michael-le-Belfrey, York (York, c1800, 3/c1830 with a Sanctus, responses, 12 double chants added)  
Eternal King to Thee we bow (London, c1800)

Twenty Four Original Psalm and Hymn Tunes (York, 1823)

Chant in G, GB-Ob

Camidge

## (3) John Camidge (ii)

(b York, 1790; d York, 21 Sept 1859). Son of (2) Matthew Camidge. He graduated MusB (Cambridge) in 1812 and MusD in 1819. He assisted his father at the York festivals and other local events, and as organist of the minster, where he succeeded him on his retirement in 1842. He played a leading part in the specification and planning of the very large new organ erected in the minster after the fire of 1829. After 1848, when he was suddenly paralysed, his duties were taken on by his son, Thomas Simpson Camidge (1828–1912). His principal compositions are in a volume of *Cathedral Music* (1828). John Camidge (1853–1939), his grandson (son of Thomas Simpson), was organist of Beverley Minster from 1876 until his death.

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*Yorkshire Parish Register Society*, xi, xxxvi, xli  
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## Camilieri, Lorenzo

(*b* Corfu, 1874/1878; *d* New York, 20 April 1956). American composer and conductor of Greek origin. After studying at the S Pietro a Majella Conservatory in Naples (?1888–95) he held various posts in Athens, including those of conductor of the Omilos Philomousson music society (1896–1900), and professor of harmony and choral conductor at the Athens Conservatory (1902–5). In spite of the high standards he achieved and the adventurousness of his concert programmes, he was dismissed from the conservatory in July 1905 by its Germanophile director, Georgios Nazos. Camilieri responded with a polemical pamphlet, *Pros tous filous mou* ('For my Friends'), which contained a denunciation of Nazos. Later that year he left Greece and, after conducting appearances in Italy, England and France and a tour with the singer Maria Barrientos, settled in 1914 in New York, where he taught singing and founded a choir, the People's Liberty Chorus of New York. He took American citizenship in 1921.

Camilieri's known output as a composer consists mainly of small forms. His piano pieces display refinement and harmonic inventiveness, their style ranging from the late Romantic (*Romance*) to the neo-classical (*Danse*). His seven surviving songs display a keen sense of drama and a feeling for the inflections of the Greek language, sometimes (as in *I Xenoula* and *Sti varka*) combined with a subtle use of folk modes.

### WORKS

(selective list)

composed before 1905 unless otherwise stated

Choral: *Odhi* [Ode] (cant., K. Palamas), S/T, male chorus, pf; *Hymnos eis ton Arsaki* [In Praise of Arsakis], 2-pt chorus, pf, c?1902–3; 40 *melodhikai phonitikai askissis* [40 Vocal Exercises], 2–4-pt male chorus; 3 *néa asmata dia horodian andron* [3 New Songs for Male Chorus] (G. Drossinis, A. Proveléngios), 4-pt male chorus; *First Song Book of the People's Liberty Chorus* (New York, 1918); *First Song Book for Ensemble Singing* (New York, 1926)

Inst: *Marche triomphale*, E, orch; *I prosefhi ton prosfygon* [The Prayer of the Refugees, orch; *Danse orientale*, orch; 3 *morceaux*, pf; *Romance*, *Danse*, *Mazurka*; *Nocturne*, vn, pf, 1904

Songs (1v, pf): I Xenoula (Drossinis); Thymissi [Remembrance] (Y. Markoras); Sti varka [On a Boat] (Markoras); Eftychia [Happiness] (Drossinis); Dhéïssi [Prayer] (Markoras); Semnoti [Modesty] (Markoras); Anthi tou gremou [Flowers on the Cliff] (Drossinis); After All (W.F. Kirk) (New York, 1916)

MSS in *Gr-Am, An*

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GEORGE LEOTSAKOS

## Camilleri, Charles

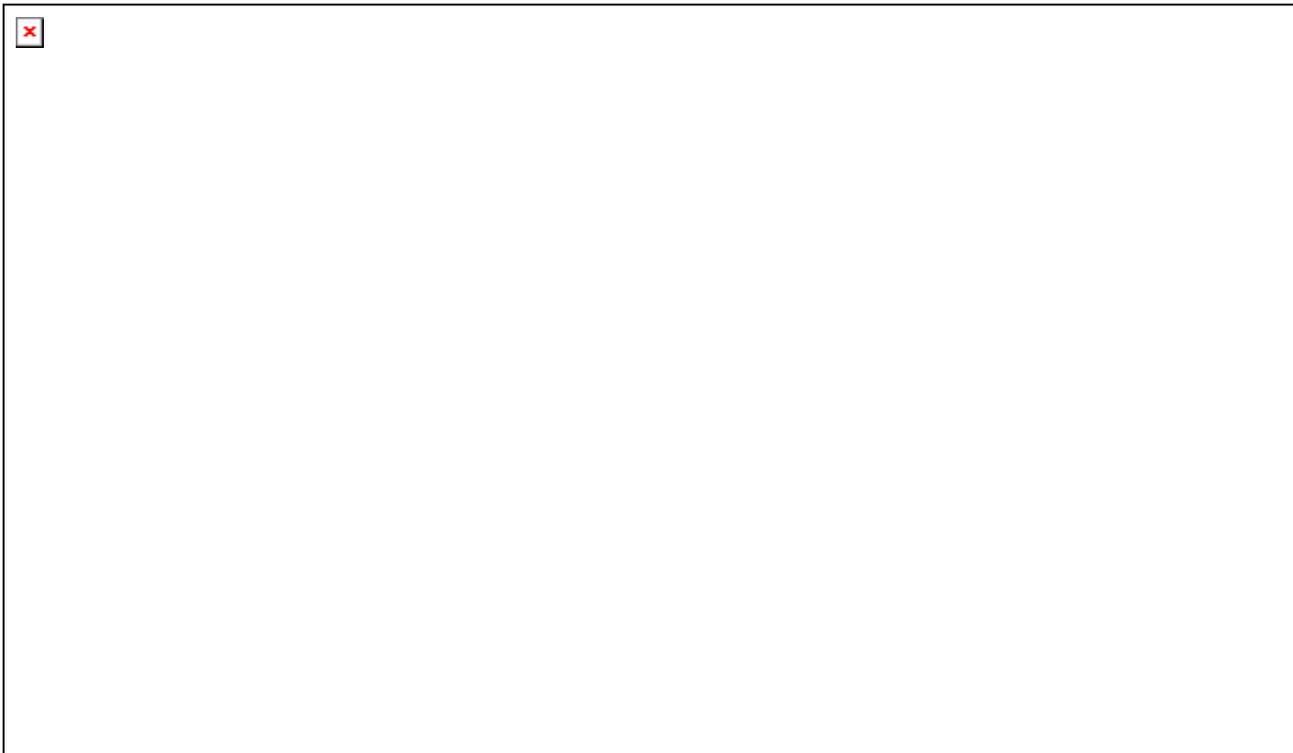
(b Hamrun, 7 Sept 1931). Maltese composer. His abiding interest in the folk ethos of Malta and the Mediterranean basin has been instrumental in establishing an internationally acknowledged Maltese identity in music. Although he studied with his father, Joseph Abela Scolaro, Paul Nani, Carmelo Pace and with John Weinzweig at Toronto University, he is largely self-taught as a composer.

Camilleri's early exposure was to light music, his virtuosity on the accordion attracting much attention, as did, later on, his improvisations on the piano. The traditional music of his country was an inspirational source, especially the *għana* with its ingrained improvisatory vitality and subtle Semitic overtones. His early compositions were obsessively nationalist, the best of them probably being the orchestral *Malta Suite*, written when he was 15, which reveals a closeness to Debussy's sensibility in its orchestral colouring, and the highly acclaimed 'Mediterranean' Piano Concerto.

During the 1950s he lived in Australia, then London, and pursued a successful career in light music while continuing to evolve a quasi-modal style characterized by monody and its heterophonic elaboration. *Times of Day* and the piano sonatinas are good examples of this phase. In 1958 he moved to North America, where he established a celebrated music programme for the CBC. Contact with Kodály, Orff, Stockhausen and Stravinsky radically influenced his musical perceptions. His several compositions dating from this phase, such as the Fantasy Fugue for strings and the Violin Concerto no.1, reflect these experiences.

In the mid-1960s Camilleri returned to Europe to be nearer the roots of his spiritual and natural birthright, now dividing his time between Malta and London. This became a period of self-seeking and of deepening interest in philosophical and mystical conceptions, particularly the writings of the Jesuit theologian Teilhard de Chardin. In an attempt to encompass the essence of the Semitic and European totality of his country's traditions, especially the improvisatory basis of its folk music, he studied African and Asiatic musical languages, thereby developing the technique he called 'atomization of the beat' – the subdivision of each individual beat into self-contained rhythmical

groups which shift accents beyond the confines of any imaginary barline or traditional time signature and, by way of added rests and further subdivisions, become almost improvisatory in execution (see [ex.1](#)). This complex technique comes very close to realizing those instinctive reactions towards rhythm often curbed, perhaps even destroyed, within the rigid Western system of notation.



Such powerfully progressive works dating from this period as *Maqam* (his Second Piano Concerto), which draws effective parallels between Arabic modes and Western tradition, the meditative *Missa mundi*, *Morphogenesis* for organ, the brooding *Cosmic Visions* for 42 strings and the introspective *Noospheres* for piano represent an impressive flowering of talent and the formation of a highly personalized idiom.

In 1977 he was appointed professor of composition at the Royal Conservatory of Music in Toronto, and also lectured at SUNY, Buffalo, where he met Carter, Feldman and Cage. His permanent return to Malta via London in 1983 came at a time of rising preoccupations with the language and general soundscape of a region, particularly in his case the Mediterranean basin, and with a composer's ability to translate it into meaningful musical terms. These ideas find expression in his book *Mediterranean Music*, a dialogue with the philosopher Peter Serracino Inglott, and also in his later concertos and symphonies, his Maltese operas *Il-Wegħda* and *Il-Fidwa tal-Bdiewa*, and in the oratorio *Pawlu ta' Malta*. In 1992 he was appointed first professor of music at the University of Malta, a position which he held till 1996. He continues to compose prolifically, including many commissioned works.

## WORKS

(selective list)

Stage: *Melita* (chbr op, 1, U. Vaughan Williams), 1966–7, Belfast, Sept 1968; *Il-Wegħda* [The Promise] (op, 2, J. Friggieri), 1983, Valletta, Manoel, 11 May 1984; *Il-Fidwa tal-Bdiewa* [The Peasants' Ransom] (op, 3, Friggieri, after N. Cremona), 1984–5, Balzan, San Anton Gardens, 5 Aug 1985; *Campostella* (op, 2, P.

Serracino-Inglott), 1992, Valletta, Manoel, 27 March 1993; The Maltese Cross (op, 3, Serracino-Inglott, after Schiller: *The Grandmaster La Vallette*), 1994, Valletta, Mediterranean Conference Centre, 4 Oct 1995

Vocal: Stone Island Within (cant., R. England), S, fl, vc, perc, 1980; Pawlu ta' Malta [St Paul of Malta] (orat, O. Friggieri), spkr, S, T, Bar, SATB, orch, 1984

Orch: Malta Suite, 1947; Pf Conc. no.1 'Mediterranean', 1948; Maltese Dances, 1957, arr. large orch, 1969; Concertante, vn, str, 1960; Fantasy Fugue, str, 1960; Overture classique (after N. Isouard), str, 1960; Vn Conc. no.1, 1961; Maqam (Pf Conc. no.2), 1968; Orpheus Contemporaneous, jazz qnt, str, perc, 1968; Sym. no.1 'Earth', 1969; Biafran Lament, 1970; City of Brass, pf, perc, brass, 1970; Cosmic Visions, 42 str, 1974; Sym. no.2, 1976; Cl Conc., 1978; Org Conc., 1981; Sym. no.3, 1982; Pf Conc. no.3 'Leningrad', 1984; Noun, chbr orch, 1990; Fl Conc., 1991; Vc Conc., 1992; Vn Conc. no.2, 1996

Choral (4vv, unacc.): Missa brevis, 1972; Auras, 1977; Unum Deum, 1980; Celestial Voices, 1992; Bjuda [Whiteness] (D. Karm); Standing Stones (song cycle, England)

Other vocal: Mediterranean Songs, S, 1978; This Holy Earth (England), song cycle, Bar, pf, 1985; Songs of an Infant Species (P. Serracino-Inglott), song cycle, S, pf, 1987; Songs of Love (Bible: *Song of Solomon*), S, pf/orch

Chbr: Sonata, vc, pf, 1963; Paramananda, 4 perc, 1970; Pf Trio, 1971; Sonata, vn, pf, 1972; Str Qt no.1, 1973; Prelude and Dance, timp (3 players), 1976; Str Qt no.2 'Silent Spaces', 1977; Brass Qnt, 1978; Str Qt no.3, 1979; Str Trio, 1979; Diaphanon, fl, pf, 1980; The Spirit of Solitude (to Samuel Beckett), vn, pf, 1980; Str Qt no.4 'Etre seul', 1982; Sonata, vn, pf, 1984; Interchangeable Galaxies, fl, pf, 1987; Sonatina, cl, pf, 1989; Suites, vn, pf, 1989–92; Au fil du temps, fl, cl, vib, 1990; Cl Qnt, 1991; The Edge of Silence, vn, pf, 1994; Sonata, cl, pf, 1995; Pf Qnt. 1996; Trio, cl, vn, pf, 1996; Trio, hn, vn, pf, 1998

Pf: 10 sonatinas, 1955–7; Times of Day, Suite, 1959; African Dreams, suite, 1965; Taqsim [Divisions], 2 pf, 1965; Mantra, 1969; 4 Ragamats, 1970; Xnobis, c1972; Noospheres, 1977–8; Ombras, 1990

Org: Missa mundi, 1968; Invocation to the Creator, 1973; Morphogenesis, 1975; The Prayer of the Universe, 1996

Other solo inst: 6 Arabesques, vc, 1955; Sama'i, fl, 1969; Fantasia Concertante: vc, 1972, gui, 1972, vn, 1972, hpd, 1972, sax, 1972, perc, 1972, accdn, 1977, rec, 1982, Aum, vib, 1979; Fractals, fl, 1990; Ritual Meditations, perc; Etoile, ob

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JOSEPH VELLA BONDIN

## Camilli, Camillo [Camillus]

(*b* Mantua, c1704; *d* Mantua, 21 Oct 1754). Italian violin maker. He was an excellent maker whose inspiration was the work of his Mantuan predecessor Pietro Guarneri. He may conceivably have been personally acquainted with Guarneri, who died when Camilli was just of apprentice age, but he is more likely to have been a pupil of another Mantuan maker, Antonio Zanotti. Camilli reproduced most of the features of Guarneri's work: rather high model, narrow purfling set near the deeply channelled edge and distinctive soundholes. On the other hand his scrolls were entirely his own, more influenced by Amati instruments, perhaps, and cleanly finished. He was capable of making an admirable violin in every way, though sometimes his wood was not of the handsomest and the varnish of a rather brittle texture. Many violins are known, but few, if any, violas or cellos.

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*Vannes*E

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CHARLES BEARE

## Cammarano, Salvatore [Salvatore]

(*b* Naples, 19 March 1801; *d* Naples, 17 July 1852). Italian librettist and playwright. His family, Sicilian in origin, settled in Naples in the 1760s and immediately established itself in the theatrical and artistic life of the city. He himself was first trained as a painter and sculptor, not without success, before turning to the theatre. In the 1820s he wrote a number of plays for Neapolitan theatres, many of them comedies but all showing a vein of melancholy. His first venture into librettos, in 1832, failed when Domenico Barbaia rejected his *Belisario* (later revised and set by Donizetti). Within a year or two he was established as poet and stage director at the royal theatres, a post which combined writing and revising librettos with responsibility for seeing operas on to the stage. His early training in art clearly influenced his work as a stage director. Surviving notes and sketches, and the detailed stage directions in his librettos, show that he had constantly in mind a picture of what was happening on the stage.

Cammarano's first major task, for which Giovanni Emanuele Bidera wrote the plot outline, was *Ines de Castro* for Persiani (1835, though it had involved a year-long struggle with the censors), but after *Lucia di Lammermoor* (Donizetti, 1835) he never looked back. Until Donizetti left Naples for Paris in 1838 he used no other librettist for his serious operas. Cammarano remained on the staff of the royal theatres for the rest of his life, writing for all the important (and many of the unimportant) composers of the period, among

them Mercadante (eight librettos, including *La vestale*, one of Cammarano's best), Pacini (six, starting with *Saffo*, the text considered his best, against which his later output was judged) and finally Verdi (four, culminating in *Il trovatore*, which he finished on his deathbed, though Verdi later required a number of changes). Cammarano also rewrote *Ernani* as *Demetrio Alveixi* for performance in Naples, though there is no evidence that it was given in this version.

Cammarano was the most important, and the most fully professional, of the operatic poets in the generation following Felice Romani. Many of his working papers have survived, and show meticulous craftsmanship. His mellifluous verses were achieved only by careful polishing, and he had an evident concern for the sound of his lines. Composers like Donizetti, Pacini and Verdi often made wholesale changes to the texts they set, but Cammarano's seem to have been largely unaltered. He was a conscientious, if slow, writer, lavishing as much care on texts for lesser composers as on those for the likes of Donizetti or Verdi. He can be faulted only for his stilted language and his reliance on librettists' stock-in-trade of expressions and constructions.

His librettos drew on a wide variety of sources, mostly plays and ballets performed in Naples; none were original. There is an emphasis on the long-suffering, ill-used heroine, whose death provides a pathetic final curtain. Few of Cammarano's texts have a male protagonist, and even fewer are heroic. He was not wedded to conventional themes, and himself pointed out that he was quite prepared to do without a love interest. He had a highly developed sense of dramatic structure and was adept at moulding his plots into arias, ensembles and other components. With the exception of one hurried commission (Pacini's *Stella di Napoli*) he did not need to write explanatory prefaces, as his librettos were self-sufficient. When called on to experiment (as in *Il trovatore*) he was willing to cooperate, although the essential form of his librettos remained unchanged over the whole canon. Nevertheless he held surprisingly advanced views on the relationship of words and music in opera, considering that, ideally, both should come from the same hand. Inevitably he fell foul of the censors from time to time, but he was held in high regard and relations were generally smooth. He showed remarkable sensitivity in presenting his plots in ways which did not offend, and to pilot a libretto based on Victor Hugo's *Ruy Blas* through the Neapolitan censors, not once but twice, was a tour de force.

The composers he worked with invariably treated Cammarano with respect. He remained on friendly terms with Donizetti, who insisted on using him also for his Venetian operas. Verdi began by treating him warily, accepting with only a mild comment an inferior libretto (*Alzira*) previously rejected by Pacini. He never bullied him, although, like other composers, he complained constantly about delays. His distress at Cammarano's death was genuine, even if his first thoughts were to retrieve the draft libretto for *Re Lear*.

The physical and financial conditions of Cammarano's life were wretched, but he remained devoted to the theatre. Much of his work disappeared quickly, being tied to poor music, in the ephemeral ambience in which he worked. But it was no mean achievement to go down in the history of opera as the poet of *Lucia di Lammermoor* or *Il trovatore*; nor, as his contemporaries would have added, *La vestale* or *Saffo*.

## WORKS

*La sposa* (dramma per musica), E. Vignozzi, 1834 (G. Miceli, 1858, as *La fidanzata*); *Ines de Castro* (tragedia lirica), Persiani, 1835 (Fabio Marchetti, 1840; P.A. Coppola, 1841; Luigi Gibelli, 1849, as *Don Pedro di Portogallo*; G. Pacini, 1851, as *Malvina di Scozia*; R. Drigo, 1868, as *Don Pedro di Portogallo*); *Un matrimonio per ragione* (melodramma), G. Staffa, 1835; *Lucia di Lammermoor* (dramma tragico), Donizetti, 1835; *Belisario* (tragedia lirica), Donizetti, 1836; *L'assedio di Calais* (dramma lirico), Donizetti, 1836; *Pia de' Tolomei* (tragedia lirica), Donizetti, 1837; *Roberto Devereux* (tragedia lirica), Donizetti, 1837; *Maria de Rudenz* (dramma tragico), Donizetti, 1838; *Elena da Feltre* (dramma tragico), Mercadante, 1839; *I ciarlatani* (scherzo melodrammatico), L. Cammarano, 1839; *Il conte di Chalais* (melodramma tragico), Lillo, 1839 (Donizetti, 1843, as *Maria di Rohan*); *La vestale* [Emilia] (tragedia lirica), Mercadante, 1840; *Cristina di Svezia* (tragedia lirica, Act 3 by G. Sacchèro), Nini, 1840 (Lillo, 1841, Act 3 by Cammarano; P. Fabrizi, 1844); *Saffo* (tragedia lirica), Pacini, 1840; *Luigi Rolla* (melodramma tragico), Federico Ricci, 1841; *Il proscritto* (melodramma tragico), Mercadante, 1842; *La fidanzata corsa* (melodramma tragico), Pacini, 1842 (Andreu, 1846, as *La desposada corsa*); *Il reggente* (tragedia lirica), Mercadante, 1843; *Ester d'Engaddi* (dramma tragico), A. Peri, 1843; *Il ravvedimento* (melodramma), L. Cammarano, 1843; *Il Vascello de Gama* (melodramma romantico), Mercadante, 1845; *Bondelmonte* (tragedia lirica), Pacini, 1845; *Alzira* (tragedia lirica), Verdi, 1845; *Stella di Napoli* (dramma lirico), Pacini, 1845; *Orazi e Curiazi* (tragedia lirica), Mercadante, 1846; *Eleonora Dori* (melodramma tragico), V. Battista, 1847; *Merope* (tragedia lirica), Pacini, 1847 (L. Zandomenoghi, 1871); *Poliuto* (tragedia lirica), Donizetti, 1848; *La battaglia di Legnano* [L'assedio di Arlem] (tragedia lirica), Verdi, 1849; *Luisa Miller* (melodramma tragico), Verdi, 1849; *Non v'è fumo senza fuoco* (farsa), L. Cammarano, 1850 (Lauro Rossi, 1867, as *Lo zigaro rivale*); *Folco d'Arles* (melodramma tragico), De Giosa, 1851; *Medea* (tragedia lirica), Mercadante, 1851; *Il trovatore* (dramma), Verdi, 1853; *Virginia* (tragedia lirica), Mercadante, 1866

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JOHN BLACK

## Cammell, Antonín.

See Kammel, Antonín.

## Cammerarius [Camerer], Leonhard.

See Camerarius, Leonhard.

# Cammerlocher, Placidus von.

See [Camerloher, Placidus von.](#)

## Cammerton

(Ger.: 'chamber pitch').

A general pitch standard in Germany. Although in modern usage 'Kammerton' implies a pitch of  $a' = 440$ , the frequency of Cammerton has varied throughout history. Calling it 'CammerThon', Praetorius (*Syntagma musicum*, ii, 1618) used it as his reference pitch ('rechte Thon'). In that period the Cammerton standard was about  $a' = 465$  (about a semitone higher than  $a' = 440$ ), and it was common to most instruments of his time. With the arrival of new woodwind instruments from France during the second half of the 17th century, Cammerton descended a whole tone or more (see [Pitch, §I, 2\(iii\)](#)). By about 1700 there were three general levels of Cammerton, at about  $a' = 415$ ,  $a' = 403$  and  $a' = 390$  ('tief-Cammerton' or 'Opera-Ton').

18th-century organists naturally tended to identify the level of Cammerton in relation to the pitch of the organs on which they played, which were generally tuned much higher (i.e. in [Chorton](#) or [Cornet-Ton](#)). When the pitch of the other instruments was a major 2nd below the organ so that the organist had to play a B $\flat$  (i.e. B in German) in order to match their C, the pitch was sometimes called 'B-Cammerton'. Likewise, when the interval was a minor 3rd, the pitch would be called 'A-Cammerton'. These terms could be used as transposing instructions for copyists. By 18th-century conceptions, then, the woodwinds at Cammerton were (as we would now say) 'in A' or 'in B $\flat$ ' in relation to Chorton.

A few Cammerton organs were built during the first half of the 18th century, their pitches all close to  $a' = 416$ , which agrees well with those of contemporary instruments of relatively immovable pitch, such as recorders and flutes.

BRUCE HAYNES

## Campa, Gustavo E(milio)

(*b* Mexico City, 8 Sept 1863; *d* Mexico City, 29 Oct 1934). Mexican composer. He studied the piano with Felipe Larios and Julio Ituarte, and composition with Melesio Morales at the Mexico City Conservatory (1880–83). While still a student he formed a 'Group of Six' with some of his colleagues, among them Ricardo Castro, Felipe Villanueva and Carlos Meneses; Campa took the lead in the group after Pedrell and Kufferath had hailed him as the coming Mexican composer. The *Himno sinfónico* was played at the opening of the Mexican National Library (2 April 1884), and in 1900 Campa was sent to Paris as official Mexican delegate to an international congress. His opera *Le roi poète* concerns the Texcocan king Nezahualcōyotl (1402–72), but its style was too unabashedly Massenet-like for it to win the favour of a Mexican public accustomed only to Italian opera. Campa held appointments as

government inspector of studies (1902–7) and at the Mexico City Conservatory as director (1907–13) and professor of composition (1913–25). He also edited the *Gaceta musical*, the house organ of the Mexico City publishers Wagner & Levien (1896–1914).

## WORKS

(selective list)

Op: *Le roi poète* (1, A. Michel), Mexico City, Principal, 9 Nov 1901

Orch: *Himno sinfónico*, perf. 1884; *Mélodie*, op.1, vn, orch (1890); *Lamento*

Pf pieces, songs incl. 10 Lieder und Gesänge

Principal publishers: Breitkopf & Härtel, Wagner & Levien

## WRITINGS

*Artículos y críticas musicales* (Mexico City, 1902)

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**E. de Olavarría y Ferrari:** *Reseña histórica del teatro en México 1538–1911* (Mexico City, 3/1961), iii, 2162–9

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ROBERT STEVENSON

# Campagnoli, Bartolomeo

(*b* Cento, nr Bologna, 10 Sept 1751; *d* Neustrelitz, 7 Nov 1827). Italian violinist and composer. According to the biography that Campagnoli prepared for Gerber, his first teacher was the Bolognese violinist Dall'Ocha, a pupil of Lolli. His father, who was a merchant, sent him to Modena in 1763 for further study with Guastarobba, a noted pupil of Tartini. Returning home in 1766, he took a position in the local orchestra (whether Cento or Bologna is not clear). When the touring violinist Lamotta came through Cento in 1768, Campagnoli became so fascinated with his playing that he followed him to Venice and Padua. In 1770 Campagnoli played successfully in Rome and spent a short time in Faenza. He then settled in Florence, where for the next five years he studied under Nardini and served as leader of the second violins at the Teatro della Pergola. He returned to Rome in 1775 to fill the same post at the Teatro Argentina, but after a year he left Italy and entered the service of the Bishop of Freysingen. Most of 1778 he was apparently on an extended tour through Poland, north Germany and Scandinavia. In Stockholm he was elected a member of the Swedish Royal Academy of Music. He became director of music at the court of the Duke of Courland in Dresden in 1779 but continued frequent concert tours. He performed in numerous Italian cities in 1784; he

spent two months in Prague and visited Berlin in 1786, and in 1788 he was in Italy again.

In 1797, after the death of the Duke of Courland, Campagnoli became leader of the Gewandhaus Orchestra in Leipzig, and his concert tours virtually ceased. He went to Paris in 1801, however, where the playing of Kreutzer impressed him deeply. Although he had doubtless been an active composer in Dresden, few publications had appeared before he settled in Leipzig, and it was there that he began to produce the pedagogical works on which his fame largely rests today. In 1816 he took his two daughters, both of whom were singers, to Italy for a year; he then took them to Frankfurt, where both girls received appointments in the opera. In 1818 he resigned from the Gewandhaus Orchestra, probably to help his daughters' careers. He moved with them to Hanover in 1820 and in 1826 followed them to Neustrelitz, where he may have held a position himself for the last year of his life.

As a performer, Campagnoli's style seems to have stemmed, through Guastarobba and Nardini, entirely from the school of Tartini. The influence of Lolli through Dall'Ocha is dubious, and it would not in any case have represented the more modern French school at that time. Spohr, who heard Campagnoli in 1804, reported that his playing was clean and fluent but his method old-fashioned. Other contemporary reports praised his playing of adagios and his facility in double stops. Campagnoli himself quoted with pleasure the judgment that his performance combined 'German learnedness with Italian soul' (see Schmid, p.160). As a composer, his finest contributions were pedagogical works. His other creations, mostly issued by Breitkopf & Härtel while he was in Leipzig, were pleasant and skilful but thoroughly conventional, with the exception of *L'illusion de la viole d'amour*, which used scordatura to imitate the sound of that instrument. His pedagogical works, including the fugues for violin alone, served several generations of violinists admirably, and his last opus, the *41 caprices* for viola, is a minor classic of its genre, still in use. The *Nouvelle méthode*, op.21, occupied Campagnoli's attention from the 1790s until its publication in 1824 by Breitkopf & Härtel. In part because of the unsupported assumption that an Italian edition appeared in 1797, the significance of the work has sometimes been overestimated. Although the treatment of tuning, as well as a few other matters, is forward-looking, some aspects – for example the holding of the bow – are distinctly old-fashioned. However, its systematic organization and the well graded exercises led to a deserved popularity. Both Lucca and Ricordi brought out Italian editions. An edition in English was issued in London in 1856 and was later published in Boston, Massachusetts.

## WORKS

published Leipzig, n.d., unless otherwise indicated

3 fl concs, op.3 (Berlin, n.d.); Vn Conc., op.15

For 2 vn: 3 thèmes d'airs [by Mozart] connus variées, op.7; 3 thèmes d'airs étrangers variées, op.8; 3 duos concertans, op.9; 6 duos ... faciles et progressives, op.14; 3 duos, op.19; 3 Airs with Variations, arr. C. Reeves (London, 1799)

For vn solo: 6 fugues, op.10; 30 préludes ... dans tous les différens tons, op.12; 6 polonoises, vn acc., ad lib, op.13; L'art d'inventar à l'improviste des fantaisies et cadences ... formant un recueil de 246 pièces, op.17; 7 divertissements, op.18; Recueil de 101 pièces faciles et progressives, op.20

For fl, vn: 6 duos, op.6 (Berlin, n.d.); 6 duos, op.2 (Berlin, n.d.); 3 duos, op.4 (Berlin, n.d.)

Other works: 6 sonate, vn, b, op.1 (n.p., n.d.); L'illusion de la viole d'amour, sonate nocturne, vn, va, op.16; 41 caprices, va solo, op.22; 3 trios, 2 vn, b and 6 str qts, cited in *EitnerQ*

## THEORETICAL WORKS

*Nouvelle méthode de la mécanique progressive du jeu de violon ... distribuée en 132 leçons progressives pour deux violons, et 118 études pour un violon seul*, op.21 (Leipzig, 1824; It. trans., n.d.; Eng. trans., 1856)

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CHAPPELL WHITE

# Campagnolo, Francesco

(*b* Mantua, ?2 Feb 1584; *d* Innsbruck, 7 Oct 1630). Italian tenor. As an adolescent he served at the Mantuan court (he was a godson of Duke Vincenzo Gonzaga), where he lived briefly with Monteverdi's family. He undoubtedly performed in entertainments of this period, including Monteverdi's *Orfeo* and *Arianna* and Marco da Gagliano's *Dafne*. In 1607 Vincenzo sent him to Rome for further vocal training. Campagnolo sang in the wedding entertainments for Cosimo de' Medici and Maria Magdalena of Austria in Florence in 1608. In 1609–10 he travelled in the Low Countries, to England and to the courts of Lorraine and Munich. He served Cardinal Ferdinando Gonzaga briefly in Rome in 1612. Four years later he sang in the restaging of Peri's *Euridice* in Bologna and visited the Salzburg court. The Accademia Filarmonica of Verona extended membership to him in 1617.

After a longer stay in Salzburg, he returned to Mantua in 1619 where, according to Monteverdi, he was among the best-rewarded employees of the court, and he earned the title of Cavaliere. In 1622 he travelled in Hungary. He sang in Gagliano's *Regina Sant'Orsola* (1624, Florence), and in 1627 he visited Monteverdi in Venice. During the war over the Mantuan succession he became theatre Kapellmeister at the imperial court in Innsbruck.

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SUSAN PARISI

## Campana

(It., Sp.).

Bell (i); see also Spain, §II, 5.

## Campana, Fabio

(*b* Livorno, 14 Jan 1819; *d* London, 2 Feb 1882). Italian composer and singing teacher. He studied at the Liceo Musicale of Bologna, and his first opera was produced at Livorno while he was still a student. According to Fétis, the productions of his early operas in Italy were not very successful. In 1850 he moved to London, where he became well known as a singing teacher and composer of Italian songs. His opera *Almina* was given on 26 May 1860 at Her Majesty's Theatre with the soprano Marietta Piccolomini; his *Esmeralda*, after its première at St Petersburg in 1869, was produced in London (Covent Garden) in 1870 with Patti in the title role.

### WORKS

all operas, unless otherwise stated

Caterina di Guisa (F. Romani), Livorno, 1838

Giulio d'Este (Il postiglione di Longjumeau) (C.A. Monteverdi), Livorno, 1841

Vannina d'Ornano (F. Guidi), Florence, 1842

Luisa di Francia (Guidi), Rome, 1844

La duchessa de La Vallière (Guidi), Livorno, 1849

Mazeppa (A. de Lauzières), Bologna, 1850

Almina (de Lauzières), London, 1860

Esmeralda (G.T. Cimino), St Petersburg, 1869

Numerous Italian romances, syms., chbr works

ELIZABETH FORBES

## Campana, Francesca

(*b* Rome; *d* probably in Rome, July 1665). Italian composer, singer and instrumentalist. In a letter of 3 December 1633 Fulvio Testi commended her to Duke Francesco I of Modena as a master of her art – she composed and played the spinet – and one of the two finest female singers in Rome ('though the most sensitive detect a little hoarseness in her voice'). She was probably the Francesca, daughter of Andrea Campana of Rome, who became the wife of the composer Giovan Carlo Rossi (possibly after 1633, since Testi mentions no husband) and thus sister-in-law of Luigi Rossi. Her extant music includes two pieces published in 1629 (RISM 1629<sup>1</sup>) – a florid setting for solo

voice of the canzonet *Pargoletta vezzosetta* and a continuo madrigal for two voices, *Donna, se 'l mio servir* – and *Arie a 1, 2, e 3 voci* op.1 (Rome, 1629). As its title implies, this latter volume consists largely of strophic songs; most of them are in triple or in alternating triple and duple time, and some include virtuoso passages. The volume opens with a sonnet setting for solo voice, *Semplicetto augellin*, and closes with a madrigal, *Occhi belli*, apparently for three unaccompanied solo voices (two sopranos and bass). It is an attractive work, competently written, with some expressive chromaticism. Pitoni mentioned a '1<sup>o</sup> libro', possibly of madrigals, published at Rome in 1630 but it is now lost (see Ruini).

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JOHN WHENHAM

## Campana, José Luis

(b Buenos Aires, 24 Aug 1949). Franco-Argentine composer. He studied composition in Buenos Aires with Jacobo Fischer (1968–75) and, as the recipient of a bursary from the French government, in Paris at the Conservatoire National Supérieur de Musique (1979–84), where his teachers included Jolas (analysis) and Malec (composition). He also attended IRCAM and courses at the Groupe de Recherches Musicales (1980–97). In 1990 he was awarded the SACEM Enescu Prize for the entire body of his work.

Employing an atonal language which balances consonance and dissonance, Campana's music is striking for its richly imaginative sounds and its use of electro-acoustics. In works such as *Imago* (1985), the distinction between voices and instruments or pre-recorded and altered sounds is often imperceptible. His articulation of musical forms is essentially dramatic; striking oppositions propel the musical discourse. Although his titles are often evocative and the musical atmospheres he creates suggestive, his compositions are not based on narrative structures. Instead, in works such as *Noctal 1-2-3* (1992), events obey a dream-like logic. His airy polyphony is based upon the interaction of clearly differentiated timbres (*Dholak*, 1988; *Involtura sonora*, 1989), subtly poised combinations of planes and eloquent melodic lines (*My*, 1986).

## WORKS

(selective list)

Orch: Splitting, 1985; Abfuhr, 15 insts, 1989; Circoli viziosi III, chbr orch, 1993; TOI-tu ... , 1994

Chbr and solo inst: Nexus, gui, 1983; Feed-Back, fl, gui, perc, 1984; Vox faucibus haesit, fl, cl, vn, vc, pf, 1984; Lust-ich 2, 2 hp, perc, 1986; My, female v, fl, pf, 1986;

Str Qt no.2, 1987; Dholak, cl, hn, vn, vc, synth/pf, perc, 1988; Involtura sonora, bn, vc, 1989; Je est un autre, perc, 1992; Noctal 1-2-3, fl, cl, vn, vc, pf, 1992; Impulsos inaugurales, str sextet, 1993; Tangata in tre, db/vc, 1994

El-ac: Background, cl, hn, vc, perc, elecs, 1982; Ely, tape, 1983; Timing, S, fl, vn, vc, pf, perc, 2 synth, elecs, 1984; Imago, 16 solo vv, tape, 1985

Principal publishers: Billaudot, Lemoine, Editions Musicales Européennes

Principal recording companies: Agon, Cybelia, Skarbo

GÉRARD CONDÉ

## Campane [campanelle]

(It.).

See [Tubular bells](#).

## Campanelas

(Sp.).

A term used by Gaspar Sanz (*Instrucción de música sobre la guitarra española*, Zaragoza, 1674, f.38) to describe the musical effect achieved on a plucked string instrument when as many notes in a scale passage as possible are played on open strings so that they ring over the succeeding ones. As the word implies, these elided tones are meant to suggest the ringing of little bells. The effect is most idiomatic to and found mainly in Baroque, five-course guitar music (see [Guitar](#), §4). It was facilitated by the guitar's characteristic re-entrant tunings, where the fifth and usually the fourth courses were tuned an octave higher than those of the modern guitar, allowing each note of the scale to be played on a different course, and thus to be held longer than would be possible if played in the normal manner in a non-re-entrant tuning. This idiom is carefully notated in tablature, and can be employed only by using the appropriate instrument and tuning.

Although Sanz was the only writer to apply a term for it, the idiom itself is found in many of the best tablatures of the 17th and 18th centuries, and, clearly, was a constituent part of solo technique. The theorbo, with its special tuning arrangement, and the Baroque lute tuned in D minor, also used this effect, but not nearly as extensively as the guitar.

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JAMES TYLER

# Campanella, Michele

(b Naples, 5 June 1947). Italian pianist. He studied with Vitale at the Naples Conservatory, and in 1966, while still a student, won the Casella International Competition. He started to give concerts in Italy and then in other European countries and in the USA, quickly becoming known as one of the most interesting talents among pianists of his generation. After having graduated in 1969 from the Naples Conservatory he taught at the Milan Conservatory until 1973, when he left because of his growing concert engagements. Since 1987 he has given regular masterclasses at the Accademia Musicale Chigiana, Siena. Campanella is a pianist of sparkling technique and lively imagination. He is especially admired as an interpreter of Musorgsky, Ravel, Prokofiev and above all of Liszt: his repertory includes a large number of Liszt's original compositions for piano and for piano and orchestra, as well as some of the important operatic paraphrases (from Mozart, Bellini, Meyerbeer, Gounod etc.). His recordings include Liszt transcriptions and a complete set of his Hungarian Rhapsodies.

PIERO RATTALINO/R

# Campanelli [campanette]

(It.).

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

# Campanello

(It.).

An accessory [Organ stop](#).

# Campanello a mano

(It.).

See [Handbell](#).

# Campanini, Cleofonte

(b Parma, 1 Sept 1860; d Chicago, 19 Dec 1919). Italian conductor and violinist. After studying in Parma with C. Ferrarini and G. Dacci, he began a promising career as a violinist, which led him to Vienna, Berlin and London. In 1880 he made his conducting début at the Teatro Reinach, Parma, and in 1882 he conducted *Carmen* at the Teatro Regio with great success. Many of his early conducting appearances were with his brother, the tenor Italo Campanini. After assisting at the Metropolitan Opera in its inaugural season (1883–4) he returned to Italy, conducting the premières of *Adriana Lecouvreur* (1902), Giordano's *Siberia* (1903), and *Madama Butterfly* (1904) in Milan. He was on the rostrum for the première of *Les pêcheurs de perles* in Rome and for the American première of *Otello* (1888, New York) when his

wife, Eva (the sister of Luisa Tetrazzini), sang Desdemona. His extensive travels took him to Nice, London, Buenos Aires, Montevideo, Rio de Janeiro, Barcelona, Madrid and Lisbon. From 1906 to 1909 he was principal conductor of Oscar Hammerstein's Manhattan Opera Company, where he conducted the American première of *Pelléas et Mélisande* (1908). In 1910 he moved to the Chicago Grand Opera Company, becoming general manager in 1913. For the Verdi centenary in 1913 he staged (at his own expense) and conducted a cycle of Verdi operas at Parma. In 1914 at the Parma Conservatory, with funds given by the American Edith MacCormick, he founded the Campanini-MacCormick competition for an opera composed by an Italian; winners included Lualdi's *La figlia del re* in 1917.

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SERGIO LATTES, R. ALLEN LOTT

## Campanini, Italo

(*b* Parma, 30 June 1845; *d* Corcagno, nr Parma, 22 Nov 1896). Italian tenor. He studied with Griffini at the Regia Scuola di Canto in Parma, making his début there in 1863 as Oloferno Vitellozzo in Donizetti's *Lucrezia Borgia*. Engaged to sing Manrico in *Il trovatore* in Odessa, he stayed three years in Russia, returning to Italy for further study with Lamperti in Milan. In 1871, after singing Gounod's Faust, Don Ottavio and Gennaro (*Lucrezia Borgia*) at La Scala, he attracted wide attention when he sang Lohengrin at Bologna under Angelo Mariani, in the first Italian performance of Wagner's opera. At La Scala he also sang the title role of Marchetti's *Ruy Blas* and Lohengrin (1872–3). Having made his London début in 1872 at Drury Lane as Gennaro, in 1874 he sang Kenneth in the première of Balfe's *Il talismano*. In 1875 he sang Faust in *Mefistofele* in the first performance of the revised edition of Boito's opera at Bologna, and in 1878 Don José in the London (Her Majesty's Theatre) and New York (Academy of Music) premières of *Carmen*. Having sung Gounod's Faust at the opening of the Metropolitan in 1883, he returned (1891–4) as Almoviva, Don Ottavio, Raoul (*Les Huguenots*), Lohengrin, Edgardo (*Lucia di Lammermoor*) and Boito's Faust. He sang the title role of Berlioz's *La damnation de Faust* at the Royal Albert Hall in 1894, the year he retired. His voice was reportedly neither large nor perfectly even, but was sweet, flexible, brilliant on top and used with intuitive musicality.

ELIZABETH FORBES

# Campanus [Kampanus, originally Kumpán; Campanus Vodňanský], Jan

(*b* Vodňany, 27 Dec 1572; *d* Prague, 13 Dec 1622). Czech humanist, pedagogue and composer. From 1590 he studied at Prague University, where he graduated as a bachelor (1593) and gained a master's degree (1596). After holding a series of short teaching appointments he became, in 1603, professor of Greek language, Latin poetry and Czech history at his former university, where he also held the posts of dean (more than once) and rector (in 1621). He was one of the foremost humanist poets of his time in Bohemia, and is renowned for his Latin metrical versions of the psalms and his hymns, which were published in stages under the title *Odae sacrae*. His psalms, begun in 1600, are based on George Buchanan's paraphrases (1566) and were published complete in 1611 in Prague. Campanus also wrote hymns for Sundays and feast days which were published complete in 1612; the 178 texts of this edition also include translations and paraphrases of contemporary Latin and Czech sacred songs. The psalms and hymns were published together in Amberg in 1613 and a second, enlarged edition, *Sacrarum odarum libri duo*, was issued in Frankfurt in 1618. The Frankfurt edition was the first to include music, namely 38 four-part settings which form the largest and most valuable collection of humanist odes in the Czech Lands (ed. in MAB, 2/ix, 1978). Based on 36 poetic metres (*genera carminum*), they are structurally simple, homorhythmic pieces, some of which are enriched with the double-choir technique and with Campanus's melodic and rhythmic invention.

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JAN KOUBA

# Campbell, Alexander

(*b* Tombea, Perthshire, 22 Feb 1764; *d* Edinburgh, 15 May 1824). Scottish composer, antiquarian, music teacher and poet. He was described by his friend and ex-pupil Walter Scott as 'a man of many accomplishments, but dashed with a *bizarrie* of temper which made them useless to their proprietor'. Born on a farm, he moved to Edinburgh when young, and took lessons in singing and counterpoint from Tenducci; by 1782 he had a music teaching practice in Edinburgh and was organist at the Episcopal Chapel in Nicolson Street. He attempted to make a career as a composer, and in about 1792 brought out an imaginative but technically incompetent set of Twelve Songs; around 1795 he wrote a full-length opera which he sent to a London theatre and never saw again. Several other songs (now in *GB-Eu*) were

introduced into Edinburgh theatrical productions, and his tune to Tannahill's lyric 'Gloomy winter's now awa' enjoyed great popularity in pirated versions, bringing Campbell, however, neither fame nor reward.

Campbell was haunted all his life by visions of grand artistic projects requiring unattainable financial backing. But in 1815 a grant from the Royal Highland Society enabled him to collect 191 Gaelic folksongs in north-west Scotland and publish the excellent two-volume collection *Albyn's Anthology* (Edinburgh, 1816–18), dedicated to the Prince Regent. In this collection appear for the first time John Wilson's famous lyric 'Turn ye to me' and Hogg's 'Why should I sit and sigh?'; it was the happiest achievement of Campbell's life. Nevertheless, he died in poverty.

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DAVID JOHNSON

## Campbell, Archibald

(*b* Kilberry, Argyll, 18 Jan 1877; *d* London, 24 April 1963). Scottish music editor. He was the third son of John Campbell 10th of Kilberry and was educated at Harrow and Pembroke College, Cambridge. After leaving university, he entered the Indian Civil Service. He was appointed a judge of the High Court in 1921, and in 1928 he retired to Britain and became a lecturer in Indian law at Cambridge (1929–41). Throughout his life he was interested in the music of the Highland bagpipe; he studied with some of the leading pipers of his day and became a competent amateur player and piping judge, but he came to prominence in the piping world principally as an authority on and editor of *piobaireachd* (Gaelic: 'piping') music. He was a stalwart of the Piobaireachd Society, which was established in 1903 for the purpose of improving public knowledge of *piobaireachd*; and he edited ten collections of *piobaireachd* for the Society between 1925 and 1961. He attempted to set down in staff notation some of his own teaching in *The Kilberry Book of Ceol Mòr*, which gained widespread popularity.

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R. WALLACE

## Campbell, Frank C(arter)

(*b* Winston-Salem, NC, 26 Sept 1916; *d* New York, 12 June 1993). American music librarian. He graduated from Salem College in 1938 with the BM; in 1942 he received the MA in musicology from the Eastman School of Music. After a further year of graduate studies he began work as a music cataloguer

in the Sibley Music Library of the Eastman School. In 1943 he accepted a position in the music division of the Library of Congress. From 1959 he was associated with the New York Public Library, first as assistant chief and, from 1966, as chief of the music division. Campbell's career combined training as a pianist and musicologist with experience in librarianship. While serving as head of one of the major music research collections in the USA he played an active role in professional organizations: from 1967 to 1969 he was president of the Music Library Association, and in 1970 was appointed editor of the association's journal, *Notes*, having acted as its music review editor from 1950 to 1966.

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PAULA MORGAN

## Campbell, James (Kenneth)

(*b* Leduc, AB, 10 Aug 1949). Canadian clarinettist. He studied with Avrahm Galper at Toronto University and Yona Ettlinger in Paris, and in 1971 won the CBC Talent Festival and the Jeunesses Musicales International Clarinet Competition in Belgrade. While still a student he gave memorable performances with Glenn Gould for CBS, which are preserved on disc. In 1978 and 1979 he played Copland's Clarinet Concerto with the composer conducting. He has toured widely, and has had many works written for him, including concertos by Jacques Hetu and Robert Mundinger, and quintets by Ezra Laderman and André Prevost. He has appeared with the Amadeus, Allegri and Guarneri quartets, and plays regularly with the pianist John York, with whom he has made many recordings. A versatile clarinettist, Campbell also plays jazz with the pianist Gene DiNovi. He taught at Toronto University from 1978 to 1987, and in 1987 was appointed professor at Indiana University, Bloomington. From 1986 to 1990 he was director of the Festival of the Sound in Parry Sound, Ontario.

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PAMELA WESTON

# Campenhout, François van

(*b* Brussels, 5 Feb 1779; *d* Brussels, 24 April 1848). Belgian singer, violinist and composer. His fame rests chiefly on the composition of *La brabançonne*, now the national anthem of Belgium, at the time of the revolution in 1830.

He began his career in the orchestra at the Théâtre de la Monnaie. Having developed a high tenor voice, he appeared on the stage, first in amateur performances, then professionally at Ghent and finally at La Monnaie. He studied further with Plantade, and during the ensuing 30 years sang in the chief towns of the Netherlands, Belgium and France, and made his farewell appearance at Ghent in 1828. He composed several operas, including *Grotius* (Amsterdam, 1808), *Le passe-partout* (Lyons, 1815) and *L'heureux mensonge*, a ballet *Diane et Endymion*, and much sacred and instrumental music, all of little importance. A requiem, four masses and a few other vocal pieces survive only in manuscript (*B-Bc*).

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M.C. CARR/R

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See [Campisi, Domenico](#).

# Camphuysen [Kamphuysen], Dirk [Theodorus] Rafaelszoon

(*b* Gorinchem, ?1586; *d* Dokkum, nr Groningen, 10 April 1627). Dutch poet and schoolmaster. In 1608 he matriculated in the faculty of theology at Leiden University; he later worked temporarily as a private teacher. In 1614 he was appointed a teacher at the Hieronymus School at Utrecht, and in 1617 he became a preacher there. From this time he belonged to the Remonstrants, who rejected the strict Calvinist teaching of predestination. They were proscribed by the Dordrecht Synod of 1618, but he remained a member and so he was dismissed and forced to spend his last years in unsettled exile. He is significant in the history of music for his *Stichtelycke rymen, om te lezen of te zingen* (Hoorn, 1624), which in the first edition, and in the many subsequent ones, was published with music. Whereas in Dutch Calvinist church services only rhyming psalms to Geneva melodies were sung, the 17th century, thanks also to Camphuysen's poetry, saw the development of domestic devotional songs for one or more voices, which were often accompanied by, or arranged for, instruments. The editions of his collection up to the middle of the century used only existing melodies, Joseph Butler, in the 1652 edition, being the first to provide original music for the poems. Other composers followed his example and keyboard arrangements of individual settings have also survived (there are six examples in A. Curtis, ed.: *Nederlandse klaviermuziek uit de 16e en 17e eeuw*, Amsterdam, 1961).

Camphuysen's poems enjoyed great popularity and gave to Dutch piety of the 17th and 18th centuries an individual character comparable to that of early Pietism in Germany. His *Uytbreyding, over De Psalmen des Propheten David* (Amsterdam, 1630), which also went into several editions, consists of interpretative poems set to the Geneva psalm melodies. He also published theological works.

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WALTER BLANKENBURG

## **Camphuysen Manuscript.**

See [Sources of keyboard music to 1660](#), §2(iv).

## **Campion, Thomas.**

See [Campion, Thomas](#).

## **Campoli.**

See [Gualandi, Antonio](#).

## **Campion.**

See [Champion family](#).

## **Campion, Charles Antonie.**

See [Campioni, Carlo Antonio](#).

## **Campion, François**

(*b* Rouen, c1685; *d* Paris, 21 Oct 1747). French musician, composer and theorist. In 1704 he succeeded Maltot as guitarist and theorbo player in the orchestra of the Académie Royale de Musique. He held this position until 1719, also teaching the guitar and theorbo in Paris. He seems to have moved in the circle of the Duke of Noailles. In 1731 he stayed in England for six months; he may have been a descendant of Thomas Campion. Thereafter his works are evidence that he was still active in Paris. On his death, his nephew respected his wishes by placing a copy of his *Nouvelles découvertes* (1705) and some manuscript pieces in the royal library. His inventory of 12 February 1748 shows that he owned a large collection of instruments.

Campion was well known as a composer before he turned to writing theoretical and polemical works. He composed several pieces for five-course guitar; although he provided the instrument with a new repertory, he unwittingly left it obscured by complex tablatures that make use of up to eight different tunings. His *Nouvelles découvertes* illustrated the limitations of the Baroque guitar rather than its possible adaptation to a new genre. In accordance with the taste of his time, he also wrote a series of *airs sérieux* and drinking songs. However, Campion was best known for his theoretical writings: his *Traité* (1716) and his *Addition* (1730) set out his 'règle d'octave', the former work in a systematic and the latter in a practical manner. No doubt wounded by criticism, he took the pseudonym of 'Monsieur l'abbé Carbassus' to protest against the playing of hurdy-gurdies and other instruments of a rustic nature, to the detriment of the lute, theorbo and guitar.

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*Lettre de Monsieur l'abbé Carbassus à Monsieur D<sup>+++</sup> [Voltaire], auteur du Temple du Goust, sur la mode des instrumens de musique, ouvrage curieux et intéressant pour les amateurs d'harmonie* (Paris, 1739)

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PHILIPPE VENDRIX

## Campion [Campian], Thomas

(b London, 12 Feb 1567; d London, 1 March 1620). English poet, composer, theorist and physician. Although he did not earn his living, like Dowland,

Rosseter or Jones, as a professional musician, nor like Nashe, Greene or Drayton as a professional poet, Thomas Campion's reputation mainly rests on his ayres, for which he wrote both music and poem. After John Dowland, he was the most prolific of the English lute-song composers with well over 100 songs to his name. His lyric verse, independently of its music, is of a literary interest comparable with the likes of Ben Jonson, Samuel Daniel and even Sir Philip Sidney. Indeed, Campion was first presented to the modern age by Bullen and Vivian primarily as a poet and not a musician. Today he is well known as a composer-poet, having received more critical attention from 20th-century commentators than most of his contemporaries, including Dowland. He was also an important exponent of the Stuart masque and a conspicuous theorist of both poetry and music. But, if we are to believe him, all his literary and musical exercises were 'superfluous blossoms of his deeper Studies' – his neo-classical Latin poetry.

1. Life.

2. Works.

WORKS

WRITINGS

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CHRISTOPHER R. WILSON

Campion, Thomas

1. Life.

Campion's family background, typical of many 'new' Elizabethan gentlemen, enabled him to pursue what might seem a dilettante existence. He was the son of John Campion, a member of the Middle Temple and a Cursitor of the Chancery Court, and Lucy, already a wealthy widow at the time of her marriage to John in 1564. In October 1576 John Campion died, and within a year Lucy married Augustine Steward, a minor landed gentleman with a legal background and friend of the family. Lucy herself died in March 1580, leaving Mary Trigg, a daughter by her first husband, and the Campion children in the guardianship of their stepfather, who shortly after married Anne Argall.

In May 1581 Campion entered Peterhouse, Cambridge – at that time a progressive and prosperous college under Dr Andrew Perne – as a gentleman pensioner, together with his stepbrother Thomas Sisley. He left in April 1584 without having taken a degree. Campion recalled his Cambridge days, which must have been largely devoted to classical studies, with a topical allusion to Trumpington, in his treatise concerned with classical metres in English poetry, his *Observations in the Art of English Poesie* (London, 1602). On 27 April 1586 he was admitted to Gray's Inn. There is evidence he took a full and active part in the social and cultural life of the college. Masques and plays were written and presented by members for special occasions and acted by them before distinguished audiences, which not infrequently included Queen Elizabeth. In January 1588, for example, Campion played the roles of Hidaspes and Melancholy in a comedy presented before Lord Burghley. In 1594 he contributed verses for the production *Gesta Graiorum*. It is clear from his Latin epigrams that Campion was not attracted by legal studies and probably ceased residency in 1595 without having been called to the Bar.

Some 10 years later, on 10 February 1605, Campion was awarded a medical degree at the University of Caen. It is just possible, according to evidence adduced by Vivian, that Campion's first experience of Normandy came while he was still enrolled at Gray's Inn, when he served in the Earl of Essex's abortive campaign to raise the siege of Rouen in 1591.

In the 1590s Campion's reputation as both a Latin and an English poet increased. In 1595 a collection of his Latin poems entitled *Poemata* was published. A masque song, *Harke all you Ladies*, was included among the *Poems and Sonets of Sundry other Noblemen and Gentlemen* appended to Newman's surreptitious edition of Sir Philip Sidney's *Astrophel and Stella* (1591). George Peele refers to the quality of Campion's English poetry in his *Honour of the Garter* (1593); and several of his poems appeared in various commonplace-books. He also contributed dedicatory poems in others' publications, including a Latin epigram to Dowland's *First Booke of Songes or Ayres* (1597). After 1600 he continued to supply laudatory verses to various publications, and several of his poems were set by lute-song composers.

It is probable that Campion's interest in prosodical theory, initiated at Cambridge, intensified during the late 1580s and early 1590s. Although his *Observations in the Art of English Poesie* was not published until 1602, an entry in the Stationers' Register for 12 October 1591 almost certainly refers to a pamphlet of Campion's representing an early version of the treatise. There is good evidence that the *Observations* was complete by the end of the decade (see Wilson, 1989, pp. 183–5). This being the case, his publication of a treatise strongly attacking 'eare-pleasing rimes without Arte' the year after his publication of *A Booke of Ayres* (RISM 1601<sup>17</sup>) with its rhyming poetry may be more easily explained. In any case, Campion's interest in extending classical metres to English poetry by means of music is also manifest in this book in his setting of the sapphic *Come let us sound with melody* in the manner of *musique mesurée à l'antique*.

The first of Campion's five books of ayres was published in 1601 as a joint venture with his friend and colleague, Philip Rosseter. It is not certain how much Campion contributed apart from 21 songs in the first half of the volume. But the unique and fascinating Preface with its comparison of ayres to epigrams and classical literary allusions has the voice and manner of Campion, whereas the poems to Rosseter's songs are less obviously Campion's. The other books of ayres, though undated, followed in 1613 and 1617, again published in pairs but under single authorship.

From 1607 Campion was among the poets and composers who supplied texts and music for the lavish masques and entertainments presented at the royal court, most often before the king and queen in the Banqueting House at Whitehall. The first was performed on Twelfth Night in honour of Lord Hayes and his bride. Campion provided the text, preserved in the printed *Description*, and the music for two songs. Other music that can be definitely attributed, including dances, was composed by Thomas Lupo and Thomas Giles. The *Description of The Lords Maske*, performed on 14 February 1613 for the marriage of Frederic Count Palatine and Princess Elizabeth, and of the Entertainment at Caversham House (near Reading) by Lord Knowles for Queen Anne in April 1613, were printed together in reverse order. Unlike the 'descriptions' of Campion's other masques, there is no music appendix. One

song by Campion and dances by Coprario survive in other sources (see Sabol, 1978). Campion's final masque (the *Somerset* or *Squires*), performed at Whitehall on 26 December 1613 for the politically contrived marriage of Robert Carr, Earl of Somerset, and Lady Frances Howard, contains attributed music by Lanier and Coprario, printed in *The Description* together with Campion's 'Wooe her and win her' from *The Lords Maske*

Campion's collaboration with John Coprario, especially in the *Songs of Mourning: Bewailing the Untimely Death of Prince Henry* (1613) and the masques of 1613, probably resulted in the writing of his music treatise *A New Way of Making Fowre Parts in Counter-Point*. There are important similarities and comparisons to be made with Coprario's treatise, *Rules how to Compose*. Though undated, Campion's treatise was probably published shortly after the completion of Coprario's unpublished work, sometime in 1614. In many places, it could be derivative, but it also makes some new, even revolutionary, points concerning key relationships (tonality) and fundamental basses – 'ancient Musitions ... tooke their sight from the Tenor ... to which they were compelled to adapt their other parts. But ... the Base contains in it both the Aire and true iudgement of the key, expressing how any man at the first sight may view in it all the other parts in their original essence' – and anticipates Rameau's explication of chord inversion by more than a century. Campion's little book on counterpoint continued to be read throughout most of the 17th century. John Playford's 1660 edition of *An Introduction to the Skill of Musick* has as its second book Campion's treatise annotated by Christopher Simpson. It was reprinted in various guises in subsequent editions of Playford's *Introduction* until it was replaced in the twelfth edition of 1694 with a new section contributed by Henry Purcell.

Between the publication of the counterpoint treatise and the *Third and Fourth Booke of Ayres*, Campion was implicated in the investigations into the murder of Sir Thomas Overbury, who had been falsely imprisoned in the Tower of London in April 1613 because of his opposition to the marriage of the Earl of Somerset and Lady Frances Howard. Campion, who wrote a masque for the celebrations, and his patron, Sir Thomas Monson, were involved when Monson, as Keeper of the Armoury, replaced the Lieutenant of the Tower, Sir William Wade, with the Howards' stooge Sir Jervis Elwes; Campion had unwittingly conveyed the bribe of £1400 from Elwes to Monson. Campion was exonerated following his deposition of 26 October 1615. Monson was finally cleared at the Court of King's Bench on 13 February 1617.

Campion's last publication, *Tho. Campiani Epigrammatum libri II*, appeared in 1619. It contains the completed version of his *Umbra*, together with poems from *Poemata* (1595) in original and revised forms, and elegies, though it omits the long panegyric, *De Pulverea Coniuratione* (On the Gunpowder Plot), completed in manuscript (with revisions) almost certainly by 1618. Campion died on 1 March 1620 and was buried the same day at St Dunstan-in-the-West. His nuncupatory will was proved on 3 August 1620, leaving his entire estate of £22 to his close friend and colleague Philip Rosseter.

[Campion, Thomas](#)

## 2. Works.

Campion's songs or ayres are contained in the five books published between 1601 and 1618, in the 'descriptions' of his *Lord Hays* (1607) and *Somerset*

(1614) masques, and in one or two scattered sources. As far as we know, he wrote both words and music to all his songs, except the music for Coprario's *Songs of Mourning* (1613) and some masque songs. In the case of most lute-song composers, it is generally sufficient to discuss their musical interpretation of others' texts (though Dowland probably wrote some of his own). With Campion, commentators have wavered between intense literary scrutiny and conjoint musico-poetic evaluation, deducing examples of a perfect union of music and poetry. Both approaches may be justified. According to Campion himself, 'In these *English ayres* I have chiefly aymed to couple my Words and Notes lovingly together, which will be much for him to doe that hath not power over both' (*Two Bookes of Ayres*, 'To the Reader'). Yet later, in the same preface, he accepts that his ayres may be either sung or read as the recipient pleases: 'Si placet hac cantes, has quoque lege legas'.

Campion effectively sets out his musical aims, invoking literary analogue, in the prefaces to *A Booke of Ayres* and *Two Bookes*: 'What Epigrams are in Poetrie, the same are Ayres in musicke, then in their chiefe perfection when they are short and well seasoned' (*A Booke*); 'Short ayres ... are like quick and good epigrams in poesy' (*Two Bookes* I). All his ayres are relatively short, well fashioned (both melodically and harmonically) and, according to his own stated principle, mainly eschewing the rhetorical gestures (localized repetition and intrusive word-painting) of the madrigal. Where it does occur, repetition fits naturally into the rhythmic flow, as for example in the refrain line, 'O come quickly' in the well-known *Never weather-beaten saile* (*Two bookes* I, no.11), or the ending of *Give beauty all her right* (*Two Bookes* II, no.7). Word-painting of individual words or phrases (unusually pervasive, for example, in *When to her lute*, 1601<sup>17</sup>, no.6) does not detract from the mood and form of the whole stanza or poem, though it is most often applicable only to the first stanza.

Campion's musical voice is primarily embodied in his melodic writing, though it would be misrepresentative to regard him merely as a tunesmith. Two elements are noticeable; first, in contrast say to Dowland, Danyel or Morley, Campion rarely breaks the melodic flow either in the middle of the line or with extended line-end rests. Second, he is concise (mainly syllabic) and 'quick' or lively with a good deal of dotted rhythm and quaver movement. Idiosyncrasies of melodic shapes are derived from subtle twists of the expected to the unexpected, of regularity into irregularity, as when introducing disjunct intervals into conjunct movement (ex.1) or alternating/inverting rhythm (ex.2). Of the 15 kinds of forms employed in the English lute-song, Campion more than any other composer prefers first strain repetition AABB as opposed to the more common ABB form. That these forms are not entirely determined by tonality reinforces the view that Campion starts with the melody or 'ayre', whose patterning and natural order then effects a tonal scheme, often in related keys according to the principles laid down in his treatise.




In addition to 'quickness' and brevity, Campion refers to another quality he sees in (his) ayres, that is lightness. Contrasted to the 'grave' motet and madrigal, with its intricate polyphony, canonic and other rhythmical devices, and mannerist rhetoric, the 'light' ayre is melodically orientated, homophonically transparent, rhythmically straightforward – often dependent on or related to dance and popular song (see Lindley, 1986, pp.74–7) – and easily accessible to both performer and listener. Among Campion's best ayres, however, are his most serious, namely *Author of light* (*Two Bookes* I, no.1), *All lookes be pale* (*Two Bookes* I, no.21), *Off have I sigh'd* (*Third Booke*, no.1) and *O grieffe, o spite* (*Third Booke*, no.8). All four have an emotional intensity more often associated with Dowland or Danyel. In their melancholic tone, they contain rhetorical and other musical devices not usually found in Campion's ayres, including repetition, word-painting, chromaticism and breaks in the vocal line for instrumental (lute) interjections.

Up to 1614 Campion could be regarded as second only to Ben Jonson as a writer of masques, despite Jonson's claim that Chapman and Beaumont were the most accomplished after himself. Campion's skill in musical matters gave his works an emphasis and importance not found in Jonson's masques, especially in the context of the competing roles of poet, composer and 'architect' or designer, as evinced in the quarrel between Jonson and Inigo Jones. It is the function Campion as poet gave to music in the masque that marks his most significant contribution to the genre. Rather than have music simply as an obvious adornment of the emblem of the masque, Campion accords it an increased dramatic function in addition to its various symbolic and neo-Platonist philosophical meanings. Had he been more interested in vocal declamation (*recitativo*), his approach to the integration of semi-drama and music might have led on to opera. Instead, Campion's masque career was cut short, partly by his innocent involvement with dangerous socio-political machinations (connected with the Somerset–Howard marriage for which he wrote a masque) and partly by destructive artistic conflicts that in turn became the masque's own undoing.

Campion, Thomas

## WORKS

### songs

all for 1 voice, lute, bass viol; voices given below are those of the alternative versions where these were printed.

Two Bookes of Ayres, the First contayning Divine and Morall Songs, the Second Light Conceits of Lovers (London, ?1613/R1967); ed. in EL, 2nd ser., i–ii (1925), also ed. D. Scott (London, 1979) [1st book, 1613a; 2nd book, 1613b]

The Third and Fourth Booke of Ayres (London, ?1617); ed. in EL, 2nd ser., x–xi (1926; xi rev. 2/1969), and ESLS, 2nd ser., xi (1926) [3rd book, 1617a; 4th book, 1617b]

21 songs in 1601<sup>17</sup>/R1970; ed. in EL, 1st ser., iv, xiii (1922–4, rev. 2/1959–60, 3/1969) [1601<sup>17</sup>]

2 songs in *The Discription of a Maske* (1607/R1973) [1607]; see Writings

1 song [text only] in *Description, Speeches and Songs* (1613) [1613c]; see Writings

1 song in *The Description of a Maske* (1614/R1973) [1614]; see Writings

All lookes be pale, harts cold as stone, 2vv, 1613a

Are you what your faire lookes expresse?, 1617b  
As by the streames of Babilon, 4vv, 1613a  
A secret love or two, I must confesse, 3vv, 1613b  
Author of light, revive my dying spright, 4vv, 1613a  
Awake thou heavy spright, 4vv, 1613a  
Awake thou spring of speaking grace, mute rest becomes not thee, 1617a  
Be thou then my beauty named, 1617a  
Beauty is but a painted hell, 1617a  
Beauty since you so much desire, 1617b (same music as Mistris since you)  
Blame not my cheekes, though pale with love they be, 1601<sup>17</sup>  
Bravely deckt come forth bright day, 4vv, 1613a  
Breake now my heart and dye, Oh no, she may relent, 1617a  
Come away, arm'd with loves delights, 3vv, 1613b  
Come chearfull day, part of my life to mee, 3vv, 1613a  
Come let us sound with melodie the praises, 1601<sup>17</sup>  
Come, o come my lifes delight, 1617a  
Come you pretty false-ey'd wanton, 3vv, 1613b  
Could my heart have more tongues imploy, 1617a  
Deare if I with guile would guild a true intent, 1617b  
Every dame affects good fame, what ere her doings be, 1617b  
Faine would I my love disclose, 3vv, 1613b  
Faine would I wed a faire yong man, that day and night could please mee, 1617b  
Faire if you expect admiring, 1601<sup>17</sup>  
Fire, fire, fire, fire loe here I burne, 1617a  
Fire that must flame is with apt fuell fed, 1617a  
Followe thy faire sunne, unhappy shaddowe, 1601<sup>17</sup> (same music as Seeke the Lord)  
Follow your saint, follow with accents sweet, 1601<sup>17</sup> (similar tune to Love me or not)  
Give beauty all her right, 3vv, 1613b  
Good men shew if you can tell, 3vv, 1613b  
Harden now thy hart with more then flinty rage, 3vv, 1613b  
Harke all you ladies that doo sleepe, 1601<sup>17</sup>  
Her fayre inflaming eyes, 1617b  
Her rosie cheekes, her ever smiling eyes, 3vv, 1613b  
How eas'ly wert thou chained?, 3vv, 1613b  
I care not for these ladies, 1601<sup>17</sup>  
If any hath the heart to kill, 1617b  
If Love loves truth, then women doe not love, 1617a  
If thou long'st so much to learne (sweet boy) what 'tis to love, 1617a  
I must complain, yet doe enjoy my love, 1617b  
It fell on a sommers daie, 1601<sup>17</sup>  
Jacke and Jone they thinke no ill, 3vv, 1613a  
Kinde are her answers, 1617a  
Leave prolonging thy distresse, 1617b  
Lift up to heaven sad wretch thy heavy spright, 4vv, 1613a  
Lighten heavy heart thy spright, 3vv, 1613a  
Loe, when backe mine eye, 4vv, 1613a  
Love me or not, love her I must or dye, 1617b (similar tune to Follow your saint)  
Maids are simple some men say, 1617a  
Mistris since you so much desire, 1601<sup>17</sup> (same music as Beauty since you)  
Most sweet and pleasing are thy wayes O God, 4vv, 1613a  
Move now with measured sound, 1607; ed. in EL, 2nd ser., xxi (1969) (consort

version in P. Rosseter: Lessons for Consort, London, 1609)  
My love hath vowed hee will forsake mee, 1601<sup>17</sup>  
My sweetest Lesbia, let us live and love, 1601<sup>17</sup>  
Never love unlesse you can, 1617a  
Never weather-beaten saile more willing bent to shore, 4vv, 1613a  
Now hath Flora rob'd her bowers, 1607; ed. in EL, 2nd ser., xxi (1969)  
Now let her change and spare not, 1617a  
Now winter nights enlarge, 1617a  
O deare that I with thee might live, 3vv, 1613b  
Oft have I sigh'd for him that heares me not, 1617a  
O grieve, O spight, to see poore vertue scorn'd, 1617a  
O love, where are thy shafts, thy quiver, and thy bow?, 1617b  
O never to be moved, 1617a  
O sweet delight, O more than humane blisse, 1617a  
Out of my soules depth to thee my cryes have sounded, 4vv, 1613a  
O what unhopt for sweet supply, 3vv, 1613b  
Pin'd I am and like to dye, 3vv, 1613b  
Respect my faith, regard my service past, 1617b  
Seeke the Lord, and in his wais persever, 3vv, 1613a (same music as Followe thy faire sunne)  
See where she flies enrag'd from me, 1601<sup>17</sup>  
Shall I come sweet love to thee?, 1617a  
Shall I then hope when faith is fled?, 1617a  
Silly boy 'tis ful moone yet, thy night as day shines clearly, 1617a  
Since shee, even shee, for whom I liv'd, 1617b  
Sing a song of joy, 4vv, 1613a  
Sleepe angry beautie sleep, and feare not me, 1617a  
So many loves have I neglected, 3vv, 1613b  
So quicke, so hot, so mad is thy fond sute, 1617a  
So sweet is thy discourse to me, 1617b  
So try'd are all my thoughts, that sence and spirits faile, 1617a  
Sweet exclude me not nor be divided, 3vv, 1613b  
The man of life upright, whose cheerfull minde is free, 4vv, 1613a (same music as following)  
The man of life upright whose guiltlesse hart is free, 1601<sup>17</sup> (same music as preceding)  
The peacefull westerne winde, 3vv, 1613b  
There is a garden in her face, 1617b  
There is none, O none but you, 3vv, 1613b  
The sypres curten of the night is spread, 1601<sup>17</sup>  
Think'st thou to seduce me then with words that have no meaning, 1617b  
Thou art not faire, for all thy red and white, 1601<sup>17</sup>  
Though you are yong and I am olde, 1601<sup>17</sup>  
Though your strangenesse frets my hart, 3vv, 1613b  
Thou joy'st fond boy, to be by many loved, 1617b  
Thrice tesse these oaken ashes in the ayre, 1617a  
Thus I resolve, and time hath taught me so, 1617a  
To his sweet lute Apollo sung the motions of the spheares, 1617b  
To musicke bent is my retyred minde, 4vv, 1613a  
Tune thy musicke to thy hart, 4vv, 1613a  
Turne all thy thoughts to eyes, 1617b  
Turne backe you wanton flier, 1601<sup>17</sup> (same music as What harvest)

Vaine men whose follies make a god of love, 3vv, 1613b  
Vayle love mine eyes, O hide from me, 1617b  
View me Lord a worke of thine, 4vv, 1613a  
Were my hart as some mens are, thy errorrs would not move me, 1617a  
What harvest halfe so sweet is?, 3vv, 1613b (same music as Turne backe)  
What is it that all men possesse, among themselves conversing?, 1617a  
What means this folly, now to brave it so?, 1617b  
When the god of merrie love, 1601<sup>17</sup>  
When thou must home to shades of under ground, 1601<sup>17</sup>  
When to her lute Corrina sings, 1601<sup>17</sup>  
Where are all thy beauties now, all harts enchaining?, 4vv, 1613a  
Where shall I refuge seeke, if you refuse me?, 2vv, 1613b  
Where she her sacred bowre adornes, 3vv, 1613b  
Why presumes thy pride on that, that must so private be?, 1617a  
Wise men patience never want, 4vv, 1613a  
Wooe her, and win her, he that can, 1613c (words only), 1614; ed. in EL, 2nd ser., xxi (1969)  
Young and simple though I am, 1617b  
Your faire lookes enflame my desire, 1601<sup>17</sup> (same music as following)  
Your fayre lookes urge my desire, 1617b (same music as preceding)

### doubtful works

Tarry sweete love, harke how the winds do murmur at your flyghte, *GB-Och*  
Mus.439 (tune and bass only; see Joiner)  
What if a day, in A. Gil: *Logonomia anglica* (London, 1619, 2/1621/R1969), 140  
(p.144 in 2/1621) (tune and first stanza only; see Greer, 1962, for a full discussion  
of sources and authorship)  
Campion, Thomas

### WRITINGS

only those on or containing music

*The Discription of a Maske, presented before the Kinges Majestie at White-  
Hall, on Twelfth Night last, in honour of the Lord Hayes, and his Bride*  
(London, 1607/R1973)

*Description, Speeches and Songs of the Lords Maske, presented in the  
Banquetting-House on the Mariage Night of the High and Mightie, Count  
Palatine, and the Royally Descended the Ladie Elizabeth* (London, 1613)

*A New Way of making Fowre Parts in Counter-point, by a most Familiar, and  
Infallible Rule* (London, ?1613–14)

*The Description of a Maske presented in the Banquetting Roome at  
Whitehall, on Saint Stephens Night Last, at the Mariage of the Right  
Honourable the Earle of Somerset, and the Right Noble the Lady  
Frances Howard* (London, 1614/R1973)

Campion, Thomas

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## Campionatore

(It.).

See [Sampler](#).

## Campioni [Campione], Carlo Antonio [Campion, Charles Antoine]

(*b* Lunéville, 16 Nov 1720; *d* Florence, 12 April 1788). Italian composer and violinist of French birth. The formative years of Campioni are still uncharted, but it is worth noting that during his youth the lively musical life at the Lorraine court was under the direction of the accomplished French composer Henry Desmarests. Because the father was in the service of the court, it has been supposed that the family followed the court to Tuscany in about 1737 when

the Duke of Lorraine succeeded to the grand duchy of Tuscany. According to Anton Raaff, Campioni was also the product of the Paduan school of Tartini. By 1752 he was *maestro di cappella* at Livorno Cathedral; from 1763 until his death he was *maestro di cappella* to the grand duke in Florence, where he also served at the cathedral of S Maria del Fiore and at the oratory of S Giovanni Battista.

For several months in 1761–2 Campioni was evidently in Paris, where he supervised the publication of several works including a revised reissue of Paris op.2, the harpsichord sonatas (Paris, op.4) and a *Salve regina* (the only published sacred work). Perhaps the London (Walsh) series of string works had followed the order and grouping originally prescribed by the composer, but Campioni, in preparing further sets of trio sonatas (opp.6–7) for Paris publication, was obliged to regroup them to complement Amsterdam or Paris sets already in circulation there.

Campioni's string trios and duos were popular for more than two decades, with publishing centres in London, Paris and Amsterdam. The London issues were widely disseminated, reaching the Virginia colony where the young amateur violinist Thomas Jefferson was an enthusiast and wished to own all of Campioni's string music. Jefferson made a thematic catalogue of the seven collections he then owned, and this catalogue still serves as an aid to sorting out the bewildering confusion of Campioni's printed works. By 1789, when he left Paris, Jefferson owned nearly all of the authentic string music. Most modern revivals of Campioni's chamber music have been connected with Jefferson's collection or with colonial American music-making. The single set of harpsichord sonatas may have first been written for Campioni's wife Margherita who, according to Burney, was a 'neat' harpsichordist as well as accomplished painter.

Among surviving sacred works (masses, responsories and offertories) several were occasioned by imperial events, including requiem settings for Emperor Franz I (1766) and his widow Maria Theresa (1781). A solemn *Te Deum* of March 1768, hailing the February birth of the royal heir (Francis Joseph; from 1792 Emperor Francis II) required more than 150 performers.

Burney visited Campioni in Florence in 1770, perhaps in part because of his large collection of early music. His position at court evidently provided leisure and means to become an ardent antiquarian and Burney estimated Campioni's collection to be second only to that of Padre Martini. (Campioni's surviving correspondence with Martini is in *I-Bc*.)

## **WORKS**

Thematic catalogue: Untitled MS catalogue by T. Jefferson, c1783, *US-CHua vocal*

Salve regina, S, str, op.8 (Paris, ?1762); other sacred works in *A-Wn*, *I-Fc* and elsewhere

### **instrumental**

Sonatas (sets of 6), 2 vn, bc: op.1 (London, 1756), as op.2 (Paris, 2/1762); op.2 (London, 1758), as op.1 (Paris, c1760), 4 sonatas first pubd in D. Ferrari: 6 Sonatas (1757, reissued with Campioni's name 1764); op.3 (London, 1759); op.4 (London, 1762); op.5 (London, 1765); op.6 (London, 1765)

Duets: 6 for vn, vc, op.7 (London, 1765), as op.7 (Paris, c1765), as op.9 (Paris, c1769), as op.8 (Amsterdam, 1772); 6 for 2 vn, op.8 (London, ?1764)

Other works: 2 pieces in 6 Favourite Solos, vn, bc (London, c1760) [nos. 3–6 are by Carlo Chiabrano]; 6 Sonatas, hpd, no.6 with vn, op.4 (Paris, 1761)

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RONALD R. KIDD

## Campisi [Campesius], Domenico

(*b* Regalbuto, nr Enna, Sicily, 1588; *d* Palermo, 29 Dec 1641). Italian composer and organist. He entered the Dominican order in 1605 and took his vows the following year. In 1608 he was organist of S Domenico, Palermo, and received tuition in music from Antonio Il Verso. On the title-pages of his two surviving publications he described himself as 'bachelor of sacred theology'; in 1629 he became a master in this discipline. Allacci included him among the most important people living in Rome in 1630. From there Campisi returned to Palermo famous and admired; fulsome tributes to him on his death survive in manuscript in the Biblioteca Comunale, Palermo. Such fame is not supported by the quality of his music, which perpetually oscillates between a monotonous tonic and dominant, is melodically insignificant and contrapuntally obvious, and amounts to no more than an impoverished cheapening of the contemporary style of the sacred concerto.

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all mentioned in Mongitore

Delli mottetti con una compieta, libro primo, 2–4vv (Palermo, 1615), lost

Delli mottetti, libro secondo, 2–4vv (Palermo, 1618), lost

Floridus concentus, liber tertius, 2–4vv (Rome, 1622)

Lilia campi, cum completorio et litanis BVM, 2–6vv (Rome, 1623), lost  
Lilia campi, liber quintus, 2–6vv (Rome, 1627)

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

## Camp-meeting spiritual.

Term used for folk hymns sung at camp meetings during the Great Revival in early 19th-century America; see [Spiritual](#), §1, 2. See also [Gospel music](#), §1, 1(i).

## Campo (y Zabaleta), Conrado del

(b Madrid, 28 Oct 1878; d Madrid, 17 March 1953). Spanish composer and teacher. He attended the Escuela Nacional de Música in Madrid, where his teachers included Emilio Serrano. As early as 1894 he began to earn his living as a performer; he joined the orchestra of the Teatro Real as a violinist in 1896, later becoming its principal violist (1914–25). A co-founder and active member of the Cuarteto Francés (1903), the Madrid SO (1904) and the Wagner Society of Madrid (1911), he was appointed to teach at the Real Conservatorio Superior de Música in 1915, where over his four-decade tenure he earned a reputation as the most important Spanish music teacher of his time. He also served as adviser to the Ministry of Public Instruction (1921–6) and as a member of the Junta Nacional de Música y Teatro Líricos (1931–4). From 1939 to 1947 he was a regular conductor of the Madrid SO and after 1945 he conducted the Spanish National Radio orchestra. His many honours included memberships in the Real Academia de Bellas Artes de San Fernando (1931), the Círculo de Bellas Artes (1943) and the Ateneo of Madrid (1946), appointments as honorary director, and numerous composition prizes, including the Franz Schubert Prize of Vienna (1928) and the Spanish National Prize for Music (1944). In 1946 he was awarded the Grand Cross of Alfonso X El Sabio for his services to Spanish music.

Although he was largely self-taught, Del Campo possessed an unusually high standard of culture and education for the Spain of his time. His music was received with some reservation by his contemporaries, perhaps because of its affinity with the German tradition of Wagner and Strauss, whose aesthetic conflicted with the French ideals then prevalent in Spain. His compositional techniques, which included traditional formal concepts, a predominance of polyphonic writing and a late Romantic orchestral style were also controversial. Like his contemporary Falla, he included folk elements in his music; nevertheless he avoided allusions to the folklore of southern Spain, stereotypically associated with the country as a whole. Instead, some of his stage works (*El Avapiés*, 1918; *Fantochines*, 1922) and symphonic poems

(*Bocetos castellanos*, 1929; *Obertura madrileña*, 1930) feature the local colour of central and northern Spain. It was his instrumental contributions (mainly in the field of chamber music), rather than his attempts to develop a Spanish national opera, that were most influential in breaking the hold of Italian opera over Spain.

Del Campo's extensive body of work was left mostly unpublished and in a state of confusion at his death. The majority of it was put in order between 1986 and 1998 by his former student Miguel Alonso. The latest editions of his works have been published on the initiative of the Asociación de Alumnos del Maestro Conrado del Campo, founded shortly after his death by a number of his former pupils. In addition to his compositions he left many writings, which attest to his constant concern for the development of Spanish music.

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(selective list)

for fuller lists see Campo y Faustmann (1985) and Alonso (1998)

### stage

for fuller list see GroveO

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### vocal

With orch: Misa solemne, SATB, org, orch, 1899; Misa en do menor Santa Cecilia, SATB, orch, 1911; Airiños ... , airiños ... , aires (R. de Castro), spkr, SATB, orch, 1916; Evocación medieval, Mez, SATB, orch, 1925; Ofrenda a Schubert, S, orch, 1928; Moras, moritas, moras, female v, orch, 1930; Tríptico castellano, T, SATB, orch, 1931; Ofrenda a los caídos (Sánchez Mazas), spkr, orch, 1938; ¡Oh, Gloriosa Virginum!, S, SATB, orch, 1942; Misa a la Santísima Virgen de la Asunción de Elche, SATB, orch, 1946–50; Figuras de Belén, S, Tr, orch, 1948

Other vocal: Ave Maria, T, org, c1900; Parce mihi, 2 TTBB, 1917; Las tres rosas (Borrás), S, Bar, pf, 1923; Tiritón (D. Goitia, M. Monter), 2vv, SATB, pf, 1927; Qt, C, spkr, str qt, 1937–8; Acuse de recibo (E. Morales de Acevedo), 1v, pf qnt, 1938; Salmos a la Virgen, SATB, 1940; Canciones de atardecer, S, A, T, B, pf, 1942; El Madrid de Mari-Pepa, 1v, 3 tpt, 3 sax, trbn, str orch, pf, perc, 1943; Credo, SATB, pf, 1944; Ait Jesus Petro, motet, 3 S, 2 vn, va, bn, 1945; La canción de la piedra (A. Ganivet), S, pf, 1948; 6 canciones castellanas (E. de Mesa), S, pf, 1950; many works for 1v, pf

### orchestral

Ante las ruinas, sym. poem, 1899; La divina comedia, prol, 1908; Romeo y Julieta,

ov., 1909; La divina comedia, sym. poem, 1910; Fantasía sobre temas del maestro Chapí, 1913; Granada, sym. poem, 1913; Kasida, sym. poem, 1920; Bocetos castellanos, 1929; Obertura madrileña (Del Madrid que fue ...), chbr orch, 1930; Capricho-obertura aragonés, 1934; Ofrenda, 1934; La romería, band, 1934; Suite madrileña, 2 gui, orch, 1934; Obertura escocesa, 1937; Vn Conc., 1938; Suite, va, orch, 1940; Illice, band, 1942; Obertura asturiana, 1942; En la pradera, suite, 1943; Evocación en Castilla, pf, orch, 1943; Poema de los loores de María, va, orch, 1944; Vc Conc., 1944; Fantasía castellana, pf, orch, 1947; Canto a priego, 1948; Los músicos de Alcora, 1951; Evocación y nostalgia de los molinos de viento, 1952

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Pf: Os margens do Missouri, 1914; Monte Arruit, 1922–3; Scherzo del borriquillo, 1929; Añoranza (a Manuel de Falla), 1945; Ante el retrato de Manolete de Vázquez Díaz (Evocación), 1947; Romance. Danza del bufón, c1948; Ante el cuadro 'El entierro del Conde de Orgaz', 1951; Danza del negrito; Poema elegiaco

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CHRISTIANE HEINE

## Campo aperto, in

(Lat.: 'in open field').

A phrase used to describe notation written in a space without ruled horizontal lines (dry-point, black or coloured). It is most often used of Western neumatic notations before the adoption of the Guidonian staff. It includes both **Diastematic** (where the pitch of notes is indicated by their vertical placing on the page) and non-diastematic notations. See Notation, §III, 1(ii–iii).

# Campoli, Alfredo

(b Rome, 20 Oct 1906; d Prince Rinsborough, Berks, 27 March 1991). British violinist of Italian birth. His mother, Elvira Celi, was an opera singer, and his father, a professional violinist in Rome; in 1911 the family moved to London. Campoli was taught by his father, and by the time of his Wigmore Hall début in 1923 had a repertory of 11 major concertos. Although he subsequently toured with Melba and Clara Butt, Campoli turned to light music, and during the 1930s became a household name for his many recordings and broadcasts, especially with his Salon Orchestra, Trio and Welbeck Light Quartet. He also maintained a concert career, broadcasting Brahms's Violin Concerto in 1933 and playing Paganini's Concerto in D (arranged by Kreisler) at a Promenade Concert in 1937. When Italy entered the war in 1940 Campoli, who still had Italian citizenship, was for some time unable to broadcast, although he did perform on a number of occasions for the troops. After the war he moved away from light music, and soon established an international reputation as a classical player, making an acclaimed American début at Carnegie Hall in 1953 and visiting Russia in 1956 as part of the first British concert party since the war; later that year he was invited back to Russia to perform with the LPO.

Campoli's repertory was large, and included the major Classical and Romantic works as well as works by Moeran, Ireland, Bax and Walton; in 1955 he gave the first performance of Bliss's Violin Concerto, which was written for him. Campoli's extraordinary beauty of tone and phrasing, often likened to bel canto singing, was combined with an impeccable technique and an eloquently expressive approach to interpretation; he played a Stradivari of 1700, the 'Dragonetti'. Among his recordings are the concertos of Beethoven, Mendelssohn, Elgar and Bliss. Campoli was also an accomplished bridge player, and became a British National Master.

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DAVID TUNLEY

# Camporese, Violante

(b Rome, 1785; d Rome, 1839). Italian soprano. She studied with Crescentini in Paris and made her début there in 1815. She made her London début at the King's Theatre in 1817, in the title role of Cimarosa's *Penelope*, later singing Donna Anna in the first London performance of *Don Giovanni*, as well as three other Mozart roles, Susanna, Dorabella and Sextus (*La clemenza di Tito*). She also appeared in Paer's *Agnese*. In 1818 she sang in the first performances of Morlacchi's *Gianni di Parigi*, Gyrowetz's *Il finto Stanislao* and Pacini's *Il barone di Dolsheim* at La Scala.

After singing Bianca at the première of *Bianca e Falliero* (1819, La Scala), she returned to London and appeared in several other Rossini operas. She

sang Ninetta in *La gazza ladra* in 1821 (the first London performance) and the following year took part in *Pietro l'eremita (Mosè in Egitto)* at the King's Theatre. The same season she sang Desdemona (*Otello*), and in 1823 took her farewell of the London stage in *Ricciardo e Zoraide*. Her voice was of wide compass and even throughout the scale, while technical mastery and the style learnt from Crescentini made her a particularly fine interpreter of Mozart.

ELIZABETH FORBES

## Campos-Parsi, Héctor

(*b* Ponce, 1 Oct 1922; *d* Cayey, 30 Jan 1998). Puerto Rican composer. After early music studies in Ponce and a general arts education at the University of Puerto Rico in Río Piedras (1938–44), he went to the New England Conservatory (1947–50). Subsequently he studied with Copland and Messiaen at Tanglewood (1949 and 1950) and with Boulanger at Fontainebleau (1951–3). He returned to Puerto Rico in 1955 and took an active part in its educational and cultural life, notably as adviser to the government-sponsored free schools of music, as organizer of the cultural promotion programme of the Institute of Puerto Rican Culture, as director of that agency's musical events, publications and research, and as professor of composition and theory at the Puerto Rico Conservatory. In 1988 he became a member of the faculty of the University of Puerto Rico (Cayey campus), where he remained until his death. He was made a member of the Puerto Rican Academy of Arts and Sciences after receiving its highest music award, the Gran Premio de Música, in 1970. Other prizes he received include the Maurice Ravel Prize (Paris, 1953) and the Publication Prize of the Organization of American States (Washington, DC, 1954). His mature music followed two parallel lines of development: one nationalist, incorporating elements of Puerto Rican folk music; the other international, progressing from the neo-classicism of his scores of the early 1950s to electronic and aleatory music. An attractive and successful point of departure for both these tendencies is his *Divertimento del sur* (1953).

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(selective list)

Ballets: *Incidente*, 1949; *Juan Bobo y las fiestas*, 1957; *Urayoan*, 1958; *Areyto boriken*, 1974

Orch: *Divertimento del sur*, fl, cl, str, 1953; *Dúo trágico*, pf, orch, 1964; *Tureyareito*, 1984; *Variations on a Theme by Mozart*, 1990

Vocal: *Columnas y círculos I* (A. Trías), S, pf, 1966; *Columnas y círculos II* (Trías), S, T, pf, vib, hpd, 1967; *Glosa emilianense*, 4vv, rec, gui, perc, 1977; *Eglogas*, Bar, str, 1988; *Images from the Encounter*, Bar, orch, 1992

Chbr: *Versículos*, va, 1948; *Serenata*, str trio, 1949; *8 guntherianas*, fl, 1951; *Str Qt*, 1950; *3 duos*, fl, cl, 1952; *Sonatina no.2*, vn, pf, 1953; *El secreto*, fl, ob, 2 cl, db, hpd, 1957; *Fanfare for an American Festival*, 3, tpt, 2 trb, perc, 1982

Tape: *Kollagia*, orch, tape, 1967–9; *Arawak*, vc, tape, 1970; *Sueño de una noche de verano* (incid music), tape, 1988; *La casa de Bernarda Alba* (incid music), tape, 1990; *Tiempo, sueños, espacios*, 1991

Kbd: *4 plenas*, pf, 1947–55; *Los retablos*, org, 1948; *Pf Sonata*, 1953

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DONALD THOMPSON

## Campra, André

(*b* Aix-en-Provence, bap. 4 Dec 1660; *d* Versailles, 29 June 1744). French composer. He was a leading figure in French theatrical and sacred music in the early 18th century.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

JAMES R. ANTHONY

Campra, André

### 1. Life.

Campra's father and first music teacher was Jean-François Campra, a surgeon and violinist from Graglia, near Turin; his mother was Louise Fabry of Aix. In 1674 he became a choirboy at St Sauveur under Guillaume Poitevin, and he began ecclesiastical studies on 4 May 1678. According to La Borde (*La BordeE*), who claimed to have received the information from Campra himself, he was *maître de musique* at Toulon in 1679, but this is unsupported by documentary evidence. He was certainly at Aix in 1681 and was threatened with dismissal for having participated in theatrical performances without authorization. His subsequent behaviour must have been beyond reproach, for on 27 May 1681 he was made a chaplain.

Campra left on 7 August 1681 to become *maître de chapelle* at Ste Trophime, Arles, where he remained until May 1683. In June he became *maître de musique* at the Cathedral of St Etienne, Toulouse, where he added two violins to the serpents and bass viol supporting the choir, which was considered the best in a city rich in musical resources. He was rewarded in 1685 by being appointed *maître de musique* for the important meeting (23 October to 10 December) of the Etats de Languedoc at Montpellier. The first evidence of his

activities as a composer occurs in the deliberations of the St Etienne chapter for 4 August 1691, when he was asked to submit his works for approval before their public performance. On 8 January 1694 Campra was given four months' leave in Paris to 'render himself more capable of giving service'. He apparently did not return to Toulouse, for the St Etienne position was declared open in August 1694.

On 21 June 1694 Campra succeeded Jean Mignon as *maître de musique* at Notre Dame Cathedral, Paris. His examination was waived, perhaps because of the influence of Abbé de St Sever, canon of Notre Dame and adviser to Parlement, to whom Campra dedicated his first book of motets ('you are the one person in the world to whom I am most obliged'). In May 1696 he received a canonicate at St Jean-le-Rond. Titon du Tillet (1755; fig.1) alleged that Campra, on arriving in Paris, replaced Charpentier at the Jesuit College, Louis-le-Grand, but this appears to be false. Charpentier stayed at the college until his appointment as *maître de musique* at the Ste Chapelle in 1698. Campra's name, however, appeared on the college programmes as a composer of music to Latin tragedies from 1698 to 1737, and he may have received an official position there at some later date; the *Mercure de France*, August 1721, cited him as 'maître de musique du Collège Louis-le-Grand'.

Campra overcame some of the conservative bias of the canons of Notre Dame (he was allowed to introduce violins to support the choir); but the lure of the stage disturbed his execution of ecclesiastical duties. His talents were recognized by the Duke of Sully, the Duchess of la Ferté and the future regent, Philip of Orléans. In 1697 two of his works were performed: a divertissement commissioned by the Duke of Sully, and *L'Europe galante*, his first *opéra-ballet*. The question of author's royalties was resolved at the time of the latter's première. Campra and his librettist, Lamotte, refused the paltry fees offered them by an administration bent on economy. An agreement was worked out whereby composer and librettist would each receive 100 livres for each of the first ten performances and 50 livres for each of the next ten.

Given the puritanical climate surrounding Mme de Maintenon's presence at the Versailles court and the clergy's opposition to stage music on moral grounds, it is not surprising that Campra tried to hide his authorship of stage compositions while he remained at Notre Dame. Thus the first three Paris editions of *L'Europe galante* (1697, 1698, 1699) and the 1698 edition of the divertissement *Vénus, feste galante* appeared anonymously; and the *comédie lyrique Le carnaval de Venise* (1699; fig.2) and six of his *airs* carry the legend 'par M. Campra le Cadet', a reference to his younger brother, [Joseph Campra](#). A 1697 chanson shows that he fooled nobody:

Quand notre Archevesque scaura  
L'Auteur du nouvel Opéra,  
De sa Cathédrale  
Campra Décampera.

Encouraged by the success of *L'Europe galante* and secured by royal patrons, Campra left Notre Dame on 13 October 1700. *Tancredi*, his masterpiece in the genre of lyric tragedy, was performed in 1702 at the Paris Opéra where he was a 'batteur de mesure'. A quarrel with the printer J.-B.-C. Ballard, 'Seul Imprimeur du Roy pour la Musique', forced Campra to seek a royal privilege to bypass Ballard's monopoly. A 12-year privilege was granted

him on 9 May 1704 to 'engrave, print, sell and distribute anywhere in our Realm all pieces of music of his composition'. It was renewed on 7 September 1720 and 23 November 1736, long after his differences with Ballard had been resolved.

The regency of Philip of Orléans found Campra at his zenith as a stage composer. *Le Cerf de la Viéville* (1704–6) placed him first among post-Lully composers of operas. His *opéras-ballets* and earlier *tragédies en musique* enjoyed many revivals. His first two books of *cantates françaises* and his first four books of *petits motets* were in print. His *airs* graced the pages of *Recueils d'airs sérieux et à boire*. The young Louis XV (undoubtedly at the urging of the regent) granted Campra an annual pension of 500 livres on 15 December 1718 'in recognition of his talents as a composer of stage works for the Académie Royale [de Musique] and as an incentive to continue such compositions'. In 1722 Campra became director of music for the Prince of Conti, for whom he composed several *divertissements* (the music of which is lost). Campra composed his last *opéra-ballet*, *Les âges*, in 1718. It was moderately well received. His late *tragédies* (*Télèphe*, 1713; *Camille, reine des volsques*, 1717; and *Achille et Déidamie*, 1735) were all failures.

Campra returned to the composition of sacred music in 1720 with his fifth book of *petits motets*. When Lalande gave up much of his work at the royal chapel, the 'regent's men' quickly filled in. In January 1723 Campra, Nicolas Bernier and Charles-Hubert Gervais were appointed *sous-maîtres* without the usual competitive examinations. After the deaths of Lalande (1726) and Bernier (1734), Campra and Gervais divided the work into two six-month periods until 1738, when they were joined by Antoine Blanchard and Henri Madin.

Campra replaced Destouches as Inspector General at the Académie in 1730 at a salary of 1500 livres. His health was deteriorating after years of double allegiance to chapel and stage. Still, Campra produced two books of psalms (1737 and 1738), and he left many *grands motets* in manuscript. In 1742 he relinquished the royal chapel and the training of its boy sopranos to his successor, Mondonville. He spent his last years in a small Versailles apartment, sustained mainly by his pensions. On his death at the age of 84 he left the little money he possessed to two faithful servants.

[Campra, André](#)

## 2. Works.

Campra's main contribution to the French lyric stage was the creation of the *opéra-ballet* (or simply 'ballet'), in which each act (or *entrée*) contains its own characters and plot related in a general way to a collective idea. He and his librettists replaced the shopworn deities of the *tragédie lyrique* with lively *petits-maîtres*, amorous ladies and flirtatious soubrettes in recognizable contemporary settings, an innovation not lost upon audiences of the time. The flexible format of the *opéra-ballet* allowed for the substitution of new *entrées* for those lacking audience appeal. In 'L'opéra' (*Les fêtes vénitiennes*, third *entrée*) Campra exploited the device of a play within a play, as in his lyric comedy *Le carnaval de Venise* (1699); in an *avertissement* (1714) to *Les fêtes vénitiennes* Campra said that he had included 'melodies and symphonies by our most skilful composers', and the score includes extracts from operas by Lully, Destouches and Marais in the fourth *entrée*, 'Le bal'. He

made a point of repeating thematic and textual fragments for dramatic purposes. For example, an extract from Nerine's opening *air*, 'Songez à vous défendre' ('L'amour Saltimbanque', scene ii from *Les fêtes vénitiennes*), recurs in dialogue recitatives later in the scene as she tries to warn her mistress against all lovers. Experimentation was not confined to *opéra-ballet*. Campra composed a trio for basses, 'Joignon nos voix', in *Le carnaval de Venise* (prologue); and in *Tancredi* he broke with tradition by using only low voices for the main male roles and scoring the role of Clorinde for mezzo-soprano (although the range is practically identical to that of the main soprano role).

Campra's musical style is seen at its best in his *opéras-ballets*. As he himself stated, it is a mixture of French 'delicatesse' and Italian 'vivacité'. The syllabic *airs* with short symmetrical phrases, a delicate sense of orchestral colour and an expressive and organic use of vocal ornamentation are characteristically French, as is the five-part texture inherited from Lully, which prevails in many *symphonies*. The complex vocalises of the *ariettes* and da capo *airs*, the concerto-like rhythms of certain *ritournelles* and the use of rapid modulations all come from Italy.

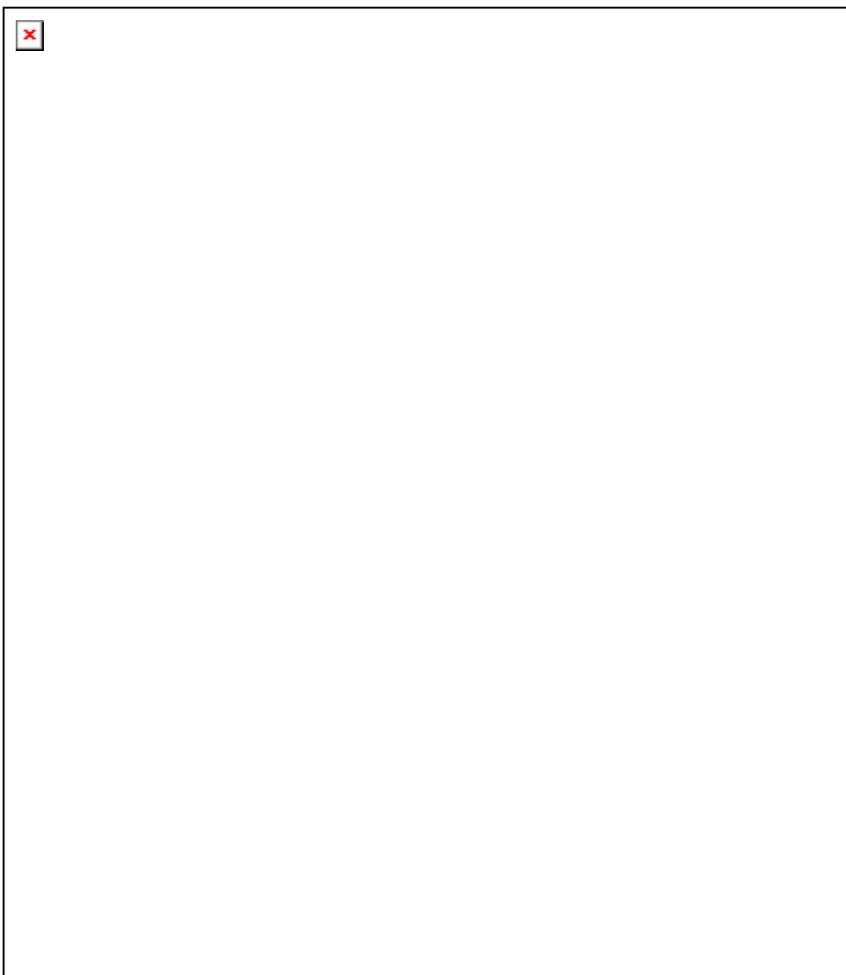
Mellers observed that Campra was 'perhaps the most enchanting of dance composers'. He is borne out by the gestic directness of the minuets, with their almost Haydn-like triadic melodies, the carefree humour of the rigaudons in *Les âges*, with their unabashed parallel 5ths, suggesting the rustic dances of his meridional homeland, and the kinetic energy of the contredanses and *forlane*, which have an extra measure thrown in here and there to avoid symmetrical phrase groupings.

The music of the *opéras-ballets* also has a serious side. 'Sommeil qui chaque nuit' from *L'Europe galante* ('L'Espagne', scene i) is an elaborate monologue *air* on an eight-bar chaconne bass, the rigidity of which is minimized by the gentle dialogue between recorders and strings and the occasional lack of coincidence between important structural parts of the melody and bass. The debt owed to Campra by Jean-Philippe Rameau is illustrated in the accompanied recitative 'Vous noires deitez' from *Les muses* ('La tragédie', scene ii), where a diminished 7th chord is superimposed over a pedal – the device used later by Rameau in Phaedra's 'Dieux cruels' from *Hippolyte et Aricie*.

Although Campra forfeited the clean dramatic lines of a Lully–Quinault *tragédies lyrique* in his emphasis on decoration (he was accused of 'completely drowning the subject in the divertissement' of *Achille et Déidamie*), he and his contemporaries released some purely musical forces in their *tragédies lyriques* that helped form the operatic language of Rameau. Musical frescoes of nature in turmoil are found in *Hésione*, *Tancredi* and *Idomenée*. When describing an earthquake in *Tancredi* (Act 1 scene iv), the orchestra is independent of the chorus; the orchestra participates actively in the shipwreck scene of *Idomenée* (Act 2 scene i) and penetrates Neptune's recitative, 'Vents orageux, cessez'. This scene includes an offstage chorus of 'shipwrecked people who are heard but not seen', a device used earlier by Charpentier in *Médée* and much later (37 years) by Rameau in *Zoroastre*. *Tancredi* is Campra's best *tragédie en musique*: Le Cerf praised it, and Rameau considered it a 'masterpiece'.

Campra left three books of cantatas, which, if taken as a whole, show rapid assimilation of operatic techniques. Da capo *airs* and *ariettes* predominate. In the later examples he made greater use of obbligato instruments and shifted tonality within the movements (see *Enée et Didon*, book 2). *Les femmes* (book 1) includes a 'sommeil'; in *La dispute de l'Amour* (book 2) recitatives interrupt a bourrée; *Enée et Didon* is a miniature drama with a 'tempest' that dominates the duo 'Quel bruit soudain'; *La colère d'Achille* (book 3) is scored for strings, flutes, oboes and trumpets and includes a 'vengeance' *air* of great dramatic power.

The first two books of Campra's motets show the influence of popular melody and French dance rhythms (see for example the Alleluia from *O sacrum convivium*, book 1). At the same time Campra's interest in the expressive power of harmony is shown in the cross-relations and chromaticism of [ex.1](#) from *O Jesu amantissime* (book 2).



From book 3 onwards Campra made a more conscious effort to imitate what he called 'la manière italienne', by incorporating repeated text fragments, concerto elements and virtuosic *airs* (for example the bass *air*, 'Elevaverunt flumina', from *Dominus regnavit*). At this point the *petit motet* and the *cantate française* differ only in subject and language; they employ similar melodic formulae shaped by French ornamentation and Italian melisma.

Books 4 and 5 are dominated by da capo *airs* with elaborate vocal melismas and instrumental obbligatos. *Salvum me fac Deus* (book 4) includes a *symphonie* resembling a Corelli trio sonata. Most motets in these collections are organized in a series of two or three *airs* interspersed with recitatives, and

there is at least one example (*Coeli enarrant*, book 5) of a rondo form in which the final *air* is a shortened version of the first *air*.

Two books of psalms à *grand choeur* were printed by Ballard (1737 and 1738), each containing two psalms. A third psalm à *grand choeur* is found in book 3 of the *petits motets*. The greater part of the remaining 46 *grands motets* are found in manuscript at the Bibliothèque Nationale. Although they follow the tradition of the Versailles motet, they also borrow from the composer's *tragédies en musique*: there are bravura arias and virtuoso instrumental obbligatos; and *Notus in Judea Deus* (dated 1729 in *F-Pn*, printed in 1737) even has a 'sommeil'. All is not theatrical display, however: the *De profundis* (1723) conveys a mood of solemn grandeur, and the double fugue setting of 'Et lux perpetua' shows Campra's skill in constructing large-scale movements over ostinato basses.

Campra was the most catholic of the generation of composers that flourished between Lully's death (1687) and Rameau's début as an opera composer (1733). It is no longer possible to sustain the argument that Campra and his contemporaries were mere 'imitators of Lully'. With his delicate sense of orchestral colour, the kaleidoscopic brilliance with which he used the dance, his gift for melody and his sensitivity to the expressive possibilities of harmony, Campra greatly expanded the musical vocabulary of Lully. Through his *opéras-ballets* he introduced a degree of verisimilitude to the French lyric stage. On his limited scale and at his best, he was a poet who, like the painter Antoine Watteau, created a world half real, half fantasy. His awareness of the primary role of the musician in opera was not shared by most contemporaneous French aestheticians, but it enabled him to turn to the Prince of Conti after the first performances of Rameau's *Hippolyte et Aricie* in 1733 and prophesy: 'There is enough music in this opera for ten operas; this man will eclipse us all'.

Campra, André

## WORKS

printed works published in Paris unless otherwise stated

### dramatic

Editions: *Chefs-d'oeuvre classiques de l'opéra français*, ed. J.B. Weckerlin and others (Leipzig, c1882/R) [W] *André Campra*, ed. G. Sadler, *The Baroque Operatic Arias*, ii (London, 1973) [S]

first performed at Paris Opéra unless otherwise stated

Title	Genre, acts/entrées	Librettist	First performance	Remarks
[Divertissement]	1		Paris, hotel of	Commissioned by

			Duke of Sully, July 1697	Duke of Sully in honour of Duke of Chartres; MS (private collection)
L'Europe galante	opéra-ballet, prol, 4	A.H. de Lamotte	24 Oct 1697	Entrées: La France, L'Espagne, L'Italie and La Turquie, last revival, 1775, La Turquie only; short score (1697), Nouveaux airs italiens (1698), full score (1724/R), W iv, 1 air in S
Vénus, feste galante	divertissement, prol, 1	A. Danchet	Paris, home of the Duchess of la Ferté, 27 Jan 1698	For 2nd version see Les fragments de Monsieur de Lully, for 3rd version see Les amours de Vénus et de Mars, for 4th version see Les nopces de Vénus; short score (1698)
Le carnaval de Venise	comédie lyrique, prol, 3	J.-F. Regnard	20 Jan 1699	<i>F-Pn</i> (facs. in FO, xvii, 1990), Act 3 incl. op, Orfeo nell'inferni; short score (1699)
Hésione	tragédie en musique,	Danchet	21 Dec 1700	Last revival, 1743;

	prol, 5			short score (1700), Changement du 5e acte (1701), Airs nouveaux (1709)
Aréthuse, ou La vengeance de L'Amour	ballet, prol, 3	Danchet	14 July 1701	Short score (1701); Act 3, Pc*; new prol by Pellegrin: <i>Alphée et Aréthuse</i> (1752)
Les fragments de Monsieur de Lully	prol, 5	Danchet	10 Sept 1702	Arr. from Lully (Les fêtes de l'Amour et de Bacchus, Le bourgeois gentilhomme, Les jeux pythiens, Les amours déguisés, Ballet des muses, La naissance de Vénus, La princesse d'Elide, La fête de Versailles and Alcidiene). Later perfs. with 4 new entrées by Campra, 1731: Le triomphe de Vénus [2nd version of Vénus, feste galante], La sérénade vénitienne ; Le bal

				interrompu and Le jaloux trompé [2nd version of La sérénade vénitienne]; <i>Pn</i>
Tancredi	tragédie en musique, prol, 5	Danchet, after T. Tasso	7 Nov 1702	Last revival, 1764; short score (1702); full score <i>Pn</i> based on 1737 edn, W iv, ed. R. Blanchard (Paris, 1973)
Les muses	opéra-ballet, prol, 4	Danchet	28 Oct 1703	Entrées: La pastorale (Amarillis in later perms.), La satire, La tragédie, La comédie; <i>Pn</i> (pts); short score (1703)
Iphigénie en Tauride	tragédie en musique, prol, 5	J.-F. Duché de Vancy and Danchet	6 May 1704	Unfinished work by Desmaret s for which Campra composed prol, 5 scenes and several airs, last revival, 1762; short score (1711)
Télémaque, ou Les fragments des modernes	tragédie en musique, prol, 5	Danchet	11 Nov 1704	Extracts from ops by Campra, Charpentier, Collasse, Desmaret s, Marais

				and J.-F. Rebel, arr. Campra; <i>Pn, Po</i>
Alcine	tragédie en musique, prol, 5	Danchet, after L. Ariosto	15 Jan 1705	Short score (1705)
Le triomphe de l'Amour	opéra-ballet, prol, 4	Danchet, after P. Quinault	11 Sept 1705	rev. of ballet by Lully; music lost
Hippodamie	tragédie en musique, prol, 5	P.-C. Roy	6 March 1708	short score (1708), 3 airs in S
Les fêtes vénitiennes	opéra-ballet, prol, 5 [orig. 3]	Danchet	17 June 1710	Orig. prol (Le triomphe de la Folie sur la Raison) and 3 entrées (La feste des baquerolles, Les sérénades et les joueurs, L'amour saltimbanque), short score (1710). New entrées: La fête marine, Le bal, ou Le maître à danser, Le carnaval dans Venise [2nd version of orig. prol], Les devins de la place St-Marc, L'opéra, ou Le maître à chanter, Le triomphe de la Folie; <i>Po</i> ; <i>W v</i> ; ed. [based on

				Po MS, 1737] in Le pupitre, xix (Paris, 1971); last revival, 1759
Idomenée	tragédie en musique, prol, 5	Danchet, after P.J. Crébillon	12 Jan 1712	<i>Pn</i> [1731]; short score (1712), 2 airs in S
Les amours de Vénus et de Mars	ballet, prol, 3	Danchet	6 Sept 1712	3rd version of Vénus, feste galante; prol (1712) [with Le triomphe de la Folie]
Téléphe	tragédie en musique, prol, 5	Danchet	28 Nov 1713	<i>Po</i> (pts); short score (1713), 2 airs in S
Enée et Didon	divertissement, 1		Marseilles, 29 Oct 1714	In honour of Queen of Spain; <i>Pa</i> ; pubd in Cantates françoises ... livre second (1714)
Camille, reine des volsques	tragédie en musique, prol, 5	Danchet	9 Nov 1717	<i>Po</i> (pts); short score (1717), 1 air in S
Ballet représenté à Lion devant M. le marquis d'Harlincourt	ballet	F. Gacon	Lyons, 17 May 1718	Music lost
Les âges	opéra-ballet, prol, 3	L. Fuzelier	9 Oct 1718	entrées: La jeunesse, ou L'amour ingénu, L'âge viril, ou L'amour coquet, La vieillesse, ou L'amour enjoué, last revival, 1725; <i>Pc</i> ; excerpts

				(1718), 1 air in S. New entrée: Les âges rivaux, <i>Pn</i>
La feste de l'Isle-Adam	divertissement, 1		1722	Music lost
Les muses rassemblées par l'Amour	divertissement	Danchet	Aix, Académie, Feb 1724	Music lost
Les sauvages	divertissement, 1		Paris, Concert Spirituel, 14 Sept 1729	Music lost
Achille et Déidamie	tragédie en musique, prol, 5	Danchet	24 Feb 1735	<i>Po</i> (pts); short score (1735)
Les nopces de Vénus	divertissement, prol, 3	Danchet		4th version of Vénus, feste galante (1740); 2 airs in S
Intermèdes, pastorales, récits or ballets, all lost, for Latin and French plays perf. at the Collège Louis-le-Grand, Paris; intermèdes in Philochrysus, ou L'avare (Père G.-F. Lejay), 15 Dec 1698; Les songes (ballet, Lejay), 12 Aug 1699; Joseph établi vice-roy d'Egypte (Lejay), 22 Aug 1699; Abdolomine (Lejay), 26 March 1700; Le destin du nouveau siècle (J.-A. Du Cerceau), 12 May 1700; Timandre, pastorale in Cresus (Lejay), 22 Dec 1700; Adulatores, intermède in Joseph vendu par ses frères (Lejay), 27 Feb 1704; Phaëton, cant. in Les incommodités de la grandeur (Du Cerceau), 15 June 1717; L'art de vivre heureux, ballet in Hermenegilde (Père Porée), 3 Aug 1718; intermèdes in Annibal jurans ad aras (Du Val), 11 Jan 1719; intermèdes in Agapitus (Porée), 20 March 1722; Les couronnes, ballet in Mauritius Imperator (Porée), 15 Aug 1722; intermèdes in Euloge, ou Le danger des richesses (Du Cerceau), 16 May 1725; In Regales Ludovici XV, 1 March 1726; prol and vaudeville for Le fils indocile (Père de la Sante), 19 Feb 1727; Les incommodités de la grandeur (Du Cerceau), 5 June 1727; intermèdes in Le génie françois exilé du Théâtre latin (Porée), 5 March 1728; La curiosité, ballet moral (Porée), 4 Aug 1737				

### cantatas and airs

Cantates françoises, 1v, insts ... livre premier (1708/R1990 in ECFC, ii): Hébé, L'heureux jaloux, Didon, Daphné, Arion, Les femmes

Cantates françoises, 1v, insts, avec un duo ... livre second (1714/R1990 in ECFC, ii): Les heureux époux, Silène, Achille oisif, La dispute de l'Amour et de l'Hymen, La danse de Flore, Enée et Didon, duo

Cantates françoises, 1v, avec simphonie et sans simphonie ... livre troisième (1728/R1990 in ECFC, iii): L'heureux moment, Les caprices de l'Amour, La colère d'Achille, Les plaisirs de la campagne, Le papillon, Le jaloux, Le lys et la rose

La guerre, cant., 1v, insts (n.d.)

Silène et Bacchus, cant., perf. Paris Opéra, Oct 1722, lost

Airs and sacred contrafacta in the following collections: *Airs italiens ... danses au Prologue et dans l'acte du Bal des Fêtes vénitienes* (n.d.); *Airs nouveaux ... de Messieurs Campra et Batistin ... chantez ... pendant les représentations de Thétis et Pelée* (1708); *Airs spirituels des meilleurs auteurs*, ii (1701); *Concerts parodiques* (1721–32); *Duo choisis de brunettes* (1728–30); *La lire maçonne* (The Hague, 1763); *Les parodies du nouveau théâtre italien* (1731–8); *Les parodies nouvelles et les vaudevilles inconnus* (1730–37); *L'imitation de Jésus-Christ* (1727); *Mercure de France* (Jan 1722, March 1730, April 1733); *Meslanges de musique latine, françoise et italienne* (1725–7); *Nouveau plaisir des dames* (n.d.); *Nouveau recueil de chansons choisies* (The Hague, 1726–43); *Nouveau recueil de dance de bal* (1712); *Nouvelles poésies morales* (1737); *Nouvelles poésies spirituelles et morales* (1730–37); *Recueil d'airs ajoutez à différents opéra* (1710–34); *Recueil d'airs sérieux et à boire* (1698<sup>1</sup>, 1700–20; Amsterdam, 1707–9); *Recueil de dances* (1704); *Recueil des meilleurs airs italiens* (1703–8); *Second recueil des nouvelles poésies spirituelles et morales* (1731)

### sacred music

### printed

Editions: *Cantio sacra*, ed. R. Ewerhart (Cologne, 1955–) [C]*Die Kantate*, ed. R. Ewerhart (Cologne, 1957–) [K]

Missa, 4vv, cui titulus Ad majorem Dei gloriam (1699); ed. La Montagne (Paris, 1952), ed. E. Lemaître (Paris, 1991)

[14] Motets, 1–3vv, bc, livre premier (1695): *Paratum cor meum*; *O sacrum convivium*, C lxiii; *Quemadmodum desiderat cervus*, C lvi; *Salve regina*; *Laudate Dominum*; *Insere Domine*; *Exurge Domine*; *Laudabit usque ad mortem*; *Diligam te Domine*; *In Domino gaudebo*; *Tota pulchra es*; *In te Domine*; *Dissipa Domine*; *Quam dilecta*

[12] Motets, 1–3vv, insts, bc ... livre second (1699): *Jubilate Deo*, C xxxii; *Ubi es Deus*, C lxiii; *Ave regina coelorum*; *Ecce quam bonum*; *Florete prata*; *Laudate Dominum*; *Cantate Domino*, ed. in HAM ii; *Cum invocarem*; *Omnes gentes*; *O Jesu amantissime*; *Immensus es Domine*; *Deus in adiutorium meum*

[11] Motets, 1–2vv, bc ... livre troisième (1703): *Confitemini Domino*; *Benedicam Dominum*; *O dulcis amor*, C xvii; *Sub tuum praesidium*; *Deus misereator nostri*; *Pange lingua gloriosa*; *Cari zephiri volate*, 1v, 2 vn, bc; *Cantemus exaltemus*; *Dominus regnavit*; *In convertendo Dominus*, chorus, insts; *Quis ego Domine*

[9] Motets, 1–3vv, sans symphonies et avec symphonies, livre quatrième (1706; rev. 2/1734 with 2 new motets: *Benedic anima mea*; *Domine salvum fac*): *Beatus vir*; *Domine Dominus noster*, K iii; *Regina coeli*; *Quam dulce est*, C vi; *Beati omnes*; *Exaltabo te*, C ix; *Cantate Domino*; *Dialogue de l'amour divin et de l'âme*; *Salvum me fac Deus*

[10] Motets, 1–3vv, insts ... cinquième livre (1720, rev. 2/1735 with 2 new motets: *Alma Redemptoris mater*; *Sub tuum praesidium*): *Domine quis habitabit*; *Eruclavit cor meum*; *Nisi quias Dominus*; *Ecce ego Domine*; *Nunc dimittis*; *Coeli enarrant*; *Venite exaltemus Domino*; *Domini est terra*; *Domine in virtute tua*; *Ecce panis angelorum*

*Recueil des motets* (1703) [= bks 1–3]; *Recueil de motets* (1712) [= bks 1–4]; *Recueil des 60 motets* (1735) [= bks 1–5]

[2] *Pseaumes mis en musique à grand chœur ... livre premier* (1737): *Notus in*

## Judea Deus, Benedictus Dominus

[2] Pseaumes mis en musique à grand choeur ... livre second (1738): Deus in nomine tuo, Cantate Domino canticum novum

### MSS

dates taken from Baker, 1984

Messe de requiem, c1722, *F-Pn*; ed. H.A. Durand (Paris, c1957), ed. E. van Straaten (Paris, 1983)

#### Plainsong mass in Messes de divers auteurs, *Pn*

25 grand motets, *Pc*: In convertendo, 1703, rev. 1726; Confitebor tibi, 1706, rev. 1722; Nisi Dominus, 1712, rev. 1722; Beatus vir, 1713, rev. 1722; Laudate pueri, 1716; O panis Deus, 1722; De profundis, 1723, ed. H.A. Durand (Paris, c1960); Deus in adjutorium, 1723; Ecce panis angelorum, 1723, ed. L. Boulay (Paris, c1962); Pange lingua, 1723; Sacris solemnis, 1723; Regina coeli, 1724; Miserere mei, 1725, rev. 1726; O filii, c1725; Omnes gentes, 1725, ed. H.A. Durand (Paris, c1960); Deus noster refugium, 1727, ed. B. Lespinard (Paris, 1993); Lauda Jerusalem, 1727; Te Deum, 1729, ed. L. Boulay (Paris, c1960); Eructavit cor meum, 1733; Cum invocarem, 1734; Jubilate Deo, 1736; Coeli enarrant, 1737; Magnus Dominus, 1737; Benedicam Dominum, 1739; Deus judicium tuum, 1741

7 motets, *S, B, Pn*: Usquequo avertis, 1700/1713; Confitebor tibi, 1706, rev. 1722; Laetatus sum, 1713; Nisi Dominus, 1712, rev. 1722; Beatus vir, 1713, rev. 1722; Laudate pueri, 1713; Magnificat, 1716; 5 anon. others in same MS possibly by Campra: Audite insulae, 1713; Cantate Domino, 1713, rev. 1722; In exitu Israel, 1713, rev. 1722; In nomine Jesu; Veni Creator Spiritus, 1713

7 motets in Motets divers de Campra, Pellegrin, Gilles, *AIXm*: Dixit Dominus (grand motet), 1716; Dixit Dominus (petit motet), 1716; Ecce panis angelorum, 1723; Beatus vir; Confitebor tibi Domine; Magnificat; Nisi Dominus

4 motets in Recueil de motets de differents auteurs, *AIXm*: Usquequo Domine, 1716; Confitemini Domino, 1716–22; Cum invocarem, 1716–22; Deus in adjutorium, before 1717

6 extracts in Récits et duo de M. Delalande, *Pn*: Usquequo avertis; Noel; Deus noster refugium; Suscepit Israel (from the Magnificat); Vanum est nobis (from Nisi Dominus); Fluminus impetus (from Deus noster refugium)

Isti sunt agni novelli (motet), 1716, *Pn*

Iste est vas electionis (motet), 1716, *Pn*

Copies of printed motets, *F-AIXm, Pc, Pn; US-BEm*; some other motets listed above may be duplicates.

Campra, André

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## Campra, Joseph

(*b* Aix-en-Provence, 10 Sept 1662; *d* Versailles, 31 March 1744). French composer, younger brother of [André Campra](#). Joseph Campra was not, as described by the brothers Parfaict, a 'fort honnête homme' who never knew a note of music (*Histoire de l'Académie royale de musique*). He trained at the choir school of St Sauveur cathedral, Aix-en-Provence, and in 1686 he was conductor of the orchestra of the Marseilles Opéra, then under the direction of Pierre Gautier. At the time of *L'Europe galante* (1697) he was already playing the *basse de violon* in the Paris Opéra orchestra and allowing his older brother to borrow his name for the authorship of the *comédie lyrique* *Le carnaval de Venise* (1699) and some *airs*. But we should not deny Joseph the possibility of his having composed some of the six *airs* that bear his name in the Ballard *Recueils* from 1698 to 1700. That he was a composer in his own right is shown by the inclusion of *airs* by both André Campra and 'Campra le Cadet' in the *Recueil d'airs sérieux et à boire* in 1703.

In 1731 Joseph was a performer (*ordinaire*) in the orchestra of the Dijon Academy. While in Dijon, he composed two *divertissements* (both lost); the

second, *Le génie de Bourgogne*, an allegorical piece performed in 1732, has been mistakenly attributed to André Campra.

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JAMES R. ANTHONY

## Camps, Pompeyo

(*b* Paraná, 27 Oct 1924; *d* Buenos Aires, 2 Nov 1997). Argentine composer. He began his musical studies in his home province of Entre Ríos, where he performed in popular music ensembles. In 1947 he continued his studies in Buenos Aires with Pahissa. He wrote music reviews for Buenos Aires newspapers for several years.

The four operas Camps composed between 1958 and 1995 are among the first written in Argentina. The first two, *La pendiente* and *La hacienda*, are a realistic depiction of rural and city life respectively and are linked with the tragic realism of Latin American novels. The last two, *Marathon* and *La oscuridad de la razón*, were written for the Teatro Colón. Based on librettos by the playwright Ricardo Monti, they combine contemporary musical language with the idioms of popular music. *Marathon* employs not only the normal orchestra but also a jazz orchestra and a tango orchestra.

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(selective list)

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Other stage: *Balada de la cárcel de Reading* (choreographic drama, after O. Wilde), 1964; *Después de la mañana* (ballet), 1966

Vocal: *Romance de la ciudad de San Juan de la Frontera*, C, chorus, orch, 1962; *Sinfonía para un poeta*, Bar, orch, 1967

Chbr: 2 str qt, 1957, 1974; Tríptico arcáico, fl, va, vc, gui, 1961; *Blues para una muchacha muerta*, 1v, 4 inst, 1963; *Danzas*, perc, 1966; *Reflejos*, 13 brass, perc, 1966; *Ciudad sin tregua*, str qt, 1974; *Rapsodia*, op.83, vn, 1982; *Sonatina*, op.79, pf, 1985

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JUAN MARÍA VENIARD

## Can.

German experimental band. They were formed in Cologne in June 1968 by Holger Czukay (*b* Gdańsk, 24 March 1938; bass) and Irmin Schmidt (*b* Berlin, 29 May, 1937; keyboards). This nucleus was augmented in 1968 by Michael Karoli (*b* Straubing, Lower Bavaria, 29 April 1948; guitar), Jaki Liebezeit (*b* Dresden, 26 May 1938; drums) and David Johnson (flute). Johnson left the group in late 1968, just as their debut album *Monster Movie* (United Artists, 1969) was about to be released and was replaced by the vocalist Michael Mooney. Czukay had studied under Stockhausen (1963–6) and much of Can's early work elided the boundaries between classical and popular music utilizing drones, repetitive musical figures and tape loops as in *musique concrète*. An eccentric, pulsing rhythm section driven by Czukay's bass and the percussive work of Liebezeit often underpinned these experimental techniques. Of their contemporaries, the only band working in a similar artistic terrain was the American-based Velvet Underground, which also featured a classically trained avant-garde musician in John Cale.

The band continually changed its line-up: Mooney left to be replaced by Kenji 'Damo' Suzuki who was recruited after being heard busking in Munich; *Tago Mago* (United Artists, 1971) and *Ege Bamyasi* (United Artists, 1972) followed before Suzuki's departure in 1973. In September 1975 the band switched record labels to Virgin. By the mid-1970s the band had a large cult following in the UK and even achieved a hit single with the excellent *I want more* in the autumn of 1976 from the album *Flow Motion* (Virgin). Can were also acknowledged by a number of new wave acts as prime influences with their minimalist style, and Czukay went on to record with Public Image Limited's Jah Wobble as well as with David Sylvian, the Eurythmics, U2's the Edge (David Evans) and Brian Eno. Czukay's departure from the band in 1977 effectively ended Can as a major force, and the band split up in 1978. They re-formed in 1989 for the critically acclaimed *Rite Time*, and Czukay, Schmidt, Liebezeit and Karoli remained active on the fringes of popular music throughout the 1990s.

DAVID BUCKLEY

## Caña.

Song and dance genre of Andalusian origin; see [Cante hondo](#) and [Flamenco](#), §2 and Table 1.

## Canaanites, music of the.

See [Jewish music](#), §II, 2.

## Canada.

Country in North America. It is bounded to the north by the Arctic ocean, to the west by the Pacific and to the east by the Atlantic; the only land borders it shares are with the USA, on the south and between Yukon and Alaska in the north-west. Although it occupies almost 10,000,000 km<sup>2</sup>, the vast majority of

the population of 30.68 million (2000 estimate) live within 160 km of the Canada–US border. The first permanent settlements were established by the French in the early 17th century.

I. Art music

II. Traditional music

III. Popular music

CARL MOREY (I), GORDON E. SMITH (II, 1, 3(i), 6), ELAINE KEILLOR (II, 2, 4–5), JAY RAHN (II, 3(ii)), GEOFFREY WHITTALL (II, 3(iii)), ROB BOWMAN (III)

Canada

## I. Art music

1. Early historical background.
2. Choral, orchestral, band and chamber music.
3. Opera.
4. Education.
5. Composition.
6. Instrument making, music publishing.
7. Broadcasting.

Canada, §I: Art music

### 1. Early historical background.

In the French colonies during the 17th century music was almost exclusively religious, associated either with the liturgy or with the conversion of the Amerindian peoples, whose attraction to European music was often noted by missionaries. In 1635 Father Le Jeune (1591–1664) began teaching elementary music, as did members of the Ursuline order after 1639, and 17th-century chronicles frequently refer to devotional singing and viol playing. The first indigenous practitioners of European music appear to have been the explorer Louis Jolliet (1645–1700) and Charles-Amador Martin (1648–1711). An organ, the first in North America, was in use in Quebec by 1661. Little record of secular music survives. An exception is the masque with music, *Le théâtre de Neptune*, written by Marc Lescarbot at Port Royal in 1605. Despite the censure of religious authorities, balls took place, and colonial administrators often brought music and instruments for personal use. An inventory made in 1728 of the possessions of the Intendant Claude-Thomas Dupuy includes most of the operas of Lully, as well as music by Campra and Clérambault. Materials in Quebec archives indicate that a good deal of French music and many books on music arrived in New France in the early 18th century.

Colonial life until the mid-18th century was conditioned by two ambitions: religious conversion and the development of the fur trade. Neither of these was conducive to the establishment of settled communities, and security was further disrupted by constant struggles between England and France. These problems were largely resolved by the Battle of the Plains of Abraham (1759), which secured British supremacy and brought a new measure of stability to the colonies. Thousands of loyalists migrated from the USA after the American Revolution (1776), of whom many were educated and came to make permanent settlements. A few German immigrants significantly helped the growth of music.

By the end of the 18th century the principal towns of Quebec, Montreal and Halifax had considerable musical life. In February 1770 the *Quebec Gazette* advertised 'Gentlemen's Subscription Concerts'. In Montreal there were performances of Shield's *The Poor Soldier* (1787), Egidio Duni's *Les deux chasseurs et la laitière* (1789) and other operatic works. Joseph Quesnel, J.-C. Brauneis and Guillaume Mechtler were prominent composers and teachers, and in Quebec, Frederick Glackemeyer was active as a teacher and dealer in music and instruments. In Halifax there were sufficient resources in 1789 to perform the final chorus of Handel's *Messiah* and one of his coronation anthems, and Dibdin's *The Padlock* was performed in 1791. The lawyer Jonathan Sewell (1766–1839) was a skilful and knowledgeable violinist and organized performances of Haydn and Mozart quartets in Quebec in the 1790s.

By the early 19th century musicians had formed a discernible group in Lower Canada (Quebec), and a varied musical life grew up both there and in the newer communities, such as Kingston, Toronto, Hamilton and London, in the predominantly English-speaking province of Upper Canada (Ontario). Communities had their own resident musicians and performing societies; halls and theatres were built; schools were set up; musical trades developed. After the middle of the century, a railway system vastly improved communication among Canadian towns and to centres in the USA. Occasional earlier visitors to Canada, among them John Braham, were soon to be followed by such figures as Thalberg, Patti, Vieuxtemps, Sarasate, Reményi and Anton Rubinstein, musicians who often played in any centre that was on the railway and had a suitable hall. As settlements grew up between the Great Lakes and the Pacific, these patterns of growth recurred in the western provinces.

[Canada, §I: Art music](#)

## **2. Choral, orchestral, band and chamber music.**

By the end of the 19th century most Canadian cities had sizable choral societies, which were the principal performing organizations; these included the Sacred Harmonic Choir in Toronto, which gave a complete performance of *Messiah* in 1857; the Philharmonic Society of Montreal (1875–99) under Guillaume Couture; the New Westminster Choral Union in British Columbia, which presented *Messiah* and *Elijah* during the 1880s; the Toronto Mendelssohn Choir (1894) and the Bach–Elgar Choir (1905) in Hamilton. Among the many choirs that originated in the 20th century are the Vancouver Bach Choir (1930), and the Festival Singers (1954–79) and Elmer Iseler Singers (1979).

Orchestral ensembles sometimes existed as adjuncts to choirs, but the first independent orchestras were the Société Symphonique de Québec (1903) and the Toronto SO (1906). As the population increased during the 1930s, and particularly after 1945, every large city had a permanent orchestra, and many amateur and semi-professional orchestras were formed throughout the country. In 1969 an orchestra of about 50 under Mario Bernardi was formed at the National Arts Centre in Ottawa. In 1960 the National Youth Orchestra of Canada was formed, conducted by Walter Susskind; each summer about 100 Canadian instrumentalists aged between 14 and 26 assemble for private instruction, chamber music and orchestral playing.

Bands were important in 19th-century Canada; members of regimental bands frequently formed the core of instrumental ensembles in the cities, and community bands and bands sponsored by business firms were prominent in amateur musical life. The earliest military bands were attached to British regiments, but local organizations began early in the 19th century. The band at Sharon, a settlement founded north of Toronto by a religious sect called the Children of Peace, was well known during its heyday in the 1820s. In Quebec, Jean-Chrysostome Brauneis organized a band in 1832; he was the first of several outstanding bandmasters in Quebec province, including Charles Sauvageau (1802–49), Joseph Vézina (1849–1924) and J.J. Gagnier (1885–1949). By 1900 there were many civilian bands throughout the country. Among the oldest still active at the end of the 20th century were those in Newmarket, Ontario (1843), and Nanaimo, British Columbia (1872), as well as several Indian brass bands in British Columbia. Although military bands declined in importance, in 1990 there were still 39 authorized bands of the Reserve Canadian Forces using standard military instrumentation, as well as 23 pipe bands and nine bands in the Regular Forces.

Amateur performances of chamber music are recorded from the late 18th century, but professional ensembles were not formed until the late 19th century. Arthur Lavigne led the Septuor Haydn (1871–1903) in Quebec City. The Dubois Quartette of Montreal (1910–38), the Hart House String Quartet of Toronto (1924–46) and the Orford Quartet (1965–92) were established later. Since the 1960s several chamber groups have been centred on particular regions, frequently in association with the local orchestra and educational authorities.

Interest in historical performance was evident in the 1930s and 40s in Toronto and Montreal. A number of organizations later grew up to perform early music, notably the Manitoba University Consort (1963–70), the Vancouver Society for Early Music (1970), the Studio de Musique Ancienne de Montréal (1974) and, in Toronto, the Toronto Consort (1972), Tafelmusik (1978) and Opera Atelier (1983).

[Canada, §1: Art music](#)

### **3. Opera.**

Grand opera was one of the most popular entertainments during the 19th century. As early as 1798, Grétry's *Richard Coeur de Lion* was performed in Halifax, and in the mid-19th century touring opera companies from the USA visited towns from Toronto to Quebec City. Before 1860 audiences were familiar with such operas as *Norma*, *Lucia di Lammermoor*, *La sonnambula*, *La traviata*, *Il trovatore* and *Der Freischütz*. In 1891 the Vancouver Opera House opened with a performance of *Lohengrin*. Winnipeg inaugurated a new theatre in 1907 with the Canadian première of *Madama Butterfly*. Edmonton prospered after 1900, largely as a result of the Klondike goldrush, and received its first touring grand opera company in 1909. Despite the enthusiastic reception of opera, the personnel did not exist to sustain local companies, and successes were outnumbered by failed enterprises until well into the 20th century.

Since 1940 opera has been produced in Montreal by the Montreal Opera Guild, the Montreal SO, the Opéra du Québec and, since 1980, the Opéra de Montréal. In Toronto the Canadian Opera Company grew out of the Royal

Conservatory Opera Company (1950); though its main productions take place in Toronto, its touring company has visited most parts of the country, as well as many centres in the USA. There are also opera companies in Victoria, Vancouver, Edmonton, Calgary, Winnipeg, Hamilton, Ottawa and Quebec City, and opera has played an important part in the Stratford Festival and the summer activities of the National Arts Centre. The CBC Opera Company was formed in 1948 (see §7 below). Few operas and operettas were composed before the 1950s; those written since then are mostly small in scale, although larger-scale works have been composed by Harry Somers, R. Murray Schafer, Charles Wilson, Raymond Pannell, André Gagnon and Healey Willan.

[Canada, §1: Art music](#)

#### **4. Education.**

During the 19th century musical instruction was given mainly by private teachers. Specialized institutions were established at the end of the century: the Académie de Musique (Quebec, 1868), the Royal Conservatory of Music (Toronto, 1886), the Maritime Conservatory (Halifax, 1887) and the McGill Conservatorium (Montreal, 1904). In 1942 Quebec province founded the Conservatoire de Musique et de l'Art Dramatique. The University of Toronto awarded a bachelor of music degree as early as 1846 and set up a music department in 1918, but formal university music courses developed mainly after 1945. In 1965 the Canadian Association of University Schools of Music was formed; by 1995 it had 42 institutional members. Most towns have locally administered music courses in elementary and secondary schools; in 1959 provincial teachers' organizations formed the Canadian Music Educators' Association.

Private teaching continues to be important, particularly in early training; there are provincial associations of private teachers and a national organization, the Canadian Federation of Music Teachers' Associations (1935). The Royal Conservatory of Music and the Western Board of Music (1936, operating in association with the provincial universities in Manitoba, Saskatchewan and Alberta) set up local examination centres twice yearly throughout the country.

[Canada, §1: Art music](#)

#### **5. Composition.**

From the end of the 18th century much salon music was written in Canada. *Colas et Colinette* (1788), Quesnel's little *opéra comique*, was exceptional; more representative works of the period were the piano pieces of Sauvageau (1840s) and the songs and anthems of Stephen Codman (c1796–1852) and James Paton Clarke (1808–77). Subsequently larger works were produced, such as the operettas of Joseph Vézina, the opera *Torquil* (1896) by Charles Harriss, and the oratorios *Caïn* (1905) by Alexis Contant and *Jean le précurseur* (1911) by Couture. Several other composers developed refined technical, if conservative skills, such as W.O. Forsyth, or more modernist outlooks, such as Rodolphe Mathieu. In the first half of the 20th century the principal Canadian composers were Claude Champagne and Healey Willan, influential through their teaching activities and through their serious purpose and technical skill.

From the 1940s onwards Canadian composers worked with distinctive voices in the wide variety of styles and media characteristic of the age. The Canadian League of Composers, founded in 1951 with John Weinzweig as president, has presented concerts, awards and scholarships and generally promotes the interests of Canadian composers. Membership grew from 20 in 1952 to about 250 in the 1990s. In 1959 the Canadian Music Centre was set up in Toronto as a service to composers and performers. By 1995 it had a library of some 13,000 published and manuscript scores and parts for circulation throughout Canada and abroad, and a collection of about 4000 recordings of Canadian music. Offices, with libraries, were set up in Montreal (1973), Vancouver (1977) and Calgary (1980).

In the 1950s studios for electronic music opened: the first was the ELMUS laboratory of the National Research Council in Ottawa under Hugh Le Caine; it was followed by the studio at the University of Toronto (1959). Other important studios soon opened: at McGill University (1964) in Montreal, Laval University (1969) in Quebec, the Royal Conservatory (1966) and York University (1970) in Toronto, Simon Fraser University (1963) and the University of British Columbia (1965) in Vancouver. By the 1980s most universities with a professional music faculty had a studio. Further developments including computer applications, of which Gustav Ciamaga was a pioneer at Toronto. A performer-composers' group, the Canadian Electronic Ensemble, was formed in Toronto in 1971 to promote live performances of electronic music.

[Canada, §I: Art music](#)

## **6. Instrument making, music publishing.**

Canadian instrument making dates from about 1820, when Richard Coates built a barrel organ with 133 pipes at Toronto. In 1836 Samuel R. Warren opened a successful organ building firm in Montreal. Paul-Olivier Lyonnais (1795–1850) and Augustin Lavallée (1816–1903) built string instruments; however, by far the largest manufacturing trade was in organs, melodeons, harmoniums and pianos. By 1870 about 70 firms and individuals were manufacturing these instruments for domestic and foreign sale; most of these enterprises either amalgamated or went out of business in the period 1914–18 or around 1930. Some, however, continued, notably the piano firm Heintzman & Co. (1860–1986) and the organ builders Casavant Frères (founded 1879).

Many musical import businesses had opened by the mid-19th century, the most notable being A. & S. Nordheimer, founded in Kingston, Ontario, in 1842 but active from 1844 to 1928 in Toronto. They were importers, publishers and, later, piano manufacturers. Whaley, Royce & Co. were founded in 1888, Ed Archambault in 1896.

*Le graduel romain* (Quebec, 1800) contains the first music printed in Canada. A few items of religious and popular music were printed during the first half of the 19th century, but the printing of sheet music developed substantially only after 1850, with the rise of such publishers as Nordheimer, Adélar, J. Boucher and Henry Prince. Music by local and foreign composers was sometimes included in periodicals, the earliest being *L'artiste* (Montreal, 1860); many other French and English journals followed, though they rarely

lasted long. Two of the most successful were *Le passe-temps* and *Musical Canada* (both 1895–1948).

In 1925 the Canadian Performing Rights Society was formed in association with the British and American performing rights organizations. To accommodate increased activity in Canada, this was reorganized in 1947 as the Composers, Authors and Publishers Association of Canada Limited (CAPAC), which gradually became an entirely Canadian organization. In 1940 BMI Canada Limited (Broadcast Music Incorporated) was formed by its parent company in New York to license performing rights of Canadian composers, and this too evolved into a Canadian company. In 1989 the two societies amalgamated as SOCAN (Society of Composers, Authors and Music Publishers of Canada).

[Canada, §1: Art music](#)

## **7. Broadcasting.**

A government broadcasting system was inaugurated in 1933, and the Canadian Broadcasting Corporation was established in 1936, since when it has been the most influential single agency for all aspects of Canadian music. On its French and English networks, it carries regular broadcasts from abroad throughout Canada, and virtually all important musical events in Canada are broadcast and often also made available to foreign systems. In 1938 the CBC launched its own series of orchestral concerts and has subsequently maintained broadcasting orchestras, notably in Vancouver (1938), Winnipeg (1947–84) and Quebec City (1954–88). From 1952 to 1964 the CBC SO was maintained in Toronto, chiefly under the direction of Geoffrey Waddington, but with guest conductors and soloists from abroad who made important contributions to performing standards and broadened the repertory, especially of 20th-century music. In 1948 the CBC Opera Company was formed, and during the 1950s it presented Canadian performers in radio productions both of the standard repertory and of works such as Stravinsky's *The Rake's Progress* (1953), Dallapiccola's *Il prigioniero* (1953), Walton's *Troilus and Cressida* (1956) and Janáček's *Jenůfa* (1957). Televised opera began in 1953 with *Don Giovanni*, which was followed by many other productions; there have also been numerous television concerts. In 1966 the CBC became active as a record producer, first for broadcast and since the 1980s commercially. In the private sector, broadcasting has had little direct influence on musical development.

See also [Halifax \(ii\)](#); [Montreal](#); [Ottawa](#); [Quebec](#); [Toronto](#); [Vancouver](#); and [Winnipeg](#).

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## II. Traditional music

1. Introduction.
2. Early accounts.
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5. Composition.

6. Research.

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Canada, §II: Traditional music

### 1. Introduction.

Traditional music in Canada encompasses indigenous musics (for which see [Amerindian music](#)), folk musics (including that of French, English and other recent immigrant groups; oral and written traditions; vocal and instrumental genres; and music from rural and urban contexts), transplanted Western and non-Western art music traditions and popular music.

References to indigenous and traditional music in reports by explorers, travellers, missionaries, priests and nuns from the 16th to 19th century are of historic value, even when tinged with ethnocentric biases. Early visitors to colonial Canada were particularly struck by the diversity of functions music played in Amerindian societies, as well as by the variety of social and performance contexts of music-making, musical instruments and dancing.

Attempts to convert Amerindians to Christianity in the maritime east coast region and New France (Quebec) often involved music. Many of the religious leaders from France were skilled in music and used music as a means of relating to the people and achieving their goal of conversion to the Roman Catholic faith, believing that native peoples had innate musical instincts. This process at times resulted in the blending of native and non-native musics, as in the singing of hymns.

In the 17th and 18th centuries, newcomers to Canada from France and the British Isles brought their musical, dancing and instrumental traditions, transplanting and cultivating them in their New World setting. Singing and dancing, often accompanied by instruments (see illustration), are an important part of the social history of colonial Canada. French-speaking Canadians in Quebec were major contributors to the folksong discovery movement in the 19th century, with important early collections rooted in the preservationist ideals that dominated much of the traditional music-collecting effort in English-speaking Canada from the turn of the 20th century until the 1950s.

In recent years, demographic patterns and changing processes of urbanization and Westernization have blurred the traditional versus art music boundaries and have diversified and enriched traditional music genres. Searching for 'authentic' folk or traditional music is no longer as important as is understanding the contextual processes reflecting the contemporary realities of an ethnically plural Canadian society. Popular music and cultural studies have also added important new dimensions to studies of traditional music in Canada.

Canada, §II: Traditional music

### 2. Early accounts.

Ever since John Cabot landed in Newfoundland in 1497, accounts by travellers and settlers in Canada have included comments on musical activities that are valuable for providing details of music-making prior to the 20th century and the invention of sound recording. Their observations

concerned musical expressions of indigenous peoples, folksong heritage, music of the church, professional touring musicians and music for dancing and in the home.

Except for melodies produced on an end-blown aerophone with an external block, these authors dismissed indigenous music as little more than noise. Before 1850 a few accounts provide valuable information about percussion instruments, dance, participation of women and the contexts of musical rituals. Marc Lescarbot (1609) was the first to transcribe Amerindian music using solfège syllables to notate four songs by the Micmac chief Membertou. As indigenous peoples assimilated more of the musical expressions of the settlers, they either abandoned their traditions or practised them secretly, as when the Canadian government passed ordinances against particular ceremonials in 1884 and 1895.

Until railway building began in 1853, visitors to Canada travelled by boat and heard French songs used to coordinate paddle strokes: 'They strike off singing a song peculiar to themselves called the Voyageur song: one man takes the lead and all the others join in the chorus' (Gray, 1809, p.155). Travellers often recognized that some of these *voyageur* songs had French origins with an added refrain. The songs were often modal and had an 'unusual minorish' quality for travellers; the songs were often closely modelled on melodic motifs from France. J.J. Bigsby noted that a whoop or 'piercing Indian shriek' finished performances of these songs, even when performed in the parlour and accompanied by piano (1850, p. 119).

In descriptions of music in homes, travellers often remarked on the ability of young women to both milk cows and play competently on the piano or organ and sing (Roper, 1891, p.90). The songs varied considerably and included hymns, psalms, folksongs in French, Gaelic or English, comic ballads, glees, operatic arias, minstrel songs and current popular songs.

Travellers' accounts often comment on the great love that Canadians had for dance, especially during the long winter months. At formal dances, music would be provided by regimental bands or hired groups of musicians, but most dances were accompanied by fiddles, a jew's harp or other substitute. Lack of specificity by the travellers as to tunes used for round dances, quadrilles, lancers etc. played by fiddlers suggests that the repertoires had been passed down orally for country dances, jigs etc. from French, Scottish, English and Irish traditions.

Canada, §II: Traditional music

### **3. Immigrant traditions.**

- (i) French.
- (ii) British and Irish.
- (iii) Other.
- (iv) Recent developments.

Canada, §II, 3: Immigrant traditions

#### **(i) French.**

The singing of folksongs and the playing of traditional instruments by French settlers in New France and other parts of French-speaking Canada, notably the Acadian regions in the eastern maritime provinces of Canada, was and is

an important part of everyday life. In the 17th and 18th centuries, folksongs were brought to Canada by French settlers, many of whom came from rural regions of Normandy and the Loire valley. Music played a central role in people's lives, serving as entertainment and as a sustaining force in a harsh physical climate.

The first to comment on the rich musical experiences of French-speaking Canada were visitors who made references in their travel reports and diaries to various aspects of music-making (John Bradbury, John MacTaggart, Mrs Jameson, James H. Lanman, John Jeremiah Bigsby and Johann Jeremiah Kohl). Of particular note were the paddling songs of the *voyageurs*, boatmen who travelled in large canoes between trading centres in Lower and Upper Canada. The romantic image of these adventurers had a particular appeal to European visitors who were impressed by the extent to which song was an integral part of the *voyageurs'* work (see §2 above).

In the 19th century, documentation of French folksong in Canada followed European paradigms. Aside from isolated instances, the first collections often contained texts only, following the philological preference of early German, French and British collectors. The Québécois folklorist Conrad Laforte compiled a list of over 40 manuscript and printed collections beginning with Cécile Lagueur (1817) through the numerous college and seminary songbooks of the 1840s–60s in Quebec (1973). Interest in documenting melodies as well as song texts is reflected in the *Chansonnier des collèges* series; the 1860 edition is the first to contain music. Compiled by teachers, students, nuns and priests, and intended for entertainment and to raise spirits and nationalist pride, these songbooks contain popular songs of the day. Thomas-Étienne Hamel's *Annales musicales du Petit-Cap* is a later example of this songbook tradition; the collection contains over 100 texts and melodies collected by Hamel during his tenure at the Petit-Cap seminary and retreat from 1866 to 1908.

As in France, folksong text collecting in Quebec began in 1840 by literary figures and historians with nationalist intentions. Inspired by romantic ideals of the people, folksong became a way to express national and local identity in the 19th century. Believing in the intrinsic value of oral tradition and exalted notions of the folk, French-speaking Canadian writers such as Philippe Aubert de Gaspé, Joseph-Olivier Chauveau and Joseph-Charles Taché followed their French colleagues, notably Châteaubriand, Champfleury, Gérard de Nerval and George Sand, by incorporating song texts into their literary works in order to provide local colour and illustrate 'peasant' life. A point of departure between the French and French-language Canadian folksong movements was France's emphasis on collecting and preserving folksong repertoires, while in Canada, Quebec folksong was regarded as a means of forming national identity. Following the 1837–8 rebellion and the Durham Report, which advocated assimilation, French-speaking Canadians turned to their past.

The mid-19th-century nationalist movement in Quebec produced two seminal folksong collections in the 1860s. The first was Hubert LaRue's 'Les chansons populaires et historiques du Canada', published in serial form in the nationalist Quebec City journal *Le foyer canadien* in 1863 and 1865. As much an essay as a collection of song texts, LaRue's work provides historical and

conceptual discussion of folksong, references to the *Instructions (poésie populaires de la France)* (Paris, 1854–60) of French folksong collecting, and texts of well-known songs of the day. The lack of music in LaRue's essay prompted a comment by the French writer Champfleury published in *Le foyer canadien* (1864). LaRue's reply (1865) informed Champfleury that a collection with music was being undertaken by a musician colleague, Ernest Gagnon.

Like LaRue's work, Gagnon's 'Les chansons populaires du Canada' was published serially in six instalments in *Le foyer canadien* (1865–7). Trained in music in Quebec City, Montreal and Paris, Gagnon (1834–1915) already had a reputation as an organist, composer and promoter of Gregorian chant by the time his song collection was published.

The collection includes textual and musical transcriptions of over 100 songs, some of which Gagnon collected in the field. Gagnon also provided commentary for each song, and a concluding essay in which he examines musical aspects of the repertory. Gagnon's folksong collection anticipated later developments in ethnomusicology, particularly concerning the goals of musical transcription. His removal of appoggiaturas from the first edition foreshadowed the difference Charles Seeger later distinguished as prescriptive versus descriptive notation. Gagnon also foreshadowed Bartók in his distinction between two types of rhythm – *poétique* and *prosaïque* – in folksong (Robbins, 1993). Further, Gagnon anticipated a later trend of separating rural and urban song repertories with a view to identifying the 'authentic' product and establishing hypotheses on issues of origin. His approach to establishing concordances with contemporaneous French and French-language Canadian sources followed the comparative methodology current in France, and anticipated the theme of text and tune dissemination that has been the focus of a number of folksong studies in the 20th century up to and including Marius Barbeau and Bertrand Bronson. One of the dominant analytical and ideological themes in Gagnon's work is the hypothesis that there is a link between the modality in the song melodies and that of plainchant. The hypothesis is explained by Gagnon in technical terms taking into account the current theoretical stances of François-Joseph Fétis, Louis Niedermeyer and Joseph d'Ortigue. Gagnon's interpretation is important both in the emergent context of 19th-century ethnic identity and in the context of the current nationalist movement in Quebec.

An important collection at the end of the 19th century was Ernest Myrand's history of the French *cantique de Noël* tradition in Quebec (1899). Owing to Gagnon's influence, French scholars also turned their attention to French-language Canadian song traditions. Julien Tiersot's settings with accompaniments (1907) and George Doncieux's study of popular French songs (1904) are noteworthy examples. Interesting, if somewhat contentious, is Abbé F.-X. Burque's collection (1921) in which the compiler argues in favour of 'correcting' what he believed to be inferior musical and textual elements of the folk repertory.

Gagnon's work was later supplemented by the work of Edouard-Zotique Massicotte (1867–1947), who began collecting in the Montreal region in the 1880s, and by Marius Barbeau (1883–1969), whose long career as a collector and scholar of French folksong began soon after he was hired as an anthropologist by the Geological Survey of Canada. Educated in

anthropology, archaeology and ethnology at Oxford and the Sorbonne, Barbeau was inspired initially by his German-born colleague, the anthropologist and linguist Edward Sapir, and by George Herzog. In cooperation with Massicotte, Barbeau published transcriptions of Massicotte's field recordings (1919) and, with Sapir, the landmark *Folk Songs of French Canada* (1925). Barbeau was largely self-taught and relied on the help of others to provide musical transcriptions of the melodies he collected. The *Romancero du Canada* (with Marguerite Béclard d'Harcourt, 1937) and the *Jongleur Songs of Old Quebec* (with Jean Beck, 1962) are two examples. In the latter collection, Barbeau and Beck attempt to establish links between French medieval secular song and the French-language Canadian repertory, an idea also discussed in the collections of Marguerite and Raoul d'Harcourt (1956) and Dominique Gauthier and Roger Matton (1975). Transcriptions of many of Barbeau's more than 10,000 field recordings appeared in his numerous collections, the largest of which is the four-volume *Répertoire de la chanson folklorique française au Canada: le rossignol y chante* (1962), and *En roulant ma boule* and *Le roi boit*, published posthumously (1982; 1987).

The influence of Barbeau's work contributed to the establishment of the Archives de Folklore at Laval University in 1944 by Barbeau, Félix-Antoine Savard and Luc Lacourcière, a pupil of Barbeau and director of the archives from its inception until 1975. Studies by instructors and students in the folklore programme at Laval include the song collections of Soeur Marie-Ursule (1951) and Russell Scott Young (1956), the sound recording *Acadie et Québec* by Roger Matton and the subsequent collection with Dominique Gauthier (1979). The musical analyses of the Young and Matton-Gauthier volumes focus on rhythmic elements in the song repertory. Expanding on the work of French scholars, two studies by Lacourcière and Barbeau included textual variants and musical versions of songs in an attempt to recreate a song's original version. Inspired by this work, Laforte began developing the *Catalogue de la chanson folklorique française* in 1958. The goal of a global methodological classification of French folksongs (including North America and French-speaking Europe) is discussed in Laforte's *Poétiques de la chanson traditionnelle française* (1976).

The documentation of traditional French music in the Acadian regions of Canada (New Brunswick, Nova Scotia and Prince Edward Island) has been the focus of Québécois collectors Lacourcière and Matton, and of local individuals. Following the traditions of publishing songs in the press, Acadian songs were gathered together by Joseph-Thomas Leblanc and published in the Moncton, New Brunswick, newspaper *La voix de Évangeline* in 1938–41. The work of Father Anselme Chiasson and Daniel Boudreau resulted in seven volumes of Acadian music from New Brunswick and Nova Scotia titled *Les chansons d'Acadie* (1942). The archives begun at the University of Moncton by Chiasson later became the Centre d'Études Acadiennes, the major repository of Acadian traditional instrumental and vocal music. The centre has focussed on collecting and comparative work led by its director Charlotte Cormier. Other regional work has been performed in Prince Edward Island (Arsenault, 1980), Nova Scotia (Chiasson, 1986; Labelle, 1988), and Newfoundland (Thomas, 1978).

The study of traditional French music in Ontario was initiated by Father Germain Lemieux who became the director of the newly established Institut

de Folklore (renamed the Centre Franco-Ontarien de Folklore in 1975) at Laurentian University in Sudbury in 1959. Studies on Métis traditional music in the western provinces of Canada have been published by Barbara Cass-Beggs (1967) and Ann Lederman (1987). Regional studies by Robert Seguin (1986), Simone Voyer (1986), Carmell Bégin (1989) and Jean-Marie Verret (1983) demonstrate a recent interest in documenting dance genres. Studies of individual musicians include Bégin's examination of the life and music of the famous Québécois fiddler Jean Carignan (1981) and Colin Quigley's paradigmatic study of the equally famous Newfoundland fiddler Emile Benoit (1987).

After World War II a new generation of popular performing artists emerged in Quebec and gradually also in the Acadian region. Coinciding with the advent of television in the 1950s and changes in popular music, 'chansonniers' extended the trend of combining folk and popular music idioms in songs that often reflected the cultural, spiritual and political themes of emancipation and identity of the Quiet Revolution in Quebec. Inspired by folk music, indigenous poetry and songwriters from France such as Georges Brassens and Jacques Brel, the long list of successful Québécois chansonniers includes Hélène Baillergeon, Clémence Desrochers, Félix Leclerc, Claude Léveillée, Monique Leyrac, Ginette Reno and Gilles Vigneault. Robert Charlebois, Roch Voisine and Céline Dion have had international as well as national careers.

### Canada, §II, 3: Immigrant traditions

#### **(ii) British and Irish.**

This section surveys orally transmitted English-language songs and instrumental music that derived immediately from traditions of the British Isles and that flourished continuously within Canada's current boundaries until the mid-20th century. Close parallels exist between Canada's English-language traditions and socio-historical migratory trends, as well as assimilation and adaptation by the constantly growing English-speaking population. Recorded in these traditions are significant Canadian events, the country's varied ethnic, religious and linguistic identities and conflicts, as well as its most distinctive socio-economic developments.

#### **(a) Vocal music.**

#### **(b) Instrumental music and dance.**

### Canada, §II, 3(ii): Immigrant traditions: British and Irish

#### **(a) Vocal music.**

Intensive English-speaking settlement began in the mid-18th century. Until the 1812–14 war with the USA, the majority came to the maritime provinces from New England, especially as loyalists after the American Revolution, and directly from England, Scotland and Ireland. By Confederation (1867), anglophones numerically surpassed francophones, despite Quebec's growing internal French-speaking majority and substantial French-language minorities, principally in New Brunswick, Ontario and Manitoba, but also in Newfoundland, Prince Edward Island and Saskatchewan. Notwithstanding frequent intermarriage and close contacts in seasonal work settings and permanent communities, few songs crossed over from one tradition to the other. Translations for singing songs in another language (e.g. the Huron carol), published in the 20th century by pan-nationalist anthologists (e.g. J. Murray Gibbon and Marius Barbeau), entered oral tradition even more rarely,

except through official venues (i.e. school songbooks). As with Gaelic and English, few oral-tradition songs combined French and English fully or systematically. Bilingual singers were known, however, to perform songs from both English and French-language traditions (e.g. in 1917 one of Barbeau's most prolific francophone informants, Eduard (or Edward) Hovington of Tadoussac, sang English-language songs learnt from Irish singer Patrick McGouch, with whom he had worked as a lumberman in Sept-Iles around 1847).

Until the 20th century, government policies greatly favoured British, Irish and francophone settlers, as well as Scandinavian and German-speaking immigrants. Many of the latter assimilated quickly to surrounding anglophone majorities, eventually adopting English-language traditions. Shared with other parts of the English-speaking world were the so-called Child, broadside (broadsheet, penny-slip) and Amerindian ballads. Also sung were comic, bawdy and local songs, as well as localized parodies, both serious and satiric. Singers' oral repertoires also included psalms, hymns and songs created for and disseminated through homes, churches, singing schools and religious revivals, especially during fundamentalist tent-meetings or camp-meetings held for weeks at a time in the summer, as well as cognate social reform movements. Other sources for songs included music halls, minstrel shows and Tin Pan Alley; commercial recordings, especially of Irish and British musicians who immigrated in the early 20th century to the USA; musicians who toured Canada extensively and prominent Canadian singer-songwriters of early country and western music.

Local songs of the 19th and early 20th centuries often dealt with fishing, sealing, whaling, seafaring or lumbering. Later, songs explicitly concerning railways, lakeboats and mining circulated among workers in these economic sectors. Sea-shanties seem mostly to have been introduced orally from the British Isles, whereas other genres were originally introduced as broadsides, reworked to fit local settings or newly fashioned in Canada, albeit along traditional lines.

In permanent communities, frequent settings for song and dance included singing for personal pleasure during domestic chores and childcare, including ballads sung at bedtime. Kitchens were the frequent sites of evening house visits by neighbours and large-scale house parties for extended families and entire neighbourhoods or villages. Such events in Newfoundland ('sings' in Nova Scotia, 'sing-songs' in Alberta, 'ceilidhs' in Celtic-derived communities, and 'veillées' in francophone communities) were amplified by mumming and carolling at Christmas time. In ports, departures and arrivals of shipping and fishing crews prompted such gatherings on wharves or in stores, as would 'bees' and 'barn-raisings' on farms in other regions. To mark important birthdays, anniversaries etc., and especially after wedding and funeral ceremonies, entire extended families or even communities gathered for song and dance. Community-wide celebrations, ranging from dances to more formal balls, were held in schoolhouses, church halls, service clubs and local hotels. Solo performance at such events was generally held as an obligation or service to one's family or local community; singing held the attention of all listeners, who offered encouragement during a song and discussed its contents afterwards.

In seasonal work settings, most songs were invented, refashioned or disseminated to serve recreational demands of the male workforce, rather than to facilitate work itself. Important exceptions were sailors' songs for the capstan and halyard. Often drawn from diverse families and localities, men worked together far from home in the forests for several months each year. These lumbermen were expected to entertain each other after hours with solo performances, including songs, stories and step dances.

In contrast with neighbouring Gaelic Scots tradition, the oldest English-language songs were almost exclusively narrative rather than lyric. About 100 Child ballads, generally originating before 1800, have been collected in many variants, some in more complete versions than those found overseas, though seldom more than two or three from a single singer. Ballad texts featured an inverted chiasmic structure, parallel and framing stanzas and such commonplace, recurrent phrases as 'milk-white steed' migrating from song to song. Often known only in fragments, the stories generally opened in the middle of the action and leapt from scene to scene, lingering on dramatic episodes. Singers reportedly valued the ballads' tales of tragic love for their arcane settings, *dramatis personae* (including monarchs and nobles) and supernatural elements.

More typical of the public, male-dominated repertory were broadsides and Amerindian ballads featuring soldiers, sailors, merchants' daughters, tragic lovers and, among the few romantic ballads of North America, one about an Amerindian woman encountered in the countryside.

Especially frequent were 'come-all-ye's'. In these songs, as in centuries-old precursors of Western Europe, unaccompanied singers would address a specified audience of peers ('Come, all ye true-born sailor boys' or 'Écoutez-vous, petits et grands'). Often cast in stanzas of four phrases of six, seven or eight feet (yielding 32 main beats or 16 measures), their tunes tended to be twice as long as earlier ballads. As in the Child ballads, the 'come-all-ye' tunes were usually arch-shaped and in a major key, or often in Mixolydian, Dorian or Aeolian mode. The first and last phrases often concluded on the tonic or *finalis* of the scale or mode, further emphasized by anticipation on the penultimate beat. The second and third phrases often concluded on non-tonic degrees, intensifying the medial contrast, increased further by the clear similarity between the first and last phrases, and quite often between the second and third. Although Child ballads and 'come-all-ye's' provide the most vivid, best-documented contrast within the pre-1950 singing tradition, the actual repertory was much more varied in forms and genres, albeit unified and coherent as a whole.

Singers from Ontario and the maritime provinces (particularly from Prince Edward Island), especially of Irish background, were highly regarded throughout Canadian and northern USA lumber-camps. 'Truth' was generally valued in singing: factuality in local songs, a 'true-to-life' quality in fictive songs, a singer's empathy with a song's characters, and a compelling hold on listeners. Large repertories were also widely acclaimed, along with competitive prowess. Singers were deferred to for particular songs and ascribed generalized performance personalities. Also of importance was visualization, both schematic and in iconic detail, for recalling songs, as in the work of traditional storytellers and 'primitive' or folk painters.

Acclaimed by their communities and by scholars have been such singers as Angelo Dornan (*fl* 1889–1955) of New Brunswick, Ben Henneberry (*fl* 1930–32) of Nova Scotia and O.J. (Oliver John) Abbott (1872–1962) of Ontario. Specialists in satirical songs concerning sensitive local topics were greeted with enthusiasm and trepidation; such singers included Larry Gorman (1846–1917), Lawrence Doyle (c1847–1907) and Joe Scott (1867–1918). As in other specifically Canadian musical genres, contrafactum or parody was a principal creative technique, with older tunes and stanza patterns fitted to new words.

Irish emigration songs crossed the Atlantic in both directions. Within oral traditions, new items were introduced and memories refreshed by broadside prints from the USA or the British Isles. Such broadsides as *The Kelligrews' Soirée* and *The Trinity Cake* by Johnny Burke of St John's quickly entered oral tradition along with local songs and Tin Pan Alley hits Burke published in commercial booklets and songbooks in the early 1900s. Mass entertainment songs entered oral tradition increasingly at the turn of the 20th century, largely through sheet music, imported owing to the lack of Canadian copyright laws prior to 1923.

Other means of transmission included singers' own manuscript collections (e.g. Fenwick Hatt's 1883 MS), scrapbook compilations of lyrics and song titles, printed songbooks and pamphlets (Burke and Oliver, 1900; Murphy, 1902), 'Old Favourites' columns in rural newspapers, advertising venues such as St John's pharmaceutical distributor Gerald S. Doyle's *Old-Time Songs and Poetry of Newfoundland* (1927–), radio broadcasts, and recordings. Despite modern developments, old-time songs remained unaccompanied, whereas piano accompaniment became popular for parlour songs.

Although individual tradition-bearers became aware of categories used by scholars, they also maintained their own classifications. In particular, Newfoundland categories hinged on a polarity between ditties (satirical, comic, bawdy or childhood songs) and story-songs or simply songs (serious narratives closely corresponding to the scholars' category of ballads). Folk categories performed in Canada around 1900 include: (1) old songs, including songs from 'the old country' and comic Irish ballads, and 'come-all-ye's', especially love songs with 'sweet' tunes; (2) sentimental, melancholy songs about the lovelorn, tragedy and war, including 'Southern negro' (i.e. blackface minstrel show) ballads; (3) lumber-camp songs of love and local, topical events; (4) popular songs of Tin Pan Alley, travelling medicine shows and rural plays.

Settlement and sojourning in Canada's western and north-western regions accelerated greatly during the late 19th and early 20th centuries. Scots began to settle the prairies of the Red River Valley by 1812, and gold rushes in British Columbia and the Yukon were accompanied by road building. Cattle ranchers and farmers emigrated in great numbers from the USA during the 1870s, and some American songs became even better known in Canada.

[Canada, §II, 3\(ii\): Immigrant traditions: British and Irish](#)

### **(b) Instrumental music and dance.**

Instrumental music was less constrained by language differences and flourished within the same performance venues as songs, similarly paralleling the broad outlines of Canada's social history. Solo instruments only

occasionally accompanied songs. Parlour songs were often accompanied by a piano during the early 20th century, although banjo and acoustic guitar accompaniments were popularized greatly by recording artists, including the 'singing cowboys' of the 1930s; earlier songs remained largely unaccompanied.

Through the fur trade, by the mid-18th century fiddlers of Scottish, English, German, French, Amerindian and mixed Métis background had come into contact with one another, for example at the Hudson's Bay Company's Moose Factory Post. Shared traditions continued until the mid-19th century. By the early 19th century, Prince Edward Island, Cape Breton, and eastern Ontario Highlanders cultivated a distinctive repertory of strathspeys marked by dotted and inverse-dotted ('Scotch snap') rhythms within the beat, spirited Scottish reels, as well as country dances, marches and jigs, both Scottish and Irish. Drawing on a vital tradition of tune books from the 18th century onwards and informed by bagpipe practices of the old country, Scottish fiddle traditions featured raised-bass tunings (A–E–A–E), underlying or explicit 'double-tonic' progressions (typically on A and G), upper and lower double stops, and drones.

In the early 19th century, Irish traditions dominated the Atlantic provinces and Ontario. For more than a century, step-dancing ('close-to-the-floor' in Newfoundland) and, for groups, the 'Lancers' characterized this tradition, partly sustained by imported books such as Francis O'Neill's anthology, *The Dance Music of Ireland* (1907), known widely among 20th-century players as 'the book'. Other tune books, sheet music and minstrel shows from the USA had already introduced such melodies as *Rickett's Hornpipe*, *Jenny Lind Polka* and *Marching through Georgia*.

The inexpensive, diatonic button accordion ('box', 'squeeze box', 'melodeon') was used in Ontario and the Atlantic provinces as early as 1850. Mass-produced in Europe, these instruments featured two brass or steel free reeds per right-hand button. By the early 20th century, inexpensive boxes were widely available through store catalogues (e.g. Eaton's), as were fiddles and harmonicas. Influenced by such Scottish and American gramophone artists as New York's John Kimmel, local virtuosos soon appeared. By the late 1920s, chromatic piano accordions replaced the diatonic box, though the latter maintained a vital tradition even in the Arctic, where it was brought by Newfoundland whalers.

These instruments generally supplied solo dance music by playing versions of traditional fiddle tunes. If instruments were unavailable for dancing, 'lilts' or 'diddling' (also called 'mouth', 'gob-', 'cheek-' or 'chin-music') substituted by rendering the tunes in vocables. Inspired in large measure by Tin Pan Alley hits, local manufacturers of inexpensive, upright pianos (e.g. Heintzman) flourished around 1900. In the early 1900s, the piano increasingly supplied semi-improvised chordal patterns ('chording', 'vamps') for traditional dance melodies, as well as fully notated, sheet music accompaniments for popular parlour songs. While chord-symbols and -tablatures were normative in sheet music for ukulele from the 1920s onwards, their roles in older dances and songs were slight, although, like the mandolin, they formed the basis for large, college- or community-based ensembles from the 1890s. Flutes and parlour or pump organs were also popular.

The *guimbarde* (jew's harp) and pairs of spoons or bones (e.g. from the shoulder of beef cattle) were commonly used as percussion accompaniment for traditional dancing. Struck together between a player's thigh and palm, such home-made idiophones supplied short rhythmic ostinatos, and were 'clogged' by alternating feet in the heel-toe accompaniment of seated solo fiddlers and singers, especially during extended refrains of older songs.

Large Canadian dance bands toured, recorded and broadcast extensively from the mid-1920s using traditional fiddle tunes as their main repertory. Through the mass-media, printed tune books and a later, long-running CBC TV show, Don Messer has been credited with establishing a large nationwide canon of fiddle tunes in down-east or old-time style that remains to this day.

Messer's broadcast and recording career and his own training in 'classical' violin playing influenced others to emulate his smooth playing style, in contrast to the lighter, close-to-the-tip, short-bow earlier styles. In these earlier styles the instruments used were often home-made and held without a chin rest against the neck, chest or shoulder and along the arm, discouraging performance in high positions and displaying the influence of foreign virtuosos such as Scott Skinner and Michael Coleman. Despite Messer's increasingly influential style, some players cultivated the more complex and frequent embellishment of earlier styles, extended and disseminated through foreign recordings of such virtuoso performances as Scott Skinner's strathspeys and Michael Coleman's Sligo stylings.

These Canadian traditions generated many newly composed tunes adhering to centuries-old patterns of 'four-square' phrasing, most often comprising eight-measure strains. The piano accompaniment of earlier styles was supplemented in the down-east tradition by drum-kit, bass and guitar or banjo for broadcasts, commercial recordings and professionally organized dances. Shared by all traditions were repertories of jigs and reels, the latter played somewhat faster in the down-east style.

### Canada, §II, 3: Immigrant traditions

#### (iii) Other.

Canada is a country of immigrants, and beyond the English and French groups that constitute the largest segments of the population, other immigrant groups contribute significantly to the collective culture of the country. These immigrant groups produce essentially unchanged traditional musics, especially in rural communities; new musics created in traditional styles by immigrant groups; and musics influenced by the Canadian cultural mix. The diverse repertories of traditional music of later immigrant groups are evidence of the integral role that music plays within immigrant culture. Countries from which significant numbers of new Canadians arrived include the United Kingdom, Germany, Italy, USA, Ukraine, Hong Kong, India, the People's Republic of China, Poland, the Philippines and Portugal. The degree to which cultures maintain traditions in Canada varies substantially. Geography plays a role, with rural-based groups holding on to their traditions longer than urban-based groups.

#### (a) Ukrainian.

Canadians of Ukrainian heritage, one of the five largest cultural groups, number about one million people. Their original isolated, rural location in western Canada has helped preserve their musical culture. Arriving first in the 1890s, Ukrainians immigrated in waves; the earliest settlers were homesteading peasants on the prairies who set up farms and farming communities. Later immigrants settled in the larger cities in central Canada. Performances of folk music and dance have been a primary site for the continuation and popularization of their cultural traditions, but Ukrainian Canadians also embrace liturgical, country, popular and art musics. Ukrainians established a unique folk music tradition in Canada, retaining elements now obsolete in Ukraine. In addition, elements from Ukraine have taken on new meanings in Canada; the *tsymbaly* box zither is now the instrument most strongly identified with Ukrainian music in Canada, while the *bandura* plucked lute remains the most important instrument in Ukraine. The *tsymbaly* has gradually changed roles in Canada over the past few decades from its roots as an accompanying instrument to its emergence as a solo instrument. Other traditional instruments, such as the *lira* (hurdy gurdy), *kobza* (plucked lute), mandolin and violin all remain part of the Ukrainian Canadian tradition. A choral tradition remains strong among Ukrainian Canadians; several major cities and many large churches maintain choirs that sing a variety of repertoires, including a large number of settings of folksongs.

Ballads comprise a popular folksong genre, and their narratives provide a window through which the values of the Ukrainian folk culture may be viewed; ballads were used to promote values, comment on life and its events, recall historical events and for entertainment. The traditional winter folksong cycle includes winter rituals and celebrations that are more developed than those of the other seasons owing to the lower level of farm activity during this period. Winter song types include *koljady*, *scedrivky* and *malanka*, New Year's Eve mummers' songs that are part of the tradition of door-to-door carolling.

Ukrainian Canadians largely belong either to the Ukrainian Orthodox Church of Canada or to the Ukrainian Catholic Church of Canada; both churches are part of Eastern Christian liturgical tradition. The chants used by Ukrainian Canadians are based on Kievan chant. During the 1988 celebrations of the millennium of Christianity in Ukraine, many new liturgical pieces were composed by Ukrainian Canadians.

Religiously persecuted in Russia and Ukraine, Doukhobors (spirit wrestlers) began to emigrate to Canada in 1898, primarily to British Columbia, Alberta and Saskatchewan, with the largest concentration in the Castlegar region of British Columbia. Despite the existence of published Doukhobor song text collections such as *Dukhovniye stikhi i narodniye pesni dukhobortsev v Kanade* (Spiritual Verses and Folksongs of Doukhobors in Canada), their music is largely preserved orally. Psalms are the oldest part of their literature, and their texts embody the philosophy that guides Doukhobor social behaviour. The voice is the only instrument used in Doukhobor music since no material culture is permitted in their belief system. The polyphonic, unaccompanied choral music is generally sung without conductors or arrangements, using an improvised harmonic system. The performance style is unique; men and women sing in mixed choruses organized into groups that fulfil different roles. One group presents a monophonic version of a psalm melody in octaves, while the other group sings an improvisation on the

original melody at intervals of 3rds, 4ths and 5ths. Singers learn a particular part of the harmony and usually continue to sing the same part, although there does not seem to be a formal organization controlling this practice. The resulting harmony is unique in that it has developed in seclusion from other forms of Christian choral singing for several hundred years, and it retains elements of medieval European singing styles.

Performance of the psalms is highly melismatic with repeated words and vocables. Despite the absence of a conductor, rhythmic accuracy and large melodic leaps are typical features of this performance style, indicating a high degree of musical skill. Owing to the melismatic nature of the music, performances are lengthy; initial verses are often sung, followed by faster, spoken recitation of later verses. The treatment of rhythm is free, with much use of rubato, almost to the point of being non-metrical. The construction of both the melodies and texts are asymmetrical; staggered breathing is used to create a seamless, continuous flow of sound. This rare and historical style of performance has almost disappeared from Europe and the former USSR.

In addition to traditional psalms, Doukhobors also perform other types of religious and secular choral music. There are several types of hymns, some of which contain more sophisticated harmonies than the psalms and have symmetrical structures. They serve multiple purposes, including presentation of non-religious but philosophical ideals and documenting past events in Doukhobor history. Modern influences are also apparent in Doukhobor choral repertory, with songs learnt from recordings of contemporary Russian choral groups adding a variety of musical genres to the Doukhobor canon. Secular folksongs drawn from Russian folksongs are an important part of the repertory. Composition of new hymns has continued in Canada, although they tend to remain stylistically traditional.

### **(b) Caribbean.**

Immigration from Caribbean countries has increased significantly since the mid-1960s. Emigrants from Jamaica, Trinidad and Tobago, and Guyana, like the majority of immigrants to Canada, have settled in Ontario, although many also sought new homes in Montreal. There is also a substantial Latin American group. In Toronto, these Spanish-speaking peoples contribute to a pan-Latin music style; salsa is the most popular style of music now performed in Toronto. Several public performance contexts exist for Caribbean peoples: community dances, performances featuring visiting musicians, night-club performances and other less commercial opportunities. Musicians sometimes play original music, but they often specialize in covering popular musics from Latin America. Calypso enthusiasts from Trinidad and Tobago and other countries have created festivals in a number of Canadian cities such as Edmonton, Montreal and Toronto, which hosts the annual Caribana Festival. Caribana began in 1967 and is based on carnival traditions, now drawing up to a million people to each of its annual parades which feature *mas'* (masquerade) bands, steel bands and calypso groups. Caribana is modelled on Trinidad's carnival but it is also a pan-Caribbean festival that features a number of different musics. Few calypsonians in Canada were practising musicians before they emigrated, yet calypso associations have been formed in several provinces.

### **(c) Indian.**

There are numerous groups of people from the Indian subcontinent in Canada, and their musical communities differ according to region of origin, religion and language. Indian classical music is more prevalent than folk music, and both Hindustani and Karnatak *sangīt* are represented and encouraged by a number of groups, such as the Raga-Mala Performing Arts of Canada Society. Along with arranging and sponsoring performances by high-profile touring musicians, they also encourage the study of Indian musics. In addition to classical music performances, communities also participate in many regional styles of vocal and instrumental musics and dance. Music remains an essential part of many religious rituals and ceremonies, whether Christian hymns, Hindu *bhajans* or Sikh *gurdwara* or supporting more substantial events, such as the *Divālī* festival. Dance is also important in Indo-Canadian musical culture, and a number of schools exist to teach and promote dance.

Like other Indian communities outside India, cinema music from Mumbai (Bombay) is an integral part of the contemporary musical culture, and youths have adopted it as part of their popular music. *Bhangra*, a Punjabi traditional music, is also performed as popular music, drawing on Punjabi traditions, cinema music and also on reggae, house and hip hop musics. The music provides young people with opportunities to dance and listen, using materials from both traditional and mainstream musical cultures of Canada.

#### **(d) Chinese.**

Chinese immigrants came in 1858 to search for gold and work on the transcontinental railway. The Canadian government made immigration for the immediate families of workers increasingly difficult, a situation that existed until the late 1940s. During that period, men congregated in 'dramatic societies' that served many purposes; they were places to socialize, preserve culture, raise charitable funds and discuss politics. These societies continue to exist in a number of cities, and they are now also referred to as music groups, music clubs and opera societies. As early as 1918, the dramatic societies sponsored performances of Cantonese opera by local amateurs, professionally trained artists and touring groups. Increased immigration began in the 1960s from the People's Republic of China and from the then British Crown Colony of Hong Kong. Musical performances among Chinese immigrant communities is expanding stylistically as a result, but increasing numbers of Chinese Canadian youths learn Western instruments such as the violin and piano and perform Western classical music instead of Chinese classical or traditional genres.

#### **Canada, §II, 3: Immigrant traditions**

##### **(iv) Recent developments.**

Traditional musics continue to be a part of the cultures of both immigrant groups and Canada as a whole. A majority of immigrants in recent years are choosing to locate in urban centres, affecting many of the repertoires of individual immigrant groups. Some groups that originally chose rural locations are now experiencing the migration of youths to urban centres. While many groups have experienced the loss of aspects of traditional musical repertoires, ongoing immigration to Canada strengthens those traditions. Perhaps more than any other tool, annual multicultural festivals in many cities provide opportunities for Canadians as a whole to experience the musics and

cultures of the ethnic groups within Canada. These festivals serve as venues where large numbers of people are exposed to the music of many ethnic groups who are working to preserve their traditional musics.

As a result of its extensive and comprehensive research efforts covering much of Canada, the Museum of Civilization in Hull has a large collection of materials related to traditional and immigrant music resources. In addition to the museum's archives, it has published a number of monographs concerning the musics of specific cultural groups, along with other monographs that study specific cultural groups but cover music only as part of the greater topic. The Music Library at the National Library of Canada also houses significant archives. Universities with collections of Canadian immigrant traditional music resources include the University of British Columbia, York University and the Centre for Ethnomusicology at the University of Alberta. Other important archives include the Provincial Museum and Archives of Alberta in Edmonton, the Ukrainian Cultural and Education Centre in Winnipeg and the Canadian Broadcasting Corporation Program Archives in Toronto. Also, the Ralph Pickard Bell Collection at Mount Allison University has many items in its collection relating to folk and traditional musics. Several other universities have focussed collections dealing with specific facets or genres of traditional music.

Canada, §II: Traditional music

#### **4. Indigenous adaptations of immigrant traditions.**

For over 400 years the indigenous peoples of Canada have been hearing various musics brought and used by settler societies. Christian missionization was a prime goal of colonial powers and today various musics of the church play a major role in their musical expressions. Many hymns using indigenous languages were created and published. In residential schools operated by various church denominations, instrumental music in the form of bands and violin, organ and keyboard instruction often played a major component. As a result, references to a skilled Inuk organist at the community of Nain, Labrador, or to Job Nelson, a Tsimshian who led several all-indigenous bands in British Columbia during the early decades of the 20th century, are not unusual.

Inuit along the eastern coast were fascinated with the *kablooma*'s music from barrel organs and particularly the violins used by the whalers. After discovering that European-made violins would not withstand the rigours of Arctic weather, they made their own versions. These one- to three-string chordophones made out of available materials were used to reproduce the Celtic tunes they had learnt. Subsequently those tunes were transferred to concertinas. Meanwhile many of those same Celtic tunes were becoming the backbone of the Amerindian fiddling tradition that had begun to emerge around the Hudson Bay Company trading forts as early as the mid-18th century. Today in communities such as Moose Factory, traditional music is considered to be this kind of fiddling. Throughout the Mackenzie river area and into Alaska, the Dinjii Zhuh (Gwich'in) peoples faithfully reproduce the dances described in Scottish dance manuals of the early 19th century to their tunes played by a fiddler and guitarist.

Subtle differences in the performing practices of fiddling among indigenous peoples and European Canadians include timing, melodic contour and

structure which are changed to conform more closely to musical characteristics of the parent culture (Keillor, 111–12). During the 20th century modern communications of recordings through crystal sets, radio and television have increasingly made their presence felt within indigenous communities. Consequently the range of musical influences heard by an indigenous musician, whether of European American or his/her parent-culture tradition, significantly affects the resultant style utilized by a musician. European American country music has had a very strong influence on resultant forms of fiddling, covers of songs performed and new songs created since the mid-20th century.

Os-ke-non-ton (Louie Deer; c1890–c1950), a Mohawk chief born in Kawnewake, PQ, performed a Western musical repertory throughout Europe and North America in opera and recital, rather than the staged presentations of traditional music which were the norm for indigenous performers in Wild West shows and exotic stage presentations. Because of governmental bans on important culture-carrying rituals such as the potlatch and the sun dance, indigenous peoples sensed that certain forms could be performed if adapted in part to the expectations of the dominant culture. Thus gatherings of several different indigenous groups became known as powwows which began to proliferate around 1900. Originally these took place on important holidays of the dominant culture such as Christmas.

The powwow dances used were initially certain of the traditional ones that were found in southern Plains cultures of North America. In the mid-20th century the sharp distinction known in the United States since 1900 between straight dancing and fancy dancing became established in southern Canadian powwows. Male dancers used feathered outfits for fancy dancing and more tailored ones for straight dancing, while women's outfits remained more based on traditional regional styles in buckskin or cloth. The tempos and the type of drumming varied for these two dance styles. Straight had slow tempos and a dignified form of dancing. Fancy required fast tempos and a flamboyant dancing style.

Often the traditional songs sung to accompany these were provided by musicians from Canadian Plains cultures. New songs based on the traditional forms began to be created for these events and could have words throughout, including some in English. Ancillary events included new couple-based dances that were strongly influenced by European-derived forms such as the waltz. To perform the required music the singers/drummers (as many as eight) sit around a large powwow drum or, in the more northern parts of Saskatchewan and Alberta, individual hand-held drums. Some women may now sit at the drum, but prior to about 1935 women would only add their voices while standing close to the drummers. The typical powwow song's structure consists of a lead sung by a soloist; a second which is a repetition by all the singers; then everyone sings the first chorus which ends with the first ending, usually set to vocables; the second chorus is sung by all, during which there are usually four to six downbeats or honour beats; the final ending of the second chorus completes one strophe or 'push-up'. Four push-ups are required but more may be sung. Depending on the dance, drummers will retain its particular tempo with a steady one-two beat; a drumbeat accented on one, or another accented on two for the round dance; a ruffle or roll may be inserted for the men's fancy dances. The vocal sound is produced

at the back of an open mouth and throat and its quality is judged according to range and volume. The typical contour of a powwow song is predominantly descending over a wide range, in a form similar to traditional Plains-style songs. Because Plains and Plateau indigenous peoples became heavily involved in ranching and rodeos, the competitive aspect of the rodeo also became attached to the powwow. In southern Canada powwows are held as part of the extensive regular chain of such events throughout the United States.

About the mid-20th century musicians of indigenous heritage began to create songs largely based on country music models. The descending melodic contour and the frequent reiteration of the same pitch were qualities that resonated with experiences of the traditional music of their parent cultures. In addition the textual themes of the importance of family, hard work, the rambling man, prison, fate and religion related to prevalent aspects of their lives within Canada.

In the 1960s Mi'kmaq Willie Dunn and the Nehiyaw Buffy Sainte-Marie began to perform their own songs in coffee-houses and on the folk music circuits. By the late 1960s they were joined by David Campbell, Winston Wuttumee and Shingoose, among others, in creating songs that presented indigenous perspectives to a multi-cultural public, often using humour, a strategy highly valued in their parent-cultures. With television making its way even into the far north by 1973 via satellite, local rock bands were being formed on every reserve. The performance of standard songs in cover versions became known as powwow rock.

Robbie Robertson became a member of what has been called one of the most influential rock groups of all, [the Band](#), with his guitar style based on what he heard back at his mother's Six Nations reserve. More recently he has written many songs dealing specifically with indigenous culture. The Mi'kmaq musician Don Ross has also strongly influenced writing and playing for guitar in Canada. Lawrence Martin, the first winner of the newly created Juno Award Best Music of Aboriginal Recording in 1994, has created a strong contemporary voice in a country form relating the experiences of his people, the Mistassini Cree.

The above musicians concentrated on writing songs usually only in English to reach a wide audience. Alanis Obomsawin, an Abenaki, who frequently joined Buffy Sainte-Marie on the influential TV series *Sesame Street*, sang and created songs in her own language, as well as English and French. Except for a few early songs written with an English text, Charlie Panigoniak initiated a strong tradition of country/folksongs with texts in Inuktitut concerning family, friends and everyday events in his life. His example has been followed by a number of Inuit performers including Tumasi Quissa, Sikummuit (Charlie Adams, Lucassie Koperqoaluk), Joseph Tuglavina, Alexis Utanaq and Lucassie Irqumia. Many now perform in a combination of their own language with one of Canada's official languages. The group Tudjaat (Madeline Allakariallak and Phoebe Atagotaaluk) often preface their bilingual songs with a rendition of an Inuit voice game. Susan Aglukark has become a strong spokesperson for the north, particularly through her rendition of *Hinena Hoho Hine* by the Slavey Dene, Johnny Landry.

Many performers are now combining elements of their traditional parent-cultures such as instruments in a contemporary musical presentation. The Innu Philippe Mackenzie used a single-headed drum hit with maracas to approximate the traditional sacred drum with snares and modelled his songs on his parent-culture hunting songs. He greatly influenced the group Kashtin (Florent Vollant, Claude McKenzie) who sing in their own Innu language. Their second commercial recording *Innu* sold over 400,000 copies in its first six months. Jerry Alfred of the Northern Tutchone culture accompanies himself on guitar and a traditional drum for his contemporary songs in his own language. Jani Lauzon performs on a range of indigenous flutes and sings her songs based on the idiom of the blues. Murray Porter of the Iroquois culture calls his particular style 'country blues'.

In European-derived concert music indigenous peoples continue to contribute as performers and creators. Nathanael of Nain composed four-part anthems for the Moravian Mission. John Kim Bell, initially trained as an orchestral conductor, has written a number of acclaimed film scores including *The Trial of Standing Bear* (1988). Since the late 1980s he has devoted himself to encouraging indigenous performers in the arts and prepared the traditionally based music for the ballet *In the Land of the Spirits* (1988). In the 1990s the orchestral works of Barbara Croall of Ojibwa heritage were being performed in Canada and abroad.

Canada, §II: Traditional music

## 5. Composition.

Traditional music of the indigenous peoples of Canada is very different from European musical traditions. Amerindian and Inuit musical materials were not, therefore, used for art music composition until the mid-19th century. Missionaries did, however, prepare hymn tunes based in part on French folktunes with texts in indigenous languages. The most famous example is the Huron carol *Jesous Ahatonia*, probably created by Jean de Brébeuf (1593–1649) using the melodic opening of *Une jeune pucelle*.

The rich French-language oral tradition of song and dance became the basis for many art music compositions, usually in the form of settings for voice and piano or choral arrangements. The first well-known composition was Thomas Moore's *Canadian Boat Song*, written during a visit to Canada in 1804 and inspired by the opening of the *voyageur* song *Dans mon chemin j'ai rencontré*, which Moore heard while being rowed down the St Lawrence River from Kingston to Montreal. Initially published as a three-voice setting in London in 1805, the song had at least 12 other editions by 1825.

The piano piece *Canadian Dance with Variations*, composed by G. Pfeiffer and published in Philadelphia in 1817, could be based on an actual jig tune familiar at that time in Canada. Manuscripts from 1817 survive of Frederick Glackemeyer's settings of two *Chansons de voyageurs canadiens*. The first published volume of *Canadian Airs* (London, 1823), collected by Lt George Back, included arrangements by European musicians who freely adapted the tunes to current European practice. By 1840 folktunes (of French-language heritage) began to appear in Canadian periodicals in settings for voice and piano or as medleys and sets of dances for piano. Soon there were longer versions in sheet music form such as Antoine Dessane's *Quadrille canadien* (1855) or Ernest Gagnon's *Le Carnaval de Québec* (1862), which includes, in

addition to French-language tunes, *Yankee Doodle*, possibly set shortly after the capture of Louisbourg on Cape Breton Island (1745), and *Dixie*, a tune that was extremely popular in American minstrel shows in the 1860s.

Gagnon prepared a landmark collection of over 100 French folksongs in his 'Chansons populaires du Canada' (1865). His transcriptions of the melodies provided a source for composers, and Gagnon showed such possibilities in his choral arrangements *Les soirées de Québec* (1887) and *Cantiques populaires du Canada français* (1897). His piano piece *Stadaconé: danse sauvage* (1858) appears to be the first art composition genuinely based on Amerindian traditional music. The band arrangement (1864) was heard by a group of Iroquois 'who recognized familiar elements of their own music in Gagnon's composition'.

Such band arrangements of music originally written for or published as piano music became increasingly common in the 19th century, and bandmasters prepared many versions of popular folk tunes of individual regions based on available instruments. Thus, in English-speaking areas these tunes could be of Scottish, Irish or American origin. Susie Frances Harrison ('Seranus') was probably the first of many Anglo-Canadian composers to utilize French-language folk tunes in her opera *Pipandor* (1884) and *Trois esquisses canadiennes* (1887) for piano. Beginning in the 1870s more large-scale works drawing on folk materials were created by Canadian composers, including Calixa Lavallée's *Pas redoublé sur des airs canadiens* (1870s) for band, Joseph Vézina's *Mosaïque sur des airs populaires canadiens* (1880) for band, Alexis Contant's *Fantaisie sur des airs canadiens* (1900) for orchestra, and Charles A.E. Harris's orchestral *Canadian Fantasy*, first performed in 1904. In his opera *Le fétiche* (1912) it appears that Vézina drew on his personal knowledge of Iroquois musical practices for the 'Chanson du scalpe'.

The systematic documentation of indigenous and traditional folk materials began with the advent of recording techniques at the end of the 19th century. The ethnologist Marius Barbeau was a key figure in this effort and by 1919 he was arranging concerts of francophone, anglophone and indigenous folksongs across the country and urging composers to use this material. In 1927 Ernest MacMillan accompanied Barbeau on a trip to northern British Columbia specifically to make transcriptions of Tsimshian songs which Barbeau was recording. *Eskimo Songs: Songs of the Copper Eskimos* (1925), transcriptions by Helen Roberts of recordings made during Diamond Jenness's Arctic expedition of 1913–18, remains an important source for Canadian composers including Léo-Pol Morin, John Weinzweig and Violet Archer.

The use of traditional music as source material was greatly stimulated through the performances organized in connection with the Canadian Pacific Railway Festivals, 17 of which took place in the period 1927–31 from Quebec to Victoria. A competition for the 1928 festival produced orchestral, string quartet, chamber, choral and vocal works using French-language folksongs. MacMillan's *Two Sketches for String Quartet* (1927) and Claude Champagne's *Suite canadienne* (1927) have become part of the Canadian canon. Other festivals displayed the richness of the musical traditions within Canada such as Regina (1929) with over 30 ethnic groups. Larger scale

compositions based on English-language sources began to appear at the 1929 Vancouver Festival.

Since singing and dancing to secular material was frowned upon by certain churches in the English-language communities, composers had fewer opportunities to hear or experience this heritage personally or through publications. Notated collections of English-language folk music began to appear with W. Roy Mackenzie's *Ballads and Sea Songs from Nova Scotia* (1928) drawing in part on informants of Acadian-French origin. Beginning in the 1960s studies of the musical expressions of other ethnic groups, over 70 of which have been documented to date, became available for Canadian composers to utilize. Victor Davies's *The Mennonite Piano Concerto* (1975), as well as several of Imant Raminsh's Latvian-inspired vocal works, are among those that are most frequently performed. Treatments vary considerably from simple and unconventional accompaniments of the original tune to considerable variation of the melody and rhythm as in Harry Somers's *Songs of the Newfoundland Outports* (1969). In instrumental settings composers frequently extend the tune by using 20th-century compositional techniques or by using the tune as a motivic source. The latter is the method most frequently used for indigenous materials. Malcolm Forsyth's *Atayoskewin* (1984) for orchestra and Christos Hatzis's radio documentary composition using Inuit materials, *Footprints in New Snow* (1996), have received acclaim.

Amerindian musicians have contributed greatly to popular and commercial musics, beginning with Buffy Sainte-Marie and Robbie Robertson. Recently John Kim Bell (*Land of the Spirit*, 1988) and Barbara Croall (*The Four Directions*, 1996) have composed orchestral works that reflect their respective Mohawk and Odawa musical heritages.

Since the early 1950s composers from Quebec have rarely drawn upon French-language folk music except for the rhythms and tunes of fiddle music. Since the early 20th century there have been many commercial recordings and later radio and television programmes that featured fine Canadian traditional fiddlers. As a result Canadian composers had ready access to this traditional heritage, and it appears in numerous works, including John Beckwith's String Quartet (1977) and Pierick Houdy's *Messe québécoise* (1973). Traditional fiddle music is at the core of the rhythmic essence of much Canadian art music.

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## **6. Research.**

From historical and contemporary perspectives, Canada has played a major role in the study of traditional music. Canadian traditional music has been referred to in well-known works of historical interest incorporating non-Western illustrations. In the early days of comparative musicology at the end of the 19th century, Carl Stump's *Lieder der Bellakula Indianer* (1886) was one of a group of sources that focussed on Canadian traditional music. This work is often cited in histories of ethnomusicology as field of study (Robbins, 1993, pp.71–2). Many of the contributions by Canadians, and by others on Canadian traditional music, are discussed above.

The appointment of Marius Barbeau to the anthropology division of the Geological Survey of Canada (now the National Museum of Civilization) in 1911 was a turning point that led to sustained efforts in music research, and French-language folksong collecting and scholarship in the 20th century. Barbeau's extraordinary career included fieldwork and publication in a wide range of areas. Indeed he extended the dimensions of his research to include folklore, language and popular culture beyond his native Quebec to Amerindians of the Pacific Northwest Coast. He also participated in the establishment of important archival collections both at the National Museum in Ottawa and at Laval University (Archives de Folklore, 1944); his work also inspired, in part, the creation of folk music archives in Sudbury (French-language traditions in Ontario) and Moncton, New Brunswick (Acadian traditions). Beginning in Newfoundland and extending to the mainland provinces of Nova Scotia, New Brunswick and Prince Edward Island, the Atlantic region of Canada was an important focus for collectors in the first half of the century. Many of the early collectors were not Canadians (Maud Karpeles, Elizabeth Greenleaf, Grace Mansfield and Edward Ives). The long career of Nova Scotian folklore collector Helen Creighton (1899–1989) in the maritime provinces parallels, in some respects, that of Barbeau in Quebec, as well as that of Edith Fowke (1913–96) in Ontario.

While there was continued emphasis on collecting in the second half of the 20th century, researchers gradually broadened the scope of fieldwork, borrowing and incorporating ethnographic approaches from other disciplines. This is partly a reflection of the establishment of courses and programmes of study in ethnomusicology and folklore at Canadian universities. The first courses in folklore subjects were offered at Laval University in the 1940s by Luc Lacourcière, at the University of British Columbia from 1964 by Ida Halpern and at the University of Toronto from 1966 by Mieczyslaw Kolinski. By the late 1990s graduate programmes leading to doctoral degrees in folklore studies were offered at Laval University and Memorial University in Newfoundland, and graduate programmes in ethnomusicology were offered at the universities of Alberta, British Columbia and Toronto and at York University. Many Canadian universities offer undergraduate courses in ethnomusicology and folklore.

In recent years many Canadian fieldworkers have turned their interest towards investigating music in local and urban contexts. Publication of essays edited by Beverley Diamond and Robert Witmer (1994) reflects this shift. Incorporating current ideas of cultural studies, social structures, individual experience and gender studies, as well as considering new, alternative modes of representing the 'other' in ethnographic research, the work of Canadians such as Nicole Beaudry, Rob Bowen, Judith Cohen, Donald Deschenes, Monique Desroches, Beverley Diamond, Jocelyne Guilbault, Elaine Keillor, James Kippen, Regula Qureshi, Neil Rosenberg, Jay Rahn, Franziska von Rosen, Gordon E. Smith, Alan Thrasher, Geoffrey Whittam and Robert Witmer, among others, represents important new contributions to the study of traditional music.

[Canada, §II: Traditional music](#)

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[Canada](#)

### **III. Popular music**

As with the USA, popular music in Canada can be logically divided in terms of ethnicity, language, region and style. Officially bilingual, the country has experienced mass immigration from all parts of the globe since the 1960s, prompting the United Nations' designation of Toronto as the most multicultural

city in the world. Each wave of immigrants brought popular music traditions with them, and many of these new popular music hybrids have continued to develop within Canada, many featuring lyrics in languages other than French and English. There is also a range of popular music activity among Amerindians in a variety of indigenous languages. Although the popular music industry in Canada is largely tied to Western-based multinational corporations and tends to favour English-speaking artists operating within contemporary rock or pop styles, in the late 1990s a few Amerindian, French-speaking, African and South Asian artists achieved a significant degree of national success.

### **1. Before 1960.**

In the first decades of the 20th century, Canadians clearly embraced new recording technologies, purchasing a variety of discs, the vast majority of which were recorded and pressed in the USA, England or France. Companies such as the Columbia Gramophone Co. established branches in Canada, while others such as the Victor Talking Machine Co. simply licensed their product to Canadian distributors. In these first few decades Canadians wrote several songs that were international hits, including *Peg o' My Heart* (lyrics by A. Bryan), *Til' We Meet Again* (lyrics by R. Egan), *K-K-K-Katy* (G. O'Hara), *Mademoiselle from Armentières* (Captain G. Rice) and *The World is Waiting for the Sunrise* (E. Lockhart and E.J. Seitz).

Guy Lombardo, born in London, Ontario, and his Royal Canadians made their first recording for the Richmond, Indiana-based Gennett label in 1924. Over the course of his 50-year career Lombardo had over 200 hit recordings, the only dance-band leader to sell over 100 million records. Before the end of the 1920s, Maritime country legend Don Messer began his radio career in St John's, Newfoundland. In 1930 another early Canadian country pioneer, Wilf Carter of Alberta, conducted his first radio broadcast. Two years later Carter's *My Swiss Moonlight Lullabye*, recorded by the Canadian branch of RCA Victor in Montreal, became the first Canadian hit to be recorded domestically. The producer of the Carter record, A. Hugh Joseph, signed Maritime-born Hank Snow to the Canadian branch of RCA Victor in 1934. Snow later moved to Nashville and became one of the world's most successful and influential honky-tonk artists.

Two Canadian jazz luminaries, flautist Moe Koffman and pianist Oscar Peterson, first came to prominence in the 1940s, as did the slick vocal quartet, the Four Lads. In 1951 the Four Lads backed up American singer Johnny Ray on his influential hit single *Cry*. A year later easy-listening orchestra leader Percy Faith had his first major pop hit with the single *Delicado*. Faith would continue to produce hits on a regular basis until his death in 1976.

The history of Canadian popular music closely parallels stylistic and technological developments in the USA. Beginning with the formation in Toronto of the Travellers in 1953, Canada produced a large number of performers whose roots were firmly planted in the urban Folk Music Revival. This legacy encompasses artists as diverse as Gordon Lightfoot, Ian and Sylvia, Neil Young, Joni Mitchell, Bruce Cockburn, Murray McLauchlan, Valdy and Stan Rogers. The 1950s were also notable for the advent of two white pop vocal quartets, the Crew Cuts and the Diamonds. Both groups were

signed to the Chicago-based Mercury Records, and both enjoyed careers largely based on their covers of African-American materials recorded on independent record labels. The Crew Cuts' 1954 cover of the Chords' *Sh-Boom* reached Number 1 in the USA on *Billboard's* pop charts, becoming the best-selling record of the year. It is often cited as the first Number 1 rock and roll record. In 1957, Paul Anka signed with New York-based ABC-Paramount for whom he recorded *Diana*, which also went to Number 1 on the *Billboard* pop charts. Anka later wrote *It Doesn't Matter Anymore* for Buddy Holly and *My Way* for Frank Sinatra and enjoyed a number of easy-listening pop hits. In addition to such national and international successes in the 1940s and 50s there was a plethora of independent labels formed throughout Canada, primarily recording country, rockabilly and French-language materials on a regional basis.

## **2. 1960s and early 70s.**

Paralleling developments in the USA, the Canadian popular music scene exploded in the 1960s and early 1970s with artists such as the Guess Who, Buffy Sainte-Marie, Steppenwolf, Neil Young, Joni Mitchell, Leonard Cohen and the Band achieving significant international success. Other Canadians, such as Zal Yanovsky (Lovin' Spoonful) and David Clayton-Thomas (Blood, Sweat and Tears), achieved success as members of American groups. Because of Canada's underdeveloped industry infrastructure all of these artists, with the exception of the Guess Who, emigrated to the USA before they became successful. Part of the reason for the lack of such an infrastructure was a pervasive colonial mentality deeply rooted in Canadian culture which led many Canadians, including radio programmers, to believe that if a record did not come from the USA or Great Britain, it could not be of value.

## **3. After 1971.**

To combat this situation, the Canadian Radio and Television Commission (CRTC) enacted legislation in 1971 requiring that 30% of the recordings aired by AM stations in Canada between 6 a.m. and midnight had to meet Canadian content criteria. Over the next several years, similar criteria were phased in for FM radio stations. Although radio programmers claimed that there was not enough high-quality Canadian-produced material to fulfil this quota, the eventual effect of this legislation was the development of a full-fledged industry with a substantial number of studios, record companies, concert promoters, managers and agents emerging around Toronto, Vancouver and Montreal.

Since this legislation came into effect, Canada has produced numerous artists who have been able to achieve success on an international level without having to move to the USA. Such artists include Anne Murray, Rush, Bachman-Turner Overdrive, kd lang, Loreena McKennitt, Bryan Adams, the Cowboy Junkies, Roch Voisine, Crash Test Dummies, Céline Dion, Shania Twain, Alanis Morissette and Sarah McLachlan. The content legislation has also fostered the development of a second tier of talent who, although not as successful on an international level, are popular within Canada and consequently are able to make their living as full-time musicians. Examples of such artists include Stompin' Tom Connors, April Wine, Kim Mitchell, Tom Cochrane, Rita MacNeil, and the Tragically Hip.

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## Canadian Broadcasting Corporation Symphony Orchestra.

Orchestra based in [Toronto](#), active 1952–64.

## Canadian Music Reproduction Rights Agency [CMRRA].

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## Canadian Opera Company.

Company based in [Toronto](#).

## Canal, Marguerite

(*b* Toulouse, 29 Jan 1890; *d* Cépet, nr Toulouse, 27 Jan 1978). French composer. She entered the Paris Conservatoire in 1903, where she won first prizes in harmony (1911), piano accompaniment (1912) and fugue (1915) and studied composition with Paul Vidal, winning the Prix de Rome in 1920 with her cantata *Don Juan*. In 1919, she was appointed to teach solfège for singers at the Conservatoire, though she left for Rome the following year and did not resume her post until 1932. Canal was the first woman to conduct orchestral concerts in France (Palais de Glace, 1917–18).

She composed prolifically in the 1920s, when many pieces, including a volume of 100 songs, were published by her husband Maxime Jamin. Her vocal works reveal solid craftsmanship and faultless prosody, though their musical language is derivative of earlier French composers, particularly Debussy and Fauré; her Baudelaire and Verlaine settings do not bear comparison with those of her musical forebears. In *La flûte de jade* (1922), a cycle of songs to texts translated from the Chinese, she often uses the pentatonic scale and oriental vocal embellishments. She also composed a large-scale violin sonata in Rome in 1922, a direct descendant of Fauré's and

Franck's sonatas. Canal's sonata is highly chromatic, but the language is always clearly rooted in tonality.

Many of her later vocal or instrumental works were written for children; others, such as the *Esquisses méditerranéennes* for piano (1930) and her settings of Paul Fort, reflect her love of French seascapes. Canal wrote her own prose texts for the cycle *Amours tristes* (1939), a work apparently inspired by her personal life. She published little after her divorce from Jamin, and ill-health curtailed her activities after World War II. The orchestration of the opera *Tlass Atka* (1922) remains incomplete, and an intended revision of her Requiem never materialized.

## WORKS

(selective list)

Op: Tlass Atka (Le pays blanc) (4, P. Maudru and F. Gauthier, after J. London), begun ?1922

Vocal orch: La tête de Kenwarc'h (Leconte de Lisle), 1v, orch, 1914; Requiem, solo vv, chorus, orch, 1921; Don Juan (scène dramatique, E. Adenis), 1920 (1922)

Songs: Un grand sommeil noir (P. Verlaine) (1919); Ici-bas tous les lilas meurent (A. Sully-Prudhomme) (1920); 6 chansons écossaises (Leconte de Lisle), 1920–21; Les roses de Saadi (M. D. Valmore), 1921; Douceur du soir (Rodenbach), 1921; Au jardin de l'infante (A. Samain), 1921; La flûte de jade (F. Toussaint) (1922); 3 chants extraits du Cantique des cantiques, 1928; Le bonheur est dans le pré (P. Fort), 1928; Sagesse (Verlaine) (1931); Amours tristes (Canal), Mez, pf, 1939; 7 poèmes (C. Baudelaire) (1940); L'amour marin (Fort) (1947); many unpubd

Chbr: Sonata, vn, pf, 1922; Thème et variations, ob, pf, 1936; other pieces

Pf: Esquisses méditerranéennes (1930); other pieces

Principal publishers: Jamin, Lemoine

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CAROLINE POTTER

## Canale [Canali, Canalis], Floriano

(b Brescia, c1550; fl 1579–1603). Italian composer. He was an Augustinian choir monk at S Giovanni Evangelista, Brescia, where he held the post of organist between 1581 and 1603. Earlier he may have been in Bologna; the preface to his *Sacrae cantiones* (1581) is signed from there. According to a note printed at the end of the *Canzoni da sonare* and ascribed to 'L'Artusi' (presumably Giovanni Maria Artusi), he had taught Bargnani, whose first book of instrumental canzonas, now lost, quoted melodic material from Canale's compositions 'to honour ... the writings of his master'. The *Canzoni da sonare* are dedicated to Count Alessandro Bevilacqua, patron of the famous Veronese *ridotto*, and each of the 19 works is further individually dedicated. The canzoni are in a variety of repetition schemes, and some are unified through skilful use of variation. According to Mischiati (*MGG1*), *Quem vidistis*

*pastores*, from the six-voice *Sacrae cantiones*, represents the successful fusion of the traditional polyphonic motet style and the concertato style of the free canzona. Lively rhythms and rich figuration also characterize *La balzana*, which dates from about 1600 (according to Kirkendale), and is thus one of the earliest 17th-century pieces based on the *Aria di Fiorenza* bass pattern. It combines *Proportz* technique with ternary form and is for two instrumental choirs; it is not musically related to Orazio Vecchi's *L'humor balzano* in *Le veglie di Siena* (Venice, 1604), as has been suggested. By contrast, the *Missae, introitus ac motecta* are mostly in an uncomplicated post-Tridentine manner: largely homophonic, though enlivened in the longer movements by short imitative points at the beginning of each section. The edition includes settings of both the Proper and the Ordinary for three masses, including the *Missa pro defunctis*. The book concludes with a setting of the *Gaudeamus* which, in contrast to the rest, exhibits some of the contrapuntal and rhythmic vivacity of Canale's later works. His organ music, in the tradition of the Lombard school, is in the manner of Costanzo Antegnati and his followers.

Although it is clear that Canale wrote some works that are no longer extant, the evidence is vague and inconclusive: the reference in the Giunta catalogue (*Mischiatil*) to a set of four-voice Lamentations is clear, but the *canzon per sonar à tre* listed in the 1649, 1658 and 1662 Vincenti catalogues and Cozzando's reference to 'Canzoni a 3 in Venetia presso Alessandro Vincenti 1648', could be either a new publication or a later (?instrumental) issue of the *Canzonette* of 1601.

## WORKS

printed works published in Venice unless otherwise stated

### sacred vocal

Psalmodia, 4, 5vv (1575)

Harmonica officia in triduo dominicae passionis, 4vv (1579)

Sacrae cantiones quae vulgo motecta dicuntur, 4vv (Brescia, 1581)

Missae, introitus ac motecta, 4vv (Brescia, 1588)

Sacrae cantiones, 5vv (1602), inc.

Sacrae cantiones ... liber primus, 6vv (1603)

Psalm, 5vv, 2 motets, 5, 6vv, 1590<sup>7</sup>, 1611<sup>1</sup>, 1613<sup>2</sup>

Lamentations, 4vv, lost (*Mischiatil*)

### secular vocal

Canzonette ... primo libro, 3vv (1601)

### instrumental

Canzoni da sonare ... libro primo, a 4, 8 (1600); ed. in IIM, xiv (1989)

Ricercari di tutti li tuoni con una battaglia alla francese, a 4 (1601)

Canzoni, a 3 (1648), lost (see Cozzando and *Mischiatil*)

La balzana, a 8, I-Bc (see Torchi)

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*Mischiatil*

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IAIN FENLON

## Canang.

Term denoting various types of gong, gong-chimes and related ensembles in parts of Indonesia, Malaysia and Brunei. In Sumatra the *canang* is a small suspended bossed gong which gives its name to a variety of ensembles. In Tanjung Pinang, Riau, the flat suspended copper gong known as *canang* (or *breng-breng*) is now obsolete. In Kelantan, Malaysia, the term refers to a small bossed gong and a gong-chime, usually made of brass (see Malaysia, §I). The *sanang* of the Palawan people in the southern Philippines is a related instrument.

## Canario (i).

A villancico from the Canary Islands. It is called a *Negrilla* when it depicts the music, song and dance of the black people of the islands.

E. THOMAS STANFORD

## Canario (ii).

An old dance from the Canary Islands. It is characterized by jumps, *zapateado* (stamping of the heels) and abrupt, violent choreographic movements, accompanied by fast music with energetic and highly syncopated rhythms. The dance was introduced into Spain as early as the 16th century and became popular on the Continent as the *Canary*.

## Canary

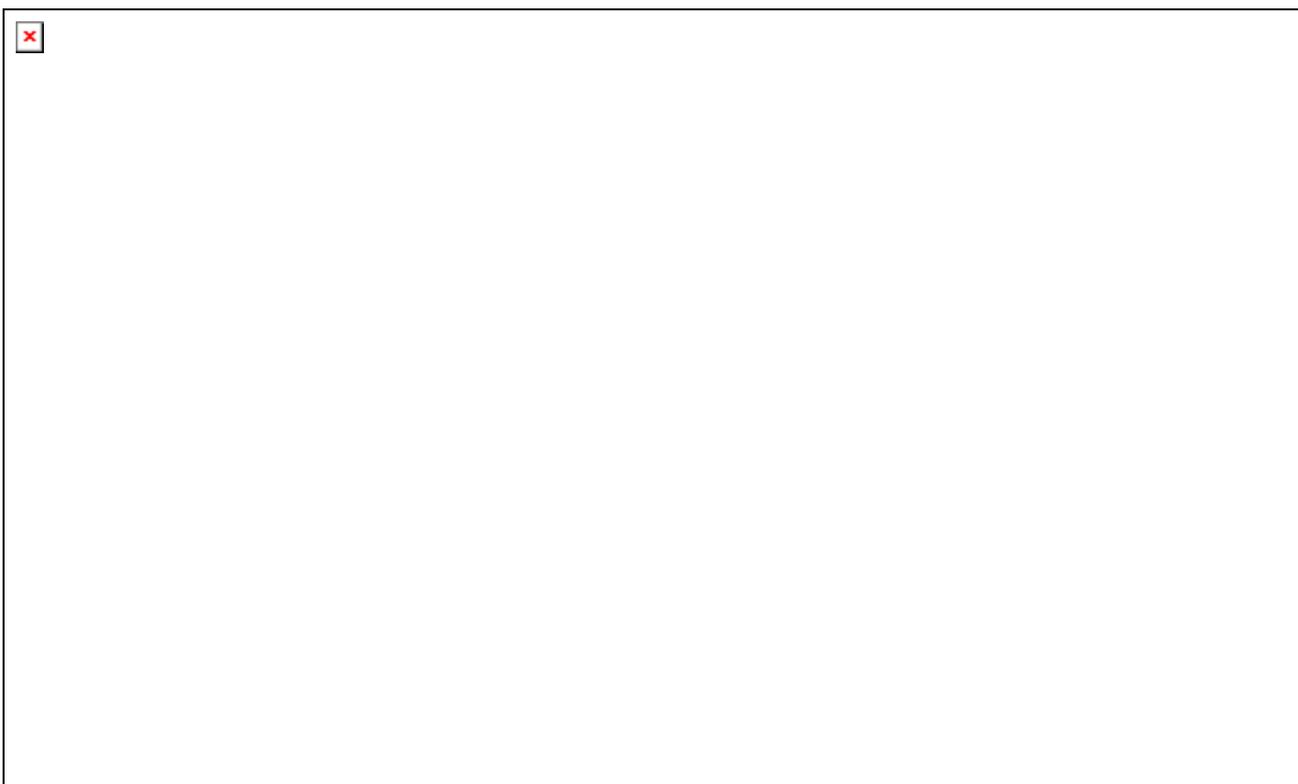
(Fr. *canarie*; It., Sp. *canario*).

A form of dance and music popular in Europe from the mid-16th century to the mid-18th. Two main types of music existed, an early Spanish and Italian *canario* and the later French *canarie*.

Covarrubias Horozco described the *canario* in his *Tesoro de la lengua castellana o española* (1611) as a type of 'saltarelo gracioso' that came to Spain from the Canary Islands. A piece called *Endechas de canaria* appeared

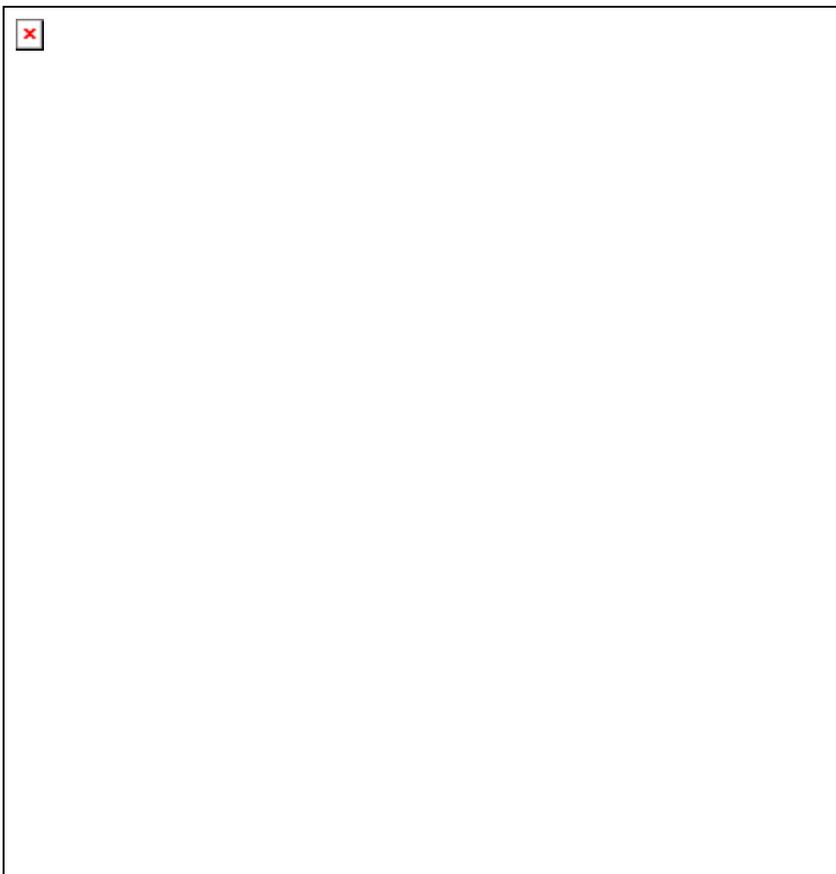
in Pisador's vihuela book of 1552, and the dance was mentioned by Diego Sánchez de Badajoz in the *Farsa de Sancta Bárbara* (published in his collected works of 1554), and by Cervantes, Lope de Vega and many other Spanish writers throughout the 17th century. Discussing its origins and character, Arbeau (*Orchésographie*, 1588) noted that its 'passages are gay but nevertheless strange and fantastic with a strong barbaric flavour'.

This earlier canary often employs a short, two-phrase scheme that is relatively fixed melodically and harmonically (ex.1). Both phrases have the same harmonic progression (I–IV–I–V–I, also used by the Spanish saraband, the *villano* and the *passamezzo moderno*, or sometimes simply I–IV–V–I) and, in some cases, almost the same melody. The two phrases, each usually made up of four triple beats, are alternated and repeated in various ways, producing a strong sense of ostinato. Cesare Negri, in *Le gratie d'amore* (1602/R, 2/1604 as *Nuove inventioni di balli*), accompanied his description of the canary's choreography with music much like ex.1b, but with the C in each phrase harmonized with a VII chord instead of IV. Caroso gave examples in *Il ballarino* (1581/R) and *Nobiltà di dame* (1600) somewhat like those in ex.1, providing a choreography for the canary by itself, as well as appending one at the end of several groups of dances. It is a 'fiery wooing dance' with 'rapid heel-and-toe stamps' and 'noisy sliding steps' (Sutton, 1998). Shakespeare seems to refer to such a choreography in his *Love's Labour's Lost* and *All's Well that Ends Well*.



Other music examples, some of which differ from ex.1, appear in the *Moresca deta le canarie* of Barbeta (1585) and a *Canario spagnuolo* (manuscript, I-Lg 774) for lute, canaries for ensemble by Allegri (1618), Zannetti (1645), and G.B. Vitali (1667), and examples from 1606 to 1677 for the five-course guitar. In Spain the canary appeared in the guitar books of Sanz (1674), Ruiz de Ribayaz (1677), Guerau (1694) and Santa Cruz (manuscript, E-Mn 2209), and still survives as a folksong.

The French *canarie* is in 3/8 or 6/8 time and is made up of four- and eight-beat phrases with beats using the 'sautillant' figure (ex.2). Some canaries have an upbeat but most do not. Their music has no fixed melody or harmony and may be major or minor, with the free sectional structure common to most late Baroque dances (usually two repeated sections, with a variable number of bars in each). Several 18th-century writers (Walther, *Musicalisches Lexicon*, 1732; Mattheson, *Der vollkommene Capellmeister*, 1739) described the canary as a fast gigue.



The canary became popular in France from the 1660s when Lully first used it in his court ballets (*Ballet des Gardes*, Act 3; *Ballet de Flore*, Act 15; *Ballet des Muses*, Act 4; *Le bourgeois gentilhomme*, Act 1 scene i). It became one of the optional dances of the suite, appearing in compositions for solo lute (Bouvier, Denis Gaultier) and clavecin (Chambonnières, Louis Couperin, Lebègue); later it was included in ballets and operas by, for example, Campra, Destouches, Lalande, Collasse and La Coste. German composers (Gottlieb Muffat, J.C.F. Fischer, Kusser, Telemann) used it in suites for keyboard, small ensemble and orchestra, as did English composers including Purcell.

11 choreographies, including three by English choreographers, are extant in the Beauchamp-Feuillet notation (Little and Marsh). Most are difficult theatre dances employing virtuoso steps such as cabriolets. *Canaries* often appeared in pairs, for example in Lully's *Bellérophon* (1675, Act 5 scene iii; Little and Marsh, no.1320).

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RICHARD HUDSON/MEREDITH ELLIS LITTLE

## Canary organ.

A type of bird organ. See [Bird instruments](#).

## Canat de Chizy, Edith

(b Lyons, 26 March 1950). French composer. After studying art, archaeology and philosophy at the Sorbonne, she entered the Paris Conservatoire, where, between 1978 and 1984, she won *premiers prix* for harmony, fugue, counterpoint, analysis, orchestration and composition. She studied composition with Malec and Ohana, and electro-acoustics with Reibel. She has been active as a violin teacher, and in 1986 she became director of the Conservatoire du XVème Arrondissement. She was made a Chevalier des Arts et Lettres in 1983.

Situated between atonality and modality, Canat de Chizy's music explores the dialectics of continuity and contrast. Her orchestral works use aleatory devices to introduce rhythmic flexibility and even on her purely instrumental works certain techniques of electro-acoustics (such as montage, loops and sound reversal) have left their mark. Harmony is also fundamental, for instance in *De noche* (1991), where noise-like sonorities alternate with elements of a more clearly harmonic or polymodal character. Her experience as a violinist has led her to explore the potentialities of string instruments, often in concertante settings (*Exultet*, 1995). While her vocal music is generally spiritual in inspiration, she has also been drawn to other kinds of texts, for instance in her lyric drama *Tombeau de Gilles de Rais* (1993),

where the ambiguous nature of the central character is explored with great dramatic and musical intensity.

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(selective list)

Vocal: Livre d'heures, S, A, T, B, ens, 1984; Canciones del Alma (St John of the Cross), 12vv, 1992; Tombeau de Gilles de Rais (orat, E. Cormann, after *L'apothéose secrète*), 2 spkrs, Bar, chorus, children's chorus, orch, 1993; Messe de l'Ascension, child's v, 12vv, chorus, ens, 1996

Orch: Yell, 1985; De noche, 1991; Exultet, vn, orch, 1995; Moïra, vc, orch, 1998

Other inst: Luceat, 10 vn, 1983; Tlaloc, perc, 1984; Saxy, sax, pf, 1985; Black-Light, ob, va, db, pf, 1986; Kyoran, fl, cl, vn, vc, perc, 1987; Suites, 2 gui, 1987; Appels, ob, vn, vc, hpd, perc, 1989; Hallel, str trio, 1991; Siloel, 12 str, 1992; Alphai, ens, 1993; Estampes, perc, pf, 1997; Danse de l'aube, db, 1998; Irisations, vn, 1998

Principal publishers: Billaudot, Durand, Jobert, Lemoine

PIERRE MICHEL

## Canavas [Canavasso], Jean-Baptiste [l'aîné]

(*b* Turin, 25 March 1713; *d* Paris, 7 June 1784). Italian cellist and composer. He and his brother Joseph are the best-known members of this Piedmontese family of musicians who worked in Paris. In his *Confessions* J.-J. Rousseau stated that he met Jean-Baptiste in Savoy in 1732 at performances in the home of Mme de Warens in Chambéry; he mentioned that Canavas married in Paris later in the same year, but the date when he moved there is not known. Castil-Blaze wrote that a cellist by the name of Alexandre Canavasso performed in Paris in 1735, but this may be mistaken. A likelier date is 1745, the year in which he first joined the Musiciens de la Chambre du Roi. On 11 December 1747 he was accorded the succession to a seat in the 24 Violons, coming into full possession of it in 1765. He remained in the king's service until his retirement on 1 January 1779. He also performed with his brother in the Concert de la Reine. He published two sets of six cello sonatas in 1767 and 1773 (discussed in N.J. McKenney: *The Violincello Sonatas of Giovanni Battista Canavasso (Canavas)*, thesis, U. of Kentucky, 1984).

For bibliography see [Canavas, Joseph](#).

MICHELLE FILLION

## Canavas [Canavasso], Joseph [le cadet]

(b Turin, c1714; d Paris, 26 Sept 1776). Italian violinist and composer. Joseph and his brother, Jean-Baptiste, are often confused since they are seldom differentiated in contemporary sources and are frequently mistaken for one another or for less renowned members of the family. Because of Joseph's popularity as a performer, information on his life and works is more plentiful than for his brother. The date of his arrival in Paris cannot be determined with certainty. Castil-Blaze (*L'Opéra italien*, p.219) reported that J. Canavasso had performed at the Concert Spirituel as early as 1736. The first unequivocal reference to him is the privilege of 1739, connected with the publication of his first set of violin sonatas in Paris in the same year; the sonatas had just been published in Urbino, so it is possible that he only then arrived in Paris. The privilege refers to Canavas as *maître de musique* and member of the orchestra of the Prince de Carignan, a position which he held until 1741 when the orchestra was disbanded on the prince's death. Canavas continued to live at the residence of the Princesse de Carignan 'au Petit-Luxembourg' until 1766. In 1741 he made his first solo appearance at the Concert Spirituel; this was the beginning of a long association with this series both as soloist (until 1762) and as member of the orchestra (until 1773). Shortly afterwards he also became a member of La Pouplinière's orchestra and was principal violinist when the orchestra was dissolved on La Pouplinière's death in 1762. He also performed in the Concert de la Reine in the late 1750s and the Opéra orchestra, 1765–73; the Canavas brothers had been members of this latter organization as early as 1745. Joseph Canavas was at the height of his fame as a violin virtuoso between 1749 and 1762, when he made many solo appearances at the Concert Spirituel: two items that he played were a *Concerto de voix* by Mondonville (with Mlle Fel, 1754) and 'Spring' from Vivaldi's *I quattro stagioni* (1758). In 1757 he engraved a set of six trio sonatas by Besozzi.

In the 1760s Canavas turned from solo playing to composition and teaching, although his activities as an orchestral player continued undiminished until 1773. His major works, the lost symphony and the second set of violin sonatas (both from 1763), and the Violin Sonata in C minor (c1767) are from this period. His two sets of violin sonatas, separated by 24 years, are perhaps less interesting in themselves than as an indication of changing styles in the mid-18th century.

Canavas's son Charles-Augustin Canavas, a violinist, was performing in the operas and concerts of the king by 1773.

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[6] Sonates, vn, vc, op.2 (Paris, 1763)

Symphonie, 3 vn obbl, 2 ob/cl, 2 hn, viol, b (Paris, 1763), lost

Sonata, c, vn, va, hpd (Paris, ?1767); Sonata, d, vn, va, hpd (Paris, n.d.); Sonata, g, vn, va, hpd (Paris, n.d.); Sym., D, 2 vn, va, b, 2 fl, 2 ob, 2 hn, *I-GI*, SS.A 1 10

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Il sogno, cant. (n.d.)

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MICHELLE FILLION

## Canazzi, Antonio

(fl 1653). Italian composer. He composed the music for the opera *La Cleopatra* presented in Milan in 1653. Only the libretto survives (in *I-Mc*), by Marco Ettore Rorobella (the anagrammatic pseudonym of Carlo Bartolomeo Torre).

SERGIO LATTES

## Canberra.

Capital city of the Commonwealth of Australia. Designed by the American architect Walter Burley Griffin and founded in 1913, the city is an outstanding example of modern planning, and is home to some of the nation's leading cultural institutions, including the National Library, ScreenSound Australia (formerly National Gallery, Australian War Memorial, National Film and Sound Archive), National Museum, and the Australian Institute of Aboriginal and Torres Strait Islander Studies. Together, these organizations collect, preserve and provide access to Australia's most extensive collections of music-related materials. One of the most notable public monuments is the 53-bell carillon, a gift from the British government to mark Canberra's 50th birthday in 1963.

The character of the city's musical life reflects both its history and its demography. Initially the government promoted music societies as a means of overcoming social isolation for its small population of educated, middle-class public servants. The Canberra Philharmonic Society (established 1926) and Canberra Orchestral Society (1927) fused in 1928 to form the Canberra Musical Society, which was active in promoting concerts and bringing distinguished artists to the region until the 1950s. Throughout the 1930s and 40s, such organizations as the Stromberra Quartet, Canberra Male Choir, Canberra Ladies Choir, Combined Churches Choir and Canberra Band performed regularly, most often in the Albert Hall (1928). The National Eisteddfod Society was founded in 1937. The current large number of semi-professional and amateur musical organizations is a direct result of the continuing high level of participation in musical activity by the community.

The major performing organizations emerged during the 1950s when postwar construction finally secured the city's future: the Canberra Orchestral Society (1950, later the Canberra SO), Canberra Philharmonic Society (devoted to music theatre, 1951), and Canberra Choral Group (1952, later the Canberra Choral Society). In 1954 the Band of the Royal Military College, Duntroon, was established on a professional basis to undertake official duties at government and vice-regal ceremonies. The city's only significant operatic organization has been the Canberra Opera Society, later Canberra Opera, founded in 1970 and forced to close in 1984 in the wake of a financial scandal.

Established in 1965, the Canberra School of Music (amalgamated with Canberra School of Art in 1988, and since 1992 part of the Australian National University) has been home to many fine performers (including the Canberra Wind Soloists), jazz musicians, musicologists, teachers and composers, notably Don Banks, Donald Hollier and Larry Sitsky. Under founding director Ernest Llewellyn, the school created a new focus for national and local musical activities; its staff continues to form the core of the city's musical life and music education. Among organizations catering for young people, the Canberra Youth Orchestra Society (1967), Canberra Children's Choir (1967) and Woden Valley Youth Choir (1969) have all achieved a national reputation and have undertaken numerous international tours.

The Canberra Theatre Centre (1965) was the first purpose-built arts complex operating in Australia and from 1976 has been complemented by Llewellyn Hall, the School of Music's fine 1440-seat concert hall. Both established Canberra on the regular touring circuit for the national performing arts companies and for Musica Viva, the ABC orchestras and guest artists, and the Australian Chamber Orchestra. The diversity of the musical scene, increasingly generating its own professional activity and supporting numerous youth, folk, jazz, indigenous and rock groups, as well as national folk and multicultural festivals, reflects an increasingly diverse community whose endeavours are often enriched by the embassies and high commissions.

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ROBYN HOLMES and PETER CAMPBELL

## Cancan

(Fr.).

A dance that came into vogue in the music halls of Paris in the 1830s, apparently originating in Algeria. It is usually performed by a line of girls in frilly dresses and involves a good deal of high kicking and the splits. Because of the considerable display of female leg it was often considered disreputable. The music is in a lively 2/4 time, being derived from the quadrille or galop. The best-known example is in Offenbach's *Orphée aux enfers* (1858), others being found in Lehár's *Die lustige Witwe* (1905) and Cole Porter's *Can-Can* (1953).

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ANDREW LAMB

## Canção de lamento

(Port.).

See [Endechas](#).

## Cancineo [Cancino], Michelangelo

(*b* Viterbo, c1550; *d* after 1608). Italian composer. According to the title-page of his *Primo libro de madrigali a quattro, cinque, sei & otto voci* (Venice, 1590<sup>21</sup>) he was at that time *maestro di cappella* of Viterbo Cathedral. He dedicated this print, which includes six works by G.B. Locatello, to his patron Onofrio Santacroce; several of the madrigals are in Santacroce's honour, one of them, *Alle caste fiamelle*, celebrating his wedding. There is also a setting of a sestina in seven sections and an eight-part echo piece for double choir that shows the influence of the Roman school in its somewhat old-fashioned use of contrapuntal techniques. A further connection with Roman circles may be seen in the inclusion of two four-part madrigals by him in Giovanni Arascione's anthology *Nuove laudi ariose* (Rome, 1600<sup>5</sup>), where they are supplied with sacred texts. Cancineo's sacred works survive only in his *Motectorum quinque vocum, liber secundus, addita parte pro organo* (Venice, 1608), which was evidently preceded by a now lost first book.

DAVID NUTTER

## Canción

(Sp.: 'song').

A term used by poets and musicians up to the 15th century more or less interchangeably with 'cantiga', *cantar*, the Galician-Portuguese *canson*, etc., and from the 17th century to the 19th with *cantar*, *oda*, *poema* etc. From about 1450 to about 1530 its meaning tended to be restricted to a refrain song, like the villancico in its characteristic *ABBA* musical form but often more contrapuntal and usually based on a more serious poetic theme. Encina's contention that the [Villancico](#) refrain had fewer than four and the canción refrain more than four lines of poetry is true of most of his own pieces but noticeably less true of other compositions in his day. The compiler of the table of contents of the Cancionero Musical de Palacio, working about 1500, apparently abandoned an initial plan to place canciones in a different category from villancicos, thereby reflecting a general tendency to look on so-called 'fixed' forms as flexible. From the 1530s, Spanish poets often turned to Italian forms in their various combinations of seven- and 11-syllable lines, including the canzone, and Spanish musicians such as Mudarra and Daza soon began to use the word 'canción' to designate a setting of an Italianate poem in Castilian. Some 16th-century instrumental composers, for example Luys de Narváez and Venegas de Henestrosa, labelled arrangements or

intabulations of French chansons 'canción' as well. In the 16th century and occasionally in the 17th 'canción' was sometimes used synonymously with [Chanzoneta](#), and from the late 19th century, in the hands of the poets Antonio and Manuel Machado and García Lorca, it came to refer to more popular forms of song.

In 20th-century Latin America, the 'nueva canción' appeared in the 1960s, initially as an expression of social and political resistance in Chile, led by Violeta Parra and Víctor Jara. Subsequently this movement spread to Argentina, Cuba, Central America and Mexico, becoming a symbol of Latin American cultural identity, as represented by singers such as the Cuban Silvio Rodríguez and groups such as the Andean Inti Illimani.

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JACK SAGE/SUSANA FRIEDMANN

## Cancioncilla

(Sp., diminutive of *canción*).

A term used in the 17th century to designate a short song of [Villancico](#) type. See also [Canción](#).

## Cancionero

(Sp.: 'songbook'; Port. *cancioneiro*).

The term has in practice been used from the 15th century more often to designate a collection or anthology of poems without music, whether intended for singing or not. Indeed, the words 'cancionero' and 'cancioneiro' did not begin to appear in the titles of songbooks with music until the 19th century. Hence, some Spanish scholars now use the term 'cancionero musical' for a songbook with music.

1. [Cancioneros without music](#).

2. [Cancioneros with music](#).

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[Cancionero](#)

### 1. [Cancioneros without music](#).

The earliest Castilian collections now designated 'cancioneros' are two 15th-century anthologies of learned poems, one compiled in 1445 by Alfonso de

Baena primarily for Juan II of Castile, the other a similar compilation made by Lope de Stúñiga for Alfonso V at the Spanish court of Naples about 1458. Neither was originally entitled 'cancionero', but the compilers must have had the classical link between poetry and music in mind since some of the poems are expressly described as having been set to music. The word 'cancionero' was first printed in a title in the *Cancionero* (Salamanca, 1496) of Juan del Encina. This collection too contains not a note of music, but the word was presumably chosen for the title to imply that the poems of this poet–musician were singable; many of them appear with music, often by Encina himself, in the *Cancionero Musical de Palacio* (see §2 below) and other songbooks of the 16th century. An impending divorce between poetry and music was clearly signalled in 1511 with the printing at Valencia of the most celebrated of the non-musical *cancioneros*, Hernando de Castillo's *Cancionero general*, and at Lisbon in 1516 by Garcia de Resende's primarily Portuguese *Cancioneiro geral*. Castillo's *Cancionero* produced a remarkable number of offshoots in the 16th century (see Rodríguez-Moñino, A1973). These too nearly always offered poems to be read as poems, though there were a few attractive exceptions containing lyrics expressly for singing or dancing, such as the *Cancionero de galanes* and *Cantares de diversas sonadas* (c1530–35).

Most 15th- and 16th-century *cancioneros* were compiled for learned or aristocratic readers. More mundane collections devoted exclusively to ballads (*romances*), intended for a wider public, began to appear with the *Cancionero de romances* (Antwerp, c1548). Here again there was no music, probably because those expected to use the book (possibly Spanish soldiers in Flanders) would be able to recall the simple, traditional tunes easily enough. Such ballad anthologies were often printed under appetizing titles – for example *Silva de varios romances* (Zaragoza, 1550) – but from about 1580 a few titles began to display the word 'romancero' ('ballad book') for anthologies of both traditional-type ballads and new more contrived kinds. The word 'romancero' has been widely used ever since to denote a collection of Spanish ballads of any kind, with or (more often) without music. M. de Madrigal's monumental *Romancero general* (Madrid, 1600–14) and the highly successful *Romances varios de diversos autores* (Zaragoza, 1640–64), for instance, were collections of new-type ballads that were primarily to be read as poems and were directed to a mixed public. Some anthologies of refrain songs, however, presented indiscriminately as *villancicos* or as *romances* to be sung to known tunes, were still printed in the 17th century; notable examples were the *Laberinto amoroso* (Zaragoza, 1618–38) and the *Primavera y flor* (Madrid, 1621–59).

## Cancionero

### 2. Cancioneros with music.

Although songbooks complete with music are at least as frequent in Spain and Portugal from the late 15th century as in other European countries, monodic collections were not compiled until the 17th century (for example *E-Mn* M3880–82, c1700). Important monodic songs appeared in the vihuela tutor books from 1535 (when Luys Milán brought out his *El maestro*), but their inclusion was incidental to the illustration of vihuela technique and not a consequence of any particular desire to compile *cancioneros*. From about 1620, guitar ciphers began to appear over the words of certain lyrics of some

anthologies (see Acutis, A1971 and Wilson, A1973). These ciphers were numbers or, later, letters, indicating chords to be strummed as accompaniment to the tunes of the songs in question (Sage, A1984).

The earliest of the polyphonic songbooks, compiled between about 1480 and 1532, are related to each other insofar as they share some pieces. They are the Cancionero Musical de la Colombina (*E-Sc* 7-1-28, c1490), the Cancionero Musical de Palacio (*Mp* 1335, c1505-20), the Cancionero Musical de Barcelona (*Bc* M 454, c1500-32) and the Cancionero Musical de Segovia (in *SE*, early 16th century). All, especially the Cancionero de Palacio, contain some partsongs based on tunes (usually in the top part) which probably existed before 1450 (see [Romance](#), §1). The Cancionero de Montecassino (*I-MC* N 871, c1480-1500) falls into this early group as a Spanish cancionero only because it was culled from the musical repertory of a Spanish dominion, the Aragonese court of Alfonso V at Naples, and because a handful of its contents are Spanish or Catalan songs. The Cancionero de la Colombina contains 95 pieces, the majority three- or four-part art songs of a simple kind based on texts dealing with courtly love; nearly all of them are villancicos. The most important of the early songbooks is the celebrated Cancionero de Palacio, representing the musical repertory of the Spanish court at the time of the Catholic Monarchs, Ferdinand and Isabella. 458 of the original 548 compositions have survived; most are for three or four voices and, again, most are villancicos, about 50 are canciones, and about 40 are *romances*. There are many more or less refined settings of courtly texts similar to those in the Cancionero de la Colombina, but there are also as many with folklike texts and tunes, though the distinction between the courtly and the popular is by no means clearcut. Indeed, one of the most striking features of this and most other early cancioneros is the way poets and musicians often produced a happy blend of plebeian and courtly elements. Religious songs are, as usual, in the minority. The most favoured composer is Encina, followed by Francisco Millán, Francisco de la Torre, Pedro de Escobar and Francisco de Peñalosa. The predominance of Spanish songs shows that the collection served as a testimony to native Spanish artistry; but there are a dozen pieces in Italian and French, and three are settings of Spanish texts composed by the Fleming Johannes Wreede including his celebrated *Nunca fue pena mayor* in pride of place at the head of the cancionero. On the other hand, Spanish texts appear in only 38 of the 204 pieces in the Cancionero de Segovia and in only 25 of the 122 in the Cancionero de Barcelona; the frequency with which foreign composers appear in these and other cancioneros of the 16th century as well as in the Cancionero de Valladolid (*E-V* M 255, 1650) in the 17th, added to the number of collections of foreign compositions compiled in Iberia in the 16th century (see [Chansonnier](#) (i)), shows that Spanish and Portuguese Renaissance composers were as aware of musical developments in the rest of Europe as they were of their national heritage. Moreover, recent studies of the frequency of Iberian song in the printed collections of neighbouring countries have shown that this influence was mutual. The last of the cancioneros related to the early cycle centred on the Cancionero de Palacio are the Cancionero de Elvas (*P-Em* 11973, c1550) and the Cancionero del Duque de Calabria (Venice, 1556). Although it was copied in the mid-16th century, 14 of the three-part villancicos in the Cancionero de Elvas are common to the Cancionero de Palacio, and most of the others are comparable in style. The Cancionero del Duque de Calabria probably owes its judicious selection of 54

villancicos to the fact that it was intended as some kind of prestige volume in the Duke of Calabria's circle; all are in Spanish, but six are by Gombert. Though the selection ranges over the first half of the century, many of the songs point to the madrigalesque style signalled more clearly by Juan Vásquez from 1551.

By the turn of the century madrigalism had led on to a search for new forms and rhythms often linked with provocative new dances such as the zarabanda and the *seguidilla* on the one hand and quasi-recitative on the other. Whereas, up to about 1570, *cancioneros* were built on a good deal of traditional material, 17th-century songbooks, beginning with such as the *Romancero Musical de Turín* (*I-Tn* Ris.Mus.1–14, c1600), *Romances y letras a tres voces* (*E-Mn* 1370–72, c1600) and the *Cancionero Musical de Sablonara* (*D-Mbs* E 200, c1625) – the last-named drawn from the repertory of the court of Philip III – show how musicians grew so fascinated by novelty that they came close to making a clean break with tradition. One of the external features retained was the refrain form, now indiscriminately designated *villancico* and *romance*, though the restless new melodies are generally very different from the old four-phrase ballad tunes. The largest and in many ways the most interesting of the 17th-century *cancioneros*, *Libro de tonos humanos* (*E-Mn* M 1262, 1656), contains 226 partsongs by Spanish and Portuguese composers, notably Manuel Correa and Manuel Machado, active in the first half of the century. The new cantata-like *villancico* is exemplified by other collections (e.g. *Mn* M 3882). Another significant trend, the demand for 'hit' songs taken from the contemporary musical theatre, found an outlet in manuscript *cancioneros* (for instance *Mn* M 3880 and *I-Vnm* IV 470, both c1700, and *E-Mn* M 2618, c1730). These 17th-century sources received renewed attention in the last two decades of the 20th century, first by the modern editions of *cancioneros* and of songs for the theatre by Lope de Vega, Caldéron and Góngora, but also by a marked emphasis on the context and performance of the *cancionero* repertory. The *Libro de tonos puestos en cifra de arpa* (*Mn* M 2478, 1706) demands attention as a judicious selection of 17th-century Spanish songs arranged as harp solos. Single-composer *cancioneros* are rare. Apart from *Mn* M 3880, which is devoted mainly to partsongs by Juan Hidalgo, the most notable example is the collection of monodies with guitar accompaniment (*GB-Cfm* MU4, c1700) by José Marín, a good representation of the increasing trend towards music intended for domestic use.

Until the 19th century, Iberian musical *cancioneros*, for all their interest in traditional or popular words and tunes, were collections of compositions by courtly or professional musicians made without any specifically folklore intentions, though from the late 16th century they were aimed at a progressively wider public. The tunes in Salinas' *De musica* (1555) are sometimes presented as a folklore *cancionero*, though he in fact included melodies of many kinds simply to illustrate his arguments, not intentionally as a collection of traditional music. Collections of folksongs, without music at first, are a feature that came in the 19th century with the growth of interest in the art of the people, although – according to Eduardo Martínez Torner – the first man to plan such a collection, José González Torres de Nava, approached the Spanish government as early as 1799 for funds to help him transcribe popular dances and songs. By the 1880s a number of individual folktune collectors were at work, led by José María Valera y Silvar, Sixto

Córdoba y Oña, José Inzenga and Antonio Machado senior ('Demófilo'), as well as scholars and composers of the stature of Francisco Asenjo Barbieri and, later, Felipe Pedrell. These pioneers and those who followed them understandably adopted a variety of unreliable methods, although the selection was usually by region or village. The first to adopt disc recording in Spain is reported to have been Torner (see Katz, B1974), but the effective pioneer in scholarly techniques was Kurt Schindler. In 1929 he took down the tunes of 371 songs in the province of Soria, assisted by native Spaniards in recording the words; in 1932 and 1933 he recorded 369 more on an aluminium disc recorder, and these served as the basis of his invaluable *Folk Music and Poetry of Spain and Portugal* (1941). Many cancioneros have been compiled since then, ranging from those by Manuel García Matos, which are at least as reliable as Schindler's volume, to those published by the Falangist movement, which contain songs freely harmonized and adapted. The collection of traditional song in the Iberian peninsula in the Hispanic diaspora (as sung by the descendants of Judeo-Spanish communities in north Africa, the Mediterranean, the Middle East and the Americas), the publication of its texts and music and, more recently, recordings are complemented by a move towards the systematic study of the repertory throughout the Spanish-speaking world.

## Cancionero

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## Cancrizans

(Lat.: 'crab-like').

By tradition *cancrizans* signifies that a part is to be heard backwards (see [Retrograde](#)); crabs in fact move sideways, a mode of perambulation that greatly facilitates reversal of direction.

## Candael, Karel

(b Antwerp, 4 Sept 1883; d Rotterdam, 27 March 1948). Belgian composer and conductor. He grew up in a family of folk musicians and studied piano and music theory at the Antwerp Conservatory with Blockx, Emiel Wambach and Mortelmans. In 1904 he founded the mixed choir Zangkapel and from 1905 to 1914 organized the Liederavonden voor het Volk. In 1907 he received an honourable mention for his cantata *Genoveva van Brabant* in the Belgian Prix de Rome. Two years later he was appointed conductor of the Royal Flemish Opera. From 1919 he taught at the Antwerp Conservatory. He conducted many large-scale oratorios and cantatas by Flemish composers, notably Peter Benoit. From 1936 he directed the NIR (the Flemish music section of Belgian Radio), but a nervous breakdown obliged him to retire in 1938. He died of a heart attack during a rehearsal in Rotterdam. Until 1920 he wrote mostly vocal music and was influenced by Wagner and Benoit. Later he established his personal style in the exuberant dance music of his ballets. His inventive orchestration links him with the Russian School and Stravinsky. He uses colourful effects in fast tempos, while the more introverted pieces, reminiscent of Debussy, are full of subtlety.

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YVES KNOCKAERT

## Candeille, (Amélie) [Emilie] Julie [Simons, Julie]

(b Paris, 31 July 1767; d Paris, 4 Feb 1834). French composer, librettist, singer, actress, instrumentalist and author. She was the most successful of a small group of women opera composers and librettists in revolutionary France. Her father, Pierre Joseph Candeille, was her principal teacher; early on, he saw her talents as a way of compensating for his own flagging career, and eagerly presented her to the public as a child prodigy. By 1780 she had appeared before the king and in public as a singer, pianist and harpist. At 14 she was engaged as a singer at the Opéra and one year later took the title role in Gluck's *Iphigénie en Aulide*. In 1783 she sang Sangaride in Niccolò Piccinni's *Atys*. In August that year she made her fortepiano début at the Concert Spirituel, performing a concerto by Clementi, in which 'she demonstrated a most brilliant and assured technique', according to the *Journal de Paris*. The following March she performed one of her own concertos.

Candeille took up acting as a way of providing for her family. In September 1785 she made her début at the Comédie-Française; she received mixed reviews for her stage performances, and left the troupe in 1790 for a tour of the northern provinces. It was during this period that she composed her first dramatic music: *airs* for the plays *Le couvent* (1790) and *La jeune hôtesse* (1791). In 1790 she joined the Théâtre de la République, where she made a sensation two years later with *Catherine, ou La belle fermière* (1792), a comedy for which she wrote the words and music and took the title role. This work was her greatest success; it was performed over 150 times during the next 35 years, and also enjoyed great acclaim in the provinces and in the Netherlands.

*Catherine* is about a young musician and writer, who – like Candeille – finds herself in difficult personal circumstances and seeks solace in her independence, her harp and her writing, and only reluctantly gives in to romantic love. This autobiographical element is the most distinctive aspect of

Candeille's dramatic works. Some critics responded positively to the directness of communication, others criticized her for being too self-absorbed.

In 1794 she married Louis-Nicolas Delaroche, a military doctor, and produced *Le commissionnaire* at the Théâtre de l'Égalité. *La bayadère* opened under her name in January 1795 at the Théâtre de la République, but was the subject of a snide review in the *Journal de Paris*, which declared the comedy had met with 'such a mixture of applause and murmuring that it would be impossible to give an accurate account' of it; Candeille replied in an open letter with passion and eloquence. Her two-act *opéra comique* *Ida, ou L'orpheline de Berlin* (1807) elicited critical reviews also, from the *Journal de l'Empire* and the *Journal de Paris*.

Candeille married Jean Simons, a rich Belgian, in Brussels in 1798 (following her divorce from Delaroche a year earlier). However, they separated in 1802 and she returned to Paris, where she gave piano lessons and published music, essays, memoirs and several substantial historical novels. She sought political asylum in England during the 100 Days, appearing in concerts with J.B. Cramer, Viotti and Lafont in London, but returned to Paris in 1816, having been granted a pension of 2000 francs by Louis XVIII. In 1822 she married the painter Hilaire-Henri Périé de Senovert and they settled in Nîmes. After his death in 1833 she returned to Paris for the last time, dying of apoplexy early the following year.

Candeille advocated the supremacy of melody and simple harmony. *Catherine*, her only extant stage score, makes effective use of rustic colour, especially in the overture and march. Her *airs* were in the style of her idol, Grétry, and her piano music, composed for her own performances, is marked by brilliance and virtuosity. Throughout her life she promoted the careers of other women musicians. While in London, she acted as an advocate for Sophie Bawr, and she dedicated many of her own works to musicians such as Hélène de Montgeroult and Pauline Duchambge.

## WORKS

all printed works published in Paris

### stage

first performed in Paris, words and music by Candeille unless otherwise stated

*Le couvent, ou Les fruits du caractère* (1, P. Laujon), Nation, 16 April 1790

*Catherine, ou La belle fermière* (comédie, 3), République, 27 Nov 1792 (1793), excerpts arr. and pubd separately; 3 nos. ed. in Schleifer and Glickman, iv (1998)

*Bathilde, ou Le duo* (comédie), République, 16 Sept 1793

*La jeune hôtesse* (comédie, 3, Carbon-Flins), Français, 24 Dec 1791

*Le commissionnaire* (comédie, 2), Égalité, 27 Nov 1794

*La bayadère, ou Le Français à Surate* (comédie, 5), Paris, République, 25 Jan 1795

*Ida, ou L'orpheline de Berlin* (oc, 2), 19 May 1807

*Louise, ou La réconciliation* (comédie, 5), Comédie-Française, 14 Dec 1808

### other works

Vocal: *Rose d'amour, le chant nocturne et 4 autres romances nouvelles*, pf acc., op.10 (after 1802); *Arsenne, ou L'épître dédicatoire*, 3 romances et une

chansonnette, op.11; Morceau de musique funèbre en l'honneur de Grétry, 1813; Cantique des Parisiens, 1–3vv, pf (1814); other chansons and romances, some publ in contemporary journals

Orch: Conc., pf/hpd, orch/str qt, op.2 (1787); ed. in Schleifer and Glickman, iii (1998)

Pf: 3 sonates, vn ad lib, op.1 (1786); Duo, 2 pf, op.3, 1793, in *Journal de pièces de clavecin*, no.123 (1794); 2 sonates, op.4, lost; Grande sonate, op.5 (1798); Trio ou nocturne, pf, vn, vc, op.11 (1815); Grande sonate, op.6, lost; 2 grandes sonates, pf/hpd, op.8 (n.d.); Nouvelle fantaisie facile et brillante, op.13; Duo, A, 2 pf (n.d.); 7 variations sur l'hymne de la nativité, Thème Portugais (n.d.); other fantasias and variations mentioned by Fétis, mostly lost

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JULIAN RUSHTON, JULIE ANNE SADIE/ROBERT ADELSON,  
JACQUELINE LETZTER

## Candaille, Pierre Joseph

(b Estaires, 8 Dec 1744; d Chantilly, 24 April 1827). French composer and singer, father of Julie Candaille. He was educated at St Pierre, Lille. He joined the chorus of the Paris Opéra as a *basse-taille* in 1767, and that of the Concert Spirituel in 1769, holding both places until 1781 except during 1771–3 when, probably after quarrelling with the Opéra director Dauvergne, he left Paris for Moulins. His daughter asserted that he was director of the Concert de Moulins, and that he spent some of this period in Italy and Germany. From 1777 Candaille had ballets and divertissements performed at various theatres

including that of the Duke of Orléans, the Comédie Française and the Opéra. He also had considerable success at the Concert Spirituel with his motets and, in 1784, with his First Symphony. His first major stage work was *Laure et Pétrarque* (1778), which failed partly because of Moline's text. From 1784 he devoted himself almost entirely to composition, although his career was marked by failure as an opera composer; only *Castor et Pollux*, which received 130 performances between 1791 and 1800, achieved real success. He rejoined the Opéra as choirmaster (1800–02, 1804–5) and then retired to Chantilly with a pension of 1500 francs, which was continued under Louis XVIII. He received two additional gratuities of 600 francs when *Castor et Pollux* was revived for 22 more performances between 1814 and 1817, after the failure of Winter's opera of the same name.

Candeille was an eclectic composer who conformed easily to prevailing fashions, and showed more dramatic and scenic sense than musical originality. He drew his operas from mythical, historical, exotic, revolutionary (*Brutus*) and contemporary subjects; but even the *Marseillaise* could not rescue *L'apothéose de Beaurepaire*, which was at least performed, if only twice. Usually his operas passed the preliminary stage of acceptance but were rejected after the music had been written because of their poor librettos; Candeille's extensive revisions bore no fruit. *Danaé* was revised three years after its initial rejection, *Roxane et Statira* as late as 1814–17, while *Ladislav et Adélaïde* was withdrawn after 22 rehearsals. *Pizarre*, one of his few major works to be performed, was accepted three years before its first presentation in 1785. It is a spectacular and rather cumbersome opera, more effective in scenes, choruses and dances than in formal arias. The attractive instrumentation includes use of castanets for the Spaniards, and of two horns in different keys (Act 4). The impressive dream narration of Act 1 was probably modelled on that of Gluck's *Iphigénie en Tauride*, which may also have influenced Candeille's use of exotic styles and instruments to characterize different peoples. The recitative was considered dull, however, and *Pizarre* had only nine performances. In *Castor et Pollux*, Candeille used a few selected passages from Rameau's original, rescoring it to provide some consistency of texture with his own, far larger contribution. At a time when heroic opera was hardly fashionable, its success was outstanding.

Although virtually all of Candeille's religious music is lost, contemporary comments indicate that his motets became increasingly italianate. His later Mass and *Domine salvum*, performed in St Eustache, made use of the large forces then in favour.

## WORKS

### stage

first performed in Paris unless otherwise indicated

Les saturnales, ou Tibulle et Délie (ballet entrée, L. Fuzelier), Duc d'Orléans, 1777 [new music to a ballet by C. de Blamont]

Les curieux indiscrets (divertissement, J.-G. Noverre), Comédie Française, 1778

Les deux comtesses (divertissement, Noverre), Comédie Française, 1778

La provençale (ballet entrée, 1, J. de La Font), Opéra, 8 Nov 1778, *F-Po* [new vocal music to an opera by J.J. Mouret]

Laure et Pétrarque (pastorale-héroïque, 1, P.-L. Moline), Marly, Royal, 1778; rev.

Opéra, 1780, *Po*

Pizarre, ou La conquête de Pérou (tragédie lyrique, 5, C.P. Duplessis, after Voltaire: *Alzire, ou Les américains*), Opéra, 3 May 1785; rev. version 1791, *Po*, excerpts pubd

Castor et Pollux (opéra, 5, P.J.J. Bernard), Opéra, 14 June 1791, *Po*, excerpt (Paris, n.d.) [rev. of Rameau's opera]

La patrie reconnaissante, ou L'apothéose de Beaurepaire (opéra, 1, [?J.-J.] Leboeuf), Opéra, 3 Feb 1793, *Po*

Unperf.: Les fêtes lupercales (pastorale-héroïque), 1777; L'Amour et Psyché, Bacchus et Erigone (opéra) [rev. of Acts 2–3 of Mondonville: *Fêtes de Paphos*], 1780; Thémire (opéra), c1781; Lausus et Lydie (opéra), 1786; Les jeux olympiques (opéra), 1788; Ladislas et Adélaïde (opéra), 1791; Roxane et Statira, ou Les veuves d'Alexandre (tragédie lyrique), c1792; Brutus (opéra), 1793; Danaé (opéra), c1796; Tithon et l'Aurore (opéra), c1796; Ragonde (pastorale-héroïque), c1798; Pithys (pastorale-héroïque); other airs de ballet

### other works

Vocal: Motets, perf. Concert Spirituel, 1779–80, 1783–4, lost; Magnificat, unperf., lost; Le bonheur de Juste (A.J. Candeille), hymn, 1786, lost; Mass, perf. 1806, lost; Domine salvum (Paris, 1806), lost; airs, romances

Inst: 4 syms., 1784 and later, *F-Lm*

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JULIAN RUSHTON

## Candi, Cesare

(*b* Minerbio, nr Bologna, 5 March 1869; *d* Genoa, 29 Sept 1947). Italian maker of violins, mandolins, guitars and other string instruments. In 1884, after his father's death, he went to work with his brother Oreste (1865–1938) at the workshop of Raffaele Fiorini in Bologna. Around 1888 he again joined his brother, who now worked for the Fratelli Barberis, a mandolin and guitar making firm, in Genoa. Cesare set up on his own around 1892 and later began to make violins, probably having learned from Eugenio Praga (1847–1901) and Enrico Rocca (1847–1915), who were also working in Genoa.

Candi's style, which underwent slight but significant changes in the course of his long career, is easily recognizable. His work is clean, if at times a little 'cold'. He used a very personal building technique which he later passed on to his many students. An unusual aspect of his violin making technique was his use of linings cut from one piece of wood (like a guitar) that passed over the

blocks. The channelling is always very deep and marked (at times even exaggerated). The varnish is generally yellow gold or red-orange in colour, and of variable consistency. He used two different labels during his career, and a brand, c. candi genova, which is usually inside the instrument. He made many elaborately inlaid instruments (violins, guitars, violas d'amore, etc.) with great technical skill and taste; these have been rather more appreciated by collectors than players. He received prizes at the exhibitions in Milan (1906), Bologna (1907) and Cremona (1937). A full account of his career is given in E. Blot: *Un secolo di liuteria italiana 1860–1960/A Century of Italian Violin Making* (Cremona, 1994).

ERIC BLOT

## Candido (da Montereale), Serafino

(b ?Montereale; fl 1571–2). Italian composer. He was probably born in the province of L'Aquila (in Abruzzo). He may have worked in Augsburg, for he dedicated his *Delle mascherate musicali* for three, four and five voices (Venice, 1571) to Ridolfo Tradel, a young nobleman of that city (the dedication is signed from Venice); moreover, his book of *Concenti nuovi* (Venice, 1572), now lost, is listed in the 17th-century inventory of the Augsburg Kantorei St Anna. The homophonic textures, short passages in sesquialtera and lively declamatory figures of the nine songs in this volume are in the somewhat old-fashioned style of the mascheratas composed for Carnival festivities in Naples and Venice at mid-century. A variety of imploring lovers are represented: milk vendors, soap makers, pilgrims and, in *Urania con Calliope*, musicians. The volume also contains 18 villanellas set in ternary forms, and seven four- and five-part madrigals. Each composition bears a fanciful title, e.g. *La monacella*, *La fanciulla insubria*, *La Cecca ciacca*, *La ninfa Naria*, in keeping with the composer's stated purpose: to delineate amorous encounters with young women of all kinds.

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DONNA G. CARDAMONE

## Candombe.

A dance and song genre of Uruguay. The word 'candombe' (not to be confused with Brazilian *camdoblé*) has had various different but related meanings throughout the 19th and 20th centuries. In the colonial era it denoted the musical practices of the black communities; from the 1930s onwards it has described phenomena associated with the *llamada* (drum call) of the *tamboriles*, while in modern times it has designated a song whose

rhythm is compatible with the drummed *llamada* so that it can be superimposed over it.

During the 1940s the term had two further meanings: the first as a form conserved by the *conjuntos lubolos*, black societies in the official Carnival celebrations of Montevideo (together with *milongón* and other Afro-Brazilian or Afro-Cuban genres); the second is associated with the 'traditional', mainly white tango orchestras (especially those of the River Plate), whose repertory – particularly its 'milonguero', or festive, aspect – was readily compatible with the drummed rhythms of the *llamada* of the *tamboriles*.

In the 1950s, when the tango *candombe* trend was in decline, a third *candombe* type emerged in the repertory of dance bands strongly influenced by commercial Afro-Cuban dance music, such as those led by Amando Oréface (the Lecuona, later Havana, Cunam Boy), Dámaso Pérez Prado and Xavier Cugat. Pedrito Ferreira (Pedro Rafael Tabares, 1910–80), with his Orquesta Cubanacán, became known as the 'Candombe King' as a result of his *Birincunyamba*, an erstwhile carnival troupe song that became an anthem for the Montevidean black community in 1956.

From the mid-1960s to the early 70s the *candombe* evolved further with the development of a fusion between the *candombe* of the *conjuntos lubolos* and of the 'tropical' dance bands with influences deriving from principally from jazz, but also from rock, Brazilian *bossa nova* and even Indian *tabla* drums as popularized by the Beatles.

The black composer and singer Rubén Rada was one of the most prominent innovative musicians with the singer, guitarist and composer Eduardo Mateo (1940–90). For a short period in the mid-1960s they established El Kinto, a rock-*candombe* fusion band that exerted a key influence within the rich creative movement in Uruguay of the period. As a result of subtle racial prejudice at the time, despite the influence of his band Tótem and his recordings, Rada remained a cult figure, but with a small audience, until the 1990s, since when his lyricism and vocal virtuosity has attracted a wider following. Other musicians following in his wake included rock virtuosos Hugo Fattoruso and his brother Osvaldo (George), who with Hugo (Ringo) Thielman, formed the cult band Opa.

During the repressive period of military dictatorship (1967–85), another group of performers developed a new way of performing *candombe* with guitar instead of the *tamboriles*, or drum, to accompany sung *candombe* by musicians (including Los Olimareños and Alfredo Zitarrosa (1936–89)), who were associated with a new popular song movement whose roots lay in folk music. From the mid-1970s onwards this strand was further cultivated by younger musicians such as Pajarito (Carlos) Canzani while new musical developments came in particular from groups such as Los Que Iban Cantando, Rumbo and singer Leo Maslíah. In the 1980s Jaime Roos (*b* 1953) enjoyed enormous success by fusing together different *candombe* currents, notably the *llamada* drums with solo guitar, becoming one of the most popular musicians since the tango star Carlos Gardel from the 1920s and Los Olimareños in the 1960s. By the mid-1980s with his band Repique, Roos was creating a new dance music, working with the older folk musician El Sabalero (José Carbajal, *b* 1944) who, like many others of his generation, had returned from a long period of exile.

See also Uruguay, §II.

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*Candombe en el tiempo*, perf. M. Ingold and O. Fattoruso, Ayui A/E 135 CD (1994)

CORIUN AHARONIAN

## Candonio, Floriano

(*b* Cividale del Friuli; *f*l 1546). Italian composer. His single volume of madrigals (Venice, 1546) has a preface in which he expressed the hope that his work might reach the hands of 'Donne & Cavallieri' who delight in music. Several of the pieces, written *a voci pari*, were evidently intended for 'cavallieri' alone. The music is for the most part written in a declamatory chordal style with steady rhythmic movement, strongly resembling the equivalent vein in the madrigals of Verdelot.

JAMES HAAR

## Cangé Chansonier

(*F-Pn* fr.846).

See [Sources](#), MS, §III, 4.

## Cangiasi, Giovanni Antonio

(*b* Milan; *d* in or after 1614). Italian composer and organist. He was a Franciscan friar, organist at Vercelli Cathedral in 1590 and at S Francesco, Milan, in 1602; in 1607 and 1611 he was based at the abbey of his order in Locarno. By 1614, when he published his *Scherzi forastieri*, he had become organist at the Chiesa maggiore in Castelnuovo Scrivia, near Voghera.

The part-books of the three-voice *Sacrae cantiones* are dedicated to Giovanni Lussio, a high-ranking official at the Gonzaga court, while the score that was issued with them is dedicated to Francesco Trevano, a member of the local nobility, and bears his arms on the title-page. After an opening sequence of motets for performance on specific saints' days, the book passes to works of more general relevance and finishes with an eight-voice *Magnificat*. His *Psalmodia*, dedicated to the Apostolic Nuncio, whose coat of arms appear on the title-page, makes widespread use of falsobordone writing and concludes with three *Magnificat* settings in different modes. The *Melodia sacra*,

published in the following year, includes two dialogue motets, a piece celebrating the life of Carlo Borromeo and his connections with Milan, and *Udite verbum Domini* in which passages for instruments interrupt the vocal dialogue in a style that, in his explanatory remarks to the piece, Cangiasi compared to that of the *canzon francese*. He further explored this manner of writing in the *Scherzi forastieri*, his only volume of purely instrumental music. Some of the descriptive and fanciful titles of these pieces derive from the well-known secular tunes that appear sometimes in modified form, in one or more of the instrumental parts but most refer to their dedicatees. Some of the writing is smooth and imitative, but many of the pieces are multi-sectional and more disjointed, with predominantly homophonic textures. Cangiasi's *Scherzi* are firmly in the Milanese tradition of instrumental canzonas that began in about 1580 and continued until the third decade of the 17th century. Written for four instruments with equal ranges, they are mostly multi-sectional; most make some use of thematic variation. In keeping with a practice that had become increasingly common since the publication of Viadana's *Cento concerti ecclesiastici* (Venice, 1602), Cangiasi's *Scherzi* was issued with a score which duplicates the instrumental parts. The 11 madrigals in the Foà manuscript were probably intabulated from the now lost book of madrigals listed in Tini's catalogue of about 1596 (*Mischiatil*, IV:97).

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IAIN FENLON

## Caniglia, Maria

(*b* Naples, 5 May 1905; *d* Rome, 15 April 1979). Italian soprano. She studied at the Conservatorio di Musica S Pietro a Majella, Naples, and made her début in Turin in 1930 as Chrysothemis in *Elektra*. That year she made her first appearance at La Scala as Maria in Pizzetti's *Lo straniero*, and sang there regularly until 1943, and again from 1948 to 1951. She appeared at Covent Garden in 1937 and 1939, and with the Scala company there in 1950;

she was at the Metropolitan during the 1938–9 season. Among the roles she created were Manuela in Montemezzi's *La notte di Zoraima* (1931, Milan), Roxanne in Alfano's *Cyrano de Bergerac* (1936, Rome) and the title role in Respighi's *Lucrezia* (1937, Rome), all of which she sang with her customary involvement.

Caniglia sang most of Verdi's lyric-dramatic soprano roles, from Leonora in his first opera, *Oberto*, produced during the Verdi year (1951) at La Scala, to Alice in Toscanini's *Falstaff* (1935, Salzburg). She was much admired as Tosca, Adriana Lecouvreur and Fedora and recorded several operas with Gigli including *Tosca*, *Un ballo in maschera*, *Aida* and *Andrea Chénier*, but she is heard at her best as Leonora in *La forza del destino* under Gino Marinuzzi, where her gifts as a genuine *lirico spinto* soprano and her generous, outgoing personality compensate for occasional technical fallibility.

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## Canino

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See [Kit](#).

## Canino, Bruno

(*b* Naples, 30 Dec 1935). Italian pianist and composer. While he was still a student of piano and composition at the Milan Conservatory under Calace and Bettinelli, Canino won prizes in the international piano competitions of Bolzano (1956, 1958) and Darmstadt (1960), which launched him on his performing career. An imaginative and versatile musician with a strong physical technique and fluent command of a wide range of idiom, he is noted for his performance of contemporary music. He has travelled widely and has given the premières of numerous works (many of them dedicated to him) by, among others, Berio, Anzaghi, Donatoni, Bussotti, Kagel, Rihm, Xenakis and Rolf Liebermann: the music of Bussotti in particular he has consistently championed. Canino is also a sympathetic accompanist (he regularly played for Cathy Berberian), and was the piano duo partner (from 1953) of Antonio Ballista and a member of the Trio di Milano. He subsequently formed a trio with the violinist Saschko Gawriloff and the cellist Siegfried Palm. He has also worked as duettist with the pianist, András Schiff, notably at Schiff's festival of Schubert and Janáček at the Barbican, London, in 1994. Although principally a performer, he has composed several, mostly chamber, works in an avant-garde style. He was appointed professor of music at the Milan Conservatory in 1961.

## WORKS

(selective list)

Conc. da camera no.2, 2 pf, 19 insts, 1961; Cadenze, hpd, cl, tpt, perc, gui, db, 1962; Piano Rage Music, pf (3 performers), 1964; Conc. da camera no.3, ob, vn, 21 insts, 1965; Labirinto no.2, pf, 1967; Impromptu no.1, fl, ob, pf, 1969; Impromptu no.2, pf, 1969; Labirinto no.3, str qt, 1970; Labirinto no.5, pf trio, c1973

Principal publisher: Suvini Zerboni

DOMINIC GILL/R

## Çaninus de Peraga de Padua.

See [Zaninus de Peraga de Padua](#).

## Canis [de Hondt, d'Hondt], Cornelius

(*b* ?Ghent, c1500–1510; *d* Prague, 15 Feb 1561). South Netherlands composer and imperial Kapellmeister. Although several places have been suggested for his place of birth, Ghent now seems the most likely candidate. A letter concerning Canis's retirement in 1555 (cited below) mentions that he was to join his parents in Ghent, which could suggest that, as the family residence, Ghent might also have been the composer's place of birth. Moreover, the earliest documentary evidence concerning his career identifies Canis (Cornelius de Hondt) as 'zangmeester' and teacher of the choirboys in 1532/33 at the confraternity of Onze-Lieve-Vrouw-op-de-rade at the church of St John in Ghent (see Trio and Haggh). In 1539 or 1540 Canis was engaged as one of 24 collegiate canons at the abbey of St Baaf in the same city (see Bouckaert). His family line is unclear; he may have been a relative of Johann d'Hondt, *cantor* and canon of the Onze Lieve Vrouwkerk in Kortrijk. Other musicians who shared his surname include Franz Canis, a lutenist in Charles V's imperial chapel; Gillis de Hondt, singer at the church of St John, Ghent (1503/4); Jan de Hondt, an organist there (1507); and Peter Canis, who served as a tenor in the imperial chapel in Vienna from 1567 to 1583, and who was also employed as *vicarius musicus* in Kortrijk during 1563–4.

Cornelius Canis's longstanding association with the imperial court may first be traced to 1542 when he was delegated responsibility for taking four choirboys selected by Rogier Pathie to Madrid. It is possible that Canis succeeded Crecquillon as 'maistre de la chappelle' not long after he joined the imperial chapel. By 27 April 1547, he was *maistre des enfans*, a post held earlier by Nicolas Gombert. Nicolas Payen and Thomas Crecquillon also served in the Grande Chapelle, and both joined Canis and the organist of the imperial chapel, Johann Lestainnier, in providing the contents of Salminger's *Cantiones selectissimae* (1548). In the list of the entourage of the Diet in Augsburg (1547–8), published by Nicolaus Mameranus in the *Catalogus familiae totius aulae caesariae* (Cologne, 1550), 'Magister Cornelius Canis' is described as 'praefectus sacelli'.

Beginning in 1544, there is evidence of significant gains in Canis's reputation. Gardano's publication of his motet *Ave sanctissima Maria* in that year surely

came about as a result of the visit of the imperial chapel to Italy in 1543. Attaignant's inclusion of a work by him (along with others by Crecquillon and Clemens non Papa) in a chanson collection of 1546 was probably occasioned by the meeting of the Order of the Golden Fleece in Utrecht in January, 1546 – a meeting attended by Charles V, François I and Henry VIII. Canis received a token of apostolic favour on 7 August 1548. On 28 July of the following year, he accompanied Philip II to Ypres and, according to the archival accounts of that city, 'iiiij Kannen van Wine' were awarded to 'Cornelius Canis, Zancmeestre vanden coninghinne', a mode of address that could be mistaken to mean that he also served as *maître de chapelle* to Mary of Hungary (in fact, Benedictus Appenzeller held the latter post). Canis was awarded another royal prebend (at St Baaf Cathedral, Ghent) on 15 June 1551. Still more pensions followed in 1553 in connection with his appointments as abbot of Floresse and of Notre Dame in Middelburg. In addition, the list of exemptions and subsidies for members of the imperial chapel (dated Brussels, 3 June 1553) shows that at this time he had 12 choirboys in his charge.

By early 1555, Canis was obviously considering retirement. Sigismund Seld, the Bavarian ambassador to the court of Charles V, wrote in a letter to Duke Albert V of Bavaria (28 April 1555) that Nicolas Payen was to succeed Canis as *maître de chapelle* in Brussels. Seld went on to anticipate the effect Canis's departure might have on the music at court, stating that 'musica reservata will become still more the fashion than heretofore, inasmuch as Cornelius Canis could not well reconcile himself to it'. In a letter of 15 September he reported that Canis had already left the imperial court for Ghent, taking with him generous benefits and complete freedom to travel. Canis's departure thus came shortly before the abdication of Charles V, who renounced his powers in the Netherlands to Philip II on 15 October 1555 and his control of Spain, the Italian lands and the colonies on 16 January 1556. All appointments and benefits had to be renegotiated at this time, and perhaps Canis took leave of (or was dismissed from) the imperial court in anticipation of this succession. An official register of the imperial chapel lists those employed there in 1557 as well as those who had left or died since the previous list. The presence of Canis's name in the latter group confirms that he had in fact left the imperial service by 1557.

On 16 June 1557 Canis was appointed chaplain of St Maarten and canon of Onze Lieve Vrouwkerk, both in Kortrijk. According to Hellin's *Histoire chronologique des évêques et du chapitre exempt de l'église cathédrale de Saint-Bavon à Gand* (Ghent, 1772), he died while in the service of Emperor Ferdinand I, but there is no compelling evidence to support this assertion.

Canis's surviving works include two masses, some 35 motets for three to six voices, and 31 chansons. Most of his compositions survive in manuscripts and publications that originated in the Low Countries or Germany from the period 1542–58, the years of his greatest renown. The sacred music shows a superb contrapuntal skill in both the extent and variety of imitative devices employed. A typical motet, such as *Ave sanctissima Maria* or *Tota vita peregrinamur*, includes a host of contrapuntal procedures: widely-spaced, strict imitation, voice-pairing, reworking of motifs in new contrapuntal contexts, stretto, compact imitation of short motifs and free counterpoint. A similar diversity characterizes Canis's melodies, which range from elegantly profiled lines of considerable proportions to short, self-contained motifs that

rely on repeated notes and cadential patterns for their decisiveness. His greatest mastery is in the controlled contrast between broad and compact imitation, and between sweeping and square-cut melodic profiles.

The chansons also reflect a variety of approaches. Several are based on pre-existent models by a diverse group of composers including Claudin de Sermisy, Courtois, Gombert, Janequin and Pathie. In these Canis used cantus-firmus technique, generally employing the superius or tenor of a four-part original as one of two canonic voices in his own five-voice setting. The superius of Janequin's *Réconfortez le petit cœur de moy*, for example, appears in canon in the two highest voices of Canis's setting, with the result that a simple Parisian chanson is transformed into a highly complex contrapuntal fabric – one that Bartha called the 'motet-chanson'.

The presence of such men as Claudin, Courtois and Janequin among the composers of Canis's models illustrates his awareness of the Parisian chanson – a fact that helps explain the style of some of his own freely composed chansons for four voices. These pieces cross the line traditionally drawn between the Parisian and Franco-Flemish chanson, combining systematic and extended imitation with such Parisian traits as the use of short, balanced phrases, cadential formulae, dactylic rhythmic gestures, repeated notes and homorhythmic groupings.

## WORKS

### sacred

Missa 'Pastores loquebantur', 6vv, *NL-L* 1440; Missa super 'Salve celeberrima', 6vv, *D-Mbs* Mus.ms.40

Angeli archangeli troni dominationes, 4vv, 1548<sup>2</sup>; Audi filia et vide, 5vv, 1555<sup>8</sup>, ed. in *SCMot*, xvii (1996); Ave sanctissima Maria, 5vv, 1544<sup>6</sup>, ed. in *SCMot*, xvi (1995); Beatus autor seculi, 4vv, *D-Rp* A.R.838–43; Castae parentis viscera, 6vv, *D-DI* 1/D/3 (also intabulated, *Brown I*, 1583<sub>6</sub>); Ceciliam intra cubiculum orante invenit, 4vv, 1542<sup>7</sup>; Clama ne cesses quasi tuba exalta, 4vv, 1548<sup>2</sup> (also attrib. Appenzeller); Decipimur votis, 5vv, anon. in 1546<sup>7</sup> (attrib. Canis in *D-MÜs* 2374, 19th century); Dixerunt impii, 5vv, 1553<sup>14</sup>, ed. in *SCMot*, xvi (1995); Dixit insipiens in corde suo, 4vv, 1546<sup>8</sup>, ed. F. Commer, *Collectio operum musicorum batavorum saeculi XVI*, viii (Berlin, c1855); Domine da nobis auxilium, 4vv, 1548<sup>2</sup>; Domine Deus omnipotens, 5vv, 1553<sup>12</sup>, ed. in *SCMot*, xv (1995); Domine Pater et Deus, 4vv, *NL-L* 1441; Domine quis habitabit, 6vv, 1555<sup>5</sup> (contrafactum, 'Edite Christe puer tenere', *D-AN* VI.g.12)

Ecce mensurabilis posuisti, 6vv, 1564<sup>3</sup>; Ego dormio et cor meum vigilat, 5vv, 1556<sup>6</sup> (also attrib. Clemens non Papa; ed. in *CMM*, iv/16, 1968); Ego dormivi et sompnum cepi, 5vv, 1555<sup>9</sup> (ascribed to Canis), *D-S/I* 42 (anon.); Gloria tibi Trinitas, 4vv, 1555<sup>11</sup>; Invocavi [Invocabo] nomen tuum Domine, 5vv, 1553<sup>14</sup> (probably by Crecquillon), ed. in *SCMot*, xvi (1995); Isti sunt triumphatores, 4vv, *NL-L* 1441; Nobile egregio tenere, 6vv, *D-Rp* B 223–33; Nos qui vivimus, *D-GRu* 640–41 (inc.); Novum genus potentiae, 5vv, *D-Rp* A.R.838–43; O beata Caecilia, 4vv, 1545<sup>2</sup>; O bone Iesu, 4vv, 1542<sup>7</sup>; Pastores loquebantur, 6vv, *D-Rp* B 223–33; Quem dicunt homines, 5vv, 1546<sup>7</sup>; Regina caelorum, 5vv, *A-Wn* 19189 (attrib. 'Can'[is, ?Cornelius]); Sancta Maria, succurre miseris, 4vv, 1554<sup>15</sup> (inc.; Protestant contrafactum as Sancte Iesu, *H-Bn* Bártfa 23); Sancta Maria, 5vv, lost, see Vander Straeten, viii, 360; Si contempsi subire iudicium, 3vv, 1560<sup>7</sup>; Stupor et gaudium, 5vv, anon. in 1546<sup>6</sup> (attrib. Canis in *D-MÜs* 2747, 19th century, lost); Tota pulchra

es amica mea, 5vv, 1553<sup>15</sup>, ed. in SCMot, xvi (1995); Tota vita peregrinamur homines, 4vv, 1548<sup>2</sup>; Veni ad liberandum nos, 4vv, 1548<sup>2</sup>; Venit lumen tuum, 4vv, 1542<sup>7</sup>; Virgo gloriosa semper evangelium, 4vv, 1554<sup>15</sup>

## chansons

Edition: *Chansons published by Tielman Susato*, ed. K. Forney, SCC, xxix (1994) [F]

Belle donné moy ung regard, 5vv, 1553<sup>25</sup>; C'est a grant tort, 5vv, 1553<sup>24</sup>; Cueur prisonnier, 4vv, 1545<sup>16</sup>, F; D'amour me plains, 5vv, 1543<sup>15</sup>; En attendant l'espoir de ma maistresse, 3vv, 1552<sup>11</sup>; En désirant que je vous voye, 4vv, 1544<sup>10</sup>, F; Faulte d'argent c'est la puce en l'oreille, 5vv, 1544<sup>13</sup>, F; Gens qui parlez mal de m'amy, 5vv, 1544<sup>13</sup>, F; Il estoit une fillette, 4vv, 1544<sup>10</sup>, F; Il me suffit de tous mes maux, 6vv, 1546<sup>12-13</sup>, ed. J. Bernstein, *French Chansons of the Sixteenth Century* (University Park, PA, 1985); Je suis aymé de la plus belle, 4vv, 1544<sup>12</sup>, F; Je suis content que aultrement, 4vv, 1544<sup>12</sup>; Ma bouche chante, mon coeur pleure, 3vv, 1552<sup>11</sup>; Mal et soucy, 4vv, 1544<sup>12</sup>; M'amie a eut de Dieu le donque, 4vv, 1544<sup>12</sup>, F; Mariez-moy mon pere, 4vv, 1545<sup>16</sup>, ed. F. Dobbins, *The Oxford Book of French Chansons* (Oxford, 1987); Mon petit cueur, 3vv, 1552<sup>11</sup>

Par vous seulle la mort m'assault, 4vv, 1543<sup>16</sup>; Pour parvenir bon pied, 5vv, 1553<sup>25</sup>; Quant je suis ou les aultres sont, 4vv, 1545<sup>16</sup>; Que n'est elle au pres de moy, 6vv, GB-WA B.VI.33 (inc.); Reconfortez le petit cueur de moy, 5vv, 1544<sup>13</sup>; Secourez-moy ma dame, 5vv, 1546<sup>12-13</sup>; Si j'avois l'heur d'obtenir allegéance, 4vv, 1544<sup>10</sup>; Si j'ay de moy, 4vv, 1545<sup>16</sup>; Si par souffrir l'on peult vaincre fortune, 5vv, 1543<sup>15</sup>, F; Si par souffrir plusieurs maux envieux, 5vv, 1544<sup>13</sup>; Ta bonne grace et maintien gracieux, 5vv, 1544<sup>13</sup>, F, also ed. in BurneyH, ii, 248; Tous mes amis, 5vv, 1543<sup>15</sup>, F; Trop endurer, 5vv, 1550<sup>13</sup>; Vostre je suis et sy ne l'ose dire, 6vv, GB-WA B.VI.33 (inc.)

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LAWRENCE F. BERNSTEIN

## Cañizares (Suárez de Toledo), José de

(*b* Madrid, 1676; *d* 1750). Spanish dramatist and librettist. He began writing zarzuela texts following the model established by Calderón and others but later developed the form in response to changes in musical taste and style; he likely had an active role in shaping its conventions as 'censor de comedias' for the Madrid theatres early in the 18th century. His texts call for generous musical participation in the form of songs, ensembles, arias, recitatives, *bailles* and minuets. Cañizares worked with all the important composers of his day in Madrid; his best known zarzuelas are *Salir el amor del mundo* (1696) with music by Duron and *Accis v Galatea* (1708) set by Literes. Though the quality of his dramatic verse is inferior to that of others in the post-Calderón generation of librettist-dramatists, his influence on the 18th-century zarzuela cannot be overestimated.

LOUISE K. STEIN

## Cannabich.

German family of musicians. They were active at the courts of Mannheim and Munich.

- (1) Matthias [Martin] Franciscus [Franz, Friedrich] Cannabich
- (2) (Johann) Christian (Innocenz Bonaventura) Cannabich
- (3) Carl August Cannabich

BIBLIOGRAPHY

JEAN K. WOLF

Cannabich

### (1) Matthias [Martin] Franciscus [Franz, Friedrich] Cannabich

(*b* c1690; *d* 12 Oct 1773). Flautist and composer. The earliest known reference to him occurs in a list of the musicians at the Margrave of Baden's court in Rastatt in 1706. In Düsseldorf on 1 January 1715 he married Anna Margaretha Essers (*d* 1725), by whom he had four children; he served there as flautist to the Palatine electors Johann Wilhelm and (from 1716) Carl Philipp. He later moved with the court to Heidelberg (1718) and to Mannheim (1720). In 1727 he married his second wife Rosina Arnold (*d* 8 February 1774), who bore him five children. His name appears, in various forms, in the Mannheim orchestra lists from 1723 to 1773, although by 1756 he had retired; he earned a substantial salary and gave flute lessons to Elector Carl Theodor until 1752. He composed a set of six *Sonate a flauto traversiere solo e basso*, op.1 (Paris, 1741–2), one of which has been edited by P. Anspacher

(Wilhelmshaven, 1976), and three of the pieces in Burk Thumoth's *Six Solos for a German Flute, Violin or Harpsichord* (London, c1746); his name is given in both publications as 'Canaby'.

Cannabich

## **(2) (Johann) Christian (Innocenz Bonaventura) Cannabich**

(b Mannheim, bap. 12 Dec 1731; d Frankfurt, 20 Jan 1798). Composer, violinist and conductor, son of (1) Matthias Franciscus Cannabich. He was one of the most prolific composers of the Mannheim symphonic tradition and conducted the Mannheim court orchestra during the period of its greatest fame.

### **1. Life.**

Cannabich was the third of the five children born to (1) Matthias and Rosina Cannabich. He received his earliest musical training from his father. His early promise on the violin enabled him to enter the Mannheim orchestra at the age of 12 as a 'scholar' earning 50 gulden (6 May 1744), and by February 1746 he was earning 125 gulden as a violinist. After instruction in composition and the violin from Johann Stamitz, he studied with Nicolò Jommelli in Rome from about 1752 to July 1753, then followed him to Stuttgart, remaining there until February 1754. In March of that year he visited Milan, where he encountered the music of G.B. Sammartini and other Italian composers. He returned to Mannheim by 1756, when Marpurg reported that he held the position of third violinist under Stamitz and Dominicus Basconi (d 1758). After Stamitz's death in March 1757 Cannabich was promoted. By 1759 he was joint Konzertmeister with C.J. Toeschi, receiving 700 gulden per year (200 more than Toeschi) and carrying out new duties that included directing the orchestra and preparing music for various court occasions and performances, in particular the *académies* (court concerts) and ballets. Contemporaries considered him a 'a born Konzertmeister' (Schubart) on account of his conducting technique and violin bowing. Mozart called him the best director he had ever seen (letter of 9 July 1778). His fine musical instruction shaped some of the best performers of the century, most notably Wilhelm Cramer and Carl Stamitz.

On 8 January 1759 Cannabich married Maria Elisabetha de La Motte, who had been in service to the Duchess of Zweibrücken. The marriage produced six children (two died in infancy) of whom (3) Carl August took after his father as a violinist and composer. Two daughters, Rosina (Rosa) Theresia (bap. 18 April 1764) and Elisabetha Augusta (bap. 11 April 1776), were also musically talented. Mozart taught Rosina during his stay in Mannheim in 1777 and wrote a piano sonata for her (? k309/284b); Elisabetha became a singer and studied in Italy in 1793 under a stipend from the Elector of Bavaria.

The period from 1759 to 1778 was the most productive in Cannabich's career as a composer, giving rise to over 50 symphonies and 20 ballets. In the 1760s over 45 of his works were printed in Paris, where he gained recognition through his connection with the Duke of Zweibrücken: the duke routinely invited musicians from his court and from Mannheim to stay at his palace during the winter months. According to the memoirs of the duke's court painter, J.C. Mannlich, Cannabich's first visit was in 1764; Leopold Mozart identifies another, in May 1766, in his travel diary (see L. Mozart: *Briefe und*

*Auchzeichnungen*, i (Kassel/New York, 1962–75, 227). Also in 1766 Cannabich obtained a privilege from Louis XV to publish six symphonies and six trio sonatas dedicated to the duke and his spouse. Other publications, mostly of chamber music, followed quickly in France, Britain and the Low Countries, establishing Cannabich's international reputation. He achieved further acclaim in Paris when he won first prize for a symphonie concertante (? in E $\flat$ ; 2vn, 2ob, no.42) in a contest on 29 April 1772, receiving a gold medal.

In 1774 Cannabich was appointed director of instrumental music at Mannheim, a title he held for the rest of his life; his salary was listed at 1500 gulden in 1776. Mozart and the Cannabich family became close friends during Mozart's stays in Mannheim in 1777–8. Cannabich's household was a constant centre of musical activity, and the letters of Mozart and his mother describe many performances and social occasions held there, as well as the writing, copying and playing of various compositions. The Mozart family's comments about Cannabich as a composer range from Leopold's of 6 April 1778, describing Cannabich as 'a wretched scribbler of symphonies', to Wolfgang's high praise of an overture of his in a letter of 8 November 1780.

In 1778 Carl Theodor became the ruler of the combined Palatinate and Bavaria, causing the Mannheim court to move to Munich. Cannabich became the director of the merged Mannheim and Munich orchestras on 1 October of that year, again at a salary of 1500 gulden, but the expense of the move forced him to proceed to Munich without his family; despite 35 years of service, he had to plead with the elector for a loan to defray family debts. When the family was reunited in Munich, his home again became a hub of musical activity. His dedication to young musicians was such that he requested funds to pay for firewood for extra practice sessions at his home.

At Munich, in addition to carrying out his normal duties at court, Cannabich was responsible for conducting opera performances and subscription series, and he also conducted the weekly *académies*. Perhaps because of these activities, he composed fewer works between 1778 and his death 20 years later: only 18 symphonies, a few ballets, a piano concerto and music for the melodrama *Electra* are known. No salary increases were offered, and in 1790, after Toeschi's death, Cannabich had to request additional payments to bring his income to 1800 gulden as compensation for writing the symphonies that had been the responsibility of his colleague. He composed his last symphony in 1794 in Vienna, where the unfinished autograph score, numbered 73, remains; according to Reichardt's *Musikalischer Almanach* he was there in 1796, supposedly owing to the disturbances of the Napoleonic campaigns. On 26 October 1797 Carl Theodor cut the number of his musicians from 95 to 70, and reduced the salaries of those remaining. Cannabich's salary dropped to 1200 gulden. Shortly thereafter he went to Frankfurt to visit his son Carl, and he died there at the age of 66.

## 2. Works.

Cannabich is best known for his ballets for the court theatre and for some 80 symphonies and related works written between about 1755 and 1794. His output of concertos is, by comparison, surprisingly small. Of the symphonies, 65 exist in manuscript parts in Munich (*D-Mbs*) bearing title-pages that are numbered chronologically from 2 to 73, mostly in the composer's handwriting.

Those up to no.55 date from the Mannheim period, the remainder from Munich. Cannabich's earliest symphonies, to no.18 (c1764), consist of four movements and show the strong influences of the Italian overture and of Cannabich's training with Jommelli. Vogler in his *Betrachtungen der Mannheimer Tonschule* identifies specific traits of Cannabich's symphonies to be 'the use of two violas for decoration, the prominence of the wind instruments, and the crescendos and decrescendos of the parts, especially the raging and fiery crescendos'. The simple triad-based themes and crescendo passages of the opening movements also reflect the influence of Johann Stamitz. Nos.19–41 employ a three-movement plan without minuets and trios. Nos.43–55, the last composed in Mannheim, are maturer works in sonata form with expanded harmonic interest (including more extensive use of minor keys) and greater exploitation of the wind instruments, especially clarinets. The final symphonies, although never published and little circulated, are fine representatives of the mature Classical style, no doubt influenced by the composer's associations with Mozart.

Cannabich's ballets date mostly from the period 1764–78, when he collaborated with the Mannheim ballet-master Etienne Lauchery. He also wrote the music for four earlier ballets (1758–?1769) by the ballet-master François André Bouqueton. Cannabich was a skilful composer of descriptive overtures and dances, both for full orchestra and for small ensembles, winning special acclaim for his wind writing. Only two ballets are known to date from his years in Munich, no doubt because of budgetary cutbacks and the appointment of a new director (Claudius Le Grand) there.

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### stage

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Médée et Jason, Mannheim, 1772, *DO, DS*, ed. in RRMCE, xvii (1997); selections arr. for str qt (Mannheim, 1779), also arr. for kbd and vn (Mannheim, 1779), lost.

Admette et Alceste, Mannheim, 1775, formerly *DS*, lost; selections arr. for str qt (Mannheim, 1775)

L'embarquement pour Cythère, ou Le triomphe de Vénus, Mannheim, 1775, lost; selections arr. for kbd, vn, va, vc (Mannheim, 1775), lost

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At least 11 other ballets, 1758–78 lost [see index in RRMCE, xlv (1996)] for Mannheim; ?15 ballets for Kassel, several supposedly in collab. with Joseph

Toeschi, one with Jommeli, 1764–84, lost (some undoubtedly related to Mannheim ballets [see index in Kloiber, 1928])

*Electra* (*Elektra*) (melodrama, J.F.H. von Dalberg, after Sophocles), Mannheim, Nationaltheater, 1781, *DS*; facs. in *GOB*, x (1986)

?*Angelika* (operetta), ?Munich, lost

## instrumental

Editions: *The Symphony at Mannheim*, ed. E.K. and J.K. Wolf [W; incl. thematic catalogue];  
The Symphony 1720–1740, ser.C, iii (New York, 1984)

Syms.: 6 symphonies à grand orchestre (1762); 6 symphonies, op.4 (1766); 6 sinfonie a quatro o a più stromenti, op.6 (1767); 6 symphonies, op.10 (Mannheim, 1775, ed. A. Badley (Wellington, 1997)); 8 in contemporary series and anthologies, 2 ed. in *W*; 25 others, *Mbs*, 1 ed. in *DTB*, xv, Jg.viii/2 (1907), 2 ed. in *W*, 5 ed. in *DTB*, new ser., xi (1996); 7 others, *CZ-Pnm*, *D-HR*, *Bsb*, *LB*, *RH*, *Rtt*, *RUI*, *US-Wc*

Orch trios: 6 sonates en trio qui sont faits pour exécuter à 3 ou avec l'orchestre, op.3 (1766), no.4 also arr. as sym.

Other orch: 2 symphonies concertantes, *D-Mbs*; 4 vn concs., *A-Wgm*, *D-Bsb*, *MZmi*, *WRI*, *ZI* (attrib. Haydn), *F-Pc*, *S-Skma*, *US-Wc*, 1 ed. H. Gärtner and L. Schuster (Leipzig, 1961), ?3 lost; 4 fl concs., *D-KA*, *Rtt*, 1 ed. G.-E. Peters (Munich, 1962-3), 1 lost; 1 conc. for 2 fl, *Rtt*; 1 conc. for hpd/fp, *Mbs*; 7 works with org, incl. *Fl Conc.*, *Conc. for fl, ob, bn*, ed. B. Päuler (Adliswil, 1972), *Conc. a 8*, *Concerto alla pastorale*, fl, ob, bn, hn, 2 pastorales, *Symphonia pastorale*, all *Mbs*; ?*Partita*, *A-ST*, doubtful, also attrib. P.P. Sales

Qts: 6 quartetti, fl/vn/ob, vn, va, vc, op.5 (1767); 6 quatuor, vn, fl, va, b, op.1 (Amsterdam and The Hague, 1767), incl. 2 qts from contemporary anthologies, 4 from op.5 (1767), 1 ed. W. Höckner (Hamburg, 1962), 1 ed. K. Walther (Wilhelmshaven, 1963); 6 quatuors, str, op.5 (Mannheim, 1773), 1 ed. in *DTB*, xxvii, Jg.xv (1914); 2 quatuors, ob/cl, vn, va, vc/bn (c1776), 1 ed. in *Diletto musicale*, no.199 (Vienna, 1969–70); Qt, vn/fl, vn, va, b, Qt, vn/fl, vn, va, vc, both in contemporary anthologies; Qt, fl, vn, va, vc, *D-KA* [thematic catalogue in *DTB*, xxviii, Jg.xvi (1915)]

Other chbr: 6 sinfonie concertanti, o sia quintetti, 2 fl, vn, va, vc, op.7 (1769–70), 1 ed. B. Päuler (Winterthur, 1994); 6 trios, 2 vn, vc, op.3 (Mannheim, 1773), as op.5 (1774); 6 duos, fl, vn, op.4 (Mannheim, 1773), lost, as op.2 (Amsterdam, 1774); 6 Duettos, fl/vn, va (London, 1779), ed. W. Höckner and W. Twarz (Hamburg, 1963); 6 Duettos, 2 vn (London, n.d.); Qnt, vn, fl, ob, va, vc, *D-MHst*; ?trio for 2 vn, b, *CH-EN*; Vn Sonata, Fl Sonata, *F-Pc* [thematic catalogue in *DTB*, xxviii, Jg.xvi (1915)]

## Cannabich

### (3) Carl August Cannabich

(*b* Mannheim, bap. 11 Oct 1771; *d* Munich, 1 May 1806). Composer and violinist, son of (2) Christian Cannabich. His early training was with his father, but after the court moved to Munich in 1778, he studied the violin with F.J. Eck and composition with Joseph Graetz. By 1788 he was employed as one of six supernumeraries in the Munich court orchestra, and in 1794 he assumed the higher pay of a violinist who had recently died. He gained esteem as a performer, conductor and composer, and in 1796 assumed a conducting position in Frankfurt. While there he married the singer Josephine Woralek. On his father's death Carl immediately requested his position in

Munich, including direction of the opera at the Nationaltheater. The position was granted, but Eck acted as Konzertmeister and conductor until Cannabich's engagement at Frankfurt was completed. In May 1800 Cannabich was appointed director of court music, receiving a salary of 1200 gulden plus an additional sum for directing the opera. In July 1805 he requested leave to travel to Paris. By 28 April 1806 he had returned to Munich, where an illness prompted him to write his will. He died on 1 May without issue at the age of 35. Cannabich's works, though popular during his lifetime, were quickly forgotten after his death. They verge on the Romantic, reflecting the style and spirit of the third generation of Mannheim composers such as Franz Danzi and Ferdinand Fränzl, who wrote his obituary for the *Allgemeine musikalische Zeitung* (viii, 1805–6, 529–30, 554–5). In addition to two operas, he wrote two large works for chorus and orchestra, of which *Mozarts Gedächtnis Feyer*, expressing his admiration for Mozart, was the better known. His concertos for violin are virtuoso works in the style of Rodolphe Kreutzer.

## WORKS

### vocal

Orfeo (op. 3, R. de Calzabigi), Munich, 1802, *D-Bsb*; ov., as op.7 (Munich, 1802)  
Palmer und Amalie (op. 3, M. Lambrecht, after C. Pigault-Lebrun: *Le Major Palmer*), Munich, Aug 1803, *Mbs*; 2 duets (Munich, 1803), aria (Munich, 1805) romance, v, kbd (Paris, n.d.); march, pf (Munich, 1813)

Other: *Mozarts Gedächtnis Feyer seinen Manen gewidmet*, solo vv, chorus, orch (Munich, 1797); *Vernehmt was zu dieser Feyer* (cant.), solo vv, chorus, orch, *Mbs*; *Deut[s]che Lieder am Clavier*, v, pf (Munich, 1799); *Lied aus der Ferne von Matthisson*, pf, v (Offenbach, n.d.); *Raison et folie*, pf, v (Paris, n.d.); *Sei canzonette*, 3–4vv, op.5 (Munich, 1801); *Sei canzonette* (P. Metastasio), 3vv, pf, op.10 (Munich, 1802); *Sei notturni*, 3vv, pf (London, 1807); *Terzetto*, 3vv, gui, no.5 (Mainz, n.d.); *Quartetto*, 4vv, orch, *I-BGc*; 4 recits and arias, v, orch, *CH-W*, *D-Bsb*, *Rtt*, *WRdn*

### instrumental

Thematic catalogue of orchestral works: DTB, iv, Jg.iii/1 (1902)

Concs.: *Potpourri*, 2 vn, orch, op.6 (Munich, 1802); *Vn Conc.*, op.9 (Munich, 1802); *Conc. no.2*, 2 vn, orch, ed. F. Fränzl (Offenbach, n.d.); *Conc. concertant*, 2 vn, orch, ed. F. Fränzl (Bonn, n.d.); *Vn Conc.*, op. posth. (Paris, n.d.)

Other: *Grande simphonie*, op.8 (Munich, 1802); ov., C, formerly *D-LEt*, ed. in DTB, xv, Jg.viii/2 (1907); ballet music to A. Salieri: *Axur*, 1801, *D-Mbs*; incid music to *Clotilde*, 2vv, chorus, orch, *D-Bsb*; *Rondeau varié*, vn, orch, op. posth. (Leipzig, n.d.); 3 sets of variations, pf (Munich, 1799–1805); *Pf Sonata* (Paris, n.d.); *Duet*, vn, vc, *A-MB*, ed. T.D. Thomas (Bellingham, WA, 1985); *Air de [P.] Winter varié*, kbd/hp (Paris, n.d.); 15 dances, kbd, *D-Bsb*, *S-St*

Cannabich

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GerberNL

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- L. Westenrieder:** ‘Von dem Zustand der Musik in München’, *Jb der Menschengeschichte in Bayern* i/2 (1783), 366–80
- C.F.D. Schubart:** *Leben und Gesinnungen* (Stuttgart, 1791–3/R)
- J.F. Reichardt, ed.:** *Musikalischer Almanach* (Berlin, 1796)
- C.F.D. Schubart:** *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/R), 137–8
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## Cannatij [Canotij], Camillus.

See [Zanotti, Camillo](#).

## Cannicciari, Pompeo

(*b* Rome, 1670; *d* Rome, 29 Dec 1744). Italian composer. From 1694 to 1709 he was *maestro di cappella* of Santo Spirito in Sassia, and then of S Maria Maggiore until his death. His successor there, Sante Pesci, was his pupil. As a member of the Congregazione dei Musici he was *Guardiano della sezione dei maestri* in 1698 and from 1715 to 1718. A representative of the Roman school, he followed Benevoli's sacred polychoral style, with a contrast between tutti and concertante passages. He wrote pastoral masses, occasionally with instruments supporting the voices; he had a preference for

writing polychoral masses and psalms. Cannicciari's significance lies in his skilful handling of contrapuntal, polychoral writing, which he deliberately held in balance with a melodically expressive concertato style.

## WORKS

42 masses, 4–6, 8–9, 12, 16vv; 1, 4vv, 2 vn; 1, 9vv, 2 vn; 2 ed. in Lück, 1 ed. in H. Bäuerle, *Altklassische Messen*, iv (Leipzig, 1927)

146 grad, 1–6, 8vv; 1, 3vv, 2 vn; 1, 3vv, org, vc

120 off, 1–2vv, chorus; 1–5, 8vv; 1, 1v, 2 vn

266 ant, incl. antiphonae finales BVM, 1–6, 8vv; 8, 1v, 2 vn; 1, 5vv, tpt, ob, vn, vc, org

179 ps, 3–6, 8, 9, 12, 16vv; 1, 4vv, 2 vn

45 hymns, 4–7vv; 1, 5vv, 2 vn

38 responsories, 4, 8vv, org, 2 vn

56 motets, 2–4, 8vv, 2 vn; 1 ed. in Lück, 1 ed. in *Musica divina*, Jg.i/2 (Regensburg, 1855), 4 ed. in *Documenta liturgiae polychoralis*, x, xi, xiv, xv (Rome, 1961–3)

Principal sources, many holograph: *A-Wn*; *D-Bsb*, *BGD*, *DI*, *Mbs*, *Mf*, *Mk*, *Mm*, *MÜs*, *Po*, *Rp*, *TRb*, *WS*; *GB-Lbl*, *Ob* Tenbury; *I-Bc*, *Nc*, *Rco*, *Rsg*, *Rsm*, *Rvat*

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SIEGFRIED GMEINWIESER

## Cannon, (Jack) Philip

(*b* Paris, 21 Dec 1929). British composer of Anglo-French parentage. He studied composition with Imogen Holst at Dartington (1946–7) and with Jacob at the RCM (1948–51), where in 1960 he was appointed professor. His musical personality is characterized by a fierce individualism, reflected in his use of a forthright and uncompromising musical language. The expressive drive that he can achieve with that language, sometimes tonal, occasionally atonal, yet always direct and communicative, is evident throughout his work. From the String Quartet of 1964 (which won two awards in France) his works show an intensification of thought and an endeavour to assert the potentials of the human spirit that prompted one French critic to speak of *Oraison Funèbre de l'Âme Humaine* as 'avant-garde romantique'. Cannon's significant choral output (the choral symphony *Son of Man* was commissioned by the BBC to mark Britain's entry into Europe; the *Te Deum*, by Queen Elizabeth II for the Royal Chapel at Windsor) highlights in particular his rugged individuality and contrapuntal clarity. His songs (especially *Cinq chansons de femme* with harp and *Six Bird Songs*) have achieved extensive performances

worldwide. Later works include several concentrated keyboard pieces, notably the popular *Saudade* and *Septain* (originally conceived for John Ogdon), and a symphony for the millennium.

## WORKS

(selective list)

Ops: *Morvoren* (2, M. Radford and J. Laidlaw), 1963; *The Man from Venus* (op bouffe, 1, Laidlaw), 1966–7; *Dr Jekyll and Mr Hyde* (1, J. Playfair), 1973

Orch: *Sinfonietta*, chbr orch, 1947; *Spring*, sym. study, 1949; *Concertino*, pf, str, 1951; *Fanfares*, 8 tpt, 6 trbn, tuba, perc, 1963; *Oraison funèbre de l'âme humaine*, 24 str, 1970; *Sym.*, 1998–9

Choral: *Songs to Delight* (B. Jonson), SSA, str, 1950; *Fleeting Fancies* (various texts), SATB, 1953; *Son of God* (motets, H. Vaughan and others), double chorus, 1956; *To Music* (R. Herrick), SSSA, pf, 1960; *Son of Science* (Laidlaw), T, boys' vv, pf, perc band, str, 1961; *Idea* (Laidlaw), SATB, 1964; *En hiver* (V. Cannon), SSSA, 1968; *The Temple* (G. Herbert), SSATB, 1974; *Son of Man*, T, Bar, SATB, orch, 1975; *TeD*, SATB, 1976; *Lord of Light 'A Gloucester Requiem'* (Bible), S, T, Bar, boys' vv, SATB, org, orch, 1980; *Missa chorea*, solo vv, double semi chorus, double chorus, 1984; *A Raleigh Triptych*, SATB, 1989–91

Songs: *5 chansons de femme* (medieval texts), S, hp, 1952; *Cecilia* (trad.), 1v, hp, 1953; *River Lullaby* (Playfair), S, pf, 1962; *Three Rivers* (J. Laidlaw), T, pf, 1963; *6 Bird Songs* (P.B. Shelley, W. Wordsworth, A. Tennyson, T. Hardy and others), coloratura S, pf, 1993; *La mort* (Baudelaire), Bar, pf, 1999

Inst: *2 Rhapsodies*, pf, 1943; *Str Qt*, 1945; *Str Trio*, 1945; *Sextet*, fl, ob, str qt, 1945; *Fantasia*, str qt, 1946; *Variations*, 2 vn, 1946; *Variations on a canto firmo*, vn, 1948; *Galop parisien*, 2 pf, 1950; *L'enfant s'amuse*, pf, 1954; *Carillon*, org, 1955; *Sonatine champêtre*, pf, 1959; *Sonata*, 2 pf, 1960; *Str Qt*, 1964; *Jazz and Blues*, pf, 1970; *Pf Trio*, 1973–4; *Cl Qnt*, 1977; *Boutades Bourguignonnes*, suite, pf, 1984; *Str Sextet*, 1985; *3 Chiffres*, pf, 1994; *Carillon 'Joyeux Noel'*, hp, 1994; *Septain*, pf, 1995; *Pf Qnt*, 1998

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'A Composer's Musical Memories of Falmouth', *Royal Cornwall Polytechnic Magazine* (July 1993)

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RICHARD COOKE/RODERIC DUNNETT

## Canobbio, Carlo

(*b* ?Venice, 1741; *d* St Petersburg, 23 Feb/7 March 1822). Italian composer. After working for a while in Spain he returned to Italy, where he composed several ballets and in 1773–5 led the orchestra at the Teatro S Samuele in Venice; he was also a partner in Marescalchi's publishing firm. From 1779 to 1795 he served at the Imperial Theatres in St Petersburg, combining his activities as a composer with duties as first violin in the orchestra (from 1789) and deputy to Paisiello, the director of the Italian opera. In 1783–5 he again travelled in Italy, and from 1796 led the performances of the Astarita comic opera company in Russia. He wrote operas, ballets and instrumental music, and is best known for his contribution to the 'historical spectacle' *Nachal'noye upravleniye Olega* ('The early reign of Oleg' 1790). (*MooserA*)

### WORKS

#### stage

Operas: *L'amore artigiano* (dg, 3, C. Goldoni), St Petersburg, 1785, lost, lib pubd; *Nachal'noye upravleniye Olega* [The early reign of Oleg] (5, Catherine II), St Petersburg, 15/26 Oct 1790 (St Petersburg, 1791), collab. V.A. Pashkevich and Sarti; other songs, duets, ?lost

Ballets: *Don Anchise Campanone*, Venice, 1773; *Le astuzie amorose*, Venice, 1775; *La sposa persiana*, Venice, 1775; *Farnace*, Venice, 1776; *Armida*, Venice, 1777; *La schiava fedele*, Bologna, 1778; *L'idolo cinese*, St Petersburg, 1779; *Don Juan* (3, F. Rosetti), St Petersburg, 1781, orch pts *USSR-Ltob*; *Nettuno e Egle*, Venice, 1783; *Catone in Utica*, Naples, 1784; *Arianna e Bacco* (1, G. Canziani), St Petersburg, 1789, orch pts *Ltob*; *Piramo e Tisbe* (4, Canziani), St Petersburg, 1791, orch pts *Ltob*; *Castor et Pollux* (5, C. le Picq), St Petersburg, 1803

#### instrumental

Orch: Sym. no.1, lost; Sym. no.2, fl, hn obbl, D (Venice, c1780); Sym. no.11 (Venice, n.d.)

Chbr: 6 duetti, vn, fl/vn, Madrid, c1770 (Venice, c1780); 6 sonates gui, vn, op.2 (St Petersburg, 1797); Polonoise, gui, vn (St Petersburg, 1799)

GEOFFREY NORRIS

## Canon (i)

(from Gk. *kanōn*: 'rule', 'precept').

As a musical term, 'canon' originally referred to an inscribed formula or instruction which the performer would implement in order to realize one or

more parts from the given notation. Among the many possible instructions provided by a verbal 'canon' was that of extracting a second voice from the given voice at a specified intervallic and temporal distance. Strict ('canonic') imitation was so common and useful a procedure that the word 'canon' eventually came to mean the polyphonic texture of two or more voices created by the procedure, which is its primary meaning today.

1. Terminology.
2. Up to 1460.
3. 1460 to 1600.
4. 1600 to 1750.
5. 1750 to 1900.
6. After 1900.

ALFRED MANN, J. KENNETH WILSON/PETER URQUHART

## Canon (i)

### 1. Terminology.

The word 'canon' began to be used with its modern meaning only in the 16th century, almost three centuries after the first canonic works (in the modern sense) had been written. Use of the term 'fuga' to describe this strict imitative texture predates use of the word 'canon', and 'fuga' remained the more precise and common term for canonic texture well into the 18th century. The history of the [Fugue](#) is thus inextricably linked with that of canon, especially during the 16th century in the formulations of Zarlino and Vicentino. A number of other terms for canonic textures were used before the term 'canon' became common: the 14th century saw the rise of the terms 'rondellus', 'chace', 'caccia' and 'caça', all used to describe what are today called canons.

The term 'canon' came into common use in musical sources before it was widely discussed in theoretical treatises. Three different terms occur in the rubric accompanying Du Fay's chanson *Entre vous, gentils amoureux*: 'Canon: Iste rondelus de se facit tenorem fugando duo tempora'. 'Canon' indicates that the following rule must be applied in order to perform the work; 'rondelus' is the form or genre; and 'fugando' describes how the voices will relate to one another, the use of this verbal instruction suggesting the improvisatory tradition from which such notated and canonically prescribed imitation emerged.

With the exception of a few remarks in the Berkeley manuscript (*US-BE 744*), the first significant discussion of the term 'canon' was by Tinctoris, who defined it in his *Terminorum musicae diffinitorium* (1475): 'A canon is a rule showing the purpose of the composer behind a certain obscurity'. The practice of writing down music in such a way as to require 'resolution' received increasing attention from theorists beginning with Ramis de Pareia (*Musica practica*, 1482), until in the 16th century a chapter devoted to canon was expected in theoretical treatises. Canonic instructions sometimes altered a given line without creating a new voice. Thus, the phrase 'Canon: Revertere' directs the singer to perform the part in retrograde motion; 'De minimis non curat pretor' directs the singer to sing the tenor leaving out any note smaller than a semibreve. But the most common form of canonic writing was imitative, in which two or more voices of a composition were resolved or drawn from a single given part. Imitative canonic writing settled into discrete categories, following the principles of imitation at different distances (e.g.

*canon ad minimam, ad semibreve*) and of imitation at different upper or lower intervals (e.g. *canon ad epidiapente, in subdiatessaron* – canon at the upper 5th, lower 4th etc.). More complex are the ‘mensuration canons’: canon by augmentation, diminution or by proportional changes of note values (see [Notation, §III, 3](#)) and canon by inversion or retrograde motion. In the canon by inversion (*canon per motu contrario per arsin et thesin*) the direction of melodic progression is inverted in successive entrances, but in the canon by retrograde motion (*canon cancrizans, canone al rovescio* – ‘crab canon’) the canonic imitation is produced by reading the original melodic line backwards, so that the imitating part starts at the end rather than at the beginning of the piece. The combined principles of inversion and retrograde motion (*canone al contrario riverso*) produce the ‘mirror canon’ in which the canonically imitating voice is obtained through a reading that requires turning the page upside down. The intricate joining of various canonic procedures often went hand in hand with the combination of several canons in one work: different pairs of voices presenting different melodic lines, a procedure referred to in later terminology as ‘group canon’. Customary English designations for particular group canons follow a pattern that can be described as an ‘x-in-y’ formula, meaning that x parts present y melodies: a ‘four-in-two’ canon is a double canon where four parts present two melodies, ‘six-in-two’ indicates that six parts present two melodies, and so on.

[Canon \(i\)](#)

## **2. Up to 1460.**

The procedure of strict imitation considerably antedates the use of the term ‘canon’, and probably stems from improvised forms of music in oral tradition, just as rounds continue to circulate today without reliance on notation. Canonic principles can be seen in 13th-century works relying on voice-exchange. The [Rondellus](#), first described by Walter Odington (c1300) as a technique for coordinating three polyphonic voices, was a voice-exchange style that may have been described a century earlier as a typically Welsh or English style of singing in the *Descriptio Cambriae* of Giraldus Cambrensis (Burstyn, 1983). In the 14th century, canonic writing began to flourish in specific genres whose names reflect both poetic content and contrapuntal technique. The [Chace](#), one of the principal forms of the French Ars Nova, was a hunting-song written for two voices that ‘chased’ each other; its Italian counterpart was the [Caccia](#), whose two canonic vocal parts were accompanied by an untexted tenor.

These canonic prototypes of the Ars Nova lived on in the English [Catch](#) and [Round](#), and their names also suggest the two basic types later recognized in the categories of ‘concluded’ and ‘perpetual’ canon. The former, stressing the principle of linear pursuit and ‘capture’, is most conspicuously represented by the Latin equivalent for caccia, the term [Fuga](#), which was first used about 1330 by Jacques de Liège and remained the chief designation for canonic compositions until Bach’s time. The latter, representing the principle of circular return, is expressed by the Latin ‘rota’ and its German equivalent ‘Radel’ (‘wheel’, ‘roll’). ‘Rota’ appears in the original manuscript of the famous canon *Sumer is icumen in* (GB-Lbl Harl.978; see [Rota](#)) which, probably antedating all other works of the kind, stands as the classical example of early canonic art. ‘Radel’ appears in a somewhat later manuscript (A-Wn B.4696) of a three-voice canon in honour of St Martin. A culmination of 14th-century

canonic technique was reached in the works of Machaut, whose triple ballade *Sanz cuer m'en vois* is a three-part canon with a different text in each voice, and whose rondeau *Ma fin est mon commencement* is the earliest known piece based entirely on retrograde procedures, a technique whose roots can be traced as far back as the late 12th century.

The first use of canon at intervals other than the unison occurred at the end of the 14th century. While canons at the octave appeared sporadically as variations of unison canons, canon at the 5th required a completely new orientation, and a subtle control of pitch material. Francesco Landini and Johannes Ciconia were among the first composers to write canons at the 5th. Landini's *Dè, dimmi tu* bears some resemblance to French models, and shows signs that it caused the composer some difficulty. Ciconia's *Quod jactatur*, on the other hand, is a puzzle canon that has never been satisfactorily solved; although it appears to call for a three-voice solution, only two voices at a time fit together convincingly. Both the Landini and Ciconia canons at the 5th are exact in their intervallic content, and thus conform to the definition of *fuga* offered by Tinctoris some 75 years later: 'Fuga is the identity of the parts of a melody with regard to the value, name, shape, and sometimes even place on the staff, of its notes and rests'. As Parrish pointed out in his edition of Tinctoris's *Diffinitorium* (1963), 'name' (*nomen*) here means solmization name. Canons at the 5th were first accomplished by the follower voice duplicating the solmization of the leader. In such canonic works by Du Fay, Hugo de Lantins and Guillaume de Faugues, and in many works by Josquin, Willaert and even Byrd, composers expected performers to use the same solmization in the leader and follower voices, for the canons are arranged to be intervallically 'exact'. On the other hand, beginning with two canonic works by Ockeghem from the mid-15th century, *Prenez sur moi* and *Missa prolationum*, another kind of canon was explored, in which identity of solmization was not intended. Ockeghem was also the first composer to write canons at the imperfect intervals of the 2nd, 3rd, 6th and 7th, a development made possible only by dropping the requirement for identical solmization.

### Canon (i)

#### 3. 1460 to 1600.

Ockeghem's invention of non-identical or 'diatonic' canon was immediately seized by the next generation of composers, and quickly became the more important canonic technique. Franco-Flemish composers such as Compère, Josquin, Mouton, Brumel, La Rue, Isaac and Willaert wrote mass movements using canon, works based on four-in-two canons, canons composed of stacked 4ths or 5ths, and large-scale sacred and secular works supported by canonic scaffoldings of two or more parts. In addition to exact canons at perfect intervals, composers explored with increasing frequency 'diatonic' canons both at the perfect intervals of the 4th and 5th and at the imperfect intervals of 2nd, 3rd, 6th and 7th. Among the theorists who reflected on this explosion of interest in canonic procedure a few decades later, Giovanni Spataro (in a lost treatise quoted in a letter of October 1529 to him from Giovanni Del Lago), Aaron (*Lucidario*, 1545), Vicentino (*L'antica musica*, 1555) and Zarlino (*Le istituzioni harmoniche*, 1558) made reference to the new kind of diatonic canon, using a variety of terms: *fuga*, *fugatio*, *consequentia*, *imitatio*, *reditta* and, for the first time with this meaning, the word 'canon' itself. Vicentino in particular expressed his preference for canon

at the imperfect intervals over those at the perfect intervals, which he described as 'non moderno'. Furthermore, he preferred *fugae* that would cease their imitation after a few notes; thus the technique of what today is called free imitation was in the 16th century subject to the same terminology and theoretical description as the canon; the term *fuga* served for both.

Zarlino responded to the variety of terms for canons in his time by both clarifying and revising their usage. He carefully distinguished between the older 'exact' canon and the newer 'diatonic' canon by using the terms *fuga* and *imitatione* respectively. The adjectives *legata* and *sciolta* could be attached to both terms to indicate that the canonic imitation either lasted throughout the work or would break off into free writing after a strict beginning (Haar, 1971). Thus *legata* was used to describe works that we would call canons, whereas *sciolta* described works that began with fugal imitation. Zarlino relegated the term 'canon' to its older meaning of the verbal rule, and criticized the 'musicians of lower intelligence' who used the term 'canon' loosely to describe what ought to have been called *fuga*. 'Canon' was already beginning to change in meaning, however, and some of Zarlino's distinctions were not fully sustained by the many theorists who studied and followed him over the next 150 years. Nevertheless, Zarlino's definitions are important for an understanding of the evolution of the term 'canon'. His use of the terms *fuga* and *imitatione* does not correspond with the use of 'fugue' and 'imitation' today, for both could be canonic if *legata* or freely imitative if *sciolta*. His term *imitatione sciolta* fits everything we might describe as fugal or imitative, while the other three combinations, *fuga legata*, *fuga sciolta* and *imitatione legata*, describe distinctions that are rarely imagined today.

The intertwining of canon and fugue in 16th-century usage reflects the continuing fertility of canonic composition. Canon had not yet been separated off into a separate genre, but instead was intimately connected to freer forms of composing. Franco-Flemish canonic art was continued by conservative composers such as Palestrina, whose many canonic movements and complete masses have received little scrutiny. Practical treatises of the 16th century regularly included compendia of canonic devices, not simply as intellectual curiosities but as pure forms of the kind of imitation that could be used in freer styles of composition. Sebald Heyden's *De arte canendi* (1537) deals at length with the process of canon resolution. A decade later Glarean, writing in praise of the accomplishments of Josquin and his contemporaries, equated mastery of canonic technique with a fundamental proficiency in composition whereby the craftsmanship of a composer could be tested; his *Dodecachordon* (1547) contains a veritable anthology of canonic art. Its concluding chapter, entitled 'Concerning the skill of symphonetae [polyphonic composers]', offers resolutions and commentary for canons by practically all of the outstanding composers of Josquin's era, among them Obrecht, Isaac, Brumel, La Rue, Mouton and Senfl. Zarlino, in the third edition of his *Istitutioni* (1573), added a section dealing with instructions for improvising two-part canons on a plainchant. Similarly Sethus Calvisius discussed in his *Melopoeia* (a Latin condensation of Zarlino's work, 1592) the procedure of extemporizing canonic exercises on a Lutheran hymn – vocal improvisation intended, to be sure, only for 'especially skilled singers'.

Despite this evidence that an improvisatory tradition continued to sustain the use of canon up to the end of the 16th century, the heyday of its use by

composers was coming to a close. A more didactic attitude can be seen to emerge in the great summaries of polyphonic art by theorists such as Artusi (*L'arte del contraponto*, 1598), Pontio (*Dialogo*, 1595), Cerone (*El melopeo y maestro*, 1613), Zacconi (*Prattica di musica*, 1622) and Picerli (*Specchio secondo*, 1631), as canon came to represent an older form of polyphony that was being augmented, if not supplanted, by the more fashionable harmonic approach of the Baroque.

Canon (i)

#### 4. 1600 to 1750.

In postulating the concept of a modern 'practice' of composition, a *seconda pratica* radically different from the *prima pratica* representing the polyphonic tradition, Monteverdi's generation assigned to the latter a role of increasingly conservative and doctrinal character. Canon became a symbol of the *prima pratica*, yet at the same time it entered the new literature of instrumental music. A group of canons concludes the first part of the keyboard collection *Tabulatura nova* (1624) by Samuel Scheidt, one of the first in a long line of 17th-century German organ masters connected with the Zarlino tradition through the teachings of Zarlino's pupil Sweelinck. In this group two canons 'ad decimam sine pausis' are noteworthy. The *canon sine pausis* ('canon without pauses' – duplication of the original melodic line in 3rds, 10ths or 6ths by simultaneous commencement of the voices) suggests the strengthening of vertical harmonic thinking that characterized the contrapuntal technique of the High Renaissance and its theory of double counterpoint. Here, as in other examples of the time, canonic writing is linked to a cantus firmus upon which the canonic parts form contrapuntal lines whose placement is interchangeable. The trend reached a peak with the 'polymorphous' canons of P.F. Valentini, one of which, published in 1629 (*Canone ... sopra le parole del Salve regina ... con le resolutioni a 2, 3, 4, e 5 voci*), offered more than 2000 solutions; it became a model for numerous similar and equally astounding feats. At this point in the development of canonic literature the original use of the word 'canon' in the sense of a specific verbal precept directing the polyphonic realization of a single melodic line had largely been supplanted by the modern understanding of a texture of two or more lines in strict imitation. The word 'canon' was applied to the melodic line itself, for it served in all solutions as the rule or guide. Theorists of the 17th century such as Picerli (1631) and G.M. Bononcini (*Musico pratico*, 1673) continued to promote Zarlino's use of terms, but with diminishing clarity and purpose, as contemporary practice moved towards modern usage.

The teaching of contrapuntal discipline found a special expression during the 17th century in carefully organized collections of which the *Musikalisches Kunstbuch* by Johann Theile, a pupil of Schütz and teacher of Buxtehude, has become the best-known example. Though designed to summarize the technique of the past, these collections dealt extensively with modern forms. G.B. Vitali's *Artificii musicali* (1689) combines with examples of canon and double counterpoint *Inventioni curiose, capricii e sonate* as well as a *Sinfonia in canone*. The juxtaposition of canon and sonata is even more pronounced in Theile's *Kunstbuch*, which survives in a manuscript copy (1691) by Bach's cousin J.G. Walther. Bach doubtless became acquainted with the work, and Theile's compendium of canonic art points directly to Bach's great canonic collections.

While the 17th century prepared the ground for the crowning achievements of instrumental canonic literature, the vocal round saw a significant revival in the English catch collections. The first of these, Thomas Ravenscroft's *Pammelia* (1609), contains 100 works, some of them by Ravenscroft himself, that continue the vocal tradition of the Middle Ages and the Renaissance while at the same time representing a revival of the ancient traditions of popular canonic song, since their primary function was social rather than artistic. As the English madrigal declined, its place in the musical entertainment at gatherings and festivities was largely taken by a 'mixed Varietie of pleasant Roundelays, and delightfull Catches' (Ravenscroft's subtitle). Ravenscroft's *Pammelia* was followed by his catch collections (1611, 1618) and by numerous later publications, the most successful of which were issued by John Playford. This resurgence of the popular round must be understood in connection with broader developments in Baroque music, with the strengthening of harmonic consciousness and with the tendency towards structural periodization guided by harmonic functions. The erudition of 17th-century canon merged naturally with its more informal applications, as is illustrated in the immense canon output of Antonio Caldara. A two-volume manuscript collection of his canons compiled, as the title indicates, for outdoor entertainment (*Divertimenti musicali per campagna*, 1729) includes a series of pieces representing the fashionable contrapuntal *sofeggiamento*, methodical scale studies cast in increasingly complicated polyphonic garb. The combination of learned and sociable aspects of canon found a favourite expression in the type of canonic message or motto that traditionally embellished dedications, titles and engravings. One of the best-known examples of the kind was written by Bach.

The famous Bach portrait by Elias Hausmann (1746; see [Bach](#), fig.4) shows the composer holding the manuscript of this work, a *canon triplex* (bww1076). Carefully reproduced in the painting, it was composed at Bach's initiation into the Society of the Musical Sciences founded by his pupil L.C. Mizler. While characteristic of the occasional and dedicatory purposes for which composers had used the canon as emblem of the craft since the Renaissance (it lived on in such examples as the exchange of canons between the two teachers of Beethoven, Haydn and Albrechtsberger, and Beethoven's canonic messages to his friends), Bach's portrait canon dates from the time of his most concentrated interest in the form. As an early canon (bww1073, 1713) suggests, Bach had explored the canonic technique in discussions with J.G. Walther and, like his contemporaries J.F. Fasch and Telemann, included some extensive canons in chamber music works (e.g. the Violin Sonata bww1015 and Suite for flute and strings bww1067). The use of canon and double counterpoint in Bach's *Orgelbüchlein* reflects an unbroken tradition of polyphonic organ music to which the cantus firmus canons in Bach's chorale cantatas are closely related. But the bold blending of freest and strictest form (recitative and canon) that Spitta pointed out in the opening chorus of Bach's A major Mass (bww234) is representative of a new orientation in the last two decades of Bach's life, a conscious return to Renaissance ideals that became a decisive influence on Bach's style (see Wolff, 1968). The most significant examples of canonic writing from this period are contained in the Goldberg Variations, the *Musical Offering*, the canonic variations on *Vom Himmel hoch* (bww769) and the *Art of Fugue*. In addition, the rediscovery in 1975 of the 14 canons appended to Bach's personal copy of the Goldberg Variations more than doubled the number of known presentation or theoretical canons by him

(Wolff, 1976). In all these works Bach pursued the canonic procedure to its limits; no longer serving merely to lend emphasis or cogency to the composer's part-writing, canon now resumed a primary role of artistic design and expression. The plan of the Goldberg Variations, which extends from a canon at the unison to one at the 9th, recalls the canonic plan of Palestrina's *Missa 'Repleatur os meum'*, which in turn stems from Ockeghem's canonic *Missa prolationum* employing canon at every imitative interval. Indeed, Bach's writing is as retrospective as it is modern in these last monuments of his creative career. In the *Musical Offering* the *canon per augmentationem contrario motu* stands next to the *canon per tonos*. The latter variety – referred to also as 'spiral' or 'modulating' canon, since the harmonic structure of its melody prompts a winding course 'through the keys', eventually returning to its point of departure – reflects the newly won harmonic scope that also guided the plan of Bach's *Das wohltemperirte Clavier* and that is characteristic of the theoretical achievements of the Baroque period. As is particularly evident from Bach's *canon per tonos* and from the series of canons in the Goldberg Variations, the highest ensemble and keyboard virtuosity merges in this final phase of Bach's work with ultimate mastery of composition.

#### Canon (i)

#### 5. 1750 to 1900.

Bach's unique achievement stands isolated in a period characterized by a general decline of the polyphonic ideal, in fact, by passionate expressions of opposition to contrapuntal art. F.W. Marpurg, the theorist who presented the first discussion of Bach's fugal technique (*Abhandlung von der Fuge*, 1753–4), had to admit in the preface of his work that the very mention of the word 'canon' was apt to be greeted with 'a cold shudder'; the great canonic heritage was now considered 'barbaric'. In view of the changes of attitude towards canon in the 18th century, there can be little doubt that the natural ease with which Bach and Handel had absorbed elements of the *stile antico* had simply vanished in their own era. Counterpoint became an academic discipline. The set of canonic studies that Handel wrote some time before the composition of *Messiah* and eventually incorporated into the oratorio's concluding 'Amen' chorus seemed so alien to later generations that the editor of Handel's complete works (Chrysander) mistook them for Renaissance works that Handel had copied (see appendix to the facsimile edition of the autograph score of *Messiah*, 1892). There seems little justification, however, for regarding them or the canonic duet in Handel's Utrecht *Jubilate*, for example, as exercises in a 'learned' style, one foreign to the idiom of the composer.

The canons that the young Mozart wrote under the influence of Padre Martini, as well as the canonic inscriptions that decorated Martini's own treatises, marked a radical departure from the style of composition prevalent in their time. That the contrapuntal heritage could no longer be recaptured without conscious effort is borne out by Haydn's and Mozart's string quartet fugues of the 1770s, and it was only in the later works of the two Viennese masters that polyphony again rose to stylistic significance. The 'Menuetto al canone' with a trio in double canon by inversion, from Mozart's wind serenade K388/384a, is one of the early indications of this change. In Haydn's and Mozart's work, canon returns on the whole to smaller forms than those cultivated in the early

18th century. Nevertheless, the entire scope of canonic literature is represented in the writings of both masters, ranging from sacred works and complex structures to miniatures and drinking-songs on coarse texts that (especially in Mozart's canons) vie with those of the English catch literature. In his work as a teacher, Mozart followed the predominantly German *Kunstabuch* tradition in a set of canonic studies apparently written for his pupil Thomas Attwood. Yet his approach to canonic writing is entirely bound up with his early studies in Italy, whereas the impetus for Haydn's canonic compositions was provided by his journeys to England in the 1790s. In his canon collection *The Ten Commandments* (1791, first published 1809) Haydn related the canonic procedure once more to the musical allegory of the Baroque period ('command and I shall follow'; cf Bach's 'Dies sind die heiligen zehn Gebot', *Clavier-Übung*, iii). The humorous round, on the other hand, found its way in Haydn's writing even into a string quartet (op.76 no.2) as well as some earlier symphonies (e.g. no.44).

The title given to the edition of Beethoven's 20 canons published for the Beethoven bicentenary, *Ludwig van Beethoven's Canons, from Letters, Cards, Album Leaves, and Other Personal Documents*, describes the nature of a canonic output that is extremely modest compared with the canonic writing of 18th-century masters. Neither the fulfilment of the symphonic ideal nor the rise of Romantic song and opera in the 19th century offered a favourable climate for the canonic art, and the literature of canon remained limited to small occasional pieces and academic examples. The latter, however, achieved relative importance, especially in the works of Schumann, through the reawakened interest in the art of the Baroque period. Indeed, such works as the six canonic pieces in his op.56 (*Studien für den Pedal-Flügel*) had a decisive influence on the role of canon in the works of Brahms. More genuinely interested in canon than any other 19th-century composer, Brahms emulated Bach's canonic keyboard variations in his opp.9, 21 and 24, and there are numerous canonic pieces in his fine choral settings, including a *canon per tonos* (*Mir lächelt kein Frühling*). Brahms's predilection for canonic writing was kindled not only by his interest in Baroque music but also by his studies of the works of Renaissance masters; this widened historical grasp foreshadows the role that canonic technique was to assume in the 20th century. Yet the most conspicuous function of canon in the Renaissance and Baroque eras remained that of theoretical discipline. As is shown by titles of an abundance of didactic works (notable among them Salomon Jadassohn's *Kanon und Fuge*, 1884), the textbook canon dominated the 19th-century attitude towards canonic writing.

### Canon (i)

#### 6. After 1900.

Typical of this pedagogic interest in canon is Reger's requirement of '1000 harmony exercises, 500 canons, and 100 fugues'. Conversely, with his early 111 'Canons for piano through all major and minor keys' Reger gave the first suggestion of a commitment to Bach that was no longer purely Romantic, and the model of Bach's *Das wohltemperirte Clavier* inspired a number of similar modern keyboard works (e.g. Hindemith, *Ludus tonalis*, and Bartók, *Mikrokosmos*) in which the contrapuntal technique resumed a didactic role decidedly more sophisticated than that of mere exercise. The specific use of canon in Bartók's *Mikrokosmos* is paralleled in various ensemble collections

by Hindemith, in which elementary instrumental instruction is raised to an artistic level through the strict imitative texture. The use of imitative polyphony in pieces composed for practical use (Hindemith's term *Gebrauchsmusik*) is characteristic of the 20th-century's estrangement from Romantic sensibilities and the search for contrasting musical resources. These trends led to the use of canon in chamber and orchestral works, and also gave rise to a revival of choral art in which the singing, collecting and writing of canons served an important function. The essentially retrospective cultivation of choral canon is illustrated by a wealth of publications ranging from Fritz Jöde's anthology *Der Kanon*, issued in 1937 (the compiler referred to it in his preface as 'an outline history of music, or even history of thought, as reflected in canons'), to Stravinsky's choral-orchestral arrangement of Bach's canonic variations on *Vom Himmel hoch* (1956). Examples of canonic writing abound in the music of Schoenberg, in the later works of Stravinsky and, above all, in those of Webern, who was perhaps influenced by historical models through his work on Isaac's music. In Webern's Concerto op.24 the germinating 12-note row is made up of three-note segments in the pattern original or prime form–retrograde inversion–retrograde–inversion, so that essential canonic principles serve for the very construction of the series, which has itself assumed the function of the 'rule' or 'precept' by which the composition unfolds.

While a number of revivals of canon in the 20th century may be related to interest in earlier musical procedures, it would be a mistake to claim that the resurgence of canon in that century was due primarily to historical awareness of the canonic heritage. For instance, mensural canon appeared in many of Messiaen's compositions, and Messiaen's pupil Boulez enlarged his notion of 'rhythmic canon' in a number of early works, writing canons in which one voice is the rhythmic retrograde of another, or in which the voices contain different arrangements of the same rhythmic cells. The 'rhythmic canons' of both Messiaen and Boulez are not necessarily canons in melodic structure, however, and therefore differ markedly from canonic procedures of the past. Similarly, music by 12-note composers employs the devices of retrograde motion, inversion and retrograde inversion, devices first exploited widely by composers before 1500. However, in serial composition such canonic procedures are more often presented without maintaining the rhythmic element, which again differentiates it from earlier styles. There were deeper musical reasons for 20th-century composers to return to ancient musical procedures such as canon than antiquarian interest. Canon provides a composer with a procedure for exploring melodic and harmonic space without relying on functional harmony as a guide. Canon creates its own harmonic functionality, resulting directly from melodic and contrapuntal considerations. Even minimalism, a style in many ways antithetical to serialism, was founded in part on the principle of canon. Certain early works by Steve Reich, such as *Piano Phase* (1967) or *Clapping Music* (1972) depend wholly on a continuously adjusting canon. Here the musical development may not rest with melodic or harmonic elements, but simply with the time intervals of imitation, and the continually changing polyphony that results. The example of minimalism, when contrasted with serialism, suggests that the resurgence of canon in the late 20th century was a completely natural development, a reassertion of the most basic elements of music: melody and repetition.

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For further bibliography see [Fugue](#).

## Canon (ii) [canun]

(Fr. *canon*; Ger. *Kanon*; It. *canone*; Sp. *canon*, *canno*, *cañno*).

Names used in western Europe between the 12th and 14th centuries for various derivatives of the Arab-Persian plucked zither, the *Qānūn*. The Latin *medius canon*, Spanish *medio canon*, Italian *mezzocanone*, German *Metzkanon* and French *micanon* denoted half trapeziform psalteries as opposed to the rectangular psaltery (Sp. *canon entero*) and the symmetrical

trapeziform psaltery. No depictions with these names attached are known. They may have been singly strung (as shown by a miniature in the *Cantigas de Santa Maria* in E-E b.l.2, fol.71v), or strung with multiple courses like the Middle Eastern originals (see illustration). Little is known of their total area of diffusion, their specific use or their tuning. Since depictions and references occur chiefly in southern European sources, they may have had complete or modified Arab-Persian tunings and may have been used for western Asiatic and Arab musical items and for western European genres with some oriental elements; in the case of European melodies a diatonic tuning with B<sup>b</sup> next to B may have been employed. The names are cognate with the Greek word 'kanōn' ('rule'); this had denoted a monochord used for demonstrating acoustical principles.

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## Canon (iii).

A term used to describe a list of composers or works assigned value and greatness by consensus. The derivation is ecclesiastical, referring to those biblical books and patristic writings deemed worthy of preservation in that they express the fundamental truths of Christianity. Some connotative values associated with this derivation, notably claims for ethical qualities and a universal status, occasionally cling to the term in its aesthetic applications.

Music sociologists such as Walter Wiora have demonstrated that certain differentiations and hierarchies are common to the musical cultures of virtually all social communities; in short, such concepts as *Ars Nova*, *Ars Subtilior* and *Ars Classica* are by no means unique to western European traditions. Perhaps the most extreme formulation of an *Ars Classica* would be the small handful of pieces comprising the traditional solo *shakuhachi* repertory of Japan, where the canon stands as an image of timeless perfection in sharp contrast to the contemporary world. But even in performance- and genre-orientated musical cultures such as those of sub-Saharan Africa, or the sub- and counter-cultures of North American and British teenagers since the 1960s, there has been a tendency to privilege particular repertoires as canonic. Embedded in this privilege is a sense of the ahistorical, and essentially disinterested, qualities of these repertoires, as against their more temporal, functional and contingent qualities. A canon, in other words, tends to promote the autonomy character, rather than the commodity character, of musical works. For some critics, the very existence of canons – their

independence from changing fashions – is enough to demonstrate that aesthetic value can only be understood in an essentialist way, something we perceive intuitively, but (since it transcends conceptual thought) are unable to explain or even describe.

It is above all within the traditions of western European music that a sense of the canonic has been built centrally and formally into an unfolding history of music. A newly consolidated bourgeois class began to define itself artistically in the late 18th century, institutionalizing its musical life in a manner independent of sacred and courtly life. It established its principal ceremony – the public concert – in the major cities of England, France and central Europe, and it began to create a repertory of classical music, with related concert rituals, to confirm and authenticate the new status quo. By the mid-19th century it had already established much of the core repertory of the modern canon, in the process giving itself cultural roots, ‘inventing’ tradition and creating a fetishism of the great work which is still with us today. This process of canon formation was aided, moreover, by taste-creating institutions such as journals and publishing houses. The history of the *Revue et gazette musicale* is indicative. So too is the series of collected editions produced by Breitkopf & Härtel in the late 19th century. These editions further illustrate the integral link between canon formation and the construction of national identities. The rise of the canon was by no means unique to Germany (indeed it began in England and France rather earlier), but it was above all in Germany that it became associated with a dominant national culture, perceived as both specifically German and at the same time representative of universal values, a paradox in tune with German classical art and the new philology.

The practical and ideological force of the canon, the German canon in particular, was already apparent in the 19th century. Practically, it allowed the significant to push into obscurity the only marginally less significant (the Brahms symphony obscures the Bruch symphony), and this authoritarian quality became increasingly pronounced in the early 20th century, as ‘classical’ repertories were placed in a polarized relation to avant-garde and commercial repertories. (The institutionalization of musical scholarship did much to reinforce this separation.) Ideologically, it manipulated an innocent repertory to confirm the social position of a dominant group in society. It is this ideological quality, the ‘constructedness’ of the canon, that has especially interested critics in recent years. The canon has been viewed increasingly as an instrument of exclusion, one which legitimates and reinforces the identities and values of those who exercise cultural power. In particular, challenges have issued from Marxist, feminist and post-colonial approaches to art, where it is argued that class, gender and race have been factors in the inclusion of some and the marginalization of others.

In a postmodern age, an age determined to expose the ideological and political character of all discourses, the authority of the canon as a measurement of quality in some absolute sense has proved increasingly difficult to sustain. It is threatened above all by a growing sense (it may be disillusioning or cathartic) that any notion of a single culture, of which the canon might be regarded as the finest expression, is no longer viable. Hence the democratic embrace by scholarship of the non-canonic repertories of a consumer-orientated and media-conscious society. Hence, too, the

acceptance that disparate musics can apparently co-exist without antinomies or forcefields, that nothing need be peripheral. Despite these challenges, the canon has not been at all anxious to lie down and die in the interests of cultural democracy. For many critics, notably Harold Bloom and George Steiner, its continuing value to our culture lies in its celebration of those qualities (of the work and of the art) which refuse to yield to contingent explanation, which take their stand, in other words, on presence and greatness. Yet one may argue, with Steiner, that 'a canon, a syllabus, sifts and winnows so as to direct our time and resources of sensibility towards certified, plainly-lit excellence', while at the same time recognizing that projects of greatness are themselves historically produced. It is this recognition above all which gives the canon new significance in a postmodern world – less a self-confirming demonstration of universal value (if not truth) than a model of the privilege attaching to one corner only of a plural cultural field.

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JIM SAMSON

## Canova, Francesco.

See [Francesco da Milano](#).

## Canso [canzo, chanzo].

One of several Old Provençal words literally meaning 'song' (others include *chan*, *chantar*, *chantaret*, *son* and *sonet*). From the end of the 12th century it was used by the troubadours primarily, but not with complete consistency, for strophic songs about courtly love, in contrast to the political or moralizing songs known as 'sirventes'. These two terms gradually replaced the word

'vers' which was used by the earliest troubadours for strophic songs of almost any content, and it appears that the only substantial difference between *vers* and *canço* is that the *canço* is restricted to topics about courtly love. The *vida* of Peire d'Alvernhe observes that 'he did not make a single *canson*, for at that time no songs [*cantars*] were called *canços*, but *vers*; it was Giraut de Bornelh who made the first *canson* that was ever made'. Troubadours in the period of transition (e.g. Bernart de Ventadorn and Peire Vidal) used both terms for songs very similar to one another in form and content.

It is unrealistic to refer to the *canço* as a song in a fixed form, for the *canços* vary in form from one another as much as is possible within the restrictions of a strophic song; indeed, originality in rhyme scheme and metrical form was particularly prized. The troubadours, however, showed a preference for the tripartite stanza form now often called **Canzone** form, regardless of content. The stanzas, which average between five and seven in number, are, more often than not, linked by rhyme. A common scheme is for all stanzas to share the same rhyme endings (*coblas unisonans* or 'like-sounding stanzas'); alternative possibilities include pairs of like-rhyming stanzas (*coblas doblas*) (see **Cobla (i)**). Most pieces end with one or more *tornadas* – short stanzas whose form normally matches the last part of the main stanza. The *tornada* is equivalent to the *envoi* in French poetry, and usually contains a veiled address to the author's patron and/or an apostrophe to the poem itself, which is seen as the poet's 'messenger'.

The *canço* is the most prestigious of all the troubadour genres, which is why modern commentators have coined the term 'grande chanson courtoise' to describe it. Its language and subject matter are highly formalized, and much recent scholarly writing on the troubadours has been devoted to exploring its formal conventions. According to medieval treatises, every *canço* should have a newly composed tune, in contrast to the *sirventes*, which normally borrowed a pre-existing tune and metrical scheme. Comparison of surviving pieces seems to confirm that this rule was generally observed.

For bibliography see [Troubadours, trouvères](#).

HENDRIK VAN DER WERF/STEPHEN HAYNES

## **Cansoneta.**

See [Chanzoneta](#).

## **Cantabile**

(It.: 'singable').

A word used in musical contexts to mean 'in a singing style' and thus representing an ideal in certain kinds of performance. Zarlino (*Le istituzioni harmoniche*, 1558/R) expressed the opinion 'che le parti della cantilena siano cantabile: cioè che cantano bene', and by the late 17th century the word had found its way into German: the title-page of Bach's three-part inventions

offers to aid 'eine cantabile Art im Spielen zu bekommen'. As a direction in tempo and expression marks it appears from the beginning of the 18th century, also in the forms *cantando* (Boccherini) and *cantabile* (Domenico Scarlatti), and was a particular favourite with Beethoven, who marked the slow movement of his First Symphony, for instance, *andante cantabile con moto*. Cantabile was presumably also intended in the marking on the second movement of his E minor Piano Sonata op.90: *nicht zu geschwind und sehr singbar vorgetragen*. Koch's *Musikalisches Lexikon* (1802) mentions its use as an independent tempo mark for a moderately slow speed: Domenico Scarlatti used it in this sense, but it is rare. As a title, it is used in 19th-century Italian opera for the slow first section of the double aria, followed by *tempo di mezzo* and cabaletta.

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

## Cantando.

See [Cantabile](#).

## Cantata

(It.; Fr. *cantate*; Ger. *Kantate*).

A work for one or more voices with instrumental accompaniment. The cantata was the most important form of vocal music of the Baroque period outside opera and oratorio, and by far the most ubiquitous. At first, from the 1620s in Italy, it was a modest form, but at its most typical it consists (notably in Italy in the later 17th century) of a succession of contrasting sections which by the early 18th century became independent movements, normally two arias, each preceded by a recitative. Most Italian cantatas of this period are for a solo voice, but some were written for two or more voices. Up to the late 17th century the cantata was predominantly a secular form, but the church cantata, which included choral movements ranging from simple chorale harmonizations to complex, extended structures, was a major feature of Lutheran music in early 18th-century Germany. The standard form of accompaniment gradually expanded from continuo alone in the mid-17th century to an orchestra, including obbligato instruments, in the 18th. Cantatas, mainly secular, were also fairly widely cultivated elsewhere, especially in France and Spain and to a lesser extent in England. Both the secular and the sacred cantata sharply declined in importance after the middle of the 18th century. In contrast to the previous 100 years and more, the cantata has enjoyed no consistent independent existence since then, and the term has been applied, somewhat haphazardly, to a wide variety of works which generally have in common only that they are for chorus and orchestra.

[I. The Italian cantata to 1800](#)

[II. The German cantata to 1800](#)

[III. The French cantata to 1800](#)

IV. The English cantata to 1800

V. The Spanish cantata to 1800

VI. The cantata since 1800

COLIN TIMMS (I, with NIGEL FORTUNE, I, 1, and MALCOLM BOYD, I, 2(ii–iv), 3), FRIEDHELM KRUMMACHER (II), DAVID TUNLEY (III), MALCOLM BOYD/ JAMES R. GOODALL (IV), JUAN JOSÉ CARRERAS (V), MALCOLM BOYD (VI)

Cantata

## I. The Italian cantata to 1800

From the early 17th century to the late 18th the cantata was the principal form of Italian vocal chamber music. During this period, when practically every composer of standing in Italy cultivated it – some, notably Marazzoli, Alessandro Scarlatti and Benedetto Marcello, extensively – it grew from a comparatively short piece, accompanied only by continuo, into an extended, orchestrally accompanied complex of movements reflecting contemporary operatic music.

The poetical texts of the Italian cantata, throughout its lifespan, are typically pastoral or amatory, but some are historical or mythological, and a few humorous or satirical, while a significant proportion deal with moral or devotional subjects; the latter may resemble contemporary motets, but motets are settings of Latin words and meant for use in church. Cantata texts are also normally lyrical monologues, i.e. the direct expression of a named or unnamed personage, articulated by a poet and composer and delivered by a singer; dialogues and other cantatas for two or more characters inevitably incline toward the dramatic, but works intended for staging fall outside the scope of the chamber cantata, as does the *Serenata*. The Italian cantata was cultivated in all courts and cities of the peninsula and by Italians and others north of the Alps, especially at Catholic courts such as Vienna and Munich; it was also cultivated in England and, to a lesser extent, in France.

1. Emergence.

2. c1620–c1725.

3. c1725–1800: Naples.

4. The Italian cantata north of the Alps.

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Cantata, §I: The Italian cantata to 1800

### 1. Emergence.

Accompanied song was cultivated in Italy in the 16th and early 17th centuries, long before the word ‘cantata’ was common or had acquired a stable meaning. The term is first encountered, so far as is known, in the *Cantata pastorale fatta per Calen di Maggio in Siena* (Siena, 1589) marking the wedding in 1586 of Cesare d’Este and Virginia de’ Medici; the contents of this libretto – ‘azioni sceniche e coreografiche’, ‘rime per musica pastorali e ninfali’, an ‘egloghetta’ and two substantial madrigals for eight voices – immediately relate the cantata to the pastoral and to musical drama. The word appears also in Michelangelo Buonarotti the younger’s *La Tancia* (Florence, 1611) to denote Pietro’s plea for inspiration from the Muse (Act 1 scene iii); unlike the surrounding lines (spoken ottavas), his ‘cantata’ is composed of *ottonari* (eight-syllable lines) that were meant to be sung.

The cantata emerged during a period of experimentation and change in Italian poetry. The *settenari* and *endecasillabi* (seven- and eleven-syllable lines) of the Renaissance madrigal survived into the 17th and 18th centuries and became the basis of the accompanied madrigal and of recitative. The influence of the Pléiade was reflected in Italy in the formal and metrical innovations of [Gabriello Chiabrera](#) (1552–1638), whose strophic canzonettas provided the words of many early arias and paved the way for others based on verse of various kinds (e.g. *quatrenari*, *quinari*, *senari*). Refrains became increasingly common and were paralleled by rondo-like structures in music. The cantata was essentially a musical genre, but it fathered a substantial corpus of verse that was specially designed to be sung (*poesia per musica*).

In the early 17th century cantata-like compositions were often settings of madrigal or aria texts or published under such titles as ‘musiche’, ‘arie’, ‘madrigali’ or ‘scherzi’. The earliest example of the word in an exclusively musical collection occurs in the first set of *Cantade et arie* by Alessandro Grandi (i), of which only a reprint of 1620 is known; the first edition doubtless appeared shortly before. Grandi adopted the term to define three pieces for which he seems to have found the word ‘aria’ inadequate. They are essentially [Strophic variations](#) in common time, but they differ in that the bass now generally moves regularly in crotchets and the varying vocal lines for each strophe are more aria-like than madrigalian. The term ‘strophic-bass cantata’ has been applied to such pieces, which form a small, well-defined group at the very outset of the history of the cantata. *Oh con quanta vaghezza* (1624) by G.P. Berti is a particularly fine example, and Monteverdi’s *Ohimè ch’io cado* (published by Carlo Milanuzzi in 1623 or 1624) is another. The latter was not described as a cantata, and a comparable piece by Pellegrino Possenti, *Ecco Filli, o pastori* (1625), is simply headed ‘canzonetta’.

There was clearly no agreement, therefore, among composers or publishers that such pieces should be called cantatas. At the same time the term began to be applied to other solo vocal pieces, usually more ambitious than the madrigal or the simple strophic aria. For example, the ‘cantata ... in stile recitativo’ in Francesco Turini’s *Madrigali ... libro secondo* (1624) is simply a *lettera amorosa*; the three similarly designated pieces in Francesco Negri’s *Arie musicali* (1635) are settings of a lament for a pet, a scena for an enraged lover and a madrigal respectively; and the ‘cantata’ in Giovanni Rovetta’s *Madrigali concertati* (1629) is an arioso setting of five ottavas, and in effect a lament. There are also signs that the term was being used rather indiscriminately and becoming a vogue word attaching to any vocal piece. For instance, most of the contents of Domenico Crivellati’s *Cantate diverse* (1628) are elementary strophic songs, the status of which seems to have been elevated through one or two more cantata-like elements elsewhere in the book. Even so late a book as Rinieri Scarselli’s *Cantate* (1642) consists mainly of straightforward strophic songs, the title apparently being prompted by the three laments that make up the rest of the book.

There are in fact hardly any strophic-bass cantatas in the four books of *Cantade et arie* by Grandi up to 1629 (insofar as they can be assessed) or in the two by Berti (1624–7), and there are only a handful, by composers such as Lazaro Valvasensi (1634) and Milanuzzi (1635), after 1630. Grandi and Berti or their publisher, Alessandro Vincenti, may also, however, have thought

of some of the more ambitious strophic arias as cantatas, especially those by Berti that divide into recitative and aria. The alternation of recitative and aria is a prominent feature of most later cantatas, anticipated in the 1620s by other composers besides Berti – for example D'India and Landi – in books in which the word 'cantata' does not appear.

Two volumes of 1633 – the two parts of Sances's *Cantade*, the first for solo voice, the second mainly for two voices – are crucial in the early development of the cantata. At least 11 of the 19 very varied items in the two parts are typical of the comparatively ambitious vocal works, both through-composed and strophic, to which the term was henceforward increasingly applied. They include older forms such as strophic variations (the 'cantata ... passeggiata' *Altre le vie* in Part i) and the madrigal (*Filli, mirando il ciel*, i), as well as newer ones such as the passacaglia (*Usurpator tiranno*, i) and chaconne (*Lagrimosa beltà*, ii), both interrupted by arioso sections. The most significant form, however, is the type of extended work, represented by *Presso l'onde tranquille* (i), in which recitative, arioso and aria-like writing (including here a substantial section on an ostinato bass) succeed one another at the dictates of the text and for which 'cantata' is the most appropriate – indeed the only plausible – term. A few pieces similar to this by other composers are also called cantatas. They include two by Martino Pesenti, one of which, *Quanto t'inganni, Amor* (1636), is a hybrid combining the newer varied form with elements of the strophic-bass cantata. Three of the five strophes (the first, third and fourth) adhere to the latter type, the music of the third and fourth being almost identical; the second verse is aria-like and in triple time, and the last is set as recitative; the three middle strophes are all followed by ritornellos. The first two verses and the last, and the first two ritornellos, are in C, the remainder in A minor. A further development, anticipated in a madrigalian duet in Rovetta's *Madrigali concertati*, occurs in a few works in Nicolò Fontei's *Bizzarrie poetiche poste in musica* (1635–9). This is the introduction of rondo or refrain forms to unify and articulate hybrid, cantata-like structures; for details see [Fontei, Nicolò](#).

See also [Monody](#).

[Cantata, §1: The Italian cantata to 1800](#)

## **2. c1620–c1725.**

- (i) Rome, c1620–75.
- (ii) Rome, c1675–c1725.
- (iii) Bologna, Modena and Ferrara.
- (iv) Venice.

[Cantata, §1, 2: The Italian cantata to 1800: c1620–c1725](#)

### **(i) Rome, c1620–75.**

Although many of the earliest cantatas were printed in Venice, the principal centre of cantata composition throughout the 17th century was Rome. Rome provided ideal conditions for the cultivation of vocal chamber music, including a large, wealthy aristocracy willing and able to support composers and

performers. Most of the leading musicians associated with the cantata in Rome were employed, permanently or temporarily, by at least one prominent Roman family (e.g. the Barberini, Borghese, Chigi, Pamphili, Colonna, Ottoboni, Ruspoli), or by the diplomatic representative of a foreign power, or by one of the many other foreign residents, of whom by far the most important as a patron was Queen Christina of Sweden. Singers, organists, harpsichordists and composers also frequently held posts in the papal chapel or in one of Rome's many churches; some idea of a singer's training may be gained from Bontempi's account of the school run by Virgilio Mazzocchi. The authors of cantata texts were often noble amateurs or educated professionals such as secretaries, lawyers or clerics; the most prominent poets of mid-17th-century Roman cantatas were Francesco Balducci, Domenico Benigni, Francesco Melosio, Antonio Abati, Giovanni Lotti and Giovanni Filippo Apolloni. Cantatas in Rome were typically performed at weekly or occasional *conversazioni* in private palaces before audiences of cognoscenti who appreciated displays of erudition, technical skill (in the composition and performance of both poetry and music), topicality and spontaneity. Each occasion required a new composition, so cantatas were normally copied by hand and rarely committed to print. Nevertheless, Roman cantatas were known throughout most of Italy and much of Europe and set an example for many 'non-Roman' composers.

The earliest Roman cantatas probably antedate the latest music discussed in §1 above, but because the repertory survives largely in undated manuscripts it is impossible to be entirely certain about chronology. According to Murata (1987), the manuscripts are of four main kinds: autograph copybooks (rare), which belonged to the composer and passed to his patron after his death; miscellanies of pre-existing fascicles, which may contain music originating from diverse periods and places (including arias from Roman operas); formal anthologies or single-composer collections (most prominent in the late 17th century), which contained a particular repertory and helped to disseminate it north of the Alps; and, most unusual, fascicles of single works.

Given the nature of the sources, it is also difficult, in the present state of knowledge (which, however, is much fuller than it was), to sketch the history of the cantata as a form in any but rather general terms. Holzer (1991) defined the 17th-century cantata as 'a piece of vocal chamber music whose text combines *versi sciolti* [(generally) unrhymed lines of seven or eleven syllables] and canzonetta verses [strophic poems composed of rhymed lines of any length] and whose music generally sets these elements with recitative and aria; it can also be a series of unrelated canzonettas set in recitative and/or aria style'. Among the earliest composers of such pieces in Rome were Orazio Michi and Luigi Rossi; cantata-like works by Michi were copied by about 1635, and precedents for them can be found in manuscripts associated with the patronage of Alessandro Peretti, Cardinal Montalto. Montalto's repertory also suggests that the multipartite Roman cantata owed something to the earlier Roman and Neapolitan villanella and aria, and that it did not depend entirely on Florentine monody.

The most prolific composers in the early history of the cantata were Rossi, who served Marc' Antonio Borghese and Cardinal Antonio Barberini, and Marco Marazzoli, most of whose 379 cantatas date from about 1640–60 and survive in a dozen autograph manuscripts in the Chigi collection in the

Vatican library. Two main types of cantata have been distinguished in Rossi's output: works consisting more or less of a single aria, described by Caluori (1971) as *ariette corte* ('short ariettas'), and works in which a number of sections in recitative, arioso and aria styles follow one another according to the demands of the text (*arie di più parti*: 'arias in several sections'). A large majority of Rossi's and Marazzoli's cantatas are *ariette corte*, the form that appears to have dominated the Roman repertory in the first half of the 17th century.

Rossi's ariettas really are quite short: the text normally consists of two or three strophes, set to music (rarely more than 60 bars) in binary, rondo, ternary or rounded binary form. In binary cantatas the music may embrace the entire text or accommodate the first strophe only and be repeated to subsequent strophes (strophic binary, sometimes with a closing refrain). The *B* section is often marked by a change of musical metre, normally (but not always) prompted by a similar change in the text – a trait shared by the rondo and ternary cantatas. The rondos are settings in three strophes, the first of which is repeated after the second and again after the third (*ABAB'A*). In some cases the *B* sections use strophic variation rather than straightforward strophic repetition, and in others the second and third strophes have different music altogether (*ABACA*). Moreover, some rondos include two or more internal restatements of the refrain, and these may be varied or truncated. The rounded binary cantatas differ from the ternary in that the reprise is not a separate closed section: it is based on only the first line of the text and is incorporated into the second or both of the two main sections (*AB/CA'* or *ABA'/CA'*).

The same types of form predominate in the cantatas of Marazzoli and Mario Savioni. As in most cantata composers of the period, changes of metre between and within sections are a principal means of articulating structure. Marazzoli's treatment of the forms is very similar to Rossi's, though he preferred more extensive variation in the repeats in strophic, rondo and ternary cantatas, while in Savioni's ternary and rondo cantatas the *B* section is often composed as strophic variations and occasionally set over an ostinato bass. Although strophic variation is thus to be found in Roman cantatas of the mid-17th century, it was not one of the commonest methods of organization and it died out altogether by about 1670. Its place was taken, in one sense, by shorter, ostinato basses. These were particularly favoured in *arie di più parti*, possibly because they brought a degree of order to these settings of longer and more varied texts: even in Rossi's cantatas, ostinatos appear more frequently in *arie di più parti* than in *ariette corte*.

The formal principles of the solo cantata also governed the composition of the relatively small proportion of works for two or more voices, of cantatas with sacred (Italian) texts and of cantatas with instruments other than continuo. Most of the duets by Rossi and his contemporaries are *ariette corte*; although they make use of imitative points, these are rarely pursued at any length and the texture is predominantly homophonic. Rossi's three cantatas with instruments (two violins, in two cases with lute) are all five-part settings of sacred texts bordering on oratorios. The same combination of instruments is used in most of Marazzoli's accompanied cantatas, which, however, include secular settings and are for three to six voices; these were probably composed in the later 1650s, when he was closely associated with Fabio

Chigi. His solo cantata celebrating Chigi's election in 1655 as Pope Alexander VII (*Salutate il nuovo Aprile*) is one of the few works by him that are more heavily scored (in this case for two *violette piccole*, viola alta, viola bassa and continuo) and offers an example of an occasional text, a type encountered throughout the history of the cantata, though in comparatively small numbers.

A significant change of emphasis can be seen in the cantatas of Carissimi. Although about a quarter of these are *ariette corte*, and a further tenth are strophic variations, the largest single group of cantatas, representing about a third of the total, comprises *arie di più parti*. This cannot automatically be taken as a sign of historical development, because Carissimi's cantatas (at least those from 1640–72) overlap in date with those of Rossi, Marazzoli and Savioni. But the cantatas of the later 17th century can be regarded as *arie di più parti* in all but name and certainly appear to be descended from this earlier type of work.

Although the distinction between recitative, arioso and aria is generally fairly clear, the *arie di più parti* are characterized by the ways in which these styles are blended and juxtaposed. At the prompting of the text a recitative may become more lyrical and transform itself almost imperceptibly into an extended section in aria style, or an aria may be interrupted by a brief passage of recitative. The cantatas often embrace two or more arias, and these alone display a variety of forms, including those of the *ariette corte* and the ubiquitous extended binary (*ABB'*). Recitative frequently appears at the beginning of a cantata but less frequently at the end, and tonal unity throughout the work is normally secured by starting and finishing in the same key. Some of Carissimi's *arie di più parti* are further unified by means of repetition. In most of these the opening section is repeated, with or without variation, at the end (*AB ... A*), and in the remainder it is restated at least twice, in the manner of a refrain (*ABAC ... A*). In both cases section *A* is an aria, while sections *B* and *C* may include any combination of styles. The sections are longer and more varied than those in, for example, Rossi's *ariette corte*, so it would be inappropriate to consider these as works of that type; but it is permissible to see in them the application of organizational principles typical of *ariette corte*. The adoption of these procedures would have been a natural step – a similar purpose is served by an arioso refrain in most of Rossi's laments – and may have been prompted in part by the growing dimensions of *arie di più parti*.

Carissimi's duets also differ from those of the composers discussed above. Only a third of them are simple strophic arias. According to Rose (*MQ*, xlviii, 1962, pp.204–15), most are settings of dialogue-like texts in which each singer represents a distinct and sometimes named character. Most of the texts (e.g. *Chi fugge d'amor gl'affanni* for Thyrsis and Phyllis) are pastoral or amatory in nature and thus are typical of cantata poetry in general, but others (e.g. *Alma, che fai, che pensi?* for Alma and Corpo) have a moral flavour and one (*A piè d'un verde alloro*) is a philosophical debate between Heraclitus and Democritus. The characters sing as individuals in the recitatives and arias for solo voice, but generally lose their identity in the duets. These movements, which display a variety of homophonic and contrapuntal textures, including recitative *a due*, serve to set the scene and provide comment during the course of a work and at the end. Similar texts and techniques are to be

found in Carissimi's cantatas for three voices, which may be considered secular equivalents of his oratorios.

Most of the features of Carissimi's cantatas also appear in the works of slightly younger composers such as A.F. Tenaglia, Carlo Caproli and Antonio Cesti. Cesti's cantatas, which are relatively few in number and probably date mainly from about 1656–61, when he was associated with Alexander VII, are noteworthy partly for the prevalence of languorous arias in 3/2 time, of the kind so frequently encountered in Venetian operas of the period. They are also, so far as is known, among the earliest cantatas in which the final couplet or *endecasillabo* of a recitative stanza is regularly set in aria style in AA' form. This type of concluding arioso, or *Cavata*, recalls Rossi's predilection for setting off the last part of a section, but by the time of Cesti this practice had led to a most distinctive design. The melody of the cavata is first stated in the dominant, the key in which the recitative normally ends, and is then repeated, sometimes with decoration or extension, in the tonic. Such cavatas are extremely common in cantatas of the late 17th century and in those by 18th-century Venetians such as Albinoni and Benedetto Marcello.

Cesti's mastery of the cantata is perhaps most thoroughly displayed in his *Aspettate! adesso canto*, a setting of a satirical text, probably by the composer himself, which pokes fun at many of the clichés of mid-17th-century song. Among the topics held up to ridicule are the typical amatory subject matter of most cantatas, the preciousness of the language in which it is couched and the standard range of musical effects by which it is illustrated. There follows an extended aria, combining strophic and rondo elements, in which the popularity of the genre is attributed to these features, and the cantata ends with a brief recitative in which the audience is twitted for having sat through the performance.

Cesti's few cantatas for two or more voices are varied in form and are among the finest examples of his art. One of the duets (*L'amoroso veleno*) is labelled 'dialogo', but at least one other (*Pria ch'adori*, described as a 'canzonetta amorosa morale') is also a setting of a dialogue text. Most of the cantatas for two voices, however, are chamber duets in which both singers have the same words. *Lacrime mie* may be counted as an *aria di più parti*, but *Quante volte* is in ABB' form, and *Disperato morirò* is a strophic aria in which both strophes are followed by a ritornello for two violins and continuo. *Disperato morirò* displays a greater variety of textures than the duets of Carissimi and other composers discussed above; they range from more persistent imitation to affective, halting sequences in parallel motion, similar to those in Cesti's Viennese operas of the 1660s.

To the cantatas of the late 17th and early 18th centuries the terms *arie di più parti* and *ariette corte* become increasingly inappropriate. The distinction between recitative and aria grows unmistakably clear, and rapid alternation from one style to the other far less common. Recitative occupies a smaller proportion of the cantata as a whole, while arias expand into longer, separate movements. In short, cantatas tend from now on to comprise a smaller number of sections or movements, each of which is more clearly defined. These changes reflect similar developments in opera and instrumental music and are due partly to trends affecting the style of Italian music in general in the late 17th century. Formal definition in the aria, for example, is related

partly to the more systematic use, including repetition (possibly with transposition or extension), of thematic material, and partly to the rise of the Classical system of key relationships. The changes in the cantata were also affected, however, by the increasingly important role of the continuo. By supplying more introductions, codettas and ritornellos in arias and cantatas, the continuo helped to articulate the structure; and by echoing and anticipating the vocal material it was frequently drawn into a contrapuntal relationship with the voice. As a corollary, perhaps, the style of vocal writing in the late 17th century was increasingly affected by instrumental idioms.

All these trends may be seen in the work of Alessandro Stradella, who worked in Rome between 1667 and 1677. The three arias in *Ombre, voi che celate*, for example, are clearly defined and well contrasted in metre, key, style and form. In two of them the repetition of phrases is underlined by means of echo effects, and the second is constructed over a bass that moves almost entirely in quavers. This type of bass is closely related to the ostinato, a common feature in Stradella's works and one that he treated with great freedom and resource. The third aria is an example of what Jander (*Alessandro Stradella and his Minor Dramatic Works*, diss., Harvard U., 1962) called an 'aria-pair': it is in two halves, each of which is in *ABB'* form. Similar structures, along with other more complex multi-sectional arias, occur in cantatas by Carissimi, Cesti, Steffani and their contemporaries. This one is exceptional in that section *A* is the same in each half (the form is *ABB'/ACC'*) and in having the tonal layout of a cavata, which is not, however, to be found in the cavata at the end of the first recitative.

Since Stradella is one of the few outstanding Italian composers of the 17th century to occupy an important position in the history of instrumental as well as of vocal music, it is hardly surprising that cantatas with instruments form a larger part of his output than of that of his predecessors. The normal requirement is a pair of violins, but two cantatas call for four-part strings and three are scored for larger and more varied ensembles. Most of the accompanied cantatas are also for two or three singers; of the few for solo voice, two are settings of moral or sacred texts (*Crudo mar di fiamme orribili*: 'Sopra l'Anime del Purgat[ori]o' and *Da cuspide ferrate*: 'Crocifissione e morte di N[ostro] S[ignor] Giesù Christo').

One of the most ambitious examples is the serenata *Qual prodigio è ch'io miri?*, which is scored for two sopranos and bass voice, two concertinos, each of two violins and continuo, and a concerto grosso of four-part strings and continuo. The arias are all accompanied by one or other of the concertinos, but some of them are supported also by the concerto grosso, of which the main function is to provide ritornellos. The duets, on the other hand, are accompanied by continuo alone. The fact that each group of instruments should be mounted on a separate carriage, together with a reference halfway through to the opening of a window, indicates that some kind of staging may have been envisaged for this work – which, together with the dramatic nature of the text, places it outside the realm of the chamber cantata.

A dramatic element is also to be found, however, in a considerable proportion of Stradella's continuo cantatas. Some historical or legendary subjects appear to have been chosen specifically for their dramatic potential, and the cantatas based on them often have titles such as 'Il Seneca' or 'Seneca svenato' (Se

*Nerone lo vuole*); 'Il Nerone' or 'Incendio di Nerone' (*Sopra un'eccelesa torre*); and 'La Medea' (*Già languiva la notte*). Schmitz, who coined for works of this kind the term 'Sujetkantate', thought that they first appeared in Bolognese sources of the 1670s–90s, but those by Stradella may be somewhat earlier. In any case, similar cantatas were composed by Cesti, who also set 'Il Nerone', and they are probably related to the historical laments of earlier composers such as Marazzoli (e.g. *A pena udito havea*: 'Lamento di Cleopatra', and *Già celebrato havea la regina*: 'Lamento d'Artimisia'). Despite these precedents, however, historical and dramatic cantatas seem to be commoner in Stradella than before, and they continued to appear sporadically in the later 17th century and beyond.

## Cantata, §1, 2: The Italian cantata to 1800: c1620–c1725

### (ii) Rome, c1675–c1725.

The quite profound changes that took place in the development of the chamber cantata at the end of the 17th and beginning of the 18th centuries are best observed in the works of Alessandro Scarlatti, the greatest and most prolific exponent of the genre. His extant cantatas (excluding those that fail to satisfy the most stringent tests of authenticity) number about 600, more than 500 of which are for solo voice (usually soprano) and continuo. They cover every period of his creative life and are as remarkable for their quality as for their number. Many were composed for aristocratic patrons in Rome, including Cardinals Ottoboni and Pamphili, or for meetings of the Arcadian Academy, of which Scarlatti became a member in 1706; others were no doubt written to flatter or recompense singers who took part in his operas.

Scarlatti's earliest cantatas date from his first Roman period (1672–84) and show the influence of older composers active in Rome at that time, including Carissimi (who was possibly one of his teachers), P.S. Agostini, Savioni and Stradella. They are extremely varied both in their subject matter (which includes incidents from Roman history and classical mythology, as well as the ubiquitous amatory situations) and in their construction. Some are quite short, while others are in as many as 12 or more distinct sections. Unity is achieved partly by distributing the keys of the arias around a central tonality in which the cantata begins and ends, and sometimes (particularly in longer works) by repeating an aria or a passage of arioso at various points in the cantata, as Rossi and others had done. While the division between recitative and aria is clearly made from the start, the transition from one to the other is frequently softened by quite long stretches of arioso or by cavatas. Some of these passages involve a change of time signature to 3/2, as in the cantatas of earlier Roman and Venetian composers, but more often they are a *tempo* extensions of the simple 4/4 recitative in which the bass plays an active, usually imitative part. In either case textual repetition is involved. *Correa nel seno amato*, one of the most attractive of Scarlatti's early cantatas, includes both types of arioso.

The arias of the early cantatas are correspondingly diverse in structure. Da capo form appeared quite early, but until the last decade of the 17th century it remained less important than other structures, particularly the ground bass and extended binary form (*ABB*). The early da capo arias are mostly rudimentary and very brief, with mainly short vocal phrases, much exact repetition within each section and an unadventurous key scheme. A second

strophe is often set to the same music, as had been the case in binary and ground-bass arias as well. As Scarlatti's mastery of the new form developed, the da capo arias became longer and tonally more ambitious. Second strophes occurred less often, and in the 18th century they virtually disappeared altogether, along with other aria forms.

The last decade of the 17th century brought with it other changes, which tended to standardize both the musical structure and the expressive content of the cantata. To a considerable extent this uniformity resulted from – or perhaps resulted in (since it is difficult to separate the priority of poet and composer in the reforms) – a new strain of lyrical poetry expressly designed for musical setting and consisting of two or three rhymed strophes in contrasting metres separated by unrhymed lines of seven or 11 syllables (*versi sciolti*). The former were designed for arias, the latter for recitative and arioso passages. This kind of cantata verse had already been used extensively by mid-17th-century composers; what is new in the late 17th-century cantata is the small number of text sections, the relatively regular alternation of recitative and aria, and the greater brevity of the aria texts, allowing the music to expand over a greater canvas. Occasionally cantata texts were printed, but they mostly circulated in manuscript, the majority appearing anonymously in musical sources. Their subjects are almost exclusively Arcadian, describing the thoughts and feelings of a contented or (more often) unrequited lover in an idyllic pastoral setting. The jealousy of the lover and the inconstancy of the beloved are recurrent themes, but although the sentiments are undistinguished and stereotyped, the verses are artfully designed to allow the composer every opportunity for the expression of human emotion and the portrayal of nature in its various moods.

The cantata also existed in a similar form, though in much smaller numbers, as a sacred work, distinguishable from the solo motet by virtue of its vernacular text and the circumstances in which it was performed. The *cantata spirituale* was cultivated above all in Rome. Crescimbeni reported that during the summer the priests of S Maria in Vallicella (the Chiesa Nuova) were in the habit of listening to *cantate spirituali* in the garden of the church of S Onofrio and that Cardinal Spinola had them performed 'con bella splendidezza' each Wednesday at his palace. Crescimbeni added that *cantate spirituali* also were heard every year on Christmas Eve at the pontifical palace in the presence of the sacred college of cardinals. It was quite possibly for a Christmas meeting of the Arcadian Academy that Scarlatti wrote the cantata by which he is best known today, *Oh di Betlemme altera*, for soprano, strings and continuo. The text celebrates the good fortune of the shepherds in being the first witnesses of Christ's birth, a favourite theme among members of the Academy, who had chosen the infant Jesus as their tutelary deity.

The Arcadian Academy was founded in Rome in 1690 by participants in the former *conversazioni* of Christina of Sweden, who had died the previous year. Colonies were soon established in other Italian cities, and existing academies quickly became affiliated to the parent body in Rome. Pastoral conventions had dominated Italian literature since the appearance of Sannazaro's *Arcadia* at the dawn of the 16th century, and still prevailed in the 18th. The Academy held meetings in the spring and summer at which cantatas were performed and even improvised; at one such meeting, according to Crescimbeni, Scarlatti composed music to verse by G.B.F. Zappi as quickly as the latter, a

lawyer, could write it. Crescimbeni, the first historian of the Academy, also provided the classic definition of the cantata in the early 18th century:

Certain other types of poetry were introduced for music, which are commonly known as cantatas. They are made up of long and short lines without regular rhyme scheme [*versi, e versetti rimati senza legge*], mixed with arias [*ariette*]. Some are for a single voice, some for more than one, and they were and still are written with an admixture of dramatic and narrative elements. This kind of poetry was an invention of the seventeenth century; previously madrigals and other regular verse forms served for music.

Crescimbeni described the cantata as a kind of poetry that was both written for music and recognized as a literary genre in its own right. He also seems to have regarded it essentially as recitative into which arias were inserted. Dramatic or narrative elements (including, on occasion, reported speech) were normally confined to recitative; arias were concerned with lyrical expression. Except in France, the 18th-century cantata normally comprised two da capo arias, each preceded by recitative (R–A–R–A); the most usual alternatives were R–A–R–A–R–A, A–R–A–R–A and A–R–A (cantatas ending in recitative or arioso, quite common in the 17th century, became increasingly rare after 1700). The literary historian F.S. Quadrio wrote that it was natural for the poet to begin with a recitative, as this allowed him to set the scene and introduce the subject (Quadrio, 1741). This arrangement also suited the singer, who could use the recitative to warm up for the first aria.

The last decade of the 17th century and the first 20 years of the 18th were the heyday of the late Baroque cantata in Rome, in terms of quantity and quality. Scarlatti composed his finest cantatas there during this period; so, too, did Gasparini, Bononcini, Handel, Domenico Scarlatti, Caldara and a host of lesser figures. Most of these cantatas are for solo voice (predominantly soprano) and continuo and could have been performed by a single person, as were those of Astorga; some, however, are scored for two or more voices, some for one or more obbligato instruments (predominantly violins) and others for orchestra (usually strings).

The composer usually respected the structure provided by the poet, setting *versi sciolti* as recitative and rhymed stanzas as arias. Tonal unity was normally created by setting the final aria in the key in which the cantata began. If the first movement was a recitative, it could modulate widely and lead to an aria in a key far removed from the opening. The two arias would then be contrasted in key and could – and should – be further contrasted in tempo, metre and style. In addition to conveying the dominant ‘affection’ of the words, the music of the arias was often designed, it appears, as an exhibition of the composer’s harmonic or contrapuntal technique or as a vehicle for the display of the singer’s *virtù*. If the poetry of cantatas presents countless variations on well-worn themes, the music places a similar emphasis on style rather than content.

Scarlatti’s second Roman period (1703–7) was a particularly fruitful one for the composition of cantatas. Of those that can definitely be assigned to these years the vast majority are in R–A–R–A form. Standardization of form was encouraged by stylistic features observable in opera and oratorio as well as in

the cantata. Arioso sections in 3/2 time disappeared entirely, while the other type of arioso described above (in the second paragraph of this section) became less common and, like the recitatives themselves, shorter. Recitatives are now punctuated by stereotyped cadential formulae, while the ubiquitous da capo aria proceeds along tonal paths whose main outlines rarely change.

Although they are to a certain extent predictable in these areas, Scarlatti's later cantatas are nevertheless remarkably varied in the minutiae of their design and in the range of their expression, and they exhibit a new richness of harmonic resource and a greater freedom of incidental modulation. The F minor setting of *Andate, o miei sospiri*, which figured in a famous exchange of cantatas with Francesco Gasparini in 1712, is a tour de force of chromatic harmony and extreme modulation, but it was by no means the only cantata that earned for Scarlatti the reputation of an 'extravagant und irregulair' harmonist (as Heinichen described him in *Der General-Bass in der Composition*, 1728). *Al fin m'ucciderete* (1705), one of his best-known cantatas to judge from the large number of surviving copies, is very typical in the wide-ranging modulations of its recitatives and in the harmonic richness of its two arias. The arias also demonstrate a degree of contrapuntal artifice, another hallmark of his mature chamber style and one that is used in some works on even more formal lines. *Farfalla che s'aggira* (1706), *Nel dolce tempo* (1712) and *Qui dove al fin m'assido* all contain arias in which voice and bass proceed entirely in canon at the octave, and the duet cantata *Questo silenzio ombroso* (1707) ends with what is in effect a two-part fugue above a continuous quaver bass.

*Questo silenzio ombroso* is one of a relatively small number of duet cantatas in which the singers share the same text, rather in the manner of Steffani's chamber duets (see §4 below). The form is that of the solo cantata, except that the recitatives are replaced by arioso movements in which both voices join, as in Francesco Durante's once popular arrangements of recitatives from Scarlatti's solo cantatas. Another type of duet cantata takes the form of a dialogue in which the singers share roughly the same feelings but not the same text. Usually rather longer than the solo cantatas, these dialogues are composed of alternate recitatives and arias evenly divided between the two 'characters', and they end (and often begin) with a duet. A particularly fine example of this kind of duet cantata is Scarlatti's *Ahi che sarà di me?*, written at Urbino in 1707.

Among the many contemporaries of Scarlatti who cultivated the solo cantata, one of the most prolific was the influential and much-travelled Giovanni Bononcini, who left 283 examples of the genre along with 37 cantatas and serenatas for two or more voices. Most of his solo cantatas and half of his serenatas were composed in Rome in 1692–8; a handful date from his years in Vienna (1698–1713), and he published 12 cantatas and two duets in London in 1721.

Bononcini's cantatas may be musically inferior to Scarlatti's, but in many ways they represent the mainstream of the genre in the first quarter of the 18th century. In them an assured, fluent technique is allied to a gift for inventing pleasing melodies, even if their working-out relies too frequently on exact or sequential repetition. There is little sign of the more expansive phrases of

Scarlatti, and in some arias designed to exhibit vocal technique melisma is mechanically applied to the final or penultimate syllable of a phrase regardless of its appropriateness to the text – a practice that became even more widespread in the vocal writing of the succeeding generation. The figuration in Bononcini's bass parts occasionally shows the hand of an experienced cellist, but as a rule the bass line merely echoes or supports the vocal phrases in the conventional manner. The opening recitative of *Ecco Dorinda il giorno* has sometimes been singled out for its modulations through 12 different keys. This is in fact an exaggeration, although Bononcini's recitatives are often quite adventurous in their chromaticism. He was also one of the few composers to attempt the *recherché* procedures of Scarlatti's mature cantatas. His *Era la notte e lo stellato cielo*, if it is indeed by him, was probably written to test Handel's powers of sight-reading when the two composers met in Berlin. Its notational complexities are far removed from the harmonic audacities of Scarlatti, but it does exemplify the role often played by the cantata as a vehicle for the kind of experimentation that might appeal to the connoisseur.

Perhaps the only composer who succeeded in matching the suave sensuality of Scarlatti's most characteristic melodies and the intellectual beauty and power of his counterpoint is Handel. The exact number of his cantatas is uncertain – some survive in a fragmentary state, others in two or more versions – but they probably total about 100, not counting his two dozen chamber duets and trios. Nearly half of them were composed for the Marquis Francesco Maria Ruspoli, whom Handel served in Rome between 1707 and 1709; some were written for other Roman patrons, such as the cardinals Benedetto Pamphili and Pietro Ottoboni, or for meetings of the Arcadian Academy (of which Handel was not a member); others were composed in Naples and probably elsewhere in Italy between 1706 and 1710.

The majority are for solo voice and continuo only. Most of these are for soprano, but there are at least 16 for alto and two for bass. These proportions seem typical of the Italian cantata in general in the 17th and 18th centuries. Tenors were no more favoured in the chamber than in the theatre. If a work for tenor was required, a cantata, according to Giovanni Legrenzi (*Cantate e canzonette*, 1676) and T.B. Gaffi (*Cantate da camera*, 1700), could be sung an octave lower. It also seems clear from Legrenzi and Gaffi, however, that cantatas for alto were not to be sung an octave lower by a bass, a voice for which a special style of writing, combining melodic and harmonic features, was developed in the Baroque.

The forms of Handel's continuo cantatas resemble those already encountered in Scarlatti. Nearly half of them comprise two arias, each preceded by recitative (R–A–R–A); a further fifth dispense with the initial recitative (A–R–A), and one cantata, *Sarei troppo felice*, appears to consist of only a single recitative and aria. A number of works end with recitative, among them the remarkable *Udite il mio consiglio*, in which the final passage is a resetting of words heard near the beginning of the cantata. The scale of this work is comparable to that of *O numi eterni* ('La Lucrezia'), the form of which might be summarized as R–A–R–A–R–Arioso–R–Arioso. The historical subject of this cantata recalls similar themes in works by Stradella, and Handel's extraordinarily dramatic setting fully deserves its reputation as the finest of his continuo cantatas.

*O numi eterni* is untypical of Handel, however, in that it ends in the key in which it begins: this characteristic of most cantatas by most composers of the period is contradicted in the majority of Handel's works. The arias, nearly all of which are in da capo form, begin and end in the same key, of course; but the recitatives often move quite swiftly from one key centre to another, and there is occasionally a tonal hiatus between the end of one movement and the beginning of the next. Even in a cantata of standard design, the closing key is frequently far removed from that of the opening: *Lungi da voi, che siete poli* (1708), for example, begins in F minor, which is also the key of the first aria; the second recitative, however, begins in C minor and ends in A minor, and the ensuing (final) aria is in D major. One of the few other composers of 'modulating' cantatas was Alessandro Marcello; 12 of his cantatas were published at Venice in 1708, and Handel may have seen and been influenced by them.

The cantatas for solo voice and instruments may be divided into two groups: those with a single obbligato movement, and those with orchestral accompaniment. Two cantatas have obbligato parts for flute, one a part for violin, one for 'cembalo concertato' and one, on a Spanish text, for guitar. In those with orchestral accompaniment the ensemble consists essentially of strings. Wind instruments are added in some of these cantatas, e.g. *Ah! crudel, nel pianto mio* and *Da quel giorno fatale* ('Delirio amoroso'), but the two greatest of them, the quasi-operatic scenas *Dietro l'orme fuggaci* ('Armida abbandonata') and *Dunque sarà pur vero* ('Agrippina condotta a morire') rely solely on strings. These are used most resourcefully, especially, in *Dietro l'orme fuggaci*, in the accompaniment of recitative, a function rarely served by the orchestra in the generation before Handel.

Most of Handel's cantatas for two and three voices are chamber duets modelled on those of Steffani (a predecessor of his as Kapellmeister at Hanover); like his solo cantatas, most are relatively early works, but six were composed in England in 1741–5. Although they resemble Steffani's duets, they differ from them in three important respects: they prefer open key schemes, shun solo movements and, with one exception, avoid overall formal designs involving repetition. Handel's few complete cantatas for two or more voices and instruments, on the other hand, are more akin to Scarlatti's dialogue-like duet cantatas; indeed they represent a cross between them and Handel's own accompanied solo cantatas. *Arresta il passo* ('Aminta e Fillide') is scarcely less impressive than the better-known *La terra è liberata* ('Apollo e Dafne'). The unexpected interruption of the *furioso* section of the overture by the first line of recitative would make a tremendous impact in any context; here it also serves to underline the fact that by 1708, when it was probably first performed, the Italian cantata could command the dramatic power and expressive means of contemporary opera and, by presenting them in a more concentrated format, make a proportionately deeper impression.

[Cantata, §1, 2: The Italian cantata to 1800: c1620–c1725](#)

### **(iii) Bologna, Modena and Ferrara.**

The types of cantata developed in Rome were also cultivated in practically every other musical centre in Italy. One of the most prominent of these centres in the 17th century was the university city of Bologna, which lay within the Papal States and boasted a large number of churches and musicians.

Some Bolognese composers appear to have thought of themselves as offshoots of the Roman school: G.P. Colonna was a pupil of Carissimi, while G.A. Perti, in his *Cantate morali e spirituali* (1688), described Rossi, Carissimi and Cesti as 'the three greatest lights of our profession'. Most of the leading composers in the city were associated with the basilica of S Petronio or the Accademia Filarmonica (founded in 1666), of which the aristocratic members formed one of the principal cantata audiences.

Unlike the Roman repertory, cantatas in Bologna were frequently printed, alongside instrumental and sacred vocal music, at the presses of the Monti and Silvani families. Between 1659 and 1720 these publishers issued approximately 60 books of vocal chamber music, some of it by composers active elsewhere. In addition to 'cantate amorose', 'moralì' and 'spirituali', some with parts for violins, this repertory includes arias and canzonettas for one or more voices, and madrigals for two to four, all with basso continuo. A distinctively Bolognese quality is suggested by the fact that the authors of the poetical texts, many of whom are named in the books, were lawyers or doctors in the locality.

The first important composer in Bologna during this period was Maurizio Cazzati, who published at least nine books of secular vocal music between 1649 and 1677. Most of them contain cantatas, arias and canzonettas for solo voice, but one of them comprises madrigals and canzonettas for two and three voices, while another, of 1677, is entitled *Duetti per camera* and is thus the earliest printed source to bear this designation. Cazzati seems also to have pioneered the 'spiritual' cantata in Bologna, for his *Cantate morali e spirituali* op.20 (1659) was apparently the first work of its kind to have been published there. His successor as *maestro di cappella* of S Petronio, G.P. Colonna, wrote very few cantatas, but Perti, who followed Colonna in 1696, left over 140 in manuscript in Bologna and Assisi. Another prolific Bolognese composer of cantatas was the noble dilettante Pirro Albergati, who published four collections between 1685 and 1714 and a further single cantata (*Corona de pregi di Maria* op.13) in 1717; he also patronized other composers and mounted cantata and serenata performances in his palace.

Albergati's *Cantate spirituali* op.9 (1702) were published not at Bologna but in the neighbouring town of Modena, where enthusiastic musical patronage was provided in the second half of the 17th century by the ruling Este family. Two books of cantatas by Bononcini's father, G.M. Bononcini, were published at Bologna in 1677–8, but they were clearly a result of his employment in Modena (from 1671). Domenico Gabrielli often worked in Modena during his brief career, but his *Cantate a voce sola* were published at Bologna (posthumously) in 1691. Although G.B. Vitali composed several large-scale cantatas for the Accademia de' Dissonanti, founded in 1683 with the encouragement of Duke Francesco II, there appear to be no comparable works by his son, Tomaso Antonio. Cantatas by the long-serving *maestro di cappella* Antonio Giannettini, and by his successor A.M. Bononcini, survive in manuscript and, like so many other examples of the genre, remain virtually unknown.

Perhaps the most prolific cantata composer in northern Italy during the late 17th century was G.B. Bassani. Although he held posts at various times in Modena, Bergamo and elsewhere, he worked mainly in Ferrara, where the

cantata was fostered by the Accademia della Morte and the Accademia dello Spirito Santo. Between 1680 and 1713 he published 13 volumes of 'cantate amoroze', to most of which he gave fanciful collective titles such as *L'armonia delle sirene* (op.2), *Il cigno canoro* (op.3), *Eco armonica delle muse* (op.7) and *Languidezze amoroze* (op.19). The contents display several features found in Scarlatti's cantatas of the same period, including, in many of the arias, both the da capo form and the motto opening (see [Devisenarie](#)). Two of the cantatas in op.2, *Se tu parti io morirò* and *In traccia del suo bene*, are in fact attributed to Scarlatti in certain manuscript sources. A few of Bassani's cantatas call for instruments other than continuo, and one of his books, *La moralità armonica* (op.4), is devoted to *cantate spirituali*. Other cantata composers who were active in Ferrara include Cazzati, Legrenzi, Mazzaferata and G.F. Tosi. That the works of such composers were normally printed in Bologna or Venice is a sign that there was no music publisher in Ferrara at the time. The same is true of Mantua, where M.A. Ziani and Antonio Caldara served the Gonzaga family between 1686 and 1707, but not of Florence and Lucca, where eight books of cantatas were published between 1686 and 1704; those of Vinaccesi (1688, lost) and Albinoni (1702) were dedicated to members of the Medici family.

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#### **(iv) Venice.**

The majority of mid- to late 17th-century Venetian composers appear to have made only a lesser contribution to the history of the cantata. This may be due partly to a variety of social factors, such as the lack of a single ruling dynasty with a court, though vocal chamber music was cultivated in academies and in the palaces of the Venetian nobility. The comparative neglect of the cantata may be due also to the success in Venice of opera. Arias from operas were copied without orchestral parts or recitative and performed out of season as chamber music. This may help to explain why relatively few cantatas were written by such regular opera composers as Cavalli, Sartorio and Pallavicino. On the other hand, the style of Venetian opera was known throughout Italy and exerted an influence on that of the cantata in all parts of the peninsula.

The most important figure for the history of the cantata in mid-17th-century Venice was the singer and composer Barbara Strozzi. Although a pupil of Cavalli, she appears to have written no opera. Between 1644 and 1664, however, she published at least seven books of secular vocal music; the first comprises madrigals for two to five voices and continuo, but the others contain cantatas, arias and ariettas, most of them for solo voice, some for two and three voices. She was the first composer anywhere to publish cantatas in such quantity. Her *Cantate, ariette e duetti* op.2 (1651) was the first printed book to include the word 'duetti' in the title, and her *Sacri musicali affetti* op.5 (1655) was the earliest published volume of 'cantate spirituali'. In these respects she could have been a model for Cazzati, who pioneered these genres in Bologna.

Strozzi's cantatas should be viewed against the background of Venetian publications of the earlier 17th century (see §1 above) and in relation to the cantatas of Rossi, Carissimi, Cesti and their contemporaries in Rome (see §2(i) above). Her 1651 book alone embraces an impressive range of pieces, including strophic arias in 3/2 and common time, two of them (to texts from

librettos by her adoptive father) with instrumental accompaniment and ritornellos; an aria in strophic rondo form (*ABAB'A*); a dialogue set for solo voice; an extended, multi-sectional wedding cantata; and a long and deeply felt lament (*Sul Rodano severo*) on the execution at Lyons in 1642 of Henri de Cinq Mars, a piece evidently so popular that Strozzi included it also in her *Cantate e ariette* op.3 (1654).

The Venetian cantata is represented in the next generation by P.A. Ziani, Carlo Grossi and, especially, Giovanni Legrenzi, who published two books for solo voice in 1676 and 1678 and one for two and three voices, also in 1678. The first book contains cantatas and canzonettas. The latter are strophic settings of brief strophic poems, and the canzoni in the solo book of 1678 appear to be identical in layout. The cantatas, on the other hand, are settings of longer, more varied texts; their forms are similar in kind to those already encountered in Roman works (see §2(i) above) and seem to be typical of the cantata at this stage in its history.

Around and after the turn of the century a number of Venetian composers achieved a degree of individuality in their cantatas, among them Caldara, Albinoni, Lotti, Vivaldi and the Marcello brothers. Gasparini also worked at Venice for a time: his exchange of cantatas with Scarlatti (see §2(ii) above) occurred during his period as *maestro di cappella* of the Pietà (1701–13). Some of Caldara's and Albinoni's cantatas were written for patrons elsewhere (e.g. Mantua and Florence, respectively), but those of their Venetian compatriots appear to have been destined mainly for local consumption. If Vivaldi's cantatas sometimes betray the growing influence of opera in the settled structure of their large-scale da capo arias, their elaborate vocal writing and intricate bass-line figurations, the best of Lotti's works display a closely woven contrapuntal texture based on a small amount of motivic material. In this respect they adhere to an older tradition that is reflected, also, in the bracing fugal cavatas of Albinoni's cantatas. At the same time, the dominance of major keys in Lotti's arias is a sign of the changes that were to transform the style of Italian vocal music from the 1720s onwards.

Born into a patrician family, Alessandro and Benedetto Marcello wrote cantatas in which occasional unorthodox or daring procedures show the true hallmark of the dilettante. As noted in §2(ii) above in connection with Handel, the 12 published by Alessandro in 1708 include some rare examples of cantatas that begin and end in different keys. The general level of attainment is high enough for one of them, *In fra notturni orrori*, to have been attributed elsewhere to Scarlatti. More important, however, are the cantatas of Benedetto Marcello, of which there are about 360 for solo voice and 80 for two voices, mainly with continuo accompaniment, and about a dozen serenatas. The cantatas are mostly of the conventional Arcadian type, but he seems to have excelled in larger-scale works of a dramatic nature built around a central heroic figure such as Andromache, Cassandra or Lucrezia (the cantata concerning the last-named is based on the text used by Handel in *O numi eterni*). These often contain bold gestures of expression or technique (for example the huge and frequent leaps in the vocal part of *Dalle Trojane all'Africane rive*, a version of the Dido and Aeneas story). In *Stravaganze d'amore* he set out to mystify the reader (but not the listener) by writing the voice part in one key and the figured bass in its enharmonic equivalent. A full appraisal of his importance in the history of the cantata must

await a more thorough investigation of the field as a whole, but it is possible to see his works, together with the attractive and well-written examples of the Sicilian baron Emanuele Astorga, as representing the final phase of the cantata as a genuinely *da camera* form, still in some respects stylistically independent of opera.

Cantata, §1: The Italian cantata to 1800

### 3. c1725–1800: Naples.

It was during the 18th century that Naples became a major centre for the cantata. Many of Scarlatti's works were written there in 1684–1702, 1708–18 and 1722–5, when he was *maestro di cappella* to the Spanish viceroy, but few of his predecessors had shown much interest in the genre. Francesco Provenzale, generally regarded as the founder of the Neapolitan school, left only about a dozen cantatas, of which those discussed by Riemann display a clear distinction between recitative and aria, the latter in da capo form with motto. Cataldo Amodei's *Cantate* op.2 (1685) is the only book of cantatas to have been printed in Naples before Pergolesi's *Quattro cantate da camera* (?1736): the bulk of the repertory is manuscript.

The most prolific cantata composer among Scarlatti's contemporaries was Francesco Mancini (1672–1737), who served the Neapolitan court from 1704 and also directed the Conservatorio di S Maria di Loreto from 1720. Mancini composed 206 solo cantatas, of which eight are accompanied by orchestral strings and two by obbligato instruments (in addition to continuo); a similar proportion of instrumental accompaniments is found in the 76 cantatas of his contemporary, Domenico Sarro. Most of Mancini's cantatas comprise normal combinations of recitative and aria; eight display irregular groupings; some incorporate a cavata; three end with recitative. His arias seem transitional in approach: da capo form is standard from about 1700, when strophic, rondo and ground bass structures disappear, and is expanded after about 1716 by the development of contrasting themes composed of longer, more balanced phrases.

It was in the cantatas of Scarlatti's successors at Naples that four-part strings with continuo became the standard form of accompaniment and that the instruments played continuously during the arias. The scoring itself is identical in style and layout with that of contemporary opera arias. It should not be assumed for this reason that cantatas were accompanied by orchestra as a matter of course, though the fact that they were so accompanied, even in Scarlatti's lifetime, at some of the larger musical establishments is evident from the Ottoboni archives in Rome.

This new type of cantata can with some justification be called Neapolitan, since it was cultivated most significantly by composers born, trained or otherwise active at Naples, including Porpora, Leonardo Vinci, Leonardo Leo, Johann Adolf Hasse, Pergolesi and Jommelli. Many such composers were associated, as pupils or as teachers of composition or singing, with one or more of the four Neapolitan conservatories, which provided a foundation for the city's music throughout the century, much as did the four *ospedali* in Venice. Since cantatas combined both recitative and aria, they furnished appropriate and valuable study material for singers wishing to embark on a career in opera. This is one reason why they were cultivated in such

numbers: according to Quadrio (1741), nothing but cantatas was to be heard in halls ('sale'), theatres, oratorios or churches.

In 18th-century Italy the cantata was also the poetical form 'di più intensivo consumo' (Folena). The greatest cantata poet of the age – perhaps of any age – was [Pietro Metastasio](#), whose first serenata (1720) and first opera libretto (1723) were both set for Naples, by Porpora and Francesco Feo respectively. Metastasio's cantatas inhabit the same Arcadian world as those of his predecessors and contemporaries, but his poetry is altogether superior in quality, possessing greater invention, dignity, elegance and grace. Furthermore, his letter of 14 February 1735 to the young Calzabigi gives the ultimate explanation for the standard cantata form (R–A–R–A):

Now, a cantata of this kind [for solo voice] with four arias cannot be performed, because there is no musical organ so indefatigable as to be able to sing four arias, and as much recitative, without a break; and a cantata that cannot be sung is no less reprehensible than a tragedy that cannot be staged. If you were to remove the first and third arias and abridge the last recitative, the composition would be of the standard length.

Of Metastasio's 34 cantata texts, 21 are in R–A–R–A form and nine in A–R–A.

Although the R–A–R–A scheme remained the norm, it became increasingly common in the second quarter of the century for cantatas to dispense with an opening recitative. According to Quadrio, this development was due partly to *maestri di cappella*, who hated setting 'so much rubbish' ('molta roba') to music, and partly to audiences, who, caring little for recitative, encouraged composers to reduce it. In 1751 Telemann informed the composer and tenor C.H. Graun, who had sung his own cantatas to Frederick the Great, that the form had gone out of fashion in Germany because of an aversion to recitative.

If the rise of A–R–A form was symptomatic also of the growing importance of the aria, the omission of an introductory recitative carried both poetical and musical disadvantages. The poet was no longer able to set the scene but was forced to plunge straight into lyrical expression, like an orator 'who begins a speech with an exclamation or some other *affetto*' (Quadrio). The composer was obliged, if overall tonal unity was to be created, to write both arias in one and the same key; since the arias were expected to be contrasted in character, the differences between them had to be achieved by other means, which made the composer's job more difficult.

The musical style of the Neapolitan cantata is virtually indistinguishable from that of contemporary opera. There is, for example, a preference for major over minor keys (in Scarlatti's works the reverse applies), and accompanied recitative is frequently used in a 'broken', agitated style. The da capo structure (*ABA*) is still used in the arias, but the *A* sections are given more material while the *B* section is proportionately reduced and is often separated from the others by a change of time signature and speed. The texture tends to be melody-dominated – a simple bass line, with slow harmonic rhythm, supporting an ornamental melody, often based on arpeggios, providing scope for vocal display. Lombard rhythms and other melodic syncopations typical of the period in general invade the vocal line, which is frequently doubled or

'shadowed' by violins, while the bass takes on the functional role that it had performed in the cantatas of Benedetto Marcello and others. Melisma, which in Scarlatti's hands had been a powerful agent for expressive or picturesque word-painting, now fulfils the quite different purpose of creating climax: in the A section of an aria a passage of elaborate coloratura, on an open 'a' or 'o', sound, is nearly always found in the bars leading to the central (dominant) cadence and is balanced by a similar, but still longer, treatment of the same word immediately before the final vocal cadence in the tonic. Further opportunities for display are provided by pauses inviting cadential improvisation.

The bulk of Porpora's 132 solo cantatas (including 11 with instruments) were probably composed in about 1710–22, though 12 of his Metastasio settings were published in London in 1735. Most are in the standard form, but as many as four in ten lack the initial recitative. In two-thirds of his cantatas, also, the second aria is faster than the first, reflecting the gradual intensification of feeling and acceleration of metre that often run through a cantata text. His London works are a poignant illustration of early 18th-century stylistic change; though rooted in the Baroque, they employ carefully sculpted lines for voice and bass and include the only non-da-capo aria in his cantatas – a binary structure in which both sections cadence in the tonic key.

The cantatas of the somewhat younger Niccolò Jommelli are comparatively few in number but more symptomatic of mid-18th-century developments. Dating from the 1740s to the early 1770s, they include works for one, two and three voices and settings of devotional texts. Most of his solo cantatas are accompanied by strings; one has strings (included divided violas) with pairs of oboes and horns. Those for two voices range from simple chamber duet with continuo to large-scale dialogue with orchestra. Four of his large-scale sacred *cantate a tre* were performed on feasts of the Virgin in 1749–52 at the Collegio del Nazareno in Rome; similar cantatas were performed there almost annually from 1681 to 1784 and were often referred to as oratorios. His later cantatas display a growing use of *recitativo accompagnato* and of arias not in da capo form, developments that may be attributable to his 16 years (1753–69) in Stuttgart.

The adoption of such operatic features as coloratura display and orchestral accompaniment, in both recitative and aria, combined with social and institutional changes to bring about the decline of the solo cantata in Italy in the mid- to late 18th century. A large-scale cantata characterized by such features was no longer private chamber music on an appreciable literary base but a public concert piece in which poetry was of little account. So closely did it resemble an operatic scena that before the end of the century the solo cantata as an independent form had virtually ceased to exist, a fact lamented by Rousseau in his *Dictionnaire* (1768) and by Burney in his *General History of Music* (1789). A few Italian composers such as Girolamo Crescentini, Ferdinando Paer and N.A. Zingarelli continued to use the conventional Baroque structure for solo cantatas until well into the 19th century, but by that time the genre had been almost entirely transformed into the scena or concert aria, or supplanted by a different kind of work for solo voices, chorus and orchestra.

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#### 4. The Italian cantata north of the Alps.

The Italian cantata was cultivated in many other parts of Europe, especially, but by no means exclusively, in Catholic courts and countries. The most important centres were Vienna and Munich, Paris and London. Cantatas were written there by both Italian and native musicians. The general form and style of their works paralleled the development of the cantata in Italy, though composers north of the Alps were more strongly influenced by French music than their contemporaries on the peninsula.

At the Catholic court of Vienna Italian music was actively encouraged by all four Habsburg emperors between the accession of Ferdinand III (1637) and the death of Charles VI (1740), each of whom was also a composer. The cultivation of opera, oratorio and cantata was assisted, furthermore, by the appointment of Italian librettists as court poet, a prestigious post that was held by such eminent figures as [Niccolò Minato](#) (from 1669), Donato Cupeda (from 1698), [Pietro Pariati](#) (from 1714), [Apostolo Zeno](#) (from 1718) and Metastasio (from 1730). The main exponents of vocal chamber music before the reign of [Leopold I](#) (1657–1705) were Antonio Bertali and G.F. Sances (see §1 above).

Although Leopold was the best of the emperor-composers and the most interested in music in general, he did little to encourage the chamber cantata and wrote only a handful of examples himself. Apart from the output of C.A. Badia, fewer than 500 cantatas were composed in Vienna during the second half of the 17th century, and most of these were by such minor contributors to the genre as Antonio Draghi, Filippo Vismarri, Carlo Capellini and G.B. Pederzuoli (ten *accademie*, 1685). Badia alone wrote 53 cantatas and duets, many to texts by Cupeda, and was the only composer in Vienna at the time to have a book of cantatas printed (*Tributi armonici*, Nuremberg, ?1699).

Leopold did, however, contribute to the cultivation of vocal chamber music by introducing, from 1659, larger-scale cantatas (*componimenti*) to celebrate the birthdays and namedays of members of his family. The introduction of these cantatas came shortly after the composition of similarly occasional works by Strozzi and Marazzoli (see §§2(iv) and (i) above). Further occasions were added to the list in later years, and the custom was maintained in the 18th century. A similarly domestic dimension is present in the nine *complimenti*, each comprising a single recitative and aria, written by Metastasio and set to music, in some cases by Gassmann, for performance by the Habsburg children.

The most prominent composers of vocal music during the reigns of Leopold, Joseph I and Charles VI (1711–40), apart from those mentioned above, were all Italians: the violinist G.B. Viviani (1650s and 70s), P.A. Ziani (1660s), Giovanni and Antonio Bononcini (1697/8–1712/13), M.A. Ziani (1700–12), the theorbist F.B. Conti (1701–32), Attilio Ariosti (1703–11), the singer P.F. Tosi (1705–11) and Antonio Caldara (1716–36). Most of these musicians wrote cantatas in Vienna, as did such relatively transitory visitors as Astorga (c1711–14) and possibly Porpora (1714, 1718 and 1753–8/9). Texts by Metastasio were set by later composers including Hasse, Reutter (ii) and Bonno, but not in the cantatas of Salieri, the last Italian Kapellmeister of the court.

The Bavarian court at Munich was introduced to opera in 1651, but the first important composer of Italian vocal chamber music there was Agostino Steffani. Apart from a period of study in Rome (1672–4), he remained at Munich from 1667 to 1688. At least one cantata can be assigned to his Roman years, and in Munich he probably composed his 12 cantatas with instruments – six for solo voice (*scherzi*) and six duets. He specialized, however, in both Munich and Hanover (from 1688; see §2(ii) above), in chamber duets with continuo alone, of which he wrote about 80. These masterly works, which combine the best of late 17th-century bel canto style with the most elegant of counterpoint, were as influential as Corelli's trio sonatas. Most of them include solo movements, but the singers do not become separate characters. Over half of them exhibit the shape of an extended aria in ternary (*ABC ... A*), rondo (*ABACA*) or strophic rondo (*ABABA*) form. Those without solos, about a third, are essentially continuo madrigals. The remainder, settings of more varied texts, comprise a series of duet and solo movements of which none is repeated; these are best considered as a textural expansion of the solo cantata, to which they are thus closely related.

Steffani was followed at Munich by G.A. Bernabei, Pietro Torri and Giovanni Porta. When the elector Maximilian II Emanuel became governor of the Spanish Netherlands in 1692, Torri went with him to Brussels. His output of solo cantatas and chamber duets was closely modelled on Steffani's, and some of his duets are sufficiently polished to have been attributed to his mentor in contemporary manuscripts. Steffani's duets were performed both in Brussels and in Berlin, when Giovanni and Antonio Bononcini briefly joined Ariosti there in 1702.

The Italian cantata was cultivated also, from time to time, at nearly every other court in the empire. Since, however, it normally depended on the interest of the ruling prince or a member of his court, its fortune could rise and fall quite unpredictably. One of the more consistent centres of Italian music was the Saxon court of Dresden, where cantatas were composed between 1654 and 1680 by Vincenzo Albrici and after 1747 by G.A. Ristori; others may have been written there by Lotti (1717–19), Hasse and Porpora (1747–52). Cantatas and duets were also composed at Ansbach, Düsseldorf, Kassel, Würzburg and elsewhere by such lesser figures as F.A. Pistocchi, C.L. Pietragrua, Ruggiero Fedeli and Fortunato Chelleri.

Although opera was taken to Paris in the mid-17th century, and Rossi, Marazzoli and Atto Melani may have composed and performed cantatas there during the same period, it was not until the 1690s that Italian music gained a foothold in the French capital. The progress of vocal chamber music may be charted from the publications of the Ballard family. These were preceded, however, by the *Airs italiens* (1695) of Paolo Lorenzani, who worked in Paris from 1678 to 1694 and also left cantatas in manuscript, and by the *Recueil d'airs italiens* (1696) of Theobaldo di Gatti, a composer and bass viol player active in Paris from about 1675. These two publications helped to create a demand for Italian vocal music that was met by Christophe Ballard's *Recueil des meilleurs airs italiens* (five books, 1701–8), by the few Italian items in his *Recueil d'airs sérieux et à boire* (six books, 1701–10) and by isolated pieces in J.-B.-C. Ballard's *Meslanges de musique latine, françoise et italienne* (eight books, 1725–32).

Lorenzani and Gatti helped pave the way also for the nine books of Italian vocal chamber music published between 1691 and 1726 in Amsterdam and Hamburg. The first of these collections, after Jan van Geertsom's isolated *Canzonette amoroze* (Rotterdam, 1656), was Amédée Le Chevalier's *Scielta delle più belle ariette* (Amsterdam, 1691), dedicated to the princess of Soissons. Roger entered the lists in 1698/9 with a volume of *Scherzi musicali* by Pistocchi and went on to publish cantatas by Scarlatti, Caldara, Carlo Francesco Pollarolo, Albinoni and C.A. Marino (three books, 1701–2); a few Italian pieces also appeared in his *Recueil d'airs sérieux et à boire* (1707, 1711). Two years later, in Hamburg, Keiser published his *Divertimenti serenissimi delle cantate, duette ed arie diverse senza stromenti* (1713). The next volume of cantatas to be published in Amsterdam, Le Cène's *Recueil de cantates françoises et italiennes et d'airs sérieux et à boire* did not appear until 1726 and was the last in this phase of the history of the genre. The number of cantata books published in northern Europe was not very large, but they indicate that there was a demand for such music in commercial centres outside Italy and that the cantata did not depend exclusively on the patronage of a court.

Different conclusions are to be drawn from the printing of Italian cantatas in London. After the (again) isolated publication by Godbid and Playford of Girolamo Pignani's *Scelta di canzonette italiane* (1679), there was a gap of 42 years before the appearance, in quick succession, of books of cantatas by Bononcini (1721), Ariosti (1724), Chelleri (1727), P.G. Sandoni (1727), Mauro D'Alay (1728), Carlo Arrigoni (1732) and Porpora (1735). Most of these composers came to London to work on Italian opera (Chelleri's dedication speaks of his returning to the court at Kassel) and all of them dedicated their works to a royal or noble patron or director of one of the opera companies. For these composers the cantata was related to the opera and retained its original aristocratic associations, from which they hoped to profit. That they also wished to maximize the appeal of their publications is suggested by the inclusion in Ariosti's, Sandoni's and D'Alay's books of instrumental works for viola d'amore, harpsichord and violin respectively. Italian cantatas and duets were also composed in London by Handel; one, at least, was sung on stage in 1721 in a benefit performance by Margherita Durastanti, who was joined by Senesino in some Steffani duets, and another was performed, with Arrigoni on lute, between the parts of *Alexander's Feast* (1736). Such use of the cantata sums up its transformation during the two centuries of its history.

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## Cantata

## II. The German cantata to 1800

The German cantata stands apart from that of other countries, above all because it was cultivated primarily as a sacred genre and because its origins and development were largely independent of Italian models. The heterogeneous nature of its texts and musical structures is also in marked contrast to the more straightforward constituents of the Italian form, and a correspondingly complex vocabulary is needed to describe it.

1. Terminology.
2. Types.
3. The church cantata: sources, background.
4. The 17th-century Protestant cantata.
5. The 18th-century Protestant cantata.
6. The Catholic repertory.
7. The secular cantata.

### BIBLIOGRAPHY

Cantata, §II: The German cantata to 1800

#### 1. Terminology.

In modern usage the German word 'Kantate' refers both to the secular Baroque type and to the form of Protestant church music that reached its highest point of development and attainment in the cantatas of Bach. The term was first applied generally to Bach's works of this kind in the 19th century by the editors of the Bach-Gesellschaft, and Spitta extended it to cover older analogues of the genre from the time of Schütz onwards. It is not found in German church music before 1700, however, and only rarely in secular music. After that date it was reserved primarily for the solo cantata, both secular and sacred, and its transference to other multi-sectional forms took place only when the traditions and functions of the genres became less rigid. Both before and after 1700, and even into the 19th century, the church cantata was referred to as a *Kirchenstück* or as *Kirchenmusik* – terms that emphasized its function rather than its form. Borrowed terms, notably 'concerto' and 'motetto', were common. These referred primarily to the first section and are to be understood as *pars pro toto*, the other sections having designations of their own, such as recitative, aria and chorale. It would be an

act of terminological purism to attempt to do away with the term 'cantata' for such works.

German theorists after 1700, including Walther, Mattheson and J.A. Scheibe, defined the cantata mainly in terms of the Italian type. That Mattheson was against using the term for the *Kirchenstück* shows that he was aware of the affinity between it and the Italian cantata. When Erdmann Neumeister introduced madrigalesque poetry into church music after 1701 (together with the modern recitative and aria) he likened the cantata to 'a piece out of an opera', and C.F. Hunold defined the genre similarly in 1706. The term itself did not gain currency with the Neumeister 'reform', though some have argued that it should be used exclusively for those compositions of the Bach period that are characterized by madrigalesque poetry. To do so, however, would be to ignore the similarities that exist between the 'older' and 'more recent' church cantata (to use Spitta's terminology) – similarities that were already obvious to contemporaries such as Walther and Mattheson.

The church cantata, then, may be defined in terms of its function as the principal music of the Lutheran service, and in terms of its structure as a vocal work comprising a number of relatively independent movements. This definition covers both the older (17th-century) type with its mainly heterogeneous textual origins, and the newer type using mainly madrigalesque poetry. This section of the article deals mostly with the older type of Protestant church cantata, which is much more accessible in editions and studies than the cantata of the Bach period, the secular cantata or analogous forms of Catholic church music, and which occupied a central position in the history of German church music.

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### **2. Types.**

The differentiation of types within the genre presents few problems as far as the 18th-century cantata, with its madrigalesque texts, is concerned; recitative and aria formed the basis of the secular form, to which, in the church cantata of the Bach period, choruses and arioso sections to biblical or chorale texts might be added. The less stable forms of the older church cantata are more problematic. In contrast to Blume's somewhat makeshift labels, such as *Erbauungskantate* ('devotional cantata'), *Predigtkantate* ('sermon cantata') and *Perikopenkantate* ('pericopean cantata'), together with the adjectives 'lyrical', 'contemplative' or 'dramatic', Georg Feder (*MGG1*, §D) proposed a distinction on the basis of the type of text used. These are the *Spruch* (scriptural text), the *Ode* (modern poetic text) and the *Chorale* (Protestant hymn), which can be combined to form, for example, the *Spruchodenkantate*. But this conveys only the textual basis and not the musical form, and therefore the terms 'concerto', 'aria' and 'chorale' may be usefully introduced; these terms were current when the works were written and appeared as headings to individual movements. 'Concerto' was used for vocal and instrumental settings of mainly scriptural texts, but also of aria and chorale texts (the 'aria concerto' and 'chorale concerto' respectively); stylistically these movements combine concertato and contrapuntal (motet) elements to form what was sometimes referred to as the 'motetto concertato'. 'Aria' signifies the strophic song and its variants, ranging from strictly strophic settings and others with melodic variations over a repeated bass to episodic

and other forms approaching the 18th-century aria. The term 'chorale' was applied to a movement in which a borrowed chorale melody was worked out in one of several compositional methods. (A musically free setting of a chorale text would be called an aria or concerto, rather than a chorale.)

This scheme does not cover the (predominantly solo) arioso settings of biblical texts, which parallel the later recitative and are in fact derived from Italian monody and the few-voiced concerto. These arioso sections were not given a designation of their own, and they usually defy formal characterization; they figure prominently in certain types of work (multi-sectional dialogues, psalm compositions and Gospel settings) which cannot be allocated a place in the typology of the cantata.

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### **3. The church cantata: sources, background.**

From about 1660, when large manuscript repertoires were being formed in the leading German musical centres, the printing of complex music became increasingly difficult, partly because of the restricted market and the technical limitations of printing from type. Simpler pieces with few parts, including some by Hammerschmidt, J.R. Ahle and Briegel, continued to be printed, but in many cases the music is inferior or conventional, and there are only rare instances of true cantatas. The exceptions are some volumes printed shortly before 1700 containing genuine cantatas, some of them of good quality, by G.C. Wecker (1695), Georg Bronner (1696), J.P. Krieger (1697) and Nicolaus Niedt (1698). The printed repertory virtually came to an end with these works, however, and for a long time after 1700 only occasional music was printed, and no cantata collections except for some by Telemann.

The decline in publication was complemented by an increase in the manuscript repertory, in which varying characteristics reflect local and regional conditions and requirements. Approximately 50 manuscript collections are known, of which about a fifth survive, and they indicate a repertory whose variety helps to account for the limited market for printed works. Contrary to what has sometimes been thought, it was not the regional differences in the people themselves that brought about this striking variety. More important were the differences in the structure and organization of musical life resulting from varying reactions to the new impulses of reform orthodoxy and Pietism. In the central Lutheran areas (especially Saxony), where the organization of the school *Kantoreien* remained intact under the unbroken sway of orthodoxy, figural music could draw on a concentration of forces under the leadership of the Kantor, as in Leipzig. Where the ties with the schools had been loosened, *Ratskapellen* were formed, making smaller and rather more expert ensembles available to the municipal Kapellmeister, as in Danzig and the imperial cities of south Germany. Again, if a central *Kantorei* was unable to provide a constant supply of figural music to all churches, the gap was filled by the work of individual organists, as at Lübeck, Hamburg and other north German cities.

By contrast court musicians, instead of being part of a stable bourgeois tradition, were dependent on the changing tastes and requirements of a noble master who could determine the texts of their compositions and the use to which they were put. Court musical establishments (and hence the music itself) varied a good deal, while the organists also tended to vary their texts

and structures in settings for smaller forces. Figural music in the centralized municipal Kantoreien, on the other hand, was usually bound by liturgical traditions and the resources of school choirs. When the organists wrote vocal music they tended to compose few-voiced concertos, arias and mixed forms for Communion and special occasions, rather than music linked to the sermon. The figural music of municipal Kantors and Kapellmeister, on the other hand, was devoted principally to the cantata placed between the Gospel (or Credo) and the Credo hymn just before the sermon, and related to the pericope and its interpretation.

All these factors, together with the nature of the texts and the forces used, affected the structure of the music itself. The vocal music of north German organists, with their independent status, showed a predilection for non-schematic forms and intense expression; that of the central German Kantors tended to perpetuate well-established structures, often in annual cycles; and the music of court musicians, despite its variety, revealed a common interest in newer developments, such as extended aria forms, inserted recitatives and virtuoso solo sections. After 1700 these differences disappeared, or at least became less apparent. Following Neumeister's textual reforms, the standard recitative and aria began to characterize the cantatas of municipal and court composers, and the composition of annual cycles, often with a uniform structure, cancelled out the differences even more after organized and somewhat commercial methods had been established for the interchange of musical works.

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#### **4. The 17th-century Protestant cantata.**

- (i) Origins.
- (ii) The printed repertory.
- (iii) Genres without mixed texts.
- (iv) Simple hybrid forms.
- (v) Multiple hybrid forms.

[Cantata, §II, 4: The German cantata to 1800: The 17th-century Protestant cantata](#)

##### **(i) Origins.**

It would be one-sided to attribute the formation of the cantata solely to the process of textual mixing, and short-sighted to describe it only in terms of musical structure. The two factors belong together. If the structural aspect alone is studied it might appear that the German cantata merely developed from the Italian. Italian influence was certainly important (in the concertato style and the recitative, as well as in aria forms and the use of instruments), but the independence of the German church cantata is beyond dispute, and this is borne out by a consideration of the texts. The literary aspects of Caspar Ziegler's treatise *Von den Madrigalen* (1653) did not go unnoticed, but it was not until the Neumeister reform that its musical consequences were felt. And although Caspar Kittel had published a volume of *Arien und Cantaten* as early as 1638, subsequent developments were not analogous to those in Italy. The German and Italian genres have common origins in the madrigal, motet and vocal concerto, along with their hybrid forms; and yet there are distinct differences. In the Lutheran tradition the biblical text, as the only basis for the words, required interpretation and elucidation; whether this

was achieved by rhetorical expansion or by an illuminating juxtaposition of different texts, the result paralleled the development of closed forms within the cantata. Also, the aria retained a closer link with the regular strophic pattern of the *Ode* than was the case in Italy, and a tendency towards latent periodic structures was contained in the metrical uniformity of the texts. In its basic form of a strophic song the aria's affinity with domestic music made it a good vehicle for the expression of personal piety and of a new kind of simplicity, and it became important as a counterpart to the chorale, the specifically Lutheran portion. The chorale shared with the aria a strophic text, but it was at the same time associated with a corpus of traditional melodies; elaborations of it could take various forms, and this provided an early impulse for the development of works in several movements.

Some writers have traced the origins of the German church cantata to the chorale-based works of Praetorius, Scheidt and Schein rather than to Italian precursors. But although Praetorius's *Polyhymnia caduceatrix* (1619) in particular contained multi-strophic chorale concertos, their influence was not felt until some time after the Thirty Years War because of the large forces involved. Moreover, the repetition and ritornello elements in them were paralleled only to a limited extent in the later cantata, and the same applies to Scheidt's few-voiced concertos (1631–40), where the textual units and the musical structure do not always coincide. The concertos in Schein's *Opella nova* (1618, 2/1626) are mostly in a single movement to one stanza of text. Where emphasis is placed on the rhetorical heightening of words, as in Schütz's works, the textual dependence of the music hinders the development of independent sections. One requirement of the cantata is that emphasis should be placed on the 'Affekt' rather than on individual words, so that the textual pattern and the musical structure may coincide.

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### **(ii) The printed repertory.**

Since it was easily accessible, the printed repertory for a long time shaped accepted views about 17th-century music; it is, however, somewhat different from the manuscript tradition and played a different role in the history of the cantata. Textual mixing is found in the mid-17th-century printed collections of Andreas Hammerschmidt, J.R. Ahle and W.C. Briegel, but genuine cantata forms occur only in exceptional cases. Instead of an amalgam of independent movements, the dominant form is a complex mixture of textually different but musically undifferentiated sections; this occurs more frequently with Hammerschmidt than with Ahle, and is particularly common with Briegel. Genuine cantatas of any substance are the exception also in the printed works of Rosenmüller, Bernhard, Weiland, Martin Köler, Werner Fabricius, Zeutschner and others, the dominant forms being the traditional motet and vocal concerto. These existed alongside Gospel pieces (W.C. Brückner, J.C. Horn), occasionally with the text in a poetic form. Isolated examples of the early concerto-aria cantata are to be found in Christoph Bernhard's *Geistliche Harmonien* (1665; ed. in EDM, lxxv, 1972) and more numerous ones in collections by C.C. Dedekind (1672–4). After this printed collections relevant to the development of the cantata became increasingly infrequent and eventually disappeared altogether.

Manuscript sources relevant to the period before 1700 are mostly difficult to date, and the survey that follows is therefore organized according to type, rather than chronologically.

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##### **(iii) Genres without mixed texts.**

Among works using only biblical texts, those that came closest to the cantata were, on the one hand, settings of passages from the Gospels (more rarely the Epistles), and, on the other, settings of the psalms. The first category is characterized by a tendency to alternate commentary and dialogue, situation and maxim, and leans towards a fluid structure in which expansion into separate sections is made difficult by the continuity of the story. Settings tended to divide into small and frequently contrasted sections rather than independent movements. The development towards the musical form of the true cantata can be seen more clearly in psalm compositions, particularly in large-scale works, but also in solo and few-voiced compositions. The character of many psalms was such that verses could be set as independent sections, since they were not part of a continuous narrative. They could be expanded musically as fugatos or fugues, ariosos or concertos, and later as recitatives and arias. Every important composer of the period contributed to the Latin or German-texted 'cantata-like psalm-concerto': in north Germany Tunder, Matthias Weckmann, Geist, Kaspar Förster, Christian Ritter, Buxtehude, J.V. Meder, Bruhns and Hanff; in central Germany Rosenmüller, Sebastian Knüpfer, Johann Schelle, C.A. Schulze, Kuhnau, Pohle, Clemens Thieme, Johann and Johann Philipp Krieger; and in south Germany Bockshorn (Capricornus), J.A. Kress, J.M. Nicolai, Strattner, Pachelbel and others (for editions of some of their music see DDT, iii, vi, xiv, liii, liv, lviii, lix; and EDM, xlviii).

Among the earliest types of Protestant compositions to show unmistakable features of the cantata were those based on the chorale. From about the mid-century isolated works of this kind by J.E. Kindermann, J.A. Herbst, Tunder and others demonstrated the possibilities of using a closed form for each stanza, and Knüpfer created a standard pattern in which basically identical though varied tutti movements formed a framework for imitative or canonic solo and ensemble sections. Standard procedures were also established for outer and inner movements; they included the line-by-line alternation of a contrapuntal setting with a chordal repetition, cantional settings with instrumental figuration, and the canonic working-out of ornamented line-incipits. The younger central German Kantors, including Schelle and Schulze, continued to write works of this kind, but in a simpler style, and the form also spread to north and south Germany with Gerstenbüttel, Förtsch and J.S. Welter. Younger composers, such as Österreich, Bronner, Zachow and Kuhnau, filled the large-scale framework with aria-like movements. Expressive solos and complex tutti movements reached their climax in works by Tunder and more especially in the large-scale chorale cantatas by Buxtehude.

The chorale cantata was less widely cultivated among court composers, such as J.P. Krieger, Georg Österreich and Emanuel Kegel, but where it did occur its composers either were influenced by the central German types or adopted

Pachelbel's methods. These corresponded largely to those in Pachelbel's organ chorales, but were more varied. The 'pure' chorale cantata virtually disappeared after 1700, except in the works of Bach. (For further discussion of the form see [Chorale settings, §I, 4 and 5.](#))

From 1670 until after the turn of the century the aria cantata (not a solo work, but the setting for various forces of a modern, poetic text) occupied a central place. Initially both Latin and German texts were used, but later only German. The form was particularly favoured by the organists and the court composers, somewhat less by the municipal Kantors, but virtually all composers of the period contributed to it. The borderline between the strophic aria and its cantata-like extensions is vague, and the differences are not so much formal as qualitative. Rather than the strophic variation technique of the early 17th-century Italian cantata (see above, §I, 1), settings of German 'odes' cultivated metrical and melodic parallels between the strophes. The use of instrumental introductions and ritornellos foreshadowed the later single-strophe aria, especially where lines and words were separated or repeated. Suggestions of the [Devisenarie](#) and the da capo aria are present in those instances where the text of the first line is used as a motto or where the last line flows into a repeat of the first. A tendency towards internal symmetry (a feature of the strophic and linear structure of the aria text) finds expression in musical (and sometimes textual) correspondences between the outer sections of a work and in the layout and scoring of the inner movements. Rondo-like forms may result from the use of choral refrains or from the regular alternations of solo and tutti movements.

Since the interpretation of individual words became subordinate to the general affect, the aria contributed a good deal towards establishing a cantata structure made up of separate movements. This applied to the cantata-like extensions of the aria by Kapellmeister from south and central Germany (Bockshorn, Kress, Pohle, J.P. Krieger and others) and to the melismatic lines of the hymn cantatas of north German organists (Tunder, Geist, Buxtehude, Bruhns and others). The various stages in the development of the genre can be seen side by side in the cantatas of Buxtehude, which range from works in several sections with identical stanzas and concerto-like through-composed pieces, via an alternating or rondo-like arrangement of the strophes, to large-scale cantatas with independent, well-differentiated movements.

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#### **(iv) Simple hybrid forms.**

Hybrid forms combining chorale texts with biblical or aria texts do not occur frequently, and neither the concerto–chorale cantata nor the aria–chorale cantata became established types. After 1660 chorales did occur more frequently in biblical concertos and dialogues, but the combination of biblical and chorale texts became standard only after 1690, as in the annual cycles of Christian Liebe and C.F. Witt. These can be called cantatas only in a limited sense, the biblical settings still largely following the multi-sectional design of Gospel dialogues. Witt used chorales for final movements but only rarely for internal ones, while in Liebe's works a short tutti movement to a biblical text was followed by a series of chorale verses or free song strophes (with occasional hybrid forms). The combination of aria and chorale was even

rarer, the two textual forms being apparently considered to be too strongly opposed.

The combination of aria and biblical texts was much more important and the possibilities were greater (dialogues and Gospel settings had often incorporated aria tropes of various kinds). The concerto–aria cantata (what Feder called the *Spruchodenkantate*) became the most important of all 17th-century cantata types because it combined the required interpretation of the biblical text with a clearly arranged formal plan. In 1665 D.E. Heidenreich, in a text which might be called the ‘birth certificate’ of this kind of cantata, referred to the settings of the Halle Kapellmeister, David Pohle, using the terms *Sprüche* (‘maxims’) and *Oden* (‘odes’) for the text and *Concerten* and *Arien* for the music. The concerto–aria cantata normally began and ended with a concerto to a biblical text for the combined forces, and the middle part consisted of a strophic aria or a series of hymn stanzas set for either soloist or a small ensemble. The biblical settings used the usual compositional techniques of the ‘motetto concertato’ and the aria embodied the principles valid for the strophic song and its variants. Each component was not basically different from the corresponding forms without textual mixing, except that they tended to be shorter. The concerto–aria cantata is similar in structure to the chorale cantata, with external tutti movements and aria-like internal movements, but it can also be said to resemble the aria cantata with a large-scale concertante framework and intermediate stanzas using smaller forces.

The development of the concerto–aria cantata still requires close study, but its form seems to have remained standard until after 1700. While there are no examples of the genre by older composers such as Tunder, Weckmann and Bütner, works of this kind were written by Pohle, Clemens Thieme (*d* 1668) and Knüpfer (*d* 1676). After 1670 the form was cultivated by important composers of all social and regional groups: in the north by municipal musicians such as Buxtehude (e.g. *Herr, auf dich traue ich, Ich habe Lust abzuschneiden, Eins bitte ich vom Herrn*), Gerstenbüttel, Meder and Bruhns, and by the court composers Köler, Ritter, Förtsch and Österreich; in central Germany by Schelle, Schulze, Kuhnau, Liebe and others in the towns, and by Krieger, Erlebach, Garthoff and Eberlin at the courts; and in the south by Kress, Nicolai, Strattner, Pachelbel, Weltner and others. Formal differences in the cantatas of these composers are less significant than differences in quality and technique. The basic prototype was eventually discarded when extra internal movements or final chorales were added.

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#### **(v) Multiple hybrid forms.**

It is clear that the number of textual components was not the only decisive factor in the formation and development of the cantata; this is shown by multiple hybrid types (i.e. works containing more than two textual sources), some of which are less like cantatas than are the forms with no textual mixing at all. The complex mixing of textual elements was often based on a setting of a Gospel text which was then troped with other biblical fragments, aria stanzas and chorale lines. Because the multiple hybrid texts drew on such a variety of sources, it is difficult to categorize their structures; yet it was settings of this type that, because of their reference to the pericopes, were

produced in annual cycles. The beginnings of this development can be seen in the printed works of Hammerschmidt, J.C. Horn, Briegel and others. A few annual cycles rich in tropes exist in manuscripts, mainly from the central German area (the most important area for printed works, too). The fact that Buxtehude wrote very little music for the Gospel is typical of the north German organists – such works are absent also from the music of Tunder, Weckmann, Geist, Hanff and Bruhns; even the works of this type that were written in north Germany were largely by composers such as Georg Böhm and J.P. Förtsch who came from central Germany. The interlocking of brief textual sections in the annual cycle by Augustin Pflieger (who was only temporarily active in north Germany) is not representative of north German practice. There is also a Breslau cycle by M. Mayer and others by central German musicians such as Liebe and Witt which are closely related to the standard 17th-century cantata types. Only a few examples are known of the more interesting Gospel pieces by Schelle (preceded in Leipzig by some of Knüpfer's) and of those by Krieger, C.L. Boxberg and others. There are a great many similar pieces by little-known central German Kantors.

Although these works do not share the clear sectional form of the cantata, they nevertheless embody, in their use of illuminating tropes, the element of contrast that characterizes cantata forms. By reducing the number of textual sections and increasing the length of their musical treatment, composers achieved a clearer formal arrangement, while at the same time dialogue features invaded the cantata in its aria, chorale and concerto–aria forms. Gospel cantatas with a clearly defined structure were written by Kantors and Kapellmeister, especially in central Germany but also in the north and south (Gerstenbüttel, Meister, Förtsch, Meder, J.P. Krieger, Erlebach, Boxberg, Kuhnau, Zachow, Künstel, Strattner, Pachelbel); simultaneously cantatas of the psalm, hymn, chorale and concerto–aria types were further modified by the addition of extra movements. The numerous possibilities make strict systematization impossible, but the variants never gained the general validity of the standard types.

In its expanded forms the older cantata approached very closely the threshold of the 18th-century form. Arioso movements or chorales were introduced into hymn cantatas, biblical and aria texts were added to chorale cantatas, final chorales were appended to concerto–aria cantatas, and so on. Precise examples are afforded by the large-scale, probably late cantatas of Buxtehude (such as *Gott hilf mir, Alles was ihr tut*; ed. in DDT, xiv, 1903, 2/1957), and by similar pieces written about 1700 by Meder, Meister, Bruhns, Schelle, Krieger, Kuhnau, Erlebach, Zachow, Pachelbel and Strattner. In the gradual transition to the more modern cantata the principle of textual mixing can be recognized also in the adoption of madrigalian textual elements; its effects can still be felt in Bach's cantatas (bww106, 131, 196).

Although the Neumeister 'reform' after 1700 was an important turning-point, it did not find the genre totally unprepared. Admittedly Caspar Ziegler's effort (1653) to introduce madrigal poetry had few musical consequences, and there are hardly any musical compositions to match the literary cultivation of the madrigal by Kongehl (1683) and Christian Gryphius (1698), apart from isolated settings of 'strophic madrigals', by Bruhns, for example. But musical considerations are at least as important as the texts. The decline of the pure chorale cantata, which was clearly the inspiration behind the division of works

into several independent sections, took place at the same time as the crystallization of multifarious tropes in cantata-like forms. While chorale elaborations became simpler, the aria expanded formally in many ways. In solo settings of biblical texts a sharper distinction was drawn between arioso and recitative (the term 'Rezitativ' is found even before 1700 in works by Krieger, Kuhnau, Bronner and Österreich). Concertante movements for large forces showed increasing signs of internal structuring and of contrasting closed sections. The part played by instruments in this process is particularly important; instead of merely supporting the text, they played their own part in the composition, unifying it with motifs and providing a basis for the large-scale forms of the new cantata. The development of the aria is also symptomatic of the new trends. The abandonment of the strophic pattern is manifest in the pairing of metrically different stanzas or in the stringing together of single-strophe arias, in the loosening of the ritornello framework and in the increased importance of the instruments. Such features are more important to the historical development of the form than the rather fortuitous occurrences of early da capo structures.

While these changes were taking place in the cantata, such genres as the psalm concerto and the biblical motet, which used either a single-section structure or a latent but undeveloped multi-sectional one, disappeared altogether, and there was also a decline in the use of Latin texts, which had previously been important. When Italian compositions were also ousted from the repertory denominational distinctions became more pronounced, and the Protestant cantata of the Bach era was characterized by its exclusively German texts.

The transition from the old to the new type of cantata can be observed in the works of composers such as Kuhnau, Zachow, Österreich, Jacobi, Aster and Liebhold, who wrote in both styles (for examples by Kuhnau and Zachow see DDT, lviii–lix, 1918/R, and xxi–xxii, 1905/R). Other composers (such as Krieger, Erlebach, Witt and Käfer) who played a leading part in disseminating the modern cantata left only a few cantatas in the older style, while composers of Bach's generation mostly turned directly to the modern type.

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### **5. The 18th-century Protestant cantata.**

- (i) The madrigalian form.
- (ii) Bach and his contemporaries.
- (iii) After Bach.

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#### **(i) The madrigalian form.**

'To put it briefly, I would say that the cantata resembles exactly a piece from an opera, composed of "Stylo Recitativo" and arias.' When Neumeister summarized his textual reform with these words he was probably thinking of German opera rather than of direct Italian precursors. *Stile recitativo* had been familiar to the Germans for a long time, but it was Neumeister who recommended the da capo form for the aria, without however proscribing other forms. Though the old and new types of cantata overlapped in many ways, it was the use of madrigalian recitative and mainly da capo arias that most distinguished the modern style.

The extent to which German cantata poetry is indebted to the Italian madrigal remains a matter for investigation, but even contemporaries referred to the textual principle as 'madrigalian'. Not only recitatives but also arias show the freedom of the madrigal in their length, linear structure and rhyme schemes. Neumeister restricted himself to recitatives and arias only in his first published annual cycle (1700–01), intended for the Weissenfels court and set to music by J.P. Krieger. In his next cycle (1708, for Rudolstadt, set by Erlebach and others) he included short tutti movements, and in his 1711 and 1714 cycles (for Eisenach, set by Telemann and others) he incorporated biblical passages and chorale strophes, without however keeping to any fixed pattern. A further cycle, consisting once again of 'odes' and set by Krieger, appeared together with its predecessors in Neumeister's *Fünffache Kirchen-Andachten* (Leipzig, 1716–17), and two supplements (1726 and 1752) contained old as well as new texts (including the *Poetische Oratorien*, which Krieger had partly set in 1696–9). The mixed types were more important and influential than the pure madrigalian cantata restricted to recitative and arias. Most other cantata poets (Neukirch, König, Postel, Richey, Rambach, Lehms, Franck and others) cultivated mixed types, and it is these that are found in the vast majority of extant cantatas from Bach's time.

In mixed cantatas biblical passages were used either as *dicta* (i.e. as the basis for full-scale opening movements) or else as recitatives and ariosos corresponding to the solo movements of the specially written text. Except in Bach's works, chorales rarely appeared in elaborate settings; in most cases they were purely cantional, occasionally in combination with other texts. Later there was a return to the practice in the older cantata of repeating the opening movement at the end (this was done even by Neumeister). Many librettists, including J.G. Seebach (1718–19), G.C. Steinel (1728) and L. Reinhardt (1725), provided little opportunity for recitative, or continued to use the old 'ode' form for the arias, and this is reflected in musical settings with short recitatives and few da capo arias. Whether such works reflect the wishes of the poets or of the composers it is impossible to say. In any case the main tendency (even more marked towards the middle of the century) is for annual cycles to repeat the standard textual and formal patterns.

The new type did not bring with it any basic change in the function of the cantata, but whereas before there was no typological difference between the 'Hauptmusik' of the divine service and other figural music, cantata production after 1700 concentrated on music linked to the sermon, and cantatas in other positions were rare. The structures associated with the cantata also had a considerable influence on other genres, such as the mass and the *Magnificat*. With its freely changing metres and line lengths, madrigalian poetry provided a certain amount of variety in both recitative and arias, but the madrigalian cantata was nevertheless threatened with standardization, a danger to which the older type had not been exposed. The recitative and aria as a textual unit was universally dominant, and no matter how flexible the texts themselves might be, the musical structures were basically rigid; settings of biblical texts or chorales offered no fundamental alternatives. Along with this went a greater standardization in the forces employed – basically four-part choir and four-part strings, with additional wind instruments, usually in pairs.

As the madrigalian forms gained ever more dominant currency, the genre became still more standardized, and where a complete annual cycle followed

the same textual pattern for each cantata the restrictions placed on composers (particularly the less gifted ones) were even greater. Moreover, the pressure on composers, especially those in important posts, to be productive was far greater than before. It is, of course, incorrect to think that every Kantor wrote his own cantatas. In Bach's generation the repertory was dominated by the cycles by famous Kapellmeister and Kantors that circulated widely, frequently with some kind of commercial exchange. The local musicians' works were used only for high festivals and special occasions. It was only later in the century, when the court composers devoted themselves to other tasks, that the cantatas of less prominent composers became widespread – a fact that speaks for the decline of the genre.

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#### **(ii) Bach and his contemporaries.**

More cantatas were composed during the first half of the 18th century than at any other period, but it is only recently that the work of Bach's contemporaries has begun to be made available in modern editions. Although many works have not survived, it is barely possible to survey the vast quantities that have. The development of the genre during this period can conveniently be observed in the extant cantatas (over 1400) of Christoph Graupner, which are carefully written and increasingly lean towards pronounced homophonic textures and standardized forms (see DDT, li–lii, 1926). The same applies to the church music of G.H. Stölzel, from whose 12 annual cycles, originally containing some 1150 works, about 450 cantatas survive. The tendency towards greater standardization is most noticeable in those cycles where a single textual and musical layout is constantly reproduced. Most widespread of all were the cantatas of Telemann, who is credited with three printed cycles and almost 1150 other works. His best-known works are the printed solo cantatas, *Harmonischer Gottesdienst* (1725–6, 1731–2), but there are also some remarkably fine ones in manuscript.

Other composers were almost as productive. J.T. Römhild composed at least 12 annual cycles, from which 235 works are known; J.F. Fasch wrote at least eight (and possibly 13) cycles, from which only 70 pieces can now be traced; and J.C. Frauenholz produced at least five cycles, from which about 50 works survive. As well as these, there were municipal musicians such as J.B. König, Georg Gebel (i), J.S. Beyer, M.D. Freisslich and J.B.C. Freisslich (and also J.G. Görner, C.G. Schröter, J.G. Ziegler, Gottfried Kirchhoff, Christoph Stolzenberg, Maximilian Zeidler and others, by whom only a few cantatas survive), and Kapellmeister such as Reinhard Keiser, G.C. Schürmann, J.D. Heinichen, J.A. Kobelius and Christoph Förster, in whose output the church cantata was subordinate to other genres. Although circumstances affecting the cultivation of the genre continued to vary from place to place, the general acceptance of madrigalian texts and their attendant musical forms meant that there were no longer sharp differences between local traditions.

The history of the genre undoubtedly culminates in Bach's cantatas. They took current texts and forms as their point of departure and, like those of his contemporaries, are adapted to local circumstances and are grouped together in annual cycles. In their structure, their high quality and their variety of formal combinations, however, Bach's works are unique. The few cantatas

composed in Bach's early period (up to 1708) mainly reflect the central German tradition with which he was familiar. They include one chorale cantata and one psalm cantata (bww4 and 195), settings of psalm texts with chorale verses or freely composed poetry (bww131 and 150) and more extensive combinations of texts for a town council ceremony and a funeral service (bww71 and 106). Chorale combinations also occur in the Weimar cantatas written after 1714 (many of them to texts by Salomo Franck), which show new formal developments and, increasingly, involve a concertante instrumental part. The secular cantatas of the Cöthen period further emphasize such concertante features. During his first years in Leipzig Bach concentrated on church cantatas. For all its astonishing diversity, the first cycle (1723–4) shows remarkable unity of purpose. At the same time, Bach's systematic revival of his Weimar cantatas suggests a period of concentrated work, particularly apparent in the opening choral movements. The obligato instrumental part is gradually extended (culminating in bww67, 104 and 37); in three cases Bach reverts to strict motet setting (bww179, 64 and 144), combines poetic texts with chorale quotations (bww77, 25 and 48) and extends chorale settings with recitatives (bww138, 95 and 73). While Bach's expressive style of cantional setting became established in the closing chorales with instrumental figuration, the arias and duets constantly explore new ways of combining the vocal and instrumental parts. His growing differentiation of the recitatives is particularly obvious in the *accompagnato*, which increasingly shapes the motivic writing of the instruments. The cantatas do not follow a single typical pattern, however, less because of the absence of homogeneous texts than out of Bach's dislike for anything schematic. The second cycle of chorale cantatas (1724–5) is particularly self-contained; it breaks off before Easter, but is partly completed by later works. This cycle, too, is without contemporary parallels. While Telemann's few chorale cantatas confine the use of chorale elaborations to the simple outer movements and do not use them in the inner movements, Bach's anonymous librettist adapted the texts of the chorale's stanzas to provide material for arias and recitatives, thereby fully realizing the possibilities of the genre's rich tradition; it is only in later additions that original chorale texts are used word for word. While concerto and chorale movements merge in the opening movements, many different combinations, including chorale quotations, occur in the inner movements, so that the format is constantly undergoing individual modification. There are analogous tendencies in the third annual cycle, which is less complete, and in further works here the first movements in particular achieve a very high degree of compositional independence. After about 1730 the number of works that can be dated, including both secular cantatas and the later chorale cantatas, is even smaller. Bach's obituary states that there were once five cycles, but the actual number lost to us remains uncertain, even if the setting of an annual cycle on texts by Picander (1728) is taken into account. However, the cantatas that have survived reflect an artistic diversity that is striking by comparison with Bach's contemporaries. Motet-like movements, chorale elaborations and canonic structures clearly hark back to older traditions, but there are no parallels elsewhere for the combinatory style of the tutti movements, concertante rather than fugal in structure, the thematic development of the arias and the sensitive word-setting in the recitatives. The close connection between Bach's music and its texts has its roots in his dense working out of themes; this is also a prerequisite for the practice of 'parody' (adapting the music to a different text), which entails the maximum

freedom of arrangement, particularly in the later works. The process of 'parody' does not indicate a dismissive approach to the music, nor is it simply a labour saving device. On the contrary, it provides evidence of the richness of the structures that Bach thought worthy of reworking.

From the beginning the church cantata was subject to criticism, particularly from theologians. Before 1700 this was concerned less with the genre itself than with its technical complexities, its excessive use of coloratura and its obscuring of the text. Those whose criticisms were to some extent in line with early Pietism included Theophil Grossgebauer (1661) and J. Muscovius (1694), while those who advocated figural music (and were rather closer to reform orthodoxy) included J.C. Dannhauer (1642) and H. Mithobius (1665). Only after 1700 did discussion centre on the form of the cantata, and particularly on its adoption of 'operatic' recitative and aria. Criticism was voiced by theologians such as Christian Gerber (e.g. in 1703), by musicians such as J.H. Buttstett (1716) and by writers such as Joachim Meyer (1726, 1728). Defence of the new cantata as a modern form of textual interpretation was left to musicians such as Georg Motz (1703), Mattheson (1713, 1717 etc.) and later Caspar Ruetz (1750–53), rather than to theologians such as Neumeister and Tilgner (1716). The fact that the dispute was long-lasting does not merely indicate that the cantata had to make its way in the face of opposition. Although critical misgivings as to its function lacked any real justification, they did attest to its wide cultivation. In the later 18th century criticism was levelled more at the petrification of the structure and at the allegorical character of the texts, features that made the cantata seem outmoded and fossilized to the Enlightenment and the age of Sensibility.

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### **(iii) After Bach.**

It would be wrong to assume that the history of the church cantata concluded with Bach. Initially, at least, cantatas were written and performed to almost the same extent in the succeeding period. The genre did, however, forfeit its central position in the second half of the 18th century, and this was due as much to changes in the intellectual climate as to purely musical developments. Because of its effect on the divine service and the liturgy, the Enlightenment indirectly affected the cantata as well. The language of madrigalian poetry, rich in metaphors, was considered to be as cold and irrational as the musical forms in which it was clothed. As Classical discontinuity replaced the Baroque unity of affect and structure as a basic principle of composition, the strict closed forms of arias and choruses were relaxed, and this in turn threatened the existence of multi-sectional structures. Thus the typical regularity of the cantata was discarded and replaced by occasional borrowings from other genres or reversions to the basic forms of the older cantata. Pure biblical texts and chorales became more common, new songlike and hymn-like poems also appeared, and with the ousting of madrigalian poetry the *recitativo semplice* and da capo aria lost their previous validity. The church cantata took second place to secular (especially instrumental) genres, while simple motets, hymns and so on became increasingly cultivated in the Church. Even where the Kantorei persisted and where the Hofkapelle continued to supply church music, competition came from the bourgeois collegium musicum, public concerts and opera. Figural

music on a Sunday was no longer the chief manifestation of bourgeois and court music. This led to the disbanding of the boys' choirs and Kantoreien, the freeing of the school choirs and Kapellen from their duties to church music, and the combining of the previously separate offices of Kantor and organist.

C.P.E. Bach wrote some occasional and festival cantatas and W.F. Bach a series of *de tempore* works, but the main representatives of the church cantata immediately after J.S. Bach were the Thomaskantor J.F. Doles, and the Kantor of the Kreuzschule at Dresden, G.A. Homilius, each with some 160 extant works. There were also several prolific younger composers, including J.G. Hoffmann, J.P. Kellner, J.C. Seibert and Georg Gebel (ii), as well as J.W. Glaser, Johann Trier, G.F. Gessel and J.H. Rolle. The Kapellmeister now played a less prominent part; two annual cycles by C.H. Graun and three by Georg Benda are known, but relatively few works have come down to us by J.G. Graun, J.F. Agricola, J.W.F. Härtel, A.C. Kunzen, E.W. Wolf and others. It is characteristic that more and more cantata composers born after 1730 were active either in small towns or in minor posts. The widely known works of C.G. Tag or J.G. Vierling show competent craftsmanship, but those of F.V. Buttstett, Matthäus Rempt, J.G. Weiske, C.F.W. Nopitsch and others were restricted to a narrow circle, and the decline of the genre is patently obvious in the cantatas of composers such as Martin Wirbach and H. Wundsck.

Despite the fact that older texts continued to be set in many cases, the multi-sectional form was reduced to a rudimentary framework (e.g. tutti–recitative–aria–chorale), while more modern types of composition also came into use. As well as songlike poems, Doles, G.D. Türk and others cultivated 'figured chorales' (simple chorale settings with preludes and interludes) and also biblical texts (especially psalms) without textual mixing and frequently in new translations or in a recast form. In the choral writing mostly homophonic textures with tuneful upper parts and sentimental clichés were balanced by fugues which, with their schoolmasterly themes, tended towards plainness and brevity. While the recitative lost its declamatory intensity or moved towards a rather songlike expression, the aria was either modified in formal scheme to accommodate *galant* ornamentation and virtuoso coloratura or else tended towards short, lied-like forms.

The features in this process that might appear as a return to earlier stages in the genre can be explained rather as a reaction against the stylized cantata types of the high Baroque period. These later forms, which dispense with textual mixing and revert to the setting of complete chorales or biblical passages, are less part of the history of the cantata than a symptom of its decline. The genre was increasingly expelled to the periphery of music history, and by the time of Mozart and Beethoven it had become almost an anachronism. Türk wrote a psalm cantata and several chorales with independent instrumental parts, as well as some traditional cantatas; J.H. Knecht set psalm paraphrases and other poems by Klopstock, Schlegel, Gellert and others; Moses Mendelssohn's versions of the psalms were set by J.F. Reichardt, who also, like J.A.P. Schulz, wrote hymn-like choral works with solo episodes. Between 1801 and 1805 J.R. Zumsteeg published a number of church pieces which, however, can hardly be considered as cantatas in the traditional sense. Features of the cantata's traditions and of its Romantic renewal overlap in the early chorale cantatas and later psalm compositions of Mendelssohn.

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### 6. The Catholic repertory.

The term 'cantata' was applied to Catholic church music (as to Protestant) comparatively late, and its use was rather sparse and irregular. The main liturgical genres of the Catholic Church – mass, *Magnificat*, psalm etc. – retained their primacy into the 18th century, and while names such as 'motet' and 'concerto' were commonly used for smaller works, they were largely subsumed under such liturgical headings as hymns, offertories and antiphons. There was hardly any reason to call such works cantatas, especially since the term was associated with the Italian solo cantata, particularly in south Germany. Since genres are identified by their function as well as by their structure, it is not possible to speak of a 'Catholic church cantata'. Even though the works in question might include recitative and aria, their texts are quite different and they are not, as the Protestant cantata was, the principal music of divine service. Because the functional need was not present, the standard textual and musical pre-conditions of the Protestant cantata (Gospel dialogue and chorale elaboration) were also missing.

Although no independent Catholic cantata developed, the formal principles of the cantata affected other genres, including the *Kantatenmesse* ('cantata mass'). The church music of both religious denominations in the early 17th century reflected the innovations of the *stile nuovo*, and textual mixing is found in Catholic music of the later 17th century. An example is J.M. Gletle's motets, *Expeditionis musicae classis*, i (1667) and iv (1677), which contain not only multi-sectional forms and passages designated 'Rezitativ', but also simple aria cantatas and works with inserted arias that correspond in form to the concerto-aria cantata (see SMD, ii, 1959). By contrast, the motets of J.C. Kerll (*Delectus sacrarum cantionum*, 1669) show no clear distinction between the movements and do not, for the most part, use obbligato instruments. Carl Rosier (*Cantiones sacrae*, 1667–8) also preferred hybrid forms without textual mixing, although he freely altered his textual sources. These features are common also to the motets of Georg Arnold (1661), Fidel Molitor (1659–68), Valentin Molitor (1681, 1683), J.K. Heller (1671), J.G. Rauch (i) (1687) and J.M. Caesar (1690, 1691–2). It is, however, mainly in the offertories that a predilection for cantata-like elements is seen, and the custom arose of replacing these texts with new ones, or of interpolating passages into them.

The beginning of the 18th century brought no such turning-point in Catholic church music as that caused by the Neumeister reform of the Protestant cantata. The transition to secco recitative and the da capo aria was rather more gradual, and, although ritornello and da capo forms in a regular succession of recitatives and arias were used for example by J.C. Pez (1710) and R.I. Mayr (1681, 1702), it was only later, and probably in isolated instances, that entire collections were entitled 'Cantaten'. Examples include Eugen Willkomm's *Philomela sacra ... sive Cantatae* (1732), Isfrid Kayser's *Cantatae sacrae complectentes arias XVIII cum recitativis* (1741), and Marianus Königspurger's *Philomela benedictina, sive X. cantatae* (1763), which are, characteristically, solo cantatas in the true Italian fashion. On the other hand, many cantata-like works with secco or accompanied recitatives and da capo arias were designated motets. They include some 30 compositions by J.A. Hasse and about 50 by F.X. Richter, as well as numerous others by lesser composers. The liturgical functions of these

shorter works (the nearest forms to the cantata) are not always clear, but their styles and structures influenced almost all genres (hymns, antiphons, litanies and particularly offertories).

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## 7. The secular cantata.

### (i) Definition.

The German secular cantata retained closer links with the Italian form than did the church cantata, and cannot be regarded in the same way as an independent form. Admittedly the German Baroque lied shared certain features with the sacred aria, but in the former there was no combining of different texts and compositional techniques, and as a result the lied did not tend towards cantata-like expansion. Exceptions were Johann Nauwach's *Arie passeggiate* (1623) and Kittel's *Arien und Cantaten* (1638), which contained nine through-composed pieces, some of them polyphonic, and 21 strophic songs. Heinrich Albert's arias (eight vols., 1638–50) combine recitative, arioso and cantabile melodies, but most are strophic in form; more rarely, different melodies alternate with each other (e.g. fifth book, no.8; eighth book, no.8; and second book, no.12), and the most cantata-like forms are found in some of the occasional pieces (e.g. fifth book, nos.9 and 11; fourth book, nos.10 and 13; and eighth book, no.10). A strophic layout was the rule, even where instruments were included in ritornellos and interludes. The same is true of Adam Krieger's *Arien* (1657) and *Neue Arien* (1667), in which strophic forms with ritornellos still predominate, while through-composed, cantata-like pieces occur only rarely (*Neue Arien*, first book, no.5, and fourth, nos.8 and 9). Cantata-like features are found mainly in polyphonic pieces rather than in solo songs, for example in works by Johann Martin Rubert (1647), J.C. Horn (1678), J. Kremberg (1689) and Johann Krieger (1684). The lieder of Erlebach (1697, 1710) approximated even more closely to the modern aria and expanded occasionally into cantata-like forms (1710, no.3, see DDT, xlvi–xlvii, 1914/*R*); but by that time the genuine solo cantata began to appear in Germany with Reinhard Keiser's works.

Although Ziegler had pointed out the advantages of madrigalian poetry in 1653, texts of this kind remained the exception and were reserved mainly for church music. It was only at the turn of the century that a secular counterpart to the church cantata came into being. C.F. Hunold ('Menantes') discussed the textual requirements of the opera and the cantata in his *Die allerneueste Art* (1707). He supported Neumeister's definition of the cantata (see above, §5, i), and the importance of the Italian model was emphasized also by Walther (1732), Mattheson (1713, 1739) and Scheibe (1745). The standard criteria mentioned were a restriction to recitative and aria, and to a solo vocal part, usually with continuo accompaniment but sometimes with concertante instruments. Also, the secular solo cantata, in contrast to the 'public' church cantata, was intended as domestic music or *Tafelmusik*. An independent type of German secular cantata for solo voice did develop after about 1750, which must be distinguished from the compositions for several voices that were written for academic, municipal or court festivities. The most famous examples of this type are Bach's secular cantatas, which also show the close similarities between such works and the church cantata – similarities that made sacred parodies possible. Pieces like this by Bach's contemporaries

(Telemann, Stölzel, Fasch, Graupner and others), as well as by south German and Austrian composers, continued to be written until the late 18th century. Despite their proximity to the church cantata it is not really sensible to include them under the heading 'cantata'. They were usually known by other names (most frequently 'serenata', but also 'oratorio' or 'dramma per musica'), whereas the term 'cantata' was reserved for the secular solo cantata, where a clear affinity to the Italian model was apparent.

## **(ii) The solo cantata to c1750.**

The fact that printed works with German texts at first predominated in the repertory of the solo cantata may be due to the requirements of domestic music. Keiser's *Gemüths-Ergötzung* (1698) contains seven *Sing-Gedichte* (words by C.H. Postel) for solo voice with instrumental accompaniment. These quite extensive works include at least four da capo arias as well as freer forms, and both *recitativo semplice* and arioso in the older style. Their non-schematic layout parallels the diversity of their structures and the intensity of their expression. By contrast Keiser's four *Moralische Cantaten* (1714), to words by Hunold, use only brief forms and continuo accompaniment. The two or three arias in each, usually in a da capo form, seem already to indicate a standard type. Keiser's *Friedenspost* (1715) contains mainly sections from festival compositions; his other solo cantatas survive in manuscript.

Telemann published *Moralische Cantaten* in three collections each containing six pieces (with concertante instruments, 1731; with continuo, 1735; and with solo instrument, 1736). They show a definite predilection for the short form of aria–recitative–aria; the arias are almost exclusively da capo, and the works tend towards a high degree of formal and textual standardization. A further 23 manuscript cantatas by Telemann to German texts have more varied layouts; only four similar works to Italian texts are extant. The 16 unpublished German solo cantatas by Stölzel use no obbligato instruments and contain for the most part only two arias. Only Bach's solo cantatas to German texts (bww202, 204, 210) stand out for their instrumental and structural variety. A few German solo cantatas by other composers, such as the Graun brothers and J.H. Rolle, are also extant.

The solo cantata to Italian texts came increasingly to the fore, but remained exclusively a court genre stimulated by Italians active in Germany. It was an offshoot of the Italian cantata and is mentioned here only in passing, even though many more Italian than German solo cantatas were written. Once again, Keiser played a leading part and the rather brief forms in his *Divertimenti serenissimi delle cantate, duette ed arie diverse* (1713) are representative of the Italian type. Further examples of this period by Johann Fischer, Jakob Greber and J.C. Pez survive, but the principal representative was J.D. Heinichen, with some 50 cantatas. These are mainly for alto or soprano and usually have only continuo accompaniment, which is, however, sometimes an obbligato part. There are usually two (sometimes more) arias, and the voice part tends towards either a tuneful cantabile style or considerable virtuosity. In contrast to Handel, who wrote some 100 solo cantatas mainly during his Italian years, Bach and Telemann wrote few works to Italian texts; moreover, the authenticity of bww203 and 209 is questionable. In his 20 cantatas J.A. Hasse frequently used concertante instruments (a

German speciality), and in his aria forms, as well as in his arioso and accompagnato passages, he frequently sought to modify the standard types. While the solo cantatas of C.H. Graun are distinguished by colourful instrumental parts, technical artistry and expressive melody, J.M. Molitor's brief forms are rather more representative of the average composition. Only isolated contributions are known by J.G. Graun, J.H. Rolle, E.W. Wolff and J.C.F. Bach, and these already point towards the second half of the century.

### **(iii) The later 18th century.**

During the declining years of the Italian solo cantata in Germany J.G. Naumann occupied a special place by virtue of the structural freedom, rich instrumentation and sensitive melody of his works. Others worthy of note were the Dresden composers Joseph Schuster and Franz Seydelmann and the north German dilettantes Jacob Schuback and D.A. von Apell. The texts of Metastasio were frequently set, especially in south Germany, where Florian Gassmann, L.A. Kozeluch, G.C. Wagenseil and, to a lesser extent, Carl Stamitz, J.W. Michl and G.J. Vogler contributed to the genre. Although Haydn also wrote a few cantatas, including the famous *Arianna a Naxos* (1790) with piano accompaniment, the genre continued to decline until it eventually merged into the dramatic scena, of which Beethoven's *Ah perfido!* (1796) is a prominent example.

The German cantata was at first cultivated only sporadically in the second half of the century, for example by F.G. Fleischer (1756–7, 1763) and J.A. Hiller, whose *Cantaten und Arien* (1781) attempted to enrich the Italian form with features of the lied. Before this, however, a new type of cantata poetry which combined mythological and dramatic elements began to replace the traditional lyrical or moral texts. The initial impulse was given by such celebrated poets as J.E. Schlegel, K.W. Ramler and J.W. von Gerstenberg, who with J.J. Rambach, L.C. Lichtenberg and others enlisted the ideas of the Enlightenment with the aim of renewing the cantata as a national genre. One impressive example was Gerstenberg's *Ariadne*, Schlegel's main contribution was *Pygmalion* (set by J.C.F. Bach and F.W.H. Benda among others), and the most popular text of all was Ramler's *Ino* (set by J.C.F. Bach, Telemann, Kirnberger and Vogler). Just as these texts did away with the sharp contrast between recitative and aria, so composers made use of non-schematic layouts, frequent arioso and accompagnato passages, colourful instrumentation, cantabile rather than coloratura melody, and many interpolated interludes or transitional passages.

This new type of cantata, like the corresponding sacred form, tended towards a formal freedom which seems to echo earlier stages of the genre. J.A. Scheibe's *Tragische Kantaten* (1765, words by Schlegel and Gerstenberg) were significant not least because of the 'epistle' to Gerstenberg that preceded them. Rather surprisingly, Telemann also took up the new type of composition at the end of his life (*Ino*, DDT, xxviii, 1907/R). J.C.F. Bach's *Ino* is musically more important than other settings, and his cantatas as a whole represent a culminating point in the development of the type. They also included settings of Ramler's *Pygmalion* (1786) and Gerstenberg's *Amerikanerin* (1776), and are characterized by variety in their aria forms, long accompagnato passages and gradual transition between one and the other. Mention should also be made of C.P.E. Bach's *Die Grazien* (words by

Gerstenberg, 1789), Anton Schweitzer's *Polyxena* (1774), E.W. Wolff's *Polyxena* (1776), Georg Benda's *Pygmalion* (1779) and other works, F.W.H. Benda's *Pygmalion* (1783) and *Die Grazien* (1788), and pieces by Naumann, Seydelmann, Kozeluch, Peter von Winter and J.H. Egli (*Sechs Schweizer Kantaten*, words by Lavater). Mozart's late *Freimaurerkantaten* (masonic cantatas), K623 and K619, both written in 1791, are particularly valuable contributions to the genre, and similar works were composed by Reichardt (*Ariadne*, 1780, etc.) and Zumsteg (*Der Abschied*, 1803).

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Cantata

## III. The French cantata to 1800

The form known as the *cantate française* attracted almost every French composer during the first half of the 18th century. The resulting repertory amounts to well over 800 works, most of which were printed; some 150 printed works are no longer extant. Early scholars such as Fétis tended to underestimate the intrinsic worth of French cantatas. Yet though it would be wrong to claim too much for them, the best of them have a fresh and engaging eloquence. As few are available in modern editions, however, even these finest cantatas are not widely known.

### 1. Origins.

2. Early stages: J.-B. Morin.
  3. Texts.
  4. To 1730.
  5. Decline of the cantata and cultivation of the cantatille.
- Cantata, §III: The French cantata to 1800

### 1. Origins.

The French cantata was essentially an 18th-century form, for in the 17th century the salons had indulged above all in their literary interests, while the court had delighted in ballet and spectacle, leaving little opportunity for the cultivation of serious vocal music outside the *ballet de cour* and subsequently the *tragédie lyrique*. Cantata-like works may have been performed at private concerts before 1700, but little is known about them. It is highly unlikely that such works would have been called cantatas, since this term appeared relatively late in French music – even M.-A. Charpentier's *Orphée descendant aux enfers* (1683), which has often been cited as one of the earliest French cantatas, is not so called in the manuscript. Brossard did not apply the term to French music in the first edition of his *Dictionnaire de musique* (1703) but used it only as a translation of the Italian word. Later editions, however, do include the term 'cantate française', mentioning that such works had been appearing in recent years. The French cantata thus arose as a distinct form nearly a century after its Italian counterpart.

It is significant that the first French cantatas appeared during the last years of Louis XIV's reign, when society was beginning to turn from the rather insular, sober-minded atmosphere of Versailles to that of more cosmopolitan Paris. A symptom of this change was the cultivation of Italian music in various quarters, including the household of the Duke of Orléans, the future Regent of France. Another lively source of Italian music in Paris was the presbytery of St André-des-Arts, where Abbé Mathieu gave fortnightly concerts of works by Carissimi, Alessandro Scarlatti and others. The Italian vogue was also reflected in the Italian arias issued by Ballard in the closing years of the 17th century and in the many manuscript copies of similar works (now in *F-Pn*) that are thought to date from this period. Some of the composers included in Ballard's Italian publications were in fact French, and they later became exponents of the French cantata. The merits of French and Italian music were long debated, but a number of works by French composers, such as Couperin's *Les nations* – published in 1726 but containing sonatas composed as early as 1692 – convincingly demonstrated that the two styles were indeed compatible. From their union the French cantata was born. The academies, societies and salons then beginning to proliferate in Paris and the provinces provided a further stimulus and created a demand for music of modest proportions. With the example of the Italians before them it was natural that French composers should rise to the occasion and provide their patrons and public with French cantatas.

Cantata, §III: The French cantata to 1800

### 2. Early stages: J.-B. Morin.

18th-century sources unanimously named Jean-Baptiste Morin as the pioneer composer of the French cantata. His first book of *Cantates françaises à une et deux voix mêlées de symphonies*, dedicated to the Duke of Orléans, was published by Ballard in 1706, though he remarked that manuscript copies of

the six works in it were already circulating. He declared in the preface his attempt to retain the sweetness of French melody while using both greater variety in the accompaniments and the tempos and modulations characteristic of the Italian cantata. His words provide a clue to the style not only of his own works in this genre but of French cantatas as a whole. It is mainly for this reason that his book is interesting, for the cantatas themselves are musically less impressive than those of many of the composers who followed him.

The sweetness of French melody consisted in a lyricism that avoided angular leaps and that, lacking the propulsion of the motivic development that lies at the heart of the mature Italian aria, moved with the graceful gestures of the dance, or else was inflected, like an *arioso*, by the shape of the text; delicate ornamentation imaginatively caught the nuances of the words. The retention of this melodic style gave the French cantata a certain independence of its Italian models. From the latter Morin borrowed an element of vocal bravura foreign to the Lullian tradition and such structural devices as the *da capo* form, anticipation of the first vocal phrase by the basso continuo, and the 'devised' opening. These, together with instrumental interludes, brought a sense of expansion to the simple French *air*. Ostinato-like figures in the accompaniment and often a nimble bass line gave an Italianate impetus to the music. In those works with obbligato instruments the influence of the Italian sonata is clear. In certain movements of *Enone*, scored for voice, two violins and continuo, the idiomatic string writing of a trio-sonata grouping supports the voice, in sharp contrast to the heavy five-part texture of traditional French operatic accompaniment. Morin's claim to have adopted modulations characteristic of Italian music is confirmed in *Circé*, but in his other cantatas the harmonic influence lies less in chordal vocabulary and modulation than in a generally bracing harmonic drive. Yet there are movements that show few traces of Italian influence; they are closer in style to the *airs sérieux et à boire* (see [Air à boire](#)) cultivated by French composers in the years preceding the heyday of the cantata. In his recitatives Morin achieved a compromise between French and Italian attitudes to declamation. He avoided changes of metre and tended to begin over sustained chords, thus frequently producing a freer and more rapid delivery of the text than was typical of the Lullian tradition. Yet once the recitative is under way the bass line is inclined to move more quickly than in *recitativo semplice*. Nor are there any instances in Morin, and very few in the entire repertory, of the 'delayed cadence' characteristic of the Italian school. Whether in recitative or *air*, however, the relative emphasis on French and Italian traits varied from movement to movement: to describe the form merely as an alternation of French recitatives and Italianate *airs* is a misleading over-simplification.

Morin's cantatas set a pattern that most French composers followed during the next two decades. The French cantata was characteristically a six-movement form of alternating recitatives and *airs* for solo voice, accompanied either by continuo alone ('sans symphonie') or with continuo and obbligato instrument ('avec symphonie'). The latter was usually violin or flute, and some large-scale works also include optional parts for trumpets, horns, oboes, bassoons and drums. Many pastoral cantatas call for the *musette*; there are occasional parts for the *vielle*; and the harp makes a unique appearance in Brossard's unpublished sacred cantata *Les trois enfants de la fournaise de Babylone*. Cantatas with obbligatos tend to be more demanding, and many may have been written with professional forces in mind. Almost no cantatas

require a chorus. While duo and trio cantatas are to be found, solo works are much the commonest. Most cantatas are secular; the handful of sacred works are mostly by Bousset, Brossard and Elisabeth-Claude Jacquet de La Guerre.

### [Cantata, §III: The French cantata to 1800](#)

#### **3. Texts.**

If Morin set the style for the music of the cantata, Jean-Baptiste Rousseau set the style for its poetry. After some initial experiments with free poetic forms he gave shape to cantata poetry by presenting an incident from mythology in three recitatives and three *airs*, choosing events that lent themselves to allegorical interpretation. The subject was almost invariably amorous, and the final stanza, in which the allegory appeared, served as a kind of lovers' maxim. Rousseau's style ranged from the melodramatic (*Circé*) to the witty (*Les forges de Lemnos*). Such was his understanding of the special problems of combining words and music that his 26 texts provided composers with ideal material and other poets with ideal models. During the 18th century the cantata became a minor poetic form in its own right, and the *Mercure de France* regularly published cantata texts over a number of years. The cantata's popularity probably owed as much to the freedom of its verse structure as to the fancifulness of its subjects; both stood in sharp contrast to the mordant alexandrines of most French poetry of the time. Although mythology remained the main source for cantata texts, contemporary events and literature sometimes provided the stimulus. There are cantatas about coffee, freemasonry, Gulliver, Don Quixote, natural phenomena, battles and victories, royal births and convalescence and many in praise of patrons. Most of the poets were probably mere literary dabblers, whose names have not survived, but the reputable ones included (in addition to Rousseau) Danchet, La Motte and Roy. Cantata poetry is shot through with references to the island of Cythera (the reputed birthplace of Venus), which provided the setting for many an amorous encounter. Although the real Cythera was unknown to most Frenchmen, poetic imagination invested it with the sights and sounds of the Ile de France. Its rippling streams, concerts of birds, and clear skies smiling on a mischievous Cupid and his indulgent mother formed a romantic world in which the cantata found its true home.

### [Cantata, §III: The French cantata to 1800](#)

#### **4. To 1730.**

Cantatas by Nicolas Bernier, Stuck (who published his under the name Battistin), Thomas-Louis Bourgeois, Brunet de Molan and Campra soon followed Morin's volume of 1706. Bernier, with 39 works, was one of the most prolific of French cantata composers. As well as using all the procedures found in Morin's cantatas, he included in his *airs* some of the earliest examples in French music of the new ritornello structure. His cantatas, often light and witty, are particularly attractive and include some of the finest early examples of the form. Among them are two large-scale works published (in his fifth book, 1715) under the title *Les nuits de Sceaux*; written for the famous nocturnal entertainments presented to the Duchess of Maine and subtitled 'cantatas in the form of divertissements', they are hybrid works containing dances and choruses as well as movements more typical of the cantata. Like Morin and Bernier, the Italian-born Stuck was in the service of the Duke of Orléans, a noted patron of Italian music. His first set of French

cantatas (1706) are more overtly Italianate than those of his contemporaries. Whereas Morin had attempted to set French poetry to music displaying both French and Italian traits, Stuck, in the preface to this first book, claimed to have modified the Italian style to suit the particular genius of the French language. He allowed no compromise, however, in the very movements where it might have been expected: the recitatives bear all the hallmarks of Italian *recitativo semplice*. In his subsequent volumes, however, the Italianate declamation is gradually tempered until in the fourth (1714) it is sometimes indistinguishable from traditional French recitative. On the other hand, the three books of charming cantatas by Campra became perceptibly more Italianate. Yet even the most French of his cantatas are in striking contrast to his celebrated *L'Europe galante* (1697); a comparison of this *opéra-ballet* and his cantatas, together with Bernier's divertissement cantatas, provides an illuminating study of characteristic forms in 18th-century French vocal music.

Perhaps the most satisfying balance of national traits was struck by Louis-Nicolas Clérambault, whose cantatas are generally considered the finest of all in France. Like most of his compatriots he changed the stylistic emphasis from movement to movement, yet he was more successful than most in achieving an unforced, personal eloquence. All the elements that make up the French cantata are present in varying degrees in his 25 works (including one sacred cantata, *Abraham*), which were published between 1710 and 1742. They range from simple pieces such as *La musette* to powerful works such as *Orphée* (widely regarded as his masterpiece), while his *Soleil vainqueur des nuages* is a fine example of the spectacular occasional cantata; it was written to celebrate a royal convalescence and is scored for soprano, oboes, flute, violins, 'basse de violon', bassoon and continuo.

Other composers who wrote cantatas in France before 1730 were Montéclair, Courbois, André Cardinal Destouches, Charles-Hubert Gervais, Laurent Gervais, Jacquet de La Guerre, Collin de Blamont, Boismortier, Grandval and Mouret. Rameau also composed a handful of cantatas, of which six are extant. (Two others previously attributed to him, *Actéon* and *La musette*, are by Boismortier and Pierre de la Garde respectively.) They date from the decade before his first opera, *Hippolyte et Aricie* (1733), and he regarded them as prentice works for his operas. They decidedly bear the imprint of his technical resources and are far more Italianate than his stage works.

The popularity of the cantata reached its zenith in the 1720s. Although many of the favourite works had been written much earlier, the vogue for concert-giving was such that they, as well as later ones, had a better chance of being heard now than ever before. It was the time of the Concert Français (an offshoot of the Concert Spirituel), of the Concert chez la Reine, at which cantatas were often performed as operatic entr'actes, and of weekly or fortnightly concerts presented by well-known Parisian musicians. It was also a period when provincial *académies* flourished and some of them organized concerts along the lines of the Concert Spirituel. Two of France's finest singers, Mlles Le Maure and Antier, often sang cantatas, but few of these (as reported in the *Mercure de France*) were new; the popular cantatas came from the past.

[Cantata, §III: The French cantata to 1800](#)

## **5. Decline of the cantata and cultivation of the cantatille.**

The decline of the French cantata coincided with Rameau's revitalizing of opera in Paris. The cantata had served its purpose: it had satisfied the appetite for Italianate music in the early years of the century, and in it composers had developed techniques that passed into the common coinage of French music. These techniques imparted more brilliance to both vocal and instrumental writing and enriched the harmony of the French Classical style. The history of the decline, stretching almost to the Revolution, is largely concerned with the cultivation of the *cantatille*.

The term 'cantatille' came into common use about 1730. As the name suggests, a *cantatille* is a short cantata, usually comprising two or three *airs* and one or two brief recitatives; yet the reduction in length was not matched by a reduction in instrumental forces nor in technical demands. The *cantatille* is the Rococo version of the Baroque cantata and is often richly embellished. It sought grace and charm in profusely ornamented melody instead of the intensity and drama characteristic of the earlier form. Mouret and Le Maire were its chief exponents; others included Charles Noblet (who suggested a further diminutive of the term by calling his works 'cantatillettes'), Louis Antoine Lefebvre, Légar de Furcy, Pierre de La Garde and the Chevalier d'Herbain. The later *cantatilles* of the last four of these composers show the marks of a new style, for after the middle of the century the form took two paths, both branching away from the Rococo into the early Classical style; neither path led to anything of lasting worth. On the one hand, the *cantatille* degenerated into a banal vocal piece with guitar accompaniment; on the other, it responded to the stimulus of the developing symphonic style, and it is significant that in these longer works with relatively large instrumental forces the term 'cantata' began to replace 'cantatille'. As well as the four composers mentioned above, Jean-Claude Triol, François André Danican Philidor and Antoine Bailleux were involved in these new developments. Given the hand of a master the cantata might have found a new lease of life. Yet other, larger factors prevented this development: the *cantate française* was essentially the product of an aristocratic world and could not hope to withstand the Revolution.

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## Cantata

### IV. The English cantata to 1800

The relatively short history of the English chamber cantata coincides with the rise and fall in popularity of the Italian opera in London during the first half of the 18th century. That Italian cantatas circulated widely at the time is shown by the number of manuscript copies surviving in British libraries and also by the success of several volumes of Italian cantatas printed in London, especially those of Giovanni Bononcini (1721) and Attilio Ariosti (1728). A few English composers, notably Thomas Roseingrave and Maurice Greene, attempted to capitalize on the vogue for Italian music by writing cantatas to Italian texts; Roseingrave's volume of six cantatas to texts by P.A. Rolli appeared about 1735, and had probably been composed as much as 15 years earlier. The main spur to cantata writing in England, however, was the desire on the part of both poets and composers to demonstrate that the English language was as capable as Italian of furnishing the two essential elements of the cantata text – recitative and aria. Some poets, such as John Hughes and the music historian John Hawkins, made this explicit in the prefaces they provided for cantata publications, and they can be said to have achieved a moderate success. Volumes of English cantatas – or, more commonly later, those combining a cantata or two with a number of other vocal pieces – issued from the London presses fairly regularly from about 1710. Some 320 English cantatas so styled survive in contemporary sources. That in sheer number they fell short of their Italian models may be attributed as much to the Englishman's suspicion of 'Recitative Musick' (as Hughes called it) as to his reluctance to allow that native musicians might excel in Italian forms. Both factors are certainly the subject of complaint in many a cantata preface. It should be noted that Handel, who had produced dozens of Italian cantatas during his few years in Italy, showed virtually no interest in the English variety, having presumably foreseen that the genre would afford little scope in his adoptive land.

Although the English cantata is associated mostly with Georgian composers, it had already been cultivated to some extent before 1700. The fact that 17th-century composers in England did not use the term 'cantata' for any of their works is of little significance: even in Italy the term was by no means invariably used except in printed collections. The influence on these earlier cantatas is again predominantly Italian. John Blow and William Croft are known to have copied Italian cantatas, and Purcell too must have been acquainted with them. Several of his later solo vocal pieces outside the plays – for example *Fly swift, ye hours* and *The Blessed Virgin's Expostulation* – reveal in points of both style and structure some attempt to emulate cantatas emanating from Rome and Venice in the middle of the 17th century. These extended alternations of declamatory arioso and formalised air with a distinct italianate flavour are cantatas in all but name.

The first English cantata so called seems to have been Daniel Purcell's otherwise unremarkable *Love, I defy thee*, published in Walsh's *Monthly Mask of Vocal Musick* in September 1708, and the word 'cantata' began to appear frequently on title-pages of solo vocal music (which circulated mainly in printed copies) from about 1710, when Walsh issued *Six English Cantatas* by J.C. Pepusch. The preface, written by Hughes, who also supplied the texts for the cantatas, claimed them to be 'the first Essays of the kind, written for the most part several Years ago, as an Experiment of introducing a sort of Composition which had never been naturaliz'd in our Language'. A second set of six cantatas followed a few years later. Pepusch's cantatas are not only the first but in many ways also the best of their kind. They are indebted to Italian models in their structure – two arias each preceded by a recitative – and in the almost invariable use of da capo form for the arias themselves, which display an easy contrapuntal skill in the Italian manner – 'perfectly correct and masterly', in Burney's judgment. Pepusch was, moreover, well skilled in instrumental music and had published several volumes of sonatas in Amsterdam before turning to cantatas. Not surprisingly, nearly all his cantatas require instruments in addition to the continuo, most often the flute, which enjoyed unprecedented popularity in England. Several later cantata publications either include a separate flute part or are so arranged that a flute can deputize for the singer. This extensive use of obbligato instruments was to remain a prominent feature of the English cantata throughout the century. The second cantata of Pepusch's first book, *Alexis* ('See! from the silent groves'), was very popular during his lifetime and remained so for many years after his death. Much inferior to Pepusch's are sets by Daniel Purcell (1713) and J.E. Galliard (1716), each containing six cantatas composed (as their title-pages stated) 'after the Italian manner'. They are in fact even more self-consciously italianate than those of Pepusch, particularly in the preference for minor keys and (in Galliard's case) the use of continuo accompaniment only. Purcell's arias are particularly weak, almost all of them filling out a brief da capo structure in the most predictable fashion, though Galliard probably comes closer to the true bel canto style than any of his contemporaries in England. The three cantatas of George Hayden (1717) were very popular in their day and were reprinted some years later, but it is as difficult now to understand as it is to share the enthusiasm with which both Burney and Hawkins wrote of them.

The cantatas of Pepusch and even more those of Daniel Purcell, Galliard and Hayden (to whom one might add the names of Abiell Whichello and Anthony

Young) reflect the all-consuming enthusiasm of the period for Italian opera which, as Daniel Purcell wrote in the preface of his cantatas of 1713, had 'so altered the Taste of this Nation, as to MUSIK, that scarce any Thing, but what bears some Resemblance of the *Italian* Style and Manner, is received with Favour or heard with Patience'. But with the waning popularity of Italian opera around 1740, the English cantata began to lose many of its italianate characteristics. Arcadian texts, presenting a stylized, stereotyped situation in which nymphs and shepherds gave vent to their passions, continued to be popular, but more room was found for poems expressing patriotic sentiments or celebrating the favourite pursuits of drinking and hunting. The ubiquitous recitative–aria–recitative–aria structure of the Italians was gradually abandoned in favour of a freer alternation of recitative, aria and – in orchestrally accompanied pieces – arioso, in as few as two or as many as ten sections, as the text demanded. At first the da capo aria continued to exist alongside other aria forms, but it soon gave way completely to binary forms, usually extended either by a varied repeat of one of the sections or by the introduction of instrumental ritornellos at the beginning and end and sometimes in the middle as well. The English penchant for light, agreeable melody asserted itself, and major keys once more predominated.

The new style had already established itself side by side with the old in Henry Carey's *Cantatas for a Voice with Accompaniment* (1724). Carey was the first to adapt the cantata to the formal and stylistic practices of a recognizably home-grown vocal tradition, and in a further set of six cantatas (1732), three uncompromisingly italianate works alternate with three bearing a distinctive native accent. In his *Three Burlesque Cantatas* (1740) Carey exploited the genre as a vehicle for anti-Italian satire through the juxtaposition of florid italianate passages with simple rustic ballad airs, as, for example, in *The Musical Hodge Podge* ('An old woman clothed in grey'). Maurice Greene's three extant cantatas show rather more clearly (and certainly with greater distinction) the path the English cantata was taking, for within the da capo structures of their arias contrapuntal development gives way to a much more direct tunefulness, predominantly syllabic word-setting and a homophonic texture throughout. The transformation is complete in the second set of *Six Cantatas* (op.8, 1748) by John Stanley, who is very nearly the equal to Pepusch in terms of cantata output and whose work certainly bears comparison in all other respects. In his first set (op.3, 1742) each work has at least one da capo aria, and one of the best works, *Compell'd by sultry Phoebus' heat*, has two. But among the 13 arias in the second set there is not a single da capo structure: one is strophic, and the remainder are binary airs of one sort or another decked out with instrumental ritornellos. The accompaniments are particularly elaborate, two of them requiring a full complement of strings, while elsewhere Stanley specifies flutes, oboes and horns, these last generally to lend an authentic flourish to the latest hunting cantatas. Instruments feature large, too, in a delightful set of six cantatas by William Hayes that appeared in 1748. In their imaginative scoring, originality of form and engaging melody these cantatas are virtually unsurpassed in the entire English repertory.

Both Stanley's and Hayes's cantatas manage to preserve something of the intimacy of the chamber cantata while also pointing towards the larger-scale concert works of the second half of the century, for the most part destined for performance with full orchestral accompaniment in the London pleasure

gardens. Such was the demand that between 1750 and 1785 some 50 composers contributed to the English cantata repertory, and the number of works produced far outstrips that for before 1750. William Boyce was among the first to contribute vocal music regularly to the gardens' programmes. He is best represented by the cantatas in five of his six volumes of *Lyra Britannica* (1747–59). In the last of these, *Thou rising sun*, clean-cut divisions between recitative and aria are abandoned altogether in favour of a continuous succession of short declamatory and lyrical sections responding closely to the text.

Nearly all of Thomas Arne's 15 extant cantatas were written for the Vauxhall, Ranelagh or Marylebone gardens, and as a consequence most demand appreciable instrumental forces. His *Six Cantatas for a Voice and Instruments* (1755), for instance, calls for what amounts to a small chamber orchestra of four-part strings and various combinations of flutes, oboes, horns and bassoons. What recitative remains is very brief and usually accompanied by instruments, while the arias aim for symmetrically balanced phrases in a variety of binary forms and sometimes rather bolder, innovatory structures. Burney tells us that 'in 1762, Arne quitted the former style of melody ... and furnished Vauxhall and the whole kingdom with such songs as had improved and polished our national taste' – that is, in the *galant* style, which breathed new life into the English cantata sufficient to sustain it more or less to the end of the century. Most other composers associated with the pleasure gardens at the time, however, fell prey to the public demand for ever more extravagant displays of vocal virtuosity. During the 1770s and 80s James Hook, J.A. Fisher, John Potter, Tommaso Giordani, William Bates and John Worgan turned out cantatas rather routinely for each season, which were subsequently printed in their annual collections of pleasure gardens songs. Some of these consist of no more than a perfunctory recitative followed by a single over-inflated aria whose interest lies in the sheer excess of its coloratura phrases, though some also incorporate simple strophic airs and a by then hugely popular rondo. Full orchestral accompaniments were the norm, though for the most part these are impossible to reconstruct reliably from the rather haphazard short-score format in which they were published.

The history of the English cantata draws to a close in the 1790s with a handful of banal and sentimental works, such as Venanzio Rauzzini's *Old Oliver, or The Dying Shepherd*. The posthumous vocal music of the two Thomas Linleys, father and son, published in two volumes around 1800, adds another half-dozen works of considerable merit to the repertory, the finest of which is the younger Linley's orchestrally accompanied *Darthula* ('Daughter of heav'n') in the second volume. Though probably not the very last solo English cantatas to be composed, these were the last to be published and they contain music as fine as any to be found in the entire repertory of the English cantata during its cultivation over the preceding century.

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## V. The Spanish cantata to 1800

1. Terminology and context.

2. Sources.

3. History.

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Cantata, §V: The Spanish cantata to 1800

#### 1. Terminology and context.

The existence of a Spanish cantata tradition, extending from the late 17th century to the end of the 18th, in the Iberian peninsula and the American territories of the Spanish empire was until recently largely unknown, mainly for historiographical and aesthetic reasons. The traditional musicological approach to Spanish music of the 17th and 18th centuries focussed on the vernacular and viewed the introduction of Italian forms simply as evidence of the decadence of the main 17th-century Spanish genres, the sacred choral villancico and the solo *tono humano* (secular song) and *tono divino* (sacred song). As a result, music dictionaries and encyclopedias have usually included no reference to Spanish works in their normally extensive coverage of the cantata (except perhaps to refer to them briefly in an entry on the villancico), thus presenting an incomplete picture of the development, assimilation and diffusion of the cantata in Europe and the Americas.

Villancicos and *tonos* reflect the close adherence of 17th-century Iberian composers to strophic songs (*coplas*) with refrain (*estribillo*). In the late 17th century this repertory began occasionally to include recitative and aria sections as well, and this gradual transformation of the villancico and the *tono* makes it difficult to draw a clear line between the older genres and the new cantata – a distinction that it is nevertheless desirable to make, since the inclusion of texts with varying metres, multi-sectional musical structures and 'modern' instrumental and vocal styles represented something entirely new in Spain. The use of 'cantata' as a term to denote those church and chamber repertoires in Spanish which include recitatives and arias may serve to elucidate some of the changes in the configuration of genres which took place in Spain around 1700.

Like the villancico and the *tono*, the Spanish cantata was closely connected with theatre music; church and chamber cantatas were frequently composed and performed by musicians also active in producing zarzuelas and operas, which shared the same basic structures and innovations. Because of this relationship with the secular sphere, the sacred cantata was strongly objected to on moral grounds by many writers and theorists, including Benito Feijóo y Montenegro, in the first volume of his highly influential *Teatro crítico universal* (Madrid, 1726), and J.F. de Sayas, who in his *Música canónica* (Pamplona, 1761) characterized the cantata as 'cantada teatral'. Francesc Valls, in his *Mapa armónico práctico* (1742), clearly assigned the villancico to the 'estilo madrigalesco' and the cantata and oratorio to the 'género dramático o recitativo'. This relationship, based on the sharing of formal and stylistic features, was accentuated by the widespread practice of circulating musical

scenes from plays and zarzuelas as independent cantatas, continuing the well-established use of theatrical *tonos* outside their original dramatic context.

The terminology used for the Spanish cantata fluctuates, some sources stressing the continuity of functions by retaining traditional names such as 'villancico' or 'tonada' for pieces which already embody recitative and da capo aria, others stressing their stylistic and structural innovations through the new term 'cantada'. As in Venice and France, the term 'cantada' co-existed alongside 'cantata' during the 18th century, though 'cantada' was the form most used.

The 18th-century Spanish cantata was cultivated both as a secular and as a sacred genre; the term 'cantada humana' was used for a secular cantata with a Spanish text. A more specific terminology based on liturgical context was used for the sacred cantata, such as 'cantada al Santísimo', 'cantada de Navidad', and 'cantada de Reyes' for pieces relating to the Eucharist, Christmas and Epiphany respectively. These were the most important of the numerous feasts and celebrations for which sacred cantatas were written. Those for Christmas and Epiphany were sung at Matins, where traditionally villancicos in Spanish had been included in each nocturn, interpolated between the different lessons and responsories or actually substituting for the latter. The *cantada al Santísimo* is by far the most numerous type to be found in musical sources, since its use in the Mass and other services (including Corpus Christi and the Forty Hours Devotion) permitted repeated performance throughout the year. In all these cases the sacred cantata took over the functions of the sacred villancico and *tono divino*, which, however, continued to be composed in the 18th century.

Adaptations or parodies of secular cantatas as sacred works are frequent, and sacred pieces were also adapted to serve new liturgical functions. The term 'trova' appears consistently in the sources to designate this kind of parody. Texts of secular cantatas generally follow the pastoral and amorous conventions of the Italian model and are scored for soprano and continuo, sometimes with obbligato solo instruments such as the violin, oboe or harp. Sacred cantatas are for one or two solo voices and instruments, or for choral ensemble, mostly in combination with a soloist. The scoring of sacred cantatas became increasingly elaborate during the 18th century; one or two oboes, flutes, horns and trumpets were added to the standard string ensemble.

Related secular genres such as the chamber duet and the serenata were also composed with Spanish texts, but were less important. The oratorio, frequently presented as a set of four cantatas, developed important local traditions in such places as Barcelona, Valencia and Zaragoza. The present state of research allows only a broad presentation of the main sources and composers related to this vast repertory; this is especially true of sacred cantatas, the composition of which was part of the professional duties of almost every *maestro de capilla* at least until the 1750s. The secular cantata, although less abundant, also played a prominent role in the first half of the 18th century.

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## **2. Sources.**

Spanish cantatas are transmitted in a variety of sources, including manuscript anthologies (mostly for the secular repertory), autograph scores, individual performing parts copied in *pliegos* (single sheets, continuing the main method of transmitting Spanish secular and sacred music during the previous century) and a huge number of librettos or chap-books printed each year by the main chapels and musical institutions and containing the texts of the villancicos and cantatas for Christmas and Epiphany. Texts were also printed for other occasions, such as festivities celebrating local patrons or the professions of nuns. The music, too, was sometimes printed: 12 secular cantatas by Emanuele d'Astorga with both Spanish and Italian texts were published in Lisbon in 1726, and Jayme de la Tê y Sagau issued 166 secular and 87 sacred cantatas in Lisbon between 1715 and 1726. The number of editions printed in Madrid during the first third of the 18th century by Joseph de Torres y Martínez Bravo is unknown; they included both secular and sacred cantatas.

The manuscript sources discussed here fall into two groups: secular anthologies which transmit a substantial part of the known chamber repertory, and sacred cantatas in cathedral sources known from catalogues and other specialized literature. The three main secular anthologies dating from before 1730 are those at Lisbon (*P-Ln* Pombalino 82, compiled c1708), Cardiff (*GB-CDp* Mackworth 1.14, copied c1715) and Madrid (*E-Mn* M 2618, c1730). Provenance and function are different in each case: the Pombalino manuscript is of Portuguese origin and contains mainly Spanish cantatas by Portuguese composers such as André da Costa, Francisco José Coutinho and the Marques de Cabrera, together with others by Spaniards such as Sebastián Durón, Pedro Rabassa and Jayme de la Tê y Sagau; the Cardiff source is probably of Italian origin, copied from single sheets and containing 18 cantatas in score, 11 of which are attributed to Torres; M 2618 was certainly copied in Madrid and includes 23 pieces, carefully classified as solos, *tonadas* and *cantadas*, by Juan Hidalgo, Sebastián Durón, Juan de Navas, Antonio Cabezudo, Antonio Literes, Joseph de Torres and Juan Serqueira, 17 of which are cantatas. It is noteworthy that at least three of the cantatas in M 2618 are nothing other than fragments of zarzuelas included without any reference to their original dramatic context and labelled 'cantada humana'. Conversely, two chamber cantatas in this anthology are also known to have been used as the musical and theatrical kernel of an independent dramatic dance in the form of an intermezzo (*baile de la cantada*). That a musical section made up basically of a succession of recitative and da capo arias inserted into a theatrical piece could also be considered a cantata is shown by a print of the music by Joaquín Martínez de la Roca for the play *Los desagracios de Troya* (Madrid, 1712), where the musical interventions of Venus and Juno are headed 'cantada'. As well as these three anthologies, there is in Paris an important collection of secular cantatas of Catalan provenance (*F-Pn* 8040) containing 12 cantatas of which three are attributed to Valls, the rest being anonymous. This source is therefore different from the type of retrospective compilation of works by various composers exemplified by the other secular anthologies.

While these secular anthologies are all in public libraries, the sources for most sacred (and also some secular) cantatas are in cathedral archives, and these represent only a fraction of the numerous works of this kind heard in cathedrals and churches. Almost all Spanish *capillas* performed cantatas by

their own *maestros* and musicians in addition to those that circulated widely between the various cathedrals, monasteries, collegiate churches and confraternities. As well as the important urban centres of the former kingdom of Aragon, such as Valencia and Barcelona, which had regular contacts with the Italian peninsula, some Castilian and Andalusian cathedrals played an important role in the development of the genre. Manuscript anthologies dedicated to a single composer are not common, but two examples may show the importance of this kind of source: four volumes of compositions by José Martínez de Arce (*E-V*) contain a substantial number of cantatas, and three volumes of music by Juan Manuel de la Puente (*E-JA*) over 100 sacred and 14 secular cantatas. Also in Andalusia, Málaga Cathedral holds a large proportion of the cantatas written by its *maestro de capilla* Juan Francés de Iribarren. In Castile there are (in addition to the Valladolid sources) important collections of sacred cantatas in Palencia (84 by Francisco Pascual Ramírez dating from 1717 to 1742) and Salamanca (31 by Antonio Yanguas, 262 by Juan Martín and 26 by Manuel Doyagüe). The monastery of El Escorial holds 19 cantatas by Antonio Soler and, outside the peninsula, Las Palmas Cathedral in the Canary Islands possesses an interesting collection of sacred cantatas dated between 1735 and 1772 by Joaquín García. Spanish cantatas were also widely performed in the main American centres, and one of the largest collections of Spanish cantatas by Torres, Literes and Nebra is in Guatemala Cathedral.

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### 3. History.

A precise chronology for the introduction and early history of the cantata in Spain remains to be determined, but it was certainly linked to the Spanish court and its main Italian connections in Rome and Naples. The Guerra Manuscript (*E-SCu*), a recently discovered anthology of solo court song from about 1680, has been related to the Italian chamber cantata by virtue of its performing context, but it contains only pieces showing the familiar *estribillo–coplas* arrangement. In the sacred repertory recitative appears sporadically in some villancico settings from the 1670s onwards and possibly earlier, notably those in the royal monasteries of the Encarnación and the Descalzas Reales in Madrid and in Toledo Cathedral. The use of recitative is mainly related to the theatrical dimension of these festivities, as can be deduced from the surviving texts. In Valencia recitative also appears, along with traditional *tonos* and choral interventions, from at least 1685 in quasi-theatrical spectacles performed in academies. The metrical structures of the extant texts suggest in most cases a recitative–arioso–recitative (R–Ar–R) setting. Aria-like items are rare before the turn of the century, probably because the difference with the *estribillo* settings was not felt as decisive. An exception is a villancico for Christmas 1696 in Toledo conceived as a dialogue between the Soul and Christ and set to music by Pedro Ardanaz. This adopts the textual form of *estribillo* and an *introducción* followed by a recitative for the Soul, into which a song by the infant Jesus is interpolated, and a closing *arieta* – a configuration close to the oldest secular cantatas and to the contemporary zarzuela.

Outside Madrid, which influenced most of the Iberian peninsula and the colonies, Valencia, Barcelona and Zaragoza played an important role in the process of adapting the Italian cantata to the Spanish tradition. The presence

in Barcelona, between 1705 and 1713, of an important group of Italian musicians at the court of Charles of Habsburg must account for a distinctive Catalanian cantata tradition which is evident as early as 1710 in *Elissa gran reyna, a tono a solo humano* by Rabassa showing the 'mixed' sequence *estribillo–coplas–R–A* (A = aria), a type of structure continued in the Parisian Valls manuscript (see §2). Manuscripts in Madrid (*E-Mn* 14097) and Valencia (Biblioteca Serrano Morales, 6366), which bring together 465 texts by José Vicente Ortí y Mayor for villancicos and cantatas (including 97 of the latter), clearly show the importance of the cantata in the kingdom of Valencia, where composers such as Matías Navarro, Pedro Rabassa, Antonio Teodoro Ortells and José Pradas Gallén were active.

The gradual evolution of Spanish musical practice during the 17th century received a decisive impulse from the establishment of the new Bourbon dynasty in 1700, which encouraged the influence of Italian musicians, singers and compositional models related to opera and cantata. A group of manuscript anthologies (*E-Mn* M 2244–52) related to the Spanish court documents the reception of cantatas by Alessandro Scarlatti, Giovanni Bononcini and Albinoni at the beginning of the 18th century. Early examples of the Spanish cantata, both secular and sacred, present an interesting amalgam of, on the one hand, the traditional *estribillo–coplas*, the Spanish theatrical lament adapted as a closing slow section (Grave) in triple time and various popular poetic metres such as the *seguidilla* and, on the other hand, the recitative–da capo aria module of the Italian chamber cantata, to which dance-songs such as the French minuet were frequently added as one of the final sections.

Sebastián Durón, *maestro* of the royal chapel between 1701 and 1706, was one of the leading composers in the development of the Spanish cantata around 1700. Two secular cantatas (in addition to two pseudo-cantatas extracted from zarzuelas) and three sacred cantatas, all dedicated to the Eucharist, are known. The two secular cantatas contained in the Pombalino manuscript (*P-Ln* 82) are probably among the earliest known Spanish examples of the genre. *Al apacible sombra* shows the sequence Ar–A–R–A–Grave–coplas; *En el profundo valle* (also in the Cardiff MS) uses the scheme Ar–R–A–R–Ar–Fuga–Grave. The sacred cantata *Ay de mí, que el llanto y la tristeza* (in *GCA-Gc*) seems also to belong to an early stage, consisting of a short aria with two strophes preceded and followed by recitative in arioso style. *Ay que me abraso de amor*, one of the cantatas in Palencia Cathedral but probably dating from Durón's Madrid period (1691–1706), is stylistically more advanced, with its two idiomatic obbligato violins, da capo aria and clear sectional scheme of *estribillo–R–A–coplas–estribillo*. *Atiendan escuchen*, the other Palencian piece by Durón (designated 'Cantada al Santísimo' in the source), uses the traditional form of an *estribillo* and four *coplas*. In this case it is the vocal style of the *estribillo*, which includes text repetition and melismatic melodic sequences, which perhaps explains why this piece was designated a cantata.

The earliest known cantatas in Latin America date from the early 18th century. A copy dated 1719 of *Si el alba sonora*, a Christmas cantata for two sopranos and instruments by Tomás de Torrejón y Velasco in Cuzco Cathedral, Peru, shows the sequence *estribillo* (duet)–R–A–R–A–*estribillo* (duet). The piece is reminiscent of the earliest Spanish examples in that its

recitative is always close to arioso and its arias use a simple form without da capo.

At the Spanish court in the first third of the 18th century the cantata was especially cultivated by such composers as Joseph de Torres, who succeeded Durón as *maestro* of the royal chapel, and Antonio Literes, one of the main theatre composers of the early 18th century. About 40 cantatas by Torres and about 30 by Literes have survived. Literes's *Ah del rústico país* is one of the few early sacred cantatas that can be precisely documented. Its text appears in a chap-book of the royal chapel in Madrid for Epiphany 1710, and dated performing parts for soprano, violins, obbligato oboe and continuo also survive (E-E 61.1). Its sectional structure ([Introduction]–R–A–R–A–R–Minuet–Grave) clearly reflects the practice documented by royal chapel librettos between 1703 and 1720. A similar development may be observed in other centres which seem to have introduced the cantata in various festivities around 1710. Surviving librettos show that in Zaragoza Joaquín Martínez de la Roca regularly composed sets of cantatas between 1709 and 1714 for Christmas and Epiphany Matins in Nuestra Señora del Pilar, a tradition effectively maintained by Luis Serra between 1716 and 1757. In general there was a clear tendency during the 1720s to simplify the structure, and by about 1730 this conformed predominantly to the Italian model, R–A–R–A. Italian composers at the Spanish court adapted this model to Spanish texts, as can be seen in the Venetian Giacomo Facco's *Si el ave, si la fiera* (E-Mn 5004). Seven cantatas written in 1734 by the Roman court composer Philipo Falconi for Epiphany Matins at the royal chapel in Madrid use basically the same layout except for the last cantata, which shows a slightly different sequence, *estribillo*–R–A–R–A–R–*estribillo*. Other Italian composers, including the Milanese Roque Ceruti, who worked with his disciple José de Orejón y Aparicio in Lima, were fulfilling a similar role in the American colonies. Ceruti's 'cantada sola a nuestra Señora', *De aquel inmenso mar interminable* (Sucre, Biblioteca nacional de Bolivia, MS 51), shows the usual R–A–R–A pattern, whereas Orejón's *Mariposa de sus rayos* (Lima, Archivo Arzobispal) shows the later R–A structure and is similar in style to the cantatas and zarzuelas of the Spanish court composer José Nebra. Italian cantatas were not only taken as models but also directly adapted in Spain and Latin America, as can be seen in the numerous sacred Spanish parodies of cantatas by Vinci, Porpora, Astorga, Hasse and others.

Formal and stylistic innovation was possible only within the limits of the well-established traditions and functions of the sacred villancico, as is shown by Torres's interesting Latin 'cantada al Santísimo al estilo italiano'. *Flavescite, serenate* (published as an appendix to his 1712 edition of Montanos's *Arte de canto llano*), with its sequence A–R–A Grave–R–A–Alegre ('Aleluia') clearly inspired by the Italian motet tradition, was a unique experiment, as it was crossing the clearly established boundaries between Latin and Spanish genres. The 74 cantatas of Francisco Courcelle, Torres's successor at the royal chapel, show the importance at court of the sacred cantata in the 1740s; 58 of them are for solo voice and instruments. Other important composers active at court, such as Nebra and Luigi Boccherini, composed sacred cantatas as a part of their professional duties. Nevertheless, the era of the Spanish sacred cantata was coming to its end, partly as a result of enlightened liturgical reforms during the second half of the 18th century, which affected mainly the performance of pieces in Spanish during the

Christmas and Epiphany services (see [Villancico](#), §2). In some centres the practice ceased, as it did at the royal chapel in Madrid in 1750 and the cathedral of Zaragoza in 1757, while in others, such as Toledo or Valencia, it continued until the end of the century. In Seville, Málaga and certain other cities Christmas and Epiphany cantatas were still being performed until the early 1780s. Cantatas for the Eucharist were not affected by these prohibitions and continued to be composed until the early 19th century. Arias tended to expand and become a showcase for the virtuosity of the singer, to such a degree that the cantata took on the mantle of a concert aria. With composers such as F.J. García Fajer, the influential *maestro de capilla* at Zaragoza from 1756 to 1809, cantatas appear increasingly as 'Aria al Santísimo' and take the form of an accompanied recitative and an extended da capo aria.

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## Cantata

## VI. The cantata since 1800

Since the beginning of the 19th century the term 'cantata' has been applied to such a variety of works that a straightforward account of its development is hardly possible. One can only point to certain stylistic and structural features associated with particularly important composers or centres of activity. The single most conspicuous change affecting the cantata during this period was its transformation from a work for a few solo voices, sometimes with chorus, to one for chorus and orchestra, and even this was less a case of genuine evolution than the simple appropriation of a term that had by then lost its original connotation, at least as far as secular music was concerned. The 19th-century cantata is, in short, an entirely different kind of cantata from that of the preceding two centuries, to which it is connected by only the most tenuous links.

As a form of chamber music the solo cantata hardly outlived the Baroque period, although its influence was still felt in isolated works, such as Mozart's *Eine kleine deutsche Kantate* K619 (1791), and Schubert's *Der Hirt auf dem Felsen* D965 (1828). The orchestrally accompanied solo cantata of Pergolesi, Hasse and their contemporaries (see §I, above) may be said to have survived into the next period and even into the next century in the form of the concert aria and scena, exemplified in Mozart's *Ch'io mi scordi di te* K505 (1786), Haydn's *Scena di Berenice* (1795), Beethoven's *Ah! perfido!* (1796), Berlioz's *Cléopâtre* (1829) and Mendelssohn's *Infelice* (1834–43). Such works, however, were not normally called cantatas, and from Haydn's time onwards the term has been reserved almost exclusively for choral compositions with orchestra, usually including parts for solo voices. In this sense the line between cantata and secular oratorio is not always easy to draw, although the cantata is usually the shorter work. It is even more difficult (and perhaps

hardly worth attempting) to distinguish between the choral cantata and similar choral works called 'ode' or 'ballad' or having no generic title at all. In the late 18th and early 19th centuries the term 'cantata' seems to have been particularly favoured for commemorative or occasional works on a fairly large scale and with a strong sense of public involvement. Examples include Haydn's *Esterházy Festkantate* (1763–4) for the nameday of Prince Nikolaus Esterházy, Beethoven's *Der glorreiche Augenblick* for the Congress of Vienna (1814) and Weber's *Jubel-Cantate* (1818) for the 50th anniversary of the accession of Friedrich August I of Saxony. In 1845 Liszt wrote a *Festkantate* for the celebrations that accompanied the opening of the Beethoven monument in Bonn.

Works such as these have rarely outlived the occasions for which they were written, but during the 19th century the demand arose for choral works of modest proportions that could be put to normal concert use, particularly in Austria, Germany and England, where choral singing flourished. In Austria and Germany the medium of chorus and orchestra was held in high esteem, with Beethoven's Mass in D and Ninth Symphony as towering examples worthy of all emulation. It is perhaps significant that Schumann's eulogistic notice of Brahms's early music (in *NZM*, 1853) called upon the young composer to 'direct his magic wand where the powers of the masses in chorus and orchestra may lend him their forces'. Schumann himself had recently completed a number of important works for chorus and orchestra, including *Vom Pagen und der Königstochter* (1852), a cycle of four ballads to poems by Emanuel Geibel; and Brahms later contributed notably to the form in such works as the *Schicksalslied* (1868–71), *Nänie* (1880–81) and a setting of Goethe's *Gesang der Parzen* (1883). Bruckner's six cantatas are all relatively early, but similar works for male-voice choir (with or without accompaniment) figure prominently in his output from his earliest works to his last completed composition, *Helgoland* (1893). They form part of a long tradition in German music, stretching at least as far back as Mozart's masonic cantatas and continuing into the 20th century with such works as Schoenberg's *Six Pieces* op.35 (1930) and *A Survivor from Warsaw* (1947). Of 19th-century works in this tradition those known best outside Germany are probably Brahms's cantata *Rinaldo* (1863–8) and his *Rhapsodie* (1869) for contralto solo, male chorus and orchestra. Inside Germany the works for male voices by Max Bruch are specially important. His *Frithjof* (1864) took the cantata into the realms of Nordic saga and served as a fruitful example for several other German composers. During the first half of the 20th century German schools and youth movements were served with numerous cantatas written in a deliberately popular style and directed towards patriotic or political ends.

The cantata occupied a special place in French academic circles, since it was the prescribed form in which aspirants to the coveted Prix de Rome, awarded annually by the Institut de France, were required to demonstrate their powers. At first a cantata for solo voice and orchestra was required, and it was for this medium that Berlioz wrote in his three attempts at the Grand Prix, succeeding finally in 1830 with *Sardanapale*. Later the required number of vocal parts was increased to two, and by the time of Debussy's two attempts, the unsuccessful *Le gladiateur* (1883) and the successful *L'enfant prodigue* (1884), a cantata for three solo voices, chorus and orchestra was required. *L'enfant prodigue* is probably the only Prix de Rome cantata still performed

(albeit infrequently); most of the others are now forgotten, along with the composers who wrote them.

While serious opera and the larger orchestral forms of symphony and concerto were for the most part neglected by British composers in the 19th century, the cantata occupied a position second only in importance to that of the oratorio. Many cantatas were written for the big annual or triennial festivals at Norwich, Leeds, Birmingham and elsewhere, and the form played an important role in what has often been described as the 'English renaissance' of the last two decades of the century. Those by Parry – for example *Prometheus Unbound* (1880) and *Blest Pair of Sirens* (1887) – are mostly choral odes, but they are not generically different from the cantatas of Cowen, Mackenzie and the other composers with whom Parry shared the responsibility of keeping English choral societies supplied with the kind of music on which they thrived. Parry was, however, unusually discriminating in his choice of texts. The poets he set include Pope, Milton, Swinburne, Tennyson and Bridges, whereas most other composers were content to accept texts offered to them by contemporaries of no distinction. Among the several cantata texts by the music critic Joseph Bennett was that for Sullivan's once popular *The Golden Legend* (1886). Stanford's greatest successes came with his choral ballads, particularly *The Revenge* (written for the Leeds Festival of 1886), *The Battle of the Baltic* (Three Choirs Festival, 1891) and *Phauidrig Crohoore* (Norwich Festival, 1896). The festival cantata continued well into the 20th century to provide the best opportunity for the young and unestablished composer to try his hand at a large-scale work. It was with such pieces as *The Black Knight* (1893), *King Olaf* (1896) and *Caractacus* (1898), all written for English festivals, that Elgar made his early reputation, even if wider recognition came only when he managed to break away from this tradition. Vaughan Williams, too, wrote important festival cantatas, including *Toward the Unknown Region* (Leeds, 1907) and comparable works such as *Five Mystical Songs* (Three Choirs, 1911) and *Five Tudor Portraits* (Norwich, 1936). His equally valuable sacred cantatas include *Sancta civitas* (Oxford, 1926), *Benedicite* (Leith Hill, 1930), *Dona nobis pacem* (Huddersfield, 1936) and *Hodie* (Three Choirs, 1954). During the 20th century, interest in instrumental music increased in Britain, and the general standard of orchestral playing improved, while the number and size of choral societies declined. The result was to remove the big festival cantata from the central position it once held, though works of this type continued to be written for special occasions. Britten's *Cantata academica*, for the 500th anniversary of Basle University in 1960, and his *Cantata misericordium*, for the centenary celebrations of the International Red Cross at Geneva (1963), are particularly pertinent to the occasions for which they were composed, while possessing other qualities likely to ensure their continued revival.

It is not so much the vast number as the wide variety (both textual and musical) of 20th-century cantatas that defies classification. An idea of this variety can be gained by noting a few works to which the title of cantata has been applied by some of the more important composers. Bartók's *Cantata profana* (1930) is a large-scale composition based on a Romanian folk legend; in *Alexander Nevsky* (1938–9) Prokofiev drew upon music he had written for Eisenstein's film of the same title; Webern's two cantatas (1939 and 1942) are strict serial works; and Stravinsky's *Cantata* (1952) used stanzas from the 15th-century *Lyke-wake Dirge* as a frame for other

anonymous English lyrics and is scored for soprano and tenor soloists, women's chorus and small instrumental ensemble. With these works a stage has clearly been reached where any attempt to trace the development of the cantata as an independent, identifiable genre is certain to prove unfruitful, if not impossible.

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## Cantatorium.

Liturgical book of the Western Church containing some chants for the Mass. The term appears in *Ordo romanus I* (compiled in the late 7th or early 8th century and describing the papal Mass at Rome), where it refers to the book from which the cantor sings the gradual and the alleluia or tract: 'Postquam legerit cantor cum cantatorio ascendit et dicit responsum. Si fuerit tempus ut dicat alleluia, bene; sin autem, tractum; sin minus, tantummodo responsum' (see Andrieu, ii, p.86; some of the manuscripts call for another singer to perform the alleluia). Other early references to the cantatorium show that it was a liturgical book, but they are less specific about its contents and use (see Blaise, 128, and *Mittellateinisches Wörterbuch*, ii/2, Munich, 1969, p.187; see also Huckle).

From this it has been inferred that the cantatorium was a book containing only graduals, alleluias and tracts, that is, chants performed by the cantor or soloists rather than by the choir. Three early manuscripts seem to correspond to this definition: one, dating from the beginning of the 9th century, in the Tesoro of Monza Cathedral (see Hesbert); another of the same period and character, of which fragments survive at Trier, Berlin and Cleveland (see Siffrin); and a manuscript with musical notation from the beginning of the 10th century (*CH-SGs* 359; facs. in *PalMus*, 2nd ser., ii, 1924/R). The first two of these lack musical notation; they are written in silver and gold on purple. The three manuscripts are similar in content: they give in full only those chants occurring between the lessons of the Mass, that is, those referred to in the excerpt given above from *Ordo romanus I*. The St Gallen manuscript, which has neumatic notation of great sophistication, adds cues for the other chants of the Proper and contains a few additional chants in full: the Trisagion, and the hymn *Crux fidelis/Pange lingua* for Good Friday. They are also similar physically, being relatively tall and narrow. The manuscripts of Monza and St Gallen are bound in elaborately carved ivory covers which are a good deal older than the manuscripts themselves: one reason for the unusual format may have been the desire to have the manuscript fit a particular cover that was a valued piece in the church's treasury.

A number of later manuscripts are similar to these in form but differ in content. This may mean only that they were designed to fit existing covers; but alternatively, it could be inferred that they too are cantatoria, despite the presence in them of additional chants, particularly tropes, and therefore that the role of the cantor had been redefined, or at least that there had been a change in the detailed use of the cantatorium. Stäblein believed the latter hypothesis to be true; he compiled a list (calling it incomplete) of 40 cantatoria that vary considerably both in content and arrangement (see *MGG1*). Some of them do not include the basic chants of the old cantatoria – graduals, tracts and alleluias – whereas others do; most contain soloists' chants such as offertory verses, sequences and tropes.

In *Le graduel romain*, ii: *Les sources* (Solesmes, 1957), the term is once again used in its more restricted meaning, so that books with special or soloists' chants (such as those on Stäblein's list) may consist of a number of sections, only one of which is a cantatorium. For example the manuscript *D-Mbs Clm 14322* from St Emmeram, Regensburg, written partly in the 1020s and partly in the 1040s, contains according to this terminology a proser, a cantatorium (with graduals, tracts and alleluias), a troper and a collection of offertory verses. The pairing of each tract with its corresponding gradual in the liturgical cycle provides the strongest reminiscence of the old cantatorium. The alleluias, however, are given a section of their own.

At first sight it would seem that such a manuscript was designed to serve practical needs, for it contains only what would be required by one singer. If the offertory antiphons are to be sung by the choir, the cantor needs only the offertory verses in his book: these are all that are given in the St Emmeram manuscript. However, the manner in which the material is arranged does not suggest that the book was used in performance, for during any one Mass the singer would have had to turn to one section of the manuscript for the gradual, to another for the alleluia, to a third for the offertory verses and to yet another for the prosulas to melismas in those verses. Presumably, as with most medieval chant books, such manuscripts were intended for study and reference, in this case for the cantor and other leading singers (another book – a gradual – would have been used to teach the choir their parts of the service).

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## Cante hondo

(Sp.: 'deep song').

A generic term encompassing the purest and oldest strata of songs of the flamenco tradition, which originated in the provinces of Andalusia in southern Spain. While *cante hondo* (or, in its aspirated, Andalusian form, *jondo*) refers, more appropriately, to a particular vocal timbre, the term has been used erroneously to designate a form. *Hondo* connotes a deep or profound feeling with which the singer expresses his or her innermost thoughts, emphasizing the tragic side of life.

*Cante hondo* includes the following song types: *cañas*, *carceleras*, *deblas*, *livianas*, *martinetes*, *polos*, *saetas*, *serranas*, *siguiriyas*, *soleares* and *tonás*. Although they vary in style and structure, they constitute an important sub-category of flamenco known as *cante grande* and are further distinguished by their textual stanzas, melodic strophes, microtonalism, tempo, metre, phrase lengths, ornamentation, restricted tessitura and characteristic vocal timbre. Several *cante* (i.e. the *caña*, *polo* and *soleá*) enjoyed an independent evolution while others derived from the basic *hondo* forms (i.e. *debla*, *liviana*, *martinete*, *sigueriya* and *saeta* from the *toña*). Several also bear similarities in melodic and formal structure, literary content and manner of performance. Further subdivisions can be found, for example, among the *martinete*, which includes two types, the *natural* and *redoblado*, and the *soleá* (pl. *soleares*) which comprises three forms: *grande*, *corta* and *soleariya*. Moreover, many of the songs exist in both their original and modern versions. Songs that are accompanied by the guitar may be danced, but unaccompanied songs (indicated as *a palo seco*) are not. Unaccompanied songs include the *carcelera*, *debla*, *martinete*, *saeta* and *toná*. The *cantaores* (singers) rarely accompany themselves. The *tocaores* (guitarists), who usually provide introductions to establish the mood for a particular song, enhance the performances with both harmonic and heterophonic accompaniments. At times they add *falsetas* (extended solo interludes) between verses. There is an important contrast between the guitar part and the metrical and tonal freedom of the singer.

Except for the *saeta*, a traditional performance of *cante hondo*, as succinctly described by N.C. Miller (1978), begins with

the *temple*, a guitar introduction or prelude during which the singer accompanies the guitar by modulations of his voice, often without the use of words other than the repetition of 'ay' (or 'leli', rendered as long vocalizations or melismas). Secondly, we find a *planteo* or *tercio de entrada*, the introduction of the song itself, which is then followed by the *tercio grande*, the main part of the *cante*. Next comes a *tercio de alivio* which lessens the emotional quality of the preceding phrase. Finally, there is often a *cambio* or *remate*, the closing of the song with a thematic variation. This phase may be substituted by a *macho*, the personal refrain or individual touch that the singer gives the traditional lyrics. This series of phrases can be interrupted at any point by various exclamations which, when used to denote sorrow, are called *quejíos* ('laments').

In addition, microtonal alterations on certain notes of the scale (other than the tonic or dominant) are quite deliberate. The melodies, generally confined to a hexachord, emphasize certain vocal pitches. Vocal ornamentation is

sometimes profuse and complicated, particularly at phrase and cadential endings, and generally highlights certain words. The descending Phrygian cadence (A, G, F, E) figures prominently.

Except for the *saeta*, audience participation is important: shouts of 'olé' express both approval and encouragement. Such characteristics were also common to the music of major Arab centres in North Africa, at least until the mid-20th century. In Morocco, Algeria and Tunisia groups of musicians believe that their repertory, referred to collectively as *música andaluza*, originated in southern Spain. A possible link between the word 'olé', a transformation of 'Allah', and the Arabic term 'leli' suggests the earlier Moorish influence. Yet the most stringent arguments linking these musical traditions lie in their manner of performance rather than their musical structure.

For almost three centuries, from the time the Gypsies arrived in southern Spain during the latter half of the 15th century to the latter decades of the 18th, they intermingled their musical traditions with the native Andalusian folk music. It was during this lengthy period that the initial phase of *cante hondo* began to take shape. The period from the late 18th century until the end of the 19th marked its flowering. Thereafter *cante hondo* began to decline in popularity. *Cante flamenco* now came to designate the more modern 'Gypsified' form of *cante hondo* that was current in Andalusia, and which scholars prefer to call *aflamencada* to explain it more clearly.

In Granada in June 1922 Falla, Zuloaga and García Lorca, who established the Centro Artístico de Granada, organized a *cante hondo* competition intended to stimulate the perpetuation of the ancient songs of Andalusia which had begun to be forgotten. The event attracted a number of singers and musicians, among them the great Manolo Caracol [née Ortega], whose memorable renditions of the *cante hondo* tradition gave renewed impetus to its revival. The unsigned pamphlet accompanying the event was written by Falla, who suggested that *cante hondo* was influenced by two historical events: Spain's adoption of Byzantine liturgical chant and the Moorish occupation. With the arrival of the Gypsies in southern Spain, the intermingling of their music with elements of Byzantine chant and Moorish music brought about the primitive *cante hondo*. Moreover, it should be mentioned that García Lorca, who opposed the divisions *cante hondo* and *cante flamenco*, was influenced by Falla's opinions.

Kahn maintained that *cante hondo* was a corruption of the Hebrew word *yom tov* ('feast day', 'good day'), and that the Jewish *conversos* ('converts to Christianity') designated as *cante flamenco* those religious melodies which their co-religionists brought to the Netherlands and Flanders, where they could sing them without fearing the Inquisition. He further cited names of liturgical pieces, among them the famous *Kol-nidre* tune, which he believed were similar to the *siguiriya gitana*, *fandanguillo* and *saeta*. This connection has continued to be made on aural rather than musicological grounds, and it is particularly for this reason that García Matos, a renowned authority on flamenco, discounted Kahn's theory.

See also [Flamenco](#) and [Saeta](#).

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## Cantelli, Guido

(b Novara, 27 April 1920; d Paris, 24 Nov 1956). Italian conductor. The son of an army bandmaster, he first appeared in public at 14 as a pianist, then studied composition and conducting at Milan Conservatory. In 1943 made his conducting début with *La traviata* at the Teatro Coccia in Novara, but was soon conscripted for the Italian army. His refusal to fight for Nazi principles led to his internment in a German labour camp and later in an Italian hospital, from which he escaped early in 1944, finding work as a bank employee until the liberation. He resumed his career in the immediate post war period at concerts with the orchestra of La Scala and in other Italian centres. After being warmly praised by Toscanini he was invited to conduct the NBC SO in New York, where his American début on 15 January 1949 laid the foundation of an international reputation. He was widely regarded as Toscanini's natural successor.

Cantelli made his British début at the 1950 Edinburgh Festival with the orchestra of La Scala, and immediately afterwards replaced Victor de Sabata, who was indisposed, at a London concert with the same orchestra. In 1951 he began an association with the Philharmonia Orchestra in London, and the resulting concerts and recordings helped to establish him as a conductor of characteristic Italianate verve, tempered by a sensibility to expressive nuance and balance of timbre. He applied these qualities to the standard symphonic repertory, which shed a different light on composers such as Brahms and Tchaikovsky for audiences at that time. Like Toscanini, Cantelli preferred to

rehearse as well as perform without a score. In the recording studio he always worked in long takes, with the minimum of later correction. Among his recordings Schumann's Symphony no.4 (1953) and Brahms's Symphony no.3 (1955) testify to the vitality of spirit and clarity of orchestral texture that were hallmarks of his performances. At the time of his death Cantelli had only just begun to interest himself in opera, producing and conducting *Così fan tutte* at the Piccola Scala early in 1956. His appointment as principal conductor at La Scala from 1957 was announced a few days before he was killed in an air accident.

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NOËL GOODWIN

## Canteloube (de Malaret), (Marie) Joseph

(*b* Annonay, 21 Oct 1879; *d* Paris, 4 Nov 1957). French composer. Born into an established Auvergnat family, he spent his earliest years at Annonay. His mother, herself an accomplished pianist, arranged for him to study, from the age of six, with Amélie Doetzer, an elderly Polish refugee who had been a friend of Chopin. She used exercises written in Chopin's own hand as the basis of her teaching and stressed the importance of sonority, a quality which clearly made its mark on Canteloube's keyboard approach. His father took him on walks through the mountain villages of the Auvergne, where he heard the local dances and folksongs, still a vigorous tradition in the last decades of the 19th century.

At the age of 12 he was sent to a Catholic boarding school at Oullins, near Lyons. In 1896, after his schooling had finished, his father died and he moved to the paternal family home at Bagnac in the Lot, where again he developed an enthusiasm for local music. In 1899 his mother found a position for him in Bordeaux with the Société Nationale for whom his father had worked, but this was to last only six months. He returned to Bagnac where he worked on his first compositions which, awkward though they were, found a publisher. Bereaved of his mother in 1900, he remained in solitude at Bagnac until his marriage the following year.

In 1902 he met d'Indy, who became his teacher, at first by correspondence. D'Indy shared his deep respect for folk music and in 1906 Canteloube moved to Paris in order to study composition with him at the Schola Cantorum (he enrolled in 1907). There he received a thorough grounding in harmony and counterpoint and became a skilled orchestrator.

Centred on d'Indy, a circle formed of like-minded young composers, all dedicated to the decentralization of French music, to its renewal through the incorporation of folksong into classical music and to the preservation of the regional traditions of folk music. Included in this circle were Séverac, Laparra, Ladmirault, Charles Bordes and Raoul de Castéra. A tribute to his friend Séverac summed up Canteloube's beliefs and those of this group of composers: 'At times when intellectualism is overdeveloped, ... it is a real joy to meet a truly independent artist who is free from the prejudices of any school..., giving feeling a superior place to intellect and loving with a real love the earth, his own race and his own country'. Right up to his death, Canteloube continued to believe that contemporary music had lost its way because it had turned its back on folk music.

After World War I, Canteloube's activities embraced both the collection and harmonization of folk music and a developing series of original compositions. He was also active as a pianist, admired among others by Debussy. After the war he animated an enterprising series of concerts in Montauban. As well as his own works, their programmes took in music from Frescobaldi to Debussy, and were often presented as lecture-recitals in accordance with d'Indy's notion of artistic education as a spiritual act. It was in the 1920s that he took on his only pupil, Henri Sauguet.

Despite his publications of collected, categorized folk music, he was not really an ethnomusicologist: he collected songs more to awaken interest in them than to study them in a scientific way. The simplest settings, easily within the scope of amateur choirs, were often published in single-sheet format with texts in both the regional dialect and modern French translation. Piano parts range from simple chordal harmonies to elaborate accompaniments, detailed in their phrasing and dynamic indications. Sometimes Canteloube incorporated accompaniments he transcribed when collecting the songs. In the *Cinq chants religieux de Haute-Auvergne*, for example, musette parts are indicated. Canteloube was always concerned to indicate the precise regions from which each song came. While folksong remained his principal interest, he also published three anthologies of earlier French art songs, for which he provided elaborate contrapuntal and often chromatic accompaniments. There were also occasional excursions into the folk music of other countries. He was predictably attracted by Catalan music, and a unique foray into the blues is found in one of several short pieces, *L'Ozeral*, published in the piano-conductor format used by Catalan dance orchestras. In *Pastorale roumaine*, meanwhile, the composer uses a Rumanian scale with an augmented fourth and incorporates a *doina* melody.

The boundary between arrangement and composition in Canteloube's output is often difficult to demarcate. While some of his arrangements are extremely simple, in other cases, notably in his most celebrated *Chants d'Auvergne*, the orchestrations and harmonies are extremely elaborate, using added-note harmonies and highly coloured orchestrations. Such pieces are far closer to original compositions than the simple harmonizations of many of the choral arrangements. Often he is concerned to surround the pieces with the atmosphere of the countryside and in this sense his skill as an Impressionist recalls that of d'Indy in such pieces as *Jour d'été à la montagne*. Canteloube defended the use of elaborate orchestral accompaniments in an important article of 1941 entitled 'L'utilisation des chants populaires': Just because the

peasant sings without accompaniment, that is not sufficient reason to imitate him. When the peasant sings at his work, or during the harvest, there is an accompaniment which surrounds his song which would not be felt by those whose interest is purely academic. Only poets and artists will feel it... It is nature herself, the earth which makes this, and the peasant and his song cannot be separated from this... If you suppress this atmosphere, you lose a large part of the poetry. Only the immaterial art of music can evoke the necessary atmosphere, with its timbres, its rhythms and its impalpable, moving harmonies.

Canteloube had only limited success with his original compositions, which are often quite ambitious in scale: the early suite for violin and piano, *Dans la montagne*, has a broad sweeping violin line and a full-textured piano part showing his early enthusiasm for Liszt, and the later song-cycles, such as *L'Arada*, are also ambitious and full in texture. Already in such pieces Canteloube was experimenting with modes, and the canonic writing shows the composer using the strict technique advocated by d'Indy. In *Vers la princesse lointaine*, he follows Franck and d'Indy by using a system of leitmotifs for the characters and the sea. His first opera *Le mas* (the meridional word for a farmstead) deals with two siblings from a country family, one of whom settles in a town but feels recalled by the countryside. It won the Prix Heugel in 1925 but seems to have impressed the jury more for its musical qualities than for its dramatic potential. It was only with reluctance that it was accepted by the Paris Opéra in 1929. *Vercingétorix*, the Gallic leader who freed France from Roman imperialism, was the subject of his next opera, also criticized for its lack of theatricality. The scoring, however, was highly original, including parts for four ondes martenots.

Among the most ambitious of his original compositions is the 'Poème lyrique' for voice and orchestra *Au printemps*. The text was written by the singer Maggie Teyte, then in her 30s, and Canteloube responds to its passionate description of love's awakening in spring with a full chromatic language and extended orchestral interludes somewhat reminiscent of Chausson. The *Triptyque*, dedicated to Maggie Teyte, is similarly ambitious, making considerable demands on the singer on account of its length and the fullness of its orchestration. The orchestral work *Lauriers*, employs *folklore imaginaire*, invented folk passages which are scarcely distinguishable from the real thing. Wind cantilenas evoke improvisation while Ravel-like added-note harmonies combine with a pastiche Auvergnat Bourrée. Free of folk influence is the highly charged *Poème* for violin and orchestra, Canteloube's last piece involving full orchestra, which is Rhapsodic in style and idiomatic in its writing for the solo instrument with considerable use of double-stopping.

Canteloube spent World War II in Vichy, France and was an active participant in the artistic policies which promoted French music, broadcasting many programmes of folksongs and continuing to produce folksong settings accessible to amateurs. He renounced composition in the latter years of the war only to take it up again in the 1950s, during which he worked on his last opera *Cartacálha*, which deals with the gypsies of Saintes-Maries-de-la-Mer.

Canteloube's significance to 20th-century French music is as one of a circle of composers who built a bridge between Impressionism and a musical nationalism rooted in the preservation and revival of folksong. It is therefore

not surprising that he is remembered principally for his *Chants d'Auvergne*, settings which consistently show this aspect of his work at its best, even though the remainder of his output was equally grounded in unwavering convictions and a highly refined compositional technique.

## WORKS

(selective list)

Stage: La cathédrale (incid music, R. Frêne and H. Bourjade), 1907; Les noces d'émeraude (Mademoiselle Chiffon) (operetta, 3, L. Xanroff and J. Blottière, after J. Bouvelet and J. Marteaux), 1924–6; Le Mas (op, 3, Canteloube), 1910–13, Paris, Opéra, 3 April 1929; Vercingétorix (op, 4, E. Clémentel, J.-H. Louwyck), 1930–32, Paris, Opéra, 26 June 1933; Cartacálha (op, 3, 8 tableaux, Xanroff, after J. Toussaint-Samat), 1927–57, orchestration inc., unperf. Orch: Vers la princesse lointaine, sym. poem after E. Rostand, 1910–12; Ozerai, Nostalgia, Martina (1928) [from Les noces d'émeraude]; Lauriers, 1929: Aux prairies, A la mémoire d'un ami, A la bourrée; Le Mas, sym. suite (1934); Pièces française, pf, orch, 1934–5: Chanson, Nocturne, Divertissement; Poème, vn, orch, 1918, 1937–81v, inst ens/orch: Colloque sentimental (P. Verlaine), 1v, str qt, 1903, also 1v, pf; Eglogue d'automne (R. Frêne), 1v, orch, 1909, also for 1v pf; Au printemps (M. Teyte), 1v, orch, 1913–14, also for 1v, pf; Triptyque (R. Frêne), 1v, orch, 1914: Offrande à l'été, Lunaire, Hymne dans l'aurore, also for 1v, pf; Pastorale roumaine (scenario and trad. songs coll. M. Vulpesco); 1v, orch, 1926, also for 1v, pf 1v, pf: Clair de lune (Verlaine) 1901; Sérénade (T. Gauthier) 1902; Tristesse (Verlaine) 1902; Un grand sommeil noir (Verlaine) 1902; Viens sur ce coeur (C. Furster) 1902; En sourdine (Verlaine) 1903; Green (Verlaine), 1903; Ballade familière du grillon captif (L. Espinasse-Mongenot) 1918; L'arada (La terre) 6 songs (A. Perbosc) 1918–22; Le chant des Auvergnats (C. Gandilhon) 1923–9; La conversion de Circée (M. Privat), 1925; Vocalise étude en forme de bourrée, 1927, also arr. org/(vc, pf)/(vc)/(1v, fl); La chanson des sept pays (Gandilhon) 1927; Hymne des Gaules (P. Lebègue), 1934; L'amicale de chez nous (M. Cayla), 1939; La complainte du temps présent (H. Davoust), 1941, also for (1v, chorus, orch)/(1v, vn, t sax); Jeux pour une ombre (R. Cortat), 1949; Petite suite pour Sylvie (Cortat), 1956; many other unpubd songs Choral: Jubilate Deo omnis terra, 4vv (1906); Als Catalans (Hymne aux Catalans) (A. Perbosc), 6vv (1926); Jeanne en chantant, vv, 8 ondes martenot (1937); Les cygnes (E. Dousset), 3 female vv, pf 1939; Druis podéros (D. de Séverac) 4vv, 1940; La marche de Saint-Eugène (C. Gandilhon), 3vv, 1941; Le temps des cerises (J.B. Clément), 4vv, 1949; Oda nova a Barcelona (J. Maragall), vv, cobla band, 1955–6; Le mystère de Monsieur Saint-Amable (after A. Gréban: *Mystère de la Passion*) solo vv, chorus; Quarts de soir (S. Moreux), 3 female vv (1956) Chbr: Dans la montagne, suite, vn, pf, 1904–5, rev. 1933; Bourrée Auvergnate, vc/va, pf, 1919; Le visage de la France, female chorus, 2 pf, 4 ondes martenots, 1937; Rouergue, évocation radiophonique, 1v, ob, 4 str insts, pf, 1940; Rustiques, ob, cl, bn, 1946; Indicatif, fl, ob, cl, bn, hp, str qt, 1949; Chant béarnais, musical saw, pf (1950) Kbd (solo pf unless otherwise stated): Rêverie (Pensée d'automne), 1893; Marche funèbre, 1900; Humoresques (after P. Verlaine and R. Schumann), 1904; Le bal, 1917; 6 danses roumaines, 1927–9; Refrain du 32<sup>e</sup> Régiment d'artillerie, 1929; L'aïo de roso, hpd, 1932; Prélude, 2 pf, 1937; Souvenir, 2 pf, 1937; Les bourrées d'Auvergne, 1939; La danse des treilles, 1943; Les danses bretonnes, 2 vols, 1949–50; Ninina, la mia diletta (Corsican berceuse), 1955 Choral folksong arrs.: Chants paysans de Haute-Auvergne, 3 vols, 4vv, vols 2 and 3 with pf ad lib (1928, 1934, 1947), vols 2 and 3 also for 1v, pf; Le chansonnier alsacien, 3 equal vv (1952); Le chansonnier français, 3 equal vv (1952); A couer joie, 4vv (1953); Anthologie des chants populaires Franco-Canadiens, 4vv (1953); Noël's d'Europe, mixed vv (1954); Les chants des terroirs français, equal vv, n.d.; 3 chansons de France, 3 equal vv, n.d. Folksong arrs. (1v, pf): Chansons champenoises, chansons du veillois (1929); 5 chants religieux de Haute-Auvergne (1929); Chants de l'Angoumois (1947); Chants de la Touraine (1947); Chants de France, 2 vols. (1948), also for 1v, orch; Chants du Languedoc (1948); Chants du Pays Basque (1949); Noël's populaires français (1949); Refrains des prés et des bois (1950); Il était un petit homme (1952); Noël's d'Europe (1954); Le tour du monde des petits chanteurs à la croix de bois (1955); Chants d'Auvergne, 5 vols. [see Folksong arrs. (1v, orch/inst ens)]; Chants paysans de Haute-Auvergne et de Haut-Quercy, 2 vols. Folksong arrs. (1v, orch/inst ens): Chants d'Auvergne, series 1–2, 1v, orch, 1923; Chants d'Auvergne, series 3, 1v, orch,

1927; Chants d'Auvergne, series 4, 1v, orch (1930); Chants d'Auvergne, series 5, 1v, orch, 1954; Noël's d'Europe, 1v, various insts (1954); over 100 other arrs. of Fr. folksongs listed in Cougniaud-Raginel (1988) Other arrs: Chansons galantes du XVIII<sup>e</sup> siècle, vol.1 (1934), vol. 2 (1946), 4vv, pf/hpd, also arr. 1v, pf/hpd; Airs tendres des XVII<sup>e</sup> siècle, 1v, pf (1949); other arrs. of early songs, and arrs. of Negro spirituals and transcrs. of pieces by other comps.

Principal publishers: Durand, Foetisch, Heugel, Oiseau-Lyre, Rouart, Senart, Wolf

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RICHARD LANGHAM SMITH

## Cantemir, Dimitrie [Demetrius]

(*b* Silișteni-Fălciu, Moldavia, 26 Oct 1673; *d* Dmitrievka, Russia, 21 Aug 1723). Prince of Moldavia (1683, 1710–11), Romanian scholar, encyclopedist, composer, folklorist and theorist. He started his musical studies under Jeremia Cacavelas in Iași and continued them in Istanbul with Kemani Ahmed and Angeli. In the Ottoman capital he compiled a treatise on the theory of Turkish music which used an innovative system of musical notation based on the Arabic alphabet. At the end of this treatise, *Edvar-i musiki* ('Textbook of music'), he added notations of some 350 instrumental pieces in the *peşrev* and *semai* forms, a few of them his own compositions. These notations provide an important comprehensive record of the late 17th-century Ottoman instrumental repertory.

Back in his country, as Prince of Moldavia (1710–11), he continued his ethnographic and folk music studies, recorded in *Descriptio Moldaviae* (1716). Appointed councillor to the Tsar of Russia, Peter I, Cantemir settled in Moscow. But he continued his musical activities, compiling (in Romanian) *Introducere în muzica turcească* ('An introduction to Turkish music'; lost),

making musical instruments, and contributing to the artistic education of his own sons (Antioh Cantemir was to attend performances and concerts in Paris and London and enjoy friendly relations with the musicians of his time).

Cantemir's contribution to Romanian music was his compilation of material on old court customs and folk traditions, and on Turkish music. His compositions, orally transmitted to our own times, are considered among the classics of Romanian music. In Turkey Cantemir is known as Kantemiroğlu. Although regarded with some ambivalence, he is counted among the major classical composers of instrumental music, and a number of his pieces are still performed. Seen against the stylistic habits of preceding generations, his pieces are clearly innovative: they have a more complex melodic surface, and are less constrained by the norms of melodic-rhythmic congruence that characterize the earlier repertory. Cantemir was also influential as a theorist. Even if the debt to his treatise is not always acknowledged, its effects may still be detected in 19th-century texts. As a performer he was recognized as an outstanding player of the *tanbur* (long-necked lute).

Cantemir was a complex personality with a wealth of scholarly interest in history, philosophy, geography and literature. He had a wide knowledge of Ottoman and European culture and civilization, and spoke Romanian, Persian, Turkish, Arabic, Latin, French, Russian, Greek and Italian.

See also [Mode](#), §V, 2(ii).

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VIOREL COSMA (with OWEN WRIGHT)

# Canti, Giovanni.

Italian firm of music publishers and copyists. The founder, Giovanni Canti, had previously worked as an engraver for Ricordi in the 1820s. The firm opened in Milan in 1836, at 1042 Contrada S Margherita. After the founder's death (1858) the firm was run by his widow until 1861, when his son Carlo came of age. In 1865 it moved to 11 via Meravigli, also opening a shop at 2 corsia Giardino (later via Manzoni). In 1875 both the printing works and the private house moved to 7 via Borromei; in September 1876 the shop was moved to 3 via Manzoni. Carlo died in 1876, and on 1 April 1878 his sister Anna sold the firm to the widow of Francesco Lucca. Ten years later (1888) Ricordi absorbed the firm of Lucca and the Canti plates.

In the course of its activity, the Canti firm built up a wide network of business connections with Italian and foreign publishers and booksellers. Partners in the real sense were established in Turin and Florence: in Turin, Evasio Bocca, a tradesman in Piazza Castello, followed in 1853 by Guiseppe Cattaneo; and in Florence, Ferdinando Lorenzi, in Piazza Santa Trinità. By 1878 the series of plate numbers had reached 10,128. Nearly 9500 musical editions were printed, generally by the chalcographic process, through latterly Canti used the lithographic process. Fantasias, pot-pourris, variations on operatic themes and ballroom music form the main part of the Canti catalogue, although the firm also issued more substantial publications, including the complete works of Clementi and Friedrich Kalkbrenner's piano arrangements of Beethoven's nine symphonies (1842–4); contemporary minor Italian composers were also promoted, and Canti's periodicals *Fiori e foglie* and *Fosforo armonico* and *Ape musicale* were highly successful. The firm is chiefly remembered however, as Verdi's first publisher (the first editions of *Sei romanze*, 1838, and three other vocal pieces, 1839); in 1865 it published his *Romanza senza parole*.

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## Cantica

(Lat.: 'songs').

In ancient Roman comedies, the sung lyric sections as opposed to the *diverbi* or sections containing spoken dialogue; and, in a narrower sense, the sections sung by soloists (rather than the chorus) with instrumental accompaniment. In the latter sense the *cantica* were analogous to monody in Greek drama. In the comedies of Plautus, the *cantica* are highlights, and must have required highly skilled performers.

In the Middle Ages, the term (with either *canticum* or *cantica* as a singular form) was used more broadly to mean 'song', especially when referring to sacred monophonic songs (e.g. sequences or vernacular religious songs; it has been used in the same sense by modern editors for monophonic Byzantine hymns). It came to be applied particularly to the biblical *Song of Songs* and to the canticles of the Divine Office of the Roman rite (see [Canticle](#)).

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GEOFFREY CHEW

## Canti carnascialeschi

(It.: 'carnival songs').

A generic term encompassing several kinds of partsong, notably *mascheratas*, *carri* and *trionfi*, that were performed at festivals in Florence during the late 15th and early 16th centuries. The festivals were held during the pre-Lenten Carnival and the Calendimaggio, a season celebrating the return of spring that began on 1 May and ended with the Feast of St John, the city's patron saint, on 24 June. The groups of masqueraders from all classes of society who, singing, dancing and jesting, made their way through the crowded streets and squares of the city were typical of the festivities. There were also torchlight processions featuring elaborately decorated floats in which *tableaux vivants* were accompanied by appropriate songs. Some of the floats and costumes were designed by famous artists, and the song texts, written by noblemen and commoners alike, were set to music by well-known composers, foreign and native. The festivals thus provided ample opportunity not only for merrymaking and the expression of popular wit but also for artistic inventiveness and display. In this respect they were uniquely representative of the Florentine character.

The *mascheratas*, or *canti carnascialeschi* proper, were performed by groups of masked men and boys on foot, as for example, was 'Donne, come vedete' (text by Pietro Rucellai, music – only the bassus survives – by Bartolomeo degli Organi) in the 1508 *mascherata La Dovizia*. This featured an appropriately costumed youth impersonating 'La Dovizia' (Abundance), accompanied by a number of brilliantly dressed attendants, three singers and 13 grooms, 'who kept back the crowd and brought up the rear'. The *carri* and *trionfi* were performed on floats by singers dressed either as artisans and tradesmen or as pagan gods and personifications of allegorical virtues. The texts of many *mascheratas* and *carri* are full of *doubles entendres*, if not outright obscenities. Some, like the *canti de' sartori* (see illustration) and the *canzona degli spazzacamini*, ostensibly extolling the merits of the tailors and street-cleaners, are thinly – or not so thinly – disguised offers of sexual favours to women. Others, like the *canzona delle zingane* and the *canzona delle balie* (songs of the gypsies and wet-nurses), mock the social customs of

the time. Yet here too are implicit invitations to sexual intercourse. Possibly, guild members were among the groups who sang such texts but more likely they were performed by upper class people, that is, by those who had the means, training and leisure to organize the festivities. The *canti de' lanzi*, which satirize the speech and manners of foreign mercenaries, are no less rife with phallic imagery and references to masculine versatility, as seen in the *canzona de' lanzi tromboni*. The *trionfi* and some *carri* are more serious in tone and deal with subjects like mathematical sciences and the four temperaments.

Many of the surviving texts, over 300, are anonymous, but known poets who contributed to the genre include Lorenzo de' Medici, G. Giambullari and G. dell'Ottonaio. The majority of the texts are strophic poems in *ripresa* (refrain) form, similar in structure to the contemporary Florentine ballata. A typical poem consists of a refrain of from two to four lines and stanzas (*piedi* and *volta*) of from six to eight lines. The lines are constructed either of seven, eight and eleven syllables exclusively or of a mixture of seven and eleven syllables. The few poems in non-refrain form are also strophic and display much variety in structure. Those with stanzas of seven lines are the most frequent, however.

Some 70 complete settings of the carnival songs for three and four voices are preserved in several manuscripts of Florentine provenance, among them *I-Fn* B.R.230 (olim Magl.XIX., 141, the principal source), Magl.XIX., 117, and Magl.XIX., 121. The three-voice pieces, dating from about 1474–90, are thought to represent the oldest known examples of the genre. They are quite similar in style and concept to the four-part pieces, many of which were written between about 1500 and 1515, and suggest that the musical features of the carnival songs changed only slightly over the 40-year period in which they flourished.

Musically the carnival songs are characterized by a homorhythmic chordal style in which all the parts are vocally conceived. In the four-part works the texture is sometimes varied by short duets or trios of a more animated character. The Florentine concern for clear enunciation and proper accentuation of the text is notable in the construction of all parts. Duple metre prevails, though some songs have closing sections in dance-like triple rhythms. A tendency to through-composition is evident in the refrain forms. Each line of the text, with the exception of the *piedi*, which share the same rhyme scheme and metrical structure, is often set to a new musical phrase. The non-refrain forms also display this tendency. The clearly delineated musical phrases, distinguished for the most part by well-directed harmonic progressions, are relatively short and end with well-defined cadences, usually on the tonic or on closely related degrees of the scale. Features such as these gave the music a distinctive style of its own. Many of them were subsequently to be carried over into the early madrigal, and perhaps even into the narrative style of the early Parisian chanson.

It is not clear whether the carnival songs were intended to be performed with instrumental accompaniment. But the fact that they were sung out of doors in a necessarily raucous manner suggests that some kind of instrumental accompaniment was desirable in order to help the singers keep their pitch. One manuscript of the time mentions singing to a lute accompaniment, while

the above-mentioned account of 1508 speaks of three singers but no instruments.

It was during the time of Lorenzo de' Medici (ruled 1469–92) that the poetry and music of the carnival songs were brought to their first high level of artistic quality. A.F. Grazzini, who himself edited one of the earliest anthologies of the texts, reported that Lorenzo considered the traditional manner of singing monotonous and 'thought to vary it, not only the texts but the ideas and the manner of writing the words'. Lorenzo also had the texts set 'to new and diverse melodies'. It seems likely that both Isaac and Alexander Agricola, then employed in Florence, were called upon to furnish some of the new settings. Few of their compositions in this genre survive, however, as is the case with most of the music from Lorenzo's epoch. Grazzini's remarks are thus all the more significant because they make it clear that, though Lorenzo and his contemporaries were not the inventors of the carnival song, their contributions were of vital importance to the definitive formation of its style.

During Savonarola's regime (1494–8) all secular aspects of the festivals were abolished, and religious processions, accompanied by the singing of *laudi*, replaced the traditional revelry. Though this practice by no means originated with Savonarola, it became current in Florence in his day. For this reason the collections of *laudi*, particularly that of Serafino Razzi (1563), are of prime importance for the history of the carnival songs. They preserve the music of a number of works, several of them only recently recovered, which might otherwise have been lost.

In the years following Savonarola's death and the restoration of the Medici (1498–1520) the festivals were reintroduced and flourished with renewed vigour. It was during this period that the production of carnival songs entered a second, equally prolific phase. Older texts were apparently set to new music, as were contemporary ones by poets such as Lorenzo Strozzi and Pietro Rucellai. Much of the extant music dates from these years; though the bulk of it is anonymous, works by several local composers, notably Coppini, Bartolomeo degli Organi and Serragli, survive in complete form.

The festivals were suspended during the city's second revolt against the Medici but were resumed on their return and the establishment of the principate in 1530. The new political order and changing economic conditions, however, were not conducive to a continuation of the traditional popular celebrations, and the festivals gradually became infused with court ceremonial and princely pomp. There are several accounts of the festivals from this later period, as well as texts by A.F. Grazzini and Benedetto Varchi. But what little of the music has survived shows that the distinctive style of the carnival songs merged into the wider currents of Italian secular music.

In addition to the Florentine carnival songs, four others in MS PerBC431, there are three by Ansanus Senese printed in 1515, and 12, including works by Tromboncino and Cara, printed by Petrucci from 1505–07. The texts are similar in language and intent to the classic Florentine types, though the musical settings of the last are in the style of the north Italian frottola. The carnival songs that appear in the later collections of Antonfrancesco Doni and G.D. da Nola likewise have little in common with traditional Florentine works.

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## Canticle

(from Lat. *canticulum*, diminutive of *canticum*: 'song').

A designation for hymns in the scriptures apart from the psalms; it is sometimes applied loosely to the *Te Deum* and other non-scriptural texts as well as to certain psalms, particularly in the Anglican rite.

1. General.
2. Byzantine.
3. Roman.
4. Anglican.

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NICHOLAS TEMPERLEY (4)

## Canticle

### 1. General.

Canticles are similar to psalms in form and content and several appear in various Christian rites. Biblical canticles are often referred to as ‘Psalms outside the Psalter’. In the Old Testament there are a number of such hymns, a few of which were used by the Jews both in the Temple and in the Synagogue rites. The most prominent were the Song of Moses (*Exodus* xv.1–19) and the Hymn of the Three Children in the Fiery Furnace (*Daniel* iii.57–88 in the Apocrypha). The Greek term in the Septuagint for such songs is *ōdē* (from *adō*: ‘to sing’). Of the New Testament canticles, it seems likely that some are new versions, maybe only slightly reworked, of earlier Jewish or Jewish-Christian material, the latter most probably consisting of hymns or psalmic compositions; the original versions, presumably in Hebrew or Aramaic, are lost and cannot now be reconstructed with certainty. Three New Testament canticles are used daily in the Roman rite: *Benedictus*, or the Canticle of Zechariah (*Luke* i.68–79), at Lauds; *Magnificat*, or the Canticle of the Virgin Mary (*Luke* i.46–55), at Vespers; and *Nunc dimittis*, or the Canticle of Simeon (*Luke* ii.29–32), at Compline. Among other psalm-like compositions, those such as the Gloria in excelsis Deo and the Greek morning hymn *Phōs hilaron* are at least as old as the 3rd century. Some songs of this type were suspected as early as the 4th century of being heretical (*psalmi idiotici*) and were eventually suppressed.

In spite of a paucity of documentary evidence, it may be assumed that early Christians used some of the Old Testament canticles in their services. One of the earliest Christian rituals, Easter, was expanded at the end of the 2nd century with a vigil service during which the book of *Exodus* was read; the Song of Moses from that book was sung not later than the beginning of the 4th century. In the ‘Daniel Papyrus’ (*EIRE-Dcb*) dating from the 2nd or 3rd century, the text of the Hymn of the Three Children (also known as Song of the Three Young Men) is divided into verses and supplied with accentual marks suggesting musical performance. The growth of monasticism in the 4th century, particularly in Egypt, and the gradual establishment of a daily cycle of services in which the canticles were sung during the morning Office contributed to the increasing prominence of the biblical canticles. By the first half of the 5th century, 14 canticles were collected in the Codex Alexandrinus (*GB-Lbl* Roy.1.D.V–VIII) and placed after the book of *Psalms*. Of the 14, ten are Old Testament canticles, three are from the New Testament and the last is the Gloria (i.e. the Great Doxology) of which only the opening words are biblical. (Although the Gloria is now part of the Roman Mass, it still occupies a place in the Byzantine morning Office, Orthros, for which all 14 were originally

intended.) The copying of a group of canticles after the psalms served as a model for a later type of manuscript known as 'Psalter and Odes'. The number of canticles contained in such manuscripts varied considerably until well into the Middle Ages; most include no more than a couple of dozen, but in one Mozarabic source, *E-SC Cod.1055*, there are as many as 106.

See also [Christian Church, music of the early](#).

## Canticle

### 2. Byzantine.

Much of the present Byzantine rite is derived from the observances of the early Christians in the Greek-speaking areas of the eastern Mediterranean. Within that area there were two main centres that influenced the liturgy: Constantinople, the political capital of the eastern Roman Empire, and Jerusalem, the focal point of pilgrimages and a spiritual centre whose practice was regarded as a model. At this time a type of refrain was sung after every verse of the psalms, whose text might itself be taken from a psalm, or be newly composed; such a refrain was designated a *hypopsalma*.

This practice spread and is important in view of later developments. It appears that at least some verses of the 14 canticles in the *Codex Alexandrinus* were used as *hypopsalmata* in the early 6th century in Constantinople, particularly during the chanting of the Psalter, which was, for the sake of convenience, divided into 69 (or 72) *antiphona*. The *hypopsalma* surrounding the performance of those *antiphona* was designated *antiphonon*.

At about the same time (early 6th century) the Psalter was divided at Jerusalem into 20 sections known as *kathismata*. To these was added an extra *kathisma* consisting of nine canticles; this represents a reduction from the 14 in the *Codex Alexandrinus*. Furthermore, each *kathisma* of the Psalter was subdivided into three sections, each of which, in turn, normally consisted of three psalms and was known as a *stasis*. This subdivision of the *kathisma* is also found in the organization of canticles in Jerusalem. They are arranged in three groups, each containing three odes (*ōdai*). Between each *stasis* and the next, intermediary songs (*mēsōdia*) had been inserted by the beginning of the 7th century, which seems to be the period in which this Jerusalem practice began to spread through the Byzantine domain. The order of odes became fixed in the following sequence: Ode 1: *Exodus* xv.1–19 (Moses's song of thanksgiving); Ode 2: *Deuteronomy* xxxii.1–43 (Moses's admonition before his death); Ode 3: *1 Samuel* ii.1–10 (prayer of Hannah, mother of Samuel); Ode 4: *Habakkuk* iii.2–19 (prayer of Habakkuk); Ode 5: *Isaiah* xxvi.9–19 (prayer of Isaiah); Ode 6: *Jonah* ii.2–9 (prayer of Jonah); Ode 7: *Daniel* iii.26–45 (prayer of Azariah), 52–6 (First Hymn of the Three Children); Ode 8: *Daniel* iii.57–88 (Hymn of the Three Children); Ode 9: *Luke* i.46–55 (song of the Virgin Mary: *Magnificat*), 68–79 (song of Zechariah: *Benedictus*).

This regulated order of canticles was performed in its entirety at [Orthros](#) on Sundays and feasts. In time it came to be known as *akolouthia* (i.e. *ordo*; see

*Akolouthiai*) and also as *Kanōn* ('rule'). On the ferial days of Lent, however, only three canticles (odes) were prescribed, equal to a single *stasis* of a *kathisma*; this in turn led to the concept of the triōdion. Since Odes 8 and 9 were performed daily, in order to obtain a full performance of all the odes in the course of a week it was necessary to increase the number of odes on Saturdays from three to four. The order of the odes sung during each week of Lent was as follows: Monday, Odes 1, 8 and 9; Tuesday, Odes 2, 8 and 9; Wednesday, Odes 3, 8 and 9; Thursday, Odes 4, 8 and 9; Friday, Odes 5, 8 and 9; Saturday, Odes 6 and 7–9; Sunday, Odes 1 and 3–9.

The reasons for the omission of Ode 2 on Sundays as well as the date at which this practice became mandatory are still unknown, in spite of many conjectures. During the 7th century a new practice began to gain ground, that of paraphrasing the ideas of the text of each canticle. Not later than the end of the 7th century, these paraphrases were substituted in the services for the original canticles, leading thus to the formation of a new poetical form of the *kanōn* which still maintains its place in the morning Office of the Greek Orthodox Church.

## Canticle

### 3. Roman.

The Rule of St Benedict (c530) prescribes the singing of canticles in the Divine Office, and specifies that a different Old Testament canticle is to be sung at Lauds on each day of the week. This custom was described by St Benedict as being 'sicut psallat Romana ecclesia', and may thus date back in Rome to at least the 5th century. The Rule does not name the individual canticles, but those in use during the Middle Ages are as follows: Sunday: Canticle of the Three Young Men, *Benedicite omnia opera* (*Daniel* iii.57–88, 56)

Monday: Canticle of Isaiah, *Confitebor tibi, Domine* (*Isaiah* xii.1–6)

Tuesday: Canticle of Hezekiah, *Ego dixi* (*Isaiah* xxxviii.10–20)

Wednesday: Canticle of Anna, *Exultavit cor meum* (*1 Samuel* ii.1–10)

Thursday: Canticle of Moses, *Cantemus Domino* (*Exodus* xv.1–19)

Friday: Canticle of Habakkuk, *Domine audivi* (*Habakkuk* iii.2–19)

Saturday: Canticle of Moses, *Audite caeli* (*Deuteronomy* xxxii.1–43)

The canticle for Sundays was also used for feasts. In Pius X's reformed breviary of 1911, a second series of canticles was added.

Lauds begins with five 'psalms' (really five selections of biblical poetry), of which the Old Testament canticle is the fourth. Each of the selections is preceded and followed by its own antiphon. The antiphon texts for the ferial Office canticles are generally taken from the canticles they accompany; on Sundays and feasts the fourth Lauds antiphon often makes reference to the Canticle of the Three Children. The mode of the antiphon determines the psalm tone.

In Matins of the monastic Office there is another series of Old Testament canticles chanted to psalm tones. Three such canticles begin the third nocturn of Matins on Sundays and feasts; a single antiphon (often in the manuscripts bearing the rubric 'ad cantica') precedes and follows them. St Benedict did not specify the texts of these canticles, saying only that they were to be chosen 'ex prophetis' by the abbot. There is occasional disagreement among the early manuscripts on the choice of canticles for individual feasts; a list of

some that are frequently given, with their biblical sources, is provided by Cabrol (cols.1985–6). The canticles for the third nocturn of Matins on Christmas Day are *Populus qui ambulabat* (*Isaiah ix.2–7*), *Laetare Jerusalem* ('Laetamini cum Jerusalem', *Isaiah lxvi.10–16*), and *Urbs fortitudinis* (*Isaiah xxvi.1–12*) in the 13th-century monastic breviary from Vendôme (Bibliothèque Municipale 17 E); the order of the last two canticles is reversed in the Benedictine breviary published in Mechelen in 1939. It is not easy to interpret the testimony of the manuscripts that call for other canticles; a 12th-century monastic antiphoner from Benevento (*I-BV V 21*) names only two canticles for Christmas, *Populus gentium* and *Parvulus filius*. Occasionally a separate antiphon for each of the three canticles is found, as for Christmas in the antiphoner of Hartker (*CH-SGs 390*, from c1000).

Old Testament canticles are occasionally found as the texts for Mass chants, most conspicuously on Holy Saturday, where the 12 lessons, or 'prophecies', of the Mass are interrupted three times by canticles. After the fourth lesson, which is drawn from *Exodus* and describes the passage of the Israelites across the Red Sea, the Cantic of Moses, *Cantemus Domino*, is sung to the formula for tracts of the 8th mode. Its text begins at the verse in *Exodus* where the lesson ended, and is an abbreviated version of the Lauds cantic for Thursday. The second cantic is *Vinea facta est* (*Isaiah v*), the third, *Attende caelum* (*Deuteronomy xxxii.3*); a much longer version of this is also in Lauds for Saturday. They follow the eighth and 11th readings, respectively, and again supply the continuation of the biblical passages that precede them in the lessons. The 'cantic' that follows the 12th lesson is, however, a psalm text (*Sicut cervus*); like all the others it is sung to the 8th-mode tract formula. There has been much discussion of the origin and the early history of this service, and of the role of the canticles in it; this is summarized by Hesbert (1935/*R*, pp.lx–lxi) and Righetti (ii, pp.264–7). Another Old Testament cantic, the [Benedicite](#) (Cantic of the Three Children/Song of the Three Young Men), was sung during the Middle Ages on Ember Saturdays in those masses that are often marked in the manuscripts 'in XII lectionibus'. They are related structurally and liturgically to the Mass of Holy Saturday; the Cantic of the Three Children may have stood in the place of *Sicut cervus* at one time, for its text is drawn from the same passage in *Daniel* as the 12th lesson of Holy Saturday.

Each of the New Testament canticles contributes significantly to the character of the service in which it appears. The reason for the inclusion of the *Benedictus Dominus Deus Israel* (see [Benedictus \(ii\)](#)) in Lauds seems clear; the service is held at daybreak, and the cantic contains the phrase 'to give light to them that sit in darkness'. The *Nunc dimittis*, in which the aged Simeon welcomes death, is similarly appropriate for Compline; it is said just before going to bed and sleep is treated as the image of death. The *Nunc dimittis* was not part of the original nucleus of Compline, however, and was not included in the monastic form of the service. On the other hand, in the *Magnificat* (see [Magnificat, §1](#)) there is no reference to a time of day, and it originally formed part of a morning service. Its position in Vespers, towards the end of the service, is comparable to that of the *Benedictus* in Lauds, which lends a similarity in format to the two services, despite a difference in content. Lauds has a unified theme (the praise of God at daybreak) while Vespers, with all of its psalms constantly changing, does not.

The *Benedictus* and *Magnificat* were chanted to a special canticle tone, more elaborate than a psalm tone, in which the beginning of every line (not only the first one) was marked with a special musical figure. Antiphons for these often have texts drawn from the Gospel of the Mass for the day, and they are sometimes the only Proper chants in the Office for an entire day, for example, the weekdays of Lent. The *Nunc dimittis* is chanted to a psalm tone, and Proper antiphons for it are very rare.

Manuscript psalters of the Middle Ages often end with a short appendix containing the Old and New Testament canticles. A number of other texts commonly employed in the Divine Office and the Mass may also be included: the *Te Deum*, the *Pater noster*, the Apostles' Creed, the Greater Doxology, the Athanasian Creed etc. Some writers have called all these texts 'canticles', at least in this context, but it is not a common way of using the term.

## Canticle

### 4. Anglican.

The Book of Common Prayer uses the word 'canticle' only for the *Benedicite*, but it has become the general term for those psalms and hymns prescribed for daily use in Morning and Evening Prayer, as opposed to the psalms which vary from day to day and from Sunday to Sunday. They are usually known by the Latin form of their opening words: Morning Prayer:

*Venite* (Psalm xcv): daily (1549) (except on Easter Day; 1662)

*Te Deum* (Hymn of St Ambrose): daily except in Lent (1549); daily (1552)

*Benedicite* (*Daniel* iii.57–88, 56 ): daily in Lent (1549); alternative to *Te Deum* (1552)

*Benedictus* (*Luke* i.68–79): daily (1549)

*Jubilate* (Psalm c): alternative to *Benedictus* (1552) Evening Prayer:

*Magnificat* (*Luke* i.46–55): daily (1549)

*Cantate Domino* (Psalm xcvi): alternative to *Magnificat* (1552)

*Nunc dimittis* (*Luke* ii.29–32): daily (1549)

*Deus misereatur* (Psalm lxxvii): alternative to *Nunc dimittis* (1552)

In early choral use, the canticles may have been sung to psalm tones with faburden, or to adaptations of plainchant such as those found in Marbeck's *Booke of Common Praier Noted* (1550). Simple polyphonic settings of the canticles from the 1549 Prayer Book are found in the Wanley and Lumley partbooks (*GB-Ob* Mus.Sch.E.420–22 and *Lbl* Roy.App.74–6) from the reign of Edward VI. In Elizabethan times polyphonic settings of the canticles began to be combined with music for the Communion to form a [Service](#).

During the exile under Mary Tudor the Anglican or 'Prayer Book' party centred at Strasbourg and Frankfurt caused the three New Testament canticles to be versified along with the psalms, and these versions became part of the English metrical psalm book under Elizabeth I. Metrical versions of the *Te Deum* and *Benedicite* were then added, and each canticle had its own tune. Under the influence of Puritan ministers they were often illegally substituted for the prose canticles, in cathedrals as well as parish churches, and some polyphonic settings of them have survived. The practice was stopped under Charles I. From the Restoration onwards the metrical canticles were used only as additions to the liturgy, in the same way as metrical psalms or (later) hymns. That they were sometimes so used is shown by the fact that fresh metrical versions were provided by Tate and Brady in *A Supplement to the*

*New Version of Psalms* (1700). Of the old tunes associated with the metrical canticles, that to the *Magnificat* (Frost, tune 4) was the most popular. It was called by the Puritan William Barton (1644) 'a most delicate joyfull tune, used frequently of old, and not fit to be forgotten'; it remained in use at least until the middle of the 18th century.

The Prayer Book canticles were normally spoken in parish churches; the parson read verses in alternation with the people, who were at first led and eventually replaced by the parish clerk. With the advent of voluntary parish choirs in the 18th century (see [Psalmody](#) (ii), §1) efforts were sometimes made to emulate cathedrals by chanting the canticles. Many collections of parish-choir music, beginning with Chetham's *Book of Psalmody* (1718), contain chants underlaid with the words of the canticles, usually in two- or three-part harmony. Some of these books also contain polyphonic settings of the canticles. At this date the *Venite*, *Te Deum*, *Jubilate*, *Magnificat* and *Nunc dimittis* were invariably used, the alternatives being forgotten. Even as late as 1840 the canticles were still spoken by parson and clerk in many churches, and the *Benedictus* was still a rarity. In Victorian times the surpliced choir in the chancel became typical in parish churches, and simple settings of the canticles were specially composed for parochial use. Elsewhere congregational chanting of the canticles was common, and this tradition has survived, especially in schools and colleges. The canticle texts have occasionally been used for large-scale choral and orchestral settings (see [Te Deum](#)).

When the prayer book was revised for the Protestant Episcopal Church of the United States two more alternative canticles were added to the order for Evening Prayer: *Bonum est confiteri* (Psalm xcii) and *Benedic, anima mea* (Psalm ciii).

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## Cantiga.

A Spanish and Portuguese medieval monophonic song. The words 'cantiga', 'cantica' and 'cantar' were widely used in the Iberian peninsula up to about 1450 to designate a song, as opposed to *decir*, which was looked upon as a poem; but apart from six secular love songs by [Martin Codax](#) and the seven extant songs with music by Dom [Dinis](#), the only surviving music is that of the *Cantigas de Santa María* of [Alfonso el Sabio](#). This collection of over 400 songs about the Virgin Mary was made between about 1270 and 1290 under the direction of King Alfonso and illuminated with illustrative miniatures, the whole forming one of the great artistic achievements of the Middle Ages. Most of these cantigas are ballad-style accounts of miracles performed by the Blessed Virgin (*cantiga de miragres*) but every tenth is a hymn in her praise (*cantiga de loor*). The poems are in Portuguese-Galician (akin to Portuguese), a language chosen not merely because Galicia was part of Alfonso's kingdom but because it was often considered by Spanish poets up to the 15th century to be suitable for lyric poetry. Strictly, then, the word 'cantiga' in Alfonso's collection should be given a Portuguese pronunciation (stress on the first syllable, hispanicized as *cántiga*) but the Spanish pronunciation (stress on the second) has become more accepted.

The Alfonsine *Cantigas* have survived in four manuscripts (see [Sources, MS, §III, 6](#)). Three (*E-E* T.j.1, b.l.2 and *Mn* 10069) are of the 13th or 14th century and offer the same poems and melodies with a few exceptions and a number of minor variants. The miniatures all differ, however, except for those depicting Alfonso, which concur in presenting him in the role of supervisor or instructor to clerical and secular scribes in the process of compiling the *Cantigas* (see fig.1), while minstrels – and possibly singers in T.j.1 – tune up or wait. Despite this evidence, there is disagreement about whether the king limited his part to supervision or whether he wrote some of the words and music himself. On the one hand, the manuscripts state several times that Alfonso 'made' certain cantigas, and in some (e.g. nos.1, 347, 400 and 401) he speaks in the first person. Clearly, too, he had a special affection for this Marian collection; and his talents were such that he could turn his hand to composition if he wished. On the other hand, there is a finality about the explanation given in his *General estoria*: 'The king writes a book ... in the sense that he gathers the material for it ... adapts it, shows the manner in which it is to be presented and orders what is to be written'.

Other cantigas have survived without music but they are all secular, variously *cantigas de amigo* (love songs sung or spoken by a girl), *cantigas de escarnio* (scurrilous or satirical), *cantigas de gesta* (narrative or epic) and others. For this and other reasons, scholars have concluded that for the *Cantigas de Santa María* Alfonso's team often took well-known secular tunes and fitted them to new, moralized words (contrafacta). There can be no doubt that this

technique was adopted partly because it served Alfonso's intention to bring home the everyday reality of divine grace: cantiga no.279, for instance, tells how the king was miraculously cured of an illness when a volume containing some cantigas was placed on his person. It is nearly as certain that Alfonso was fired by his usual artistic creativeness and that the *Cantigas* were intended for performance as much in secular circles as in church.

So vivid are many of the texts and especially the miniatures that it seems right to interpret them by the strictly anachronistic criterion of realism as a true-to-life document of medieval times. Using a down-to-earth style in the poems and a 'comic strip' technique in the illustrations, the *Cantigas* (excluding those *de loor*) recount European legends, local anecdotes, household tales and so on; portraying merchants as they travel to England and France, pilgrims journeying to shrines in and outside Spain, Moors and Christians giving battle, minstrels entertaining their superiors, a Jewish money-lender hoarding his profits, a physician amputating a foot, patients tended in hospital and criminals flogged, hanged, beheaded, stoned, speared or burnt at the stake; a young bride who has made a vow of chastity to the Virgin is raped by her frustrated bridegroom; a woman stricken by the loss of her husband fornicates with her son and later drops their child down the privy; a nun is about to flee with the knight who has seduced her. In every case, the Virgin appears at the crucial moment to dispense mercy and justice in a miraculous but – for the age – a wholly credible way.

Clearly the narrative content was a vital part of the *Cantigas*' appeal. Indeed, it has been suggested (see Cummins) that, because the use of poetic techniques such as inter-strophic enjambement made symmetrical musical settings impossible, the *Cantigas* were not necessarily sung. There is, however, little evidence that 13th-century composers would have felt scruples about such symmetry in fitting *contrafacta* to given tunes: matching text to music was primarily a matter of matching moods. Of 417 poems in b.I.2, only four were copied without music; though *I-Fn* B.R.20 has no music, it was clearly planned as a collection of songs with their melodies. In general, then, the manuscripts show that the *Cantigas* were conceived by Alfonso as songs and performed as songs. The poems vary both in line length (from four to 16 syllables) and in the number of lines per stanza, but they are remarkably alike in that they all have refrains and many (about 360) are metrically in the form of the *Zajal*. Musically nearly all are *virelais* in forms such as *AB CCAB AB*, *AB BBAB AB*, *AA BBAA AA*, *AB BBCB AB* and *ABCD EFEF ABCD*. By setting the *zajal* to the musical form of the *villancico*, Alfonso's musicians produced a kind of asymmetrical *villancico* that was to persist up to the 16th century.

There are some grounds for supposing (see Le Gentil, Pope) that the refrain would have been sung in chorus and the stanzas by a solo voice, though there is no clear indication in the manuscripts that this was so; the right-hand group of clerics in the illustration to cantiga no.1 in *E-E* T.j.1 may be singers, but if so they are a chapel choir and not court minstrels; the only singer in action in the miniatures is the *fidula* player on the right illustrating cantiga no.120 (Ribera no.12). There is other documentary evidence that minstrels sang to their own accompaniment. The only illustration of the performance of a cantiga by composite groups prefaces T.j.1; it shows six instrumentalists who are playing a bowed *fidula*, a shawm, three psalteries and presumably a

sixth instrument which is hidden, as well as four dancers. In sum, the miniatures seem to provide indispensable evidence that the *Cantigas* were sung by one or more voices variously accompanied by one, two or a group of instruments and sometimes by dancers. All parts, except drones, would have been in unison or at the octave. Nevertheless, Anglès felt that the miniatures give no clue to the performance of the particular cantigas they illustrate. Even if this subjective impression is valid, the general effect of those illustrations containing instruments is not so much one of stylization as of precise, objective representation (see Guerrero Lovillo). Some are surely even portraits of individual minstrels (Ribera nos.9, 10, 11; 23, 24, 25) rather than types. Most are shown in matter-of-fact style tuning up (Ribera nos.9, 13, 14, 26, 28), or getting a cue or a word of encouragement from the leader (Ribera nos.3, 4, 11, 19, 22, 30, 31) – or a stinging reprimand (no.16), or blowing strenuously into double shawms (no.36) and so on. Once again, then, the miniatures supply indispensable information about the instruments used in performing Alfonso's cantigas – over 40 different kinds in all (the miniatures were printed by Ribera as follows: cantiga no.10 = Ribera no.1; cantiga no.20 = Ribera no.2 and so on):

*bowed*: fidulas (preface to b.l.2, cantigas nos.10, 20, 100), rebab or rebec (no.110)

*plucked*: citterns or guitars (preface to b.l.2, 10, 150), mandolas (20, 150, *Libro de los juegos*), lutes (30, 170), fidulas (120, 130, 140), rebab or rebec (90), psalteries or zithers (40, 50, 70, 80, 290, *Libro de los juegos*) and harps (380)

*blown*: shawms (300, 310, 330, 390, preface to T.j.1) and double shawms (220, 360), bladder pipes (230, 250), transverse flutes (240), pipes or recorders (340, 370), trumpets (320), horns or trombas (270), bagpipes (260, 280, 350); portative organ (200); drums and tabors (300, 370), clappers or castanets (330), cymbals (190), chime bells (180, 400); symphonia or organistrum (160).

Nine years after Alfonso's death, a record notes that there were 27 salaried musicians in his son's employ in the court; of these, 13 were Arabs or Moors (two being women) and one a Jew. These were probably inherited from Alfonso himself. At least two Moorish minstrels appear in the miniatures (Ribera no.12 and *Libro de los juegos*). Of the Hispanic figures, the psaltery players or harpists are portrayed as specially aristocratic and only the pipe players (Ribera no.34) are in any way rustic. Women play the harp (Ribera no.38) or psaltery or lute (*Libro de los juegos*).

The melodies are in a variety of modes but the Dorian and Mixolydian predominate. Their quality has been widely praised but caution is needed here because the square notation used in all the manuscripts still presents serious problems of transcription as regards metre, rhythm and melisma. Ribera's versions have been discredited by Anglès, who totally dismissed the former's nonetheless tempting argument that the music was partly Islamic. Anglès's transcriptions are unquestionably the most reliable to date but inevitably open to objections.

Though the Alfonsine notation appears to be comparable to that of other contemporary manuscripts elsewhere in Europe (see [Troubadours, trouvères; Sources, MS, §III; Notation, §III, 1](#)), Anglès came to interpret the cantigas differently. Feeling that the melodies lacked distinction when transcribed strictly according to the theory of modal notation, he concluded that monody in the 13th century followed more flexible systems and that the transcriptions were more convincingly made on the basis of a mixed mensural–modal notation in some cases and a mensural notation using both binary and ternary non-modal rhythms in others. A corollary of Anglès’s method is that the plica did not imply any melisma. He suggested that this flexible method might provide the key to the notation of troubadour monody in Europe generally, though admittedly the key eluded him even in the *Cantigas*, where he detected no fixed rules of musical composition related to poetic metre, syllable count or line length.

Even this conscientious scholar, then, was forced (like Ribera) to resort to subjective musical sensitivity for his ultimate criteria of transcription, shored up by the conviction that the authentic rhythms could be found echoed in modern Spanish folksong. But this notion that the *Cantigas* express ‘the character and spirit of our popular song’ in an unbroken tradition from the 13th century to the present seems implausible. Almost certainly Alfonso encouraged his team to borrow well-known songs of his day but the evidence suggests that these were drawn from troubadouresque sources on both sides of the Pyrenees and not just from plebeian Spanish folksong. The tunes that have been identified so far are not Spanish in origin at all. Some are trouvère songs by Gautier de Dargies (no.216; see Anglès, iii, 313) and Cadenet (no.380; iii, 545), or anonymous (no.202; iii, 309); no.340 is an alba by Cadenet (iii, 216, 351); others recall rondeaux (nos.97, 49, 152, 244, 316; iii, 276) or a conductus in rondeau form from Notre Dame, Paris (no.290; iii, 215, 337); no.29 (iii, 253) resembles a melody by Johannes de Garlandia, others (iii, 125) recall songs by the troubadour Monge de Montaudou; no.100 is reminiscent of the anonymous *Lamento di Tristano*.

Alfonso’s court was clearly a haven for French, Islamic and Jewish culture and a natural refuge for troubadours fleeing from Provence in post-Albigensian times; Guiraut Riquier, for instance, stayed there from 1269 to 1279. Nos.61, 91, 106 and 298 are set in Soissons and must owe something to the *Miracles de la sainte vierge* by Gautier de Coincy. Indeed, more than 100 of the *Cantigas* refer to France, Italy, England and other countries abroad; some of these recount widespread legends, others honour foreign shrines, others tell of pilgrims journeying through Arles, Orléans, Bordeaux and so on into Spain. In general, the *Cantigas* bear witness to the wisdom of a king able to rise above national limits in the service of religion and art.

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[Cantiga](#)

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## Cantilena (i).

A Latin term meaning 'song', 'melody' and, secondarily, the blending of two or more simultaneous melodic entities (i.e. synonymous with *concentus*). The term designated a variety of musical phenomena in the Middle Ages. It crops up as a term for plainchant, especially for chants other than psalmody, primarily those which render not biblical prose but poetic texts or texts tending towards poetry (e.g. *prosaë*). From the 9th century onwards cantilena was often associated with non-ecclesiastical monophony. Hence, the term was applied to jongleurs' songs, as well as to the secular refrain forms that Johannes de Grocheo (c1300) identified with music of the people of northern France: rondeau, and (without text) *stantipes* and *ductia*. The subsidiary meaning of the word may account for its use – in contrast to *cantio* – in connection with certain types of polyphony. In the 9th and 10th centuries it could designate the new (parallel) organum (*GerbertS*, i, 165*b*; *Cousse-makerS* ii, 74*b*). From about 1270 on it was applied to polyphonic song not based on a cantus firmus (other than the declining conductus): polyphonic rondeaux, such as those by Adam de la Halle (Franco – *CSM*, xviii, 69, similarly by other authors – Jacques de Liège, *CSM*, iii, 24; *Cousse-makerS*, i, 302*a*; iii, 361*a*; iv, 294*b*); polyphonic chansons generally, of the 14th century (Jacques de Liège – *CSM*, iii, 89) and of the 15th century (Tinctoris – *CSM*, xxii, 156); and the repertory of polyphonic songs produced by English musicians of the later 13th century and the 14th (Odington – *CSM*, xiv, 74). It is this last category that will be dealt with here, since it is known by no other term.

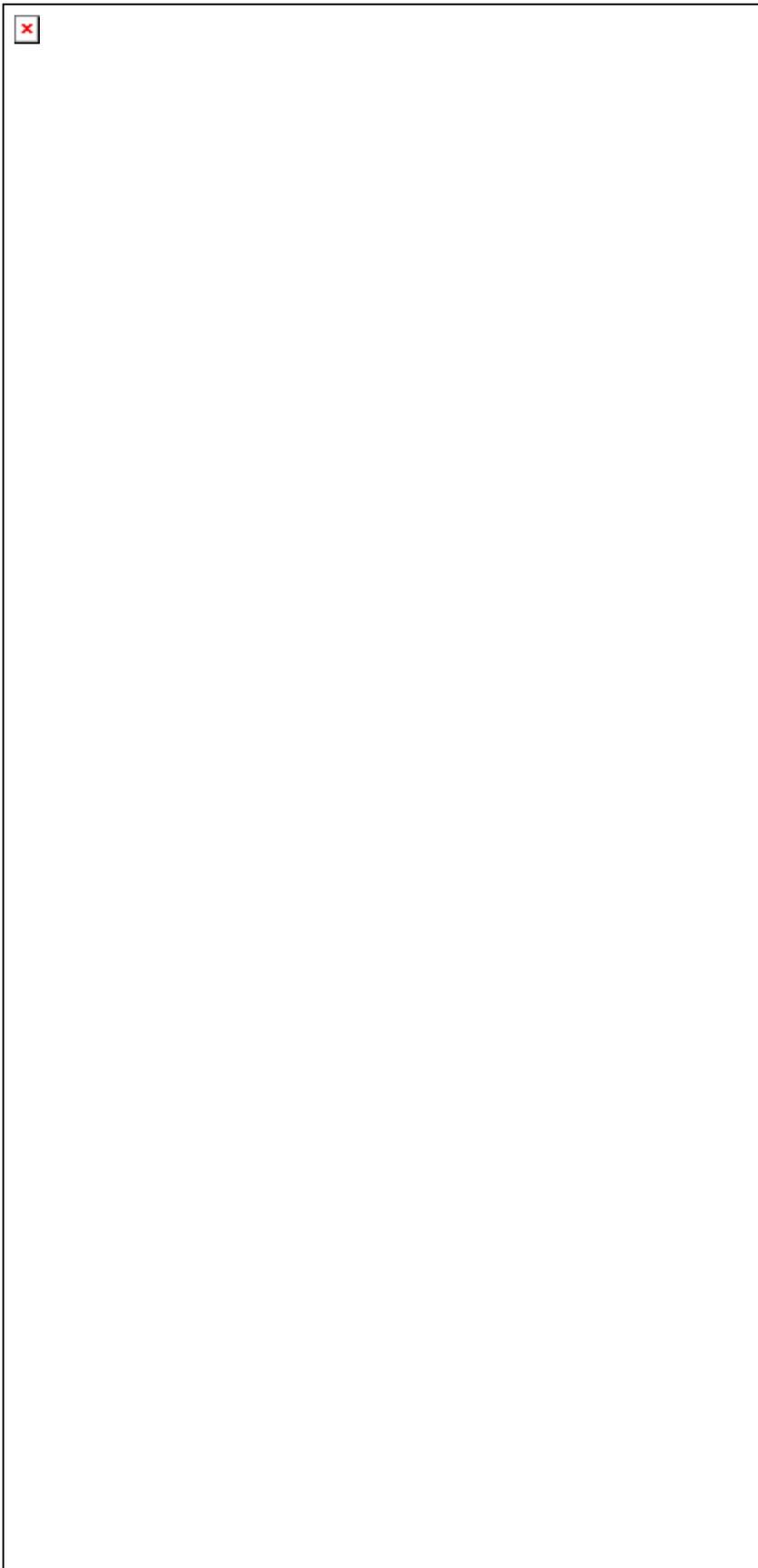
The few remaining 13th-century settings of English poetry are either monophonic or duets. A notable feature of the latter is their striking preference for the interval of the 3rd, which contrasts with contrapuntal conventions elsewhere in Europe where the 3rd was not favoured before the 15th century. Since the accompanying 'upper' voice tends to occupy the same register as the tenor, the voices cross frequently (as in [ex.1](#)). An English commentator (the so-called Anonymus 4) writing in about 1275 pointed out that the predilection for major and minor 3rds was typical of western England: 'in some regions, as for instance England, in the area known as Westcountry, they are called the best consonances'.



Much of the Latin polyphony written in 13th-century England absorbed the idiosyncrasies of style shown by vernacular duets, particularly the characteristic partiality for the 3rd. Most of the compositions were written for three voices, and even four-part counterpoint was much more common than on the Continent. The repertory, made up primarily of conductus and *pes* motets, is characterized by the frequent use of the techniques of voice-exchange and rondellus; by the prominence of triads, at times even triadic parallelism; by tonal unity; and by regular periodicity.

As the two-voice framework expanded towards the end of the 13th century, the contrapuntal field that it delimited came to be occupied more and more by 6-3 chords. The same dynamic evolutionary force that expanded the framework caused the relatively static combination of a perfect consonance – the 5th – with the imperfect consonance traditionally favoured in England – the 3rd – to be replaced by the more ‘progressive’ 6-3 combination. Its characteristic quality of flow and progression, resulting from the absence of the perfect 5th, had largely been reserved in the earlier repertory for the penultimate chord of a cadence, where the 6th, traditionally regarded as a dissonance, was appropriate.

The so-called 6-3 chord style originated in late 13th-century English conductus (i.e. in pieces whose composition was not, as a rule, circumscribed by a cantus firmus). The great majority of apparently free compositions of the 14th century – which, by and large, are tonally unified, like their 13th-century antecedents – are written for three voices and favour the use of 6-3 chords. (Even in the few surviving duets the counterpoint with its frequent 6ths often seems to imply, or at least allow, the addition of an inner voice.) In addition to the mostly cadential 8-5s, this style consists of 6-3 chords, usually in chains of four, five, or – more rarely – up to roughly a dozen, and somewhat less prominently, especially at first, of 10-5s. Although the sonority of the 6-3 chord is characteristic of these pieces, in the majority of them the chordal texture is quite varied, and includes a good many more or less extensive passages in which no such parallelism occurs at all (as *inex.2a* and *b*). Though in a few cases a lower voice has been found to be an adaptation of a pre-existing tune (e.g. the polyphonic setting of the *Angelus ad virginem* mentioned by Chaucer in the Miller’s Tale and sometimes mistakenly referred to as a hymn), the style necessarily throws into prominence the top voice, where, indeed, the melodic interest is generally concentrated. It is not surprising, therefore, to find that it is still discernible in the 15th-century carol, which is in some ways related to the conductus.



Compositions of this sort, which no longer have the melismatic caudas that often articulated conductus, began to appear around 1300. They were evidently referred to as cantilenas, since according to Odington (c1300) the 6th, handled like a consonance, was frequently employed 'in cantilenis istius temporis'. Like conductus, they are written in score, with the Latin text (mostly

Marian poetry) placed under the lowest voice. (Some of the manuscripts containing them are *B-Br* 226, *GB-Lbl* 1210, *Cgc* 334/727, 512/543 and *SRfa*.) There are also some freely composed cantilena-style settings of liturgical texts, such as the troped or untroped Kyrie and Gloria of the Mass. (Late and stylistically more advanced specimens of the latter are to be found in the Old Hall Manuscript.)

What is remarkable about a significant number of these pieces is the comprehensive and orderly way in which their phrases define the functional relationships between the degrees of the scale and their tonic. For sense of tonal direction, structural clarity, chordal richness and musical lyricism, these songs are not matched by any other medieval repertory. Many of the melodies are likely to belong to an almost totally submerged tradition of vernacular song, since they have a flavour reminiscent of the few extant English songs. Moreover, the lyrics are of the type written in the first half of the 14th century by Richard de Ledrede, Franciscan Bishop of Kilkenny in Ireland, as contrafacta for the secular songs with which his vicars and clerks had been 'defiling their throats', especially during the season of Christmas and the New Year.

While nothing definite is known about the function of cantilenas, many may reasonably be presumed to have occasionally taken the place of the sequence, especially as many of them exhibit its double-versicle structure; they may also have come to serve as devotional songs (votive antiphons) in church or, simply, as clerical chamber music. The latter presumption is perhaps strengthened by an instrumental type of elaboration, displayed by some of the compositions, that closely resembles the ornamental keyboard style encountered in *GB-Lbl* Add.28550, the Robertsbridge Manuscript (as in [ex.3](#)).



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## Cantilena (ii).

Term used for a particularly sustained or lyrical vocal line, usually for solo voice, meaning lullaby in Italian. The Italian verb *cantilenare* means 'to hum' and this wordless quality is also important. Thus the first movement of Villa-Lobos's *Bachianas brasileiras* no.5, which ends with a hummed line for solo voice (see [Bocca chiusa](#)), is marked *cantilena*. *Cantilena* can also refer to an instrumental passage with this lyrical and vocal quality.

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## Cantillation.

The musical or semi-musical chanting of sacred texts, prayers and so on by a solo singer in a liturgical context. The term primarily refers to such chanting in the Jewish Synagogue (see [Jewish music](#), §III, 2(ii)), but is used also for the comparable public recitation of lessons and so on in the various Christian traditions and in other religious rites (e.g. those of Manicheism). In the Byzantine tradition, such recitation has been termed *ekphōnēsis* ('pronunciation', 'reading aloud'), a word coined by I. Tzetzēs ('Hē epinoēsis tēs parasēmantikēs tōn Buzantinōn', *Parnassos*, ix, 1885, p.441). For the cantillation of the Latin Christian Church see [Epistle](#) and [Gospel](#); for that of the Byzantine tradition see [Byzantine chant](#), §§2, 4; for the notation of cantillation in a number of traditions see [Ekphonic notation](#).

GEOFFREY CHEW

## Cantin, Bertin.

See [Quentin, Bertin](#).

## Cantin, Jean-Baptiste.

See [Quentin, Jean-Baptiste](#).

## Cantino

(It.).

See [Chanterelle](#).

## Cantino, Paolo

(*b* Mantua; *f* 1580–1608). Italian organist, choirmaster and composer. All that is known of his career associates him with Mantua. In 1580 and 1581 and between 1601 and 1608 Cantino served as organist at Mantua Cathedral, and it is known that in 1589 and 1590 he taught the clergy there. For the marriage celebrations in 1581 of Prince Vincenzo Gonzaga and Margherita Farnese, Cantino contributed an *intermedio* which is now lost; this was one of the ‘*vari e bellissimi intermedi*’ that, according to one witness, accompanied a comedy performed ‘*con un bellissimo parato et una fortuosissima scena*’. Cantino’s first (and only known) book of madrigals is dedicated to Duke Guglielmo Gonzaga of Mantua, and in 1588 he contributed to Alfonso Preti’s *L’amorosa caccia* (RISM 1588<sup>14</sup>), a collection entirely devoted to compositions by native Mantuans.

### WORKS

Il primo libro de madrigali, 5vv (Venice, 1585)

Intermedio for a court comedy, 1581, lost

1 madrigal, 5vv, in 1588<sup>14</sup>; 2, 4vv, in 1588<sup>18</sup>

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## Cantio

(Lat.: ‘song’).

The word, of classical origin, was in frequent use throughout the Middle Ages to mean any kind of song, whatever its subject matter, language or musical style. It gave rise to vernacular terms including ‘*canso(n)*’ (Provênçal), ‘*canzone*’ (Italian) and ‘*chanson*’ (French), which also may be of wide general application. Dante (*De vulgari eloquentia*, II.viii), using the word ‘*cantio*’ as the Latin equivalent of these, limits its application to the high-style strophic song. From the 14th century onwards it came to be applied more specifically to sacred, non-liturgical Latin song, strophic in form and usually with a refrain. In modern musicological literature it has sometimes been used in a comparatively wide sense to refer to monophonic art songs in Latin from the 10th century onwards (Stevens, 1986), but more often to refer to late medieval religious songs of the kind collected in *cantionalia* (and books denoted by equivalent vernacular terms) from the 14th to the 16th centuries (see [Cantional](#), especially for the vernacular continuations of the Latin tradition). Such repertoires are, in any case, a development from earlier types of Latin strophic song, both monophonic and polyphonic (*versus*, *conductus* and so on); these, and the later cantiones themselves, may be monophonic or polyphonic, though the polyphonic cantio never attained the elaboration

sometimes associated with the *versus* and *conductus*. Many texts and their musical settings persisted for several centuries, though often changed to accommodate new musical fashions; monophonic and polyphonic versions exist of the 'same' piece, and the same or similar musical settings are found with different texts. Nor should one exclude from consideration religious songs with vernacular texts that are clearly an offshoot from the Latin type, and are sometimes to be found in the same sources.

While early Latin religious song (from the 10th to the 12th centuries), like its secular counterpart, was often created or at least recorded in a monastic environment, it also had roots in the repertory of the [Goliards](#) and to that extent was the property of the secular clergy of all ranks. In the later Middle Ages it became very largely the preserve of the secular clergy and of the friars, both of whom utilized it as a tool for religious instruction. The collection of such songs in a *cantionale* argues a certain quasi-liturgical formality, providing a body of material suited to singing by students and the laity, outside the liturgy itself but offering an equivalent opportunity for the regulated expression of pious sentiments. Such collections also appear as appendices to liturgical books such as graduals and antiphoners.

The cantio and its predecessors differed from the liturgical hymn (see [Hymn, §II](#)) in such features as the frequent use of a refrain, of short rhyming lines and half-lines (often varying in length), in the more frequent use of accentual trochaic rhythm and in the freer conduct of the melodic line. It was often closer to the rhythmical sequence in accentual and melodic quality, though it differed from it in being musically strophic and in usually having a refrain. The cantio, like its precursors the *versus* and *conductus*, sometimes originated as a trope to a liturgical form, or else acted as a substitute for one. Such substitutes are usually recognizable from an allusion to the original text, as is often the case with substitutes for the *Benedicamus Domino* at the conclusion of an Office. In some cases at least, the *cantionalia* contain songs that originated as tropes or substitutes but have become detached from their original context.

The strong emphasis on the Christmas season in the repertory of the Aquitanian *versus* is also reflected in the origin of a number of continuously popular Christmas songs in the cantio repertory: such for example are *Resonet in laudibus* (often associated with the rhymed antiphon *Magnum nomen Domini*), *Personent hodie* (originally *Intonent hodie*) and *In dulci jubilo*. Though these are not in carol form as strictly defined, their refrain structures make them analogous to the carol and an equally valid forerunner of the modern Christmas song or 'carol'.

Many cantiones are amenable to strictly metrical performance, and in later sources are often notated in specific note values. Whether these can be safely applied to earlier versions of the same pieces or to earlier examples generally is uncertain: in the older sources they are often found side-by-side with more elaborate compositions in which such rhythms are impossible to apply. Sometimes the rhythmic interpretation of a later source is dependent on the fact that the music of an earlier version has been simplified. For example the clear rhythms and strict voice-exchange of *Ad cantus leticie* in *Piae cantiones* (Greisswald, 1582; ed. G.R. Woodward, no.13) are a

rationalization of a slightly more ornate and less homogeneous early version first found in *GB-Cu Ff i.17* (1), a 12th-century English source.

This source also contains a three-voice version of *Verbum patris humanatur*, found elsewhere for two voices (*F-Pn lat.3719*, 12th century) and for one voice in the 'Moosburg Gradual', *D-Mu 2° 156* (14th century; [ex.1](#)). Here the rhythmic values, though explicit only in the latest source, seem applicable, with minor adjustments, to the two earlier ones.



Voice-exchange is a technique found in a number of compositions that might be considered prototypical or actual cantiones in the more limited sense of the term. One is the voice-exchange 'hymn' *Nunc sancte nobis spiritus*. This also occurs with other hymn texts, and, in a form not quite realizable as polyphonic, as the introductory substitution-versus *Deus in adiutorium intende laborantium* from *F-Pn lat.1139* (also extant in a mensural three-voice form in various 13th-century motet collections). Such pieces might be called two-voice rondelli, a common feature of which is the simultaneous sounding of slightly ornamented ascending and descending scales. If *Nunc sancte nobis spiritus* and its hymnic contrafacta are brought into the orbit of the cantio that is because their voice-exchange technique is also found elsewhere in the repertory but is not typical of strictly liturgical polyphony. It also serves as a warning not to define the genre too narrowly in reference to its texts and musical forms.

A typical Latin cantio of the later Middle Ages is the following ([ex.2](#)) from the Neumarkt Cationale (*PL-WRk 58*), copied in Silesia in about 1480: it has the form *AABA*. Other examples often include a refrain within the same or similar repetitive structure and are thus analogous to the Italian *lauda* and ballata and the French *virelai*. This particular book is organized according to the liturgical year, and is characteristic of the kind of collection made by local schoolmasters, in which cantiones are the main items but to which other types of material, including in this case polyphony, may be added. An example of a much more miscellaneous collection of mostly non-musical material is *DK-Ku AM 76 8°* (see Kroom and others, 1993). Scattered among the contents are a few polyphonic pieces, their two parts written consecutively rather than simultaneously, and some monophonic pieces, including two with Danish texts. Yet another type of manuscript is the purely musical

compendium, containing perhaps treatises as well as simple polyphonic and monophonic compositions (see Göllner, 1993).



Many sources, even as late as the 15th century, do not offer specific indications of rhythm, and the interpretation of their songs is not always unambiguous. At the same time, their simple melodic outlines and the regular rhythms of their texts are often a sufficient indication of their probable rhythmic shape. In some other cases, chant-like material may enclose a section in a more regular rhythm, a situation analogous to that of a trope. At the other extreme, modern scholarship has applied the term 'cantio' to polyphonic compositions of no specific genre that in some ways may be untypical of the late medieval motet or antiphon (see for example *Der Mensuralkodex des Nikolaus Apel*, ed. in EDM, 1st ser., xxxii–xxxiv, 1956–75: this manuscript, owned in the late 15th century by a future rector of Leipzig university, was compiled for private recreation, not for choir use). The polyphonic *lauda* and sacred frottola are not unrelated types. In the 16th century, however, the term 'cantio sacra' came to be adopted quite widely as a synonym for the motet in its widest contemporary sense.

In the circumstances, a precise definition of the cantio, at least in a way that would enable it to be recognized by its musical features, seems unattainable. If one excludes the use of the term (by theorists writing in Latin) to describe vernacular secular songs, and if one also rejects a usage so wide as to describe almost any species of religious music, one is still left with a very large body of material – Latin and vernacular, monophonic and polyphonic, primitive and more sophisticated – that lies just outside, but not very far outside, the preserve of the medieval liturgy, the property of the laity but not normally of the uneducated laity, and developing in both Catholic and Reformed circles thereafter. Within Catholicism, such material continued to form a pious adjunct to formal worship. For Protestants, it became potentially a part of the congregational liturgy itself, as well as fulfilling various ancillary functions, both sacred and decently secular. In these contexts it has existed, in some form or another, ever since.

See also [Plainchant, §6\(v\)](#).

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## Cantional [cantonale]

(from Lat. *cantio*: 'song'; Cz. *kancionál*; Ger. *Cantional*, *Kantional*).

A collection of sacred songs; a hymnbook, especially in central Europe.

1. The Czech 'kancionál'.
2. The German 'Cantional'.

JIŘÍ SEHNAL (1), WERNER BRAUN (2)

## Cantional

### 1. The Czech 'kancionál'.

The word '*kancionál*' (pl. *kancionály*) arose in Czech in the early 16th century as a name for a book of sacred songs. In the course of time it replaced the older Czech term '*písně*' ('songs'), which was too broad. For those of non-Catholic denominations the *kancionál* was a liturgical book; for Catholics who used Latin and plainsong during the church service it was a non-liturgical book, which contained liturgical elements only in exceptional cases. Since the *kancionál* was designed above all for laymen it was made up mainly of Czech strophic songs, and the presence of compositions of any other type (plainsong, or its translation into Czech and polyphonic compositions) was not a decisive factor. It is a characteristic of every *kancionál*, however, that at least part of its contents was made up of songs designed to be sung by the whole congregation. Several music manuscripts of the 15th century were later referred to as *kancionály* because they also contained, among other things, Czech spiritual songs and could not be fitted into any other category of liturgical book. The *Vyšebrodský sborník* (Vyšebrod anthology) from the early 15th century or the Hussite *Jistebnický kancionál* (Jistebnice songbook) from the mid-15th century belong to this type of *kancionál*.

The tradition of folk spiritual song in Bohemia is much older than the *kancionál*. In 1406 the Prague synod granted official permission for the singing of four old Czech hymns of which one, *Hospodine, pomiluj ny* ('O Lord, have mercy on us'), was sung publicly as early as the mid-11th century. During the Hussite period congregational singing became of prime importance in Czech liturgy, creating a basis for the development of Czech spiritual songs and for the origin of the *kancionál*. From the 15th century it became a basic element in the liturgy of Bohemian nonconformist churches; it was adopted also in Catholic churches from the 17th century.

The heritage of Hussite song was adopted above all by the Union of [Bohemian Brethren](#), which originated in the second half of the 15th century from a radical Hussite wing, and by the Utraquist Church, which professed more peaceful Hussite tendencies and was closer liturgically to the Catholic Church. In the Hussite period hymn melodies and texts were written in about equal numbers, but by the second half of the 15th century more texts than melodies were being produced. A consequence of the overproduction of texts was the easing of the semantic dependence of the melody on the text, which subsequently became characteristic of Czech sacred song. From the end of the 15th century new texts were usually sung to the melodies of older or other generally known songs; usually the heading of such a song in a *kancionál* would include the direction 'sung like...'. A special form of this practice was the 'common tune', a term used to distinguish every melody suitable for texts of four eight-syllable lines. A song which had its own tune usually bore a note to that effect in its heading. Because musical notation was replaced by references to tunes, many *kancionály* were published without music. In spite of acute dogmatic differences between various denominations, where music was concerned there was a certain amount of tolerance among churches, and many of the tunes were shared by them. The melodic fund of most non-Catholic *kancionály* in the 16th century was taken from Gregorian chant and Hussite songs; a considerable number were also taken from Latin *cantiones* (sacred songs, the composition of which was particularly rich in 15th-century

Bohemia) and Czech folksong. From the mid-16th century the influence of German Protestant songs also became apparent in *kancionály* among Czech Brethren, and still more so among Czech Lutherans along the northern border regions of Moravia and Slovakia.

The real development of *kancionály* in Bohemia followed the invention of printing. The oldest Czech printed *kancionál* was published in Prague in 1501 and contained 88 song texts. Manuscript *kancionály* co-existed with printed ones until the beginning of the 19th century, although from the 18th century they were generally copies of printed ones. The most zealous publishers of hymnbooks in the 16th century were the Czech Brethren. Their hymnbooks were painstakingly prepared, not only in dogmatic and linguistic aspects but also musically, typographically and visually. The earliest Brethren publications of the *kancionál* (1505, 1519) have not survived and can be documented only bibliographically. Only a German translation of the Brethren's *kancionál* has survived (*Ein new Geseng Buchlen*), published by Michael Weiss (Mladá Boleslav, 1531) for the German members of the sect. Weiss's *kancionál* was the largest printed hymnbook to have appeared, and it was the first to be organized by category, arranging some hymns according to the church year and grouping others according to their topics. The oldest extant *kancionál* containing the music as well as the texts of the Bohemian Brethren is in *Písně chval božských* ('Songs in praise of God') by Jan Roh (Prague, 1541), which contained 482 songs. It was translated into Polish by Walentin z Brzozowa (Königsberg, 1554). The Bohemian Brethren's production of hymnbooks culminated in the edition prepared by Jan Blahoslav (1523–71), a bishop of the Brethren who was not only an outstanding philologist but also an accomplished musician, theorist and composer; his hymnbooks are among the greatest achievements of 16th-century Czech religious culture. The first edition appeared under the title *Písně chval božských* (Szamotuły, 1561). The second, entitled *Písně duchovní evangelistské* ('Evangelical religious songs'), appeared in Ivančice, Moravia, in 1564 and contained 567 texts and 317 melodies (see illustration). By the end of the 16th century this *kancionál* had been published another six times in various forms. The Brethren's series of *kancionál* publications concluded with the *kancionál* by Jan Amos Komenský (Amsterdam, 1659, published when he was exiled after the Battle of the White Mountain), containing 605 melodies.

In contrast to those of the Brethren, the Utraquist *kancionály* were illuminated folio manuscripts designed above all for singers of the 'literati' brotherhoods. (Most printed Utraquist hymnbooks contained only texts, and thus are less important.) The literati brotherhoods were voluntary associations of laymen, mostly towns-people, organized like guilds, whose aim was the performance of solemn music in church. Their members were called literati because they were considered to be educated people (*homines litterati*). The literati sang mostly plainsong and Czech spiritual songs, but they were also the main composers of polyphony in 16th-century Bohemia; for this reason their hymnbooks are among the most important sources of Czech polyphony. Typically the music favoured by the literati brotherhoods consisted of polyphonic arrangements of Czech spiritual songs with a cantus firmus in the tenor. In the aftermath of the politico-cultural changes in Czech lands after 1620 and the rise of the professionalization of the higher forms of church music, the literati brotherhoods became Catholic in the 17th century and gradually devoted themselves more to the spiritual needs of their members

than to music. When they were abolished by the court decree of Joseph II in 1785, their manuscript *kancionály* had already long been in disuse.

Printed *kancionály* of the 16th-century Utraquists were not as important from the musical point of view as the manuscript ones because they were published mostly without music. The most prolific composer of Utraquist songs was the priest Václav Miřínský (d 1492), who wrote 591 song texts. Czech Lutherans did not begin to publish their own hymnbooks before the mid-16th century. The first was *Kancionál český* ('Czech hymnbook', Olomouc, 1576) by Jakub Kunvaldský, which contained 324 melodies, followed by *Písně chval božských* (Prague, 1602) by Tobiáš Závorka Lipenský, containing as many as 770 melodies. Greatly favoured, particularly by the Slovak evangelists, was *Cithara sanctorum* (Levoča, 1636), edited by Juraj Tranovský (1592–1637). After the Battle of the White Mountain, exiled Czech Protestants published hymnbooks which they then smuggled to their secret fellow believers in the Czech lands. They were always printed in a small format without music, and because of their characteristic shape were known as *špalíčky* ('wooden tablets'). The most renowned publisher of these hymnbooks was the exile Václav Klejch whose first volume appeared in Zittau in 1717.

Catholics began to publish their own hymnbooks even later than the Lutherans, beginning with those printed by Šimon Lomnický z Budče (Prague, 1580 and 1595). The energetic drive of the Counter-Reformation at the beginning of the 17th century encouraged an increase in the production of Catholic hymnbooks. Jan Rozenplut published the first large-scale Catholic *Kancionál* (Olomouc, 1601), containing 425 texts and 215 tunes, followed by the *kancionál* of Jiří Hlohovský (Olomouc, 1622), Jiří Šípař's *Český dekadord* (Prague, 1642) and Adam Michna's *Česká mariánská muzika* ('Czech Marian music'), the first *kancionál* to include figured bass accompaniments. The first Slovak Catholic hymnbook appeared in Trnava in 1655 under the title *Cantus catholici* and contained 209 melodies. Michna's modernized hymns (Prague 1647, 1653, 1661) rejuvenated the existing hymnbook repertory, and quickly gained wide favour, appearing in all later hymnbooks. They influenced in particular the most important Baroque Catholic hymnbook, the *Český kancionál* (Prague, 1683), published by Matěj Václav Šteyer. This contained over 1000 melodies as early as its second edition (Prague, 1687), and by 1764 it had been issued six times with only minor alterations. Another significant Catholic hymnbook was *Slaviček rajský* ('Heavenly nightingale', Hradec Králové, 1719) by Jan Josef Božan, where the majority of songs were arranged with figured bass. The hymnbook *Kaple královská*, ('Royal Chapel', Prague, 1693) by Václav Karel Holan Rovenský, was exceptional because it contained polyphonic arrangements of hymns and short cantatas with instrumental accompaniment.

The influence of the 18th-century Enlightenment gradually brought about a decline in Bohemian sacred song. The songs of the hymnbooks were sung only by the lower social strata of the population in Bohemia, while choirs usually performed music modelled on contemporary opera style. The stylistic gap between the two types of music continually widened, apparently because the major part of the hymn repertory was more than 100 years old and new songs of artistic quality were not appearing. Although during Joseph II's reign there was an emphasis on congregational song, creating the so called mass

song, a strophic paraphrase of parts of the Ordinary, the majority of new songs were of little aesthetic value. The most successful hymnbook of the early 19th century was that compiled by Tomáš Fryčaj (Olomouc, 1788), which appeared in seven editions during the first three decades of the century; it probably owed its success to its attempt to reflect contemporary taste. In the second half of the 19th century interest in old hymns revived under the parallel influences of Romanticism, which encouraged a search for the roots of Czech national music, and the Cecilian reform movement. The expression of these endeavours was the *Kancionál* compiled by Vincenc Bradáč (Prague, 1863–4), which, however, did not establish itself because of its old-fashioned style.

While the old *kancionály* were intended for all dioceses in Bohemia and Moravia, in the 20th century individual dioceses began to produce their own songbooks. At this time there was a significant increase in the number of mass songs whose texts freely paraphrased the Ordinary of the Mass. After World War II there was renewed pressure for a songbook that was compulsory for all dioceses, which led to the publication of the *Kancionál* (Prague, 1973–90). The choice of songs was governed by liturgical demands, by their popularity and by their poetic and musical value. In addition to the old songs, new compositions by contemporary composers were included. As a consequence of the liturgical reform that followed the Second Vatican Council, pre-existing mass songs were recast as so-called Proper songs, and their place was taken by new settings of the Czech texts of the Ordinary.

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Cantional

## 2. The German 'Cantional'.

The word '*Cantional*' never gained general acceptance as a formal definition in German, although it has been used occasionally to indicate a collection of sacred songs (*cantiones*) or chorales for ecclesiastical use. It was probably coined relatively recently, by analogy with such words as 'Graduale' and 'Antiphonale', whereas the similar title *Cantual* was derived by analogy with *Manual*. The title *Cantional* usually emphasized the official nature of both the repertory selected for inclusion and the order of its presentation, and the official sanction implied by such a title naturally favoured the adoption of a hymnbook in church schools as well as in official liturgical use.

*Cantionale* (the spelling *Kantionale* is also often used) were generally published as a single volume, either in a large folio format, suitable for use by a Kantor and choir reading from a single copy on a lectern, or in octavo volumes for individual choristers or pupils; collections of hymns and chorales distributed in partbooks were usually given some other name. The term '*Cantional*' in the title of a collection did not imply any unity of repertory or even any particular style. German *Cantionale*, including both printed and manuscript volumes, might contain only monophonic hymns in German and Latin or these monophonic repertories might be combined with settings of the Passion (such as Johannes Keuchenthal's *Kirchen Gesenge*, Wittenberg, 1573, described in the foreword as a 'Cantional Buch'). Some polyphonic hymnbooks called *Cantionale* were devoted to settings of a particular aspect of the liturgical repertory, such as the Latin and German hymns 'zur Vesper und Predigzeiten in den Evangelischen Kirchen zu Regensburg' in the folio manuscript of Andreas Raselius's *Cantionale oder Kirchengesange* (1587–8). The best-known *Cantional* is probably Schein's *Cantional oder Gesangbuch Augspurgischer Confession* (Leipzig, 1627), which contains adaptations of both Latin and German hymns. The *Cantionale sacrum* (Gotha, 1646–8) was a compact descant book intended for use in both schools and churches, and C.F. Witt's *Psalmodia* (Gotha, 1715), described in its foreword (and in a 1726 supplement) as a *Cantional*, was a chorale book including, somewhat uncommonly, figured bass accompaniments for organists.

Since the publication of Blume's study of monophonic evangelical music (1925) the term '*Cantional*' has been applied broadly to all hymn collections in chordal four-part settings with the tune in the upper part published between 1586 (Lucas Osiander's *50 geistliche Lieder und Psalmen*) and 1631 (Melchior Franck's *Psalmodia sacra*), and the characteristic musical style of such collections began to be called *Cantionalsatz* or *Cantionalstil* (see [Chorale settings, §1, 2](#)). Because the simple *Cantionalsatz* style of the music included was regarded as typical of 'church counterpoint' at the time and because the tunes were commonly popular ones to encourage the congregation to join in the singing, it seems reasonable to apply the term 'Cantional' generally to all harmonized hymnals in score or choirbook form. Use of the term for domestic hymnals not explicitly sanctioned by church authorities, such as Samuel Besler's *Concentus ecclesiastico-domesticus*

(1618) or those published for itinerant boys' choirs, such as the *Geistliche Lieder und Psalmen* (1588) of Georg Weber (ii), however, is still open to question.

Of the *Cantionale* explicitly designated as such, only that of Schein corresponds to the preconceived notions of evangelical hymnologists in the overwhelming predominance of four-part *contrapunctus simplex*, organization according to the liturgical year, and its composition largely by one man. Schein's *Cantional*, published and distributed by the composer, presented evangelical hymns in a modernized style adopting some contemporary innovations in German secular music. For the first time in a *Cantional* a figured bass was included, so that a chordal accompaniment could be provided without resort to German tablature, and the book contained a wealth of original melodies and texts as well as modernizations of some old tunes that rendered them virtually unrecognizable. Five hymns were arranged for five parts in the first edition, and another 21 such arrangements appeared in the second, posthumous, edition; all 26 are justly admired for their rich and occasionally adventurous harmonies. Seven five-part chorale motets were included as well, under the heading 'Contrapuncti compositi'; these keep the melody in the top part throughout, and have a running accompaniment which may have been intended for instrumental performance, even though all parts are texted. It may be that these motets were modelled on those included in Melchior Franck's *Contrapuncti compositi deutscher Psalmen* (1602). The extensive distribution of Schein's *Cantional* is explained by its practicality, novelty and artistic quality. Large sections of it were adopted into other printed or manuscript collections, including Christoph Peter's *Andachts-Zymbeln* (Freiburg, 1655).

See also [Chorale](#) and [Chorale settings](#), §I, 2.

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## Cantio natalitia.

A polyphonic Christmas carol with Latin or Flemish text composed in the southern (Spanish) Netherlands during the 17th century. The term is first found in the Flemish–Latin *Thesaurus theutonicae linguae* (Antwerp, 1573) as a translation of *leyssen* (the Flemish for 'carol', from Kyrie eleison), a definition repeated in Cornelis Kilianus's influential *Etymologicum* of 1598. 'Cantiones natalitiae' was used by Phalèse for a set of six anonymous polyphonic Latin carols for three to six voices published as an appendix to Pevernage's *Laudes vespertinae* (Antwerp, 1604), a collection including Marian antiphons clearly associated with musical practices at Antwerp Cathedral. It seems likely that, whereas the antiphons were intended for the daily Marian devotions and the *Tantum ergo* settings in the same volume for the Eucharist, the *cantiones natalitiae* had their place in Christmas Eve services, probably at the end of Mass or Vespers. These early examples are simple homophonic settings of such well-known Latin Christmas carols or hymns as *Puer nobis nascitur*, *Puer natus in Bethlehem* and *Fit porta Christi pervia*.

In reprints of the *Laudes vespertinae* the number of *cantiones natalitiae* was considerably increased, to 26 in 1629 (6 ed. F. Noske, *Six Seventeenth-Century Carols from the Netherlands*, London, 1965; 12 ed. in EMN, xii, 1980) and 49 in 1648. In these two editions four-part settings with basso continuo predominate, usually (as before) with the main melody in the highest voice and homophonic accompaniment. Whereas the examples in the 1604 edition are anonymous, composers in the later ones are named, the most important being the Antwerp choirmaster Guillaume Messaus. In the 1629 volume are found not only *cantiones natalitiae* on traditional Latin texts (e.g. *Dies est laetitiae*) but also examples based on popular Flemish Christmas carols,

some several centuries old (e.g. *Een kindeken is ons gheboren, Het viel eens hemels dauwe*). The earlier, polyphonic settings use the melodies traditionally associated with the carol texts, but an important feature of the 1648 edition is that both texts and melodies are newly composed. Several subsequently found their way from the polyphonic *cantio natalitia* to the Christmas song repertory as simple songs consisting of only a text and melody.

During the second quarter of the 17th century the composition of *cantiones natalitiae* spread from Antwerp Cathedral to the city's parish churches and later to other Flemish cities, especially Brussels and Ghent. The repertory seems to have been disseminated exclusively in collections published by Phalèse's heirs and later successors, no contemporary manuscripts with compositions of this kind having been located. Between about 1645 and 1664 Phalèse's heirs brought out four anthologies of *cantiones natalitiae* by composers based in Antwerp (12 pieces ed. in EMN, xiii, 1981), and between 1655 and 1665 five volumes each by a single composer active in Brussels or Ghent. During that period the form took two distinct paths: besides simple four-voice homophonic settings with continuo, a second type, consisting of a solo stanza and a choral refrain, was developed. The solo voice is typically called 'praecentus', its counterpart in the bass line often being termed 'bassus praecentus'. The refrain, usually headed 'Reprise', may be a simple three- or four-voice setting of the solo stanza or a more elaborate setting of the same or a different text. The Brussels composers, who included Joannes Florentius a Kempis, Guilielmus Borremans and Gaspar de Verlit, favoured *cantiones natalitiae* of the simple homophonic type (with a 'praecentus' part added to the chorus), the Ghent composers (Petrus Hurtado, Jan Pieterszoon Vander Wielen) the verse-refrain type; those working in Antwerp (Hendrik Liberti, Philippus van Steelant and others) show no preference for one type over the other. The number of Latin texts decreases significantly with time.

The final phase in the development of the genre is dominated by Joannes Berckelaers, about whom nothing is known other than that he was blind. Between 1667 and about 1695 he published five books containing some 60 *cantiones natalitiae*, several of which (e.g. *Hoe leit ons kindeken hier in de kou*) have found a permanent place in the repertory of popular Dutch Christmas songs. They consist typically of a stanza for two solo voices and a four- or five-voice refrain, often with instruments (strings, cornettos, trumpets); in the more complicated settings the song is derived from the 'praecentus' part of the solo stanza.

Written by church musicians for performance by local forces, the *cantio natalitia* exerted a strong popular appeal attested by parish church inventories throughout Flanders. To some extent it is the Flemish counterpart of the popular Christmas forms of other European countries (the [Carol](#), [Noël](#), [Weihnachtslied](#), [Pastorella](#) and *villancico de navidad*; see [Villancico](#)), all of which have some traits in common, for example the use of songs as a basis, simple compositional techniques and a structure that contrasts solo verses with choral refrains. Otherwise, however, there seems to have been little or no exchange between the various forms except for the cross-fertilization of *cantio natalitia* and *villancico de navidad*. During the period of Spanish rule in the southern Netherlands, Spanish musicians were present in the principal Flemish cities while Flemish musicians were active in Madrid. The villancicos of Pedro Rimonte issued by Phalèse in *Parnaso español* (Antwerp, 1614), as

well as unpublished pieces by Juan Bautista Comes, active in Valencia, show clear parallels with *cantiones natalitiae* in their treatment of the verse–refrain structure.

After 1700 no more examples of the genre were added to the existing 250 or so. Fragments of similar works from the 18th century have survived in manuscripts from Ghent and Brussels, but it is impossible to judge to what extent they are the remnants of a substantial tradition. In the absence of further evidence it must be presumed that the *cantio natalitia* declined or even died out altogether during the 18th century.

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## Cantio sacra

(Lat.: ‘sacred song’).

A name for the motet during the 16th and 17th centuries, as, for example, in Johannes de Cleve’s *Cantiones sacrae, quae vulgo muteta vocantur* (1559) and Andrea Gabrieli’s *Sacrae cantiones vulgo motecta appellatae* (1565). The term is also used in Scheidt’s *Tabulatura nova* (1624) for keyboard chorales.

OWEN REES

## Cantique

(Fr.: ‘canticle’, ‘hymn’).

A term used generically to refer to French religious songs in the vernacular comparable to the German chorale or religious songs of a more popular nature.

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## Canto (i)

(It., Sp.: ‘song’).

A term denoting, variously, [Singing](#), the art of singing, the soprano part or partbook of a polyphonic composition, a melody, a [Song](#), or the treble string of a bowed or plucked instrument (usually in its diminutive form as 'cantino'). It is also applied to specific genres such as carnival songs ([Canti carnascialeschi](#)), folksongs (*canti popolari*), [Gregorian chant](#) (*canto gregoriano*), [Plainchant](#) (*canto plano*), measured music or florid song (*canto figurato*, [Canto de órgano](#)) and to a style of singing ([Bel canto](#)).



## Canto (ii).

An electromagnetic device for use with a piano. See [Sostenente piano](#), §5.

## Canto de órgano

(Sp.).

A term for mensural music, i.e. polyphony, as opposed to 'canto llano' (plainchant), used in Spain from the 13th or 14th century to the 18th. Juan Bermudo (*Declaración de instrumentos musicales*, 1555) defined *canto de órgano* as 'harmony or melody that can be measured'. The term 'canto figurado' also referred to polyphony, but 'canto de órgano' is found more often in theoretical treatises.

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## Cantometrics.

A system of analysis for studying various facets of folksong performance, developed by Alan Lomax and Victor Grauer. Musical factors relating to song style are submitted to statistical analysis and correlated with social and cultural data, with a view to delineating the role of the folksong in its cultural setting. Critics of the system argue that scientific objectivity and rigour suffer because the analyses include evaluative and intuitive assessments of data, and because some conclusions are founded on hypotheses rather than facts or proven data. But supporters see the system as an attempt to establish universally applicable guidelines for the study of folksong; a way of defining song style for major cultural areas (e.g. India, West Africa); and an approach to a broader understanding of the interrelationship between the song and its function, including the social and psychological aspects of musical performance. A similar system, choreometrics, has been developed for dance. The intent of this new approach to dance analysis is to enable a comparison of the various objective data relating to dance. The method combines analysis of the social context with data on motion, rhythm, stress and dynamics as well as physiological data relating to performance.

See also *Analysis*, §II, 5.

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# Cantone [Cantoni], Serafino

(fl 1580–1627). Italian composer and organist. He was a Benedictine monk and took his vows on 2 March 1580 in the abbey of S Simpliciano at Milan, where he spent much of his career. According to Grigolato (*MGG1*), he moved on 28 January 1587 to the Carmelite monastery at Milan, S Giovanni in Conca. Possevino stated that he worked at Venice around 1592, but this claim is not fully substantiated by documentary evidence. By 1599 he had returned to S Simpliciano as an organist; during his later years he may have been organist at Milan Cathedral. Both as an organist and composer he enjoyed respect in contemporary Milanese musical circles.

Cantone's works are stylistically typical of the period of change at the turn of the century; his early motets maintained the tradition of imitative polyphony, while the *Sacrae cantiones* of 1599 are double-choir works of the Venetian type. In his later motets, as the title *Motetti concertati alla moderna* suggests, he adopted the newer, Baroque technique of concertato writing for smaller forces. Very little of his instrumental music survives, but it shows, particularly in the four-part canzona *La Serafina* (RISM 1617<sup>2</sup>, copied into the Pelplin Tablatures, *PL-PE*), a masterly control of contrapuntal technique. Outside Italy his works were known and circulated in Bavaria, Prussia, Pomerania and Silesia.

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Sacrae cantiones, sive motecta ... liber primus, 5vv (Venice, 1596)

Sacrae cantiones, 8vv (1599)

Vespera a versetti, et falsi bordoni, 5vv, bc (1602) [bc pubd separately]

Officium hebdomadae sanctae, 5vv (1603)

Lamentationum et principale universale sacri officii hebdomadae sanctae (1603)

Motetti ... liber secundus, 5vv (1605)

Messa, salmi et lettanie, 5vv (Venice, 1621)

Motetti concertati alla moderna, libro quarto, 2–5vv, bc (Venice, 1625)

3 motets, vesper psalm, 2 other sacred works: 1596<sup>1</sup>, 1603<sup>1</sup>, 1615<sup>2</sup>, 1617<sup>2</sup>, 1618<sup>1</sup>

10 motets, 4, 5, 8vv, *D-Bsb, Mbs, Rp*

### secular

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Il primo libro de madrigali, 5vv (Venice, 1591)

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Academia festevole concertata, 6vv, bc (1627)

Canzone, 5vv, 1604<sup>8</sup>

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MIROSLAW PERZ

## Cantophone.

A [Mirliton](#) of the [Eunuch-flute](#) type, having the shape of a saxophone and made of zinc. It was patented by Le Jeune of Paris in 1882. See also [Bigophone](#).

## Canto plano

(It.).

See [Plainchant](#).

## Cantopop.

Shortened form for 'Cantonese pop', the prevalent style of commercial entertainment music that originated from Hong Kong in the late 1970s, influenced by contemporary Japanese popular music but retaining Chinese melodic characteristics. 1980s Cantopop owed much to the studio-sound of Anglo-American soft rock. Production values, including recording technology, were very high, and popular singers became teenage idols. By the 1990s, Cantopop was marketed and widely imitated in Taiwan and China.

See also [China](#), §IV, 6(ii); [Hong Kong](#), §II; and [Taiwan](#), §V.

JOANNA C. LEE

## Cantor.

In antiquity and the Middle Ages the generic term for a singer of sacred or secular music. In monasteries and cathedrals the office of cantor grew to include responsibility for the supervision of the liturgy and the training of young singers (see [Decani and cantoris](#)); in secular cathedrals of the Middle Ages the cantor directed the choir and ranked second in the chapter.

Organum treatises of the period assign the term cantor to the singer of the chant melody to which the *discantor* added a counterpoint. Medieval theorists tend to portray the cantor unflatteringly as deficient in the sophisticated theoretical knowledge possessed by the *musicus*.

The office of cantor survives in modern Jewish and Christian practice. During the Middle Ages the leading singer in many English cathedrals became known as the [Precentor](#), who continues to fulfil a vital role in Anglican choral foundations today. In the Lutheran church the role of cantor traditionally combined educational duties with musical responsibilities (see [Kantor \(ii\)](#) and [Kantorat](#)). In Jewish congregations the cantor (*hazzan*) remains the principal singer, second in importance only to the rabbi as the leader of congregational worship. In the Roman Catholic church, the Second Vatican Council revived the late antique role of the cantor as a congregational song leader (see [Roman Catholic church music, §VIII](#)).

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## Cantoris.

A term used in Anglican cathedrals to denote the choir on the north (the chanter's, hence *cantoris*) side of the central aisle; see [Decani and cantor](#) and [Anglican and Episcopalian church music](#).

## Cantus (i)

(Lat.: 'song').

The medieval and Renaissance word for melody; more specifically, the highest voice in a polyphonic composition. Tinctoris (*Terminorum musicae diffinitorium*, 1475) mentioned four uses of the word 'cantus'. In the widest sense it could refer to any vocal composition; the three volumes of the *Odhecaton*, published by Petrucci (1501–4), are designated *Canti A*, *Canti B* and *Canti C*. *Cantus simplex planus* was a simple melody using notes of indefinite value, as in Gregorian chant; *cantus simplex figuratus* was a melody in metrical rhythm, as was *cantus fractus* which resulted from a long note value being broken into smaller parts; and *cantus compositus* meant polyphony. In Tinctoris's time the term was occasionally used also for the top voice of a polyphonic composition, though 'superius' or 'discantus' were more common designations. 'Cantus' displaced the term 'superius' only in the second half of the 16th century.

The terms *cantus durus*, *cantus mollis* and *cantus naturalis* were used in medieval times to denote the three classes of [Hexachord](#); in the Renaissance

the first two of these came to stand for the entire diatonic system, without and with a governing signature of one flat respectively.

OWEN JANDER

## Cantus (ii)

A Mass chant in the Ambrosian rite, corresponding to the Gregorian tract: see [Ambrosian chant](#), §7(i).

OWEN JANDER

## Cantus coronatus

(Lat.).

Late medieval term, literally meaning 'crowned song'. (The practice of awarding a prize or crown either to poems and compositions or to their creators was very widespread in the Middle Ages.) The term occurs in a treatise by Johannes de Grocheio in reference to trouvère chansons and in a manner that requires special discussion. Furthermore, in a small number of manuscripts containing trouvère chansons the term appears in its French form, 'chanson couronnée', or most often merely as the word 'couronnée' or 'couronnez'.

Grocheio divided *musica vulgaris* into two categories, called 'cantus' and 'cantilena', and each of these had a triple subdivision. The three forms of the cantus were 'cantus gestualis', 'cantus coronatus' and 'cantus versiculatus'. By the first term Grocheio obviously meant [Chanson de geste](#), but it is not at all clear what the distinction was between the other two. It has often been assumed that Grocheio used the term 'cantus coronatus' as a sort of generic term for trouvère chanson, and that therefore whatever Grocheio wrote about this song must hold true for the entire repertory of trouvère chansons. However, Grocheio mentioned not only two trouvère songs as examples of the cantus coronatus, but two others as examples of the cantus versiculatus. (In the course of the treatise, the last is also called 'cantus versicularis' and 'cantus versualis'.) Furthermore, he attributed different characteristics to these two categories of song and almost every remark about the cantus coronatus and the cantus versiculatus is either much too vague and elusive to be helpful or is made virtually meaningless by the author himself in subsequent comparisons with ecclesiastic music.

Approximately 12 chansons have been found in the trouvère manuscripts with an indication in one form or another of having been awarded a crown. The manuscripts concerned are *F-Pn* fr.845, 12615 and 24432, n.a.fr.1050, *CH-BE*su 389 and *I-Rvat* Reg.1522. Close examination of the chansons concerned has not revealed any particular traits that these songs as a group have in common with Grocheio's cantus coronatus or that distinguish them from other songs in the trouvère repertory. The only reasonable conclusion seems to be that chansons were awarded a crown for more or less subjective reasons.

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HENDRIK VAN DER WERF

## Cantus eugenianus [cantus melodicus; melodía].

The practice of plainchant embellishment used at Toledo Cathedral in Spain between the 15th and 19th centuries. Traditionally attributed to St Eugenius (d 657), Archbishop of Toledo, *cantus eugenianus* was performed with the versicles and responsories of the Office, and the gradual and antiphons of the Mass on ferias, as well as during the Christmas Eve liturgies of the Songs of the Sibyl and the Shepherds. A prebend for a *claustrero* and *maestro de melodía* in charge of *cantus eugenianus* and responsible for teaching it to the *seises* (choirboys) was established in 1448. Notated examples written by the 18th-century *maestro de melodía* Gerónimo Romero de Avila are extant; they consist of simple melodic and rhythmic formulae of divisions of chant notes in duple metre (for ferias) and in triple metre (for feasts).

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WOLFGANG FREIS

## Cantus firmus

(Lat.: 'fixed melody'; Ger. *fester Gesang*; It. *canto fermo*).

A term, associated particularly with medieval and Renaissance music, that designates a pre-existing melody used as the basis of a new polyphonic composition. The melody may be taken from plainchant or monophonic secular music, or from one voice of a sacred or secular polyphonic work, or it may be freely invented. Cantus firmus composition is now understood to encompass a wide range of rhythmic and melodic treatments of an antecedent tune within a new polyphonic texture.

1. Historical definitions.
2. 13th century.
3. 14th century.
4. 15th century.
5. 16th century.
6. Symbolic associations.
7. After 1600.

M. JENNIFER BLOXAM

## Cantus firmus

### 1. Historical definitions.

Early theorists used the term 'cantus firmus', in both its Latin and its Italian forms, with a variety of related meanings. Frobenius identified three broad stages in its usage:

(1) From the 13th century to the 17th the term had three related meanings. The original one, used by theorists from Boncampagno da Signa (*Rhetorica novissima*, 1235) to Zarlino (*Le istituzioni harmoniche*, i, 1558) and Forkel (*Allgemeine Geschichte der Musik*, ii, 1801), indicates *cantus planus*, or plainchant, as opposed to any type of measured music. The second identified a plainchant moving in long and equal note values on which a new composition is based, as opposed to *canto figurato* (where a line of measured music drawn from a polyphonic work serves as the basis of another); this second meaning was used by, for example, Vicentino (*L'antica musica ridotta alla moderna prattica*, 1555). In the third meaning, closest to the modern understanding of the term, a cantus firmus was simply a melody, usually a plainchant, used as the basis of new polyphony; the earliest such use of the term appears in the anonymous *Discantus positio vulgaris* transmitted by Hieronymus de Moravia (*d* after 1271).

(2) Beginning in the mid-16th century, the term 'cantus firmus' came to be synonymous with a 'subject' against which counterpoint was either improvised or written. This definition has its roots in earlier counterpoint treatises that identify the given melody as the tenor and the added voice usually as the discantus (Anonymus 4). During the 16th century the terminology varied; for example, Zarlino (*Le istituzioni harmoniche*, iii, 1558) used the term to designate a subject of plainchant in long notes of equal value (a *soggetto de canto fermo*), as opposed to a subject drawn from a polyphonic piece (a *soggetto de canto figurato*). By the early 18th century, however, counterpoint manuals (such as that by Fux, 1725) generally used the term to mean a given melody, whether chant or freely invented, to which counterpoint was added.

(3) Since the 18th century, music theorists and historians have used the term in its current general sense to denote any pre-existing melody used as the basis of a new polyphonic work.

## Cantus firmus

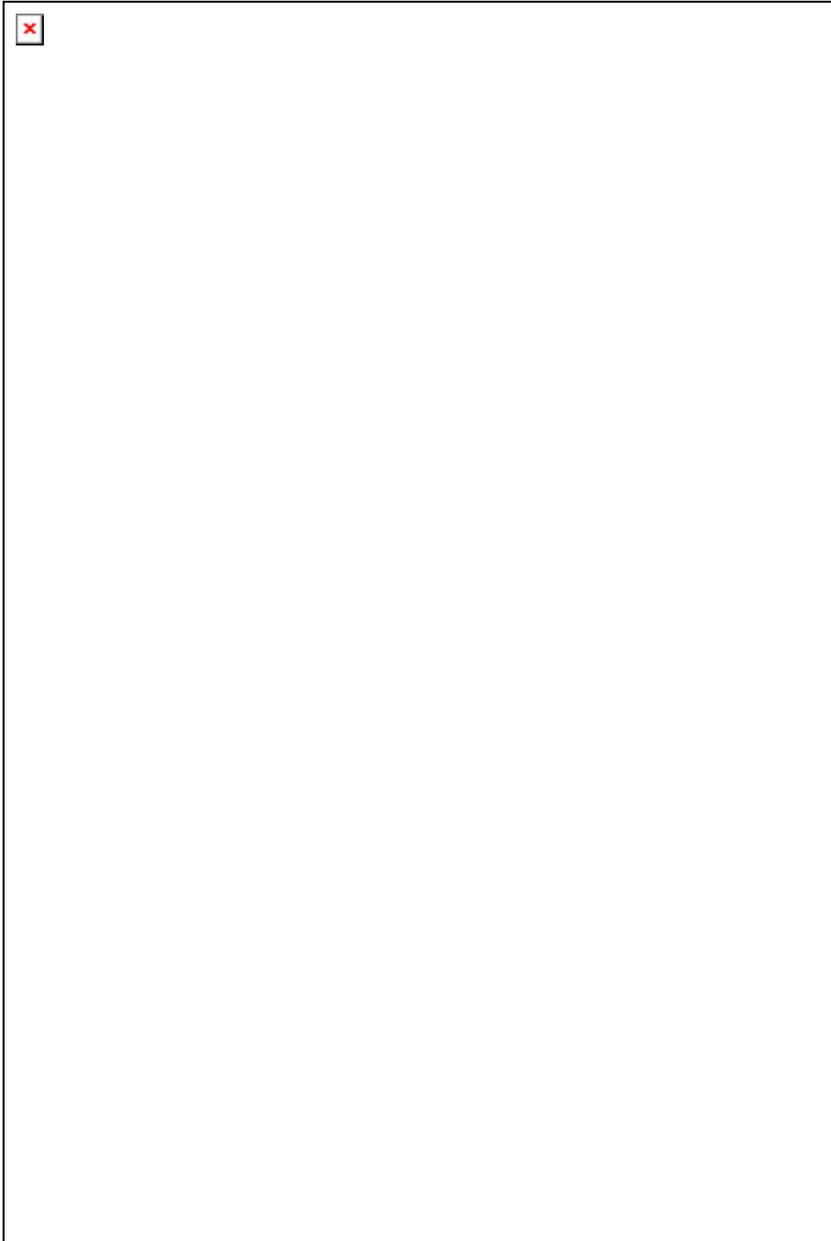
### 2. 13th century.

The earliest music based on a cantus firmus is found within the earliest extant polyphony in the Western tradition. In the treatise *Musica enchiriadis* (c900), the oldest notated examples of organum have a plainchant as the principal part below which other parts sing in parallel perfect intervals in note-against-note style. Early practical sources show greater freedom in the relationship of the added voice to the pre-existing part: the Winchester Troper (*GB-Ccc* 473, first half of the 11th century), for example, preserves a body of two-part polyphony in note-against-note style in which the added voice forms intervals of a 2nd, 3rd, 4th and 5th and crosses above the chant.

Two important changes in the relationship between chant and added voice occurred around 1100. First, the chant began to appear in the lowest-sounding voice, serving as the true foundation of the new composition; this shift is first apparent in the treatise *Ad organum faciendum* (c1100). Second, the note-against-note style was largely superseded by a texture in which the added voice moved melodically above the slower-moving individual notes of the chant, using the full range of intervals in a free mix of parallel and contrary motion; the best-known early examples of this are found in manuscripts from Aquitaine (*F-Pn* lat.3549) and Santiago de Compostela ('Codex Calixtinus', *E-SC*). The structural prominence thus given to the pre-existing melody remained a principal feature of cantus firmus technique for centuries.

Important developments occurred in the repertory of organa created by Leoninus and Perotinus at the Cathedral of Notre Dame, Paris, around 1200. Leoninus cast sections of organa in the so-called discant style, in which both the chant and the added voice are organized in a rhythmic mode. By imposing a regular, repeating rhythmic pattern on the original plainchant, composers at Notre Dame began a process of rhythmic manipulation of the cantus firmus that was to reach its apogee in the 15th century.

The first step towards polyphonic composition based on a plainchant cantus firmus that was independent of its liturgical context was taken with Perotinus's substitute clausulas for Leoninus's organa. These clausulas were newly composed segments of organa in discant style based on short sections of chant and designed to replace the corresponding sections in the earlier settings. Most significantly for the evolution of cantus firmus technique, the clausulas often treat the excerpts of chant on which they are based not as inviolable sacred melodies but as raw material to be manipulated. For example, the phrases of the chant might be repeated, and the melody subjected to augmentation, diminution or retrogression. A typical clausula tenor, showing repetition of the chant fragment in a different rhythmic disposition, is given in [ex.1](#). The compositional experimentation seen in the clausula repertory thus anticipated many of the formal procedures explored on a larger scale in 15th-century masses and motets.



During the 13th century, chant-derived tenors in clausulas began to function as the structural foundation of new pieces independently of their original liturgical context. Text was added to the upper voices of clausulas, newly composed texted upper parts were provided for existing tenors, and by the late 13th century this new genre, the motet, was built over a cantus firmus chosen primarily for its compositional potential rather than for its liturgical context. As the modal system of rhythm gradually dissolved in the second half of the 13th century, secular cantus firmi, deriving from street cries, refrain songs or dance-tunes and retaining the original rhythms of their models, also appear as the basis of motets. Short sections of chant were to remain the most popular source of cantus firmi in the 14th century, but this must be attributed to the organizational clarity composers could achieve with such an economy of material rather than to any explicit or implicit association with the liturgy.

Examples of plainchants used as a cantus firmus that were cited by theorists up to and including Guido of Arezzo include the *Te Deum*, sequences, hymns and antiphons: that is, syllabic chants with short phrases suited to brief

didactic examples. Practical sources of organum from this period show that a great variety of plainchants were selected for polyphonic elaboration, most of which celebrate the major liturgical feasts or local saints; settings of the Gradual, Alleluia and sequences for the Mass, Office responsories and *Benedicamus Domino* settings were particularly popular. Because polyphony was performed by solo voices during this period, only the soloistic sections of the responsorial chants were drawn on for cantus firmi. This practice led ultimately to the use of brief internal segments of chant melodies as cantus firmi in the medieval motet.

Although the fragments of chant on which early motets were based usually bore only one or two words of text, the topic of the chant or the feast to which it belonged often furnished the subject for the new text in the upper voices. These texts were often devised to rhyme or alliterate with the text of the tenor cantus firmus, and such textual interplay increased in sophistication during the 14th century.

### Cantus firmus

### 3. 14th century.

Composers such as Vitry and Machaut inherited from the 13th-century organum and motet the device of the strictly regulated tenor cantus firmus taken from a segment of plainchant. With the rise during the 14th century of the motet as the most substantial genre, cantus firmus technique entered a new phase of complexity and subtlety. More frequent repetitions of plainchant segments were customary, and the relationship between the statements of the pitches of the chant fragment (the 'color') and the repetitions of the tenor's rhythmic pattern (the 'talea') became more intricate as, for example, color and talea were allowed to overlap, or the rhythmic pattern was subjected to proportional diminution. Both techniques occur in Machaut's *J'ay tant mon cuer/Lasse! je sui en aventure/Ego moriar pro te*. This large-scale articulation of repeated melodic and rhythmic patterns in a cantus firmus is known as [isorhythm](#), a term coined in 1910 by Friedrich Ludwig. The cantus firmus of an isorhythmic motet usually moves more slowly than the two or three upper voices, resulting in a texture that accentuates the tenor as the structural foundation.

Although isorhythmic treatment of cantus firmi prevailed in the 14th century, English composers experimented with different ways of arranging the pre-existing melody within its new polyphonic context. The English cultivation of the 'migrant' cantus firmus, in which phrases of the pre-existing tune wander from one voice to another in succession, was a particularly influential alternative to isorhythm, as was the use of a paraphrased plainchant melody in the highest-sounding voice; both techniques are found in late 14th- and early 15th-century English sources, notably in the Mass Ordinary settings in the Old Hall Manuscript (*GB-Lbl Add.57950*).

In the 14th century liturgical polyphony continued the tradition of elaborating plainchant polyphonically for performance in its correct liturgical context. Hymns and antiphons in particular provided melodies for polyphonic elaboration, as either tenor or treble parts. There was an important change in the type of chant treated polyphonically in the mass as composers turned for cantus firmi to the frequently used plainchants for the Ordinary rather than to the Proper chants appropriate only to a single specific celebration. Following

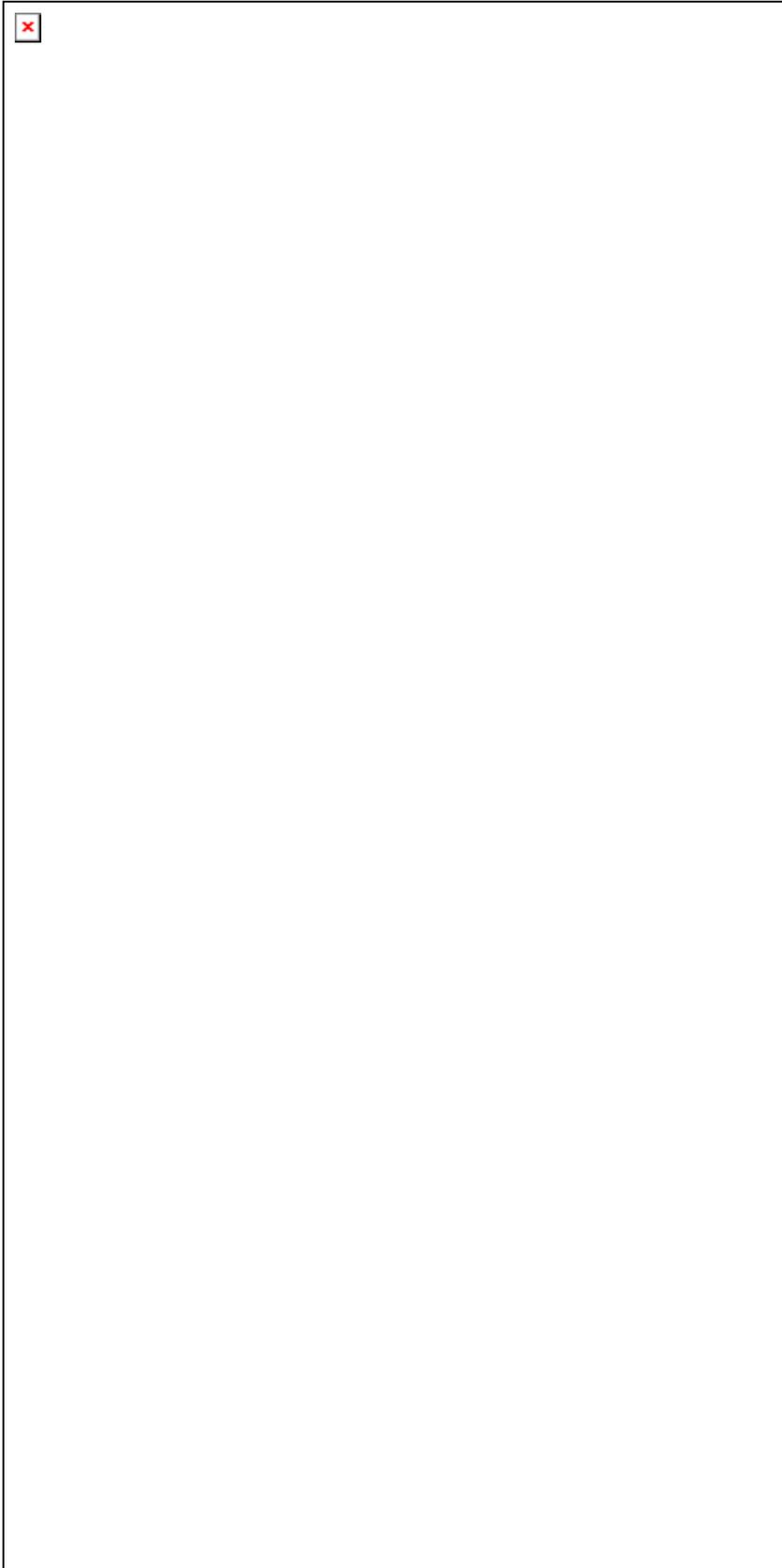
the direction taken in chant manuscripts of the period, which often group the chants of the Mass Ordinary into cycles according to their festal rank, composers of polyphony began to conceive of the Mass Ordinary as a musical unit. The first examples of the polyphonic Mass Ordinary cycle date from this time, the most notable being Machaut's *Messe de Nostre Dame*. This work, like the other grouped settings of Mass Ordinary items from the 14th century, achieves unity primarily through the use of the liturgically appropriate plainchants as cantus firmi, rather than through the recurring appearance of a single pre-existing melody, as was to become the norm in the next century. By the end of the 14th century, the treatment of the cantus firmus in mass settings in France, England and Italy varied considerably.

### Cantus firmus

#### 4. 15th century.

In the 15th century there were important developments in cantus firmus techniques, in both their significance as an organizational concept and the variety of their implementation. Sparks, whose study of cantus-firmus procedures in the 15th century remains the most extensive and illuminating to date, identified two basic ways of treating a cantus firmus during this period: 'cantus-firmus elaboration', involving the treatment of the borrowed material as the melody of a polyphonic setting; and 'structural cantus firmus', involving the quotation of the pre-existing tune in the tenor as the formal determinant of a new composition.

In cantus firmus elaboration, a composer embellishes a plainchant melody by adding a rhythm to it and interpolating notes between the original ones; this paraphrased voice-part is typically the highest in a three- or four-voice texture. The technique was first cultivated by English composers such as Power and Dunstaple and appears both in mass movements and in Magnificat settings, antiphons and hymns. A great variety in the application of paraphrase technique, from almost literal quotation of the plainchant melody to decoration so lavish that the original is virtually obscured, can be found, even within the works of one composer. This can be seen from a comparison of the treatment of the chant in the opening superius phrases of Dunstaple's Marian hymn *Ave maris stella* and his Marian antiphon *Regina celi laetare* (ex.2).



Cantus firmus elaboration became the favoured way of casting a plainchant melody in continental settings of shorter liturgical texts as well as in individual and paired mass movements between about 1420 and 1450, as such works by Du Fay and Binchois show.

Whereas cantus firmus elaboration preserves the essential character of the borrowed material as a melody, normally using the entire chant with its text

and closely observing the continuity and articulation of phrases, the technique of structural cantus firmus treats the borrowed material not as a melody but as a succession of pitches to be manipulated as the structural foundation of a new polyphonic edifice. Whether derived from plainchant or secular song, or newly invented, the structural cantus firmus usually appears in the tenor voice; typically, the note values of the original melody are elongated, phrase structures are disregarded or fractured by extended pauses, and the text of the original is omitted. The status of the borrowed tune as 'raw material' is most apparent in compositions employing some kind of schematic manipulation of the cantus firmus, such as complex repetition, augmentation, diminution, melodic inversion and retrograde motion. The structural cantus firmus of the 15th century has a much longer history than the elaborated cantus firmus, originating in the manipulation of fragments of plainchant in the substitute clausulas of the 13th century. But these two basic methods are by no means mutually exclusive: techniques of elaboration often infuse a structural cantus firmus, for example, and an elaborated cantus firmus may co-exist with a structural cantus firmus, as in the many Credo settings of the period that paraphrase the Credo chant while quoting another pre-existing melody as a structural tenor.

(i) The cyclic mass.

(ii) The motet.

(iii) Secular music.

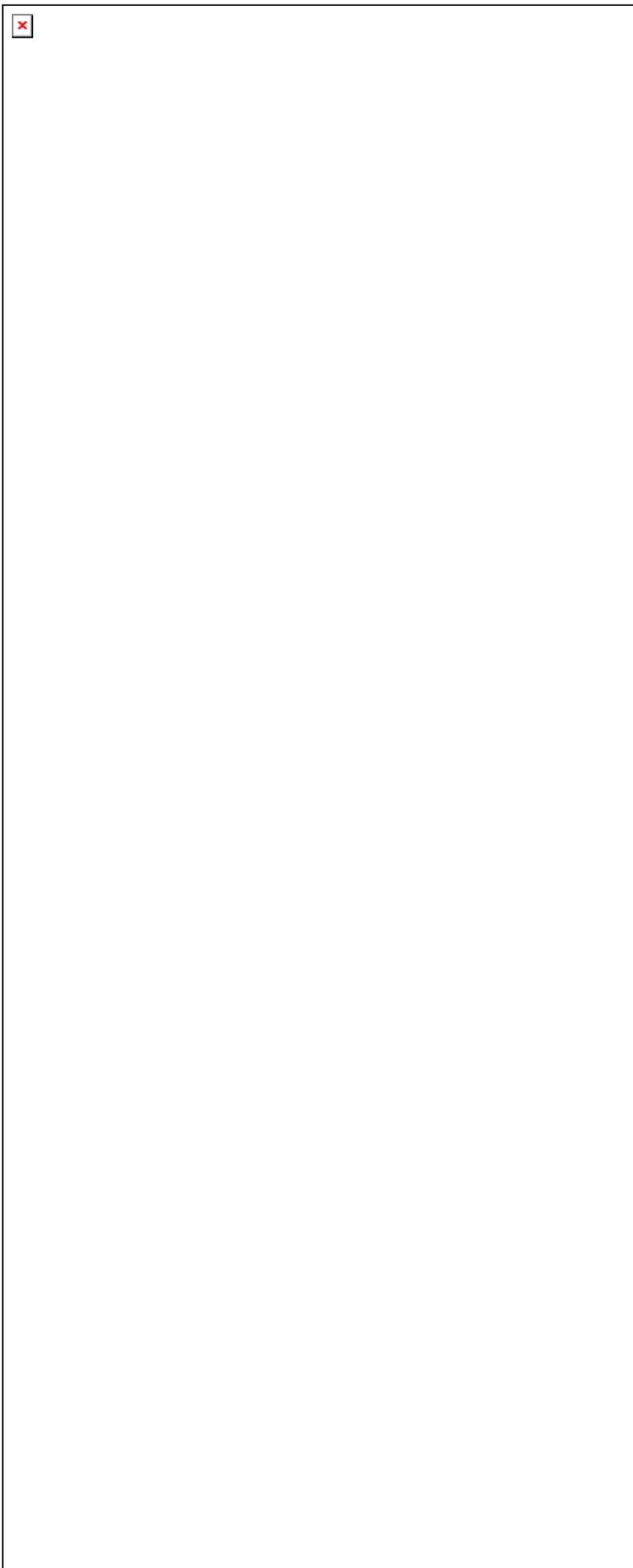
Cantus firmus, §4: 15th century

**(i) The cyclic mass.**

It is in the 15th-century cyclic mass that the most complex and ingenious treatments of cantus firmi are found. As with cantus firmus elaboration, English composers played an important role in the development of the mass cycle based on a structural cantus firmus. A significant initial step in this development was the occasional appearance of single mass movements based not on the liturgically correct plainchant from the Ordinary, but rather on Proper chants (or chant fragments) from the Mass or Office; one example is the isorhythmic Credo by W. Typp on the antiphon *Benedicam te Domine* in the Old Hall Manuscript. This prepared the way for the use of a single cantus firmus to create a primarily musical unity between movements of the Mass Ordinary, the liturgical link being provided by the festal association of the single cantus firmus chant from the Proper rather than by the use of the appropriate Mass Ordinary chants. The first composers to bind movements of the Mass Ordinary together through a single tenor cantus firmus were Power and Dunstaple. The two basic approaches to the treatment of the tenor cantus firmus that obtained throughout the century are apparent even at this early stage in the evolution of the cyclic mass. Power's Mass *Alma Redemptoris mater* and Dunstaple's fragmentary Mass *Da gaudiorum premia* both employ a rigid plan in which all movements of the cycle are governed by the same rhythmic and melodic formulation of the cantus firmus (an extension of the isorhythmic structure of the motet), while the Mass *Rex seculorum*, attributed to both Power and Dunstaple, allows the tenor cantus firmus a different rhythmic disposition and melodic ornamentation in each movement.

In these first English cyclic masses, which probably date from between about 1430 and about 1440, the cantus firmus is in the lowest voice of a three-voice texture. The earliest extant mass to use a four-voice texture with the tenor

cantus firmus supported by a freely composed *contratenor bassus* appears to be the anonymous English *Missa 'Caput'*, a strict cantus firmus mass once believed to be by Du Fay which dates from the 1440s. Continental composers in the second half of the century adopted this texture while greatly expanding both the types of cantus firmus and the variety of treatment. Du Fay played an important role in the development of the cantus firmus mass on the Continent, and his four tenor masses embody the main lines of future development in cantus firmus technique. His *Missa 'Se la face ay pale'* (1450s) may be the first mass cycle to use a secular cantus firmus (from the tenor of his own chanson) and shows, in its use of strict diminution in repeating cantus firmus statements, the clear influence of the isorhythmic motet. The isomorphic notation of the cantus firmus in this mass, whose rhythm changes according to written canons, has a counterpart in *Missa 'Spiritus almus'* by Du Fay's contemporary Petrus de Domarto, in which an isomorphically notated cantus firmus is transformed through changes of mensuration. A much freer approach is evident in Du Fay's *Missa 'L'homme armé'*, where the cantus firmus, a monophonic secular song that attracted composers well into the 16th century, is treated to a wide array of manipulations, including literal repetition, melodic ornamentation, rhythmic augmentation, canon and migration. Du Fay's *Missa 'Ecce ancilla Domini'/'Beata es Maria'*, which quotes two Marian antiphons with their Proper texts, is the first example of multiple cantus firmus composition and polytextuality, with their attendant exegetical and narrative possibilities, in the mass. In his last extant mass, *Missa 'Ave regina celorum'* (early 1470s), the extensive and varied paraphrase of the plainchant melody in the tenor achieves an effective integration of the cantus-firmus-bearing voice into the surrounding contrapuntal fabric (ex.3). Moreover, the anticipatory statements of cantus firmus material in other voices and the elements of parody (referring to his own setting of the antiphon *Ave regina celorum*) in this work were extensively explored by composers later in the century.



In the second half of the 15th century, the tenor of a polyphonic chanson supplied the cantus firmus of many cyclic masses. Jean de Ockeghem's four masses based on chanson tenors display his skilful handling of cantus firmus technique. In the *Missa 'Ma maitresse'* and *Missa 'Fors seulement'*, for example, the borrowed material not only migrates between voices but also is derived from different voices of the chanson models; the simultaneous quotation of two voices of the model often blurs the distinction between cantus firmus and parody. Cantus firmus material sometimes permeates the musical fabric, foreshadowing the motivic integration that characterizes the generation of Josquin. Only one surviving mass by Ockeghem, the *Missa 'Ecce ancilla Domini'*, uses a plainchant cantus firmus in a structural role, but the chant melody is heavily paraphrased, and certain phrases are moved or even omitted. Only in the *Missa 'Caput'*, whose structure owes something to the anonymous English mass of that name, does Ockeghem present a cantus firmus according to a rigid rhythmic plan.

Ockeghem's predilection for the free approach to cantus firmus treatment contrasts with the strict procedures preferred by Busnoys, whose *Missa 'O crux lignum'* and *Missa 'L'homme armé'* continue to explore the technique of the notationally fixed cantus firmus transformed through mensural or proportional change that was first seen in Du Fay's *Missa 'Se la face ay pale'* and Domarto's *Missa 'Spiritus almus'*.

The wide choice of cantus firmus material available to late 15th-century composers is evident in the substantial production of cantus firmus masses by Obrecht and Josquin. These composers, typical of their generation, clearly inclined towards cantus firmi taken from polyphonic chansons or popular songs; both, for example, based masses on the tenors of chansons (*Fortuna desperata* and *Malheur me bat*), and, on occasion, on dance-tunes (e.g. Josquin's *Missa 'L'ami Baudichon'* and Obrecht's *Missa 'Pfauenschwanz'*). Freely invented cantus firmi were used for the first time in this period, the most famous example being Josquin's *Missa 'Hercules dux Ferrariae'*, whose cantus firmus is derived from a solmization of its title. Obrecht and others combined two or more cantus firmi in one mass (a technique first explored by Du Fay), weaving together medleys of popular songs (*Missa 'Schoen lief'*), chanson tenors (*Missa diversorum tenorum*) and plainchants (*Missa 'Sub tuum praesidium'*, *Missa 'Martinus adhuc catechuminus'*). The quotation of a single chant melody as a cantus firmus also persisted: Josquin based two masses on Marian plainchants (*Missa 'Ave maris stella'* and *Missa 'Gaudeamus'*), while five of Obrecht's masses rely on a single chant.

Obrecht expanded the constructivist aspects of cantus firmus technique explored by Busnoys, particularly those involving segmented quotation, in which the cantus firmus was broken into small units, one of which then served, in various guises, as the basis of entire movements or large sections of movements (e.g. *Missa 'Maria zart'*). Obrecht's cantus firmus manipulation was intimately connected with the notational appearance of the cantus firmus: in the 'Pleni sunt coeli' of the *Missa 'Forsseulement'*, for example, he quoted the superius of the chanson with all rests omitted, and in the Credo of the *Missa 'De tous biens pleine'* he arranged the notes of the cantus firmus in order of temporal value, first stating all longs from the original, then all breves, and so on.

If Josquin's masses represent a peak of cantus firmus technique, they also signal the decline of cantus firmus as the principal organizing element of polyphonic composition. The variety and inventiveness of Josquin's cantus firmus treatment is astonishing: in his *Missa 'Faisant regretz'*, for example, a migrating ostinato cantus firmus is constructed from a four-note phrase taken from a rondeau by Walter Frye; in his *Missa 'L'homme armé' super voces musicales* the cantus firmus melody appears on every note of the natural hexachord in succession; and in his *Missa di dadi* the tenor, drawn from a chanson by Robert Morton, undergoes a series of augmentations, the proportions of which are indicated by dice faces. But the primacy of the cantus firmus was gradually undermined by the increasing use of two techniques that were to have a profound effect on 16th-century composition: borrowing more and more material from more than one voice of the antecedent, effectively merging cantus firmus and incipient parody procedures (e.g. *Missa 'Malheur me bat'*); and unifying the entire musical fabric by allowing motifs from the cantus firmus to permeate all voices, as in the opening of *Missa 'Pange lingua'* (ex.4).



Although the cyclic mass established itself early on as the centrepiece of 15th-century sacred music, masses and individual mass sections based on the appropriate liturgical chant from the Mass Ordinary (and also from the Proper, in the case of plenary masses) appeared throughout the century. An important group of such masses, several probably by Du Fay, is found in the manuscript *I-TRmf* 88, and Josquin contributed to a thriving tradition of Marian masses based on chants of the Ordinary with his *Missa de Beata*

*Virgine*. Unlike the cyclic mass, whose cantus firmus generally functions in a structural capacity, mass settings based primarily on the liturgically appropriate plainchant favour cantus firmus elaboration, usually paraphrasing the chant in the highest voice.

#### Cantus firmus, §4: 15th century

##### (ii) The motet.

Cantus firmus elaboration continued throughout the 15th century as the preferred means of incorporating plainchant melody into smaller liturgical and devotional works such as hymns, Magnificat settings and Marian antiphons. This general method of treating chant ranged from simple improvised or composed harmonizations based on pitting parallel movement in the accompanying voices against the plainchant (as in the English technique of *faburden* and the related continental *fauxbourdon*) to highly embellished settings indebted to the treble-dominated style of the *chanson*. In contrast, the structural cantus firmus was typically reserved for ceremonial and festal occasions; isorhythmic treatments held sway until the mid-15th century (e.g. Du Fay's *Nuper rosarum flores*, intended for the dedication of Florence Cathedral in 1436), while in the second half of the century the so-called 'tenor motet', an often polytextual four-, five- or six-voice piece based on one or more usually slow-moving tenor cantus firmi, evolved as a distinct type (e.g. Regis's *O admirabile commercium*, Josquin's *Huc me sydereo*). Plainchant remained the preferred source of cantus firmi for the motet in the later 15th century, though *chanson* tenors provided cantus firmi for a distinct subgroup of Marian motets (e.g. Josquin's *Stabat mater/Comme femme desconfortée*). Ambitious constructivist tendencies are less frequently encountered in the motet than in the mass, though contrived cantus firmi and rigid schematic designs (both in Busnoys' *In hydraulis*), as well as canonic cantus firmi (e.g. Josquin's *Veni Sancte Spiritus*) are also found.

#### Cantus firmus, §4: 15th century

##### (iii) Secular music.

Although the French *chanson* in the 15th century was generally a freely composed, treble-dominated composition, two categories of *chanson* involved the use of a cantus firmus. Monophonic popular songs or the tenors of well-known *chansons* were often given new polyphonic guises, as the many settings of the Flemish song *In myne zynn* and of the tenor of Ockeghem's *Fors seulement L'attente* attest. Popular tunes, as well as individual lines from pre-existing *chansons*, were also woven together in the so-called combinative *chansons* concentrated in the Dijon and Escorial *chansonnières* (*F-Dm* 517, *E-E* IV.a.24), in which two or more separate cantus firmi, with their original texts, are symbolically juxtaposed.

A vigorous tradition of cantus firmus setting in German song began with the rise of the *Tenorlied*. In the 15th century the pre-existing melody of the *Tenorlied* generally served as the highest voice of a three-voice texture, as seen in sources such as the Glogauer and Lochamer *Liederbücher* (*D-Bsb* Mus.MS.40098 and 40613), while in the 16th century a four-voice texture with the cantus firmus assigned to the tenor became the norm. Cantus firmus also played a role in the instrumental music of this period, for example in *basses danses* and in the many untexted (presumably instrumental) settings of the popular tune *T'Andernaken*.

## Cantus firmus

### 5. 16th century.

With the gradual shift to a pervasively imitative musical syntax and the related conversion to so-called parody procedure in the construction of the polyphonic mass, the structural cantus firmus declined in importance. Its use was reserved for works of a particular type. The ceremonial tenor motet continued to flourish well past mid-century (e.g. *Da pacem Domine* by Lassus). Traditions of composition based on a specific cantus firmus or type of cantus firmus begun in the 15th century continued, for example, with the production of masses on the *L'homme armé* tune (e.g. two each by Morales and Palestrina), masses based on solmization syllables (e.g. *Missa 'Ut re mi fa sol la'* by Morales and Palestrina), and a complex of chansons incorporating the tenor of Ockeghem's *Fors seulement*. An English tradition of masses composed on a **Square** (a cantus firmus derived from the bottom part of a pre-existing sacred composition) also continued from the previous century. Strict cantus firmus masses intended to honour an individual or occasion still appeared (e.g. Palestrina's *Missa Ecce sacerdos magnus*, for Pope Julius III). Elaborated plainchant continued to provide the material for much sacred music, but rather than confining the paraphrased chant to the melody or locating it intact in the tenor part, as was customary in the 15th century, composers now imbued the entire contrapuntal fabric with material derived from the pre-existing melody; this procedure, already well honed by Josquin, dominated Palestrina's hymn settings, for example, as well as 35 of his 104 masses.

Instrumental music in the 16th century drew on both plainchant and popular song for cantus firmi; a noteworthy example is the English tradition of **In Nomine** settings, which use a segment of the plainchant cantus firmus from Taverner's Mass '*Gloria tibi Trinitas*'.

## Cantus firmus

### 6. Symbolic associations.

While the compositional manipulation of a cantus firmus has been the main focus of modern research on this subject, recent scholarship has paid increasing attention to what a cantus firmus can reveal about the liturgical, devotional and symbolic content of a work. Analyses of Machaut's motets have reached beyond the structural device of isorhythm to illuminate the central role of the cantus firmus in the creation of textually allusive and numerically symbolic relationships between the tenor and the added parts. 15th-century sacred music has been specially conducive to the exploration of symbolism in relation to cantus firmi: for example, connections have been proposed between biblical, architectural and Marian symbolism and isorhythmic structures in Du Fay's motet *Nuper rosarum flores*, between dice-game allegories and the choice and treatment of cantus firmus in Josquin's *Missa di dadi*, and between symbolically invested numbers and virtually every detail of the cantus firmus structure of Obrecht's *Missa 'Maria zart'*. Other scholars have used plainchant cantus firmi to link particular repertoires or specific pieces to certain places or institutions, with important ramifications for context and chronology. Thus the *Magnus liber organi* has been proved on the basis of its cantus firmi to have been created specifically for the Cathedral of Notre Dame, Paris; the dependence of Machaut's *Messe de Notre Dame*

on the traditions of liturgy and chant at Reims Cathedral has been demonstrated, as has Obrecht's use of local Flemish traditions of plainchant in his masses and motets; and regional profiles in the monophonic hymn repertory have been traced in 15th-century polyphonic Office hymns.

## Cantus firmus

### 7. After 1600.

By the end of the 16th century the heyday of cantus firmus composition had passed. From Monteverdi's bow to the cantus firmus tradition in the Vespers of 1610, to Berlioz's quotation of the 'Dies irae' in the *Symphonie fantastique* and to Messiaen's frequent use of plainchant melodies, the use of a cantus firmus after about 1600 usually assumes an archaic symbolism. One notable exception is the music of Charles Ives, which is pervaded by pre-existing folk, popular and religious melodies. Only in the vigorous tradition of vocal and instrumental elaborations of Protestant chorale tunes, stretching from the 16th century to the 20th and encompassing the chorale concertos of Praetorius, the cantatas of J.S. Bach and the oratorios of Mendelssohn, has cantus firmus composition enjoyed a continuous development beyond the Renaissance. In the 20th century, composition based on a cantus firmus came to serve a primarily pedagogical purpose, as students learnt to write counterpoint in the didactic tradition established in the 18th century by Fux.

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## Cantus fractus.

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

## Cantus gestualis

(Lat.).

See [Chanson de geste](#).

## Cantus planus [planus cantus; musica plana]

(Lat.: 'plainchant').

A term used to describe plainchant. In its earliest usage by Odo and Guido of Arezzo it signified chants at a lower pitch ('cantus ... graves et plani') as distinct from those at a higher pitch ('cantus ... acuti et alti'), in order to distinguish the plagal modes from the authentic; in this sense *planus* and *acutus* are exactly equivalent to their literal translations 'flat' and 'sharp'. Apart from these two appearances the term was scarcely used before the 13th century, when it began to designate plainchant as distinct from, first, discant and, slightly later and more importantly, mensural music. 'Cantus planus' was almost never used in the sense of [Cantus firmus](#) to mean the tenor of a polyphonic composition, except in the case of *organum purum*, where the chant melody retained its non-mensural character. Anonymus 4 (*CoussemaekerS*, i) made an interesting opposition between 'cantores plani', who sang parallel organum, and 'veri discantatores', who discanted in contrary motion.

From the mid-13th century onwards, the subject matter of practical music theory was often divided into 'cantus planus' and 'cantus mensurabilis', sometimes forming the main sections of a comprehensive treatise, sometimes as the subjects of independent writings. In this sense the terms refer to the domains of pitch and rhythm respectively, because plainchant had nothing to do with measured rhythm: 'cantus planus' embraced all aspects of pitch relationships, often even counterpoint. This structural schema for practical musical knowledge persisted in the tradition of 16th-century German school textbooks, some of which were still widely used into the 17th century.

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JEFFREY DEAN

## Cantus prius factus

(Lat.: 'pre-existing melody').

The term seems to have been first used in the 13th century by Franco of Cologne in his treatise *Ars cantus mensurabilis* (see *StrunkSR1*, 153). As Franco used the term it referred to the pre-existing melody taken as the basis for two-part polyphony, or *discantus*, and used as the tenor to which a discant voice was added. In later writings the term became generally synonymous with [Cantus firmus](#) when that term was used to mean not merely a melody in long note values of central importance to a polyphonic texture but was specifically a pre-existing melody borrowed for a new composition.

LEWIS LOCKWOOD

## Canun.

See [Canon](#) (ii).

# Canu penillion.

A Welsh form of improvised song with harp accompaniment. See Wales, II, 3(i).

## Canuti, Giovanni Antonio

(*b* Lucca, c1680; *d* Lucca, April 1739). Italian composer. A priest, he was *maestro di cappella* of S Maria Corteorlandini, Lucca, in 1704 when his two collections of *Cantate da camera* were published. His next regular post seems to have been assumed in 1737 when he was named to assist the ailing Montuoli as substitute *maestro di cappella* of the Palatine Chapel, Lucca, a position he held until his death. From 1719 to 1738 he presented an oratorio each year for the Feast of St Valentine at Bientina. He wrote 14 sets of vocal music (first and second vespers and mass) with large orchestra for the Confraternita di S Cecilia between 1706 and 1738, as well as several oratorios for S Maria Corteorlandini between 1715 and 1724. He also composed four serenatas for the Tasche elections of town magistrates. There is evidence of contacts with Pistoia: his oratorio *S Anna* was performed there in 1722 and 1724 as *La nascita della Madonna*; and he contributed to the pasticcio oratorios *Il figlio malvaggio ovvero Caino* and *Il martirio di San Jacopo* given there in 1717 and 1727 respectively.

Even Canuti's early cantatas show regular alternation of recitative and aria in a clearly tonal setting. He favoured the da capo aria, generally using a motto beginning and providing a texture with full instrumental participation. His cantatas show him as an able contemporary of Alessandro Scarlatti and Giovanni Bononcini.

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trionfante, 1721; S Agnese, religiosa dell'ordine di S Chiara, 1722; Le nevi di Maria, 1724; La presentazione della Santissima Vergine nel tempio, Genoa, 1736; Isacco figura del redentore, ?1741 [lib lost]

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CAROLYN GIANTURCO

## Canzo.

See [Canzo](#).

## Canzona

(It.: 'song').

A type of instrumental music of the 16th and 17th centuries that developed from the Netherlandish chanson.

1. [Introduction](#).
2. [The solo canzona](#).
3. [The ensemble canzona](#).

JOHN CALDWELL

### Canzona

#### 1. Introduction.

The spelling 'canzona' was fairly frequently used in Italy after 1600 and has become standard in England and not infrequent in Germany; in older Italian sources, however, 'canzone' and 'canzon' (with the plural 'canzoni') are practically universal, and 'canzone' has subsequently remained the standard Italian form. It should be noted that 'canzone' as the plural of 'canzona' is rare. (For a discussion of the Italian poetic form, see [Canzone](#).) The word 'canzone' or 'canzona' in its instrumental connotation originally denoted an arrangement of a polyphonic song, usually a French chanson, since although arrangements of Italian works were quite common these were usually called 'frottola' or 'madrigale'. Although it was used at least until the end of the 16th century to mean a straightforward arrangement, there are quite early instances of new compositions based on existing chanson material, and the term eventually came to be applied to original compositions using idioms familiar through arrangements and reworkings. Since chansons of the type favoured for these purposes (i.e. the Parisian chanson as represented in the books of Attaignant starting in 1528) frequently began with fugal imitation, the canzona came to be considered a fugal genre. It is described by Praetorius (*Syntagma musicum*, iii, p.17) as a series of short fugues for

ensemble of four, five, six, eight or more parts, with a repetition of the first one at the end (although this feature is in fact rare; see [Fugue, §4](#)). Expressions such as 'canzon francese' and 'canzone alla francese' appear to indicate nothing beyond the form just described (they are used both of arrangements and of original works), while 'canzon da sonar', a phrase that played a part in the genesis of the term 'sonata' (see [Sonata, §I](#)), specified only that it was an instrumental (usually ensemble) form.

## Canzona

### 2. The solo canzona.

Arrangements of polyphonic vocal works for keyboard are much older than the 16th century and embrace sacred as well as secular forms. The transcriptions of Netherlandish chansons in Spinacino's two lutebooks of 1507 do not differ essentially from the general type of ornamented keyboard or lute arrangement prevalent in the early 16th century and found also in the Capirola Lutebook (c1517). More significant are the arrangements of two frottolas in Dalza's *Intabulatura* (1508) and those for keyboard published by Antico in 1518, not because the technique of arrangement was in itself modified, but because the chordal and harmonically conceived style of the frottola corresponds more closely than that of the newer type of chanson (in spite of the latter's penchant for imitative openings) to the transcriptions to which the term 'canzone' was originally applied. The earliest examples of such arrangements are found in M.A. Cavazzoni's *Recerchari, motetti, canzoni ... libro primo* (1523). It contains four pieces with French titles, one of which has been identified as an intabulation of Josquin's *Plusieurs regretz* (Picker, 1972). Two celebrated chansons were included in Girolamo Cavazzoni's *Intavolatura cioe recercari canzoni himni magnificati* (1543), Josquin's five-part *Faulte d'argent* and Passereau's *Il est bel et bon*. Cavazzoni's arrangement of *Faulte d'argent* is much more than a mere transcription of the original: it is a complete reworking, omitting Josquin's canon between the contratenor and quinta parts, but retaining the ternary structure of the piece and adding much that is new and interesting. Scarcely a single bar is identical with the original. It is also a masterpiece of compression, with Josquin's 72 bars reduced to 56. Passereau's chanson is treated in a similar way.

The earliest published lute transcriptions to which the term 'canzone' is given, either to individual pieces or by implication in the titles of the publications in which they occur, appear to be those of Melchiorre de Barberiis (*Intabulatura de lauto libro quinto*), Domenico Bianchini, Francesco da Milano (two books, both reprints of lost originals), G.M. da Crema and Antonio Rotta (all of 1546). The publications of Barberiis include two pieces entitled simply 'Canzun [or 'canzon'] francese' without any further qualification, and these may be the earliest freely composed canzonas of any kind. There are further examples in his later book (1549), although the identification of one of them as a chanson by Sermisy tends to cast doubt on the 'original' character of the others. These transcriptions of the newer type of French chanson must be seen in the context of the many published at about this time without the distinguishing title, both in Italy and elsewhere. The lute canzona, however, never became very common either as an arrangement of a vocal model or as a purely instrumental form. Those in G.A. Terzi's *Intavolatura* (1593) are merely arrangements of Florentio Maschera's ensemble canzonas (see §3 below).

A good many 16th-century keyboard canzonas are nothing more than elaborated transcriptions of chansons, for example those of Andrea Gabrieli and Sperindio Bertoldo. Often the ornamentation is very profuse, perhaps slowing down the natural speed of the plain original. One of the inheritors of this method was Peter Philips, who applied it to both Italian and French originals. Andrea Gabrieli used the terms 'ricercare' or 'capriccio' to denote a free reworking of material from a chanson or madrigal.

One of the first composers to write canzonas independently of vocal models was Claudio Merulo. Five of his 23 canzonas (published in three books in 1592, 1606 and 1611 respectively) are transcriptions of chansons. The remainder bear such titles as *La Bovia*, *La Zambecara* and *La Gratiola*. Many of these may originally have been ensemble works: four reappear in this form in Alessandro Raverii's *Canzoni per sonare* (1608), ten are in Johann Woltz's *Nova musices organicae tabulatura* (1617), in which the canzonas are mostly transcriptions of ensemble pieces, and others survive in ensemble form in manuscript. Nevertheless, their appearance in keyboard form from 1592 onwards must inevitably have paved the way for the independently conceived keyboard canzona. The first composer of such works was apparently Vincenzo Pellegrini, whose *Canzoni de intavolatura d'organo fatte alla francese* appeared in 1599. Like those of Merulo, they bear titles such as *La Berenice* and *La Gentile*. Pellegrini's canzonas were the first keyboard works in several sections clearly defined by contrasting speeds and metres; but these sections were not yet variants of the same material. From this point the canzona became very largely an independent form of keyboard music.

Numerous transcriptions for keyboard of ensemble canzonas, by composers such as Antonio Mortaro, Francesco Rovigo, Cesare Borgo and Ottavio Bariolla, together with original keyboard canzonas, appear in vols.x–xi (Foà, 1, 3), of the Turin tablatures (see [Sources of keyboard music to 1660, §2\(iii\)](#)). They include, in vol.xi, seven by Giovanni Gabrieli, of which the second is an intabulation of an ensemble canzona published by Raverii in 1608 and the fifth is a keyboard ricercare published in 1595. The other five are apparently true keyboard canzonas and probably authentic, although one of them appears in the Woltz tablature of 1617 ascribed to Adam Steigleder and the last two are ascribed to Erbach elsewhere. They show the influence of the ensemble canzona in their alternation of pairs of voices to create an antiphonal effect and in their use of repeated chords. The second, in a ritornello form with five statements of the main section, is particularly interesting. The others are each in a single section.

Other early 17th-century composers of keyboard canzonas include Banchieri, G.P. Cima, Ercole Pasquini, Macque, Mayone and Trabaci. Trabaci's canzonas (seven from his first book, 1603) are in numerous sections, and in the sixth the sections are almost for the first time related thematically to form what has come to be known as a 'variation canzona'. The same tendency is to be found in the canzonas of Mayone, whose first book was published in the same year. But the great early master of the canzona was Frescobaldi.

Frescobaldi's first published canzonas were the five in his *Ricercari et canzoni franzese* (1615). They are multisectional, showing a tendency towards variation which is more pronounced in some than in others: the

second is based on an ascending 4th that appears in each of its sections, and the third on a descending 4th. The capriccios (1624) are largely based on the same principle, although their treatment is more imaginative and sprightly. Six canzonas are included in the second book of toccatas (1627). All include toccata-like elements, and indeed the fifth opens with a purely chordal section and has very little fugal writing. The sixth is entirely in triple time. The variation principle is present, but in a highly subtle form in which direct thematic quotations are largely replaced by vague resemblances, and in which complete contrast is not excluded. Only in the third, where the descending chromatic four-note figure on which it is based can be recognized throughout the work, is the treatment strictly that of the variation canzona. A more subtle use of thematic transformation can be seen in the second canzona (ex.1). These splendid though little-known works represent a highpoint in the history of the form.



The canzonas in *Fiori musicali* (1635), intended for use after the epistle and after the communion, are similar to Frescobaldi's other canzonas. Their multisectional structure allows the performer to cut the piece short if liturgical considerations prevent a complete performance. Indeed, the second half of the final canzona in the first mass is labelled 'alio modo, si placet', for use either as a continuation of, or as an alternative to, the first half, although the whole piece was obviously conceived as a single entity. All embody the variation principle, the last being based on two subjects from the outset. The toccata element so noticeable in the canzonas of 1627 is less evident here. There is also a posthumous publication of Frescobaldi keyboard canzonas, the *Canzoni alla francese* of 1645; a few more survive in manuscript, and there is a single one (though with basso continuo) at the end of his *Primo libro delle canzoni* (1628), an ensemble collection that appeared twice, in parts and in score. The 1645 works have many of the characteristics of ensemble canzonas, such as special titles (*La Rovetta*, *La Sabatina*) and the sturdy

independence of the parts. At the same time, there are too many features of Frescobaldi's highly individual keyboard style for them to be dismissed as mere transcriptions.

The keyboard canzona was cultivated in Italy after Frescobaldi by such composers as Tarquinio Merula, Giovanni Salvatore, G.B. Fasolo and Bernardo Storace; but with the decline in instrumental music of the strict contrapuntal textures of the Renaissance period the form became less common in Italy, and even Bernardo Pasquini wrote only a few examples. Many of its features were incorporated into the sonata and fugue. Among earlier German contributors to the genre were Christian Erbach and H.L. Hassler, both of whom are represented in the Turin collection. The form received a new lease of life at the hands of Froberger, who consistently used the variation principle in his canzonas. It is later found in the works of numerous German and Austrian composers, including Kerll, Georg Muffat and Buxtehude, and even in a single work ascribed to Bach. In many of these the variation technique is used, while in others the title seems no more than a synonym for a short fugue of sprightly character; and from this point the canzona's idioms passed into the general language of fugue.

## Canzona

### 3. The ensemble canzona.

The earliest canzonas independent of vocal models, apart from the dubious examples for solo lute mentioned earlier, appear to have been for instrumental ensemble. A solitary five-part piece entitled 'La bella: canzone da sonare' appears at the end of Nicolò Vicentino's *Madrigali a cinque voci ... libro quinto* (1572). Ingegneri's second book of madrigals (1579) includes two pieces entitled 'Aria di canzon francese per sonar'; possibly these are reworkings of vocal models. Maschera's *Libro primo de canzoni da sonare*, the earliest collection of original compositions in this form, probably appeared in 1582 (this edition is lost, and the work is known today from its reprint of 1584); it proved to be a most popular publication and appeared in several further reprints and transcriptions. It was followed by such volumes as *Canzoni di diversi per sonar* (published by Giacomo Vincenti, RISM 1588<sup>3</sup>) and those of Bariolla (1594), Banchieri (*Concerti ecclesiastici*, 1595, and *Canzoni alla francese*, 1596), Borgo (1599), Mortaro (1600) and Rovigo (1600). Maschera's book contains 21 pieces, some bearing titles such as *La Capriola* or *La Martinenga*, probably deriving from patrons' names and indicating the social milieu for the performance of this type of canzona. From the canzona this usage passed to the sonata, while the similar practice of naming dances was retained at least until the keyboard publications of Couperin, Rameau and their French contemporaries.

Vinenti's *Canzoni di diversi per sonar* (1588<sup>31</sup>) contains two works by Merulo, one apparently an arrangement of a chanson by Crecquillon. It includes anonymous arrangements of other chansons by Crecquillon, Willaert, Clemens and Gombert, while the title 'Fantasia in modo di canzon francese' (or 'francesa') is attached to two works by Gioseffo Guami. Two subsequent anthologies of importance are Raverii's *Canzoni per sonare* (1608<sup>24</sup>) and the third part of Woltz's considerably larger *Nova musices organicae tabulatura* (1617<sup>24</sup>); although the latter is a keyboard publication many of the pieces can be shown to be transcriptions of ensemble pieces,

and most if not all of them very probably are. Several of Merulo's canzonas that are not arrangements of vocal works, though initially published for keyboard, reappear in these collections and must originally have been intended for ensemble. Among the composers represented in the two publications are Costanzo Antegnati, Banchieri, Giovanni Gabrieli, Guami, Frescobaldi, Luzzaschi, Pietro Lappi, Macque and Flaminio Tresti. Raverii's book was provided with a basso continuo, although all the works are for four, five and eight parts in Renaissance polyphonic style. The basso continuo was omitted in Agostino Soderini's four- and eight-part *Canzoni* (1608<sup>20</sup>).

While the four- and five-part works in Raverii's collection, together with the four-part works included by Soderini, generally feature lively rhythms and fugal textures, a different approach is found in the antiphonal eight-part works. Antiphonal effects, which by then were somewhat conventional, had already been brilliantly exploited by Giovanni Gabrieli at S Marco, Venice, and some of the results of his experiments with the possibilities presented by the spaced galleries there are to be found in the canzonas, for eight to fifteen parts, published in his *Sacrae symphoniae* (1597). These 16 works (two of them variants of a single piece) include the famous *Sonata pian e forte* and a *Sonata octavi toni a 12*, which reveal the etymological link between the *canzon da sonar* and the sonata. There is too little evidence to justify any conclusions as to a precise distinction between the terms at this early date. The instruments specified in the volume are the cornett, violin and trombone, and these are used variously in five of the works; no doubt the remaining 11 works should be similarly performed. In three pieces (the seventh, eighth and ninth) the ten instruments are treated as a single 'chorus' (Gabrieli's term); in ten works there are two groups, and in three (the 13th, 14th and 16th) there are three. Many begin with the typical canzona rhythm (ex.2a) or a variant (ex.2b). The latter is turned to brilliant effect in the triple-choir opening of the 14th. Gabrieli's *Canzoni e sonate* (1615), with a *basso per l'organo*, also uses the terms 'sonata' and 'canzona' without clear distinction, and extends the number of parts to as many as 22 in addition to the *basso per l'organo*.



The *Sonata per tre violini* in Gabrieli's 1615 collection points the way to a further crucial development in the history of the canzona, namely the adoption of a polarization between the upper and lower parts, in which the basso continuo and its accompanying harmonies are essential. This piece, though described on the title-page as 'a 3 ... voci', is really in four instrumental parts, the basso continuo being thought of as outside the sphere of essential parts, although in this work it is as essential as the others. The same nomenclature is found in Frescobaldi's *Primo libro delle canzoni* (1628), where the basso continuo functions in three ways: as an independent bass throughout; as a partly independent bass; and as a *basso seguente* following the lowest sounding part at any time. The first type applies to the works for one or two 'canti', the second to works with one 'basso' part, and the third to works with two 'bassi' (in three or four parts) as well as to the three in the ordinary four-part texture. It should be noted that even a work for violin and harpsichord and two for harpsichord 'alone', added at the end of the reprint in score in the same year, require a basso continuo.

The ensemble canzona bears a close relation to two other early 17th-century forms apart from the sonata – the sinfonia and the concerto. The relationship appears in the title of Banchieri's *Ecclesiastiche sinfonie dette canzoni in aria francese* (1607). These 20 works (14 sinfonias and 6 concertos) may be played on the organ alone (in which case they may be embellished); or else they may be played as ensemble pieces or sung to the texts provided for all but one (in which case the organist must provide a plain accompaniment from the *basso seguente*). The last of the concertos is an antiphonal work in eight parts.

Thus, in the early 17th century, canzona, sonata, sinfonia and concerto were largely interchangeable terms in the sphere of instrumental music. Usually they are provided with an organ bass, which may be merely a *basso seguente* following the lowest sounding part, or else a structurally essential basso continuo. The concerto and sinfonia subsequently developed for the most part from the full-textured canzona in which each pitch level is represented by a separate part, while the sonata derived from the type of canzona that emphasized a polarized texture between treble and bass.

The early Baroque sonata also retained the multisectional form of some canzonas and in many cases the use of fanciful titles. Some composers, such as Tarquinio Merula, preferred the old-fashioned name, although their works are essentially sonatas. Merula's first book (1615) consists of four-part works in Renaissance style, his second survives in an edition of 1639 and consists of works in trio-sonata texture including a separate basso continuo, and the third (1637), entitled *Canzoni overo sonate concertate*, marks a further advance, for the parts are specified as being for two violins, violone and basso continuo. The combinations used are two violins and basso continuo (both 'a due'), and two violins, violone and basso continuo ('a tre'). The fourth book (1651) is similar. Maurizio Cazzati was another important transitional figure. His first book (1642) is entitled *Canzoni a 3: doi violini è violone, col suo basso continuo*; his second (1648), called *Il secondo libro delle sonate*, adds a viola in some works, but the pieces are called 'canzona' except for two entitled 'simphonia' and one 'sonata'. His subsequent books of sonatas (1656, 1665 and 1670) dropped the word 'canzona' altogether.

In Merula's earlier canzonas thematic links between the sections are often found, resulting in what amount to variation canzonas. There is no pre-imposed pattern on the number and ordering of the sections. By the time of Cazzati's later works the sections are almost always independent, and the fast movements are long. These are not fundamental differences between the canzona and sonata; they are rather organic changes in idiom which happened to take place simultaneously with the change of preference in name. By the second half of the 17th century the transition was virtually complete, and the sonata had ousted the canzona as the main form of instrumental chamber music.

In Germany the earliest published ensemble canzonas were those of Hassler (in his *Sacri concertus*, 1601). A singular contribution was made by Schein, whose two examples, of five and six parts respectively, in the *Venus Krantzlein* (1609), together with the five-part canzona entitled 'Corollarium' at the end of *Cymbalum Sionium* (1615), offer a remarkable synthesis of canzona, dance and toccata-like elements. The 1615 work in particular

combines examples of dazzling instrumental figuration with unexpected harmonies, buoyant rhythms and thematic metamorphosis. The four- and five-part works with basso continuo entitled 'canzon' in Scheidt's *Paduana, galliarda, courante, alemande, intrada, canzonetto* (1621) are on the whole more conventional and unduly prolonged, although the end of the five-part canzona on 'O Nachbar Roland' may be cited for its use of rapid repeated semiquavers (presumably for strings) three years before the celebrated instance, so elaborately justified on theoretical grounds, in Monteverdi's *Combattimento*. The form was not subsequently cultivated in Germany to any great extent, though there are examples in the published collections of Andreas Hammerschmidt (1639), J.E. Kindermann (1653) and others. Mention may also be made of the use of the word 'canzona' by William Young (1653), Purcell (1697) and A.L. Baldacini (1699) as a synonym for a lively fugal movement of a trio sonata.

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## Canzone

(It.: 'song').

(1) In the broadest sense, the Italian word for any lyric or poetic expression. It is in this sense that the term has been used by non-Italians as a title for selfconsciously simple or 'song-like' compositions, such as the slow movement of Tchaikovsky's Fourth Symphony, marked 'in modo di canzone'.

(2) In the 16th century, the term most often used by musicians to denote a vocal work of popular or folklike character, usually followed by designation of its regional origin, for example *canzone villanesca alla napoletana*.

(3) Since the early 16th century, a term used intermittently as a title for instrumental works, originally transcriptions or arrangements of vocal models in several contrasting sections. Also called *canzoni da sonar*, this type of piece constituted an important instrumental genre in the early 17th century and was particularly significant as a forerunner of the sonata. In modern usage the word 'canzona' is most commonly used for such a piece, even though the spelling is virtually unknown in Italian sources (see [Canzona](#)).

(4) Any lyric poem, usually either a canzone 'pindarica' (a poem modelled on Pindar's odes) or a canzone 'dantesca' or 'petrarchista'. Canzoni by, or in imitation of, Dante and Petrarch were the most serious and cultivated form of Italian verse, and were often set by frottola and madrigal composers of the 16th and 17th centuries (see [Frottola](#), §2, and [Madrigal](#), §II). Typically canzoni consisted of any number of stanzas, each of any number of lines of seven or eleven syllables, without a specific rhyme scheme. The canzone is

thought to have originated during the vogue of the *dolce stil nuovo* in Italian poetry, blending elements of the native ballata and the freer chansons of Provençal 12th-century poets. [Dante Alighieri](#) defined the form, discussing the rules governing its rhymes, the number, nature and length of its lines and the relationships between stanzas; he gave many examples and remarked that the canzone should be appropriate to musical setting (*De vulgari eloquentia*, II, x, dating from c1305). Each stanza of a canzone could be divided into two parts, the *fronte* (or *piedi* or *pedes*), two or more metrically identical groups of lines (usually two or three) with shared rhymes, and the *sirima* (*sirma*, *coda* or *volte*), the lines of which were metrically distinct from those of the *fronte*, usually with different rhymes; a single line called the *chiave* may separate these two parts. Usually a canzone had between five and seven stanzas, most often ending with a *commiato* (or *congedo*: 'leave-taking'), a short stanza linked by rhyme to the penultimate one. The *commiato* served either to summarize the scope and argument of the poem or to identify the person to whom it was addressed. [Petrarch](#) was the great master of the canzone, modifying the formal requirements recommended by Dante to permit greater flexibility and expressiveness. Of all the poets, Petrarch's canzoni have been most widely imitated (particularly by the 16th-century poets Pietro Bembo, Annibale Caro and Bernardo Tasso), and they were perhaps the most important source of serious madrigal texts during the 16th and early 17th centuries.

(5) In opera the word is used primarily for items presented as songs sung outside the dramatic action, for example Count Almaviva's serenade 'Io son Lindoro' in Paisiello's *Il barbiere di Siviglia*, or Cherubino's 'Voi, che sapete' in Mozart's *Le nozze di Figaro* – although the composer called it simply 'arietta'. In some editions of Mozart's *Don Giovanni* the serenade 'Deh vieni alla finestra' is described as a 'canzonetta'. Rossini used the term for 'Nessun maggior dolore' in his *Otello*; Verdi applied it to arias in *Rigoletto*, *Un ballo in maschera* (twice) and *Otello*.

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## Canzone napolitana.

See [Villanella](#).

## Canzoneta.

See [Chanzoneta](#).

## Canzonetta [canzonet].

A title given to a light secular vocal piece, particularly in the Italian style, from the late 16th century to the late 18th. As a normal diminutive of 'canzone' (song), the term may refer generically to any short, simple song. Its first appearance on a title-page was in the second edition of Orazio Vecchi's *Canzonette ... libro primo a quattro voci* (1580). The term 'canzonelle' used in two collections of 1574 by Gasparo Fiorino is probably unrelated to the later term 'canzonetta'.

The canzonetta developed in the 16th century from a fusion of characteristics of the three-voice [Villanella](#) (also called 'canzone alla napoletana') and the madrigal. Scholars have sometimes classified the five- and six-voice canzoni of Giovanni Ferretti, Alessandro Romano and Girolamo Conversi as canzonettas, but most of these publications were entitled 'canzoni alla napoletana' or 'napolitani'. In Conversi's first book for five voices (1572) and Ferretti's second book for six voices (1575) the title is reduced to 'canzoni'. Vecchi's term 'canzonetta' is derived from 'canzone alla napoletana', not from the poetic canzone. From 1567 to 1575 Ferretti produced six books of five- and six-voice arrangements of three-voice villanellas, using the villanella melody as a cantus firmus or in free imitation. These pieces combine the texts, melodies and stanza forms (*AABB* or *AABCC*) of the villanella with the textures of the madrigal. Ferretti's five-voice books retain the strophic forms of the villanella models, but his six-voice books reduce the texts to a single stanza, facilitating the addition of modest madrigalian word-painting. Five-voice pieces of similar character, but monostrophic and not based on pre-existing villanellas, were published in 1570–71 by Alessandro Romano and in 1572–3 by Conversi, who applied lively French chanson rhythms to the genre. Morley (1597) equated the terms 'canzonet' and 'canzone a la napoletana', distinguishing both from the more rustic 'villanella', but in Italian usage 'canzone alla napoletana' was synonymous with 'villanella', while 'canzone' and 'canzonetta' were associated with more modern styles.

Canzonettas of the type invented and popularized by Vecchi are shorter and simpler than the five- and six-voice canzoni of Ferretti and Conversi, but more refined and stylish than the three-voice villanellas of the 1560s and 70s. The texts are simple strophic poems of amorous, humorous or satirical character, often imitating the Petrarchistic style of madrigal verse. Each stanza consists of three to six lines, with lines of seven and 11 syllables freely intermixed; rhymes are mostly in pairs, with an initial unrhymed line when the total number is odd. Features of the older villanella form, such as refrains and linking rhymes between stanzas, became increasingly rare in the 1580s. Poems often appeared in variant versions, with stanzas added, omitted or rearranged in different settings. The musical features of the canzonetta include stanza forms of *AABB* or *AABCC*, clearly separated phrases, homophonic or lightly imitative textures, sprightly rhythms, high tessituras and madrigalian word-painting reflecting the text of the first stanza ([ex.1](#)).



From 1580 to about 1600 most four-voice pieces with these characteristics were called 'canzonette'; three-voice pieces in similar styles were called 'villanelle', 'canzoni alla napolitana' or 'canzonette'; and five- or six-voice pieces were known by a variety of names, including 'canzonette' and 'canzoni'. Although the terminology was not consistent, the tendency to apply different generic labels to pieces for different numbers of voices reflects real stylistic differences among them: the strophic form of the poetry is retained in nearly all three-voice settings and in the majority of four-voice ones, but most five- and six-voice settings use only a single stanza of the text or combine two or more stanzas in a through-composed form. Five- and six-voice pieces are generally longer and more complex musically than single stanzas of three- and four-voice pieces, and therefore less often labelled with the diminutive 'canzonetta'. Canzonettas, especially those for three and four voices, were extremely popular in the last two decades of the 16th century. Apart from Vecchi, the most successful composers of such pieces were Felice Anerio, Giovanni Croce, Marenzio and Giovannelli. Musical and textual borrowings between madrigals and canzonettas are found occasionally, and the mutual influence of the two genres was an important factor in the development of both. *Canzonette spirituali*, both contrafacta and newly composed, catered to the Counter-Reformation demand for accessible songs with more edifying words.

Italian canzonettas spread rapidly to other countries, especially Germany, the Netherlands and England, where they appeared both with the initial stanzas of their original texts and with new texts in German or English. Cesare de Zacharia's *Soave et dilettevole canzonette a quattro voci* (Munich, 1590) includes both Italian texts and literal, poetically awkward German translations. Other poets who wrote German texts for Italian canzonettas, including Valentin Haussmann, Abraham Ratz, Salomon Engelhard and Johann Lyttich, retained the forms and metres of the Italian originals but treated the meanings quite freely. Their poems are more familiar, folklike and morally proper than the Italian models. In some cases the music is modified slightly to conform to the rules of academic part-writing. German contrafacta of Italian canzonettas had a strong influence on the German lied, which, after about 1590, adopted Italian stanza forms, metres based on syllable count, lines of seven and 11 syllables and feminine endings. Haussmann, the most prolific and skilled author of contrafacta, also composed original German songs in the Italian canzonetta style. Jacob Regnart and H.L. Hassler wrote both Italian and German songs of the same type. Petrus Neander adapted German psalm texts to canzonettas by Vecchi, making them suitable for use in Lutheran schools and churches and in private devotion.

The English canzonet was modelled on the Italian canzonetta, but its texts were limited to single stanzas and its musical settings longer and more contrapuntal. The poems are in the Italian style, with lines of seven and 11 syllables; the musical form is usually *AABCC* or *AABB*, often with new words for the second statement of the *A* section. The styles of the canzonet and madrigal overlapped to a much greater extent in England than in Italy (see [Madrigal, §IV](#)); some pieces called 'canzonets' are madrigalian in style, and some madrigals are based on translations of Italian canzonetta texts. Canzoni by Ferretti and Conversi appeared in anthologies of Italian madrigals published in England. Morley edited an anthology of *Canzonets* (1597) which contains works by Felice Anerio, Croce, Vecchi and others in English

translation, and he composed original English canzonets for two to six voices. Many of his texts are translations or imitations of Italian canzonettas, and the music of some of his two-voice canzonets is modelled on Anerio's settings of the corresponding Italian texts.

In the 17th century Italian canzonetta poetry often used verse forms with lines of four, five, six and eight syllables; *tronco* and *sdrucchiolo* lines (with accents on the final and antepenultimate syllables respectively) were freely intermixed with classical lines accenting the penultimate syllable. These features were introduced into the canzonetta by Gabriello Chiabrera, who modelled his verse forms on the works of the group of French poets known as the Pléiade and on popular genres such as the *lauda*, *canto carnascialesco* and *canzone a ballo*. Musical settings of such poems typically display regular rhythms, often dance-like in character, and periodic phrase structures reflecting the rhythms and verse structures of the text. They are mostly for one to three voices with basso continuo, occasionally with one or two concertato instruments. The forms are usually strophic, but may be strophic variations or through-composed. Composers of such pieces include Giulio Caccini, Monteverdi, Antonio Brunelli, G.F. Anerio, Stefano Landi and others. Simpler settings of canzonettas with Spanish guitar accompaniment, some composed for that medium and others adapted from settings with basso continuo, were popular with amateur musicians. Remigio Romano edited collections of canzonetta poems (c1618–25) known in musical settings by G.P. Berti, Carlo Milanuzzi, Alessandro Grandi (i) and others, without the melodies (which were presumably familiar), providing guitar tablature for some of the accompaniments. Canzonettas were an important component of operas and other dramatic works, as well as independent chamber pieces. In the 17th century the term 'canzonetta' was often interchangeable with 'villanella', 'aria', 'arietta', 'scherzo' and 'cantata'. It was applied to pieces of relatively serious character, as well as to songs in popular styles. After about 1640 it could also refer to chamber works combining recitative and aria styles.

During the 18th century 'canzonetta' was sometimes used as an alternative to [Duetto notturno](#). In late 18th-century England the canzonetta was a musical setting of a strophic poem for solo voice with keyboard accompaniment; the music too was usually strophic, but sometimes modified strophic or through-composed. Haydn's two sets of English canzonettas (1794 and 1795), many setting texts by Anne Hunter, are the best-known examples of this type, which originated with James Hook's op.18 (c1775) and continued into the first decade of the 19th century in collections by J.P. Salomon and others. The keyboard plays a more important role in Haydn's canzonettas than in north German lieder of this period, often functioning as a near-equal partner with the voice. Vocal arrangements of themes from Haydn's instrumental works, adapted to strophic form and supplied with the texts of pre-existing poems, also circulated in England under the title 'canzonet' or 'ballad'.

The term 'canzonetta' has also been adopted occasionally for unpretentious instrumental pieces of a songlike nature, such as the slow movement of Tchaikovsky's Violin Concerto and the first of Walton's Two Pieces for violin and piano.

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RUTH I. DeFORD

## Canzone villanesca alla napolitana.

See [Villanella](#).

## Cao Dongfu

(*b* Dengxian, Henan province, 1898; *d* 1970). Chinese *zheng* (zither) player. A representative of the traditional Henan school of *zheng* performance, Cao was also active in the reform of his instrument's playing technique and in the development of new repertory. Cao held *zheng* teaching posts at a number of institutions, including the Central Conservatory of Music (Beijing), Henan Special Teaching College (Henan shifan zhuanke xuexiao) and Sichuan Conservatory of Music (Chengdu).

A second aspect of Cao's career was his work on the Henan *dadiao quzi* narrative-singing tradition. Other than performing *zheng* in this genre's accompaniment or taking part as a vocalist, Cao collected, transcribed and published many extracts. Most are *bantou qu*, the instrumental introductions performed in heterophonic style by the accompanimental ensemble.

Cao's compositions, such as *Nao yuanxiao* ('Lantern Festival') of 1956, combine traditional melodic characteristics of the Henan school with newly developed fingering techniques. Somewhat like the *erhu* compositions of reformist [Liu Tianhua](#), Cao's original pieces are typically small-scale, sectional works, relying on pentatonic melodic material and utilizing the traditional metrical structures of Chinese instrumental ballad music.

See also China, §IV, 4(ii)(b).

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JONATHAN P.J. STOCK

# Caoine [caoineadh]

(Ir. and Gael.: 'weeping', 'keening').

A lament sung over the dead. The term is known in medieval Gaelic literature, as is *cluiche caointe(ach)* ('game of lamentation') referring to funeral games for great men. The term 'caointe' ('keens') can apply to commemorative literary elegies such as *Caoineadh Airt Uí Laoghaire (Lament for Art O'Leary)* (K.H. Jackson: *A Celtic Miscellany*, London, 1951) by his widow Eibhlín Dubh Ní Chonaill in 1773, rather than keens sung over corpses.

In Ireland keening began only after the body was laid out for the wake, bereaved relatives usually addressing the dead by name. It was resumed on the arrival of relatives, during the funeral procession and at the graveside. Women were more commonly found as keeners than men, although professionals of both sexes sometimes worked together. In the mid-19th century their payment ranged from five shillings to £1 in addition to food and drink. Usually four keeners were employed. O'Curry reported:

The mourner at the head [of the body] opened the dirge with the first note or part of the cry; she was followed by the one at the foot with a note or part of equal length, then the long or double part was sung by the two side mourners, after which family and friends of the deceased joined in the common chorus at the end of each stanza of the funeral ode or dirge, following as closely as they could the air adopted by the professional mourners.

The keen is often said to have been improvised; if so, this was probably done to an established formula which included reciting the genealogy and the hereditary and personal virtues of the dead person. O'Curry said that there was a change of melody when the singer moved to a new topic.

In Scotland, although the practice was substantially the same, the terminology was somewhat different. The term *mnathan-caointe* ('keening women') occurs in literature, and oral tradition has preserved the name of Caoineag, a supernatural being (of female sex) who keened over the dead in battle. Whereas *caoin* means 'tune' in some dialects, in parts of the Outer Hebrides it refers to a chant of restricted compass rather than a wider-ranging song melody. The current meaning of the term 'caoineadh' is 'weeping' and although earlier it could have referred to keening, the modern terms for this are *tuiream* (in its genitive form *mnathan-tuirim*: 'keening women' etc.), *séisig* or *séisig bhàis* ('death melody', for keening inside the house), *gul* or *gal* ('weeping', 'sobbing') and *caoidh* ('lamenting', 'bemoaning'). The wringing or clapping of hands of women (with dishevelled hair) features in traditional accounts of keening.

Coronach (Gael.: *corrach*) occurs as a loanword in Scots as early as the 16th century but is best known to English readers from the writings of Sir Walter Scott. References in Gaelic and descriptions in English indicate that the word is no more than an alternative term for the practice of keening.

Little is known about the melodies themselves. Collinson (p.113) discussed most available Scottish evidence including one fragment surviving in oral

tradition: it is possibly a piper's keening melody since it is playable on the highland bagpipe and pipers traditionally played at funerals, but it is also reported to have been sung by women in Eriskay. Its four phrases all have descending contours beginning on the high note *g''*, which if played would produce harmonic tension with the *A* of the drones. It was sung to vocables resembling both pipers' *canntaireachd* (syllabic chanting of pipe melodies) and those common in Gaelic choral songs, such vocables being a natural concomitant of grief (see [Lament](#)).

Public keening ended in Scotland during the mid-19th century and about 50 years later in Ireland, in both places partly because of clerical opposition. In the Outer Hebrides it survived into the 20th century in an attenuated private form, consisting largely of repetitions of the deceased person's name, terms of endearment and cries of grief, all rhythmically intoned.

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JOHN MacINNES

## Cao Zheng [Guo Jiguang]

(*b* Xinmin county, Liaoning, 31 Dec 1920; *d* Beijing, 4 April 1998). Chinese *zheng* plucked zither player and scholar. While studying classical Chinese literature in Beijing, he took lessons on the *zheng* from Lou Shuhua; later he also studied briefly with [Liang Tsai-ping](#). Turning professional on the eve of the Chinese revolution, from 1950 until 1964 he was based at music academies in north-eastern China, also spending periods at the Shanghai and Xi'an conservatories and making many recordings. Having been appointed in 1964 to the Chinese Conservatory of Music in Beijing, he was based there from the end of the Cultural Revolution.

Cao Zheng's *zheng* playing mainly represented the Henan style, though also borrowing from Shandong and southern styles. An influential music educator, he was author of teaching materials and wide-ranging articles. Despite his base in the conservatory system, Cao Zheng's outlook firmly reflected his training in the Chinese classics. He was also a keen maker and researcher of the ancient *xun* globular flute, and a great authority on the *Yijing* ('Classic of Changes'), whose relation with the *zheng* and Chinese music he never tired of expounding.

See also China, §IV, 4(ii)(b).

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STEPHEN JONES

## Capdevielle, Pierre

(*b* Paris, 1 Feb 1906; *d* Bordeaux, 9 July 1969). French composer. In 1924 he entered the Paris Conservatoire, where he studied counterpoint and fugue with Gédalge and composition with Vidal. He also benefited from private lessons with d'Indy and the friendly guidance of Emmanuel, and he studied the piano under Armand Ferté. In 1942 he was appointed Membre des Jurys at the Paris Conservatoire, where he was given a class in instrumental ensemble. He took charge of chamber music broadcasts for the RTF in 1944. His official posts included those of president of the French section of the ISCM (1948), member of the International Music Council and founder-president of the Centre de Documentation de Musique Internationale (1949). In 1952 he formed the RTF Chamber Orchestra, which he conducted in France and abroad, and in 1961 he was made a Chevalier of the Légion d'Honneur. His music is the expression of a stormy, romantic temperament, moderated somewhat in the manner of Roussel. Many of Capdevielle's most significant works are based on literary themes. The overture *Le pédant joue* (1943), inspired by Cyrano de Bergerac, is particularly notable for its rhythmic complexity which is heightened by the use of a wide range of orchestral and regional percussion. His *Concerto del dispetto* (1959) for piano and orchestra, while traditional in form, fuses rhythmic invention with serialism and polytonality.

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PAUL GRIFFITHS/ANDREA MUSK

## Capdeville, Constança

(b Barcelona, 16 March 1937; d Lisbon, 5 Feb 1992). Portuguese composer and performer. She studied the piano, composition and early music at the Lisbon Conservatory, winning the composition prize in 1962 with the organ work *Variações sobre o nome de Stravinsky*. She later taught composition in the department of Ciências Musicais at the Universidade Nova de Lisboa, and at the Escola Superior de Música in Lisbon. She was a pianist and percussionist, and participated in 'scenic music' performances. Her compositions have been presented at major European festivals, including Royan, Warsaw, Zagreb and Lisbon, and she was a founding member of Colecva, which introduced music theatre into Portugal.

Her early works already reflected a strong attraction to novel techniques and alternative languages, for example in the *Sonata concertante* (1963) and *Diferenças sobre um intervalo* (1967), her first serial composition. But it was in the mid-1960s, when she came into contact with the music of Stockhausen, Stravinsky, Globokar and others, that Capdeville's work became particularly experimental, laying emphasis on timbre research as in *Momento I* (1972–4). At the end of the 1970s, inspired by the work of Pina Bausch and Merce Cunningham, she turned to the production of multi-media music-theatre performances. Later works demonstrate a wide-ranging command over materials, styles and techniques.

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GABRIELA CRUZ

## **Capdoill [Capduill, Capduoill, Capduch, Capduelh, Capdueil], Pons de.**

See [Pons de Capdoill](#).

## **Cape, Safford**

(*b* Denver, 28 June 1906; *d* Uccle, Brussels, 26 March 1973). American conductor, musicologist and composer. After early piano and composition studies in Denver, he went to Belgium in 1925 to study composition with Moulaert and musicology with Van den Borren, whose daughter he later married. During the period 1928–32 he concentrated on composition, producing a piano trio, a string trio, piano solos and songs. In 1933, however, he gave up all other activity to devote his time to the authentic realization in performance of medieval and Renaissance music. He formed the Pro Musica Antiqua of Brussels, a performing ensemble of singers and instrumentalists specializing in 13th- to 16th-century music. Van den Borren served as the group's musical adviser. As its conductor Cape toured throughout Europe and North and South America, and made many recordings for such distinguished series as L'Anthologie Sonore, directed by Curt Sachs, and the History of European Music in Sound. After World War II he resumed conducting the Pro Musica Antiqua both on concert tours and in recordings, including several of documentary historical interest. With the aid of the Belgian Ministry of Education he established a European Seminar on Early Music at Bruges. Cape set up a similar project in Lisbon at the Gulbenkian Foundation in 1961. Ill-health compelled him to retire in 1967.

HOWARD SCHOTT

# Capecchi, Renato

(*b* Cairo, 6 Nov 1923; *d* Milan, 30 June 1998). Italian baritone. Trained in Lausanne and Milan, he was first heard as a prizewinner on Italian radio. His stage début was in *Aida* at Reggio nell'Emilia (1949) and he appeared in the first of many seasons at La Scala in 1950 and at the Metropolitan Opera in *La traviata* (1951). He later became most closely associated with such comic parts as Bartolo, Gianni Schicchi, and Melitone (*La forza del destino*), in which he made his Covent Garden début (1962). In 1977 he sang a highly acclaimed Falstaff at Glyndebourne. His repertory was extensive, and his career lasted into old age. He took part in many premières, including operas by Malipiero and Ghedini, and in the first performances in Italy of Prokofiev's *War and Peace* (1953, Florence) and Shostakovich's *The Nose* (1964, Florence). He taught in many opera studios in Europe and the USA and produced his own television shows. Many of his best roles are recorded, but he was an artist who needed to be seen, being one of the best singing actors of his time.

J.B. STEANE

# Capece, Alessandro

(*b* Tarano, nr Rieti; *d* after 1635). Italian composer and organist. He was *maestro di cappella* of Ferrara Cathedral before becoming *maestro* and organist of Rieti Cathedral in 1613. He remained there until 1617 and then worked first at Sulmona Cathedral and afterwards in Naples at the Gesù and the Collegio dei Nobili. He was *maestro di cappella* of Tivoli Cathedral from November 1624 to January 1627 and from April 1629 to April 1632; the young Carissimi was organist there during his first period in office. In 1636 he again held his two previous posts at Naples. He was a prolific composer, but most of his output is lost. His sacred music, in which motets are conspicuous, is predominantly in the concertato style and for quite small forces; he must have written most, if not all, of it for the various institutions at which he worked. Madrigals dominate his secular output, which includes relatively traditional examples of the genre (a few in eight parts) but also six for one or two voices published in his op.14 alongside several strophic arias, including four monodies.

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GIUSEPPE VECCHI

## Capece [Capeci], Carlo Sigismondo

(*b* Rome, 21 June 1652; *d* Polistena, Calabria, 12 March 1728). Italian librettist. He studied philosophy and law in Spain, received a doctorate in jurisprudence at Rome, and then served as cup-bearer for Cardinal Casanate and as judge both for Cardinal Maidaichini and (from c1689) for the state of Ronciglione. In the 1690s he became governor of Terni and then of Cascia and Assisi. From at least 1703 until she left Rome in June 1714, Maria Casimira, the widow of John III Sobieski, King of Poland, employed Capece as her 'secretary of Italian and Latin letters'. After his wife (with whom he had five children) died in 1717, he wrote only one more libretto, *Telemaco*, set by Alessandro Scarlatti in 1718. His 13 opera librettos were first performed at Rome between 1686 and 1718, while his 28 prose comedies, four of which included sung passages, were staged there in 1713–24. He also wrote texts for cantatas, serenatas and oratorios, including Handel's *La Resurrezione* (1708).

His first two works, *L'amor vince fortuna* (1686) and *Il figlio delle selve* (1687), written for performance at his father's home, are pastoral operas similar to those of other late 17th-century librettists (e.g. D.F. Contini); they use a single setting ('the woods') and have a plot that disentangles misunderstandings over love relationships. *Il figlio delle selve* was by far his most popular work, receiving 18 productions by spring 1756. In the seven operas he and Domenico Scarlatti wrote for Maria Casimira, he drew upon Euripides, Ovid, Ariosto, Corneille and Racine in order to treat his pastoral and regal characters with Arcadian propriety. These works manifest, in other words, many traits of 18th-century *opera seria*, and Capece was undoubtedly prompted to follow the new norm because of his membership (from 1692, as Metisto Olbiano) in the Arcadian Academy as well as in other academies (the Infecondi, Intrecciati, Imperfetti, Umoristi and Pellegrini of Rome, and the

Spensierati of Rossano). A portrait of him is included in G. Gimma: *Elogi accademici della Società degli spensierati di Rossano* (Naples, 1703).

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LOWELL LINDGREN

## Capela

(Port.).

See [Chapel](#).

## Capell, Richard

(b Northampton, 23 March 1885; d London, 21 June 1954). English music critic. After his education at Bedford Modern School, he studied the cello with Edmund S.J. van der Straeten in London, and later at Lille Conservatory, but decided against being a performer. A strong literary talent led him to journalism, at first in Northampton and then in London, where he became the music critic of the *Daily Mail*. He served in France during World War I and was awarded a military medal for gallantry at Vimy Ridge. After serving as a war correspondent (1939–45) for the *Daily Telegraph* (which he had joined in 1933) in France, the western Sahara and Greece (see his account *Simiómata: a Greek Note-book 1944–1945*, London, 1946), he was awarded the OBE in 1946.

Capell's abilities as an editor were evident in his work with the *Monthly Musical Record* (1928–33) and with *Music and Letters* (1950–54). He was chiefly drawn to Schubert, and his study, *Schubert's Songs* (London, 1928/R, rev. 3/1973 by M. Cooper), established itself as an important book on the

composer. He also translated into English many songs by Schubert, Schumann, Grieg and Wolf, as well as the libretto of Strauss's opera *Friedenstag*, and wrote a book on opera (*Opera*, London, 1930/*R*, enlarged 2/1948). He bequeathed his library in part to the RAM, in part to the RCM.

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MAURICE J.E. BROWN

## Capella

(medieval Lat.).

See [Chapel](#).

## Capella, Martianus.

See [Martianus Capella](#).

## Capella Rorantistarum.

Choir of priest-musicians established by Sigismund I in the Wawel Cathedral in Kraków in 1540, active until the partition of Poland in 1795; see [Kraków](#), §2.

## Capelle

(Ger.).

See [Chapel](#).

## Capelli, David August von.

See [Apell, David August von](#).

## Capelli [Capello, Cappelli], Giovanni Maria

(*b* Parma, ? 7 Dec 1648; *d* Parma, 16 Oct 1726). Italian composer. The date of birth culled by Pelicelli from documents in the baptistry in Parma does not accord well with the known facts of Capelli's life. He is first heard of as a singer at Parma Cathedral in 1699, by which time, it seems, he had been ordained a priest. According to Pelicelli he was made *maestro di cappella* there the following year, but in the libretto of his second opera, *L'amore*

*politico* (1713), he is described as the cathedral's *vicemaestro*. In July 1709 he was appointed organist at the church of the Madonna della Steccata in Parma. Since this post was effectively in the gift of the Farnese court, it may be presumed that by 1709 he had entered the service of Prince Antonio Farnese, brother of the reigning duke, Francesco. Capelli is mentioned as Prince Antonio's *maestro di cappella* in several of the opera librettos he set to music from 1720 on. A birth date in 1648 would mean that he was over 61 when he collaborated on his first opera, *I rivali generosi* (1710) and in his 78th year when he wrote his last, *I fratelli riconosciuti*. This is not impossible, of course, but it would be unusual for the time and it conflicts with Gerber's assertion that Capelli died in his prime ('er starb in der Bluthe').

La Borde described Capelli as 'an excellent composer with a rare talent, that of originality'; Quantz, who attended one of the early performances of *I fratelli*, mentioned him in his autobiography as 'a fiery and very inventive composer'. Capelli's surviving works support both these appraisals. The overall design of his operas is entirely conventional – an overture, a series of recitatives and arias (or duets) and a final *coro* – and the tonal structures of the arias are mostly predictable, with the cadence at the end of the B sections nearly always in the mediant minor or dominant minor. What is not predictable is Capelli's idiosyncratic mixing of progressive, archaic and wholly original elements. In the surviving operas, for example, the predominance of major keys and the absence of continuo arias are among the progressive features, as also are the rather *galant* triplet rhythms and 'grace' notes; among archaic features are certain mannerisms in the textual underlay and the occasional use of *alla breve* 4/2 metre, for example in three of the 12 surviving arias from *Giulio Flavio Crispo*. Capelli's inventiveness is well to the fore in *I fratelli*, not least in the first movement of the overture (an unusual amalgam of fugue and ritornello), in Laodice's Act 2 aria 'Scopri, signor, la vittima', made up entirely of three-bar phrases, and in the dazzling coloratura he provided for the young Farinelli in the role of Nicomedes.

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music lost unless otherwise stated

### operas

drammi per musica unless otherwise stated

*I rivali generosi* [Act 3] (3, A. Zeno), Reggio nell'Emilia, Pubblico, April 1710 [Act 1 by C. Monari, Act 2 by F.A. Pistocchi]

*L'amore politico e generoso della regina Ermengarda*, Mantua, Teatro di Mantova, spr. 1713 [collab. F. Gasparini]

*L'Eudamia* (drama pastorale per musica, V. Piazza), Parma, Ducal, carn. 1718

*Nino* (Act 1) (3, I. Zanelli), Reggio nell'Emilia, Pubblico, May 1720, *F-Pc* (6 arias), *GB-Er* (1 aria), *S-SK* (1 aria) [Act 2 by Gasparini, Act 3 by A.M. Bononcini]

*Giulio Flavio Crispo* (tragedia, 5, B. Pasqualigo), Venice, S Giovanni Grisostomo, carn. 1722, *D-Bsb* (1 aria), *Hs* (ov., 12 arias), *I-Rc* (1 aria)

*Venceslao* [Acts 4 and 5] (5, Zeno), Venice, S Giovanni Grisostomo, carn. 1722 [Act 1 by G. Porta, Acts 2 and 3 by C.F. Pollarolo]

*Mitridate, re di Ponto vincitor di se stesso* (drama, Pasqualigo), Venice, S Giovanni Grisostomo, carn. 1723, *D-Bsb* (1 aria)

*Il Venceslao* (dramma eroico per musica, Zeno), Parma, spr. 1724, *B-Bc* (1 aria),

## GB-Lbl

I fratelli riconosciuti (3, C.I. Frugoni, after F. Silvani: *La verità nell'inganno*), Parma, May 1726, *B-Bc, D-Bsb* (1 aria), *GB-CDp*

Arias in pasticcios: Ormisda, Genoa, Falcone, spr., 1723, *D-Hs, GB-Lbl*; Radamisto, Genoa, Falcone, spr. 1723, *Lbl*

Unidentified aria: Saprò in pace, *US-SFsc*

## other works

Orats: La carità trionfante, Parma, Cathedral, 1707; Maria Vergine contemplata in due de' suoi sette dolori, Bologna, Oratorio di S Filippo Neri, 1726

Mass (Ky, Gl), 4vv, insts, *I-Bc*

Tantum ergo, 4vv, 2 vn, va, org, *D-Dkh* (according to *EitnerQ*, ?lost); Tantum ergo, S, 2 vn, va, org, *Dkh* (according to *EitnerQ*, ?lost)

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*ES* (N. Pirrotta)

*La BordeE*

*SartoriL*

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MALCOLM BOYD

## Capellini, Carlo

(*b* before 1650; *d* Vienna, June 1683). Italian composer and organist, active in Austria. For stylistic reasons Schmitz suggested that he belonged to the mid-17th-century Bolognese school, but his membership of the Viennese chapel of the Dowager Empress Eleonora, who recruited many musicians from her native Mantua, points to a possible Mantuan background. [Michelangelo Capellini](#) served in Mantua, but no evidence has yet turned up to document a family relationship between Carlo Capellini and him (nor with [Pietro Paolo Cappellini](#)). Carlo Capellini's service in Vienna may date from as early as 1659, the year in which he composed balli for Giuseppe Tricarico's *La Virtù guerriera*. He was appointed court organist to Emperor Leopold I on 27 April 1665 with a monthly salary of 75 guilders. In the following year he received an increase of 30 guilders per month, and in 1669 the empress dowager rewarded him with the substantial sum of 225 guilders. The emperor also appears to have favoured him, for his fellow organist Alessandro Poglietti applied without success at least three times between 1667 and 1673 for a rise that would have made his income equal to Capellini's. The year 1679 seems to have been the most important in Capellini's career as a composer: he produced his oratorio *Il serafino della terra* for Eleonora's chapel, and in Prague, to which he fled from the plague with the entire court towards the end of the year, he received commissions for chamber operas honouring Leopold's name day (15 November) and Eleonora's birthday (18 November).

Four years later he died of the plague. In 1696 his nephew, the court doctor Francesco Capellini, asked the emperor, in recognition of Carlo's long service, to give monetary assistance and an appointment to Carlo's son, Pietro, who had continued his musical training outside Austria and was in financial difficulty; it seems very unlikely that this Pietro is the same person as Pietro Paolo Cappellini.

Capellini's vocal works lie primarily in the realm of chamber music. In his eight cantatas and in *La fama illustrata* he preferred free arioso patterns, but there are a few simple, dance-like strophic songs and da capo arias. His treatment of the text includes many expressive details, among them illustrative melodic figures, extreme tempo changes and some unusual augmented and diminished leaps. The ritornellos required between most movements of the cantatas are not written out but were intended to be improvised. Capellini's keyboard training may be reflected in his specific use of the word 'cembalo' in one of the arias of *La fama illustrata*, a rare instance in the entire 17th-century Viennese repertory.

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*La fama illustrata* (Minato), chbr op, Prague, 18 Nov 1679, *Wn*

*Il serafino della terra S Filippo Neri* (F. Sbarra), orat, Vienna, 1679; music lost, lib *I-Vm*

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LAWRENCE E. BENNETT

## Capellini [Capollini, Cappellini], Michelangelo

(*b* Rome, 1598/9; *d* Mantua, 11 July 1627). Italian singer and composer. It has not been determined whether he and [Carlo Capellini](#) and [Pietro Paolo Cappellini](#) are of the same lineage. He was in Mantuan service by 1617 and is listed among the musicians on the court roster of 1622. He may be the alto Michelangelo whose name is recorded as 'Giacarelli' ('Giannarelli' in Bertolotti) on the salary list of 1621, and 'Ghiaccarella' in a letter describing his Mantuan recruitment in 1613 by the Gonzaga agent in Rome, the papal singer Paolo Faccone. According to Fétis, an oratorio by Capellini, *Lamento di Maria Vergine, accompagnato dalle lagrime de Santa Maria Maddalena e di S. Giovanni per la morte de Giesù Christo* (lost), was performed at the church of the Santi Innocenti in Mantua in 1627.

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SUSAN PARISI

## Capello, Giovanni Francesco

(*b* Venice; *fl* 1610–19). Italian composer and organist. From the scant information given on the title-pages of his works, we know that he was born in Venice and that he belonged to the Hieronymite Congregation at Fiesole, a monastic congregation at the retreat of S Girolamo there. From 1613 until at least 1617 he was organist of the church of the Madonna delle Grazie, Brescia, but by 1619 he had probably left the post as there is no mention of it in his op.14. The dedication of this collection, signed in Venice, makes specific reference to the composer's 'long, serious illness'. Apart from his op.12 his output consists of sacred music. He was entirely up to date in his approach to sacred music and his works are among the most progressive in Italy at the time: there are many solo motets and dialogue pieces, and the larger-scale music, far from being conceived for the conventional double-choir medium, often includes obbligato instrumental parts. The solo motets rely less on attractive melody than on imaginative word-setting and mood painting;

idiomatic ornaments of the *seconda pratica* are frequently written in. Technical agility is also demanded of the continuo player, who in the bass solo *Miserere mei, Deus* (1610) has semiquaver repeated notes and runs. Refrain forms, even variation elements, appear in three- and four-part pieces. The idea of solo–tutti contrast is applied imaginatively in the Lamentations of 1612 for five-part choir, four string instruments and an ensemble of chitarroni – an opulent scoring for this rarely set text – particularly in the concluding *Miserere*. The solos abound in ornamentation and expressive chromaticism and can be accompanied by instruments to give a richer sonority; the tutti are massively chordal in the Gabrieli manner.

The *Motetti e dialoghi* of 1615 is a particularly important collection for its use of concertante obbligato instruments with the voices (only two of the 16 motets are purely vocal) and for the richness of the instrumental forces and the forms used. These characteristics make the collection comparable only to Monteverdi's *Vespro della Beata Vergine* and to Leone Leoni's *Aurea corona*, also dating from 1615. Capello employs all the principal 17th-century motet types, including a motet with trombones and a motet 'con sinfonia di violini', together with a mix of the Venetian polychoral style and monody. For the most part the instrumentation is not specified, but there are some exceptions: a pair of violins and a viola are required for the motet *Attendite*, and two chitarroni play an interlude in the motet *Omnes gentes*. In the motet *Salvum me fac* Capello explores new ways of integrating three voices with four instruments. At the end of the collection there is an additional votive mass (without the Credo) for three voices, instrumental ensemble and chitarroni, one of the first to use obbligato instruments with the voices. This mass is also exceptional in its incorporation of material from pre-existing instrumental (rather than vocal) music (two canzonas by Mortaro). This is not a parody mass, however, but employs the Milanese canzone-motet principle. The imaginative qualities that inform Capello's church music are also found in his secular monodies, op.12, and help to make them among the most interesting of the time; this is specially true of the madrigals, which include arresting chromatic passages as well as intrusions of triple time into the prevailing common time – a progressive feature.

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JEROME ROCHE/RODOBALDO TIBALDI

## Capellus, Andreas [Andrea Capella]

(fl 1540–42). Composer, possibly identifiable with [Decapella](#).

## Capet, Lucien

(b Paris, 8 Jan 1873; d Paris, 18 Dec 1928). French violinist and composer. He studied at the Paris Conservatoire under J.P. Maurin (a disciple of Baillot and Habanek), and in 1893 won a *premier prix* by unanimous decision. In 1896 he was appointed leader of the Lamoureux Orchestra, but he soon left

to begin a brilliant career throughout Europe as a soloist and quartet leader. He became equally renowned as a teacher, especially of bowing technique, in which his achievement was as great as that of Ševčík in left-hand technique. In 1924 he became director of the Institut de Violon in Paris.

Capet formed his first string quartet after leaving the Paris Conservatoire, the other members being Giron, Henri Casadesus and Furet (soon replaced by Carcanade); this team lasted from 1893 to 1899. In 1903 he established a new quartet, with Tourret, Henri Casadesus (later Bailly) and Louis Hasselmans. After studying together for a year they gave their first series of concerts, in which they played all Beethoven's quartets. They repeated the Beethoven cycle frequently, together with other Classical and Romantic works, until they disbanded in 1910. That year Capet founded a third ensemble, with Hewitt, Henri Casadesus and Marcel Casadesus, and it was this quartet that played at the Beethoven Festival at Bonn in 1911. Marcel Casadesus was killed in action in 1914, and after the war Capet formed his last quartet with Hewitt, Benoit and Delobelle. They visited London with great success in 1922, and made several gramophone records during the last three years of Capet's life, including Beethoven's Quartets opp. 131 and 132.

Capet's playing was characterized by faithfulness to the composer's score, purity of tone, and finesse rather than force of expression. His quartets were admired throughout Europe both for these qualities and for their polished technique, unanimity of spirit, and fine sense of style. His published compositions include a string quartet, a sonata for violin and piano, violin studies, and *Devant la mer* for voice and orchestra, as well as several other unpublished chamber works and a Psalm xxiii for soloists, chorus and orchestra. He wrote a book on Beethoven's quartets and *La technique supérieure de l'archet* (Paris, 1916), which also includes a detailed biography.

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MARC PINCHERLE/ROBERT PHILIP

## Cape Town

(Afrik. Kaapstad).

Legislative capital of South Africa, capital of the Western Cape Province and the first European settlement in South Africa. Early South African music history is that of Cape Town; having become a major cultural centre, it maintains some of the most important institutions in the country.

The first university was the University of the Cape of Good Hope (founded 1873), an examining body which instituted the music examination system in 1894. The faculty of music at the University of Cape Town was established in 1923. Until 1998 it comprised the music department (the South African College of Music) and the School of Dance (previously the Ballet School). The music department developed from the South African College of Music, started by Mme Niay-Darrol in 1910. W.H. Bell headed the South African College of

Music from 1911 and became the first incumbent of the chair of music when the school was incorporated into the university. The department remained under his direction until the mid-1930s. Under Erik Chisholm (1946–65) the department was remodelled and improved so that it enjoys a high reputation in South Africa's musical education; its public activities, especially in opera, increased markedly. Chisholm established the University Opera Company in 1951 and the Opera School in 1954, both under Gregorio Fiasconaro. In 1956 a group from the department toured England and Scotland with concerts and opera presentations; in London the Opera Company presented the first staged performances of Bartók's *Bluebeard's Castle* in Britain. Regular public concerts are given by the department's choral and instrumental ensembles and by individual staff and students, usually at university halls. Apart from Western music, the department offers courses in African music and jazz. The extensive W.H. Bell Music Library includes material donated in 1958 by the South African branch of the ISCM (founded by Chisholm in 1948). The department houses the world-renowned Kirby Collection of African and European instruments. The Baxter theatre complex, which includes a concert hall and is attached to the university, was opened in 1977.

The Opera School offers all possible aspects of training. Its associated opera company was responsible (with the Eoan Group) for virtually all opera productions before the formation of the Cape Performing Arts Board (CAPAB) in 1963; it has played a primary role in fostering opera in South Africa through extensive tours and enterprising repertory and frequently collaborates with CAPAB in opera productions. Large-scale productions were accompanied by the Cape Town Municipal Orchestra (later the Cape Town SO) until 1970, while shorter operas, sometimes student productions, are accompanied by the university orchestra at the university's Baxter Theatre and Little Theatre. The company's repertory of about 50 operas has included four world premières: John Joubert's *Silas Marner* (1961) and three Chisholm operas. From the beginning of 1999 the Faculty of Music was incorporated into a restructured humanities faculty at the University of Cape Town; the South African College of Music and the School of Dance operate as separate departments in the new faculty. There is a small music department in the faculty of education at the University of the Western Cape. It concentrates on music as part of a degree in education.

Cape Town's operatic life was further benefited by the Eoan Group, a welfare and cultural organization, founded in 1934. Under the musical direction of Joseph Manca it produced a number of operettas until 1956. In that year it staged *La traviata* and, until Manca's retirement in 1977, it gave regular seasons (mainly from the Italian repertory) and toured South Africa. This was a spare-time activity for all company members, with no financial remuneration. Accompanied by the city orchestra, productions were given at the City Hall and the now defunct Alhambra Theatre. The group's cultural centre and small attached theatre, the Joseph Stone Auditorium, opened in 1969 to serve as a training centre and principal hall. Since 1977 its activities have gradually declined.

Since the formation of the provincial arts councils in 1963, opera has been presented mainly by CAPAB, which has its headquarters in Cape Town. CAPAB at first performed at a number of venues with the assistance of the University Opera Company. The Nico Malan theatre complex (now known as

the 'Nico') opened in 1971, since when opera and ballet have been given in its 1204-seat opera house. Emphasis is on the standard Italian and German repertory. Since 1994 the South African government has gradually withdrawn subsidies for the arts councils, and provincial councils are being phased out. The CAPAB opera company has been privatized.

The Cape Town SO was the oldest professional symphony orchestra in South Africa and played a primary role in the musical life of the city. Founded in 1914 under Theophil Wendt as the Cape Town Municipal Orchestra, it initially had 18 players; it gave regular public concerts and several national tours, as well as undertaking a visit to England in 1925. Its activities changed in 1971 with the formation of the CAPAB Orchestra, which took over playing for all the opera and ballet seasons except the Eoan Group's; it concentrated mainly on weekly symphony and light classical concerts. Renamed the Cape Town SO in 1968, it had about 80 members, augmented to over 100 when necessary; a symphony choir was established in 1973. Conductors and performers of international calibre appeared with the orchestra (Pierre Fournier gave his first concerto performance with it). The permanent conductor system was replaced by a series of guest conductors in 1971. The orchestra was privatized in 1996.

CAPAB's orchestra was established with David Tidboald as principal conductor; among the organization's activities were provincial tours, city performances of solo and ensemble recitals and orchestral concerts as well as opera and ballet seasons. Works commissioned and given world premières include Badings's *Klaagzang* and Gideon Fagan's *My Lewe*. The Cape Town SO and the CAPAB Orchestra merged in 1997 to form the Cape Town PO. It presents a number of orchestral concerts and accompanies seasons for the opera and dance companies.

The Cape Town Concert Club imports many international artists. There are also various amateur orchestral and choral societies that contribute considerably to the musical life of the city, especially in the field of sacred music.

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For additional bibliography see South africa.

# Cape Verde

Country off West Africa. The archipelago of ten islands and five islets is approximately 620 km west of Senegal, with a total area of 4033 km<sup>2</sup> and a population of 437,000 (2000 estimate). Cape Verde was a Portuguese colony until gaining independence in 1975. The islands were uninhabited until their discovery by Portuguese explorers in 1460 and were subsequently settled with slaves brought from the Guinea Coast as labourers. Over the centuries, a Cape Verdean Luso-African Crioulo (Krioulo) culture developed with distinctive music, literature, food, dress and language (also called Crioulo).

The islands proved valuable to Portugal because of their strategic maritime location rather than for natural resources. Indeed, the name Cape Verde is a misnomer; the islands suffer from periodic drought and support only limited agriculture. Beginning in the 18th century, many Cape Verdeans escaped famine conditions by enlisting as crew members on New England whaling ships working in nearby waters. Thousands emigrated to America and Europe over the centuries, and large communities exist abroad. Crioulo culture is transnational in character; the communities remain in close touch with each other through family ties and a strong ethnic identity in which music and dance play a central role. Cape Verdeans are predominantly Roman Catholic, and musical folk events correspond with religious celebrations (saints' days, weddings, baptisms etc.). Cape Verdean music exists along a continuum with European influences on one end and African influences on the other. Archives of Cape Verdean materials are held at the Cape Verdean Collection, James P. Adams Library, Rhode Island College and the Center for Folklife Programs and Cultural Studies Archive, Washington, DC.

## 1. European-influenced music and dance forms.

The musics from the northern islands resemble Portuguese folk traditions in their instrumentation (violin, ten-, six- and four-string guitars) and character. Melody is emphasized more than rhythm, and the vocal style and Iberian harmonies are similar to those found in Portugal. The primary music and dance genres are the *morna* and *coladeira*, although other European forms, including the polka, mazurka, waltz, march and contredanse, are also used. Although each island has distinctive musical traditions, the *morna* and *coladeira* are national symbols of Cape Verdean identity.

The *morna* has several defining characteristics: a moderate tempo in quadruple time; a strophic structure; a sustained, legato melody sung or played by a soloist, usually a violinist; syncopated rhythmic accompaniment figures played by a small four-string guitar (*cavaquinho*); melodic variations and rhythmic support played on the violin and guitar; and a bass line played on the guitar. *Mornas* are usually in minor keys and are built on the following chord progressions: i-iv-i-V7-i, i-v7-i-iv-i-V7-i, or i-I7-iv-VII7-i-VI-V7-i. The *morna* is thought to have derived in the 19th century from the Portuguese [Fado](#) and the Brazilian *modinha*. *Morna* song themes are serious and sorrowful, speaking in poetic terms of the pain of separation, the cruelty of destiny, a lover's beauty, the isolation of the islander and the nostalgia for places left behind. A typical example is *Hora di Bai* ('Hour of Departure'),

referring to the final moments when loved ones must part. It was written by Eugénio Tavares (1867–1930) from Brava, Cape Verde. His songs, along with those of Jótamont (Jorge Monteiro, b 1913), B. Leza (Francisco Xavier da Cruz, 1905–58) and others, form the core repertory of classic *mornas* performed today.

In contrast to the *morna*, the *coladeira* is faster and light-hearted in its subject matter, and the couple-dance style of performance is more animated. The songs often concern love, desire and infidelities, but tend to be humorous or ironic rather than tragic. Both the *morna* and *coladeira* have been adapted for popular dance band instrumentation (electric guitar and bass, drumset, keyboard, winds etc.) since the 1960s, although acoustic traditions continue to exist. The origins of the *coladeira* have not been conclusively determined, but the genre shares common features with Caribbean musics, including the *beguine*, *cumbia* and calypso.

In the 1990s, the singer Cesaria Évora brought Cape Verdean music to an international audience. Born in São Vicente in 1941, Cesaria sings updated arrangements of traditional *mornas* and *coladeiras* with a rich contralto voice and a silky singing style. She has toured Europe and America extensively and has made numerous recordings. Her unpretentious persona, superb musicality and her ability to convey the hardships of life in her performances have made her music beloved across cultural boundaries. Cesaria's substantial successes have focussed international attention on Cape Verde and have created opportunities for other national artists to reach a wider audience.

## 2. African-influenced musical genres.

Since many African slaves were brought to work on the plantations of the southern islands of Santiago and Fogo over the centuries, the inhabitants (known as Badius) have strong cultural ties to West Africa. The most African-influenced musical genres include *batuko*, *finason*, *funana* and *tabanka*. They emphasize rhythm more than melody, feature call-and-response structures, include much repetition, have simple harmonic structures and are performed with an open, loud singing style without the use of vibrato. *Batuko* is performed by women's groups in Santiago. One woman (or occasionally a man) leads the ensemble in songs with call-and-response structures. The ensemble members sit in a circle and accompany themselves by beating duple and triple rhythms on rolled-up lengths of cloth held between the thighs just above the knees or with hand-clapping. The combined effect of the patterns produces a composite polyrhythm that is characteristic of *batuko*. As the group sings, at least one individual dances in the centre of the circle. The dance called *torno* is based on rapid movements of the hips, which are accentuated by a low-slung sash. In the past, a one-string bowed fiddle of West African origin called the *cimboa* was used to accompany *batuko*, but it has virtually disappeared.

*Finason* is a genre closely related to *batuko* that emphasizes a rhythmical, spoken text. Leaders often begin a *batuko* session with *finason*. The primary differences between *finason* and *batuko* are that *finason* features one person who relates an extended solo narrative in a rhythmic fashion supported by an ensemble beating a steady rhythmic accompaniment and *finason* generally has no accompanying dancing. Both *finason* and *batuko* singers use parables

and allegory to comment on issues of community interest. They also function as informal oral historians, maintaining details of events, people and families through their stories.

*Funana* is an accordion-based dance music from Santiago that exists in both folk and popular electronic versions. Traditional *funana* is characterized by the use of the diatonic two-row button accordion and a home-made iron scraper. Two people, usually men, play the instruments and one of them doubles as a singer, presenting songs of topical interest. *Funana* is typically played in a fast, quadruple metre and is structured around the alternation of two, often adjacent chords (e.g. A minor and G major). People dance in pairs to *funana* with hips close together, moving in a style broadly similar to such dances as folk *merengue* from the Dominican Republic. *Funana* and other Badiu musical traditions became national symbols of Cape Verdean colonial resistance following independence. Bands from Santiago created a new dance music movement based on acoustic *funana* in the 1980s, and *funana* has subsequently joined the *morna* and *coladeira* as a national, rather than island-specific, musical genre.

The name *tabanka* refers to mutual aid and religious societies in Santiago and to their activities. On designated saints' days, *tabanka* members assume the roles of colonial society members, from kings and queens to slaves, and parade through the town using props, costumes, conch-shell trumpets, drums, whistles and *batuko*-like music and dance.

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SUSAN HURLEY-GLOWA

## Capi, Adrien.

See [Capy, Adrien](#).

## Capi de Camargo.

See [Cupis de Camargo](#) family.

## Capilla

(Sp.).

See [Chapel](#).

## Capillas, Francisco López.

See [López Capillas, Francisco](#).

## Capilupi [Lovetti, Loetti, Luetti], Gemignano [Geminiano]

(*b* Modena, bap. 22 Feb 1573; *d* Modena, 31 Aug 1616). Italian composer. He was born Lovetti but changed his name to Capilupi. He was a pupil of Orazio Vecchi and sang at Modena Cathedral from 1593 to 1602. He became consumed with rivalry and, having engineered Vecchi's dismissal from the post of *maestro di cappella* there, succeeded him in October 1604. When Vecchi died the following year Capilupi also succeeded him as musical director to the Duke of Modena. He resigned his cathedral post on 15 October 1614. Besides madrigals and canzonets, his output includes large-scale motets which stand on the borderline between the old and new styles of the day. For instance, those published in 1603 have no figured bass and still have imitative entries and fragments of plainsong in double-choir pieces, but there are also structural repetitions and exciting antiphonal writing very much in the style of Giovanni Gabrieli's *Sacrae symphoniae* of 1597. The collection of 1603 is unusual in ascribing many of the motets either to specific feasts or to specific points in the Mass.

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16 canzonets in 1597<sup>21</sup>; 4 motets in 1597<sup>4</sup>, 1600<sup>2</sup>, 1621<sup>2</sup>; 5 madrigals in 1604<sup>12</sup>, 1616<sup>10</sup>; 3 mascheratas in 1601<sup>11</sup>

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JEROME ROCHE/ELIZABETH ROCHE

## Capirola, Vincenzo

(*b* Brescia, 1474; *d* ?Brescia, after 1548). Italian nobleman, lutenist and composer. He lived in Brescia in 1489, 1498 and again in 1548, and Gombosi surmised that he may have been the phenomenal Brescian lutenist who visited the court of Henry VIII in 1515. By 1517 he was in Venice, where between 1515 and 1520 one of his pupils prepared a lavishly illuminated manuscript of his music, the so-called Capirola Lutebook (now in *US–Cn*, facs., Florence, 1981), the most important document of Italian lute composition and playing from the decades between Petrucci's publications of works by Spinacino, Giovan Maria, Dalza and Bossinensis (1507–11), and the first prints of Francesco da Milano's music in 1536 (for facsimile, see [Notation](#), fig.98).

Capirola's music varies in difficulty from 'easy little things' for novices to works demanding great virtuoso technique. The manuscript comprises some 23 intabulations of vocal music of the type published by Petrucci between 1501 and 1514 (French chansons, frottolas, motets and mass movements by Agricola, Obrecht, Josquin, Cara and others of that generation), three cantus-firmus dances, three *padoane alla francese*, a balletto and 13 ricercares. The ricercares belong to the tradition of the quasi-improvisatory style of Petrucci's lutenists, but tend to be of greater length and substance, frequently

alternating passages in brilliant toccata style with sections of three-voice counterpoint of the type found in the sacred vocal music of Obrecht and Busnoys. The preface, one of the most important documents on early lute technique, contains much practical information on subjects such as tenuto and legato playing, fingerings, the importance of careful part-writing, ornaments (tremolos or mordents), 'secrets' about fretting and stringing the lute, and choosing an instrument appropriate to the player's physiognomy.

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ARTHUR J. NESS

# Capirola Lutebook

(US-Cn VM C.25). See [Sources of lute music](#), §2.

# Capistrum

(Lat.).

See [Phorbeia](#).

# Capitán.

See [Romero, Mateo](#).

# Capitol.

American record company specializing in popular music. Based in Los Angeles, it was founded in 1942 by Johnny Mercer, Glenn Wallichs and B.G. DeSylva. During its first decade it secured success with recordings by bandleader Stan Kenton and vocalists Peggy Lee, Jo Stafford, Margaret Whiting and Mercer himself. The label was among the first to record on magnetic tape; it was also one of the earliest to supply disc jockeys with complimentary recordings, contributing to the growth of an intense promotional culture that continues to characterize the record industry. Capitol reached maturity in the 1950s when its roster of artists included singers Nat King Cole, Frank Sinatra, Kay Starr and guitarist Les Paul. In 1955, EMI purchased a majority interest in the firm, effectively making the label its American pop music arm. During the following year work was completed on Capitol's 13-storey headquarters in Hollywood, built to a cylindrical design that has since achieved iconic status. With the release of Gene Vincent's *Be-Bop-a-Lula* (1956) the label achieved its first rock and roll breakthrough, the start of a period of success that was to reach its peak in the 1960s when Capitol signed the Beach Boys and began its lucrative distribution

arrangement with the Beatles. The label was forced to retrench after the Beatles' breakup in 1970, but such artists as Pink Floyd, Merle Haggard, Glen Campbell, Bob Seger and Anne Murray brought some relief. More recently, the label has found commercial success with artists including Duran Duran, Bonnie Raitt, Garth Brooks and the Beastie Boys. Seminal to the American record industry's West Coast expansion, Capitol has proved a flexible and durable pop music label. (P. Grein: *Capitol Records Fiftieth Anniversary, 1942–1992*, Hollywood, 1992)

DAVID MERMELSTEIN

## Capitolo

(It.: 'chapter').

A stanzaic form of Italian poetry often set by composers of the frottola. It is identical with the *terza rima* verse of Dante's *Commedia* and Petrarch's *Trionfi*. Each stanza consists of three lines of 11 syllables, in iambic metre, with a chained rhyme scheme (i.e. *aba bcb cdc*). See [Frottola](#), §2.

DON HARRÁN

## Capitulary [*liber capitularius*]

(from Lat. *capitulare*).

A list providing the beginning and ending of each reading at Mass. It is a precursor of the lectionary. See [Liturgy and liturgical books](#), §II, 2(ii).

## Caplet, André (Léon)

(*b* Le Havre, 23 Nov 1878; *d* Neuilly-sur-Seine, 22 April 1925). French composer and conductor. As the seventh child of poor parents, he learned to be resourceful and self-reliant; by the age of 12 he was working as rehearsal pianist at the Folies-Bergères in Le Havre, and at 14 he was playing the violin at the Grand Théâtre there. With his acute musical ear and his gift for sight-reading and improvisation, he made rapid progress and was soon studying harmony and counterpoint (as well as the piano) with Henry Woollett. In 1896 he entered the Paris Conservatoire, studying harmony with Leroux, fugue and composition with Lenepveu and accompaniment with Vidal. His years there were littered with prizes, culminating in the Prix de Rome in 1901, which he won at his first official attempt with the cantata *Myrrha*.

His brilliant career as a conductor began in 1896, when he substituted for Leroux at the Théâtre de la Porte-St-Martin, Paris, and he was quickly promoted from timpanist to assistant conductor of the Colonne orchestra, also becoming musical director of the Théâtre de l'Odéon in 1898. As a conductor, and as a composer, he was a perfectionist; his meticulous preparation and painstaking rehearsal techniques led to sensitive and authoritative performances which soon attracted international attention. In October 1910 he was invited by the impresario Henry Russell to conduct at the Boston Opera Company, where he spent six months a year for the next four years,

becoming the company's musical director in 1912. As well as giving some of the best performances of *Pelléas et Mélisande* ever, he also continued his affair with Russell's wife, Nina, which had begun in France and only ended when he volunteered for military service in August 1914.

In 1907–8 he had developed a close friendship with Debussy, whose harmonies initially captivated him. Debussy in turn recognized Caplet's artistry and sensitivity, praising his 'gift for conjuring up an atmosphere' and his 'rare sense of proportion' in composition (in a letter of 1908 to Jean-Aubry). Debussy also found Caplet indispensable as a proofreader ('le tombeau des fautes', 'l'ange de corrections'), and entrusted him with the orchestration of Acts 2–4 of *Le martyr de Saint Sébastien* in 1911, as well as with conducting its first performance.

Caplet's distinguished war service came as a dividing point in his career. He was twice wounded, and the gassing he suffered permanently affected his lungs, resulting in his premature death from pleurisy. Following the Armistice, he relinquished his various conducting and teaching appointments to devote his time wholly to composition. During this secluded final period and after his marriage to Geneviève Perruchon in 1919, his esoteric Catholic mysticism deepened, resulting in *Le miroir de Jésus* (1923) generally considered his masterpiece.

More than any of his French contemporaries, Caplet centred his art on the human (especially the female) voice, and he published virtually nothing for piano or orchestra alone. He owed most to Debussy in his eschewal of traditional thematic development and his desire to give his music a subtly unified, almost improvisatory feeling. The flute arabesques and certain harmonic progressions in an early song like *Viens! Une flûte invisible soupire ...* obviously owe a debt to Debussy's *L'après-midi d'un faune*, but the spacious vocal lines that combine with the flute in effortless counterpoint are already Caplet's own. Like many of his early songs, this is an unhurried miniature cantata with a quasi-orchestral piano part that is far more than mere accompaniment. The same is even more true of a song like *Angoisse* (from *Paroles à l'absente* of 1908), where both the vocal range and the intervals widen beyond the French norm. In *Préludes* (from the same set) we get the first real insight into Caplet's mysterious, yet strangely satisfying chromatic world, even if the final bars still show that he knew Debussy's *La soirée dans Grenade* well. The experiences of the war strengthened Caplet's unquestioning Catholic faith, the heart of which can be seen in the *Prière normande* of 1916, while the torments of war are expressed in songs like *La croix douloureuse* and *Détresse!*, and his gift for exquisite simplicity in the nostalgic *Quand reverrai-je, hélas!*

After the war, the *Cinq ballades françaises* reveal a new rhythmic extroversion and often a fantastical, dance-like buoyancy. The piano introductions grow into balanced preludes in their own right, and the expansive vocal lyricism becomes ever more apparent. In the *Trois fables* (also of 1919) Caplet can be seen at his most original as awkward vocal intervals (up to an 11th) and often aggressive harmonies are used to characterize La Fontaine's animals to perfection in a worthy comic successor to Ravel's *Histoires naturelles*.

Caplet's art is also one of constant imaginative renewal, and the way he expands the demands made on the human voice is paralleled in the virtuoso instrumental writing of later works such as *Epiphanie* for cello and orchestra and the *Conte fantastique* for harp and string quartet (inspired by Poe's tale *The Masque of the Red Death*). Atmosphere and texture are all-important; traditional cadences are avoided, and often the music seems horizontally rather than vertically conceived in these powerfully intense and individual creations. However, the true heart of Caplet is to be found in *Le miroir de Jésus*, where the spirit of the plainsong he so much admired from his visits to Solesmes is adapted to modern techniques in a fervent, sincere and supple work of consummate beauty and tenderness which, as always, reveals to the full his refined taste and avoidance of sentimentality.

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published in Paris unless otherwise stated

### songs

for voice and piano unless otherwise stated

#### single songs

Contemplation (N. Clauzes), c1893

La sérénade de l'écolier (P.-J. Pain), c1893 (Tourcoing, ?1895)

Sous la voûte étoilée, c1895

Chanson d'automne (A. Silvestre), 1900 (1908)

Viens! Une flûte invisible soupire ... (V. Hugo), 1v, (pf, fl ad lib)/orch, 1900, publ with pf acc. (1918), with pf, fl acc. (1925)

Green (P. Verlaine, also set in lt. trans. by R. Rossetti), 1v, pf/orch, 1902 (Le Havre, 1903)

Poème de mai (Silvestre), 1902

Papillons (P. Grivollet), 1v, pf/orch, 1902–3

Dans la fontaine (Grivollet), 1v, pf/orch, 1903 (1905)

Il était une fois jadis (J. Richepin), 1v, pf/orch, 1903 (Le Havre, 1904)

Lon lon la, chanson bretonne, 1v, pf/orch, 1903 (Le Havre, 1903)

Tu nous souriais (R. de la Villehervé), ?1906 (Le Havre, ?1906)

En regardant ces belles fleurs (C. d'Orléans), 1914 (1918)

Nuit d'automne (H. de Régnier), 1915 (1918)

Solitude (J. Ochsé), 1915

Prière normande (J. Hébertot), 1916 (1918)

Quand reverrai-je, hélas! (J. du Bellay), 1v, hp/pf, 1916 (1918)

La croix douloureuse (R. Lacordaire), 1v, pf/org/orch, 1916–17 (1918)

Détresse! (H. Charasson), 1v, pf/orch, 1918 (1919)

Panis angelicus, 1v, org/pf, 1919 (1920); arr. 1v, chorus, hp, vn/fl, vc, org, 1919

Pater noster, 1v, hmn/pf, 1919 (1919)

Pie Jesu, 1v, org/pf, 1919 (1919)

La cloche fêlée (C. Baudelaire), 1922 (1924)

La mort des pauvres (Baudelaire), 1922 (1924)

La part à Dieu, chanson populaire, 1924 (1925)

Sonnet: Doux fut le trait (P. de Ronsard), 1v, hp/pf, 1924 (1924)

Loué soit mon Seigneur, B, pf, 1925, inc.

#### song sets and cycles

Paroles à l'absente (G. Jean-Aubry), 1v, pf/orch, 1908 (1908–9): Ce sable fin et fuyant, Angoisse, Préludes; no.1 arr. 1v, pf qnt, 1908

Les prières, 1v, pf/org/(str qt, hp)/orch, 1914–17, pubd with pf acc. (1918), with str qt, hp, db ad lib acc. (1925): Oraison dominicale, Salutation angélique, Symbole des apôtres

Le vieux coffret (R. de Gourmont), 1914–17 (1918): Songe, Berceuse, In una selva oscura, Forêt; nos.1, 3–4 orchd 1918 (1921–2)

3 fables (J. de La Fontaine), 1919 (1920), orch inc.: Le corbeau et le renard, La cigale et la fourmi, Le loup et l'agneau

5 ballades françaises (P. Fort), 1919–20 (1921): Cloche d'aube, La ronde, Notre chaumière en Yveline, Songe d'une nuit d'été, L'adieu en barque

Le livre rose [orig. Nursery] (P.-J. Pain), 1920: Le livre où je veux lire, Bébé premier prix d'innocence, Le maître d'école ou les pleurs de Bébé [?rev. of cycle of 4 songs, 1898–1901, to celebrate birth of Caplet's son in 1920]

Le pain quotidien, 15 vocalises, 1920 (1922), 9 arr. as inst work, Improvisations

Corbeille de fruits (R. Tagore, trans. H. du Pasquier): Ecoute, mon coeur, 1v, fl, 1924 (1925); Ce qui me viendra de vos mains consentantes, 1v, pf, 1925, inc.; Doncques la douleur et l'aise de l'amour, 1v, fl, 1925, inc.

### choral and other vocal

all orchestral cantatas include piano reductions

La vision de Jeanne d'Arc (cant., A. Millard), S, T, female chorus, orch, c1895

Ave verum, S, chorus, orch, c1897

Balthazar (?cant.), ?1898, sketches only

L'été (V. Hugo), solo vv, chorus, orch, 1899

Fjeldrúst (drame lyrique, ?5 acts), solo vv, male chorus, pf/orch, c1899 [settings of pts of Acts 1, 2, 4 only as inc. Prix de Rome trial piece]

Callirhoé (cant., 2 scenes, E. Adenis), solo vv, orch, 1900 [material re-used in Myrrha]

Pâques citadines (B. Crocé Spinelli), chorus, orch/pf, 1900

Myrrha (cant., 3 scenes, F. Beissier), solo vv, orch, 1901 (1907)

Spectacle rassurant, chorus, orch, 1901

Septet, 3 female vv, str qt/pf, 1909

Inscriptions champêtres (R. de Gourmont), female chorus, 1914 (1918)

Messe (5 movts), 3vv, 1919–20 (1920)

Hymne à la naissance du matin (P. Fort), S, chorus, orch/pf, 1920 (1921), rev. orch, 1924

Tu es sacerdos, Bar, chorus, org, 1920

Le miroir de Jésus, mystères du Rosaire (H. Ghéon), Mez, female chorus, str, hp, 1923, vs (1924)

### orchestral

Salammbô, poème sym., 1902; Marche solennelle pour le centenaire de la Villa Médicis, 1903; Légende, hp, orch, 1908 [after E.A. Poe: *The Masque of the Red Death*], rev. as Conte fantastique, hp, str qt, 1922–3 (1924); 4 ?folksongs, c1910, inc. sketches: Mona, Non, le tailleur n'est pas un homme, Le sabotier, Le semeur; Douaumont, marche héroïque de la Ve division, wind band, 1916 (1924); Epiphanie, fresque musicale d'après une légende éthiopienne, vc, orch/pf, 1923 (1924)

### chamber

### 3 or more performers

Pièce, fl, cl, vn, vc, pf, 1898; Qnt, fl, ob, cl, bn, pf, 1899, arr. str qt, pf, ?1903; Suite persane, 2 fl, 2 ob, 2 cl, 2 hn, 2 bn, 1901, orchd 1902: Scharki, Nihawend, Iskia Samaïsi; Légende, c, poème sym., ob, cl, a sax, bn, str qnt, c1903, orchd 1904; Sonata, 1v, vc, pf, 1918–25, inc.

### 1–2 performers

Rêverie enfantine, vn, pf, c1890

Haïti, valse, pf, ?1895 (1896)

2 petites pièces, fl/vn, pf, ?1897 (Le Havre, 1903): Rêverie, Petite valse; no.2 orig. for pf, pubd as Arabesque (Le Havre, 1903) [both re-used in Feuilletts d'album]

3 petites pièces dans le style ancien, pf, ?1897 (Le Havre, 1902): Menuet (d'après Lully), Sarabande, Toccata; arr. vn/fl/vc/mand, pf; fl, str qt; chbr orch

Prélude, pf duet, 1899

Adagio, b, vn, pf/org, ?1900, arr. pf trio [also rev. as Invocation in Feuilletts d'album, vn, org]

Do, ré, mi, fa, sol dans tous les tons, pf duet, 1901, pubd as Pour les enfants bien sages: un tas de petites choses (1925)

Feuilletts d'album, fl/vn, pf/org, 1901: Rêverie, Babillage, Petite valse, Invocation Allégresse, vc, pf, 1903

Elégie, el, vc/vn, pf, 1903 (Le Havre, 1903), arr. as Impression d'automne, a sax, chbr orch, ?1905, also arr. vc, hp, hmn/org, ?1920

Déchiffrage, hp, 1910 [rev. of earlier work]

Improvisations, ?1923 (1926), from *Le pain quotidien*, nos.6–12, 14–15, arr. in 4 sets: nos.10, 8, 9, 7, 14, 12, arr. cl, pf; nos.12, 11, 15, arr. vn, pf; nos.11, 7, 9, 10, 6, 12, arr. fl, pf; nos.11, 7, 9, 8, 14, 15, arr. vc, pf

Divertissements, hp, 1924 (1925): A la française, A l'espagnole

Sonata di chiesa, 3 movts, vn, pf, 1924–5, inc.

### arrangements and editions

Works by C. Debussy: Nocturnes, arr. 2 pf, La mer, arr. 2 pf, Images, arr. 2 pf/pf 4 hands, 1908–13; Children's Corner, orchd 1910 (1911); Le martyre de Saint Sébastien, orchd 1911 (1911) [most of Acts 1 and 5 orchd Debussy], vs also by Caplet (1911); La boîte à joujoux, orchd 1919 (1920) [prelude and beginning of 1st tableau orchd Debussy]; Ariettes oubliées, nos.1 and 5, orchd 1921; Le jet d'eau, rev. orch 1922; Pagodes [Estampes, no.1], orchd (1923); Clair de lune [Suite bergamasque, no.3] (1964)

J.-B. Lully: *Le triomphe de l'amour*, ed. and arr., 1922–4

MSS in *F-Pn*

Principal publishers: Durand, P. Hurstel

### WRITINGS

'Exercices manuel pour la direction d'orchestre', c1920

'Principes d'orchestre', c1920

with **A. Stoessel**: *La technique du baton* (Paris, 1930)

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**Yves-Marc [Y. Gouverné]**: *André Caplet* (Paris, 1924) [brochure pubd by *Monde musical*]

- M. Brilliant:** 'André Caplet, musicien mystique', *ReM*, vi/9–11 (1924–5), 3–12
- A. Hoérée:** 'L'oeuvre d'André Caplet', *ibid.*, 13–23
- Roland-Manuel:** 'André Caplet, le chasseur d'images', *ibid.*, 1–2
- F. Schmitt:** Obituary, *Comoedia* (25 April 1925)
- M. Brilliant:** 'André Caplet', *Vie catholique* (30 May 1925)
- Yves-Marc:** 'André Caplet et Solesmes', *Revue grégorienne*, x (1925), 220–23
- F. Schmitt:** 'André Caplet', *Le temps* (5 April 1930)
- Y. Gouverné:** 'André Caplet', *ReM*, nos.180–84 (1938), 38–45
- E. Lockspeiser, ed.:** *Lettres inédites de Claude Debussy à André Caplet (1908–14)* (Monaco, 1957)
- C. Moreau:** *A la découverte d'André Caplet* (diss., Paris Conservatoire, 1972)
- André Caplet* (Paris, 1976) [memorial tribute, incl. article by Y. Gouverné, facs. of MSS, letters]
- Y. Gouverné and others:** *Hommage à André Caplet: 1878–1978* (St Léger Vauban, 1978)
- R. Orledge:** *Debussy and the Theatre* (Cambridge, 1982, 2/1985)
- S. Russell:** *Sheridan's Story*, ed. K. Russell (London, 1993)
- André Caplet (1878–1925), *Bibliothèque Nationale de France*, 1 Jan – 15 April 2000 (Paris, 2000) [exhibition catalogue]

ROBERT ORLEDGE

## Capllonch (i Rotger), Miquel

(*b* Pollensa, 14 Jan 1861; *d* Palma de Mallorca, 21 Dec 1935). Mallorcan composer and pianist. He studied the piano and composition in Palma de Mallorca with Guillem Massot i Beltran and in Madrid with Ruperto Chapí, Tebaldo Power, Rafael Hernando, and José Tragó. In 1884 a scholarship from the regional government of the Balearic Islands allowed him to move to Berlin. At the Hochschule he took piano lessons with Karl-Heinrich Barth and Ernst Rudorff; he then attended the composition class of Herzogenberg, who introduced him to the Brahms circle. In this milieu he met Anton Rubinstein and Clara Schumann, who advised him to publish his Nocturne. Capllonch soon became a favourite teacher and performer in the aristocratic salons of Berlin; one of his students was Artur Rubinstein, who in his autobiography praises his musicianship and open personality. Capllonch returned to Spain in 1912; he settled first in Madrid, then in Barcelona, and finally, in 1920, in Mallorca.

Although he composed a total of 94 works in all manner of genres (including two string quartets, a serenade for violin and piano and 30 lieder), he was at his most accomplished in his 12 works for the piano. He transcribed and harmonized some traditional music from Mallorca, but his own works show no signs of Mallorcan folklore or of Spanish nationalism; on the contrary, they manifest the conspicuous influence of his German training. His collections of mood and character pieces for piano (e.g. the *Klavierstücke* op.17), suggest comparison with Schumann, while elsewhere a certain Chopinesque quality permeates his melodies (Nocturne and *Träumerei*). At other times, he exploits the polyphonic possibilities of the piano, employing a broad palette of contrapuntal devices; such is the case in his *Thema und Variationen* op.8, which is undoubtedly his masterpiece.

## WORKS

(selective list)

Kbd: Vals de salón, pf; Nocturne, A♭; pf; Thema und Variationen, op.8, pf; Träumerei, pf; Klavierstücke op.17: Sehnsucht, Zwiegespräch, Humoresca, pf; Idilio, pf; Noche estival, pf; Ofertori, op.19/1, org; Marxa Pontifical, org

Vocal: 3 Lieder, op.2, 1v, pf; Zum Abschied, op.5/4, 1v, pf; 5 Lieder, op.10, 1v, pf; 5 Lieder, op.11, 1v, pf; 3 Gedichte von Carmen Sylva, op.14, 1v, pf; 2 Lieder, op.16, 1v, pf; Abendlied, 1v, pf; 3 Lieder für Männerstimme, op.15; Ps cxxi, chorus, org/hmn; Ps cxxx, chorus, org/hmn; Salve, chorus, org/hmn

Chbr: Adagio and Presto, str qt, unpubd; Scherzino, str qt, unpubd; Serenata, vn, pf, unpubd

Principal publishers: Boileau, Bote & Bock, Bernasconi, Feuchtinger, Luckhardt, G. Plothow, Rabe & Plotov, A. Stahl

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- R. Rebassa Ensenyat:** *Miguel Capllonch y Rotger, hijo ilustre de Pollensa* (Pollensa, 1961)
- A. Rubinstein:** *My Young Years* (New York, 1973)
- B. Cifre:** 'Catàleg Capllonch', *Cala murta* (1986), 18–22
- B. Cifre:** 'Rubinstein y el músico mallorquín Miguel Capllonch', *Rubinstein y España* (Madrid, 1987), 129–31
- J. Parets i Serra and others:** *Diccionari de compositors mallorquins* (Palma de Mallorca, 1987)

ANTONI PIZÀ

## Capmany i Farrès, Aureli [Capmany Farrés, Aurelio]

(*b* Barcelona, 26 Feb 1868; *d* Barcelona, 9 Oct 1954). Catalan folklorist and authority on dance. He was educated in Barcelona and at an early age his interest centred on Catalan folklore and dance, to which he devoted his entire working life. With L. Millet and A. Vives he founded the choral society Orfeo Català (1891); he later established the folk dance society Esbart Català de Dansaires (1907) to popularize Catalan dance, which stimulated the foundation of similar societies throughout Spain. He continued to realize his pedagogical aims in primary and secondary Catalan schools; he was professor of folklore and dance at the Institut de Cultura i Biblioteca Popular per a la Dona, the Institut Feminal and the Casa Provincial de Maternidad (1916–47), a research assistant at the Centro de Estudios de Etnología Peninsular and the Instituto Español de Musicología, and librarian of the folklore section of the Archivo Municipal Histórico. In 1904 he founded *El Paufet*, a children's magazine, to which he contributed many stories and songs. His first collection of 100 regional songs, *El cançoner popular* (1903–13) was followed by over a dozen books on traditional Catalan music; his essay 'El baile y la danza' (1931) remains the classic survey of popular and traditional Spanish dance. His unpublished writings include *Les festes i costums de Barcelona* and *El Teatro Olimpo*.

## WRITINGS

- La dança popular de Catalunya* (Barcelona, 1917)  
*Pasado y porvenir de la canción popular* (Barcelona, 1920, 2/1922)  
*El ball popular a Catalunya: el contrapàs* (Barcelona, 1922)  
*Com es balla la sardana (l'història, la tècnica i l'estètica)* (Barcelona, 1922)  
*La dansa popular com a element de cultura per a l'actor català* (Barcelona, 1923)  
**with F. de P. Baldelló:** *Cançons i jocs cantats de la infantesa* (Barcelona, 1923)  
*De la sardana* (Barcelona, 1925)  
*La danza a Catalunya* (Barcelona, 1930, 2/1935–53)  
'El baile y la danza', *Folklore y costumbres de España*, ii, ed. F. Carreras y Candi (Barcelona, 1931), 169–418  
*El Café del Liceo 1837–1839: el teatro y sus bailes de máscaras: apuntes históricos* (Barcelona, 1943)  
*Baladers de Barcelona* (Barcelona, 1946)  
*Un siglo de baile en Barcelona (1800–1900): qué y donde bailaban los barceloneses en el siglo XIX* (Barcelona, 1947)  
*El ball de bastons de Gélida* (Barcelona, 1948)  
*El ball i la dansa popular a Catalunya: història, descripció i ensenyament, estudi folklòric de divulgació* (Barcelona, 1948)  
*La sardana a Catalunya: el passat y el present* (Barcelona, 1948)  
*Calendari de llegendes, costums i festes tradicionals catalanes* (Barcelona, 1951, 2/1978)

## FOLKSONG EDITIONS

- El cançoner popular* (Barcelona, 1903–13)

## BIBLIOGRAPHY

- A. Palauy Dulcet:** *Manual del librero hispanoamericano*, iii (Barcelona and Madrid, 1928, 2/ 1950)  
**A. Capmany i Farrés** (Barcelona, 1948) [tribute on his 80th birthday, incl. bibliography]  
**V. Alford:** 'Aurelio Capmany i Farrés', *JIFMC*, i (1949), 54–5  
**P. Donostia:** 'Capmany et Farrés (Aurelio)', *JIFMC*, viii (1956), 64 only [obituary]  
**M.A. Capmany:** 'Capmany i Farrés, Aureli', *Diccionario histórico de la antropología española* (Madrid, 1994), 174–5

ISRAEL J. KATZ

# Capobanda

(It.).

See [Bandmaster](#).

# Capocci, Alessandro

(*b* Terni; *fl* 1612–33). Italian composer. His first recorded appointment was in 1612 as *maestro* at the cathedral in Amelia. In 1616 he applied unsuccessfully for a position of tenor in the papal chapel; the next year he

appeared as a singer at S Luigi dei Francesi, Rome. In the years 1623–4 (at least) he directed music at the Seminario Romano, and he seems to have assumed responsibility for music at Il Gesù at the same time. By 1632 he was *maestro* at Ferrara Cathedral. Capocci's *stile antico* music is all in the manuscript collection of four-part hymns for the church year, in the usual *alternatim* manner, found in the archives at Loreto. His other works reveal him as a competent master of the reserved few-voice motet idiom current in Rome.

## WORKS

Responsoria una cum motecto ac reliquis, quae in sacris domini natalibus concinuntur, 2–4, 6, 8vv, bc (org), op.2 (Rome, 1623)

Fasciculus myrrhae in horto Gethsemani pulchre compositus, liber secundus, 2–4vv, bc (org), op.3 (Rome, 1624)

Motecta liber tertius, 2–4vv, bc (org), op.4 (Venice, 1633)

36 hymns, 4vv, I-LT

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**G.P. Dixon:** *Liturgical Music in Rome: 1605–45* (diss., U. of Durham, 1982), 44, 194–5

**J. Lionnet:** 'La musique à Saint-Louis des français de Rome au XVIIe siècle', *NA*, new ser., iii (1985), suppl.; iv (1986), suppl.

JEROME ROCHE/GRAHAM DIXON

# Capocci, Filippo

(*b* Rome, 11 May 1840; *d* Rome, 25 July 1911). Italian organist and composer. He began learning the organ and harmony at the age of nine from his father, Gaetano Capocci; in 1861 he obtained a diploma as a pianist in the Accademia di S Cecilia in Rome. He was appointed first organist at the church of S Giovanni in Laterano in 1873 and succeeded his father there as *maestro di cappella* in 1898. A visit of Alexandre Guilmant to Rome in 1880 inspired Capocci to devote himself to organ technique, and as a concert performer he became known for the excellent taste of his registrations, for the admirable clarity of his playing and for his musicianly phrasing. He also taught the organ at the Accademia and to Queen Margherita. He was a member of the commission that executed the restoration of Italian church music in accordance with the decree 'Motu proprio' (1903) of Pope Pius X. His compositions include an early oratorio *S Atanasio* (1863) and numerous organ works, among them a fantasia for the consecration of the organs at S. Giovanni in Laterano and six sonatas.

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**A. De Santi:** *Il maestro Filippo Capocci e le sue composizioni per organo* (Rome, 1888)

**B. Ligi:** 'La cappella musicale del Duomo d'Urbino', *NA*, ii (1925) [whole vol.]

**D.M. De Carolis:** 'La cappella musicale della ven. Collegiata S Lorenzo M. in Sant'Oreste sul monte Soratte', *NA*, viii (1931), 245–77

**R. Giazotto:** *Quattro secoli di storia dell'Accademia nazionale di Santa Cecilia* (Rome, 1970)

LEOPOLD M. KANTNER

## Capocci, Gaetano

(b Rome, 16 Oct 1811; d Rome, 11 Jan 1898). Italian organist and composer. He began his musical studies under S. Pascoli, organist of S Pietro in Rome, and was afterwards a pupil of V. Fioravanti and F. Cianciarelli for counterpoint and composition. Besides music, he was also a student of literature and theology. In 1831 he received the diploma of organist and in 1833 that of composer from the Accademia di S Cecilia. His first post as organist (1830–39) was in the church of S Maria in Vallicella; in 1839 he was appointed to S Maria Maggiore. As president of the organists of the Accademia di S Cecilia from 1848, he became involved in many intrigues and controversies. In 1855 he was made *maestro direttore* of the Cappella Pia of S Giovanni in Laterano, a post which he occupied until his death.

Capocci's sacred works were constantly in use at the Lateran, where his Responses for Holy Week were greatly admired. He composed in the simple, melodious style of his teachers. Among his chief works were the oratorios *Battista* (1833) and *Assalomne* (1842), both written for the revitalized music programmes of the Oratorio dei Filippini, in which Capocci took an important role. His many pupils included his son Filippo and Margherita of Savoy, who later became the first Queen of Italy.

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- C. Zandotti:** *Gaetano Capocci* (Rome, 1898)  
**B. Ligi:** 'La cappella musicale del Duomo d'Urbino', *NA*, ii (1925) [whole vol.]  
**D.M. De Carolis:** 'La cappella musicale della ven. Collegiata S Lorenzo M. in Sant'Oreste sul monte Soratte', *NA*, viii (1931), 245–77  
**C. Gasbarri:** *L'oratorio filippino (1552–1952)* (Rome, 1957)  
**C. Gasbarri:** *L'oratorio romano dal cinquecento al novecento* (Rome, 1962)  
**A. Bertini:** *La musica all'oratorio dalle origini ad oggi* (Rome, 1966)  
**R. Giazotto:** *Quattro secoli di storia dell' Accademia nazionale di Santa Cecilia* (Rome, 1970)

LEOPOLD M. KANTNER

## Capoianu, Dumitru

(b Bucharest, 19 Oct 1929). Romanian composer. He studied with Jora, Mendelsohn, Andricu and Rogalski at the Bucharest Conservatory (1941–53). His first appointments were as musical director at the Romfilm and Alexandru Sahia film studios in Bucharest (1950–52) and as sound controller for Romanian Radio and Television (1952–4). Since that time he has distinguished himself as a composer of film scores (the film *Short History* was awarded the Palme d'or at Cannes in 1957), and was appointed professor of film music at Hyperion University, Bucharest, in 1990. During the period 1969–74 he was also manager of the George Enescu PO in Bucharest. He has conducted various orchestras throughout Romania. The orchestral brilliance of the film scores is demonstrated in his orchestral piece *Variațiuni cinematografice* (1965). Other works by Capoianu are in an expressive folksong style; these include the two orchestral suites, the Violin Concerto and the Divertissement for String Orchestra and Two Clarinets. The brevity and restraint which he has brought to chamber music have produced such

excellent miniatures as the three string quartets and the String Trio. Capoianu has been honoured by the Romanian Composers' Union.

## WORKS

(selective list)

### dramatic

Dragostea prințesei [Princess's Love] (musical, 2, Capoianu, after S. Lichy), 1982; Bucharest, Nov 1982

Cenușăreasa [Cinderella] (musical, 2, I. Lucian and V. Puicea, after C. Perrault), 1984; Bucharest, 11 Dec 1984

Pistruiatul [The Freckled] (musical, 2, F. Munteanu); Bucharest, 2 July 1987

Dragostea pusă la încercare [Tested Love] (musical, 2, S. Gruia, after Locatelli), 1995

Film scores: Short History, 1957; Seven Arts, 1958; Homo sapiens, 1960; A Bomb was Stolen, 1961; Steps to the Moon, 1963; If I were a Charming Prince, 1965; Return, 1967; Sonata Simplicitas, 1970; Homo metricus, 1972; Ecce Homo, 1973; Hello Dobby, 1974; Intermezzo, 1975; Les téméraires, 1982; La ficelle ensorceleuse, 1985; La trappe enrouillée, 1986; Le bal des fleurs, 1987; Energica, 1987; Le petit bateau merveilleux, 1987

### other

Orch: 2 suites, 1953, 1954; Divertiment, 2 cl, str, 1956; Vn Conc., 1957; Variațiuni cinematografice, 1965; Moto perpetuo, 1971; Chemări '77, 1977; Facets, 1984; Gui Conc., 1985; Metropolis, dance suite, 1992; The Phoenix Bird, 1994; Les vérités de Dracula, suite, 1996

Choral: 5 Songs from Transylvania, female chorus, ob, str, 1961; Cântecul lutului [The Song of Clay], 1966; Ca să faci portretul unei păsări [To Make a Bird's Portrait] (cant., J. Prévert), 1969; Marea [The Sea], 1974; Coruri [Choruses] (Bucharest, 1984); Rugăciune [Prayer], 1984; Valses ignobiles et pas sentimentales (suite, G. Topârceanu), 1986; Décor, 1993

Other vocal: Odă (E. Jebeleanu), 1975; Flăcări de sânge [Flames of Blood] (orat, Jebeleanu), 1986

Chbr: Wind Qt, 1950; Sonata, vl, pf, 1952; Old Romance, vc, pf, 1954; Str Qt no.1, 1954; Str Trio, 1968; Str Qt no.2, 1969; Arcuri [Arches], 3 insts, 1982; Katzenlieder, 1986

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**V. Cosma:** *Muzicieni din România: lexicon* (Bucharest, 1989)

VIOREL COSMA

## Capollini, Michelangelo.

See [Capellini, Michelangelo](#).

## Caporale, Andrea

(*fl* London, mid-18th century). Italian cellist and composer. Nothing is known of him until about 1735, when he went to London. One of several Italian

cellists credited with popularizing his instrument with the English, Burney remarked that audiences were especially pleased with his 'full, sweet and vocal tone'. This attribute made him the most popular cellist in London for about ten years, during which time he performed solos for benefit concerts and played in theatre and pleasure garden orchestras. His most notable performances were under the auspices of Handel, first appearing in *Alexander's Feast* (19 February 1736) and then playing the solo parts for *Deidamia* and for Handel's own benefit concerts. According to contemporaries, his technique was undistinguished and he was eventually eclipsed by more virtuoso players. In 1746 a set of 12 cello sonatas containing six each by J.E. Galliard and Caporale was published in London, but from Galliard's dedicatory address to the Prince of Wales it would appear that Caporale had by then left the country: 'The work which I now humbly offer to your Royal Highness's acceptance, will suffer by the loss of Sigr Caporale, who was engaged with me in the design, and whose Excellent performance wou'd have made it the more Entertaining'. Eight years later Caporale was in Dublin, where he is mentioned between September 1754 and February 1757.

A *Daily Post* advertisement (14 March 1741) indicates that he wrote at least one concerto for his instrument, though none remains. His cello sonatas, usually in three movements, are late Baroque in style, with a conventionally florid, highly ornamented solo line. Phrases tend to be short in quick movements, more sustained where the pace is slower; in the slow movements, Caporale made expressive use of the cello's tenor register without proving himself to be a memorable melodist.

## WORKS

XII Solos ... VI of Sigr Caporale VI compos'd by Mr Galliard, vc, bc (London, 1746)  
Sonata, 2 vc, in 6 Solos ... compos'd by Sigr Bononcini and other Eminent Authors (London, 1748)  
Solo, fl, in The Delightful Pocket Companion (London, c1745–63)

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*Eitner*Q

*Gerber*L

*Gerber*NL

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OWAIN EDWARDS/VALERIE WALDEN

## Capo tasto [capo]

(It., from *capo*: 'head', *tasto*: 'tie or fret'; Fr. *barre*; Ger. *Capotaster*).

(1) Originally this term denoted the nut (see [Nut \(i\)](#)) of a fretted instrument such as the lute or guitar; it is now generally used to describe a device to shorten the string length, thus facilitating upward transposition without altered fingering. (It is also the term used in Italian writings to describe the stopping of general strings at once by one finger; see [Barré \(i\)](#).) The construction of the

*capo tasto* varies according to the instrument for which it is intended, but it comprises essentially a rigid bar covered with felt, leather or cork, together with some means of holding it pressed firmly against the fingerboard. This bar keeps the strings in contact with the required fret and may take the form of a length of gut tightened round the neck by a peg. The bar may now be held by a metal spring or a piece of elastic. On the English guitar the *capo tasto* was attached through holes in the neck by a small carriage bolt tightened by a wing nut. The term was first employed by G.B. Doni in his *Annotazioni* of 1640.

(2) Later the term was used to describe the metal bar which acted as a nut by exerting a downward pressure on the treble strings of pianos. The device was invented in 1843 by Antoine-Jean Denis Bord of Paris.

IAN HARWOOD

## Capotorti, Luigi

(b Molfetta, 1767; d San Severo, Foggia, 17 Nov 1842). Italian composer. He studied in Naples at the Conservatorio di S Onofrio, 1778–96, although his presence there is documented only between 1783 and 1794. He studied violin with Nasci, harmony and counterpoint with Millico and Insanguine, and composition with Niccolò Piccinni. After some successes in minor theatres due to the support of Piccinni, *Enea in Cartagine* and *Gli Orazi e i Curiazi* were performed at the S Carlo, Naples, in 1800. Outstanding among his operas is *Ciro*, performed in 1805 for the birthday of Ferdinando IV, in which the ‘magnanimous’ Ferdinando is represented by the character of Cyrus the Younger. The unusual plot is freely translated from Xenophon’s *Anabasis*. It marks a transition from a late 18th-century style to a rich symphonic and choral texture, and *Marco Curzio* (1813) is reminiscent of the late operas of Cimarosa and of Spontini’s *La vestale*.

Capotorti was also a successful *maestro di cappella* in various Neapolitan churches and monasteries for which he wrote masses, motets, psalms for Holy Week, devotional pieces with or without orchestral accompaniment, and the oratorio *Le piaghe d’Egitto* (1801). He also devoted himself to teaching composition and singing, particularly from 1811 when, on the orders of Joachim Murat, he was appointed examiner at the Real Collegio di Musica; his pupils included Pavesi and Mercadante and the singers Caterina Fumagalli and Carolina Miller. His other compositions include some occasional pieces and instrumental works, and a number of exercises used for teaching. Caporti was admired by the French and was admitted to the Académie de Musique in 1827.

### WORKS

#### dramatic

all first performed in Naples

*Gli sposi in rissa* (ob, 2, G.M. Diodati), Nuovo, 1796

*Nice* (2), 1796 lib. *I-Nc*

*Enea in Cartagine* (os, G.M. d’Orange), S Carlo, 1800

*Gli Orazi e i Curiazi* (os, 3, A. Sografi), S Carlo, 1800

Le piaghe d'Egitto (orat, A.L. Tottola), Fondo, 1801

Le nozze per impegno, ovvero L'impegno superato (ob, 2, Tottola), Fiorentini, sum. 1802, lib. Nc

Obeide e Atamare (os, 2, Tottola), S Carlo, 4 Nov 1803, Nc

Ciro (os, 2, trans. G. Imbimbo, from Xenophon: *Anabasis*), S Carlo, 12 Jan 1805, Nc

Bref il sordo (ob, G. Palomba), Fiorentini, 1805

Marco Curzio (os, 2, Giovanni Schmidt), S Carlo, 15 Aug 1813, Nc

Ernesta e Carlino, ovvero I due Savoiard (op semiseria, 2, Tottola), Fiorentini, 1815, Nc

### other works

Sacred vocal: A gloria di Dio (cant., F.S. Chiaja), 1799; Sestina in onore di S Filomena, 4vv, vn, va, org; Inno a S Francesco di Paola, 4vv, orch, *I-Mc*; Jam cessa crudelis, S, orch; Miserere (trans. G. Poli), 2vv, pf; Et resurrexit, 4vv, orch; Salve regina, T, orch; other works, ?lost

Secular vocal: Inno per il faustissimo giorno onomastico di Sua Maestà Ferdinando IV, S Carlo, 1816; Il viaggio di Roma, anacreontica, S, pf; Esercizi di gorgheggio, *I-Nc*; various acc. and unacc. songs, *B-Bc*, *GB-Lbl*, *I-Nc*, *S-Skma*, *US-Eu*, *R*, *STu*

Inst: Sym. in D; Sym. in B $\flat$  per la festa di S Antonio, 1836; Divertimento grazioso, pf

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*DBI* (R. Melloncelli)

*EitnerQ*

*ES* (F. Schlitzer)

*MGG1* (A. Mondolfi Bossarelli)

*SchmidIDS*

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**F. Peruzzi:** *Maestri compositori e musicisti molfettesi* (Molfetta, 1931), 35–51

**N. Pastina:** 'Passerà inosservato il bicentenario di Capotorti?', *La gazzetta del mezzogiorno* (9 Nov 1967)

MARIA CARACI VELA/RODOBALDO TIBALDI

## Capp, Bartold

(d Werl, Westphalia, 1636). German composer. He is first heard of in 1597 as *Rector scholarium* at the civic school at Werl, where he also sang with his pupils in Catholic services. From 1606 until his death he served the town as 'secretarius'. He left 16 works for keyboard instruments and lute, signed with the initials 'B.C.S.W.' (Bartholdus Cappius Secretarius Werlensis). They are scattered through two manuscripts (*D-PA* 3590a in the Fürstenbergiana collection and F $\ddot{u}$  9822/1) and comprise a paduana and instrumental arrangements of vocal pieces for school, church and home use.

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WALTER SALMEN

## Cappa, Carlo Alberto

(*b* Alessandria, 9 Dec 1834; *d* New York, 6 Jan 1893). American bandmaster, trombonist and composer of Italian birth. He entered the Royal Academy at Asti when he was ten, and after five years enlisted in the band of the Sixth Italian Lancers as a trombonist. He served in the Italian army for six years, and at the age of 21 enlisted in the US Navy and joined the band of the frigate *Congress*, which was moored at Genoa. He arrived in the USA in 1858 and joined Edward Kendall's band for a tour of several American cities; he then became a member of the Shelton Band of New York, which was led by Claudio S. Grafulla. Cappa joined the Seventh Regiment Band of New York when Grafulla became its leader. From 1869 to 1876 Cappa was first trombonist in the Theodore Thomas Orchestra; he also played euphonium with the Mapleson Opera Company and appeared as a euphonium soloist with the Dodworth Band. In 1881 he became leader of the Seventh Regiment Band; under his direction the band gave regular concerts at Central Park and Brighton Beach in New York, and made national tours. He was highly regarded for his superb musicianship and received knighthoods in Italy and Venezuela. Cappa composed several marches, including *The Sardinia March*, the *Seventh Regiment Knapsack Quickstep* and *Colonel Appleton's March*.

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FRANK J. CIPOLLA

## Cappa, Chiaffredo [Gioffredo]

(*b* Saluzzo, 1644; *d* Saluzzo, 6 Aug 1717). Italian violin maker. He worked in Saluzzo from the last decades of the 17th century until his death, and also briefly in Mondovì in 1697. Later that same year he was working in Turin, but by 1703 had returned to Saluzzo where he remained for the rest of his career. Born into a family of the minor nobility, his antecedents as a violin maker are unknown; the theory that he studied under Enrico Cattenar in Turin is doubtful, and that he served an apprenticeship with the unknown maker Giuseppe Torano in Turin is both unlikely and unprovable. His work is obviously very much influenced by the Amati family. Cappa's original labels are extremely rare, those surviving today being in manuscript, and it appears that the practice of labelling his best violins with the name Amati was already

taking place as early as the 18th century. His work is frequently rough in detail, with a distinctive character that should not be mistaken. He made a large number of good violins and several very successful cellos. While he is often credited with having had two pupils, Spirito Sorsana and Francesco Celoniatti, the style, finish, varnish, and construction methods used by these two strongly suggest otherwise. Cappa used a soft brown varnish, sometimes quite red, of classical quality, which unfortunately fails to appear in the work of his successors in Piedmont.

CHARLES BEARE/PHILIP J. KASS

## Cappadocia.

See Hellenistic states, §2.

## Cappella

(medieval Lat., It.).

Chapel.

## Cappelli [Cappello], Bartolomeo

(*b* Naples; *fl* 1645–53). Italian music editor and composer. He was a Franciscan monk and on a title-page of 1653 is called 'maestro di musica'. He edited a small volume of five-part sacred music (RISM 1645<sup>1</sup>), which had gone into a fourth impression by 1650 (1650<sup>2</sup>), and in which he included two of his own pieces. He also edited F.A. Vannarelli's *Messa et salmi concertati* for three voices and continuo (1653<sup>2</sup>), including three pieces of his own.



## Cappelli, Gilberto

(*b* Predappio Alta, nr Forlì, 1 Jan 1952). Italian composer. He studied composition at the Bologna Conservatory with Giordano Noferini, Giacomo Manzoni and Aldo Clementi; he also studied choral music (with Tito Gotti), the piano and conducting. He now teaches at the Cesena Conservatory. Cappelli's first works (1981–5) attracted immediate attention for their timbral inventiveness (mainly employing string instruments) and for their concentrated structures and unbroken tension. While some aspects of his early writing can be traced to the music of Sciarrino, this did not prevent him from establishing his own personality, identifiable by its constant, nervous expressivity, punctuated by rough, incisive gestures. After some years of silence following the String Quintet of 1985, a change of direction was signalled by the Piano Quintet (1991–2), dedicated, significantly, to Nono and given its first performance at the Venice Biennale in 1993. Comprising a sequence of fragments of rising tension, the piece exemplifies a new phase of dynamic extremes and harsh, abrasive sounds from which emerges an intense expressionistic violence. The harmonics and other extended techniques of sound production which characterized Cappelli's early works

are abandoned, while there is a concomitant reduction to the most basic elements, including less dense pitch aggregates. Another notable example of this new intensity is *E come il vento* for speaker and orchestra (1998), in which fragments of Leopardi, on the theme of the wind, provide brief interpretations within the disturbing, painful violence of the music. The piece is constructed for the most part as a counterpoint of bands of sound marked again by severe dynamic contrasts and a tense, savage relentlessness. This erupts into waves of sound with an unsettling fury, which seems to evoke gusts of wind, only at the end approaching a sense of menacing calm.

## WORKS

Inst: 2 pezzi, vn, 1981; Str Qt, 1981; Andando nel sole che abbaglia, orch, 1981; Isole inquiete, chbr ens, 1982; Str Trio, 1985; Str Qnt, 1985; Memoria, gui, 1990; Pf Qnt, 1991–2; A corde, (pf, gui)/pf, 1995; Cieli, fl, vn, pf, 1995; Suoni di luce, vn, gui, 1995; Musiche per Wakefield, chbr orch, 1996; Voci di luce, vn, gui, 1997; Oscuri cieli, 2 cl, b cl, basset hn, opt. chorus, opt. perc ad lib, 1997; Oscura a luce, str qt, 1998

Vocal: 7 salmi, chorus, gui, 1995; Frammento da Dino Campana, chorus, va, vc, pf, 1996; Musica reservata (Ps viii), male chorus, gui, trbn, db, 1997; E come il vento (G. Leopardi), spkr, orch, 1998

Principal publishers: Ricordi

PAOLO PETAZZI

## Cappelli, Giovanni Maria.

See [Capelli, Giovanni Maria](#).

## Cappellini, Michelangelo.

See [Capellini, Michelangelo](#).

## Cappellini, Pietro Paolo

(*fl* ?Rome, mid-17th century). Italian composer. He may have come from the same family as either [Michelangelo Capellini](#) or [Carlo Capellini](#), but no evidence of this has yet come to light. The only known information about his career survives in the manuscript of his *cantata scenica* (in *I-MOe*) *La forza d'amore*, a pastoral idyll for three voices in three acts with a libretto by the Roman G.F. Apolloni (which was later set by Bernardo Pasquini). In the manuscript two coats-of-arms are joined, suggesting that Cappellini composed the work for the marriage of members of two noble households. One of these may have been the Roman family Pietraccini, according to Roncaglia, who also stated that the style of the music appears to have been strongly influenced by Carissimi. From this it is reasonable to conclude that Cappellini was active in Rome in the middle of the 17th century. His cantatas, moreover, survive in several manuscripts primarily devoted to Roman composers, including the first part of Salvator Rosa's music book (which once belonged to Burney and is now in *F-Pthibault*; the other manuscripts are in *B-*

*Bc*, *I-Bc*, *MOe* and *Vqs*). There are also arias (in *Fc* and *MOe*) and solfeggios and fragments (in *Fc*). A set of sonatas for violin and organ attributed to 'Pietro Paolo Cappellini' survives in *B-LVu*, and a piece for violin and continuo (in *GB-Lbl* Add.31466) may also be by him (see [Carlo Capellini](#)).

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*EitnerQ*

*ES(N. Pirrotta)*

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**F. Walker:** 'Salvator Rosa and Music', *MMR*, lxxix (1949), 199–209; lxxx (1950), 13–18, 32–6

LAWRENCE E. BENNETT

## Cappi.

Austrian firm of music publishers. Founded by Giovanni Cappi (*b* Blevio, 30 Nov 1765; *d* Vienna, 5 Jan 1815) in the early 19th century, it remained active through most of the century under a succession of proprietors and changes of name. Cappi had been an employee of the [Artaria](#) firm before becoming a partner in 1792 (and later, through his sister's marriage, brother-in-law of Carlo Artaria). The dissension within Artaria & Co. around the turn of the century led to Cappi's resignation, after which he opened his own firm. In 1801 he took on his nephew [Pietro Cappi](#) as partner, but the latter returned to Artaria in 1805 as joint proprietor.

Giovanni Cappi began his plate number series at 873, the point which Artaria's own numbering had reached by that time; he kept Artaria's original numbers for all the works that had fallen to him after the division of the firm, adding only his own imprint (which enables these to be identified as earlier editions with new title-pages). A catalogue of September 1807 contains both the works taken over from Artaria and newly published ones. Cappi published numerous contemporary composers, the most noteworthy being Beethoven (opp.25–7 and 29; *recte* 31). The firm's activities coincided with the years of the war with France and the War of Liberation, and Cappi did not succeed in making any further contracts with Beethoven; during this time no advertisements appeared in the *Wiener Zeitung* so that precise dating of the firm's publications is difficult. Publication of the *Musikalisches Wochenblatt* was begun on 3 October 1806 and continued for four years.

Although legally empowered to do so from 11 November 1816, Cappi's widow Magdalena never acted publicly as proprietor of the firm; her son Carlo Cappi took over between 20 January and 25 May 1821, and on 24 April 1822 received the requisite licence. The decline in publishing in the years after 1815 and the conspicuous gaps in the series of numbers between 1683 and 2241 are probably due to the death of Giovanni Cappi and to difficulties within the firm.

On 27 September 1824 a large advertisement in the *Wiener Zeitung* announced a decisive reorganization: the founding of Cappi & Comp. by Carlo Cappi and his cousin Pietro. A new series of plate numbers was begun

(with no.1). The firm became Schubert's most important publisher; this connection was probably instigated by Pietro Cappi and further developed after Joseph Czerný (*b* Bohemia, 14 June 1785; *d* 22 Sept 1831) succeeded him as partner, when the firm became Cappi & Czerný (registered on 1 April 1826). From 11 April 1828 to 7 May 1831 Czerný carried on alone under his own name, while Carlo Cappi found a new career as a civil servant. The new series of publication numbers was closed at approximately 900 and the old series resumed at 2575.

The lithographer Joseph Trementsky (*b* Vienna, c1793; *d* 24 Jan 1839) was proprietor from 11 July to 1 October 1831; his brother Mathias Trementsky (*b* 1790; *d* Vienna, 19 March 1868) succeeded him in 1832. As Trementsky & Vieweg (from 2 May 1833) the firm published the stage works of Conradin Kreutzer; its negligent business management continually brought it into difficulties with the authorities. By 29 December 1837 Eduard Mollo had become proprietor; Mathias Trementsky continued to work as engraver and lithographer. From 13 April 1842 the name of the firm was Eduard Mollo & A.O. Witzendorf; after Mollo's death it was run by Witzendorf alone, as announced in the *Wiener Zeitung* of 2 April 1844. Struggles with the authorities continued and the firm's importance declined considerably. Its licence was returned on 2 September 1868 and the rights taken over by the firm Eduard Sieger. The business was subsequently sold to Constantin Sander (1 July 1875) and combined with his firm, F.E.C. Leuckart.

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ALEXANDER WEINMANN

## Cappi, Adrien.

See [Capy, Adrien](#).

## Cappi, Pietro

(*fl* c1790–1830). Austrian music publisher, nephew of Giovanni [Cappi](#). Through his uncle's influence he was engaged by the firm [Artaria](#) in Vienna in 1793. He was subsequently a partner of the new firm Giovanni Cappi (1801–5), and then of Artaria. On 30 July 1816 he was granted a licence for his own fine art business. His firm's publications appeared with the plate sign 'P: C:.'; part of the catalogue later passed to the Mechetti firm. On 8 August 1818 he

made over his premises to Daniel Sprenger and on 10 December 1818 he combined with [Anton Diabelli](#) to form the firm Cappi & Diabelli. On 27 September 1824 Pietro Cappi ended this partnership and, with his cousin Carlo Cappi, established the firm Cappi & Comp. but this only existed until 1 April 1826, when Pietro Cappi made over his deed of partnership to Joseph Czerný, and ceased his activity as a publisher.

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ALEXANDER WEINMANN

## Cappi de Camargo.

See [Cupis de Camargo](#) family.

## Capponi, Gino Angelo [Capponius, Ginus Angelus]

(*b* ?Rome, 1607/8; *d* Rome, 30 Jan 1688). Italian composer, poet and dramatist. He was born into a Roman branch of a noble Florentine family and seems to have lived and worked mainly in Rome, where he built a palace close to the Piazza del Popolo. Pope Urban VIII granted him the honorary title of Marquis of Pescia, and he was created a patrician by the Roman senate. While still very young he wrote a tragedy, *Pirimalo*, which was performed in 1623 by the students of the Collegio Romano to celebrate the canonization of St Francis Xavier; the published version includes a list of actors and singers who took part in the performance. Capponi's poetry is mainly secular. In 1639 he contributed to the *Applausi poetici* for the singer Leonora Baroni. He was an amateur composer, who seems to have been well known in Roman musical circles: he was acquainted with [Giovanni Battista Doni](#), according to whom he wrote some music in a system of composition that Doni had advocated; several of his compositions were included in Silvestris's anthologies; and Kircher cited a section of one of his motets as a model. His music, which is rather conservative in style, includes a mass based on the Guidonian hexachord.

## WORKS

### sacred

Psalmodia vespertina una cum Miserere ... in duobus choris ... liber primus, 9vv, org (Rome, 1650)

Psalmodia vespertina integra ... una cum litanis BVM ... liber secundus, 5vv, org (Rome, 1664)

3 motets, 3vv, bc, 1643<sup>1</sup>, 1650<sup>1</sup>

Missa Ut, re, mi, fa, sol, la, 5vv, *I-Rvat*

Benedicite Deo coeli, 8vv, *Rvat*

Jam hiems transiit, 3vv, S-Uu

1 mass, 9vv, cited in *LaMusicaD*

secular

Madrigali ... libro primo, 5vv (Rome, 1640)

4 madrigals, 3vv, bc, 1652<sup>3</sup>, 1653<sup>4</sup>

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*AllacciD*; *LaMusicaD*

**A. Kircher:** *Musurgia universalis* (Rome, 1650/R), i, 611–12, 614

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**B.M. Antolini:** 'Cantanti e letterati a Roma nella prima metà del Seicento', *In cantu et in sermone: for Nino Pirrotta on his 80th Birthday*, ed. F. Della Seta and F. Piperno (Florence, 1989), 347–62

JOHN WHENHAM

## Cappuccilli, Piero

(*b* Trieste, 9 Nov 1929). Italian baritone. He studied singing under Donaggio at the Teatro Giuseppe Verdi, Trieste, where he appeared in small parts. His official début was at the Teatro Nuovo, Milan, as Tonio in *Pagliacci* (1957). In 1960 he was chosen by Walter Legge to sing Enrico in a recording of *Lucia di Lammermoor* with Maria Callas, and in the same year he sang Germont in *La traviata* at the Metropolitan. His début (as Enrico) at La Scala in 1964 confirmed his position, strengthened in many subsequent seasons there, as one of Italy's foremost baritones. He appeared at Covent Garden first in *La traviata* (1967) and crowned a worthy career in that house by singing in *Cavalleria rusticana* and *Pagliacci* the same evenings at the age of 60. He sang in most other leading European opera houses as well as in South Africa and South America, and in 1969 he made the first of many successful appearances at Chicago. His performances in *Don Carlos* under Karajan (1975, Salzburg) and *Simon Boccanegra* under Abbado (La Scala and Covent Garden, 1976) showed a development of interpretative powers and technique, a remarkable feature of which was his breath control. His warm, ample voice can be heard in many important recordings.

J.B. STEANE

## Cappy, Adrien.

See [Capy, Adrien](#).

## Capranica [Capranico], Matteo

(*b* ?Amatrice, Rieti, 26 Aug 1708; *d* ?Naples, after 1776). Italian composer. Early sources giving him a Roman background and connection with a noble family apparently confused him with Domenico Capranica (1791–1870). He is said to have studied in Naples at the Conservatory of S Onofrio with Nicola Porpora, Ignazio Prota and Francesco Feo. He then worked as *maestro di cappella* in various Neapolitan churches, wrote sacred music and produced a

number of operas, beginning, as was customary with young composers in the city, with a comedy in 1736. He received commissions for several occasional works from outside Naples, for example the oratorio *Debbora* to celebrate the entry of one Anna M. Masini into the convent of S Chiara in Cesena, and a cantata for the city of Malta. No evidence has been found to support the legend that he completed the score of *La finta frascatana* (Naples, 1744), left unfinished by Leonardo Leo at his death. According to Di Giacomo he held the position of organist for the second chorus at the chapel of S Gennaro (the 'Tesoro'), which would contradict a sometimes reported date of death of 1759.

## WORKS

### operas

Il Carlo (ob, A. Palomba), Naples, Nuovo, 1736, lib *I-Nn*

L'amante impazzito (ob, P. Trinchera), Naples, Nuovo, wint. 1738

L'Eugenia (ob, Palomba), Naples, Fiorentini, wint. 1745, lib *Nn*

Alcibiade (os, G. Roccaforte), Rome, Argentina, 1746

L'Emilia (ob, Trinchera, after F. Oliva: *Lo castiello sacchejato*), Naples, Fiorentini, 1747

L'Aurelio (ob, Trinchera, after G.A. Federico: *Alidoro*), Naples, Nuovo, spr. 1748

Merope (os, A. Zeno), Rome, Argentina, 1751

La schiava amante (commedia per musica, Palomba), Naples, Fiorentini, aut. 1753, excerpts *I-Mc\**

L'Olindo (ob, Palomba), Naples, Fiorentini, 1753; collab. N. Conti

### other works

S Gaetano (orat), Macerata, 1739, *MAC*

Debbora (orat, G. Babbj), Cesena, 1742

Cantata di Calendimaggio (F. Cavallo), Malta, 1748

Dixit Dominus, *D-Bsb*; Salve regina, *DS*

Sonata, G, 2 vn, *I-Mc*; Sonata, C, vn, *Mc*, inc.

6 toccatas, hpd, *Mc\**

Arias and duets (some perhaps misattributed) in *A-KR*; *B-Bc*; *D-Bsb*, *MÜs*; *F-Pn*; *GB-Lbl*; *I-Mc*, *MOe*, *Plc*, *Rli*; *S-Skma*

Doubtful and false attributions: Aristodemo, no record has been found of a reported production in Rome, 1746, but Domenico Capranica wrote an opera of this name for Rome, 1831, *I-Mr*; Isacco (orat), also by D. Capranica, *GB-Ge*

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# Capriccio

(It.: 'whim', 'fancy'; Fr. *caprice*).

The term has been used in a bewildering variety of ways. Works entitled 'capriccio' embrace a wide range of procedures and forms, as well as a great variety of performing media, vocal and instrumental. The word first appeared in the second half of the 16th century, and it was used almost immediately in connection with pieces of music (the earliest reference, applied by Jacquet de Berchem to a set of madrigals, is in 1561). The term was used, in the late 16th and early 17th centuries, for works in various media, including madrigals, music for voices or instruments, and instrumental pieces, particularly keyboard ones. According to Furetière (1690), 'Capriccios are pieces of music, poetry or painting wherein the force of imagination has better success than observation of the rules of art'. 'Capriccio' does not signify a specific musical technique or structure, but rather a general disposition towards the exceptional, the whimsical, the fantastic and the apparently arbitrary.

In the early 17th century the keyboard capriccio, which like the *ricercare*, *canzona* and *fantasia* is an important ancestor of the fugue, is closely bound up with the composition techniques and performing directions discussed by Caccini and Frescobaldi, as well as with the aesthetics of the *seconda pratica*. The rules of counterpoint could be broken or even ignored for expressive reasons; rhythmic liberties, especially tempo fluctuation, were encouraged. Praetorius called the keyboard capriccio 'phantasia subitanea':

a sudden whim. One takes a subject, but deserts it for another whenever it comes into one's mind so to do. One can add, take away, digress, turn and direct the music as one wishes, but while one is not strictly bound by the rules, one ought not go too much out of the mode.

The keyboard capriccios (c1590) of Giovanni de Macque exhibit sudden and violent changes of mood and style; some of them are a fantastic mixture of fugal imitations, chordal fanfares, expressive ornaments, dazzling passage-work and harsh dissonances. The subjects are presented in augmentation, diminution, inversion and with many rhythmic variants.

Frescobaldi said of his set of capriccios (1624): 'In those passages which do not seem to conform to the rules of counterpoint, the player should seek out the affect and the composer's intentions'. His capriccios cannot be discussed as a group, as they differ so widely in treatment. A characteristic trait is that the subject that forms the basis for the musical discourse (mainly fugal imitations) is not worked out in any orderly fashion; the pieces tend to be sectional, with frequent changes of metre and tempo. In both his capriccios on the hexachord, for example, the subject undergoes kaleidoscopic transformations, including chromatic filling-in; it is used in fugal imitation, in close stretto, in familiar style and as a *cantus firmus*. *La, sol, fa, mi, re, ut* begins in a serious fugal style, but the last note of the subject is consistently raised chromatically, a bizarre touch characteristic of the capriccio. The keyboard capriccio continued well into the 18th century, in Germany as well as Italy: there are examples by Froberger, Poglietti, Kerll, F.T. Richter, Georg Reutter (i), Georg Böhm, Handel and J.S. Bach (bww993), in most of which fugal procedure is followed.

The title 'capriccio', throughout the 17th century, often seems to imply identity with other forms or procedures, the title indicating the spirit of the music. Ascanio Mayone's two books of *Diversi capricci* (1603, 1609) contain no

pieces entitled 'capriccio' but are collections of ricercares, canzonas, madrigal arrangements and other pieces; he advised his readers 'not to be scandalized if they find the rules of counterpoint little observed'. G.M. Trabaci's *Ricercate, & altre varij capricci* (1615) is a collection of toccatas, ricercares, galliards and partitas; his readers are asked to pay attention to the spirit of the music. Other composers identified the capriccio and the fantasia with the canzona, e.g. Ottavio Bariolla in *Capricci, overo Canzoni* (1594) and Banchieri in *Fantasie, overo Canzoni alla francese* (1603).

'Capriccio' is also used as a dance title, as well as a title for a collection of dances, in the 17th and 18th centuries. Cazzati's *Varij e diversi capricci per camera e per chiesa* (1669) includes such dances as corrente, brando, giga, balletto and capriccio. Ludovico Roncalli's *Capricci armonici sopra la chitarra spagnola* (1692) contains nine dance suites. Allemanda, Corrente, Giga (*sic*), Sarabanda, Minuet and Gavotta are included, but no individual movements are labelled 'capriccio'. G.B. Brevi's *Bizzarie armoniche, overo Sonate da camera* (1693) contains six dance suites (*ordine*), and capriccios are included among the dances. J.S. Bach closed his Partita bwv826 with a capriccio. Bach's Capriccio bwv992 'On the Departure of his Most Beloved Brother' is perhaps the best-known example of the use of the term in the 18th century for a keyboard work in one or more movements. The term was often applied in violin music, from the time of Biagio Marini (1626) and Farina (1627), and G.B. Vitali used it (1669) for a quartet sonata; later it apparently came to signify music of a virtuoso character.

By the early 18th century, a true cadenza in a concerto or solo sonata is often called 'capriccio' to suggest its improvised and fanciful character and to emphasize that it exceeds the boundaries of the ornamented cadence. Such capriccios were frequently written out in full by composers. P.A. Locatelli applied the term to the virtuoso passages for solo violin that conclude the outer movements of each of the 12 concertos of his *L'arte del violino* op.3 (1733); these capriccios, often as long as the rest of the movement, are really technical or virtuoso studies. Tartini (1740) and F.M. Veracini (1744) used the term in a similar sense. Other passages of this nature are found in Vivaldi's concertos, in Bach's transcription for organ (bwv594) of Vivaldi's op.7 no.11 (in the extended virtuoso solo section at the end of the last movement), and in the cadenza in the first movement of Bach's Brandenburg Concerto no.5, which can be considered a capriccio. Paganini's 24 capriccios op.1 (c1810) continue in Locatelli's tradition. These études for solo violin (in particular no.24 in A minor) provided later composers with material for countless variations, rhapsodies and transcriptions, as well as the inspiration for technical studies for other instruments.

During the 19th century the title came to be applied freely and in a variety of senses. In 1834 Schumann defined the capriccio as 'a genre of music which is different from the "low-comedy" burlesque in that it blends the sentimental with the witty. Often there is something étude-like about it'. Some composers, including Mendelssohn and Brahms, used it for short piano pieces, humorous or fanciful in character. There are orchestral capriccios by many 19th- and 20th-century composers, including Tchaikovsky and Walton. Stravinsky's piano concerto *Capriccio* (1929) takes its title from the third movement: 'Allegro capriccioso ma tempo giusto', which was the first to be composed. Stravinsky is said to have had Praetorius's definition in mind when he wrote

the work. Penderecki wrote capriccios for solo cello and for small chamber ensembles. Strauss's opera *Capriccio* (1942) takes its name from the caprice-like nature of its libretto.

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ERICH SCHWANDT

## Capriccio, a

(It.: 'following one's fancy').

A performance instruction permitting a free and rhapsodic approach to tempo and even style. Liszt used the phrase specifically to designate the metrical irregularity with which he attempted to reproduce folk music in his Hungarian rhapsodies (*lento a capriccio*).

See also [Tempo and expression marks](#).

## Capriccioso, Accademico Bizarro.

See [Accademico Bizarro Capriccioso](#).

## Capricornus [Bockshorn, Brockshorn], Samuel Friedrich

(*b* Schertitz [now Zerčiče, nr Mladá Boleslav], 21 Dec 1628; *d* Stuttgart, 10 Nov 1665). German composer and teacher of Bohemian birth. While Capricornus was still very young his family fled to Hungary to escape religious persecution. He was an eager student and studied theology, languages and philosophy in various places, including Silesia between 1643 and 1646. His choice of a musical profession led him to the imperial court in Vienna in 1649, where he came to know the music of Giovanni Valentini and Antonio Bertali. He taught briefly at Reutlingen, and for two years was private tutor to the children of a physician at Pressburg (now Bratislava). In 1651 he became

director of music to the churches there and a master at the Gymnasium, but after a year he asked to be relieved of the teaching. He became Kapellmeister to the Württemberg court at Stuttgart on 6 May 1657. His tenure in Stuttgart was marked by bitter contention with Philipp Friedrich Bötdecker, organist of the collegiate church. Bötdecker, who had expected the Kapellmeister position, criticized Capricornus's compositions and stirred up the court musicians against him. Capricornus wrote a petition to the duke in self-defense, which provides detailed insight into his compositional process. Capricornus's years in Stuttgart were further marred by illness and unhappiness in his marriage. Johann Fischer studied with him there from 1661 until his death.

Capricornus was an important figure in the development of German sacred music between Schütz and J.S. Bach. He was ambitious – he sought and won the approbation of Schütz and Carissimi – and prolific, being one of the few German composers of his time whose works were widely distributed both in manuscripts and prints. Extant inventories list over 400 works, although many of them are lost, especially from his secular music, which included chamber music, ballets and operas. His sacred music, which was still in use liturgically in the early 18th century, includes large concerted works (*Opus musicum*) and many small concertos, both with instruments (*Geistliche Harmonien*, *Theatrum musicum*) and with only continuo accompaniment (*Geistliche Concerten*). He showed a strong preference for Latin devotional texts, which he set in a very expressive, Italianate manner. The attribution of Carissimi's oratorio *Judicium Salomonis* to Capricornus in the posthumous print *Continuatio theatri musici* has raised questions about the attributions in all of the posthumous prints. His music merits further editing, performance and study.

## WORKS

### sacred vocal

*Opus musicum*, 1–8vv, insts (Nuremberg, 1655); some ed. R. Rybarič (Bratislava, 1975)

[12] *Geistliche Concerten*, 2, 3vv, bc (Stuttgart and Nuremberg, 1658)

*Geistliche Harmonien*, 2, 3vv, 2 vn, bc, i–iii (Stuttgart, 1659–64); vol.iii ed. P. Walker (Madison, WI, 1997)

*Jubilus Bernardi*, 5 solo vv, chorus 5vv, 4 va, bc (Nuremberg, 1660); some ed. in Sametz

2 Lieder von dem Leyden und Tode Jesu, 2vv, 4 vn (ad lib), bc (Nuremberg, 1660)

*Geistliche Concerten ander Theil*, 3vv, bc (Stuttgart, 1665)

*Scelta musicale*, o *La prima opera d'eccellenti motetti*, 1v, 2 insts, bc (org) (Frankfurt, 1669), inc.

*Theatrum musicum quod per duodecim scenas seu sacras cantiones aperuit*, 3vv, 4 insts (ad lib), bc (Würzburg, 1669)

*Continuatio Theatri musici seu Sacrarum cantionum pars secunda*, 5vv, 3 vn, trbn, bc (org) (Würzburg, 1669)

*Opus aureum missarum*, 8vv, 2 vn, bc (org) (Frankfurt, 1670)

*Sanctus Dominus Deus Sabaoth*, canon a 6, pr. 1659

*Mein Gott und Herr*, SSB, 2 vn, bc, *S-Uu*; ed. E. Selén (Kassel, 1973)

Over 100 works, *D-Bsb*, *DS*, *GB-Ob*, *S-Uu*, ?half copies from above vols.

### stage works

Ballett der Natur, oder Fürstliche Frühlingslust (Stuttgart, 1660) (lib only)

Raptus Proserpinae, in einem singenden Schaw-Spiel vorgestellt (Stuttgart, 1662) (lib only)

Komödie, 18 May 1665, lost

### secular vocal

Deutsche Madrigale, 2, 3vv (Stuttgart, 1659), lost

Neu-angestimmte und erfreuliche Tafelmusic, 2–5vv, bc (Frankfurt, 1670), inc.

Flores musici, 1v, 2 insts (Würzburg, 1669), lost

### instrumental

Sonaten und Canzonen, 3 insts (Stuttgart and Nuremberg, 1660), inc.

Jocoserium musicalium, 3 insts (Stuttgart, 1663), lost

Continuation der neuen wohl angestimmten Taffel-Lustmusic (6 sonatas), 3, 4 insts, bc (Frankfurt, 1671)

Sonata, 3 vn, 2 va, 2 viols, bc, S-Uu

6 org preludes, D-Lr, incorrectly attrib. Capricornus

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## Caprioli, Carlo.

See [Caprioli, Carlo](#).

## Caprioli, Giovanni Paolo

(*b* Brescia; *d* ?Scandiano, nr Modena, ?c1627). Italian composer. He was a canon at S Salvatore, Bologna, in 1618 and became an abbot at Scandiano in 1625. The dedication of his lost *Sonate artificiose* (1638) may have been dated 1627, and the delay in publishing them may have been due to his death about that time. His small but varied output suggests that composition was perhaps a sideline to his priestly vocation; it includes canzonettas, no doubt influenced by Vecchi's fashionable works in the genre at the turn of the century, solo and duet motets in the popular concertato idiom, chamber duets, and sonatas for one treble and one bass instrument with basso continuo. The solo motets (1618) are typical of their type, with occasional organ solos and echo effects and a vocal line rendered florid by rapid runs and expressive by slurs. But some of the best music is found in the duets in the same volume, in particular a *Salve regina*, where a lack of sustained melodic invention is compensated for by excellent triple counterpoint between equal voices and continuo in a declamatory style anticipating Monteverdi's duet on the same text. The 1625 collection, which, oddly, is dedicated to Caprioli by Bartolomeo Magni, contains a number of dialogues and some of the pieces are designated for specific occasions. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

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Sonate artificiose, 2vv, bc (Venice, 1625), last known copy destroyed in World War II

5 motets, 1620<sup>2</sup>, 1625<sup>2</sup>, 1626<sup>3</sup>, I-Bc

2 sinfonie, 2vv, in *Sonate artificiose*, ed. F. Cupis (Venice, 1638)

1 lit, 1626<sup>3</sup>

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## Caproli [Caprioli, Del Violino], Carlo

(*b* Rome, before 1620; *d* Rome, ?after 1675). Italian composer, violinist and organist. He was a leading Italian cantata composer of the mid-17th century.

### 1. Life.

Caproli's father was from Poli, a fief of the Conti family situated east of Rome not far from Tivoli. He settled in Rome near the Piazza Navona and is

described in the register of the parish of S Eustachio for 1625 as 'erbarolo', a seller of green vegetables.

Carlo Caproli is probably the 'Carlo del Violino' who was engaged for the performances of the *Santa Teodora* given by the Barberini family in 1636. From 1638 he was regarded as a *maestro di cappella*, and until 1643 he regularly organized the music for the feast of the patron saint of the church of S Girolamo degli Schiavoni. In September 1643 he was appointed second organist by the Collegio Germanico in Rome. On 15 November 1644 he also became *aiutante di camera* to Cardinal Camillo Pamphili, nephew of Pope Innocent X, leaving that post in April 1647. His first appearance at S Luigi dei Francesi, as a violinist specially engaged for the occasion, was on 25 August 1652. He left Rome for Paris with his wife, who was related to the family of the Roman publisher Mascardi, in November 1653.

Caproli's opera *Le nozze di Peleo e di Theti*, composed to a libretto by Buti, received some nine performances at the Petit Bourbon, Paris, in April and May 1654, the last two of which were attended by the general public at the king's invitation. The opera – the music of which is lost – was well received. The title of *maître de la musique du cabinet du Roy* that he received from Louis XIV with all the privileges accompanying it suggests that Caproli himself may have directed the performances. The young Louis XIV himself participated in the ballets that followed each scene of the opera.

In 1655 Caproli returned to Rome, where he once again directed the music for the festival of S Girolamo. Regarded as one of the best violinists in the city, he was engaged by many *maestri di cappella* to play on special musical occasions, including performances at S Luigi dei Francesi and S Maria Maggiore, and he was engaged by Cardinal Chigi to play for the Vespers of 8 September at S Maria del Popolo. In 1665 he was appointed *guardiano* of the instrumentalists of the Congregazione dei Musici di Roma (later the Accademia di S Cecilia). He lent his organ for the music performed on 22 November that year for the feast of S Cecilia. In 1667 he set a cantata by Giovanni Lotti to music for Antonio Barberini (music lost) and again took part in the Vespers of 8 September at S Maria del Popolo.

## 2. Works.

Caproli's cantatas, his most important music, embrace *ariette corte* – pieces for solo or ensemble with clearly defined closed forms – and *arie di più parti* and laments, which are unique combinations of recitative, aria and arioso and which may include within them one or more *ariette corte*. The *arie di più parti* are longer, freer in form and account for most of Caproli's output. This trend towards through-composed forms rather than strophic repetitions and variations is highlighted in those cantatas set to symmetrically formed texts in which the various stanzas are set to different music. The solo cantatas are particularly impressive for their lyricism. The duets, which are for the most part *ariette corte*, tend to be chordal, the voices frequently moving in parallel 3rds or 6ths. Several cantatas are extremely satisfying in design.

The chief compositional devices are the same as those found in the cantatas of Caproli's contemporaries: change of metre often coinciding with change in the length of a line of the text; use of recitative in the ariettas for transitional passages; unity of key, the opening passage establishing a tonal centre that

is reaffirmed at the close of the final section; the juxtaposition of major and minor retaining the same chord root; emphatic repetition of a cadence at the close of a section; free treatment of the recurring line of text at the close of a section (many cantatas begin with the textual structure *AbbaA*, the fifth verse being the same as the first); eloquent use of the Phrygian cadence. One finds a greater use of chromatic alteration than in the cantatas of Luigi Rossi, although Caproli's work was certainly influenced by Rossi's.

Many of the cantatas included in the list below are attributed in the sources to 'Carlo del Violino' and have been incorrectly attributed to Carlo Mannelli (in *MGG1*). There is, however, ample evidence that they are by Caproli, not least the fact that there are concordances of some of them clearly ascribed to him under that name; moreover, no vocal music by Mannelli is known, whereas Caproli was widely recognized by his contemporaries (e.g. Berardi) as one of the best cantata composers of the day.

Caproli's brother Jacopo is known to have composed two cantatas, both dated 1646 (in *I-Nc* 33.4.14, II); one is a *cantata morale*, the second, for Christmas, has words by him as well.

For illustration of a scene from *Le nozze di Peleo e di Theti*, see [Torelli, Giacomo](#).

## WORKS

### stage works

*Le nozze di Peleo e di Theti* (commedia, F. Buti), Paris, Petit Bourbon, 14 April 1654; only text survives

4 orats (1 with text by Caproli), Rome, Oratorio del Crocifisso, 1650, 1665, 1667: lost

David' prevaricante e poi pentito (orat, L. Orsini), dated 1683, *A-Wn* 16272

### cantatas

some incorrectly attributed to Mannelli in *MGG1*

*A fuggir, a seguir beltà tiranna*, 1v, bc, *I-Rc*; *Amor, deggio io servir*, 3vv, *Bc*; *Bella Filli, io partirò*, 2vv, bc, *GB-Lbl*; *Chi d'amor si vuol difendere*, 1v, bc, *Ouf*; *Chi non sa qual tormento*, 3vv, *I-Bc*; *Chi può Nina mirare*, 1v, bc, *F-Pn*, ed. in Prunières; *Chi sempre disse no*, 2vv, bc, *I-Bc*; *Chi vuol esser amante*, 3vv, *Bc*; *Ci volea questo di più*, 1v, bc, *F-Pthibault*; *Con fronte sicura*, 1v, bc, *GB-Ouf*; *Conoscer quando inganna*, 1v, bc, *I-Nc*; *Con piede lento giungon l'hore*, 3vv, bc, *Rvat*; *Con voi parlo, amanti*, 1v, bc, *Rsc*; *Correte, amanti, a rimirar*, 3vv, bc, *Bc*

*Dallo strale d'amor*, 2vv, bc, *Bc*; *Di Cupido è legge antica*, 1v, bc, *Rsc*; *Di sue bellezze altera* (D. Benigni), S, bc, *F-Pn*, *I-Rsc*; *Dite che far poss'io*, 1v, bc, *Nc*, 1679<sup>6</sup> [two settings]; *E dove, Eurillo, il passo*, 2vv, bc, *Bc*; *E pur tornate a dirmi* (F. Melosi), 1v, bc, *Rvat*; *E quando ve n'andate, speranze*, 1v, bc, *GB-Ouf*; *Era condotto a morte*, 1v, bc, *I-Bc*; *E un gran foco*, 1v, bc, *Nc*; *Fate largo alla speranza*, 1v, bc, *Rn*; *Ferma il piè, taci*, 1v, bc, *Nc*; *Frondosi e verdi boschi* (Conte Barbazza), 1v, bc, *F-Pn*

*Gia languide le stelle*, 3vv, bc, *I-Bc*; *Giurai cangiar pensiero*, 1v, bc, *Rc*; *Hanno da durar più*, 1v, bc, *Vc*; *Ho desio di saper*, 2vv, bc, *Bc*; *Hor ch'ho sentito un si*, 1v, bc,

*GB-Lbl*; Hor ch'il gelido rigor, 2vv, bc, *I-Bc*; Hor ch'il ciel di stelle adorno, 3vv, bc, *Bc*; Il cor sempre costante, 1v, bc, *Nc*; Infelice chi crede a i sospiri, 1v, bc, *Rsc*; lo che tra muti horrori (F. Melosi), serenade, 1v, bc, *Bc*; lo mi struggo in lento foco, 1v, bc, *Rsc*; lo non so che cosa m'habbia, 1v, bc, *Rc*; In questa oscuritade horrida, 1v, bc, *GB-Ckc*

Languia Filen trafitto, 1v, bc, *I-Rvat*; Le note ove son chiusi (Marini), 2vv, bc, *Bc*; Lidio, invano presumi, 1v, bc, 1679<sup>6</sup>; Lilla, con gran ragione (Melosi), 1v, bc, *Bc*; Mene contento, non ricuso pena, 1v, bc, *Rc*; Mi è stato detto che al foco, 1v, bc, *Nc*; Mondo, non mi chiamar, 1v, bc, *A-Wn*; Morto voi mi bramate (G. Lotti), 2vv, bc, *I-MOe*; Navicella ch'a bel vento, 4vv, bc, *Bc*, ed. in AMI, v (n.d.); Non fuggir quando mi vedi, 1v, bc, *GB-Lbl*; Non si può dir di no, 1v, bc, *F-Pthibault*; Non si può più sperare, 3vv, *I-Bc*; Non si tema il mar infido, 1v, bc, *GB-Och*; Non ti fidar, mio core, 2vv, bc, *I-Rc*; Non voglio far altro che chiuder, 1v, bc, *Nc*; Non voglio più lite, 1v, bc, *GB-Ouf*; Occhi audaci, che fate, 2vv, bc, *I-MOe*; Occhi miei, voi parlate, 2vv, bc, *Rc*; O da me adorata tant'anni, 1v, bc, *A-Wn*; Oppresso un cor da mille pene, 1v, bc, *I-Nc*; O questa si ch'è bella (S. Baldini), S, bc, *F-Pn*

Par ch'il core melo dica, 1v, bc, *Nc*; Per l'Egeo di spuma grave, 3vv, bc, *Bc*; Poiche fissato il guardo, 1v, bc, *GB-Lbl*; Purche lo sappi tu (attrib. S. Baldini), S, S, bc, *F-Pn*, *I-Bc*; Quella luce che s'indori, 2vv, bc, *Bc*; Qui dove il piè fermai, serenade, 3vv, bv, *Vc*; Quietatevi, pensieri, io vo dormire (F. Buti), 1v, bc, 1646 or earlier, *Nc*; Quietatevi, pensieri, non m'affligete più, 1v, bc, *Rc*; Rido una volta in cento, 1v, bc, *GB-Och*

Sa colei ch'adoro, 1v, bc, *F-Pn*; Se al seren di tua beltà, 1v, bc, *Pn*; Se in me talhor volgete, 2vv, bc, *I-Rc*; Se lo volete, ditelo, 1v, bc, *Pca*; Se morto mi volete, 1v, bc, *F-Pthibault*; Sempre son quel che fui, 2vv, bc, *I-Bc*; Sempre vestro sarò, 1v, bc, *MOe*; Se non è quel cieco Dio, 2vv, bc, *Bc*; Sentite un caso bello, 1v, bc, *A-Wn*; S'io non dico ch'è di foco, 2vv, bc, *I-Bc*; Speranze, non partite, 3vv, bc, *Bc*; Sperate, o voi ch'havete (Vai), 2vv, bc, *Bc*; Stravaganza d'amanti, 1v, bc, *A-Wn*; Su, su, sdegno e furor, 3vv, bc, 2 vn, lute, *I-Bc*; Su, tornisi in porto desii, 1v, bc, *F-Pn*

Tu mancavi a tormentarmi, 1v, bc, *I-Rc* (attrib. Cesti in F.-A. Gevaert, *Les glories de l'Italie*, Paris, 1868, and in A. Parisotti, *Arie antiche*, Milan, 1885–8); Tutto cinto di ferro (Melosi), 1v, bc, *Bc*; Una bella che bella non è, 1v, bc, *GB-Ckc*; Un tiranno dolore non vuol partir, 3vv, bc, *F-Pn*; Un cor impiegato si sente morire, 3vv, *I-Bc*; Uscitemi dal seno, amorosi pensieri, 1v, bc, *Rc*; Vanne pur lungi speranza (D. Benigni), 1v, bc, *MOe*; Ve la potrei dipingere, 1v, bc, *Rc*; Voglio ridere pur di cuore, 1v, bc, *D-Sl*; Voi del sole che piangete, 1v, bc, *I-Bc*

Aria: Non si puo dir di no, S, bc, *F-Pn*

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ELEANOR CALUORI

## Caproli, Jacopo.

Italian musician, brother of [Carlo Caproli](#).

## Capron, Henri

(*fl* 1785–95). American cellist, composer, impresario and teacher of French origin. He organized subscription concerts in Philadelphia in 1785 and in New York, where he lived from 1788 to 1792. He was a member of New York's Old American Company orchestra. From 1793 he was co-manager with John Christopher Moller of a music store in Philadelphia, and with Moller published that year four issues of *Moller and Capron's Monthly Numbers*, a periodical collection of music. In 1794 he became head of a French boarding school in Philadelphia. Among his few extant compositions (some appearing in the *Monthly Numbers*) are *A New Contradance* and the songs *Delia*, *Go lovely rose*, *Julia see*, *New Kate of Aberdeen* and *Softly as the breezes blowing*. The patriotic song *Come genius of our happy land* is probably by him.

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H. WILEY HITCHCOCK

## Capron, Nicolas

(*b* ?Paris, *c*1740; *d* Paris, 14 Sept 1784). French violinist and composer. The son of Claude Capron, *officier du roi*, and Marie-Marguerite Jubert, he was a pupil of Pierre Gaviniès. In 1755–6 he was a member of the Paris Opéra-Comique orchestra. Following a brilliant début at the Concert Spirituel on 1 November 1761, he gave about 100 solo performances there, and appeared regularly before the Parisian public until his death. When Gaviniès became the leader at the Concert Spirituel in 1762, Capron was appointed leader of the second violins; in 1764 he succeeded Gaviniès (who had stepped down) as leader. Because Dauvergne, the director of the Concert Spirituel, had abandoned the French manner of conducting for the Italian in 1762, Capron was thus the conductor of the concerts until he left the post in 1774. He was also a participant in the Société Académique des Enfants d'Apollon, and appeared often at the aristocratic salons of La Pouplinière, Baron Bagge, Abbé Morellet and others, where he associated with Gossec, Gaviniès, Duport, Boccherini, Grétry and other noted musicians as well as leading

intellectuals. In 1769 he married the grand-niece of the satirist Alexis Piron, Anne Soissons; the couple had no children. With other Gaviniès students, such as Bertheaume, Le Duc, Vachon and Paisible, Capron belonged to a generation of brilliant violinists who dominated Parisian musical life before Viotti's arrival. He gained much esteem as a teacher, M.-A. Guénin being among his pupils.

Among Capron's publications only four are known to be extant. The volume of sonatas op.1 exhibits the advanced violin technique for which he was notorious: the majority of the French critics of the day favoured a simpler style and criticized Capron for a 'diabolical love of difficulties' (but were forced to admit that for him technical difficulties seemed not to exist). Perhaps as the result of continual criticism of this sort, his later compositions were in a more popular vein, and as such were representative of the general lightening of musical taste at that time. Some of his violin concertos, like those of a number of his contemporaries, were little more than potpourris of popular tunes. His string quartets were among the earliest sets published in France and are of the genre known as *quatuors concertants* or *quatuors dialogués*. Capron's music is well wrought and does not merit the total oblivion into which it has fallen.

## WORKS

all printed works published in Paris

Vocal: Ma lisette, viens dans cette retraite: air en rondeau d'un concerto de ... Mr Capron ... parodie par \*\*\*\* (n.d.)

Orch: Romance, 2 vn, 2 hn, b (1768), lost; 2 vn concs., op.2 (1776); at least 12 others, unpubd, lost; Sym., 1781, unpubd, lost

Chbr: Premier livre de sonates, vn, bc, op.1 (1768); 6 str qts (1772); 6 str qts, op.2 (1772), lost; 6 duo, 2 vn, op.3 (1776)

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*La Laurencie*EF

*Pierre*H

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NEAL ZASLAW

## Capsir, [Capsir-Tanzi], Mercedes [Mercè]

(*b* Barcelona, 20 July 1897; *d* Suzzara, Mantua, 13 March 1969). Spanish soprano. The daughter of two noted zarzuela singers, José Capsir and Ramona Vidal, she studied at the Barcelona Conservatory with J.V. Nunell and afterwards in Italy with G. Fatuo. After making her début at the Liceu, Barcelona, in 1914 as a flowermaiden in *Parsifal*, she sang in Spain and

Portugal until 1918, and in 1916 at the Teatro Colón, Buenos Aires. Her Italian career began in 1919 with appearances in Bologna and Florence; she sang several times at La Scala between 1924 and 1934 and gave numerous performances in Naples, Turin and Rome until 1943. She was also heard in Berlin (1924), at Covent Garden (*Il barbiere di Siviglia*, 1926) and in Vienna (1935), and throughout her career continued to sing in Spain. Her last public appearance was in 1949 in Barcelona; she then taught at the conservatory there until 1968. A coloratura soprano with a pure and well-focussed voice of wide range, she was famous for her performances as Rosina (preserved on disc), Lucia, Gilda, Violetta and Elvira (*I puritani*).

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

## Captain Beefheart [Van Vliet, Don; Vliet, Don (Glen)]

(b Los Angeles, 18 Feb 1941). American rock singer and songwriter. He was the creative force behind the group Captain Beefheart and his [the] Magic Band, who had little commercial success but developed a significant following in the late 1960s and the 70s. He was a talented sculptor as a child, and at high school became friends with Frank Zappa, who later worked with him as both a producer and a collaborator. In 1966 the Magic Band had a regional hit single with *Diddy Wah Diddy* (A&M), a cover of a Bo Diddley song. Their first album, *Safe as Milk* (Pye Int. 1968) featured a blend of Delta and electric blues, Byrds-influenced pop and a number of eccentric moments. Even the wilder parts of the band's previous records did not prepare listeners for *Trout Mask Replica* (Straight, 1969), which combined Delta blues with avant-garde atonality, rhythmic complexity and Van Vliet's Dadaist poetry. Despite its aleatoric impression, Van Vliet dictated all the parts of the complex arrangements to the band members. Later albums, such as *Lick My Decals Off, Baby* (Rep., 1970) and *Clear Spot* (Rep., 1972), are mostly a continuation of the style found on *Trout Mask Replica*, but with less emphasis on atonality and dissonance. The band continued to record until the release of *Ice Cream for Crow* (Virgin, 1982), at which point Van Vliet turned to a career as a painter.

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JOHN COVACH

## Capua, Marcello da.

See [Bernardini, Marcello](#).

## Capua, Rinaldo di.

See [Rinaldo di Capua](#).

## Capuana, Franco

(*b* Fano, 29 Sept 1894; *d* Naples, 10 Dec 1969). Italian conductor and composer. He studied composition at the Naples Conservatory and during the 1920s conducted in Italian provincial theatres including at Genoa, where he gave the première of Lattuada's *Sandha* in 1924. He was engaged at the S Carlo Opera, Naples (1930–37), and at La Scala (1937–40), where he conducted premières of operas by Bianchi, Refice and Sonzogno, as well as Ghedini's *La pulce d'oro* (1940) at Genoa. After touring in Spain and South America, he was in charge of the S Carlo company which brought the first visiting postwar opera to Covent Garden in 1946. He returned to La Scala the next year, becoming musical director there (1949–52) and sharing the Milan company's Covent Garden visit in 1950 with De Sabata. He also conducted the resident company at Covent Garden in 1951 and 1952. Though he preferred Italian *verismo* opera his repertory included Wagner, Strauss, Borodin, Granados, Meyerbeer and Janáček, whose *Jenůfa* he introduced to the Italian stage at Venice in 1941. He explored some of the early 19th-century operas, in advance of their wider revival, including Bellini's *I Capuleti* and Verdi's *Alzira*. His performances were in the Toscanini tradition of rhythmic vitality and bold effects. He composed an operetta, *La piccola irredenta* (Naples, 1915), and a fairy tale, *Il reuccio malinconico*, songs and choral works.

CLAUDIO CASINI

## Capuana, Mario

(*fl* Noto, Sicily, 1628–47; *d* Noto, before 5 May 1647). Italian composer. He was a doctor of law as well as a musician. His presence at Noto is documented as early as 1628, and at least from 1635 until his death he was *maestro di cappella* to the senate and cathedral of Noto (he is so called in all his publications except that of 1645). He was on close terms with the prominent Deodato family, noblemen of Noto. He composed his eight-part mass 'for performance on the 40th day after the death of Pietro Deodato', who died in 1643. Opp.3–5 were published posthumously by order of Bartolomeo Deodato, Pietro's son and heir, to whom the reprint of op.1 is dedicated.

Capuana seems to have composed all his music as part of his duties as *maestro di cappella*, and several works served as liturgies for specific local saints. All his works have elements of the florid Baroque concerto: stylized derivations of Monteverdi's *Selva morale e spirituale* and concerted madrigals. In Sicily their immediate forerunners are the concertato madrigals, masses and 'mottetti variati' of Giuseppe Palazzotto e Tagliavia's opp.9–10 (1632) and the masses and motets of Pietro Velasco's op.4 (1636). The

sentiments of the texts tend to be treated in a dramatic, almost theatrical way, and there are several dialogues between solo voices representing definite personalities. The alternation of solo and tutti, echo effects, contrasts of tempo (e.g. *largo–presto* or *adagio–allegro*) and dynamics (*piano–forte*), melodic leaps, embellishments, modulations, chromatic inflections, expressive or ornamental dissonances (anticipating the tonic in perfect cadences, for example) and their juxtaposition: all are strikingly used. In some pieces there are parts for two violins. Every piece consists of two or more sections, which as a rule are alternately in duple and triple time. The motets are settings of biblical Latin texts, in particular from the Song of Songs. The pieces in *Sacre armonie* are settings of Italian poems and are in fact concertato madrigals, the profane love of their subject matter being made religious by the simple substitution of sacred names – Mary and Jesus – for the pastoral characters such as Phyllis and Chloris. Thus the final climax becomes a musical representation of the ‘spiritualized’ erotic orgasm.

## WORKS

all published in Venice

Missa, duobus alternantibus choris ad organum modulanda pro agenda die quadragesima obitus ... Petri Deodato, 8vv, bc (1645)

*Sacre armonie*, 3vv, bc (hpd), op.1 (1647)

Motetti ... stampati doppo la morte dell'autore ad istanza di D. Bartolomeo Deodato, 2–5vv, bc, op.3 (1649); ed. in MRS, xviii (Florence, 1998)

Messa di defonti e compieta ... stampate doppo la morte dell'autore, ad istanza di D. Bartolomeo Deodato, 4vv, bc, op.4 (1650); Messa ed. in Dafni, vii (Palermo, 2000)

Messa e motetti ... stampate doppo la morte dell'autore, ad istanza di D. Bartolomeo Deodato, 4–5vv, bc, op.5 (1650)

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

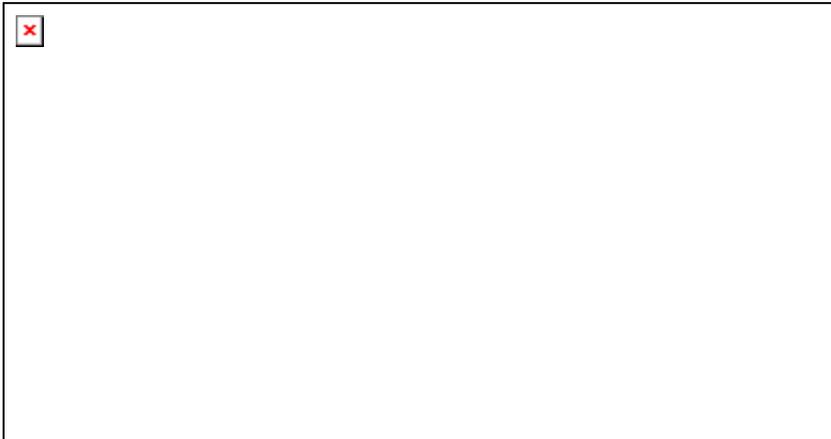
## Capucci, Giuseppe Antonio.

See [Capuzzi, Giuseppe Antonio](#).

## Caput.

The melisma on the final word, ‘caput’, of the antiphon *Venit ad Petrum* (ex.1), found in the Maundy Thursday ritual of the Washing of the Feet (the *mandatum* ceremony) in the English Use of Salisbury and other liturgical uses (Bukofzer, 1950) and used as a cantus firmus in three surviving masses and a Marian motet. The earliest work based on the melisma, a four-voice mass ascribed in the Trent codices to Du Fay, has been shown to be a

misattributed work by an anonymous English composer. This mass was clearly one of the most revered compositions of the 15th century. It has survived in no fewer than seven manuscripts, more sources than any other mass cycle written before the 1480s. It may also have been the most influential English mass from a time when insular cycles were providing a model for cyclic mass composition across Europe. Its four-voice texture, using a low contratenor and long-note tenor cantus firmus, with the structural melody stated twice in each movement in so-called double-cursus format, is found also in a large number of similarly constructed masses composed on the Continent beginning in the late 1440s (Wegman, 1990). Ockeghem's *Missa 'Caput'*, probably among the earliest of these, is based directly on the tenor of the English mass, but transposed down an octave and placed in the lowest voice. Ockeghem adopted its complete rhythmic profile and set out the melody twice in every movement except the Kyrie, where it is heard just once.



The Kyrie of the English mass follows the pattern of all English festal masses of the time in setting a lengthy prosula text. For that reason, as in the case of many English cycles of the period, it was sometimes omitted in continental copies of the mass. It would appear that Ockeghem based his 'Caput' Mass on such a decapitated version of his English antecedent (Stroh). Obrecht's mass similarly follows the layout of the English cycle in all movements but the Kyrie, where its procedure follows that of Ockeghem's. In contrast to the other two, though, the melody is moved from voice to voice in successive movements. This mass is clearly much later than the anonymous and Ockeghem cycles, and probably dates from the late 1480s (Wegman, 1994). The idea of setting sacred works on the 'Caput' melody was clearly still alive in England by the end of the 15th century: a *Salve regina* by Richard Hygons entered into the Eton Choirbook around 1500 is based on the melisma (Harrison), and the 'songge called Caput of iiij partys' copied at St Margaret's, Westminster, in 1480–82 may have been a new mass, or perhaps a very late copy of the cycle with which the 'Caput' tradition began (Kisby).

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ANDREW KIRKMAN

## Caputi, Manilio

(fl 1592–3). Italian composer and poet. Evidence suggests that he was closely connected with Naples: his two surviving works, *Libro primo de' madrigali a quattro* (1592) and *Libro primo de' madrigali a cinque* (1593, inc.) were published there. Both are lavishly produced: they include detailed instructions to performers about the use of accidentals and incorporate a portrait of the composer on the title-page, a degree of typographical elaboration that is unusual in music editions of the period. These features may indicate that the composer was well placed in society. Caputi's taste in poetry was both serious and archaic. He displayed a marked preference, unusual at this time, for the poetry of Petrarch and Bembo. Caputi's own verse is Petrarchan in style, and he included settings of it in both volumes. The music is also conservative and is characterized by short contrapuntal entries alternating with simple homophony and by repetition of melodic motifs. Caputi's writing was unaffected by the Ferrarese virtuoso style or to any great extent by chromatic writing, both of which were becoming fashionable in other Italian centres at this time. The serious tone of his madrigals is occasionally offset, however, by a lighthearted piece in the canzonetta style such as the lively *Filli da mia più* from the 1592 book.

IAIN FENLON

## Capuzzi [Capucci], Giuseppe Antonio

(b Breno, Brescia, 1 Aug 1755; d Bergamo, 28 March 1818). Italian violinist and composer. He studied the violin with Nazari, a pupil of Tartini, and composition with Bertoni. For some years after 1780 he was active in Venice as a performer in theatres and in S Marco. In 1796 he visited London and produced a popular ballet, *La villageoise enlevée*, which was published the following year. In 1805 he settled in Bergamo, where he was first violinist at S

Maria Maggiore, professor of violin at the Istituto Musicale, and leader of the orchestra at Teatro Riccardi. He was highly regarded there both as a teacher and as a performer. All of Capuzzi's known compositions were written during his Venetian years. With the exception of his London success, the ballets were designed for performance between the acts of operas and were widely known throughout Italy. His concertos and string quartets are conventionally pleasing in melody but suffer from extreme simplicity of texture. The rarity of Classical pieces for double bass has given Capuzzi's Concerto for violone a small place in the modern repertory.

## WORKS

for fuller list see MGG1

### stage

Cefalo e Procri (favola in prosa con musica, A. Pepoli), Padua, 1792

Eco e Narciso (favola, 1, Pepoli), Venice, carn. 1793

1 bagni d'Abano, ossia La forza delle prime impressioni (commedia, 2, A.S. Sografi, after C. Goldoni), Venice, S Benedetto, carn. 1794

Sopra l'ingannator cade l'inganno, ovvero I due granatieri (farsa giocosa, 2, G. Foppa), Venice, S Moisè, 14 Jan 1801

La casa da vendere (farsa giocosa, 1, G.D. Camagna), Venice, S Angelo, 4 Jan 1804, arias *I-Nc*

Arias in *GB-Lbl, I-Nc, PLcon*

At least 20 ballets, all lost except *La villageoise enlevée* ou *Les corsairs* (London, 1797), and *Clothilde, duchessa di Salerno*, rev. J. Weigl (Vienna, c1799)

### instrumental

Sinfonia concertante, 2 vn, hn/va obbl, op.1 (Venice, c1790); Conc., violone, orch, *GB-Lbl*; 5 vn concs., *US-BE, I-GI*

18 str qts: [op.1] (London, 1780), op.2 (Vienna, 1780), [op.6] (Vienna, 1787); 6 str qnts, op.3 (Venice, ?after 1780); [6] divertimenti, vn, b, 2 bks (Venice, c1790); Concertone, various insts (Venice, c1784), ?lost; Sonata, vn, vn acc. (Vienna, ?1804–5)

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*MGG1* (L. Finscher)

*SartoriL*

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CHAPPELL WHITE

# Capy [Capi, Cappi, Cappy], Adrien

(*b* c1571; *d* ?Lens, Flanders [now in France], 1639). Flemish composer also active in Spain. In 1591 he became *vicemaestro de capilla* to Philip II of Spain and remained in that position until he was retired by Philip III early in 1599. From 1596 to 1598, during the interim between Philippe Rogier and Mateo Romero, he carried out the duties of *maestro de capilla*, but without the title. He is mentioned as a member of the Flemish chapel in 1604 and 1622. Between these dates he is reported to have returned to Flanders, though exactly where he lived is unclear. Beginning in 1593 he was granted several benefices, at Béthune, Soignies, Arras, Lens and elsewhere. From 1616 he seems to have lived at Lens as Dean of Notre Dame. Philip III recommended him for an appointment at Lille in 1618, but it is not known whether he actually worked there. Copyists' records in archives at Madrid mention three masses, four settings of the *Magnificat*, four motets and seven villancicos by him copied between 1596 and 1598, but none is known to have survived. Nothing is known of works composed after his return to Flanders.

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BARTON HUDSON

## Cara [Carra], Marchetto [Marco, Marcus, Marchettus]

(*b* Verona, c1465; *d* Mantua, 1525). Italian composer, singer and lutenist. With Bartolomeo Tromboncino he was one of the two most important composers of frottolas in the early 16th century. During his career he was the central figure in music at the Mantuan court, establishing the way for such composers as Jacquet of Mantua, Giaches de Wert and, eventually, Claudio Monteverdi.

1. Life.
2. Works.

### WORKS

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WILLIAM F. PRIZER

### Cara, Marchetto

#### 1. Life.

Cara was born in Verona, the son of Antonio and Domenica Cara. His father was a tailor and barber. Cara trained as a cleric, almost assuredly at the Scuola degli Accoliti in his native city. He was already in Mantua in the service of the Gonzaga court by 1494; in 1497, he was apparently lent to Cardinal Giovanni Colonna when he was listed as 'familiaris' of the cardinal. In this year, too, he gave up the cloth and renounced his benefices to his younger brother Benedetto (*b* c1470). In 1506 Benedetto, a priest, was found guilty of cohabiting with a woman and was sentenced to four months in

prison. Marchetto secured his release after two months, and Benedetto became a singer in the court choir at Mantua, where he remained until at least 1514, with a brief hiatus in 1512.

Cara was married twice, first to Giovanna Moreschi, a professional singer at the Mantuan court and then, after her death in 1509, to Barbara Leale. Early in his career, he seems to have been particularly associated with Marquis Francesco Gonzaga, serving as his personal composer, singer and lutenist, while his colleague Tromboncino served in the same capacity for Francesco's wife Isabella d'Este. After Tromboncino's departure by early 1505, Cara worked for both rulers. From early 1511 he was *maestro di cappella* (both *da chiesa* and *da camera*) to Francesco and his son Federico (1500–40). He was in charge of performances for church services in the cathedral of S Pietro by the choir, and of secular music for the pleasure of the Gonzaga family. He apparently held this position until 1525. On October 26 of this year he made his will, leaving his wife as heir and asking to be buried in the church of S Egidio, Mantua. He died almost immediately thereafter.

Cara was a favourite of both Francesco and his wife Isabella d'Este. Although payment records of the Gonzagas are no longer extant, his assets seem to have been considerable. Between 1501 and 1515 Francesco gave him a total of 295 ducats. Cara also owned two houses in Mantua and two estates in the surrounding countryside.

Cara was famous for singing and playing the lute in Mantua and at courts throughout northern Italy. In 1502 he and his wife entertained Giuliano de' Medici and Carlo Bembo by singing, and 'rightfully pleased [the visitors] in the highest fashion'. In the same year he sang 'verses of Venus and her son' for Bernardo Bembo, podestà of Verona, and in 1503 he travelled to Venice to sing for Elisabetta of Urbino. He went there again in December 1510 to sing for Francesco Gonzaga, who was in prison after being implicated in the League of Cambrai. Cara also visited Parma, where he sang a mass (1506), Cremona and Milan (1512 and 1513), Pesaro (1524) and Padua (1525). As a lutenist, he entertained visiting Venetian ambassadors in November 1515, and he was listed as a *cantore al liuto* in Pietro Aaron's *Lucidario in musica* of 1545. Castiglione, in his famous *Libro del cortegiano* (Venice, 1528), wrote of Cara's performance that 'in a manner serene and full of plaintive sweetness, he touches our souls, gently impressing a delightful sentiment upon them'. As a performer, Cara is often associated with Roberto d'Avanzini, who was his student and who formed a lute duo with him for his performances.

However, Cara was renowned chiefly as a composer. He was frequently entreated to set the verse of Italian poets and noble amateurs. In 1505 Galeotto del Carretto sent Isabella a *barzilletta* for Cara to set, and in 1510 Cesare Gonzaga sent him a 'madrigaletto' and also requested the music of Castiglione's sonnet *Cantai mentre nel core* (a setting of it is attributed to Cara in RISM 1513<sup>1</sup>). Interest in Cara's compositions spread throughout Italy. In 1516 the Marquis of Bitonto wrote to Isabella from Naples that Cara's works were regarded there as 'sacred objects'. Isabella sent works by Cara to the Cardinal of Aragon at Rome in 1519 and was herself the recipient of five 'madricalj' by Cara at Rome in 1525. In 1516 he sent four books of frottolas to Federico Gonzaga in France. Cara's reputation lasted after his death. His works were published posthumously in four frottola collections, and Cosimo

Bartoli, in his *Ragionamenti Accademici* of 1567, listed Cara as one who, 'following in the footsteps of Josquin, taught the world how to compose music'.

Cara, Marchetto

## 2. Works.

Cara wrote almost exclusively small secular works, the only exceptions being one three-voice *Salve regina* (in *I-VEcap* 759) and seven *laude*. The *Salve regina* seems to be the composer's earliest extant work, having been written for the Scuola degli Accoliti at Verona Cathedral before his arrival in Mantua.

One of Cara's *laude*, *Sancta Maria ora pro nobis*, is ascribed by Petrucci (1508<sup>3</sup>) to 'B[artolomeo] T[romboncino] & M[archetto] C[lara]' and the music is identical to the anonymous *strambotto*, *Me stesso incolpo* in Petrucci's fourth book of frottolas (1505<sup>5</sup>). The text of *Salve sacro e triomphante* is identical after the incipit to *Ave victorioso e sancto legno. O celeste anime sancte*, from Petrucci's ninth frottola book (1509<sup>2</sup>), may also be a *lauda*, although the text is incomplete. These instances highlight the close relationship, in style, performing practice and function, between the *lauda* as practised at court and the frottola.

Cara composed over 100 frottolas, of which 15 are also attributed to others. He favoured poems in *barzelletta* form; there are 47 settings of such texts. He also set *strambotti*, sonnets, *capitoli* and *ode*. The majority of his frottola texts are anonymous. The poets of 16 pieces have been identified, including Serafino dall'Aquila, Petrarch, Matteo Bandello, Castiglione and Luigi Cassola. One text, *A la absentia*, is attributed to Cara himself. He seems to have preferred the more amorous courtly texts for his frottolas. He showed only a slight interest in the inclusion of popular elements in his works, writing six *barzellette* with popular tunes in the *ripresa* and, probably later, five villottas. He also composed two carnival songs.

Cara's frottolas are distinguished by his subtle variation of repetition scheme within the stereotyped formal structures of the Italian *formes fixes*. In 37 of his *barzellette* he provided music for both the *ripresa* and the stanza. This is unusual in the frottola repertory: most *barzellette* include music for the *ripresa* and refrain only.

The texture of Cara's frottolas is generally what has been called 'polyphonically animated homophony', in which a simple harmonic pattern has passage-work added to the inner parts where possible. In this texture, the bass tends to show traces of typical lute movement by 5th and to move more or less homorhythmically with the cantus. The two inner voices move more quickly and fill in the harmonies, many times eliding inner cadences. Several frottolas, however, are almost entirely homorhythmic: *Sonno che gli animali*, for example, is homorhythmic throughout and is written entirely in black notation to represent sleep. The little imitation which the frottolas contain is restricted to the use of short harmonic figures at the openings of some phrases, and very rarely is there any use of contrast or varied scoring. The nature of the form did not require variety.

The frottolas of the anthologies published after Petrucci's last volume of 1514 tended to use more serious texts and a different range of forms. Cara,

situated at one of the principal centres of the repertory, probably contributed to this tendency, for these late volumes contain ballate, canzoni and madrigals by him. Although Tromboncino had been active in this development since at least 1507, Cara overtook him, setting 18 madrigalian texts after 1513, many through-composed in the manner of the madrigal, and emerged as the most important composer of the later frottola and as the frottolist who most nearly made the transition to the madrigal. His later works retain the frottola texture with active inner voices, although some pieces, such as *Doglia che non aguali*, include short sections of madrigalian imitation.

Cara, Marchetto

## WORKS

for 4vv unless otherwise stated

For complete concordances see Jeppesen, 1968–70

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## secular

Aimé, ch'io moro, *I-Fn* Panc.27, P; Aiutami ch'io moro, 1507<sup>3</sup>, P; A la absentia (Cara), 1505<sup>6</sup>, P; Alma gentil, 1526<sup>6</sup>, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Amerò, non amerò, 1514<sup>2</sup>, P, U; Amor, se de hor in hor (M. Bandello), 1517<sup>2</sup>, 1520<sup>7</sup> (attrib. 'B. T[romboncino]'), P; Arma del mio valor, 1509<sup>2</sup>, D; Bona dies, bona sera, 1507<sup>3</sup>, P; Cangia sperar mia voglia (P. Barignano), 1517<sup>2</sup>, P, L; Cantai mentre nel core (Castiglione), 1513<sup>1</sup>, ed. in SCMA, iv (1941), H (kbd intabulation); Caro sepulchro mio, 1517<sup>2</sup>, P; Chi la castra la porcella, 1509<sup>2</sup>, ed. in Gallucci (1966), P; Chi l'haria mai creduto, 1509<sup>2</sup>, D; Chi me darà più pace, 1504<sup>4</sup>, S, C, D; Cholei che amo così, 1509<sup>2</sup>, P; Crudel cor, perché credesti, 1507<sup>3</sup>, P; De che parlerà più la lingua, 1509<sup>3</sup> (Jeppesen, 1968, read 'N. (M?) C; print clearly reads 'M. C. '), D; Defecerunt, donna, hormai, 1504<sup>4</sup>, S, C; Deh, dolce mia signora, 1507<sup>3</sup>, P; Deh, non più mo, 1507<sup>3</sup>, D

Deh sì, deh no, deh sì, 1504<sup>4</sup>, 1509<sup>3</sup> (attrib. 'B. T[romboncino]'), S, C, D; De la impresa mia amorosa, 1509<sup>2</sup>, P; Del mio sì grande (S. dall'Aquila), 1526<sup>6</sup>, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Dilecto albergo è tu, 1505<sup>5</sup>, S; Di più varii pensier, 1518, 1513<sup>1</sup> (attrib. 'Al. M[antovano]'); Discalza e discalzetta, 1526<sup>6</sup>, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Doglia che non aguagli, *Vnm* IV.1795–8, P, L; D'ogni altra haria pensato, 1507<sup>3</sup>, P; Donne, habiati voi pietate, 1507<sup>4</sup>, ed. in Gallucci (1966), P; Ecco colui chi m'arde, 1517<sup>2</sup>, ed. in Gasparini (1921); E da poi che'l sol, 1526<sup>6</sup>, P; Fiamma amorosa, 1513<sup>1</sup>, 1517<sup>3</sup> (attrib. to 'B. T. '), ed. in SCMA, iv (1941), H (kbd intabulation); Forsi che sì, forsi che no, 1505<sup>4</sup>, C; Fugga pur chi vol amore (a 5), 1507<sup>4</sup>, P; Fugi, se sai fugir (C. Castaldi), 1509<sup>2</sup>, ed. in Osthoff (1969)

Fugitiva mia speranza, 1505<sup>4</sup>, C; Gli è pur gionto, 1504<sup>4</sup>, S, C; Guardando alli ochi

tuoi (S. dall'Aquila), *GB-Lbl* Eg.3051 (anon.), 1506<sup>3</sup> (attrib. to 'M. Cara' with text 'Se ben è'l fin'), D; Ho che aiuto, 1513<sup>1</sup>, ed. in SCMA, iv (1941), D, H (kbd intabulation); Hor venduto ho la speranza, 1504<sup>4</sup>, S, C, D; In eterno io voglio amarte, 1504<sup>4</sup>, S, C; lo non compro più speranza, 1504<sup>4</sup>, S, C, D; lo non ho perché non l'ho (?A. Poliziano), 1507<sup>3</sup>, ed. in Rubsamen (1943); lo son l'ocel che sopra i rami d'oro, 1505<sup>5</sup>, S; La fortuna vol così, 1504<sup>4</sup>, S, C, D; La non vol perché no me ama, 1517<sup>2</sup>, P; L'ardor mio grave, 1507<sup>3</sup>, P; Le son tre fantinelle, 1526<sup>6</sup>, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Liber fu un tempo in foco, 1505<sup>4</sup>, C, D; Lieti fai li arbori [=2nd verse of 'Mentre io vo'], *I-Bc* R 142; Mal un muta, 1507<sup>3</sup>, P; Mentre che a tua beltà, 1505<sup>5</sup>, S; Mentre io vo per questi boschi, *Vnm* IV.1795–8 (anon.), *Bc* R 142 (attrib. 'Marchetto', begins with second strophe, 'Lieti fai li arbori'), P, L

Me stesso incolpo, 1505<sup>5</sup> (anon.), 1508<sup>3</sup> (attrib. 'B. T. & M. C[ara]', with text 'Sancta Maria, ora pro nobis'), S; Nasce la speme mia, 1509<sup>2</sup>, ed. in *PirrottaDO*; Non è tempo d'aspectare, 1504<sup>4</sup>, S, C, D; Non peccando altro che'l core, 1507<sup>3</sup>, 1509<sup>3</sup> (attrib. 'B. T[romboncino]'), D; Non pò l'omo, *Bc* Q18 (anon.), [=third strophe of 'Se de fede hor vengo']; O bon, eglie è bon, 1505<sup>6</sup> (attrib. 'M. C[ara]' over music but 'D. M[ichael Pesenti]' in tavola), D, ed. in Heartz, 1961; O caldi mei sospiri, 1505<sup>5</sup>, S; O celeste anime sancte, 1509<sup>2</sup>, P; Ochi dolci, o che almen, 1509<sup>2</sup>, P; Ochi mei, lassi poiché, 1505<sup>5</sup>, S; Ogni ben fa la fortuna 1505<sup>4</sup>, C; Oimé el cor, oimé la testa, 1504<sup>4</sup>, S, C, D; O mia cieca e dura sorte, 1504<sup>4</sup>, ed. in Gombosi (1955), S, C, D; O se avesse la mia vita, 1517<sup>2</sup>, P; Pensate se fu doglia, 1530<sup>1</sup> (inc.), *Vnm* IV.1795–8 (anon.), P, L

Perché piangi alma (?F. Molza, ?J. Sannazaro), 1531<sup>4</sup>, P, L; Perché son tuto foco, 1530<sup>1</sup> (inc.), *Vnm* IV.1795–8 (anon.), P, L; Per dolor mi bagno il viso, 1514<sup>2</sup>, 1516<sup>2</sup>, and 1517<sup>3</sup> (all attrib. 'M. C.>') 1511 (attrib. to 'B. T[romboncino]'), D, ed. F. Luisi, *Il secondo libro di frottole di Andra Antico* (Rome, 1975–6), U, H (kbd intabulation); Per fuggir d'amor le punte, 1516<sup>2</sup>, ed. F. Luisi, *Il secondo libro di frottole di Andra Antico* (Rome, 1975–6), D; Per fugire la mia morte, 1520<sup>7</sup>, *Vnm* IV.1795–8 (anon.), P, L; Perso ho in tutto, hormai, la vita, 1505<sup>4</sup>, C; Piangea la donna mia, 1520<sup>7</sup> (inc.), 1526<sup>6</sup>, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Pietà, cara signora, 1504<sup>4</sup>, S, C, D; Più non t'amo, haybò, 1509<sup>2</sup>, D; Poich'al mio largo pianto, *Vnm* IV.1795–8, P, L; Poiché in van, 1526<sup>6</sup>, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Poich'io vedo, 1516<sup>2</sup>, ed. F. Luisi, *Il secondo libro di frottole di Andra Antico* (Rome, 1975–6); Qual maraviglia, O donna (M. Bandello), *Vnm* IV.1795–8, P, L; Quei che sempre, 1505<sup>4</sup>, C, D; Questa umil fera un cor da tigre (Petrarch), *Messa motteti canzoni novamente stampate, Libro primo* (Rome, 1526, inc.), P (extant cantus); Quicunque ille fuit (Propertius), 1513<sup>1</sup>, ed. in SCMA, iv (1941); Quis furor tanti, 1513<sup>1</sup>, ed. in SCMA, iv (1941)

Rinforzi ogn'hor, 1505<sup>5</sup> (attrib. 'M. '), *R/1507* (attrib. 'M. C. '), S; Rocta è l'aspra mia cathena, 1505<sup>6</sup>, P; Se alcun tempo da voi, 1513<sup>1</sup>, ed. in SCMA, iv (1941); Se amor non è (Petrarch), 1517<sup>2</sup>, P; Se ben è'l fin de la mia vita [see *Guardando alli ochi tuoi*]; Se gli'l dico che dirà, 1520<sup>7</sup>, P; Se non fusse la speranza, 1507<sup>4</sup>, P; Se non hai perseveranza, 1504<sup>4</sup>, S, C; Se non dormi, donna, ascolta, *F-Pn Vm*<sup>7</sup> 676 (ascription unclear, possibly 'M. C.' rather than the 'L. C[ompère?]' read by previous scholars); Se non soccorri, amore, 1531<sup>4</sup>, P; Se per chieder mercé, 1507<sup>4</sup>, D; Se quanto in voi se vede (L. Cassola), 1530<sup>1</sup> (inc.); Se trovasse una donna, 1530<sup>1</sup> (inc.), *I-MOe* γ.L.11.8 (anon., inc.), ed. F. Torre Franca, *Il segreto del Quattrocento* (Milan, 1939); Sì bella è la mia donna, 1531<sup>4</sup>, P; Sì ben sto lontano, 1509<sup>2</sup>, P; Sì che la vo seguire, 1514<sup>2</sup>, P, L, U; Sì come che'l bianco cigno, 1504<sup>4</sup>, S, C, D; Signora, un che v'adora, 1519<sup>4</sup>, P; Si oportuerit me teco mori, 1511 (lute intabulation), D; S'io sedo al ombra, Amor, 1505<sup>6</sup> (attrib. 'Marcheto' over music but

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### sacred

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### doubtful

Crudel, fugi, se sai (G. del Carretto), *I-Vnm IV.1795–8* (anon.), 1517<sup>3</sup> (kbd intabulation, attrib. 'M. C.'), 1513<sup>1</sup>/*R1518* (attrib. Tromboncino), ed. in Osthoff (1969), L, H (kbd intabulation)

De, non fugir, de no, 1513<sup>1</sup> (attrib. 'M.C.'), 1517<sup>1</sup> (attrib. 'Alexandro Mantovano'), ed. in SCMA, iv (1941)

In eterno voglio amarti, *Fn Banco Rari 337*, 1509<sup>2</sup> (attrib. 'B. T[romboncino]'), 1509<sup>3</sup> (attrib. 'B. T[romboncino]', with text 'Ostinato vo seguire')

Non al suo amante (Petrarch), 1526<sup>6</sup> (attrib. 'B. T[romboncino]' on fol. 12v, but M. C. on 13r and 13v, on the basis of style it is more probably by S. Festa), ed. in Luisi (1977), ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978)

Ostinato vo seguire, 1509<sup>2</sup> and 1509<sup>3</sup> (both attrib. 'B. T[romboncino]'), *Fn Banco Rari 337* (attrib. 'Marchetto', with text 'In eterno voglio amarti')

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## Caracas.

Capital of Venezuela. The earliest reference to music in the city archives is a mention of the organ of the Iglesia Mayor (1591). In 1640 a plainchant teacher was appointed to the cathedral which, by 1657, employed six chaplains, an organist and a bassoonist. Francisco Pérez Camacho, appointed *maestro de capilla* in 1687, became the first music professor at the seminary (1696) and at the newly founded university (1725). By 1711 there were local instrument makers: Claudio Febres was charged with the building of a new cathedral organ. In about 1750 an orchestra was formed and by 1767 it gave regular concerts. In 1783 or 1784 a priest, Pedro Palacios y Sojo, founded a music school that employed Juan Manuel Olivares (1760–97) and brought older composers, José Antonio Caro de Boesi and Pedro Nolasco Colón, together with Olivares’s students, including Cayetano Carreño, Lino Gallardo, José Angel Lamas, Juan José Landaeta and José Francisco Velásquez, into a coherent group known as the Chacao school. Sporadic opera seasons were given by visiting French and Italian troupes from 1808, but colonial composers wrote mostly church music. A few songs and Olivares’s Duo for violins are the surviving secular works from colonial times.

The war of independence (1811–21) decimated the Chacao school and brought music to a standstill. After the war Gallardo and Francisco Meserón founded the Sociedad Filarmónica and the Academia de Música y Declamación (which after several changes of name is now the Conservatorio José Angel Lamas). Between 1835 and 1898 the Teatro Caracas and the Teatro de la Zarzuela were the main concert halls, but musical activity was sporadic; the Teatro Municipal (cap. 1500) opened in 1881. Representative composers of this period are Felipe Larrazábal (1816–73), José Angel Montero (1839–81), composer of an early Venezuelan opera, *Virginia* (1873), Ramón Delgado Palacios (1867–1902) and Salvador Llamozas (1854–1940). Two musicians born in Caracas at the time who achieved fame elsewhere were Teresa Carreño (1857–1917) and Reynaldo Hahn (1875–1949); Carreño brought an opera troupe to the Teatro Guzmán Blanco in 1886–7.

In about 1920 a new group of musicians emerged, led by Vicente Emilio Sojo (1887–1974) and Juan Bautista Plaza (1898–1965). They gave the city a renewed musical life and its first stable musical organizations for nearly a century. The cathedral choir under Plaza (1923–47) revived colonial music and encouraged the composition of sacred works; the church of S Francisco, dating from colonial times, has a small choir and a fine Cavallé-Coll organ. The Evangelical Church has two modern organs of Baroque design and a chamber choir.

The Orquesta Sinfónica Venezuela was founded by Sojo, Ascanio Negretti and Vicente Martucci in 1930, and Sojo was its conductor for nearly 20 years; its subsequent principal Venezuelan conductors have been Evencio Castellanos, Gonzalo Castellanos, Antonio Estévez and Angel Sauce. Foreign guest conductors included Boulez, Celibidache, Chavez, Klemperer,

Furtwängler, Stravinsky and Villa-Lobos. It regularly performs Venezuelan works and has encouraged new works by young composers. Other orchestras are the Orquesta Municipal de Caracas, Orquesta Filarmónica Nacional, Orquesta de Cámara de Venezuela, Orquesta Mariscal de Ayacucho and Orquesta Simón Bolívar; they all present regular concert series and promote new music. The Orquesta Simón Bolívar has toured throughout the world and recorded extensively. The Complejo Musical Teresa Carreño (inaugurated April 1983) has a large concert hall, the Sala Pedro Antonio Ríos Reyna, used for opera and for orchestral and popular music concerts; a smaller hall, the Sala José Félix Ribas, is used for orchestral and chamber music concerts. Other concert venues are the Aula Magna of the Universidad Central and the outdoor Concha Acústica José Ángel Lamas. The Orfeón Lamas choral society, founded in 1930 and directed by Sojo, led the revival of colonial music and encouraged the production of a large repertory of contemporary Venezuelan works. The numerous choruses now active include the Coral Universitaria Simón Bolívar, the Cantoria Alberto Grau and the Coro de Cámara de Caracas.

The Conservatorio Simón Bolívar is associated with the national Orquestas Juveniles. Besides the Conservatorio José Ángel Lamas, other music schools are the Conservatorio Juan José Landaeta and the Escuela Pedro Nolasco Colón, Escuela Lino Gallardo and Escuela José Antonio Calcaño. The Instituto Universitario de Estudios Musicales is linked to both of the universities, providing integrated undergraduate and postgraduate training in music. The Universidad Simón Bolívar offers advanced degrees in performance and conducting and the Universidad Central de Venezuela gives degrees in ethnomusicology. The Instituto Vicente Emilio Sojo publishes scores and monographs on Venezuelan music as well as the *Revista Musical de Venezuela*. The Archivo de Música Colonial, formerly in the Escuela Superior de Música, is now held by the Biblioteca Nacional, which also houses manuscripts and papers of Venezuelan composers of the late 19th century and early 20th. The Museo del Teclado has an extensive collection of keyboard instruments.

An annual festival of new music is given by the Sociedad Venezolana de Música Contemporánea, and biennial early music festivals and musicological conferences are offered by the Camerata de Caracas, which also regularly presents early music.

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ALEJANDRO ENRIQUE PLANCHART

## **Caracciolo, Franco**

(b Bari, 29 March 1920). Italian conductor. He studied at the Naples Conservatory and then with Bernardino Molina at the Accademia di S Cecilia in Rome. His career was mainly spent in resident engagements with the orchestras of Italian Radio and Television (RAI). He was conductor of the Amici della Musica SO in Bari (1944–5) and then of the Alessandro Scarlatti Orchestra at Naples (1949–64 and 1971–87). From 1964 to 1971 he conducted the Radio Orchestra of Milan. He retired in 1987. He made a number of recordings of early music with the Naples orchestra. Caracciolo's repertory ranged from 17th- and 18th-century works to contemporary music. During his years at Naples he conducted many 18th-century operas revived for the Naples Festival, including works by Cherubini, Cimarosa, Haydn, Paisiello, Scarlatti and others, and contemporary works like Milhaud's *Le pauvre matelot*, Malipiero's *Don Giovanni*, Rota's *Lo scoiattolo in gamba* (1963) and Marinuzzi's *La signora Paulatim* (1966).

CLAUDIO CASINI

## Caracciolo, Paolo

(b Nicosia, Sicily, c1560; fl 1579–90). Italian composer. He studied with Pietro Vinci either at Bergamo or, more probably, at Milan in the house of Vinci's patron Antonio Londonio. Vinci's second book of madrigals (RISM 1579<sup>6</sup>) contains Caracciolo's earliest known composition. His *Primo libro de madrigali a cinque voci* (Venice, 1582) included madrigals addressed to Londonio's wife Isabella, who was a famous singer, and to Hercole Branciforte, father of the composer Girolamo Branciforte. The collection also includes a prayer to S Sebastian during the plague of 1576 in Milan and a lament on the scourging of Jesus as well as settings of poetry by Petrarch and Guarini. It is possible that Londonio was responsible for the choice of some of these texts. Although Caracciolo's style was strongly influenced by Vinci's he did not make direct musical references to Vinci's work, even when setting a text previously used by his teacher. Orazio Scaletta included a madrigal by Caracciolo in his first book of five-voice madrigals (Venice, 1585) and another in his collection *Amorosi pensieri* (1590<sup>25</sup>).

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

## Caracole.

Andalusian gypsy song and dance form in flamenco style. See [Flamenco](#), Table 1.

## Caradori-Allan [née de Munck], Maria (Caterina Rosalbina)

(b Milan, 1800; d Surbiton, 15 Oct 1865). Alsatian soprano of Italian birth. She was taught by her mother, whose maiden name of Caradori she took when making her début at the King's Theatre, London, in 1822, as Cherubino in *Le nozze di Figaro*. She also appeared in Italy, and was engaged at Venice in 1830. Her other roles included Emilia in Rossini's *Otello*, Rosina in *Il barbiere di Siviglia*, Zerlina, and Amina in *La sonnambula*; but it was as a concert and oratorio singer that she became best known. She took part in the London Philharmonic Society performance of Beethoven's Ninth Symphony given on 21 March 1825, and she sang at all the English cathedral festivals, including Westminster Abbey in 1834. She was engaged for the Manchester Festival of 1836, and at the concert on 14 September, which included Haydn's *The Creation* and Mozart's Requiem, she sang a duet from Mercadante's *Andronico* with the dying Malibran, who fainted after an encore and never sang again.

Near the end of her career Caradori-Allan sang in the first performance of Mendelssohn's *Elijah*, given at Birmingham in 1846, but the composer was disappointed with her performance: 'It was all so pretty, so pleasing, so elegant, at the same time so flat, so heartless, so unintelligent, so soul-less', he wrote to Livia Frege. Chorley, writing about her stage performances, considered her 'one of those first-class singers of the second class, with whom it would be hard to find a fault, save want of fire'.

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ELIZABETH FORBES

## Carafa (de Colobrano), Michele [Michel] (Enrico-Francesco- Vincenzo-Aloisio-Paolo)

(b Naples, 17 Nov 1787; d Paris, 26 July 1872). Italian composer. The second son of Giovanni, Prince of Colobrano and Duke of Alvita, he was intended for a career in the army, but was permitted to acquire a musical training beforehand, first in Naples and then in Paris (1806) with Cherubini and Kalkbrenner. Returning to Naples in 1808, he continued his studies with Fenaroli before joining the army. He served as aide to Joachim Murat, King of

Naples, and took part in various campaigns, including the Russian expedition of 1812; he was awarded the Order of the Two Sicilies and the Légion d'Honneur for conspicuous gallantry. On the restoration of the Bourbons he left the army to devote himself to music.

As a student he had shown promise with cantatas and an opera for amateurs, *Il fantasma* (1805, Naples). From 1814 he developed into one of the most prolific opera composers of his day; his first big success was *Gabriella di Vergy* (1816, Naples). He began a lifelong friendship with Rossini, contributing to *Adelaide di Borgogna* (1817) and providing Pharaoh's first aria in *Mosè in Egitto* (1818). In 1821 he gained a foothold at the Opéra-Comique, Paris, with *Jeanne d'Arc à Orléans*, dedicated to Cherubini. Although he continued to produce operas in Italy and outside (*Abufar*, 1823, by which he set great store, was a failure in Vienna), it was in Paris that his works prospered most. Outstanding successes there included *Le solitaire* (1822), *Le valet de chambre* (1823) and above all *Masaniello* (1827), generally considered the highpoint of his career. Later works that held the stage for a while were *Le nozze di Lammermoor* (1829), *La prison d'Edimbourg* (1833) and *Thérèse* (1838), his last work for the theatre, apart from airs contributed to Adam's *Les premiers pas* (1847) and the ballet music commissioned by Rossini for the French version of his *Semiramide* (*Sémiramis*; 1860).

Carafa took French citizenship in 1834 and in 1837 succeeded Jean-François Le Sueur as a member of the Académie Française. He was appointed director of the Gymnase de Musique Militaire (1838), but resigned soon afterwards, and was professor of counterpoint at the Conservatoire from 1840 to 1870, although his activity there ended in 1858. During the 1860s he was one of the most faithful members of Rossini's circle. Unlike most 19th-century musical noblemen Carafa was a true professional, and as such enjoyed the unqualified approval of even the exacting Cherubini. His music, however, has not lasted. Rossini was one of the important influences in the formation of Carafa's style. His presence can be felt chiefly in the overtures, strictly patterned after Rossini's except for occasional variations in the tonal scheme, and in the later Italian operas such as *Le nozze di Lammermoor*. Even here, as in *Gabriella di Vergy*, groundings in an older, more classical tradition are apparent. For his French operas the chief model is Cherubini, and at their best they have a supple rhythmic strength, combined with delicacy of craftsmanship, not unworthy of him. The more contemporary styles of Auber, Boieldieu and Weber also left their mark. Carafa's chief limitation lay in his melody, which varies from the agreeably fluent to the devastatingly banal. For this as much as for any other reason his most popular pieces were superseded by others on the same subjects – *Masaniello* by Auber, *Le nozze di Lammermoor* by Donizetti and *La prison d'Edimbourg* by Federico Ricci. Nor did his music grow in individuality over the years. The ballet music for *Sémiramis* is on the lowest level of professional hackwork. Carafa gave his manuscripts to the Naples Conservatory library.

## WORKS

### operas

POC	Paris, Opéra-Comique
dl	drame lyrique
oss	opera semiseria

*Il fantasma* (oss, 2), Naples, private theatre of the Prince of Caramanico, 1805, *I-Nc*

[cant., according to lib.]

Il prigioniero (oss), Naples, 1805, *Nc\**

La musicomania (op comica, 1, anon., after R.C.G. de Pixérécourt), Paris, 1806, *Nc\**

Il vascello l'occidente (melodramma, 2, A.L. Tottola), Naples, Fondo, 14 June 1814, *Nc\**

La gelosia corretta (commedia per musica, 1, Tottola), Naples, Fiorentini, carn. 1815, *Nc\**; as Mariti, aprite gli occhi, *Nc\**

Gabriella di Vergy (os, 2, Tottola), Naples, Fondo, 3 July 1816, *Nc\**, copies *Bc*, *Fc*, vs (Vienna, c1820); rev. version *Mr*

Ifigenia in Tauride (melodramma serio, 2), Naples, S Carlo, 19 June 1817, *Nc*

Adele di Lusignano (melodramma serio, 2, F. Romani), Milan, Scala, 27 Sept 1817, *Mc*, *Mr*, *Nc*, excerpts (Paris, 1817; Milan, 1818; Florence, n.d.)

Berenice in Siria (azione tragica, 2, Tottola), Naples, S Carlo, 29 July 1818, *Nc\**, excerpts (Milan, n.d.; Naples, n.d.)

Elisabetta in Derbyshire, ossia Il castello di Fotheringhay (azione eroica, 2, A. Peracchi), Venice, Fenice, 26 Dec 1818, *Nc\**, excerpts (Paris, Naples, Rome, Milan, London)

Il sacrificio d'Epito (dramma, 2, D. Tindario [G. Kreglianovich]), Venice, Fenice, 26 Dec 1819, *Nc*, excerpts (Milan, 1820); as Aristodemo, Naples, 1821, *Mr*

I due Figaro, o sia Il soggetto di una commedia (dramma buffo, 2, Romani, after Martelly), Milan, Scala, 6 June 1820, *Mr\**

La festa di Bussone (farsa, 2, ?S. Pellico), Milan, Re, 28 June 1820

Jeanne d'Arc à Orléans (dl, 3, E.G. Théaulon de Lambert and F.V.A. d'Artois de Bournonville), POC (Feydeau), 10 March 1821, *Nc\** (Paris, ?1821)

La capricciosa ed il soldato, o sia Un momento di lezione (melodramma giocoso, 2, J. Ferretti), Rome, Apollo, 26 Dec 1821, *Nc\**, excerpts (Rome, n.d.)

Le solitaire (oc, 3, F.A.E. de Planard), POC (Feydeau), 22 Aug 1822, *Nc\** (Paris, ?1822)

Eufemio di Messina (melodramma eroico, 2, Ferretti), Rome, Argentina, 26 Dec 1822, excerpts *Bsf*, *Mc*, *Nc*, *Rsc*, *Rvat*, excerpts (Paris, Milan, Rome, Florence)

Abufar, ossia La famiglia araba (melodramma eroico, 2, Romani), Vienna, Kärntnertor, 28 June 1823, *Nc*, excerpts (Paris, London, Naples)

Le valet de chambre (oc, 1, E. Scribe and Mélesville [A.H.J. Duveyrier]), POC (Feydeau), 16 Sept 1823, *Nc\** (Paris, ?1823)

Tamerlano (os, 3, Ferretti), written for Naples, S Carlo, 1823–4, unperf.

L'auberge supposée (oc, 3, Planard), POC (Feydeau), 26 April 1824, *Nc\**

Il sonnambulo (oss, 2, Romani), Milan, Scala, 13 Nov 1824, *Mr*, *Nc*

La belle au bois dormant (opéra féerie, 3, Planard), Paris, Opéra, 2 March 1825, *Nc\**

Gl'italici e gl'indiani (melodramma, 3, ?Tottola), Naples, S Carlo, 4 Oct 1825, *Nc\**

Il paria (melodramma tragico, 2, G. Rossi), Venice, Fenice, 4 Feb 1826

Sangarido (oc, 1, Planard and J.B. Pellissier de Laqueyrie), POC (Feydeau), 19 May 1827, *Nc\**

Les deux Figaro (oc, 3, V. Tirpenne), Paris, Odéon, 22 Aug 1827, collab. Leborne

Masaniello, ou Le pêcheur napolitain (dl, 4, C.F.J.B. Moreau de Commagny and A.M. Lafortelle), POC (Feydeau), 27 Dec 1827, *Nc\** (Paris, ?1828)

La violette (oc, 3, Planard, after Comte de Tressan: *Gérard de Nevers*), POC (Feydeau), 7 Oct 1828, *Nc\** (Paris, ?1828) [finales to Acts 1 and 2 by Leborne]

Jenny (oc, 3, J.-H. Vernoy de Saint-Georges), POC (Ventadour), 26 Sept 1829, *Nc\**

Le nozze di Lammermoor (oss, 2, L. Balocchi, after W. Scott), Paris, Italien, 12 Dec 1829, *Nc\**, vs (Paris, ?1829)

L'auberge d'Auray (oc, 1, Moreau de Commagny and J.-B.V. d'Epagny), POC (Ventadour), 11 May 1830 (1830); collab. F. Hérold

Le lure de l'hermite (oc, 2, Planard and P. Duport), POC (Ventadour), 11 Aug 1831, *Nc\**

La marquise de Brinvilliers [ov., Act 2 finale only] (dl, 3, Scribe and Castil-Blaze [F.-H.-J. Blaze]), POC (Ventadour), 31 Oct 1831 (Paris, 1831), ov. (Berlin, n.d.); collab. Auber, Batton, H.-M. Berton, Blangini, A. Boieldieu, Cherubini, Hérold and Paer

L'orgie (ballet-pantomime, Scribe and Coralli), Paris, Opéra, 18 July, 1831, *Nc*

La prison d'Edimbourg (oc, 3, Scribe and Planard, after Scott: *The Heart of Midlothian*), POC (Bourse), 20 July 1833, *Nc\** (Paris, ?1833)

La maison du rempart, ou Une journée de la Fronde (oc, 3, Mélesville), POC (Bourse), 7 Nov 1833, *Nc\**

La grande duchesse (dl, 4, Mélesville and P.F.C. Merville and [P.F. Camus]), POC (Bourse), 16 Nov 1835, *Nc\**

Thérèse (oc, 2, Planard and A. de Leuven), POC (Bourse), 26 Sept 1838, *Nc\**

Les premiers pas [recit., aria only] (scène-prologue), Paris, Opéra-National, 15 Nov 1847, *Nc\**; collab. A. Adam, Auber, F. Halévy

### ballets

Nathalie, ou La laitière suisse (2, F. Taglioni), Paris, Opéra, 7 Nov 1832, collab. Gyrowetz; *F-Po*

Other short ballets, incl. Ackbar, gran mogul, Milan, La Scala, excerpt (Milan, ?1819); Arsène; Le rossignol; Telemacco; some nos. in Viganò's ballets *La vestale*, *La spada di Kenneth*, *I titani*; ballet music in Rossini: *Sémiramis*, Paris, 1860

### other works

Cants.: Achille e Deidamia, 3vv, orch, 1802, *I-Nc\**; Il natale di Giove, ?1802; Calipso, solo v, pf, *Nc\** (Vienna, ?1825); Soeur Agnès, ou La religieuse (Scribe), scène lyrique, S, pf (Paris, ?1840)

Sacred: Messa di Gloria, 4vv; Requiem; Kyrie, 4 solo vv, 4vv, in *La maîtrise*, ii (1858–9); Sanctus, 3vv, org, *Vnm*; Stabat mater; Ave Maria, S, orch, *Nc\** (Paris, 1857); Ave verum, T, vv, orch, *Nc\** (Paris, n.d.)

Other vocal: numerous songs, arias etc, some *Nc\**, some pubd (Milan, Paris, London, Vienna)

Inst: numerous pieces for military band, *Nc\**, incl. Marche funèbre pour la translation des cendres de Napoléon; pieces for ob, bn, cornet, fl, cl, acc. pf or insts, *Nc\**; 3 syms., D, *Bc*, F, *Bgc*, B♭, *Ac*

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JULIAN BUDDEN

## Caraffe, Charles-Placide [*le cadet*

*iii*

(*b* Paris, c1730; *d* Paris, 24 Oct 1756). French violinist and composer. His father, Caraffe *le père* (*d* Paris or Versailles, 4 March 1738), joined the Opéra orchestra in 1699 in the dual role of violinist or violist and timpanist; he subsequently joined the '24 Violons du Roi' and on 20 August 1723 purchased the royal warrant to direct them. Charles-Placide Caraffe joined the Opéra orchestra in 1746 and on 19 January 1749 became a musician in ordinary in the '24 Violons'. On 4 April 1752 and 24 December 1754 two of his symphonies were performed at the Concert Spirituel. His *Six symphonies à trois violons et une basse* appeared in Paris in 1753; between 1752 and 1754 he also published eight *cantatilles* for solo voice and instrumental 'simphonie' (including *Le pouvoir de la beauté*, *L'amant rebuté*, *Le sommeil*, *La Pastorale* and *Le petit maître*). Caraffe had two brothers who were both musicians. Louis-Placide *l'aîné* succeeded his father as violinist and timpanist of the Opéra orchestra in 1728, and became a member of the '24 Violons' in his father's place on the older man's death. The other brother (*le cadet*), whose first names are unknown, was also a violinist in both ensembles.

A François-Placide Caraffe (*d* after 1785), who may have been related to the foregoing, was from 9 May 1740 a trumpeter in the musical establishment of the Chambre du Roi and the Ecurie at Versailles; from 1741 he was an oboist at the Opéra. He resigned both positions in 1785.

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ROGER COTTE

## Caramuel (y Lobkowitz), Juan [Jan]

(*b* Madrid, 23 May 1606; *d* Vigevano, nr Milan, 7 Sept 1682). Spanish theologian, mathematician and music theorist. His father was from Luxembourg and his mother, from Antwerp, was descended from the Bohemian Lobkowitz family. Caramuel studied at the Jesuit school in Madrid and at the university of Alcalá de Henares. In 1625 he became a Cistercian monk at the Real Monasterio de la Espina (Valladolid province), where he studied with the mathematician, astronomer and music theorist Pedro de Ureña. He later studied at the University of Salamanca, where he also taught theology. By 1632 he had settled in Leuven, where he continued to study mathematics under the Jesuit Ignacio Derkennis. In 1638 he obtained the doctorate in theology at the university of Leuven and in 1644 he moved to Germany. From 1647 to 1654 he was in Prague and Vienna in the service of

Emperor Ferdinand III, and from 1654 to 1657 he served Pope Alexander VII in Rome. In 1657 he moved to the Kingdom of Naples as Bishop of Campagna and finally, in 1673, to Milan as Bishop of Vigevano.

Caramuel was in touch with some of the foremost thinkers and scientists of his time, including Kircher, Gassendi, Descartes and Mersenne, and he wrote extensively on a wide variety of subjects. His main contribution to music theory is the treatise *Musica*, discovered in 1976, which Caramuel himself described as 'Harmonica encyclopaedia' and which gathers together and expands on all his research and previous theories. According to Caramuel himself (in his *Mathesis biceps vetus et nova*, i, p.xxvi) by 1670 he had already written or nearly finished this treatise. His most important contribution is perhaps the use of logarithms for dividing the octave into twelve equal parts and applying it to the tuning of the harpsichord – a pioneering achievement. Caramuel also explained the application of logarithms to the measure of intervals in his *Apparatus philosophicus* (Frankfurt, 1657; Cologne, 2/1665), *Mathesis biceps vetus et nova* (Campagna, 1670), and *Architectura civil recta y obliqua* (Vigevano, 1678), although in these works he does not tackle the subject of equal temperament. His application of physics and acoustics to music owes much to Gassendi, whom he greatly admired. *Musica* also includes a section dedicated to organology in which Caramuel describes a mechanism perfected for the clavicymbrium and explains how various instruments work. One of these is a harpsichord with a special mechanism for playing in equal temperament which, he states, he presented to Emperor Ferdinand III in 1650. Another is an 'organum panarchicum', also using equal temperament, which he had custom-made in Prague in 1654. In *Musica* Caramuel also discussed the didactics of composition, the relationship between music and medicine, and the harmony of the spheres, in whose sonorous reality he did not believe.

A recurring feature of Caramuel's musical theories is his attack on the hexachordal system of Guido. He himself proposed a heptachordal system which he first explained in his *Ut, Re, Mi, Fa, Sol, La, Bi, nova musica* (Vienna, 1645) and again in *Ferdinandus tertius* (Vienna, 1647) and *Arte nueva de musica* (Rome, 1669). This system had been proposed by his teacher Pedro de Ureña about 1615 and was also adopted by the Cistercian monk Tomás Gómez in his *Arte de cantollano, órgano y cifra* (Madrid, 1649). Other works in which Caramuel wrote about music are *Primus calamus ... metametricam* (Rome, 1663), which exemplifies, by means of musical figures, the various versifications based on quantitative metre, *Primus calamus ... rhythmicam* (Santangelo, 1665), *Conceptus evangelici* (Santangelo, 1665) and *Trismegistus theologicus* (Vigevano, 1679).

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LUIS ROBLEDO

## Carapella, Tommaso

(*b* Cerreto Sannita, c1664; *d* Naples, 20 Sept 1736). Italian composer. He was a foundling and was brought up in the Olivetan monastery in Naples; it is not known from whom he received his musical training. He is said to have served as organist of the church of the SS Annunziata in Naples (1679–81), and later as *maestro di cappella* of SS Trinità dei Pellegrini and S Anna dei Lombardi. Carapella did not write operas, but gained recognition with small-scale secular and sacred works. His *Canzoni a due voci*, dedicated to Emperor Charles VI and published in Naples in 1728, exemplify his melodic grace and contrapuntal skill. Many of Carapella's works were occasional compositions written for local religious institutions or noble Neapolitan families such as the Pignatelli and the Carafa. His choruses for Duke Annibale Marchese's tragedy *Domiziano* were published in the second volume of Marchese's *Tragedie cristiane* (Naples, 1729) in which a short notice lists Carapella among such well-known Neapolitan masters as Durante, Leo and Mancini. That he was a well-received and respected composer may further be deduced from his prefatory letter to the fifth volume of Benedetto Marcello's *Estro poetico armonico* (Venice, 1725/R) and from the fact that G.B. Martini included him in the *Storia della musica* (1770), praising his madrigal style. Carapella is said to have returned to the Monteoliveto monastery in 1729 and to have spent his remaining years there.

### WORKS

Il trionfo della castità per opera del glorioso S Nicolò Vescovo di Mira (orat), Naples, Congregazione di S Caterina a Celano, 1705, music lost

Peleo e Teti (serenata), Naples, 1714, music lost, lib *GB-Lbl*

Il genio austriaco (serenata), Naples, 1716, score *I-Mc*

Canzoni, 2vv, bc (Naples, 1728)

Choruses for *Domiziano* (tragedy, Duke Annibale Marchese), in A. Marchese: *Tragedie cristiane*, ii (Naples, 1729)

Miserere, 4vv, *A-Wn*; Confiteor Deo, 1v, bc, *I-Nf*; Il peccato (sacred cant.), S, A, bc, *Nc*

Secular cants., S, bc, all *Nc*: Fortunato uccellino; Quando l'ombrosa notte; Quest'era il chiaro fonte

[32] Arie gravi per la scuola di ben cantare, S, bc, *A-Wn*, *GB-Lbl*; Canzoni, 2vv, bc, *I-PAc*; other arias and occasional music

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RosaM

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HANNS-BERTOLD DIETZ

## Carapetyan, Armen

(b Eşfahān, 11 Oct 1908; d Frankestown, NH, 5 Sept 1992). American musicologist and editor of Armenian origin. After taking a diploma at the American College in Tehran in 1927, he studied the violin and composition in Paris and New York, and became a composition student of Malipiero. He studied musicology at Harvard, where he took the MA in 1940 and the PhD in 1945, the year he founded the American Institute of Musicology, of which he was director.

Carapetyan's principal interest was the music of the Middle Ages and the Renaissance. As general editor of *Corpus Mensurabilis Musicae*, *Musicological Studies and Documents* and, for some years, *Corpus Scriptorum de Musica*, he was responsible for the publication of a growing number of important collected editions, scholarly monographs and theoretical treatises. He was editor of *Musica disciplina* from its first issue in 1946 until 1988. He was publisher of all the American Institute series, which include, in addition to those for which he was general editor, *Corpus of Early Keyboard Music*, *Miscellanea* and the series *Renaissance Manuscript Studies*. Carapetyan also edited the facsimile of the Faenza Codex and a 14th-century vernacular theoretical treatise. His editorials in *Musica disciplina* deal with some of the basic issues of music scholarship, including the editing, publishing and performing of early music.

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PAULA MORGAN

## Carasaus

(fl c1240–60). French trouvère. He was probably active around the mid-13th century since two of his chansons (*Fine amours* and *Puis que j'ai*) are dedicated to Jehan de Dampierre (d 1259), and one (*N'est pas sage*) to Duke Henry III of Brabant (reigned 1248–61). *Fine amours m'envoie* begins with four pentasyllables, but Carasaus otherwise employed only heptasyllabic and decasyllabic lines. All melodies are cast in bar form; while strict repetition is not present in the caudas, interesting examples of varied repetition and of motivic play occur in *N'est pas sage qui me tourne a folie* and *Pour ce me sui de chanter entremis* respectively. A strong preference for the authentic mode on G may be noted. (In the Rome reading of *Con amans en desesperance*, the ending on *f* and the extended range of a 12th seem to be the result of late transformation.) No clear evidence of modal rhythms survives, although hints favouring a 2nd-mode interpretation are discernible in *Fine amours*.

Sources, MS

### WORKS

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Abbreviations: (R) indicates a MS (using Schwan sigla: see Sources, ms) containing a late setting of a poem

Con amans en desesperance, R.211a (= 213)

Fine amours m'envoie, R.1716

N'est pas sage qui me tourne a folie, R.1158 (R)

Pour ce me sui de chanter entremis, R.1529 (R)

Puis que j'ai chançon meüe, R.2068

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

THEODORE KARP

## Carbonchi, Antonio

(b Florence; fl 1640–43). Italian guitarist and composer. All that is known of his biography is that he was in the service of Prince Mattias of Tuscany in 1640 and of Marquis Bartolomeo Corsini in 1643. A manuscript now in

Florence (*I-Fn* Magl. XIX 143) also connects him with that city. Bearing the inscription 'Il presente libro è del Sigr. Antonio Bracci fiorentino ... Modo insegnato da me Anto. Carboni fiorentino', the volume records innovations in the alphabet guitar tablature first published in 1606 by Girolamo Montesardo. The repertory is the same as Montesardo's but with new shifted and sometimes dissonant chords that suggest a date of 1625 or later. Carbonchi himself published two books of pieces for five-course Baroque guitar. The first, *Sonate di chitarra con intavolatura franzese* (Florence, 1640), contains pieces in both the strummed (*battute*) and plucked (*pizzicate*) styles; they comprise such dances as the passacaglia, folia, ciaccona, pavana, mariona and sarabanda. Carbonchi stated that he employed French tablature so that his works might be 'more widely understood in the ultramontane countries and in other nations' but he must have had musical motives as well. In doing so he was part of a general movement among guitarists around 1640 to blend Renaissance nuances into their musical syntax. New forms, some of which were imported through Spain, continued to supply the framework of their compositions, but older refinements began to accumulate within them. His second book, *Le dodici chitarre spostate* (Florence, 1643/R), contains only *battute* pieces in Italian alphabet notation, 40 for solo guitar and 32 for an ensemble of 12 guitars, each tuned to a different step of the chromatic scale; the dances here include the bergamasca, monica, romanesca, passamezzo and corrente. Two pieces from the 1643 book are extant in manuscript (*I-PEc* 586), and since this manuscript includes Carbonchi's portrait it seems probable that the other unattributed pieces in it are also by him. Four pieces in the 1643 book survive in another manuscript (*D-Bsb*).

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ROBERT STRIZICH/RICHARD PINNELL

## Carcani [Carcano], Giacomo

(*b* Parma, 1734; *d* Piacenza, c1820). Italian composer, conductor and organist, son of Giuseppe Carcani. He was a pupil of G.B. Martini from 22 August 1754 until 1759, when he was promoted first to *maestro compositore* of the Accademia Filarmonica of Bologna, then to *maestro di cappella* of Ravenna Cathedral. In Piacenza he worked first under his father, succeeding him in 1779, and from 19 February 1789 until 1811 he was effectively *maestro di cappella* (the last) at the cathedral. He taught the Piacenza singers Pisaroni and Bonoldi, and participated as *maestro al cembalo* in the opera

seasons at the Teatro Municipale from its inauguration on 10 September 1804 (with J.S. Mayr's *Zamori, ossia L'eroe dell'Indie*) until at least 1816.

Carcani, Giuseppe

## WORKS

all MSS in I-Bc

2 dramatic ints, 2vv; Mag, 8vv, vns; Vespers, 4vv, vns, 1755; hymns, grads, psalms, 1754–8; Sinfonia, str, 1755; other works

For bibliography see Carcani, giuseppe.

FRANCESCO BUSSI

## Carcani [Carcano], Giuseppe [Gioseffo]

(*b* Crema, 1703; *d* Piacenza, end of Jan 1779). Italian composer, conductor and organist. He succeeded Hasse in 1739 as *maestro di cappella* of the Ospedale degli Incurabili in Venice, and on 4 September 1744 succeeded G.B. Benzoni as *maestro di cappella* of Piacenza Cathedral, where he remained until his death. From 1744 to 1760 he also directed the Cappella di S Giovanni in Piacenza, again as Benzoni's successor, and became a leading light at the Bourbon court of the dukes of Piacenza and Parma, presiding over their musical functions, both official and private. He was disliked, however, by the first minister, G. du Tillot, who in 1760 ordered Carcani to relinquish to his son Giacomo the post he had held since 1745 as musical director of the Congregazione di S Alessandro in Piacenza. In a letter dated 15 June 1768 Hasse expressed the wish that Carcani return to the Incurabili.

Although famous in his day, and praised on occasion by Carpani and Caffi among others, Carcani does not now appear to have possessed strikingly individual gifts, following the general tastes and style of his period. His instrumental music inclines towards the Milan school and reflects the transition from the Baroque style to the new sensibility, displaying certain pleasing ideas and technical ability. His operatic arias and duets follow obsequiously the style of Hasse's without possessing their purely musical gifts.

## WORKS

MS sources: A-Wn, D-Bsb, Dlb, Mbs, W, F-Pc, Pn, GB-CKc, Lbl, I-Ac, Fc, Gl, MOe, Nc, Vc, Vmc, S-Uu

### stage works

Demetrio (P. Metastasio), Crema, Civico, 23 Sept 1742

Amleto (Zeno and P. Pariati), Venice, S Angelo, wint. 1742

Alciabiade (A. Aureli), Venice, S Cassiano, aut. 1746

Artaserse (Metastasio), Piacenza, Ducale, carn. 1748

Alcuni avvenimenti di Telemaco figliuolo d'Ulisse, re d'Itaca (G. Riviera), Piacenza,

Ducale, Feb 1749

Il Tigrane (C. Goldoni), Milan, Regio Ducale, Feb 1750

Arianna e Teseo (Pariati), Verona, Filarmonico, carn. 1759

### other secular vocal

Cants.: incl. La concordia del tempo con la fama (F. Giovanandi), 7vv, insts, Venice, Conservatorio degli Incurabili, 1740; Il trionfo della gloria (B. Giovenazzi), 4vv, chorus, insts, Piacenza, Ducale, 8 Nov 1745; Serenada, 4vv, chorus, insts, Piacenza, Ducale, 18/19 Nov 1749; Nò, nò, credilo, o Clori, 1v, insts

### sacred vocal

Giuditta figura di Cristo, di Maria e della Chiesa (orat), Foligno, Oratorio del Buon Gesù, 1745

Santa Barbara (orat), Venice, Oratorio de Padri della Congregazione di S Filippo Neri, 1760

Pastorale per la natività di Gesù Cristo (orat), Venice, Oratorio dei Padri della Congregazione di S Filippo Neri

Others incl. Cum invocarem, Gloria in excelsis, Laudate pueri, all 4vv, insts; Nisi Dominus, 3vv, insts; 35 motets, see Hansell

### instrumental

(selective list)

1 sinfonia in Sinfonie ... recueillis par Mr Estien, 2 vn, b, 1<sup>er</sup> recueil (Paris, 1747)

Sinfonia no.125 in Sinfonie a 4<sup>o</sup> Stromenti ... dei più celebri autori d'Italia, *F-Pc*

1 sonata in 6 sonate a 3, 2 fl, b (Paris, c1750)

1 sonata in 6 Sonatas in 3 parts, 2 vn, bc (London, c1760)

Qnt, G, 2 fl/vn, 2 hn, bc; Concertino notturno, 2 vn, bc; Movimento, F, hpd, 1746

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*Eitner*Q

*Fétis*B

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FRANCESCO BUSSI

## Carcassi.

Italian family of violin makers. Lorenzo and Tomaso Carcassi (both *fl* c1750–80) worked in Florence and were contemporaries and possibly pupils of G.B. Gabbrielli, with whose work their own has much in common. They were

succeeded by their sons and nephews Salvatore and Vincenzo (*fl* c1795–1810) and might have been related to the Florentine guitar virtuoso Matteo Carcassi (1792–1853). Although distinctly Italian both in tone and appearance, their violins were strongly influenced by Stainer, whose instruments reached the zenith of their popularity at that time. In Florence this may also have been due to the ascendancy of the Austrian Habsburgs as Grand Dukes of Tuscany; notwithstanding the presence in Florence of outstanding examples by Stradivari and Amati, the Stainer influence is prevalent in the work of almost every Florentine maker of the 18th century. The Carcassis' large production includes violas and cellos as well as violins, the wood often quite handsome and the varnish yellow or yellow-brown. Tonally, Carcassi instruments are variable.

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LütgendorffGL

VannesE

CHARLES BEARE/PHILIP J. KASS

## Carcassi, Matteo

(*b* Florence, 1792; *d* Paris, 16 Jan 1853). Italian guitarist and composer, active in France. His virtuoso technique gained him an enthusiastic following among wealthy Parisians, and created a voracious market for his solo guitar compositions. Many of these were fantasias and sets of variations (often based on melodies from operas by Auber, Herold or Rossini) which, although musically straightforward, are well constructed and lie comfortably beneath the fingers. They generally sound far more technically complex than they really are, hence their long-standing popularity with amateur guitarists.

While Carcassi's works for guitar never attained the depth and structural complexity of those by Sor or Giuliani, many of his studies (especially those contained in his *25 études*, op.60) remain popular with student guitarists. His three-part *Méthode complète pour la guitare*, op.59 (Paris, 1836), which he intended to 'give in the clearest, simplest, and most precise manner, a profound knowledge of all the resources of this instrument' is one of the most important 19th-century guitar tutors, and still widely used today. About 80 of Carcassi's compositions were published with opus numbers, mostly by Meissonier in Paris. His unnumbered works exceed that total, and still await definitive cataloguing.

PAUL SPARKS

## Cárceres [Cárçeres], Bartolomé

(*fl* mid-16th century). Spanish composer. Little is known of his life except that in 1546 he was a member of the *capilla* of Ferdinand of Aragon, Duke of Calabria, whose residence was in Valencia. This ensemble was at that time considered one of the most important in Spain: in 1546 it had 19 singers, two organists, a harpist, three sackbut players and three or four shawm players. Cárceres was 'pautador de los libros' of the *capilla*, which possibly meant that he was responsible for drawing stave lines; his salary that year was 72

ducats, less than half that of the *maestro de capilla* Juan Cepa. In 1550 he was no longer listed as a member of the *capilla*.

It is possible that Cárceres was copyist of the greater part of the Cancionero de Gandía (*E-Bc* M1166–1967), associated with the Duke of Calabria's *capilla*, which contains all his works except the *ensalada*. These include two villancicos, *Soleta y verge* and *Falalalanlera*, which are sacred contrafacta of secular works which appear in the Cancionero de Uppsala (RISM 1556<sup>30</sup>). (Juan Cepa composed a five-part version of the refrain of *Soleta y verge*.) Both *contrafacta*, like Cárceres's other villancicos, are Christmas works, as are his Catalan version of Song of the Sibyl, *Al jorn del judici*, and the *ensalada La Trulla*, structurally one of the clearest works in the genre. Published by Matheo Flecha (ii) in *Las Ensaladas de Flecha* (1581<sup>13</sup>), it consists of 10 songs, almost all for soloists and chorus, linked by polyphonic passages: the simplicity of its construction suggests that it may be earlier than those of Matheo Flecha (i).

Whereas Cárceres uses a simple syllabic style with a popular flavour in his villancicos and *ensalada*, his motets and Latin liturgical fragments use more elaborate counterpoint, and the treatment of the text there is sometimes melismatic. In both styles the composer shows a preference for choral interventions alternating with soloists or a smaller vocal group, for example in the Credo, where two-, three- and four-part sections alternate with chant, and in the four-part villancicos *Falalalanlera* and *Remedio del primer padre*, where the verses are in only three parts.

## WORKS

Edition: *Bartolomé Cárceres: opera omnia*, ed. M.C. Gómez (Barcelona, 1995) [complete edn]

### villancicos

Soleta yo so açi, 3vv

Soleta y verge estich, 3vv [sacred contrafactum]

Falalalanlera, 4vv

Falalalanlera, 4vv [sacred contrafactum]

Toca Juan tu rabelejo, 4vv

Remedio del primer padre, 4vv

Nunca tal cosa se vió, 5vv

E la don, don, 4vv [doubtful]

### latin sacred

Missa de desponsatione Beatae Mariae, 4vv, int only

Gloria, 4vv

Credo, 4vv

Elegit sibi Dominus, 4vv

Vias tuas, Domine, 4vv [2nd altus part only; 1st altus by Antequera, tenor by Peñarenda, bassus by García]

Lamech me.n/O vos omnes, 4vv

### other works

La trulla, ensalada, 4vv

Al jorn del judici, varia, 4vv

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- J. Moll:** 'Notas para la historia musical de la corte del Duque de Calabria', *AnM*, xviii (1963), 123–35
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MARICARMEN GÓMEZ

## Carchillion, Thomas.

See [Crecquillon, Thomas](#).

## Cardano, Girolamo [Cardan, Jerome; Cardanus, Hieronymous]

(*b* Pavia, 24 Sept 1501; *d* Rome, 20 Sept 1576). Italian music theorist, philosopher, physician, mathematician and astrologer. In his youth Cardano studied music privately in Milan where his father Fazio was a lawyer. In 1526 Girolamo received a medical degree from the University of Padua. By 1540 he had acquired an enviable reputation as a physician and mathematician. His *De subtilitate* of 1551 on science and philosophy became extremely popular and soon achieved eight editions. After nine years as professor of medicine at the University of Bologna, he went to Rome in 1571 and was given a pension by Pope Gregory XIII.

Cardano wrote two music treatises, both entitled *De musica*: the first, written in about 1546 (printed in his *Opera omnia*, Lyons, 1663), is important for its discussion of wind instruments, particularly the recorder; the second (1574, *I-Rvat* 5850) contains valuable material on performing practice and the use of microtones by contemporary instrumentalists. His ability as a composer is shown in *Beati estis*, a 12-voice motet consisting of four simultaneous canons. Cardano's biographical information on Gombert, Phinot and Carpentras is a unique source; his geniture of Francesco da Milano, whom he knew personally, is fundamental in the study of this famous lutenist. An Italian treatise, *Della natura de principii et regole musicali* (attributed to Cardano in RISM B/VI<sup>1</sup>, p.204), is probably not his work.

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CLEMENT A. MILLER

## Cardarelli, Francesco

(*b* Morolo, nr Frosinone, 1630; *d* Loreto, 30 Nov 1700). Italian composer and organist. His first recorded appointment was as *maestro di cappella* of lesi Cathedral. He was organist at the Santa Casa, Loreto, from 1660 to 1670, *maestro di cappella* and organist of Tivoli Cathedral in 1673, organist of the Gesù, Rome, in 1675 and *maestro di cappella* of Spoleto Cathedral, 1676–7. Finally, from 1679 until his death, he was again organist of the S Casa, Loreto, and from 1685 *vicemaestro di cappella* too. As far as is known he published only one collection of music, *Motetti sacri* op.1 (Rome, 1675); its contents are for two to five voices and continuo and suitable for the forces available at the provincial churches at which he mainly worked. He is also represented by one vesper psalm (RISM 1683<sup>1</sup>) and there are three sacred duets with continuo by him in manuscript (*S-Uu*).

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- R. Casimiri:** "Disciplinae musicae" e "mastri di cappella" dopo il Concilio di Trento nei maggiori istituti ecclesiastici di Roma: Seminario romano – Collegio germanico – Collegio inglese (sec. XVI–XVII)', *NA*, xv (1938), 97–112

NIGEL FORTUNE

## Carden, Joan

(*b* Richmond, Melbourne, 9 Oct 1937). Australian soprano. She studied in Melbourne then in London, making her début at Sadler's Wells (1963) as the Water-Melon Seller in Malcolm Williamson's *Our Man in Havana*. A technically capable Gilda for the Australian Opera led to her Covent Garden début in the same part in 1974. She sang Donna Anna at Glyndebourne (1977) and for the touring Metropolitan Opera (1978), and Konstanze for Scottish Opera (1978). Her Australian Opera roles include Ellen Orford, Tatyana (*Yevgeny Onegin*), the title roles in *Lakmé* and *Alcina*, two Leonoras (*Il trovatore* and *La forza del destino*), several Mozart roles and the four heroines in *Les contes d'Hoffmann*. She gradually moved away from the coloratura to the lyric-dramatic repertory, singing Tosca in concert at Adelaide in 1990 and reviving the part on stage in 1995. Her Butterfly was much admired for its well-focussed, graceful singing.

## Cardenal, Peire.

See [Peire Cardenal](#).

## Cárdenas (Pinelo), Guty [Augusto Alejandro]

(*b* Mérida, 12 Dec 1905; *d* Mexico City, 5 April 1932). Mexican composer and performer of popular music. He was the main exponent of the movement known as *trova yucateca*, which centred on a repertory of popular songs of the state of Yucatán, created since the 19th century by a group of poets and composers. Text and music are of equal importance in the *trova yucateca*, and the rhythm demonstrates Cuban and Colombian influences. Cárdenas and other *trovadores* from Yucatán exerted a powerful influence on many Mexican composers, among them Agustín Lara, between 1927 and 1935. Some of Cárdenas's most famous songs are *Nunca*, *Peregrino de amor*, *Quisiera*, *Ojos tristes* and *Flor*; his *El caminante del Mayab* forms part of both popular and concert repertoires. Cárdenas made many recordings of his own songs and those of other composers, about 25 in Mexico and 186 in the United States, where he worked between 1928 and 1931 on the performance and recording of popular songs of the American continent. He was murdered on his return to Mexico in 1932.

EDUARDO CONTRERAS SOTO

## Cardew, Cornelius

(*b* Winchcombe, Glos., 7 May 1936; *d* London, 13 Dec 1981). English composer and performer. He received his musical education as a boy chorister at Canterbury Cathedral (1943–50) and at the RAM (1953–7), where his teachers included Howard Ferguson (composition) and Percy Waller (piano). In 1957 he went to Cologne to study with Stockhausen, who employed Cardew as his assistant (1958–60) specifically to collaborate with him in the composition of *Carré*. Cardew returned to London in 1961, where he took a course in graphic design; he worked intermittently in this field until his death. In 1964 he received an Italian government scholarship to study with Petrassi in Rome. He was elected FRAM in 1966, and in 1967 was appointed professor of composition at the RAM. He was killed in suspicious circumstances near his home in Leyton, East London, by a hit-and-run driver.

While in Cologne in 1958, Cardew attended concerts given by Cage and Tudor. The American avant-garde music he heard made a deep impression on him and was the catalyst for a series of 'indeterminate' compositions in the early 1960s, including *Autumn '60*, *Octet for Jasper Johns*, *Solo with Accompaniment* and *Memories of You*. In these pieces Cardew's concern for the relationship between composer and performer finds expression and this was to assume a central position in his compositions and music-making over the next decade. Throughout this period Cardew was also active as an

interpreter of contemporary music, in particular of the Americans, Cage, Feldman, Brown and Wolff, and his own music. He performed at festivals and radio stations, invariably as a pianist. He had also learnt the guitar and played it in the first British performance of Boulez's *Le marteau sans maître* in London in 1957.

From 1963 to 1968 there were two dominating and complementary activities into which all of Cardew's other music written at the time was, in one way or another, subsumed: the graphic score *Treatise*, in which traditional notation is abandoned altogether, and the free improvisation group AMM in which musical notation itself is sacrificed. *Treatise*, inspired by Wittgenstein's *Tractatus*, comprises 193 pages; a continuous weaving and combining of a host of graphic elements (of which only a few are recognizably related to traditional musical notation) results in a long musical 'composition', the meaning of which in terms of sound is not specified in any way. Any number of performers, using any media, are free to participate in a 'reading' of *Treatise* and to interpret it in an individual way. Cardew's idea was that each musician should give of his own music in response to the score, which also shows considerable evidence of his graphic skills.

It was Cardew's own view that joining AMM was a crucial turning-point in his musical career. AMM embodies a form of collective music-making in which no sounds are excluded and the essential features of which derive from first, the recognition and exploitation of music's transience ('uncatchability' was Cardew's description); second, an investigative ethos where the performers 'search' for sounds and for responses attached to them rather than preparing and producing them; and third, dialogue, comprising the spontaneous interplay between players and the necessity, on the part of each individual, for heightened awareness of the contributions of others (AMM discography: Matchless Recordings, ReR AMMCD, 1968; MRCD05, 1968; MRCD31, 1969–94).

The latter part of the 1960s and the early 1970s similarly saw two parallel, complementary and all-consuming activities: *The Great Learning* (1968–70) and the [Scratch Orchestra](#) (1969–72). *The Great Learning* is a large-scale choral work (with a duration of approximately seven hours), in seven movements, based on one of the Confucian scriptures. It uses both traditional and graphic notation, conventional instruments and found objects, and involves trained and untrained musicians who sing, speak, drum, play stones and whistles, perform actions and gestures, invent games and improvise. It represents an important stage in Cardew's development at a time when he was moving away from the purely aesthetic concerns of the avant garde towards a recognition of the social and political roots of musical life. The Scratch Orchestra emerged out of Cardew's composition class at Morley College in London in 1969. A performing group playing experimental and improvised music in multifarious situations, it turned to Marxist thought after an initial anarchic and fragmental period (see illustration). Inspired by the theoretical works of Mao Zedong and the Chinese revolution, Cardew submitted his own early work, and the avant garde in general, to vehement criticism, both in his public pronouncements and his book of essays *Stockhausen Serves Imperialism* (1974). He discontinued playing with AMM and renounced indeterminate music, turning to a conventional musical language, to tonality, and to the creation of a music which he judged could

serve the political movement he espoused. His commitment to socialism during the last ten years was total. His notebooks reveal the depth of his study of the Marxist classics, and he was engaged in intensive political activity – composing, performing, touring (e.g. in Ireland in support of the Republican cause), organizing, lecturing, analysing and discussing with comrades, and demonstrating on the streets (for which he was arrested and imprisoned) against fascism and racism. He wrote a number of instrumental works, mainly for piano solo, but the majority of his compositions in the last decade were political songs for specific occasions.

For a page from the score of *Treatise*, see [Sources, MS](#), fig.9.

## WORKS

(selective list)

### instrumental

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Chbr: 3 Pieces, tpt, pf, 1955; 2 str trios, 1955–6; Octet 1959, pic, a fl, ob, E♭ cl, b cl, dbn, vn, db, 1959; Autumn '60, 1960; First Movt, str qt, 1961; The East is Red, vn, pf, 1972

Pf and solo inst: 3 pf sonatas, 1955–8; February Pieces, pf, 1959–61; 2 Books of Study for Pianists, 2 pf, 1958; Piece, gui, 1961; 3 Winter Potatoes, pf, 1961–5; Memories of You, 1964; Piano Album 1973; Piano Album 1974; Thälmann Variations, pf, 1974; Vietnam Sonata, pf, 1975; Mountains, b cl, 1977; Workers' Song, vn, 1978; We Sing for the Future, pf, 1981; Boolavogue, 2 pf, 1981

### vocal

Why cannot the ear be closed to its own destruction? (W. Blake), S/T, pf, 1957; Ah Thel (Blake), SATB, opt. pf, 1963; The Great Learning (Confucius, trans. E. Pound), 7 paragraphs, various performers, 1968–70, paragraphs 1 and 2 rev. 1972; 3 Bourgeois Songs (Confucian Book of Odes), (S, orch)/(unison chorus, pf), 1973; The Old and the New (Chin. trad. and modern), S, chorus, orch, 1973; political songs, 1971–81

### other works

for undetermined forces

Octet '61, 1961 [partly graphic]; Solo with Accompaniment, 1964; Volo Solo, 1964; Treatise, 1963–7 [graphic]; Sextet – The Tiger's Mind, 1967 [text]; Schooltime Compositions, 1968 [text, graphic]; Schooltime Special, 1968 [text]

MSS in *GB-Lbl*

Principal publishers: Peters, Universal, The Cornelius Cardew Foundation

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JOHN TILBURY

## Cardiff.

City in Wales. During the 19th and 20th centuries Cardiff grew from a comparatively small industrial port into the largest city and the administrative capital of Wales. Increased size and prosperity provided a spur to artistic activity, but Cardiff's present importance as a musical centre is largely the result of developments that took place since World War II.

There is evidence that a choir school existed at Llandaff (now a Cardiff suburb) as early as the 9th century; the present school was founded by Dean Vaughan in 1880 and is the only surviving choir school in Wales. The cathedral's four-manual organ, built by Hill, Norman & Beard in 1958, incorporates some earlier pipework by Hope-Jones and Norman & Beard. In the absence of an adequate concert hall in Cardiff, the cathedral itself acted for many years as an important venue for choral and orchestral concerts, but this function was largely relinquished when the St David's Hall, in the city centre, was opened in 1982. This, the city's first purpose-built concert hall, seats 2000 and is provided with a four-manual organ designed by Ralph Downes and built by Peter Collins.

The Welsh National Opera (WNO), founded in 1946, puts on regular seasons each year at the New Theatre, and also plays in other towns in Wales and England. Its early reputation was built largely on a series of Verdi operas which included several early and little-known works and capitalized on the strength of the company's chorus. The late 1960s and early 1970s brought many changes, including the establishment of a fully professional chorus and orchestra to replace the amateur chorus and visiting orchestras that had been employed until then. The productions of the 1970s were largely shaped by Michael Geliot, who was responsible for, among other things, the first production by a British company of Berg's *Lulu* in 1971 – a milestone in the WNO's history. The much praised performance was conducted by James Lockhart, musical director from 1968 to 1973. Lockhart's successor, Richard Armstrong, extended the company's reputation in 20th-century opera, notably with the staging of five Janáček works directed by David Pountney between 1976 and 1982. After Geliot's resignation in 1978, Brian McMaster (general administrator, 1976–91) followed a policy of engaging innovative directors for particular projects. Harry Kupfer's *Elektra* (1978), Andrei Serban's *Yevgeny Onegin* (1980) and Göran Järvefelt's *Ring* cycle (1983–5) were among the most notable successes. The company has always concentrated on the international repertory, but new operas by Welsh composers (including Hoddinott, Mathias and Grace Williams) have been produced, and the company has done much to train and encourage Welsh singers.

Orchestral societies have existed in Cardiff since at least 1863, but their activities have been mostly amateur and short-lived. The Herbert Ware SO (renamed the Cardiff PO in about 1932) was founded in 1918 and gave some notable concerts, including some conducted by Wood, Harty, Beecham and Sargent. The orchestra was disbanded in 1953, two years before the death of its founder and chief conductor, Herbert Ware. Apart from the WNO's orchestra, the only full-time professional orchestra now in existence in Cardiff (and, indeed, in the principality) is the BBC National Orchestra of Wales. This was founded in 1936 as the BBC Welsh Orchestra and reconstituted with about 40 players in 1946. As a result of collaboration between the BBC and the Welsh Arts Council, the orchestra's size increased from 44 (in 1972) to full symphonic strength. As well as broadcasting, the orchestra appears regularly at public concerts and festivals in Cardiff and elsewhere.

Choral societies have been more numerous and, on the whole, more prosperous. The Cardiff Municipal Choir was formed in 1942 and disbanded in 1974. Choirs still in existence include the Cardiff Bach Choir, formed in 1962 and run under the auspices of the university's extra-mural department, the Cardiff Polyphonic Choir (1964) and the Llandaff Cathedral Choral Society, which began in 1938 as the Llandaff Cathedral Special Choir and adopted its present title in 1960. The last two choirs have been particularly active in promoting works by Welsh composers.

The Cardiff Music Club arranged some important celebrity recitals between 1951 and 1970, when it was disbanded. For almost 70 years the University Ensemble, inaugurated as a piano trio by Sir Walford Davies in 1920 and expanded to five players (string quartet and piano) in 1946, gave a valuable series of public recitals during the autumn and spring terms, and the university has remained a major promoter of chamber music in the city. The Welsh Arts Council, with its headquarters in Cardiff, has given financial

support to nearly all the activities so far mentioned, and has also arranged its own concerts by visiting orchestras and soloists.

A triennial music festival, following the pattern of those at Leeds and Birmingham, was inaugurated at Cardiff in 1892 and continued until 1910.

The Llandaff Festival, centred on the cathedral, was inaugurated in 1958 to bring orchestras and musicians to south Wales from elsewhere in Britain and abroad. It continued its existence until 1986, and in most years commissioned a work of major proportions by a Welsh composer. From 1967 until his retirement in 1987, the university's professor of music, Alun Hoddinott, directed an annual festival which projected many important contemporary works (including several new ones) against a background of well-known classics. Less ambitious festivals in the Cardiff area include those at Caerphilly (since 1962), Lower Machen (since 1968) and the Vale of Glamorgan (since 1969).

The chair of music at University College was established in 1910 and first held by David Evans; the department is now by far the largest in Wales, and one of the largest in Britain. The Welsh College of Music and Drama, situated at first in Cardiff Castle but transferred in 1973 to new buildings near the university, offers professional training to intending performers and teachers of music and drama. It was established in 1949 as the National College of Music, with Harold Hind as its first principal, and its present name and constitution were adopted in 1970.

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MALCOLM BOYD

## Cardilli [Cardillo], Jacopo Antonio

(fl c1579–86). Italian composer. He is described on the title-page of his only surviving work, the *Sacrarum modulationum liber secundus* (Venice, 1586), as being 'a Monte Sarchio [near Benevento] in ecclesia majori estense chori magistri'. The book, which is dedicated to Elizabetta Madruccio, contains a large number of settings of Marian texts together with motets addressed to Saints Catherine and Helen. The reference to an Estense church at Montesarchio remains enigmatic. An earlier publication, *Il primo libro de mottetti a cinque voci* (Venice, 1579), was recorded in the 16th century and was known to Pitoni.

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IAIN FENLON

## Cardine, Eugène

(*b* Courseulles-sur-Mer, Calvados, 11 April 1905; *d* Solesmes, 24 Jan 1988). French scholar of plainchant. He studied Gregorian music at Solesmes, which he entered in 1928 and where he took his vows as a Benedictine monk in 1930. From 1952 to 1984 he was professor at the Pontificio Istituto di Musica Sacra in Rome.

His research was devoted to Gregorian musical semiology. Dom Cardine established in principle the use of 'neumatic breaks' (separations between neumes) made by medieval copyists to note rhythmic indications. While aware of its limitations, he used this principle to determine the significance of little known neumes (from the St Gallen and Laon neume tables) and significative letters, and the semiological values of other notations not previously studied, such as that practised in Laon in the 10th century. His classification of 'breaks' according to their position in the melodic movement (ascending, descending, high, low) allowed him to demonstrate their rigorous employment at St Gallen in the 10th century. He also discovered that this principle was irregularly respected by copyists after the 11th century and that the modal notations of the 13th century still implicitly referred to it with the final note of a neume being long.

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**J. Claire:** ‘Dom Eugène Cardine (1905–1988)’, *EG*, xxiii (1989), 11–26

**D. Fournier:** *Sémio-esthétique du chant grégorien: d’après le ‘Graduel neumé’ de Dom Cardine* (Solesmes, 1990)

CHRISTIANE SPIETH-WEISSENBACHER/MARIE-NOËL COLETTE, JEAN GRIBENSKI

## Cardon, Jean-Baptiste

(*b* Rethel, 1760; *d* St Petersburg, 11 March 1803). French harpist and composer, son of Jean-Guillain Cardon. He has often been confused with his brother, the violinist and chorister Louis-Stanislas Cardon (*b* Paris, 1761; *d* Versailles, 26 Dec 1797), for he was known only as Cardon from a singular last name on his printed works. The Cardon family moved to Paris in 1761, and by 1780 Jean-Baptiste had developed a reputation as a harp virtuoso and teacher. He was also harpist to the Countess of Artois, to whom he dedicated four sonatas, op.1 (1780). In 1786 he dedicated his four harp sonatas, op.7, to Queen Marie-Antoinette and, after visiting London in 1785 dedicated four more sonatas, op.22, to the Prince of Wales. After the outbreak of the Revolution he went to Russia, where he was harpist to the royal family and their theatres (1790–93). He received 3 million rubles in payment for his service; when his contract ended he was also offered 500 rubles for his return journey. In 1791 he married Charlotte-Rosalie Pitrot, an actress at the Imperial Theatres. He performed chamber music in the rooms of the sovereign with the violinist Ferdinand Titz, clarinettist Joseph Beer, cellist Allesandro Delfino and pianist and composer Ernst Wanzura. Some years later he visited France (1802), but returned to St Petersburg before his death.

Cardon composed duos, trios, airs with variations, two concertos and over 30 sonatas for the harp. He also wrote *L’art de jouer de la harpe* (Paris, 1785), a tutor for the single-action pedal harp tuned to the key of E $\flat$ , that includes preludes as chord and arpeggio exercises in the keys of E $\flat$ ; B $\flat$ ; C, G, D, A and E. His innovative style advanced the development of virtuoso harp playing.

## WORKS

printed works published in Paris, not dated, unless otherwise stated

Sonatas, hp, vn acc.: in sets of 4 as opp.1 (1780), 6, 7 (1786), 8, 9, 11, 13, 15, 16,

17, 22; in sets of 3 as opp.10, 11

Simphonies concertantes: 2 for (hp, vn, vc)/2 vn, op.14; 2 for hp, 2 vn, va, b, op.20

Other works: 2 concs., 1 as op.16; 4 quatuor concertants, hp, vn, va, b, op.20; Lorsque la tourterelle, ariette, hp, vn, b; 6 trios ariettes connues, arr. 2 cl, b; 6 duos, 2 hp, 3 as op.3; Le carillon de trois fermiers, le trio de Zémire et Azor et 3 petits airs, hp, op.2; Recueil d'airs variés, hp, op.19 (?1792); Licas, romance, hp/pf

Pedagogical: L'art de jouer de la harpe, op.12 (1785)

Doubtful: 3 duos, 2 hp, op.3; Duos, 2 hp, op.5; 2 concs., hp, 2 vn, 2 ob, 2 hn, va, b, op.10

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*MCL*

*Mooser*A

*Riemann*L12

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**A. Lawson Aber:** 'Jean-Baptiste Cardon: Harp Virtuoso, Composer and Professor', *American Harp Journal*, v/1 (1975), 11–16

HANS J. ZINGEL/ALICE LAWSON ABER-COUNT

## Cardon [Cardoni], Jean-Guillain [Jean-Baptiste]

(*b* Mons, southern Netherlands, 18 Jan 1732; *d* Versailles, 18 Oct 1788).

French violinist and composer. He apparently lived in Champagne or Lorraine before going to Paris in 1761; it is likely that he also spent some time in Brussels, as a certain Cardon was a violinist with the Durancy troupe of actors there in 1753. He married Marie-Anne Petit before 1760, and after settling in the Paris area began using the name Jean-Baptiste; it is therefore important not to confuse him either with his best-known son, Jean-Baptiste, often referred to as 'Cardon *filis*', or with his near-contemporary, Jean-Baptiste Cardonne, often called Philibert Cardonne.

Cardon was appointed *violon ordinaire* in the royal chapel at Versailles in 1764, and about 1772 received the additional appointment of *maître de violon* to the teenage future Louis XVIII, from which he was pensioned in 1774. His compositions include chamber works, mainly for the violin, and song collections. A brother of Cardon was a cellist with the Concert Spirituel and Théâtre Italien, and taught the cello to Jean-Guillain's son Pierre.

## WORKS

printed works published in Paris unless otherwise stated

Vocal: Recueil d'airs choisis dans les opéras-comiques, acc. gui (1768); Les amusemens de Melpomène, collection of airs, vn/gui acc., and pieces by Cardon and A. Albanèse (1768); Recueil d'ariettes, nouvelles, acc. fl, vn, bn, b (1770); Recueil d'ariettes, chansons, brunettes, acc. gui (1773)

Inst: 6 trio, orch (1768); 6 trio, incl. 3 for orch (Versailles, 1772); 6 sonate (2 vn, b)/orch (1761); 6 sonate, 2 vn (Versailles, 1764); 6 duo, 2 vn (Versailles, 1765); 6

duo, 2 vn/va (1766); 6 nouveaux duos, 2 vn (1770); 6 sonates, vn (1768); other works, incl. vn sonatas, *F-Pn*, marches and variations, pf sonata, *Pn*

Pedagogical: *Le rudiment de la musique, ou Principes de cet art mis à la portée de tout le monde* (1786)

## BIBLIOGRAPHY

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*Almanach historique et chronologique de tous les spectacles de Paris*, i (1752); *Nouveau calendrier historique des théâtres de l'opéra et des comédies françoise et italienne et des foires*, ii (1753); *Spectacles de Paris*, iii–xliv (1754–94); *Almanach des spectacles*, xlv–xlvii (1800–01, 1815)

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**M. Fuchs:** *Lexique des troupes de comédiens au XVIIIe siècle* (Paris, 1944)

KENNETH LANGEVIN

## Cardona, Alejandro

(b San José, 26 Aug 1959). Costa Rican composer and guitarist. He began his studies in composition with the Argentine composer and pianist Luis Jorge González. He then studied at Harvard University with Leon Kirchner, Ivan Tcherepnin and Curt Cacioppo, and in 1981 obtained a music degree specializing in composition. In 1982, he moved to Mexico City, where he participated as a composer in the Grupo de Experimentación Gestual, an experiment in creativity involving various artistic disciplines. During this period, he began his research into Afro-Caribbean music, particularly that of the Limon region of Costa Rica.

In 1987 he returned to Costa Rica and settled in the province of Heredia, working as a teacher at the National University Music School. Later on, he took over the academic directorship of the Centre for Research, Education and Artistic Knowledge (CIDEA) attached to the same university.

He has been awarded several international prizes, such as the BMI Award to Student Composers (1975–6). In 1981 he obtained the Benjamin A. Trustman Travelling Fellowship from Harvard University for research into the popular music of Mexico, Central America and the Caribbean. He also obtained first prize in composition for classical guitar, awarded by the Ministry of Culture of Martinique (1984), and in 1999 he received a national prize for music.

He has taken part in the composers' workshop organized by ALEA III, an experimental group affiliated to Boston University, in various meetings of the Caribbean Composers' Forum and in the Latin American Music Festival in Caracas. His music has been performed in Costa Rica, Mexico, Puerto Rico, Colombia, Venezuela, Italy, Martinique and the United States.

## WORKS

(selective list)

Xikiyeua in Xochitl, pf, 1989; Str Qt 'Bajo sombras', pf, 1989–90; Arena americana (Son mestizo I), orch; Guerilleros, gui; Soliloquios del gato mandingo, gui; Son de los condenados, orch; Son mestizo II, orch; several works for chamber ensembles and for the stage

JORGE LUIS ACEVEDO VARGAS

## Cardonne, Jean-Baptiste [Philibert]

(b Versailles, 26 June 1730; d after Aug 1792). French composer, harpsichordist and singer. The alternative first name Philibert apparently originated with Fétis. His father was head clerk of the royal house, and Cardonne began his career as a royal page, receiving music instruction from Collin de Blamont. He was a child prodigy; at the age of 13 a motet for large choir by him was performed before the king and at 15 he had an *air tendre* published in the *Mercure de France* (February 1746). His reputation quickly grew and pieces by him were included in the programmes of the royal chapel at Versailles and the Concert Spirituel. In 1745 he joined the royal chapel as singer and harpsichordist. During the 1750s he was a choir member at the Marquise de Pompadour's theatre. There he was influenced by pastorales and ballets, and in 1752 his own pastorale *Amaryllis* was performed for the queen at Compiègne. In 1755 Cardonne received the title *maître du luth des pages de la chambre*. When in 1761 the musical resources of the chapel and the chamber were combined, this rather unusual position (the lute was seldom used in France at this time) was abolished and Cardonne became *sous-maître* of pages and harpsichordists.

Cardonne enjoyed great royal favour during the 1760s, particularly from Princess Maria Josepha of Saxony and the daughters of Louis XV, for whom he was commissioned to write his harpsichord sonatas and his ariettas op.2. By 1768, however, the dauphin, the dauphine and the queen had died, and Cardonne was retired as a former *officier de la dauphine*. He then turned to opera, choosing for his first work La Motte's tragedy *Omphale*, which had been severely attacked when it was revived with Destouches' music in 1752. Grimm had been particularly harsh in his criticism and Cardonne, while following Grimm's principles, attempted to bring together the ideas of both factions in the Querelle des Bouffons. Rather than achieving a compromise, however, he found himself caught in an argument that went beyond the merits of his work, however attractive its melodies and serious its intentions. He next wrote a one-act ballet, *Ovide et Julie*, as part of a work entitled *Fragments héroïques*, the other two sections being revivals of works by Destouches ('Feu' from *Les éléments*) and Rameau ('Sauvage' from *Les indes galantes*). Once again he met with mixed reaction and little public success. After failing to have his opera *Epaphus* produced he returned to the court and composed chamber music for the Comtesse de Provence, sister-in-law of Louis XVI. In 1780 he succeeded Berton as *maître de la musique du roi*; from 1781 he was *surintendant honoraire*. He maintained his position as *maître* at least until August 1792, but with the fall of the monarchy in September of that year public notices of him ceased.

### WORKS

stage

Amaryllis (pastorale, 3), Compiègne, 17 July 1752, music lost

Omphale (tragédie, 5, A.H. de Lamotte), Paris, Opéra, 2 May 1769, *F-Po*

Ovide et Julie, ou Les amours déguisés (ballet, 1, Fuzelier), Paris, Opéra, 16 July 1773, 1st entrée of *Fragments héroïques*, *Pc*

Epaphus [? et Memphis] (opéra, P. Laujon), unperf., cited by La Borde

L'amant jaloux persécuté (comédie, 1), cited in *Spectacles de Paris* (1781, 1782)

### vocal

Etrenne de l'Amour et de Bacchus, air tendre, in *Mercure de France* (Feb 1746)

Premier recueil d'ariettes, 1v, 2 vn, b, op.2 (Paris, ?1764–5)

Lost: 5 motets, 1743–8; airs for entr'actes and entrepièces, 1778, cited in royal inventory of 1780

### instrumental

6 sonates en trio, 2 vn, b [op.1] (Versailles, 1764)

Premier livre de sonates, hpd, vn obbl, op.3 (Paris, 1765)

Symphonie, G, *F-Pc*; 6 sonates, hpd, vn acc.; 2 kbd concs.

Lost: 2 syms, ob conc., conc., cited in royal inventory of 1780

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*Gerber*L

*La Borde*E

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DEANNE ARKUS KLEIN

## Cardoso, Lindembergue (Rocha)

(*b* Livramento, Bahia, 30 June 1939; *d* Salvador, Bahia, 23 May 1989).

Brazilian composer. He studied the bassoon and composition at the University of Bahia (1959–65), where his composition teacher, Ernst Widmer, introduced him to the various trends in contemporary music. After graduating he was appointed professor of theory, composition and ethnomusicology at the university; he also taught in several schools in the Bahia area and participated in symposia and seminars on new music throughout the country. He promoted contemporary choral music as the conductor of the University Madrigal Group and Chorus and the chorus of the Mosteiro de São Bento (1970–81), and he gave special attention to vocal resources in his own works. Several of his choral and instrumental works were performed and recorded in Germany and Austria in the 1970s; he received numerous national awards (1967–89).

A founder-member of the Grupo de Compositores de Bahia, he was an eclectic composer. His early works (1965–6) reveal a nationalist inclination, but he later turned to more abstract musical ideas and reached, in the early 1970s, a contemporary style which involved combinations of aleatory and fixed elements. Notably successful is his treatment of carefully planned timbral effects, as in *Espectros* (1970), *Influência* (1971) and *Requiem para o sol* (1976). Traditional Afro-Bahian rhythmic characteristics are displayed in works such as the *Oratório cênico* (1972). His innate dramatic sense is revealed in his folk opera *A lenda do bicho turana* (1974). During Pope John

Paul II's visit to Salvador (1980), Cardoso conducted his *Missa João Paulo II na Bahia*, a dazzling work in which *atabaques* (drums) and *agogô* (cowbell) combine with the organ, orchestra and chorus. In the early 1980s he won further recognition with the four works entitled *Relatividade*. His writings on music include *Causos de músico* (Salvador, 1994).

## WORKS

(selective list)

Dramatic: *A lenda do bicho turana* (op), 6 solo vv, chorus, small ens, 1974; *Dança de Salomé*, dancers, orch, 1980; *Missa do descobrimento*, children's chorus, actors, plastic tpts, 1981

Orch: *A festa da Canabrava*, 1966; *Minisuite*, 1967; *Viasacra*, 1968; *Extrême*, 1970; *Abertura*, 1970; *Serestachorofrevo*, 1970; *Influência*, str, 1971; *Orbitas*, 1971; *Pleorama*, 1971; *Reflexões II*, 1974; *Rapsódia caymmi*, 1974; *5 assuntos*, 1975; *Requiem para o sol*, 1976; *Cordel*, 1978; *Suitemdó*, 1979; *Desconcertante*, chbr orch, 1979; *Relatividade I*, 1981; *Rapsódia Luiz Gonzaga*, 1981; *Relatividade II*, 1981; *Rapsódia baiana*, 1982; *Sinfonia no.1*, 1985; *9 variações*, bn, str, 1985; *Ritual*, 1987

Vocal-orch: *Procissão das carpideiras*, 8 S, A, orch, 1969; *Captações*, 4 solo vv, orch, 1969; *Oratório cênico*, 3 solo vv, chorus, orch, 1972; *Espectros*, chorus, orch, 1970; *Requiem*, 2 mixed choruses, orch, 1974; *Memórias I*, 4vv, chorus, orch, 1977; *Missa João Paulo II na Bahia*, mixed chorus, perc, org, opt. orch, 1980; *Oniçá orê*, female chorus, orch, 1981; *Romaria a São Gonçalo da Canabrava*, 4vv, chorus, orch, 1982; *As alegrias de Nossa Senhora*, nar, solo vv, chorus, orch, 1982; *4 momentos da infância*, children's chorus, orch, 1984; *Ode ao dois de julho*, nar, chorus, orch, 1987

Other vocal: *Missa nordestina*, chorus, 1966; *Aleluia*, chorus, b drum, 1970; *Kyrie*, chorus, 1971; *Kyrie Christe*, S, chorus, trbn, str qnt, 1971; *Santo*, small chorus, 1972; *Dona nobis pacem*, chorus, 1973; *Os atabaques da Pombagira*, unacc. chorus, 1974; *Caleidoscópio*, 1975; *Sincronia fonética*, S, pf, 1977; *História do arco da velha*, nar, children's chorus, pf, opt. lighting, 1986; *Negro preto*, S, vc, 1988; *Minimalisticamixolidicosaxvox*, t sax, chorus, 1988

Chbr and solo inst: 2 pf trios, 1967, 1970; *Wind Qnt*, 1970; *Toccata*, pf, 1972; *Sedimentos*, str qt, 1973; *Pf Trio*, 1975; *Sincronia*, wind qnt, 1975; *6 aspectos de Ouro Preto*, 10 fl, 1976; *Natureza morta*, fl, ob, sax, pf, 1976; *Outros aspectos de Ouro Preto*, 15 fl, pic, a fl, 1978; *Variações sobre e nordeste*, vn, pf, 1978; *Relatividade III*, pf, triangle, 1982; *Relatividade IV*, pf, 1982; *Caleidoscópio II*, vn, va, vc, db, 1983; *Xaxando*, 2 tpt, hn, trbn, tuba, 1983; *Pequeno estudo*, gui, 1987; *Monódica I*, cl, pf, 1988

Principal publishers: Gerig, Radio Jornal do Brasil

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GERARD BÉHAGUE

## Cardoso, Manuel

(*b* Fronteira, nr Portalegre, 1566; *d* Lisbon, 24 Nov 1650). Portuguese composer. From 1574 or 1575 he studied music and grammar at the choir school of Évora Cathedral, and was apparently a pupil of Manuel Mendes. On 1 July 1588 he entered the Carmelite Convent (Convento do Carmo) in Lisbon and professed there on 5 July 1589. He became *mestre da capela* and sub-prior at the Carmo, and was equally famous for his musical gifts and his religious virtue, for both of which he was honoured by King João IV (who kept a portrait of the composer in his music library). In 1625 Cardoso dedicated his first book of masses to João (then Duke of Barcelos). The composer dedicated a further two publications to João, including the second book of masses in 1636 (composed on themes provided by João) and his last volume, the *Livro de varios motetes* (containing music for Advent, Lent, Holy Week, and the Mass and Office of the Dead), which, although issued in 1648, was prepared by 1645, soon after João's restoration to the Portuguese throne in place of the Spanish monarchs who had ruled Portugal for 60 years. Cardoso may be referring to this event – portraying João as the 'saviour' of the nation – as well as to his own advanced age when he quotes the beginning of the *Nunc dimittis* in his dedication. Cardoso also secured the patronage of King Philip IV of Spain, to whom he dedicated his third book of masses (1636). At the end of this volume there is a *Missa Philippina*, the composition of which had been proposed to Cardoso by the *maestro* of the royal chapel, Mateo Romero. Cardoso had travelled to Madrid in 1631, and was generously rewarded by the king, who invited him to conduct the singers of the royal chapel.

Cardoso's music demonstrates on the one hand the continuing vitality of traditional contrapuntal techniques (it being significant in this regard that the five parody masses in his *Liber primus* are all based on motets by Palestrina), with virtuosic canons in, for example, the *Missa 'Tradent enim vos'* and the *Missa 'Anima mea turbata est valde'*, while his composition of no fewer than seven masses upon a single theme – 'Ab initio' – shows another type of virtuosity (one of these is now lost). On the other hand, the extensive use of chromatic inflexions and of diminished and augmented vertical intervals creates a highly coloured expressive language. Similarly, although Cardoso's rhythmic technique remains for the most part within the bounds of the *stile antico*, he occasionally introduced passages of declamation in crotchets and even quavers, traits seen most clearly in the Lamentation setting *Aleph. Ego vir videns* and the three settings of lessons from the Office of the Dead, *Parce mihi Domine*, *Responde mihi* and *Spiritus meus*, which are found towards the end of the 1648 collection.

### WORKS

[all printed works published in Lisbon](#)

Cantica BMV, 4, 5vv (1613); ed. in PM, ser.A, xxvi (1974)

Missae, 4–6vv, lib.1 (1625); ed. in PM, ser.A, v–vi (1962–3)

Missae, 4–6vv, lib.2 (1636); ed. in PM, ser.A, xx (1970)

Missae de BVM, 4–6vv, lib.3 (1636); ed. in PM, ser.A, xxii (1973)

Livro de varios motetes, officio da semana santa e outras cousas, 4–6vv (1648); ed. in PM, ser.A, xiii (1968)

6 motets, 4vv: Lisbon, Biblioteca do Museu Nacional de Arqueologia

### lost works

5 masses; Magnificat; 2 Te Deum settings; Salve regina; 5 vesper psalms; 2 villancicos: listed in *JoãoIL*

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OWEN REES

## Cardot [Richard de Bellengues]

(*b* Rouen, c1380; *d* Brussels, 25 Feb 1470). French singer and composer. He was a priest, and appears as a singer in the Burgundian chapel between 1415 and 1419. He was in the Papal Chapel from 1422 to 1425. In 1422 he received a canonry in Notre Dame in Ligny and also became rector of St Willibrodus, near Antwerp. He later held ecclesiastical offices in Beauvais, Picquigny and possibly Rouen. By 1430 he may again have been active at the Burgundian court since his name appears in the list of singers in Binchois' motet *Nove cantum melodie*, composed in Burgundy in that year. His name is found in the lists of singers from 1434 to 1464. He died in Brussels and was interred in Ste Gudule. His motto 'Fais tout ce que tu voudras/Avoir faist quand tu mourras' served as his epitaph. His single surviving work is a rondeau for three voices *Pour une fois et pour toute* (GB–Ob Can.misc.213; ed. in CMM, xi/2, 1959, p.19).

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TOM R. WARD

# Cardus, Sir (John Frederick) Neville

(b Manchester, 2 April 1889; d London, 28 Feb 1975). English critic and writer on music. Largely self-educated, he first wrote music criticism for the *Manchester Daily Citizen* in 1913. He joined the *Manchester Guardian* in 1917, producing his first cricket notice in 1919, and assisting Samuel Langford as music critic from 1920. At Langford's death in 1927 he became the paper's chief music critic until 1939, based in Manchester for the earlier years and in London from 1931. In his concert notices he avoided technical jargon, cultivating instead an elegant, witty and urbane style that gave audiences an insight into the spirit of the composition and performance. His reviews of Hallé concerts during the 1930s, for example, were brilliant recreations of their performances. A frank autobiographer, he described with zest both his early struggles and the subsequent richness of his experience. His predilections in music can be deduced from *Ten Composers* where, an unashamed sensualist, he wrote with particular insight on Mahler, Strauss, Delius and Elgar. If Beecham's brilliance had a special appeal for him among conductors, he could nonetheless find a place for the very different art of Klemperer. From 1939 to 1947 he worked in Australia, writing on both his subjects for the *Sydney Morning Herald* and giving weekly broadcasts on music. From 1948 he wrote for the *Sunday Times* on cricket, rejoining the *Manchester Guardian* in 1951 as its London music critic, a post that he held until his death. In 1963 he received the Wagner Medal of the City of Bayreuth and in the following year was made a CBE. He was knighted in 1967.

## WRITINGS

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- ed.:** *Kathleen Ferrier: a Memoir* (London, 1954, 2/1969) [incl. 'A Girl from Blackburn', 13–36]  
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ROBERT ANDERSON/NIGEL SCAIFE

# Careest, Joos.

See [Karest, Joes.](#)

## Carelli, Emma

(*b* Naples, 12 May 1877; *d* nr Rome, 17 Aug 1928). Italian soprano. She was born into a musical family, and in 1895 made her *début* in the title role of Mercadante's *La vestale* during the centenary celebrations at Altamura. After appearances in Naples and at the Dal Verme in Milan, she went to La Scala, singing Desdemona to Tamagno's *Otello* and, in 1900, Tatyana in the Italian première of *Yevgeny Onegin*. A spectacular tour of South America was followed by her greatest success, as *Zazà* in the opera by Leoncavallo. In 1898 she married the left-wing politician Walter Mocchi, who later became a theatrical impresario and acquired the Costanzi in Rome. Carelli took over the management in 1912, her first season including the Rome première of Strauss's *Elektra* in which she sang the title role to great acclaim, having coped with a fire in the theatre earlier that evening. She ran the theatre for 15 years, maintaining an enterprising repertory with distinguished casts and despite serious financial losses. She died in a car accident in 1928. Her few and rare recordings are not attractive as pure singing but have plenty of energy and temperament.

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J.B. STEANE

## Caresana, Cristoforo

(*b* Venice, *c*1640; *d* Naples, 13 Sept 1709). Italian composer, organist and singer. He may have studied at Venice with P.A. Ziani. From 1658 until his death he lived at Naples. He may have joined the *Febiarmonici* and was a member of the *Congregazione dell'Oratorio* from 1659 to 1706. In 1659 too he was engaged as a tenor in the royal chapel and was organist there for many years from 1667; he was still serving in 1702 but had retired by 1704. He was *maestro di cappella* of the *Conservatorio di S Onofrio* from 1688 to 1690, and in 1699 he succeeded Provenzale as *maestro* to the treasury of S Gennaro. His vocal exercises were widely used, and some of them were reprinted for the Paris Conservatoire in 1819. His preface to the 1693 books shows considerable theoretical knowledge and is of interest for his views on certain forms, while the carefully calculated expressive means and rhythmic and melodic flexibility of the music itself reveal him as a precursor of Pergolesi, who undoubtedly studied his works. His sacred music is more old-fashioned and of less interest.

### WORKS

#### oratorios

Le avventure di una fede, 9vv; Il sacro conclave nel seno di Maria, 4vv; La battaglia spirituale, 5vv, chorus 3vv; S Lucia, 5vv: *I-Nf*

#### other vocal

Motetti, 2–4vv, op.3 (Naples, 1700)

10 masses, 5–9vv, insts; introit; 33 lectiones; Missa defunctorum in funeribus Alexandri pape VII, 8vv, va, vle, bn, bc, 1667; 3 compline masses; 16 Magnificat settings, 4–8vv, some with insts; 8 antiphons; 17 litanies; responsory, 4vv; 67 psalms, 4–9vv, some with insts; c130 motets; 32 hymns, 3–5vv, some with insts; 47 arias and cantatas, 1v; 37 cantatas, 2 and more vv: *Nf*

11 madrigals, 3, 5vv, 1677–87, *Nf*

### vocal tutors

Duo ... (libro primo, libro secondo), 2vv (Naples, 1681); ed. A. Choron (Paris, 1819)

XVI solfèges, sur tous les intervalles de la gamme dans les mesures à deux et à trois tems, 3vv (Paris, n.d.) [incl. pieces from 1681 vol.]

Duo ... libro primo (secondo), 2vv, op.2 (Naples, 1693) [only partly texted]; ed. J.A.L. de La Fage (Paris, 1834)

Solfeggi, 2–3vv, *Af*

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RENATO BOSSA

## Carestini, Giovanni [Cusanino]

(*b* Filottrano, nr Ancona, c1704; *d?*Filottrano, c1760). Italian soprano, later alto, castrato. He was taken to Milan at the age of 12 under the protection of the Cusani family, and first performed there in Vignati's *Porsena* in 1719. Several northern appearances preceded his Roman début in 1721 (Scarlatti's *La Griselda*), where he sang alongside Bernacchi, his teacher. He remained for two years and then graced the Viennese court in 1723–4, appearing in Fux's *Costanza e Fortezza* in Prague. He was at Venice in 1724–6, 1729 and 1731, singing in operas by Vinci and Porpora, and in Rome in 1727–30, where he appeared in works by Vinci and Feo; he also sang in operas by Hasse and others in Naples, 1728–9. He crossed the Alps in 1731 and entered the service of the Duke of Bavaria in Munich, returning to Italy before following Handel to London in 1733. There he created the principal male roles in Handel's *Arianna in Creta*, *Parnasso in festa*, *Terpsichore*, *Ariodante* and *Alcina*, also singing in revivals and pasticcios, and in Handel's oratorios (*Deborah*, *Acis and Galatea*, *Esther* and *Athalia*). Back in Naples in 1735, his salary was higher than Caffarelli's. During a second London engagement, for six months ending in May 1740, he enjoyed little success. In the 1740s he appeared in Italy, was in Maria Theresa's employ by 1744 and sang under Hasse in Dresden, 1747–9. Brief Italian appearances preceded a Berlin

engagement, 1750–54; he then moved to St Petersburg under Araja until 1756. His career declined rapidly; a Naples audience was hostile in 1758.

Carestini was at first 'a powerful and clear soprano' (Burney), with a compass of *b* to *c*"; later he had 'the fullest, finest, and deepest counter-tenor that has perhaps ever been heard'. Handel's roles for him call for a two-octave compass, *a* to *a*"; Hasse's *Demofonte* (1748) requires *e* to *g*'. His reputation was enormous. Hasse remarked: 'He who has not heard Carestini is not acquainted with the most perfect style of singing'; Quantz added: 'He had extraordinary virtuosity in brilliant passages, which he sang in chest voice, conforming to the principles of the school of Bernacchi and the manner of Farinelli'. Others, including Burney, commented on his superb acting, and his handsome and majestic profile.

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DALE E. MONSON

## Carey, Henry

(*b* ?Yorks., 27 Aug 1687; *d* London, 4 Oct 1743). English composer and librettist. His literary and stage works are of particular interest to music historians as providing satirical commentary on the craze for Italian opera and its singers in fashionable society. There is strong circumstantial evidence to support posthumous claims that he was illegitimately connected with the great Savile family of Yorkshire, to whom he dedicated all his major publications. He appended the name 'Savile' to the first three of his male children corresponding to the three sons of George Savile, 1st Marquess of Halifax, and his stage works show a preoccupation with Yorkshire.

Carey is first known in London in 1710 as editor of the weekly magazine *The Records of Love*, from which we learn that his mother was a schoolmistress who kept a boarding-school for girls in Old Bosvil Court. Soon after settling in London he became a pupil of John Reading (ii) and later of Thomas Roseingrave. During this period he described himself as a 'Musick Master', and a number of his songs are dedicated to various pupils, the most notable of whom was Kitty Clive. He also appeared as a singer (in both English and

Italian) at concerts and at Drury Lane. He held the post of 'Psalm-raiser' at Lincoln's Inn chapel, 1714–17, before a somewhat sensational departure that resulted in a well publicized incident where he associated himself with the Earl of Oxford, who had been charged with High Treason. There followed a period of debarment from working in the theatres. From 1723 and for most of the following decade he held the unofficial post of composer in residence at Drury Lane, providing songs and incidental music for plays, pantomimes, masques and comic operas.

In 1732 he emerged as a leading figure of a group of musicians, including Lampe, Arne and J.C. Smith, whose aim was to revive and establish serious opera in English. Carey contributed two librettos, *Amelia* (set by Lampe, London, Little Theatre, Haymarket, 13 March 1732) and *Teraminta* (set by Smith, London, Lincoln's Inn Fields, 20 November 1732, and, in about 1754, Stanley). Ultimately, the English Opera Company failed in its aims, but succeeded instead with burlesques of the same operatic style and conventions. By far the most successful was *The Dragon of Wantley* (Little Theatre, Haymarket, 10 May 1737), a collaboration between Carey and Lampe, which had an unprecedented first season run of 69 performances at Covent Garden. Based on the ballad *A True Relation of the Dreadful Combat between Moore of Moore-Hall and the Dragon of Wantley* (1685), Carey's text and Lampe's music combine to provide a sophisticated and entertaining send-up of the more absurd conventions of Italian opera and the rivalries of the leading castratos and female singers of the day. There are also playful jibes at Handel oratorios. Taking its cue from Gay's *The Beggar's Opera* (1728), it carries the burlesque elements to new lengths by being all-sung, complete with recitatives and da capo arias. It was evidently quite a spectacle: Bickham's *The Musical Entertainer* (ii, 1739) contains the main arias with engravings illustrating the contemporary staging. The piece has enjoyed modern revivals. Another of Lampe and Carey's collaborations is the burlesque *Margery, or A Worse Plague than the Dragon* (London, Covent Garden, 9 December 1738).

Another popular stage work was *Nancy, or The Parting Lovers* (1739), entirely by Carey, which depicts the characters of a sailor, his sweetheart and a press gang officer who comes to part them. It broke new ground in treating a contemporary situation involving ordinary people entirely in music, balancing patriotic propaganda with human emotions. Arne's 'Rule, Britannia' (from *Alfred*) later replaced the final chorus.

Carey was the most prolific English song composer during the period 1715–40. He published over 250 examples ranging from simple ballads to italianate chamber cantatas. Unusually, he provided the lyrics to all but a dozen of them. He played a significant role in the continuity and development of an indigenous English song style, linking the vocal styles of Purcell and Eccles at the end of the 17th century with those of Arne and Boyce in the mid-18th. He demonstrated an enduring veneration for Purcell through his poetry and songs, composing two elaborate mad songs (the cantatas *I go to the Elisian Shade* (1724) and *Gods I can never this endure* (1732)) after Purcell's *From silent shades* (also known as *Bess of Bedlam*).

His best songs display simplicity, natural flow, elegance and melodic charm. In fusing the features of popular ballad with italianate embellishments, he

established the characteristics of the English *galant* style identified primarily with Arne, particularly in his liberal use of the vocal appoggiatura. His English cantatas became popular items between acts of plays and ballad operas. Of his early songs *Sally in our Alley* is original and enduring. It was first performed at Drury Lane 20 May 1717 by Mrs Willis dressed 'like a Shoemaker's Prentice'. He has been named posthumously as the composer of the national anthem *God Save the King*; the earliest such attribution was by his friend and collaborator Smith. No conclusive source exists, though a strong theme of patriotism pervades many of Carey's songs. Occasionally he used the mock Italian pseudonym Sigr Carini for his burlesque cantatas.

Carey was continually beset by pecuniary difficulties and deeply affected by the deaths of several of his children in infancy. The *London Daily Post* of 5 October 1743 reported that 'Yesterday morning Mr Henry Carey, well known to the musical world for his droll compositions, got out of bed from his wife in perfect health, and was soon after found dead'; he hanged himself. Carey married twice, to Elizabeth Pearks on 1 September 1717 and to Sarah (maiden name unknown) between 1729 and 1733. Of his four surviving children, George Savile Carey continued the theatre connection. His daughter Anne, an actress, bore an illegitimate son Edmund Carey, introduced at an early age on to the stage as 'Master Carey, the celebrated theatrical child', and later known as Edmund Kean, the great Shakespearean actor.

## WORKS

all printed works published in London

LCG	London, Covent Garden
LDL	London, Drury Lane
LLH	London, Little Theatre, Haymarket

### pantomimes

probably only partly composed by Carey

Harlequin Dr Faustus (B. Booth), LDL, 26 Nov 1723, recit, 2 airs (Masque of the Deities) in *The Works of Henry Carey*; comic tune borrowed for John Gay's *Achilles*, Air 29

Harlequin Sheppard, LDL, 28 Nov 1724; doubtful, music lost

Apollo and Daphne, or Harlequin Mercury, LDL, 20 Feb 1725, 1 air pubd

### operas

The Quaker's Opera (ballad op, T.Walker), London, Bartholomew Fair, 24 Sept 1728, songs arr. Carey

Love in a Riddle (ballad op, C. Cibber), LDL, 7 Jan 1729, songs arr. Carey

The Contrivances (op with dialogue, Carey), LDL, 20 June 1729, songs pubd

Damon and Phillida (ballad op, Cibber), LLH, 16 July 1729, songs arr. Carey [revision of *Love in a Riddle*]

The Generous Freemason (ballad op, W.R. Chetwood), London, Bartholomew Fair, 20 Aug 1730, songs ?arr. Carey

Betty, or The Country Bumpkins (ballad op, Carey), LDL, 1 Dec 1732, only song words pubd

Chrononhotonthologus (mock-heroic burlesque op, Carey), LLH, 22 Feb 1734, tunes in lib

The Honest Yorkshireman (ballad op, Carey), LLH, 15 July 1735, songs pubd

The Coffee House (J. Miller), LDL, 26 Jan 1738, songs (some by Burgess) pubd  
**entertainments**

possibly all-sung unless otherwise stated

Cephalus and Procris (masque, Carey), with pantomime interlude, LDL, 28 Oct 1730 (1731)

The Happy Nuptials (masque, Carey), for Princess Anne's wedding, London, Goodman's Fields, 12 Nov 1733, 1 song pubd, lib in *Gentleman's Magazine* (Nov 1733)

The Festival, or The Impromptu Revels (masque, ?Carey), LLH, 24 Nov 1733, lost  
Britannia, or The Royal Lovers (Carey), London, Goodman's Fields, 11 Feb 1734, rev. of The Happy Nuptials, 4 songs, 4 duets in *The Musical Century*, 2 other songs pubd

Nancy, or The Parting Lovers (interlude, Carey), LCG, 1 Dec 1739, (1739), rev. c1765, also as True Blue, or The Press Gang

### vocal

6 Cantatas (Carey) (1724)

The Works of Henry Carey (1724 [?lost], enlarged 2/1726)

6 Ballads on the Humours of the Town (Carey) (1728)

6 Songs for Conversation (Carey) (1728)

Diamonds Cut Diamonds, a Choice Collection of 52 new songs (Carey) (c1729) [a rare set of musical playing cards, repr. as a pocket vol. of songs]

6 Cantatas (Carey) (1732)

The Musical Century, in One Hundred English Ballads (1737–40/R, rev. and enlarged 3/1744)

3 Burlesque Cantatas (1741), 2 previously pubd

A Choice Collection ... of Songs (Carey) (1742)

c250 single songs, incl. Flocks are sporting (Carey) (c1715), Sally in our Alley (Carey) (c1717), Black-ey'd Susan (J. Gay) (c1720)

At least 1 song for C. Johnson's Love in a Forest, LDL, 1723, and 2 for C. Cibber's completion of J. Vanbrugh's The Provoked Husband, LDL, 1728; also incid music for Hamlet, London, Goodman's Fields, 9 Feb 1736, lost

Hymn tunes (see Hymns Ancient and Modern, rev. edn no.179, and Songs of Praise, no.656)

### WRITINGS

*The Records of Love* (London, 1710)

*Collected Poems* (London, 1713, enlarged 2/1720, enlarged 3/1729)

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*Dramatic Works* (London, 1743)

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NORMAN GILLESPIE

## Carges, Wilhelm.

See [Karges, wilhelm.](#)

## Carhart & Needham.

American firm of reed organ makers. It was founded about 1846 in New York by Jeremiah Carhart (*d* 1868) and Elias Parkman Needham. Carhart, who had previously worked for George Prince, had been making lap organs since 1839 and held several patents for reed organ improvements, including an early version of the suction bellows, which he patented in 1846. For several years Carhart charged Prince and other manufacturers a royalty on the use of this patent, until it was discovered in 1860 that a very similar type of suction bellows had been patented in 1818 by Aaron M. Peaseley, and Carhart's patent was declared void. Carhart & Needham manufactured reeds for the trade as well as complete reed organs, and by 1866 had produced over 15,000 instruments. Needham continued to run the business after Carhart's death, but retired in 1880.

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BARBARA OWEN

## Caribo

(It.).

A term used primarily for instrumental versions of the lai form though also implying dance music; see [Lai](#), §1(vi).

## Carillon

(Fr.; Dutch *carillon*, *klokkenspel*, *beiaard*; Ger. *Carillon*, *Glockenspiel*).

A set of stationary, tuned bronze bells played by a carillonneur or carillonist (Fr. *carillonneur*; Dutch *beiaardier*; Ger. *Glockenspieler*) using a baton keyboard (*stokkenklavier*). According to the definition of the World Carillon Federation the term is restricted to sets containing at least 23 bronze bells, which, apart from the lowest three bells, must form a fully chromatic scale; the term is also sometimes applied to smaller, diatonic or automatic [Chimes](#). A modern concert carillon encompasses at least four chromatic octaves; a large number of instruments also feature an automatic playing mechanism which is controlled by clockwork (see [Musical clock](#)). Most carillons are located in a tower or on a high outdoor frame, and are managed by a civic authority or by a religious or educational institution.

See also [Organ stop](#) and [Change ringing](#).

1. [Construction](#).

2. [History](#).

3. [Repertory](#).

LUC ROMBOUTS

[Carillon](#)

### 1. [Construction](#).

The carillon is among the largest and heaviest musical instruments in the world. A set of carillon bells may weigh from less than two tonnes to more than 40, depending both upon the dimensions and height of the host bell-chamber and upon the musical taste and financial resources of the owner. The weight of individual bells may range from several tonnes for the lowest bass bell to 8 to 12 kg for the smallest treble bell. A heavy carillon (lowest C key linked to a *c'* bell weighing about 2200 kg or more) has a broad spectrum of volume and a long average reverberation time, resulting in an expressive and melodious overall effect. A light carillon (lowest C key linked to a *g'* bell weighing about 650 kg or less) compensates for a loss of expressiveness with greater freshness and transparency. A bell series can begin on any pitch, and most carillons are consequently transposing instruments. The height and the structure of the bell-chamber are determining factors for the sound of a carillon. Heavy carillons sound more homogeneous and melodious when placed in a closed bell-chamber. A closed bell-chamber has a ratio of openings to surface of 30% or less and consequently serves as an ideal resonator-box.

A typical European carillon has 49 bells which are linked to the keyboard as:  $B_1 \text{ } \underline{c} \text{ } d \text{ } c''''$ . The pedal runs from  $B_1$  to *g'*. In North America the bass bell is connected to G on the keyboard, and the pedal compass is *G–c''*. The series is often completely chromatic and the number of bells is usually 55 or more and is then known as a *Grand Carillon*. Many recent North American carillons

have been built as 'non-transposing' instruments, with the lowest note G linked to a G bell weighing approximately 6000 kg.

The baton keyboard ([fig.1](#)) has the same structure as a piano keyboard, with short chromatic keys above the diatonic ones. The rounded keys are made of ash and are depressed by the carillonneur's clenched fist. Intervals of up to a 4th are played with a flat hand, using the right-hand thumb for the lower note and the index and middle fingers together for the higher note (and the reverse in the left hand). The pedals are played with the front of the foot. Two types of carillon keyboard are common, differing widely in their dimensions. The North American standard keyboard offers a number of ergonomic advantages over the European keyboard, such as a concave, radiating pedal board and a lower keystroke. No uniform world standard has yet been established.

Each key on the keyboard is attached to a flexible steel wire (the 'keyboard wire') which is pulled down when the key is struck. A lever rotating about its axis converts the vertical motion of the keyboard wire into the horizontal motion of a second wire, known as the clapper wire. This wire pulls the clapper to the inner wall of the bell, which is chimed. The force with which the key is struck affects the speed of the clapper, determining the attack and volume of sound produced. Heavier clappers are normally fitted with springs which pull in the same direction as the motion in order to lighten the key action; the lighter clappers have springs that pull in the opposite direction to the motion to make the key action in the treble somewhat heavier and to force the clapper to release the bell immediately, so that the bell continues to ring. These springs also make rapid repetitions of notes possible. Using turnbuckles (wire adjusters) above the keyboard the carillonneur can neutralize the expansion and contraction effects of changing air temperature on the wires. Clappers are made of wrought iron, cast iron or manganese brass. Their weight and the materials used to make them partly determine the timbre of the carillon. The clapper generally accounts for about 3% of the overall bell weight, going up to 6% or more in treble bells.

Automatic chiming mechanisms generally use hammers to strike the bell on the outside. The earliest examples employed barrel mechanisms, where a large metal cylinder was fitted with pegs which operated a series of levers during its rotation (see [Mechanical instruments](#), [fig.2](#)). The pegs raise the chiming hammers which then drop onto the bells. Since 1950 new methods of automation have been introduced, all based on the principle of a hammer being attracted by an electromagnet. This technology assures more accurate playing than the mechanical barrel, but generally results in a more aggressive sound. Until the development of MIDI systems the musical information was most often programmed by means of perforated plastic tapes, comparable to the music rolls on a player piano; today the music is programmed in MIDI format and stored in an electronic tower-clock. In Belgium and the Netherlands there is a tradition of frequently changing the automatic programme, whereas in Britain and France the same melodies often play unchanged for many years. In the USA most carillons are not provided with an automatic chiming device.

[Carillon](#)

## **2. History.**

The carillon arose out of the urban culture of the southern Low Countries during the late medieval period, and was a corollary of the use of bells as clock chimes (see [Chimes, §2](#); also [Musical clock](#)). From the 12th century important events in the towns of this region were marked by *beyaerders*, who struck a set of bells by pulling rhythmically on ropes that were connected to the clappers. Mechanical systems gradually developed which enabled one person to play several bells, culminating in the baton keyboard, the first recorded use of which took place in Oudenaarde in 1510.

A combination of civic rivalry and technological innovation encouraged the carillon to spread throughout the Low Countries (fig.2a). Most of the instruments were cast in Mechelen by the bell founding families of Waghevens and Van den Ghein (later Vanden Gheyn). The tower clock and the automatic playing system were manufactured by a clockmaker, although the barrel itself was often cast by the bellfounder; the keyboard and the connections with the clappers were mostly constructed by local craftsmen. Compasses on early carillons were usually no greater than two diatonic octaves, held back by limited knowledge of bell-tuning techniques. A breakthrough was achieved in this respect during the 17th century by François and Pieter [Hemony](#), bell founders of Zutphen and Amsterdam, working in collaboration with the carillonneur [Jacob van Eyck](#). In about 1640 they developed a technique for accurately tuning the most important partial notes by turning the bell on a lathe and chiselling small amounts of metal away from the inner surface. The Hemony brothers cast 51 carillons; intact examples survive in Amsterdam, Utrecht, Antwerp, Ghent and elsewhere. The most important carillon founder of the 18th century was Andreas Jozef [Vanden Gheyn](#) of Leuven. Outside of the Netherlands carillons were rather a curiosity; the few examples in Denmark, France, Germany, Portugal, Russia and Spain came about through political or trade contacts with the Low Countries.

17th- and 18th-century carillons were tuned in mean-tone temperament or a variant of it. The average number of bells in a set increased during this period to 32–40, permitting the use of approximately three chromatic octaves. Chiming barrel mechanisms became larger and more complex so that they could reproduce longer melodies. It was common for these to play four or eight times an hour. Larger towns had, in addition to the official city carillon, several instruments belonging to churches or abbeys. In contrast to the *beyaerders* of previous centuries, the carillonneurs of the 17th and 18th centuries were often trained all-round musicians, chosen by competitive examination. The carillonneur was expected to play several times each week and to re-peg the barrel a few times a year.

The close of the 18th century saw an end to the golden age of carillon culture in the Low Countries; many instruments disappeared after they were requisitioned by the French occupying forces. Moreover, there was significant deterioration in the ability of bellfounders to produce the extended series of finely tuned bells necessary for making new carillons of musical worth. This skill, which had been achieved by very few individual founders and was always kept a closely guarded secret, died out with the last members of the families who knew it. In addition, the carillon declined in importance in the face of the developing bourgeois musical culture, which took place in concert halls and salons; its time-keeping function had also been superseded by

private indoor clocks and pocket watches. Nevertheless, the post of municipal carillonneur was retained by most towns. During the second half of the 19th century attempts were made to replace the baton keyboard with one akin to a piano keyboard that struck the clappers using an electrical or pneumatic mechanism. These experiments proved unsuccessful, principally because of the inability of these systems to produce variations in dynamics.

At the end of the 19th century the Mechelen municipal carillonneur Jef Denyn (1862–1941; see [fig.1b](#)) contributed to a lasting revival in the art of the carillon. He gave popular weekly evening concerts on the carillon of St Rombouts; he also made a number of improvements to the action of the instrument, making it easier to play in a virtuoso and subtle manner. In 1922 a carillon school was set up in Mechelen to perpetuate Denyn's achievement.

In 1896 the English canon Arthur Simpson rediscovered the art of bell tuning (see [Bell \(i\), §2](#)). The English bellfounders John [Taylor & co](#) of Loughborough and [Gillett & Johnston](#) of Croydon adopted his innovations and produced heavy instruments of excellent quality. Taylor made a carillon in equal temperament in 1904 and was soon receiving orders from the Netherlands for new and replacement bells. After World War I the work of these English founders was exported to the USA, where a new carillon culture developed. In contrast to the European tradition of the carillon as an expression of civic pride, American carillons have tended to be built as memorials. Most exist through private initiative and are located on university campuses, in churches or in public parks (see [fig.2b](#)).

During World War II, 46 of the 213 carillons in Europe were destroyed or the bells requisitioned; some were made available to acoustic physicists for scientific research. As a result the Dutch founders Eijsbouts of Asten and Petit & Fritsen of Aarle-Rixtel were able to supply finely-tuned carillons, and there has been a great increase in the number of instruments, particularly in the Netherlands. In 1998 the number of carillons totalled about 600 worldwide, with 177 in the Netherlands, 150 in the USA, 88 in Belgium, 52 in France, 32 in Germany and 21 in Denmark. Only a handful of founders are capable of producing the necessary purity of tone: the leading firms today include Eijsbouts and Petit & Fritsen in the Netherlands, Paccard in France, Taylor & Co. and the Whitechapel Bell Foundry in England and Olsen-Nauen in Norway.

In addition to the Royal Carillon School in Mechelen, carillon schools have also been established in Amersfoort (Netherlands), Douai (France) and Løgumkloster (Denmark). At some American universities, including Ann Arbor and Berkeley, carillon is taught by the university carillonneur. Carillon-playing competitions are held, such as the International Queen Fabiola Competition in Mechelen. There are active carillon associations in most of the countries in which carillons are found.

## Carillon

### 3. Repertory.

Until the end of the 17th century the carillon repertory was chiefly religious in origin. Church hymns were played both manually and automatically in settings for one, two or three parts. Only two sources survive from this period, the Brussels barrel-pegging book of Theodoor de Sany (1648) and the Ghent

barrel-pegging book of Philippus Wyckaert (1681). During the 18th century secular music was preferred. In Protestant areas religious music remained in favour for a longer period than it did in the Catholic southern Low Countries.

18th-century collections of carillon music survive from the towns of Antwerp (1728 and 1746), Leuven (1756), Saint-Omer (1780–85) and Delft (1775–1816). These consist mainly of dance music, along with Christmas carols, civic music for formal occasions and arrangements of harpsichord music. Generally, carillonneurs filled out their programmes with popular songs and dances, often in variation form preceded by a prelude. The oldest examples of idiomatic carillon music are the eleven preludes composed by the Leuven municipal carillonneur Matthias [Vanden Gheyn](#) (1721–85; see [ex.1](#)).



During the 19th century carillon performances were dominated by arrangements of opera tunes. Not until the 20th century did an idiomatic carillon repertory develop which took account of the two significant acoustic characteristics of a bell: its reverberation and its specific series of overtones, including a prominent minor third. After 1920, under the influence of the Mechelen carillon school, a romantic idiom developed with tremolo playing, virtuoso passages and strong contrasts of sound (exponents included Jef van Hoof, Jef Rottiers, Jos Lerinckx, Benoit Franssen and Staf Nees; see [ex.2](#)). In the Netherlands a more rational approach to the instrument predominated, which after 1950 produced an interesting repertory, often characterized by tonal innovations such as modal and octotonic scales (notable figures include Leen't Hart and Henk Badings; see [ex.3](#)). In the USA Ronald Barnes developed a style of writing in response to the naturally melodious character of the heavy English carillons, using impressionistic sound effects, minimalism and a polyphonic style of writing (other practitioners included Albert Gerken, Roy Hamlin Johnson, John Pozdro, Gary White and John Courter; see [ex.4](#)). An atonal style of writing has also been successfully applied to the carillon by composers including John Cage, Daan Manneke (see [ex.5](#)) and Frans Geysen; four-handed carillon works have also been written, alongside four-handed arrangements of classical symphonic works. The playing of the carillon together with other instruments (especially brass) is also finding increasing favour. Mobile carillons are often used for this purpose. Since the carillon is by its very nature a public instrument, the tasteful arrangement of well-known music remains one of the basic skills of a carillonneur.



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## Cariou, Len [Leonard]

(b Winnipeg, MB, 30 Sept 1939). Canadian actor and singer. An accomplished actor on stage, film and television, Cariou's Broadway credits include Bill Sampson in *Applause* (1970), Frederik in *A Little Night Music* (1973), and the title character in *Sweeney Todd, the Demon Barber of Fleet Street* (1979). He reprised the role of Frederik in the 1977 film version of *A Little Night Music*; other film credits include *The Four Seasons* (1981). He has appeared in numerous television movies and has made guest appearances in various television shows, including the recurring role of Michael Hagarty in *Murder, She Wrote*, the series which featured his co-star from *Sweeney Todd*, Angela Lansbury. He possesses a wide range, excellent diction and a dramatic masculine sound, and his voice works effectively in both solo and ensemble settings. His true strength is as a character actor, and his voice quality enhances the theatrical effect of the wide variety of roles which he portrays.

WILLIAM A. EVERETT, LEE SNOOK

## Carisch.

Italian firm of publishers and dealers of music and instruments. It was founded in Milan in 1887 by Giovanni Andrea Carisch (*b* Poschiavo, Switzerland, 14 March 1834; *d* Milan, 1 May 1901) and Arturo Jänichen (*b* Leipzig, 24 May 1861; *d* Leipzig, 21 Dec 1920). Music publishing began in earnest when Otto Carisch (*d* 1895) and Adolfo Carisch (*b* Tirano, 18 Nov 1867; *d* Poschiavo, 2 Oct 1936), sons and successors of Giovanni Andrea, took over the firm. In 1905 it absorbed the music publications of Genesisio Venturini's publishing firm in Florence and in July 1915 altered its title to Carisch & C., headed by Adolfo and Otto's son Guido (*b* Milan, 8 Feb 1892; *d* Milan, 9 July 1935). The new Carisch joint-stock company came under the management of a different group in 1936, with the musician Igino Robbiani (*b* Soresina, 18 April 1884; *d* Milan, 24 June 1966) as managing director.

The firm publishes didactic works, operas, and symphonic and chamber works as well as light music; there is also a series of instrumental music from the 18th century and the 20th (e.g. Bettinelli, Bloch, M.E. Bossi, Bucchi, Casella, Castelnuovo-Tedesco, Chailly, Dallapiccola, Ghedini, Malipiero, Mortari, Petrassi, Pick-Mangiagalli, Pizzetti, Rota and Roman Vlad). The firm began to produce gramophone records in 1928; it issues its own recordings under the Carisch label, including the collection of ten records edited by Riccardo Allorto, *Antologia sonora della musica italiana*, an anthology of Italian music from medieval plainchant to Baroque keyboard music. In 1963 the business administration passed to the managing director Sandro Galli, with Gino Mazzocchi as artistic director. (*SartoriD*)

STEFANO AJANI

## Carisio, Giovanni ['Il Orbino', 'Il Cieco']

(*b* Santhià, c1627; *d* Turin, 7 Nov 1687). Italian composer. He was a pupil in Turin of G.B. Trabattone, three of whose motets are included in his only extant publication *Sacri concerti* (Venice, 1664), for two to five voices. Although he was blind, he was in the service of the Savoy court at Turin from about 1665 and was *maestro di cappella* and organist to the duke from 1672. In 1667 he composed a court ballet of which the libretto survives: *Il trionfo d'amore, o sia il falso amor bandito, l'humano ammesso, ed il celeste esaltato*. In 1678 he was given the post of chamber composer, which required him to provide music for official court occasions; it was in this capacity that he wrote the opera *Amore vendicato*, now lost, which was staged at the Teatro Ducale in January 1688, two months after his death. He was organist of Turin Cathedral before 1682, when he became *maestro di cappella* there as well as *maestro di musica* at the Collegio degli Innocenti. He composed the *Te Deum* sung on the occasion of the wedding of Charles Emmanuel II to Marie Jeanne Baptiste de Savoie-Nemours and collaborated with Jean-François de Lalouette on an untitled work, performed on 5 December 1677. He may also be the composer of the *dramma musicale Diana trionfatrice d'amore*, performed on 5 November 1670. A number of sacred works by him survive (in *I-Td*) including 12 masses (two of which are requiems), motets, four psalms,

litanies of the Virgin and *Magnificat* settings. He is also known to have composed anthems for Holy Week, hymns and versicles.

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GUY BOURLIGUEUX

## Carissimi, Giacomo [Jacomo]

(*b* Marino, nr Rome, bap. 18 April 1605; *d* Rome, 12 Jan 1674). Italian composer. The most important composer in mid-17th-century Rome, Carissimi established the characteristic features of the Latin oratorio and was a prolific composer of motets and cantatas. Through his pupils and the wide dissemination of his music he influenced musical developments in north European countries.

1. Life.
2. Works: general.
3. Masses.
4. Motets.
5. Oratorios.
6. Cantatas.
7. Influence and reputation.

### WORKS

### BIBLIOGRAPHY

ANDREW V. JONES

### Carissimi, Giacomo

#### 1. Life.

The spelling 'Giacomo' was used by some contemporaries and all publishers, although 'Jacomo' appears in the baptismal record and was the form used by Carissimi himself. Marino, Carissimi's birthplace, was a small town a few kilometres south-east of Rome. Two other composers were born there: Bonifatio Gratiani in 1604 or 1605 and Giovanni Battista Mocchi in about 1620. Graziani was one of Carissimi's most important contemporaries as a composer of motets and oratorios; Mocchi was a pupil of Carissimi, and later promoted the publication of a large collection of his motets, *Arion Romanus* (Konstanz, 1670). In the preface to Graziani's *Quinto libro de' mottetti a voce sola* (Rome, 1669), published posthumously and dedicated to Mocchi, the composer's brother referred to the glory that had been conferred on Marino by the birth of the three composers, describing them as 'le tre Sirene di Paradiso'. Giacomo's parents, Amico (1548–1633, a cooper by trade) and Livia (1565–1622), were married on 14 May 1595 and had four daughters and two sons; Giacomo was the youngest. Nothing is known of his early musical training. His first known appointments were at Tivoli Cathedral, under the *maestri di cappella* Aurelio Briganti Colonna, Alessandro Capece and Francesco Manelli; from October 1623 he sang in the choir, and from October

1624 to October 1627 he was the organist. In 1628 Carissimi moved north to Assisi, as *maestro di cappella* at the Cathedral of S Rufino. The archives there offer a glimpse into Carissimi's musical environment: a copy of Palestrina's *Missa 'Ad fugam'* is believed to be in Carissimi's hand, possibly transcribed from a 16th-century copy in the Basilica of S Francesco at Assisi.

At the age of 23 Carissimi was taken into the service of the Collegio Germanico e Hungarico in Rome by its rector, Bernardino Castorio. About 1 December 1629 the *maestro di cappella*, Lorenzo Ratti, left the college; by 15 December Carissimi had succeeded him, and he remained *maestro* until his death just over 44 years later. The Collegio Germanico, a Jesuit seminary where young men from German-speaking countries were trained for the priesthood, had by this time built up a fine musical tradition. Founded by Pope Julius III in 1552, it was re-established and endowed by Gregory XIII in 1573. The rector appointed in that year, Michele Lauretano, took steps to ensure the well-being of music. His choice of Victoria as *maestro di cappella* (1573–77) was singularly auspicious, and in 1587 Lauretano included in his rules for the college a precise statement of the duties of the *maestro di cappella*. The priests and seminarians celebrated Mass and observed the Offices in the adjoining church of S Apollinare. The performance of music in the liturgy (polyphony as well as plainsong) is well documented, but precise information about the repertory is meagre: financial documents record the purchase of motets by Palestrina and Victoria and the rebinding of motets by Morales, but the college diarists only rarely named a specific composition (Lassus's *Deus misereatur nostri* and Palestrina's *Nos autem gloriari*, for example). There is ample evidence that the quality of musical performance at S Apollinare was high, and that its fame had spread abroad. Carissimi was inheriting, not creating, a distinguished musical tradition; his increasing fame added still more lustre to the reputation of the Collegio Germanico.

The rules for the *maestro di cappella* afford a general picture of Carissimi's duties: he had to provide and rehearse all the music required by the college and the church, and to give musical training to the students and the *putti* – not just singing and Gregorian chant, but also counterpoint and composition for the more gifted. These would have included students who later became accomplished composers: Mocchi (a student at the college from 1630 to 1638), Kaspar Förster (1633–6), Vincenzo Albrici (1641–6), and Philipp Jakob Baudrexel (1644–51). Carissimi's eminence also attracted private pupils: Marc-Antoine Charpentier in about 1654, Johann Caspar Kerll some time before 1656, Christoph Bernhard in 1657, and possibly Agostino Steffani between 1672 and 1674.

Precise biographical information about Carissimi is scarce. Shortly after 7 March 1637 he was examined and found suitable for the first tonsure; Pope Urban VIII provided him with an ecclesiastical benefice from the chapel of S Maria di Nazareth in Ravenna, and Cardinal Cesare Colonna was appointed Carissimi's protector. After the death of his brother Giovanni Francesco in 1638, and of Giovanni's wife Livia di Tomaso in 1640, Carissimi was appointed guardian of their two children, Domenico (*b* 1623) and Angela (*b* 1626), and co-heir of his brother's estate. On 3 May 1641 Angela entered a convent in Marino, where she was maintained at her uncle's expense; she died in November 1646. Domenico was educated between 1640 and 1650 at the Collegio Germanico, also at Giacomo's expense. In 1641 the nephew was

implicated in a murder in Marino; Giacomo obtained the assistance of Cardinal Girolamo Colonna in freeing the young man from prison in Genazzano. On 20 November 1646 (after Angela's death) Domenico and Giacomo signed a document dividing the estate of Giovanni Francesco between them. Domenico died by drowning on 15 July 1650.

On at least three occasions Carissimi was offered posts elsewhere. Jacomo Razzi wrote from Venice on 5 December 1643 to inform him that, following the death of Monteverdi, he had suggested Carissimi as a worthy successor in the post of *maestro di cappella* at S Marco. In an undated letter addressed to an unknown 'Reverendo Padre in Christo' Carissimi declined the offer of the post of *maestro* at an unspecified cathedral. This cannot be a reply to Razzi, since S Marco at that time was not a cathedral. Finally, strenuous efforts were made to secure Carissimi's services in 1647. On 24 June Theodorico Bechei, a Jesuit priest, wrote to Carissimi, urging him to come to Brussels and enter the service of the Archduke Leopold William, son of the Holy Roman Emperor and governor of the Low Countries. (The tone and wording of this letter suggest that it was not the first.) A few days later, on 5 July, Friedrich, Landgraf of Hessen-Darmstadt, repeated the offer more insistently. The Landgraf and Bechei had known Carissimi for several years: a letter from them to Carissimi, dated 29 March 1642, indicates that both had been pupils of his. Clearly the Archduke was determined to have Carissimi in his service, for Bechei wrote again on 4 October. From the Landgraf's letter of 27 December we learn that Carissimi's final response was a firm refusal, and also that he had sent a motet to the Landgraf, which the latter undertook to show to the archduke. Although Carissimi's side of the correspondence does not survive, the reassurances offered by Bechei and the Landgraf indicate the reasons that made Carissimi reluctant to move from Rome: he did not wish to leave a fine musical establishment, and he was concerned about his health. This correspondence incidentally provides three scraps of chronological information about Carissimi's compositions. The letter of 1642 mentions the 'arietta, alora che fai che pensi, for two voices' (this must be *Alma, che fai, che pensi?* for soprano, bass and continuo) and a motet, 'Clama, ne cesses, for four voices', which does not survive. Bechei's letter of 4 October refers to an unspecified occasion when he heard Carissimi's motet *Ecce, reliquimus omnia* sung in Rome.

Without leaving Rome, Carissimi accepted employment outside the Collegio Germanico. The libretto of a composition entitled *L'amorose passioni di Fileno* was printed at Bologna in 1647; the work was performed there (probably in the same year) at the house of Signor Casali. The music is lost; the libretto is prefaced by an *argomento* and ends with a *ballo*. Among the 'voci che cantano' listed at the beginning is 'Il Poeta', who describes the action in rhyming verse, almost in the manner of the narrator in an oratorio. This suggests that the work may have been given in a concert or semi-staged performance. On 18 July 1656 Queen Christina of Sweden, who had been living in Rome since December 1655, made Carissimi her *maestro di cappella del concerto di camera*. The performance of *Il sacrificio d'Isacco* at the Collegio Germanico for Queen Christina is mentioned by Galeazzo Gualdo (*Historia*, 1656), by Padre Compagnoni (see Culley, B1970) and in the *avvisi di Roma*. Compagnoni gave the date of the performance as 25 February 1656; the term he used to describe the work is 'attione'; and he mentioned a second performance before Pope Alexander VII on Shrove Tuesday 'without

platform and costume'. According to Gualdo it was 'un'opera musicale'; *Giuditta* was performed as an intermedio; the words were by a Jesuit priest; and the music was by Carissimi. Neither work survives, and their exact nature can only be conjectured; *Isacco* was probably an opera or a play with music. Presumably many of Carissimi's secular works (cantatas, duets and trios) were composed for Queen Christina, as well as for members of aristocratic Roman families: manuscript copies survive in the Barberini and Chigi collections. Carissimi's Latin oratorios were written for the Arciconfraternita del SS Crocifisso and performed at the Oratorio di S Marcello: the *Congregationi e decreti* record his employment as *maestro di cappella* for the fourth Friday of Lent in 1650, the fifth in 1658, and the fourth in 1659 and 1660. The documents are incomplete, and it is likely that Carissimi worked at S Marcello on other occasions, possibly from as early as 1639. *Jephte* had been composed by 1648 at the latest: part of the final chorus appeared in Kircher's *Musurgia universalis*; this was printed in 1650, but its 'Praepositus generalis' by Vincenzo Carrafa is dated 16 June 1648.

From 1658 almost until his death Carissimi created additional sources of income by paying off debts owed by individuals or institutions and being repaid by the debtor at a lower rate of interest. The sums involved in the arrangements for which evidence survives – between 2500 and 12,000 scudi – indicate that he was a wealthy man. From 1 January 1659 he used part of his wealth to pay the salaries of two sopranos at the college. Carissimi's kindness at a more domestic level was mentioned by the college diarist: at dinner on 19 August 1647 the *maestro* gave his singers chilled wine.

Clearly Carissimi was held in high esteem by his contemporaries. Kircher reserved his highest praise for Carissimi, whom he described as 'a most excellent man, and a musician of celebrated fame'. In 1654 Carissimi's advice was sought on suitable musicians for operatic performances in Naples; letters of 1656 indicate the favourable position that he enjoyed in aristocratic and royal circles; visitors such as Francis Mortoft, Banister Maynard, René Ouyard and Richard Lassels singled out Carissimi or S Apollinare for praise. Carissimi's reputation was established in England by 1664, when Pepys referred to him as 'Seignior Charissimi the famous master in Rome'. Most telling of all, perhaps, Carissimi's prestige was such that, in a city rich in opportunities for gifted singers, he attracted the finest to S Apollinare. Perhaps surprisingly, music at S Apollinare also provoked criticism. It was said to be too elaborate and too long; singers were criticized for their over-privileged position and their unseemly behaviour during services; Carissimi was rebuked for failing in his duties to teach the students and the *putti*. In an attempt to put matters right, the cardinal protectors of the college issued a decree on 18 December 1657, promulgated at the command of the pope. Presumably it did not have the desired effect, for a second decree was issued in 1663. In 1657 and 1665 Pope Alexander VII issued detailed instructions to all Roman churches concerning the style of liturgical music and the nature of the texts. He forbade the use of secular melodies and an excessive amount of solo singing, and insisted on clarity of text declamation; the only texts that were permitted were those taken from the liturgical books, the scriptures, and the church fathers; and they were not to be altered in any way. Despite the inducement of financial reward for anyone who reported a contravention of the rules, it is unlikely that these edicts were enforced.

In 1665–6 a new organ was built for S Apollinare by Wilhelm Hermans, SJ; evidently a magnificent instrument, it must have delighted Carissimi during his last years. Following the tradition of his predecessors, Carissimi also used instruments other than the organ in the liturgy: harpsichord, bass viol, *lira*, violin, lute, spinet and trumpet.

Carissimi died on 12 January 1674. (The fact that the members of the Congregazione di S Cecilia marked his death with a solemn requiem in the Chiesa della Maddalena may indicate that Carissimi himself was a member.) He made no will, but on the morning of his last day he informed his confessor, Gasparo Gioacchini, of his final wishes: in gratitude to the Collegio Germanico he wished to found two chaplaincies for priests, to provide for the maintenance of two sopranos at a salary of five *scudi* a month each, and to bequeath all his compositions to the college. On 30 January 1674 the Jesuit superiors at the college, realizing the value of their deceased *maestro*'s music, obtained a papal brief from Clement X prohibiting anyone, under pain of excommunication, from removing Carissimi's compositions from the college.

Pitoni, who succeeded Carissimi as *maestro* at the Collegio Germanico in 1686, described him as 'very frugal in his domestic circumstances, very noble in his manners towards his friends and others ... of tall stature, thin, and inclined to melancholy'. Pitoni mentioned a portrait of Carissimi; this is now lost, together with the autograph manuscripts. Henri Quittard (in *Giacomo Carissimi: Histoires Sacrées*, c1905) and Gloria Rose (B1970) demonstrated that an engraving (in *F-Pc*, Rés.F.934a) once thought to depict Carissimi is a portrait of Alexander Morus, a Dutch pastor.

[Carissimi, Giacomo](#)

## **2. Works: general.**

Three fundamental problems confront any scholar working on Carissimi's music: authenticity, chronology and genre designation. None of these is unique to Carissimi, but the first, in particular, is especially acute in his case. Despite the precautionary measure taken by his employers, the autograph scores are no longer at the Collegio Germanico: they disappeared in the late 18th and early 19th centuries. According to Pietro Alfieri (quoted in Cametti, 1917), they were sold as waste paper at the suppression of the Society of Jesus (1773); any that survived suffered from the pillaging of archives during the Napoleonic invasion. Probably for this reason, more manuscript copies of Carissimi's music survive abroad than within his native city and the Italian states; the preservation of cantatas by patrons outside the Collegio Germanico has ensured that a larger proportion of these works survives in manuscripts of 17th-century Italian provenance. The problem of authenticity is exacerbated by Carissimi's fame, which seems positively to have attracted false attributions: copyists probably felt that a composition left anonymous or attributed to an obscure composer was less attractive than one bearing Carissimi's name. False attributions included even a few printed works (see Witzemann, A1982 and Jones, A1988). Many questions regarding attribution have now been answered but problems still remain. Not enough is known about sources, in particular about the identity and reliability of scribes, and more work needs to be done on filiation. At present any attempt to define Carissimi's output must be considered provisional.

An accurate chronology is essential to a proper appreciation of stylistic development, but the objective evidence necessary to establish it is for the most part missing. Publication dates give a *terminus ante quem* for about half the motets, a few cantatas, one oratorio and a mass of doubtful authenticity; but there is no proof that publication followed soon after composition — indeed, in some cases there was a considerable lapse of time. A number of works can be approximately dated from knowledge of manuscript sources or scribes, and a few are mentioned in contemporary documents, such as letters. Having established a chronological framework, it may then be possible to date a few more works on the basis of stylistic and notational features, provided these are used with extreme caution.

Much has been written on the problem of genre designation (Smither, D1974, D1976; Jones, C1982; Dixon, C1983; Bianchi, B1985); not only the early oratorio and dialogue motet but also the early cantata have been susceptible to misinterpretation generated by terminological confusion.

[Carissimi, Giacomo](#)

### **3. Masses.**

The researches of Feininger (A1970) and Witzemann (A1982) have left only one mass with a strong claim to authenticity: the *Missa 'Sciolto havean dall'alte sponde'*. Its derivation from the first 47 bars of Carissimi's eponymous cantata is clearest in the Kyrie and Christe. The texture is expanded from three to five vocal parts, the metre is changed from triple to duple, and melodic lines are reworked. The remainder of the mass owes less to its model: the opening second soprano phrase becomes a fugato in the Sanctus, and the subdominant inflection in the recurring continuo postlude might have suggested the extended plagal cadence that ends the Agnus Dei. The fact of its having been printed does not establish the authenticity of the *Missa a quinque et a novem*, published at Cologne in 1666: at least three motets printed at Konstanz in 1670 are known to have been falsely ascribed to Carissimi (Jones, A1988). Witzemann rejects the mass on the basis of filiation study and musical style.

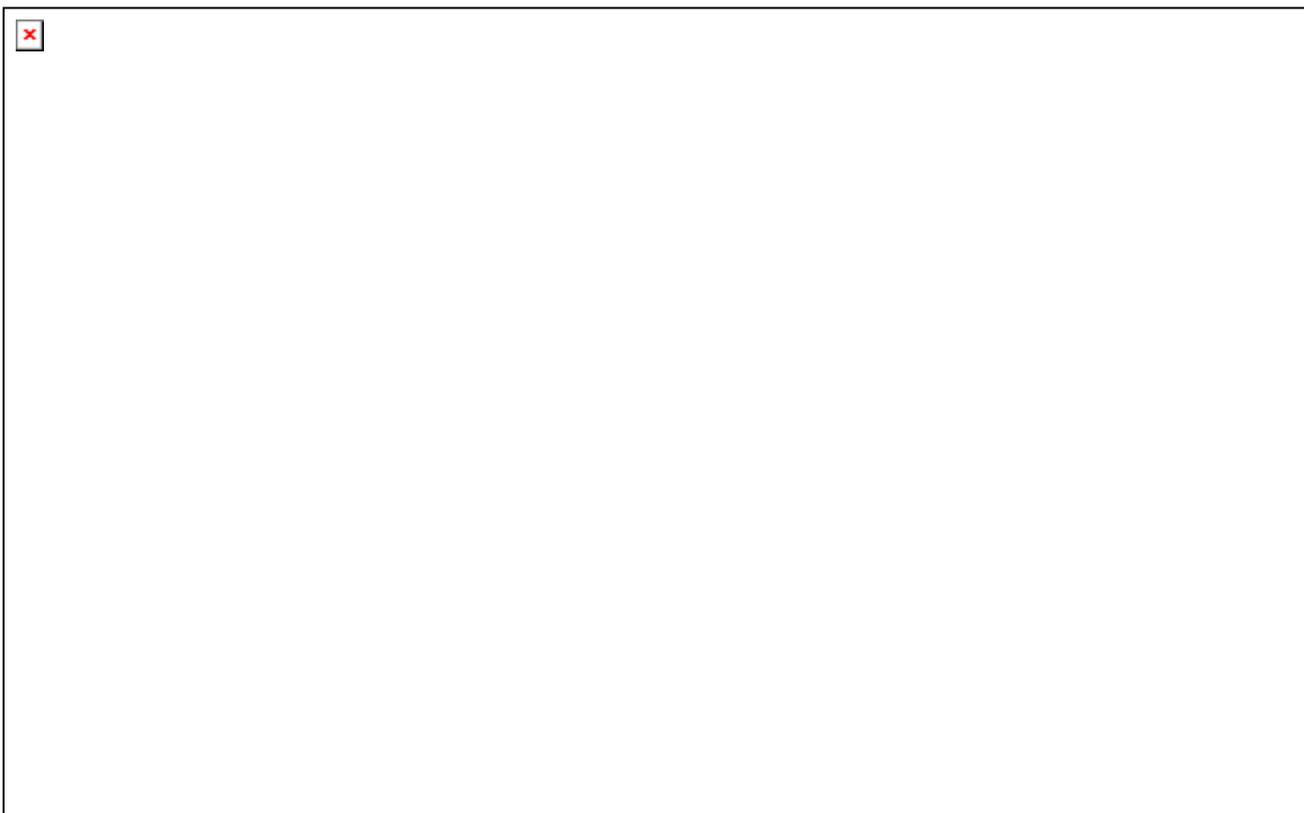
[Carissimi, Giacomo](#)

### **4. Motets.**

Only about a fifth of Carissimi's motet texts are derived verbatim from the liturgy or scriptures. Far commoner is the text that modifies and amplifies passages from the scriptures (or very occasionally the liturgy): verses related to a central theme are drawn from various books of the Bible, usually in modified form, often combined with newly written text. Some of the changes (as in the oratorios) display a rhetorical style well suited to musical setting, as in the motet *Militia est vita hominis*, in which 'Et galeam salutis assume, et gladium spiritus' (*Ephesians* vi.17) becomes 'Sumite gladium spiritus, sumite scutum justitiae, sumite galeam salutis, sumite arma lucis'. (Military imagery was admittedly not confined to the Jesuits, but motets such as this one and *Insurrexerunt in nos* do seem to resonate with echoes of Loyola's *Spiritual Exercises*.) Free texts draw their inspiration from the scriptures or the liturgy: *O ignis sancte*, a prayer to the Holy Spirit, borrows much of its imagery and vocabulary from the liturgy for Pentecost and the scriptural narrative (*Acts* ii). The use of texts from the Church Fathers was tacitly recognized – but their modification was forbidden – by the Apostolic Constitution *Piae sollicitudinis*

(1657). Carissimi is known to have used such texts, with modifications, in two motets: *Ave, dulcissime angelorum panis* and *Panem coelestem angelorum*, both based on the prayer of St Bonaventure. Further research might reveal more instances.

Various features of the mid-17th-century motet tend to obscure the continuity of its development from the late 16th-century motet: the soloistic (even virtuoso) nature of the melodic lines, the presence of a harmonically essential basso continuo, the diminished importance of counterpoint, the clear sectional structure and contrasts of musical style between sections, and the musical exploitation of dramatic elements in the text. Motets by composers of the intervening generations (e.g. G.M. Nanino, G.F. Anerio, Agazzari and Cifra) reveal clearly the technical and stylistic continuity that exists between the late Renaissance and the mid-Baroque; and 16th-century roots can still be discerned in Carissimi's motets. Traditional imitative counterpoint pervades *Alma Redemptoris mater* and *Emendemus in melius*, early works on liturgical texts, and continues to play an important role in late works on free texts, such as *Ardens est cor nostrum* and *O ignis sancte*. Melodic embellishment often displays its origin in 16th-century diminution practices, as at the opening of *Hymnum jucunditatis* (ex.1, where a hypothetical unembellished version of the vocal line is shown above the original).



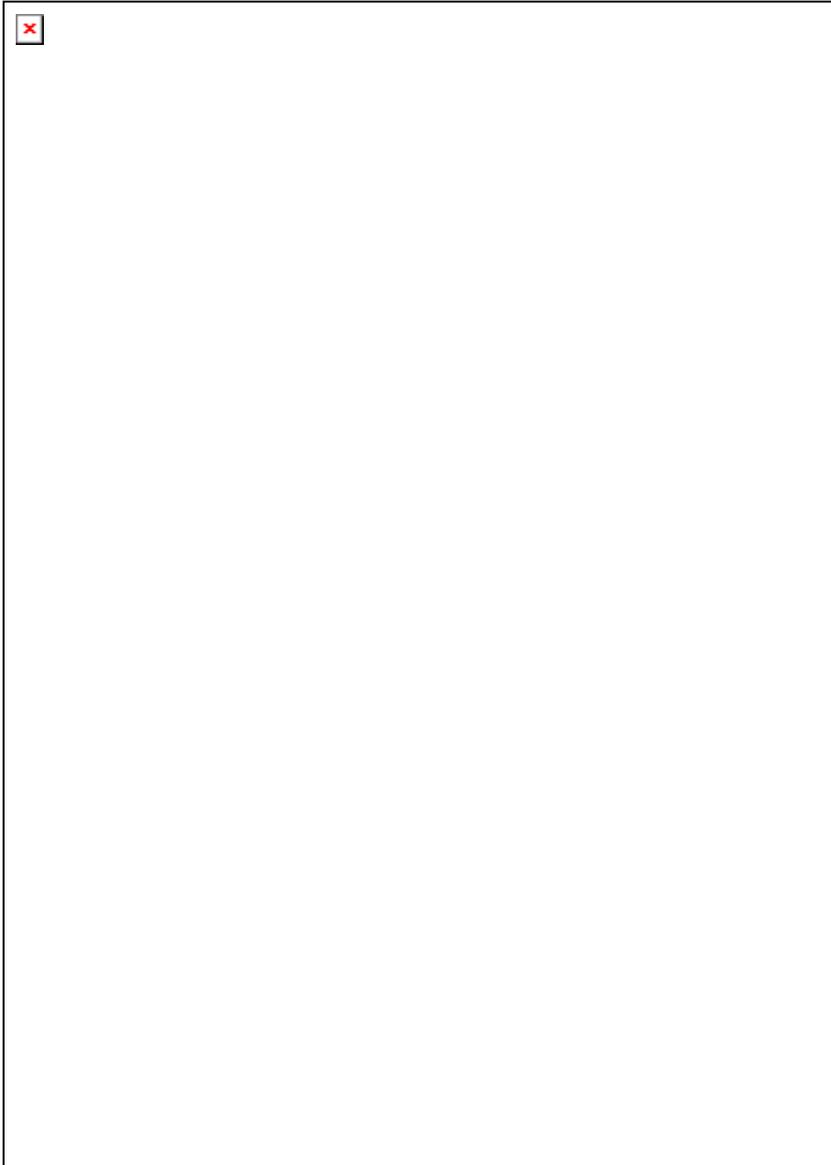
The realization of inherently dramatic elements in sacred texts is a conspicuous feature of the 17th-century motet; indeed it is this feature (the origin of the dialogue motet) that has caused confusion in genre designation. In Carissimi's dialogue motets the interlocutors are never named, but their general identity can usually be deduced. Thus in *Audite, sancti* the two sopranos clearly represent two saints, but the identity of the bass is less specific: his function is to create a dialogue out of a text that amplifies verses from the scriptures (*James* i.12; *Romans* viii.35, 38 and 18; and *Matthew* v.11). In *Tollite, sancti mei* all three roles can be deduced from the text: here it

is clearly Christ who addresses two saints. *Audite, sancti* was published during Carissimi's lifetime in collections of motets. *Tollite, sancti mei*, which survives only in manuscript, is longer and more virtuosic, but its technique and style are essentially the same as in *Audite, sancti*: for example, both end with trios in which all three voices sing the same words and hence, to a certain extent, lose their particular identities. Neither length nor virtuosity would have excluded works such as *Tollite* from the liturgy: a report on music in S Apollinare refers to 'le longhissime musiche' and 'conpluvie di mottetti' ('rainstorms of motets'). If 17th-century terminology and understanding are respected, works of this kind should certainly be considered motets.

Carissimi's motets were conceived for performance by solo voices. His singers at S Apollinare included some of the finest in Rome, and Carissimi took advantage of their abilities. Technical demands are most apparent in the solo motets, whose style is close to that of the cantata; an extreme case is *Domine, Deus meus*, where not every melisma or stratospheric ascent is prompted by the text. Similar demands are by no means absent from the ensemble motets: in works such as *Exulta, gaude, filia Sion* and *Laudemus virum gloriosum* a joyful text is aptly depicted by melismas, either in parallel 3rds or in imitation; both techniques are illustrated in *Cantabo Domino* (ex.2).



Not just melody but also harmony, rhythm and even counterpoint are used by Carissimi for the purpose of word-painting. In the opening paragraph of *Ardens est cor nostrum* the yearning tone of the text is rendered by the rising chromatic alterations (ex.3); later, when the tone becomes imperative rather than supplicatory ('veni', 'inflamma'), the harmonic style changes completely.



Structural cohesion seems to have been a concern of Carissimi's in all his works. A single block of music might be repeated once (*O quam dilecta sunt tabernacula, Quomodo facti sunt impii*), or a recurring refrain might impart a rondo-like structure (*Convertere ad me, Exulta, gaude, filia Sion*); both techniques are employed in *Exultabunt justii*. Sometimes the unifying devices are subtler, involving melodic and harmonic transformations, as in *Ecce, sponsus venit* and *Plaudite, caelestes chori*. In the lengthy setting of Psalm cx (*Confitebor tibi, Domine*) a plainchant incipit, laid out conspicuously in long notes, is heard at the opening, at the beginning of verse viii and at the doxology. Binary patterns such as *ABB'* occur frequently at a local level and occasionally in a wider context; it is noteworthy that in *Quis est hic vir* (SSS, bc) the structural cohesion depends on Carissimi's manipulation of the text. The long solo motet *Sicut stella matutina* is an outstanding example of formal sophistication.

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## 5. Oratorios.

Once the austerity of the early years of the Counter-Reformation was past, the Catholic Church started to use the sensuous appeal of the arts in order to edify and instruct the people and promote the Catholic faith. Not only a painting or a sculpture but also a musical composition could give vivid physical reality to a metaphysical mystery or a spiritual truth. There is no mistaking the rhetorical tone in Carissimi's oratorios: in the manner of a sermon, they tell a story or reflect on the scriptures in order to make a theological or moral point; and the musical language is designed to make that point in the most compelling way. The French traveller André Maugars was impressed by what he heard at the Crocifisso in 1639; his *Response faite à un curieux* gives a clear picture of the content and nature of the Lenten performances:

The voices ... would sing a story from the Old Testament in the form of a spiritual play, such as that of Susanna, Judith and Holofernes, or David and Goliath. Each singer represented a character of the story and expressed perfectly the force of the words. Then one of the most celebrated preachers would give the sermon. That finished, the Gospel of the day was recited in music, such as the story of the Samaritan woman, the woman of Cana, Lazarus, the Magdalen, or the Passion of our Lord; the singers imitated perfectly the different characters whom the Evangelist mentioned. I could not praise enough that recitative music; one must have heard it on the spot to judge well its merits.

Since Carissimi is not named, we cannot know whether or not Maugars was thinking of his oratorio on David and Goliath (the lost *Stabat adversus Israel Philisteus*) or that on Dives and Lazarus (*Dives malus*).

The author of the texts could have been a priest at the Collegio Germanico; there is no proof, but Gualdo's statement that a Jesuit wrote the text of *Il sacrificio d'Isacco* and *Giuditta* suggests this possibility. Most oratorios are based on stories from the Old Testament. The fact that oratorio performances at the Crocifisso took place during Lent explains the emphasis on themes such as obedience, suffering and redemption; indeed the texts are often related to Lenten readings, though of course this is not the sole criterion for classification as an oratorio. The texts, which paraphrase or develop biblical passages rather than quote verbatim, were well conceived for musical setting: by elaborating the description of the battle in *Jephte* or the storm in *Jonas* the librettist provided opportunities for vivid musical portrayal; and by casting the banquet scene in *Baltazar* as a three-stanza poem with regular metre and rhyme scheme he suggested a strophic aria. The didactic intent behind the elaborations is plain, for instance in *Dives malus*, where the style of Loyola's *Spiritual Exercises* is not hard to detect. Within a single verse of the parable text ( Luke xvi.22), between the narration of Lazarus's death and that of Dives, an extended reflection is interpolated on the luxury of Dives's life, its futility and the terrors of hell that lie in store for him. Three substantial choruses, punctuated by solo passages, conclude with the refrain 'Morere, morere, infelix', which thus serves both didactic and musical ends.

As in mid-17th-century opera, the distinction between recitative, arioso and aria in the contemporary oratorio is not always clearcut. Simple recitative is used to narrate events; it is characterized by relatively static harmony and plain, diatonic melody. Moments of greater intensity are marked by arioso, often emerging fluidly out of recitative and distinguished by more structured and more affective melody, a slightly more active bass, greater use of dissonance and chromatic harmony. The aria, with strong melodic and rhythmic impulse and clear structure, is suggested by regular metre and rhyme scheme in the text, and is frequently dance-like. The chorus features more prominently in oratorio than in opera. It is used effectively for crowd scenes of all kinds, for example the battle between the Israelites and the Canaanites in *Interfecto Sisara*, and the vision of the Last Judgment in *Judicium extremum*, while in works such as *Abraham et Isaac* and *Ezechias* it fulfils the role of preacher by drawing the moral from the story.

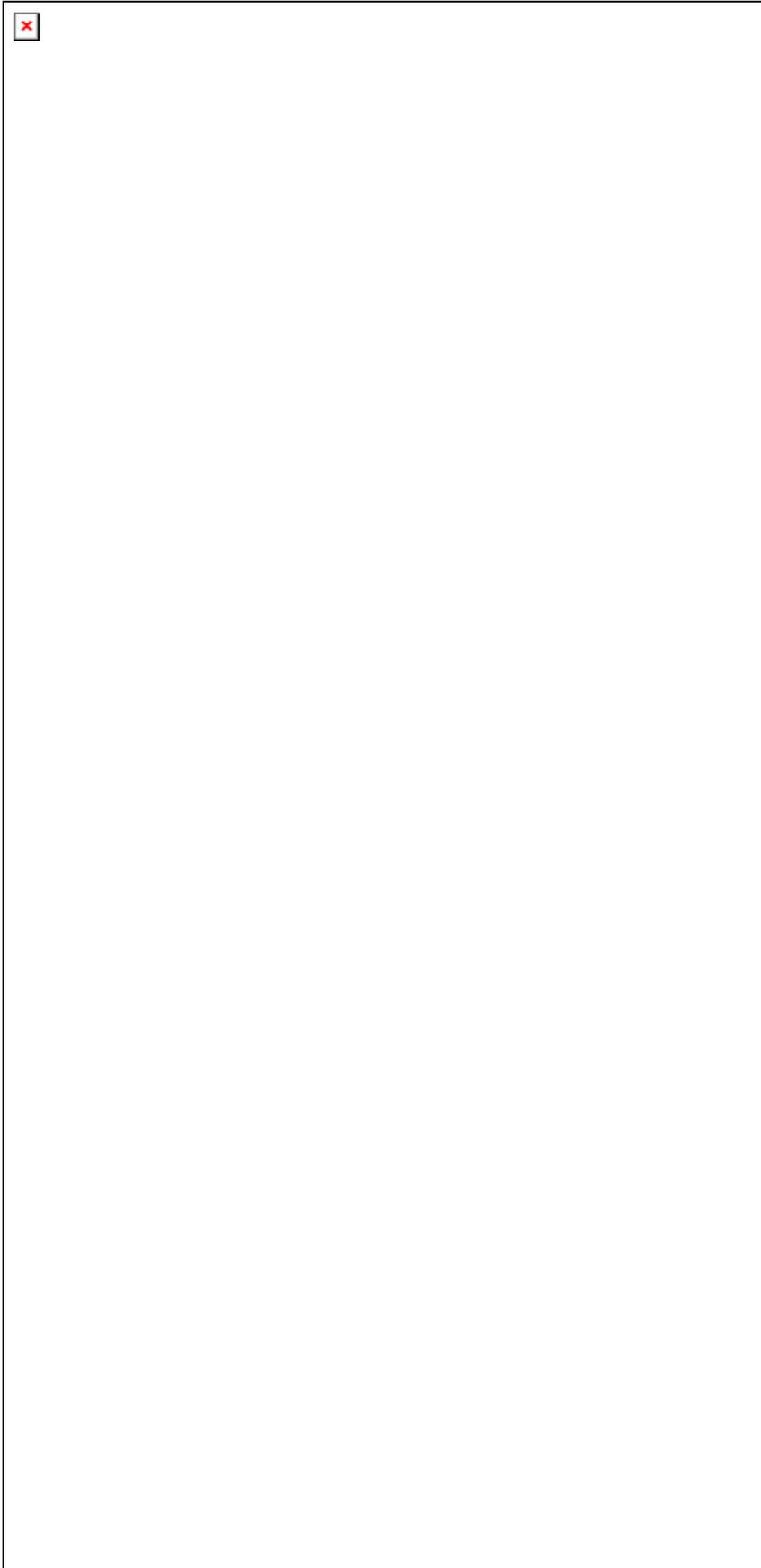
Although *Figurenlehre* was a particularly German concept, its practice was well established in all Baroque music: textual repetition for rhetorical effect is mirrored in Carissimi's music and that of his contemporaries by devices such as *epizeuxis* (repetition at the 4th or 5th) and *climax* (repetition a 2nd higher; see Massenkeil, D1952 and D1956). Christoph Bernhard, a pupil of Carissimi, drew examples from his teacher's compositions in his treatise *Tractatus compositionis augmentatus*, as did Kircher in his *Musurgia universalis* (Rome, 1650); Mattheson (citing J.V. Meder) said that Carissimi was described as a 'musical orator' in Italy during his lifetime. It is important to note that rhetorical devices in the music do not necessarily rely on repetition in the received text. In [ex.4](#) it is Carissimi's own repetition of 'plangam' that creates the *paronomasia* (repetition and extension).



In [ex.5](#) the *climax* is achieved by Carissimi's repetition of 'plorate'; the first instance of *epizeuxis* is prompted by a textual parallel ('Plorate, colles, dolete, montes') and the second instance is achieved by Carissimi's own repetition of the words 'et in afflictione ...'. Noteworthy, too, is the subtle transformation of a melodic hint (b<sub>4</sub> and e<sub>4</sub> in the first and third bars) into Neapolitan 6th chords at 'ululate'.



The 'public' nature of the oratorios also explains Carissimi's preference in these works for telling effects achieved by the simplest means. On the page such simplicity might be mistaken for dullness: in *Judicium extremum* the harmony is largely diatonic, often slow-moving, and dominated by root-position chords. But this simplicity serves to throw into relief the vitality of the rhythm – especially in the choral writing, with its percussive consonants – and the brilliant effects of textural contrast. Moreover, the rhythmic agitation and the sparing use of dissonance that characterize the first 188 bars of this oratorio heighten the sense of awe at 'Quam magna, quam amara, quam terribilis' (bars 189–99), conveyed simply by long note values and suspensions. In the justly famous final chorus of *Jephthe* the increasing density of the suspensions (from single to double to triple) expresses the mounting grief of the Israelites, while the daughter's noble acceptance of God's will is reflected in the restraint of the rhythmic and melodic style (see [ex.6](#)).



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## **6. Cantatas.**

By the time Carissimi began composing cantatas, the years of experimentation were past but the rigidity of the mature Baroque had not set

in: no longer a madrigal or a simple monody, the cantata was not yet a formalized succession of recitatives and arias. The combination of self-assurance and unpredictability gives the cantata of the mid-17th century a special charm. Together with his slightly older contemporary, Luigi Rossi, Carissimi was responsible for defining the characteristic features of the emergent genre.

For only 27 of Carissimi's cantata texts can the author be identified, and only one is a poet of renown: *Ardo, lassa, ò non ardo?* sets a poem by Giambattista Marino. (*Care selve beate*, a setting of lines from Guarini's *Il pastor fido*, cannot with certainty be attributed to Carissimi.) The literary style to which Marino gave his name, Marinismo, was cultivated also by the authors of the remaining cantatas. The poet most frequently set was Domenico Benigni (in 15 cantatas), whose texts were set also by Domenico Mazzocchi, Luigi Rossi, Savioni, Vittori and Perti; his poems were published posthumously in 1667. The subject-matter, which scarcely changed throughout the Baroque, was love, or more precisely the pangs and sorrows of unrequited love. Though highly stylized in their language, and abounding in stereotyped metaphors and similes, the poems display great variety in their structure. Carissimi's music often reflects the poem's structure. Thus regular stanzas might be set strophically (with identical music for each), as in *Lungi, homai*, or in the form of strophic variations (with a different melody over the same bass), as in *Hor che di Sirio*; and a verbal refrain is likely to prompt a rondo structure, as in *Bel tempo*. With regard to general poetical and musical style, there is usually a correlation between free verse and recitative, and between strophe and aria.

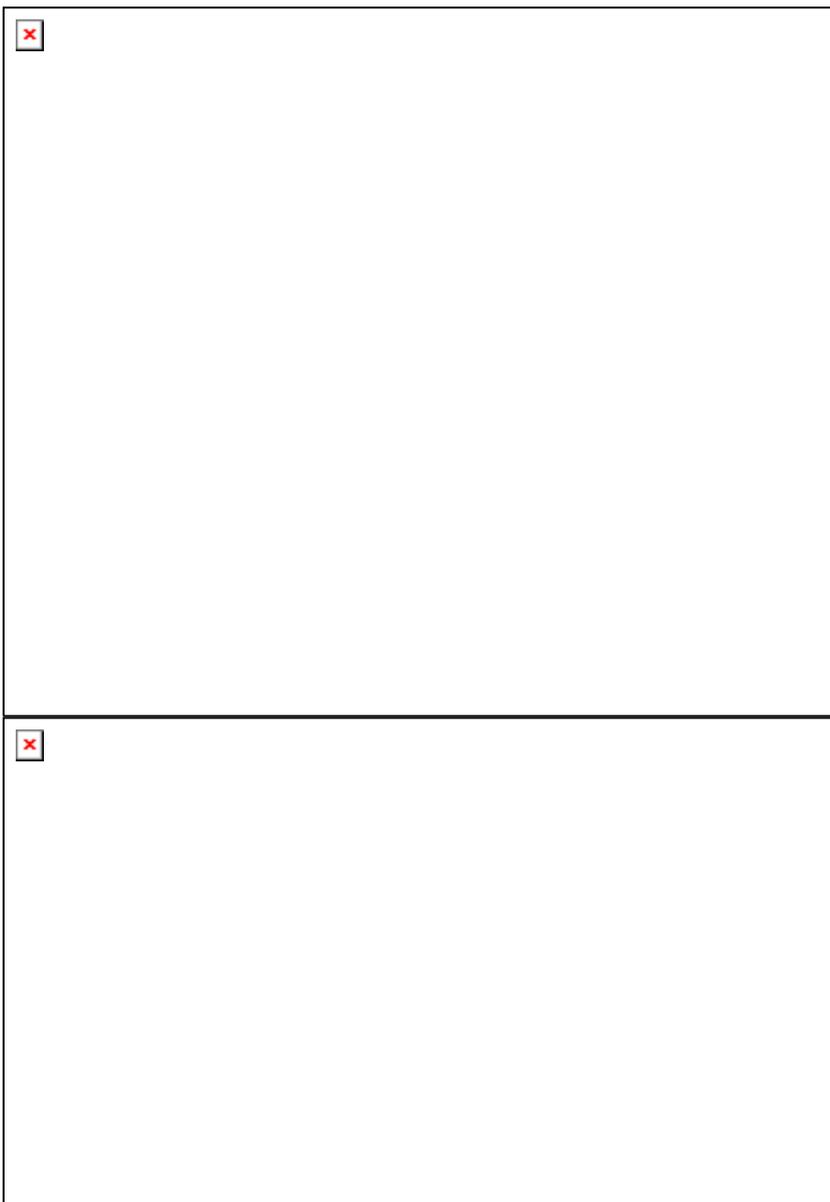
All such comments, however, risk simplifying a subtle relationship, and moreover take no account of structural devices, sometimes of great sophistication, that Carissimi imparts without the prompting of a received text. Like his contemporaries, he favoured binary forms for arias, often an *ABB'* structure in which the musical extension (*B'*) depended on the repetition of a portion of text. Predictability is avoided, for example by phrase extension in the opening section of *È bello l'ardire* (ex.7). The modest melisma on 'no(bil)' extends the expected one-bar phrase to one and a half bars; the textual and musical repetition ('ch'incontra ...') is thus disguised by beginning on a different beat of the bar. Also unexpected is the recurrence of the opening words, whose three phrases (again embellished with a melisma) reverse the phrase-lengths of the preceding four bars; 1 + 1½ + 1½ are followed by 1½ + 1½ + 1. On a larger scale, Carissimi employed binary forms simultaneously at different structural levels or in interlocking patterns. The structure of the duet *E pur vuole il cielo e amore* is shown in simplified form (tonal and textual aspects are omitted; none of the musical repetitions is literal) in [Table 1](#).



At the first structural level the musical repetition (bars 107–212:  $\alpha$ ) is suggested by close parallels in the text. But the possibility for musical repetition at the second level is created by Carissimi, who at bars 42–68 and 148–74 repeats three lines of text (producing  $B'$ ) and at 258–94 repeats four lines ( $E'$ ). The shorter binary patterns at the third structural level are the most easily perceived, and all depend on Carissimi's repetition of text (one or two lines of poetry). At both the second and the third level Carissimi occasionally interlocks two or even three binary patterns: thus the  $\alpha$  section can be heard both as  $ABB'$  and  $BB'C$ ; and the  $C$  section can be heard as  $fgg'$  and  $gg'h$  and  $hjj'$ .

It was perhaps in the cantatas that Carissimi felt most at liberty to experiment with word-painting. Although he seems to have favoured minor-key inflections, especially in the approach to a cadence, purely for their own sake, Kircher was undoubtedly right to interpret the dramatic juxtaposition of tonic major and minor in *A piè d'um verde alloro* as a depiction of joy and sadness; further examples could be adduced to strengthen the point. The Neapolitan 6th is introduced to telling effect, normally towards the end of a phrase, as in the concluding aria of *Un infelice core* and the opening aria of *Almeno un*

*pensiero*. The extraordinary flatwards move at the beginning of *Ahi, non torna* is motivically generated (ex.8). In *Scrivete, occhi dolenti* Carissimi achieves a powerful effect through melodic angularity, a well-placed suspension and a quaver rest (for 'non parlo'); the harmony is entirely diatonic (ex.9). Nothing about the six *plaisanteries* suggests Carissimi as their composer. One is definitely spurious: *Nominativo hic haec hoc* was printed as Tarquinio Merula's composition in 1643, 1652 and 1655. In the two 17th-century German publications containing Drey Schmid the work is anonymous; the sources for the remaining *Plaisanteries* are interrelated and unreliable. The humour – at best simple, at worst sadistic – scarcely accords with Pitorni's description of Carissimi. There are no definitely authentic settings of German or French texts by Carissimi.



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## **7. Influence and reputation.**

Kircher's praise in *Musurgia universalis* epitomizes the high esteem in which Carissimi was held during his lifetime. Reports of compatriots and visitors spread Carissimi's fame, as did the peregrinations of musicians from the Collegio Germanico. At Paris in 1647 and the early 1660s singers in opera

and ballet performances included some who had formerly sung for Carissimi. Vincenzo Albrici, a singer and organist at the college, worked in several European cities, including Dresden, London and Prague. Carissimi's employment at an institution in direct contact with German-speaking countries was crucial in establishing his reputation and influence in those parts of Europe. Baudrexel, a pupil from 1644 to 1651, held posts in Augsburg, Kaufbeuren, Fulda and Mainz; the German translation of Carissimi's treatise *Ars cantandi* could be his. Förster, a pupil from 1633 to 1636, brought musical distinction to Copenhagen and Danzig, and influenced Buxtehude and Krieger. (The latter gave performances of Carissimi's music at Weissenfels between 1684 and 1693). Charpentier, Carissimi's most gifted pupil, made a copy of *Jephte* (in *F-Pn*) and might have been responsible, directly or indirectly, for the performance of *Le ferite d'un cor* at the French court in 1658. The influence of his teacher is unmistakable in Charpentier's Latin oratorios; and Italian motets circulating in France, including those of Carissimi, influenced motets by French composers. The English royal court during the reign of Charles II heard a performance of 'Amanti, che dite?', the final trio of Carissimi's cantata *Sciolto havean dall'alte sponde*; Roger North transcribed this trio in full. Carissimi continued to be venerated after his death: Perti, in the preface to his *Cantate morali e spirituali* (Bologna, 1688), referred to Rossi, Carissimi and Cesti as 'i trè maggiori lumi della nostra Professione'.

Henry Aldrich did much to establish Carissimi's reputation in England. His transcriptions, together with those of Edward Lowe and Richard Goodson the elder, provided a substantial body of music for study and performance. In his adaptations from Carissimi's music (listed in *Grove 6*) Aldrich patched together borrowed passages from various works, sometimes linking them with newly composed music. Among the identified sources are the motets *Egredimini, caelestes curiae*, *Laudemus virum gloriosum* and *O dulcissimum Mariae nomen*, and the final chorus from *Jephte*. Handel's two known borrowings (see Massenkeil, D1982) have more the character of creative reworkings. 'Hear, Jacob's God' (*Samson*) does not slavishly follow 'Plorate, filii Israel' (*Jephte*), but rather adopts the general tone of Carissimi's chorus and retains certain distinctive features: the repetition (modified in Handel's version) of the opening material, the stepwise descent in the bass at the beginning and, most striking of all, the single, double and triple suspensions at 'save us' (from 'lamentamini'). Hawkins mentioned the indebtedness of Aldrich and Handel to Carissimi, adding that one of the former's adaptations, *I am well pleased*, was frequently sung in English cathedrals. For Burney, Carissimi and Stradella represented the apogee of 17th-century Italian music; he devoted more space to Carissimi in his *General History* than to any of his contemporaries, singling out the cantatas for special praise, and taking from them all the music examples.

It is true that the large number of copies and the unreliability of certain scribes create many problems of attribution in Carissimi's output. Nonetheless, some transcriptions, particularly among the earlier ones (e.g. those by George Jeffreys, Gustav Düben and André Philidor), constitute valuable evidence for the dissemination, availability and possible influence of Italian music abroad. Serious scholarly interest in Carissimi's music was sparked off by Chrysander's articles on the oratorios in 1876; Cametti's invaluable biographical study of 1917 established a basis for all later work. Since World War II scholarly vision has broadened to encompass also the cantatas and

motets, our knowledge of Carissimi's life and working environment has been expanded, and some progress has been made in the study of sources and filiation.

[Carissimi, Giacomo](#)

## WORKS

Editions: *Giacomo Carissimi: Le opere complete*, ed. C. dall'Argine and others, from vol.ii L. Bianchi, PIISM, *Monumenti*, iii (1951–89) [C]

[masses](#)

[motets](#)

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[theoretical works](#)

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[motets](#)

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### masses

Missa 'Sciolto havean dall'alte sponde', c, SSATB, bc, *GB-Lbl, Lcm, Ob, I-Ps, Rsg, Vqs* [on own cantata; also survives with 2 vn]

[Carissimi, Giacomo: Works](#)

### motets

Missa a quinque et a novem cum selectis quibusdam cantionibus (Cologne, 1666) [1666]

Arion Romanus sive Liber primus sacrarum cantionum, 1–5vv (Konstanz, 1670) [1670]

Sacri concerti musicali, 2–5vv (Rome, 1675) [1675]

Works in 1640<sup>2</sup>, 1642<sup>1</sup>, 1643<sup>1</sup>, 1643<sup>2</sup>, 1645<sup>2</sup>, 1646<sup>2</sup>, 1646<sup>7</sup>, 1647<sup>1</sup>, 1647<sup>2</sup>, 1648<sup>1</sup>, 1649<sup>1</sup>, 1649<sup>2</sup>, 1650<sup>1</sup>, 1652<sup>2</sup>, 1652<sup>4</sup>, 1653<sup>7</sup>, 1654<sup>2</sup>, 1655<sup>1</sup>, 1655<sup>4</sup>, 1656<sup>2</sup>, 1659<sup>1</sup>, 1661<sup>1</sup>, 1662<sup>2</sup>, 1663<sup>1</sup>, 1664<sup>1</sup>, 1665<sup>1</sup>, 1665<sup>3</sup>, 1667<sup>1</sup>, 1667<sup>2</sup>, 1668<sup>1</sup>, 1669<sup>5</sup>, 1672<sup>1</sup>, 1675<sup>3</sup>, 1679<sup>6</sup>, 1688<sup>7</sup>, 1693<sup>1</sup>, *Recueil de motets* (Paris, 1712)

Alma Redemptoris mater, SSB, bc, 1647<sup>2</sup> [also survives as Alleluia, Jesum nostrum laudate]; ed. in Jones (C1982)

Anima nostra sustinet Dominum, SS, bc, 1670; ed. in Jones (C1982)

Annunciate, gentes, SSATB, bc, 1675; ed. in *Orbis choris*, iii (Egtved, 1967); ed. in Jones (C1982)

Ardens est cor nostrum [meum], SATB, bc, 1664<sup>1</sup>, 1670; ed. F. Rochlitz, *Sammlung vorzüglicher Gesang-Stücke*, ii (Mainz, c1840), no.4; ed. in Jones (C1982)

Audite, sancti [justi], SSB, bc, 1645<sup>2</sup>, 1656<sup>2</sup>, 1670, 1693<sup>1</sup>; ed. in Jones (C1982)

Audivi vocem, SSS, 2 vn, lute, theorbo, bc, before 1634, A-KR  
 Ave dulcissime angelorum panis, SST, 2 vn, bc, 1670  
 Benedicite gentes, SSS, bc, 1670  
 Benedictus Deus, SSS, bc, 1668<sup>1</sup>; ed. in Jones (C1982)  
 Cantabo Domino, SS, bc, 1675<sup>3</sup>; ed. in Jones (C1982)  
 Caro factum facta parens, SS, bc, S-Uu  
 Caro mea vere est cibus, SMezATB, 2 vn, bc, F-Pn  
 Christus factus est, SSATB, SATB, bc, I-Rsg; ed. in Documenta liturgiae polychoralis, xviii (Trent, 1964)  
 Confitebor tibi Domine, SSATB, 2 vn, bc, GB-Lcm  
 Confitebor tibi Domine, SSB, bc, 1646<sup>2</sup>, 1662<sup>2</sup>; ed. in Jones (C1982)  
 Confitemini Domino, BB, bc, before 1634, A-KR, F-Pn  
 Convertere ad me, S, bc, 1670  
 Cum reverteretur David, SSS, bc, 1675 [also survives as Cum ingrederetur]; C messe e mottetti i, 74  
 Desiderata nobis, ATB, bc, 1667<sup>1</sup>; ed. in Jones (C1982)  
 Dicite nobis, SSAT, bc, 1675<sup>3</sup>; ed. in Jones (C1982)  
 Dixit Dominus, SATB, SATB, bc, GB-Lcm, I-PS (inc.), S-Uu  
 Dixit Dominus, SSATB, bc, CS-KRa, GB-Lbl, Och, Y; ed. J. Pilgrim (Hilversum, 1968)  
 Doleo et poenitet me, SSTB, 3 viols (possibly not by Carissimi), bc, S-Uu  
 Domine Deus meus, S, bc, 1663<sup>1</sup>, 1670; ed. Cantio sacra, viii (Cologne, 1956); ed. in Jones (C1982)  
 Domine quis habitabit, SST, bc, 1675<sup>3</sup>; ed. in Jones (C1982)  
 Ecce nos reliquimus omnia, TTB, bc, before 1648, GB-Lam, Ob, Och, Y, S-Uu  
 Ecce sponsus venit, SA, bc, 1654<sup>2</sup>, 1670  
 Egredimini caelestes curiae, SSS, 2 vn, bc, in A. Poggioli, Delectus sacrarum cantionum 2–5vv (Antwerp, 1652)  
 Egredimini, filiae Sion, et admiramini, S, bc, I-Bc  
 Egredimini, filiae Sion, et videte, SSS, bc, 1670  
 Elevatis manibus, SAT, bc, I-Rc  
 Emendemus in melius, MezAT, bc, 1643<sup>2</sup>; ed. in Jones (C1982)  
 Euge, serve bone, AT, bc, GB-Lam, Lcm, Och, Y  
 Exultabunt justi (Felicitas beatorum), SSS, bc, B-Bc (frag.), D-Hs, F-Pc, GB-Lam, Lbl, Lcm, Ob, Och, I-COd (with 2 vn); ed. C. Dell'Argine (Florence, 1972)  
 Exulta, gaude, filia Sion, SS, bc, 1675<sup>3</sup>; ed. R. Prentice, 6 Cantatas by Carissimi (London, 1877); ed. in Jones (C1982)  
 Exurge, cor meum, in cithara, S, 2 vn, vle, bc, 1670; ed. in Jones (C1982)  
 Gaudeat terra, jubilent montes, SS, bc, S-Uu  
 Hodie Salvator mundi, SSATB, 2 vn, va da gamba, bc, before 1664, Uu  
 Hodie Simon Petrus ascendit, TT, bc, B-Bc, F-Pc, GB-Lam, Lbl, Och, Ob, Y (for SS); C messe e mottetti i, 68  
 Hymnum jucunditatis cantemus, SS, bc, 1645<sup>1</sup>, 1670; ed. in Jones (C1982)  
 Immensus coeli conditor, SS, bc, before 1634, A-KR, F-Pn, I-Bc  
 Incipit oratio Jeremiae Prophetae, S, bc, in A. Poglietti, Compendium oder Kurtzer Begriff (1676) [frag. only], A-KR  
 Inclinauit caelos Dominus, TT, bc, F-Pn  
 Insurrexerunt [Praevaluerunt] in nos, MezAT, bc, 1642<sup>1</sup>, 1648<sup>1</sup>, 1649<sup>1</sup>, 1649<sup>4</sup>, 1661<sup>1</sup>; ed. in Jones (C1982)  
 Jubilemus omnes et cantemus, SSB, bc, before 1673, S-Uu; ed. E. Selén (Kassel, 1973)  
 Lamentations Jeremiae Prophetae, 'Feriae Quintae in Coena Domini', 1 for Mez,

bc, 1 for S, bc, *I-Bc*  
Laudate, pueri, SSS, *A-Wn, CS-KRa* (with 2 vn), *D-MÜs*  
Laudemus virum gloriosum, SS, bc, 1656<sup>2</sup>, 1670, 1675; ed. in Jones (C1982)  
Lucifer, caelestis olim, BS, bc, 1693  
Militia est vita hominis, SSB, bc, 1643<sup>1</sup>, 1652<sup>1</sup>, 1666 (with 2 vn, va da gamba); ed. Jones (C1982)  
Mortalis homo (= No, no, mio core), S, bc, 1670; ed. in Jones (C1982)  
Nigra es sed formosa, SS, bc, 1712  
Nigra sum sed formosa, SS, bc, 1650<sup>1</sup>  
O beatum virum, SSA, bc, 1643<sup>1</sup>, 1670  
O dulcissime Jesu, SS, bc, 1670, 1672<sup>1</sup>  
O dulcissimum Mariae nomen, SS, bc, 1647<sup>1</sup>, in A. Poggioli, *Delectus sacrarum cantionum 2–5vv* (Antwerp, 1652); ed. in Jones (C1982)  
O ignis sancte, SS, bc, 1667<sup>1</sup>, 1667<sup>2</sup>; ed. in Jones (C1982)  
Omnes gentes, gaudete, SSS, bc, *S-Uu*, 1670 (lacks final Alleluia); pt of *Quasi columba speciosa*  
Omnes sancti (see *Summi regis puerpera*)  
O pretiosum et admirandum convivium, S, bc, *GB-Lcm* (with vn), *I-COd*  
O quam dilecta sunt tabernacula, SSATB, bc, 1670  
O quam mirabilia sunt, SS, bc, 1675<sup>3</sup>  
O quam pulchra es, S, bc, *GB-Lbl, Lcm*; ed. in *Cantio sacra*, lvii (Cologne, 1964); ed. in Jones (C1982)  
O stupor, *I-Ad*  
O vulnera doloris, B/SSB, bc, *B-Bc, F-Pc, GB-Cfm, Lam, Lbl, Lcm, Och*; ed. in *Cantio sacra*, xvi (Cologne, 1958)  
Panem coelestem angelorum, SS, bc, 1670  
Paratum cor meum Deus, S/B, vn, bc, *I-PS, S-Uu*  
Parce, heu, parce jam, SSAB, bc, *Uu*; ed. J. Pilgrim (*Hilversum*, 1971)  
Plaudite, caelestes chori, S, bc, *I-COd*; ed. in Jones (C1982)  
Praevaluerunt in nos (see *Insurrexerunt in nos*)  
Quasi aquila, T, 2 vn, bn, bc, 1670  
Quasi columba speciosa, SSS, bc, c1647, *I-Bc* (section *Omnes gentes gaudete* survives separately)  
Quasi stella matutina, SSSA, bc, *F-Pn, I-Bc* (with 2 vn, vc)  
Quid tandem sunt mundi deliciae, ATB, bc, *D-Dlb, S-Uu*  
Quis est hic vir, SSS, bc, 1646<sup>2</sup>, 1647<sup>1</sup>, in A. Poggioli, *Delectus sacrarum cantionum 2–5vv* (Antwerp, 1652); ed. in Jones (C1982)  
Quis est hic vir, AB, bc, 1670  
Quo abiit dilectus meus, SA, bc, *CS-KRa, F-Pc, Pn, I-COd*  
Quomodo facti sunt impii, SSB, bc, 1654<sup>2</sup>; ed. in Jones (C1982)  
Quo tam laetus progredieris, SS, bc, 1670 (for SST, bc), 1675  
Regina coeli (i), SATB, *I-Ac, ?c1628–9*  
Regina coeli (ii), SATB, *I-Ac, ?c1628–9*  
Sacerdotes Dei, benedicite, SS, bc, *S-Uu*  
Salve, amor noster, SS, bc, 1665<sup>1</sup>  
Salve, puellule, S/T, bc, *CS-KRa* (T, 2 vn, bc), *F-Pn, GB-Lbl, Lcm*; ed. in *Cantio sacra*, xlvi (Cologne, 1961)  
Salve, regina, SSB, bc, *F-Pc, Pn, S-Uu* (with alternative text *Salve rex Christe pater misericordiae*); ed. in Jones (C1982)  
Salve, regina, SATB, SATB, bc, *Uu*  
Salve, virgo immaculata, SSB, bc, 1670  
Sancta et individua Trinitas, SS, 2 vn, lute/theorbo, before 1634, *A-KR*; ed. W.

Fürlinger (Stuttgart, 1978)

Sicut mater consolatur, SS, bc, 1670

Sicut stella matutina, S, bc, 1659<sup>1</sup>, 1670; ed. in Jones (C1982)

Silentium tenebant, SST, 2 vn, bc, *F-Pc, Pn* (frag.)

Si linguis hominum et angelorum, SSS, 2 vn, bc [also survives without 2 vn], *CZ-KRa, F-Pc, Pn, GB-Och, Y* (inc.), *I-PS* (vn 1 only), *S-Uu*

Simile est regnum coelorum, SS, bc, *S-Uu*

Si qua est consolatio, SSB, bc, 1642<sup>1</sup>; ed. in Jones (C1982)

Somne laborum dulce levamen (pt of Silentium tenebant)

Summi regis puerpera, SS, 2 vn, lute/spinet, bc, *GB-Och* (attrib. 'Luigi'), *Y, I-PS* (as *Omnes sancti*, vn 1 only); ed. P. Seymour (London, 1982)

Super flumina Babilonis, SSAT, bc, *F-LYm, Pc, Pn, GB-Y, I-Bc, S-Uu*

Surgamus, eamus, properemus, ATB, bc, 1649<sup>2</sup>, 1652<sup>1</sup>, 1656<sup>2</sup>, 1666 (with 2 vn, va da gamba)

Surrexit pastor bonus, SSS, bc, *Uu*

Suscitavit Dominus, ATB, bc, 1665<sup>1</sup>, 1666 (with 2 vn, va da gamba); ed. in Jones (C1982)

Sustinuimus in pacem, SSATTB, bc, *CZ-KRa*

Timete Dominum, SSATB, bc, *I-COd*; ed. in Jones (C1982)

Tollite, sancti mei (Martyres), SST, bc, *D-Hs, GB-Y*

Turbabantur impii (Lamentatio damnatorum), ATB, bc [also survives with 2 vn, lute], 1666 (with 2 vn, va da gamba), 1675; ed. F. Rochlitz, *Sammlung vorzüglicher Gesang-Stücke*, ii (Mainz, c1840); ed. H. Quittard, *Concerts spirituels*, i (Paris, c1905); ed. C. Dell'Argine (Florence, 1972); ed. in Jones (C1982)

Usquequo peccatores, SSS, SAT, SATB, 2 vn, lute, bc, *CS-KRa* (dated 1672)

Veni, consolator suspirantis, SS, bc, *D-MUs* (pt of *O ignis sancte*)

Veni, dilecta mea, SS, bc, 1643<sup>2</sup>

Veni, sponsa Christi, SSATTB, bc, *I-PS, S-Uu*

Viderunt te Domine, SB, bc, 1647<sup>2</sup>, 1670; ed. in Jones (C1982)

Vidi impium superexaltatum, ATB, bc, 1655<sup>1</sup>, in F. de Silvestri: *Alias cantiones sacras ab excellentissimis musices auctoribus* (Rotterdam, 1657)

Carissimi, Giacomo: Works

## oratorios

incipits given in parentheses

Abraham et Isaac (Tentavit Deus Abraham), SATTB, bc; *C oratorî* ii, 1

Baltazar (Baltazar Assyriorum rex), SSATB, 2 vn, bc; *C oratorî* iii

Diluvium universale (Cum vidisset Deus), SS, SSATB, SSATB, 2 vn, bc, *D-Hs*

Dives malus [Historia divitis] (Erat vir quidam opulentissimus), SSTB, SATB, bc; *C oratorî* v

Ezechias (Aegrotante Ezechia), SSATB, 2 vn, bc; *C oratorî* i, 14

Interfecto Sisara, SSSATB, 2 vn, bc, *CZ-KRa*

Jephte (Cum vocasset in proelium), SSSATB, bc, before 16 June 1648 (final chorus in Kircher); ed. J.E. Beat (London, 1974); ed. A. Amisano (Milan, 1977)

Jonas (Cum repleta esset Ninive), SATB, SSATB, 2 vn, bc; *C oratorî* xi

Judicium extremum (Aspiciebam in visione noctis), SSATB, ATB, ATB, 2 vn, bc; *C oratorî* iv

Judicium Salomonis (A solis ortu), SSAB, 2 vn, bc [attrib. S. Capricornus in his *Continuatio Theatri musici* (Würzburg, 1669), but certainly by Carissimi]; ed. in *Denkmäler der Tonkunst*, ii (Bergedorf, 1869), 30; ed. A. Toni (Milan, 1929)

Vanitas vanitatum (Proposui in mente mea), SSATB, 2 vn, bc; *C oratorî* x, 18

## Carissimi, Giacomo: Works

### cantatas

Editions: *Cantatas by Giacomo Carissimi 1605–1674*, ed. G. Massenkeil, *The Italian Cantata in the Seventeenth Century*, ii (New York, 1986) [facs.] [Ma]

*Giacomo Carissimi: Cantate a una, due e tre voci, ms. Bologna [I-Bc X234]*, ed. P. Mioli, *Archivum musicum: La cantata barocca*, xiv (Florence, 1983) [facs.] [Mi]

*Alte Meister des Bel Canto: Eine Sammlung von Arien*, i, ed. L. Landshoff (Leipzig, 1912) [La]

*Alte Meister des Bel Canto: italienischen Kammerduetten*, ii, ed. L. Landshoff (Leipzig, 1927) [Ld]

Ahi non torna, SS, bc, *I-Bc, Nc, Rvat* (Ma); *C cantate* i, 12

Al'hor che nel cielo, S, bc, *Bc, Rvat*

Allegria vuol'Amore, S, bc, *B-Lc*

Alma, che fai, che pensi?, SB, bc, before 1643, *GB-Och* (Ma); ed. in Rose (E1960)

Almeno un pensiero, S, bc, *A-Wn, GB-Lbl, Och, I-Bc* (Mi), *Rvat*

Amanti, che dite? (pt of Sciolto havean dall'alte sponde), perf. for Charles II at English court, in *Recueil d'airs sérieux* (Paris, 1701), *F-Pc, GB-Lbl, Lcm, Ob, Och*

Amanti che vivete, SS, bc, *I-Bc, Fc*; ed. in Buff (E1973)

Amanti de miei lumi, S, bc, *Nc*

Amanti, tacete (pt of Più non ti chieggio)

A morire (pt of Ferma, lascia ch'io parli); ed. R. Prentice, *6 Cantatas by Carissimi* (London, 1874), 2; ed. P. Florida, *Early Italian Songs and Airs* (Boston, 1923), 81

A morir', infelice cor mio, S, bc, *F-Pthibault*

Amor mio, che cosa è questa? (Amante sdegnato) (D. Benigni), S, bc, before 1663, *I-Bc, MOe, Vc, US-CA*; ed. G. Rose, *G. Carissimi: 6 Solo Cantatas* (London, 1969), 30

A piè d'un verde alloro (I filosofi; Democritus et Heraclitus) (Benigni), SS, bc, before 16 June 1948 (frag. in Kircher), *GB-Lbl, Ob, Och, I-Bc* (Mi), *Fc, MOe, Nc*; Ld, 52

Apritevi inferni (Peccator penitente) (Benigni), S, bc, before 1663, *MOe, Nc*; ed. G. Rose, *Giacomo Carissimi: 6 Solo Cantatas*, 54

Ardeva in tanto foco, S, bc, *GB-Och, I-Bc, Rvat* (Ma), *Vc*

Ardo, lassa, ò non ardo? (G. Marino), S, bc, *GB-Och*

Bel tempo per me, S, bc, *F-Pn, GB-Lbl, Och, Ob, I-Bc* (Mi), *Gl, MOe, Rc, Rvat*; ed. G. Rose, *Giacomo Carissimi: 6 Solo Cantatas* (London, 1969), 19

Bisogna contentarsi, S, bc, *Nc*; ed. in Rose (E1960)

Cara e dolce mia vita (P. Colonna), S, bc, *Bc* (Mi); *C cantate* ii, 15

Che dici, Amore? (G. Giustiniani), S, bc, *F-Pn*

Che legge è questa, o Dio? S, bc, *I-Bc* (Mi); *C cantate* ii, 29

Che superba ai miei sospiri, S, bc, *Nc*

Che tanto esclamare, S, bc, *Bc, Rc* (also survives as *Risposta*, with *Non chiede altro as Proposta*)

Chi d'amor vive in tormento, S, bc, 1646<sup>7</sup> (Ma)

Chi fugge d'amor (Dialogo di Tirsi e Filli) (Benigni), SS, bc, *F-Pn, GB-Och, I-Bc* (Mi), *Rc*; ed. in Buff (E1973)

Ch'io spero o dispero, S, bc, *Rn*

Chi più sà, manco ne sà, SSB, bc, *GB-Lbl*

Come, ah!, come cade, S/B, bc, *Cmc, I-Rvat* (Ma)

Come sete importuni (Sta in dubbio se si dispera) (Benigni), S, bc, before 1663, *Bc, MOe, US-CA*; ed. in *La Flora*, i (Copenhagen, 1949), 31

Consolati, cor mio (Consola il suo cor) (F. Buti), S, bc, before 1663, *I-Bc, MOe, Rvat*  
Coronata di splendori (Amor difeso), SSS, bc, *GB-Ob, Och*; ed. in Buff (E1973)

Così volete, così sarà, S, bc, *B-Bc, I-Bc* (Mi), *MOe, Nc, Rvat*; La, 52 (inc.)  
 Crudo amore il mio core, S, bc, 1679<sup>6</sup> (Ma)  
 Dai più riposti abissi (= Tra più riposti abissi)  
 Deh contentatevi, S, bc, *GB-Och*; ed. R. Prentice, *6 Cantatas by Carissimi* (London, 1874), 6; ed. P. Florida, *Early Italian Songs and Airs* (Boston, 1923), 85  
 Deh memoria e che più chiedi?, S, bc, *I-Rvat*; ed. G. Rose, *G. Carissimi: 6 Solo Cantatas* (London, 1969), 37  
 Dimmi, o ciel, che fia di me?, SS, bc, *Bc, Nc*; Ld 49  
 Dolor senza rimedio, A, bc, *Nc*  
 Dove fuggi, o mia speranza? (= Ove fuggi o mia speranza?)  
 Dunque degl'horti miei, S, bc, *Rsc*; *C cantate* i, 1  
 È bello l'ardire d'un anima, S, bc, *F-Pn, GB-Och, I-Bc* (Mi), *Rdp, Rvat*  
 E chi vi resta più, SS, bc, *Rvat*; ed. in Rose (E1960)  
 Entro il mar de miei tormenti, S, bc, *A-Wn*  
 E pur volete piangere (Amante sfortunato) (Benigni), S, bc, before 1663, *F-Pn, I-Bc, MOe, SPc, US-CA*  
 E pur vuole il cielo (Destava la cativa sorte in amore) (Benigni), SS, bc, in *Canzonette amorse* (Rotterdam, 1656) (incl. In si duro martire, survives separately) [also attrib. A. Stradella]; Ld, 5  
 Era de gli imenei d'Anna, S, bc, *I-Rvat* (Ma)  
 Errai, signor, errai, S, bc, *A-Wn, I-Rvat*; ed. in Rose (E1960)  
 Ferma, lascia ch'io parli (Il lamento di Maria di Scozia), S, bc, *D-MÜs, F-Pc, GB-Lbl* (Ma) (incl. A morire, see above)  
 Filli, non t'amo più, S, bc, *Och, I-Rc* [also attrib. Carlo del Violino]; ed. R. Prentice, *6 Cantatas by Carissimi* (London, 1877), 15; ed. H. Riemann, *Handbuch der Musikgeschichte*, ii/2 (Leipzig, 2/1922), 69 (frag.); ed. P. Florida, *Early Italian Songs and Airs* (Boston, 1923), 90  
 Fuggi, o mio core, dal seno, S, bc, *GB-Och, I-Fc, Gl*  
 Fuggi, fuggi quel ben che tanto alletta, AT, bc, 1640<sup>2</sup> (anon.) (Ma)  
 Fuggite, pensieri guerrieri (pt of Lungi da me fuggite)  
 Già del ciel con piè di rose, SSS, 2 vn, bc, *Rdp*  
 Giurai d'amarti (Disperato amante) (Benigni), S, bc, before 1663, *Bc, MOe, Rsc*  
 Giustizia o cupido, S, bc, *Fc*; ed. in *La nuova musica*, ii (1899), 12  
 Hor che di Sirio (Colonna), S, bc, *F-Pn, GB-Och, I-Bc* (Mi); ed. in Rose (E1960)  
 Il mio core è un mar, SS, bc, *D-MÜs, I-Fc, Nc* [also attrib. A. Stradella]; Ld, 34  
 Indovine pellegrine (Le zingare), SST, bc, *Bc* (Mi)  
 In si duro martire (pt of E pur vuole il cielo)  
 Insuperbito il Tebro, S, bc, *GB-Och*  
 In un mar di pensieri, S, bc, *A-Wn, GB-Lbl, Och, I-Gl, Rc*; ed. G. Rose, *G. Carissimi: 6 Solo Cantatas* (London, 1969), 44  
 Inventane più, S, bc, *I-Fc, Rvat*  
 Io corro alle sventure, SS, bc, 1646<sup>7</sup> (Ma); ed. in Buff (E1973)  
 Io dissi sempre che l'amare, S, bc, before 25 April 1669, *GB-Och, I-Nc*  
 Io vò pensando, S, bc, *Rc*; ed. in Rose (E1960)  
 La mia fede altrui giurata, S/T, bc, 1679<sup>6</sup> [also in MS attrib. A. Stradella]; La, 57  
 La regina de volanti, S, bc, *GB-Och, I-Bc* (Mi), *Nc*; ed. in Buff (E1973)  
 Le ferite d'un cor, SST, bc, perf. at French court, 1658, *F-Pn, Pthibault, GB-Och, I-Bc* (Mi), *Nc, Rvat*; ed. in Buff (E1973)  
 Le magnanimi eroi, S, bc, *Rvat*  
 Lungi, lungi da me fuggite (Penosa rimembranza di gioie perdute) (Conte Teodoli), S, bc, before 1663, *Bc* (Ma), *MOe, Rc, US-CA*; incl. *Fuggite pensieri guerrieri*, survives separately in *Recueil d'airs sérieux* (Paris, 1701); ed. in *La Flora*, i

(Copenhagen, 1949), 26  
Lungi, homai, deh spiega, SS, bc, before 1673, *F-Pc*, *GB-Och*, *I-Bc*; Ld, 29  
Mai non esce di servitù, S, bc, *Nc*  
Mesto in sen, S, bc, *GB-Lbl*, *Och*, *I-Bc* (Mi), *Rvat*; ed., inc., in *Eleganti canzoni ed arie italiane*, v (Milan, 1894)  
M'havete chiarito, tiranne pupille, S, bc, *Fc*, *Nc*; ed. in *Rose* (1959)  
Nella più verde età (F. Chigi), S, 2 vn, bc, *GB-Och*, *I-Bc* (Ma), *Fc*, *Nc*  
No ch'io non voglio amar, S, bc, *Fc*, *Gl*, *Nc*  
Non bisogna scherzare, SS, bc, *Fc*, *Rc*; ed. in *Buff* (E1973)  
Non chiede altro che vita, S, bc, *A-Wn*, *GB-Och*, *Bc* (Ma), *Rc* (also survives as *Proposta*, with *Che tanto esclamare* as *Risposta*); ed. R. Haas, *Die Musik des Barocks*, HMw (1928), 127  
Non disperar, mio core, S, bc, *Rvat* (Ma)  
No, no, mio core, S, bc, *A-Wn*, *GB-Lbl*, *Och*, *I-Bc* (Mi), *Nc*, ed. C. MacClintock; *The Solo Song, 1580–1730* (New York, 1973)  
No, no, non si spera, A, bc, *I-Rvat*; La, i-ii, 49, ed. P. Florida, *Early Italian Songs and Airs* (Boston, 1923), 99  
Non piangete, ò ciechi amanti, SS, bc, before 1663, *GB-Och*, *I-Bc*, *MOe*, *Nc* [also attrib. M. Savioni]; ed. in *Buff* (E1973)  
Non posso vivere, S, bc, *Pc*, *Vqs*; ed. in *La Flora*, i (Copenhagen, 1949), 38  
Occhi che m'uccidete, S, bc, before 1658, *F-Pn*, *GB-Och*  
O dura più d'un sasso, S, bc, *D-Kl*, *I-Nc*, *Vqs*  
O la, pensieri, S/B, bc, *GB-Och*, *I-Rvat* (Ma)  
O mirate che portenti, SS, bc, *F-Pc*, *I-Fc*, *Nc* (inc.); ed. in *Les gloires de l'Italie*, ii (Paris, 1868), 63  
O miseria infinita, SS, bc, *Bc*, *Nc*  
O se mai di quell'arsura, SS, bc, *Bc*; *C cantate* ii, 55  
Ove [Dove] fuggi o mia speranza?, S, bc, *Bc*, *Gl*, *Rvat* (Ma), *SPc*  
O voi ch'in arid'ossa (Giuditio universale) (Benigni), S, bc, before 1663, *COd*, *MOe*, *Rc*, *Rvat* (Ma); ed. in *Rose* (E1960)  
Pastor à cui fra l'ombre, S, bc, *Rvat*  
Peregrin d'ignote sponde, SS, bc, *Bc*, *Fc*, *Rvat* [also attrib. L. Rossi]; *C cantate* ii, 59  
Per mè si che v'è bisesto, S, bc, *Fc*  
Per mille colpi e mille (I ciechi; Pietà e Amore) (Benigni), SS, bc, before 1663, *Bc* (Mi), *MOe*; ed. in *Buff* (E1973)  
Piange Filli con sospiri, S, bc, *GB-Lbl*, *US-CA*  
Piangete, aure, piangete (Benigni), S, bc, *F-Pn*, *I-Nc*, *Rsc*, *US-CA*  
Piangete, ohimè piangete, S, bc, *GB-Lbl*, *I-Bc* (Ma); ed. A. Parisotti, *Arie antiche*, iii (Milan, 1900), 61  
Più non ti chieggiò, SS, bc, before 1673, *GB-Och*, *I-Bc*, *Rvat* (incl. *Amanti tacete*, survives separately); ed. in *Buff* (E1973)  
Poiche lo sdegno intese (Il ciarlatano; Lo sdegno ciarlatano), SSS, bc, *A-Wn*, *B-Bc*, *I-Bc* (Ma), *Nc*, *Rc*; ed. in *AMI*, v (c1900), 238  
Presso vago ruscello, S, bc, *Nc*  
Quando Filli mirai, S, bc, *Rvat*  
Qui son venuta à piangere, S, bc, before May 1669, *Nc*  
Rasserenatevi, foschi pensieri, S, bc, *Rc*; ed. in *Rose* (1959)  
Rimanti in pace homai (Partenza dalla S.D.) (C. della Luna), ST, bc, before 1663, *Bc*, *MOe*; Ld, 19; ed. in *La Flora*, iii (Copenhagen, 1949), 99  
Risolviti, mio core (P. Carey), S, bc, *GB-Lbl*, *I-Rc*  
Risvegliatemi, pensieri, S, bc, *F-Pn*, *GB-Och*, *I-Fc*, *Rvat*

Sassi, e hor quà tra le ruine (Il tempo divorra ogni cosa), S, bc, before 1663, *F-Pn*, *I-MOe* [also attrib. L. Rossi]

Sciolto havean dall'alte sponde (I naviganti), SSBar, bc, before April 1653, *D-MÜs*, *GB-Lbl*, *Och*, *I-Bc* (Mi), *Nc*, *Rvat* (last section Amanti, che dite? survives separately); *C cantate* i, 20

Scrivete, occhi dolenti, S, bc, *Bc*; *C cantate* ii, 43

Se il duol non finirà, S, bc, *Fc*; ed. in Rose (E1960)

Se l'antica mia guerriera, S, bc, before May 1669, *Nc*

Sempre m'affliggo più, S, bc, *Rvat*; ed. in Rose (1959) (Ma)

Se nell'uscir di spene (Buti), S, bc, *F-Pn*

Siam tre miseri piangenti, SSS, bc, *GB-Ob*, *Och*, *I-Bc* (Ma); ed. in Rose (E1960)

Si dia bando alla speranza, S, bc, *D-MGu*, *GB-Ob*, *Och*

Sin che havrò spirito, S, bc, *Ob*, *Och*

S'io del ciel fossi Signore, S, bc, *I-Bc* (Mi)

Si, si, v' ingannate, S, bc, *Rvat*

Soccoretemi ch'io moro, S, bc, *B-Bc*, *GB-Och*, *I-Bc* (Mi), *MOe*, *Nc*, *Rvat*, *Vc* [also attrib. L. Rossi]; La, 40

Soccorretemi per pietà, SS, bc, *GB-Lbl*, *I-Nc*, *Rc*; ed. (anon and inc.) in La Flora, iii (Copenhagen, 1949), 101

Son pur giunta ad amare, S, bc, *GB-Och*

Sopra un gelido sasso, S, bc, *I-Vc*

Sospiri ch'uscite, S, bc, *F-Pn*, *GB-Lbl*; ed. in Rose (E1960)

Sospiro che dici?, S, bc, *Ob*, *Och*

Sovra il sen d'alata prova, S, bc, *Lbl*; ed. in Rose (E1960)

Spera l'huomo infelice, SS, bc, *I-Rc*

Speranze non partite, S, bc, *F-Pn*; ed. in Rose (E1960)

Stelle, chi fù di voi, S, bc, *I-Nc*; ed. in Buff (E1973)

Su, fortuna, i dardi arruota, S, bc, *GB-Cfm*, *I-Rvat*

Suonerà l'ultima tromba (Del giuditio universale) (Benigni), S, bc, before 1663, *GB-Lbl*, *I-MOe*, *Rc*, *Rvat*; ed. G. Rose, *G. Carissimi: 6 Solo Cantatas* (London, 1969), 68

Sventura, cor mio (Pene in amore) (Benigni), S, bc, before 1663, *MOe*, *Rsc*; ed. in La Flora, ii (Copenhagen, 1949), 28

Ti vedo giungere, S, bc, *GB-Lbl*, *I-Gl*

Toglietemi la vita (Vendetta in amore), S, bc, before 1663, *GB-Och*, *I-MOe*

Tra [Dai] più riposti [remoti] abissi (F. Balducci), SSB, 2 vn, bc, before 1663, *F-Pc*, *GB-Och* (Ma), *I-Bc*, *Rvat*, *US-CA*; ed. in Buff (E1973)

Tronchisi, pensieri, S, bc, *F-Pn*; ed. in *Kantatenfrühling*, iii (Leipzig, 1909), 10

Tronchisi, pensieri, SB, bc, *GB-Lbl* (inc.), *Och* (different version of above)

Tu m'hai preso à consumare, S, bc, *I-Bc* (Mi), *Rn*, *Rvat*

Un infelice core amò (S. Baldini), S, bc, *B-Bc*, *GB-Och*, *I-Bc* (Mi), *Rn*, *Rvat*

Un pensier siede sì forte, S, bc, *Bc*

Vaghi rai, pupille ardenti (Benigni), SS, bc, before 1673, *B-Bc*, *F-Pc*, *GB-Och*, *I-Bc*, *Fc*, *Nc*, *Rvat*; Ld, 42

Va, va, dimanda al mio pensiero, S, bc, *F-Pn*, *GB-Och*

Vella, o Febo, ai raggi d'oro (Lodi i capelli neri della S.D.) (Benigni), S, bc, before 1663, *I-MOe*, *US-SFsc*

V'intendo, occhi, voi mi volete, *S/A*, bc, *D-Mbs*, *GB-Lbl*, *I-Nc*, *Rc*, *Rvat*, *US-SFsc* [also attrib. L. Rossi]; ed. in Rose (E1960)

Vittoria, mio core (Amante sciolto d'amore) (Benigni), S, bc, 1653<sup>7</sup> (anon), in *Canzonette amoroze* (Rotterdam, 1656) (anon.), 1669<sup>5</sup> (anon.) [also attrib. L. Rossi]; ed. F.A. Gevaert, *Les gloires de l'Italie*, i (Paris, 1868), 4; ed. A. Parisotti,

Arie antiche, i (Milan, 1885), 2; ed. P. Florida, *Early Italian Songs and Airs* (Boston, 1923), 103; ed. (inc.) in *La Flora*, i (Copenhagen, 1949), 23; Ma

Voglio amar, sì, voglio amare, S, bc, before 25 April 1669, *I-Nc*

Voglio andare. Dove, dove? (Fileno e Silvio), SS, bc, *Fc, Rdp*; ed. in Buff (1973)

Volate, sospiri, SS, bc, *Bc, Bsp*

Carissimi, Giacomo: Works

### theoretical works

*Ars cantandi; das ist: Richtiger und ausführlicher Weg, die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten* (Augsburg, 1692) (Ger. trans. of lost It. orig.); ed. in Haberl

Carissimi, Giacomo: Works

### doubtful and misattributed works

#### masses

Missa 'L'homme armé', SATB, SATB, SATB, bc, *D-MÜs, F-Pc, I-Rsg, Rvat, NL-At*

Missa septimi toni (Ky, Gl, Cr), G, SATB, SATB, bc, *I-Bc*; ed. in AML, v (c1900), 1

Missa 'Ut queant laxis' sopra le note ut, re, mi, fa, sol, la, SATB, SATB, bc, *D-MÜs, F-Pc, NL-At*

Missa a quinque et a novem, TTB/SSB, SATB (ad lib), 2 vn, bc (Cologne, 1666); *C messe e mottetti* i, 1 (3vv only)

Missa, SSATB, bc, *GB-Och, Ouf*

Missa (Ky, Gl, Cr), SATB, bc, *A-Wn, D-Mbs*

Missa, SATB, *I-Rvat*; ed. G. Massenkeil (Regensburg, 1966)

6 others, *Rvat* (1 also *Rsg*), spurious; see Feininger (A1970)

Carissimi, Giacomo: Works

#### motets

Ad cantus, ad melos, AA, bc, *GB-Cfm* [by M. Cazzati]

Ad dapes salutis venite, ATB, bc, *F-LYm*

Adeste mortales, S, bc, *F-Pc, Pn*

Ad festum venite, mortales, SS, bc, *CB-Cfm* [by M. Cazzati]

A Domino factum est, SAT, bc, *D-Bsb, Mbs, MÜs*

Adoremus Christum, SSB, bc, *F-Pc* [by F. Foggia]

Adoro te, ATB, bc, *GB-Ob*

Ad te levavi animam meam, AT, bc, *D-MÜs*

Ah Deus ego amo te, SSA, 2 vn, bc, *Ob* [by J.H. von Wilderer]

Ah quid obdormis, S, 2 vn, vc, bc, *Ob* [by J.H. von Wilderer]

Ah vide Domine, SATB, 2 vn, vc, bc, *Ob* [by J.H. von Wilderer]

Alleluia. O beatae caeli mentes, SB, bc, *Cfm*

Alma Redemptoris mater, SATB, bc, *D-MÜs*

Amo te, ST, 2 vn, vc, bc, *GB-Ob* [by J.H. von Wilderer]

Animae amantes, ATB, bc, *F-Pc* [by M. Cazzati]

Anima mea in aeterna dulcedine, SB, bc, *GB-Lbl, Ob, Och* [by E. Trabbatone], ed. R. Prentice, *6 Cantatas by Carissimi* (London, 1877)

Anima mea in dolore est, SSATB, bc, *F-LYm, Pn*

Anima mea liquefacta, SAB, bc, *GB-Lam, I-Rc* [by F.M. Marini]

Audi Domine, S, bc, *F-LYm, Pc*

Audite, gentes, ATB, bc, *GB-Cfm* [by M. Cazzati]

Audite, omnes, quodquod estis, SSB, bc, *S-Uu*

Audite, peccatores, SSB, 2 vn, vc, bc, *GB-Ob* [by J.H. von Wilderer]

Ave, dulcissima Maria, AT, bc, *Lbl* [by M. Cazzati]  
 Ave, verum corpus, SATB, bc, *F-Pn, I-Rsc*; ed. R.R. Terry (London, 1905)  
 Beatus vir, SATB, SATB, bc, *A-Wn, D-Mbs, MÜs, GB-Ob*; ed. J. Pilgrim (Hilversum, 1968)  
 Beatus vir, SSATB, bc, *Y*; ed. P. Seymour (London, 1975)  
 Beatus vir, S, 2 vn, bc, *Cfm*  
 Beatus vir, A, 2 vn, bc, *Cfm*  
 Benedicite omnes angeli, ATB, bc, *Och*  
 Benedictus Redemptor, SS, bc, *F-Pc*  
 Benignissime Jesu, ATB, bc, *F-LYm, Pc* [by B. Graziani]  
 Cantate Domino, SSB, bc, *LYm, Pc*  
 Cantemus, jubilemus, ST, bc, *GB-Lbl* [by M. Cazzati]  
 Cernis panem, cernis vinum, AB, bc, *F-Pc*  
 Christum regem adoremus, SATB, *D-MÜs*  
 Christus factus est, SATB, bc, *I-Ls, PAC*  
 Christus factus est, ATB, bc, *GB-Cfm*  
 Concinant linguae, A, bc, *F-Pn*  
 Congratulamini, congaudete, S, bc, *Pn* [by N. Bernier]  
 Crucior in hac flamma (Angelus et Anima), AB, bc, *GB-Cfm, Lbl, Och* [by M. Cazzati]  
 Cum audisset Gedeon, S, bc, *F-Pn* [also attrib. E. Bernabei]  
 Deduxit illum Dominus, SSB, bc, *S-Uu* [by F. Foggia]  
 Deus Dominus, BB, bc, *F-Pn*  
 Deus meus ad te, SST, bc, *D-MÜs*  
 Deus quis similis erit tibi, ATB, bc, *F-LYm* (for SSB), *Pc* [by G. Tricarico; also attrib. F. Foggia]  
 Diffusa est gratia, SATB, bc, *D-Bsb, MÜs*  
 Dilatatae sunt tribulationes, SS, bc, *F-Pn* [by A.M. Abbadini]  
 Dominator Domine, A, 2 vn, bc, *GB-Cfm*  
 Domine, Deus virtutum, SAT, bc, *D-MÜs*  
 Domine, ne in furore tuo, SSB, bc, *F-Pc* [by B. Graziani]  
 Dulcis amor Jesu, SS, *GB-Lbl* [by M. Cazzati]  
 Duo ex discipulis (Histoire des pèlerins d'Emmaüs; Historia dei pellegrini di Emmaus), SST, bc, *F-LYm, Pc*  
 Ecce, nunc benedicite Dominum, SSS, bc, *GB-Cfm*  
 Ecce, sonuerunt inimici tui, ATB, bc, *F-Pc* [by G.M. Pagliardi]  
 Ego sum panis vivus, SSB, bc, *GB-Och* [by O. Benevoli]  
 Eia plebs fidelium, B, 2 vn, va da gamba, bc, *Cfm*  
 Errate per colles, SATB, bc, *F-Pc*  
 Exultate, colles, B, 2 vn, va, *GB-Cfm*  
 Fideles animae, SB, bc, *F-Pc, Cfm* [by M. Cazzati]  
 Filiae Jerusalem surgite (Sponsa canticorum), SSSB, 2 vn, bc; *C oratori* ix, 15  
 Gaudeamus omnes, SATB, bc, *Cfm* [by M. Cazzati]; ed. A. Steck (Paris, 1955)  
 Gaude, laetare, Sion, TB, bc, *Cfm*  
 Gaudete cum Maria, SSB, bc, 1670 [music = Deduxit illum Dominus]  
 Gaudete, exercitus caeli, SSB, bc, *Och*  
 Gaudia felices, SS, bc, *F-Pc* [by B. Graziani]  
 Gloria Patri, *Bu* [attrib. M. Locke], *Ob* [anon.]  
 Haec dies quam fecit Dominus, SS, bc, *Cfm* [by M. Cazzati]  
 Incipit lamentatio Jeremiae, SA, 2 vn, bc, *Ob*  
 In memoriam suorum mirabilium, SAT, bc, *D-MÜs*  
 In te, Domine, speravi, ATB, 2 vn, va da gamba, bc, 1666

In te, Domine, spes mea, SS, bc, *F-Pc*

In tribulationibus, SS, bc, *Pn*, 1647<sup>1</sup>, 1652 [by A. Antonelli]

In voce exultationis, SSATTB, bc, *D-Bsb*

Ipse praeibit ante illum, SSTB, bc, *A-Wn, D-Bsb, Mbs, MÜs, F-Pc, GB-Ob, NL-At*

Iste sanctus pro lege Dei, ATB, bc, *F-Pc* [by F. Foggia]

Isti sunt triumphatores et amici Dei, ATB, bc, *Pc*

Isti sunt triumphatores sancti, SSATB, bc, *S-Uu*

Laeta caelestibus, S, 2 vn, bc, *F-Pc*

Laetamini canendo, S, 2 vn, bc, *GB-Ob* [by J.H. von Wilderer]

Lapides praetiosi, SMezAT, *A-Wn, D-Bsb, Mbs, MÜs, F-Pc, GB-Ob*

Lauda Sion, SATB, SATB, bc, *D-Bsb, Mbs, MÜs, F-Pc*

Lauda Sion, SAB, bc, *GB-Cfm*

Laudate, pueri, SSATB, bc, *Y (inc.)*

Laudate, pueri, SSB, bc, *Y*

Locus iste, SA, bc, *D-Mbs*

Magnificat anima mea Dominum, C, SATB, SATB, bc, *GB-Lbl, Ob*; ed. O. Drechsler (Wolfenbüttel, 1964)

Magnificat anima mea Dominum, SATB, 2 vn, va, vc, bc, *Lbl*

Magnificat anima mea Mariam, SA, bc, *Lbl* [by M. Cazzati]

Mihi autem nimis honorati sunt, SSB, bc, *D-MÜs*

Nisi Dominus, SATB, SATB, bc, *F-Pc*

Nisi Dominus, SSATB, bc, *GB-Cfm*; ed. J. Beat (London, 1974)

Nisi Dominus, S, 2 vn, bc, *D-Mbs*

Non turbetur cor, SB, bc, *GB-Och (inc.)*

Notus in Judaea, STB, bc, *F-Pc* [by F. Vignali (ii); also attrib. G.A. Rigatti]

O admirabile commercium, SSB, bc, *F-LYm, Pc*

O anima, festina, SATB, 2 vn, vc, bc, *GB-Ob* [by J.H. von Wilderer]; ed. J. Pilgrim (Hilversum, 1971)

O anima mea, suspira, SA, bc, *GB-Lbl* [by M. Cazzati]

O beatae caeli mentes, AA, bc, *Cfm* [by M. Cazzati]

O beata virgo Maria, SSS, bc, 1670 [by F. Foggia]

Obstupescite redempti, ATB, bc, *D-Dlb* [by F. della Porta]

O crux benedicta, ATB, bc, *GB-Ob* [by G.F. Sances]

O crux nobilitata palma, AT, bc, *Lbl* [by M. Cazzati]

O felix anima (pt of Audite, gentes)

O ignis qui semper ardes, SST, bc, *F-Pc* [by F. Foggia]

O impii mortales, ATB, 2 vn, bc, *Pn*

Oleum effusum est, S, bc, *GB-Lam*

O miracula, o prodigia, S, bc, *F-Pn* [by P.P. Vannini]

O miraculum miraculorum, SB, bc, *Pc*

O mortalis, quid mundanas, ATB, bc, *Pn* [by S. Durante as O mortalis nimis fralis]

O piissime Jesu, ATB, bc, *Pc*

O quam clemens et pia, SS, bc, *Pc* [by A. Vermeeren; also attrib. F. Foggia]

O quam pulchra et casta es, SS, *GB-Lbl* [by M. Cazzati]

O quam suave est regnum caelorum, SSS, bc, *Lbl, Ob, Och* [also attrib. G. Bassani]

O quam terribilis est, SS, bc, *S-Uu* [also attrib. V. Albrici]

O regina caeli porta, SA, bc, *GB-Lbl* [by M. Cazzati]

O sacrum convivium, SAT, *A-Wn, D-Bsb, MÜs*; ed. E. Tyr (Paris, 1939)

O vere et care Jesu, TB, 2 vn, bc, *F-Pc*

O vita, cui omnia vivunt, A, bc, *GB-Lam*

O vos populi, ATB, 2 vn, va, vc, *S-Uu* [by M. Cazzati]

Panem coelestem, SATB, bc, *F-Pn*

Pange lingua, SAB, bc, *GB-Cfm*

Pastores, dum custodistis, S, bc, *Och* [by B. Graziani]

Peccaverunt habitatores, SATB, bc, *F-Pc, Pn* [by C. Cecchelli]

Peccavi, Domine, et miserere mei, SAB, bc, *LYm, Pc* [by Girolamo Ferrari]

Peccavi, Domine, peccavi multum, SSB, bc, *Pn* [by M.-A. Charpentier]

Peccavi super numerum, SA, bc, *D-MÜs*

Pulchra et decora, SATB, bc, *I-Bc* [by G. Ghizzolo]

Quam pulchra es, SSB, bc, *GB-Lbl* [by G. Rovetta]

Quando Jesus adest, SA, 2 vn, vc, bc, *Ob* [by J.H. von Wilderer]

Quare fremuerunt gentes, ATB, bc, *F-Pc*

Quare suspiras, SSB, bc, *Pc, Pn* [by F. Foggia]

Quid agis, cor meum, S, bc, *GB-Och* [by B. Graziani]

Qui descendunt mare in navibus, BB, bc, *F-Pc* [by T. Cima]

Quid gloriaris, ATB, bc, *GB-Ob* [by J.H. von Wilderer]

Qui non renuntiat, TTB, bc, *F-Pc*

Quis est hic vir, AB, bc, 1670 [probably by F. Foggia]

Qui vult post me venire, SATB, 2 vn, vc, bc, *GB-Ob* [by J.H. von Wilderer]

Regina coeli, SAT, bc, *D-MÜs*

Revertimini, praevaricatores, ATB, bc, *F-Pc, Pn*

Salve, Jesu spes nostra, SAB, bc, *Pc* [by G. Carisio]

Salve, regina, ATB, bc, *GB-Lbl, Lcm, Ob* [by N. Monferrato]

Sedente Salomone (Judicium Salomonis), SSB, bc, *F-LYm, Pc*

Serve bone et fidelis, SSAT, bc, *D-MÜs*

Siccine te Domine, ATB, bc, *GB-Cfm* [by M. Cazzati]

Sicut cervus desiderat, SSB, bc, *F-Pc*

Si Deus pro nobis, SSB, 2 vn, bc, 1670 [by S. Fabri (ii), SSB, bc]

Sonent organa, SAB, 2 vn, bc, *GB-Cfm*

Sub umbra Jesu, ATB, bc, *F-Pn* [also attrib. G. Carisio]

Sub umbra noctis mortis, SST, bc, *Pc, Pn*

Sunt breves mundi rosae, B, 2 vn, bc, *Pc, Pn* (for 2 fl, bn, 2 vn, with addns by P. Royer) [by M. Cazzati]

Surge, propera, S, bc, *Pn* [by N. Bernier]

Tecum principium in die, ATB, bc, *D-MÜs*

Tolle sponsa tolle fores, SB, bc, *F-Pc; C oratorî vi, 1*

Tu es Petrus, SSB, bc, *Pc*

Tui sunt caeli, SS, bc, *D-MÜs*

Vanitas vanitatum, SS, bc, *F-LYm, Pc; C oratorî x, 1* (as Vanitas vanitatum I)

Veni Sancte Spiritus, SATB, bc, *D-MÜs*

Veni Sancte Spiritus, SSA, bc, *MÜs*

Veni Sancte Spiritus, SAB, bc, *GB-Cfm*

Venite exultemus (anon.), lost, perf. S Apollinare, Rome, Christmas 1639, according to P. della Valle: Della musica dell'età nostra (dated 1640), repr. in A. Solerti: Le origini del melodramma (Turin, 1903/R1969), 174

Venite, fideles, festinate, ST, bc, *GB-Cfm* [by M. Cazzati]

Venite, gentes, SB, bc, *Cfm* [by M. Cazzati]

Venite, pastores, S, bc, *GB-Och* [by B. Graziani]

Vir frugi et pater familias, TTB, bc; *C oratorî ii, 23*

Viri Galilaei quid aspicitis, SSB, bc, *D-Bsb, F-Pc, GB-Ob*

Vivat laeta triumphalis, ATB, bc, *GB-Cfm* [by B. Graziani]

Vox turturis, SA, bc, *F-Pc* [by Alessandro Melani]

## oratorios

Cain, SSSATB, bc; *C oratorî ix, 1*

Historia Davidis et Jonathae, SSATB, 2 vn, bc, *F-Pn*

Job (Audi Job), SAB, bc; *C oratorî* i, 1

Oratorio della SS vergine (Balducci), SSATB, 2 vn, bc; *C oratori* viii

Oratorio di Daniele profeta, SSSATB, bc; *C oratorî* vii

### **cantatas**

Adesso è bizzaria saper, S, bc, *D-MÜs*

Alla rocca del pensiero (G. Rospigliosi), S, bc, perf. Rome, 1654, *I-Rvat* [by A.M. Abbatini, from opera *Dal male il bene* by Abbatini and M. Marazzoli]

Al tramontar del giorno, S, bc, *F-Pn, I-Bc, MOe, Rvat* [also attrib. B. Pasquini]; ed. in *Kantatenfrühling*, iii (Leipzig, 1909), 3

Amanti, sentite amor, SA, bc, before 7 Sept 1641, *GB-Lbl, Och, I-Bc, Fc, Rvat* [also attrib. M. Marazzoli and L. Rossi]

Amanti, un bell'humore, S, bc, *Nc*

Apri le luci, S, bc, *Vc*

Begl'occhi lusinghieri, S, bc, *D-MÜs*

Begl'occhi, pietà, SS, bc, *MÜs, GB-Lbl, I-MOe, Nc, Rvat, US-Nsc* [also attrib. A. Cesti and A. Steffani]

Cara, tu sei gelosa, S, bc, *D-MÜs*

Care selve beate (G.B. Guarini), B, bc, *GB-Och* [from *Il pastor fido*]

Chi d'amor divien seguace, S, bc, *Lbl, I-Nc*

Colpa è del cieco Dio, S, bc, *D-MÜs*

Co'l versar sì belle lagrime, S, bc, *MÜs*

Come l'ombra à nostro scherno (G.F. Apollonio), S, bc, *MÜs, I-Nc* [by A. Stradella]

Con incerta speranza, S, bc, *GB-Och, I-Nc, Rc, Rvat* [also attrib. M. Marazzoli and L. Rossi]

Cor mio, volesti amar, SS, bc, *S-Uu* (inc.)

Costante il ciel mi fe', S, bc, *I-Nc*

Crolla il mondo, S, bc, *Rvat*

Da perfida speranza (La perfida speranza), S, bc, *B-Bc, F-Pthibault, GB-Lbl, Och, I-Fn, PAc, Rc, Vc* [by L. Rossi]

Disperata rimembranza, S, bc, *GB-Cfm, I-MOe, Nc* [by A. Stradella]

Dite, o cieli, se crudeli sono i sguardi, S, bc, in 1688<sup>7</sup>, *Recueil des milleurs airs italiens* (Paris, 1703) [by L. Rossi]

Dolorosi pensieri, SABar/ATBar, bc, *F-Pn* [also attrib. M. de la Barre]

Dove andasti, raminga mia luce?, S, bc, *D-MÜs*

Ecco l'alba luminosa, SSB, bc, *GB-Lbl*

E che farete, amanti? (Rospigliosi), S, bc, perf. Rome, 1654, *I-Rvat* [by A.M. Abbatini, from opera *Dal male il bene* by Abbatini and M. Marazzoli]

Erminia sventurata, S, bc, *B-Bc, GB-Lbl, Och, I-Nc, Rc, Rvat* [by L. Rossi]

Fatto son hoggi nocchiero, SSB, bc, *F-Pn, I-Bc* [also attrib. G. Marziani]

Fingo per mio diletto, S, bc, *D-MÜs*

Fra [Tra] sponde di smeraldo, S, bc, *Kl, F-Pthibault, I-MOe, Rvat* [by Atto Melani]

Havete fatto assai, S, bc, before May 1669, *Nc*

Il mondo tace, SSB, bc, *F-Pn, GB-Och, I-Bc*

In amor le stravaganze, S, bc, *Nc, Rc* [also attrib. G. Marziani]

In guerra d'amore, S, bc, in *Recueil d'airs sérieux* (Paris, 1701)

Insegnatemi à morire, S, bc, *GB-Lcm, Och* [by A. Cesti]

Irene da me lungi, S, bc, *I-Nc*

Languia Filen trafitto, S, bc, *GB-Och, I-Nc, Rvat* [also attrib. C. Caproli and L. Rossi]

La rosa dogliosa, S, bc, *F-Pc, Pn, I-Rvat, US-NH* [also attrib. A. Cesti]

Lontananza dogliosa, S, bc, *F-Pn*

Luci belle, mio tesoro, SS/AT, bc, *Pn, I-Bc, Fc* [also attrib. L. Rossi]

Me l'ha fatta la speranza, SS, bc, Nc  
 M'è venuto à fastidio (Apollonio), S, bc, D-MÜs, F-Pthibault, I-Nc [by A. Stradella]  
 Mi nasce un sospetto, S, bc, D-MÜs  
 Mio core, mio bene, languisco, SS, bc, GB-Lbl, I-Bc, Fc, Nc, Rc [also attrib. A. Cesti, G. Marciari and L. Rossi]  
 Mirate ch'io rompo del piè, S, bc, Nc  
 Navicella che si altera (G. Lotti), S, bc, Nc, Rc  
 Nel rogo fatale, S, bc, Nc  
 Non basta la fe', S, bc, Nc [also attrib. M. Savioni]  
 Non più gioie, mio core, SS, bc, F-Pn, I-Fc [also attrib. L. Rossi]  
 Non veduta ancor m'impiega, S, bc, D-MÜs  
 Notte amica a i dolci amori, S, bc, MÜs  
 Occhi miei belli, S, bc, B-Bc, D-Mbs, F-Pn, Pthibault, I-Fn [by Atto Melani]  
 O me infelice (Falsirena disperata), S, bc, GB-Och  
 O mirtillo, S, bc, F-Pn  
 Pensieri, che fate?, SS, bc, I-Bc, Fc, Nc, Rc, Rvat [also attrib. M. Marazzoli, F. Provenzale and L. Rossi]  
 Per legar l'alma d'un rè, S, bc, D-MÜs  
 Per mirar chi al sol da luce, S, bc, MÜs  
 Più non spero di gioire, SS, bc, I-Nc  
 Porta su gl'occhi il pianto, S, bc, MOe, Nc  
 Presso un ruscel sedea un huom (Quanto sia instabile l'età dell'huomo) (Benigni), S, bc, before 1663, GB-Lbl, Och, I-MOe, Rc, Rvat [by L. Rossi]  
 Pupille care, moro se non vi miro, S, bc, D-MÜs  
 Quand' amor mi darai pace?, S, bc, GB-Lbl, I-Nc [also attrib. F. Valenti]  
 Quanto sete [siete] per me pigri, S, bc, F-Pc, Pn, GB-Och, I-Nc, Rvat [also attrib. A. Cesti]  
 Quel vezzo m'impiega, S, bc, D-MÜs  
 So ben io dov'è legata, S, bc, GB-Och, I-Nc [also attrib. L. Rossi]  
 Sotto le curve e spatiose spalle, S, bc, Vc  
 Sperar vorrei, ma al fine, S, vn, bc, D-MÜs  
 Sta forte, mio core, S, bc, I-Nc, Rc [also attrib. M.A. Pasqualini]  
 Su destatevi, amanti (Ariberti), SS, bc, Bc, Nc, Rvat [also attrib. M. Marazzoli]; Ld, 83  
 Tormentato mio core, S, bc, I-Nc  
 Tratto qui da un cieco Nume, S, bc, D-MÜs  
 Un canoro rusignolo già sirena, S, bc, I-Nc  
 Ve lo dico, non amate, S, bc, Nc, Rdp [also attrib. M. Marazzoli]  
 Vivo, ò bella, co'l tuo core, S, bc, D-MÜs

#### other secular vocal

Drey Schmid bey einem Amboss stunden (Cyclopisches Hammer-Tricinium), TTB, bc, in Musikalischer Zeitvertreiber (Nuremberg, 1643), 1655<sup>4</sup>; ed. in Corydon, ii (Brunswick, 1933), 75  
 Fabri cum per incudem (Histoire des Cyclopes), SSB, bc, A-Wn, D-Bsb, F-Pc  
 Nominativo hic haec hoc, SATB, bc, in J.E. Kindermann: Intermedium musico-politicum (Nuremberg, 1643), 1652<sup>4</sup>, 1655<sup>4</sup> [by T. Merula]; ed. in Corydon, ii (Brunswick, 1933), 43  
 Quand mon mari vient de dehors – Requiem aeternam (Requiem jocosum), SST, A-Wn, D-Bsb, Pc; ed. in Corydon, ii (Brunswick, 1933), 74  
 Rusticus cum mortuum suum vidit asinum (Testament d'un âne), SA, bc, A-Wn, D-Bsb, F-Pc; ed. in Corydon, ii (Brunswick, 1933), 68  
 Venerabilis barba Capucinatorum (Plaisanterie sur la barbe), SSB, bc, D-Bsb, Mbs,

*F-Pc*; ed. in Corydon, ii (Brunswick, 1933), 60

### keyboard

42 versetti, hmn/org, in Kurtzer jedoch gründlicher Wegweiser (Augsburg, 1689);  
pubd (Turin, 1901)

### theoretical works

*Kurze, jedoch grundliche Anweisung zur Musica Modulatorio*, D-Bsb

*Regulae compositionis*, Bsb

Carissimi, Giacomo: Works

### lost works

### stage works

L'amorose passioni di Fileno, lib. pubd (Bologna, 1647)

Giuditta, perf. Collegio Germanico, Rome, 1656

Il sacrificio d'Isaaco, perf. Collegio Germanico, Rome, 1656

### motets

Ad coelestem Jerusalem, S, bc, cited in Ansbach inventory

Ad fontem, 3 vv, bc, cited in Ansbach inventory

Annos aeternos, 2vv, bc, perf. Weissenfels, 1693, under J.P. Krieger

Audite, mortales, 6vv, 3 insts, bc, belonged to J.P. Krieger in c1690, ?by B. Pekieli;  
ed. Z. Szweykowski (Kraków, 1982)

Audite, sancti, 6vv, 5 insts, bc, cited in Ansbach inventory

Beatus vir, 5vv, bc, cited in Ansbach inventory

Cantate Domino, 2vv, bc, perf. Weissenfels, 1692, under J.P. Krieger

Cantemus Domino, SS, bc, cited in Tovačov inventory

Clama, ne cesses, 4vv, bc, mentioned in letter, 1642

Confitebimur, SSSS, bc, cited in Tovačov inventory

Cum de sepulcro, 8vv, bc, perf. Weissenfels, 1691, under J.P. Krieger

Estotes fortes in bello, cited in Ansbach inventory

Exultate, SS, bc, cited in Tovačov inventory

Iratus sum, 3vv, bc, cited in Ansbach inventory

Jesu noster, 2vv, 2 insts, bc, cited in Ansbach inventory

Justus germinabit, SSB, bc, formerly in Stadtbibliothek, Breslau

Magnificat, 8vv, 4 insts, perf. Weissenfels, 1691, under J.P. Krieger

O anima mea, suspira, SS/TT, bc, cited in catalogue, 1695, of Michaelisschule,  
Lüneburg; ? identical with motet for SA, bc

O cor meum, T, bc, cited in Ansbach inventory

O felix felicitatis, 3vv, 2 insts, bc, cited in Ansbach inventory

O sanctissimum sacramentum, 3vv, bc, cited in Ansbach inventory

Sacris dicta, SS, bc, cited in Tovačov inventory

Si quis est cupiens, ATB, bc, formerly in Staats- und Universitätsbibliothek,  
Königsberg

Valete, mundi delitiae, SS/TT, bc, cited in catalogue, 1695, of Michaelisschule,  
Lüneburg

Valete, risus, valete, cantus, SS/TT, bc, cited in catalogue, 1695, of  
Michaelisschule, Lüneburg

Venite, exultemus, perf. S Apollinare, Christmas 1639

Venite, socii, 4vv, bc, cited in Ansbach inventory

Viam mandatorum suorum, SATB, bc, formerly in D-MÜs

Virgo Davidica, S, ? 2 vn, bc, cited in Tovačov inventory

## oratorios

Persarum rex maximus Assuerus, oratorio, SSATB, 2 vn, bc, formerly in CZ-KRa  
Stabat adversus Israel Philisteus, oratorio, SS, SATB, SATB, 2 vn, lute, vle, bc,  
formerly in KRa

Carissimi, Giacomo: Works

## theoretical works

*Ars cantandi* (It. treatise extant only in Ger. trans.)

Carissimi, Giacomo

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*HawkinsH*

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## **Carité, Jean [Jacques].**

See [Charité, Jean](#).

## **Cariteo, Il.**

See [Gareth, Benedetto](#).

## Carlay, Johannes.

(fl mid-15th century). Composer, possibly French. His name is known only from *F-Sm* 222 (no.125), where a three-voice chanson, *Onques depuis*, is ascribed to him. The piece (preserved only in Coussemaker's copy) must have been written well towards the middle of the century.

KURT VON FISCHER

## Carlen.

Swiss family of organ builders. Matthäus Carlen (*b* Reckingen, 1691; *d* 1749) was the first organ builder of the family, which remained active for over six generations, well into the 20th century. Other important members of the family in successive generations included his son Felix Alois Carlen (*b* Gluringen, 1734; *d* Gluringen, 1816), his grandson Franz Josef Carlen (*b* 1779; *d* Glis, 1843), Gregor Carlen (*b* 1819; *d* Glis, 1869), Johann Josef Conrad Carlen (1849–1926) and Heinrich Carlen (1885–1957). The list of their works is very large, but is confined almost exclusively to the Valais. J.J.C. Carlen wrote proudly in his diary: 'The organs of the Valais canton were built for the most part by the Carlen family of Reckingen'. A long catalogue is appended, but later research has shown that a great deal of it is incorrect: many of the dates are invented, and dates of repairs by the Carlens are often given as building dates of organs which are older and demonstrably not by the Carlens. In particular, the Carlens of the 19th and 20th centuries claimed to have built organs by the [Walpen](#) family and other masters. The last members of the family, moreover, no longer had a sound professional training and spoilt many masterpieces of their ancestors.

The type of organ built by the Carlens, which changed very little over the generations, shows a combination of south German and French organ building traditions as well as some Italian traits, particularly in the scaling and voicing of the Principals. The family's traditional, classical organ building activities gave way at the end of the 19th century to increasing amounts of maintenance work. Important instruments built by them include those at Lenk (1722), Biel (1744), Reckingen (1746), Münster (1748), Vouvry (1765), Naters (1777), Visp (1781), Sion Cathedral (1786), St Maurice Abbey (1845), Martigny (1863) and Turtmann (1866).

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FRIEDRICH JAKOB

## Carlerii [Carleri, Carlier], Jacobus

(d ?Bruges, between 6 Sept 1457 and 23 Aug 1458). South Netherlandish composer. Although no music survives under his name, he is mentioned in one later source (*B-Gu* 70, 1504) of Tinctoris's *Complexus effectuum musices* (edn in *On the Dignity and Effects of Music*, ed. R. Strohm and J.D. Cullington, London, 1996) as being famous throughout Europe alongside the composers Dunstaple, Binchois, Du Fay, Ockeghem, Busnoys, Regis, Caron, Morton and Obrecht. He was ordained a priest between 1453 and 1457, and appeared in the records of the church of Our Lady in Bruges as singer, vicar, chaplain at the altar of St Mary Magdalene, and later chaplain at the altar of the Virgin. He may be identifiable with Jaquemyn Carlier, a singer from the church of Our Lady named in the city accounts of Ghent in 1452–3.

DANIEL LIEVOIS

## Carlerius, Egidius [Carlier, Gilles; Charlier, Gilles]

(b Cambrai, c1400; d Paris, 23 Nov 1472). French theologian, theorist and poet. After studying and teaching in Paris until 1432, he acquired a reputation at the Council of Basle for his disputations with the Hussites. The council deputed him to Bohemia in 1433, and in 1434 he was sent to the court of Charles VII of France in an effort to end the Hundred Years War. In 1436 (1431 according to Fétis) he was appointed dean of Cambrai Cathedral, an office he held to the end of his life. From the 1450s he divided his attentions between Cambrai and the Collège de Navarre, Paris. He produced numerous theological, devotional and controversial writings, some of which were posthumously published in *Sporta fragmentorum* and *Sportula fragmentorum* (Brussels, 1478–9). The latter volume contains his *Tractatus de duplici ritu cantus ecclesiastici in divinis officiis* (ed. in Strohm and Cullington). The treatise, probably written late in Carlerius's life, is a defence of the singing of polyphony in the divine service, citing classical, biblical and patristic writers on the value and effects of music. Tinctoris's *Complexus effectuum musices* (c1472–5) depends to some extent on Carlerius's treatise for content and language. In 1457–8 Carlerius composed the texts for a new Marian office, the *Recollectio festorum Beate Marie Virginis*, introduced at Cambrai Cathedral and sung throughout the Low Countries and in Savoy; they were set to plainchant by Du Fay.

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BARBARA H. HAGGH

## Carles y Amat, Joan.

See [Amat, Joan Carles](#).

## Carleton [Carlton], Nicholas

(*b* c1570–75; *d* Beoley, Worcs., 1630). English composer. He was one of the children of the almonry house attached to St Paul's Cathedral in 1582, and later a friend of Thomas Tomkins, who dedicated one of his *Songs* (London, 1622) to him. His compositions, all in *GB-Lbl* Add.29996, are *A verse for two to play* (an *In Nomine* for keyboard duet; ed. F. Dawes, London, 1949, and see F. Dawes: 'Nicholas Carlton and the Earliest Keyboard Duet', *MT*, xcii, 1951, pp.542–6), *Praeludium* (the lower part only of a keyboard duet, ed. B. Rose, *English Harpsichord Magazine*, ii, 1977–81, pp.20–21), *A verse of 4 pts.* and *Upon the sharpe*; the two last (ed. in Schott's *Anthology of Early Keyboard Music*, iv, London, 1951) are interesting essays in chromaticism and modulation. Two plainchant-based keyboard works attributed to Nicholas Carleton in the Mulliner Book seem most likely to be the work of an earlier composer.

JOHN CALDWELL/ALAN BROWN

## Carl [Karl] Eugen, Duke of Württemberg

(*b* Stuttgart, 11 Feb 1728; *d* ?Stuttgart, 1793). German patron of music. Educated at the court of Frederick the Great, the young duke began his reign in 1744, emulating the Potsdam court at his own residence in Stuttgart. The court theatre was rebuilt in 1750, and in November 1753 Jommelli was appointed Ober-Kapellmeister. For the next 16 years he wrote and supervised virtually all operas at the court, and during that time assembled one of the best orchestras in Europe. Carl Eugen authorized extensive renovations to the court theatre in Stuttgart between 1756 and 1758, and after being forced to move to Ludwigsburg he built a new Schlosstheater (1765–6). His tastes in opera favoured French-inspired spectacle and dance; Noverre served as his ballet-master from 1760 until 1767, when a mounting deficit forced drastic reductions in personnel. Jommelli left two years later, after the departure of a number of singers including the castrato Giuseppe Aprile. Sacchini was engaged to write an opera in 1770, but performances at the court theatres were given much less frequently than in former times. In 1769 Carl Eugen established a school of the arts, reorganized in 1775 as the Hohe Carls-Schule. A famous libertine, he could also be a tyrant: the soprano Marianne Pirker was imprisoned for eight years, and the organist and writer Schubart

was also banished and subsequently jailed after insulting the duke's mistresses. Burney compared him to Nero for indulging in his own pleasure at the expense of his people.

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PAUL CORNEILSON

## Carli.

French firm of music publishers. It was founded in Paris about 1805 by Nicolas-Raphaël Carli (*b* Naples, 1764; *d* Paris, 15 April 1827). The earliest publications do not bear his name, the imprint reading 'A la Typographie de la Sirène' or sometimes 'Tipografia della Sirena' (the former retained for his signboard). By January 1807 the firm was at the Péristyle du Théâtre Favart (or sometimes Théâtre Italien), Place des Italiens; an address at 1 rue Favart, used in 1809, was perhaps Carli's residence. In about December 1817 the main premises removed to 14 boulevard Montmartre, opposite the Jardin Frascati, but for a while the Péristyle des Italiens address was also maintained. In 1827 and 1828 an alternative address, 14 boulevard St Martin, was used. Launer acquired the firm in 1828 (the year after Carli's death), probably in June, and operated at the boulevard Montmartre premises; Launer's widow was succeeded on her death in 1853 by Girod, whose firm eventually came to an end about 1919.

Among Carli's earliest publications were full scores of two operas by A.F.G. Pacini (himself soon to become a well-known publisher) and of Valentine Fioravanti's *I virtuosi ambulanti*. About 1810 two catalogues were issued, one listing the firm's publications of printed music, the other its large stock of manuscript music for sale and hire; the latter included 83 operas in full score and a series of 1037 single operatic numbers. Subsequently the firm concentrated more on piano-vocal scores of Italian operas given in Paris; of these they published more than 40, including five by Paer and, in the 1820s, no fewer than 19 by Rossini. In 1823 a prospectus was issued for an edition of several Rossini operas in full score, but nothing came of this. Among Carli's instrumental publications (again mainly by Italian composers) were numerous works for guitar by Carulli. The firm used a series of plate numbers (apparently chronological) that suggest that about 2500 publications were

issued (all from engraved plates). There was evidently a close link with Richault, for each occasionally issued the other's publications with the substitution of his own title-page.

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RICHARD MACNUTT

## Carli, Antonio Francesco

(fl 1706–23). Italian bass. There may have been two singers of this name (? father and son). The Anton Francesco Carli who sang in six operas (five of them by C.F. Pollarolo) in Venice between 1689 and 1699 is reported as a tenor. He was probably the singer who appeared at Modena in 1690, Mantua in 1697, Piacenza in 1698 (in Giovanni Bononcini's *Camilla*), Parma in 1699 (a tenor part in A. Scarlatti's *La caduta de' Decemviri*) and Reggio nell'Emilia in 1700. The Carli who sang in most or all of the later productions was a bass: Turin in 1703, Genoa in 1703, 1706 and 1715, Bologna in 1708, Florence in 1708 and 1719–20 (eight operas, as a virtuoso of the Tuscan court), Reggio nell'Emilia in 1712, Rome in 1717 (as Bajazet in Gasparini's *Il Trace in catena*), and repeatedly in Venice (1706–18 and 1722–3) in 28 operas including works by Pollarolo, Caldara, Lotti, Albinoni and Gasparini, and Handel's *Agrippina* (1709), in which he was the original Claudius. The tessitura and compass of this part (C to e') point to a singer of exceptional powers, capable of sudden leaps and changes of register. Handel's very taxing bass cantata *Nell'Africane selve* may have been composed for Carli. There is a caricature of him by A.M. Zanetti in the Cini collection (*I-Vgc*).

WINTON DEAN

## Carli, Girolamo [Carlo, Hieronymo]

(b ?Reggio nell'Emilia, c1530; d after 1602). Italian composer. According to the dedication of the first of his two publications, he spent his youth in Reggio nell'Emilia, where he benefited from the patronage of the bishop, Cardinal Battista Grossi. This publication, *Motetti del laberinto, libro primo a cinque voci* (Venice, 1554; *SCMot*, xxiv), was the first of four volumes of motets published by Scotto in 1554 with the same title; it is the only one to contain works by Carli. His *Primo libro de madrigali a cinque voci, con tre sestì, et tre dialoghi a otto* (Venice, 1567) is dedicated to Alfonso Gonzaga, Count of Novellara, whose virtues are praised in the opening madrigal, *Io canterò te, Alfonso eccelso*. The first of the three six-part madrigals is a setting of a poem extolling the courage of Ludovico Pico, Count of Mirandola, and may refer to his successful defence of Mirandola against the combined forces of Pope Julius III and Emperor Charles V in 1551. One of the three dialogues for eight

voices, *Chi mette il suo*, is in *note nere* style and displays a high degree of homophonic rhythmic animation similar to that found in works by Alessandro Striggio (i) and Andrea Gabrieli. Carli was *maestro di cappella* at Reggio nell'Emilia Cathedral from 1595 to 1601, when he was replaced by Lodovico Viadana.

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DAVID NUTTER

## Carlid, Göte

(*b* Sandviken, 26 Dec 1920; *d* Sundbyberg, 30 June 1953). Swedish composer. He studied at Uppsala University (1940–45) and then worked as a librarian until 1950. The remaining years until his early death were devoted to composition, in which he was almost completely self-taught. He took an active part in the promotion of avant-garde music, writing articles and directing the Chamber Music Society of Stockholm (1948–50). In his compositions he tried to free himself from traditional structures, taking models from Debussy, Berg and Ture Rangström, and in part from Varèse and Schoenberg, whose importance he was one of the first in Sweden to recognize. The best of his works might be characterized as expressionist 'interior monologues'. His *Hymnes à la beauté* won recognition at the ISCM Festival in Salzburg in 1952.

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(selective list)

Sonata lyrica, pf, 1948; Mässa, str, 1949; Monologer, pf, 1950; Hymnes à la beauté (C. Baudelaire), solo vv, chorus, orch, 1951; Orgelstycke, 1951; Musikbussen, solo vv, children's chorus, insts, 1952; c10 other vocal and chbr pieces

Principal publisher: Suecia

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HANS ÅSTRAND

## Carlier, Crespin [Crépin]

(*b* Laon, c1560; *d* before 1640). French organ builder. He was resident in Lille (at that time Flemish) by 1589, and may have been related to Erasmus Carlier (known to have been an organist in Lille in 1552). The style of Crespin Carlier's organs suggests the influence of the school of Van Halen and Isoore in Saint Omer (then in the southern Netherlands). Until 1600 he worked exclusively in the southern Netherlands (Dunkirk, Saint Omer, Kortrijk, Ghent, Namur and Hesdin). In 1600 Titelouze invited him to Rouen to alter the cathedral organ there which had been built in 1491–3 and 1515–18. Carlier

subsequently worked on other Rouen churches (St Sauveur, St Michel, St Jean, St Laurent, St André, St Ouen and St Nicaise) and produced important instruments for the cathedrals of Poitiers, Tours, Chartres, Soissons and Laon. After 1600 he worked only rarely in the southern Netherlands (Antwerp Cathedral, 1601; St Salvator, Bruges, 1618) but worked in St Denis, Gisors, Saint Quentin, and from 1631 in Paris (St Jacques-de-la-Boucherie, convent of the Grands-Augustins and St Nicolas-des-Champs). With J. and M. Langhedul, he introduced the superior Flemish type of organ to France, supposedly in collaboration with Titelouze, and so developed an instrument which formed the basis of the French classical organ. Carlier's influence was enhanced by the fact that the Rouen Cathedral organ which he had somewhat remodelled in 1600 was considered to be 'la première orgue de France'. Carlier himself, when in St Denis, was described as 'le plus excellent faiseur d'orgues de l'Europe'. Among his pupils were V. De Héman of Hesdin (his son-in-law), William Lessely (later known as Guillaume Lesselier) of Aberdeen, who took over Carlier's business in Rouen, Waingnon of Liège and Thierry of Paris, Carlier's successor there in 1635.

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HANS KLOTZ/KURT LUEDERS

## Carlier, Gilles.

See [Carlerius, Egidius](#).

## Carlier, Jacobus.

See [Carlerii, Jacobus](#).

## Carlier, Jacquemyn.

See [Carlerii, Jacobus](#).

## Carlier, Jehan le.

Choirmaster who may be identifiable with [Jacobus carlerii](#).

# Carlino, Giovanni Giacomo

## [Giangiacomo]

(fl 1597–1616). Italian printer. He appears to have begun printing at Naples in 1597 under contract to the bookseller Orazio Salviani; he later printed for other Neapolitan booksellers such as P.P. Riccio and G.B. Cimmino, and produced two collections of secular music edited by Marcello Magnetta (1613 and 1615). By 1598 he was collaborating in Naples with Antonio Pace, who also published on his own, and together they published madrigals by Dentice (1598) and Macque (1599); they also worked together at Vico Equense, but printed no music there. In 1600, publishing alone, Carlino was appointed *stampatore della corte arcivescovale*, a title given him on a collection of madrigals by Camillo Lambardi that he printed the same year. Much of his early production was devoted to the music of Montella. From 1607 for three years he was in partnership with Costantino Vitale. Their publications include madrigals by Meo and Dattilo Rocca (1608), Rodio's *Regole di musica* (1609), two collections of secular music by Donato Basile and Scialla (1610) and hymns by Stella (1610). Working independently again from 1611, Carlino began with a series of four volumes devoted to Gesualdo; followed by some 14 other volumes including villanellas by Montella (1612) and Lambardi (1614), madrigals by Luzzaschi (1613) and others, and an edition in score of ricercares by Trabaci. His only sacred volumes in this phase of output were of music by G.B. Sandoli (1613) and an anthology edited by the noted Roman collector Fabio Costantini (1615). In 1612–13 Carlino also worked at Tricarico (but printed no music there) and then returned to Naples where he printed madrigals and sacred works in 1616.

Most of Carlino's relatively large output of music, as with most Neapolitan music printers, is secular: he printed the earliest extant editions of Gesualdo's fifth and sixth books. His output also included secular music by Macedonio di Mutio, Puente, Trabaci, Genuino, Montella, Giaccio and Salzilli and a few sacred collections.

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STANLEY BOORMAN

## Carlo, Hieronymo.

See [Carli](#), [Girolamo](#).

## Carlo del Violino.

See [Caprioli, Carlo](#).

## Carlos, Wendy [Walter]

(b Pawtucket, RI, 14 Nov 1939). American composer. An early experimenter in electronic music, Carlos – a transsexual, known until 1979 as Walter Carlos – worked with Ron Nelson at Brown University (AB 1962), then studied composition with Luening, Ussachevsky and Beeson at Columbia University (MA 1965). From 1964 she served as an adviser to Robert Moog in modifying and perfecting the Moog synthesizer. In collaboration with the producer Rachel Elkind-Tourre, she developed a method for creating electronic versions of orchestral sounds. The synthesizer gained recognition as a musical instrument and became the standard for electronic realizations owing to the enormous popularity of Carlos's recording *Switched-on Bach* (1968), which was made on a Moog synthesizer; more than a million copies of the album were sold. Her virtuosity as a performer on the synthesizer and creativity as an arranger are convincingly displayed in her later albums, which include original compositions such as *Timesteps* (1970, used in the score for the film *A Clockwork Orange*, 1971) and *Pompous Circumstances* (1974–5). The popularity of these recordings led to experimentation in the merging of orchestral and synthesizer sounds, a technique which was successfully used in the film score *TRON* (1982). Carlos then electronically produced hundreds of near-perfect replicas of instrumental voices, which were used in the first digitally synthesized orchestra for the album *Digital Moonscapes* (1984). Further explorations led to the use of alternative tunings, combining traditional with newly-devised tunings in *Beauty and the Beast* (1986) and using unequal temperament in *Secrets of Synthesis* (1987). Carlos utilized the latest computer and electronic technology in *Switched-on Bach 2000* (1992), a reworking of her classic 1968 recording.

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Elec, orch: *Timesteps*, synth, 1970; *A Clockwork Orange* (film score), synth, 1971; *Sonic Seasonings*, synth, tape, 1971; *Pompous Circumstances*, synth/orch, 1974–5; *The Shining* (film score), synth, tape, orch, 1978–80; *Variations on Dies irae*, orch, 1980; *TRON* (film score), synth, orch, 1981–2

Chbr: 3 studies, fl, pf, tape, 1963–5; Sonata, vc, pf, 1965–6; Str Qt, 1991; other works, ens, pf, synth, tape

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JUDITH ROSEN

## Carl Rosa Opera Company.

British company founded in 1873 by a conductor and violinist born as Karl August Nikolaus Rose in Hamburg in 1843. He made his British début in 1866 as a violin soloist at the Crystal Palace, in a concert with the established soprano Euphrosyne Parepa. They married in New York in February 1867; for the next four years the Parepa-Rosa Grand Opera Company successfully toured the USA with Parepa-Rosa as leading soprano and her husband conducting. In 1873 Parepa's health prevented her from leading the company and the renamed Carl Rosa English Opera Company appeared for the first time at the Theatre Royal, Manchester, on 1 September that year in *Maritana*. Parepa died in January 1874.

The company's first London season, in September 1875, opened at the Princess's Theatre in Oxford Street with *Le nozze di Figaro*, with Charles Santley as Figaro and Rose Hersee as Susanna. The repertory, sung in English, included *Faust*, *Fra Diavolo*, *The Bohemian Girl*, *The Siege of Rochelle* and Cherubini's *Les deux journées* (as *The Water Carrier*, its first production in English). The most successful and significant event of the company's second London season, at the Lyceum Theatre (September – December 1876), was the first performance in English of *Der fliegende Holländer* with Santley in the title role.

Rosa's success as an operatic impresario rested on a combination of gifted musicianship and business acumen. By 1882 he had given the first London performances in English of *Rienzi*, *Tannhäuser*, *Carmen*, *Lohengrin*, *Mignon* and *Aida*. In 1884 he purchased the Royal Alexandra Theatre in Liverpool to provide a home base for the company; their season there in 1885 launched the first production in England of Massenet's *Manon*. He also instituted a policy of commissioning operas from British composers. The first was *Pauline* from the young Frederick Cowen; Santley, who created the role of Claude Meinotte, subsequently regretted his error of judgment, regarding the work as a failure. More successful commissions included Goring Thomas's *Esmeralda* (1883) with Georgina Burns as Hugo's heroine and *Nadeshda* (1885), Alexander Mackenzie's *Colomba* (1883) and *The Troubadour* (1886) and Stanford's *The Canterbury Pilgrims* (1884). Although such works have not lasted, they enjoyed great popularity at the time both at home and abroad. Liszt left an unfinished fantasia on *The Troubadour*.

The tradition developed of a long provincial tour followed by a London winter season, given from 1883 to 1887 at the Theatre Royal, Drury Lane, in partnership with Augustus Harris. In 1887 the Carl Rosa Opera was turned into a limited liability company, and so was able to survive the death of its founder in Paris in April 1889 at the age of 47. Indeed, such was the success of the company in the great industrial cities, presenting opera in the language

of the audience, with subscription tickets at all prices, that three Carl Rosa touring troupes were set up. In October 1892 the Grand Opera Company received the royal accolade with a performance of *La fille du régiment* at Balmoral. Conducted by Eugene Goossens I, the French-Canadian soprano Zélie De Lussan sang the eponymous heroine and Aynsley Cook vastly amused Queen Victoria as Sergeant Sulpice. The roster of artists of international stature engaged as company principals also included Marie Roze, Kirkby Lunn, Blanche Marchesi, Alice Esty, Ben Davies, Barton McGuckin, Philip Brozel, Lempriere Pringle and William Ludwig. Musical landmarks included the British premières of Berlioz's *La damnation de Faust* as an opera, *Hänsel und Gretel* and *La Bohème*. Puccini's opera was initially given in Manchester and repeated to open the company's first season at Covent Garden on 2 October 1897.

However, in 1900 financial mismanagement threatened the company with extinction, from which it was saved when the conductor Walter van Noorden and his brother Alfred took over. Artistic and musical standards were restored, notably during two seasons at Covent Garden in 1907–8 and 1909. These introduced new productions of *Tannhäuser* and *Tristan und Isolde* conducted by Eugene Goossens II. Works performed for the first time in England included *Andrea Chénier* and *Die Königin von Saba*, the latter in one of the most spectacular productions of the van Noorden regime. World War I made little difference to the company's provincial tours. Despite Walter van Noorden's sudden death in 1916 the ensemble remained a strong one, recruiting many young singers destined to make leading operatic careers, including Gladys Parr, Olive Gilbert, Parry Jones and Kingsley Lark. Foremost of them all was Eva Turner, who sang Cio-Cio-San and Santuzza when the Carl Rosa returned to Covent Garden for three postwar seasons conducted by Eugene Goossens II and III.

In 1924 H.B. Phillips became the company's owner and director, and placed it once more on a sound financial footing. Regular London seasons alternated with large-scale provincial tours. British premières were given of D'Albert's *Die Abreise*, Haydn's *Lo speziale* and Isidore de Lara's *Messaline* with Audrey Mildmay, Redvers Llewellyn and Ronald Stear singing, and Arthur Hammond and Richard Austin among conductors. Two seasons at the newly opened People's Palace in the Mile End Road (1938–9) featured new productions of *Un ballo in maschera* and *Der Zigeunerbaron*; the principals included Ruth Packer, Olga Haley, Howell Glynne, Miriam Licette and Dennis Noble. Throughout the war the Carl Rosa presented seasons at the Winter Garden Theatre and the Orpheum Cinema, Golders Green. Joan Hammond sang Mimì, Cio-Cio-San and Violetta with Heddle Nash and Dennis Noble; Gwen Catley sang Gilda and Norman Allin Falstaff. Distinguished refugees from Europe included Otakar Kraus, Walter Susskind, Peter Gellhorn and Vilem Tausky.

In 1946 the company was able to resume large-scale provincial touring and innovatory programming. It gave the first professional performance in England of Smetana's *The Kiss* (1948), a revival of *The Water Carrier* to celebrate the company's 75th anniversary, and the première of George Lloyd's *John Socman*, commissioned for the Festival of Britain. In 1953 the Carl Rosa Trust was formed in association with the Arts Council of Great Britain, who agreed to subsidize the company, now directed by Mrs Phillips with Arthur

Hammond as musical director. The company's valuable role in providing operatic apprenticeship for young singers working with established artists was recognized. Two seasons were given at Sadler's Wells (1955 and 1956) with productions of *Tannhäuser*, *Don Giovanni*, *Manon Lescaut* and *Benvenuto Cellini*; singers included Ruth Packer, Gita Denise, Charles Craig and Stanislav Pieczora. But differences of opinion between Mrs Phillips and the Arts Council led to the withdrawal of subsidy and an abortive alliance with Sadler's Wells as a touring outfit. The Carl Rosa Trust promoted a month's season at the Prince's Theatre in 1960; the company's final curtain descended after *Don Giovanni* on 17 September.

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CAROLE ROSEN

## Carlson, David

(b Ventura, CA, 13 March 1952). American composer. He studied theory and composition with Alan Chaplin at the Los Angeles Conservatory's High School of the Arts and briefly with Leonard Stein at the California Institute of the Arts. From 1988 to 1992 he was coordinator of the San Francisco SO's New and Unusual Music series. He began to attract attention as a composer after his *Quixotic Variations* (1978) won the Omaha SO's International New Music Competition and *Rhapsodies* (1986) was given its première by the San Francisco SO. Other honours have included awards from the Santa Fe SO's New Music Competition (for the Cello Concerto no.1, 1979), the American Academy of Arts and Letters, and the Boston Chamber Ensemble New Music Competition (for the Cello Concerto no.2, 1997).

Carlson acknowledges Berg, Strauss and Prokofiev as early influences, and Berio, Lutosławski and Dutilleux as later ones. A skilful and colourful orchestrator, he creates opulent textures that frequently employ large percussion ensembles to produce subtle and hypnotic effects. A tendency towards lyrical writing is particularly evident in the operas *The Midnight Angel* (1993) and *Dreamkeepers* (1996), works in which his poetic impulse is successfully integrated into strong dramatic structures. Several works feature thematic links: *Lilacs* (1988), an orchestral version of the last movement of an earlier string quartet, is quoted in *The Midnight Angel*, which in turn provides thematic material for *Twilight Night* (1989), an orchestral work. Later compositions exhibit a muscular, energetic style and an increasingly transparent harmonic language.

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(selective list)

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Other works: Quixotic Variations, orch, 1978; Vc Conc. no.1, 1979; Rhapsodies, orch, 1986; Vn Conc., 1988; Lilacs (Epitaph), str orch, 1988; Resurrection, org, 1989; Twilight Night, orch, 1989; Nocturno, 8 male vv, vc, 1990, arr. chorus, orch; Sonata, vc, pf, 1992; Str Qt, 1992; Sym. Sequences, orch, 1996 [from Dreamkeepers]; Vc Conc. no.2, 1997; Quantum Qt, cl, va, vc, pf, 1998

Principal publisher: Carl Fischer

Principal recording company: New World

STEWART ROBERTSON

## Carlsruhe.

See [Karlsruhe](#).

## Carlstedt, Jan

(b Orsa, 15 June 1926). Swedish composer. He studied composition with Larsson at the Stockholm Musikhögskolan (1948–52), at the Royal College of Music, London (1952–3), in Rome (1954–5), in Spain and in Czechoslovakia. As chairman of the Samtida Musik organization from 1960, he has been active in promoting what he terms 'organic' music (for example, the works of Shostakovich, Britten and Berg). He was secretary of the Society of Swedish Composers (1961–3) and became a member of the Royal Academy of Music in 1974. After early atonal pieces he began, in the early 1950s, to develop a free tonal style of which the nucleus is melody. Works written from the mid-1960s onwards have taken an epic and moral stance against mechanization and for human self-assertion: the no.2 Symphony is a homage to the work of Martin Luther King. An affinity with the Slavonic temperament and the roots of Swedish folk music, together with meticulous craftsmanship have given his music a concise yet expressive range.

## WORKS

(selective list)

Orch: Sym. no.1, op.1, 1952–4, rev. 1961; Sym. no.2 (A Sym. of Brotherhood), op.25, 1968–9; Vc Conc., op.28, 1975; Trittico galante, ob, str, 1980; Intrada, op.43, 1985; Metamorphosi per archi, op.42, 1986

Str qts: 1951–2, 1966, 1967, 1972, 1977

Other chbr: Str Trio, 1955; Sonata, 2 vn/(2 vn, str orch), 1956; Sonata, vn, 1959; Wind Qnt, 1959; Divertimento, ob, str, 1962; Wind Qnt, 1962; Wind Qnt, 1971; Canzoni, brass, 1972; Pentastomos, op.27, wind qnt, 1972–3; Metamorfoser, op.30, fl, ob, vn, va, vc, 1974; Nocturne, op.41, 4 vc, 1983; Metamorfoser, op.38, 2 vn,

1985

Choral: Månkvåde (E. Södergran), op.20, 1963; 4 franska poem (M. Chesneau), op.21, female vv, 1965; Livrets ord (*John* i.1), motet, op.39 no.1, 1982; Hours of Love (E.B. Strandmark), op.37, 1982; 2 Nocturnes (Carlstedt, Strandmark), op.41, 1982–3; Det verk (*Ecclesiastes* iii.11), motet in memory of O. Palme, op.39 no.2, 1986; Psalmus centesimus (Ps c), op.45, 1987; Missa in honorem Papae Ioannis Pauli II, op.46, 1988; Lacrimosa (Missa pro defunctis), 1989; Ballad to Stephen Foster (Strandmark), op.47 no.2, 1990; Pastorals (Strandmark), 1990; Sonnets xiii, xiv, xvi, xviii, xxi, lx (W. Shakespeare), 1995–7; Angelus (Ave Maria), 1997

Principal publisher: Suecia

## WRITINGS

**with others:** 'Fyra unga om sin musikuppfattning', *Nutida musik*, ii/1 (1958–9), 8–13, esp. 8–9

**with B. Wallner and B. Hambræus:** 'Två tonsättare: en kollektivartikel', *Ord och bild*, lxi (1960), 145–51

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ROLF HAGLUND

## Carl [Karl] Theodor

(*b* Droogenbosch, Brussels, 11 Dec 1724; *d* Munich, 16 Feb 1799). Elector Palatine of the Rhine (1742–99) and Elector of Bavaria (1777–99), he was an important patron of music and largely responsible for the rise of the Mannheim school; see [Mannheim](#), §2.

## Carlton, Nicholas.

See [Carleton, Nicholas](#).

## Carlton, Richard

(*b* c1558; *d* ?1638). English composer. He graduated BA from Clare College, Cambridge, in 1577, and the title-page of his single publication (1601) describes him as 'Preist: Batchelor in Musique'. His professional life was spent in Norfolk, where he was both vicar of St Stephen's, Norwich, and a minor canon of Norwich Cathedral, while from 1591 to 1605 he was Master of the Choristers at the latter. In October 1612 he was presented to the living of

Bawsey-cum-Glosthorne in Norfolk, and probably remained there until his death. Carlton was a contributor to *The Triumphes of Oriana* (RISM 1601<sup>16</sup>).

In the preface to his madrigals Carlton stated: '*I have laboured somewhat to imitate the Italian, they being in these dayes (with the most) in high request, yet may I not nor cannot forget that I am an English man*'. The Italian element is little in evidence in Carlton's work, and his choice of lyrics, especially of those containing heavily pious or moral sentiment, shows a strong bias towards an earlier type of Elizabethan verse. His musical sympathies, too, are clearly with the pre-madrigalian English tradition exemplified by Byrd; indeed, four pieces in the volume are obviously viol-accompanied songs, now texted throughout. Like Byrd, Carlton inclined to strong rhythmic counterpoint, and his one venture into chromaticism to set the words 'sharp' and 'flat' in his elegy on Sir John Shelton parallels exactly that of Byrd in *Come, woeful Orpheus*. Carlton's most striking single feature is the strong dissonance (especially clashes of major and minor 3rds) which occurs frequently in his music, evidently a personal idiosyncrasy rather than the result of incompetence, despite his obvious technical limitations.

There is no evidence to suggest that Richard was related to the composer Nicholas Carleton.

## WORKS

Madrigals, 5vv (London, 1601); ed. in EM, xxvii (1923, 2/1960)

Madrigal, 1601<sup>16</sup>, ed. in EM, xxxii (1923, 2/1962)

2 anthems, inc., *GB-DRc*, *Ob* (Tenbury)

Pavane, 5 insts, *Lbl*

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DAVID BROWN

# Carluccio di Pamfilio.

See [Mannelli, Carlo](#).

# Carmelitus, Frater.

See [Bartolino da Padova](#).

# Carmen

(Lat.: 'song').

Like the English 'song', the German 'Lied' or the French 'chanson', the word has been used narrowly for specific musical genres and more broadly to denote practically any musical or poetic manifestation. It is found in Latin from the earliest years, and there is some question as to whether at that time *carmen* was distinguished by its metrical character or by the manner in which

it was performed. Certainly it always tended to imply lyric poetry, though other meanings are found, particularly epic poetry and instrumental music (Boethius, *De musica*, i/1: 'pugnantibus animos tubarum carmine accendi'; but there are also many classical references). Isidore of Seville, on the other hand, insisted on metre being the distinguishing feature ('Carmen vocatur, quidquid pedibus continetur', *Etymologiae*; ed. in *PL*, lxxxii, 118) and mentioned heroic, elegiac and bucolic *carmina*. It should be no surprise, then, that by the late 15th century the word should have several entirely different meanings. The author of the *Ars discantus secundum Johannem de Muris* (*CoussemakerS*, iii, 93) assigned multiple meanings to the word in the section 'De compositione carminum', which opens 'Ad sciendum componere carmina vel motetos cum tribus, scilicet tenor, carmine et contratenore'; the heading seems to use the word to denote any three-voice polyphony, while the first phrase apparently distinguishes songs from motets (or possibly equates them), and then the word is used to denote the top voice, now normally called 'discantus'. Tinctoris used the word to apply to the polyphonic chanson repertory as exemplified by Busnoys; Isaac used it to denote popular monophonic songs he incorporated into his *Missa carminum*; the copyist of the Glogauer Liederbuch (c1480) used it for two three-voice pieces ('Pauli de Broda carmen' and 'Der ratten schwancz', headed 'Carmen' in the discantus partbook); and Hartmann Schedel used it for long-note tenors on which dance music could be based ('carmina ytalica utilia pro coreis'). Certainly Tinctoris's definition 'Carmen est quidquid cantari potest' (*CoussemakerS*, iv, 180) need hardly be taken as a universal judgment.

Currently the word is used for textless ensemble music in the German tradition of the 16th century. This usage derives mainly from two sets of manuscript partbooks, *D-Mu* 328–31 and *A-Wn* 18810, copied by a single scribe in the 1520s and including certain pieces that have the title 'carmen' in lieu of a text incipit (although many of their texts are known from elsewhere), and also from Formschneider's print *Trium vocum carmina* (1538), where all 100 pieces are textless and anonymous, although most can be identified as chansons, mass movements or fantasias, mainly between 40 and 60 years old at the time of printing. Some of these works are also in the Glogauer Liederbuch, among two groups of pieces (nos. 191–202 and 260–82; ed. in *EDM*, iv, 45–73), many of them French chansons of the 1460s and 70s, for which the designation 'carmina' has been added (in a slightly later hand) in the index of the contratenor partbook. See also *Brownl*; *MGG1* (K. Gudewill); *MGG2* (A. Brinzing).

DAVID FALLOWS

## Carmen, Johannes

(*fl* 1400–20). French composer. He belonged to the generation of composers active in Paris immediately before the advent of Du Fay. Carmen and his contemporaries Johannes Tapissier and Johannes Cesaris are mentioned in a retrospective passage of *Le champion des dames* (c1440) by [Martin le franc](#).

Tapissier, Carmen, Césaris  
Not long ago did sing so well

That they astonished all Paris  
And those who thereabouts did dwell.

In the early 15th century, Carmen was associated with the court of the Duke of Burgundy, where his colleague Johannes Tapissier was also employed. On two occasions in 1403 he was recompensed by Duke Philip the Bold for services rendered at the Burgundian court when it resided in Paris. The second order of payment describes him as a 'scribe and notator of music' and states that he had copied 'certain hymns ... newly made' into a music book of the ducal chapel. At one time Carmen also served as the cantor of the church of St Jacques-de-la-Boucherie in Paris. His motet *Venite adoremus dominum/Salve sancta* laments that the Church then stood 'in various ways divided' and was evidently written before the Great Schism was formally ended at the Council of Konstanz in 1417.

The known compositions by Johannes Carmen are three four-voice motets: *Pontifici decori speculi*, *Salve Pater/Felix et beata*, and *Venite adoremus dominum/Salve sancta*. All three are isorhythmic and appear to be built on newly composed tenor melodies. *Pontifici decori speculi* is unusual in that it has the two highest voices in a canon at the unison throughout. *Salve Pater/Felix et beata* and *Venite adoremus dominum/Salve sancta* are each supplied with a solus tenor in 15th-century sources and can be reduced to a three-voice performance. The three motets are published in *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/1 (1955).

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CRAIG WRIGHT

## Carmena y Millán, Luis

(b Madrid, 1845; d Madrid, 9 Sept 1904). Spanish musicologist. Although he followed a military career, he was passionately fond of music, particularly of Italian opera. His most important work was his *Crónica de la ópera italiana en Madrid desde 1738 hasta nuestros días* (Madrid, 1878), in which he listed, with complete details of dates and performers, all the operas (not only Italian ones, in spite of the title) which had been performed in every theatre in Madrid. The list is classified by theatres and each chapter is preceded by the history of its theatre. The introduction is a history by Barbieri of opera in Madrid before 1738. Carmena y Millán's *Crónica* is still indispensable to the student of opera in Madrid. He also published numerous articles and pamphlets. Some of his articles, containing important discussions of contemporary Spanish composers, were published in Madrid in 1904 under the title *Cosas del pasado: música, literatura y tauromaquia*.

JOSÉ LÓPEZ-CALO

# Carmichael, Hoagy [Hoagland Howard]

(b Bloomington, IN, 22 Nov 1899; d Rancho Mirage, CA, 27 Dec 1981). American songwriter, singer, pianist and bandleader. He studied the piano with his mother, Lida Carmichael, who played ragtime and popular songs in silent film theatres in Bloomington, and also learned the rudiments of jazz piano from Reginald DuValle of Indianapolis. While attending Indiana University in Bloomington he formed a college jazz band, and made his first recordings in 1925. He completed a law degree the following year and established a practice in Palm Beach, Florida, but when by chance he heard a recording of his *Washboard Blues* performed by Red Nichols he abandoned law. He played piano with the Jean Goldkette band, then moved to New York about 1930 to pursue a career as a songwriter. He collaborated on popular songs with the lyricists Johnny Mercer, Frank Loesser, Paul Francis Webster, Stanley Adams and others. Later he moved to Los Angeles and contributed songs to a number of motion pictures, including *Thanks for the Memory* (1938) and *To Have and Have Not* (1944).

From 1937 to 1954 Carmichael took musical or dramatic roles in 14 motion pictures, most notably *To Have and Have Not*, *The Best Years of our Lives* (1946), and *Young Man with a Horn* (1950). He usually portrayed an easy-going pianist with an unpretentious singing style. During the 1940s he served as host for several musical variety programmes on network radio. Beginning in the 1950s he appeared on television, acting in 13 programmes or series. In 1971 he was elected to the Songwriters Hall of Fame, and in the following year Indiana University awarded him an honorary doctorate.

Carmichael was one of the master songwriters of the 20th century: 'the most talented, inventive, sophisticated, and jazz-oriented of all the great craftsmen' (Wilder). Beginning in the 1930s, along with Mercer, he legitimized regional songwriting and made it internationally popular; his chosen lyrics frequently celebrated small-town America. More than three dozen of his songs became hits. *Star Dust* (1929) became one of the most enduring of all pop standards, being recorded more than 1100 times and reportedly translated into 30 languages, and *In the Cool, Cool, Cool of the Evening* (1951) won an Academy Award for best song.

Carmichael was unusual among songwriters for having contributed many songs to both the popular and the jazz repertoires. He began his career as a jazz musician, and composed his first piece, *Riverboat Shuffle* (1925), for his close friend, the jazz cornetist Bix Beiderbecke. Carmichael wrote a number of other instrumental jazz compositions, and recorded with Beiderbecke, Paul Whiteman, Louis Armstrong, Gene Krupa, Glenn Miller, and the Dorsey brothers. His songs have been adopted by musicians from most major genres of American popular music. His two autobiographies, *The Stardust Road* (1946/R) and *Sometimes I Wonder* (1965), illuminate his life and the worlds of popular song, film, and early jazz.

Collections of Carmichael's music manuscripts, sheet music, and recordings are held by Indiana University, in the Archives of Traditional Music, Lilly Library, and School of Music Library. Other materials are at the Monroe

County Public Library, Bloomington; the Academy of Motion Pictures Library, Los Angeles; and the Los Angeles Public Library.

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(selective list)

Edition: *The Star Dust Melodies*, ed. R.S. Schiff (Melville, NY, 1983) [incl. list of works] [S]*The Hoagy Carmichael Centennial Collection* (Milwaukee, WI, 1999)*The Hoagy Carmichael Songbook* (Milwaukee, WI, 1999)

### stage

Walk with Music (G. Bolton, P. Levy, A. Lipscomb; J. Mercer), New York, 4 June 1940 [incl. Way Back in 1939 AD; S]

### songs

Many associated with films. Music and, unless otherwise indicated, lyrics by Carmichael; other lyricists listed in parentheses

Star Dust (M. Parish) (1929), S; Georgia on my Mind (S. Gorell) (1930), S; Rockin' Chair (1930), S; Come easy, go easy, love (S. Clapp) (1931), S; Lazy River (S. Arodin) (1931), S; New Orleans (1932), S; Lazybones (Mercer) (1933), S; One Morning in May (Parish) (1933), S; Judy (S. Lerner) (1934), S; Little Old Lady (S. Adams) (1936), S; Heart and Soul (F. Loesser) (1938), S; Small Fry (Loesser), in Sing you Sinners, 1938, S; Two Sleepy People (Loesser), in Thanks for the Memory, 1938, S; I get along without you very well (J.B. Thompson) (1939) Can't get Indiana off my mind (R. De Leon) (1940), S; The Nearness of You (N. Washington) (1940); The Lamplighter's Serenade (P.F. Webster) (1942), S; Skylark (Mercer) (1942), S; The Old Music Master (Mercer), in True to Life, 1943, S; How little we know (Mercer), in To Have and Have Not, 1944, S; Ole Buttermilk Sky (J. Brooks), in Canyon Passage, 1946, S; In the Cool, Cool, Cool of the Evening (Mercer), in Here Comes the Groom, 1951, S; My resistance is low (H. Adamson), in The Las Vegas Story, 1952, S

### instrumental

Pf: Riverboat Shuffle (1925), S; Boneyard Shuffle (1926), S; Washboard Blues (1926), S; Manhattan Rag (1929), S; March of the Hoodlums (1929), S; Barbaric (1930); Cosmics (1933)

Orch: Brown County in Autumn; Johnny Appleseed Suite

Principal publishers: Famous, Frank, Mills, Peer-Southern, Warner Bros.

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JOHN EDWARD HASSE

## Carmina Burana

(Lat.: 'songs of Beuren').

The title given by Johann Andreas Schmeller to his complete edition (1847) of the poems in an early 13th-century German manuscript (now *D-Mbs Clm 4660*) that had come in 1803 from the Benedictine abbey of Benediktbeuern, about 50 km south of Munich. Since then the manuscript has been known by that title even though it is now generally agreed that it probably did not originate in Benediktbeuren and may have come from Seckau in Carinthia or the Tyrol. The manuscript is perhaps the most important source for Latin secular poetry of the 12th century; there are in addition some Latin sacred lyrics, German poems, liturgical plays and a satirical 'Gamblers' Mass'. Several of the poems have music in unheighted neumes – a style of notation that is relatively rare at so late a date. The melodies must, for the most part, be reconstructed from concordances in the St Martial and Notre Dame repertoires. Orff's cantata *Carmina burana* is based on poems from the manuscript but does not use any of the original melodies. For facsimile see [Sources, MS, §III, 2, fig.21](#).

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For further bibliography see [Early Latin secular song](#); [Goliards](#); and [Sources, MS, §III, 2](#).

THOMAS B. PAYNE

## Carmina Quartet.

Swiss string quartet. It was founded in Zürich in 1984 by Matthias Enderle, Karin Heeg, Wendy Champney and Stephan Goerner. The Swiss members met as students at the Winterthur Conservatory and Enderle got to know the American viola player Champney when they were studying at the International Menuhin Music Academy. The group's mentors included Sándor Végh and Nikolaus Harnoncourt. In 1987 it was at the centre of a controversy when it was awarded only second prize in the Paolo Borciani Competition at Reggio nell'Emilia. Almost half the jurors, including members of the Amadeus, Alban Berg, LaSalle, Smetana and Tokyo quartets, issued a minority verdict in its favour, declaring it to be 'a first-rate quartet with sensitivity, refinement, virtuosity, musicianship and phenomenal ensemble'. The resulting publicity brought it a 50-concert tour of Europe, Israel and Japan. Heeg withdrew that summer, to be replaced by another former Winterthur student, Susanne Frank, and in October the group made an acclaimed British début at the Wigmore Hall, London. Since then it has been rated among the best European ensembles, capable of breathtakingly beautiful playing underpinned by the subtlest of responses to the music's rhythmic requirements. It has given the premières of works by Gottfried von Einem, Ernst Krenek, Peter Mieg and Peter Wettstein and has collaborated in the concert hall or the recording studio with the baritones Dietrich Fischer-Dieskau and Olaf Bär, the flautist Peter-Lukas Graf and the pianist Mitsuko Uchida. Its recordings include works by Mozart, Mendelssohn, Tchaikovsky, Debussy, Szymanowski, Ravel and Webern.

TULLY POTTER

## Carmine, Teodoro del.

See [Bacchini, Giovanni Maria](#).

## Carmirelli, Pina [Giuseppina]

(*b* Varzi, 23 Jan 1914; *d* Carpena, nr Forlì, 27 Feb 1993). Italian violinist and editor. She studied under Michelangelo Abbado at the Milan Conservatory, taking the diploma in 1930; in 1936 she was awarded the composition diploma and later attended Serato's masterclasses at the Accademia di S Cecilia, where she also graduated in chamber music. In 1940 she won the Paganini Prize. Her concert career began in 1937 but she became internationally known when she became an advocate of Boccherini, founding the Boccherini Quintet (1949) and the Carmirelli Quartet (1954), which toured to other European countries and made a number of successful recordings. Later she also became established as a soloist, and formed a duo with the pianist Sergio Lorenzi. In 1970 she played the complete cycle of Beethoven's sonatas with Rudolf Serkin at Carnegie Hall, New York, and then in Rome and elsewhere. In 1977 she replaced Salvatore Accardo as the leader of I Musici, and in 1979 was a founder-member of the Fauré Quartet. She played a violin by Stradivari, the 'Toscano', lent to her by the Accademia di S Cecilia, where she gave masterclasses; in 1941 she was appointed to teach at the Rome Conservatory. Carmirelli edited works by Boccherini and Vivaldi and began a revised edition of all Boccherini's instrumental works.

PIERO RATTALINO/R

## Carnaby, William

(*b* London, 1772; *d* London, 13 November 1839). English composer and organist. He was a chorister in the Chapel Royal and a pupil of James Nares and William Ayrton. He became organist at Eye in Suffolk and subsequently in Huntingdon, during which time he published his first compositions. At Cambridge he graduated as B Mus in 1805, and D Mus three years later, having returned to London, principally as a teacher and composer. When the new Hanover Chapel in Regent Street was completed in 1823 he became its first organist. His vocal works were described as 'in general, scientific, but their taste is by no means commensurate with modern improvements' (*SainsburyD*); these include anthems and liturgical music, as well as songs and glees. He also wrote instrumental pieces, mainly rondos and variations. His music, while professionally written, is not distinguished by any stylistic imagination or originality in either word-setting or instrumental colouring. His pedagogic works, perhaps influenced by those of Nares, are well thought out and clearly presented. His accompaniment arrangements for organ of oratorios by Handel and Haydn are idiomatic and practical.

ROBIN LANGLEY

## Karnatak music.

Classical music of south India. See India, §§II, 4(i) and III, 1(ii)(c), 2(iv–v), 3(i)(b) and (ii)(d), 4(iii) and 5(iv).

## Carnefresca.

See [Lupacchino, Bernardino](#).

## Carnegie Hall.

New York concert hall opened in 1891. See [New York](#), §3.

## Carnegie United Kingdom Trust.

Organization established in Dunfermline in 1913 for 'the improvement of the well-being of the masses of the people of Great Britain and Ireland'. The trust's first undertaking was the completion of a scheme, begun by Andrew Carnegie, for the installation of organs in over 3800 churches and chapels. Between 1916 and 1929 it financed the publication of previously unknown Tudor music and published 56 new works, including Vaughan Williams's *A London Symphony*, Holst's *Hymn of Jesus* and works by Bantock and Boughton. The trust commissioned and financed the production of Vaughan Williams's *Folksongs of the Four Seasons* (1950) and Malcolm Williamson's *The Brilliant and the Dark* (1965). Although primarily concerned since 1935 with amateur music, the trust gave emergency help to professional groups during the war years. Beneficiaries have included the English Folk Dance and Song Society, the British Federation of Music Festivals, the Standing Conference for Amateur Music, the National Federation of Music Societies, the Rural Music Schools Association, the Amateur Music Association, the British Federation of Brass Bands, the British Federation of Young Choirs, and Contemporary Music Making for Amateurs. In 1960 it began supporting work concerned with handicapped children and, since the 1980s, disabled people in general.



## Carneiro, Cláudio (Pinto de Queiroz Teixeira)

(*b* Oporto, 27 Jan 1895; *d* Oporto, 18 Oct 1963). Portuguese composer and conductor. In Oporto he studied the violin with Miguel Alves and Carlos Dubini, and composition with Lucien Lambert. He continued his studies in Paris with Bilewski and Boucherit, and with Widor at the Conservatoire (1919 and 1922). One of his first works, the *Prelúdio, coral e fuga* for strings, was conducted by Pierné at the Colonne concerts in 1923. A government grant enabled him to visit the USA (1928–30), and he returned there in 1956. In 1935 he took composition lessons with Dukas in Paris. He was appointed lecturer in composition at the Oporto Conservatory (1938), of which he was later made director (1956–8). He founded a chamber orchestra for the performance of the early Portuguese repertory. He also worked within the music studies department of the national broadcasting station. Two characteristics define Carneiro's musical language: a discreet archaism and the use of popular themes. His music shows an underlying tendency towards austerity of expression and delicate tonal effects, most readily perceived in his chamber music.

## WORKS

(selective list)

### instrumental

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Orch: 4 corais antigos reconstituídos, 1916; Prelúdio, coral e fuga, str, 1918–22; Pregões, romarias do senhor, procissões, 1928; Bailado, 1931; Momento, str, 1933; Dança popular, 1934; Cantarejo e dançará, 1938; Improvise sobre uma cantiga do sul, 1939; Legenda, vn, orch, 1939; Pavana e galharda, str, 1939; Raiana, 1939; Variações sobre um tema de Corelli-Kreisler, 1939; Gradualis, 1940–62; Khroma, va, orch, 1941; Catavento, pf, orch, 1942; Vilancete, str, 1944; Palma a Chopin, 1949; Portugalescas, 1949; Roda dos degredados, vn, orch, 1960; Bailadeiras, 1962

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Female choral: Coral da Anunciação (prayer), 1917; Loa e melopeia, 1926; Canção de figueiral (trad.), 1934; Ave Maria (liturgical), 1935; Jaculatórias (liturgical), 1935; Aos poveirinhos do mar (6 songs, F. Gonçalves and others), 1939; Meu Deus (cantatina, J. Dinis), female chorus, chbr orch, 1939; Musa popular (popular), 1939; Orações populares (6 songs, popular), 1940–51; Males de amor (10 songs, popular), 1941–3; 4 romances populares (popular), 1942; O lavrador da Arada (popular), female chorus, pf, 1943; A minha amada (T.A. Gonzaga), 1944; Numa gruta escura (Gonzaga), Num sítio ameno (Gonzaga), 1944; Dizem? (F. Pessoa), 1948; Plenilúnio (Pessoa), 1951; Gerinalda (popular), 1953

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JOSÉ CARLOS PICOTO/ADRIANA LATINO

## Carner [Cohen], Mosco

(*b* Vienna, 15 Nov 1904; *d* Stratton, 3 Aug 1985). British writer on music of Austrian birth. He was educated at the Vienna City Conservatory, where he studied composition, theory, piano, cello and clarinet, and at Vienna University, studying musicology and taking the doctorate in 1928 with a dissertation on sonata form in Schumann's works; he was one of the last pupils of Guido Adler, who strongly influenced his approach to stylistic criticism. He then took posts as opera conductor at Opava, Czechoslovakia (1929–30), and Danzig (1930–33). In 1933 he settled in London, where for some years he was music correspondent of continental publications. For a time he was also active as a conductor, appearing with the main London orchestras, but his principal energies were devoted to writing about music: he was critic of *Time and Tide* (1949–62) and the *Evening News* (1957–61), wrote frequently for *The Times* and the *Daily Telegraph*, and contributed to many periodicals and symposia. While his writings cover a wide range of music, from the Viennese Classics to the mid-20th century, he wrote with special perception and authority on early 20th-century Viennese music, notably that of Berg, the subject of an authoritative study, and Puccini, on whom his critical biography long stood as the most important book in English, marked by its detailed discussion of the music and the sharp psychological insight shown in its account of his life.

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STANLEY SADIE

## Carney, Harry (Howell)

(b Boston, 1 April 1910; d New York, 8 Oct 1974). American jazz baritone saxophonist. He first played the piano and later turned to the clarinet and alto saxophone. He was active professionally in Boston from the age of 13, and in 1927 moved to New York, where he began a lifelong association with Duke Ellington's orchestra, first playing several reed instruments, especially the alto saxophone, and occasionally the bass clarinet. The baritone saxophone was Carney's preferred instrument, however, and he was the first (for many years the only) important jazz soloist on that instrument; *Perdido* (1942, Vic.) and *Prelude to a Kiss* (1945, Vic.) are two of the finest examples of his solo playing. In later years he made use of the technique of circular breathing, which allowed him to sustain the flow of sound indefinitely. From the time of *East St Louis Toodle-oo* (1927, Vic.) his distinctive, rich tone was an essential element of the Ellington sound, and his deep and precise voice anchored the reed section and added an unmistakable touch to the orchestra's performances.

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JOSÉ HOSIASSON

## Carnicer (y Batlle), Ramón

(b Tárrega, nr Lérida, 24 Oct 1789; d Madrid, 17 March 1855). Spanish composer. He was a chorister in Seo de Urgel Cathedral from 1799 to 1806, when he moved to Barcelona, where he studied with the cathedral *maestro de capilla* Francisco Queralt and organist Carlos Baguer. Driven from Barcelona in 1808 by the French occupation, he spent the next five years teaching the piano and singing in Mahón (Minorca) and became closely associated with Charles Ernest Cook, who advertised himself as a pupil of Mozart. In 1814 he returned to Barcelona, but continued political unrest forced him to seek refuge in London late that year. On returning to Barcelona, in 1816 he was entrusted by the Duke of Bailén with the recruitment in Italy of an opera troupe for the Teatro de la S Cruz. In 1818 he became director of the Liceo theatre orchestra, and his first dramatic works, substitute cavatinas and overtures, were written for the Barcelona premières of Paer's *Agnese* (14 October 1816) and Rossini's *La Cenerentola* (15 April 1818) and *Il barbiere di Siviglia* (10 July 1818); these were followed by three of his own Italian *opere semiserie*, *Adele di Lusignano* (1819), *Elena e Costantino* (1821) and *Don Giovanni Tenorio* (1822). The première of the first of these – timed to coincide with the arrival of Luisa Carlota, the bride of Fernando VII's brother – was followed by 19 further performances in the same season. The second, no less successful, was revived at Madrid in 1827. But the third failed, although Carnicer considered it the best of the three. According to the Barcelona journal *El vapor* (7 June 1824), it displeased because its harmonies seemed to belong to the 'German school'. From then on he wrote no more operas for Barcelona, though he continued during 1823 to write inserts for other composers' operas, among them Pacini's *Adelaide e Comingio*, *Il falegname di Livonia* and *La schiava di Bagdad*. In 1823–4 Carnicer conducted opera for the first time at Madrid. But in 1824 political changes forced him to emigrate again, this time with his family briefly to Paris and then for two years to London, where he taught and had several of his short works published. His fame caused Mariano de Egaña, the Chilean minister in London, to commission him to compose the music for the Chilean national anthem, *Dulce patria* (text by Bernardo Vera y Pintado). Printed at London in 1828 with the cover title *Hymno patriótico de Chile* and first sung at the Teatro de Arteaga, Santiago, on 23 December 1828, the music of this hymn (with text revised by Eusebio Lillo, 14 September 1847) is the only known Latin American anthem by a composer who never went to the New World.

On royal order dated 24 February 1827 Carnicer moved to Madrid, where he succeeded Mercadante as conductor of Italian opera at the Cruz and Príncipe theatres. Among the reforms he instituted in his first year was the replacement of those chorus singers who could not read music by ones who could; he also increased the size of the chorus from 20 singers to 28. To improve the orchestra he brought from Italy valve trumpet and ophicleide players. The seven opera seasons during which he was in sole control lasted from 1828–9 to 1844–5, with interruptions in 1830–31 (shared with Mercadante), 1833–4 to 1835–6 and 1838–9 to 1843–4. In addition to the revival of his own *Elena e Costantino* (1827, Príncipe) he conducted at Madrid the premières of his *Elena e Malvina* (1829), *Cristoforo Colombo* (1831), one of his most important works, and *Eufemio di Messina* (1832) at the Teatro del Príncipe, and *Ismalia* (1838) at the Teatro de la Cruz. In 1830 he was appointed one of the 16 founder-professors of the Spanish national conservatory, which opened on 1 January 1831; he held the post until his

death. His pupils included Barbieri and Saldoni. His funeral was the most sumptuous yet given a Spanish musician.

Carnicer's Spanish solo songs, written usually for interpolation in Italian operas or other stage works, were the most popular works of local colour of the day. His religious music with orchestra includes a solemn Mass, a *Tantum ergo*, Lamentations and other liturgical pieces, a Vigil of the Dead for Fernando VII's funeral (1833), and two four-part requiems (1829, 1842), the first for Fernando VII's third wife, the second written on commission from a Madrid businessman, José Safont. The payment of 40,000 reales asked for this work was made in 1843 after a notorious lawsuit in which musical authorities who were asked to evaluate the piece variously estimated its worth at sums ranging from 5000 to 95,000 reales. Though now out of fashion because of changes in taste, Carnicer's stage and religious music ranks as the best produced in Spain during the early Romantic period. In 1965 the Biblioteca Municipal at Madrid received Carnicer's extant archive of 142 printed and manuscript compositions.

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preliminary complete list first published in *Gaceta musical de Madrid*, i/8 (25 March 1855), 57

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Ov. to Rossini: *Il barbiere di Siviglia*, Barcelona, 10 July 1818; part pubd in *EMDC*, I/iv (1920), 2310

**Adele di Lusignano (melodramma semiserio, 2, F. Romani), Barcelona, S Cruz, 15 May 1819; I-Mr, excerpt E-Bc**

Ov. to Rossini: *Il turco in Italia*, Barcelona, 9 June 1820; *Bc*

**Elena e Costantino (opera semiseria, 2, A.L. Tottola), Barcelona, S Cruz, 16 July 1821; lib (Madrid, 1827)**

*Don Giovanni Tenorio, ossia Il convitato di pietra* (opera semiseria, 2, G. Bertati, after Da Ponte), Barcelona, S Cruz, 20 June 1822

**Elena e Malvina (melodramma semiserio, 2, Romani), Madrid, Príncipe, 11 Feb 1829, Mn**

*Cristoforo Colombo* (melodramma serio, 2, Romani), Madrid, Príncipe, 12 Jan 1831

**Eufemio di Messina, ó Los sarracenos en Sicilia (melodramma serio, 2, Romani), Madrid, Príncipe, 14 Dec 1832; lib (Madrid, 1832)**

*Ismalia, ossia Morte ed amore* (melodramma, 2, Romani), Madrid, S Cruz, 12 March 1838

**Ipermestra (dramma, 3, P. Metastasio), Zaragoza, Liceo, early 1843 [this perf. is mentioned in *AMZ*, xlv (1843), 483]**

Contrib. to: *Los enredos de un curioso* (melodrama lirico, 1), Madrid, Conservatorio, 6 May 1832

### other works

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Vigil of the Dead, for funeral of Fernando VII, 1833; Tantum ergo, 5vv, orch; Tota pulchra, 4vv, orch, 1814, Bc; Libera me domine, 8vv; Lamentations; hymns  
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ROBERT STEVENSON

## Carnyx [karnyx].

Bronze instrument common among the ancient Celts. It is one of a number of Celtic lip-vibrated aerophones (see [Aerophone](#)), but the only one for which a name is known from classical authors. A product of the Celtic iron age (not bronze, as Sachs assumed), it was normally made in sections by hammering bronze ingots into thin sheets which were then shaped into tubes and sealed along the joint with solder or by riveting a sealing strip over the join. Sachs believed that the carnyx had a more ancient predecessor consisting of two parts, a straight cane or wooden tube joined to a curved animal's horn, but this view, though plausible, will remain conjectural. His opinion that the Etruscan-Roman lituus was derived from the carnyx cannot be ruled out, however, since recent research into the Cisalpine Celts has revealed considerable interaction not only between Celts and Romans but also between Celts and Etruscans.

Two basic forms of the carnyx are found. The first, approximately 'J'-shaped (roughly corresponding to the [Lituus](#)), is found in the central Celtic areas, including France, Germany, Bohemia and Britain; this type is frequently depicted on Roman coins and monumental sculpture showing victories over the Celts, particularly on Trajan's Column (celebrating the Dacian campaign), and its distinctive curved speaking end representing a fierce animal's head may have influenced the decoration of some medieval and Renaissance instruments. The second type, with curved tubing and shaped like a large 'C', was produced in the peripheral regions, including Ireland, the Iberian peninsula, Cisalpine Italy and as far east as Galatia; depictions are found on the Pergamum monuments, including the 'Dying Gaul' (Museo Capitolino, Rome), but there are important surviving examples in bronze, the Irish Ardbrin and Loughnashade horns (National Museum, Dublin; see, respectively,

Rafferty, 1994, pp.153–5, and 1987), and an Irish carnyx made of wood. The instrument found by the River Witham in Lincolnshire in 1768, originally thought to have been a lituus remaining in Britain from Roman times but later accepted as a carnyx, did not survive attempts to analyse its metal (see Kruta, 645–7). Pottery examples of both forms survive in Spain.

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JAMES W. MCKINNON, PETER DOWNEY

## Caro de Boesi, José Antonio

(*b* Chacao, c1750; *d* ?Cumaná, 16 Oct 1814). Venezuelan composer. His Requiem (1779), the oldest extant colonial work, predates Sojo's 'Chacao School' (1783–99), but manuscripts of his music show that he became associated with Sojo's oratory and probably with the school itself. His death in the Cumaná massacre during the War of Independence remains conjectural.

Boesi shows more contrapuntal skill and orchestral refinement than most other colonial composers. He was influenced by Pergolesi and by the music of the Austrian Classical composers. His known compositions, all for chorus and orchestra, are in manuscript in the Biblioteca Nacional, Caracas. Besides the Requiem they include four masses, an Office of the Dead (1793) and six motets, one of which, *Christus factus est*, is published in *Archivo de música colonial venezolana*, viii (Montevideo, 1943). He may also have written a mass, copied shortly before 1800 and attributed to Juan Boesi.

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ALEJANDRO ENRIQUE PLANCHART

## Carol.

During the Middle Ages, an English or Latin song of uniform stanzas beginning with a refrain called a 'burden' that is repeated after each stanza. Medieval carols could be on any subject, but were mostly about the Virgin or the Saints of Christmas. In recent centuries the word has usually referred to strophic songs (some with refrains) associated with Christmas, many of them with texts derived from medieval English carols.

The form of the medieval carol is related to continental refrain forms such as the rondeau, virelai and ballade, to the Italian *lauda spirituale* and to the processional hymn. The surviving music falls into several categories: (i) fragments of apparently popular carols, mostly monophonic; (ii) 15th-century polyphonic carols, represented by nearly 120 compositions; (iii) early Tudor carols by Fayrfax, Browne, Cornysh etc; (iv) courtly-popular carols by Henry VIII and his contemporaries.

The strictly formal definition of the carol needs supplementing, partly because a definition by musico-poetical form inadequately describes a social phenomenon such as the medieval carol. From a social point of view there are at least four major types of carol to be considered: (i) a courtly or popular dance-song; (ii) a popular religious song analogous in many respects to the Italian *lauda*; (iii) a popular litany or processional song; (iv) ecclesiastical polyphony. These four types still leave other manifestations of the carol unclassified, but a familiarity with the main traditions provides the necessary context for study of the 15th-century polyphonic genre as music.

1. Origins and social setting.
2. The pre-Reformation carol.
3. The post-Reformation carol.

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JOHN STEVENS (1–2), DENNIS LIBBY (3)

#### Carol

##### 1. Origins and social setting.

- (i) Popular or courtly dance-song.
- (ii) Popular religious song: the monophonic carol.
- (iii) The carol and the liturgy.
- (iv) Household music.

Carol, §1: Origins and social setting

##### (i) Popular or courtly dance-song.

The English carol is connected in name and nature with the medieval French *Carole*, of which the essential features are that it was a true dance-song, that it took various choreographic forms and that it was extremely popular from the mid-12th century to the mid-14th. While the *carole* is best documented as a courtly dance-song, popular *caroles* also existed. The English court tradition up to the end of the 14th century was French, and a large number of English literary references are to the courtly *carole*; these reflect, in idealized form, the festivities and amusements of English courts. (*Arthur and Merlin*, c1335, l.1714: 'damisels carols ledeth'; Gower, *Confessio amantis*, c1390, viii, 2679: 'The hovedance and the carole / ... A softe pas thei daunce and trede'; *Merlin*, c1450: 'Whereas dawnsyng many maidenis were with many karoles and ryht mery song'; see Carter, Kurath, Greene 1935, Sahlin.) Many of these references specifically mention dancing with singing.

Other English references are to non-courtly carols: one of the earliest, from about 1300, is in *Cursor mundi* – 'ther caroled wives be the way'; another of about the same period uses the word 'carol' to retell the well-known legend of the dancers of Kölbigk, condemned to dance for a whole year without stopping (Greene, 1935), and includes a phrase relating to the movement of the dance: 'why stond we? why go we noght?'. Although a large proportion of

the surviving literary references refer to the carol as a species of dance-song, courtly or otherwise, the surviving dance-song carols of medieval England have left few traces. A burden such as 'Honnd by honnd we schulle ous take' (Greene, 1935, no.12) suggests dancing 'carol-wise', but such hints are rare.

There are indications from the later 14th century that the carol could be simply a festival song, sung perhaps to the movement of a procession: 'At the soper and after, mony athel songes / As coundutes of Krystmasse and caroles newe' (*Sir Gawain and the Green Knight*, c1380). The Boar's Head carols are surviving examples. In addition to the celebrated *Caput apri defero* (Greene, 1935, nos.132–5), a 'spiritual' version with music survives in the Ritson Manuscript (MB, iv, no.79). (For the relation between carol and conductus, see §iii below.) Another type of festival carol, associated, like the *carole*, with amorous games, is that of the Holly and the Ivy. The early 16th-century carol by Henry VIII, *Grene growith the holy* (MB, xviii, no.33, with music), is centuries removed musically from the *carole* but preserves the spirit of courtly game: man Holly/woman Ivy.

Both the principal early Tudor court songbooks (*GB-Lbl* Add.5465 and Add.31922) contain courtly carols that are more in the tradition of the earlier *caroles* and carols than are the compositions of the central 15th-century musical repertory: for example, the amorous *Where be ye, my love, my love* (MB, xviii, no.104), and the courtly-ceremonial *This day day dawes* (MB, xxxvi, no.65) celebrating the union of the White and Red Roses (perhaps the marriage of Henry VII to Elizabeth of York). A type of carol making use of dramatic possibilities (i.e. the circle, the alternating leader and chorus, etc.) is represented by *Go day, go day: Go day syre Cristemas* (MB, iv, no.18), although there is no actual verbal or musical dialogue.

### [Carol, §1: Origins and social setting](#)

#### **(ii) Popular religious song: the monophonic carol.**

About five out of every six surviving carol texts treat wholly religious or morally didactic subjects in accord with Christian precepts (Greene, 1935, p.cxi). One text serves to illustrate the principal features of the popular religious carol:

To blis God bryng us all and sum  
Christe Redemptor omnium.  
1. In Bedlem, in that fayer cyte,  
A chyld was born of Owr Lady,  
Lord and Prynce that he shuld be  
A solis ortus cardine.  
2. Chyldren were slayn grett plente,  
Jhesu, for the love of the;  
Lett us neuer dampned be.  
Hostes Herodes ympie.  
3. He was born of Owr Lady  
Without wembe of her body,  
Godes Son that syttyth on hye  
Jhesu salvator seculi.  
4. As the son shynyth thorow the glas,  
So Jhesu in her body was;  
To serve hym he geve us grace

O lux beata Trinitas.  
5. Now ys born owr Lord Jhesus,  
That mad mery all us;  
Be all mery in thys howse;  
Exultet celum laudibus.

This text is typical of the carol as a popular religious song: (i) it pertains to the Christmas season and honours the Blessed Virgin with special reference to the mystery of virgin birth; (ii) it is simple, direct and unpretentious in style and uses stock phrases; (iii) it is macaronic, employing Latin as well as English, the Latin lines being taken at random from liturgical hymns and antiphons but woven with evident care into the structure of sense; (iv) it employs traditional imagery (for example, the sun shining through the glass is a theological commonplace); (v) it is in the standard form: a two-line burden alternates with a four-line verse, the lines of four stresses each, rhythmically somewhat rough, rhyming *aaab*.

That this is popular poetry and not folk poetry is obvious. The oblique, terse and often deeply imaginative poetry of such a religious folksong as *The Bitter Withy* (in its authentic form totally un-Christian) is remote from the rough-and-ready, prosaic, orthodox assurance of carols like *To blis God bryng: In Bedlem*. The genuine 'folk' touch is rare in the huge repertory of the medieval carol, with one striking exception – the well-known, mysterious *Corpus Christi* carol (Greene, 1935, no.322; no contemporary setting) which defies all attempts at precise interpretation. In religious feeling the 15th-century English carol belongs with the popular religious drama of the same period (see [Medieval drama, §II](#)). Drama and carol are similar in that both were written anonymously by men of some education and word-craft but no great intellectual pretensions (possibly laymen or minor clerics) for the enjoyment and edification of ordinary people with whom they shared unquestioning assurance in the Catholic faith. Specific links between carol and drama are apparent in such carols as *Marvel not, Joseph* (MB, iv, no.81, an extended dialogue between the worried Joseph and a reassuring angel) and perhaps *With al the reverens* (Greene, 1935, no.108, a vivid depiction of the slaughter of the Innocents).

To describe any carol as a popular religious song is not to imply any simple, single history for it. Four different texts exist for *To blis God bryng: In Bedlem* (Greene, 1935, no.21A–D), and a comparison strongly suggests that the same song was regarded as having different functions – the variations make it appropriate to a festive secular occasion, a popular religious procession or private devotional use. Furthermore, the two contemporary musical settings are different and unrelated.

Two important facets of the medieval religious carol are its relation to religious dance and popular song, and its connection with the activities of the Franciscan friars. It is not as absurd as it may sound to imagine festive religious songs being danced to. At Sens Cathedral the clergy were permitted by regulation to dance, provided they did not lift their feet off the ground ('non tamen saliendo'; *Office de Pierre Corbeil*, 13th century, ed. H. Villetard, Bibliothèque musicologique, iv, Paris, 1907). An attractive group of monophonic Latin songs in a 13th-century French manuscript (*I-FI* Plut.29.1) has been described as consisting of 'dances ecclésiastiques' (Rokseth).

Some refer to particular feasts, others are liturgically less specific. Apart from the general tone of communal joy that they share with the contemporary English carol, they are of interest for their forms: they are *rondelli* or *rotundelli*, taking the form of the simplest French rondeau – *aAbB* or *aAabAB*. They thus relate to the *carole*-derived complex of forms already described. Another collection of festive Latin songs, the *Red Book of Ossory*, compiled for his clergy by the 14th-century Irish bishop Richard de Ledrede, includes ‘cantilenae’ to be sung at great feasts and on occasions of relaxation ‘lest the throats and mouths [of the brethren] sanctified by God should be defiled by theatrical and worldly songs’. In both form and content their texts correspond closely to those of the ‘dances ecclésiastiques’ and of the carol repertory.

The *Red Book of Ossory* has further interest for the history of the carol, for the bishop was a Franciscan friar. There is much evidence that the Franciscans fostered vernacular religious song on the Continent, especially in Italy (see *Lauda spirituale*); the connection between the Franciscans and the English carol is less well documented, though firmly established. It depends on the evidence of particular names and manuscripts rather than on a continuous tradition. These include: Friar William Herebert (*d* 1333; two of his translated liturgical pieces are in carol form); the Kildare collection of Anglo-Irish poems (c1300); the commonplace-book of Friar Johan de Grimestone (compiled 1372); and the voluminous versifyings of Friar James Ryman (copied by 1492; see Greene, 1935, introduction; Robbins, 1938). The proposed link between the English carol and the Franciscan community is supported by the fact that three of the ten fully surviving monophonic carols have texts that appear in Franciscan manuscripts: *Lullay, lullay: As I lay* (MB, iv, no.1A), for example, exists in a longer version in Grimestone’s commonplace-book, and two others appear in the manuscript of Ryman’s verse. The musical nature of the Franciscan song tradition in England can be inferred from its essential purpose, which was to edify by entertainment and to take some of the Devil’s good songs away and give them back to God. Thus the Franciscans fostered a tradition of sacred contrafacta, rendering secular songs into sacred simply by changing their texts; the marginalia of the *Red Book of Ossory* bear witness to this tradition, for they name lost and presumably popular songs such as ‘Have godday my lemon’, ‘Maiden in the mor lay’ and ‘Hey how the chelvaldoures wokes al nyght’, for the singing of the festive Latin verses.

There is ample testimony to the existence of a large repertory of popular melodies to which carols could be sung. Two carols in a manuscript at Gonville and Caius College, Cambridge, for example, are labelled with the names of tunes – ‘Bryd on brere’ and ‘Le bon I.don’; another carol, *Hey now now now* (Greene, 1935, no.93) is headed ‘A song to the tune of and I were a mayd’ (the early 16th-century court songbook *GB-Lbl* Add.31922 contains a five-part song based on *And I war a maiden*, possibly the same tune). But the only surviving musical witnesses to the repertory of popular religious song are six manuscripts (all miscellanies including some learned matter) containing a total of ten monophonic carols (MB, iv, nos.1A–10A). The carol melodies in these manuscripts are simple, rhythmically balanced, syllabic and restricted in range; most are crudely notated. Some are lively and possibly secular in origin (e.g. MB, iv, no.5A, *Nova nova*); others have the movement of plainchant (e.g. no.8A, *Of thy mercy*). It has been suggested that the tenors of some polyphonic carols (like those of Burgundian chansons) were adapted by

15th-century singers as monophonic tunes in their own right, but application of this theory to the carol rests rather on analogy than on evidence (Bukofzer, 1950). Only one of the ten surviving carols (*Salve sancta parens*, MB, iv, no.6A) is clearly a voice part isolated from its proper context.

This scrappy picture of the relation between popular song and the carol may be filled in in several ways. Very occasionally, as seen above, a particular tune is mentioned for singing a carol. Alternatively, a later religious partsong setting may embody a pre-existing carol melody (see Greene, 1935, no.150D; music in *GB-Lbl* Roy.App.58 for three voices, the 'tune' being in triple metre, the polyphonic setting in duple). The unison passages in early 15th-century polyphonic carols also may indicate the style and perhaps the actual melodies of lost monophonic carols (see *Nowell: Out of your sleep*, MB, iv, no.25, burden; *Alleluia: A newë work*, no.30, verse). Finally, the music of the liturgy itself, particularly hymns and litanies, may have contributed the missing melodies. Since carol writers often borrowed their Latin lines from hymns, and since most hymns, like carols, are written in four-line stanzas with four stresses to the line, it seems possible that some carols were sung to plainchant hymn melodies. Evidence of the singing of the popular religious carol is tantalizingly incomplete; but the existence of such a genre cannot be doubted.

#### [Carol, §1: Origins and social setting](#)

##### **(iii) The carol and the liturgy.**

A number of carols (notably those of the Ritson Manuscript) have rubrics such as 'in die nativitatis', 'de sancta Maria' etc. What relation, if any, did carols have to the official liturgy? Could they, for example, have been used as processional hymns, or were they vernacular substitutes for some other part of the liturgy? One of the principal arguments for regarding the carol (whether a monophonic song for the laity or a polyphonic piece for professional singers) as a processional piece is a formal one. The structure of the carol is like that of the processional hymn with *repetenda* (repeated sections), such as the Palm Sunday hymn *Gloria laus et honor* (Bukofzer, 1954 [see Stevens, 1952]). Other evidence for the use of the carol as a processional song consists in the use of burdens and refrains taken from the Processional; for example, the carol for St Stephen, *Pray for us that we saved be: Protomartir Stephane* (MB, iv, no.92) 'incorporates the exact metre and a line of the response sung in the procession to his altar after Vespers on Christmas Day' (Robbins, *Studies in Philology*, 1959). It has also been argued that when the vernacular was introduced into the Latin service the most natural place to put it was into a processional hymn, because processions took place around the church, not 'in choir', and direct English translations of liturgical processions exist from the mid-15th century. Further, there may be a special connection between the popular religious carol and the litany (Sahlin). Among the carols described as 'popular litanies for use in liturgical processions' are Greene, 1935, nos.91, 103, 220 and 311. The characteristic people's response is a burden like 'Jhesu fili virginis / Miserere nobis'.

Apart from the formal resemblance to the processional hymn, several other factors combine to suggest that the 15th-century polyphonic carol was a processional form: three of the four more important musical manuscripts containing carols also contain pieces from the processional repertory; the

carol resembles the **Conductus** (itself a processional form) in its note-against-note style, its syllabic treatment of the text, its presentation in score, the absence of cantus firmi, etc.; the headings like 'in die nativitatis', or 'de sancto thoma' appearing with certain carols are not necessarily prescriptive rubrics but indicate at least a strong sense of liturgical season. If the religious and didactic carols of the 14th and 15th centuries were adapted by the church from secular usage as an ornament of the liturgy's processional rites, then the various forms and manifestations of the *carole* and carol can be resolved into a coherent relationship: all share an association with movement, whether dance or procession, a division into burden and verse (chorus and soloist, people and priest) and a use of burdens and refrains of an ejaculatory kind.

The investigation of liturgical service books, processionals in particular, has not yet, however, produced a single instance of a carol or a vernacular song being expressly required or permitted in processional rites; and the ordinals do in fact prescribe the chants to be sung in processions during the whole year. This has led to a different hypothesis about the relation of the carol to the liturgy (*HarrisonMMB*). Harrison has argued that the carol was a permissible substitute for the second *Benedicamus* at the Offices on the three days after Christmas (feasts of St Stephen, St John and the Holy Innocents), Circumcision and Epiphany; Christmas was traditionally a season of liturgical licence, especially in English secular (i.e. non-monastic) cathedrals. Harrison's thesis is supported by the discovery in the mid-20th century of four previously unknown Latin carols together with a group of *Benedicamus* settings in a Gradual at Aosta (Fischer; Harrison, 1965). Further, a large number of carols celebrate the events and saints of Christmas, and many have burdens incorporating the 'Deo gratias' response to the *Benedicamus*. However, the proposed relation between carol and *Benedicamus* in itself implies a close association between the carol and Christmas processions, since, for example, the procession to the altar of St Stephen after Vespers on Christmas Day was preceded and followed by the singing of the *Benedicamus*. Until more evidence becomes available the question must remain open as to whether the medieval carol was admitted into the liturgy or kept peripheral.

### Carol, §1: Origins and social setting

#### (iv) Household music.

The categories so far described do not cover all the surviving carols from before 1550; there remains a number of pieces from the late 15th and early 16th centuries whose function is not clear, the most important being those of the Fayrfax Manuscript (*GB-Lbl* Add.5465). The most impressive group musically, far surpassing earlier carols in scope and power, are the Passion carols of this manuscript, by Browne, William Cornysh, Banaster and Davy (MB, xxxvi, nos.49–58, 68–9). Their texts are devotional and meditative, not joyous and celebratory – monologues or dialogues, spoken by Christ or to him by a penitent, questioning sinner. Even the apparent lullaby carol (MB, xxxvi, no.50, *A my dere a my dere son*) soon turns into a discourse by the infant Christ on his Passion to come – 'Many a wound / suffer shall I'. The very fact that they are centred on the Passion and Crucifixion distinguishes these carols from those of the main 15th-century repertory, which honour the Virgin, the saints of Christmas and the Incarnation. Although it is not easy to conceive the precise occasions on which they were sung, they seem to be

devotional music for household use at court and were probably sung by professionals. The other carols of the manuscript support this hypothesis; they are mainly courtly-political (e.g. *I love, I love, and whom love ye?*, on the union of White and Red Roses, MB, xxxvi, no.47, and *From stormy wyndes*, a prayer for the safety of Arthur, Prince of Wales, MB, xxxvi, no.64) and courtly-satirical (e.g. *Jhoon is sike and ill at ease*, MB, xxxvi, no.60). It is also conceivable that the religious carols of this songbook were used as vernacular substitutes for Latin votive antiphons, to be sung before the altars of private chapels. The carols of *GB-Lbl Add.31922*, lighter in literary and musical style than those of the *Fayrfax Manuscript*, fall into a similar pattern. Only one religious carol is included, Richard Pygott's fine *Quid petis o fili* (MB, xviii, no.105). The courtly carols include the stridently patriotic *England be glad: Pluk up* (MB, xviii, no.96) and the lightly amorous *What remedy, what remedy* (MB, xviii, no.103).

Many carols both from the 15th-century repertory and from early Tudor songbooks are appropriate to secular ceremonies, in which the harsh realities of social life were obscured and its high aspirations expressed. One particular occasion for an exchange of courtesies between a great man and his servants was New Year's Day. In early Tudor times, for instance, it was customary for the Chapel Royal to receive £13 6s. 8d. on that day and for prominent members to give the king presents. A salutation from musicians at the chamber door was the rule in the Northumberland household: the steward paid 'his Lordshipis vj Trompettes when they doo play at my Lords Chaumbre Dour the said Newe Yersday in the morninge, xx.s'; they played at the doors of other members of his family as well. The chapel also may have had this privilege in some households (MB, iv, no.62). Medieval feasts, by no means the hearty, convivial affairs of popular imagination, also provided opportunities for carol performance. On these occasions, the highest nobility, retainers on horseback and trumpeters, all took part in the 'honourable service' which was the due of their royal or lordly host, and it seems quite possible that the moralized Boar's Head carol (MB, iv, no.79) may have been used on such a solemn occasion. The Egerton Manuscript contains, in the carol section, a highly sophisticated setting of the goliard song *O potores exquisiti*; a carol (*Comedentes convenite*, MB, iv, no.71), a companion-piece to it, is apparently an invocation to women feasters to make themselves ready.

These are obvious examples of banquet music. Other carols are appropriate to the entertainments or to the 'void' (a light refreshment of wine and spices) which habitually followed a formal banquet, for example, on Twelfth Night (see the regulations for the Royal Household, 1494). There were doubtless 'good songs' written specially for this ceremonial occasion. Other occasions of a similar kind may well have been served by such semi-dramatic carols as *Nowell* (MB, iv, no.80), which welcomes 'Sire Christemasse' and exhorts those assembled to 'Buvez bien par toute la compaignie'. Earlier carols are susceptible of dramatic presentation, as for instance *Go day, go day: Go day syre Cristemas* (MB, iv, no.18) and *What tydynges bryngest thou messenger?* (MB, iv, nos.11 and 27). Such a carol as *Ivy ys good and glad to se* (MB, iv, no.55) is less easy to place in a precise social context; possibly it belonged to the music for an elaborate courtly game related to a folk custom (like courtly May games).

There remains a large group of political carols. The best-known is also the earliest, the Agincourt carol (*Deo gracias Anglia*), popularly believed to have been sung by soldiers on the battlefield, but in fact an elaborate and sophisticated piece of responsorial music. A ceremonial occasion that may have provided a particularly apt setting for it was the lavish civic reception given to Henry V on his return to London. This 'royal entry' called forth all the glamorous and expensive 'sights' the City could devise, including a chorus of beautiful virgins singing from a castle 'Welcome Henry the Fifte, kyng of Englund and of Fraunce'. It was common for the corporation to borrow skilled singers and players from the royal household or important churches in order to augment their 'triumph'; but this carol might well have been sung by the Chapel Royal in the king's procession. 130 years later Edward VI was welcomed at the Little Conduit in Cheap with a carol, *Sing up heart* (Greene, 1935, no.438). Other political carols include *Anglia, tibi turbidas* (MB, iv, no.56), *Enfors we us with alle our myght* (MB, iv, no.60), *England be glad* (MB, xviii, no.96) and *From stormy wyndis* (MB, xxxvi, no.64).

A strict division of the carol repertory into sacred and secular is impossible and inappropriate, for people in the Middle Ages did not feel such a distinction. *Enfors we us* may just as well have been sung before the altar of St George in a cathedral as in an official procession; and the carols of moral and political counsel would not be out of place in a solemn service. Moreover, those 'of his lordschipes chapell' who played 'the play of the nativite uppon Christynmes-day in the morninge in my lord's chapell before his lordship' could have used, say, *What tydynges bryngest thou messanger?*

Like the religious carol, the household carol can be described as processional music. In both its ecclesiastical and its aristocratic milieu the carol seems to have retained its traditional association with bodily movement. When it was not danced to it could be processed to; and on the many occasions when a procession was the nucleus of a civic, aristocratic or clerical ceremony carols may have been sung. The carol, like much other medieval music, was a ceremonial agent. Whatever its origins or the purpose of its adoption by the church, the polyphonic carol was a highly polished and sophisticated ornament of ecclesiastical and aristocratic ceremonies.

## Carol

### 2. The pre-Reformation carol.

- (i) Sources and repertory.
  - (ii) Form.
  - (iii) Rhythm, melody and harmony.
  - (iv) Underlay and word-setting.
- Carol, §2: The pre-Reformation carol

#### (i) Sources and repertory.

There are six principal sources of polyphonic carols. In chronological order they are: *GB-Ctc* 0.3.58, the 'Trinity Roll', early 15th century; *Ob* Selden b.26, early 15th century; *Lbl* Eg.3307, c1440; *Lbl* Add.5665, the 'Ritson Manuscript', late 15th–early 16th century; *Lbl* Add.5465, the 'Fayrfax Manuscript', c1500; *Lbl* Add.31922, 'Henry VIII's Manuscript', c1515. (For descriptions of these manuscripts see Sources, ms, §IX, 3 and 4.) All the manuscripts of polyphonic carols are associated with large choral establishments. The carols in the earlier manuscripts demand for their

performance a choir of perhaps nine or ten adult male voices, with special strength in the middle register. The carols of the Fayrfax Manuscript sometimes require trebles (e.g. *Affraid alas and whi so sodenli?*, MB, xxxvi, no.52); those of Henry VIII's Manuscript have varied requirements, and some could be domestic music for amateurs. The non-carol music in the Selden, Egerton and Ritson manuscripts confirms the need for a large body of trained singers, not all adult; the rubrics of the Sarum processional, from which many of the texts are taken, require that the pieces (even the plainchant settings) be sung by 'tres clerici de superiori gradu', 'tres pueri' and so on.

The first four of these manuscripts contain a carol repertory with internal connections, but one that becomes progressively isolated from the tradition of the 15th-century carol as a popular religious song. A close connection between the surviving monophonic carols (see §1(ii)) and the 'literary' repertory (i.e. carol texts without written music) is suggested by the fact that six out of ten monophonic pieces had an independent literary existence, five of them in more than two manuscripts. There is a comparable connection between the earliest polyphonic source, the Trinity Roll, and the literary tradition, for six of the 13 carols survive in literary as well as musical sources. But the link became more tenuous as the century progressed: only a quarter of the carols in the Selden Manuscript have a literary counterpart, only one in eight of all the carols in the Egerton and Ritson manuscripts; and the two early Tudor songbooks, the Fayrfax Manuscript and Henry VIII's Manuscript, are totally unconnected with the main carol repertory, either in its popular 'literary' or in its specialized professional musical development. Indeed, the lack of integral connection between the 15th-century carol and the early Tudor repertory is evident in virtually every literary and musical aspect, and even in their manner of presentation in the manuscripts. The earlier carols are invariably written in score, with the words placed under only the lowest part, the tenor. In contrast, the carols of the Fayrfax Manuscript and Henry VIII's Manuscript are notated exactly like the other songs in those manuscripts, in a small choirbook format: each part is written separately with its words, and the parts are on facing pages of the book.

## [Carol, §2: The pre-Reformation carol](#)

### **(ii) Form.**

Nothing could be more straightforward than the form of the earliest polyphonic carols, those in the Trinity Roll. Their alternation of burden and verse clearly reflects the division of the medieval *carole* (the dance-song) into chorus and leader. But the next stage of development is already apparent in the seventh carol of the roll (the Agincourt carol), which is the earliest surviving carol with two distinct burdens – one for soloists, one for chorus. 11 out of 28 carols in the Selden Manuscript have double burdens, including six of the last nine. The Egerton Manuscript has a slightly higher proportion, half and half, and the Ritson Manuscript consists entirely of carols with two burdens. In the Ritson Manuscript the dramatic possibilities of dividing a long burden into alternating phrases for chorus and soloists are clearly realized. The burden of MB, iv, no.80, for instance, has four sections:

soloists: Nowell, nowell

chorus: Who is there that singeth so: Nowell?

soloists: I am here, Sire Christemas.

chorus: Welcome my lord, Sire Christemas! Welcome to us all,  
both more and less! Come near, Nowell.

The traditional division of labour between chorus and leader was obscured also in the verse, since a feature of the polyphonic carol was the interpolation by the chorus of short three-part phrases into the two-part solo writing of the verse. These phrases usually repeat or slightly vary the words and music of the solo phrases immediately preceding them. They do not occur, at least not in their written-out form, in the Trinity Roll, but the Selden Manuscript has five instances, of which *Alleluia: A newē work* (MB, iv, no.30) is the most complex: the verse is divided into four sections, the first three of which are repeated by the chorus (VC VC VC V). Examples do occur of the last phrase being repeated by the chorus (e.g. *Syng we to this mery companey*, MB, iv, no.76), but more usually it is the penultimate phrase, or an earlier one that is so repeated.

One of the problems facing the student and singer of carols with two burdens is to decide in what order the sections should be sung. Two questions must be asked: did the carol start with one burden or with both? Were both burdens repeated between the verses? The essence of carol form is the alternation of burden and verse, and just as any verse may be extended by the insertion of a chorus section, so any burden may be extended by doubling it with a second or 'chorus-burden'. There are therefore only two permissible standard orders:  $BV^1BV^2BV^3 \dots B$ ; and  $B^1B^2V^1B^1B^2V^2 \dots B^1B^2$ . The order for the more complex carols ( $B^1B^2V$  etc.) seems the final rejection of the basic chorus–leader–chorus arrangement; but it is the natural and right way of performing this essentially responsorial music, and it is the order of the processional hymn. What now appears an excessive amount of repetition is characteristic of the medieval *formes fixes* and may have seemed both normal and necessary in the 15th century.

A comprehensive formal description of the 15th-century carol would have to take in the musical relationships, varied and subtle, between verse and burden, burden and chorus-burden, verse and chorus-section. The most important single unifying device is the use of musical rhyme between the burden and the end of the verse (e.g. *Hayl Godys Sone*, MB, iv, no.33, bars 13–15 with 38–40). When there are two burdens, they may be linked through the melody of the upper voice (see *Ave Maria*, MB, iv, no.36, where the key phrase is given first by a single voice, then repeated by the upper voice at the opening of a two-part burden and again at the opening of a three-part chorus-burden) or the melody of the lower voice (*Almyghty Jhesu*, MB, iv, no.64). Connections between verse and chorus-section on the other hand are usually very close: in *Almyghty Jhesu*, for example, bars 26–30 simply add a middle voice to 21–5; and in *Nowell, nowell: The boarës head* (MB, iv, no.79) bars 45–7 add a lower voice and vary the treble cadence. (For a full analysis of carol form based on the Egerton Manuscript see Bukofzer, 1950.)

The later history of the polyphonic carol, as witnessed by the early Tudor manuscripts, shows radical modifications of 15th-century carol form. These are of three main types: (i) the composition of new music for each verse, abandoning the strophic principle; (ii) the alteration, and sometimes shortening, of the burden when it is repeated at the end of the verse; and (iii) the complete suppression of the burden after its initial statement.

The first type of modification occurs frequently in the carols of the Fayrfax Manuscript. Sherynham's *A gentill Jhesu* (MB, xxxvi, no.54) follows the traditional form precisely, but neither Browne's nor Cornysh's setting of *Woffully araid* (MB, xxxvi, nos.55 and 53) is strophic; the verses are through-composed in each case. The same is true of Pygott's *Quid petis* (MB, xviii, no.105). Banaster's *My feerfull dreame* (MB, xxxvi, no.56) is particularly interesting because it comprises the two procedures: the first and second verses are identical musically, as are the third and fourth, but the two pairs differ slightly. The impulse behind this modification may have been the growing feeling that different words somehow required different music – then a revolutionary idea.

The second type of modification, alteration of the burden on repetition, occurs in many carols of the Fayrfax Manuscript and Henry VIII's Manuscript. Thomas Phelyppis's *I love, I love, and whom love ye?* (MB, xxxvi, no.47) repeats the whole burden and preserves its formal entity, but its texture is altered (ex.1). The long Passion carols are the most heavily modified: in Browne's *Jhesu mercy* (MB, xxxvi, no.51) the first 15 bars of the initial burden are never repeated; the through-composed verses merge without pause or cadence into the music of the burden, picking it up at the 16th bar and indicating the repeat of bars 16–31 without writing it out in full (see also *England be glad*, MB, xviii, no.96). The third type of modification, the suppression of the repeated burden, advances the process one step. Instead of a return to a shortened burden, a musical and textual refrain is integrated into the end of the verse; the refrain usually consists of music from the initial burden. Clear examples are the two settings of *Woffully araid*, mentioned above as being through-composed. Browne's three-voice setting uses both the words and the precise music of the last six bars of a 26-bar burden as the unchanging refrain of each new verse; Cornysh's four-voice setting goes even further and makes a variable refrain, without precise repetition, out of music which is first heard at the end of the initial burden (cf the descending phrase to the words *Woffully araid*, beginning at bar 27, tenor). Small-scale examples of the same procedure are found in Henry VIII's Manuscript (e.g. *Where be ye, my love?*, MB, xviii, no.104, with precise repetition of six bars, and *What remedy?*, MB, xviii, no.103, with only a musical reminiscence of two or three bars but a genuine textual refrain).



## Carol, §2: The pre-Reformation carol

### (iii) Rhythm, melody and harmony.

If form distinguished the carol as a genre in the late Middle Ages, a certain style of rhythm and melody was the common trait of 15th-century carols distinguishing them from other music of the time. Bukofzer (1950) described the essence of carol style as the 'interaction between angular design and rhythmic vigour'; it is this that gives the carols their characteristic brisk gaiety, freshness and lilt.

The 15th-century carols are, with few exceptions, written either in 'major prolation' (C, transcribed as 6/8 or 3/8) or in 'perfect time' (C, transcribed as 3/4; see [Notation, §III, 3](#)). Major prolation is the rule in the Trinity Roll; perfect time is increasingly represented in the Selden and Egerton manuscripts and is the sole metre of the Ritson Manuscript. The significance of this mensural change can be seen in a comparison of the terse and vigorous carols of the Trinity Roll with the sedate and comparatively turgid carols of the Ritson Manuscript. The solemnity of many later carols is partly due to the greater rhythmic complexities encouraged by perfect time. The choice of notational metre cannot, however, have been thought a matter of decisive importance in the middle of the century because the Agincourt carol is found in both. Furthermore, the characteristic cross-rhythms of carol music were as easily expressed in major prolation as in perfect time. These cross-rhythms are of two kinds: the first (shown as [ex.2a](#)) is usually, but not always, expressed by coloration; the second ([ex.2b](#)) does not require coloured notation. These rhythmic shifts of emphasis are also found in monophonic carols. Contrasting

patterns of minim–crotchet and crotchet–minim rhythms are another characteristic of both early and late carol music.



It is not easy to improve on Bukofzer's description of carol melodies as 'paradoxically both smooth and angular'. Some distinctions can, however, be observed between treble and tenor melodic style. The first are more highly figured, inclined to use syncopations and repetitions, while the second are sturdier and more firmly based on alternating patterns of minim–crotchet and crotchet–minim. There is a tendency, particularly in the verse, for the tenor to start at the top of the compass and to fall; this undoubtedly gives a characteristic flavour to some melodies. In both voices rising phrases tend to be swift and abruptly disjunct, descending phrases less so.

The myth that the tenors of polyphonic carols are folk tunes has been thoroughly demolished. It has been suggested at the other extreme that the melodies had an independent existence only after their composition for the polyphonic carols with which they survive (Bukofzer, 1950). But the presence in the earliest carols of monophonic or unison passages is a reminder that in the first decades of the 15th century the carol tradition was still comparatively homogeneous, and that there was still a link between the polyphonic carol and the popular singing tradition. It is possible that tunes were composed 'according to the rules of art' for monophonic performance and later used for polyphonic settings. The tenors of the polyphonic *Nowell: Out of your sleep* (MB, iv, no.25), and of the refrain-song *Omnes una gaudeamus* (MB, iv, no.15A), and the upper part shared by the three settings of *Ecce quod natura* (MB, iv, nos.37, 43, 63) could have evolved thus. Whether or not this is so, most 15th-century carols probably had tunes that were neither folksongs nor tenors of partsongs.

The harmonic basis of the 15th-century carol is the *gymel* or *cantus gemellus*. In this style, common even as late as the Ritson Manuscript, two equal voices move and cross to weave a texture of unisons, 3rds, 6ths and 10ths. But many carols, particularly early ones, use parallel 6ths, separating at cadences to octave and unison, so consistently that it is only natural to assume that instructed musicians would sometimes have sung appropriate sections with an improvised middle part in 'English discant' or fauxbourdon style (but see Bukofzer's review of Stevens, 1952). The alternation of monophonic and 'discant' sections in *Alleluia: A newë work* suggests that the monophonic carols also may have been the subject of improvisation. The harmonic system of parallel 3rds and 6ths based on this extempore technique was a familiar basis for three-part composition in the 15th century; and even in the Ritson Manuscript, where the harmonic and rhythmic freedom of the *medius* (or countertenor) is most marked, passages of strict 'discant' are not unknown (e.g. *Alleluia: Now may we myrthis make*, MB, iv, no.105). The occasional addition of a middle voice in the earlier two-part carols seems reasonable, even when the manuscripts give no indication of it, because one of the essentials of carol-style in the mid- and late 15th century was the frequent contrast of two- and three-part writing and of soloists and chorus. Furthermore, the direction 'Fa-burden' occurring in *Te Deum laudamus: O*

*blessed God* in the Ritson Manuscript (MB, iv, no.95) clearly indicates that parts were in fact improvised.

The growing freedom of the medius to form a harmonic bass has already been noted. Perfect cadences are found in both the Egerton and Ritson manuscripts. But so much was the carol style felt to have marked harmonic and rhythmic features, that even the latest carols have the traditional tenor and discant cadence; the Landini or 'under-3rd' cadence was still also common.

A full examination of the use of modes in the 15th-century carol cannot be undertaken here: the following remarks are based solely on an analysis of the cadences of burdens (where there are two burdens the finals are almost invariably the same). As the verse frequently gravitates into a different mode or 'air', it is the burden that may be regarded as setting the 'air' for the piece. The most striking observation is the popularity of the C mode, the *modus lascivus*. Over half the carols of the Selden and Ritson manuscripts close on C or, transposed, on F. Next most popular was the D mode, which appeared twice as often in its untransposed form as in its transposed. The composers of the Trinity Roll and the Egerton Manuscript had a particular liking for this mode and used it as much as the C mode. The first carol of the Trinity Roll is the only one to employ A as final; the A mode is moderately popular only in its transposed form, occurring in about one tenth of the carols. The E mode frequently appears, particularly transposed, as an intermediate cadence, but never as a final cadence. The remaining tenth of the carols are in the G mode, equally divided between those actually ending on G and those transposed to C.

Even the fairly compact, self-contained repertory of the 15th-century carol did not exist in a musical vacuum. Many of its stylistic traits are found in other small polyphonic forms of the century – in particular, in antiphons and in the responds and hymns of the Selden and Egerton manuscripts. For example, the English version (in Selden) of the sequence *Laetabundus exultet fidelis chorus, Glad and blithe mote thou be*, shares with the carol such stylistic features as a combination of iambic and trochaic rhythms, a harmonic style based essentially on parallel 6-3 progressions with unison and octave cadences, a delicate rhythmic interplay between discant and tenor making much use of extended or compact cross-rhythms, and a vigorous verbal pulse, particularly at the beginnings of phrases. (For the small-scale non-carol music of the mid-century, see the editions of the Selden and Egerton manuscripts by Hughes and McPeck respectively.)

The carols of the two songbooks from the Tudor court (the Fayrfax Manuscript and Henry VIII's Manuscript) give a much stronger impression that the carol form is, so to speak, accident rather than substance. Throughout the 15th century the form of carol always implied a certain style of rhythm and melody as well, but those of the early Tudor court were court music first and carols thereafter. Between the earliest 15th-century carols of the Trinity Roll and the later elaborated carols of the Ritson Manuscript there is an organic stylistic connection, between the Ritson carols and those of the Tudor songbooks none at all. A simple example of the Tudor carol is *Alone, alone: As I me walkyd*(MB, xxxvi, no.49); it is for three voices, yet often only two are singing: in earlier carols such changes in texture were purely formal and

distinguished the sections, but here the principle is simply that of musical variety (ex.3). Most striking of all the new features is the great increase in rhythmic flexibility conferred by duple metre, a flexibility essential to the new style of word-setting. The cadences no longer conform to stereotyped patterns, nor are the internal cadences of sections so clearly defined. The harmonic style is not so advanced here as in the massive four-part pieces of the manuscript with their firmly conceived bass parts, and the style is still melodically conceived, but the 6-3 progression has been abandoned.



The three amorous carols towards the end of Henry VIII's Manuscript are typical of the light 'courtly-popular' song – chordal in conception with a clearly defined bass and firm tonality, and consisting of lightly patterned conventional rhythms (ex.4). The only individual carol in the manuscript is the lone religious one, Pygott's *Quid petis*, a curious amalgam of styles. Its burden is in well-organized, open, imitative counterpoint with two clearly distinguishable points; the verses have some characteristics more frequently found in contemporary church music, especially the second verse, an extended and rhythmically complex duet for treble and bass, like a solo section from a big polyphonic antiphon.



Carol, §2: The pre-Reformation carol

**(iv) Underlay and word-setting.**

The words of 15th-century carols raise two separate problems: first, the way composers treated the text in their music; second, the way scribes presented it in the manuscripts. Carol scribes did not, fortunately, adopt the tantalizing practice common in some manuscripts of noting down only the first words of each poem. On the contrary, with one exception (MB, iv, no.74) each piece of music is amply provided with text; normally only the first verse is underlaid, to the tenor (the lowest part in the score). The detail of fitting the words to the music was left to the singer. In the Ritson Manuscript, for instance, he had more to do than in earlier manuscripts, partly because the manuscript is less tidily written than the others, partly because the musical style is more complicated. On the whole a general agreement of verbal with musical phrase is all that most scribes attempted, and even that cannot be relied on. There are, however, several places where, quite inexplicably, the exact underlay is indicated by thin lines drawn from the words to the notes. The carol sources present the full range of problems and inconsistencies common to most 15th-century manuscripts.

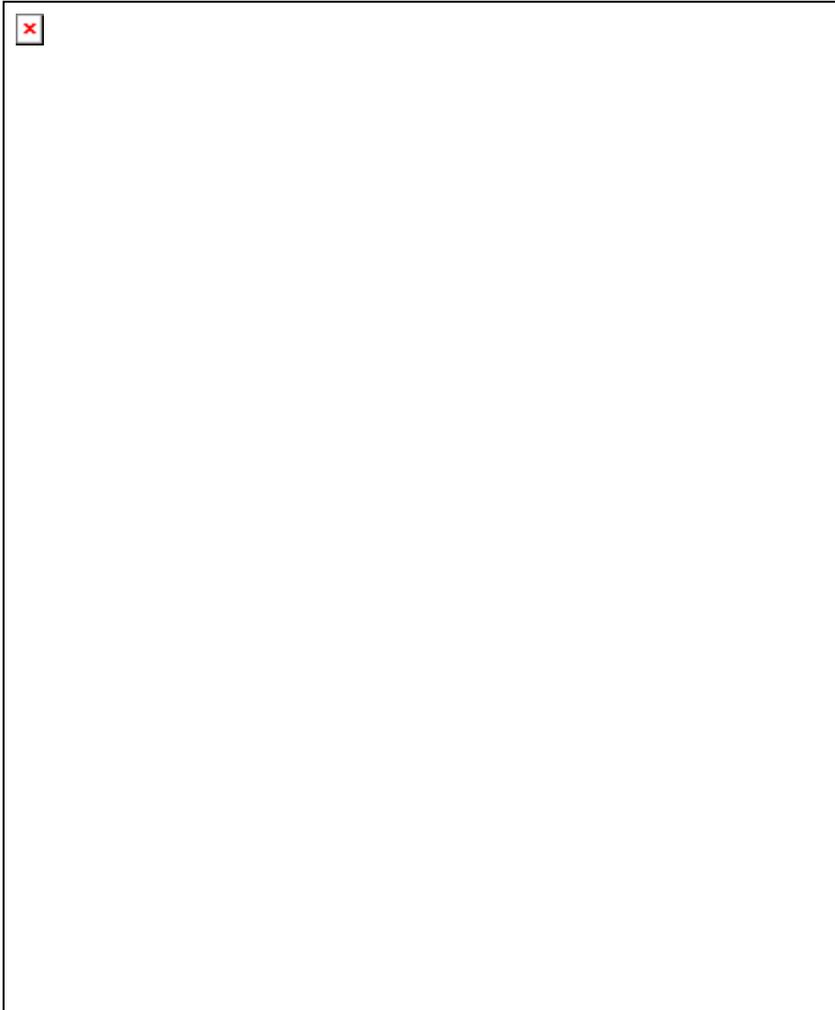
In the earlier and simpler carols the singer's task was quite straightforward: the words were set syllabically and forced, without much regard for natural stress, into the metrical straitjacket of the music. Sometimes a short melisma was reserved for the end of a phrase or for a conventional word like 'Good-day' or 'Alleluia'. Carols of the middle period, especially those written in perfect time, show a slightly different treatment which may best be described as 'metrical'. The first five or six syllables are generally set to as many notes, but after that each syllable, regardless of just accent, is set to a strong beat in the music (usually the beginning of a bar in transcription). In a long phrase the later syllables may be spread at intervals of two bars or more (e.g. MB, iv, no.53). This use of words to underline the rhythmic vigour of the music is

exactly what one would expect in the carol. Each syllable seems to administer, as it were, a little punch to the melodic line. Only in the later carols of the Ritson Manuscript is the principle modified. There, after the syllabic beginning which remains characteristic, the increasingly florid melodies carry the syllables along with comparatively little regard for the rhythmic lilt of the music, which is, partly for this reason, less emphatic. Change of syllable is introduced to mark a new phrase in the melody or a change in its direction. Late though these carols are, there is little more attempt in them than in the earlier ones to draw out the inner meaning of the words. Only occasionally, as in the penitential carol *To many a will have Y gone* (MB, iv, no.114), does the composer seem to consider the text he is setting. Word-painting is unknown in the 15th-century carol; simple declamatory passages are rare but not ruled out, at least in the Ritson Manuscript (see *Mervele noght Joseph on Mary mylde*, MB, iv, no.81, especially the first verse).

Once again, the carols of the Tudor songbooks can be sharply distinguished from the earlier carols and not at all sharply distinguished from the songs that occur alongside them in the same manuscripts. The Fayrfax Manuscript is, indeed, from the point of view of underlay and word-setting, a truly remarkable document. For the first time in English song, to judge from the surviving manuscripts, serious and detailed attention was given by both composers and scribes to the way words and notes were to be related. The most striking symptom of this is the composer's careful representation of physical word-sounds in melodic and rhythmic shapes (ex.5). Even this short passage shows that there are other purely musical considerations which prevent the words being sensitively represented at every occurrence; but the contrast between such a passage and the dispassionate metrical procedures of the 15th-century carol is obvious.



In a number of instances the kind of attention given seems to go beyond the aural – the end of the burden of *A gentill Jhesu* (ex.6) carries the full force of impassioned speech in the words ‘Ah, I will, I will’ with its agitated quavers. Other passages, again, seem to earn the epithet ‘expressive’ for their evocative power. Thus in Cornysh’s *Woffully araid* (MB, xxxvi, no.53), bar 75, the setting of ‘Thus nakyd am I nailid’ is enhanced by the rare use of a diminished 4th in the uppermost voice. But essentially the novelty of the Tudor carol is its very careful attention to the sounds of words and the shape of short word-groups, attention so detailed that it was thought necessary to write out at length the verses even of strophic carols, with the most minute notational variations required for each different set of words. In Henry VIII’s Manuscript the underlay is far less careful and the word-setting arbitrary, or at best conforming to recognized conventions. In the more syllabic carols (as in the other court songs of the manuscript), the composer’s intentions are not often in serious doubt, not because the scribes took more care, but simply because the musical styles are straightforward.



Carol

### 3. The post-Reformation carol.

After 1550 the changes brought about in Britain by the Reformation and by the rise of new styles in music, poetry and dance resulted in a decline and transformation of the carol. The monks and friars who had contributed so much to the religious carol were gone, and although pieces called carols were still occasionally produced by leading composers, their reflection of the increasing influence of continental music has caused them to be distinguished from the older polyphonic carol as carol-motets. Among several examples by Byrd for Christmas or New Year are *From virgin's womb* and *An earthly tree* (*Songs of Sundrie Natures*, 1589), both in several strophes of repeated music for one or two voices and viols with multi-voice refrain after each strophe, and *This day Christ was born* (*Psalmes, Songs and Sonnets*, 1611), a through-composed motet for six voices. Herrick's poetic collection *Noble Numbers* (1648) gives evidence of the continued use of the carol at court. Among its several carols, including two for New Year, is *What sweeter music can we bring*, identified as 'a Christmas Caroll, sung to the king in the Presence at White-Hall' and composed by Henry Lawes. Carols, or references to them, also occur in Tudor and Stuart drama, beginning with 'Back and syde go bare' in *Gammer Gurton's Needle* (1566), and they continued in popular general use, although nothing is known about their oral transmission in this period.

During the 17th century, religious festivities, and therefore the carols forming part of them, came under increasing pressure from Puritan reformers. In

1642, for example, William Slatyer published his *Psalmes or Songs of Sion, Turned into the Language and Set to the Tunes of a Strange Land, Intended for Christmas Carols, and Fitted to Divers of the Most Noted and Common but Solemne Tunes, Everywhere in this Land Familiarly Used and Known*. It is not clear whether this work was an attempt to entice reluctant psalm singers by taking advantage of the popularity of carols and ballad tunes (the 'solemne tunes' are not printed or named, but some titles have been added in ink to the British Library copy, including *Jane Shore*, *Garden Green* and *Walsingham*) or whether it was intended to replace the carols as something to be suppressed, as the Presbyterians had largely done in Scotland. Under the Commonwealth the old religious festivities, especially those of Christmas, were banned or strongly discouraged, but Christmas customs could not be rooted out, especially in the country, and such literary sources as *The Vindication of Christmas* (1653) describe the continued singing and dancing of carols in rural celebrations. On the Restoration carols began immediately to be published once more (e.g. *New Carols, or The Merry Time of Christmas*, 1661).

The art carol of aristocratic or courtly circles did not revive after the Restoration, but the popular tradition continued, with carols, like ballads, circulating orally or in broadsheets with carol texts and decorative woodcuts; these were published annually for the Christmas trade, a practice that survived until the 20th century, although its heyday was the 18th and early 19th. Many new 'carols' were in fact Christmas hymns, like *O come all ye faithful*, Watt's *Joy to the World* or Wesley's *Hark the herald angels sing*, later set to Mendelssohn's tune.

With Percy's *Reliques* (1765) and Ritson's *Ancient Songs* (1790) some antiquarian and scholarly attention began to be given to early carol texts, but intensive interest in the carol as it still existed among the people was not aroused until the early 19th century, at a time when the practice was on the wane. William Hone (*Ancient Mysteries Described, Especially the English Miracle Plays*, 1823) wrote that 'Carols begin to be spoken of as not belonging to this century', but he also listed 89 carol titles still printed annually in broadsheets, not including 'any of the numerous compositions printed by religious societies under the denomination of carols'. According to Hone, carols were then still being sung in Ireland, but not in Scotland, and in England less than in Wales, where

after the turn of midnight at Christmas eve, service is performed in the churches, followed by the singing of carols to the harp. Whilst the Christmas holidays continue, they are sung in like manner in the houses, and there are carols especially adapted to be sung at the door of the houses by visitors before they enter.

Also in 1823 Gilbert Davies (*Some Ancient Christmas Carols*) described a similar festive and ecclesiastical use of carols that had existed in the west of England at the end of the 18th century:

The day of Christmas Eve was passed in an ordinary manner; but at seven or eight o'clock in the evening, cakes were drawn hot from the oven; cyder or beer exhilarated the spirits in every house; and the singing of Carols was continued late into the

night. On Christmas Day these Carols took the place of Psalms in all the Churches, especially at afternoon service, the whole congregation joining.

Davies's collection of eight carols with tunes drawn from oral tradition, the first of its kind, must have been a success, since a much enlarged second edition appeared the next year. In subsequent years interest in carols grew, principally in collecting and publishing texts and (to a lesser extent) tunes from the living tradition, and in editing early texts (and, later, music) from manuscript sources (Thomas Wright's work in the 1840s for the Percy Society was notable). At the same time, writers continued to describe carols as dying out among the people. William Sandys (in the important preface to his *Christmas Carols Ancient and Modern*, 1833) wrote that 'In the Northern counties, and in some of the Midland, carol-singing is still preserved. In the metropolis a solitary itinerant may be occasionally heard in the streets, croaking out *God Rest You Merry, Gentlemen*, or some other old carol, to an ancient and simple tune'. W.H. Husk (*Songs of the Nativity*, ?1868; one of the first collections to draw in an important way on the broadsheets) also wrote of carolling as 'a departing Christmas custom' and observed that broadsheet publishers 'find the taste of their customers rather inclined towards hymns, mostly those in use amongst dissenting congregations ... The old festive carol seems to have grown into almost total neglect'. Some of the clergy, Husk noted, were trying to revivify the carol, but their endeavours had as yet met with little success, and Husk doubted the efficacy of trying artificially to stimulate a dying folk custom. These efforts partly took the form of expanding the existing body of carols with a variety of new material: setting early carol texts to new or adapted music; transferring and adapting pieces from other repertoires related to the carol, like the [Noël](#), [Weihnachtslied](#), [Pastoral](#) and Latin or Lutheran hymns (two of the earliest successful examples of this procedure were J.M. Neale's and Thomas Helmore's *Carols for Christmastide*, 1853, and *Carols for Eastertide*, 1854, both adapted from Theodoricus Petri's *Piae cantiones* of 1582); writing new texts for traditional and popular tunes; and composing entirely new carols (notable additions to the 'traditional' repertory included *Good King Wenceslas* and *O come, O come Emanuel*). Whatever its source, the music was usually moulded to the prevailing taste of Victorian church music: four-part hymn-like textures with a 19th-century harmonic vocabulary. The most successful example of this synthetic approach was *Christmas Carols New and Old* (1871) by H.R. Bramley and John Stainer. It held the field until replaced in 1928 by *The Oxford Book of Carols*, edited by Percy Dearmer, Vaughan Williams and Martin Shaw, which revised the carol arrangements in a style in keeping with the taste of an age reacting against Victorian church music. Some later collections, like *The Penguin Book of Christmas Carols* (1965), edited by Elizabeth Poston, attempted to go beyond *The Oxford Book of Carols* in reflecting increased public sensitivity to the individual qualities of medieval and folk music.

While Bramley and Stainer hit upon a formula that gave new impetus to carol singing, the revival took place in a form less spontaneous and more institutionalized than before, as the preface to one of the expanded later editions of their collection makes clear: 'Instead of the itinerant ballad-singer or the little bands of wandering children, the practice of singing Carols in Divine Service, or by a full choir at some fixed meeting is becoming

prevalent'. However, the practice of singing carols from door to door is still kept up, and the word is also applied to hymns sung in church at several important times besides Christmas: Advent, Lent, Passion Week and Easter. The new tradition of services consisting of nine lessons and carols for Advent and Christmas, which began in the Victorian period and received its present form at King's College, Cambridge, in 1918, has had a great influence on carol singing in Britain, leading to the revival of medieval carols and to the composition and performance of new ones by leading composers (e.g. Warlock, Holst, Gardner and Rutter).

Carol

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## Carola

(It.).

See [Carole](#).

# Carolan [Carrallan, Carrollan, Carrollini, O'Carolan], Turlough [Ó Cearbhalláin, Toirdhealbhadh]

(*b* nr Nobber, Co. Meath, 1670; *d* Ballyfarnon, Co. Roscommon, 1738). Irish harper and composer. He was one of the numerous harpers who made their living as itinerant musicians; he was probably the last of them to compose, and is the only one about whom much is known. His father, John Carolan, was a subsistence farmer or possibly a blacksmith. When Carolan was about 14, the family moved to Ballyfarnon, where John Carolan was employed by the McDermott Roe family of Alderford House. Mrs McDermott Roe took an interest in the boy and gave him some education. When he was blinded by smallpox at the age of 18, she had him apprenticed to a harper also called McDermott Roe. She maintained him during three years of study, and when at 21 he was deemed a finished pupil she provided him with a guide, a horse and some money, so that he could begin his professional career.

When Carolan left Ballyfarnon he had no thought of composing; he was merely a performer, and not a good one, for he had begun the harp too late to master the difficult technique of the wire-strung instrument. At the very first house that he visited, however – that of Squire George Reynolds of Lough Sgur, Co. Leitrim – he was urged to turn his hand to composing songs. Thus he wrote his first, *Sheebeg and Sheemore*, and he continued to write songs for the rest of his life. His habit was to compose a tune while on his way to the house of a patron, and then to write suitable words for it. The song would then be ready for performance when he arrived at his destination. Carolan married Mary Maguire of Co. Fermanagh, and they had a family of six daughters and one son. They settled on a small farm near Mohill, Co. Leitrim, though Carolan was often absent, spending much of his time travelling throughout the country. He also played a good deal in Dublin, and was friendly with Jonathan Swift and many other leading figures of the day. He returned to die in the house of his earliest friend and patron, Mrs McDermott Roe, and the great numbers at his funeral attested to his fame.

Most of Carolan's music, much of which is in dance rhythm, is cheerful and lively, reflecting his own outgoing temperament. His pieces show influences of Irish folk melody, the traditional harp music of Ireland, and Italian art music. He was unusual among the Irish harpers in looking beyond the native tradition for musical inspiration. He knew and was greatly influenced by the music of the Italian composers of his own time, such as Vivaldi and Corelli, and he greatly admired Geminiani, whom he almost certainly met in Dublin. Much of his music attempts the Italian forms, with sequences and imitations: some of his longer pieces have a quick jig added as a coda, in the manner of Corelli.

About 200 of Carolan's airs survive, both instrumental pieces and songs with, in many cases, their words, but unfortunately most are only in single line form, so that it is not definitely known how he harmonized or accompanied his melodies. The key to this problem may lie in an incomplete book of Carolan's music in the National Library of Ireland. In the absence of the title-page, this book was until recently thought to have been published in the early 1720s; but

examination of the watermark has now proved that the book dates from 1743 at the earliest. It seems almost certain that this is a fragment of the collection of Carolan's work published in 1748 by his son, in collaboration with Dr Patrick Delany of Trinity College, Dublin, and of which no complete copy has yet been found. As a harper himself, Carolan's son would have known how his father played, and the arrangement of the music in this book perhaps provides a clue to Carolan's own method of performance and to Irish traditional harping style as a whole. The melodies are accompanied by a single line bass. Salient features are the absence of conventional harmony, and the moving bass which is often in octaves with the treble, and frequently anticipates or echoes the melody lines. The earliest collection to contain tunes by Carolan was *A Collection of The Most Celebrated Irish Tunes*, published by the Neale brothers in 1724. Tunes by Carolan are also found in *A Favourite Collection of ... old Irish Tunes of ... Carolan* (Dublin, c1780), in many 18th- and 19th-century anthologies and printed collections of Irish music, and in manuscript collections, particularly those of Edward Bunting (Belfast, Queen's University) and George Petrie (*EIRE-Dn, Dtc*).

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GRÁINNE YEATS

## Carole [carol]

(Fr.; It. *carola*).

The principal social dance in France between the 12th and 14th centuries and in England throughout the 14th century. The word is derived from the Greek *choraules* (denoting a musician accompanying a chorus on a reed pipe), by way of the medieval Latin form *corolla* or *carolla*. Alternative derivations from the Latin *corolla* ('little garland') and *kyrie eleison* are now discounted.

The term first appeared in the early 12th century as a translation of the Latin *chorus* in certain versions of the Psalter, and it is found in vernacular French texts in the second half of the 12th century. However, it is only in French texts of the 13th and 14th centuries (romances and other narratives, moral and satirical writings) that detailed information about the choreography and music of the *carole* is found. Because these sources are often in verse, their statements about the characteristics of the dance should be treated with caution. They do, however, enable us to establish fairly confidently the basic choreography of the *carole*. The dancers (typically men and women

alternately, or women only) held hands and formed a circle facing inwards. They stepped to the left, then joined the right foot to the left, repeating this step as the circle moved clockwise. The *carole* is frequently depicted, albeit inadequately, in miniatures from the 13th to 15th centuries, notably in manuscripts of Guillaume de Lorris and Jean de Meun's *Roman de la rose* (written 1225–78; see illustration).

There is some difficulty in distinguishing the *carole* from other related dance terms in the sources. The 'tresche' was apparently identical to the *carole* except that it was performed in a straight line: this is supported by the occasional synonymous use of both terms, as well as by the collocation of 'tresche' with such phrases as 'par la maison' (through the house), 'parmi les rues' (through the streets) and 'le sentele les le bos' (along the path by the wood). The Italian 'carola' (used by Dante, Boccaccio and later writers) is merely a borrowing from the French. The Latin 'chorea' signifies in some contexts a dance in a general sense and in others the *carole* in particular. The interchangeable use of these apparent synonyms may owe more to literary convention than to choreographical reality; indeed, the demands of metre or rhyme may explain the occasional use of 'tresche' for a circular dance and 'carole' for a linear one. The term 'carol' is found in English texts from about 1300; usually it signifies dancing, but in at least three instances between about 1300 and 1350 it clearly refers to singing alone.

Although the term 'carole' refers to a dance and not a song form, the sources clearly show that the dancers accompanied themselves with their own singing. The songs are usually designated by the verb *chanter* or the noun *chançon* or, less frequently, *chançonnette* or *chant*, and it is possible to trace several well-defined stages in their formal development. Their texts are found as interpolations and quotations in narratives and other literary works. *Renaus et s'amie* (quoted in Jean Renart's *Guillaume de Dole*), possibly the earliest example, suggests that *carole* songs might originally have had three-line texts; but of the six other *carole* songs in Renart's romance (which dates from before 1230) four have a six-line text rhyming aAabAb (capitals indicate a repeated line), thus forming a kind of proto-rondeau. In fact the term 'rondet' appears as a synonym of *cançon de carole* in rare instances after about 1250, when the rondeau proper, in the form of a stanza rhyming ABaAaAB, began to emerge; this form (or a variant of it) is occasionally seen up to the end of the 14th century. Some time after 1300, however, a form of virelai may have largely replaced the rondeau, and later in the century examples of *caroles* with virelai texts are found in works by Machaut and Froissart. The majority of extant lyrics are simply short refrains, however. From the few English references to specific songs (*Equitabat Bovo/By the leved wode* and *Maiden in the mor lay*), it is obvious that for most of the 14th century the word 'carol' in the context of singing did not indicate any particular form of dance-song, although by the end of the century it had sometimes come to indicate a specific vocal form unconnected with dancing.

The music of about two dozen songs and refrains specifically identified in the sources as *carole* (or, rarely, *tresche*) songs can be found in literary or related musical sources from about 1250 to about 1350; this represents the earliest extant corpus of western European dance music. The tunes are all monophonic and, except for a few of the earliest ones (*F-Pn* fr.844, *F-Pn* fr.12615), in mensural notation (*F-MO* H196, *F-Pn* fr.25566). The recurring

pattern of long–breve denotes a characteristic trochaic rhythm, which indicates that the music should be transcribed not in 3/4 time but, following the two-movement step of the dance, in 6/8. Complete songs are consequently seen to consist of 16 bars, but most examples are simply four-bar refrains. Anacrusis and triplet rhythms are frequent. There are no readily identifiable English sources for the music, but the rare surviving dance texts (e.g. *Maiden in the mor lay*) show a strong duple rhythm in their stress patterns. The music was usually sung by a soloist or a succession of soloists. Instruments were not used in courtly performances, but they had a role in less sophisticated ones, and in late 14th-century versions of earlier texts.

In the second half of the 14th century the *carole* in both France and England was joined by the *hove danse* ('court dance'), a couple-dance accompanied by wind instruments. By the early 15th century, however, both had given way to the *basse danse*.

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ROBERT MULLALLY

## Caroli, Angelo Antonio

(b Bologna, 13 June 1701; d Bologna, 26 June 1778). Italian composer. He studied the elements of music with Domenico Sgabazzi, singing with Carlo Ferrari, the organ and harmony with Girolamo Canzoni, and counterpoint with G.A. Ricieri. He was admitted to the Accademia Filarmonica first as a singer in 1719, then as an organist on 15 April 1726 and was promoted to the rank of composer on 15 April 1728. He served as *principe* in 1732, 1741, 1755, 1760, 1767 and 1776. In 1730 he was *maestro di cappella* of S Stefano, and later of S Giacomo Maggiore. In 1742 he was elected co-adjutor to G.C. Predieri at the cathedral of S Pietro, and in 1753 he succeeded to the post of director. In 1750 he took over G.A. Perti's position as *maestro di cappella* at the church of the Filippini. He published a set of masses with instrumental accompaniment in 1766, and was the author of several operas and oratorios as well as sacred music.

Though Caroli's music was sarcastically criticized by his famous teacher, G.A. Ricieri, he enjoyed the esteem of his Bolognese colleagues. According to a contemporary report, he replaced Hasse at the cembalo for several performances of *Siroe rè di Persia* at the Teatro Malvezzi in 1733. Little of his music has been preserved. He described his masses from 1766 as written in a 'stile mediocre', which approaches the new, subjective sentimental style rather than the conservative tradition of the Bolognese school. Burney's judgment of Caroli's music, based on a performance heard during his visit to Bologna in 1770, is harsh: 'there was ... neither learning, taste, or novelty to recommend the music'. Certainly Caroli's extant music is very ordinary, in the

concertato style well established by other Bolognese composers of the 18th century.

## WORKS

### operas

#### music lost, librettos cited in catalogue, I-Bc

Amor nato tra l'ombre (A. Zaniboni), Bologna, Marsigli-Rossi, carn. 1723

Il dolor di Cerere nel ratto di Proserpina (P.F. Donadi), Medicina, Pubblico, 1735

Il Demetrio re della Siria (P. Metastasio), Bologna, Formagliari, carn. 1742

S Marino sul monte Titano (G. Manfredi), Bologna, Madonna di Galliera, n.d.

### oratorios

#### music lost, librettos cited in catalogue, I-Bc

La passione del Redentore (Lupari), Bologna, Madonna di Galliera, 1732

Serenata per musica (G. Manfredi), Bologna, R. Collegio Ancarana, 1738

L'angelo a' pastori, Bologna, Madonna di Galliera, 1755

### other works

4 masses, 4vv, insts (Bologna, 1766)

1 canzona, 1v, bc in *La ricreazione spirituale* (Bologna, 1730)

2 masses, 4vv, insts, *D-Dlb*

9 mass movts, vv, insts, *Dlb*

Credo a 4 pieno con violini e corni da caccia, *I-Bc*

Laudate pueri, 3vv, insts, *Bc*

Beatus vir, 3vv, insts, org, *A-Wn*

Aria, vn, bc in P.F. Ramponesi: *Raccolta fatta da diversi autori* (1736)

Ave regina, 4vv, examination piece, lost, cited in *Catalogo del archivio della R. Accademia filarmonica*, *I-Bc*

Messa da morto, 4vv, lost, cited in catalogue, *Bc*, doubtful

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ANNE SCHNOEBELEN

## Caroline Islands.

See [Micronesia](#), §II.

## Carolsfeld, Ludwig Schnorr von.

See [Schnorr von Carolsfeld, Ludwig](#).

## Caron, Firminus

(*fl* c1460–75). French composer. He was one of the most successful composers of his time, to judge from the distribution of several early songs and the high praise given him by Tinctoris. His first name comes only from references in three different treatises by Tinctoris (CSM, xxii/2, 1975, pp.13, 156, 176). The ascriptions for his music all read simply 'Caron' apart from 'F. Caron' in the case of the mass *L'homme armé* in *I-Rvat* S Pietro B80 (assertions that it reads 'P. Caron' are definitely wrong; and it cannot stand for 'Filippo'). Even though Tinctoris occasionally made odd mistakes, the endorsement of his view in the S Pietro manuscript surely makes it idle to propose that he had a different first name; and that means that no direct documentation of the composer's life is known. There was a singer 'primus huius ecclesie musicus Firminus le Caron' at Amiens Cathedral in 1422 (*F-AM* 516, f.183, an 18th-century copy of earlier documents; facs. in Thomson, 1959, facing p.15); that is probably too early to be the composer, but might have been his father. It is reasonable to suggest that the composer may himself be from Amiens, where Firmin was a popular name.

The identifications that have hitherto been proposed for Caron all concern men named Jean (in particular a singer at the Burgundian court from 1436–74, surely too old) or Philippe Caron (in particular a choirboy at Cambrai Cathedral, 1471–5, definitely too young). Various writers have argued that Caron must have worked in Italy, largely because all his masses and a large proportion of his songs survive only in Italian manuscripts. This reasoning ignores the complete absence of French mass manuscripts from the 15th century as well as the French sympathies found in the Italian songbooks; music travelled widely during those years, and there is no objective case for thinking he was ever in Italy. Nevertheless, partly on that basis Reynolds has proposed that there are portraits of Caron in two Vatican manuscripts (Reynolds, plates 13–14).

Indirect evidence of an association between Caron and Du Fay comes from Compere's *Omnium bonorum plena* (?1472), primarily praising Du Fay but including Caron among the musicians named; and in 1472–3 a mass of his was copied at Cambrai (Houdoy, 200). The style of his mass *L'homme armé* and of his song *Du tout ainsy* strongly reflects that of Du Fay. He was treated as an established master by Tinctoris from 1473: Tinctoris named him alongside Ockeghem, Busnoys and Regis as 'the most outstanding of all composers I have heard', though he also reported the opinion that Caron and several other composers were poorly educated – *minime litteratos*. Later, generally approving, references to him appear in the writings of Hothby, Gaffurius, Aaron, Heyden, Coclico and Hermann Finck (1556).

The masses *Clemens et benigna* and *L'homme armé* survive in manuscripts from the early 1460s. His earliest surviving songs appear in the central-

French chansonniers *D-W* 287 (c1467) and *F-Dm* 517 (c1470) as well as *I-TRmp* 89 (c1465), and among these are some of the most widely distributed songs of their generation. *Helas que pourra devenir* survives in 22 sources, more than any work of those years apart from Hayne's *De tous biens plaine*; marginally less successful were *Cent mille escus* (15 sources), *Le despourveu* (11 sources) and *Accueille m'a la belle* (9 sources). Judging by the similar pattern of works by Hayne van Ghizeghem and Philippe Basiron in the same years, Caron may have risen to eminence at an early age, helping to pioneer a new and more florid chanson style. Like Hayne, he seems to have concentrated in his secular work on the rondeau form: the only exception is the problematic *S'il est ainsy*, which may be a virelai.

Apart from the four-voice combinative chanson *Corps contre corps*, all his songs are in three voices; where a fourth voice appears in the later sources it is demonstrably added. Only four presumably early songs use tempus perfectum or triple metre (*Accueille m'a*, *Mourir me fault*, *Pour regard doeul* and *S'il est ainsy*); like most of his contemporaries Caron mainly preferred to explore the new flexibility available in duple time – which he did with more resource than most. Similarly, he was among the earliest composers to explore the new style of a 'bassus' voice in three-voice music: the six songs with tenor and contratenor in the same range are the four just mentioned plus *Cui diem vous* and *Du tout ainsy*.

A few words are in order on his most successful and influential work, *Helas que pourra devenir*. In its earliest source (*US-Wc* M2.1 L25 [Laborde]) it carries a different text in a different form, *Helas m'amour ma tresparfete amye*, which actually fits the music rather better; but it seems likely that the work was conceived as an abstract (perhaps instrumental) fantasy, based – like so many in the next few years – on the rondeau form. Its exceptionally close imitation patterns, often at the distance of only a minim, may have initiated a substantial tradition of such composition. Isaac's also apparently textless fantasy *Helas que de vera mon cuer* is plainly based on Caron's work (see Brown).

Tinctoris famously castigated Caron (along with others) for having followed Domarto in the use of major prolation to denote augmentation, but no such case appears among his known works. In fact, although his music is unusually rich in metrical flexibility, elaborate mensural procedures are rare. Only in the Gloria and Credo of the mass *Jesus autem transiens* do we find, first, that the two movements have identical tenors and are thus the same length, second, that the melody appears three times: first with added notes a fourth higher after any note in coloration, next in retrograde inversion omitting colored notes, and finally without rests or colored notes. And this work, to judge from its three lower voices all in effectively the same range, could well be the earliest of his known mass cycles.

On the basis of style and shared motifs, Reynolds credits Caron with two anonymous masses in *I-Rvat* S.Pietro B80: *Thomas cesus* and an unidentified cycle (ff.122–9). Giller has suggested that he may have composed all or parts of the cycle of six *L'homme armé* masses in the Naples manuscript (ed. in CMM, lxxxv, 1981). Montagna has proposed Caron as the composer of various songs: *J'ay mains de biens* and *Mon seul et celé* (both ascribed only to Busnoys) as well as the anonymous *J'ay pris amours*, *La*

*plus grant chiere* and *Se mon service vous plaisoit*. Certainly his musical style (well described in Thomson, 1959, and more briefly in Brown, i, 105–6) is distinctive enough to support at least some of those proposals; and it is probable that all the works listed below are by a single composer with the exception of *Rose plaisant*.

## WORKS

Edition: *Les oeuvres complètes de Philippe(?) Caron*, ed. J. Thomson (Brooklyn, NY, 1971–6)

### masses

Missa 'Accueillly m'a la belle', 4vv, *I-Rvat* C.S.51 (c.f. T of his own song)

Missa 'Clemens et benigna', 4vv, *TRmp* 89, *MOe* α.X.1.13 (c.f. unidentified but apparently a plainchant Sanctus trope)

Missa 'Jesus autem transiens', 4vv, *Rvat* C.S.51 (c.f. Vespers ant)

Missa 'L'homme armé', 4vv, *Rvat* C.S.14, *S.Pietro* B80 (c.f. monophonic chanson)

Missa 'Sanguis sanctorum', 4vv, *Rvat* C.S.51, *VEcap* DCCLV (lacking Ag; c.f. plainchant ant for several martyrs)

### songs

Accueillly m'a la belle au gent atour [= Saoullé m'a la belle, Da pacem], 3vv, ed. in Perkins and Garey (music used for Francesco d'Albizo's lauda O Maria fonte d'amore; source for his own mass)

Adieu Fortune [= O vie fortunee]

Ave sydus clarissimum [= Helas que pourra]

Cent mille escus quant je vouldroye [= Cento milia escute], 3vv, ed. in Brown; also attrib. Busnoys (related to Du Fay's Vostre bruit and his own O vie fortunee; added 4th voice in later sources; T used in anon. Humilium decus/Sancta Maria, 6vv, *I-Rvat* C.S.15; opening music quoted in anon. Gloria, 4vv, *Md* Librone 3, f.52v-54)

C'est temps perdu d'estre en amours, 3vv, ed. in Brown; also attrib. Morton

Corps contre corps sans penser convoitise/Ramboure luy rataquon, 4vv, quodlibet, ed. in *RRMR*, lxxvii (1989)

Cui diem vous [= Qui diem vous, Fuggir non posso, En quuque lentor], 3vv (curtailed version in *Bc* Q16; text conceivably Alain Chartier's 'Cuidiez vous qu'il ait assez joie')

Da pacem [= Accueillly m'a la belle]

Der seyden schwantcz [= Helas que pourra]

Dess mayen lust [= Helas que pourra]

Du tout ainsy qu'il vous plaira, 3vv (text by Alain Chartier; musical opening related to Du Fay's Puis que vous estes campieur)

En quuque lentor [= Cui diem vous]

Fuggir non posso [= Cui diem vous]

Helas m'amour ma tresparfete amye [= Helas que pourra]

Helas que pourra devenir [= Ave sydus clarissimum, Dess mayen lust, Helas m'amour ma tresparfete amye, Myt treuen herzen hab ich an allen, Der seyden schwantcz], 3vv, ed. in Brown (added 4th voice in later sources; cited by Tinctoris, *CSM*, xxii/2, 1975, p.144, and Aaron, *Trattato*, 1525, ch.6; reworked in Isaac's Helas que de vera mon cuer; for the lost mass 'Elas' by Tinctoris, see *SpataroC*, 832)

La tridaine a deux, lost; attested by Tinctoris as a model of *varietas* (*CSM*, xxii/2, 1975, p.156)

Le despourveu infortuné [= Tanto è l'afano], 3vv, ed. in Brown (added 4th voice in

later sources; Dc used in Agricola's Arce sedet Bacchus)

Ma dame qui tant est en mon cuer, 3vv, ed. in Brown (added 4th voice in later sources)

Morir me fault se n'ay secours, 3vv

Mort ou mercy vous requiers si, 3vv, ed. in Perkins and Garey

Myt treuen herzen hab ich an allen [= Helas que pourra]

O Maria fonte d'amore [= Accueilly m'a la belle]

O vie fortunee de divers atemptans [= Adieu Fortune, O vive Fortune de divers], 3vv, ed. in Brown

Pour regard doeul faux semblant amoureux, 3vv

Pour tant se mon voloir s'est mis, 3vv, ed. in Brown (possibly = 'Pour tant semon di Antonio Busnois', mentioned in Aaron, *Trattato*, 1525, ch.4, also attrib. Busnoys in a letter of Giovanni del Lago in *SpataroC*, 832; a mass by Philippus de Primis on the T of this chanson mentioned *ibid.*, also by Giovanni Spataro, *ibid.*, 350, 361, 591, and *Tractato di musica*, 1531)

Qui diem vous [= Cui diem vous]

Ramboure luy rataquon (2nd text of Corps contre corps)

Rose plaisant odorant comme graine, 3vv, ed. in Brown (probably by Dusart; also attrib. Philippon [Basiron]; added 4th voice in later sources; all voices used in Obrecht's mass 'Rosa plaisant')

Saoullé m'a la belle [= Accueilly m'a la belle]

Se brief je puys ma dame voir, 3vv, ed. in Brown (also attrib. Busnoys)

Se doulx penser et souvenir, 3vv, ed. in Brown (text hopelessly corrupt)

Seulette suis sans ami, 3vv, not in *Oeuvres complètes*, ed. E.J. Pease, *Music from the Pixérécourt Manuscript* (Ann Arbor, MI, 1960) (ascription only in *F-Pn* fr.15123, heavily cropped but almost certain)

S'il est ainsi que plus je ne vous voye, 3vv, ed. in Perkins and Garey

Tanto è l'afano [= Le despourveu]

Vive Charlois, 3vv, ed. in Brown (possibly honouring Duke Charles the Bold of Burgundy or Charles VII of France)

Vous n'avés point le cuer certain, 3vv, ed. in Brown

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DAVID FALLOWS

## Caron, Leon Francis Victor

(*b* Boulogne, 13 Jan 1850; *d* Sydney, 29 May 1905). Australian musical director and composer of French birth. After lessons in Boulogne with the organist Alexandre Guilmant, he went to the Paris Conservatoire in the late 1860s. He subsequently became a violinist with the Jules Rivière orchestra at the Alhambra Theatre, London, for a year before touring the USA with the Theodore Thomas orchestra (1872–6). He left for Australia and appeared as conductor at the Melbourne Opera House in 1876, which led to his conductorship of the W.S. Lyster Royal Italian and English Opera Company. He also directed his own Caron Opera Company, giving local premières of many operas in English from 1880 to 1890. He assisted several visiting English comic opera troupes, and in July 1887 founded the Orpheus Club with leading Sydney musicians. In April 1889 he joined the J.C. Williamson Royal Comic Opera Company for its first production, the Australian première of *The Yeomen of the Guard*, and remained with the company until his death.

Caron wrote music for at least four Williamson pantomimes in the 1890s, and two well-constructed cantatas: *Victoria* (vocal score, Melbourne, 1880), which opened the Melbourne International Exhibition (1 October 1880), and a *National Cantata*, performed on 14 March 1888 during the Australian centenary celebrations. *Victoria* was revived at Melbourne in 1972; Caron's other works are forgotten.

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ELIZABETH WOOD

## Carosio, Margherita

(*b* Genoa, 7 June 1908). Italian soprano. She studied at the Paganini Conservatory, Genoa; and made her début at nearby Novi Ligure in 1924 at the age of 16 in the title role of *Lucia di Lammermoor*. In 1928 she sang Musetta, and Fyodor in *Boris Godunov* with Chaliapin, at Covent Garden. The next year she made her début at La Scala as Oscar and from 1931 to 1939, and 1946 until 1952, never missed a season there. At La Scala she created Gnese in Wolf-Ferrari's *Il campiello* and Egloge in Mascagni's *Nerone* and sang Aminta in the first Italian performance of Strauss's *Die schweigsame Frau*. In 1939 she sang Rosina at the Salzburg Festival. She returned to London in 1946 with the S Carlo company as Violetta, one of her most appealing roles. Her piquant charm, exquisite phrasing and fine musicianship admirably suited her for Adina in *L'elisir d'amore*, which she sang at La Scala in 1950 and also recorded.

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GV (R. Celletti; R. Vegeto)

HAROLD ROSENTHAL/ALAN BLYTH

# Caroso, Fabritio

(*b* probably Sermoneta, c1527–35; *d* after 1605). Italian dancing-master. He was the author of two large manuals of vital significance as sources of dance steps, types and music of the second half of the 16th century. Caroso's works include over 100 different dances by himself and others, as well as valuable rules for basic step vocabulary and etiquette. The ballettos, which form the major part of his repertory, clearly descend from the balli of 15th-century Italy, being similarly multi-partite and individually choreographed, with specially composed or adapted music. The fact that *Nobiltà di dame* (1600) was reprinted under a different title as late as 1630 supports other evidence that Caroso's style may have continued to hold good for Italian dance in the first third of the 17th century.

Caroso's volumes include a few simple group figure dances such as the *contrapasso*, but most are more elaborate social dances for a skilled amateur couple, for example the *passo e mezo*. Caroso thus stands midway between Arbeau, whose *Orchesographie* (1588) favours in equal measure simple circle dances (e.g. branles) and more complicated types, and Cesare Negri, who detailed in *Le gratie d'amore* (1602) many extremely difficult galliard variations and some choreographies for theatrical productions. Although the three authorities differed in particulars (for example only Caroso used the term 'cascarda' for a dance type), the frequent correlations of step patterns suggest that the basic features of court dance were essentially international in Europe during the second half of the 16th century. Variation and improvisation, pervasive principles in 16th-century musical performing practice, seem also to have been characteristic of 16th-century dance, for many 'mutanze' of the basic steps or choreographic patterns are described, and it is clear that others could always be introduced ad lib.

Both Caroso's volumes contain music in Italian lute tablature, with some additional parts in mensural notation. Most of the music is of no great value in itself; it is close in style to dance music of the period: homophonic, periodic, strongly metric and dominated by two- and four-bar phrases. Identical sections often appear in separate dances, mixed and matched differently, and abbreviated, elongated or transposed in obvious adaptation to the needs of the choreographies. The many musical concordances with other sources provide valuable clues to the manner of dissemination of the popular tunes, bass types or chord progressions (Moe). Despite many problems of interpretation, Caroso's works are helpful to the study of performing practice, for they often clarify the metric relationships between dance steps and music, as when the term for a step pattern (e.g. 'seguito ordinario o breve') is precisely correlated with rhythmic values, or when, as in the galliard, the body's natural tempo for the steps suggests approximate tempos for the music. Further, proportional indications for movements within ballettos (e.g. 'this minim should be played as a semiminim the second time') assist in the establishment of tempo norms for those dance types such as the canary or the galliard which also may appear as independent dances. Musically, the

multi-movement ballettos are variation suites (the same musical material is present in two or three metric guises); this undoubtedly played a role in the development of the instrumental variation suite of the 17th century. The required repetitions of strains to accommodate the choreography (up to 26 times for one strain) must have encouraged improvised variation by the musicians as well.

Caroso claimed as his patrons the Caetani, the ruling family of Sermoneta, who were also influential in Rome. He may well have spent much of his life there, for most of the dances are dedicated to ladies of other Roman families; to judge from the dedications his wide circle of acquaintances also included the Medici, Farnese, Gonzaga, d'Este and Sforza families, as well as Spanish rulers of Naples and Milan. Negri in 1602 appropriated many of the rules from *Il ballarino* (while adding significant instructions of his own), and Tasso contributed a sonnet in praise of the author to *Nobiltà di dame*, further evidence of Caroso's high repute.

## WRITINGS

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JULIA SUTTON

## Caroubel, Nicolas Francisque

(*b* Paris, 20 Aug 1594; *d* ?Paris, after 1657). French violinist, son of [Pierre Francisque Caroubel](#). He began his career as a freelance performer; described as a 'maistre joueur d'instruments', he formed an association with another instrumentalist, Noel Mosnis, in January 1613. In February 1623 he married Jacqueline Pinguet. At the end of 1624 he obtained (through his mother's intervention) his father's former post as *violon ordinaire de la chambre du roi*, becoming in April 1625 the 24th member of the king's band of 23 violins. He was still in the service of Louis XIII in December 1642 when he and 12 others of the king's band formed an association to give 'royal concerts' every Saturday afternoon at the Louvre, the Petit Bourbon or other suitable hall. In 1631 he became one of the governors of the guild of St Julien des ménétriers, which organized the freelance instrumentalists of Paris. This did not affect his advancement at court, for in 1653 he was remunerated as a *valet de chambre*. It appears he was still in this post in 1657.

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FRANK DOBBINS

## Caroubel, Pierre Francisque [Fransigne, Fransignes]

(*b* Cremona; *d* Paris, summer 1611). French violinist and arranger of Italian origin. He lived in Paris from 1576 and was naturalized by royal letters on 3 September 1583. He married Catherine Lemaire on 8 November 1583. During this time he was in the service of Henri III and his brother François, Duke of Anjou. He retained his post as *violon ordinaire de la chambre du roi* under Henri IV. Around 1610 Pierre spent some time at the court of the Duke of Brunswick at Wolfenbüttel; here he met Michael Praetorius, to whom he gave some of the French royal band's repertory. Together they arranged somewhat complex harmonizations of 82 dances, which were later published in *Terpsichore* (1612<sup>16</sup>). Some of the dances are elaborations of pre-existing material. On Caroubel's death, his post was assumed by Pierre du Gap.

### WORKS

Harmonizations of 82 dances (55 branles, 10 courantes, 11 voltes, 3 passamezzos, 3 galliards), a 5, 1612<sup>16</sup>, ed. G. Oberst, *M. Praetorius: Gesamtausgabe*, xv (Wolfenbüttel, 1929)

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FRANK DOBBINS

## Carozza, Giovanni Dominico.

See [Carrozza, Giovanni Domenico](#).

## Carpani, Giovanni Antonio

(fl Rome, 1638–72). Italian composer. In 1638 he succeeded Benevoli as *maestro di cappella* of Santo Spirito in Sassia, Rome, remaining in the post until at least 1642. He was a 'clerico benif.' of the basilica of S Pietro there in 1660. Several of his motets and a madrigal were published in Roman anthologies, mostly edited by Florido de Silvestri. The solo motet *O dulcissime Jesu* (1659) is in an expressive, florid style, including outbursts of demisemiquavers on the words 'amoris' and 'anima'. His accompanied madrigal *Per sentier d'horride spine* was cited in Pitoni's *Guida armonica*. A violinist named Giovanni Battista Carpani (d 1707) performed under Corelli in Rome; he entered the Congregazione di S Cecilia in 1678 and was its keeper of instruments in 1689. Between about 1635 and 1653 a Giovanni Carpan played at S Marco, Venice. A Giovanni Luca Carpani signed the dedication of the libretto of *Antioco* (Bologna, 1673); he was probably not its composer, as sometimes claimed.

## WORKS

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Motetti, 4vv ... col rivolto alla duodecima in canto (Rome, 1664); lost, mentioned by Schmidl

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2 motets, *GB-Lcm*; 1 motet, *Ob*

Madrigal, 1653<sup>4</sup>

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THOMAS WALKER/JENNIFER WILLIAMS BROWN

## Carpani, Giovanni Battista.

Italian violinist. See *under* [Carpani, Giovanni Antonio](#).

## Carpani, Giuseppe

(*b* Vill'Albese, Como, 28 Jan 1752; *d* Vienna, 21/2 Jan 1825). Italian librettist and writer on music. He received a Jesuit education in Milan, then studied law in Pavia, during which time he wrote poetry and drama, some in Milanese dialect (*Conti d'Ogliate*). His libretto for Giacomo Rust, *Gli antiquari in Palmira* (1780), won approval and resulted in many librettos for the country residence at Monza of the Milanese court. There the repertory consisted of contemporary French works which Carpani translated and revised for musical production, some appearing under his own name. From 1792 to 1796 Carpani was editor of the *Gazzetta di Milano*, but his anti-French sentiments forced him to move to Vienna during the French occupation of Lombardy. He remained there until his death despite his nomination at some time after 1797 as censor, with directive responsibilities, of the Venetian theatres. Pensioned by the Viennese court, he enjoyed imperial favour as a librettist and writer on music.

Carpani is best remembered for the controversy surrounding his somewhat fictionalized biographies of Haydn and Rossini, the former, *Le Haydine* (1812), boldly plagiarized by Stendhal. His writings on Rossini include a *Lettera all'anonimo autore* (1818) regarding an article on *Tancredi* and *Le rossiniane ossia Lettere musico-teatrali* (1824). In a lively public exchange of letters Carpani called Stendhal 'a literary cuckoo who does not lay his egg in another's nest but warms eggs he has not laid'. Most of his librettos are Italian translations of *opéras comiques* for Monza, by such composers as Grétry, Dalayrac and R. Kreutzer. *Nina ossia La pazza per amore*, originally set by Dalayrac in 1786, was translated by Carpani in 1788 for Monza and became the basis for several later versions including that by Paisiello and Lorenzi in 1789. Tarchi set *Lo spazzacamino principe*, a translation of *Le ramoneur prince*; and *Rinaldo d'Aste* was set many times. A modern edition of the libretto for *Nina ossia la pazza per amore* is included in the anthology *Libretti d'opera italiani* (ed. G. Gronda and P. Fabbri (Milan, 1997)). His poem *In questa tomba oscura* was set by about 60 composers, including Salieri, Weigl, Danzi and Beethoven.

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PATRICIA LEWY GIDWITZ

## Carpenter, John Alden

(*b* Park Ridge, IL, 28 Feb 1876; *d* Chicago, 26 April 1951). American composer. He was the son of a wealthy industrialist and a professionally trained singer, who fostered his early musical studies. After piano and theory lessons with Amy Fay and W.C.E. Seeboeck, he studied music at Harvard with J.K. Paine, graduating in 1897. There he composed music for 3 *Hasty Pudding Club* shows and for the orchestra of the Pierian Sodality as well as solo songs and piano pieces. Upon graduation he joined his father's firm, George B. Carpenter & Co., becoming its vice-president (1909–36), and dividing his time between composition and business. In 1900 he married Rue Winterbotham, who became a well-known interior decorator and designer; their two children's books of music and drawings, *Improving Songs for Anxious Children* (1902) and *When Little Boys Sing* (1904) began an artistic alliance. He was an admirer of Elgar, and after some persistence, succeeded in having a few lessons with him during several months in Rome (1906). Returning to Chicago, on Stock's recommendation he took further studies in theory with Ziehn (1908–12), from which he greatly benefited.

Carpenter's numerous songs played a large part in bringing him to recognition and achieving lasting popularity. An Impressionistic delicacy and refinement – a recurrent feature of his work in general – is already evident in the song cycles *Gitanjali* (1914) and *Water Colors* (1916). However, his range of expression also extends from the light, humorous *Little Fly* (1912) and the

moodiness of *Fog Wraiths* (1913) to the patriotic *The Home Road* (1917) and *Berceuse de guerre* (1918) and the effective popular elements of the *Four Negro Songs* (1927). His instrumental music similarly reveals a variety of expression and influences. The Violin Sonata (1913), for example, displays a combination of French poeticism with home-grown exuberance and rhythmic vigour, while his first work for dance, *The Birthday of the Infanta* (1917–18), was compared by contemporaneous critics with Russian ballet. *Adventures in a Perambulator* (1914), his first orchestral work, is a saga of American childhood; it was followed by the more Germanic Symphony no.1 ('Sermons in Stones'), possibly reflecting the music of John Knowles Paine.

Thanks to the jazz bands he heard at Colosimo's in Chicago, jazz also became a significant aspect of the American style which Carpenter sought to create. The Concertin (1915) – described by him as 'a light-hearted conversation between the piano and orchestra' – was the first work to bear such signs, with its hints of jazz rhythms, as well as a 5/8 movement and Spanish rhythmic and harmonic elements. He followed it with immediate success in a 'jazz pantomime' *Krazy Kat* (1921) based on the comic strip by George Herriman, and in 1925 he wrote *A Little Piece of Jazz* for Paul Whiteman's Second Experimental Modern American Music concert. In his continuing search for musical Americanisms he had meanwhile written the ballet *Skyscrapers* (1923–4), originally meant for Diaghilev, but which, after plans fell through, was given its first performance at the Met, followed by later successes at Munich. The dichotomy in American life between exuberant 'relaxation' and frantic work is suggested through a tightly organized structure that also reflects a relationship with cubism.

Of his orchestral works probably the finest is the tone poem *Sea Drift* (1933). Based on Whitman's *Sea Poems*, it returns to a Romantic, nostalgic mood with echoes of Wagner as well as Debussy's *La mer*. His later works, the majority of them instrumental, continued to bring him much acclaim, notably the beautiful and assertive *Quintet in Three Movements*, the Violin Concerto, often performed by Balokovic, and the Second Symphony, performed first by Walter and the New York PO. Among his many honours are five honorary degrees spread across his career (including one from Harvard), and the gold medal for distinguished achievement in music of the National Institute of Arts and Letters (1947).

## WORKS

(selective list)

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Branglebrink (show, R.M. Townsend, E.G. Knoblauch), 1896 [collab. F.B. Whittemore, R.G. Morse; written for Hasty Pudding Club]

The Flying Dutchmen (show, H.T. Nichols), 1897 [written for Hasty Pudding Club]

The Birthday of the Infanta (ballet), 1917, rev. 1919, arr. suite, 1930, rev. 1940, arr. concert suite, 1949; Chicago, 23 Dec 1919

Krazy Kat (jazz pantomime), 1921, rev. 1940, arr. pf, 1948; Chicago, 23 Dec 1921

Skyscrapers (ballet), 1923–4; New York, 19 Feb 1926

### instrumental

Orch: Symphony no.1 'Sermons in Stones', 1916–17; Adventures in a Perambulator, 1914, rev. 1941; Concertino, pf, orch, 1915, rev. 1948; A Pilgrim Vision, 1920; A Little Bit of Jazz, 1925; Oil and Vinegar, 1926; Patterns, 1932; Sea Drift, sym. poem, after W. Whitman, 1933, rev. 1944, Dance Suite [orchs of pf works: Polonaise Americaine, Tango Americaine, Danza]; Vn Conc., 1936; Sym., C, 1940 [based on Sym. no.1]; Sym. no.2, 1942, rev. 1947; The Anxious Bugler, sym. poem, 1943; The Seven Ages, suite, after W. Shakespeare, 1945; Carmel Conc., pf, orch, 1948

Chbr: Sonata, vn, pf, 1911; Qt, Str, 1927; Qnt in 3 movts, 1937

Pf: Pf Sonata no.1, g, 1897; Nocturne (1898); Impromptu (1915); Polonaise Américaine (1915); Little Nigger, 1916; Little Dancer (1918); Little Indian (1918); Tango Américain, 1920; Concertino, pf, orch (1920), rev. 1949; Diversions, 5 pieces, pf (1923); Danza (1942), rev. 1947

### vocal

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THOMAS C. PIERSON

## Carpentier, Alejo

(b Havana, 26 Dec 1904; d Paris, 24 April 1980). Cuban writer. He worked as a journalist from 1922, writing not only political articles but also music and theatre criticism, and with Roldán he organized the first concerts of new music in Havana. After his imprisonment for having founded a minority party (1927), he turned his attention to the arts. He lived in Paris for a time, meeting Varèse and working with him on the abortive dramatic project *The One-all-alone*. On his return to Cuba in 1940 he was appointed director of the Cuban Broadcasting System and taught at the University of Havana. During the Batista period he lived in Venezuela, returning after the Revolution to serve as director of the Editora Nacional, and as cultural attaché and ambassador in Paris. As a writer on music he promoted the new trend of musical nationalism based on Afro-Cuban sources and the Cuban Grupo de Renovación Musical. His publications not only contributed greatly to the knowledge of Cuban musical traditions but also put forward an influential account of the true nature of Latin American and Caribbean musics. His novel *Los pasos perdidos* (Mexico City, 1953; Eng. trans., 1956) concerns a composer's self-discovery.

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GERARD BÉHAGUE

## Carpentras [Genet, Elzéar]

(b Carpentras, c1470; d Avignon, 14 June 1548). French composer. In 1505 he was appointed one of the three *capellaniae chorales* in Avignon. As the document of commission refers to him as 'clerico carpentrasso', he must have taken ecclesiastical orders by then. Within three years he had left Avignon for Rome, possibly at the request of the pope himself. (Carpentras is listed as a singer in the papal chapel in June 1508.) They may have known one another in Avignon, where Julius II (Giuliano della Rovere) had been bishop before 1503. On 21 May 1512 he announced his intention of leaving Rome, asking to keep the privileges of a papal singer while he was away. Apparently he became a member of the French royal chapel, for although no record of his activities there survives, he related in the dedication of his volume of hymns that in 1513 the newly elected Medici pope, Leo X, wrote to King Louis XII requesting the composer's services. By a bull dated 5 November 1513, Leo appointed Carpentras as master of the papal chapel, making him the first

musician to hold that largely administrative post. Carpentras also had charge of three choirboys he had brought with him from France, and was soon actively recruiting singers for the papal chapel (notably from the chapel of the Marquis of Mantua). Leo, like his predecessor, valued Carpentras highly as several letters and a large number of benefices (most notably the deanship of St Agricol in Avignon) attest, although Carpentras was never a bishop, as Fétis and Baini claimed.

Adrian VI, Leo's successor, was as famous for his indifference to the arts as Leo had been for his generosity. At the time of Leo's death Carpentras was visiting Avignon and he stayed there rather than return to a hostile Vatican. It has been presumed that Carpentras returned to Rome on the election of Clement VII in 1524; this is based on his statements in dedications to Clement of manuscript and printed versions of his *Lamentations* that he had found that they had been so 'corrupted' that he felt compelled to revise the whole set. This suggests, but does not really provide direct evidence, that he visited Rome and heard his *Lamentations* in their corrupt form at the papal chapel (after all, he could merely have seen copies that had begun to circulate). Since he executed a legal document in Avignon on 11 March 1524, and was recorded at a chapter meeting of St Agricol on 6 May, this would have meant a very rushed trip to Rome in time for Holy Week 1524 (20–27 March) and a very short stay; furthermore, Carpentras does not appear in the (admittedly few) extant lists of the papal chapel that can be dated in 1525–6. On the other hand, a visit to Rome in the years before the Sack of Rome (1527) cannot be entirely ruled out.

At some time around 1526, Carpentras was suddenly afflicted with what he described as a continuous hissing in his head, which today would be called tinnitus. His response to this debilitating and, for a musician, terrifying condition was to force himself to work on a grand project, nothing less than the publication of his complete sacred works (for which he composed new pieces and revised older ones), the first such publication in the history of music apart from the manuscript collections of Adam de la Halle and Machaut. The negotiations leading up to this publication, recorded in contracts between Carpentras and the printer, Jean de Channey of Avignon, furnish valuable evidence about the practice of music printing in the 16th century. Channey agreed to print on paper supplied by Carpentras 500 copies of each volume within six months of the original contract (dated 2 January 1531). Channey, who had never printed music before, engaged a typesetter, Etienne Briard, to design a typeface for the purpose (see [Printing and publishing of music](#), fig.7). Nevertheless, Channey's first attempt to align the notes correctly on the staves was a failure. A Dominican priest, Stephan Bellon, was called in to assist, apparently with success; the first volume was issued shortly after he joined the original partnership. Various kinds of trouble complicated relations between Carpentras and his printer – Bellon eventually withdrew from the partnership, for example, settling for the amount of his original investment, and Carpentras and Channey had to submit a disagreement to arbitration at one point – but eventually all four volumes were issued.

The first two volumes (one containing five masses, dated 15 May 1532, and the other a set of *Lamentations* for Holy Week, dated 14 August 1532) were dedicated to Pope Clement VII. The other two volumes, both without date (the

third containing hymns, and the fourth *Magnificat* sections) were dedicated to Cardinal Ippolito de' Medici. Copies of some of these compositions survive in manuscript, and a handful of other sacred works by Carpentras are to be found scattered in various manuscript and printed anthologies of the 16th century. Petrucci, for example, printed three motets by Carpentras in his series *Motetti de la corona* (Venice, 1514–19); the trio sections of his hymns were published by Dorico (Rome, 1537); Gardane included several duos by Carpentras in *Il primo libro* (Venice, 1543); the German printer Petreius and the French firm Le Roy & Ballard both published volumes containing several of Carpentras's motets; and a number of motets and a *Magnificat* by him appear in various manuscripts. However, thanks to the composer's initiative in gathering together his selected sacred works for the Avignon edition, we have a much clearer understanding of the reason for his eminence during his lifetime. Carpentras died in Avignon on 14 June 1548. His will, drawn up two days before his death, survives together with his death certificate.

In the dedication of his volume of hymns, Carpentras declared that he gave up setting chansons and amorous poems when he came to the papal chapel under Leo X in 1514. Nevertheless, a few secular pieces by him survive. In the ninth volume of *Le parangon des chansons* (Lyons, 1541), Jacques Moderne printed two of his wittily irreverent chansons, written in that crystal-clear imitative pattern style so characteristic of many French polyphonic songs from the first half of the 16th century. His four Italian pieces, on the other hand, belong to the frottola tradition. Like many late frottolas, Carpentras's settings of a ballata, a madrigal and two canzoni do not use patterned rhythms and stereotyped harmonies, but keep the characteristic texture of the frottola, with a simple melody and bass, enriched by busy inner voices. His choice of two poems by Petrarch suggests that he may have been influenced by the arguments of Pietro Bembo that composers should choose texts of high literary quality.

Carpentras was perhaps the first composer since the beginning of the 15th century to devote himself almost exclusively to the music of the Offices. He composed lamentations, complete hymn and *Magnificat* cycles, and restricted his motet composition to Office antiphons and psalm texts. He was thus something of an expert at the handling of recitation tones and cantus firmi. The emphasis on 'everyday' liturgical music may have been the result of the prodding of Pope Leo X (as Carpentras hints in his dedications); in any case it was certainly not what the Josquin generation had been interested in, and may have provided a model for Carpentras's colleagues and younger contemporaries (as the Lamentations, hymns and *Magnificat* settings produced by Bernardo Pisano, Costanzo Festa, Jaquet of Mantua and Adrien Willaert attest).

Carpentras's sacred works reveal his full personality. He was a typical composer of the post-Josquin generation. Unlike some of his contemporaries, he not only explored the structural possibilities of pervading imitation, but also took some pains to write formally clear structures by stopping the forward motion with well-defined cadences in all voices at important points and by mixing chordal writing in a rather bland harmonic style with more contrapuntal sections. His Lamentations, for example, alternate animated homophony, composed largely without striking dissonances but using instead tone-colour and choral sonority for expressive purposes, with points of imitation. His

hymns are for the most part fairly elaborate imitative pieces setting alternate strophes of the texts. Like all of his sacred music, his masses, based on chansons, either paraphrase borrowed melodies or use them as *cantus firmi*. In sum, Carpentras was an expert contrapuntist but rather reticent in his expressive power.

## WORKS

for 4 voices unless otherwise stated

Edition: *Eliziani Geneti (Carpentras) opera omnia*, ed. A. Seay, CMM, lviii (1972–3) [S]

### masses

Liber primus missarum Carpentras (Avignon, 1532):

Missa 'A l'ombre d'ung buissonet' (on S of Josquin's chanson; part of Cr on c.f. Credo I), S i, 34; Missa 'Encore iray je jouer', S i, 127; Missa 'Fors seulement', S i, 91 (on S of A. de Févin's chanson; part of Cr on c.f. Credo I); Missa 'Le cueur fut mien – En amour na sinon bien', S i, 65 (on 2 unidentified chansons); Missa 'Se mieulx ne vient' (on S of Convert's chanson; part of Cr on c.f. Credo I)

### magnificat settings

Liber cantici Magnificat omnium tonorum authore Carpentras (Avignon. c1535–9):

Magnificat primi toni, S iv, 1, 217 (earlier version); Magnificat primi toni, S iv, 12; Magnificat primi toni, S iv, 134; Magnificat secundi toni, S iv, 22, 235 (earlier version); Magnificat tertii toni, S iv, 38, 213 (earlier version); Magnificat tertii toni, S iv, 46; Magnificat quarti toni, S iv, 54; Magnificat quarti toni, S iv, 63, 237 (earlier version)

Magnificat quinti toni, S iv, 77, 211 (alternative version), 240 (with odd-numbered verses); Magnificat sexti toni, S iv, 88, 216 (alternative version; complete in *I-Rvat* C.G.XII.5); Magnificat septimi toni, S iv, 98; Magnificat octavi toni, S iv, 115, 267 (complete version); Magnificat octavi toni, S iv, 131

### lamentations

Liber Lamentationum Hieremiae prophetae Carpentras (Avignon, 1532):

Feria quinta in caena Domini: Lectio prima, 2–4vv, S ii, 1 (may be related to settings in *I-Rvat* C.G.XII.3, S ii, 131, and in *MOd* 9, inc.); Lectio secunda, 2–5vv, S ii, 13 (earlier version in *Rvat* C.S.163, Lectio tertia, 2–4vv, S ii, 28 (earlier version in *Rvat* C.S.163)

Feria sexta in Parasceve: Lectio prima, 2–4vv, S ii, 36 (earlier version in *Rvat* C.S.163; resembles setting in *Rvat* C.G.XII.3, ff.66v–68r); Lectio secunda, 2–4vv, S ii, 46 (earlier version in *Rvat* C.S.163; may be related to setting in *Rvat* C.G.XII.3, S ii, 171); Lectio tertia, 4vv, S ii, 56 (earlier version in *Rvat* C.S.163; may be related to setting in *Rvat* C.G.XII.3, S ii, 146; slightly varied in *MOd* 9, S ii, 174; complete in 1557<sup>7</sup>)

Sabbato sancto Paschae: Lectio prima, 2–4vv, S ii, 64 (earlier version in *Rvat* C.S.163; resembles setting in *Rvat* C.G.XII.3, S ii, 138); Lectio secunda, 2–4vv, S ii, 73 (earlier version in *Rvat* C.S.163; may be related to setting in *Rvat* C.G.XII.3, S ii, 166); Lectio tertia, De oratione Jeremiae Prophetae, 2–6vv, S ii, 82 (earlier version in *Rvat* C.S.163; Alia oratio Jeremiae prophetae secundum cantum Romanum, 2–4vv, S ii, 97 (earlier version in *Rvat* C.S.163, with addl movts)

Feria sexta in Parasceve: Alia lectio si magis placet, 2–4vv, S ii, 110 (earlier version in *Rvat* C.S.163)

1 Lamentation, Sabbato sancto Paschae, Lectio tertia, 2–4vv, 1557<sup>7</sup>, S ii, 159

### hymns

Liber hymnorum usus Romae ecclesiae auctore Carpentras (Avignon, c1535):

Ad coenam agni, S iii, 54; Ad caenam agni, S iii, 61; Ad caenam agni, S iii, 68; Audi benigne conditor, S iii, 33; Aurea luce, S iii, 155; Aures ad nostras, S iii, 37; Ave maris stella, S iii, 173; Ave maris stella, S iii, 179; Ave mater pia, S iii, 166

Christe redemptor omnium, S iii, 10; Christe redemptor omnium, S iii, 193; Conditor alme siderum, S iii, 1; Conditor alme siderum, S iii, 6; Deus tuorum militum, S iii, 137; Deus tuorum militum, S 207; Doctor egregie Paule, S iii, 141; Exultet caelum laudibus, S iii, 132; Exultet caelum laudibus, S iii, 200

Hostes Herodes impie, S iii, 19; Hostes Herodes impie, S iii, 28; Iste confessor, S iii, 219; Iste confessor, S iii, 222; Jesu corona virginum, S iii, 225; Jesu nostra redemptio, S iii, 73; Jesu nostra redemptio, S iii, 79; Lucis creator, S iii, 228; Nardi Maria pistici, S iii, 158; Nardi Maria pistici, S iii, 160

O lux beata Trinitas, S iii, 101; O lux beata Trinitas, S iii, 105; Pange lingua, S iii, 109; Pange lingua, S iii, 116; Quodcumque vinculis, S iii, 144; Rutilat Marthae dies, S iii, 161; Sanctorum meritis, S iii, 209; Sanctorum meritis, S iii, 215

Tibi Christe, S iii, 189; Urbs Jerusalem beata, S iii, 231; Ut queant laxis, S iii, 147, 241 (variants); Veni Creator, S iii, 87; Veni Creator, S iii, 93; Verbum supernum, S iii, 125; Vexilla regis, S iii, 44; Vexilla regis, S iii, 50; Vexilla regis, S iii, 52

### motets

Liber cantici Magnificat omnium tonorum auctore Carpentras (Avignon, c1535–9) [M]

Alma Redemptoris, M, S iv, 145; Alma Redemptoris, M, S iv, 159; Ave regina caelorum, M, S iv, 166; Ave regina caelorum, M, S iv, 171; Benedixisti Domine (Ps lxxxv), S v, 11; Bonitatem fecisti (Ps cxix), S v, 57; Cantate Domino canticum novum (Ps xcvi), S v, 1; Conserva me Domine (Ps xvi), S v, 21; Crucem tuam adoramus, M, S iv, 208; Deus in nomine tuo (Ps liv), S v, 32; Gabriel angelus locutus est, M, S iv, 139; Gabriel angelus locutus est, M, S iv, 142; Genuit puerpera, M, S iv, 152; Genuit puerpera, M, S iv, 156; Haec est illa dulcis rosa, 5vv, S iv, 195; Inviolata, integra et casta, M, S iv, 191

Jubilate Deo (Ps c), S v, 77; Legem pone mihi (Ps cxix), S v, 85; Miserere mei Deus (Ps li), S v, 42; Omnes gentes plaudite (Ps xlvii), S v, 70; Regina caeli laetare, M, S iv, 191; Regina caeli laetare, M, S iv, 204; Regina caeli, S v, 108; Salve regina, M, S iv, 184; Salve regina, S v, 100; Simile est regnum, S v, 111; Virgo prudentissima, M, S iv, 177; Virgo prudentissima, M, S iv, 180

### secular

Frottolas: Hor vedi amor (Petrarch), S v, 117; Nova bellezza, S v, 114; Perchè quel che mi trasse (Petrarch), S v, 121; S'il pensier che mi strugge (Petrarch), S v, 119

Chansons: Il ne l'aura pas, S v, 127; Venes, venes veoir, S v, 124

### doubtful works

1 Lamentation, Sabbato sancto Paschae, Lectio secunda, S ii, 177

Lucis creator, S iii, 237

Crucifixus in duo, 1546<sup>22</sup> (lute intabulation; see S i, 152)

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## Carpiani, Giovanni Luca.

Italian musician. See under [Carpani, Giovanni Antonio](#).

## Carpio (Valdés), Roberto

(*b* Arequipa, 23 Feb 1900; *d* Pisco, 22 June 1986). Peruvian composer. He was, perhaps, the most significant link between 19th-century Peruvian music and the modern era. Like others of his generation he was self-taught and essentially a composer of piano music. His first 24 years were spent in Arequipa, where he absorbed local songs and dances and bucolic, Romantic poetry. There he also studied the piano and received advice from Dunker Lavalle. He subsequently moved to Cuzco and La Paz, Bolivia, where he lived a bohemian existence and wrote such works as the *Nocturno* and the *Tres estampas de Arequipa* for piano, and a number of songs. His early music displays Romantic harmony, a brilliant Chopinesque pianism and some Albéniz-like turns of phrase. But his discovery of Debussy and Impressionism led to a radical shift – a newly refined sensitivity to sonority, an enriched harmonic palette and a more objective aesthetic.

Carpio's arrival in Lima in about 1930 coincided with his exploration of polytonality and even certain atonal elements. However, he always retained his Andean roots, both in the use of pentatonic scales – though he would often combine and layer different ones – and in his fundamental musical

ideas. His forms are brief, without any elaborate development, but this springs from a naturally concentrated expression. Typical is the short piano piece *Payaso* (1933), in which the unexpected gestures of the clown of the title are translated into subtle modulations and unpredictable resolutions. In Lima, Carpio was overwhelmed by financial problems and was forced to work in public administration. He became general secretary of the National Conservatory, a post he held until his retirement. More than once he had to administrate the institution, which he did exceptionally well, but this limited his career as composer. Nevertheless he was still able to produce such important works as *Tríptico* (1942) for piano, which won the Dunker Lavallo Prize in 1945, and the highly dramatic songs *Cava panteonero tumba de dolor* to texts by José María Eguren.

## WORKS

(selective list)

### piano

Nocturno y preludio, 1921; 3 estampas de Arequipa, 1927; Suite 'Hospital', 1928; Tríptico, 1932; Payaso, 1933; 4 preludios, 1933; 3 miniaturas, 1934; Preludio, 1937; 2 pequeños preludios, 1938; Suite, 1939; Miniaturas, 1940; Nocturno, 1940; Pastoral, 1940; Preludio, 1940; 2 danzas, 1947; Danza e interludio, 1952

### other works

Chbr: Aire de vals, vn, pf, 1938; Allegro, str qt, 1942

Songs (1v, pf): Ya dormir (M. Chávez), 1926; La cristalina corriente (M. Melgar), 1928; Alma de sueños (Carpio), 1931; Canción (E. More), 1938; Canción (G. Mercado), 1938; Lied (J. María Eguren), 1938

Works for unacc. chorus

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ENRIQUE ITURRIAGA

## Carpitella, Diego

(*b* Reggio Calabria, 12 June 1924; *d* Rome, 7 Aug 1990). Italian ethnomusicologist. He studied music privately and took an arts degree at Rome University (1947). From 1952 he dedicated himself to ethnomusicology, and collected 5000 documents relating mainly to the music of central and southern Italy and the Italian islands; in 1965–6 he directed research in which 615 traditional songs of Arezzo were taped. He also studied areas outside Italy: in 1966 he taped music of the Amazon basin, and worked on music of Tunisia, Brazil, Uruguay and Argentina. His publications deal with the various problems of ethnomusicological research as well as with the music itself, and he made connections between folk music and contemporary music. He also studied the history of dance and aspects of gesture and kinesics, especially in Naples, Sicily and Sardinia. He edited and helped to

translate the Italian edition of the Longstreet–Dauer *Knaurs Jazz Lexikon* (1960).

Carpitella taught music history and ethnomusicology at the universities of Trent, Chieti and Rome, and took the first *libera docenza* in ethnomusicology in 1968. In 1970 he was appointed lecturer in the history of popular tradition at Rome University, where in 1975 he was appointed to the chair of ethnomusicology (the first in Italy). He was consultant for the ethnic linguistic-musical archives of the national recording library, consultant for ethnomusicological studies for the Accademia di S Cecilia (of which he was a full member) and RAI, and director of the ethnographic section of the Consiglio Nazionale delle Ricerche centre on Latin America. Two records of Italian folk music (made with Alan Lomax in 1957) have made some of his research generally accessible. In 1973 he organized the first congress on ethnomusicology in Italy.

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Carr

**(1) Joseph Carr**

(b London, 1739; d Baltimore, 20 Oct 1819). Anglo-American music publisher. Descended from a long line of publisher-merchants, he was a highly skilled engraver who kept a shop in Holborn from about 1770 until his emigration to Baltimore in 1794, where he established a similar business. He formed a partnership with his son (2) Benjamin, who ran shops in both Philadelphia and New York, and they dominated the American music publishing industry until about 1800. The Carrs published European stage and instrumental works, but they also issued works by Alexander Reinagle, James Hewitt and other naturalized Americans. Much of their music was printed in serial format, such as the five-volume *Musical Journal for the Piano Forte* (1800–04), at the time the largest collection of secular music issued in America. On his death, Carr bequeathed the firm's holdings, which included over 2000 plates, to his younger son, (3) Thomas.

Carr

**(2) Benjamin Carr**

(b London, 12 Sept 1768; d Philadelphia, 24 May 1831). American composer, tenor, organist and publisher of English birth, son of (1) Joseph Carr. His uncle was Benjamin Carr (1731–80), who ran an instrument-making and repair shop in London for over 20 years. He studied the organ with Charles Wesley (ii) and composition with Samuel Arnold, and probably learnt engraving at his father's shop in London. After 1789 he assisted Arnold as harpsichordist and principal tenor for the Academy of Ancient Music, and his earliest known opera, *Philander and Silvia*, was performed at Sadler's Wells Theatre in October 1792. He emigrated to Philadelphia no later than July 1793 where he opened a music shop selling instruments and sheet music. From February to July 1794 he worked as a composer and arranger for Philadelphia's New Theatre, and he made his stage début in Philadelphia on 22 September with the Old American Company. He accompanied the Old Americans back to New York in December 1794, remaining active with them as both performer and composer until January 1797; from early 1795 until August 1797 he operated a New York shop similar to his Philadelphia enterprise. In late 1797 he returned permanently to Philadelphia, involving himself in so many aspects of the city's musical life that he became known as the 'Father of Philadelphia Music'. A prominent teacher of singing and the piano, he also served as organist and choirmaster at St Augustine's Catholic Church (1801–31) and at St Peter's Episcopal Church (1816–31). In 1820 he was one of the principal founders of the Musical Fund Society of Philadelphia.

Carr's most famous orchestral work, the *Federal Overture* (1794), was composed for theatrical audiences, as were many of his 71 published songs, although only a few items survive from his largest opera, *The Archers* (1796). His setting of Scott's *Hymn to the Virgin* (1810) is generally considered the finest early American song. His piano music, which includes shorter sonatas, rondos and variation forms, was written largely for pedagogical purposes, although a few works are highly virtuoso. Among Carr's 85 sacred works, his *Voluntary* (?1801) has been praised as the most significant organ

composition from early America. Carr collaborated with his father in numerous publishing ventures, including the *Musical Journal* (1800–04), which he edited. He also composed significant pedagogical works, such as *Lessons and Exercises in Vocal Music* (?1811) and *The Analytical Instructor for the Piano Forte* (1826).

## WORKS

printed works published in Philadelphia unless otherwise stated

### stage

Philander and Silvia, or Love Crown'd at Last (pastoral op), London, Sadler's Wells, 16 Oct 1792

The Caledonian Frolic (ballet), Philadelphia, New, 26 Feb 1794

Irish Lili (ballet), Philadelphia, New, 9 July 1794

Macbeth (incid music), New York, 14 Jan 1795

Poor Jack (ballet), New York, 7 April 1795

The Archers (op, W. Dunlap), New York, John Street, 18 April 1796; selections pubd, 1 song *R* in RRAM, xv (1986)

Arrs. of English ops with addl music by Carr, incl. S. Arnold: The Children in the Wood, Philadelphia, 24 Nov 1794; C. Dibdin: The Deserter, New York, 19 May 1795; Linn: Bourneville Castle, New York, 16 Jan 1797 [music by Arne]; Holcroft: The Spanish Barber, 1800; further opera arrs. and incid music

### other works

Vocal: 4 Ballads (W. Shakespeare, J.E. Harwood) (1794); 3 Ballads, op.2 (1799); 6 Ballads from ... The Lady of the Lake (W. Scott), op.7 (1810; 3 *R* in RRAM, xv, 1986); Lessons and Exercises in Vocal Music, op.8 (Baltimore, ?1811); 4 Ballads from ... Rokeby (Scott), op.10 (Baltimore, 1813; 3 *R* in RRAM, xv, 1986); The History of England, 1v, pf, op.11 (Baltimore, ?1814/*R*); Musical Bagatelles, 1v, pf, op.13 (c1820); [6] Canzonets, op.14 (1824; 3 *R* in RRAM, xv, 1986); numerous single songs

Inst (for pf unless otherwise stated): Federal Overture, 1794, pf score (1794; facs. 1957); 6 sonatas (1796; 1 *R* in RRAM, i, 1977); Dead March and Monody for General Washington, pf and vs (Baltimore, 1799/1800); 3 divertimentos, in *Musical Journal for the Piano Forte*, i (1800); Voluntary, org (?1801/*R*); The Siege of Tripoli: Historical Naval Sonata, op.4 (1804/*R*); Applicazione adolcita, op.6 (1809); 6 Progressive Sonatinas, pf, vn/fl ad lib, op.9 (Baltimore, ?1812); The Analytical Instructor, op.15 (1826); further single works, incl. marches, waltzes, variations, etc.

### collections and editions

*Musical Journal for the Piano Forte* (1800–04/*R*) [pf music and songs]; Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motets (1805); Carr's *Musical Miscellany* in [86] Occasional Numbers (1812–25/*R*) [pf music and songs]; A Collection of Chants and Tunes for the Episcopal Churches of Philadelphia (1816); The Chorister (1820); Lyricks (1825); Le clavecin (1825); Sacred Airs, in 6 Numbers (1830)

Carr

### (3) Thomas Carr

(b England, 1780; d Philadelphia, 15 April 1849). American publisher, composer and organist of English birth, son of (1) Joseph Carr. In 1794 he went with his parents to Baltimore, where he was associated with his father's

publishing firm and was organist of Christ Church (1798–1811). He was important as a composer and arranger of patriotic songs. In 1814, at the request of Francis Scott Key, he adapted the words of *The Star-Spangled Banner* to the tune *To Anacreon in Heav'n*, and in 1840 he wrote songs in support of the Whig cause and General Harrison, including *Old Tippecanoe's Raisin'*. After his father's death in 1819 he continued the publishing firm for three years, but then sold the catalogue to George Willig and John Cole and moved to Philadelphia, where he continued intermittently to publish and compose, and was also active as a teacher.

## Carr, Edwin (James Nairn)

(b Auckland, 10 Aug 1926). New Zealand composer. He studied music at Otago and Auckland Universities and then composition in London at the GSM under Frankel, a crucial influence. Later he studied with Petrassi in Rome (1954) and with Orff at the Munich Musikhochschule (1957). In 1955 he became musical director of the Nuovo Balletto of Kiki Urbani, writing three ballets and performing in a two-piano team. This experience laid the foundations of his lifelong love of ballet for which he has shown a particular flair. Subsequently he worked in Australia (teaching composition at the NSW Conservatorium in the 1970s and 80s), New Zealand and Britain.

Carr attended the historic first composers' class under Lilburn at the Cambridge Summer School of Music in 1947 and since then has devoted himself to the establishment of a vigorous New Zealand musical tradition. His *Mardi Gras Overture* (1950), still in the repertory, pulsates with colour and verve, qualities that characterize his music, which is also marked by a strongly expressive melodic sense and a flair for effective dramatic gesture. His First Piano Concerto (1960–61) is an eclectic work whereas the Second (1986) shows a lifetime's love of the patterns and arabesques of French music, notably Debussy's. His First Symphony (1981), written in memory of Stravinsky, sustains in its central movement a contemplative evocative mood, framed by more sharply etched material. Symphony no.2, 'The Exile' (1983–4), commemorates the centenary of the birth of Karl Wolfskehl, a German Jewish poet who escaped from Europe to New Zealand at the end of his life. In the Third Symphony (1988), an introspective slow movement reveals new depths, while the New Zealand natural world is reflected in the Fourth (1991). Since 1961 all his works have been written in 12-note technique.

### WORKS

(selective list)

Stage: Electra (ballet), 1955; Snow Maiden (ballet), 1963; Nastasya (op, after F.M. Dostoyevsky: *The Idiot*), 1969–72; Promenade (ballet), 1985; The Mayor's New Coat (ballet), 1986; Poems (ballet), 1988; Sir Arthur Savile's Crime (op, after O. Wilde), 1991

**Film score: Nicholas Nickleby (animation), 1985**

Orch: Mardi Gras Ov., 1950; Nightmusic, scherzo, 1958; Pf Conc. no.1, 1960–61; 5 Pieces, 1967; 6 studies, str orch, 1972; The Twelve Signs, wind, perc, hp, 1974; Sinfonietta, 1979; Sym. no.1, 1981; Sym. no.2 'The Exile', 1983–4; Pacific Festival Ov., 1985; Pf Conc. no.2, 1986; Sym. no.3, 1988; Gaudeamus Ov., 1990; Sym. no.4, 1991; Vn Conc., 1995

Chbr and solo inst: Suite no.1, 2 pf, 1952; Pf Sonata no.1, 1954; Suite no.2, 2 pf, 1958; Sonata, vn, 1961; Suite no.3, 2 pf, 1971; 4 Short Concert Studies, pf, 1973; Pf Sonata no.2, 1976; Concert, tpt, perc, 1978; Sonata, vn, pf, 1979; Str Qt, 1979; Trio, vn, hn, pf, 1984; Pf Sonata no.3, 1985; Octet, wind, 1989; Qt, wind, pf, 1989; Variations on a Theme of Beethoven, 1992; Sonata, 2 pf, 1994; 10 Concert studies, pf, 1994–5

Choral: 7 Mediaeval Lyrics, SATB, orch, 1973; 7 Elizabethan Lyrics, SATB, orch, 1979; Song of Solomon, 1987; The Eye of the World (Taupo: Te Ao Marama), cant., 1990

Solo vocal: An Edith Sitwell Song Cycle, Mez, ob, pf, 1966; Out of Dark (H. Shaw), 1v, pf, 1973; 3 Love Songs (R.A.D. Fairburn), 1v, pf, 1974; 5 Wolfskehl Songs, Bar, pf, 1977

Principal publishers: Ricordi, Wai-Te-Ata Press, University of Otago

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**J.M. Thomson:** *Biographical Dictionary of New Zealand Composers* (Wellington, 1990)

J.M. THOMSON

# Carr, Joe ‘Fingers’.

See [Busch, Lou](#).

# Carr, John

(fl 1672–95). English bookseller, music publisher and instrument seller. His shop at the Middle Temple Gate, London, was very near that of John Playford the elder, and they published several volumes in partnership between 1681 and 1684. One of these was Henry Purcell’s *Sonnata’s of III Parts* (1683), printed from plates engraved by Thomas Cross the younger. In spite of clear evidence of friendship as well as partnership between the Carr and Playford families, Carr began to publish independently in 1687. One volume, *Vinculum societatis*, printed that year, represents a typographical revolution, being printed from an entirely new fount of type. This fount had round note heads, and was designed to allow the printing of quavers, semiquavers etc. in groups as well as separately. It was not possible to achieve this effect with the older diamond-headed founts used by the Playford printers, and it is noticeable that although Carr continued to publish music for the next seven years, he never did so with Henry Playford, even though Carr had many business partners. One of these partners, Sam Scott, took over the Carr business in 1695. His son [Robert Carr](#) was a musician. (*Humphries-SmithMP*)

MIRIAM MILLER

## Carr, Leroy

(*b* Nashville, TN, 27 March 1905; *d* Indianapolis, IN, 28 April 1935). American blues singer and pianist. In his early 20s he met and formed a partnership with the blues guitarist Scrapper Blackwell and, although both men recorded as soloists, it was as a team that they were particularly esteemed. Carr generally took the vocal parts, accompanying himself in a smoothly rolling piano style influenced by boogie-woogie. His melancholy voice, against which Blackwell's clear-cut guitar playing acted as a strong foil, was comparatively sweet for blues singing, and his texts, jointly written with Blackwell and his sister Mrs Mae Malone, were deliberately poetic. The duo produced many masterpieces of the idiom, such as *How Long, How Long Blues* (1928, Voc.), *Prison Bound* (1928, Voc.), *Midnight Hour Blues* (1932, Voc.) and *Hurry down sunshine* (1934, Voc.), which soon entered the permanent repertory of blues singers and are unsurpassed in their integration of piano, guitar and voice. When Carr died from acute alcoholism he was mourned throughout the blues world and many blues were dedicated to his memory. Blackwell never recovered from the shock and, after making *My Old Pal Blues (Dedicated to the Memory of Leroy Carr)* (Champion, 1935), he worked in an asphalt plant and rarely played the guitar. Persuaded to record again in 1961 he made a number of wistful blues, but was killed soon after in a shooting incident.

See also [Blues](#), §5.

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**P. Oliver:** *The Story of the Blues* (London, 1969/R)

**B. Hall and R. Noblett:** disc notes, *Leroy Carr, 1930–1935*, Magpie 4407 (1978)

PAUL OLIVER

## Carr, Robert

(*fl* 1684–7). English musician and music publisher, son of [John Carr](#). He was a member of the King's Musick in the reign of Charles II. His initials appear in the imprints of several works published by his father; in John Playford's preface to his *Choice Ayres and Songs* (1684) Playford bequeathed his great music publishing business to 'my own Son and Mr. Carr's son', but there is no evidence that Robert Carr ever took an active part in it. *Humphries-SmithMP*

MIRIAM MILLER

## Carrallan, Turlough.

See [Carolan, Turlough](#).

# Carrapatoso, Eurico (Lopes Monteiro de Moraes)

(b Mirandela, 15 Feb 1962 ). Portuguese composer. He started his musical studies relatively late, in 1985 with José Luís Borges Coelho. However, he rapidly finished his examinations in fugue at the Oporto Conservatory with Cândido de Lima and obtained the higher composition degree with Peixinho at the Lisbon Conservatory. In 1988 he attended the Lisbon Escola Superior de Música, where he came into contact with Capdeville. While completing his musical education Carrapatoso also obtained a history degree at the University of Oporto (1985) and was subsequently a lecturer in history at that university. He was then professor at the Lisbon Escola Superior de Música from 1995 until 1999.

The development of Carrapatoso's music is unique in Portugal. Having started comparatively late, he nevertheless rapidly gained a place among contemporary composers. His secure technique and facility made his music very popular among his interpreters. His post-modern aesthetic accepts the languages most dear to the composer: Fauré, Stravinsky and Messiaen. His music is characterized by stylistic multiplicity, whereby archaic modalism, chromatic tonality, 'pop' harmonizations and avant-garde techniques often confront each other in the same piece.

## WORKS

(selective list)

Orch: Das Ewig-Weibliche, str, 1997; A canção da urze (Homenagem a Miguel Torga), 1997–8; Deploração sobre a morte de Jorge Peixinho, 1998; Modos de expressão ilimitada, str, 1998

Vocal: Antifonia, 2 S, 2 A, 2 T, 2 B, 1987; Gratia, SATB, 1993; In paradisum, T, 2 Bar, B, SATB, str, 1994; 5 melodias em forma de Espinhaço de Cão, T, 2 Bar, B, pf, 1995; 5 melodias em forma de Montemel, S, hn, pf, 1996; 10 vocalizos para Leonor e arcos, S/vn, str, 1996; 2 porcelanas musicais, S, hn, pf, 1996; 3 loas para um menino-sol, S, SATB, str, 1997; 5 canciones para piano y voz emocionada, S, pf, 1998; Mag em talha dourada, S, 2 rec, hpd, 1998; 7 melodias em forma de bruma, S, SATB, str qnt, hn, pf, 1998

Chbr and solo inst: Musica para metais, 2 tpt, 3 hn, 2 trbn, tuba, 1987; Chalumeau, 4 cl, 1989; Melodia de wit, 2 pic, 2 cl, 4 hn, 2 trbn, vib, cel, 3 vn, 3 va, 2 vc, 2 db, 1993; 2 estudos, fl, 1994; Roma é amoR, 12 cl, 1995; Sweet rústica, hn, pf, 1996; Rever Roma é amoR reveR, 4 cl, 1996; 5 elegias, wind qnt, 1997; Le tombeau de Germaine Tailleferre, fl, pf, 1997; Indiana Tones, 4 sax, 1997

Arr.: J.S.Bach: Die Kunst der Fuge, Contrapunctus no.1, 1997

SÉRGIO AZEVEDO

# Carrara, Michele

(b ?Padua, fl Rome, 1580s). Italian lutenist and composer. The only known details of his life come from his *Regola ferma e vera per intavolare nel liuto* (Rome, 1585, 2/1594/R), a broadsheet published by Ettore Ruberti. Its engraver, Ambrogio Brambilla, had already produced a similar broadsheet

*Regola* for the cittern in 1582 (now lost), which may also have been by Carrara. The sheet contains, along with an illustration of an eight-course lute, two rules: the first, *Regola ferma e vera per intavolare*, gives instructions for the intabulation of vocal music, while the second, the *Regola universale*, shows pitch equivalents in the Italian, Neapolitan and French tablature systems, using as examples five different settings for two to six voices of words from Psalm cl. The purpose of this and other such publications is unclear, but they were very popular and were widely distributed in Italy. Three vocal works by Carrara were published in Venice: a five-voice madrigal (RISM 1586<sup>9</sup>) and two three-voice canzoni (1588<sup>20</sup>).

## BIBLIOGRAPHY

- K. Sparr:** 'An Unknown and Broadside Lute Instruction', *LSJ*, xxvii (1987), 31–4
- D. Fabris:** 'Lute Tablature Instructions in Italy: a Survey of the Regole from 1507 to 1759', *Performance on Lute, Guitar and Vihuela: Historical Practice and Modern Interpretation*, ed. V.A. Coelho (Cambridge, 1997), 16–46

DINKO FABRIS

## Carrasco Candil, Alfredo

(*b* Culiacán, 4 May 1875; *d* Mexico City, 31 Dec 1945). Mexican composer. He studied flute with Andrés Tenorio and organ with Francisco Godínez in Guadalajara. He was later appointed organist and conductor of the children's chorus at the cathedral in that city. In addition to these activities, he was involved with the Ateneo and established a piano academy. In 1902 his compositions won him first prize and a gold medal at the Exposición Regional Jalisciense. In 1918 he emigrated to Mexico City, where he remained until his death. Carrasco began composing at age 12 and grew into a prolific and versatile composer. Through Godínez he acquired an appreciation of the works of Fauré and Franck, which exerted a pronounced influence on his style. Despite the rise of nationalism, he continued to compose in a conservative, late-Romantic manner throughout his life. Though much of his music has been lost, he counted over 200 works in his output, including religious music, piano pieces, choral works, zarzuelas, and chamber music. He was thus an important figure in the maturation of Mexican art music in the 20th century.

## WORKS

(selective list)

Stage: *El bufón* (op); *La gracia divina* (zar), 1902

Orch: 2 aires de ballet; *Preludio, scherzo sinfónico y leyendas*; *Marcha nacional de las reservas*, 1943

Choral: *Motete eucarístico*, solo vv, chorus, orch, 1915; *Requiem*, 1933

Chbr: *Capricho*, vn, pf, 1894; *Scherzo*, pf 4 hands, 1895; *Berceuse*, vn, pf, c1896–1903; *Minuets*, str (c1897); *Suites*, vn, vc, pf, c1897–1907; *Confidencias* (*Página de amor*), str qnt, 1905; *Str Qt*, 1943–4

## BIBLIOGRAPHY

**M. Ficher, M. Furman Schleifer and J.M. Furman, eds.:** *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

WALTER AARON CLARK

## Carraud, (Michel) Gaston

(*b* Le Mée-sur-Seine, 20 July 1864; *d* Paris, 15 June 1920). French music critic and composer. He attended Massenet's classes at the Conservatoire, winning the Grand Prix de Rome in 1890 for his cantata *Cléopâtre*; after devoting some years to composition he turned to music criticism. For over 20 years he contributed to *La liberté* and *Revue bleue* and had considerable influence on French musical life of the early 20th century. His judgments were informed by open-mindedness, historical awareness and eclecticism; while he did not disguise his preference for classical structures he was an early supporter of Debussy's *Pelléas et Mélisande*.

### WRITINGS

'La musique symphonique', *Rapport sur la musique française contemporaine*, ed. P.-M. Masson (Rome, 1913), 77–101

*La vie, l'oeuvre et la mort d'Albéric Magnard (1865–1914)* (Paris, 1921) [incl. catalogue of works]

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*MGG1* (A. Gauthier) [incl. list of compositions]

Obituaries: A. Bachelet: *Le courrier musical*, xxii (1920), 225; G. Samazeuilh: *Le ménestrel* (25 June 1920)

**P. Dukas:** *Les écrits de Paul Dukas sur la musique* (Paris, 1948), 445

## Carré, Albert

(*b* Strasbourg, 22 June 1852; *d* Paris, 12 Dec 1938). French theatre and opera administrator, director, actor and librettist. Carré had studied drama at the Paris Conservatoire and had a successful career as an actor before becoming co-director of various Paris theatres: first the Vaudeville, and later the Théâtre Libre and the Comédie-Française. He soon left the Vaudeville to become director of the theatre in Nancy. Carré's main contribution to operatic history was made as director of the Opéra-Comique, a post which he held from 1898 to 1914 and where his strong team included André Messager as musical director and Lucien Jusseaume as designer. He worked hard to raise the musical standards of this institution and was responsible for the premières of major operas by French composers: he commissioned Debussy's *Pelléas*, Charpentier's *Louise* and Dukas' *Ariane et Barbe-bleue*, and works by Hahn, Bruneau and Hüe. He gave the first French performances of several Italian operas, including *Tosca* and *Madama Butterfly*, and directed many important new productions, including Bizet's *Carmen*. After World War I he was persuaded to give up his directorship of the Théâtre Français to return to the Opéra-Comique. He retired in 1936 and wrote his memoirs, *Souvenirs de théâtre* (Paris, 1950).

André Messager was a lifelong friend and collaborated on his most important projects. Carré's librettos include those of Messager's *La Basoche* (1890) and Elsa Barraine's *Le roi bossu* (1932).

## WRITINGS

*Souvenirs de Théâtre* (Paris, 1950)

## BIBLIOGRAPHY

**E. Genest:** *L'Opéra-Comique connu et inconnu* (Paris, 1925)

**S. Wolff:** *Un demi-siècle d'Opéra-Comique* (Paris, 1953)

**H.R. Cohen and M.O. Gigou:** 'Les livrets de mise en scène dans la Bibliothèque de l'Association de la Régie Théâtrale', *RdM*, lxiv (1978), 253–67

RICHARD LANGHAM SMITH

## Carré, Antoine, Sieur de la Grange

(fl late 17th century). French guitarist and composer. He published two books for the guitar: *Livre de guitarre contenant plusieurs pieces* (Paris, 1671/R) and *Livre de pieces de guitarre et de musique* (Paris, n.d./R). His style combines the use of strummed chords and plucked notes popular in Paris since the arrival of Francesco Corbetta at the French court. The first book contains 16 pieces – mostly preludes, *passacailles*, chaconnes, allemandes and sarabandes grouped roughly by key – and a treatise for playing continuo on the guitar. Carré gives a guitar tuning in staff notation of g–c'–f–a–d', but the treatise implies a tuning a whole step higher (as do the ensemble pieces in his second book). The undated volume, dedicated to the Princess of Orange, is more varied in content, with five suites for solo guitar and one for two guitars, treble instrument and bass. It contains several pieces related to ones in Corbetta's *La guitarre royale* (1671/R). Carré's works may have been known in Spain; connections between them and the works of Gaspar Sanz and Santiago de Murcia have been suggested (Russell, 1982).

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**C.H. Russell:** 'Santiago de Murcia: the French Connection in Baroque Spain', *JLSA*, xv (1982), 40–51, esp. 44

**G. Boye:** 'Performing Seventeenth-Century Italian Guitar Music: The Question of an Appropriate Stringing', *Performance on Lute, Guitar, and Vihuela: Essays on Historical Practice and Modern Interpretation*, ed. V.A. Coelho (Cambridge, 1997)

GARY R. BOYE

## Carré, Marguerite [Giraud, Marthe]

(b Cabourg, 16 Aug 1880; d Paris, 26 Dec 1947). French soprano. She studied in Bordeaux and Paris, making her début at Nantes in 1899, as Mimì. In 1902 she first appeared in Paris, at the Opéra-Comique, and married its director Albert Carré, being known thereafter as Marguerite Carré. She

created 15 roles at the Opéra-Comique; she was also the first French Butterfly (1906) and Salud (*La vida breve*), and a famous interpreter of Manon, Louise and Mélisande. At the Opéra she sang Zina in the Paris première of Gunsbourg's *Le vieil aigle* in 1909 and Thais in 1916. She continued to sing in Paris until 1923.

HAROLD ROSENTHAL/R

## Carrée

(Fr.).

See [Breve](#). See also [Note values](#).

## Carrée à queue

(Fr.).

See [Long](#). See also [Note values](#).

## Carreira.

Portuguese family of composers. They were active in the 16th and early 17th centuries. The authorship of many pieces cannot be established with certainty because all three composers had the same Christian name and a number of works are, in any case, attributed simply to 'Carreira'. Besides the three composers, there was another nephew of (1) António, who professed as an Augustinian canon at the monastery of S Vicente de Fora, Lisbon, taking the name Dom Paulo, and died on 28 May 1590 at the priory of Santa Cruz in Coimbra. An obituary describes him as having a fine voice. It might have been thanks to Dom Paulo that music attributed to A. Carreira (or merely Carreira) reached Santa Cruz, where a number of works were copied into score (in *P-Cug* 242), probably during the 1560s.

(1) António Carreira (i)

(2) António Carreira (ii)

(3) António Carreira (Mourão)

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**J. López-Calo:** *Catálogo musical del archivo de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972), 43–4

**M.S. Kastner:** *Três compositores lusitanos para instrumentos de tecla: António Carreira, Manuel Rodrigues Coelho, Pedro de Araújo* (Lisbon, 1979), 11–26

**R.V. Nery:** 'António Carreira, o velho, Fr. António Carreira e António Carreira, o moço: balanço de um enigma por resolver', *Livro de homenagem a Macario Santiago Kastner*, ed. M.F.C. Rodrigues, M. Marias and R.V. Nery (Lisbon, 1992), 407–30

**O.L. Rees:** *Polyphony in Portugal, c.1530–c.1620: Sources from the Monastery of Santa Cruz, Coimbra* (New York, 1995), 326–60

## Carreira

**(1) António Carreira (i)**

(d ?Lisbon, between 22 Sept 1589 and 1597). The first references to this musician, which are unfortunately undated, reveal him to have been a choirboy in the chapel of King João III. By 1551 he was an adult singer in this establishment and from 1553 was paid for teaching the children and singers of the chapel; he was appointed *mestre da capela* (under João's successor Sebastião) by 1573; the last document to mention him as alive dates from 1589. It is quite probable that he died in 1592 because Francisco Garro was paid as *mestre* from September of that year. After the composer's death his son (2) António kept his works with the intention of publishing them, but died before the plan came to fruition.

Although Carreira has come to be viewed as principally a composer for keyboard (largely through the writings of Kastner), this view may be somewhat unbalanced. Certainly, there is no evidence that he held the post of organist in the royal chapel, nor that he established a reputation as a keyboard player. Three textless and clearly instrumental works in *P-Cug* 242 bear unequivocal attributions to Carreira, two of them monothematic imitative pieces and the third polythematic. At least one may have been intended for consort rather than keyboard. The fourth work in this source definitely attributed to Carreira is an arrangement for solo voice and four instruments (or keyboard) of the widely known villancico *Con qué la lavarei*. 15 other pieces in *Cug* 242 have the attribution 'ca' and one is headed 'A. c.'; Kastner believed most of them, along with other pieces with no attribution, to be Carreira's work. However, in one case 'ca' is known to stand for Cabezón rather than Carreira, and since the manuscript contains other works by Cabezón, the authorship of these pieces remains in doubt, although the style of several suggests that they may well be by Carreira. Some of these 15 pieces may again have been intended principally for instrumental consort rather than keyboard, while one at least might be a vocal piece.

Of the few surviving works which are definitely vocal *Ecce positus est* and *Surrexit Dominus* were probably conceived as a pair (their texts being concerned respectively with the Passion and the Resurrection); they have similar scoring, with three superius parts, and an ostinato in the third superius. The finest work is *Stabat mater*, in which Carreira's penchant for bare sonorities, combined here with idiosyncratic treatment of dissonance, serves the text well.

**WORKS**

MSS in *P-Cug*, Ln, Pm

*Con qué la lavarei*, ?1v and 4 insts; *Dicebat Jesus*, 4vv; *Ecce positus est*, 5vv; *Jesu redemptor*, 4vv (2 settings); *Stabat mater*, 4vv (also attrib. Torres); *Surrexit Dominus*, 5vv, ed. in PM, ser.A, xxxvii (1982); *Te Deum, inc.*, 4vv

22 textless works (5 without attrib. and many with doubtful attrib.), ed. in PM, ser.A, xix (1969)

1 textless work (attrib. 'ca')

## Carreira

## (2) António Carreira (ii)

(d Lisbon, Jan 1599). Son of (1) António Carreira. Little is known about his life, except that he was an Augustinian friar, and that he died of the plague at the Augustinian convent of Nossa Senhora da Graça in Lisbon (one of the wealthiest convents in the city). Writers, beginning with João Franco Barreto in the 17th century, mention him only in relation to his father (whose works he inherited), but describe him as a gifted musician.

A number of works are attributed to Frei António Carreira in a choirbook (*P-Lf* FSVL 1P/H-6) containing Holy Week repertory. Although only six pieces in the source bear an attribution to this Carreira, one more preserved there is ascribed to 'Carreiro' in an Oporto source. Other items in *Lf* FSVL 1P/H-6 are almost certainly by Frei António (listed below); indeed, stylistic analysis suggests that much of the remaining unattributed music in the choirbook (some 20 works, mainly *Tenebrae* responsories) may well be his. Likewise, the style of a *Miserere mihi* (which makes considerable use of crotchet declamation) preserved in *P-Cug* 44 and attributed to António Carreira indicates that it might be by Frei António rather than his father.

The influence of his father's music is apparent in, for example, *Gloria, laus, et honor*, which quotes the elder Carreira's *Stabat mater* and has stylistic parallels with it. In general, Frei António's music is texturally conventional but shows a liking for syncopation, crotchet declamation and chromatic inflexion.

### WORKS

MSS in *P-Lf* unless otherwise stated

*Gloria, laus, et honor*, 4vv; *Kyrie*, 4vv; *Missa ferial*, 4vv; *Passion (St Matthew)*, 4vv (also in *Pm* 40); *Passion (St Mark)*, 4vv; *Passion (St Luke)*, 4vv; *Passion (St John)*, 4vv (also in *Pm* 40, attrib. Carreiro)

7 anon. works attrib. Carreira on stylistic grounds: *Agnus Dei*, 4vv; *Credo*, 4vv; *Deo gratias*, 5vv; *Deus Deus meus*, 4vv; *In monte Oliveti*, 4vv; *Miserere mihi*, 5vv (attrib. Antonio Carreira in *Cug*); *Sanctus*, 4vv

Carreira

## (3) António Carreira (Mourão)

(d Santiago de Compostela, 19 March 1637). Nephew of (1) António Carreira. He received a university education and was *mestre da capela* at Braga Cathedral before securing the equivalent post at the cathedral of Santiago de Compostela on 2 July 1613, where he became a canon. Two polychoral works, *Iste cognovit iustitiam* and *Petro ego pro te rogavi* (both ed. J. López-Calo, *La música en la catedral de Santiago*, viii, Santiago, 1995), survive in the cathedral archive at Santiago. It is not certain that the seven works attributed to 'Antonio Carreira' in the catalogue of the library of King João IV (*João/L*) are by the *mestre* at Santiago rather than (1) António (particularly as one work, a Lamentation setting, has a pre-Tridentine text) or (2) António.

# Carrell, James P.

(*b* Lebanon, VA, 15 Feb 1787; *d* Lebanon, 28 Oct 1854). American composer and tune book compiler. He was a Methodist minister. Records indicate that his compilation *Songs of Zion* was printed by Ananias Davisson in 1820 in Harrisonburg, Virginia, but no copies have been located. His more important tune book, compiled with the Presbyterian elder David Little Clayton (*b* Marion Co., VA, 15 Jan 1801; *d* Frederick Co., VA, 17 Sept 1854), was *The Virginia Harmony* (Winchester, VA, 1831, 2/1836), in which he claimed 25 settings. Although *The Virginia Harmony* tends to reflect a more northern urban orientation than did Davisson's tune books, it has the distinction of including one of the earliest known printings of the anonymous pentatonic folk melody 'Harmony Grove' now associated with *Amazing Grace*.

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- H. Eskew:** *Shape-Note Hymnody in the Shenandoah Valley, 1816–1860* (diss., Tulane U., 1966)

HARRY ESKEW

## Carreño (José), Cayetano

(*b* Caracas, 7 Aug 1774; *d* Caracas, 4 March 1836). Venezuelan composer, grandfather of [Teresa Carreño](#). He studied music at Father Sojo's school; in 1789 he became cathedral organist in Caracas, and was choirmaster from 1796 until his death. His secular works (a few patriotic songs) are lost. Surviving music includes two masses and ten motets for chorus with orchestra or organ accompaniment, and the *Pésame a la virgen*, a sacred piece with a Spanish text that was set by other colonial composers. Carreño's music shows the influence of the European Classical style. With simple, largely homophonic vocal textures and a moderate orchestral accompaniment, he often achieves music of great dignity and expressive power. One motet, *In monte Oliveti*, was edited by J.B. Plaza in *Archivo de música colonial venezolana*, vi (Montevideo, 1943).

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ALEJANDRO ENRIQUE PLANCHART

## Carreño, Inocente

(*b* Porlamar, 28 Dec 1919). Venezuelan composer. In 1932 he entered the Escuela de Música y Declamación (later the José Angel Lamas School of Music), Caracas. In 1940 he began to study composition with Vicente Emilio Sojo, graduating in 1946. As a student and collaborator of Sojo, he contributed to the first professional music ensembles of the Venezuelan modern era. He was a guitarist with the Trio Caribe, promoting Venezuelan

popular forms; played trumpet and horn, also conducting occasionally with the Venezuela SO; and was a singer and choral arranger with the Orfeón Lamas. He continued to compose and arrange popular genres as he began his career as an academic composer.

He taught harmony at the Lamas School (from 1945) and founded the Prudencio Esáa School of Music (1970). In 1954 his *Margariteña*, which was to become one of the emblematic compositions of the Venezuelan nationalist period, received its première at the First Latin American Music Festival of Caracas. Since then he has become one of the most prominent figures of the Venezuelan establishment, having held advisory positions in the Ministry of Culture and won many composition prizes, including the National Music Prize (1989).

Like other students of Sojo, Carreño was as a member of the nationalist school of Santa Capilla, or school of Caracas. With only occasional nods towards modernist techniques, he has maintained a nationalist aesthetic throughout his career. His style is characterized by neo-classical forms, effective post-Impressionist orchestration and enchanting melodic flair, often inspired by the folk melodies of the island of Margarita where he was born.

## WORKS

(selective list)

Orch: El pozo, 1946; Margariteña, sym. variations, 1954; Suite sinfónica no.1, 1955; Ov. no.1, 1956; Conc., hn, orch, 1958; Ov. no.2, 1961; El supernumerario (film score), 1963; Suite in 3 Movts, str, 1963; Diálogo, fl, orch, 1965; Obertura popular, 1973; Obertura galleguiana no.4, 1979; Elegía sobre temas de Vicente Emilio Sojo, str, 1980; Estudio sinfónico, 1983

Chbr: Capricho, str qt, 1947; Romanza, vn, pf, 1959; Diálogo, fl, pf, 1960; Wind Qnt, 1968; Sonata, va, pf, 1971; Cuarteto juvenil, str qt, 1974; Melocromorritmo, pf trio, 1975; Cuarteto académico, str qt, 1976; Sonatina, fl, pf, 1976; Str Qt no.2, 1978; Fantasía, fl, pf, 1986

Madrigals (for SATB unless otherwise stated): Niebla, 1941; Por entre hierbas, 3vv, 1941, rev. 1976; Epifanía, 3vv, 1943; Gota del breve rocío, Pregúntale a ese mar, El sauce y el arroyo, 1945; Azul, Ave María, 3vv, 1947; Hoy me acordé de tu nombre, 1948; Ave María, 3vv, 1949; Ave María, 3vv, 1951; Cuerpo del mar, 1952; Una canción con triste ofrecimiento, Ave María, 3vv, 1955; El despertar de la isle, 3 Tr, 1955; Nocturno, El eco doliente de su llanto, El mirlo (canon), El colibrí (canon), El mar inquieto, 1956; Diafanidad, 1961; Canción de la sabana, 1962; Cabellera nocturna (P. Laya), 3vv, 1969; In memoriam, 3vv, 1969; 3 canciones románticas: Novia de abril, Eternidad del canto, Con tu nombre, 1970; Espera, In memoriam, El día de tu ausencia, 1971; Canto a Jesucristo (tríptico coral), 1972; Canción desvelada, Conservas de coco, Contrapunto, 1975; Fuga aleluyática, 1980; Mis canciones ya viejas, Era una tarde, El velero perdido, No me sueltas la vida ni la mano, Aleluya, 1986; Octavillas de la vigilia y la melancolía, 1987

Other vocal: Aguas crecidas, nar, T, orch, 1957; many songs and song collections, 1v, pf; choral anthems

Pf: Sonata Movt, C, 1944; Sonata, C, 1945; El álbum de mis hijos, 1955; Danza no.1, Danza india de la perla negra, 1956; Allegro festivo, 1957; Romanza, 1958; Canción sin palabras, 1959; Pequena canción, 1975; Canción de cuna a la manera de Kachaturian, 1977; 9 piezas infantiles sobre temas folklóricos del oriente de Venezuela, 1980–81

Gui: Suite, 1956; Madrigal y estudio, 1961; Meditación (Melodía sencilla), 1975; Estudio no.1, 1981; Suite no.2, 1986

Arrs./transcrs.: M. Moleiro: Suite infantil, orch, 1945; A. Lauro: Conc. no.2, gui, orch, 1988, orchd and completed; several Venezuelan waltzes, arr. pf, 1966–84; orig. waltzes, transcr. 3 gui

MSS in Latin American Music Center, Indiana University, Bloomington

Principal publishers: Casa de la Cultura de Maracay, Fundación Vicente Emilio Sojo (Caracas), Ministerio de Educación (Caracas), G. Zamboni

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CARMEN HELENA TÉLLEZ

## Carreño, (Maria) Teresa

(b Caracas, 22 Dec 1853; d New York, 12 June 1917). Venezuelan pianist, composer, conductor and singer, granddaughter of [Cayetano Carreño](#). Her father, Manuel Antonio Carreño, a politician, was also a musician, and gave her early lessons; he also awakened in her a strong sense of self-criticism, to which she attributed much of her later success. When eight years old she was taken to New York, where she studied with Gottschalk. Four years later, after studies in Paris with Mathias and later with Anton Rubinstein, she embarked on her career. She had particular success in Germany, where she lived and taught for over 30 years. In 1872 she married the violinist Emile Sauret, with whom she played sonatas. Her interest in string music prompted her to write a String Quartet in B minor; most of her other compositions were for piano, mostly in a brilliant style. The marriage was dissolved, and in 1875 she married the baritone Giovanni Tagliapietra, and later spent two years in Venezuela with him, organizing and conducting an opera company in which she also sang. This marriage, too, came to grief, and she reappeared as a pianist in 1889, making a triumphant tour of Europe. In 1892 she married Eugen d'Albert, under whose influence her style changed: from having been an impetuous, almost tempestuous player, she became a thoughtful and profound interpreter. In 1895 the d'Albert marriage came to an end, and in 1902 she married her second husband's brother, Arturo Tagliapietra. In 1938 her ashes were ceremoniously laid to rest in Venezuela.

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- M. Milinowski:** *Teresa Carreño: 'By the Grace of God'* (New Haven, CT, and London, 1940/R)
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- M. Milanca Guzmán:** 'Teresa Carreño: una tesis', *Revista nacional de cultura* [Caracas], no.276 (1990), 223–38

NORMAN FRASER/R

# Carrer [Carreris], Pavlos [Carrer, Paolo; Karrer, Paul]

(*b* Zakynthos, 12 May 1829; *d* Zakynthos, 7 June 1896). Greek composer. He is perhaps the most important opera composer of the early Ionian School and was particularly noted for his operas on historical figures and on events of the revolt against Turkish rule (1821). Biographical information on him derives mainly from his incomplete memoirs dating from about 1887: he studied in Zakynthos with Giuseppe Cricca, Francesco Mirangini and possibly in Corfu with Mantzaros and, after moving to Milan in 1850, with Raimondo Bosserone, Tassistri and Winter. His first operas were performed at the Teatro Carcano, Milan, in the early 1850s. Around this time he also composed much instrumental music, particularly opera paraphrases for piano and flute. In 1857 he returned to Zakynthos, where he secured further performances of his *Isabella d'Aspeno* and *La rediviva*, with the title roles sung by the soprano Isabella Iatra, whom he married two years later. In 1858 excerpts from his most famous work, *Marcos Botsaris*, were performed in Athens before King Otto; it proved difficult to stage the opera, however, since in the Ionian Islands (then under British rule) the subject matter – the Greek war of independence – seemed set to kindle a desire for union with Greece, while on the mainland the patriotic sentiments might compromise Greece's relations with other powers. *Marcos* was eventually performed in Patras in 1861, and its triumph in Athens in 1875 (and also that of *Kyra Frossyni*) secured Carrer's recognition by a wider Greek public. Until about 1910 his 'national' operas were enormously popular in Greek communities abroad. Although increasingly absorbed with composition, from 1868 Carrer was active as a teacher and was also president of the Zakynthos Philharmonic Society (1871–2).

Carrer emerges as a monumental figure in Greek music. He was perhaps the most popular and widely performed composer in 19th-century Greece before Spyridon Samaras and the main link in a chain of Ionian composers fascinated by the folklore of continental Greece from Livalis to Samaras. Because of his training he invites comparison with Italian composers, although his style seems closer in origin to early Verdi rather than Bellini or Donizetti. Melody, 'spontaneously conceived' in terms of the stage, is rich, fluent, and with a direct dramatic appeal. The more he turned to Greek subjects the more personal he became, a good example being Frossyni's second-act aria in *Kyra Frossyni*. His gift for atmosphere, if not drama, is equally evident in his songs, such as 'O Yero Demos', a heartbreaking farewell to life sung by an old *klepht* incorporated as an aria in *Marcos Botsaris*.

## WORKS

MSS at the Dionyssios Solomos and Eminent Zakynthians Museum, Zakynthos, unless otherwise stated

### stage

Il pellegrino di Castiglia (op scene, G. Laguidaras), Zakynthos, c1848–50, lost  
Dante e Bice (Beatrice) (op, 3, S. Torelli), Milan, Carcano, 25 Aug 1852, music lost,

### pubd lib in *I-Mc*

Isabella d'Aspeno, (os, 3, 'R. G. S. '), Corfu, S Giacomo, ? carn. 1854, *I-Mc\**

*La rediviva* (tragedia lirica, prol., 3, I. Sapios), Milan, Carcano, 19 Jan 1856, *I-Mc*

Marcos Botsaris, 1857–8 (op, 4, G. Caccialupi and A. Valaoritis), Athens, 26 April 1858 (excerpts); Patras, Apollo, 30 April 1861 (complete); score reorchd from lost vs by N. Astrinidis, c1970, Library of the department of musical studies, Salonica: inc. pts, *Gr-Ae/s*

*Fior di Maria, ovvero I misteri di Parigi* (op, 4, Caccialupi, after E. Sue), Zakynthos, between 14 Aug and early Dec 1867, vs, *An*

*I kyra Frossyni* [Lady Frossyni] (op, 4, E. Martinengos and after Valaoritis), Zakynthos, 16 Nov 1868, private collection of Antonios Kokkinis, Athens

*Maria Antonietta, 1873–4* (op, 4, G. Romas), Zakynthos, Foscolos, 28 Jan 1884

*Despo, i irois tou Souliou* [Despo, heroine of Souli], 1875 (op, 1, A. Manoussos), Patras, Apollo, 25 Dec 1882 or early Jan 1883

*Romeo and Juliette, 1884* (op scene, P. Vergotis, after W. Shakespeare), Corfu Philharmonic Society, 27 Jan 1885, lost

*Marathon – Salamis, 1886–8* (op, 4, A. Martzokis and A. Kapsokefalos), unperf. except 2 excerpts from act 4 in song recital, Zakynthos, 9 March 1887

*O konte Spourghitis, i Lipothymies ke nevrika* [Count Sparrow, or Faintings and Nervous Strains], ?1888 (comic op, 1, I. Tsakassianos); duet pubd in *Asty* [City], Athens (18 Dec 1888), lost

Projected operas, both ? after 1887, both lost: *Don Pigna* (Don Piña); Lambros Katsonis

### other vocal

Sacred: Orthodox liturgy, 4 male vv, Oct 1886, lost; *Ina ti efryxan ethni* (Ps ii), Benakis Museum, Athens; *Missa breve* (Ky, Gl, Cr, San), *Jesu redemptor, Veni creator, Tantum ergo*: all attrib. Carrer

With orch acc.: *O Demos* (A. Valaoritis), 1859, *O stratiotis/Asma polemou* [The Soldier/War Song] (A. Manoussos), 1859, *Anthi* [Flowers] (G. Candianos-Romas), 1859, *I anthopolitra* [The Flower Girl] (G. Carvellas) by 1867, *Vassilikos hymnos* [Royal Anthem], 2 settings, before 22 April 1875, *O psomozitis* [The Old Beggar] (A. Soustos), before 22 April 1875, *Lave ena rhodo agapi mou* [Take a Rose, my Darling]: all Benakis Museum, Athens; *Nani-nani* [Lullaby], before 22 April 1875; *Nyktosynavlia* (*Kytta ti ahno fengari*) [Serenade (Look at the Pale Moon)], 1885, Philharmonic Society, Corfu; 3 songs (D. Solomos), male chorus, mandolinata: *I xanthoula* [The Fair Maiden], *I farmakomeni* [Poisoned], *Pia ein' ekeini* [Who is that Maiden]; *Mysterion horou* [The Mystery of a Ball], lost

With pf acc., mostly 1v: *Una notte sul Pireo*, romanza (Milan, ? before 1857); 5 songs, 1859 (Athens, 1887) *I katadhiki tou Klépti* [The Condemnation of the Klepht] (I. Typaldos), *Barcellona Greca/I fyghi* [The Flight] (I. Tyaldos), *O Demos* [Old Demos] (A. Valaoritis), *To Fengari: Dhiati glyko fengari mou* [The Moon: Why, o Sweet Moon] (A. Manoussos), *I Maria/Molis éfenge t'asteri* [Maria/Just as the Star was Dawning] (I. Typaldos); *O anthos ke i avgoula* [The Flower and the Dawn] (Solomos), 1859 (Athens, c1906); *O stratiotis*, 1859 (Athens, n.d.), also orchd; *Anthi*, 1859 (Athens, n.d.), also orchd; *To orfano* [The Orphan] (A. Paraschos), before 22 April 1875 (Athens, n.d.); *Mana ke paedhi* [Mother and Child] (Athens, n.d.); *Pes mou* [Tell me] (Solomos) (Athens, n.d.); *I anthopolitra*, by 1867, also orchd; *O psomozitis*, before 22 April 1875, Benakis Museum, Athens, also orchd; *To filima* [The Kiss] (G. Zalokostas), before 22 April 1875, Benakis Museum, Athens; *Hymnos pros tin patridha* [Hymn to the Fatherland], Benakis Museum, Athens; *Louloudhia emazoxa* [I've Picked up Flowers]; *The Maid of Athens* (G.G. Byron), 2 frags., 1 in Benakis Museum, Athens; *O koukos* [The Cuckoo], doubtful,

though in Carrer's hand; 7 other songs, lost; 8 solfeggi, 1857, lost

### instrumental

Pf solo, pubd in Milan before 1857: 44 original pieces, lost except opp. 7–10, 12–15 (1851), 24 (c1851); 40 paraphrases and transcs., lost except Louisa Miller, quadrilles (1851), Divertimento sopra i motivi di Trovatore, pf 4 hands, op.50 (1853), La traviata, divertimento brillante, pf 4 hands, op.55 (1854), Deux pot-pourris brillants sur les meilleurs motifs des Vêpres siciliennes, pf 4 hands, op.87–8 (n.d.), Simone Boccanegra, divertimento, pf 4 hands, op.98 (n.d.)

Pf solo, after 1857: 45 pieces, 1863–73, all MSS, incl. 15 in Benakis Museum, Athens; other works, lost

Other works: Marcia funebre nell'opera La rediviva, transcr. band, after 1856; 1885: Din-don polka, insts, 1885, Benakis Museum, Athens; March, F, band; untitled work, F, band, Pot pourris greco di Paolo Careri, band pts; 2 waltzes: A 15 anni, fl, Alleati, fl, also fl, pf: both listed in Ricordi's catalogue (c1905); Giardino musicale: 20 fantasie sopra i migliori motivi delle opere moderne, fl, pf, op.67, collab. F. Pizzi; many other transcs., mostly fl, pf, some pubd (Milan, n.d.), others listed in Ricordi's catalogue (c1905)

Principal publishers: Canti, Félix (Athens), Lucca (Milan), Veloudhios

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GEORGE LEOTSAKOS

## Carreras, José [Josep]

(b Barcelona, 5 Dec 1946). Spanish tenor. He studied with Jaime Francisco Puig. After graduating from the Barcelona Conservatory he made his operatic début in Barcelona as Ismaele (*Nabucco*). Initially, his career was helped by support from two compatriots: Frühbeck de Burgos, who engaged him for Verdi's Requiem in Madrid in 1970, and Montserrat Caballé, with whom he sang at his sensational London début in 1971 in a concert performance of *Maria Stuarda*. After winning the Giuseppe Verdi Competition in 1972, Carreras appeared in Italy and Paris. The same year he made his American début with the New York City Opera as Pinkerton, and subsequently sang at the Hollywood Bowl (Duke of Mantua) and as Rodolfo (*La bohème*) with the

San Francisco Opera in 1973. In 1974 he made his Metropolitan début as Cavaradossi and sang Alfredo at Covent Garden, where he was also greatly admired as Nemorino, Rodolfo and Stiffelio. At Salzburg he sang Don Carlos and Radames under Karajan.

In 1987, at the peak of his career, he contracted leukaemia but after extensive treatment he returned to the stage and to a demanding mixture of operatic roles and appearances for charity. The sweetness of timbre and purity of phrasing that typified his singing in the first part of his career made him one of the most popular lyric tenors of his generation. Later in his career he won acclaim beyond the opera-going public as one of the 'Three Tenors' in appearances and recordings with Pavarotti and Domingo. Carreras, though on occasion tempted to essay roles heavier than ideal for his resources, has at his best justified comparisons with Björling and the young Di Stefano. His recorded repertory is wide, and includes many roles in works by Donizetti, Verdi and Puccini, where the fervent and elegaic qualities of his singing can be heard; he has also recorded *West Side Story* with Bernstein. He has published an autobiography, *Cantar con el alma* (Barcelona, 1989; Eng. trans., 1991).

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MARTIN BERNHEIMER/ALAN BLYTH

## Carrera y Lanchares, Pedro

(fl 1786–1815). Spanish liturgist, organist and composer. A pupil of José Lidón, he served in Madrid as organist to the royal convent of his order, the Carmelitas Calzados. In 1789 his two-volume *Ritual carmelitano* appeared; it included an erudite introduction to Gregorian chant (useful for clarifying the traditional terminology of Spanish theory) and detailed information on the organ mass practice. His *Forma canendi in missis* of 1805, printed in large choirbook format, contained a series of plainsong mass propers according to the Toledan ritual; this project was apparently not continued. The same year saw the appearance of his *Rudimentos de música*, a small volume of elementary theory prepared for the pupils of the Real Seminario de Nobles in Madrid. Publication of the second part, consisting of graded melodic exercises over a bass, was delayed ten years by the Napoleonic occupation. Carrera also published two sets of psalm versets for organ, the *Salmodia orgánica* (1792) and the *Adiciones a la salmodia orgánica* (1814). Each contained 16 versets for the tones represented – ten brief versets for ordinary usage and six longer ones termed 'clásicos'. The pieces of the 1814 collection are the more substantial, but the general style in both is that of Classical piano music, despite a number of fugal movements. Carrera also left in manuscript (now in *E-Mn*) a volume of psalm settings for four voices and bass in traditional *fabordón* style.

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ALMONTE HOWELL

## Carretti, Giuseppe Maria

(*b* Bologna, 19 Oct 1690; *d* Bologna, 7 July 1774). Italian composer and teacher. A priest at S Petronio, he studied first plainsong and *cantus figuralis* and then, under Floriano Arresti, counterpoint. In 1717 he was received into the Accademia Filarmonica as a singer and in 1719 as a composer, serving six times as *principe* and holding other important offices. In 1740 he was named deputy *maestro di cappella* to G.A. Perti at S Petronio and in 1756, when Perti died, succeeded him, holding the post until his death. He was a highly regarded teacher and had many pupils. Carretti composed much sacred music in both the strict and concertante styles, publishing a *Credo corali*, for one and two voices and optional organ (Bologna, 1737), and some *sacre canzoni* in the anthology *La ricreazione spirituale* (Bologna, 1730). The largest collection of his manuscript works is at S Petronio (others are in *D-Dlb, Mbs, I-Bam, Bc, MOe*).

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GIUSEPPE VECCHI

## Carri.

See [Canti carnascialeschi](#).

## Carrillo(-Trujillo), Julián (Antonio)

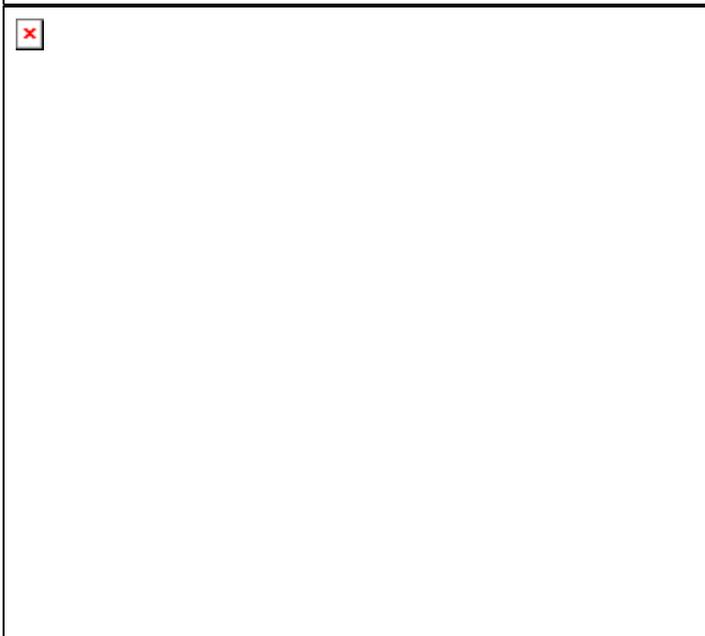
(*b* Aqualulco, San Luis Potosí, 28 Jan 1875; *d* San Ángel, 9 Sept 1965). Mexican composer, theorist, conductor, violinist, inventor and teacher. Born to an American family during a seemingly peaceful period of Mexico's history, he received his early musical education at the National Conservatory in Mexico City, where he studied the violin with Pedro Manzano, composition with Melesio Morales and acoustics with Francisco Ortega y Fonseca. Between 1899 and 1905 he was in Europe, where he divided his time between the conservatories of Ghent and Leipzig; at Ghent he studied the violin with Albert Zimmer, and at Leipzig he was a pupil of Jadassohn (composition), Becker (violin) and Sitt (conducting), and led the Gewandhaus Orchestra under Nikisch. During these formative years he shaped his critical philosophy of the practical application and examination of all theoretical precepts. The results were revolutionary, and led him to a lifelong attempt at effecting greater accuracy among the discrepant postulates of physicists, mathematicians and

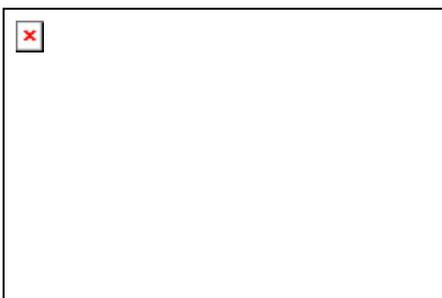
music theorists, and at helping performers to apply, or at least understand, them (see his *Pre-sonido 13*). As early as 1895, while he was experimenting on his own with the divisions of a string into multiple parts, he arrived at a 'new sound' (a note pitched in the mathematical ratio 1:1.007246), between *g* and *a* on the fourth string of his violin. Since this was the first ascending 1/16-tone to break up the 'classical 12', he called it 'el sonido trece' ('the 13th sound'). This single sound came to symbolize microtonality in general for Carrillo, and the many new theoretical and musical systems derived from it: scales, melodies, harmonies, metres, rhythms, textures and instruments (see his '*Sonido 13*': *el infinito en las escalas y en los acordes*).

After Carrillo's triumphal return to Mexico in 1905, he attended unofficially an international congress on music in Rome (1911), where for the first time he presented his views on structural reorganization for such traditional forms as the symphony, concerto and sonata. The String Quartet in E♭ is a practical result of this and a logical development of Liszt's principle of thematic transformation. With his return to Mexico, Carrillo assumed many administrative duties, among them a professorship in composition at the National Conservatory, the post of Inspector-General of Music for Mexico City and the founder-directorship of a Beethoven Orchestra and Quartet. From 1913 to 1914 he served as director of the National Conservatory, but the many provisional governments in Mexico City could not deal with the revolutionary currents, so that in 1914 he left for New York, where he lived for four years. During that time he organized the American SO, which had a regular concert season and competed favourably with the New York PO. In 1918 the Carranza government invited Carrillo to return and appointed him director of the National SO, and in 1920 he became once again director of the National Conservatory. This was during the Obregón presidency, and Carrillo was much involved with the neo-classical revivals in art of José Vasconcelos, the guiding spirit of cultural affairs during this period. However, in 1924 Carrillo retired from his official public duties and devoted himself to working out his 'sonido 13' theories and applying them in compositions on new or adapted instruments. Many of his philosophical ideas on music education are reflected in the *Pláticas musicales*, some of which were formulated about this time. Perhaps because of his own involvement and persecution during the 1910 Revolution, Carrillo dreamt of an ideal world for artists, who would be patronized by a government but left free to develop their own ideas in an Arcadian atmosphere – Chapultepec Castle was suggested. Moreover, Carrillo favoured a liberal arts education for all creative artists, as he assumed that a broader working base would assure a more appreciative receptiveness to avant-garde ideas.

When, in 1924, Carrillo read an article in *Le ménestrel* concerning the necessity of new sounds for music's progress, he remembered his own experiments of 1895 with 1/16-tones and decided to work on a suitable notational system for their expression. This was formulated in 1925 and resulted in a rectification or purification of the anarchic traditional system, as well as providing a simple expedient for exactly designating microtonal pitches. In Carrillo's new notational system (ex.1) the classical staff with many leger lines was reduced to a single absolute *c'* line with numbers (the quantity dependent on the tonal or microtonal intervallic divisions in use) affixed to or relative to it, 'so that humanity ought to be able to read and write music as easily as it might write a letter or read a newspaper' (*Sistema general de*

*escritura musical*). In an equal-tempered 1/16-tone system, the numbers for a complete octave or 'cycle' would simply be expanded to 96. The numbers can be used for either tempered or non-tempered musical systems: in the former indicating musically (tuned) equidistant pitches, in the latter vibrationally equidistant pitches (what Carrillo called 'harmonic' pitches, referring to the natural overtone series). Chordal writing is achieved by relating all vertical numbers to the highest number and its position to the absolute *c'* line ([ex.2](#)); octave chordal displacements are effected by means of offsets to the right or left in various ways ([ex.3](#)).





In 1925 the League of Composers in New York commissioned a work from Carrillo for its concerts of new music, and he wrote his *Sonata casi-fantasia* for its Town Hall recital on 13 March. This concert marked the beginning of a long and fruitful friendship and artistic collaboration with Stokowski, who, on hearing of Carrillo's success with the *Casi-sonata*, wanted a work for the Philadelphia Orchestra. At the Carnegie Hall première of the commissioned Concertino (1926) Stokowski said: 'Luckily for America, we do not have to look to European musicians for this revolution, since everything is owed to an Indian who descends from the children of the Continent'. The work was performed to great acclaim at Carnegie Hall and later on tour with the Philadelphia Orchestra in Baltimore, Philadelphia and Washington. Carrillo had, indeed, never wanted to break absolutely with tradition and isolate himself from audiences. Stokowski persuaded him to keep the classical orchestra intact, playing tones and semitones, and to use a smaller group for the new microtones: the formal result was a resuscitation of the Baroque concerto grosso format, and one which allowed Carrillo to realize his concept of 'metamorphosis', whereby there would be a continuum of traditional and new sounds in an ever-expanding development, a movement in and out of itself while striving for a kind of Aristotelian completion, in accordance with the neo-classical revival in Mexico during the 1920s.

Carrillo continued to experiment and compose with notable success throughout the remaining 40 years of his life. In 1930 he formed a complete orchestra capable of playing exclusively in microtones. This Orquesta Sonido 13 toured throughout Mexico in the 1930s, sometimes with Stokowski as its conductor. In 1940 Carrillo patented plans for 15 metamorphosing pianos (in 1/16-, 1/15-, 1/14-, ... whole tones) which were ultimately built by the firm of Carl Sauter in Spaichinger Würt and exhibited at the 1958 Exposition in Brussels in the Belgian Pavilion. After this the piano manufacturer Marcel Gaveau offered his studio in Paris for another exhibition to coincide with the International Congress of Music sponsored by UNESCO. There many illustrious musicians, among them the microtone composers Hába and Vishnegradsky, saw and were impressed by the Carrillo pianos. Carrillo himself was to have more honours bestowed on him in the 1960s by his own government, and he also received yet another and final commission from Stokowski, for the Concertino for 1/3-tone piano with orchestra, introduced in Houston in 1962 with his daughter Dolores as soloist and Stokowski conducting. The preceding year Carrillo had recorded 21 of his tonal and microtonal works with the Lamoureux Orchestra of Paris.

Although Carrillo never had recourse to the national materials used by Revueltas or Chávez, he considered himself to be as nationalist as the younger generation of composers and thought that the development of the '13th sound' revolution would in itself be sufficient to give universal renown to

Mexico. Out of it would result a new order, less complex though providing for complexity, less constrained though providing for restraint.

## WORKS

## WRITINGS

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GERALD R. BENJAMIN

Carrillo, Julián

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### operas

#### (without microtones)

La princesse Oïna (Ossian) (1, H. Albert), 1902; México en 1810 (Matilde) (4, L. Viramontes), 1909; Xulitl (3, C. d'Erzel), 1921, rev. 1947

### orchestral

#### (with microtones)

Sym. no.1 'Colombia', c1926; Serenata, 1/4-tone vc, orch, 1926; Sym. no.2 'Colombia', 1926; Concertino, microtone group (pic, hn, hp, gui, vn, vc), orch, 1926; Nocturno (Misterioso Hudson), 1927; Capricho, chorus, orch, 1929; Sym. no.3 'Colombia', 1931; Conc., 1/4- and 1/8-tone vc, orch, 1945; Horizontes!, microtone group (vn, vc, hp), orch, 1947; Conc., 1/4-tone vn, orch, 1949; Conc., 1/3-tone pf, orch, 1958; Balbucesos, 1/16-tone pf, chbr orch, 1958; Conc. no.2, 1/4-tone vn, orch, 1964

#### (without microtones)

Marcha 'México', orch, band, 1895; Suite no.1 (de bagatelas), chbr orch, 1899, rev. 1932; Sym. no.1, D, 1901; Suite no.2 (Los naranjos), c1903; Sym. no.2, C, op.7, 1905; Marcha nupcial no.1, 14 wind insts, timp, 1909; Marcha nupcial no.2, str, org, hp, 1909; Marcha patria, 1917; Movimiento perpetuo, band, 1924; Suite no.3 (Impresiones de la Habana), 1929; Fantasía 'Impromptu' (8 de septiembre), pf, orch, 1930; Nocturnos (Xochimilco), 1935; Suite no.4 [arr. of 6 preludios, pf], 1944; Sym. no.3 (atonal) 'Heroica', 1945; Triple Conc., fl, vn, vc, orch, 1950; Trozo sinfonia atonal, 1961

### vocal

#### (with microtones)

5 primeras composiciones nos.1–3, 5, see chbr works; I think of you, S, octavina, fl, gui, 2 va, arpa-citara, 1928; Ave Maria, S, SATB, 1929; Coro SATB, 1929; Impromptu, 2 S, tpt, arpa-citara, 1929; 6 preludios 'Europa', S octavina, fl, gui, arpa-citara, vn, 1934; La virgen morena (for film), SSAA, vn, vc, db, gui, arpa-citara, 1942; Misa a SS Juan XXIII, male chorus, 1962; Mass no.2, TBarB, 1965

#### (without microtones)

Adios! (M. Acuña), T, pf, 1895; Mass, chorus, orch, 1896; Requiem, op.1, chorus, orch, 1900; 3 romanzas (L.G. Urbina, anon., R. Sansares), 1v, pf, 1908; Canto a la bandera (R. López), 1909; TeD, SATB, orch, 1910; Misa de S Catarina, male chorus, orch, 1913, rev. 1943; Villancico al Niño Dios (trad.), vv, pf, c1913; Misa al Sagrado Corazón de Jesús, TTB, orch, c1918; Himno a la paz (B. Dávalos), 2 choruses, pf, 1944; Lamento de Sor Juana Ines de la Cruz, S, SATB, 1951; Pequeño requiem atonal, 4 SSTTBB choruses/24 solo vv, orch, 1956; Cánones

atonales, 64vv in 8 choruses, c1964; Reviendras-tu? (M. Simounat), 1v, pf; Lo que soy para ti (J. de Ibarbourou), 1v, fl, cl, bn, str qt, db

### **chamber**

#### **(with microtones)**

5 primeras composiciones a base de 16avos de tono y sus compuestos, 1922–5: 1 Preludio a Colón, S, octavina, fl, gui, hp, vn, 1922; 2 Ave María, chorus, octavina, fl, gui, arpa-citara, vn, vc; 3 Tepepan 'Escena campestre', S, SATB, arpa-citara; 4 Preludio no.1, vc, str qt, db, arpa-citara; 5 Hoja de album, Mez, eng hn, vc, rev. for fl, cl, gui, arpa-citara, triangle, vc

8 str qts, c1924, c1925, c1925, 1926, 1926, 1962, 1964, 1964 [nos.4 and 5 known as 2 balbuceos (Meditación, En secreto), rev. as 2 bosquejos, SATB]; Sonata casi-fantasia, octavina, hn, arpa-citara, vn, va, vc, db, 1925; Lento solemne (En los montañas de mi México), octavina, hn, gui, arpa-citara, vn, vc, 1926; Serenata, 1/4-tone vc, eng hn, hp, str qt, 1926; Preludio 'Ensueño', mand, mándola, gui, 1928; Fantasía 'Sonido 13', wind qnt, tpt, trbn, hps, str qt, 1930; Murmullos, str qt, db, arpa-citara, 1933; Romanza, octavina, hp, c1934; Preludio no.2, vc, str qt, db, arpa-citara, 1951

#### **(without microtones)**

Berceuse (Stella), fl, eng hn, hn, hp, vc, 1897; Str Sextet, 1900; Str Qt,  $E\flat_2$ ; 1903; Pieza de concurso, fl, pf, 1908; Pieza de concurso, va, pf, 1908; Pieza de concurso (Improvisación), vc, pf, c1909; Tema con variaciones, vn, pf, 1910; Pf Qnt,  $E\flat_2$ ; 1913; Preludio (Crepuscular), vc, pf, c1920; Str Qt no.1 (atonal) 'Debussy', c1927; Str Qt no.2 (atonal), c1930; Str Qt no.3 (a ratos atonal a ratos politonal), 1932; Str Qt (en escala diatónica de 6 grados), 1937; Str Qt (atonal metamorfoseado) [cancrizans of Str Qt no.1], c1939; Str Qt (en escala 01347890), c1940; Str Qt no.4 (atonal) 'Beethoven', 1955

#### **solo instrumental**

#### **(with microtones)**

For gui: Estudio (A media noche en oriental), 1/4-tone, 1931; Suite (Impromptu), 1/4-tone; Sonata, 1/4-tone, 1960; Estudio, 1/3-tone, 1962

For arpa-citara: Estudios, 1/3-tone; Preludios, 1/16-tone; Sonata 'Amanecer en Berlin 13', 1/4-tone, 1931, rev. 1957

For pf: Preludio '29 de septiembre', 1/3-tone, 1949; Capricho, 1/4-tone, 1959; Preludio, 1/5-tone, 1959

For vn: 3 estudios en forma de sonatina, 1/4-tone, 1927; 70 Exercises, 1/4-tone; Casi-sonata no.1, 1/4-tone, c1960; Casi-sonatas nos.2–3, 1/4-tone

For va: 70 estudios, 1/4-tone; Preludio, 1/16-tone; Capricho, 1/4-tone, 1926; 4 Casi-sonatas no.1, 1/4-tone, 1961; Casi-sonatas nos.2–4, 1/4-tone; Sonata, 1/4-tone

For vc: 70 estudios, 1/4-tone; Sonata, 1/4-tone, c1927; Casi-sonata no.1, 1/4-tone, 1959; Casi-sonatas nos.2–6, 1/4-tone

For db: 70 estudios, 1/4-tone, c1927

#### **(without microtones)**

For pf: Schottisch (Isabel), 1890; En el bosque, waltz, 1896; Gavota y rêverie [arr. from Suite no.1, orch], c1900; Suite 'Mignonette', 1902; Mazurka, 1902; 6 preludios, c1920; Nocturno (Penumbras en el paseo de la Reforma), 1928; 12 preludios (estudios) (en escala 01347890 en sus 12 alturas), 1964; also cadenzas for Beethoven: Pf Concs. nos.2–4

For vn: Sonata no.1 'Paganini', e, 1903; Sonata no.2, d, c1909; Sonata no.3;

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For vc: Sonatina

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(New York, 1916, 2/1948)  
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## Carrión, Jerónimo de

(*b* Segovia, c1666; *d* Segovia, early Aug 1721). Spanish composer. He was first a choirboy and later singer at Segovia Cathedral. In October 1687 he was appointed *maestro de capilla* of Mondoñedo Cathedral and in January 1690 of Orense Cathedral; in November 1690 he obtained the same post at Segovia Cathedral, where he remained until his death. Nearly all his works are housed in Segovia Cathedral: three masses, 28 psalms, eight settings of the *Magnificat*, one requiem, 12 Lamentations for Holy Week, 14 motets and some 500 villancicos. Other villancicos are located in the cathedrals of Palencia and Valladolid, and one *Magnificat* is at Santiago Cathedral. Carrión is a typical representative of the Spanish high Baroque. His compositions range from bel canto solo writing to polychoral effects, and from *stile antico* to *stile moderno*, including a few techniques rarely employed in his time, such as the use of parody. Typical of late 17th-century Spanish style, his liturgical works, to Latin texts, make frequent use of contrapuntal devices, while his works to Spanish texts have lighter melodies. His use of instruments in a quasi-vocal manner, in groups or 'coros', is also typical of Spanish music of the time, where the singing melodies of the instruments are equal to those of the voices.

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JOSÉ LÓPEZ-CALO

## Carrodus, John (Tiplady)

(*b* Braithwaite, 20 Jan 1836; *d* London, 13 July 1895). English violinist. He was first taught by his father, a keen amateur, and was then sent to study with J.B. Zerbini. He had already played in public when in 1848 he became a protégé of Bernhard Molique, under whom he received an intensive training in Germany and London. Carrodus's playing made a deep impression on Spohr and also on Costa, who engaged him for Covent Garden (1861). He joined Arditi's orchestra at Her Majesty's Theatre, but when that building was destroyed (1867) he returned to Covent Garden and in 1869 succeeded Sainton as principal first violin; here he played until the night before his death. From the mid-1850s he divided his time between orchestral playing and solo work, and every year appeared at important London and provincial concerts;

he also undertook extensive tours, sometimes accompanied by one of his sons. In 1876 he was appointed to the staff of the National Training School for Music, and was associated with other professional bodies. Carrodus was one of the most sought-after of Victorian musicians. His interpretations of the concertos of Beethoven, Spohr and Molique were universally admired, and he had a large repertory of shorter virtuoso pieces. He was a skilled obligato player, and also took part in chamber music with Arabella Goddard, Piatti and others. He set himself unremittingly high standards, and as an orchestral leader he could be implicitly depended upon; he had a fine sense of rhythm and unusual powers of memory. He did much to raise the level of string playing in English orchestras during the later 19th century. (A. Carrodus: *J.T. Carrodus, Violinist: a Life Story, 1836–1895*, London, 1897)

E.D. MACKERNESS

## Carrollan [Carollini], Turlough.

See [Carolan](#), [Turlough](#).

## Carrone, Giovanni

(*fl* 1629). Italian composer. He is known only by *Il primo libro delli motetti* for one to four voices and organ continuo, op.1 (Venice, 1629). It shows a nice sense of melody and ornament and includes expressive word-painting and lilting triple rhythms. In his setting for two tenors and bass of the Song of Songs text *Anima mea liquefacta est*, Carrone paints the words 'quia amore languet' with a startling modulation from B $\flat$  major to B minor. He does not unify his motets with recurring material, but one four-part piece has contrasting sections for tutti and three voices.

JEROME ROCHE

## Carrozza [Carozza], Giovanni Domenico [Dominico]

(*b* Messina; *fl* 1598). Italian composer. He was one of a family of musicians from Messina (including Francesco, Geronimo and Pasquale Carrozza) active in Caltagirone and Malta at the end of the 16th century. According to the title-page of his *Primo libro de madrigali a cinque voci* (Venice, 1598, inc.), he was then *maestro di cappella* at Castoreale, near Messina. The dedication of the book to don Francesco Flaccomio describes the contents as 'these first fruits of my poor skill, cultivated under the protection of Your Reverence'. One madrigal is by Flaccomio himself; another piece is enthusiastically addressed to Ruggiero Giovannelli. Carrozza's only complete surviving work, a two-part, five-voice madrigal, appeared in the anthology *Le risa a vicenda* edited by Giovanni Pietro Flaccomio (RISM 1598<sup>8</sup>; ed. MRS, xii, 1993). Carrozza's two-part madrigal sets a text which is also set by eight other composers in the volume. Of the settings, Carrozza's remains truest to the restrained style of Gerolamo Lombardo's original version, which the editor had proposed as a

model. Three motets by Carrozza, for five and eight voices, are lost (Azzopardi).

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

## Carse, Adam (von Ahn)

(*b* Newcastle upon Tyne, 19 May 1878; *d* Great Missenden, 2 Nov 1958). English collector and historian of instruments and composer. He was educated in Hanover (1892) and as a Macfarren scholar at the Royal Academy of Music (1893–1902, *ARAM* 1902), where he studied composition with Corder. After serving as assistant music master at Winchester College (1909–22), he returned to the RAM in 1922 as professor of harmony and counterpoint, becoming a Fellow of the RAM in the same year; he held the professorship until 1940.

Carse's early compositions include an orchestral prelude to Byron's *Manfred*, a dramatic cantata, *The Lay of the Brown Rosary* and two symphonies; his later works, for student orchestras and beginners, are light, tuneful and individual, and ideally suited to their purpose as teaching material. His reputation, however, rests on his study of the history of instruments and the orchestra, and on his collection of some 350 old wind instruments, which he gave to the Horniman Museum, London, in 1947. Although not sharing the view of many specialists in his field that old instruments are better suited to the performance of old music than modern ones, he had a historian's interest in the development of instruments from their original to their modern forms. His work in this area was thorough and original, as was his study of the history of the orchestra; *The Orchestra in the 18th Century* (1940) and *The Orchestra from Beethoven to Berlioz* (1948) are classics in their field. He also edited many early Classical symphonies (by Abel, Arne, J.C. Bach, Dittersdorf, Fils, Gossec, Stamitz, among others) and published arrangements of a wide variety of music.

## WRITINGS

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*Musical Wind Instruments* (London, 1939/R)  
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LYNDESAY G. LANGWILL/ROSEMARY WILLIAMSON

## Cartagenera.

Song and dance form in flamenco style derived from the Andalusian fandango. See [Flamenco](#), Table 1.

## Cartagenova, Gian [Giovanni]- Orazio [Joao Oracio]

(*b* Vicenza, 1800; *d* Vicenza, 26 Sept 1841). Italian baritone. His career began in 1823 in Milan with minor bass parts. In 1826, he joined the Italian troupe under Mirecki, singing in the Lisbon première of Mirecki's *I due forzati*. Obligations at the S Carlos continued under Mercadante, creating roles in the 1828 premières of Mercadante's *Adriano in Siria* (Osroa), *Gabriella di Vergy* (Fayel) and the expressly revised *Ipermestra* (Danao). He then sang in Cadiz, in Paer's *Agnese*, and in Madrid, in operas by Mercadante, Rossini, Bellini, Pacini and Vaccai. After considerable success on the Iberian peninsula, he returned to Italy probably in 1831.

In the 1830s Cartagenova sang regularly at La Scala, Milan, and had successes in London and Vienna. He was in demand by leading composers, and created the principal roles in Mercadante's *I Normanni a Parigi* (1832), Bellini's *Beatrice di Tenda* (1833), Mercadante's *La gioventù di Enrico V* (1834) and many other operas. These efforts led to the pivotal role-creations in Mercadante's *Il giuramento* (1837) and Pacini's *Saffo* (1840); each role was written specifically for Cartagenova, and both show his important contribution to consolidating the vocal and psychological transition from *basso cantante* to Romantic baritone. Together with Ronconi, he helped to shape the identity of the new baritone register. He is remembered essentially as a singing actor, and he frequently moved audiences to tears.

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**S. Palermo:** *Saverio Mercadante: biografia-epistolario* (Fasano, 1985)

## Cartari, Giuliano

(*b* Bologna, between 1536 and 1539; *d* Bologna, probably on 22 Dec 1613). Italian composer and singer. He was a Minorite and was of Jewish origin. He is first heard of at Padua, where documents (in *I-Pca*) show that on 2 May 1567 he was employed by the Cappella del Santo as a singer; this appointment was reconfirmed on 7 May 1569. He then moved to Bologna as *maestro di cappella* at the church of S Francesco and lived in the monastery attached to it. His presence there is sporadically documented between 1573 and 1590. A document dated 30 November 1591 registers his discharge from the monastery because 'he had taken no pleasure in his service'. It also states that during his absences from Bologna he was active at lesi, Faenza and Ripatransone (near S Benedetto del Tronto). By 26 October 1594 he was back at Bologna, but only in 1601 did he again become *maestro di cappella*. From 1606 until his death he held the position of *maestro di musica*, together with Giannantonio da Cento, who had succeeded him as *maestro di cappella* in 1605. According to one report (*La serie de maestri di capella religiosi min. con ... di S Francesco di Bologna dall'anno 1537 sino all'anno 1777*, in *I-Bc H* 60, f.36r), he also resumed the post of *maestro di cappella* in 1608. Evidence as to the date of his death is contradictory: *Il necrologio della Provincia bolognese di S. Antonio dei Frati minori conventuali* by Tarcisio Strappati (in *I-Bas*) gives the actual date as 22 December 1613; and the inventory of movable possessions found in his room after his death (also in *Bas*) confirms that he was dead by 20 March 1614, but the *Libro de' partiti e de' consigli*, ii (again in *Bas*), records, probably erroneously, his attendance at an assembly on 15 May 1614. His output consists very largely of typically Counter-Reformation church music, all of it presumably composed for his order.

### WORKS

all published in Venice

Liber primus missarum, 5vv (1587)

Missae duae, ac motecta undecim, 8, 9vv (1588)

Dulcifluum, melos, super, omnium festorum, psalmos vespertinos, 6vv (1590)

Beatissimae virginis integerrimae laudes, 5–7vv (1597<sup>o</sup>), inc.

Motectorum, liber primus, 5, 6vv (1600), inc.

Sanctissimae virginis Mariae ... eximia praeconia ordinibus 4 discussa, una cum 12 motectis, 8vv (1601), inc.

Vesperi, 4vv, lost, *Mischiatil* 425

3 motets, 6, 8vv, 1590<sup>5</sup>, 1613<sup>2</sup>

Il secondo libro de madrigali, 5vv (1586)

Madrigal, 5vv, 1590<sup>13</sup>

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PIER PAOLO SCATTOLIN

## Carte, Richard D'Oyly

(*b* London, 3 May 1844; *d* London, 3 April 1901). English impresario and composer. The son of the flautist Richard Carte, he was educated at the University of London. Initially he determined to become a composer, but several unsuccessful essays in light opera, notably *Dr Ambrosius*, convinced him that his talents lay elsewhere. In 1870 he established an agency for musical and dramatic artists and lecturers. Among his early clients were Adelina Patti, G.M. Mario and Gounod; later, in 1881, he was to organize Oscar Wilde's American lecture tour. Carte's first undertaking in theatre management took place in 1874, when he mounted *opéra bouffe* by Serpette and Lecocq, as well as English comic opera, at the Opera Comique Theatre in London. The following year, as manager of the Royalty Theatre, he commissioned *Trial by Jury* from Gilbert and Sullivan as an afterpiece for *La Périchole*. On the basis of its success Carte incorporated a syndicate of investors as the Comedy Opera Company in 1877. He hired the Opera Comique and in November produced *The Sorcerer*, which was immediately recognized as a novel and promising form of musical theatre. *H.M.S. Pinafore* followed in May 1878; when Carte's agreement with the syndicate expired in July 1879 he succeeded in gaining control of the production, whereupon the Comedy Opera Company was dissolved. Thereafter 'Mr R. D'Oyly Carte's Opera Company', as it was known during his lifetime, was inseparable from the names of Gilbert and Sullivan.

At the Opera Comique Carte produced *The Pirates of Penzance* (1880, after the New York première) and *Patience* (1881). On 10 October 1881 *Patience* was transferred to the new Savoy Theatre, which Carte had constructed on a site in the Strand next to his offices in Beaufort Buildings. Here the remaining Gilbert and Sullivan operas (the 'Savoy operas') were profitably produced under his auspices. He commissioned operas from other composers, including Edward Solomon, Alfred Cellier, Alexander Mackenzie and André Messager, and also maintained touring companies that travelled throughout the provinces, to Europe and across North America.

Having established a home, and cultivated a demand, for English comic opera, Carte sought to do the same for native grand opera. To this end he built the Royal English Opera House in Cambridge Circus, which opened on 31 January 1891 with Sullivan's *Ivanhoe*, commissioned for the purpose. Other composers were also enlisted, but they failed to provide further operas and the plan collapsed (although *Ivanhoe* ran for half a year). The magnificent building (now the Palace Theatre) was sold soon afterwards, and for many years it was used as a variety theatre.

Carte was known as a masterful promoter, a meticulous organizer, a man of refined tastes and high principles, and a generous but firm employer. He initiated a number of theatrical reforms – the Savoy was the first public building in London to be lit entirely by electricity – and his success helped to create an environment favourable to the development of English opera in the next century. From 1915 the D'Oyly Carte Opera Company, revived by Carte's son Rupert (1876–1948), achieved new popularity. On Rupert D'Oyly Carte's death his daughter Bridget D'Oyly Carte supervised the company until its closing in 1982. In 1988 a revival of the company was made possible largely through her bequests.

## WORKS

(selective list)

Dr Ambrosius – His Secret (opera di camera, 2, after T. H. Bayly: *Tom Noddy's Secret*), London, St George's Hall, 8 Aug 1868

Marie (operetta, 1), London, Opera Comique, 26 Aug 1871

Happy Hampstead (musical pastoral, 1, F. Desprez), tour perf., 3 July 1876;  
London, Royalty, 13 Jan 1877

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**A. Jacobs:** *Arthur Sullivan: a Victorian Musician* (Oxford, 1984, 3/1992)

FREDRIC WOODBRIDGE WILSON

## Cartellieri, Antonio Casimir

(*b* Danzig, 27 Sept 1772; *d* Liebshausen, Bohemia, 2 Sept 1807). Bohemian composer. He received a musical education at an early age from his parents: his father, an Italian tenor, Antonio Maria Gaetano, and his mother, from Riga, the singer Elisabeth Böhm, as she was known professionally at the Königliches Opernhaus in Berlin after her second marriage. His parents' unhappy marriage and subsequent divorce led to Antonio's leaving home at the age of 13. After several difficult years, he emerged in 1791 as music director and court composer to Count Oborsky. In 1792 he accompanied his employer to Berlin, where he achieved his first success as a dramatic composer. During his subsequent sojourn with the Count in Vienna, he studied counterpoint with Albrechtsberger, Seyfried and possibly Beethoven, and operatic composition with Salieri. Cartellieri's first public appearance with Beethoven was in 1795 in a concert which saw both the première of his own oratorio *Gioas re di Giuda* and Beethoven's first public performance as a pianist in Vienna. Prince Lobkowitz, who had noticed Cartellieri at Oborsky's concerts, engaged him in 1796 as Kapellmeister, singing teacher and violinist. In addition to directing operas at the princely court, Cartellieri had to play in instrumental concerts, which sometimes included premières of works by Beethoven under the direction of the composer, for example, the Eroica Symphony and the Triple Concerto on 23 January 1805. In 1800 he married Franziska Kraft, whose father Anton gave Haydn's well-known cello concerto its première. Unlike his parents, Cartellieri had a happy marriage which

produced three sons, including Joseph who succeeded to his father's post with Lobkowitz. Cartellieri died of a heart attack at the age of 35. His premature death prevented his music from becoming more widely known. Partly influenced by his great Viennese contemporaries and partly anticipating later features of Romanticism, Cartellieri's style is nonetheless unlike any other. In terms of compass and originality his works merit revival. The popular canon 'Oh come lieto in seno' from his opera *Il segreto* was formerly misattributed to Mozart.

## WORKS

(selective list)

### sacred

Masses: B $\square$ : 4vv, orch, *I-Fc*; C, 1806, *A-Ee*; C, SATB, orch, *KR*; C, 4vv, orch, *I-Fc*; c, 2 choruses, orch, Raudnitz, 1806, *A-Wgm\**, *CZ-Pnm*, *I-Fc*; D, 4vv, orch, *CZ-Pnm*, *I-Fc*; d, *CZ-BER*; d, *CZ-Pnm*; E $\square$ : 4vv, orch, *A-Wn*, *CZ-Pnm*, *I-Fc*; E, 4vv, orch, *Fc*; g, *CZ-Pnm*

Orats: Gioas re di Giuda (azione sacra, 2, P. Metastasio), Vienna, 1794, *A-Wgm*, *CZ-Pnm*, *I-Fc*; La purificazione di Maria Vergine (L. Prividali), Prague, 1807, *A-Wn*, *CZ-Pnm*, *I-Fc*; Per celebrare la festività del S.S. Natale (Prividali), *A-Wn*, *CZ-Pnm*, *I-Fc*

Numerous motets, offs, grads and other sacred works

### secular

Ops: Die Geisterbeschwörung (Spl, 2), Berlin, 1793, *CZ-Pnm*, *D-Bsb*, *I-Fc*; Angarda Regina di Boemia (op eroicomica, 2), Vienna, 1800, *CZ-Pnm*, *I-Fc*; Der Rübezahl (komische Oper, 3), 1801, *CZ-Pnm*, *I-Fc*; Il segreto (farsa per musica, 1, Hoffmann and Prividali), 1804, *CZ-Pnm*; Atalinda (op eroicomica, 2), *Pnm*, *I-Fc*; Il duello fortunato (farsa per musica, 1), *CZ-Pnm*, *I-Fc*; Il giudice nella propria causa (commedia per musica, 2), *Fc*

Cants.: Kontimar und Zora (poemetto musicale, 1), Berlin, 1792, *I-Fc*; Die Siegesfeier, Vienna, 1797, *Fc*

Numerous arias, duets, trios and qts

### instrumental

3 syms.: c, before 1796 (Darmstadt, n.d.); E $\square$ : before 1796, *Fc* (Darmstadt, n.d.); C, *Fc*

5 concs.: cl, B $\square$ : *Cz-Pk*, *Pnm* (inc.); cl, E $\square$ : *Pk*, *I-Fc*; 2 cl, B $\square$ : *Cz-Pk*; cl, inc., *Pk*; fl, G, *D-BFb*, *DK-Kk* (Darmstadt, 1797)

3 wind divertimentos, all in F, *A-Wn*, *Wgm*, *CZ-Bm*

Türkische Musik, *Pk*; Notturmo, *Pk*

Andantino con variazioni, pf, *D-MÜs* (Leipzig, n.d.)

Numerous other orch and chbr works

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**D. Klöcker:** 'Anton Casimir Cartellieri (1772–1807) und seine drei Wiener Bläserdivertimenti', *Oboe, Klarinette, Fagott*, vii/2 (1992), 111–16

DIETER KLÖCKER

## Carter, Andrew

(b Leicester, 13 Dec 1939). English composer, arranger and conductor. He studied at Leeds University before joining the choir of York Minster as a bass. While at York (1962–9) he founded the Chapter House Choir, for whom many of his carol, folksong and popular song arrangements were written. After further study of Scandinavian choral music and extended visits to conduct in Australia and New Zealand, he has concentrated his activities on composition. Carter's experience as a singer and practical musician informs all of his work. His idiom draws on an extensive range of 20th century English church music, including contemporaries such as Rutter and Mathias. Like Rutter, he has become one of his generation's most frequently performed and commissioned composers of choral music, both in Britain and the USA. Carter's work is characteristically crisp, incisive and energetic, making frequent use of toccata figuration in organ parts and sympathetic deployment of vocal timbres. Three larger scale compositions typify his output: the *Benedicite* (1989), inspired by carvings in the restored south transept of York Cathedral and employing children's chorus alongside adult choral and orchestral forces, the *Te Deum*, and *Musick's Jubilee*, which derives from the tradition of the Purcellian ode.

### WORKS

(selective list)

Vocal-orch: *Benedicite* (Book of Common Prayer, Carter), SATB, children's chorus, chbr orch, 1989; *Musick's Jubilee* (A. Marvell, J. Dryden, A. Tennyson), S, Mez, SATB, chbr orch, 1993; *TeD* (Book of Common Prayer, St Francis of Assisi, H.W. Longfellow, St Patrick), SATB, children's chorus, chbr orch, 1996; *Horizons* (H.W. Clough, A. Brontë and others), S/Mez, SATB, orch, 1996; *Song of Stillness* (M. Ehrmann, J.E. Southall and others), Bar/T, SATB, chbr orch, 1996

Anthems: *Easter Alleluia* (Carter), SATB, org, 1988; *The Light of the World* (Bible: *Revelation, John*), SATB, org, 1988; *Prayer of Peace* (St Francis of Assisi), SATB, pf/org, 1990; *God be in my Head* (Sarum Book of Hours), SATB, pf/org, 1991; *No Man is an Island* (J. Donne), SATB, 1993; *O Praise God in his Holiness* (Ps cl), double chorus, 1993; *Love one another* (Bible: *First Epistle of Peter*, Gibran), SATB, org, 1994; *May the Mystery of God* (A. Cowley), SATB, org, 1995; *Rejoice in the Lord Alway* (Bible: *4 Philipians*), SATB, org, 1999

Other choral: *Galloping Godiva* (Carter), nar, children's chours, pf, 1987; *Wakefield Service* (Magnificat and Nunc Dimittis), SATB, org, 1988; *Missa brevis*, SSA, org, 1988; *Missa Sancti Pauli*, SATB, org, 1997

Org: *Trumpet Tune*, 1986; *Aria*, 1995; *Toccata on Veni Emmanuel*, 1995

Arrs.: *3 English Folk Songs*, SATB, 1968; *Two for the Price of One*, SATB, 1974; *A Maiden most Gentle* (Carter), carol, SATB/SSA, org/orch, 1975; *2 Spanish Carols*, S, SATB, 1975; *I Wonder as I Wander*, carol, SATB, org, 1977; *The Teddy Bear's Picnic*, SATB, 1978; *Angelus ad virginem*, carol, SATB, org, 1980

## Carter, Benny [Bennett Lester]

(b New York, 8 Aug 1907). American jazz alto saxophonist, arranger, composer and bandleader. Carter received early musical training from his mother and several local teachers, but was primarily self-taught. He first played the trumpet, then tried the C-melody saxophone, and shortly after changed to alto saxophone, which became his principal instrument. He first attracted widespread attention during a year in Fletcher Henderson's big band (1930–31), to which he contributed arrangements. After leaving Henderson, he succeeded Don Redman briefly as the musical director of McKinney's Cotton Pickers in Detroit, then returned to New York, where he formed his own big band in 1932. Carter disbanded his group late in 1934 and the following year moved to Europe; he settled in London, where he served as a staff arranger for the BBC Dance Orchestra (1936–8). During these years he played and recorded with local musicians in England, France and Scandinavia and led his own interracial, multinational band in the Netherlands (1937); he regularly played the alto and tenor saxophone, trumpet and clarinet, and occasionally played the piano and sang.

Carter returned to the USA in 1938 and led a big band at the Savoy Ballroom in Harlem through much of 1939 and 1940. He travelled with a new big band to the West Coast, and settled permanently in Los Angeles in 1942. There he turned increasingly to studio work, composing and writing arrangements for several major films, including portions of *Panic in the Streets* (1950) and *An American in Paris* (1951), and later, television productions, notably the series 'M Squad'. One of the first black musicians to find acceptance in the Hollywood studios, Carter was instrumental in facilitating the entry of other talented blacks, and was a leading force in the amalgamation of the local black and white Musicians' Union branches.

From 1946 Carter no longer led a regular band, though he continued to be active through tours with Jazz at the Philharmonic, occasional big-band engagements and many recordings. In the 1950s and 60s he also wrote arrangements for most of the leading singers of the time, including Sarah Vaughan, Ella Fitzgerald, Ray Charles, Peggy Lee and Louis Armstrong. Carter resumed a more active performing schedule in the 1970s: he appeared at major festivals and night clubs, made annual tours of Europe and Japan and, after a ten-year hiatus, resumed recording on a regular basis. He also began a new career as a teacher, spending several periods in residence at universities. Princeton University, where he frequently lectured, awarded him an honorary doctorate in 1974. In 1987 the American Jazz Orchestra produced a programme of Carter's music. In the same year he was presented with the Grammy lifetime achievement award, and in 1992 he received a Grammy award for the best jazz composition, *Harlem Renaissance Suite*. A film documentary, *Benny Carter: Symphony in Riffs* (1990), was directed by

Harrison Engle, and in the 1990s Carter was still touring internationally and playing alto saxophone as well as ever.

As an instrumentalist, Carter is recognized, along with Johnny Hodges, as the leading creator of an alto saxophone style before Charlie Parker. Even his early solos, such as *I'd love it* (McKinney's Cotton Pickers, 1929, Vic.), show the pure tone, facility, varied dynamics and sophisticated harmonies that set his work apart from that of his contemporaries; later recordings, such as *Crazy Rhythm* (Coleman Hawkins, 1937, Swing), with their long lines, legato phrasing and understated attack, presaged future developments on this instrument.

As an arranger, Carter was an architect of the big-band swing style; his arrangement for Fletcher Henderson of *Keep a song in your soul* (1930, Col.) is often cited as a landmark in the evolution of jazz arranging. *Lonesome Nights* (1933, OK) and *Symphony in Riffs* (1933, Col.) display the innovative block-chord writing for reed instruments that marked his early scores and later became part of the stock in trade of most swing arrangers. Carter also composed the jazz standards *Blues in my Heart* and *When lights are low*. His later recordings, such as *Further Definitions* (1961, Imp.), continue to show his masterly writing for the reed section, as well as a new drive and momentum in his solo playing.

## WORKS

(selective list)

all compositions arranged by Carter

Compositions: *Keep a song in your soul* (on F. Henderson, 1930, Col.); *Lonesome Nights* (1933, OK); *Symphony in Riffs* (1933, Col.); *Crazy Rhythm* (1937, Swing); *Shoe Shiner's Drag* (on L. Hampton, 1938, Vic.); *More than you know* (1939, Voc./OK); *Sleep* (1940, Voc./OK); *I surrender dear* (1944, Cap.); *Blues in My Heart*, *When the Lights are Low* (from *Central City Sketches*; 1987, Musicmasters)

Arrangements: *Once upon a time* (1933, OK); *Honeysuckle Rose* (1937, Swing); *I'm in the mood for swing* (on L. Hampton, 1938, Vic.); *O.K. for Baby* (1940, Decca); *I can't escape from you* (1944, Cap.); *I surrender dear* (1944, Cap.); *Malibu* (1945, Cap.)

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Oral history material in *US-NEij* (JOHP).

EDWARD BERGER

## **Carter, Betty [Jones, Lillie Mae; Betty Bebop; Carter, Lorraine]**

(*b* Flint, MI, 16 May 1930; *d* New York, 26 Sept 1998). American jazz singer. She grew up in Detroit, and as a teenager sang with Charlie Parker and other visiting bop musicians. By the time she joined Lionel Hampton's band in 1948 she was using the stage name Lorraine Carter; Hampton began calling her Betty Bebop, and hence she became known as Betty Carter. In 1951 she went with Hampton's band to New York, where she worked intermittently for the next two decades, appearing frequently at the Apollo Theater. She also performed in Ray Charles's touring show (1960–63) and visited Japan (1963), London (1964) and France (1968). In the late 1950s and early 60s Carter was associated with several recording companies, but refused to make the concessions to popular taste that they demanded of her; instead she preferred complex renditions of popular songs which captured the spirit of bop improvisation. She began to work with her own trio in 1969, and in 1971 founded her own recording company, Bet-Car Productions, for which she recorded *The Audience with Betty Carter* (1979). Her appearance in 1975 in Howard Moore's musical *Don't Call Me Man* prompted a number of club engagements, and she continued to perform with her trio throughout the 1980s. After securing a contract with a major label, Verve, in 1988 and winning a Grammy Award the following year, she achieved that long sought-after success on her own terms in the 1990s. In 1994 she recorded *Feed the Fire* and also gave concerts with the pianist Geri Allen, Dave Holland and Jack DeJohnette standing in for her regular trio. Whether she was employing lyrics or scat singing, Carter's vocal trademark was the use of idiosyncratic swoops from note to note.

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BARRY KERNFELD

## Carter, Elliott (Cook)

(b New York, 11 Dec 1908). American composer. One of the most respected composers of the second half of the 20th century, he has blended the achievements of European modernism and American 'ultra-modernism' into a unique style of surging rhythmic vitality, intense dramatic contrast and innovative facture.

1. Life.
2. Early works.
3. Breakthrough works.
4. Mature style.
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DAVID SCHIFF

Carter, Elliott

### 1. Life.

Carter was born into a prosperous New York family. Its business, founded by his grandfather, was lace importing, and much of Carter's childhood was spent in Europe; he spoke French before he learnt to read English. His parents gave little encouragement to his musical interests other than providing for early piano lessons. In 1922 he entered the Horace Mann School, and it was during his time there that he developed an interest in modern music as part of his broader exploration of modernism in literature, film and theatre. Many of the groundbreaking works of modern European music did not arrive in New York until the early 1920s; the city was therefore encountering the violent innovations of *Pierrot lunaire* and *The Rite of Spring* at a time when Europe was already reacting against these works in the direction of neo-classicism. At concerts given by Katherine Ruth Heyman in 1924 Carter heard music by Skyrabin and Ravel, and was introduced to Charles Ives. He also came to admire the music of the American 'ultra-modernists' – Cowell, Varèse, Ruth Crawford and, later, Nancarrow. Ives often invited Carter to attend concerts with him. Afterwards they would go back to Ives's home where the elder composer would parody at the piano the 'tricks' of Debussy, Stravinsky or Prokofiev; most of the new music emanating from Europe he considered only superficially modern. Ives's music, as well as his critiques of other composers, made a powerful impact on Carter, although at the time he was more an enthusiast than a composer. Interestingly, in the letter of recommendation Ives wrote in support of Carter's admission to Harvard, he mentioned the young man's interest in music and literature, his character and his sense of humour, but not his compositional talent.

Despite Carter's contact with so much new music he felt that he lacked the technique necessary to compose. Dissatisfied with Harvard's music programme, he entered the university (1926) as a student of English

literature, Greek and philosophy, at the same time receiving instruction in the piano, the oboe and *solfeggio* at the Longy School. He stayed on at Harvard to complete an MA in music in 1932, studying with Walter Piston, A.T. Davidson, Edward Burlingame Hill and Gustav Holst among others, but the course did little to advance his composing skills. This situation was mended by three years of study with Nadia Boulanger, both privately and at the Ecole Normale de Musique (1932–5). (He also studied choral conducting with Henri Expert.) Unlike Copland, however, Carter composed hardly any music with Boulanger that he thought worth preserving. He devoted himself mainly to the study of strict counterpoint and was particularly impressed by the experience of singing early choral music from Perotinus and Machaut to Monteverdi and J.S. Bach. He later cited his study and performance of the Bach cantatas as a decisive influence.

On his return to the USA in 1935, Carter settled in New York where he wrote for *Modern Music* and became music director of Ballet Caravan (until 1940). *Pocahontas*, which won the Juilliard Publication Award in 1940, was written for the company in 1936. After marrying the sculptor Helen Frost-Jones in 1939, he took a position at St John's College, Annapolis, Maryland. During World War II he worked for the Office of War Information (1943–4). He later held teaching positions at the Peabody Conservatory (1946–8), Columbia University (1948–50), Queens College, CUNY (1955–6), Yale University (1960–62), MIT and Cornell University (from 1967). His one long-term teaching position was at the Juilliard School (1964–84). His numerous honours include two Pulitzer Prizes (1960, 1973), the Sibelius Medal (1961), the Gold Medal of the National Institute for Arts and Letters (1971), the Ernst von Siemens Prize (1985), the National Medal of the Arts (1985) and the Gold Medal of the Royal Philharmonic Society (1996). While keeping his main residences in the USA (in Manhattan and, until 1990, Waccabuc, north of New York City), Carter has spent much time in Europe with extended residencies in Rome (1953–4, 1963, 1968) and Berlin (1964).

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## **2. Early works.**

Boulanger's impact on Carter's composing is evident, perhaps negatively, in the works he wrote in the decade after he left Paris, which show no traces of the ultra-modernist music he admired in the 1920s. In a review of Ives's *Concord Sonata* written after its première in 1939, Carter turned Boulanger's notions of compositional technique on his old mentor, declaring the music 'more often original than good' and arguing that despite its unique character it fell short of its intentions because of its haphazard construction, an opinion shared by other Paris-orientated Americans such as Copland and Thomson. More positive signs of Boulanger's influence appear in the contrapuntal emphasis of Carter's early works, which often make use of a cantus firmus as the basis of polyphony, as well as fugal devices and ostinato bass designs. By the 1940s Carter seemed like a quintessential Boulanger product.

In the late 1930s Carter devoted himself mainly to writing short choral compositions. These works all set secular texts (Carter has composed no religious music) and were written mainly for the choruses of élite American colleges, such as the Harvard Glee Club. Their skilled construction, restrained emotion and erudite wit (they lack any populist or folk element) earned Carter

the label of 'Harvard composer', a classification which, with its connotations of gentility, would be belied by his later music. The combative, radical Carter is more in evidence in his music criticism of the time than in the compositions. The two longest works of this period are the ballets *Pocahontas* (1936) and the *Minotaur* (1947), commissioned by Carter's Harvard contemporary Lincoln Kirstein; neither work met with great success. *Pocahontas*, written in a modernist style reminiscent at times of the music of Milhaud, Honegger and Prokofiev, was first performed on the same night as Copland's *Billy the Kid*. The new simplicity and American quality of Copland's score set a pattern which many American composers, including Carter, would follow in the next decade. Carter's simplified style appears in the First Symphony (1942, rev. 1954), a work that features Benny Goodman-like clarinet solos, and the *Holiday Overture* (1944, rev. 1961), which begins like Piston and ends like Ives; typically, both works were considered difficult, despite Carter's effort to write in the populist manner. *The Minotaur* also suffered in comparison with a contemporary work, in this case Stravinsky's *Orpheus*. Carter's score demonstrated a mastery of the neo-classical style, but in its emotional intensity it pushed well beyond the aesthetic of elegant clarity usually associated with that idiom. In his next work, the Cello Sonata (1948), Carter left neo-classicism behind.

Although hints of Carter's later style can be found in the opposing voices of *Heart not so heavy as mine* (1938), the crossed accents of *Musicians Wrestle Everywhere* (1945), the evolving tempos in the first movement of the First Symphony and the explosive counterpoint of the *Holiday Overture*, the only work of this period that gives the impression of a mature manner is the Piano Sonata (1945–6). Here, for the first time, Carter derives his musical language from the nature of the instrument, in particular its range, resonance and overtones, building a large-scale design on the contrast of very slow and very fast tempos, and merging improvisational-sounding continuity with a rigorous structural underpinning. Here also for the first time Carter revealed the dramatic scale and sweep that came to characterize many of his later works. Written between the sonatas of Copland and Barber, and in a pandiatonic idiom related to theirs, Carter's Sonata gave many their first suggestion that he might be the equal of his better known contemporaries.

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### **3. Breakthrough works.**

With the Cello Sonata, Carter set out on a course of exploration that would gradually synthesize many of the ideas of European modernism (composers such as Debussy, Bartók and Berg) with those of the American ultra-modernists. Carter spent much time after the war editing Ives's music; he now returned for inspiration to his boyhood musical enthusiasms and expanded his notion of the European tradition beyond the limits of Boulanger's aesthetic. He has spoken of his need at this time, in response to the experience of the war, to re-examine all aspects of music in order to achieve an emancipated musical discourse; this pursuit led him to a systematic study of rhythm and a reconsideration of both European and American forms of Expressionism.

Before making this momentous turn, Carter began the Cello Sonata, composing as its first movement a jazzy scherzo clearly indebted to

Debussy's Sonata. In the next movement, by contrast, he introduced proportional tempo changes and polyrhythms that stem from Cowell and Nancarrow. After pursuing these devices further in a finale, he appended a new opening movement alluding to Ives's *Concord Sonata*. In it the cello and piano often seem rhythmically independent, not only in the metric placement of rhythmic patterns, but also in implied tempo and rhythmic style; the piano plays metronomically while the cello plays in an expressive rubato fashion. This new rhythmic texture brought with it a harmonic language in which a four-note structure heard at the very beginning of the work plays the main functional role, even though the music is not consistently atonal. This unanticipated first movement created a circular formal plan for the sonata as a whole, with a 'beginning' at the centre and an ending that leads back to the opening, as in Joyce's *Finnegans Wake*. Apart from its rhythmic and harmonic innovations, the first movement, with its huge, sweeping phrases, established in Carter's music a new emotional intensity and breadth, giving it an epic quality.

Carter pursued his new compositional techniques in a series of studies for woodwind quartet (1950) and timpani (1950–66). During a year in the Arizona desert he brought them to fruition in the String Quartet no.1 (1950–51), which, while alluding to Bartók, Berg, Ives and Nancarrow, establishes an entirely original path. Here Carter's music attained the Emersonian sublime, evoking a visionary landscape and an expanded sense of temporal experience. Rhythmic contrast, based on complex polyrhythms and frequent proportional tempo changes (dubbed 'metric modulations' by R.F. Goldman), creates an unprecedented sense of evolving motion. The central role played by transformation in the work is emphasized by two pauses in the middle of movements in the four-movement design, suggesting the evolution of each movement into the next.

Proportionally related tempos were not new. Stravinsky, for instance, used three tempos (M.M.72, 108 and 144) in a ratio of 2:3:4 in his *Symphonies d'instruments à vent*. In Carter's First Quartet, however, the scale of tempos is larger, their ratios are more complex, and, most importantly, changes in notated tempo often happen within rather than between phrases. Usually the tempo changes through the renotation of a continuous stream of notes of equal duration. Where the crotchet beat is M.M.120, for instance, quavers have the value of M.M.240. If that value is renotated as triplet quavers the tempo of the crotchet beat becomes M.M.80. Throughout the quartet constant tempo change is a symptom of a thoroughgoing rhythmic polyphony based on the superimposition of different pulse speeds presented thematically. Near the opening a number of themes are introduced, each based on a different rate of pulse. The cello first plays a theme in crotchets at the notated tempo of M.M.120, then presents a second theme based on durations of five quavers (M.M.48). The second violin doubles this pulse with a theme based on values of five semiquavers (M.M.96), after which the first violin takes up a different idea based on values of ten triplet quavers (M.M.36). Soon other themes appear as streams of even notes at speeds of M.M.300, 450, 540 and 600. The central part of the first movement (bars 138–312), a rhythmic development section, introduces yet more tempos. The original speeds return in the Coda, which superimposes four tempo-ideas heard earlier; Carter has thus assigned to tempo the structural role earlier composers gave to tonality.

Carter took the idea of a polyrhythmic format further in the Variations for Orchestra (1954–5), a work in which the traditional design of theme, variations and finale is set against patterns of interruption and recurrence created by two ritornellos that reappear in evolving tempos. Similar in prophetic tone to the String Quartet and full of allusions to Debussy, Schoenberg and Ives, the Variations comprise Carter's response to the genre of the 'great American symphony', which is here stripped of its cowboy trappings, just as American painters of the time had moved from New Deal poster art to abstract expressionism.

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#### 4. Mature style.

Although the String Quartet no.1 and the Variations for Orchestra brought him honours and fame, Carter set off on a different stylistic course with the Second Quartet (1959) and the Double Concerto (1961). Perhaps under the influence of the European avant garde – he was particularly impressed with Boulez's *Le marteau sans maître* and Nono's *Il canto sospeso* – he abandoned the long phrases and cumulative textures of the First Quartet and pursued a more fragmented, unpredictable and dissonant style which nonetheless retains many elements of American ultramodernism. The Second Quartet, in its division of the ensemble into four contrasting 'characters', derives from the 'Arguments' movement of Ives's Second Quartet, while in the Double Concerto each interval is assigned a separate speed, a device proposed by Cowell in *New Musical Resources* (New York, 1930) and employed by Nancarrow in his player piano studies. Both of these works also reveal a new interest in space. In the quartet Carter instructs the players to sit as far apart as possible so that they appear to be playing different pieces simultaneously. In the concerto the two chamber orchestras and soloists are surrounded by four percussionists, who at the midpoint of the work play accelerating and retarding figures that whirl around the ensemble in both directions. These compositions also introduced structural ideas that became fundamental to all Carter's later music: the contrapuntal partitioning of harmonic intervals, the use of recurring all-interval chords which unite the opposed harmonies, and systematic contrasts of tempo framed by large-scale polyrhythmic designs. Carter expanded these ideas in the works that followed: in the Concerto for Orchestra (1969) the harmony stems from a four-fold division of the 38 possible five-note chords, while an extended polyrhythm generates the number, sequence and length of episodes for each of the four ensembles into which the orchestra is divided.

If the Concerto for Orchestra suggests a fusion of the poetic worlds of *Jeux* and the second movement of Ives's Fourth Symphony, the music has a textural complexity beyond Debussy and a coherence rarely found in Ives. From this point on Carter's music no longer evoked that of other composers, but rather set out a distinctive world of dramatic contrast, superimposition and surprising continuities. The Third Quartet (1971), Brass Quintet (1974) and *Symphony of Three Orchestras* (1976–7) use a collage technique that superimposes several layers of formal movements, so that the music unfolds in the manner of a multi-screen film. An unexpected development in Carter's music of the 1970s was his return to vocal music with three works based on American poetry, that of Elizabeth Bishop (*A Mirror on which to Dwell*), John Ashbery (*Syringa*) and Robert Lowell (*In Sleep, in Thunder*). *Syringa*, perhaps

the most original of Carter's works, with its contrasting of Ashbery's surrealistic and vernacular retelling of the Orpheus story with fragments of ancient Greek, seems like the culmination of Carter's project of creating a music which was at once European and American, classical and modern. Immediately after *Syringa* Carter translated its polyvocal texture of free associations into the realm of abstract music with *Night Fantasies*, a half-hour long meditation which contrasts the personalities of the four New York pianists (Paul Jacobs, Gilbert Kalish, Ursula Oppens and Charles Rosen) who commissioned it.

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## 5. Late works.

For *In Sleep, in Thunder* (1981), Carter set poems by Robert Lowell relating to his divorce, remarriage and emigration from New York to London. The subject reflected a change in Carter's position. In 1981 he changed publishers from Associated Music Publishers in New York to Boosey & Hawkes in London. While most of his music of the 1970s had been commissioned by American performers, the works of the 1980s and 90s would be written mainly for Europeans. In the USA a reaction against modernism left him increasingly isolated; in Europe, on the other hand, his reputation was secure. And while European conductors, notably Boulez, Knussen, Gielen and Holliger championed his music, it remained little played by American orchestras.

The appearance of a series of short works and an increased fluency of composition were the first symptoms of stylistic change. Beginning with *Changes* for guitar (1983), Carter produced over a dozen brief compositions for one to four instruments, creating a new, intimate and informal genre for his music comparable in some respects to Berio's *Sequenzas*. Meanwhile his accelerated production of large compositions stemmed to some extent from a decision not to create a new language for each work, but rather to focus on problems of phrasing, character and continuity. The powerful group of chamber works from the 1980s (*Triple Duo*, 1983; *Penthode*, 1985; *Quartet no.4*, 1986) balance Carter's habitual opposition of instrumental forces with a desire to bring them all together; all three compositions move towards rhapsodically accelerating finales that draw formerly opposed instruments into a continuous melodic line. The designs of these pieces, almost classical in comparison to the collage forms of the 1970s, suggest that Carter, who had previously placed so much emphasis on the principle of argument, had now made his peace with music. Many of his late works resolve opposition into unity and dark textures into luminous ones.

In the *Oboe Concerto* (1986–7), written for Holliger, Carter reconfigured the opposition of soloist and concertino to the large orchestra that had been presented in tragic terms in the earlier *Piano Concerto* (1963–4). Where the *Piano Concerto* portrayed a sensitive victim struggling against a brutal orchestral mass, the *Oboe Concerto* projects a divine, Orphic spirit, whose song calms the sufferings of the large ensemble. Carter achieved this shift from antagonism to unity through the use of structural polyrhythms that determine all the tempo relationships in the music, and through the increasingly important role he gave to the all-triad hexachord as a unifying harmonic device. These two techniques, as well as encouragement from conductors for the first time in his career, allowed Carter to return to

orchestral composition without relying on the subdivision of forces used in the Concerto for Orchestra and *A Symphony of Three Orchestras*. Largely on the instigation of Knussen, Carter produced two orchestral trilogies. *Three Occasions* (1986–9) is a collection of independent works: an extended fanfare, a eulogy (for Paul Fromm) and a 50th anniversary offering to his wife. *Symphonia: sum fluxae pretium spei* (1994–7), inspired by a Latin verse by the metaphysical poet Richard Crashaw, similarly stemmed from three separate commissions, but was planned from the start as a single work, so that there are references in each movement to the others. Still, the fact that their movements were written so as to enable them to stand alone gives the two trilogies a non-narrative, monumental character, which is further strengthened by the brilliance of their orchestral writing. Carter has compared the *Partita*, the first movement of *Symphonia*, to a soccer match; it is a 20-minute explosion of energy. The second movement, *Adagio tenebroso*, has been likened both to a Bruckner adagio and to music by Morton Feldman. It is typical of Carter's late concern for lightness and his enduring preoccupation with the fleeting nature of musical time that he concluded the *Symphonia* with an *Allegro scorrevole*, a 'Queen Mab Scherzo', as he said, rather than a finale proper. The works which followed achieved a still greater clarity and lightness of texture, as if the worlds of the large- and small-scale pieces of the previous decade had now converged. The Quartet no.5 (1995) presents a formal design in which six short movements are surrounded by the sounds of musicians practising their parts (or is it the sound of the composer composing?). Similarly the Clarinet Concerto (1997) is built out of many short episodes that team the soloist with small groups of instruments before bringing the entire ensemble together.

The lucid manner of the quartet and the concerto was continued in *What Next?*, Carter's first completed opera, which was given its première at the Deutsche Staatsoper in September 1999. The libretto, by Paul Griffiths, was suggested by the opening of Jacques Tati's film *Traffic*. Six characters – Rose (a self-obsessed diva), the incurably maternal Mama, Stella (an astronomer), Zen (a would-be guru), Harry/Larry (an aspiring entertainer) and the junk-food hungry Kid – emerge from the wreckage of an accident and spend an hour trying to reconstruct their lives. The music is written as a seamless series of solos and ensembles, Carter portraying Griffiths's narcissistic characters with a gentle humour, or to use one of the composer's own titles 'con leggerezza pensosa'.

Although considered by many America's greatest composer after Copland's death, Carter remained a loner on the American musical scene, affiliated with no group or school and indifferent to the changing demands of fashion and the market place. He once commented that the most radical work an American composer could write would be one like Brahms's Fourth Symphony, which assumed the most highly developed musical culture in its listeners. By the time he entered his 90s, his inspiration undiminished, Carter had produced half a century of just such subversively refined masterpieces.

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## **WORKS**

### **stage**

Philoctetes (incid music, Sophocles), T, Bar, male chorus, ob, perc, 1931, unpubd;

Cambridge, MA, 15 March 1933

Tom and Lily (comic op, 1), 4 solo vv, mixed chorus, chbr orch, 1934, withdrawn  
Mostellaria (incid music, Plautus), T, Bar, male chorus, chbr orch, 1936, unpubd;  
Cambridge, MA, 15 April 1936

Pocahontas (ballet legend, 1), pf, 1936, Keene, NH, 17 Aug 1936, withdrawn; orch  
version, 1938–9, cond. F. Kitzinger, New York, 24 May 1939

Much Ado about Nothing (incid music, W. Shakespeare), 1937, withdrawn

The Minotaur (ballet), 1947; cond. L. Barzin, New York, 26 March 1947

What next? (chbr op, 1, P. Griffiths), 1997–8; Berlin, Staatsoper, 16 Sept 1999

### **orchestral**

The Ball Room Guide (ballet suite), 1937, unfinished, withdrawn [Polka used in  
Prelude, Fanfare and Polka]

English Horn Concerto, 1937, unfinished, withdrawn

Symphony, 1937, withdrawn

Prelude, Fanfare and Polka, small orch, 1938, unpubd

Suite, 1939, rev. 1960 [from Pocahontas]

Symphony no.1, 1942; Eastman-Rochester SO, cond. H. Hanson, Rochester, NY,  
27 April 1944; rev. 1954

Holiday Overture, 1944; Frankfurt SO, cond. H. Blümer, Frankfurt, 1946; rev. 1961

Suite, 1947 [from The Minotaur]

Elegy, str, 1952 [arr. of Elegy, vc, pf]; cond. D. Boekman, New York, 1 March 1953

Variations for Orchestra, 1953–5; Louisville Orchestra, cond. R. Whitney, Louisville,  
21 April 1956

Double Concerto, hpd, pf, 2 chbr orch, 1961; R. Kirkpatrick, C. Rosen, cond. G.  
Meier, New York, 6 Sept 1961

Piano Concerto, 1964–5; Lateiner, Boston SO, cond. Leinsdorf, Boston, 6 Jan 1967

Concerto for Orchestra, 1968–9; New York PO, cond. Bernstein, New York, 5 Feb  
1970

A Symphony of Three Orchestras, 1976; New York PO, cond. Boulez, New York, 17  
Feb 1977

Penthode, 5 inst qts, 1984–5; Ensemble InterContemporain, cond. Boulez, London,  
26 July 1985

A Celebration of Some 100 x 150 Notes, 1986 [no.1 of Three Occasions]; Houston  
SO, cond. S. Commissiona, Houston, 10 April 1987

Oboe Concerto, 1987; H. Holliger, Collegium Musicum, cond. J. Carewe, Zürich, 17  
June 1988

Remembrance, 1988 [no.2 of Three Occasions]; Tanglewood Festival Orchestra,  
cond. Knussen, Tanglewood, MA, 10 Aug 1988

Anniversary, 1989 [no.3 of Three Occasions]; BBC SO, cond. Knussen, London, 5  
Oct 1989

Violin Concerto, 1990; O. Böhn, San Francisco SO, cond. Blomstedt, San  
Francisco, 2 May 1990

Partita, 1993 [movt 1 of Symphonia]; Chicago SO, cond. Barenboim, Chicago, 17  
Feb 1994

Adagio tenebroso, 1995 [movt 2 of Symphonia]; BBC SO, cond. A. Davis, London,  
13 Sept 1995

Clarinet Concerto, 1996; A. Damiens, Ensemble InterContemporain, cond. Boulez,  
Paris, 10 Jan 1997

Allegro scorrevole, 1997 [movt 3 of Symphonia]; Cleveland Orchestra, cond. C. von  
Dohnanyi, Cleveland, 22 May 1997

Symphonia: sum fluxae pretium spei, 1993–7; BBC SO, cond. Knussen,  
Manchester, 15 April 1998

## choral

Tarantella (Ovid), male chorus, pf 4 hands/orch, 1936 [from *Mostellaria*]; Harvard Glee Club, cond. G.W. Woodworth, 29 April 1937; orch version unpubd

**The Bridge (orat. H. Crane), 1937, unfinished**

Harvest Home (R. Herrick), SATB, 1937; Lehman Engel Madrigal Singers, New York, 1938; rev. 1997

**Let's be Gay (J. Gay), SSAA, 2 pf, 1937; Wells College Glee Club, cond. N. Nabokov, 1938**

To Music (Herrick), SSAATTBB, 1937; Lehman Engel Madrigal Singers, New York, 1938

**12 madrigals, 3–8vv, 1937, most withdrawn [incl. To Music]**

Heart not so heavy as mine (E. Dickinson), SATB, 1938; Temple Emanu-El Choir, cond. L. Saminsky, New York, 31 March 1939

**The Defense of Corinth (Rabelais), spkr, male vv, pf 4 hands, 1941; Harvard Glee Club, cond. Woodworth, Cambridge, MA, 12 March 1942**

The Harmony of Morning (M. Van Doren), SSAA, small orch, 1944; Temple Emanu-El Choir, cond. Saminsky, New York, 25 Feb 1945

**Musicians Wrestle Everywhere (Dickinson), SSATB, str ad lib, 1945; Randolph Singers, cond. D. Randolph, New York, 12 Feb 1946**

Emblems (A. Tate), TTBB, pf, 1947; pt 2, Harvard Glee Club, cond. Woodworth, New York, 3 April 1952; complete, Colgate College Singers, 1952

## solo vocal

My Love is in a Light Attire (J. Joyce), 1v, pf, 1928, unpubd; other Joyce settings, late 1920s, lost

**Tell me where is fancy bred? (W. Shakespeare), A, gui, 1938**

3 Poems of Robert Frost, Mez/Bar, pf, 1943: Dust of Snow, The Rose Family, The Line Gang, arr. S/T, chbr orch, 1975

**Voyage (H. Crane), Mez/Bar, pf, 1943; H. Boatwright, H. Baerwald, New York, 16 March 1947; arr. with small orch, 1975, rev. 1979**

Warble for Lilac-Time (W. Whitman), S/T, pf/small orch, 1943; Boatwright, Yaddo Orchestra, cond. F. Fennell, Saratoga Springs, NY, 14 Sept 1946; rev. 1954

**The Difference (M. Van Doren), S, Bar, pf, 1944, unpubd**

A Mirror on which to Dwell (E. Bishop), S, fl + pic + a fl, ob + eng hn, cl + E♭cl, cl + b cl, perc, pf, vn, va, vc, db, 1975: Anaphora, Argument, Sandpiper, Insomnia, A View of the Capitol, O Breath; S. Davenny Wyner, *Speculum Musicae*, cond. R. Fitz, New York, 24 Feb 1976

**Syringa (J. Ashbery, Ancient Gk.), Mez, B, 11 players, 1978; J. DeGaetani, T. Paul, *Speculum Musicae*, cond. Sollberger, New York, 10 Dec 1978**

In Sleep, in Thunder (R. Lowell), T, 14 players, 1981: Dolphin, Across the Yard: La ignota, Harriet, Dies irae, Careless Night, In Genesis; M. Hill, London Sinfonietta, cond. Knussen, London, 27 Oct 1982

**Of Challenge and of Love (J. Hollander), S, pf, 1994: High on our Tower, Under the Dome, Am Klavier, Quatrains from Harp Lake, End of a Chapter; L. Shelton, J. Constable, Aldeburgh, 19 June 1995**

## chamber and solo instrumental

Piano Sonata, late 1920s, withdrawn

**String Quartet, ?c1928, withdrawn**

Sonata, fl, pf, 1934, withdrawn

**String Quartet, 1935, withdrawn**

String Quartet, 1937, withdrawn

Musical Studies, c1938, nos.1–3 rev. as Canonic Suite; no.4, Andante espressivo, withdrawn  
Canonic Suite, 4 a sax, 1939; rev. for 4 cl, 1955–6, 4 sax, 1981  
Pastoral, eng hn/va/cl, pf, 1940; R. Hersh (va), Carter, New York, 1942  
Elegy, vc, pf, 1943; arr. str qt, 1946, Lanier Quartet, Eliot, ME, 21 Aug 1946; arr. str orch, 1952, cond. D. Boekman, New York, 1 March 1953; arr. va, pf, 1961  
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Woodwind Quintet, 1948; M. Oberstein, D. Abosch, L. Paul, P. Bobo, M. Popkin, New York, 21 Feb 1949  
8 Etudes and a Fantasy, fl, ob, cl, bn, 1949–50; members of New York Woodwind Quintet, New York, 28 Oct 1952  
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Birthday Flourish, 5 tpt/(2 tpt, hn, 2 trbn), 1988; tpt version, members of San Francisco SO, cond. Blomstedt, San Francisco, 26 Nov 1988  
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Quintet for Piano and Winds, ob, cl, bn, hn, pf, 1991; H. Holliger, E. Schmid, K. Thunemann, R. Vlatković, A. Schiff, Cologne, 13 Sept 1992  
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Carter, Elliott

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Carter, Elliott

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## Carter, Ernest Trow

(b Orange, NJ, 3 Sept 1866; d Wallack's Point, CT, 21 June 1953). American composer and organist. He studied at Princeton University (AB 1888), where he led the Glee Club and chapel choir. After working as a lawyer (1891–2), he became the musical director of the Thacher School, Ojai, California. Two years later he moved to Berlin, where he studied composition with Wilhelm Freudenberg (1894–8) and Otis Boise (1895–7) and the organ with Arthur Egidi (1897–8). From 1897 to 1898 he was the organist at the American Church in Berlin. He returned to the USA to pursue further organ studies at Columbia University (MA 1899), where he studied with Homer N. Bartlett. After serving as organist and choirmaster at Princeton (1899–1901), he moved to New York where he worked as an arranger, conductor and composer.

Carter's opera *The White Bird*, which won the David Bispham Medal in 1924, existed in some version as early as 1916. First performed in concert at Carnegie Hall, New York (23 May 1922), with Carter conducting, it was later staged in Chicago (6 March 1924) and at the Osnabrück Landestheater (15 November 1927), the first American opera to be performed in that venue. (Baker6)

### WORKS

Stage: *The Blonde Donna* (*The Fiesta of Santa Barbara*) (op comique, 3, Carter), 1912–31, Brooklyn, New York, Little Theater, 8 Dec 1931; *The White Bird* (op, 1, B. Hooker), 1916–24, concert perf., New York, 23 May 1922, staged, Chicago, Studebaker Theater, 6 March 1924; *Namba* (*The Third Statue*) (ballet pantomime, 1), New York, Shakespeare Theater, 22 April 1933

Vocal: *Steps Song*, 1894; *Songs of Eastern Colleges*, 1901; *Carmina Princetonia*, 1902–40; *Mary's Little Wise Man*, 1902; *Thou lovs't me not* (E.B. Browning), 1902; *Huntin' for a Rose* (F. Stanton), 1903; *Rosemary* (J. Dowling), 1904; *Verzweiflung* (T. Siemerling; *Sonne und Schatten*), 1908; anthems incl. *The Lord's Prayer*, *Out of the Depths*; qts, male vv

Inst: Andante, D, orch; Scherzo, orch; Str Qt, G; Sym. Suite, orch

BRADLEY H. SHORT

## Carter, Richard

(fl 1728–57). English violinist and composer. He was one of the original members of the Society of Musicians in 1738, and is listed among the subscribers to Festing's *Eight Concertos in Seven Parts* (1739). Active in London, he was probably the same Carter who presented a benefit concert at the York Buildings on 12 April 1728, and took a share of the receipts from concerts at Goodman's Fields Theatre (27 April 1736) and Drury Lane (20 April 1742). He also gave a joint benefit concert at Lincoln's Inn Fields Theatre (15 March 1743) with fellow Royal Society members Frederick Bosch, Thomas Collett and Thomas Gair.

Carter also taught the violin: his *Six Solos* op.1 (London), a set of competent Baroque violin sonatas, was written 'for the use of my younger scholars', and

as those who subscribed to the publication included Pepusch (*d* 1752) and William Jackson of Exeter (*b* 1730) it must have appeared in about 1751. His *Six Sonatas or Chamber Airs* op.2 (London) are trio sonatas, more *galant* in style and of considerable promise; title-page advertisements suggest a date of 1756–7. There are no later compositions, and he probably died young soon afterwards. The same composer was almost certainly the Mr Carter who wrote an ode inspired by the Lisbon earthquake of 1755; it was published with a cantata sung at Ranelagh Gardens by Master Thumoth.

ROGER FISKE/RACHEL E. COWGILL

## Carter, Ron(ald Levin)

(*b* Ferndale, MI, 4 May 1937). American jazz double bass player. He began to play the cello at the age of ten. Four years later, his family moved to Detroit, where, encountering barriers to his career as a cellist owing to racial prejudice against him as an African American, he changed to double bass in 1954. His interest in jazz developed only gradually. He played in the Philharmonia Orchestra of the Eastman School of Music, where he gained the BM in 1959. On arriving in New York after graduating, he joined the Chico Hamilton quintet (with Eric Dolphy) and enrolled at the Manhattan School (MM 1961). He played as a freelance musician with Cannonball Adderley, Randy Weston, Thelonious Monk, Bobby Timmons and others before joining Miles Davis's quintet in 1963. He remained with Davis until 1968, participating in all his recordings (notably *E.S.P.*, 1965, Col.) and forming, with the pianist Herbie Hancock and the drummer Tony Williams, an essential part of Davis's innovatory rhythm section. He also recorded with Hancock on *Maiden Voyage* (1965, BN). Carter soon became, and has remained, one of the most prolifically recorded double bass players, making hundreds of albums with scores of jazz and soul artists. His most notable associations after Davis were with the New York Jazz Quartet (c1971–1976), V.S.O.P. (1976–7), the Milestone Jazz Stars (1978) and his own quartet (from 1975), in which he plays melodies on piccolo bass. He played a prominent role in the film *Round Midnight* (1986). In the 1990s he worked with several hiphop artists, notably A Tribe Called Quest and the French rapper MC Solaar.

Carter possesses a flawless technique and his playing in rhythm sections represents the zenith of improvisation in the bop and modal-jazz styles. With Hancock and Williams in particular, he creates a foundation of rhythm and harmony that is fluid and propulsive; Carter himself contributes drones, ostinatos, walking bass lines, and snippets of melody in a wondrously quick, flexible interchange with his colleagues. Many examples of his best work may be found in his recordings with Davis (particularly *My Funny Valentine*, 1964, Col.) and V.S.O.P., but none surpasses Hancock's album *Maiden Voyage*. Carter has also published a method for jazz bass playing, *Building a Jazz Bass Line* (New York, 1966, 2/1970).

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BARRY KERNFELD

## Carter, (Charles) Thomas (i)

(*b* Dublin, c1735; *d* London, 12 Oct 1804). Irish composer. According to O'Keeffe, he 'had been brought up in the choir of Christ Church Cathedral, Dublin, and was organist to Werburgh Church', just outside Dublin Castle. He was appointed to St Werburgh's on 10 December 1751 and held the post until the organ was destroyed in a fire in 1754. He resumed his position as soon as the organ had been rebuilt in 1767, having in the meantime acted as organist at St Peter's (1757–63). In 1769 he married Margaret May at St Werburgh's.

In Dublin in July 1765 Tenducci staged *Amintas*, a revision of George Rush's *The Royal Shepherd*, and Carter wrote a new overture for it. *Amintas* reached Covent Garden in December 1769 and failed, but the first act music was published and the overture includes a promising first movement. It was probably for this production that Carter resigned his organist's post and came to London hoping to work in the theatre. His undeserved failure was partly due to a lack of common sense. O'Keeffe told a story of his butting in on a rehearsal of *The Castle of Andalusia* and telling the composer, Arnold, what was wrong; to his surprise, Arnold walked straight out of the theatre. Carter was also unlucky; from one of his two full-length operas, *The Fair American*, he received no money. He sued his librettist for his share of the proceeds, but Pilon fled abroad without paying him. The score includes an aria, 'Ah cease, fond youth', that is impressive in spite of its old-fashioned da capo form.

Carter applied unsuccessfully for the post of organist at St George's, Windsor, but according to the *Gazetteer* for 16 September 1785 the anthem he submitted contained 'such an injudicious mixture of antient melody and modern bass, that it has been forbidden to be again performed'.

In 1787 the actor John Palmer built the Royalty Theatre near the Tower of London, thinking that he would not there infringe the playhouses' monopoly, but they went to law and he was forbidden to present spoken dialogue; for the two seasons he kept going he was limited to short all-sung operas and ballets. He engaged Carter and Reeve for the music, but very little of it was published. Carter rescored Carey's *True Blue (Nancy)* and himself wrote several operas, but only a pastoral, *The Birthday*, survives. Its overture is remarkable for an astonishingly modern sequence of chords. But Carter's best theatre music occurs in his last opera, *Just in Time*, a full-length work with an amusing libretto. The ensembles are feeble, but as always with Carter the overture is well above average for its day, and the more lyrical airs are attractive. Again Carter was unlucky; he had planned the part of Augusta for Mrs Billington and provided her with an enormous aria of extreme difficulty, but she turned the part down at the last moment. Inevitably the opera was not a success.

'His name', says the *Thespian Dictionary* (1805), 'has often been confounded with another *Thomas Carter*, also deceased, who was likewise an eminent composer, but not of dramatic pieces'. The confusion was greatly increased in 1824 by Sainsbury's Dictionary, and it has existed ever since. Of the non-dramatic publications all those written before 1790 can be attributed to C.T. Carter. Much the most popular of the early Vauxhall Songs was *O Nanny, wilt thou fly with me*, the words from Percy's *Reliques*; reprints of it were numerous. The op.3 sonatas are of especial interest. Though described on the title-page as accompanied keyboard sonatas, the violin part is in fact essential. Unusually, the music was printed in score. In spite of his considerable talent, Carter ended his days in poverty and debt. Sainsbury said that when desperate for money he used to forge and sell 'Handel' manuscripts.

Carter's elder brother Samson graduated MusD at Dublin University in 1771. He contributed a song, *The Rhapsody*, to Dublin's *Gentlemen's and London Magazine* for June 1772.

Carter, Thomas (ii)

## WORKS

all printed works published in London

### operas with spoken dialogue

#### all performed in London

The Rival Candidates (H. Bate Dudley), Drury Lane, 1 Feb 1775; vs (1775)

The Milesian (I. Jackman), Drury Lane, 20 March 1777; vs (1777)

The Fair American (F. Pilon), Drury Lane, 18 May 1782; vs, op.10 (1782)

Just in Time (T. Hurlstone), Covent Garden, 10 May 1792; vs (1792)

#### other stage works

#### all performed in London

The Birthday, or Arcadian Contest (musical pastoral), Royalty, 3 July 1787; vs (1787)

True Blue (musical entertainment, H. Carey), Royalty, 1787, lost [new setting of Carey's Nancy]

The Constant Maid, or Poll of Plympton (musical entertainment, J. O'Keeffe), Royalty, 16 Jan 1788; 1 song pubd (1788)

Ov. to Amintas, Dublin, July 1765; When I was a little baby, Epilogue Song in Mrs H. Cowley's *A Bold Stroke for a Husband*, Covent Garden, 25 Feb 1783, pubd in score (1783)

#### other vocal

A Collection of Favorite Songs sung at Vaux-Hall ... 1773 (1773)

A Collection of Favorite Songs sung at Vaux-Hall ... 1774 (1774)

A Third Collection of Favourite Songs sung at Vaux-Hall (1775)

A Favourite Collection of Songs ... 1777 (1777)

A Favourite Collection of Songs ... book 1, 1779 (1779)

Neptune and Britannia. A Favorite Cantata (1779)

8 English Canzonets, 1v, hpd, vn acc. (c1780)

Canons, Glees, and Catches, 2–4vv, op.12 (c1780)

The Days of Love in 4 Pastoral Songs, v/hpd/vn/fl (1784)

### Glee, 2vv, op.11 (1785)

The Celebrated Song[s] When Henry Monarch of My Heart ..., Tell me flutt'ring Bosom tell me ..., If Tender Looks and Beauteous Smiles and ... Say Louisa can you Leave me, 1v, hpd, op.26 (1800)

### Fugues and Full Pieces, org, op.37 [?27], bk 1 (c1800)

Numerous songs, duos, glees etc., pubd singly and in 18th-century anthologies

Hear my Prayer, anthem, 3/4vv, *GB-Ob*; also in *Ten Full Anthems* (London, c1760), and *Sacred Harmony ... arranged ... by R. Willoughby* (London, c1795)

Sing unto God, anthem; Service in C: both *GB-Ob*

### keyboard

6 Lessons, hpd/pf (1770)

6 Sonatas, hpd/pf, vn, vc, op.3 (1774)

12 Familiar Sonatinas, op.6 (c1778)

A New Invention for 1 Performer or 2 Performers, hpd/pf or 2vv (c1785)

2 Favourite Duets and a Sonata, hpd/pf (c1785)

c10 sets of variations, hpd/pf, incl.: Finale in ?Monsigny's *Le Barbier de Séville*; N. Dezède's *Lison dormait*; The Rose in T. Linley's *Selima and Azor*; When we are Married, and Lira lira la in S. Arnold's *The Surrender of Calais*; Anna; Gramachree Molly; La lumière; My Lodging is on the Cold Ground; Carillons de Dunquerque; Social Powers

Haydn's Symphony no.53, arr. for kbd (c1800)

Ovs. to Piccinni's *La buona figliuola*, and the anonymous ballet of 1781, *Médée et Jason*: both arr. hpd duet (c1800)

Ov. to T. Arne's *Thomas and Sally*, and Handel's *Water Piece*: both arr. in *A Duett for 2 Performers*, hpd/pf, nos.5, 6 (1790)

Concs for cl, orch; bn, orch; vn, orch: cited in Hogan

Possibly other pubd works: see Carter, thomas (ii)

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ROGER FISKE

## Carter, Thomas (ii)

(b Dublin, May 1769; d London, 8 Nov 1800). Irish composer and singer. As a boy he showed such promise that the Earl of Inchiquin paid for him to study in Naples (c1788) where he was favoured by Sir William Hamilton. He went to Calcutta to be the theatre's music director but had to return to England for health reasons. In 1793 he married Miss Wells of Cookham. When he died, the *Gentleman's Magazine* (1800, p.1117) described him as 'a victim, in early life, to the fatal ravages of the liver complaint'; he had been well known for the duets he sang with 'his inseparable companion, Mr Maynard of Doctors' Commons'.

No one so far has tried to distinguish his compositions from those of (Charles) Thomas Carter (i). He can have published little or nothing before his return from India, but he certainly published thereafter; it is significant that two Carter works are identified as op.26 (one is a piano sonata, c1800) and probably two as op.27 (including a collection entitled *Songs, Duos, Trios, Catches, Glees and Canons*). The other Carter was latterly so hard up that he cannot have been in a position to pay for his music to be printed, yet at the end of the century several Carter works were published 'for the Composer' (that is, at his own expense). Assuming that marriage brought him money, we can perhaps allow these to the younger man, especially as three of the four include vocal duets, a type of music in which he is known to have been interested. The duet *Goodman White and Gaffer Grey* (op.24, c1796) and a *Canzonet* for one or two voices (op.25, c1799), are almost certainly his, and a set of *Six Easy Lessons for the Harpsichord or Pianoforte* op.3 (n.d.) may also be his.

ROGER FISKE

## Carter, Tim(othy)

(b Sydney, 3 July 1954). British musicologist. He studied music with Jerome Roche at Durham University (BA 1975), and with Nigel Fortune at the University of Birmingham (PhD 1980). He was lecturer in music at the universities of Leicester (1978–9) and Lancaster (1980–87). In 1987 he was appointed lecturer at Royal Holloway and Bedford New College, University of London, then reader in music (1992–5) and professor of music (1995–). He held the positions of fellow at the Harvard Center for Italian Renaissance Studies, Florence (1984–5), and visiting fellow at the Newberry Library, Chicago (1986). From 1992 to 1998 he was co-editor of *Music & Letters* and he is also a member of the editorial boards of *Studi musicali toscani: ricerca e cataloghi* (1990–) and *Cambridge Studies in Opera* (1993–). In 1996 he was joint winner of the Noah Greenberg Award of the AMS. He is a member of the councils of both the Royal Musical Association (1989–93, 1994–) and the AMS (1996–), and is also active as a broadcaster.

Carter has written extensively on 16th- and early 17th-century Italian music, in particular on music and patronage and music printing and publishing, and on early opera and song. His work firmly locates the production, transmission and reception of music within its social context, while paying due attention to the analysis of the notes themselves. His careful studies of the relationships between music and verse in the vocal works of Monteverdi and Mozart have produced valuable insights into their musical meaning.

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ROSEMARY WILLIAMSON

## Carter Family, the.

American country music group. Its members were Alvin Pleasant Carter (*b* Maces Spring, VA, 15 Dec 1891; *d* Maces Spring, 7 Nov 1960), his wife Sara Dougherty Carter (*b* Flat Woods, VA, 21 July 1898; *d* Lodi, CA, 8 Jan 1979) and his sister-in-law Maybelle Addington Carter (*b* nr Nickelsville, Scott Co., VA, 10 May 1909; *d* Madison, TN, 23 Oct 1978). They lived in Maces Spring, in the Clinch Mountains of Virginia, and made their first recordings in August 1927 for the Victor label; they later signed a contract with the American Record Company, with Columbia and with Decca. By 1943 they had recorded more than 300 sides, but after that year they did not perform together (though A.P. Carter and his children, Janette and Joe, made a few recordings before his death). Maybelle Carter (later known as 'Mother' Maybelle) continued performing on the 'Grand Ole Opry' with her children Helen (*b* 1927), June (*b* 1929) and Anita (*b* 1933) Carter; June Carter married [Johnny Cash](#), and the four women performed on his road and television shows. June's daughter from an earlier marriage, Carlene, began her career singing with her grandmother but then moved to London and became a rock singer.

The Carter Family became the most influential and widely popular country-music singing group in the USA. Their instrumental style, usually consisting only of Maybelle's melodic line on the guitar underscored by autoharp chords played by Sara, was immediately recognizable and, like their three-part singing, was widely copied. They built up an exceedingly large repertory of Anglo-American folksongs, religious material and sentimental parlour songs; numerous country-music songs still performed (e.g. *Wildwood Flower*, *I'm thinking tonight of my blue eyes* and *Jimmie Brown the Newsboy*) are referred to as 'Carter Family songs'. Their influence extended to urban youth who learned their songs second- or third-hand, particularly during the folk revival of the late 1950s and early 60s, when the Carter repertory was used by such

singers as Joan Baez and Jack Elliott. The original members of the Carter Family group were elected to the Country Music Hall of Fame in 1970.

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BILL C. MALONE/R

## Carthusian monks.

The Carthusians were founded by St Bruno of Cologne, Master and Chancellor of the cathedral school of Reims. In c1083 Bruno and two companions went to live as hermits at Sèche-Fontaine. His companions then opted for the cenobitic rather than the eremitic life. So Bruno, with six other hermits, sought a remote mountain site near Grenoble: the Grande Chartreuse, where in 1084, assisted by St Hugh, Bishop of Grenoble, he established his colony. The cells were built round a cloister giving access to the Oratory, an arrangement perhaps symbolic of the future order, which combines the life of a hermit with that of a cenobite. The monks sing the night Office, Mass and Vespers together, but otherwise pray, work, eat and sleep in the solitude of their cells. Bruno left no Rule, but Guigo, fifth prior of the Chartreuse, compiled a set of *Consuetudines cartusiae* (1121–7). Their wisdom was such that the order has never had to be reformed. Guigo drew upon many sources: the Epistles of St Jerome, the Rule of St Benedict, and other writings 'of unquestionable authority', including, perhaps, Cassian and the *Codex regularum* of St Benedict of Aniane. In 1133 and 1137 the *Consuetudines* were approved by Innocent II. Together with subsequent rulings of General Chapters they came to form the *Statuta antiqua* (1271), the *Statuta nova* (1368), the *Tertio compilatio* (1509) and the *Nova collectio* (1581); since 1971 the order has been ruled by the *Renovata statuta*.

The first English Charterhouse was founded at Witham in 1175–6 by St Hugh of Lincoln. Thomas More was for many years associated with the London Charterhouse. At the Reformation English Carthusians were the first religious to be put to death by Henry VIII. In France the monks were disbanded at the French Revolution, reinstated in 1816 and expelled again in 1901. They finally returned to the Grande Chartreuse in 1940. The Carthusians were re-established in England in 1883.

The Carthusian liturgy contains both monastic and canonical elements. The gradual bears an affinity to Grenoble and Lyons; the antiphoner to Cluny, Vienne and Lyons, possibly via Grenoble and St-Ruf. Guigo doubtless adapted existing service books to eremitico-monastic use. He reduced the

repertory, eliminating non-scriptural texts (though retaining the *Gaudeamus* introits and the great O Antiphons). The melodies were usually preserved intact, although lengthy melismas were removed from certain Matins responsories. Few hymns were preserved: one pre-1140 manuscript, *GB-PM* dd.10 olim A 33, contains six ferial hymns; four others were specified by the Second General Chapter. The tiny, beautifully chosen kyriale is a model of simplicity.

Carthusian service books have a multiplicity of vertical bars through the staves; these have been variously interpreted and today many are disregarded. As for melody, the medieval rule 'una nota supra la ...' seems to have been freely applied from earliest times.

The monks had to learn their repertory by heart – a major reason for simplification. There was a weekly choir practice. The style of performance was sober; it was a monk's duty 'to lament rather than to sing'. The *Statuta antiqua* forbade 'breaking, gushing with the voice and prolonged cadences'. Later prohibitions condemned all musical instruments, even organs and the monochord.

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MARY BERRY

## Carthusiensis, Johannes.

See [Gallicus, Johannes](#) and [Galliculus, Johannes](#).

## Carthy, Eliza (Amy Forbes)

(b Scarborough, 23 Aug 1975). English folk fiddler and singer, daughter of [Norma Waterson](#) and [Martin Carthy](#). She grew up in Robin Hood's Bay, Yorkshire, listening to her parents singing traditional and folk music. At 17 she

turned professional, working as a soloist with fellow fiddler Nancy Kerr, with the Kings of Calicut, with her parents as a member of Waterson:Carthy and, perhaps most importantly, with her own Eliza Carthy Band. Her own treatment of traditional music is as unconventional as her image, mixing straightforward unaccompanied vocal and fiddle work with far more experimental styles still based around traditional melodies. Her first albums were recorded with Nancy Kerr and as a member of Waterson:Carthy, and her first solo album was *Heat, Light and Sound* (1996). It was followed by *Eliza Carthy and the Kings of Calicut*, which included echoes of calypso and jazz. Her most experimental recordings came with the award-winning double album *Red Rice* (1998), which mixed traditional song with ambient and dub effects and an electro-percussive workout on one album, alongside more traditional folk items on the other.

ROBIN DENSELOW

## Carthy, Martin (Dominic Forbes)

(b Hatfield, 21 May 1941). English folk guitarist and folksinger. Initially an actor, he joined the Thameside Four (an electric folk band with whom he played blues material) before becoming a resident performer at the Troubadour, London's leading folk club of the early 1960s. His first recording, as part of the compilation *Hootenany in London* (1963), was followed by a recording with the Three City Four, which included the political singer Leon Rosselson. Carthy's first solo album (1965) showed a distinctive style, matching often delicate and elaborate acoustic guitar arrangements to traditional songs. He worked with the fiddler Dave Swarbrick (1966–9) then joined the folk-rock band Steeleye Span until 1973. For the next two decades he played and recorded both solo and with various bands and musicians, including the Albion Band, the Watsons (with his wife [Norma Waterson](#)) and Brass Monkey. During the 1990s he toured and recorded with Waterson:Carthy, which included his wife and their daughter Eliza Carthy. In 1998 he released the solo album *Signs of Life*.

His distinctive percussive acoustic guitar style has spawned its own tradition in folk revival contexts both within the British Isles and across Europe, and his interpretations of traditional songs are among the most creative of his generation. Through his influence, some have found their way into pop music: Paul Simon took Carthy's version of *Scarborough Fair* as the basis for Simon and Garfunkel's *Parsley, Sage, Rosemary and Thyme*, while Bob Dylan used the melody from Carthy's version of *Lord Franklin* in *Dream*.

ROBIN DENSELOW

## Cartier, Antoine [Anthoine]

(fl Paris, 1552–88). French composer and organist. He is mentioned as organist of St Séverin between 1570 and 1588. Most of his surviving music was published in Paris early in his career at a time when music printers offered unusual opportunities for young and comparatively unknown local composers. Nicolas Du Chemin introduced six of his four-voice pieces in anthologies of 'chansons nouvelles' between 1552 and 1557, and in 1557 Le

Roy & Ballard devoted an entire collection to his three-voice compositions. Cartier dedicated this to his pupil Loise Larcher, whose beauty and musical skill were celebrated by poets of the Pléiade; Etienne Jodelle in particular praised her voice and lute playing. The texts in the 1557 book are mostly old-fashioned; for example, *J'ay le rebours* is the second strophe of a ballade by Marot. *Toutes les nuits* (whose text is a rondel from the *Jardin de plaisance*, 1502), *L'ardant amour* and *O quel torment* follow the model of Crecquillon in dividing the text into two separate sections. Cartier also set texts already used by Janequin (*Amour vainc tout* and *Où mettra l'on un baiser*) and by Arcadelt (*L'yver sera* and *Souvent amour ne scay*). Since only the middle voice (concordant) survives, it is difficult to describe the parody technique; however, it seems to involve the reworking of recent four-voice chansons by Arcadelt, Certon, Crecquillon and others. It is possible that some works in this collection are original compositions, as are his four-voice chansons, which include more recent eight-line *épigrammes* by Bargedé, Corrozet, Tyard and others, set in alternating homophony and light imitation, with the schematic structure AA'BCC also found in similar pieces by Sandrin.

## WORKS

Vingt et une chansons nouvellement composées, 3vv (Paris, 1557)

Chansons, 4vv: A vostre advis (N. Bargedé), 1557<sup>9</sup>; Amour un jour me voyant langoureux, 1554<sup>21</sup>; Caverneuse montagne (P. de Tyard), 1557<sup>9</sup>; Hommes experts vous dictes, 1552<sup>4-5</sup>; J'ay mis mon cueur en place si tres haute, 1557<sup>11</sup>; Je me plains et lamente, 1557<sup>12</sup>; Quand un bon pere assiste (G. Corrozet), 1552<sup>4-5</sup>; Si pour un autre as desir me laisser, 1557<sup>12</sup>

Vous qui souffrez quelque tentation, chanson spirituelle, 4vv, 1578<sup>4</sup>

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FRANK DOBBINS

## Cartier, Jean Baptiste

(*b* Avignon, 28 May 1765; *d* Paris, 1841). French violinist and composer. The son of a dancing-master, he studied with the Abbé Walraef. In 1783 he went to Paris, where he joined the select circle of students of Viotti. Two years later, Viotti recommended him for the post of accompanist to Queen Marie Antoinette. From 1791 to 1821 he was assistant leader of the Paris Opéra orchestra. In addition, he was a member of the court orchestra from 1804 to 1830, serving under both Napoleon and the Bourbon regime. He died in comparative obscurity.

In spite of his brilliant technique, Cartier did not aim to be a soloist and seemed satisfied with his career as an orchestral musician. He had many private students but never belonged to the faculty of the Paris Conservatoire, even though the Conservatoire accepted the dedication of his major work *L'art du violon* (Paris, 1798, 2/1801, enlarged 3/c1803/R). This imposing volume contained a comprehensive selection of sonatas and single movements composed by Italian, French and German masters of the 17th

and 18th centuries. Cartier included both manuscripts and early editions, and he salvaged a number of masterpieces from oblivion. For example, the volume contained the first publication of Tartini's 'Devil's Trill' Sonata (after a manuscript copy owned by Baillot) and of Bach's Fugue in C major for violin solo (after a copy owned by Gaviniès). Equally important was a reprint of seven sonatas by Nardini, after an edition of 1760 (now lost), and the first complete republication of Tartini's *L'arte del arco*, consisting of 50 variations on a gavotte by Corelli. In collecting and publishing all this material, Cartier secured for himself an important place in the history of the violin.

Cartier was also the author of an *Essai historique* on the violin which has remained unpublished except for a fragment, 'Dissertation sur le violon' (*Revue musicale*, iii (1828), 103). As a composer, Cartier never achieved distinction; he published some 14 opus numbers, including sonatas, duos, potpourris and *airs variés*. One of his sonatas 'in the style of Lulli' (op.7) uses the first violin in scordatura while the accompanying second violin plays on a normally tuned instrument. A violin concerto and a string trio remained in manuscript. Fétis also mentioned several unpublished operas (including *Les fêtes de Mitylène* and *L'héritier supposé*, neither of which were performed) and symphonies. Kreisler's edition of *La chasse* ostensibly by Cartier is obviously an original piece by Kreisler.

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BORIS SCHWARZ (with MICHELLE GARNIER–BUTEL)

## Carulli.

Italian firm of publishers. On 22 November 1822 Giuseppe Antonio Carulli (1762–1830), a music copyist at the Milan Conservatory, applied on behalf of his son Luigi for a licence to print music. He described himself as a native of Assago (Milan), 60 years old and with four children, among them Luigi, who had already been working as a music engraver and printer, and Benedetto, professor of clarinet at the conservatory. The licence was granted on 4 January 1823 and for several years, as 'Editore dell'Imperiale Regio Conservatorio' of Milan, G.A. Carulli issued works by conservatory teachers or former pupils and didactic material, especially vocal and keyboard tutors. In 1827 he began the *Nuovo repertorio musicale: Produzioni dei più accreditati maestri ridotte per organo e pianoforte*; 24 fascicles had appeared by 1830. In 1828, with plate number 167, his address was given as S Radegonda 984.

Plate number 173 marked the beginning of the *Collezione completa di Muzio Clementi*, an edition based on Breitkopf & Härtel's.

Carulli worked with Secondo Colombo in 1829, and the next year began a new series, the *Biblioteca musicale economica per flauto, organo e pianoforte*. On his death, his son Benedetto requested transfer of the patent; this was granted on 11 June 1830, though Benedetto's activity lasted less than a year. In 1832 the Carulli list of about 300 publications was acquired by Ricordi, who entered them in his catalogue with the numbers 6113–61 and 6225–6339. Four years later another publisher, Giovanni Cinti, set up in business by reprinting several Carulli editions, notably the Muzio Clementi collection.

AGOSTINA ZECCA LATERZA

## Carulli, Ferdinando (M[aria?] Meinrado Francesco Pascale Rosario)

(*b* Naples, 9 Feb 1770; *d* Paris, 14 Feb 1841). Italian guitarist and composer. He was born into a well-to-do family and was taught the rudiments of music by his cello teacher, a priest, though around the age of 16 his interest shifted decisively to the guitar. The leading Italian guitarist of his time, he moved to Paris some time after the birth of his son (1801) with his French-born wife Marie-Joséphine Boyer. The first indication of his presence outside Italy dates from around 1803, when Gombart of Augsburg brought out a handful of publications; other works were published in Paris and Vienna in 1806–7, principally by Leduc, Pleyel and Artaria, and in Hamburg (Böhme) and Milan (Monzino). From 1809 Carulli made Paris his permanent home, where he was at the centre of the phenomenon known as *guitaromanie*, establishing himself as a virtuoso, composer and teacher. According to contemporary music critics, Carulli was the first to reveal to Paris audiences what the guitar was capable of in terms of expressivity, timbre, harmony and virtuosity, and he brought about a change in taste and performing practice. Within a few years he also published dozens of the manuscripts which he had brought with him from Italy. The work which signalled his success more than any other was the *Méthode complete* op.27 (1810 or 1811), which was soon being reprinted repeatedly both in France and abroad, and for decades was the basic teaching work for entire generations of guitarists. For years he had practically no serious rival, except for his two fellow Italians Matteo Carcassi and Francesco Molino. His privileged position lasted at least until 1823, when Fernando Sor arrived in Paris. In 1826 he built and patented, together with the Paris instrument-maker René Lacote, an unusual, ten-string guitar, which he called a *decacordo* (popularized by Narciso Yepes in the 20th century), for which he also wrote a *Méthode complete*, op.293 (1826).

A pioneer in the evolution of the six-string guitar and its use as a solo instrument, Carulli was one of the founders of the guitar's modern expressive vocabulary. His guitar music displays elements borrowed from contemporary piano and violin writing, with virtuoso passages as unusual as they were technically demanding: rapid arpeggio figurations, rising phrases and scales

in single or double lines along the entire length of the fingerboard, rapid passages in 3rds, 6ths and octaves (both broken and together), and the use of left-hand legato technique, glissandos and harmonics. Another important current in Carulli's work as a composer was his programme music on pastoral, mythological, 'meteorological', military and political themes, e.g. the *Sonata sentimentale (Napoleone il Grande)* (1807), *La Paix, pièce historique* op.85 (1814), the divertimento *La girafe à Paris* op.306 (1827) and *La prise d'Alger* op.327 (1830). But compared with the work of other contemporary guitarist-composers the defining character of Carulli's output is the strong showing of chamber music, which accounts for more than half of his total of 366 opus numbers. It is written for a variety of instrumental combinations – duos, trios and even quartets – which evoke a clientele very different from the stereotype of the lone amateur. Various songs and arias for soprano and guitar date from this Italian period. Carulli was tireless as a teacher: in addition to his *Méthode* op.27 and its successors, his most successful educational collections include *L'utile et l'agréable* op.114 (?1817), which contains the famous 24 Preludes, the *Morceaux faciles* op.120 (1817 or 1818) and the series entitled *Un peu de tout* op.276 (1825). Carulli also published a treatise on transcription, called *L'harmonie appliquée à la guitare* (1825), a unique document in guitar literature.

Gustavo Carulli (*b* Livorno, 15 June 1801; *d* Boulogne-sur-mer, 27 Oct 1876), the son of Ferdinando, studied singing and composition with Paër and Isouard. Like his father, he was a guitarist and teacher and published a guitar *Méthode*, op.4 (Paris, 1825). He taught singing at the Paris Conservatoire, and wrote a *Méthode de chant* (Paris, 1838) dedicated to his friend Gilbert Duprez. He also made transcriptions and composed vocal and instrumental chamber works and a *farsa* on a libretto by Gaetano Rossi, *I tre mariti* (Milan, 1825), which was performed at La Scala on 18 March 1825. After pursuing a career as an opera composer in France with no success, he lived in London from 1845 for a few years and then retired to Boulogne, where he continued to teach singing and harmony until his death. One of his pupils was the organist Alexandre Guilmant.

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366 opuses, most published in Paris, 1807–37

### pedagogical works and treatises

all first published in Paris

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*Première suite à la méthode*, gui, and solo v with gui, op.61 (1812 or 1813/R1981 in Ferdinando Carulli: *Metodo per chitarra*)

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*L'harmonie appliquée à la guitare*, treatise (1825)

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c25 divertissements, incl. sets of 24 ariettes: op.52 (1812), op.69 (?1813), op.72 (c1814)

Many bagatelles, fantaisies, dances and variations; character-pieces, pot-pourris multi-str gui: Deux rondeaux, un divertissement et un thème varié, 10-str gui (decacorde), op.297 (c1830); Harpolyre: recueil de morceaux progressifs pour la guitare multicorde (1833–7)

### **other works**

4 or more insts: Conc., gui, fl, 2 ob, 2 hn, 2vn, va, b, op.8 [a] (1809); Petit concerto de société, gui, 2 vn, va, vc obbl/(gui, pf), op.140 (1820); 2 solos, gui, vn, va, b/(gui, pf), op.207 (1823); 2 nocturnes, gui, vn, va, b or vc/(gui, pf), op.208 (1823); Variations (on H.-M. Berton's opera Aline), gui, 2 ob, 2 hn, vn, va, b obbl, db ad lib/(gui, pf), op.219 (1823/4); Petit quatuor, gui, fl, vn, vc, op.252 (1824/5); Petit quatuor, gui, vn, va, vc, op.253 (1824/5); Troisième concerto, A, gui, orch/pf (1825)  
Trios: c20 pieces, fl, vn, gui; Nocturnes, 2vv, gui/pf; pieces for 3 gui, 2 vn, gui, and vn, va, gui

Duos: 76 opuses for 2 gui; 66 opuses, vn, gui; 2 duos, va, gui; c40 pieces, fl, gui; c45 pieces, pf, gui; 6 petits duos, hp, gui; pieces for 2 vn; 6 ariettes and 3 romances, solo v, gui; reprs. in Ferdinando Carulli: *Oeuvres choisies pour deux guitares*, *Oeuvres choisies pour piano et guitare* and *Oeuvres choisies pour violon et guitare et flûte et guitare* (Florence, 1982)

Pf solo: Premier pot-pourri, op.77 (c1814)

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## Carusio, Luigi.

See [Caruso, Luigi](#).

## Caruso, Enrico

(*b* Naples, 25 Feb 1873; *d* Naples, 2 Aug 1921). Italian tenor. Born of poor parents, he first sang as a child in churches. He studied with Guglielmo Vergine and made his *début* in Morelli's *L'amico francesco* at the Teatro Nuovo, Naples (1894). He continued to sing, not always successfully, in small theatres in southern Italy, and to study under Vincenzo Lombardi until 1897. In May that year he achieved his first real success at Palermo in *La Gioconda*. The foundations of his career were laid at appearances in Milan (Teatro Lirico), which included the *premières* of Cilea's *L'arlesiana* (1897) and *Adriana Lecouvreur* (1902) and Giordano's *Fedora* (1898); at his Buenos Aires *début* in 1899; his Rome *début* in Mascagni's *Iris*, also in 1899; and finally, during the 1900–01 season, when a relatively unsuccessful appearance in *La bohème* at La Scala was followed by a triumph in *L'elisir d'amore*. Caruso sang in *L'elisir* at the S Carlo, Naples, also in 1901, but after his controversial reception he resolved never to sing again in Naples.

On 14 May 1902 Caruso made his successful *début* in *Rigoletto* at Covent Garden, where he subsequently appeared from 1904 to 1907 and in 1913 and 1914. He also sang in Spain, Germany, Austria and France. But the theatre where he most often sang was the Metropolitan, where he made his *début* in *Rigoletto* on 23 November 1903. Over the next decade he performed there periodically, creating Dick Johnson in *La fanciulla del West* in 1910; from 1912 he sang there continuously. In all he gave more than 850 performances with the company in New York or on tour, comprising no fewer than 38 roles; his most frequent appearances were as Canio, Radames, Rodolfo and Cavaradossi. He returned to Italy only for benefit performances of *Pagliacci* in Rome (1914, Costanzi) and Milan (1915, Verme). He sang several times in Latin America (Havana, Mexico City, São Paulo) in 1917–20. His last public appearance was in Halévy's *La Juive*, at the Metropolitan on 24 December 1920. He died of a lung ailment.

Because of his incomplete and irregular training, Caruso began his career with certain technical deficiencies. In his early years he was ill at ease in the upper register, often using falsetto or transposing. He did not achieve security in his high notes, at least up to the high B, until about 1902. In his early years, too, his dark tone gave rise to ambiguities; his voice was often regarded as almost a baritone. This, however, became one of Caruso's resources, once he had mastered production. The exceptional appeal of his voice was, in fact, based on the fusion of a baritone's full, burnished timbre with a tenor's smooth, silken finish, by turns brilliant and affecting. This enabled him in the middle range to achieve melting sensuality, now in caressing and elegiac tones, now in outbursts of fiery, impetuous passion. The clarion brilliance of his high notes, his steadiness, his exceptional breath control and his

impeccable intonation, formed a unique instrument, creating the legend of the century's greatest tenor.

The winning quality of the sound, the tender *mezza voce* (particularly in the early years) and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory (particularly *Faust*, *Les pêcheurs de perles*, *Manon*, *Manon Lescaut*, *La bohème* and *Tosca*), as well as such lighter operas as *L'elisir d'amore* and *Martha*. In addition, his noble, incisive declamation, his broad, generous phrasing and his vigour in dramatic outbursts made Caruso a notable interpreter of Verdi (*Rigoletto*, *Ballo*, *Forza*, *Aida*, *La Juive*, *L'Africaine*, *Samson et Dalila*). In this repertory his performances were characterized by the irresistible erotic appeal of his timbre allied to a temperament as warm and vehement as his voice. His numerous recordings, now faithfully remastered on CD, not only made him universally famous; they also did much to encourage the acceptance of recording as a medium for opera. Beginning with the famous series recorded by Fred Gaisberg in a Milan hotel in 1902, they chronicle the whole gamut of Caruso's career. It has been aptly remarked that Caruso made the gramophone and it made him.

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- E. Caruso jr and A. Farkas:** *My Father and my Family* (Portland, OR, 1991)

RODOLFO CELLETTI/ALAN BLYTH

## Caruso, Giuseppe

(fl 1634). Italian composer and organist. According to the title-page of his only surviving publication, *Sacre lodi del SS.<sup>mo</sup> sacramento concertate*, op.2, for two to six voices and continuo (Naples, 1634), he was then working in Sicily as organist and choirmaster to Don Antonio Statella e Caruso, Marquis of

Spaccaforno, grand seneschal of the King of Spain. In the dedication he referred to a volume of madrigals that he had published earlier as his op.1. Some manuscript compositions that Eitner cited as his (*Resta in pace* in *D-Bsb* and *?DS*, the remainder in *Bsb*) are in fact attributed to Luigi Caruso. Caruso's dialogue between Christ and St Rosalia, patron saint of Palermo (ed. in Noske), is unique in the sacred dialogue literature in its consistent use of variation form, in this case 13 variations on the 'pavaniglia' bass.

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JOHN WHENHAM

## Caruso [Carusio], Luigi [Lodovico].

(*b* Naples, 25 Sept 1754; *d* Perugia, 15 Nov 1823). Italian composer. He studied first with his father, Giuseppe, and then with Nicola Sala at the Conservatorio della Pietà dei Turchini, Naples. He began composing operas at an early age, achieving success both in Italy and abroad, where his works were performed almost every year. According to Gervasoni, his first opera was *Il barone di Trocchia* (Naples, Carnival 1773), but that is not certain because a work with that title by Giuseppe Gazzaniga was performed in the same year. His first opera for which there is documentary evidence was *Artaserse* (London, 1774). From 15 March 1788 he was *maestro di cappella* of Perugia Cathedral (and for several years also of the S Filippo Neri oratory), a position he held until his death, except for a brief period of leave from 16 March 1801 to 31 July 1802. The suggestion that from 1808 to 1810 he was *maestro di cappella* at Urbino, after serving at Cingoli and Fabriano, arises from confusion with his brother Salvatore, who was dismissed after several disagreements with the chapter there. Caruso founded and directed a public music school in Perugia, where his pupils included Francesco Morlacchi. In this capacity he was responsible for preparing the soloists and chorus for a performance of Paisiello's *Passione* in 1800. He had a profound knowledge of vocal technique and contributed, along with Guglielmi, Nicolini and Zingarelli, to Anna Maria Pellegrini Celoni's *Grammatica, o siano Regole di ben cantare* (Rome, 1810, 2/1817). He travelled in Italy and to Portugal, France and Germany to supervise productions of his operas, and six were performed in Perugia. Stricken with paralysis, he was partly disabled during the last years of his life.

Caruso wrote many operas; his comic operas were sometimes reworked under different titles to satisfy the constant demand of the theatres. Their comedy always has a touch of pathos and intimacy, typical of 18th-century Neapolitan opera. Orchestral numbers and excerpts were widely distributed in contemporary manuscripts and were published in Florence, London, Paris and Rome. The librettos he set, whether by illustrious poets (Metastasio,

Bertati, Rossi) or little-known writers, were always of high quality. He is notable for his extended melodies (often reminiscent of Paisiello) and for their formal construction. Although he continued to compose into the 19th century, he was unwilling to accept the innovations of Romanticism, remaining firmly linked to the older Neapolitan style. For this reason, in the last years of his life he turned his attention almost exclusively to sacred music (which contain some interesting stylistic features) and instrumental music.

## WORKS

### operas

d	dramma
g	giocosa

Il barone di Trocchia (F. Cerlone), Naples, carn. 1773

L'innocente fortunata (g), Livorno, S Sebastiano, spr. 1774, collab. Paisiello

Artaserse (d, 3, P. Metastasio), London 1774; rev. Florence, Intrepidi, spr. 1780, *I-Bc*

La lavandaia astuta (g, P. Chiari), Livorno, S Sebastiano, carn. 1775, *MOe*; rev. as *Il marchese Tulipano*, Reggio nell'Emilia, Pubblico, 1777

Il padre della virtuosa (g, G. Bertati), Trieste, S Pietro, carn. 1776; rev. as *La virtuosa alla moda*, Bologna, Marsigli-Rossi, 19 Oct 1776; rev. as *Li due amanti rivali*, Venice, S Samuele, aut. 1779

La caffettiera di spirito (g), Brescia, Accademia degli Erranti, carn. 1777

Il cavaliere Magnifico (g, N. Tassi), Florence, Cocomero, Sept 1777, Act 2 finale *F-Pn*

La creduta pastorella (g, 2), Rome, Dame, carn. 1778, *I-Fc*

L'americana in Italia (Frediano), Rome, 1778

Il tutore burlato (balordo), Bologna, 1778

L'amore volubile (S. Bellini), Bologna, Zagnoni, carn. 1779

Scipione in Cartagena (d, Bellini), Venice, S Samuele, aut. 1779, Rome, Argentina, carn. 1781, *I-PS, Rc, Rsc*

L'albergatrice vivace (g, 2, G. Palomba), Venice, S Samuele, carn. 1780, *B-Bc, D-Bsb, Wa*; rev. Milan, 1788, *F-Pn*; with addns by Haydn, *H-Bn*

L'arrivo del burchiello da Padova a Venezia (2, G. Fiorio), Venice, S Giovanni Grisostomo, carn. 1780

La locanda in scompiglio (g), Florence, Pallacorda, aut. 1780

Il fanatico per la musica (g), Rome, Dame, 10 Feb 1781, *D-Rtt*, collab. C. Spontone

L'albergatrice rivale, Milan, Scala, 25 July 1781

Il marito geloso (g, 2, Bertati), Venice, S Moisè, aut. 1781, *F-Pn, GB-Lbl, I-Fc, Tf*

Il matrimonio in commedia (g, Palomba), Rome, Capranica, 29 Dec 1781, Milan, Scala, spr. 1782, *F-Pn*; as *Gli sposi in commedia*, Venice, S Samuele, carn. 1786

L'inganno (commedia, G. Gilberti), Naples, Fondo, spr. 1782

La gelosia (g), Rome, Capranica, carn. 1783

Il vecchio burlato (g, Palomba), Venice, S Samuele, aut. 1783, *Pn*

Gli amanti alla prova (g, 2, Bertati), Venice, S Moisè, 26 Dec 1783, *B-Bc, I-Gl*; rev. as *Gli amanti dispettosi*, Naples, Fondo, 1787; rev. as *Il vecchio collerico*, Genoa, S Agostino, spr. 1787

Gli scherzi della Fortuna (int), Rome, Capranica, carn. 1784

Le quattro stagioni (commedia, Palomba), Naples, Fondo, June 1784

Puntigli e gelosie tra moglie e marito (commedia, Palomba), Naples, Nuovo, aut. 1784

Giunio Bruto, Rome, Dame, carn. 1785

I tre amanti burlati, Ancona, Fenice, carn. 1785

Le parentele riconosciute (g), Florence, Intrepidi, aut. 1785  
 Le spose ricuperate (g, Bertati), Venice, S Samuele, aut. 1785, *F-Pn*; rev. as I campi Elisi, ossia Le spose ricuperate, Milan, Scala, spr. 1788  
 Il poeta melodrammatico in Parnaso (eroicomico), Verona, Accademia Filarmonica, carn. 1786, *I-Fc*  
 Le rivali in puntiglio (g, F. Livigni), Venice, S Moisè, carn. 1786  
 Il poeta di villa (farsetta, 2), Rome, Pallacorda, spr. 1786, *OS*  
 Lo studente di Bologna, Rome, Pallacorda, sum. 1786  
 L'impresario fallito, Palermo, S Cecilia, aut. 1786  
 Il servo astuto, Gallarate, Borgo, aut. 1786  
 L'antiquario burlato, ossia La statua matematica (Bertati), Pesaro, 1786  
 Alessandro nelle Indie (d, 3, Metastasio), Rome, Dame, carn. 1787, *B-Bc*  
 La convulsione (confusione) (Palomba), Naples, Fiorentini, carn. 1787  
 Il maledico confuso (g), Rome, Valle, spr. 1787  
 Gli amanti disperati, Naples, aut. 1787  
 Antigono (d, 3, Metastasio), Rome, Dame, carn. 1788, rev. 1794, *F-Pn, I-Mr*  
 Il calabrese fortunato, Cento, Sampieri, sum. 1788  
 La sposa volubile, ossia L'amante imprudente (int), Rome, Capranica, 7 Feb 1789, rev. Florence, 1790, *F-Pn*  
 Le due spose in contrasto (g), Rome, Valle, aut. 1789  
 La disfatta di Duntalmo, re di Theuta (Duntalamo) (d), Rome, Argentina, 1789, ov. *I-Mc*, arias *Mc, PAc, Rc, Rsc*  
 Amleto (d, F. Dorsene Aborigeno, after Ducis), Florence, Pergola, carn. 1790, aria *Rsc*  
 Attalo re di Bitinia (d, A. Salvi), Rome, Argentina, carn. 1790  
 Demetrio (Metastasio), Venice, spr. 1790  
 I due fanatici per la poesia (int), Florence, Intrepidi, carn. 1791, *GI, PEsp, PS*  
 La locandiera astuta (G. Rossi), Rome, carn. 1792  
 Gli amanti ridicoli, Rome, carn. 1793  
 Oro non compra amore, ossia Il barone di Moscabianca (2, A. Anelli, after Bertati), Venice, S Benedetto, 26 Nov 1794, *F-Pn, GB-Lcm*  
 Il giocatore del lotto, Rome, carn. 1795  
 La Lodoiska (d, F.G. Ferrari), Rome, Argentina, carn. 1798  
 La tempesta, Naples, spr. 1798  
 La donna bizzarra (A. Bernardini), Rome, Valle, carn. 1799  
 Due nozze in un sol marito (g), Livorno, Avvalorati, spr. 1800  
 Le spose disperate, Rome, Valle, carn. 1801  
 Il trionfo di Azemiro, Rome, Dame, carn. 1802  
 Il principe invisibile (Carpani), St Petersburg, Imperial, spr. 1802  
 La ballerina raggiratrice (B. Mezzanotte), Rome, Apollo, 7 Jan 1805, *I-Rc*  
 L'inganno felice (G. Ciliberti), Venice, 1807, *GI*  
 La fuga, Rome, 1809  
 Così si fa alle donne, ossia L'avviso ai maritati, Florence, Pergola, 23 April 1810, *Mr*  
 Doubtful: La villanella rapita

Miscellaneous arias and ensembles: *F-Pn, I-BAc(n), Bc, BZtoggenburg, Fa, Fc, FEM, GI, Mc, Nc, PAc, PEsp, PS, Rc, Ria, Rsc, Rvat, SPE, Vc, Vs*

#### **other secular vocal**

Una canzone per l'innalzamento dell'albero della libertà, Perugia, 1798  
 Minerva al Trasimeno (festa teatrale, N. Brucalassi), Perugia, 1811  
 6 Songs, S, vn, chit francese, *I-OS, PEsp*  
 Musica da camera vocale e strumentale, destinata a nobili dilettanti

## oratorios and sacred cantatas

Giuditta, Urbino, 1781

Jefte (azione sacra, A. Scarpelli), Bologna, 1785; rev., with addns by V. Benatti and L. Gatti, Perugia, 1788, Mantua, 1789, *I-OS*

S Tommaso d'Aquino, 1788

La sconfitta degli Assiri (A. Passeri), Perugia, 1790

Cantata pastorale per la festa di Natale, Perugia, 1791, *PEI*

Maria Annunziata (componimento drammatico, G.B. Agretti), Perugia, 1791

L'orgoglio punito, o sia Il trionfo di Davide sopra Golia (G.B. Agretti), Assisi, 1791, rev. as Davidde, 1793

Cantata a due voci in honore della natività di Maria, Perugia, 17 Sept 1792

Musica sopra l'agonia di Gesù Cristo, 1802, *D-MÜd*

Cantata a Maria SS del Buon Consiglio (N. Brucalassi), Perugia, 1805

Cantata funebre per V. Cesarei (L. Bartoli), Perugia, 1809

Il tempo scopre la verità (L. Bartoli), Perugia, 1810

Cantata, 2vv, insts, *I-TLp<*

La colpa innocente, *SPE*

## other sacred

Ants, grads, hymns, Mag, masses, offs, requiem, pss, seqs: *I-Ac, Bsf, Mc, Nc, Od, PEI, PEsf, PEsl, SPd, SPE*

## instrumental

12 dances, mand, pf, *I-PEsp*; Sinfonie, *AN, GI, Mc, OS*; Sonata, C, org, *LUI*

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**B. Brumana:** *Teatro musicale e accademie a Perugia tra dominazione francese e restaurazione (1801–1830)* (Florence, 1996)

GALLIANO CILIBERTI (work-list with MARITA P. McClymonds)

## Carvaile, Léon.

See Carvalho, Léon.

# Carvalho, Caroline [Miolan, Miolan-Carvalho; née Félix-Miolan, Marie]

(b Marseilles, 31 Dec 1827; d Château-Puys, nr Dieppe, 10 July 1895). French soprano. She studied first with her father, François Félix-Miolan, an oboist, and then with the tenor Duprez at the Paris Conservatoire, where she won a *premier prix* in singing. After touring France with Duprez (1848–9) she made her stage début in a benefit performance for him at the Opéra on 14 December 1849, singing in the first act of *Lucia di Lammermoor* and the trio from the second act of *La Juive*. She was immediately engaged by the Opéra-Comique. In 1853 she married Léon Carvalho (after their marriage she began to use the name Caroline Carvalho rather than Marie Miolan). From 1856 until 1867 she sang at the Théâtre Lyrique, creating four Gounod heroines: Marguerite in *Faust* (1859), Baucis in *Philémon et Baucis* (1860), Mireille (1864) and Juliette (1867). Her other successful roles at the Lyrique included Zerlina, Cherubino and Pamina.

She first appeared at Covent Garden in 1859, singing the title role in the first London performance of Meyerbeer's *Dinorah*, and won greater acclaim than any new soprano since Viardot. She returned to London each year until 1864 and again in 1871–2, singing Gilda, Mathilde (*Guillaume Tell*), Marguerite de Valois, Marguerite and Countess Almaviva, among other roles. She also appeared in Berlin and St Petersburg, and on 9 June 1885 made her farewell appearance at the Opéra-Comique as Marguerite. After her retirement she taught singing; her most famous pupil was Maria Delna.

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HAROLD ROSENTHAL/KAREN HENSON

# Carvalho (Muricy), Dinorá (Gontijo) de

(b Uberaba, 1 ? June 1904; d São Paulo, 28 Feb 1980). Brazilian composer, pianist and conductor. She studied at the São Paulo Conservatory with Lamberto Baldi (composition), Martin Braunwieser (harmony) and Ernst Mehlich (conducting). She also studied the piano, both at the conservatory and later in Paris with Isidore Philipp. While in Europe she undertook a concert tour, principally through Italy, and on her return home in 1926 toured Brazil. She founded and directed the Orquestra Feminina of São Paulo, the first ensemble of its kind in Latin America. Her awards include the Associação Paulista de Críticos de Arte prizes of 1969, 1971 and 1975. She was the first woman to be elected to the Academia Brasileira de Música. Her approximately 400 compositions are primarily nationalist in character, being strongly influenced by Brazilian folk music; they include ballets, theatre music,

works for orchestra, chorus and chamber ensemble, songs and many piano pieces. From nationalism and traditional musical language Carvalho passed to a more modern style, embracing atonality and serialism in the last period. A catalogue of her works was published by the Ministério das Relações Exteriores (Brazil, 1977).

## WORKS

(selective list)

Stage: Noite de São Paulo (fantasia), 1936; Escravos (ballet), 1946; O girassol ambicioso (ballet), 1952

Orch and chbr ens: Serenata da saudade, orch, 1933; Festa na vila, orch, 1936; Fantasia–Conc., pf, orch, 1937; Danças brasileiras, pf, chbr orch, perc, 1940; Contrastes, pf, chbr orch, perc, 1969; Pf Conc. no.2, 1972; Momentos festivos, fl, cel, perc, perf. 1976

Choral: Acalanto, 1933; Caramurus da Bahia, 1936; Procissão de cinzas em Pernambuco, 1936; Angorô, 1966; Credo, 1966; Missa de profundis, chorus, orch, perc, 1975

Pf: Meditação, 1930; 11 peças infantis, 1940; Valsa no.1, 1944; Festa do Santo Rei, 1949; Sonatina no.1, 1949; Suite, 1968; Sonata no.1, 1975

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IRATI ANTONIO, JOHN M. SCHECHTER

## Carvalho, Eleazar (de)

(*b* Iguatu, 28 July 1912; *d* São Paulo, 12 Sept 1996). Brazilian conductor and composer. He played the tuba and the double bass in the band of the Brazilian Navy and graduated from the National School of Music in 1934. From 1930 to 1940 he played the tuba in the orchestra of the Teatro Municipal in Rio de Janeiro; in 1941 he was appointed assistant conductor and in 1952 conductor of the Brazilian SO, of which he was named Conductor for Life in 1965. Carvalho went to the USA in 1946 to study with Koussevitzky, who invited him to conduct the Boston SO in 1947. After guest conducting in the USA and Europe he became music director of the St Louis SO in 1963 and its conductor emeritus in 1968. He served as conductor of the Pro Arte SO at Hofstra University, Hempstead, New York, from 1968 to 1973; in that year he returned to Brazil where he was appointed music director of the Orquestra Sinfônica Estadual in São Paulo. In 1983 he taught at the Juilliard School and he also taught at Yale University. Carvalho conducted opera and was a notable interpreter of contemporary music. He was a champion of the works of the Second Viennese School, and these influenced his own compositions, which include operatic, symphonic, instrumental and vocal works, and at times incline toward the post-Romantic grandeur of Mahler.

SORAB MODI

## Carvalho, João de Sousa

(b Estremoz, 22 Feb 1745; d Alentejo, 1799/1800). Portuguese composer and teacher. On 28 October 1753 he began music studies at the Colégio dos Santos Reis in Vila Viçosa. A royal grant enabled him to enrol on 15 January 1761 at the Conservatorio di S Onofrio in Naples, where he studied with Cotumacci. In 1766 his setting of Metastasio's *La Nitteti* was performed in Rome. On returning to Portugal he joined the Irmandade de S Cecilia at Lisbon on 22 November 1767. In the same year he was appointed professor of counterpoint in the Seminário da Patriarcal, where he later served as *mestre* (1769–73) and as *mestre de capela* (1773–98) and taught such noted musicians as António Leal Moreira, Marcos António Portugal and João José Baldi. In 1778 he succeeded David Perez as music teacher to the royal family. Upon retirement from the Seminário da Patriarcal he owned extensive properties in both the Algarve and Alentejo.

Carvalho was the foremost Portuguese composer of his generation, and one of the finest in the country's history. His numerous elaborate church works in the style of Jommelli display a thorough control of counterpoint and structure, with keen, assertive melodic writing in the fast movements. He is equally distinguished as a composer of *opere serie* and serenatas, of which 14 by him were performed at the royal palaces of Ajuda and Queluz. Two of his operas have enjoyed modern revivals: *L'amore industrioso* (1943, 1967) and *Testoride* (1987).

## WORKS

### stage

first performed in Lisbon unless otherwise stated; all surviving scores in P-La

La Nitteti (3, P. Metastasio), Rome, Dame, carn. 1766, lost

L'amore industrioso (dg, 3, F. Casorri), Ajuda Palace, 31 March 1769; ov. ed. in PM, ser. B, ii (Lisbon, 1960); also 2 arias in *Lc*, *Ln*

Eumene (dramma serio per musica, 3, A. Zeno), Ajuda Palace, 6 June 1773; ov. ed. A. de Almeida, *L'offrande musicale*, xix (Paris, 1965)

O monumento imortal (dramma), Sala do Tribunal da Junta de Comércio, 8 June 1775, lost

L'Angelica (serenata, 2, Metastasio, after L. Ariosto: *Orlando furioso*), Queluz Palace, 25 July 1778; also in *Ln*, *VV* (both inc.)

Perseo (serenata, 2, G. Martinelli), Queluz Palace, 5 July 1779

Testoride argonauta (dramma, 2, Martinelli), Queluz Palace, 5 July 1780; also in *VV* (inc.)

Seleuco, re di Siria (dramma, 1, Martinelli), Queluz Palace, 5 July 1781; also 3 arias in *Ln*

Everardo II, re di Lituania (dramma, 1, Martinelli), Queluz Palace, 5 July 1782

Penelope nella partenza da Sparta (dramma per musica, 1, Martinelli), Ajuda Palace, 17 Dec 1782; ov. ed. in PM, ser. B, xiv (Lisbon, 1968)

L'Endimione (dramma per musica, 1, Metastasio), Queluz Palace, 25 July 1783

Tomiri (dramma per musica, 1, Martinelli), Ajuda Palace, 17 Dec 1783

Adrasto, re degli Argivi (dramma per musica, 1, Martinelli), Queluz Palace, 5 July 1784

Nettuno ed Egle (favola pastorale, 2), Ajuda Palace, 9 June 1785

Alcione (dramma per musica, 1, Martinelli), Ajuda Palace, 25 July 1787

Numa Pompilio II, re dei romani (serenata, Martinelli), Ribeira Palace, 24 June 1789

arias in *P-La* and G. Doderer's private collection, Lisbon

### other works

Se a fé jurada, 2vv, kbd, in *Jornal de Modinhas*, i/6 (Lisbon, 1795)

Sonata, D, *P-Ln*, ed. S. Kastner, *Silva ibérica* (Mainz, 1954), ed. G. Doderer, *Portugiesische Sonaten* (Heidelberg, 1972)

Sacred works, including 6 masses, 3 TeD, 1769, 1789, 1792, *Em, EVc, La, Lf, Ln*

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ROBERT STEVENSON/MANUEL CARLOS DE BRITO

## Carvalho, José Jorge de

(b Ipanema, Minas Gerais, 1 April 1950). Brazilian ethnomusicologist and anthropologist. He studied musical composition and conducting at the University of Brasília (1969–73), where he earned the bachelor's degree. He then pursued his ethnomusicological studies (1973) at the Instituto Interamericano de Etnomusicología y Folklore in Caracas, under Isabel Aretz, earning the equivalent of a master's degree. He also took the MA in social anthropology (ethnomusicology) (1977–8) at the Queen's University of Belfast, studying under John Blacking. He undertook further postgraduate studies at the same institution (1979–84) and took the doctorate with a dissertation on ritual and music of the Shango cults of Recife. Upon his return to Brazil in 1985 he was appointed as a researcher at the National Institute of Folklore in Rio de Janeiro. A year later he moved to Brasília and became a professor in the department of anthropology at the University of Brasília. Subsequently he also became a researcher of the National Council for Scientific Research (CNPq). In the 1990s he held several visiting appointments at American universities, such as Rice, Florida (Gainesville) and Wisconsin (Madison), the latter as a Tinker Professor. Carvalho's research has focussed primarily on traditional Afro-Brazilian religion and music in Recife and on contemporary issues in Brazil's popular culture and music, to which he has contributed substantially.

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GERARD BÉHAGUE

## Carvalho [Carvaille], Léon

(b Mauritius, 1825; d Paris, 29 Dec 1897). French theatre impresario and stage director. He moved to Paris at an early age and studied singing at the Conservatoire. After 1848 he assumed small baritone roles at the Opéra-Comique; there he met the soprano Marie Miolan, whom he married in 1853.

She was hired by the Théâtre Lyrique in 1855, and a year later Carvalho assumed the directorship of that house – with the financial advantage that his leading singer was also his wife. Carvalho brought the Théâtre Lyrique from a rather tenuous existence to a position of prominence on the Parisian operatic scene: the most memorable works of the Second Empire, including Gounod's *Faust* and *Roméo et Juliette*, Bizet's *Les pêcheurs de perles* and Berlioz's *Les Troyens*, were first performed there (the last in a greatly abbreviated version). Over-extending himself, he also took responsibility for a fledgling operatic enterprise called the Théâtre de la Renaissance, and was forced into bankruptcy in 1868. Following a brief period as director of the Théâtre du Vaudeville, when he commissioned Bizet for the incidental music to Daudet's *L'Arlésienne*, Carvalho returned to opera as director of the Opéra-Comique from 1876 to 1887, during which time Delibes' *Lakmé* and Massenet's *Manon* had their premières. He was made to shoulder legal responsibility for a fire at the Salle Favart in May 1887. On appeal he was acquitted, and in 1891 he was reinstated as director of the Opéra-Comique. During his final years Carvalho not only continued to promote the traditional repertory of the house, but also produced works by Alfred Bruneau.

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STEVEN HUEBNER

## Carver, Robert.

See [Carvor, Robert](#).

## Carvor [Carver, Carber, Arnot], Robert

(*b* 1484–7; *d* after 1567). Scottish composer. He entered holy orders around 1503 and became a canon of the Augustinian abbey at Scone around 1511; he may have studied at the University of Leuven in 1503–4 (there was an established tradition in Scotland at this time of sending musicians to the Low Countries to train). The principal source of his works, the Carvor Choirbook (*GB-En* 5.1.15, sometimes erroneously referred to as the 'Scone Antiphonary') refers to him several times as 'Robertus Carvor alias Arnot', and he may have been related to David Arnot, Archdeacon of Lothian, who in 1501 was co-organizer (with James Abercrombie, Abbot of Scone) of the Scottish Chapel Royal at Stirling and who later became Bishop of Whithorn and the Chapel Royal. The composer is probably identifiable with the Robert Arnot who was a canon of the Chapel Royal and held various municipal offices in Stirling between 1519 and 1550; his musical activity is therefore more likely to have been centred around the Chapel Royal and the church of the Holy Rude, Stirling, than at Scone. He was a signatory to a number of documents now in the Scottish Record Office, the latest of which was drawn up at Scone on 21 August 1568.

The Carvor Choirbook is an ambitious and wide-ranging collection of vocal polyphony, including not only Scottish music but also a work by Du Fay, Flemish-inspired polyphony of the late 15th century and English music of the turn of the century; Carvor's own technique of composition owes something to the late medieval English decorative style of such composers as Browne, Lambe and Wilkinson as well as to the more truly Renaissance Flemish composers Josquin and Isaac. The choirbook is related to the Eton Choirbook (*WRec*) in repertory, and to the Lambeth Palace manuscript (*Lip*) in general scope. Both these sources are of English royal provenance and it is likely that the Carvor manuscript also belonged to a royal foundation: perhaps to the Chapel Royal, which had been reorganized during the reign of James III (1460–88) and further endowed by James IV in 1501.

Carvor's earliest dated work is *Missa 'Dum sacrum mysterium'*, dedicated 'to the honour of God and St Michael'. This mass was originally recorded as having been composed in 1511, but the date was later changed to 1506, 1508 and 1513. It is a large-scale work in the current British form of festal mass: a series of well-defined sections for various combinations of alternating triple- and duple-time rhythms decorate the cantus firmus (the *Magnificat* antiphon for the feast of the dedication of St Michael the Archangel) in free and often elaborate counterpoint. It is cyclic, using a recurring plainsong melody and a headmotif in each movement.

The date 1513 implies a further link between Carvor and the Chapel Royal. James IV was killed at the Battle of Flodden on 9 September 1513 and, according to the contemporary historian Lindsay of Pitscottie, his infant son was crowned James V 'at Stirling the twentieth day thereafter'. That day, 29 September, is the feast of St Michael; as the Chapel Royal was dedicated to the Virgin Mary and St Michael, the mass would have been suitable for use at the coronation. The date may have been changed to 1513 in order to create the impression that a new work had been supplied at short notice for the occasion.

The six-part mass was entered into the choirbook during the same stage of copying, and so was probably completed by 1513. It is considerably less expansive than *Missa 'Dum sacrum mysterium'*, although it employs similar melodic treatment. It shows growing contrast between chordally conceived sections for all voices and more elaborate, often imitative, passages for smaller groups. *Missa 'L'homme armé'*, which may date from around 1520, is something of a technical tour de force. Here the division between full and solo sections is more pronounced; the latter are conceived in virtuoso decorative style. The famous French popular song was frequently used as a cantus firmus by late 15th- and early 16th-century continental composers, but Carvor's is the only British example. A feature of his treatment of the melody is his use of complex rhythmic and notational devices in the Flemish manner.

*Missa 'Fera pessima'* contains much sustained structural imitation in the full sections. It also includes passages of elaborate solo music, contrasting with full sections in rhythmically animated chordal style. The tenor of the mass's head-motif resembles the beginning of the *repetenda* of the Matins responsory for the third Sunday in Lent, *Videns Jacob vestimenta Joseph*. The full text of the *repetenda* is 'fera pessima devoravit filium meum Joseph' ('an evil beast hath devoured my son Joseph'), and it has been suggested

that the mass may have been composed in response to the death of Carvor's son Thomas between 1541 and 1550; this could have resulted from the plague of 1548, suggesting both a date for the work and a possible alternative reading of its title as 'a pestilentia' (see Woods, 1989, p.95). Stylistic similarities between this mass and the others discussed above, on the other hand, have led others to date it as early as the 1520s (see Elliott, 1996, vii).

*Missa 'Pater creator omnium'*, dated 1546 in the Carvor Choirbook, is a shorter mass with much syllabic setting of a drastically reduced text. By 1530 critics of church music in Scotland, such as Robert Richardinus in his *Commentary on the Rule of St Augustine* (ed. G.G. Coulton, Edinburgh, 1935), were advocating a return to a simpler style, citing that cultivated at the Chapel Royal at Stirling. This mass seems to represent an attempt to come to terms with the new harmonically inspired, chordal style of the high Renaissance. Two anonymous masses, one in the Carvor Choirbook and the other in the Dowglas-Fishear partbooks, may be attributed to Carvor on grounds of style.

Carvor's two surviving motets, *Gaude flori virginali* and *O bone Jesu*, for five and 19 voices respectively, follow the same structural pattern as his mass movements, the former including adventurous transitions within the unusual Lydian mode to such chords as A $\square$  and D $\square$ ; and the latter (which is distinguished by assured handling of vocal resources) illustrating in a spectacular way British composers' fondness for full sonorities. The two seem to have been entered into the Carvor Choirbook at the same copying stage as *Missa 'Dum sacrum mysterium'*, suggesting that they had been composed by 1513; later datings have also been proposed (see Elliott, 1996, p.viii).

Two documents (one in the Aberdeen Council Registers dated 31 March 1505, the other in the Aberdeen Minute Book of Sasines for 27 April 1505) refer to a presentation by James IV to Robert Carvor of lands which had been left vacant by the death of Carvor's uncle Sir Andrew Gray. In 1493 Gray had instituted the Mass for the Name of Jesus, a liturgical feast then new to Scotland, at the parish church of St Nicholas in Aberdeen where he was perpetual chaplain of the altar of St Michael. This ceremony may have been the *raison d'être* of *O bone Jesu*, with its constantly recurring fermata-marked settings of the word 'Jesu'.

## WORKS

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### masses

Missa 'L'homme armé', 4vv

Missa 'Pater creator omnium', 4vv, dated 1546 in *GB-En 5.1.15*

Missa 'Fera pessima', 5vv

Missa, 6vv

Missa 'Dum sacrum mysterium', 10vv, dated 1506/08/11/13 in *En 5.1.15*

Missa, 3vv, anon., *En 5.1.15*, probably by Carvor

Missa 'Cantate domini', 6vv, anon., *Eu 64*, probably by Carvor

## motets

Gaude flori virginali, 5vv

O bone Jesu, 19vv

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KENNETH ELLIOTT/R

## Carwarden [Caewardine], John

(*b* Herefordshire, early 17th century; *d* after 1660). English composer. He supported the royalist cause in the Civil War and at the Restoration petitioned Charles II for employment as a painter. He was responsible for the portrait of Christopher Simpson in the Oxford Music Faculty, and was commended by Lady Thanet in 1636 as 'an able man by reports of the country ... if you shall have occasion to use a limner' (see R. Poole: 'The Oxford Music School and the Collection of Portraits Formerly Preserved There', *MA*, iv, 1912–13, 143–59). His compositions were regarded by Anthony Wood as 'harsh and difficult' (*Gb-Ob* Wood D19 [4]). The only works to survive are six pieces in Playford's *Court Ayres* (RISM, 1655<sup>5</sup>), seven two-part Preludes/Almains (*Och* 1006–9), 18 Almains/Corants, (*Och* 1011 (incomplete) dated 1651–4) and six other pieces (*Ob* Mus. Sch. E. 431–6). He also contributed a commendatory poem to H. Lawes *Ayres and Dialogues* (London, 1653).

NORMAN JOSEPHS/ANDREW ASHBEE

## Carwithen, Doreen

(*b* Haddenham, Bucks., 15 Nov 1922). English composer. She learnt the cello with Peers Coetmore before entering the RAM in 1941 where her first study was the piano. After winning all composition prizes at the Academy she became a sub-professor of composition there from 1946 to 1948; she also lectured in music at Furzedown College, London (1946–61). She came to notice with her first orchestral work, an overture suggested by John Masefield's novel *Odtaa*, which was performed by the LPO under Adrian Boult in 1947 and later broadcast. A second overture, *Bishop Rock* (1952), and a Concerto for Piano and Strings (1946–8) confirmed her promise. She was the first composer chosen from the RAM for the J. Arthur Rank Apprenticeship Scheme in 1947 to study film music and she wrote music for over 30 films, including the official film of the Coronation and two films in which music took the place of dialogue: *The Stranger Left No Card* (1952) and *On the Twelfth Day* (1954). Among her chamber works are *Five*

*Diversions* for wind quintet (1953), two string quartets, a violin sonata and a piano sonatina (1951). In 1961 she became amanuensis and literary secretary to the composer William Alwyn, whom she later married. After Alwyn's death in 1985 she turned again to her own music; recordings of her principal orchestral works and of her chamber music appeared in the 1990s and were well received. Drawing on British music of the 1930s, notably that of Walton, Carwithen's colourful music is characterized by its ready melody and sprightly rhythms. Some of her atmospheric orchestral works, such as the *Suffolk Suite*, use themes from her film scores.

LEWIS FOREMAN

## Cary, Annie Louise

(*b* Wayne, ME, 22 Oct 1841; *d* Norwalk, CT, 3 April 1921). American contralto. She studied at Boston and, from 1866, with Giovanni Corsi in Milan. Initially opposed to an operatic career, she made her début (as Azucena) in Copenhagen (1867). For two seasons she sang in Scandinavia while continuing studies with Viardot (Baden-Baden) and Maurice Strakosch and Bottesini (Paris). In August 1870 she returned to the USA with the Christine Nilsson Concert Company. Her American concert début was in New York (19 September 1870); her US operatic début, also in New York, was in *Martha* (27 October 1871).

Cary was immensely popular in opera, oratorio and concert in Europe and the USA. She performed at the first Cincinnati May Festival (1873) and sang Amneris in the American première of *Aida* in New York (26 November 1873). One of the first internationally known American singers, she spent 1875–7 in Russia. In 1877 she returned to the USA, where she toured with Maria Rozé and Clara Kellogg; she also sang with the Mapleson Company (1879–81) and in many festivals with the Thomas Orchestra. The first American woman to sing a Wagner role (Ortrud) in the USA, she also participated in the American premières of Verdi's *Requiem* (New York, 1874) and Bach's *Magnificat* (1875, Cincinnati) and *Christmas Oratorio* (1877, Boston). She retired at the height of her popularity after marrying in June 1882. Cary's voice was strong and rich, with a range of over three octaves; she knew 40 operatic and oratorio roles.

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*DAB* (*P. Key*)

*NAW* (*H.E. Johnson*)

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DEE BAILY/KATHERINE K. PRESTON

# Cary, Tristram (Ogilvie)

(b Oxford, 14 May 1925). English composer, naturalized Australian. His academic studies were interrupted by World War II in which he served as a radar and electronics specialist in the navy. While studying formally at Trinity College of Music he began experimenting with the electronic manipulation of sound, and during the next 20 years created his own electronic studio using a mixture of commercial and home-built equipment. He became known particularly during the 1950s for accomplished and imaginative scores – using electronics and acoustic instruments – for film, theatre, radio and television. In 1967 he founded the electronic music studio at the RCM, and in 1968 participated in the first major concert in the UK of electronic music at the Queen Elizabeth Hall. From 1959 to 1973 he composed 14 concert works for the electronic medium, some additionally involving live instruments. Among these works is the cantata *Peccata mundi* which effectively combines electronics with chorus and orchestra; the libretto, written by the composer, reflects his concern for the earth's environment and the destructiveness of modern society.

In 1969 Cary set up the company Electronic Music Studios to design and market the Voltage Controlled Studio Mark 3 (VCS3, sold in the USA as the 'Putney'), one of the most successful synthesizers ever produced. In 1973 he toured Australia lecturing in electronic music, and in 1974 was appointed senior lecturer at the University of Adelaide, establishing there an extensive electronic studio. Among his later compositions are *Contours & Densities at First Hill* (1976), a work inspired by South Australia's dramatic landscapes, and *I Am Here*, a theatrical monologue (with tape) written for Jane Manning. Cary's stylistic base is eclectic, ranging from free atonality and 12-note procedures to a relaxed exploration of melodies with tonal references.

## WORKS

(selective list)

Orch: *The Ladykillers*, suite, 1955–96; *Contours & Densities at First Hill*, 1976; *The Dancing Girls*, 1991; *Sevens*, Yamaha Disklavier, 17 str, 1991; *Inside Stories*, ww, str, tape, 1993; *Dublin Square*, 1997

Vocal: *Peccata mundi*, spkr, SATB, orch, tape, 1972, rev. 1976; *Divertimento*, 16 vv, jazz drummer, tape, 1973; *2 Nativity Songs*, SATB, 1979; *I Am Here* (P. Zinovieff), S, tape, 1980; *Earth Hold Songs* (J. Rankin), S, pf, 1993

Chbr and solo inst: *Sonata*, gui, 1959; *Three Threes & One Make Ten*, 5 ww, 5 str, 1961; *Narcissus*, fl, tape, 1968; *Seeds*, qnt, 1982; *Str Qt no.2*, 1985; *Rivers*, 4 perc, tape, 1987; *7 Miniatures*, pf, 1989; *Black, White & Rose*, perc, tape, 1991; *Strange Places*, pf, 1992; *Messages*, vc, 1993

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Film, TV scores: *The Ladykillers* (dir. A. Mackendrick), 1955; *Time without Pity* (dir. J. Losey), 1956; *The Little Island* (dir. R. Williams), 1958; *Dr Who*, 1963–72; *Madame Bovary* (dir. R. Tucker) 1964; *A Christmas Carol* (dir. R. Williams), 1972

Radio scores: *The Children of Lir* (dir. Cleverdon), 1959; *The Ballad of Peckham Rye* (dir. Holme), 1960–62; *The Rhyme of the Flying Bomb* (dir. Gilliam), 1964

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WARREN BOURNE

## Caryll, Ivan [Tilkin, Félix]

(*b* Liège, 12 May 1861; *d* New York, 29 Nov 1921). Anglo-American composer and conductor, active in France, England and the USA. He studied at the Liège Conservatoire, then in Paris, and in 1882 settled in London, where he became a piano teacher. His first stage score was produced there in 1886. He was appointed conductor at the Lyric Theatre, where he enjoyed his first big success with *Little Christopher Columbus* (1893), and at the Gaiety Theatre, for which he wrote, with Lionel Monckton, a number of highly successful musical comedies between 1894 and 1909. In all he composed about 40 light operas and musical comedies for London, Europe and the USA (*The Ladies' Paradise*, 1901, was the first musical comedy to be presented at the Metropolitan Opera). In 1899 he became conductor of a light orchestra bearing his name; Elgar composed his *Sérénade lyrique* (1899) for it. In 1910 Caryll moved to the USA, eventually becoming a naturalized American. Most of his later works were first produced there, though he continued to divide his time between the USA, England and France, and based many of his works on French sources. He died after collapsing during rehearsals for *The Hotel Mouse* (also known as *Little Miss Raffles*).

Caryll was an extravagant character, elegantly dressed, and with a magnificent forked beard. He was a prolific composer of lilting and undemanding music who, as fashions changed, adapted his musical style at will to embrace European operetta, Victorian balladry, American plantation songs, Edwardian musical comedy and ragtime-inspired foxtrots. However, his sympathies probably lay with the expansiveness of 19th-century European operetta rather than the more direct 20th-century American styles. His most popular piece is the waltz song from *The Pink Lady* (1911).

## WORKS

(selective list)

c40 light operas and musical comedies (most pubd in London or New York in vocal score at time of first production) incl.: *The Lily of Léoville* (2, F. Remo, A. Murray and C. Scott), Birmingham, Grand, 3 May 1886; *Little Christopher Columbus* (2, G.R. Sims and C. Raleigh), London, Lyric, 10 Oct 1893; *The Shop Girl* (2, H.J.W. Dam), London, Gaiety, 24 Nov 1894, collab. Monckton; *The Gay Parisienne* (2, G. Dance), London, Duke of York's, 4 April 1896; *The Circus Girl* (2, J.T. Tanner, W. Palings, H. Greenbank and A. Ross), London, Gaiety, 5 Dec 1896, collab. Monckton; *A Runaway Girl* (2, S. Hicks, H. Nicholls, A. Hopwood and Greenbank),

London, Gaiety, 21 May 1898, collab. Monckton

The Lucky Star (2, C.H. Brookfield, Ross and Hopwood), London, Savoy, 7 Jan 1899; The Ladies' Paradise (G. Dance), Hanley, Theatre Royal, 11 March 1901; The Duchess of Dantzic (Sans-Gêne) (3, H. Hamilton), London, Lyric, 17 Oct 1903; The Earl and the Girl (2, Hicks and Greenbank), London, Adelphi, 10 Dec 1903; The Pink Lady (C. McLellan), New York, New Amsterdam, 13 March 1911; Oh! Oh! Delphine!!! (C.M.S. McLellan), New York, Knickerbocker, 30 Sept 1912; The Girl Behind the Gun (Kissing Time) (G. Bolton and P.G. Wodehouse), New York, New Amsterdam, 16 Oct 1918

Many songs, dances, salon pieces

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ANDREW LAMB

## Casa, Lisa della.

See [Della Casa, Lisa](#).

## Casablancas (Domingo), Benet

(b Sabadell, 2 April 1956). Spanish composer. He studied music at the Barcelona Conservatory (1973–80) and philosophy at the Autonomous University of Barcelona (graduated 1980; Doctorate 2000). His lessons with Josep Soler and Antoni Ros-Marbà (1974) influenced his early work, whose main features are instrumental textures based on melodic procedures that may be Expressionist in nature – 12-note in some of his most recent works – or contrastingly exhibit Webernian pointillism. The second period began after his studies with Cerha and Füssl in the Vienna Hochschule (1982), studies that have been the major influence on his later development. This influence can already be noted in his *Cinc interludis* (1983) for string quartet, and is seen in a dramatic change in his forms of expression, which are, nevertheless, an accentuation of certain elements found in his first period: a greater complexity in the writing, a delicacy, and the search for an extreme expressive subtlety. This new character was to develop in the direction of a greater expressive diversity, which is reflected especially in orchestral works such as *Postludi* (1991). Here, one of the main characteristics of his music stands out: structural richness starting from the complex superposition of vertical elements. Thus in *Set escenes de Hamlet* (1988–9), a progression is begun which starts from a melodic gesture, Bergian in character, and culminates in the brilliant instrumental virtuosity of *New Epigrams* (1997),

where the structural complexity of the sound material has been condensed into simpler elements, including homophony, strong harmonic colouring and the circular repetition of motifs.

## WORKS

Dramatic: Música per a un film (film score, M. Muntaner), 1979; Inquisición (incid music, F. Arrabal), 1980; Música d'un ballet, 1980; La mei, del costat de l'erola (ballet), 1981; Freaks (incid music), 1983; Sergi Aguilar (film score, P. Poch), 1983; 7 escenes de Hamlet (W. Shakespeare), spkr, chbr orch, 1988–9; Señales de Septiembre (film score, J.M. Espinás), 1989

Orch: 4 fragments, str, 1977, rev. 1981; Exèquies, 1977; Elegía en 3 moviments, 1987; 5 piezas, 1988; 3 piezas, orch, 1988; Adagio, 1990; Postludi, 1991; New Epigrams, chbr orch, 1997

Vocal: 3 poemes eròtics (M. Martí i Pol, V.A. Estellés, F. Parcerisas), Tr, orch, 1980–81; Poema (E.A. Poe), Mez, orch, 1982; The Lake: to —, Mez, pf, 1982; D'humana fragment (J.R. Bach), Mez, str qt, 1982; És per la ment (J.V. Foix), T, pf, 1993; Jo tem la nit ... (Foix), chorus, 1995; Ja és hora que se sàpiga (J. Oliver), S, pf, 1999

Chbr: Inflexió trièdica i gratuïta, fl, cl, pf, 1975; 3 poemes sencills, 2 gui, 1976–80; Aria, fl, pf, 1977; Concert, a sax, fl, b cl, tpt, trbn, 1977; Harmonies banals, gui, pf, perc, 1978; Peça breu, 3 vc, 1978; Naturalesa morta (Estudi en blau i negre), fl, cl, gui, pf, perc, vn, vc, 1978; Quartet sense nom, fl, cl, va, vc, 1979; 5 interludis, str, qt, 1983; Moviment per a trio, vn, vc, pf, 1984; 3 peces per a grup instrumental, fl + pic, ob, cl, bn, pf, vn, va, vc, db, 1986–8; Epigrames, fl, cl, pf, vn, perc, 1990; Impromptu (Trio no.2), vn, vc, pf, 1991; Str Qt no.2, 1991; Str Trio, 1992; Petita música nocturna, fl, cl, pf, hp, perc, 1992; Encore (hoja de àlbum), vn, pf, 1992; Cant per a Frederic Mompou (Remembrança), vc, pf, 1993; Poema [arr. de És per la ment], va/cl, pf, 1993; Introducció, cadenza y aria, vn, cl, vc, pf, 1993; A modo di passacaglia, fl, cl + basset hn, hp, pf, db, 1994

Solo inst: 2 apunts, pf, 1976; Preludi i fuga, C, pf, 1976; 2 peces, pf, 1978; Adagi i Toccata, clvd, 1978; 4 peces, gui, 1978; Peça pera viola, va, 1980; 3 peces, pf, 1986; Fulla d'àlbum (Variación sobre un tema de F. Schubert), pf, 1993; Come un recitativo, pf, 1995; Aforisme, gui, 1996; Tríptic, vc, 1996

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'Dodecafonismo y serialismo en España', *España en la música de occidente: Salamanca 1985*, ii, 413–32

'Apuntes provisionales para una poética personal', *Composición musical I: Valencia, 1988*

'Arnold Schoenberg: Vienna 13/9/1874 – Los Angeles 13/7/1951', *L'Aven*, no.119, (1992)

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'Notes esparses', *Música a Catalunya I: Barcelona 1994*

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'Quietud y trance: en torno a la última sonata para piano de F. Schubert', *Quodlibet*, no.7 (1997)

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AGUSTÍN CHARLES

## Casadesus.

French family of musicians. Luis (Louis) Casadesus (*b* Paris, 26 March 1850; *d* Paris, 19 June 1919), a printer and accountant of Catalan origin, was an amateur violinist and guitarist and published a tutor, *L'enseignement moderne de la guitare* (Paris, 1913). Of his numerous children, seven became professional musicians; in addition to (1) Francis, (2) Henri and (3) Marius (all discussed below), Robert-Guillaume (*b* Paris, 23 Jan 1878; *d* Paris, 1 June 1940) was an actor, singer and composer who wrote operettas and songs, and Marcel (Louis Lucien) (*b* Paris, 31 Oct 1882; *d* 31 Oct 1914) was a cellist and viol player, member of the Capet Quartet and of the Société des Instruments Anciens Casadesus; he was killed in World War I.

- (1) Francis [François] (Louis) Casadesus
- (2) Henri (Gustave) Casadesus
- (3) Marius (Robert Max) Casadesus
- (4) Robert (Marcel) Casadesus
- (5) Gaby [Gabrielle] Casadesus [née L'Hôte]
- (6) Jean (Michel) Casadesus
- (7) Jean-Claude Casadesus

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- DAVID COX (1–3, 7), CHARLES TIMBRELL (4–6)

Casadesus

- (1) Francis [François] (Louis) Casadesus

(b Paris, 2 Dec 1870; d Paris, 25 June 1954). Conductor, composer and violinist. He was a pupil of César Franck. Between 1890 and 1899 he directed music in various Paris theatres and became associated with the Opéra-Comique. *Ballet des fleurs*, his first significant work, ran for 150 performances in 1898 at the Théâtre de l'Olympia. From 1907 he was music critic for *L'aurore* and other Paris journals, and he conducted many French stage works in Paris and Moscow. After war service he made a special study of Gregorian chant. He was for a time director of an American military band school in Chaumont, and from 1921 he directed the American Conservatory in Fontainebleau, which he had been largely responsible for founding. There, besides his work with students, he was much concerned with improving the lot of musicians generally, and in 1928 was made first a member, then in 1942 vice-president, of SACEM (the French copyright collection society). As a conductor he was active in radio from its early days. He wrote a considerable amount of music for the theatre, including operas in which the spectacular element is important – for example *La chanson de Paris* (1924) and *La fête des géants* (1944). His symphonic works, such as the *Symphonie scandinave* (1909) and the tone poems *Quasimodo* (1905) and *La vision d'Olivier Métra* (1932), and his chamber music, which includes the *London Sketches* (1924) for ten wind instruments and a string quartet (1950), made less impression. He was associated with his brother (2) Henri Casadesus in the publication of works purportedly by C.P.E. and J.C. Bach.

## WORKS

(selective list)

Stage: *Ballet des fleurs*, 1898; *Esterelle* (ballet), 1900; *Au beau jardin de France* (ballet), 1918; *Cachaprès* (oc), 1924; *La chanson de Paris* (op), 1924; *Bertrand de Born* (op), 1925; *Messie d'Amour* (op), 1928; *La fête des géants* (op), 1944

Orch: *Quasimodo*, sym. poem, 1905; *Symphonie scandinave*, 1909; *La vision d'Olivier Métra*, 1932; *Le chant de Mistral*, 1934; *Meeting 36*, sym. picture, 1937

Chbr: *London Sketches*, 10 ww insts, 1924; *Str Qt*, c, 1950

Casadesus

## (2) Henri (Gustave) Casadesus

(b Paris, 30 Sept 1879; d Paris, 31 May 1947). Composer, viola player and viola d'amore player, brother of (1) Francis Casadesus. In 1901, in collaboration with Saint-Saëns, he founded the Société des Instruments Anciens Casadesus, which until 1939 organized concerts. Rare instruments collected by him are in the collection of the Boston SO. Besides directing the opera theatre in Liège and the Gaîté-Lyrique in Paris, he became known as a musical diplomat, especially in the USA. He was a member of the Capet Quartet. His published compositions include operettas, ballets and songs, and he wrote a treatise and studies for the viola d'amore. There were early Columbia recordings of his *Ballet divertissement*, *Jardin des amours*, *Récréations de la campagne* and *Suite florentine*. His *Hommage à Chausson*, for violin and piano, was recorded for American Columbia in the 1950s by Zino Francescatti and (4) Robert Casadesus.

Casadesus was also involved, with his brothers (1) Francis and (3) Marius, in bringing out unknown pieces purportedly by 18th-century composers, but it

has long been clear from stylistic evidence that these are entirely the work of the Casadesus brothers, and that has never been denied by the family. Three works in particular have enjoyed a good deal of success: a Violin Concerto in D ('Adelaïde') ascribed to Mozart, a Cello Concerto in C minor by 'J.C. Bach', and a Viola Concerto in B minor by 'Handel'.

Casadesus

### **(3) Marius (Robert Max) Casadesus**

(b Paris, 24 Oct 1892; d Suresnes, Paris, 13 Oct 1981). Violinist, viol player, instrument maker and composer, brother of (1) Francis Casadesus. He founded and led the Marius Casadesus String Quartet and was a member of the Société des Instruments Anciens Casadesus. His compositions include *Et nunc et semper* for soloists, chorus and orchestra (1931), *Phantasma* (1939) and *La trompette du boulanger* (both for violin and orchestra), other orchestral pieces, and chamber music including a string quartet. He was associated with his brothers (1) Francis and (2) Henri in publishing works purportedly by 18th-century composers.

Casadesus

### **(4) Robert (Marcel) Casadesus**

(b Paris, 7 April 1899; d Paris, 19 Sept 1972). Pianist and composer, nephew of (1) Francis Casadesus. He studied at the Paris Conservatoire, where he won a *premier prix* in the class of Louis Diémer in 1913. He also won a *premier prix* in the harmony class of Xavier Leroux in 1919 and the Prix Diémer in 1920. In 1922 he met Ravel, who invited him to make Duo-Art piano rolls of some of his pieces and to perform with him in concerts in France, England and Spain. He formed a notable piano duo with (5) Gaby Casadesus, whom he married in 1921. As a soloist he toured Europe, Africa, the USSR, the Middle East, Japan, South America, the USA and Canada. In 1935 he was appointed professor of piano at the American Conservatory at Fontainebleau, which he later directed. He also taught privately, his students including Monique Haas and Claude Helffer. From 1940 to 1945 his career was based in the USA, where he and his family resided during the war. His temperamentally restrained outlook and elegant, transparent sound made him an ideal interpreter of Ravel and Mozart. His recording of Ravel's complete piano works remains a model, as do several of his recordings of Mozart's concertos (conducted by George Szell) and Beethoven's sonatas for violin and piano (with Zino Francescatti). As a composer, he left a substantial legacy of works in a neo-classical, often modal idiom, including seven symphonies, eight concertos, chamber music and piano pieces.

Casadesus

### **(5) Gaby [Gabrielle] Casadesus [née L'Hôte]**

(b Marseilles, 9 Aug 1901; d Paris, 12 Nov 1999). Pianist, wife of (4) Robert Casadesus. She studied with Marguerite Long and Louis Diémer at the Paris Conservatoire, where she won a *premier prix* in 1918 and the Prix Pagès in 1923. The piano duo partnership with her husband became famous. As a soloist she achieved distinction especially for her performances and recordings of French music and of Mozart. She taught at the Mozarteum Summer Academy in Salzburg, the Schola Cantorum in Paris and the American Conservatory at Fontainebleau. In 1975 she helped establish the

Robert Casadesus International Piano Competition in Cleveland, Ohio. She published valuable editions of piano works by Ravel and Debussy, a book on piano technique (with Philip Lasser) *Ma technique quotidienne* (Paris, 1992), and a book of recollections (with Jacqueline Muller) *Mes noces musicales* (Paris, 1989).

[Casadesus](#)

## **(6) Jean (Michel) Casadesus**

(b Paris, 7 July 1927; d Renfrew, ON, 20 Jan 1972). Pianist, son of (4) Robert and (5) Gaby Casadesus. He studied first with his parents, then at the Paris Conservatoire. In 1940 he moved with his parents to the USA, where he studied at Princeton University. In 1946 he won the Philadelphia Orchestra's competition for young soloists and made his US début playing Ravel's Concerto in G. Tours in Europe, Israel and Latin America followed, as did performances and recordings with his parents. His solo recordings include stylish accounts of music by Chabrier and Debussy. He taught at the American Conservatory in Fontainebleau and at SUNY (Binghamton). He died in a motor accident.

[Casadesus](#)

## **(7) Jean-Claude Casadesus**

(b Paris, 7 Dec 1935). Conductor and composer, grandson of (2) Henri Casadesus. He studied percussion at the Paris Conservatoire, and conducting with Pierre Dervaux at the Ecole Normale de Musique, Paris (1963–5), and with Pierre Boulez in Basle (1965); he began his career as a percussionist before concentrating on conducting. He was conductor of the Paris Opéra, 1969–71, joint director of the Orchestre Philharmonique des Pays de Loire, 1971–6, and founder (1976) and director of the Orchestre National de Lille. Besides his association with major Paris orchestras, he has made guest appearances throughout Europe. His wide-ranging repertory includes the Viennese classics, Mahler, Stravinsky and Prokofiev, and French music from Berlioz to Varèse. Among his recordings are Mahler symphonies and the *Kindertotenlieder*, Honegger's *Le roi David* and Debussy's *Pelléas et Mélisande*; in 1988 he resurrected and recorded Bizet's early cantata *Clovis et Clotilde*. One of several works dedicated to him is Xenakis's *Tracées*, the première of which he gave in 1987. He has also written incidental music for the theatre and for films.

## **Casalbigi, Ranieri [Raniero] [de', de, da].**

See [Calzabigi, Ranieri](#).

## **Casale, Primo**

(b Lombardy, 1904; d Caracas, 1981). Venezuelan composer and conductor of Italian birth. He studied the violin and composition at the Milan Conservatory and performed both as an orchestral violinist at La Scala and as a soloist. He also toured as a conductor in Italy and Germany with his own

chamber orchestra. He emigrated to Venezuela in 1948, taught harmony at the Lamas School of Music and counterpoint and composition at the Conservatorio Juan José Landaeta in Caracas. He made an essential contribution to the development of opera in Venezuela, founding and directing the opera chorus in Caracas (1949) and conducting the revival of the first Venezuelan opera, José Angel Montero's *Virginia* (1969). By the time of his death, Casale was widely recognised as one of the most influential teachers in Venezuela, having taught some of the most important composers and conductors of the country, such as Alfredo del Mónaco, Federico Ruiz, María Guinand and Carmen Helena Téllez.

## WORKS

(selective list)

Il canto del crepuscolo, str qt, db, cel, pf; Los cuentos del abuelo, brass qnt; 5 dibujos, ww qnt; 4 invenciones, orch; Motetto, male chorus; 3 movimientos corales, SATB; Ninna nanna, orch; La perla, 1v, pf; Sonata, vn, pf; Sonata concertante, vn, va, vc, pf; Str Qt

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CARMEN HELENA TÉLLEZ

# Casale Monferrato.

Italian city in Piedmont. It was ruled by the Aleramo family before 1305 and then by the Paleologos until 1536, when the marquisate of Monferrat was annexed to the holdings of the Gonzaga family, who also ruled Mantua. The court's residence settled at Casale Monferrato in 1435, and the city became an episcopal seat in 1474; a *cappella* was founded then with Stefano Binelli as the first *maestro di cappella*. During the Albigensian Crusade the court was a refuge for numerous troubadours including Raimbaut de Vaqueiras and Peire Vidal. Several of Gaffurius's songs from the 1470s honour Guglielmo Paleologo VIII; Galeotto del Carretto, a local poet, provided texts which Marchetto Cara and Tromboncino set to music. The court employed the lutenist Giovanni Angelo Testagrossa from 1517 to 1518 and the singer Andrea Costa from 1517 probably until 1534.

The cathedral archives are particularly rich in music sources (see Sources, MS, §IX, 17). Seven locally copied manuscripts of polyphony dating from about 1515 to about 1560 are especially important; they contain 238 sacred works by at least 37 composers, including *unica* of masses by Jean Mouton and Andreas de Silva and two motets probably by Nicolaus de Madis (*maestro di cappella*, 1534–42). The manuscripts also contain at least nine works by a cathedral canon, Francesco Cellavenia (*fl* c1536–65), a competent composer who belonged to a local family; a book of his motets, now lost, was published at Milan in 1565. Other composers whose works are included are Costanzo Festa, Jacquet of Mantua, Willaert, Maistre Jhan and

Jean Lhéritier; another manuscript copied by F. Sforza at Mantua in 1594 contains works by Victoria and Wert. 12 chant books (a gradual and an antiphonal) and a missal copied in Casale Monferrato during the Renaissance are also in the archives. Prints include soprano partbooks of the *Contrapunctus* (Lyons, 1528) and of late 16th-century music by Palestrina, Asola, Giovanni Croce, Viadana and Gerolamo Boschetti as well as a madrigal collection, *Spoglia amorosa* (Venice, 1590). Later manuscripts transmit works by G.P. Colonna, G.B. Bononcini, T.A. Ingegneri and others. An Ashkenazi community lived in the city, and evidence exists of Jewish liturgical music dated about 1600; concertato works for Jewish ceremonies in 1732 survive.

Opera performances in Casale Monferrato began as early as 1611 with the first performance of G.C. Monteverdi's *Il rapimento di Proserpina* for the birthday festivities of Margherita Gonzaga, but the first theatre did not open until 1670. Pietro Guglielmi's *La locanda* (1776) and Pasquale Anfossi's *Le gelosie villane* (1779) had their premières in the Teatro Grande (or Teatro Sacchi). Much chamber music was performed during the 18th century in the houses of local nobility. A new theatre, the Teatro della Società (or Municipale), was built in 1784, and is the second largest in the Piedmont. In 1827 the Accademia Filarmonica was founded and has remained active, and in 1863 Giovanni Hugues founded the Civica Scuola di Musica (later Scuola d'Arco). The Teatro Politeama Sociale opened in 1885 with *Aida* and continues to feature international artists. The most interesting personality in Casale Monferrato during the 19th century was Count Ignazio Alessandro Cozio di Salabue, who collected string instruments by Stradivari and other makers, and carried on important correspondence with many violin makers.

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DAVID CRAWFORD

## Casali, Giovanni Battista

(b Rome, 1715; d Rome, 6 July 1792). Italian composer. In 1740 he was admitted to the Bologna Accademia Filarmonica. He was assistant to

Girolamo Chiti, *maestro di cappella* at S Giovanni in Laterano in Rome, and in 1745 was designated his successor, taking up the post in 1759. Between 1752 and 1791 he was a member of the Congregazione di S Cecilia, serving as one of the examiners and several times holding the office of *guardiano della sezione dei maestri compositori*. From 1754 until his death he was also *maestro di cappella* at S Maria in Vallicella and was active in several other churches in Rome. He exchanged letters (now in *I-Bc*) with Martini in Bologna.

Casali wrote much in the strict contrapuntal style of the Roman school, but also used the modern concertante style with virtuoso coloratura lines and homophonic writing, and often with instrumental accompaniment. Burney, who heard his oratorio *Abigail* (1770) in Rome, called the music 'common-place, for though it could boast of no new melody or modulation, it had nothing vulgar in it'. This remark is perhaps the source of Fétis's judgment that Casali 'had little invention, but his style was very pure'. Grétry, who was Casali's pupil for two years, praised his counterpoint instruction and called him one of the most famous *maestri di cappella* in Rome. Casali's compositions, which are mainly sacred, are in church archives in large numbers, above all at S Giovanni in Laterano, Rome. His Roman oratorios followed the style of the mid-18th-century *opera seria*, which preserved the da capo aria. During his long term of office he became one of the best-known Italian composers of sacred music of his time.

## WORKS

### sacred

MSS principally in I-Rsg

Orats: S Fermina, Rome, 1748; Per la festività dell'assunzione di Maria Vergine, Rome, 1753; La natività della Vergine, Foligno, 1754; Il rovelto di Mosè, Rome, 1755; La pazienza ricompensata negli avvenimenti di Tobia, Bologna, 1761 [MS dated Rome, 1755]; La benedizione di Giacobbe, Rome, 1761; Salomone re d'Israele, Rome ?1770; Pastorale per il SS Natale, Rome, 1770; Componimento drammatico per la festività del S Natale, Rome 1773; Componimento sacro per la festa di S Filippo Neri, 1773; Abigail, 1770, lost; L'adorazione de' magi, ?Rome

Other sacred: c24 masses, 4–5vv and 8–9vv, 1 ed. A. Reinthaler (Wiesbaden, 1986), 1 ed. W. Furlinger (Altötting, 1992); Pastoralmesse; over 150 ants, 1–4vv; c60 ps settings, 4–8vv; c110 grads, mostly 2vv; over 90 offs; c10 Mag, 4–9vv; c43 hymns; 5 tracts; over 20 motets; cants.; seqs; Tantum ergo; alleluias; invitatories; responsories

### stage

Candaspe (Campaspe) regina de' Sciti (dramma per musica, B. Vitturi), Venice, S Angelo, carn. 1740; La costanza vincitrice (dramma per musica), S Giovanni in Persiceto, Sept 1740, collab. others; Il Bajazette (op, A. Piovone), Rimini, 1741; La lavandarina (int, A. Lungi), Rome, Valle, 1746; Le furbarie di Bruscolo Trasteverino (int), Rome, Pace, carn. 1747; La finta merciaia (tedesca) (int), Rome, 1747; L'impazzito (int, G. Aureli), Rome, Valle, carn. 1748; Antigona (dramma per musica, G. Roccaforte), Turin, Regio, carn. 1752; Arianna e Teseo, lost

Arias from Endimione (P. Metastasio)

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SIEGFRIED GMEINWIESER

## Casali, Lodovico

(b Modena, c1575; d Modena, 21 Feb 1647). Italian composer, organist and writer on music. He was a priest. In the dedication of his volume of motets (1605) he stated that these were his first compositions. In 1606 he was an organist at Scandiano, near Modena, and was still there in 1618 according to the title-page of his *Sacro cinto*. In 1620 he was an organist in Rubiera and by 1621 was organist of the Carmelite church, Modena, where he taught the choirboys singing and the organ. According to Roncaglia, in 1621 he presented to Ferdinando Gonzaga, Duke of Mantua, a manuscript treatise on music, which may have been the *Ampio theatro*. He was for one year (1638) organist at Modena Cathedral, and he may also have had connections with Ferrara, since his first publication is dedicated to a Ferrarese ecclesiastic. He was evidently a respected composer and organist. His *Generale invito* contains some interesting observations on music: he maintained that the voice ranges of soprano, alto, tenor and bass correspond respectively to summer, autumn, spring and winter; regarding the education of the young he reflected the views of the Council of Trent; and he surveyed various musical performances in Bologna, Ferrara, Florence, Mantua, Naples, Rome and Venice. (G. Roncaglia: *La cappella musicale del duomo di Modena*, Florence, 1957, pp.106–7)

## WORKS

Motectorum liber primus, 8vv (Venice, 1605)

**Sacro cinto di Maria Vergine, 4–8vv, bc (org), op.3 (Venice, 1618)**

4 motets, 1611<sup>1</sup>, 1612<sup>3</sup>, 1619<sup>5</sup>

**2 masses, 3, 4vv; Mag, 4, 8vv: D-Bsb**

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*Generale invito alle grandezze e meraviglie della musica*, op.4 (Modena, 1629)

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JUDITH NAGLEY

## Casals, Pablo [Pau]

(*b* Vendrell, 29 Dec 1876; *d* Puerto Rico, 22 Oct 1973). Catalan cellist, conductor, pianist and composer. The son of musical parents, he was accomplished on the piano, organ and violin before first hearing a cello when he was 11. In 1887 he studied the cello with Garcia at the Barcelona Escuela Municipal de Música, and the piano and composition with Rodoreda. Technical experiments with bowing and fingering soon produced an individual style and unprecedented mastery. After his *début* at Barcelona on 23 February 1891, performances in cafés helped his finances; discovery of the Bach unaccompanied suites encouraged his serious approach to music and launched him on a lifetime's study. Through Albéniz he was introduced to the queen regent's private secretary, the Count de Morphy, an avid musical amateur and thenceforth Casals's patron. In 1893 the queen regent awarded him a scholarship to study at the Madrid Conservatory under Bretón (composition) and Monasterio (chamber music), and in 1895 to Brussels, where Gevaert, the director of the conservatory, approved such early Casals works as a mass, a symphonic poem and a string quartet. A misunderstanding with his prospective cello professor, Edouard Jacobs, led to Casals's decision to leave Brussels, despite inevitable forfeiture of the royal scholarship, and he became second cello at the Folies-Marigny music hall in Paris. In 1896 he returned to teach in Barcelona, becoming principal cello at the Gran Teatro de Liceo; he joined a piano trio with the Belgian violinist Crickboom and Granados, and later a string quartet led by Crickboom.

In 1899 Casals performed Lalo's Concerto at the Crystal Palace on 20 May, played to Queen Victoria at Osborne, and to Lamoureux in Paris; here he made his *début* with the same concerto and started his international career. Never a flamboyant performer, he sought tirelessly in practice and rehearsal for the truth and beauty he felt to be an artist's responsibility, and used his formidable powers with a simplicity and concentration that allowed no compromise. His artistry led to a new appreciation of the cello and its repertory. Usually nervous before a concert, he nonetheless gave the impression of complete control, compounded equally of fire and tenderness. His playing was memorable as much for beauty of tone as intellectual strength, qualities evident above all in his 1936 recording of the Dvořák concerto. His international reputation, which had already reached its peak by 1914, was sustained during the 1920s by further wide-ranging tours (which brought financial as well as artistic success). From 1905 Casals set new standards in the piano trio repertory with Thibaud and Cortot, entering the period of electrical recording with historic performances of Beethoven's Archduke Trio, Haydn's 'Gypsy' Trio, Mendelssohn's Trio in D minor and Schubert's in B♭. In 1919 he was associated financially and artistically with the foundation of the Ecole Normale in Paris and maintained his interest as a director. The same year he founded the Orquestra Pau Casals, a group of

Barcelona musicians eventually moulded under their patient but exacting conductor into a body of players with which foremost soloists were proud to work; a series of concerts for workers was his special pride. The orchestra played Beethoven's Ninth Symphony at the birth of the Spanish Republic; Casals was again rehearsing it at the outbreak of civil war, but never fulfilled his ambition to conduct it once more in a democratic Spain.

Under threat of execution by the Franco regime, Casals moved in 1936 to Prades, a Catalan village on the French side of the Spanish border, and at first a temporary refuge. Offers of hospitality in England and the USA were declined and in 1939 Prades became Casals's home. During World War II he gave many concerts in France in aid of the Red Cross and of his Catalan fellow exiles, and physically helped to distribute aid to these refugees. Of high integrity as musician, he was of like calibre as man. Hitler's Germany and Mussolini's Italy never heard him. Nor did Franco's Spain, where he returned after the civil war only for a relative's funeral. Admiration for British achievements under Churchill, studied closely in exile at Prades, was clouded by the realization in 1945 that no political moves would be taken against the Spanish regime. After a successful English tour Casals decided not to play publicly again. A letter from him to the *News Chronicle* was published on 18 July 1946 under the heading 'Why Franco must go'. He later referred to his self-imposed exile from public performance in any country that continued to recognize the Franco regime as 'renunciation'.

He ended his silence for the Bach bicentenary of 1950, when eminent musicians gathered at Prades to make music with him. A new series of recordings was begun (including a legendary performance of Schubert's C major Quintet with, among others, Stern and Tortelier), and he directed later festivals at Perpignan and in Puerto Rico, where he finally settled in 1956. An inspired teacher, he included Suggia, Cassadó and Eisenberg among his earlier pupils; later he gave masterclasses in Siena, Zermatt and Marlboro, Vermont. In 1958 he played at the General Assembly Hall to celebrate the 13th anniversary of the United Nations; the performance was broadcast in many countries. In 1961 he played to President Kennedy at the White House, and in 1962 launched a peace campaign with worldwide performances of his oratorio *El pessebre*, first performed in 1960, and conducted by Casals at the Royal Festival Hall on 29 September 1963 – his last public appearance in Britain. Most of his compositions were unpublished during his lifetime, though the monks of Montserrat made much use of his sacred works: their style is traditional, their content simply and deeply felt, making no concession to 20th-century developments.

Between 1906 and 1912 Casals formed a liaison with his pupil, Guilhermina Suggia, who was billed as 'Mme P. Casals-Suggia'; they were not, however, married. In 1914 Casals married the American singer Susan Metcalfe, for whose recitals he played the piano accompaniments; in 1957, the Puerto Rican cellist Marta Montanez. Among his honours were the Légion d'Honneur, a doctorate at Edinburgh, the Royal Philharmonic Society's gold medal, and the United Nations Peace Prize. Works dedicated to him included Fauré's *Sérénade*, Móor's Second Cello Concerto, Schoenberg's arrangement of a harpsichord concerto by M.G. Monn and the Tovey Cello Concerto, of which he gave the première on 22 November 1934 at Edinburgh. For most of his working life Casals played a Goffriller cello; his first good

instrument (presented by the Queen of Spain) was a Gagliano, and he only once offered for a Stradivari, a make he considered too characterful for comfort.

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(selective list)

Orch: Minuetto, str, 1892; Festivola, cobla, ?1893; La visión de Fray Martín, sym. poem, 1893; Sardana, orch of vcs, 1927; Sant Martí del Canigo, sardana del l'exili, orch/cobla, 1943

Sacred choral: Misa de gloria, SATB, org, 1892; Salve, Montserratina, TTBB/SATB, org, 1932; Rosarium beatae virginis, SATB, org/pf, 1932; O vos omnes, TTBB/SATB, ?1932; Eucaristica, SATB/3 Tr vv, org/pf, 1934; Nigra sum, 3 Tr vv/TTB, org/pf, 1942; Recordare, virgo mater, SATB, org/pf, 1942; Tota pulchra es, T ad lib, SATB, 1942; Cançó a la verge, 2 Tr vv, org/pf, 1942; El pessebre (J. Alavedra), SATB, orch, 1943–60; Oracio a la verge de Montserrat (C. Gubern), 1959; Plegaria a la virgen de la providencia (R. Montañez), 1968

Secular vocal: Cançó catalana (J. Verdaguer), S, pf, 1895; Els mesos (A. Mestres), TTBB, no.12 with str, 2 hp, 1897; La fiancée du Nil (M. Palmer), S, orch, 1899; De cara al mar (J. Llongueras), S, pf, 1935; Balada de la nova Solveig (V.G. Rovira), S, pf, 1936–7; 3 estrofas de amor (T. Blanco), S, pf, 1957; Hymn to the United Nations (W.H. Auden), SSTB, orch, 1971

Inst: Conc., vc, pf, 1892; Str Qt, 1893; 4 romanzas sin palabras, pf, 1894; Rêverie, vc, pf, 1896; Poème, vc, pf, 1935; Alla minuetto, pf, 1955; Sonata, vn, pf, ?1945–1972; El cant dels ocells, str/(vc, pf), orch of vcs (1972)

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ROBERT ANDERSON

## Casamorata, Luigi Ferdinando

(*b* Würzburg, 15 May 1807; *d* Florence, 24 Sept 1881). Italian music critic and composer. He began piano lessons with Fröhlich at Würzburg, then studied at Florence, where he had settled in 1813, with Luigi Pelleschi, at the same time as he studied law. In 1825 he won a composition prize. He wrote several ballets, one opera and sacred and chamber music. At the same time he contributed to many reviews, including the *Gazzetta musicale di Milano*, the *Rivista musicale di Firenze* and the *Nazione*. He took part in the 1847 uprisings and wrote articles on political topics in several newspapers. When the grand duke returned to power, he retired from politics and in 1849 joined the Livorno railway. Ten years later he collaborated with Basevi in founding the Istituto Musicale of Florence (later the conservatory), which was given its charter in 1862 and of which he was president until his death. He worked with Pougín on the supplement to the *Biographie universelle* of Fétis.

A versatile man – he was a lawyer, a man of letters and a mathematician, as well as an excellent organizer of music education at Florence – Casamorata was a critic of a rather old-fashioned and formalistic sort. He participated in the current controversy on religious music, taking a fairly open-minded attitude that he later belied in his critical works: he opposed Rossini's *Stabat mater* as being 'not religious'. He upheld the dignity of music in relation to the other arts, if only on the basis of old concepts such as the imitation of nature. He was one of the first reviewers of Verdi's *Macbeth*.

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maestri esordienti ed il teatro melodrammatico italiano', xi (1873), 62; 'Il colore locale nel melodramma', xv (1877), 33  
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SERGIO LATTES

## Casanova, André

(b Paris, 12 Oct 1919). French composer. After studying with Georges Dandelot at the Ecole Normale de Musique, he became, in 1944, the first French pupil of René Leibowitz, who introduced him to dodecaphonic and serial techniques. Since then his concern has been to ally a romantic spirit with modernity of style. He renounced the 12-note method in 1954, retaining only its chromatic benefits for harmony. After a short avant-garde period, Casanova returned to a more classical conception of both style and form. His encounters with German Romantic literature (Hölderlin, Lenau, Achim von Arnim, Kleist and others) and with Nietzsche's philosophy had a decisive effect on him.

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(selective list)

Stage: *La clé d'argent* (conte lyrique, 1, J. Moal, after Villiers de l'Isle-Adam), 1965, ORTF, 1966; *Le bonheur dans le crime* (op, prol, 3, B. George, after B. d'Aureville), 1969, Toulouse, 1973; *La coupe d'or* (op, 1, Moal, after L. Tieck), 1970, ORTF, 1972

Orch: *Sym. no.1*, 1949; *Sym. no.2*, 1951–2, rev. 1969; *Concertino*, pf, 8 insts, 1952, rev. pf, chbr orch, 1958; *Ballade*, cl, chbr orch, 1954–5; *Notturmo*, 1958–9; *Capriccio*, ob, chbr orch, 1960; *Anamorphoses*, 1961; 5 *impromptus*, 1963; *Suite*, str, 1963; *Vn Conc.*, 1964; *Sym. no.3 'Dithyrambes'* (F. Nietzsche), T, orch, 1964; *Conc.*, tpt, chbr orch, 1966; *Fantaisie*, hn, str, perc, 1968; *Strophes*, 1968; *Prélude*, str, 1968; *Conc.*, ob, hp, 6 brass, perc, 1968; *Musique concertante*, eng hn, orch, 1969; *Alternances*, op.41, 1971; *Org Conc.*, op.44, 1972; *Gui Conc.*, 1973; *Pf Conc.*, 1981; *Vc Conc.*, 1982; *Sym. no.4*, 1992; *Sym. no.5*, 1993

Vocal: 3 *mélodies* (T. Tzara), S, pf, 1945; *Divertimento* (J. Supervielle), Mez, 7 insts, 1953; *Cavalier seul* (Moal), Bar, str qt, 1959, arr. Bar, str orch, 1964; *Redoutes* (Moal), S, Bar, orch, 1962; *Le livre de la foi jurée* (after *La chanson de Roland*), spkr, S, Bar, B, orch, 1964; *Règnes* (J. Moal), S, orch, 1967; 3 *poèmes de*

Rilke, chorus, 1968; 5 mélodies (J. Joyce), T, chbr orch, 1968; 3 sonnets de Labé, op.42, S, pf, 1972; Rituels, op.46 (G. Mourgue), Bar, ens, 1972; Sur les chemins d'acanthes noires (J. Cowper-Powys, E. Montale, G. Benn, St John Perse), 1974; 4 dizains de la Délie de Scève, 1978; Deutsche Gesänge, 1980

Chbr: 3 Pf Pieces, 1944; Trio, fl, va, hn/b cl, 1946; Duo, cl, bn, 1950; 4 Bagatelles, wind qnt, 1955; Elegie, pf trio, 1956; Humoresque, fl, cl, 1957; Str Trio, 1966; Serenata, fl, ens, 1966; Str Qt, 1967; 4 Intermezzi, pf, 1967; 3 momenti, brass qnt, 1968; Qnt, ob, cl, bn, hn, pf, 1970; Pf Trio, op.43, 1972; 5 Little Pieces, op.45, vc, 1972; Str Qt no.2, 1985; Str Qt no.3, 1986; Str Qt no.4, 1990; Str Qt no.5, 1991; Str Qt no.6, 1992

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JEAN-YVES BOSSEUR

## Casanovas (i Puig), Josep

(b Barcelona, 24 Oct 1924). Catalan composer and critic. At the Barcelona Conservatory he studied the violin and composition, the latter with Taltabull. He also studied law, which he practised professionally. A former member of the Falla circle (which he joined at its foundation in 1947), he has contributed articles to several newspapers and magazines, and he collaborated with Benet Casablancas on a monograph on Taltabull (Barcelona, 1992). His music began to be performed publicly towards the end of the 1940s, for example his Violin Sonata (1949) and songs to texts by Machado and Baudelaire. In 1974 he appears to have abandoned composition.

Casanovas's output consists almost entirely of chamber works for piano, voice or ensemble. He wrote in a terse, atonal style characterized by clear textures, with a predilection for counterpoint derived from Taltabull.

Nevertheless he preferred 'harmonic refinement to contrapuntal density' (Marco). In the 1960s he began to write aleatory music. One of his best-known works, *Bipolar* (1964), which has been recorded twice, is an example of his post-serial style.

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(selective list)

Orch: Poema de Taüll, 1959; Hemicicle, 1970; Moviments concertants, 1974

Chbr and solo insts: Sonata, vn, pf, 1949; Sonata, pf, 1950; Fantasia 54, pf, 1954; Homofonia, str, 1954; 5 improvisacions, pf, 1954; Música per a cordes, str, 1957; Sym., str, 1957; 3 peces, fl, va, 1959; Bipolar, pf, 1964; Forma 65, str, 1965; Duo concertant, cl, pf, 1967; Octet de les constel·lacions, 1976

Vocal (S, pf unless otherwise stated): Cançons (A. Machado), 1949; Homenatge a Lope de Vega, 1962; Joan Miró, 1962; Silencis, S, chbr ens, 1967

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MANUEL VALLS/ANGEL MEDINA

## Casanovas, Narciso [Casanoves, Narcís]

(*b* Sabadell, nr Barcelona, 17 Feb 1747; *d* Viña-Vieja, nr Montserrat, 1 April 1799). Spanish organist and composer. According to Saldoni he became a Benedictine monk on 3 September 1763 at Montserrat, where he was active in music until his death and widely famed as an organist. His keyboard music, like that of his contemporaries, is fashioned in an idiom more suggestive of the harpsichord or piano than of the organ, even when the latter is specifically designated. A few of his pieces are liturgical, based on chant or designed for alternation with it, but the majority falls into two classes: quasi-fugal works (variously termed *paso*, *intento*, or *fuga*), and one-movement bipartite sonatas. The fugal pieces are light in texture, animated and sparkling, often with homophonic figurations. The sonatas range from examples still close to the style of Scarlatti and Soler, to others in which the influence of Haydn and his contemporaries is apparent. Casanovas's vocal works are set to Latin liturgical texts, often using plainsong; among them are masses, *Magnificat* settings, psalms and responsories, including a celebrated set for Holy Week. Many are scored for two four-voice choirs with continuo and orchestra. Despite operatic Italian elements, especially in the solo writing, they are not without a spirit of devotion and piety. Most of his compositions are at Montserrat, where there are some 50 manuscripts of instrumental and vocal works. Additional pieces, mostly for keyboard, are in the Biblioteca Central, Barcelona. A complete edition of his works, edited by D. Codina and I. Segarra, is published in MEM, xi–xii (1984–7).

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ALMONTE HOWELL

## Casares Rodicio, (Francisco) Emilio

(*b* Vega de Espinareda, province of León, 28 Feb 1943). Spanish musicologist. He studied with the Padres Paúles at Villafranca del Bierzo, and later at other houses of the Paúles order at Limpias (Cantabria), Madrid and Salamanca. In Salamanca he also studied harmony with Aníbal Sánchez Fraile. In 1971 he became a licentiate in history at Oviedo University and in 1976 gained the doctorate. He studied at the University of Glasgow in 1971 and from 1972 to 1988 taught at Oviedo University, meanwhile completing advanced musical studies at the Madrid Conservatory. Instrumental in initiating musicology as a Spanish university discipline, he became

musicology professor at Oviedo in 1982 and at the Universidad Complutense, Madrid, in 1988.

The breadth and diversity of his musical knowledge are reflected in his publications; he is editor of the Barbieri papers in the Madrid National Library and author of a constant flow of research publications planned to culminate in the forthcoming *Diccionario de la música española e hispanoamericana*. Festivals of contemporary Spanish music were his speciality at Oviedo; in the 1980s he became interested in Spanish exiles during the Franco régime, visiting Mexico to gather information concerning the life and work of Adolfo Salazar. During the 1990s the 19th-century zarzuela and its supreme exponents have become his acknowledged terrain.

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ROBERT STEVENSON

## Casarini, Domenica

(*b* Venice; *fl* 1737–58). Italian soprano. She is first reported as singing in Brno, Graz and Prague (1737–9). She sang in Crema (1742), Milan (1742–4, 1749), Venice (1743, in Lampugnani's *Ezio*), Bologna (1744) and Turin (1745). She was engaged for the King's Theatre, London (1746–8), appearing in operas by Terradellas and Paradies, and a version of Handel's *Alessandro* under the title *Rossane* (in which she took the title role), and (1747–8) in the Handel pasticcio *Lucio Vero*, Galuppi's *Enrico* and Hasse's *Didone* and *Semiramide riconosciuta*. In 1747 Handel wrote the parts of Achsah in *Joshua* and Cleopatra in *Alexander Balus* for her; she created them at Covent

Garden on 9 and 23 March 1748 respectively. These two parts are long and rewarding, but narrow in compass (*d'* to *g*<sup>♯</sup>).

Casarini sang again at Venice in the 1750s in operas by Jommelli, Cocchi, Latilla (whom she married about 1752) and others, at Turin in 1751, when she was imprisoned for sending emissaries to assault a rival singer, and at the S Carlo, Naples, in 1751–2 in operas by Traetta, Cafaro and G. Conti. The impresario Tufarelli described her as well proportioned, with a good soprano voice and sufficient skill in music and acting. She sang at Padua in 1753 (in Latilla's *Siroe*), Genoa (1754–5) and Verona (1755). In 1758 she was engaged for Madrid, but was taken ill on arrival in April and eight days later gave birth to a daughter in Farinelli's house; this did not prevent her singing in Conforto's *La forza del genio* at Aranjuez on 30 May.

WINTON DEAN

## Casati, Gasparo

(*b* Pavia, c1610; *d* Novara, 1641). Italian composer. He may have been the son (or some other relative) of Girolamo Casati. His only known post was as *maestro di cappella* of Novara Cathedral from 15 March 1635. Much of his music, including his op.1, was posthumously published by a friend – a musician and monk called Michelangelo Turriani – and was highly regarded by its publishers (it nevertheless includes many misprints). All that survives is sacred music. The motets, which were particularly popular in their day, are in a nervous, highly charged emotional style. A number of the texts in op.1 seem less liturgical and more intimately personal in character, and even the *Pater noster* (a very rarely used text) is set as an extravagant solo motet. Op.3 includes a number of dialogues. *O Angeli*, between the devil, an angel and a man, uses the same characters and apparently the same text as a dialogue in Girolamo Casati's op.3 of 1635. Generally Casati included quite a high proportion of triple-time arioso, with sequences and melismas to shape the melodic line, and very varied, sometimes even jerky, rhythms, which are usually associated with a popular chaconne bass (the one that Monteverdi used for his duet *Zefiro torna*). Indeed the volatility of his music is reflected in his attitude to ground basses – he adopted them to give not coherence but variety (one psalm, *Laudate pueri*, has three, arranged in the order ABCBCA, in various keys and with other material interspersed). Ternary schemes are also found, though rather than a balanced formal symmetry what usually happens is that the opening section of a piece returns at the end after a long chain of vividly contrasted sections.

### WORKS

Il terzo libro de sacri concenti, 2–4vv, bc, op.3 (Venice, 1640<sup>3</sup>, Antwerp, 2/1644 as Sacri concentus, 2 vols.)

Sacri concenti, 1v, bc (org), op.2 (Venice, 1641)

Il primo libro de motetti, 1–4vv, bc, con una messa, 4vv, bc, op.1, ed. M. Turriani (Venice, 1643<sup>3</sup>) [motets also pubd as 1647<sup>4</sup> (1–2vv), 1647<sup>3</sup> (3–4vv)]

Messa e salmi concertati, 4–5vv, bc, ed. Turriani (Venice, 1644)

Scielta d'ariosi vaghi et concertati motetti, 1–4vv, bc, ed. Turriani (Venice, 1645)

Scielta d'ariosi salmi, con 2 vn, vaghi motetti, 2–4vv, bc, ed. Turriani (Venice, 1645)

Amoenum rosarium odoriferis concentuum rosis, 1–4vv, bc (org), op.5 (Antwerp,

2/1649)

20 motets in 1641<sup>3</sup>, 1645<sup>3</sup>, 1646<sup>4</sup>, 1651<sup>2</sup>, 1659<sup>3</sup>, *GB-Lbl, Och, I-Bsp, S-Uu*; 3 ps in 1646<sup>3</sup>; 3 songs, S, bc, in *Sacra partitura* (Strasbourg, 1651); 1 inc. mass, *CH-E*

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JEROME ROCHE/ELIZABETH ROCHE

## Casati, Girolamo [Geronimo] [Filago]

(*b* Novara, c1590; *d* after 1657). Italian composer and organist. He may have been the father (or some other relative) of Gasparo Casati. He became a Carmelite monk at an early age and held various church posts in Lombardy: as organist of Novara Cathedral in 1609 and of the cathedral at Romanengo, near Cremona, in 1625 and as *maestro di cappella* of Como Cathedral in 1635 and at S Maria del Carmine, Pavia, in 1654. He was one of a large number of north Italian church composers who published small-scale concertato motets, psalms and masses. His *Sacrae cantiones* (1625) shows that he was one of the better minor figures among them. It contains ornate solo motets with some pleasant triple-time melodies, and four-part pieces with clearly defined sections for smaller combinations of voices. The two motets by him that appeared in 1653 show how he adapted to the stylistic changes of the second quarter of the 17th century: for example, he set the somewhat unctuous communion text *O panis angelorum* as an expressive duet for soprano and bass, alternating declamatory 4/4 writing with 3/2 sections made up of nicely balanced, sequential melodies.

### WORKS

*Sacrae cantiones*, 1–5vv, bc (org), op.1 (Venice, 1625)

*Armonicae cantiones*, 1–5vv, cum missa, Mag, Lit B.M.V., unaque cum sonorum concentibus pro instrumentis, op.3 (Milan, 1635)

Messa e salmi brevi et facili ..., 3–5vv, bc (org), op.5 (Milan, 1645)

*Liber quintus mottetorum*, 1–3vv, bc (org), op.7 (Milan, 1657)

2 motets in 1649<sup>1</sup> and 1653<sup>1</sup>, 1 aria in 1609<sup>21</sup>

The 2 madrigals in 1605<sup>7</sup> are not by this Girolamo Casati, but by an earlier Girolamo Casati.

JEROME ROCHE

## Casati, Teodoro

(*b* c1625; *d* in or after 1688). Italian composer and organist. He was second organist of Milan Cathedral from 1650 to 1653 and first organist from then until 1688, when he may have died. It is not known whether he was related to Gasparo or Girolamo Casati. His output consists of two collections of *Concerti ecclesiastici* for from two to four voices and continuo (Milan, 1651 and 1668)

and two motets (in *I-Md*). The four-part *Messa concertata* from the 1668 collection is in an unambitious style with little solo writing or flowing melody, much triple time and some effective word-painting in the Crucifixus. The edition of this work by G. Massenkeil (Cw, cxvi, 1972) includes an important preface.

JEROME ROCHE

## Casavant Frères.

Canadian firm of organ builders. It was founded in 1845 by Joseph Casavant (1807–74), a self-taught craftsman from St Hyacinthe, Quebec, who in time was joined by his sons Claver (1855–1933) and Samuel (1859–1929). On their father's death the two brothers, feeling a need to learn about European developments, went to work for Abbey in Versailles. While there, they studied the work of various other builders, particularly that of Cavallé-Coll. On their return in 1879 they founded the Casavant firm still in existence today. In 1882 they developed a successful adjustable combination action, and in 1895 a form of sliderless wind-chest. These and other mechanical innovations of the period were chiefly the work of Saluste Duval (*d* 1917), who joined the firm in 1882. In 1890 Casavant completed the first organ built in Canada with electro-pneumatic action for Notre Dame Church in Montreal. From this time the firm grew steadily, becoming for most of the 20th century one of the largest organ-building operations in North America.

The largest organ to leave the Casavant factory was installed in 1917 in Emmanuel Church, Boston. Another notable instrument, the first to have 'capture type' combination action, was built in 1930 for the Metropolitan United Church in Toronto. Claver Casavant had become president of the firm on Samuel's death in 1929, and was in turn succeeded by Samuel's son Aristide Casavant (1889–1938). Major Fred Nash Oliver (1890–1966), Samuel Casavant's son-in-law, became an officer in the firm in 1919 and president on the death of Aristide. To Oliver fell the ungrateful task of keeping the company afloat during World War II, when metals and other organ-building materials became unavailable. He achieved this by starting a furniture-making operation to keep Casavant's woodworkers employed. Oliver was succeeded in 1961 by Charles Perrault. In 1976 the firm's interests were purchased by Société Nadeau Ltée, which continued to support the organ-building operation while expanding the furniture-making department.

Casavant's tonal directors in the 20th century have included Stephen Stoot (1879–1957), a Cornishman who joined Casavant as a reed voicer in 1920, Lawrence I. Phelps (1961–72), Gerhard Brunzema (1972–9), formerly of the German firm Ahrend & Brunzema, and J.L. Coignet of Paris, appointed in 1981. From 1904 Casavant built only organs with electro-pneumatic actions until they resumed production of mechanical-action organs in 1961. Of these, those in the Choate School, Wallingford, Connecticut (1969), and the Cathedral of St Peter and St Paul, Providence, Rhode Island (1972), are among the most notable. Large organs with electro-pneumatic action continue to be built, a significant example being that in Highland Park Presbyterian Church, Dallas (1983). Several Casavant organs were exported in the later 20th century, including the instruments in Junshin Women's College, Tokyo

(1989), the Victorian Arts Centre, Melbourne (1982), and the Broadway Baptist Church at Fort Worth, Texas (1996), their largest to date.

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BARBARA OWEN

## Casavola, Franco

(b Modugno, Bari, 13 July 1891; d Bari, 7 July 1955). Italian composer and critic. He studied in Bari, in Milan and with Respighi in Rome. In 1920 he became involved in the futurist movement, and during the next seven years he wrote (or contributed to) several manifestos, published in the Milan newspaper *L'ambrosiano* and the periodicals *NOI: rivista d'arte futurista* (Rome) and *Il futurismo: rivista sintetica illustrata* (no.10, Rome, 1924). He also wrote a futurist 'novel', *Avviamento alla pazzzzia* (Milan, 1924), futurist dramatic sketches and music employing Luigi Russolo's 'intonarumori'. His most ambitious futurist scores were the ballets (all later repudiated), among which *La danza dell'elica* (with parts for wind machine and internal combustion engine) and *Il cabaret epilettico* had scenarios by Marinetti. At the same time Casavola showed a marked interest in mixed-media experiments. After 1927 he reverted to a more traditional outlook, winning his biggest public success with the gently parodistic, mildly exotic *Il gobbo del califfo*, in which the after-effects of his futurist experience are perceptible in a restrained yet insistent piquancy in the harmony. From 1936 much of his energy was directed into film music: the side effects are all too evident in his last opera, *Salammbò*. He also worked as a music critic for newspapers in Bari and Rome. In his last years he turned to musicology, leaving a book on Traetta almost finished at his death (Bari, 1957).

## WORKS

(selective list)

Ops: *Il gobbo del califfo* (A. Rossato, after *The Thousand and One Nights*), Rome, Opera, 4 May 1929; *Astuzie d'amore* (3 scenes, Rossato), Bari, Petruzzelli, 1936; *Salammbò* (4, E. Mucci, after Flaubert), Rome, Opera, 1948; at least 1 other, unperf., unpubd

8 futurist ballets, unpubd, probably destroyed, incl. *Piedigrotta*, 1923, first page in *NOI: rivista d'arte futurista*, i [2nd ser.] (1924), no.5, p.11; *Anihccam del 3000* (title variants exist), Milan, 1924; *La danza dell'elica*, Milan, 1924; *Il cabaret epilettico*; *Fantasia meccanica*

7 other ballets, incl. *Il castello nel bosco*, Rome, 1931; *L'alba di Don Giovanni*, Venice, 1932

Other works: *Prigionieri* (incid music, Marinetti), 1925, prelude pubd in pf reduction in F.T. Marinetti: *Prigionieri e Vulcani* (Milan, 1927); *Vulcani* (incid music, Marinetti),

1926; Mattino di primavera, orch, 1933; other orch works, incid music, chbr music, songs, c40 film scores

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JOHN C.G. WATERHOUSE

## Casazza [née Mari], Elvira

(b Ferrara, 15 Nov 1887; d Milan, 26 Jan 1965). Italian mezzo-soprano. She studied in Milan, making her début at Varese in 1909. In 1911 she toured the USA with the Lombardi Opera Company and in 1916 appeared at the Teatro Colón as Amneris, Ulrica and Mistress Quickly, which became her finest role. She first appeared at La Scala as Amneris in 1916 and also sang Ortrud, Clytemnestra and the Nurse in Dukas' *Ariane et Barbe-bleue* there, as well as creating Deborah in Pizzetti's *Debora e Jaele* (1922) and La Comandante in Zandonai's *I cavalieri d'Ekebù* (1925). She sang Mistress Quickly and other roles at Covent Garden in 1926 and 1931. After her last La Scala performance, as the Witch in *Hansel and Gretel* in 1942, she made occasional appearances until 1948, in Wolf-Ferrari's *I quattro rusteghi*. It was the fully finished quality of her stage performances that made her one of the finest and most versatile singing actresses in Italy in the inter-war years.

HAROLD ROSENTHAL/R

# Cascarda

(It.).

A graceful, often playful figure dance of the late 16th and early 17th centuries for a couple or, more rarely, a trio (two men and a woman, or vice versa). Examples appear in the two large dance manuals of [Fabritio Caroso](#) (21 in *Il ballarino*, 1581, and 11 in *Nobiltà di dame*, 1600), and in Livio Lupi's *Libro di gagliarda, tordiglione, passo e mezzo, canari e passeggi* (2/1607), as a 'cascarda in duple'.

Caroso used the term to designate a discrete quick dance, normally in compound duple metre, its lively character often accentuated by dotted rhythms. Typically for many of his dance-tunes, the music is normally in two to four eight-bar strains (each of which may be repeated), built of two-bar units; sometimes a short repeated [Ripresa](#) concludes the music. Cascarda figures are typical of Caroso's figure dances: after an opening in which the couple honour each other and progress around the dancing space, they give right and left hands round or show off to each other in alternating variations; a closing figure brings the dancers together for a bow. The music is normally played through once for each figure, with inner repeats.

The origin of the term 'cascarda' is unknown (a claim for Spanish derivation, from *cascate*, is unsubstantiated), but it may come from *cascare* ('to fall', 'to collapse'), and may thus be akin in meaning to those names for the afterdances in Caroso's variation suites that 'break up' the ordinarily duple music of the first movement into fast triple proportion: *la sciolta* (*in saltarello*) or *la rotta*. Hence 'cascarda', like these terms, may connote simultaneously mensuration, tempo and character.

The cascarda appears to be close both musically and choreographically to the [Saltarello](#) or *rotta*; indeed, some cascargas are identical musically with saltarellos by Caroso. The choreographic differences appear to lie in the number and types of figures: the cascarda is always a complete figure dance, with formal opening and closing figures and up to eight other figures performed by the partners either simultaneously or alternately, whereas the 14th-century saltarello (choreographies with music exist only in Caroso's books) is always a movement of a multi-movement balletto, and may be as short as one figure. The light mood, too, is common to cascargas and saltarellos. Noticeably missing in cascargas (as in Caroso's saltarellos) are the five-step patterns associated with Caroso's moderate but vigorous galliards, from which it may be concluded that he did not consider either dance to be a galliard type.

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**J. Sutton and D. Hahn:** 'Cascarda', *International Encyclopedia of Dance*, ed. S.J. Cohen (New York, 1998)

## Cascata

(It.).

See [Ornaments](#), §4.

## Caschindorf, Stephan.

See [Kaschendorf, Stephan](#).

## Casciolini, Claudio

(*b* Rome, 9 Nov 1697; *d* Rome, 18 Jan 1760). Italian composer. From April 1726 until January 1760 he was a bass singer at the church of S Lorenzo in Damaso. It is not certain that he was also *maestro di cappella* there. He also belonged to the circle of musicians of the Congregazione and the Accademia di S Cecilia in Rome, for which he composed some of his most important works (including four-part *Missa pro defunctis*, *Christus* and *Miserere*, and the eight-part *Zacchee festinans descende*). Casciolini belonged to the tradition of the Roman school: an excellent contrapuntist with mastery of the strict *a cappella* style, and also a skilful melodist.

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3 masses, 3–4, 14vv; 2 *Missa pro defunctis*, 3–4vv

Motets: *Venite comedite*, 4vv; *Adiuva nos*, 4vv; *Responsoria per il Mercoledì, Giovedì, Venerdì Santo*, 4vv

Many other sacred works incl.: *Angelus Domini*, 8vv, ed. K. Proske, *Musica divina*, iii (Regensburg, 1869); *Beatus vir*, 8vv; *Benedictus*, 4vv; *Christus factus est*, *Vexilla*, 4vv; *Dixit Dominus*, 8vv; *Christe cum sit*, 4vv; *Istorum est*, 4vv; *Laude sagra ad honorem et gloriam Domini nostri Jesu Christi*, 4vv; *Miserere*, 4vv; *O vos omnes*, 4vv; *Pange lingua*, 4vv; *Stabat Mater*, 4, 5vv; *Viam mandatorum*, 4vv; *Zacchee festinans*, 8vv

Principal sources: *A-Wn*; *D-Bsb*, *Dlb*, *DS*, *LEm*, *Mbs*, *Mf*, *Mk*, *Mm*, *MÜs*, *Po*, *Rp*, *TRb*, *WS*; *I-Rc*, *Rco*, *Rsg*, *Rvat*, *Vsm*

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SIEGFRIED GMEINWIESER

## Cascudo, Luiz da Câmara

(b Natal, 30 Dec 1898; d Natal, 30 July 1986). Brazilian folklorist, musicologist and writer. He studied medicine in Salvador and Rio de Janeiro, and social and juridical sciences in Recife (graduated 1928). Subsequently he was a professor of history and director of the Ateneu Norte Rio Grandense (1929–30) and professor of history of music at the Natal Instituto de Música, of which he was also a founder (1933). Besides being a state deputy and a practising attorney he directed the Natal Escola Normal and the State Department of Education. His contributions to Brazilian folklore studies were of paramount importance. With others he founded the Sociedade Brasileira de Folklore (1941), over which he presided for several years; he collected numerous repertoires of folksongs and tales, compiled anthologies of folklore, contributed many articles to *Revista brasileira de folclore* and wrote an authoritative dictionary of Brazilian folklore.

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GERARD BÉHAGUE

## Case, John

(b Woodstock, c1539; d 23 Jan 1600). English philosopher and writer on music. He taught at Oxford University; his extant works are all in Latin. He first discussed music in his *Sphaera civitatis* (Oxford, 1588), a work on statecraft. In pages 708–15 and 720–40 music is considered as an aid to contemplation and as a spiritual restorative conducive to virtue and to good morality in civil life. On page 712 Case recommended that those who wish to know more about music should read Boethius and ‘if they are English, a learned little book recently written and printed at Oxford, which discusses the ancient dignity of music and its use in political and religious life’. This reference must be to *The Praise of Musicke*, published anonymously at Oxford in 1586, and the clear inference is that Case cannot have been the author of the work, although it has customarily been attributed to him (in spite of Madan’s cogent arguments for doubting Case’s authorship in 1895) since 1589, when verses by Thomas Watson were set and published by Byrd as a broadside madrigal (*A Gratification unto Mr John Case, for his Learned Book, Lately Made in the Praise of Musicke*). (In 1597 Case listed the six works he had written; *The Praise of Musicke* is not among them.)

The attribution of the work to him has always depended largely on the belief that Case’s *Apologia musices*, published at Oxford in 1588 a few months after the *Sphaera civitatis*, is simply a Latin translation or version of *The Praise of Musicke*; *Apologia musices* is, however, a totally different work. In it Case expanded the remarks on the usefulness of music in civil life made in his *Sphaera civitatis*. The *Apologia musices* is in seven chapters, dealing with the praise and origin of music, what music is, the utility of music in every state of life, the power of music over the mind, the need for music in the contemplative life, the efficacy of instrumental and vocal music in religious life and music in civil life. There is an appendix defending the use of music in theatres, at public triumphs and in the home, and the work concludes with an examination of 22 ‘musical problems’ dealing with such questions as why swans sing before their death, and why wild beasts are soothed by music. Case’s particular interest was in defining and analysing the conventional categories and modes of music: these include divine, human and instrumental music, and the Doric, Phrygian and Lydian modes. He was interested above all in the power of music as an aid to virtue. He defined music as ‘the melodious and harmonious proportion of all things in the universe’ (p.6), and it is this theoretical aspect which interested him most. He did, however, praise contemporary composers, including Byrd, Bull, Morley and Dowland (p.44). Case’s work is immensely learned. He drew on Boethius, Aristotle, Plato, Cicero, St Augustine, Thomas Aquinas, Ficino and a host of other classical, patristic, medieval and Renaissance authorities. *Apologia musices* is a brilliant and lucid synthesis of these authorities and it may be regarded as the classic exposition of music theory in 16th-century England.

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J.W. BINNS

## Caseda, Diego de.

See [Casseda, Diego de](#).

## Casella

(*b* ?Florence or Pistoia; *d* before 1300). Italian composer of 'amorous song'. None of his music survives. He is said to have written the melody ('diede el sono') for a poem by Lemmo da Pistoia, the text of which is preserved in *I-Rvat* lat.3214. His name is known primarily through a moving episode in Dante's *Commedia* (*Purgatorio* ii.76–119), in which he is represented as singing, with spellbinding sweetness, a setting (possibly his own) of a canzone by the poet, of whom he was a close friend. (F. Bisogni: 'Precisazioni sul Casella dantesco', *Quadrivium*, xii/1 (1971), 81–92)

PATRICK BOYDE

## Casella, Alfredo

(*b* Turin, 25 July 1883; *d* Rome, 5 March 1947). Italian composer, organizer, pianist and conductor. He was the most influentially innovative figure in Italian music between the two world wars.

1. Life.

2. Works.

WORKS

WRITINGS

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[Casella, Alfredo](#)

1. Life.

After studying with his mother, he showed precocious promise as a pianist, first playing in public in 1894. He also became intensely interested in science, and for a time wavered between two possible careers. Music prevailed and in 1896, following the advice of Martucci and Bazzini, his parents sent him to study at the Paris Conservatoire. The rich musical and cultural life of the French capital (which remained his base for the next 19 years) broadened his horizons and had a lasting influence on him. Before long the focus of his interests shifted from the piano to composing, and in 1900–01 he attended Fauré's composition classes. His close friends at this time included Enescu and Ravel; and he developed immense enthusiasm not only for the music of

Debussy but also for that of the Russian nationalists, Strauss, Mahler and in due course Bartók, Schoenberg and Stravinsky. Revolutionary trends in the visual arts (cubism, futurism, *pittura metafisica*) also affected him strongly and, he believed, influenced his development. His taste and culture thus became both adventurous and cosmopolitan – a tendency enhanced, after he left the Conservatoire in 1902, by travels which twice took him as far afield as Russia in 1907 and 1909.

Nevertheless, Casella gradually became aware that to fulfil himself properly he had to return to Italy, to create there ‘an art which could be not only Italian but also European in its position in the general cultural picture’ (1941). The decisive step (both for himself and for Italian music) was taken in 1915, when he became professor of piano at the Liceo di S Cecilia, Rome. At once he began to introduce the music of Ravel, Stravinsky and others to the ignorant, provincial Italian public; and by 1917 he had gathered around him a group of young composers who in varying degrees shared his views, among them G.F. Malipiero, Pizzetti, Respighi, Tommasini, Gui and Castelnuovo-Tedesco. With these companions-in-arms (some much more active than others) he founded the Società Nazionale di Musica, soon renamed the Società Italiana di Musica Moderna (SIMM). During the next two years this controversial group gave many concerts of modern music (both Italian and foreign) and published a lively, subversive magazine, *Ars nova*. Casella’s public appearances at this time – as composer, conductor and pianist, both in the SIMM concerts and elsewhere – provoked predictably violent protests from the public. Yet the impact of the SIMM on Italian musical life was crucial and lasting, though its activities ceased in 1919.

After the war Casella again began to travel widely, as pianist and conductor, and in 1922 he resigned his post at the Liceo (by then renamed Conservatorio) di S Cecilia. Nevertheless his fight for the modernization of Italian music continued, and in 1923 he, Malipiero and Labroca, with enthusiastic encouragement from D’Annunzio, founded the Corporazione delle Nuove Musiche (CDNM). This was a somewhat different organization from the SIMM: no longer a close collaboration of young Italian musicians seeking to establish themselves but, rather, a ‘window on the world’, aiming to bring to Italy ‘the latest expressions and the most recent researches of contemporary musical art’ (1941). In keeping with this aim the CDNM became integrated, almost at once, with the Italian section of the ISCM. It continued, however, to have some autonomy until 1928, by which time it had taken such works as Schoenberg’s *Pierrot lunaire* and Stravinsky’s *Les noces* on tour throughout Italy.

In the 1930s Casella became a leading light in yet another Italian modern music organization: the Venice Festival Internazionale di Musica Contemporanea, which he at first (1930–34) directed in rather uneasy collaboration with Lualdi, assisted by Labroca. Meanwhile (1932) he was put in charge of the advanced class in piano at the Accademia di S Cecilia, Rome. There can be no doubt that in these years Casella, like so many other Italians of otherwise good judgment, fell under the spell of fascism: his opera *Il deserto tentato* was written in praise of Mussolini’s Abyssinian campaign. But the fact that the 1937 Venice Festival, thanks entirely to Casella’s initiative, still found a place for the music of Schoenberg is itself enough to

prove the absurdity of claims that he became, in later life, a stalwart of narrow Italian provincialism.

In 1939, in keeping with his growing interest in early music (which had first been kindled about 1920), Casella helped to found the Settimane Senesi at the Accademia Chigiana, Siena. Soon afterwards his life entered its tragic final phase: not only was his family's position endangered by the fact that his wife was a Jew and a Frenchwoman, but in the summer of 1942 he suffered the first attack of the illness which was in due course to kill him. Not until 1944, however, did he cease to compose; and he remained active as a conductor until 1946 and as a piano accompanist up to three weeks before his death.

Casella, Alfredo

## 2. Works.

Composition was only one of Casella's many activities, but his achievement in this sphere was notable if uneven. His exceptionally wide musical sympathies, his constant practical involvement with other composers' works, and his interest, characteristic of the scientist *manqué*, in musical techniques as such all carried with them inevitable risks of eclecticism. It was natural, therefore, that some time should have elapsed before he made a truly personal musical statement, and that he should have shown a conspicuous reluctance (except during the 1930s) to rest content with styles already attained. In Italy his creative career is customarily divided into three 'manners' (up to 1913, 1913–20 and 1920–44), but this classification is no more than a useful oversimplification.

The period of the 'first manner' can be defined more accurately as a time when heterogeneous influences converged and interacted: they range from Fauré's (obvious, for example in the ingratiating *Barcarola et scherzo* op.4) to those of the Russian nationalists and Mahler (prominent, respectively, in the First and Second Symphonies). Only towards the end of the period did Casella's growing awareness of the Italian side of his nature lead to more distinctive, consciously nationalistic results – notably in the orchestral rhapsody *Italia*, composed when he was, as he put it, 'burning with enthusiasm for Albéniz, and ... determined to achieve something similar for Italy' (1931).

Then, in 1913–14, Casella confounded predictions by leaping into the extreme avant garde: the optimistic charm which had seemed to be one of his predominant characteristics was 'suddenly cancelled and overthrown by that eruption of Expressionistic lava that has been called his second style' (Mila, 1942). For the first time the influences of Stravinsky, Bartók and even Schoenberg, as well as the later Debussy, invaded his music: the remarkable *Nove pezzi* op.24 for piano provide a useful inventory of the new manner's salient characteristics, showing how Casella had by now developed sufficient personality to transform other composers' idioms in ways of his own (e.g. his very individual use of superimposed perfect 4ths). Some of his more extended works of these and the next few years (*Notte di maggio*, *L'adieu à la vie*, *A notte alta*) are pervaded by a wan, ominous stillness, paralleling that of some of De Chirico's 'metaphysical' paintings. Others (*Pagine di guerra*, *Elegia eroica*) refer explicitly to the harrowing experience of the war. And a

wryly humorous vein emerges in such pieces as *Pupazzetti* and the wilfully grotesque, fiercely dissonant Piano Sonata.

About 1920, however, Casella's 'second manner' disappeared almost as suddenly as it had arrived. Certain elements from it persisted as an unobtrusive harmonic 'stiffening' in his third-period style; yet on the whole his approach changed drastically: tense, involuted chromaticism gave place to crisply dissonant diatonicism with incidental chromatic excursions; harmonic experiment gave place to linear textures, underpinned by driving motor rhythms; the sardonic humour of the Sonata resolved itself into the easy-going bonhomie of the *Serenata*; Italian folk-music influences, prominent at the end of Casella's first period, returned in force in *La giara*; and, not least, for the first time in his work there appeared marked signs of the influence of pre-19th-century Italian music – the engaging *Scarlattiana*, following the example of Stravinsky's *Pulcinella*, is even based on motifs from Domenico Scarlatti's sonatas.

The more ponderous aspects of Casella's neo-classical style are well epitomized in the *Concerto romano*, in which he sought to reflect the spirit of 'the greatest Roman art' (1941) and at times succeeded to an impressive degree, notably in the slow movement. (At other times, however, he came perilously close to the rather less admirable spirit of the *passo romano*, the Roman salute and living *romanamente*.) Much of his music of the 1930s follows directly in this concerto's wake, and risks lapsing into a routine. But his only major opera, *La donna serpente*, though imperfect, exemplifies many of the best qualities of the 'third manner'. In the last years of his life Casella showed signs of further compositional developments, perhaps towards a 'fourth manner' which never fully materialized. A new, quasi-serial chromaticism seemed about to enter his language, and occasional 12-note series in the Concerto op.69 and the *Missa solennis* suggest tantalizing, unrealized possibilities.

Casella, Alfredo

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### stage

Le couvent sur l'eau (Il convento veneziano) (ballet, 2, J.-L. Vaudoyer), op.18, 1912–13, Milan, Scala, 7 Feb 1925

La giara (ballet, 1, after Pirandello), op.41, 1924, Paris, Champs-Élysées, 19 Nov 1924

La donna serpente (op fiaba, prol., 3, C.V. Lodovici, after C. Gozzi), op.50, 1928–31, Rome, Opera, 17 March 1932

La favola d'Orfeo (chbr op, 1, C. Pavolini, after A. Poliziano), op.51, 1932, Venice, Goldoni, 6 Sept 1932

Il deserto tentato (mistero, 1, Pavolini), op.60, 1936–7, Florence, Comunale, 19 May 1937

La camera dei disegni (Balletto per Fulvia) (ballet), op.64, Rome, Arti, 28 Nov 1940 [partly after 11 pezzi infantili, op.35, pf]

La rosa del sogno (ballet, 1), op.66, Rome, Opera, 16 March 1943 [partly after Paganiniana, op.65, orch]

Other ballets using existing inst scores, incl. *Scarlattiana*, op.44

### orchestral

Sym. no.1, b, op.5, 1905–6; Sym. no.2, c, op.12, 1908–9 (1991); Italia, op.11, 1909 [using Sicilian and Neapolitan melodies]; Suite, C, op.13, 1909–10 [middle movt after Sarabande, op.10, pf/hp]; La couvent sur l'eau, suite, op.19, 1912–13 [from ballet]; Pagine di guerra, op.25 bis, 1918 [arr. of pf duet work, with new 5th piece, subsequently arr. pf duet]; Pupazzetti, op.27 bis, 1920 [arr. of pf duet work]; Elegia eroica op.29, 1916; A notte alta, op.30 bis, pf, orch, 1921 [arr. pf work]; La giara, suite, op.41 bis, 1924 [from ballet]; Partita, op.42, pf, orch, 1924–5; Conc. romano, op.43, org, brass, timp, str, 1926

Scarlattiana, op.44, pf, small orch, 1926 [after D. Scarlatti]; La donna serpente, 2 suites, op.50 bis, op.50 ter, 1928–31 [from op]; Serenata, op.46 bis, small orch, 1930 [arr. of chbr work omitting 2nd movt]; Vn Conc., a, op.48, 1928; Marcia rustica, op.49, 1930, unpubd, ?lost; Notturmo e tarantella, op.54, vc, orch, 1934 [after 2 of 3 vocalizzi, 1v, pf, 1929]; Introduzione, aria e toccata, op.55, 1933 [2nd movt partly after 1st pt of Sinfonia, op.53, 3rd movt after last movt of Conc. romano, op.43]; Triple Conc., op.56, pf trio, orch, 1933; Introduzione, corale e marcia, op.57, wind, brass, perc, 1931–5

Vc Conc., op.58, 1934–5; Conc. for Orch, op.61, 1937; Sym. [no.3], op.63, 1939–40; Divertimento per Fulvia, suite, op.64, 1940 [from ballet La camera dei disegni]; Paganiniana, op.65, 1942 [after N. Paganini]; Conc., op.69, pf, timp, perc, str, 1943 [slow movt after slow movt of Hp Sonata, op.68]

### **vocal**

Vocal-orch: Notte di maggio (G. Carducci), op.20, 1v, orch, 1913; Missa solemnis 'Pro pace', op.71, S, Bar, chorus, orch, 1944

Songs (1v, pf unless otherwise stated): 5 lyriques, op.2, 1902–3, no.1 also orchd; La cloche fêlée (C. Baudelaire), op.7, 1v, pf, 1903, also orchd; 3 lyriques, op.9, 1905, 2 nos. orchd; Sonnet (P. de Ronsard), op.16, 1910; 2 canti (Carducci), op.21, 1913; 2 chansons anciennes, op.22, 1913; L'adieu à la vie (R. Tagore, trans. A. Gide), op.26, 1915, arr. 1v, 16 insts as op.26 bis, 1926; 3 canzoni trecentesche, op.36, 1923; La sera fiesolana (G. D'Annunzio), op.37, 1923; 4 favole romanesche (Trilussa), op.38, 1923; 2 liriche (R.O. Naldi), op.39, 1923; 3 vocalizzi, 1929; 3 canti sacri (Bible, liturgy), op.67, Bar, org, 1943, orchd as op.67 bis

### **chamber and instrumental**

Pf: Pavane, op.1, 1902; Variations sur une chaconne, op.3, 1903; Toccata, op.6, 1904; Sarabande, op.10, 1908 [orig. for chromatic hp]; Berceuse triste, op.14, 1909 [orig. for chromatic hp]; Barcarola, op.15, 1910; A la manière de ..., opp.17, 17 bis, 1911–13 or earlier, collab. M. Ravel; 9 pezzi, op.24, 1914; Pagine di guerra, op.25, duet, 1915, orchd 1918; Pupazzetti, op.27, duet, 1915, rev. 1920, arr. 9 insts as op.27 ter, 1918, orchd as op.27 bis, 1920; Sonatina, op.28, 1916; A notte alta, op.30, 1917, arr. pf, orch as op.30 bis, 1921; 2 contrastes, op.31, 1916–18; Inezie, op.32, 1918; Prélude, valse et ragtime, op.33, pianola, 1918; Cocktails dance, 1918; Fox-Trot, 2 pf, 1920 [arr. of no.5 of op.34, str qt]; 11 pezzi infantili, op.35, 1920; 2 ricercari sul nome B–A–C–H, op.52, 1932; Sinfonia, arioso e toccata, op.59, 1936; Ricercare sul nome 'Guido M. Gatti', 1942; 6 Studies, op.70, 1942–4

Other works: Barcarola et scherzo, op.4, fl, pf, 1903; Sonata no.1, op.8, vc, pf, 1906 [printed as op.6]; Sicilienne et burlesque, op.23, fl, pf, 1914, arr. pf trio as op.23 bis, 1917; 5 pezzi, op.34, str qt, 1920; Conc., op.40, str qt, 1923–4; Sonata no.2, op.45, vc, pf, 1926; Serenata, op.46, cl, bn, tpt, vn, vc, 1927, 5 movts orchd 1930; Sinfonia, op.53, cl, tpt, pf, vc, 1932; Sonata a 3, op.62, pf trio, 1938; Sonata, hp, op.68, 1943

### **arrangements, etc**

Arr.: M.A. Balakirev: Islamey, orch, 1907; Italian folksong arrs.; realizations of works by Vivaldi and others; other arrs.

MSS in Fondazione Giorgio Cini, Venice

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Casella, Alfredo

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Casella, Alfredo

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- R. Calabretto, ed.:** *Alfredo Casella: gli anni di Parigi* (Florence, 1997)

## Casella [Caselli], Pietro

(*b* Pieve, Umbria, ?1769; *d* Naples, 12 Dec 1843). Italian composer and teacher. After general studies in Spoleto and Rome he turned to music; when he was 18 he entered the conservatory of S Onofrio, Naples, where he remained until 1798, being a pupil of Insanguine. Between 1800 and 1813 he had at least eight operas performed at Naples, Rome, Florence and Milan, five of which are extant. From 1817 until his death he taught *partimento* and accompaniment at the Naples Conservatory, where Carlo Coccia was among his pupils. He was also *maestro di cappella* in many churches and monasteries of Naples and composed much church music, including masses, motets and a *Magnificat*; the autograph manuscripts of many of these, as well as three symphonies, are in the Milan Conservatory library. Casella's music was respected for its craftsmanship, but Florimo considered it lacking in invention.

## WORKS

(selective list)

### stage

L'innocenza conosciuta (ob, 2, D. Piccinni), Naples, Nuovo, 1801, *I-Nc*; excerpt *Fc*, *PS*

Il cantante per amore (ob, ?2, E. Pace), Rome, Pace, carn. 1803

L'equivoco (ob, 2, G.B. Lorenzi), Naples, Fondo, 4 Jan 1804, *Nc*

Paride (os, 2), Naples, S Carlo, 12 Jan 1806, *Nc*

La donna di buon carattere (ob, 2), Rome, Valle, aut. 1806

Virginia (os, 2, L. Romanelli), Milan, Scala, 26 Dec 1811, *Mc\**, excerpt *Rsc*

Maria Stuarda regina di Scozia (os, 2, F. Gonnella), Florence, Pergola, Lent 1812

Il Tamerlano (os, ?2), frag. dated 1840, *Mc\**

### sacred

Messa solenne a quattro voci, G, 4vv, orch, 1797, *Mc\**

Nec quisquam sumit, lectio for Good Friday, SS, org, 1824

Messa a tre voci, G, SSB, orch, 1834, *Mc\**

Piccola messa, C, SSB, orch, 1836, *Mc\**

Inter pugnas ferales, aria a mottetto, B, org, *Mc*

Magnificat a grande orchestra, *Mc*

Messa a tre voci, G, 3vv, org, *Mc*

Messa a tre voci, G, SSB/TTB, org, *Mc*

Servizio completo per la benedizione e processione delle Palme, g, SB, org, *Nc*

### other works

Vocal: Cimarosa agli Elisi, sonetto (G. Schmidt), v, pf, Naples, after 1801, *Nc*, *Vc*; Cupe valli, duettino, 2vv, pf, *Nc*; Marchesina vedovella, aria buffa for N. Zingarelli: Il mercato di Monfregoso, *Nc*; Ode for the Royal Family (G. Filioli), Naples, 24 March 1811, *Nc*; Tarabulerà taralalà, cavatina with orch, *Fc*

Inst: Sinfonia per orchestra, B, Rome, 1802, *Mc\**; Sinfonia per orchestra, D, 1834, *Mc\**; Sinfonia a grande orchestra, C, 1839, *Mc*

Theoretical: Elementi musicali o sia principio di musica, after 1817, *Nc*; Solfeggi di soprano, *Mc*, *Nc*

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*DBI* (M. Caraci)

*FétisB*

*FlorimoN* (addenda)

*RosaM*

**D. Tritto:** *Lacrime e fiori sparsi sulla tomba di Pietro Casella* (Naples, 1844)

MARCO BEGHELLI

## Casellas [Cassellas], Jaime (de)

(*b* Valls, Tarragona, c8 Oct 1690; *d* Toledo, 27 April 1764). Catalan composer. In 1715, while *maestro de capilla* of Granollers, near Barcelona, he was elected to succeed Luis Serra as *maestro* of S María del Mar, Barcelona, and on 13 November 1733 to succeed Miguel de Ambiola as *maestro* of Toledo Cathedral (confirmed in his prebend 21 June 1734). He was one of the most prolific composers of his time, and in 1736 was

conceded an extra 37,500 maravedís by the Toledo chapter 'because of his ability'. In 1762, after long and distinguished service as a composer, conductor and teacher, he retired because of illness.

His works from S María del Mar are lost, but others survive in various Spanish sources (*E-Bc*, *E* and *MO*; *Tc* Choirbook 24 contains four of his *a cappella* hymns for four and five voices). The bulk of his surviving music, however, consists of villancicos, *tonos*, *tonadillas*, and Latin music (masses, motets and psalms) with orchestral accompaniments in 11 volumes, each of 600–800 folios, little explored, at Toledo Cathedral. Although Casellas was a stubborn advocate of native Spanish traditions, in book 11 of this series his music is found alongside that of the immigrant Italian Francesco Corselli. Ironically, José Durán's four-voice *Madrigale* (*I-Bc*) contains a protracted interchange of 1755–7 with Casellas, who objected to the italianisms of this young Barcelona pupil of Durante. When invited to censure Antonio Soler's *Llave de la modulación* (Madrid, 1762), Casellas remarked that previously taste alone had governed modulations, commending Soler for providing scientific rules.

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ROBERT STEVENSON

## Casentini, Marsilio

(*b* Trieste, bap. 3 Dec 1576; *d* Gemona, 16 June 1651). Italian composer and singer, son of [Silao Casentini](#). He was also a priest. He studied with his father and then sang at Aquileia Cathedral at least from 1592 until the end of 1598. For over 50 years, from June 1600 until his death, he was *maestro di cappella* of Gemona Cathedral. He also ran a successful music school at Gemona. Although he wrote almost no monodic music, he was keenly interested in the new trends in the Italian music of his day and cautiously defended them in the dedication of his fourth book of madrigals (1609), in which he professes to steer a course midway between the 'systematic rules' of the old school and the 'modern licences' of the new. As the title of this volume proclaims, he was one of a number of progressive composers who were attracted by the dramatic scene, the 'Giuoco della cieca', and other texts from Guarini's *Il pastor fido*. This book and the 1611 volume include settings of several texts already set by Giovanni Croce in his *Quarto libro de madrigali a 5 et 6 voci* (1607): indeed in the 1611 book Casentini seems to have made use of some

of Croce's music. As well as polychoral music (1608) he devoted himself at least up to 1641 to the concertato style in church music, and in his later madrigals the same style supplanted the traditional five-part medium of much of his earlier output. He included single pieces by his father in his volumes of 1609 and 1611.

## WORKS

Tirsi e Clori: terzo libro de' madrigali, 5vv (Venice, 1607)

Compieta a 3 chori, 12vv, bc (Venice, 1608)

La cieca: madrigali, 5vv, libro quarto (Venice, 1609<sup>19</sup>), inc.

Il quinto libro de madrigali, 5vv (Venice, 1611<sup>13</sup>)

Cantica Salomonis, 8vv (Venice, 1615), lost

Il terzo libro de motetti in concerto, 1–2vv, op.12 (Venice, 1641), lost

Madrigali concertati, 2–3vv, libro settimo, inc. (lacks title-page)

Lamenti d'Erminia, 5vv (n.p., n.d.), lost

Il sesto libro de madrigali, 6vv, lost

Salve regina, ant, 4vv, Archivio del Duomo, Gemona

A few pieces in *GB-Lbl* Eg.3665

Several other volumes lost

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**G. Vale:** 'La vita musicale della chiesa metropolitana di Aquileia', *NA*, ix (1932), 202–16, esp. 211

**G. Radole:** 'Marsilio Casentini, lucchese, è nato a Trieste', *Musica sacra* [Milan], 2nd ser., iv (1959), 53

**G. Radole:** *La civica cappella di San Giusto in Trieste* (Trieste, 1970)

**I. Cavallini:** *Musica, cultura e spettacolo in Istria tra '500 e '600* (Florence, 1990)

NIGEL FORTUNE/JAMES CHATER

## Casentini, Silao

(*b* Lucca, c1540; *d* Portogruaro, Jan 1594). Italian composer and organist, father of [Marsilio Casentini](#). In 1561–2 he was a member of the Cappella Palatina at Lucca, whose director, Nicolo Dorati, taught him and included a madrigal by him in his third book of five-part madrigals (RISM 1561<sup>14</sup>). About 1570 Casentini was in the service of Archduke Ferdinand of Austria but was back in Italy as *maestro di cappella* at Capodistria by 1571. In 1576–7 he was organist at Trieste Cathedral but in 1577–8 and 1580 he was again at Capodistria. He was *maestro di cappella* at the cathedral of Cividale del Friuli (S Maria Assunta) in 1588 and was then a singer and singing teacher at Gemona from 1589 until, in April 1593, he moved to Portogruaro. It is hard to judge the quality of his music, since his only collection, of five-part madrigals (Venice, 1572), is incomplete. It displays an unremarkable style characteristic of the 1560s, as yet unenlivened by Venetian brightness of tone; it also includes a seven-part dialogue. His son Marsilio included two of his madrigals in volumes of his own (1609<sup>19</sup> and 1611<sup>13</sup>); one other madrigal was included in an anthology (1566<sup>23</sup>). There is also a six-part *Missa super 'Peccata mea'* in manuscript (*D-Mbs*).

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*NericiS*

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**G. Radole:** *La civica cappella di San Giusto in Trieste* (Trieste, 1970), 16–17

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JAMES HAAR

## Caserta, Antonello da.

See [Antonello da Caserta](#).

## Caserta, Philippus de [Philipoctus, Filipoctus]

(*fl* c1370). Theorist and composer. He was active in Avignon c1370, and his residence at the Papal court there is confirmed by his ballade *Par les bons Gedeons* which pays homage to the antipope Clement VII (1378–94). The extent of his theoretical writing is disputed. Arlt has argued that the ascription of the *Tractatus figurarum* (or *Tractatus de diversis figuris*) to Egidius de Murino is incorrect; it also survives with ascriptions to Philippus de Caserta (*I-FZc*) and [phillipotus Andreas](#) (*US-Cn*). The doubtful suggestion by Strohm (following Pirrotta) that the two are identical is supported by the association of Caserta with the Visconti court of Pavia, where the latter manuscript was copied. If this is correct, there are five treatises that survive with dubious ascriptions to Caserta. (Four of these treatises occur in a manuscript from the second half of the 15th century. This source is closely associated with John Hothby's teaching.)

One of the best reasons for considering the treatise on note forms as a work of Caserta is his use of the types of note described there in his compositions. Apart from the relatively recent discovery of a Credo, all pieces are ballades, if we accept Apel's suggestion that the attribution of the rondeau *Espoir* is doubtful. In spite of their complexity, they do not use the more unusual note forms found in the treatise: only the minim, the dragma and less often the semibreve with a descending tail. The *Ars nova* treatise associated with the teachings of Philippe de Vitry expounded the basic principles of the 'four prolations',  $\text{C}$ ,  $\text{C}$ , and  $\text{C}$ , which correspond to the modern time signatures  $9/8$ ,  $6/8$ ,  $3/4$  and  $2/4$  respectively. Caserta wanted to combine these, and his solution was to create new note forms by adding tails, flags and dots to existing notes, or by subtracting values using red ink or hollow notes. Thus the dragma, a semibreve with ascending and descending tails, may be worth two minims, while a group of three hollow minims would be worth two black minims. This meant that nine hollow minims would introduce  $9/8$  into a prevailing  $6/8$  metre, or indeed into a prevailing  $3/4$ , and three hollow dragmas would bring  $9/8$  into a prevailing  $2/4$ . The technique of *trayn* or

*traynour*, involving simultaneous as apposed to successive combinations of such opposing metres, is described as producing a more striking effect than syncopation (*fortior modus quam sincopare*); extensive syncopations in the top voice are found in most of Caserta's secular works.

Of Caserta's ballades, *En attendant souffrir* was written for Bernabò Visconti, since it includes his motto 'Souffrir m'estuet' in the cantus part (see Thibault). It involves numerous cross-rhythms between all three parts, as well as the duplets which appear often in Caserta's works. Though it is often considered to be by Johannes Galiot, the ascription to Caserta in *I-MOe* is confirmed in Ciconia's *Sus un fontayne*. *En remirant* is noteworthy for borrowing fragments of texts by Machaut: *De triste cuer* (the opening of a ballade by him) and *Se Dieus e vous ne me prenez en cure* (the refrain of his ballade *Plourés, dames*). *De ma dolour* also indulges in this. The technique of *trayn* as described in the *Tractatus* appears in *Par les bons Gedeons*, where nine dragmas in the cantus take up the time of two semibreves in the lower parts. The composer's liking for the Dorian mode is apparent in all his secular works. Musical rhyme is also extensive, particularly in *De ma dolour*. It is a striking testimony to Caserta's achievement that three of his ballades were borrowed for both text and music of important sections of Ciconia's virelai *Sus un fontayne*.

## WORKS

Editions: *French Secular Compositions of the Fourteenth Century*, ed. W. Apel, CMM, liii/1 (1970) [A]*Italian Sacred Music*, ed. K. von Fischer and F.A. Gallo, PMFC, xii (1975) [F]*French Secular Music: Manuscript Chantilly, Musée Condé 564*, ed. G. Greene, PMFC, xix (1982) [G]

Credo, 3vv, *I-CF* xcviij, F

6 ballades: *De ma dolour*, 3vv, A, G; *En attendant souffrir*, 3vv, A, G; *En remirant vo douce pourtraiture*, 3vv, A, G; *Il n'est nulz homs*, 3vv, A, G; *Par le grant senz*, 3vv, A, G; *Par les bons Gedeons*, 3vv, A, G

Rondeau, *Espoir dont tu m'as fayt*, 3vv, A, G [ascribed to Caserta in *F-CH* 564]

## WRITINGS

*Tractatus figurarum* (or *Tractatus de diversis figuris* (*E-Sco* 5.2.25, *I-FZc* 117, etc.), CoussemaekerS, iii, 118–24; ed. P.E. Schreier (Lincoln, NE, 1989)

*De contrapuncto quaedam regulae utiles* (*I-FI* Ashb.1119, ff.75v–77v, etc.), CoussemaekerS, iii, 116–18 [attrib. Phillipotus Andreas; see Sachs, 215 and 87, n.80]

*Incipiunt regule contrapuncti secundum magistrum phylippotum de Caserta: Sciendum est quod contrapunctum est fundamentum biscanti* (*I-FI* Ashb.1119, ff.52–52v, etc.), ed. Wilkins, Scattolin, 237–43

*Secundum magistrum Philipotum de caserta: Contrapunctus est fundamentum biscanti* (*I-FI* Ashb.1119, ff.74v–77v) [see Sachs, 209; overlaps heavily with *Incipiunt regule contrapuncti*]

*Regula contrapunctus secundum philippotum de Caserta: Nota quod novem sunt speties contrapuncti* (*I-FI* Ashb.1119, ff.77v–78v), ed. Scattolin, 243–4 [overlaps heavily with *Incipiunt regule contrapuncti*]

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GILBERT REANEY

## Cash, Johnny [John] (Ray)

(b Kingsland, AR, 26 Feb 1932). American country singer and songwriter. Cash grew up amid the hardship of the Depression and his first exposure to country music was as a young cotton-picker in the 1940s. He joined the US airforce and served for four years in Germany, where he first began to sing and write songs. Discharged in 1954, he successfully auditioned for Sun Studios in Memphis, and was soon working alongside Roy Orbison, Elvis Presley and Carl Perkins. His first record, *Hey, Porter/Cry, Cry, Cry* (1955), was a hit in the country music charts. In the following year *I walk the line* launched his career nationally. A move to Columbia Records in 1968 enabled Cash to appeal to both country and folk audiences and, like Woody Guthrie, his songwriting chronicled life at the margins, often drawn from his own experiences.

His most celebrated recordings are those made live in the late 1960s before audiences at Folsom Prison and San Quentin. These albums brought him numerous awards from a country music establishment that had largely shunned him; his marriage in 1968 to June Carter, of the influential Carter Family, further cemented Cash's relationship with the country music mainstream. *Johnny Cash at San Quentin* (1969) also gave rise to his

transatlantic hit *A Boy Named Sue*. In the same year he recorded with Bob Dylan on the latter's album *Nashville Skyline* and, in the 1970s, made several film appearances. Although his popularity declined for a period, his signing to the American record label in the mid-1990s produced two powerful albums, *American Recordings* and *Unchained*. His work draws together threads of folk, country and gospel singing, reflecting a sincere passion about the human condition, delivered in his characteristic world-weary baritone.

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LIZ THOMSON

## Cashian, Philip (John)

(b Manchester, 17 Jan 1963). English composer. He studied music at the University of Cardiff (BMus 1984) and composition at the GSM with Knussen (1984–5). Subsequently he took private lessons with Bainbridge (1986–90) and attended Tanglewood in 1990, where he had contact with Foss. From 1993 to 1996 Cashian was the Northern Arts fellow-in-composition at the University of Durham (DMus 1997), after which he was appointed visiting lecturer in composition at Bath Spa University College (in 1997) and composer-in-residence at Goldsmiths College, University of London (in 1999). He is a co-founder and director of the Oxford Festival of Contemporary Music.

Cashian's work reveals a fine command of long-range dramatic form, notably in the orchestral *Nightmaze* of 1991, which won the Britten Prize of the same year. Structural control is most evident on the level of rhythm and pace. In the first part of *Dark Inventions* (1992), for instance, a slowly unfolding line is progressively overrun with decorative detail, which gives way in turn to a polymetric *perpetuum mobile*. Much of the chromatic pitch content of this work derives, typically, from post-serial procedures, the handling of which has become increasingly inventive and flexible (e.g. in the Chamber Concerto of 1995). The titles of Cashian's pieces often point to darkness and turbulence, though the sparer textures and rhythmic propulsion of *A Sea of Tales* (1998) and *The Devil's Box* (1999) are also suggestive of a more playful character.

## WORKS

(selective list)

Orch: *Nightmaze*, 1991; *Faint Harps and Silver Voices*, 1992; ... in the still hours, str, 1995; *The Forest of Clocks* (F. García Lorca, P. Neruda, K. Raine), SATB, orch, 1997 [work for amateurs]; *Night Journeys*, double conc., timp, perc, str, 1997

Vocal: *Near Winter* (I. White), S, 2 cl + b cl + s sax, va, vc, db, 1988; *Taquirari* (after Raine), SSAATTBB, 1991; *On the Air* (Raine), chbr chorus, 1993; *So Lonely* (L. McNeice), Mez, str, 1995; *Frieze*, amateur chorus, str, 1996

Chbr and solo inst: Nocturne, pf, 1984; Blue Circus, solo cl, vib, vn, va, vc, db, 1991; Dancing with Venus, vc, pf, 1992; Dark Inventions, fl + a fl, cl + E♭-cl + b cl, perc, pf, vc, 1992; Musica meccanica, vn, pf, 1994; Chbr Conc., large ens, 1995; Landscape, pf, 1995; Silent Steps, ww qnt, 1995; Creeping Frogs, Flying Bats and Swimming Fish, cl, bn, hn, str qnt, 1997; Inventions, pf, 1997; A Sea of Tales, solo ob, cl + b cl, hn, vn, va, vc, 1998; Talri, gui, 1998; Hn Trio, 1998; The Devil's Box, cl, va, pf, 1999; Strobrod's Violin, vn, pf, 1999

Principal publisher: British Music Information Centre

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MICHAEL ZEV GORDON

## Casimiri, Raffaele (Casimiro)

(b Gualdo Tadino, nr Perugia, 3 Nov 1880; d Rome, 15 April 1943). Italian musicologist and composer. He studied music with Bottazzo at the Nocera Umbra Seminary, Perugia, where he was ordained priest; at the age of 18 he was made director of the seminary schola cantorum. In 1901 he was invited to Rome to edit *Rassegna gregoriana* with Carlo Respighi and Angelo de Santi. He subsequently took up the position of *maestro di cappella* at Calvi and Teano (1903), Capua (1904), Perugia (1905–8), Vercelli (1909) and finally, for 30 years, at S Giovanni in Laterano, Rome (1911), where from 1912 he was professor of Gregorian chant at the seminary, and taught composition and polyphony at the Scuola Superiore di Musica Sacra (later the Pontificio Istituto di Musica Sacra), where he became professor of sacred polyphony and palaeography in 1927.

Casimiri was both a scholar and a performing musician. He was interested primarily in sacred music and its proper instruction and performance in seminaries and churches, and his research on 16th-century polyphony led him to found the Società Polifonica Romana (1919), which gave concerts in Italy and abroad (USA, Canada). He founded the periodical *Psalterium* in Perugia (1907) and it moved with him to Rome (1912); when it ceased he founded *Note d'archivio per la storia musicale* (1924), to which he contributed regularly and in which he published the complete Sistine diaries and evidence of musical activities in the principal Italian chapels. In 1929, with Dagnino, Casimiri began to publish *Monumenta Polyphoniae Italicae* for the Pontificio Istituto, and in 1938 he began an edition of the complete works of Palestrina, to which he brought a lifelong interest in Palestrina's music, its theory, texts and palaeography. 33 volumes were projected but only 15 were completed under Casimiri's direction.

Of Casimiri's compositions two operas, *S Pancrazio* and *S Stefano*, were produced during his years in Perugia (1905 and 1906 respectively), and others were published in *Psalterium* and his annual publication *Sacri concentus*; he set all the major liturgical texts including the Mass, Requiem,

*Magnificat* and Litany. His secular works comprise 64 Italian songs, six choral works (madrigals and scherzos) and several cantatas.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

# Casimiro Júnior [Casimiro da Silva], Joaquim

(*b* Lisbon, 30 May 1808; *d* Lisbon, 28 Dec 1862). Portuguese composer. In early youth he signed himself 'Joaquim Casimiro da Silva', but to avoid confusion with his father (1767–1860), a copyist at the S Carlos opera house whose name was the same, he substituted 'Júnior' for 'da Silva' after 1839. He began to study music with José Gomes Pincetti at Lisbon Cathedral in 1817 and studied composition (1824–31) with José de Santa Rita Marques e Silva, the royal *mestre de capela*. In 1826 he successfully competed for the post of organist of the royal chapel at Bemposta Palace (Lisbon), but lost it seven years later because of a change of sovereigns.

He first became known as a composer in 1829, when his S Luzia matins (11 January), his Mass no.2, for four soloists, chorus and orchestra, and a *Te Deum* (28 February) were mentioned in local publications as tributes to the king, Dom Miguel. After Dom Miguel was deposed in 1834, Casimiro taught privately and in 1842 began a 20-year theatrical career, while remaining active as a sacred composer. In 1860 he was promoted from acting organist of Lisbon Cathedral to *mestre de capela*.

The 209 stage works for which he provided music range from plays by authors as diverse as Molière (*Le misanthrope*, 16 November 1852) and Almeida Garrett (*As prophcias do Bandarra*, 1859) to comic operas paralleling Spanish mid-century zarzuelas. For example, his immensely successful two-act *opera comica Batalha de Montereau* (Teatro Dom Fernando, 20 September 1850, libretto by Mendes Leal) treated the same subject as Rafael Hernando's popular zarzuela *Colegiales y soldades* (Madrid, 1849). Similarly, a new interest in magic and the fantastic in the Madrid zarzuela affected *A filha do ar* (Gymnasio, 17 June 1856, Joaquim de Oliveira). His *Um par de luvas* (Teatro de Dona Maria, 29 October 1845) is closer to Auber, as is his frequently revived *opereta Opio e champagne* (Rua dos Condes, 13 October 1854). His 17 numbers for José Romano's three-act biblical drama *Sansão, ou A destruição dos Philisteus* (Rua dos Condes, 26 March 1855), consisting of choruses, dances, marches and orchestral pieces, approach the seriousness of his 97 Latin sacred works (including ten masses, of which two are unaccompanied, five orchestral Misereres, 12 Novenas for various saints with organ or orchestra, seven Holy Week Offices, Lamentations, litanies, *Te Deum* settings). His sacred works frequently contain highly competent vocal fugues. For variety, melodic originality and appeal both to the masses and to professionals, Vieira rated Casimiro the best native composer in 19th-century Lisbon.

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ROBERT STEVENSON

## Casini, Giovanni Maria

(*b* Florence, 16 Dec 1652; *d* Florence, 25 Feb 1719). Italian church musician and composer. His early studies were under Niccolò Sapiti and Francesco Nigetti, *maestro di cappella* and organist respectively at Florence Cathedral. Fétis's assertion that he continued under Matteo Simonelli and Bernardo Pasquini in Rome has not been disproved. Casini also studied philosophy with Valerio Spada and was ordained in his early 20s. He was made second organist of Florence Cathedral in 1676, first organist in 1685 and chaplain in 1699. That year he was also named chaplain to Violante Beatrice, wife of Prince Ferdinando de' Medici, and in 1708 both *maestro di cappella* to Grand Princess Violante and organist to Grand Duke Cosimo III of Tuscany. In 1703 Casini became *de facto maestro di cappella* of the cathedral, but poor health forced him to retire to teaching in 1711. Among his students were Francesco Feroci, G.N.R. Redi and F.M. Veracini.

Casini was reputed to be the greatest organist of his time in Italy and is known to have played a five-manual harpsichord invented by [Francesco](#)

**Nigetti.** Casini wrote in a highly personal, contrapuntal, neo-Palestrinian style. The expressive chromaticism and wandering tonality of his motets, e.g. op.1, are found even in his *Canzonetti spirituali* intended for unison singing by the congregation. His *Pensieri* for organ contain fugal movements with thematically related subjects. His often striking dissonances and dramatic text-setting recall the church music of Alessandro Scarlatti who admired Casini's works. Nevertheless, Casini's reputation remained largely local.

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librettos only, unless a source is cited

Il viaggio di Tobia, Florence, Oratorio di S Filippo Neri, 1695, *I-MOe*

La nascita di Samuele, Florence, Oratorio di S Filippo Neri, 1696

La fuga in Egitto del Patriarca S Giuseppe con Gesù e Maria, Florence, Compagnia di S Marco, 1697, *A-Wn*

Giacobbe in Mesopotamia, Florence, Oratorio di S Filippo Neri, 1698

Sara in Egitto (D. Canavese), Florence, Compagnia di S Marco, 1708; some arias survive

Masses and motets in *A-Wn; D-Bsb; I-Fc, Fd, Ls, PS*

### other music

Canzonette spirituali divise in tre parti (Florence, 1703)

Moduli quatuor vocibus op.1 (Rome, 1706)

Responsi della Settimana Santa a quattro voci op.2 (Florence, 1706)

Concerto degli stromenti a quattro ... in accompagnamento de' responsi della Settimana Santa op.3 (Florence, 1706)

Pensieri per l'organo in partitura op.3 [4] (Florence, 1714)

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JOHN WALTER HILL

## Casio.

Japanese electronic instrument manufacturer. Casio was founded in Tokyo about 1956 by Toshio Kashio as the Casio Computer Co., to make smaller electronic machines; it has been specially successful with its pocket calculators, digital watches and cash registers. Its first musical keyboard was

marketed in 1980. Casio pioneered electronic keyboards designed for children. It has manufactured organ-like home keyboards (since 1986 some models have incorporated finger-sized drum pads), electronic pianos, synthesizers, samplers, electronic percussion, two guitar controllers and the Digital Horn. Substantial quantities of Casio's instruments have been sold in non-musical outlets. See [Electronic instruments](#), §IV, 3(iii), 5(iii), fig.6.

HUGH DAVIES

## Caskel, Christoph

(b Greifswald, 12 Jan 1932). German percussionist and teacher. From 1949 to 1953 he studied percussion under W. Pricha at the Staatliche Hochschule für Musik in Cologne (where Maurits Frank aroused his interest in contemporary music), then musicology at Cologne University (1953–5). In 1955 he began his career as a freelance concert performer, playing almost exclusively contemporary music. He was a member, while it lasted, of the Darmstadt International Chamber Ensemble. As a soloist he has appeared with Alfons and Aloys Kontarsky in Bartók's Sonata for two pianos and percussion, and in 1963 he formed a duo with the harpsichordist Franzpeter Goebels. In 1964 he joined the Stockhausen Ensemble. He has taught at the Darmstadt summer courses from 1959, and at Cologne (1968, 1970, 1974), and Breukelen, Netherlands (1974). He was appointed to the Rheinische Musikschule, Cologne, in 1963 and to the Staatliche Hochschule für Musik Rheinland in 1973.

Caskel has contributed much towards the establishment of percussion as solo instruments. He has influenced a number of composers in their use of percussion, and has taken part in first performances of important works such as Stockhausen's *Zyklus* (1959) and *Kontakte* (which he has recorded), Lachenmann's *Intérieur* and Kagel's *Transición II*. He is also concerned with the history of his instruments: he has played in the Capella Coloniensis orchestra, has contributed on his subject to *MGG1*, and written 'Notation für Schlagzeug', *Darmstädter Beiträge zur neuen Musik*, ed. E. Thomas, ix (1965), 110.

RUDOLF LÜCK/R

## Casken, John (Arthur)

(b Barnsley, 15 July 1949). English composer. He studied composition and analysis with Joubert and Dickinson at the University of Birmingham (1967–71) and with Dobrowolski at the Warsaw Conservatory (1971–2); while in Poland he consulted with Lutosławski. In 1973 he returned to Birmingham as a lecturer. He was subsequently appointed fellow at Huddersfield Polytechnic (1980) and lecturer at the University of Durham (1981), leaving after ten years to become professor at the University of Manchester.

From the start of Casken's career, texture was both a particular interest and a talent. The early influence of his older Polish contemporaries manifested itself not only in a cautious aleatoricism, but also in the exploration of the textural possibilities of sound-mass. In *Tableaux des trois âges* (1976–7), patterns of

notes are to be repeated without reference to other players, until the signal for the next section. Later, Casken's preoccupation with texture manifested itself in increasingly refined orchestration, noteworthy not so much for its originality as in its suitability for a descriptive or dramatic purpose. The microtonal string passage in his opera *Golem* (1986–8) for instance, which illustrates the creature's death, demonstrates an ability to make an imaginative use of convention which retains comprehensibility and emotional communication without sounding cliché-ridden.

The visual correlatives of musical texture and colour have also had an important influence on Casken, going beyond ties to particular visual works (as with *Tableaux des trois âges*, which is programmatically connected to paintings by Gustave Moreau). Many of his compositions embody a preoccupation with space and landscape (especially that of north-east England), and an attempt either to construct musical analogues to the abstract features of landscape, or to depict specific scenes more or less programmatically, as in the orchestral song cycle *Still Mine* (1992).

As Casken's own voice has clarified, there has come, firstly, a simplification of the working-out of the musical idea, not least in notation – in, for example, the atmospheric opening of *Sortilège* (1996), with its doublings and repeated notes and motifs. Secondly, his work has increasingly alluded to traditional forms and structures, without making such references overt. *Golem*, for instance, can be heard as a prelude and fugue, just as the tempos and moods of the four episodes of the earlier *Orion over Farne* (1984) – fast, slow, a brisk scherzo-like section and a slow ending – suggest symphonic structure.

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Stage: *Golem* (chbr op, Casken and P. Audi), 1986–8, London, Almeida, 28 June 1989; *God's Liar* (op, Casken and E. Warner, after L. Tolstoy: *Father Sergius*), 1999–2000

Orch: *Ona*, 1974–5; *Tableaux des trois âges*, 1976–7; *Pf Conc.*, 1980–81; *Erin*, db, small orch, 1982–3; *Orion over Farne*, 1984; *Maharal Dreaming*, 1989; *Vc Conc.*, 1990–91; *Darting the Skiff*, str, 1992–3; *Bougie-wougie*, 1994; *Vn Conc.*, 1994–5; *Sortilège*, 1995–6; *Distant Variations*, sax qt, wind orch, 1996

Vocal: *la Orana*, Gauguin, S, pf, 1978; *Firewhirl* (G. MacBeth), S, ens, 1979–80; *To fields we do not know* (Bede, B. Bunting), chorus, 1983–4; *The Land of Spices* (G. Herbert), SATB, 1990; *A Gathering* (L. Andrews), SATB, 1991; *Sharp Thorne* (S. Townsend Warner, anon. 15th century), 4vv, 1991–2; *Still Mine* (Turnbull, J. Silkin, R. Pybus), Bar, orch, 1991–2; *Sunrising* (Townsend Warner), SATB, 1993

Chbr and solo inst: *Kagura*, 13 wind, 1972–3; *Fluctus*, vn, pf, 1973; *Jadu*, 2 vc, 1973; *Music for the Crabbing Sun*, fl, ob, vc, hpd, 1974; *Visu 1*, melody inst, pf, b inst, 1975; *Music for a Tawny-Gold Day*, a sax, b cl, va, pf, 1975–6; *Arenaria*, fl, hp, 9 str, pf, perc, 1976; *Thymehaze*, a rec, pf, 1976; *Amarantos*, fl + a fl, ob, cl + b cl, hn, tpt, va, vc, pf, perc, 1977–8; *Ligatura*, org, 1978–80; *Melanos*, a fl, hn, trbn, tuba, perc, pf, hp, db, 1979

*Str Qt*, 1981–2; *Eructavit*, ens, 1982; *Fonteyn Fanfares*, 12 brass, 1982; *Masque*, ob, 2 hn, str, 1982; *Taerset*, cl, pf, 1982–3; *Clarion Sea*, brass qnt, 1984–5; *Vaganza*, large ens, 1985; *Salamandra*, 2 pf, 1986; *Lights and Turning Arcs*, org, 1989; *Pf Qt*, 1989–90; *Cor d'oeuvre*, hn, hp, db, pf, 1993; *Infanta Maria*, small ens, 1993–4; *Str Qt no.2*, 1993–4; *A Spring Cadenza*, vc, 1994; *Fanfare*, 11 brass, 1995; *Sortilège*, vn, pf, 1996; *Après un silence*, vn, pf, 1998, arr. for vn, ens, 1998, vn, chbr orch, 1998

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DAVID REVILL

## Casolani [Casulani], Leonardo

(*fl* c1600). Italian composer. He was a Servite monk, and organist at Volterra Cathedral around 1600. According to Schmidl he was also *maestro di cappella* of his order's monastery in the same city. His only surviving publication, the *Sacrarum cantionum liber primus* (Venice, 1599), is dedicated to Luca Alemanno, Bishop of Volterra, and contains 16 motets and mass movements for two choirs (8, 10, 12 and 16 voices). The style is most obviously modelled on the polychoral music of Andrea and Giovanni Gabrieli, in particular the *Concerti* of 1587.

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IAIN FENLON

## Casparini [Caspari].

Family of organ builders of Polish origin. They were active in the 17th and 18th centuries, living and working in Italy, Austria, Silesia, Poland, east Prussia and Lithuania. Eugen [Eugenio, Johann] Casparini [Caspar, Gasperini, Zeparini] (*b* Sorau [now Żary, Poland], 14 Feb 1623; *d* Niederwiesa, nr Greiffenberg, Silesia, 12 Sept 1706) was the son of the organ builder and mathematician Adam Caspar [Caspari] (*b* c1590; *d* after 1665). He worked for three years at the episcopal court in Regensburg before setting out for the Venetian Republic, Gorizia and Trieste in 1642 or 1643. From about 1661 he worked in Padua. In 1672 he went to Vienna, where he worked on all the organs at the court and made a chamber organ with paper pipes for the emperor's music room. Having received the title of 'maestro d'organi di Sua Maj.' he returned to Padua. From about 1688 he lived and worked in the South Tyrol, and in 1697 he started on a journey home to build the large organ in Sts Peter und Paul at Görlitz. Casparini's own style of organ building blended the Italian and German styles, containing the undulating Fiffaro, high mutations and reeds; he also invented a new wind-chest. He built and rebuilt instruments at Trieste Cathedral (1656–9; 1668); Isola (Istria; 1660; renovation); S Giorgio Maggiore, Venice (now S Giorgio in Isola; renovation);

Gradisca Cathedral (1672); the basilica of S Antonio, Padua (1674; renovation); the church of the Eremitani, Padua (1674); the S Giustina, Padua (1679; Epistle side); S Giustina, Padua (1681; Gospel side); S Maria Maggiore, Trent (1686–7; rebuilding); S Paolo in Appiano (1688); Burgeis (1690); Brixen (now Bressanone) Cathedral (choir organ, 1690); Neustift (now Novacella, nr Brixen, 1693–4); Untermais (now Meran-Untermais/Merano-Maia Bassa, 1694–7); Sts Peter und Paul, Görlitz (1697–1703; case remains). Adam Orazio Casparini (*b* Padua, 29 July 1676; *d* Breslau, 11 Aug 1745), son of Eugen, worked with his father and then established himself in Breslau (now Wrocław) after Eugen's death. Among others, he built organs in Hirschberg (now Jelenia Góra; 1706, with the help of his father); Czestochowa (1725); Wahlstatt (1731); Eleven Thousand Virgins, Breslau (1735) and St Adalbert, Breslau (1737). Adam Gottlob Casparini (*b* Breslau, 1715; *d* Königsberg, 1788), son of Adam Orazio, was organ builder to the court in Königsberg in 1742. He built numerous organs in east Prussia, Poland and Lithuania (e.g. at the Holy Spirit, Vilnius, 1776).

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GUY OLDHAM/ALFRED REICHLING

## Cassa

(It.). See [Drum](#).

## Cassa dei bischieri

(It.).

See [Pegbox](#).

## Cassa di legno

(It.).

See [Woodblock](#).

## Cassadó (Moreu), Gaspar

(*b* Barcelona, 30 Sept 1897; *d* Madrid, 24 Dec 1966). Spanish cellist and composer. A son of Joaquín Cassadó, the organist and composer, he began his studies with his father, continued at the Barcelona Conservatory, and went to Paris in 1910 for lessons with Casals. His international career began in 1918, and he showed himself a fastidious artist with a generous warmth of tone and sure technique. He gave recitals with such pianists as Bauer,

Rubinstein and Iturbi and joined Menuhin and Kentner for piano trios; in the Brahms Double Concerto he was a notable partner to such players as Huberman, Szigeti and Jelly d'Arányi (for the Royal Philharmonic Society's Brahms centenary concert). Under Mengelberg he recorded the Pfitzner Cello Concerto. As a composer influenced by Falla and Ravel, Cassadó produced an oratorio (1946), a D minor Cello Concerto, *Rapsodia catalana* for orchestra (1928) and a considerable body of chamber music. He taught at the Accademia Musicale Chigiana in Siena and in 1959 married the Japanese pianist Chieko Hara.

ROBERT ANDERSON/R

## Cassadó (Valls), Joaquín

(*b* Matarò, Barcelona, 30 Sept 1867; *d* Barcelona, 25 May 1926). Catalan composer. He began his career as *maestro de capilla* of the Basilica of Nuestra Señora de la Merced, Barcelona. Later he was organist of S José, Barcelona, and conductor of the chorus Capilla Catalana, which he had founded in 1890. In his last years he spent much time in Paris. His compositions include a comic opera, *Lo monjo negre*, three zarzuelas (*La real mentira*; *El cortijo*; *La noche del pilar*), the *Sinfonía dramática* (1903), the *Sinfonía macarena*, concertos for violin and cello, a fantasia, *Hispania*, for piano and orchestra, *sardanas* and sacred music. Gaspar Cassadó, the cellist, was his son.

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ANTONIO RUIZ-PIPÓ

## Cassagne, Joseph Ia.

See [Lacassagne, Joseph](#).

## Cassani, Giuseppe

(*b* Bologna; *fl* 1700–28). Italian alto castrato. He was singing at the church of S Petronio, Bologna, about 1700. He arrived in London early in 1708 and made his début in a revival of Haym's adaptation of Giovanni Bononcini's *Camilla* on 7 February, but was severely hissed and forced to withdraw after two performances. Returning two years later, he remained a member of the Queen's Theatre company until the spring of 1712, singing in *Almahide*, Mancini's *Idaspe fedele*, Bononcini's *Etearco*, Handel's *Rinaldo*, and F. Gasparini's *Antioco* and *Ambleto*. Handel composed the part of the Mago in *Rinaldo* for him; its narrow compass (*b* to *c''*) and absence of coloratura suggest that his powers were limited. Cassani sang in operas at Modena and Florence in 1718, Recanati in 1719, Bologna in 1721 and Pesaro (Orlandini's *Antigona* and *Nino*) in 1723, and at the festivities in honour of S Pellegrino at Forlì in the spring of 1728.

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WINTON DEAN

## Cassa rullante

(It.).

Tenor drum. See [Drum](#), §II, 3.

## Cassation

(It. *cassazione*).

A term used between 1750 and 1775 in southern Germany, Austria and Bohemia as a title of a composition or of a single movement; the soloistic cassation is stylistically related to the [Divertimento](#), the orchestral cassation to the [Serenade](#). Its etymological derivation is uncertain. In Koch's and Moser's lexicons and Abert's biography of Mozart the word is said to derive from *cassare* (Italian, 'to dismiss', 'to release'), thus meaning 'farewell music' (*Abschiedsmusik*). Wyzewa and Saint-Foix, in their biography of Mozart (i, 201), suggest a derivation from *casser* (French, 'to break'), implying that it signified a work whose movements could be played in any sequence. Riemann, in his lexicon (7/1909), derived the word from *cassa* (Italian, 'drum'). More probably the word is a slight recasting of a German expression common among musicians of the mid-18th century, 'gassatim gehen' ('to perform in the streets'); as early as 1619 Praetorius (*Syntagma musicum*, iii, 18), used the terms 'Grassaten' and 'Gassaten' in connection with the serenade.

Pre-Classical and early Classical cassations include pieces by Aumann, Dittersdorf, Michael Haydn, Leopold Hofmann, Rosetti, Joseph Schmitt and Vanhal, as well as early works by Haydn and Mozart, although few of these works are called by this title in the sources. It is therefore difficult to establish any distinctive 'cassation style'. In Breitkopf's thematic catalogues works are entered at some points as cassations but elsewhere as divertimentos (for example Haydn's Divertimento hll:2 in the catalogues of 1765 and 1767). Similar discrepancies exist in the titles of these works, printed and manuscript. A Haydn divertimento (hll:6) appears variously in catalogues, printed editions and manuscripts as 'cassatio' or 'gassatio', 'notturmo', 'divertimento', 'sonata a quattro', 'quartetto' (quatuor, quadro), 'simphonia' and 'concertino' (in some cases these inscriptions may merely indicate whether solo instruments were to be used for the performance of the piece). In contemporary usage these titles were largely interchangeable: Haydn himself listed his string quartets opp.1 and 2 in his *Entwurfkatalog* (c1765) as cassations, though for many of his early ones he later changed the title to 'divertimento'. He let 'cassation' stand, however, in certain works for baryton (hXIII:19), where he used the term less as a title than as a designation for movements of a light, humorous character. The term does not appear in the

authentic manuscript copies but is used in the *Entwurfkatalog* and the *Elssler-Verzeichnis*.

Mozart's only use of the term occurs in a letter of 4 August 1770, where he listed the incipits of three movements: the first movements of the Serenades k63 and 99/63a, both of them marches, and the independent march k62 (which is now generally linked with the Serenade k100/62a). This may suggest that he associated the term with the traditional cyclical arrangement of the march and the serenade, and the same applies to Michael Haydn's usage. Mozart and Michael Haydn used the term exclusively for orchestral works.

By Beethoven's youth the term 'cassation' seems to have fallen into disuse. A rare modern example of its use is Sibelius's op.6 (1904).

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For further bibliography see [Divertimento](#).

HUBERT UNVERRICHT/CLIFF EISEN

## Casseda [Caseda], Diego de

(fl Zaragoza, 1673–94). Spanish composer. On 11 November 1673 he was appointed *maestro de capilla* of the cathedral of Nuestra Señora del Pilar, Zaragoza. Though expelled on 11 August 1688 for failing to observe decorum in the choir enclosure, he was allowed to return ten days later. Jerónimo Latorre succeeded him on 30 October 1694; by 30 June 1696 he must have died, for his widow then applied for financial aid. He composed a superb eight-voice mass in E minor, which Eslava published in *Lira Sacro-hispana* (*Siglo XVII*, 1st ser., i, Madrid, 1869). His *tono*, *Qué dulces acentos* (in *E-Mn*), is for double choir and orchestra, but his many villancicos in New World archives call for smaller groups.

His son, José de Caseda y Villamayor (*fl* 1691–1716), was *maestro de capilla* of Calahorra in 1691 when invited to Pamplona, where several villancicos with orchestra and a Latin hymn by him still survive. On 22 April 1695 he was appointed *maestro de capilla* of La Seo at Zaragoza; he continued until at least 1705. Eslava, who published a Kyrie–Gloria by him (*Lira Sacro-hispana, Siglo XVII*, 1st ser., i, Madrid, 1869), erred in referring to him as a Sevillian maestro; he was at Sigüenza in 1716.

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ROBERT STEVENSON

## Cassellas, Jaime.

See [Casellas, Jaime](#).

## Cassidy, Claudia

(*b* Shawneetown, IL, 15 Nov 1899; *d* Chicago, 21 July 1996). American music critic. She studied drama and journalism at the University of Illinois (BA 1921), and music privately. She wrote criticism on music, drama and dance for the *Chicago Journal of Commerce* (1925–41), the *Chicago Sun* (1941–2) and the *Chicago Tribune* (1942–65); she also appeared on a weekly radio programme, ‘Critic’s Choice’, on the Chicago radio station WFMT, and contributed to *Chicago* magazine. Her criticism is for the most part unspecialized and oriented at the performer; she wrote favourably of the work of such composers as Prokofiev, Hindemith and Bartók early in their American careers. Much of her criticism is concerned with the Lyric Opera of Chicago and the Chicago SO; three of the orchestra’s conductors – Kubelík, Jean Martinon and Désiré Defauw – attributed their departures from Chicago to her unfavourable reviews. A collection of her reviews of European performances of the early 1950s was published as *Europe: on the Aisle* (New York, 1954).

THOMAS WILLIS

## Cassilly, Richard

(*b* Washington, DC, 14 Dec 1927; *d* Boston, 30 Jan 1998). American tenor. He studied at the Peabody Conservatory, Baltimore, and made his début as a concert singer in 1954. At the end of that year he sang in Menotti’s *The Saint of Bleecker Street* on Broadway, and that led to his engagement with the New York City Opera as Vakula in Tchaikovsky’s *Cherevichki*. In 1959 he appeared for the first time at the Chicago Lyric Opera, as Laca in *Jenůfa*. His European début was in the title role of Sutermeister’s *Raskolnikoff* at Geneva in 1965, the year he joined the Hamburg Staatsoper, where he made his début as Canio. His first appearance at Covent Garden was as Laca in 1968,

and he returned as Siegmund, Florestan, Othello, Peter Grimes (an imaginative portrayal), which he also sang for Scottish Opera, and a Tannhäuser particularly praised for its clear enunciation and total involvement in the character. In 1970 he made his débuts at the Vienna Staatsoper (Tannhäuser), Munich (Othello) and La Scala (Samson), in 1972 at the Paris Opéra (Siegmund) and in 1973 at the Metropolitan (Radames). In 1974 he sang Schoenberg's Aaron at Hamburg, and he recorded the part under Boulez. He sang his roles with intelligence and intensity, though not always with well-coordinated tone.

ALAN BLYTH

## Cassiodorus [Flavius Cassiodorus Magnus Aurelius Senator]

(*b* Scylacium [Scylletium; now Squillace, Calabria], c485 ce; *d* Vivarium [now Stalleti], nr Scylacium, c580 ce. Roman statesman and writer. A member of an ancient patrician family, Cassiodorus was a representative of the Roman senatorial class who worked with Ostrogothic rulers in their administration of Roman government during the 6th century ce. He spent the early part of his life trying to preserve Greco-Roman cultural traditions even though the necessary institutions were crumbling at every hand. His Roman education in the liberal arts prepared him well, for shortly after 500 he entered public life, holding office for more than a third of a century during a stormy and dangerous period. His rhetorical flair won him favour with Theodoric the Ostrogoth, and in 506 he was made *quaestor sacri palatii*; in 514 he became consul, and when Boethius fell from favour in 523, Cassiodorus was appointed *magister officiorum* in his place. In 533 Athalaric made him *praefectus praetorio*, a post he held until the fall of Italy to Byzantium between 537 and 540.

Like several other patricians of the 6th century (including his contemporary [Boethius](#)), Cassiodorus was a Christian humanist committed to the cultivation of Greek and Latin learning. He had originally hoped to found a Christian university in Rome, modelled on the *Didascalía* of Alexander and the Hebrew school at Nisibis; he even discussed this idea with Pope Agapetus (535–6) but his plans never came to fruition. Thus, after the fall of Italy and the other ravages of the 6th century, he returned to his familial estate at Scylacium and founded a monastery, which he named Vivarium. There Cassiodorus assembled a community that included Christian scholars who collected and copied an extensive library of books dedicated to the preservation of Greek and Latin Christian scholarship and secular learning. Cassiodorus, who lived to the remarkable age of 95, spent the last four decades of his life teaching and writing at Vivarium.

Cassiodorus's works can be divided into three groups. During his political career he wrote a history of the Goths (now lost) and a *Chronicle*, and in 537 he edited his official correspondence in 12 books under the title *Variae*. Shortly after he left public life he wrote a *De anima*, which was followed by a compendium on ecclesiastical history and exegetical works on the *Psalms*, *Romans* and the teachings of the apostles. Finally, for the monks at Vivarium he wrote the *Institutiones divinarum et humanarum litterarum*: it consists of

two books, the first concerning sacred letters, and the second the seven liberal arts of classical Roman education. In his 93rd year he wrote a *De orthographia*, which may be considered a supplement to the *Institutiones*.

Although Cassiodorus can hardly be considered an original or speculative thinker, his works always exhibit an interest in both Greek and Latin speculative thought. A letter in his *Variae* (ii.40) praises Boethius for his translations of Greek mathematical authors and contains a learned discussion of the harmony of the spheres. His *Expositio in psalterium* contains numerous erudite references to arithmetic, music and geometry; in several passages he raises music to a special place in Christian observance, for the concord expressed in human worship – particularly the singing of psalms – reflects the metaphysical harmony of the Creator.

Cassiodorus's most complete discussion of the arts is found in the second book of his *Institutiones*, where humane (secular) learning is presented within the context of the seven liberal arts. Cassiodorus, following Ammonius of Alexandria, groups music with the mathematical disciplines of arithmetic, geometry and astronomy. In the general preface to the section on mathematics he defines music as that discipline treating numerical relationships (*numerus ad aliquid*). Yet in the chapter entitled 'De musica' he fails to develop the mathematical aspect of music and even errs concerning the proportion of the 11th. He discusses the power of music, drawing on biblical passages as well as pagan legend, and divides music into three parts – *harmonica*, *rhythmica* and *metrica*. Musical instruments are also divided into three categories, which he named *percussionalia*, *tensibilia* and *inflatilia*. A brief survey of musical consonances follows, along with a discussion of the modes in the Aristoxenian fashion and a basic bibliography of Greek and Latin music theory.

In the chapter on music theory Cassiodorus cites a Latin translation of Gaudentius by Mutianus; this work, supplemented by Censorinus's *De die natali* and the lost work of Albinus, was probably the central source of the musical knowledge displayed in the *Institutiones*. He also knew and cited Augustine (*De musica*), Euclid, Ptolemy and Alypius; although he was aware of the existence of Martianus Capella's allegorical treatise on the liberal arts, he remarked that he had been unable to find a copy. While, in a letter written during his early years, Cassiodorus had cited Boethius as an authority on mathematics and Boethius's writing on music, the presence of Boethius's mathematical treatises at Vivarium remains open to question: Boethius's *De geometria* appears to be the basis for Cassiodorus's chapter on geometry, and Boethius's translation of Nicomachus's arithmetical work is cited in the chapter on arithmetic (along with the translation of Madaurensis Apuleius). No evidence is found to place Boethius's musical treatise in Cassiodorus's 6th-century library; the work is not cited in the *Institutiones*.

The manuscript tradition of the *Institutiones* during the Middle Ages shows that several versions of the text were in existence shortly after Cassiodorus's death and that the two books often circulated independently of each other. Although there is little evidence that book ii was widely read before the Carolingian renaissance, it formed the principal source for the discussion of the liberal arts in the *Etymologiae* by Isidore of Seville (d 636). During the reign of Charlemagne (768–814), however, one particular tradition of book ii

(the  $\Delta$  version; see Mynors, 1937) became one of the cornerstones for the study of the liberal arts among scholars at the Frankish court. In these manuscripts, extracts from Augustine concerning the arts, and passages from Boethius's *De arithmetica*, formed a supplement to Cassiodorus's text, and the tradition as a whole became an impressive apology for the inclusion of secular learning in Christian education. Cassiodorus thus became one of the pivotal authorities in the Carolingian development of music theory; his categorizations of music and instruments were used repeatedly, and passages from his chapter on music in the *Institutiones* appear in most theoretical compilations between the 9th and the 12th centuries.

Cassiodorus's importance to the development of music theory within the context of liberal education can be summarized in three principal areas: he (along with [Martianus Capella](#)) was pivotal in establishing the number of arts at seven (grammar, rhetoric, dialectic, arithmetic, music, geometry, and astronomy); he (along with [Augustine of Hippo](#)) was one of the principal apologists for the cultivation of humane learning in Christian education; and he was among the first to articulate the relationship between music in Christian observance and classical concepts of *musica*, thereby laying the foundation for the development of a music theory rooted in classical scientific definitions yet applied to Christian musical practice.

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CALVIN BOWER

## Cassirer, Fritz

(*b* Breslau, 29 March 1871; *d* Berlin, 26 Nov 1926). German conductor. After studying in Munich, and in Berlin with Pfitzner and Gustav Holländer, he was successively conductor at the opera houses of Lübeck, Posen, Saarbrücken and Elberfeld (1903–5). At the latter he became particularly interested in Delius, whose music had already been played there by Cassirer's predecessor, Hans Haym. According to Thomas Beecham (*Frederick Delius*, London, 1959, 2/1975, 125ff), Cassirer had naturally good if slightly fastidious taste, and he attached himself to Delius with great devotion; he conducted the première of *Koanga* at Elberfeld in 1904, helped Delius choose the Nietzsche text for *A Mass of Life* and organized the première of *A Village Romeo and Juliet* at the new Berlin Komische Oper in 1907. He accompanied the Komische Oper company to London (where it played only Offenbach) and stayed for a time. Having refused an offer from the Manhattan Opera House, New York, he retired to Munich, devoting himself to philosophical and literary studies.

ALAN BLYTH

## Casson, Thomas

(*b* Liverpool, 19 Oct 1842; *d* London, 21 Sept 1910). English organ builder. He retired early from a career in banking in 1887 and first worked as an organ builder in partnership with J.R. Miller in Perth. In 1888 he established the Casson Patent Organ Co. Ltd. in Denbigh and London. This became the Positive Organ Company in 1891, specializing in small instruments 'For Country and Mission Churches', from which he resigned in 1907. His belief in the value of well-designed small organs with mechanical actions, carefully sited for optimum tonal projection, anticipated some aspects of the Organ Reform Movement. The high standard of tonal finishing in Casson's organs, particularly of 8' foundation and string ranks, reflected the input of his manager and voicer, William Thynne, and early experiments using Roosevelt chests were carried out with the assistance of John Bellamy. Casson invented the 'pedal help' which automatically provided a pedal bass to whichever

combinations of stops were in use on the manuals. His complicated pneumatic actions for deriving additional pitches through the unit system saw further development in the organs of John Compton & Co. and in the 'Norvic' Organs of Hill, Norman & Beard, but it was undoubtedly Hope-Jones who was the first and the greatest beneficiary of his innovations. In his writings, Casson concerned himself with improvements to pedal organs and stop actions, and advocated more extensive use of enclosed pipework.

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CHRISTOPHER KENT

## Cassuto, Alvaro (Leon)

(b Oporto, 17 Nov 1938). Portuguese composer and conductor. He began his musical studies with Artur Santos and Lopes-Graça in Lisbon and continued them with Klussmann in Hamburg. He also studied conducting with Pedro de Freitas Branco. Between 1959 and 1965, when he had already had some pieces performed in Portugal, he studied conducting with Karajan and Herbert Ahlendorf in Berlin and with Ferrara in Hilversum, having obtained a grant from the Calouste Gulbenkian Foundation. In 1960 and 1961 he attended the courses at Darmstadt, where he had contact with Stockhausen, Ligeti and Messiaen. In 1965 he obtained the diploma in orchestral conducting at the Vienna Conservatory. He conducted various orchestras in Portugal and abroad, including the National Broadcasting Station SO, Lisbon, the RPO and the Orchestre de la Suisse Romande, and from 1958 to 1961 he was president of Juventude Musical Portuguesa. In 1985 he founded the Orquestra Nova Filarmonia. During his stay in the USA (1969–70) he won the Koussevitzky Prize in Tanglewood (1969).

Cassuto's double activity as a conductor and composer is reflected in his catalogue, which is almost exclusively orchestral. With his two *Sinfonias breves* (1959–60) he pioneered the technique of integral serialism in Portugal, and from the 1970s he also pioneered neo-tonal techniques with a postmodern spirit. In recent years, however, conducting has taken over from composition.

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Principal publishers: Schirmer, Tonos

SÉRGIO AZEVEDO

## Castagna, Bruna

(*b* Bari, 15 Oct 1905; *d* Pinamar, Argentina, 10 July 1983). Italian mezzo-soprano. She studied in Milan and made her début in 1925 at the Teatro Sociale, Mantua, as Marina in *Boris Godunov*. In the same year she made her first appearance at La Scala and remained there till 1928. She also sang at the Teatro Colón, Buenos Aires, taking part in the South American première of Rimsky-Korsakov's *Sadko*. In 1930 she returned on Toscanini's invitation to La Scala, where in 1933 she had a great success in *L'italiana in Algeri*. Opera and recital work took her to Australia and Egypt and then to the USA, where for a decade she was a leading mezzo at the Metropolitan Opera. She made her début there in 1936 as Amneris, after which Lawrence Gilman wrote of her 'remarkable voice, sensuously beautiful, voluptuous, richly expressive'. Her Carmen was considered the best for many years; she retired in this role in the 1949–50 season at Philadelphia. She then taught in Milan. She can be heard in a few recordings of live performances from the Metropolitan.

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J.B. STEANE

## Castagneri [Castagnery], Andrea [André]

(*b* Turin, 11 July 1696; *d* Paris, 5 Dec 1747). Italian violin maker, active in Paris. He moved to Paris around 1720 and received a diploma there in violin making from the fraternity of the 'maîtres facteurs d'instruments' in 1740. He was employed in the domestic staff of the Prince de Carignan, and settled at the Hôtel de Soissons, which belonged to his patron. He sold Cremonese violins and cellos, made clever restorations and good instruments. His

brother-in-law, Joseph Gaffino, bought his collection after his death. Castagneri was the father of the music dealer [Marie-Anne Castagneri](#).

Castagneri's instruments are usually patterned after the Stradivari model but are often slightly undersized; they are arguably more Italian than French, and the attractive varnish varies from golden brown to reddish brown. The scroll is more deeply carved and the soundholes more open than the Stradivari pattern.

Possibly because his work shows a mixture of both Italian and French schools, Castagneri's name has been given to a substantial number of anonymous instruments exhibiting a similar ambivalence. However, most of these are far from his standard of craftsmanship and the attributions ought to be regarded as at best only hopeful. Castagneri's printed labels are either in French or Italian and even occasionally a combination of the two.

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JAAK LIIVOJA-LORIUS, SYLVETTE MILLIOT

## Castagneri, Marie-Anne

(*b* 1722; *d* Paris, 6 Oct 1787). French music dealer, daughter of [Andrea Castagneri](#). After her father's death she bought a licence as a stationer on 27 September 1747 and settled in the rue des Prouvaires 'A la musique royale'. On 4 January 1748 she married the sculptor Pierre Hutin (*d* 1762). Her business continued to operate until 1787, handling the works of French composers of the period, including Clérambault, Daquin, Duphy, Guignon, J.M. Leclair (i), Balbastre and Grétry, as well as ballads, ariettes and musical journals.

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SYLVETTE MILLIOT

## Castagnoli, Giulio

(*b* Rome, 22 Nov 1958). Italian composer. In 1982 he took his diploma in piano (with M. Golia) and composition (with G. Bosco) at the Turin Conservatory, and in 1983 he graduated in humanities and philosophy from Turin University. He subsequently studied with Ferneyhough (Freiburg, 1983–

6) and Donatoni (Accademia di S Cecilia, Rome, 1987). In 1984 he was appointed to teach composition at the Turin Conservatory, and from 1999 at the city university as well. He was composer in residence in Berlin, a guest of the DAAD (1998–9). He worked on music education with Sergio Liberovici whose unfinished opera *Mälzel* he orchestrated with Berio in 1995. Like Scelsi, Castagnoli employs a sophisticated style directed towards timbral inventiveness, and it was to Scelsi that Castagnoli dedicated not only his first orchestral work *Klang*, but also an analytical essay for the series Quaderni di Musica Nuova which he founded in 1987. His anthropological conception of music, as the archetypal voice of every civilization, has drawn him towards the primitive symbols of all cultures (in *Numeri*), and has attracted him to oriental thought (*Sei Haiku, Tre poesie T'ang*). This conception has also had an effect on his explorations of timbre, made through unusual combinations and which includes the use of early instruments, and is the inspiration behind his rediscovery of modality. He is interested in interactions between music and visual art (*Al museo*), while his electronic pieces explore the changing state of the acoustic material (*Isole*).

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(selective list)

Dramatic: *Le ore e le lune* (chbr op, S. Liberovici, after W. Shakespeare and E.T.A. Hoffmann), 1984, Turin, 3 May 1984; *Al museo in volo & a zompi* (comic radio-op, U. Nespolo), 1991; *Il re* (monodrama, C. Cignetti), 1997, Rome, 10 May 1999

Vocal: *6 Haiku* (E. Montale), S, 9 insts, 1989; *A due voci* (U. Saba), S, wind qnt, pf, 1992; *Un quaderno di Constantinos Kavafis*, 5 pt chbr suite, 1v, insts, 1994; *Cantico notturno* (Alcman, Navaho Indian texts, Wang-Wei), 12 vv, perc, 1997; *5 Trakl-Lieder* (G. Trakl), Mez, pf, 1997; *Itaca è questa* (G. Badoaro), S, pf, 1998; *Je reprends la plume* (after A.S. Pushkin letter), Ct, str trio, 1999

Orch: *Finzione II*, conc., vc, orch, 1985; *Klang*, omaggio a Giacinto Scelsi, str, 1986; *Numeri*, conc., 1987; *5 madrigali*, 11 str, 1990; *Canti per orchestra*, 1991; *Cloches blanches et noires*, 1992–3; *Vana–evanescente–invano*, 1993; *3 poesie T'ang*, conc., pf, ens, 1995; *Le azzurre campane della sera*, double str orch, 1996; *Fioriture*, Qin, ens, 1996; *Fioriture II*, conc., va, ens, 1996–7; *Costellazioni*, gui, ens, 1999

3 or more insts: *Uqbar*, pic, b cl, perc, pf, str trio, 1984; *Trio*, vn, vc, pf, 1986; *Trio II*, fl, b cl, hp, 1986, rev. as *Trio per quattro*, fl, b cl, gui, pf, 1987; *Doppio quintetto*, fl/pic, cl/b cl, hn, gui, pf, str qnt, 1988; *4 notturni*, str qt, 1990; *Cloches en noir et blanc*, fl, cl, hn, perc, synth, pf, vn, vc, 1991; *Tre musiche a china*, fl, b cl, perc, pf, 1992; *4 canti di Omar Khayyam*, str sextet, 1993; *Il lago notturno* (Il cielo stellato), vn, vc, pf, 1996; *Threnos*, str trio, 1996

1–2 insts: *Quasi una fantasia*, sopra un finale, pf, 1983; *Serenata après l'11ème Etude de Villalobos*, gui, 1984; *Duo*, vn, 1986; *2 stanze giapponesi*, trbn, 1988, rev. as *3 stanze giapponesi*, 1992; *Tre tanka dallo Hiakunin Isshu*, fl, pf, 1990; *Miles*, b cl, vc, 1991; *Una lettera a china*, vc, pf, 1992; *I toni della notte*, hpd, 1995; *Sciofar*, bn, 1998; *... pour vous dire ...* prep pf, 1999

El-ac: *Secondo quartetto con voci* (F. Kafka), S, actress, str qt, tape, 1987; *Oltre lo stretto vuoto*, pf, elecs, 1992–3; *4 poemetti*, vc, elecs, 1993; *Isole*, vc, elecs, 1998

Principal publishers: Ricordi, Edipan, Sonzogno, Suvini Zerboni

## WRITINGS

- 'Gesto, figura, nostalgia', *Quaderni della Civica Scuola di Musica di Milano*, no.13 (1986), 114–15
- 'Un Adieu', *MusikTexte*, no.26 (1988), 28 only
- 'Portrait, note su Franco Donatoni', *Quaderni di musica nuova*, no.2 (1988), 39–42
- 'Note a Paolo Castaldi', *Quaderni di musica nuova*, no.3 (1989), 9–17
- 'La scrittura del suono', *Quaderni Perugini di musica contemporanea*, no.33 (1989), 4–7
- 'La conscience aiguë: note sullo scrivere musica oggi', *Quaderni di musica nuova*, nos.4–5 (1994), 9–14
- Klang und Prozess in den 'Quattro Pezzi per orchestra' (1959) von Giacinto Scelsi* (Saarbrücken, 1994)
- 'L'attesa, l'ascolto, il richiamo: un'interpretazione di alcuni canti schumanniani', *Quaderni di musica nuova*, no.6 (1996), 105–35
- 'A proposito di Three Pieces for Piano di Brian Ferneyhough', *Le tentazioni della virtuosità*, ed. E. Restagno (Milan, 1997), 281–3
- with M. Gastini: *Trasparenze* (Milan, 1998)

ANNA MARIA MORAZZONI

## Castaldi, Alfonso

(b Maddaloni, 23 April 1874; d Bucharest, 6 Aug 1942). Romanian composer and teacher of Italian birth. He studied with Cilea and Giordano at the Milan Conservatory. On moving to Romania in 1896, he taught the guitar and the violin in Galați, then in 1904 he began to teach composition and music theory at the Bucharest Conservatory. Remaining there until his retirement, he exerted a decisive influence over his students' stylistic formation and their relationship with contemporary trends. Castaldi's symphonic works display features of French Impressionism in their superimposition of vivid tonal layers. His cultivation of a descriptively programmatic style is most evident in *Trandafirul roșu* ('The Red Rose', 1902), a work inspired by a poem by Carmen Sylva, *Thalassa* (1906) and, in particular, *Marsyas* (1907). A preoccupation with rendering colours in music informs *Il giorno: poema delle ore* (1904), while folkloric elements are apparent in *Impresii românești* ('Romanian Impressions', 1912).

## WORKS

(selective list)

Orch: *Trandafirul roșu* [The Red Rose], sym. poem after Carmen Sylva [Queen Elizabeth of Romania], 1902; *Il giorno: poema delle ore*, sym. triptych, 1904; *Thalassa*, sym. poem, 1906; *Marsyas*, sym. poem, 1907; *Impresii românești* [Romanian Impressions], sym. suite, 1912; Sym. no.1, e, 1916; Sym. no.2 'L'eroe senza glorie', 1925

Choral: *La arme!* [To Arms!] (St O. Iosif), 1913

Other works, incl. several ops, vocal-orch works, choral pieces, chbr works and other vocal pieces, arrs.

Principal publishers: Calace, Gebauer, Ricordi

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**Z. Vancea:** *Creația muzicală românească în secolele XIX–XX*, ii (Bucharest, 1978)

**O.L. Cosma:** *Hronicul muzicii românești*, vi (Bucharest, 1984); vii (1986); viii (1988)

**V. Cosma:** *Muzicieni din România* (Bucharest, 1989)

VIOREL COSMA

## Castaldi, Bellerofonte

(*b* Collegara, nr Modena, 1580; *d* Modena, 27 Sept 1649). Italian composer, theorbo player, lutenist, guitarist and poet. He was one of the most colourful musicians of his day. Outspoken and independent, his satirical writings frequently resulted in imprisonment or banishment, and he was no stranger to the violence of his times. He participated in the killing of the murderer of one of his brothers and was permanently maimed by a bullet wound to his left foot. As a young man his restless spirit and frequent altercations led him to travel widely to Germany and throughout Italy. While in the service of Cardinal Alessandro d'Este in 1619, Castaldi resided in Rome, and he lived there again in 1630. The rest of his time was spent mainly in his beloved Modena and in Venice, where he was most at home with his small circle of friends – musicians, artists and writers, among them the controversial poets Fulvio Testi and Alessandro Tassoni. Castaldi was generous in his praise of his fellow theorbo player J.H. Kapsberger. He was also one of the early commentators to recognize the genius of his friend Monteverdi. Much of this information is revealed in Castaldi's long verse autobiography, letters and poems.

Castaldi's eccentric personality and virtuoso technique are reflected in his two volumes of music. His sophisticated solo theorbo compositions are among the most demanding, yet refined, in the repertory. Notated in Italian lute tablature, they are contained in the *Capricci* of 1622, which he engraved himself (see [illustration](#)). The solos are mostly dances (correntes and galliards); some are fantasias and others are in free form with imaginative titles such as *Un bocconcino di fantasia* ('A Morsel of Fantasia'). These pieces exhibit rhythmic incisiveness, imitative counterpoint, free dissonance and a blend of modality and tonality typical of early 17th-century Italian music. The nine duos for 'tiorba e tiorbino' among the *Capricci* are rare examples of music written for the tiorbino, a small theorbo tuned an octave above the standard instrument and retaining its re-entrant tuning and single courses. The *Capricci* also include six songs with tablature accompaniments and bass lines that provide a valuable insight into how figured basses were realized at the time.

Castaldi's other printed volume, *Primo mazzetto di fiori* (1623), contains 19 strophic arias, three madrigals and four strophic variations for one to three voices, accompanied by an unfigured bass line. Several of the arias are

examples of the dance-song, bearing the indications 'corrente' or 'gagliarda'. 15 songs are settings of Castaldi's own poems. Caffagni reported that six of the 13 songs marked 'b.c.' in the Biblioteca Estense, Modena, MS Mus.G.239 are from Castaldi's 1623 book, and concludes that the other seven are Castaldi's as well. In publishing his work, Castaldi flouted convention by specifying three features rare at that time: that the vocal parts should be in the tenor clef (except three, in the alto clef), since it seemed laughable to him that a man address his beloved in falsetto or in a feminine voice; that all verses of strophic songs be printed between the staves for the convenience of the singers; and that the pages of his work should not be disfigured by the 'pedantry' of the guitar *alfabeto*.

## WORKS

Capricci a 2 stromenti cioè tiorba e tiorbino e per sonar solo varie sorti di balli e fantasticarie (Modena, 1622/R)

Primo mazzetto di fiori musicalmente colti dal giardino bellerofonteo, 1–3vv, bc (Venice, 1623/R)

13 or more songs, 1v, bc, *I-MOe* Mus.G.239; 6 from Primo mazzetto (1623)

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- G. Roncaglia:** 'Di Bellerofonte Castaldi (con un documento inedito)', *Atti e memorie della Deputazione di storia patria per le antiche provincie modenesei*, 8th ser., x (1958), 117
- S. Buetens:** 'Theorbo Accompaniments of Early Seventeenth-Century Italian Monody', *JLSA*, vi (1973), 37–45
- M. Caffagni:** 'The Modena Tiorba Continuo Manuscript', *JLSA*, xii (1979), 25–42
- P. Fabbri:** 'Inediti monteverdiani', *RIM*, xv (1980), 71–85
- P. Pergreff:** *Bellerofonte Castaldi: Le rime* (diss., U. of Bologna, 1982)
- K.B. Mason:** *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth, 1989)

NIGEL FORTUNE/DAVID DOLATA

## Castaldi, Paolo

(b Milan, 9 Sept 1930). Italian composer and writer on music. He studied at the Milan Conservatory, and received diplomas in composition (1956), vocal composition (1958) and conducting (1959), studying with Votto and Giulini. He also studied engineering at the polytechnic, and he attended composition classes at the Accademia Musicale Chigiana, Siena (1957–8) and at the Darmstadt summer courses (1960–63). From 1968 to 1977 he taught at the Parma Conservatory, and in 1977 he began to teach at the conservatory in Milan.

Since his student years Castaldi has retained a keen interest in the music of Debussy, Ravel and Stravinsky, which he has discussed in a number of

essays. Castaldi's own aesthetic emerged clearly in the first half of the 1960s, taking its point of departure from Cage's philosophy of freedom from restriction, and including the use of consonant material, forbidden by the European avant garde. This move did not represent a conciliatory return to the past: following the literary example of Kafka, Castaldi instead tried to demonstrate the sense of disquiet that can be aroused by the well-known and familiar. Fundamental to Castaldi's idiom is the way in which he incongruously juxtaposes heterogeneous materials. In *Anfrage*, for example, there is a collage of pre-existent music which is taken from the most varied sources; while in *Moll* the 'found' music consists of a single page of Clementi's *Gradus ad Parnassum*, with the addition of a number of instructions to the performer which bear no relation to Clementi's music. Often Castaldi writes his own stylistic fragments – *Left*, for instance consists of a montage of accompaniment figures, without the melody line, drawn from the Classical-Romantic piano repertory. Such collages may also on occasion draw on sources other than from the concert hall, as in *Boulevard Promenade* – a kind of portrait in sound of a big city – in which there are echoes of military fanfares, children's games, Viennese waltzes, church music and other sounds.

In Castaldi's 'play' with music history, notation itself may be involved, ranging from medieval neumes to modernist rhythmic complexities and graphic notation. Nevertheless his historicizing does not intend irony or sacrilege; rather, according to the composer, it is an attempt, in words that echo the neo-classical Stravinsky, to salvage 'the remains of the wreckage of European culture' (Castaldi, 1978), binding the elements together by means of procedures which have nothing in common with traditional musical grammar.

## WORKS

(selective list)

Stage: *Il caso Schreber* (ballet), 1975–84; *Descrizione di una battaglia* (chbr theatre, 1), 1982; *Con Martina* (ballet), 1983; *Lieb!* (chbr theatre 1, P. Castaldi), 1985; 9 *ritratti, dal Novecento storico*, in forma di variazioni su un tema elisabettiano (ballet), 1995

Vocal: 5 *liriche greche* (Sappho), female v, 7 insts, 1953; *Tendre*, 1 instrumentalist + vocalist (22 insts), 1962; *Allegretto*, female v, pf, 1968–78; *L'oro*, 1v, orch, 1968; 10 *discanti*, male chorus, 10 insts, 1969; *Cardini*, solfeggio parlante, 1v, 1973; *Vexilla regis*, SATB, 1982; *Veni creator spiritus*, SATB, 1982; *Ubi caritas et amor*, SATB, 1982; *Jesu redemptor*, children's chorus, 1983; *Sequentia aurea*, SATB, 1983; *Epifania* (6 songs, M.B. Castaldi), female v, orch, 1996–7; *Commiato di Paolo*, male v, chbr orch, 1993

Orch: *Schoenberg A–B–C*, 1967; *L'oro*, *Doktor Faust*, 2 hn, trbn, b drum, pf, str, 1969; *Invenzione*, pf, orch, 1969 [version for solo pf]; *k.522*, str, 1970–79; *L'esercizio*, pf, orch, 1973; *Clap*, cl, orch, 1982; *Nana*, fl, orch, 1983; *Seven Slogans*, 1985–6; *Boulevard Promenade*, 1989–92; 4 *ritratti*, 1994; 7 *ritratti*, 1994

Chbr: *Sonata*, 2 vn, 1952; *Clausola*, fl, vn, pf, 1961–8; *Conc. d'organo*, org, 1967; *Monotone*, str qt, 1961–8; *Sunday Morning*, kbd, perc, fl, opt. v, opt. insts, 1975; *Idem*, fl, opt. insts, 1976; *Simile*, any 3 insts, 1976; *Battente*, gui, opt. insts, 1976–7; *Nana*, fl, pf, 1979; *Clap*, cl, pf, 1982; *Litania Mariae*, org, 1982; *Sonata di Elisa*, vl, pf, 1989; *Cadenze d'inganno*, fl, 1992; *Hammersmith*, fl, ob, cl, hn, bn, 1996

Pf: *Sonatina*, 1952; *Anfrage*, 2 pf, 1963; *Moll*, 1964; *Elisa*, 1964–7; *Grid*, 1969;

Definizione di Grid, 1969; Scale, 1970; Left, 1971; Studio, 1971; Romanza, 1971–4; Notturmo, 1971; Esercizio, 1971; Finale, 1971–3; Caro babbo, 1972; Innere Stimme, pf 4 hands, 1974; Es, 1975; Moderato, 1976; Link, 1995; Canoni armonici, 2 pf, 1997

For silent reading: Tema, 1968

Principal publishers: Ricordi, Suvini Zerboni, Universal

## WRITINGS

- 'Avanguardia musicale, senso e non-senso', *Incontri musicali*, no.4 (1960), 113–40
- 'Note su Edgar Varèse', *Musica d'oggi*, new ser., iv (1961), 257–60
- 'Relazione al Convegno Nazionale "Arte e comunicazione" organizzato dal Gruppo 70 a Firenze', *Marcatrè*, nos.14–15 (1965), 186–9
- 'Di Tendre, di Elisa', *Marcatrè*, nos.34–6 (1967), 98–101 [incl. pages from *Tendre* and *Elisa*; second part of article repr. in *Collage*, no.8 (1968), 24 only]
- 'Venti proposizioni', *Musica minima*, ii/5 (1967), 7–17; repr. in *Marcatrè*, nos.43–5 (1968), 58–63
- 'Caro Sylvano', *Marcatrè*, nos.41–2 (1968), 138–42
- 'Take Care', *Collage*, no.8 (1968), 19–24; repr. in *NRMI*, viii (1974), 213–26
- 'Descrizione e parafrasi', *Discoteca alta fedeltà*, x/87 (1969), 40–43
- 'In nome del padre: riflessioni su Strawinsky: tre studi', *Lo spettatore musicale*, vii/2–3 (1972), 12–52
- 'Un secolo da Schoenberg', *La Biennale di Venezia: annuario 1974* (Venice, 1974), 877–91
- 'Il timbro del pianoforte', *NRMI*, x (1976), 434–6
- 'Madre con bambino', *Musica e politica*, ed. M. Messinis and P. Scarnecchia (Venice, 1977), 455–64
- 'Un'eredità di John Cage', *John Cage: dopo di me il silenzio (?)*, ed. F. Mongi (Milan, 1978), 75–86; repr. in *Quaderni di musica nuova*, no.3 (1989), 18–25
- 'Architettura per musica', *Casabella*, no.73 (1981), 53–6
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- 'Lettera a Trieste', *Il pianoforte di Beethoven*, ed. C. De Incontrera (Trieste, 1986), 221–8
- 'A Claude Debussy', *All'ombra delle fanciulle in fiore: la musica in Francia nell'età di Proust*, ed. C. De Incontrera (Trieste, 1987), 303–47
- 'Il Terzo Stile e l'Arte della Fuga', *Ecco mormorar l'onde: la musica nel Barocco*, ed. C. de Incontrera and A. Zanini (Trieste, 1995), 317–61
- 'Strawinsky con noi oggi', *NRMI*, xix (1995), 469–76
- Other essays, incl. short introductory notes to his own compositions

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**C. Orselli:** 'La Fantasia di Schumann, Paolo Castaldi e la casa dei doganieri', *Chigiana*, new ser., xxxii (1979), 303–6  
**G. Castagnoli:** 'Note a Paolo Castaldi', *Quaderni di musica nuova*, no.3 (1989), 9–17

TONI GERACI

## Castañeda, José

(*b* Guatemala City, 1898; *d* Guatemala City, 1983). Guatemalan composer, conductor and theorist. After studying in Paris, he founded an orchestra in Guatemala City in the early 1930s. This group, initially called *Ars Nova*, was later designated by the president and dictator Jorge Ubico as the official state orchestra, taking the name *Orquesta Progresista* (1936). When it was later militarized, Castañeda resigned and once again settled in Europe. He later returned to Guatemala and served as director of the National Conservatory and in various other official capacities. He had a considerable influence on the younger generation through his long time spent teaching at the Conservatory. As a music theorist, he aroused international interest through a system of notation of music and choreography which he presented at numerous congresses in Europe and North America, and published in his book *Las polaridades del ritmo y del sonido* (Guatemala City, 1967). As a composer, he had the gift of easy melodic invention, as well as technical proficiency. His satirical song *La chalana* (1922), for example, was still being sung by university students 75 years later. The performances of his opera *Imágenes de nacimiento*, in which he used modal harmonies and other neo-classical devices, and of his ballet *La serpiente emplumada* in Guatemala City were also highly successful. In his three symphonies and two string quartets, Castañeda experimented with serial techniques.

### WORKS

Stage: *Imágenes de nacimiento* (op, M.A. Asturias), 1933; *La serpiente emplumada*, ballet, 1960; *Emulo Lipolidón* (op, Asturias)

Other: *La chalana*, song, 1922; *La doncella ante el espejo cóncavo*, suite, pf/orch; 2 str qts; 3 syms.

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**D. Lehnhoff:** 'La música', *Historia general de Guatemala*, (Guatemala, 1997), 491–500

DIETER LEHNHOFF

## Castanets

(Fr. *castagnettes*; Ger. *Kastagnetten*; It. *castagnette*, *nacchere*; Sp. *castañetas*, *castañuelas*).

Percussion (strictly concussion) instruments of indefinite pitch, primarily associated with Spain. They are classified as idiophones: concussion vessel clappers. Similar small [Clappers](#) were used in ancient Rome and in the Middle Ages, and are illustrated in the late 13th-century *Cantigas de Santa*

*María* (E-E b.1.2). In Hispanic countries and wherever they are used for their original purpose of accompanying the dance, they consist of two pairs of small shallow cup-shaped pieces of special wood, usually chestnut (*castaña*). Each pair is drilled to receive an ornamental cord which is most commonly looped round the thumb (see [illustration](#)). The pairs usually differ slightly in pitch: the lower is called *macho* (male) and the higher *hembra* (female). The higher-sounding pair is usually held in the right hand. The cups hang downwards and are manipulated by the fingers.

In the orchestra it is more usual for the cups to be attached by a cord to a central piece of wood ending in a handle by which they are held. Normally one pair is used by one player. In most cases they are held and shaken by the right hand, or struck against the palm of the left hand to accentuate certain rhythms. They are by no means easy instruments to play. At times two pairs of orchestral castanets are used, or alternatively a 'castanet machine' in which the cups are secured by elastic to a block of wood, and operated with the fingers. While the above are useful, Spanish finger-style playing creates a unique effect and is to be preferred if at all possible.

Castanets are usually employed in music of a Spanish character, such as Bizet's *Carmen*, Chabrier's rhapsody *España* and the ballet in Massenet's *Le Cid*. Wagner wrote for them in the Venusberg Music in *Tannhäuser* (1861) where they lead in to the abandoned excitement he depicted. They also help to establish the atmosphere of the scene in the Dance of the Seven Veils in Richard Strauss's *Salome*. Britten employed them significantly in his *The Little Sweep* (1949), where they imitate the cry of a night bird. They are frequently used to support rhythmic structure, as in Prokofiev's Third Piano Concerto. Milhaud scored for *castagnettes de fer* in *Les choéphores* (1915); these metal castanets sound like small cymbals on clappers. Saint-Saëns used both metal and wooden instruments in the Bacchanale in *Samson et Dalila* (1877).

For further illustration see [Spain](#), fig.1.

JAMES BLADES/JAMES HOLLAND

## Castel, José

(fl 1761–81). Spanish composer. His works are prominent in an inventory of the *tonadillas* performed by the Manuel Martínez company in Madrid, especially before 1778, and more than 50 of his *tonadillas* are extant. In 1791 the Salamanca theorist Manuel Ortega described Castel's instrumental works as being worthy of comparison with those of Haydn and Pleyel. A rare use of chorus is seen in his *La gitánilla en el coliseo*. Three of his four *sainetes*, the comedy *Ifigenia en Tauride* and the zarzuela *El amor en la aldea* are set to texts by Ramón de la Cruz. His works found their way to the Americas: a *tonadilla* was performed in Montevideo in 1830, and a single religious work is in Lima and another is in the Colegiata de Guadalupe music archive in Mexico City. Other works of his are held at the Madrid Conservatory.

## WORKS

all in E-Mm and Mn unless otherwise stated

c50 tonadillas, 1–8vv, incl. La gitanilla en el coliseo, ed. in Subirá (1930), iii  
4 sainetes: El caballero de Medina de Pomar (R. de la Cruz), 1766; El careo de los majos (de la Cruz), 1766; Los hombres con juicio (de la Cruz); Suene, suene el pandero

Zars: El amor en la aldea (2, A. Vázquez), 1766; La fontana del placer

Comedias: Ifigenia en Tauride (de la Cruz); El principe Don Carlos

Other works: Ky, Gl, Cr, 4vv, orch, 1777, Lima, Peru, Archivo Arzobispal; Non fecit taliter, 4vv, orch, Mexico City, Colegiata de Guadalupe; 4 sonatas, org, ed. J.M.

Muneta: *Musica de tecla de la catedral de Albarracín* (Teruel, 1981)

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**J. Subirá:** *La tonadilla escénica: sus obras y sus autores* (Barcelona, 1933), 152ff

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**M. Navarro:** ‘La biblioteca del Real Conservatorio Superior de Música de Madrid’, *RdMc*, xi (1988), 239–49, esp. 241

ELEANOR RUSSELL/ROBERT STEVENSON

## Castel, Louis-Bertrand

(*b* Montpellier, 5 Nov 1688; *d* Paris, 19 Jan 1757). French mathematician, physicist, journalist and theorist. According to Schier his birthdate was not 11 November as stated in the *Journal de Trévoux*. He joined the Jesuit order on 16 October 1703 at Toulouse, where he first undertook humanistic studies and later concentrated on mathematics and philosophy. After assuming teaching responsibilities for the order in Toulouse (1707), Clermont (1711), Aubenas (1714), Pamiers (1716) and Cahors (1719), he was sent in 1720 to the Jesuit school in Paris, where he taught physics, mathematics, mechanics, architecture and military science. He held this post for the rest of his life. From the time of his arrival in Paris he contributed articles and criticisms to the *Mercure de France* and the *Journal de Trévoux* on a wide variety of subjects, including music, where his criticisms of the theories and works of Rameau are of note.

Castel is recognized for three principal contributions to the development of scientific thought during the 18th century: a theory of gravity, a theory for popularizing science and mathematics and a theory of the correspondence of sound and colour. Although the first two of these are retrospective and

conservative for their time, the third is not, and it is the development of this theory and its product, the 'ocular harpsichord', that found particular favour with his contemporaries. Castel's curiosity concerning the relationship of colour to sound was initially stimulated by the thoughts expressed in the works of both Kircher and Newton. Building on the hypotheses of Descartes' theory of light (as modified by Constantijn Huygens) Castel argued that light is a product of vibration, as is sound, and therefore that colour and musical tone (being principal manifestations of light and sound respectively) are analogous in nature. Attempting to relate the spectrum of colours to the overtone series in music and extending this relationship to 'shade' in both, he devised a chromatic scale of 12 notes, each step of which is analogous to a specific colour: C 'bleu', C♯ 'céladon', D 'vert', D♯ 'olive', E 'jaune', F 'aurore', F♯ 'orangé', G 'rouge', G♯ 'cramoisi', A 'violet', A♯ 'agathe', B 'violant'. The construction of a harpsichord that coupled the sounding of pitches with the showing of analogous colours occupied Castel for almost 30 years. Different models were constructed (some using paper strips, others coloured glass), but the interest in such an instrument, as well as in the general theory of relating colour to sound, waned in France (if not in Germany) soon after Castel's death.

Castel concerned himself with other theoretical problems, claiming that he owed this interest in music to Rameau with whom, however, he was soon in dispute. Castel raised questions on subjects as diverse as the criticism of Ramist theory, the development of a new method of apprenticeship in music, and the Querelle des Bouffons. His published writings on music extended over more than 20 years, and his lifelong preoccupation with the subject is attested by the prominence he gave to it in the writings of his final years.

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only those relating to music

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'Démonstration géométrique du clavecin pour les yeux et pour tous les sens, avec l'éclaircissement de quelques difficultés, et deux nouvelles observations', *Mercure de France* (1726), Feb, 277–92; March, 455–63

'Méthode pour apprendre la musique en peu de temps', *Mercure de France* (1732), May, 841–56

'Nouvelles expériences d'optiques et d'acoustique', *Mémoires pour l'histoire des sciences et des beaux arts [Journal de Trévoux]* (1735), July, 1444–82; Aug, 1619–66; Sept, 1807–39; Oct, 2018–53; Nov, 2335–72; Dec, 2642–68

*L'optique des couleurs* (Paris, 1740)

Pre-publication discussion of F. Geminiani: *Guida armonica*, *Mémoires pour l'histoire des sciences et des beaux arts [Journal de Trévoux]* (1741), July–Sept, 1475–1509; Eng. trans., *An Extract out of the 'Journal des*

*savans', or Dissertation upon a Work Wrote by Mr. Geminiani, Intituled, The Harmonick Guide* (London, 1741)

*Lettres d'un académicien de Bordeaux sur le fonds de la musique, à l'occasion de la lettre de M. R\*\*\* [Rousseau] contre la musique française,* i (London and Paris, 1754)

*Réponse critique d'un académicien de Rouen à l'académicien de Bordeaux, sur le plus profond de la musique* (Paris, 1754)

'Lettre à M. Rondet, sur sa réponse au P[ère] L[augier] J[ésuite] au sujet du clavecin des couleurs', *Mercur de France* (1755), July, 144–58

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ALBERT COHEN/PHILIPPE VENDRIX

## Castelain, Charles [Jean].

See [Chastelain, Charles](#).

## Casteliono, Giovanni Antonio da.

See [Castiglione, Giovanni Antonio da](#).

## Castellan, Jeanne Anaïs

(*b* Beaujeu, Rhône, 26 Oct 1819; *d* after 1858). French soprano. She studied at the Paris Conservatoire with Bordogni, Nourrit and Cinti-Damoreau, and in 1836 won a *premier prix* for singing. She began her stage career in Italy, appearing at Varese in 1837, and later at Turin, Bergamo, Rome, Milan and Florence, where in 1840 she married the singer Enrico Giampetro. In the winter of 1843–4 she sang in New York and Boston. She made her London début at a Philharmonic concert (13 May 1844), and appeared in Italian opera alternately in St Petersburg (1844–6) and with Lumley's company at Her Majesty's Theatre (1845–7). Her first London role was Lucia (1 April 1845) and she chose the same role for her débuts at the Théâtre-Italien, Paris (1847), and Covent Garden (1848). At the Paris Opéra in 1849 she sang Berthe in the première of Meyerbeer's *Le prophète* and the following year she was particularly successful at Covent Garden in *Mosè* and *Nabucco* (which

were given, respectively, as *Zora* and *Anato*). She continued to appear at Covent Garden until 1853, and for several more years at provincial music festivals and on concert tours abroad; her last appearance in England was at the 1858 Birmingham Festival. Most accounts of her agree that she possessed considerable agility and an extensive range, remarkably unified in tone quality; but several critics found fault with her intonation, and considered her cadenzas and ornamentation over-ambitious or inappropriate: Chorley wrote in 1847 that 'She now attempts such feats as only one born a Garcia can accomplish; often fails signally, and never succeeds completely'.

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PHILIP ROBINSON

## Castellanos, Evencio

(*b* Cúa, 3 May 1915; *d* Caracas, 20 March 1984). Venezuelan composer, pianist, organist and conductor. He learnt the harmonium and the organ from his father, Pablo Castellanos, then studied piano with Rafael González Guía in Caracas. Soon after he began assisting his father as organist at several churches in Caracas, and in 1931 he became organist of Caracas Cathedral. From 1930 he studied with Vicente Emilio Sojo, who exerted a lasting influence, and he was an early adherent of the nationalistic school. At his graduation from the Escuela Superior de Música (1945) he played his Piano Concerto, his first work with nationalistic intentions. He studied the piano with Charles Bulhor at the Dalcroze School of Music, New York (1944), and in 1946 began a career as a conductor. He also taught at the Escuela Superior de Música, eventually becoming its director.

His most prolific period as a composer was in the late 1940s, when *El río de las siete estrellas* (1946) was especially successful. His most important composition, *El tirano Aguirre* (1962), is a secular oratorio lasting almost two hours. He also wrote several sacred works, including masses and motets, and his religious orientation became increasingly predominant, culminating in the solemn Mass 'Jesus corona Virginum' (1978). In the 1970s he lived in Paris, giving organ recitals in the cathedrals of Notre Dame and Chartres. Returning to Caracas, he was teaching the organ at the Conservatorio Juan José Landaeta when he died.

## WORKS

(selective list)

Orch: Pf Conc., A, 1944; *El río de las siete estrellas*, sym. poem, 1946; Suite 'Avileña', 1947; Santa Cruz de Parcairigua, sym. suite, 1954

Vocal: Mass 'Ave maris stella', chorus, orch, 1953; *El tirano Aguirre* (orat.), solo vv, chorus, orch, 1967; Misa solemne Jesu Corona Virginum, 1978; madrigals, songs (1v, pf), choral works

Chbr and solo inst: Sonata clásica, fl, pf, 1943; 2 pf sonatas, 1954, 1955; Qt, G

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HUGO LÓPEZ CHIRICO

## Castellanos(-Yumar), Gonzalo

(b Canoabo, Carabobo, 3 June 1926). Venezuelan composer and conductor, brother of [Evencio Castellanos](#). Between 1932 and 1940 he studied with his father, Pablo Castellanos, an organist and choirmaster. From 1940 he studied composition with Vicente Emilio Sojo at the Escuela Superior de Música, Caracas. In 1947 he graduated with his *Suite caraqueña*, which won the National Composition Prize that year. He won further national composition prizes in 1952, 1954, 1956, 1958 and 1966. In 1955 his symphonic work *Antelación e imitación fugaz* won a prize in the 1955 Queen Elisabeth Competition in Belgium. Between 1959 and 1963, he studied conducting with Celibidache in Germany and Siena, analysis with Frazzi in Siena and orchestration with Wissmer and Daniel-Lesur at the Schola Cantorum in Paris. He also attended the classes of Messiaen.

After returning to Venezuela in 1963, Castellanos held several posts as conductor, teacher and administrator, including the directorship of the Juan Manuel Olivares School of Music (1963–8), the Collegium Musicum of Caracas (1964–76), the Andrés Bello University Chorale (1965–70), the music department of the Instituto de Cultura y Bellas Artes (1965–78) and the Coral Filarmónica de Caracas, which he founded (1969–72). From 1966 to 1978 he was the music director of the Venezuela SO. In 1972 he took sabbatical leave from the orchestra and moved to London to compose his Violin Concerto. In 1978 he abandoned conducting in order to dedicate himself to composition. After this decision Castellanos has only rarely appeared in public. In 1990 he received the National Music Prize of Venezuela for lifetime achievement.

In spite of his seclusion and although his output is small, Castellanos is recognized as one of the great Venezuelan composers. As a young man he shared the objectives of the school of Madrigalistas. Early symphonic works like the *Suite caraqueña* (1947) and *Antelación e imitación fugaz* (1954) reflect the post-Impressionist nationalist aesthetic and introduce elements of Venezuelan traditional music within a classical framework. By 1966 both tendencies synthesized within a more neo-classical style. The Violin and Viola Concertos (1972 and 1990–96), with their skilful counterpoint, complex harmonies and intense emotional expression, reveal a neo-Expressionistic leaning. His chamber and choral works reflect his study of Baroque and Romantic forms and of the techniques of organ and church music.

As a conductor and educator Castellanos led the organizations under his tutelage to high achievements, defining professional standards in the

Venezuelan milieu and exerting a decisive influence on the younger generation of musicians.

## WORKS

Orch: Suite caraqueña, 1947; Antelación e imitación fugaz, 1954; Fantasia sinfónica, pf, orch, 1957; Vn Conc., 1972; Preámbulo, sym. band, 1982; Canción de Antruejo, sym. band, 1988; Va Conc., 1990–96

Choral: Cancioncilla de Floraligia, Mez, T, SATB, 1948; Al santo Niño de Belén, S, SATB, pf, gui, cuatro, opt. pandero, 1950; La fuente del día (A. Parra), TBarB, 1950; Miserere mei Deus, TBarB, 1950; TeD, TB, org, 1950; Misa de requiem, TBarB, org, 1951; Al mar anochecido, TB, 1963; Aguinaldo indígena, SATBarB, 1966; Imagen de los sueños (Parra), S, SMezA, 1990

Chbr and solo inst: Sonata al estilo clásico, pf, 1945; Movimiento, 2 vn, va, vc, 1946; Fantasía cromática, org, arr. orch, 1953; Divertimento, pf qnt, 1961, rev. wind qnt, str qnt, pf, 1966, chbr orch, 1973; Estro, pf, 1961; Egloga, pf, 1963

Solo vocal: Ave Maria, T, org, 1956, orchd 1956; Rosal (J.R. Jiménez), Mez, pf, 1958; Oh gran padre Allighieri! (V. Alfieri), Mez, org, 1960; Islas crepusculares (cant., V. Gerbasí), Bar, double ww qnt

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CARMEN HELENA TÉLLEZ

## Castellanos, Pablo

(b Mérida, 25 Nov 1917; d Mexico City, 1981). Mexican pianist, teacher and writer on music. His father, a well-known pianist in Mérida, was his first music teacher. He was a student at the National Conservatory in Mexico City, then went to Paris and studied under Cortot (1928–31) and under Edwin Fischer at the Berlin Hochschule für Musik (1932–37). Upon his return he taught the piano and Mexican music history at the University of Mexico (1939–65) and the National Conservatory (1942–70). In the 1960s he was a research fellow in Mexican music and gave summer courses on the music of Mexico at the Instituto Nacional de Bellas Artes. He was also active in organizing and presenting radio and television programmes on music history and performance interpretation. He was founder-secretary of the Asociación Musical Manuel M. Ponce, a member of the council of the National Conservatory and secretary of the Seminario de Cultura Mexicana. He also maintained a regular performance career in Europe, the USA and Mexico, where he played with all the major orchestras and some of the most acclaimed chamber music groups. In addition to his publications on

Beethoven's and Stravinsky's piano music, Castellanos wrote several essays on various aspects of Mexican music.

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*La danza en la literatura pianística* (San Luis Potosi, Mexico, 1958)

*Stravinsky: su obra pianística* (Mexico City, 1962)

*El pequeño pianista mexicano* (Buenos Aires, 1966)

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GERARD BÉHAGUE

## Castellanos, Rafael Antonio

(d Guatemala City, 1791). Guatemalan composer. He served as assistant to his uncle Manuel José de Quiroz at Antigua Cathedral, 1745–65, and then as *maestro de capilla* at Guatemala City Cathedral. He also taught at the Colegio de Seises, where his sister Micaela gave instruction on string and keyboard instruments. As *maestro de capilla* he maintained the musical level of the cathedral with advice from other *maestros*, including Ignacio Jerusalem, and by acquiring music by leading Italian and Spanish composers. He was generous in giving musical assistance to the nuns of La Concepción and Catalina. When he began to suffer ill-health in 1784, the cathedral chapter granted him additional payments, in return for which he bequeathed to the cathedral his sheet music, several choirbooks, clarinets and a bassoon.

Castellanos composed ten liturgical works in Latin, as well as over 170 pieces, mostly villancicos, for special events such as the laying of the foundation stone of the new cathedral. Most of the villancicos are for one to eight voices with strings and continuo; many include woodwind and brass instruments as well. They are characterized by well-judged, unambitious harmonies and effortless melodies, incorporating both Spanish and Italian elements and sometimes the speech patterns of the Indian, African and Afro-Caribbean populations. Many of them centre on Christmas or some other religious observance, such as Ascension of the Blessed Sacrament; some are dramatic or semi-dramatic representations of stereotyped characters, often foreigners; others are comic, didactic or militaristic in tone.

Castellanos's music seems not to have circulated at all widely, and survives only in the Archivo Histórico Arquidiocesano 'Francisco de Paula García Peláez', Guatemala City. For modern editions see D. Lehnhoff, *Música de la época colonial en Guatemala* (Antigua, 1984), Lemmon (1986) and Lehnhoff (1990).

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- D. Lehnhoff: *Raphael Antonio Castellanos: vida y obra de un músico guatemalteco* (Guatemala City, 1994)

ALFRED E. LEMMON

## Castellanus, Petrus

(fl c1500). Italian music editor. He edited the *Harmonice musices odhecaton* published by [ottoviano Petrucci](#).

## Castelli, Ottaviano

(b Spoleto, ?1602–3; d Rome, 14 May 1642). Italian doctor of law and medicine and amateur writer, scene painter and composer. He belonged to the intellectual circle of the nephews of Pope Urban VIII (Barberini), for whom he organized numerous spectacles at Rome. In 1639 he spoke of eight of his dramas having thus far been performed in Rome of which at least five, including *L'età dell'oro* (manuscript libretto, *I-Rdp*), were set to music. Castelli's principal collaborator before 1640 was the composer Angelo Cecchini, though the music for all Castelli's stage works is lost. On 1 May 1635 his cantata for three voices, *I pregi di primavera* (*Rvat*), was performed at Castel Gandolfo (and then at the Quirinal) with music by Stefano Landi (who also set a text by Castelli in his sixth book of arias, 1638). In the same year one of his poetic canzoni (*Rvat*) celebrated the performance of *Santa Teodora* (text by G. Rospigliosi), and he wrote a 'dramma boscareccio', *Primavera urbana col trionfo d'Amor pudico* (*Rvat*), which is notable for a deliberate breach of the Aristotelian unities, the insertion of dialect roles to comic effect (two persons from Norcia, whose inhabitants were traditionally butchers at Rome, wish to castrate Cupid) and the appearance on stage of the ghosts of poets (Petrarch, Ariosto, Tasso, Sannazaro, Guarini, Marino and a Sicilian). The composer was Cecchini, who also set to music three other 'drammi boscarecci' by Castelli: *Il trionfo dell'autunno* (probably 1636, *Rvat* (inc.)); *L'intemperie d'Apollo* (or *Il prencipe indisposto*; *Rc, US-CA*), an anti-Spanish satire performed by the Accademici Trascurati in February 1638 at the house of the Marquis Patrizi to celebrate the recovery from illness of Urban VIII; and *La sincerità trionfante, overo L'Erculeo ardire*, dedicated to Cardinal Richelieu and performed at the French embassy in winter 1638–9 to celebrate the birth of Louis XIV. With this production and its 26 roles and lavish sets by Giovanni Francesco Grimaldi, Castelli turned from satiric entertainments to the theory and practice of musical drama, publishing a 'Dialogo sopra la poesia drammatica' (ed. in Di Ceglie) in the second edition of the libretto (Rome, 1640). He became an enthusiastic promoter and observer of opera in Rome, reporting on his own and others' projects in his correspondence with Jules Mazarin in Paris (now preserved in the Ministry of Foreign Affairs, Paris). In 1640 the French embassy also gave his 'dramma heroicomico boscareccio' *Il favorito del principe* (music by Filiberto Laurenzi), in which the protagonist Lucinda was sung by Anna Renzi. Its success was such that Castelli began to plan with Mazarin to export opera to Paris. Some of the other singers who collaborated with Castelli were two of Mazarin's own

singers, Lodovico Lenzi and Silvestro Tagliaferro, as well as the comedians 'Monello' (probably Filippo Bombaglia) and 'Rabacchio'. In 1641 Laurenzi published two solo laments on texts by Castelli. In Rome during Carnival 1641 Castelli had performed an 'attione pastorale' for which he wrote both text and music. *La muta* (printed *argomento*, Rome, 1640), a comedy, was given the year before by the Accademici Occupati. Castelli's last 'dramma boscareccio', *Mi feci quel che non ero, per esser quel che sono*, was a simple pastoral for four characters for which he also composed the music. It was performed at the French embassy in Rome for the Marquis de Fontenay-Mareuil in 1642 (printed *argomento*, Rome, 1642). For his services to France, Castelli received a pension from the crown and became postmaster to the king, an office sold to him by Richelieu in 1641. It is incorrect to attribute to Castelli (as Grove<sup>5</sup> did) the text of *Il ratto di Proserpina*, a spectacle performed during Carnival 1645 at the house of Pompeo Colonna, Prince of Gallicano and author of the libretto.

Castelli's dramas often provoked lively criticism and satire. From 1639 there is an exchange of satires on the theatre between him and Salvator Rosa, who made fun of Castelli's abuse of plebeian roles superfluous to the action, 'spirit sellers, bailiffs and goatherds about the city'. The judgment of G.V. Rossi was severe: Castelli, devoted to all the sciences and arts, 'excelled in none of them'; of one of his comedies performed at the French embassy Rossi wrote 'it may be called a marriage of boredom and confusion' because 'there is no order of first and last, everything is confused and thoroughly mixed-up'. Author of a *Discorso sopra i mimi e pantomimi degl'antichi (I-Rvat)* and a translation of Aristotle's *Poetics* (Rome, 1642), Castelli advocated a very loose interpretation of the rules of stylistic decorum: he accepted 'low and prosaic' language for 'ignoble and ridiculous' characters, proverbial and familiar expressions to facilitate elocution, the use of measured poetic lines (including those longer than the hendecasyllable), the mingling of historical characters with allegorical ones (taking refuge in the authority of the musico-dramatic tradition of the first decades of the 17th century) and the multiplicity of secondary episodes. In his *L'intemperie d'Apollo* Music herself declares:

Non s'udran corde nuove, accenti, o trilli;  
Ma decoro, che moderi l'asprezze.

(New tones, accents or trills will not be heard, but decorum to temper harshness.) To his contemporaries, however, the copious, indeed saturated and superabundant, effect of his dramatic congeries must have seemed obvious above all.

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LORENZO BIANCONI/MARGARET MURATA

## Castellioneus, Johannes.

See [Castiglione, Giovanni Antonio da](#).

## Castello, Dario

(fl Venice, 1st half of 17th century). Italian composer and wind player. By 1621, according to the title-pages of his publications, he was leader of a wind ensemble and a musician at S Marco, Venice. A reprint of his sonatas, dated 1658, refers to him as 'già capo di istromenti da fiato', implying that he was no longer active. A link has been suggested between him and a Giovanni Battista Castello, who was hired as *piffaro* to the doge in 1626. Dario Castello's two collections of sonatas, comprising 29 works, are not as idiomatic to the violin as works by some of his contemporaries (for example G.B. Fontana, C.A. Marini and Uccellini), but the virtuoso instrumental writing, especially for the bassoon, is notable. Composed of a varying number of short contrasting sections, the sonatas all follow a very clear three- or four-part formal pattern, based on a limited repertory of opening, central, solo-related and closing devices. The juxtaposition of contrasting tempos and affects is typical of the concerted *stile moderno* of the early 17th century. The unusual number of reprints of both books of sonatas is an indication of the popularity and wide diffusion of Castello's works.

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Sonate concertate in stil moderno per sonar nel organo overo spineta con diversi instrumenti ... libro primo, a1–4, bc (Venice, 1621, 1658/R in *Archivum musicum*, v (Florence, 1979)); ed. in *Diletto musicale*, cmxli–cmlii (Vienna, 1986–93); Libro secondo, a1–4, bc (Venice, 1629, 1644/R in *Archivum musicum*, xlv (Florence, 1981)); some ed. in *RRMBE*, xxiii (1977)

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ANDREW DELL'ANTONIO

## Castelnovato [Castelnovate], Lucio

(fl ?Milan, c1600). Italian composer. He was probably an amateur of high social position connected with church musicians in Milan. In 1599 Cesare Borgo, organist of Milan Cathedral, dedicated to him his *Canzoni per sonare* (Venice, 1599), referring to him as 'molto illustre Signor et padrone'; he was similarly referred to by Guglielmo Arnone, organist of the Chiesa Metropolitana, Milan, whose *Secondo libro delli motetti* (Milan, 1599) is also dedicated to him. According to Sutkowski (*AMP*, viii, 1970, pp.x–xi) a four-part ricercare by Castelnovato was included in Borgo's *Canzoni ... libro secondo* (Venice, 1599); the volume is lost but a transcription of the work, together with canzoni by various Milanese composers, is in the Pelplin Organ Tablature (*PL-PE*, compiled 1620–30; see *AMP*, i, 1963, 641; ed. in *AMP*, vii, 1965, 140–41 [facs.]; viii, 1970, 158–61). Three motets by Castelnovato are included in Geronimo Cavaglieri's *Della nova metamorfosi* (RISM 1600<sup>11</sup>). According to Eitner (who referred with some reservation to Vander Straeten) Castelnovato was active in Milan in about 1595 and also composed madrigals.

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MIROSLAW PERZ

## Castelnuovo-Tedesco, Mario

(b Florence, 3 April 1895; d Beverly Hills, CA, 16 March 1968). Italian composer, pianist and writer on music.

Castelnuovo-Tedesco, Mario

**1. Life.**

His formal musical education began at the Istituto Musicale Cherubini in Florence in 1909, where he received his *licenza liceale* in 1913 and his degree in piano the following year. In 1918 he completed the *diploma di composizione* at the Liceo Musicale of Bologna. The most important musical figure in Castelnuovo-Tedesco's early development was Pizzetti with whom he began to study in 1915. Pizzetti helped to bring him to the attention of Casella, who became an ardent supporter and whose patronage was crucial at the start of his career. In 1917 Casella, along with Pizzetti, Malipiero, Respighi, Gui, Carlo Perinello and Tommasini, formed the Società Italiana di Musica (later Società Nazionale di Musica Moderna); though not a founding member, Castelnuovo-Tedesco was strongly identified with the group. His reputation was further enhanced by performances sponsored by the Italian branch of the ISCM, which, over an 18-year period, put on more of his music than any other Italian composer other than Malipiero.

In addition to composing, he was a successful performer (as soloist, accompanist and ensemble player), critic and essayist. Described as a writer who 'demonstrated a quick-witted common sense and a good-natured scepticism for the new ... [an] attitude that came from his inborn aversion to any art that is characteristically fanatic' (F. D'Amico), he contributed criticism extensively to *La critica musicale* (1920–23), *Il pianoforte* (1922–5) (later *Revista musicale italiana*) and *La rassegna musicale* (1928–36).

By the early 1930s Castelnuovo-Tedesco became increasingly concerned for Italian Jewry, and when Heifetz approached him for a concerto (*I profeti*, 1931), he saw an opportunity to take a stand, later commenting (in 1940) '... I felt proud of belonging to a race so unjustly persecuted; I wanted to express this pride in some large work, glorifying the splendour of the past days and the burning inspiration which inflamed the envoys of God, the prophets'. About the purge which began in Italy in January 1938 he wrote,

I happened to be the "pioneer". My music was suddenly banished from the Italian radio and some performances of my works were cancelled. A public performance [of *I profeti*] scheduled by Italian radio in Turin, in January 1938 was suddenly cancelled by a mysterious telephone order from Rome, and that happened six months before the anti-Semitic laws were issued.

In the summer of 1939, shortly before the outbreak of war, he left with his family for New York, staying in Larchmont for a year and a half before moving to California. There, in autumn 1940, he signed a contract with Metro-Goldwyn-Meyer, beginning a relationship (from 1940 to 1956) with several Hollywood studios including Columbia, Universal, Warner Brothers, 20th-

Century Fox and CBS. During this time he also composed over 70 concert works, including songs and opera, the high-point of his postwar career occurring in 1958 when the opera *The Merchant of Venice* was awarded first prize in the Concorso Internazionale Campari. Sponsored by La Scala, it was given its first performance in 1961 at the 24th Maggio Musicale Fiorentino.

Castelnuovo-Tedesco had become a US citizen in 1946 and until his death was affiliated with the Los Angeles Conservatory of Music (later California Institute of the Arts). He was one of the most sought-after teachers of film music, his pupils including Goldsmith, Mancini, Previn, Riddle and John Williams.

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## 2. Works.

His early compositions, often considered too 'progressive' by audiences, were influenced by Pizzetti's austere contrapuntalism, Debussy's Impressionism and the neo-classicism of Ravel. He also experimented with unconventional harmonies, and developed a distinctively refined vocabulary based on successions of parallel chords, polytonal blocks of sound and a fluent counterpoint. Specific imagery is often the basis of his work: *Il raggio verde*, for example, represents the sun setting over the sea, sending out a final green ray, while the *Tre fioretti di Santo Francesco* was conceived as a set of frescoes to interpret Giotto's paintings of the same name. A contemporaneous account described his music as '[reflecting the Florentine countryside] with soft undulating lines, all delicately traced by the whole gamut of colours, grays and greens of every hue' (Gatti, 1918).

However, his brand of neo-classicism also reveals a reliance on traditional forms and an interest in early Italian music history. The *Concerto italiano* in G minor (1924) for violin and orchestra is a potpourri in the style of Vivaldi with themes modelled on 16th- and 17th-century Italian folksongs, while his finest neo-classical work, the Guitar Concerto no.1 in D (1939), adopts a Mozartian concerto style, the instrumentation intended, as he put it, 'to give more the appearance and the colour of the orchestra than the weight'. Its success was immediate, Segovia considering it the main work that convinced others of the viability of balancing guitar with orchestra. There is little doubt that Castelnuovo-Tedesco's most recognized contribution has been his body of almost 100 works for the instrument.

Though the various phases of his music suggest certain general categories, Castelnuovo-Tedesco himself, as he put it in 1950, 'never believed in modernism or in neo-classicism, or in any other isms'. Music for him was above all a means of expression, going as far as to claim that everything could be translated into musical terms: 'the landscapes I saw, the books I read, the pictures and statues I admired'. Three themes were central – his place of birth (Florence and Tuscany), the Bible and Shakespeare. His first theatrical attempts were all on Florentine subjects – the opera *La mandragola*, incidental music to *Savonarola* and the ballet *Bacco in Toscana*, while Shakespeare led him to write some of his most innovative and dramatic music including two operas, 11 overtures and numerous songs.

As his style evolved it became both increasingly neo-Romantic and programmatic. The late String Quartet no.3 (1964), for example, exhibits a

narrative structure, recalling a trip to his friend Bernard Berenson's villa near Settignano: the first movement portrays the hills above Florence, the second describes an intact medieval abbey, the scherzo depicts a train that ran from Florence to Vallombrosa before World War I, while the final movement recreates a conversation between Castelnuovo-Tedesco and Berenson. Of his music for film, Castelnuovo-Tedesco was involved, to various degrees, with some 250 projects. They fall into four categories: scores for which he was co-composer or subordinate composer (these forming the largest number, particularly for MGM); films for which he composed the complete score, including René Clair's *And Then There Were None*; films for which he provided specific source music such as the ballet in *Down to Earth* (1947) and the opera scenes in *Everybody Does It* (1949) and *Strictly Dishonorable* (1951); and instances where previously composed film music was tracked into new films. Despite his efforts, he was seldom given screen credit, and described himself as a 'ghost writer'.

Castelnuovo-Tedesco, Mario

## WORKS

(selective list)

### dramatic

Ops: *La mandragola* (prol., 2, after N. Machiavelli), op.20, 1920–23, Venice, Fenice, May 1926, rev., 2 acts in Ger., Wiesbaden, Staatsoper, 1928; *All's Well that Ends Well* (3, after W. Shakespeare), op.182, It. trans., as *Giglietta di Narbona*, unperf.; *The Merchant of Venice* (3, after Shakespeare), op.181, 1956, as *Il mercante di Venezia*, Florence, Comunale, 25 May 1961, in orig. Eng. version, Los Angeles, Shrine Auditorium, 13 April 1966; *Saul* (3, after V. Alfieri), op.191, 1958–60, unperf.; *The Importance of Being Ernest* (comic op, 3, after O. Wilde), op.198, 1961–2, RAI, 1972, staged, New York, La Guardia, 22 Feb 1975

Ballets: *Bacco in Toscana* (after F. Redi), op.39, 2 solo vv, chorus, orch, 1925–6, Milan, 1931; *Pesce turchino*, Florence, 1937 [after pf piece *La sirenetta e il pesce turchino*]; Bas-relief: *la reine Nefertiti*, 1937, Paris, 1938; *The Birthday of the Infanta* (Wilde), op.115, 1942, New Orleans, 1947; *The Octoroon Ball* (K. Dunham), op.136, 1947–9

Incid music: *Savonarola* (R. Alessi), op.81, Florence, 1935; *I giganti della montagna* (L. Pirandello), op.94, Florence, 1937; *Morning in Iowa* (R. Nathan), op.158, nar, cl, accdn, gui, b viol, perc, 1953

Film scores (screen credits only; complete list in Westby, 1994): *The Return of the Vampire* (dir. L. Landers), 1944; *And Then There Were None* (dir. R. Clair), 1945; *Time out of Mind* (dir. R. Siodmak), 1947, collab. M. Rózsa; *The Loves of Carmen* (dir. C. Vidor), 1948; *The Mask of the Avenger* (dir. P. Karlson), 1951; *The Brigand* (dir. Karlson), 1952; *The Day of the Fox*, 1956; *Etiquette*, 1956

Other works: *Aucassin et Nicolette* (marionette fable, 12th-century Fr.), 10 insts, op.98, 1919–38, Florence, 1952; *The Song of Songs* (rustic wedding idyll), op.172, 1954–5, Hollywood, 1963

### orchestral

Shakespeare ovs.: *La bisbetica domata*, op.61, 1930; *La dodicesima notte*, op.73, 1933; *Il mercante di Venezia*, op.76, 1933; *Giulio Cesare*, op.78, 1934; *Il racconto d'inverno*, op.80, 1934; *A Midsummer Night's Dream* (Ov. to a Fairy Tale), op.108, 1940; *King John*, op.111, 1941; *Antony and Cleopatra*, op.134, 1947; *The Tragedy of Coriolanus*, op.135, 1947; *Much Ado about Nothing*, op.164, 1953; *As You Like*

It, op.166, 1953; also 4 dances for Love's Labour's Lost, op.167, 1953

With ob solo: Conc. da camera, op.146, 3 hn and timp ad lib, str, 1950, arr. ob, pf, 1950, transcr. ob, vc, pf/gui, 1964

With pf solo: 2 concs., op.46, 1927, op.92, 1936–7

With gui solo: Conc., D, op.99, 1939; Serenade, op.118, chbr orch, 1943; Capriccio diabolico, op.85/2, 1945 [after op.85, gui]; Conc. sereno, op.160, 1953; Conc. op.201, 2 gui, orch, 1962

With vn solo: Conc. italiano, g, op.31, 1924; Variazioni sinfoniche, op.48, 1928; Conc. 'I profeti', op.66, 1931; Poem 'Larchmont Woods', op.112, 1942, transcr. vn, pf, 1942

With vc solo: Conc., op.72, 1932–3; I nottambuli [arr. piece vc, pf, 1927], 1960

Other works: Indian Songs and Dances, op.116, 1942; 5 Humoresques, op.121 [on themes of Foster], op.121, 1943; An American Rhapsody, 1943

### choral

Orats: Il libro di Ruth, op.140, 1949; Il libro di Giona, op.151, 1951; The Book of Esther, op.200, S, T, Bar, B, nar, chorus, orch, 1962; Tobias and the Angel, op.204 (scenic orat, after Apocrypha: *Tobit*), solo vv, chorus, nar, mime, dancers, orch, 1964–5, New York, 1975

With insts: Keats Songs, op.113, chorus, pf, 1942–51; Upon Westminster Bridge (W. Wordsworth), op.114, chorus, pf, 1942; Sacred Service, op.122, Bar, chorus, org, 1943, enlarged 1950; Kol nidrei, cantor, chorus, org, vc, 1944; Liberty, Mother of Exiles (Lazarus), chorus, pf, 1944; The Owl (A. Tennyson), chorus, pf, 1945–8; Aubade (W. Davenant), Carol for Christmas Day (anon., 1661), To his Son (R. Corbet), op.126, chorus, pf, 1945–6; Naomi and Ruth, op.137 (cant.), female vv, pf/org, 1947; 2 Longfellow Songs, op.149, chorus, pf, 1950; Songs and Processionals for a Jewish Wedding, op.150, chorus, pf/org, 1950; Romancero gitano, op.152 (F. García Lorca), chorus, gui, 1951; 4 Christina Rossetti Songs, op.153, female vv, pf, 1951; 3 Shelley Songs, op.154, female vv, pf, 1951; Naaritz'cho, cantor, chorus, org, 1952; The Queen of Sheba, op.161 (cant.), female vv, pf, 1953; Song of the Oceanides, op.171 (Aeschylus), 2 female choruses, 2 fl, hp, 1954, arr. female vv, pf, 1954; 3 Shelley Songs, op.173, female vv, pf, 1955; The Fiery Furnace (Bible: *Daniel*), op.183 (chbr cant.), Bar (nar), children's vv, pf/org, perc, 1958; Memorial Service for the Departed, op.192, cantor, chorus, org, 1960; Bitter Lemons (L. Durrell), female vv, pf, 1960

Unacc.: 2 madrigali a Galatea (Virgil), chorus, 1913; 2 canti greci (N. Tommaseo), 1916; Lechò dodi, op.90, cantor (T), male vv, 1936, arr. cantor (T), mixed vv, org, 1943; Goccus (laudi di S Efsio), op.96, S, chorus, 1939; Venice (Castelnuovo-Tedesco, after Wordsworth), op.132, male vv, 1946; 6 Keats Settings, op.157, 1952; The Book of Proverbs, op.168, male vv, 1953; Lament of David, op.169, T, double chorus, 1953; Cherry Ripe (T. Campion), chorus, 1955; 2 Motets, from the Gospel According to St John, op.174, chorus, 1955; 6 Carols on Early English Poems, op.175, chorus, 1955; Endymion (J. Keats), op.184, chorus, 1958; Amours de Ronsard, op.197, chorus, 1961; The Seventh Day (St Augustine), op.202, chorus, 1963; Children's Song (de Vaere), female vv, 1967

### other vocal works

With orch: 2 liriche dal 'Giardiniere' (R. Tagore), 1v, orch, 1917; 6 Scottish Songs, op.100 (W. Scott), S, T, hp, str, 1939, arr. chorus, pf, 1943; Lullaby, vv, orch, 1943 [on themes of Foster]; The Princess and the Pea, op.120, miniature ov., nar, orch, 1943; Noah's Ark, nar, chorus, orch, 1944, for Genesis Suite, collab. Schoenberg, Stravinsky and others

Songs for 1v, pf: Chansons grises (P. Verlaine), 1910; Le chant des tenebres

(medieval Fr.), 1913; *Le roi Loys*, op.3 (medieval Fr.), 1914, orchd 1930; *Ninna nanna*, op.4 (U. Castelnovo-Tedesco), 1914, orchd 1927; *Il libro di Dolcina* (L.M. Comparetti), 1915; *Fuori i barbari*, op.5, 1915, orchd 1944; *Stelle cadenti*, op.6 (Tuscan trad.), 1915–18; *Coplas*, op.7 (Sp. trad.), 1915, orchd 1967; *La battaglia è finita*, 1916; *Briciole*, op.8 (A. Palazzeschi), 1916; *3 fioretti di San Francesco*, op.11, 1919; *La canzone della tombola* (U. Castelnovo-Tedesco), 1920; *Etoile filante* (G. Jean Aubry), 1920; *Girotondo dei golosi*, op.14, 1920; *L'infinito*, op.22 (G. Leopardi) 1921; *Sera*, op.23 (Dante), 1922; *33 Shakespeare Songs*, op.24, 1921–5; *Piccino picciò*, op.26 (C. Pavolini), 1922; *La sera fiesolana* (G. D'Annunzio), 1923; *Ballata*, op.27 (A. Poliziano), 1923; *La barba bianca*, op.28 (Bertelli), 1923; *2 preghiere per i bimbi d'Italia*, op.29, 1923; *8 scherzi per musica*, op.35 (F. Redi), 1924–5; 1830, op.36 (A. de Musset), 1925; *Indian Serenade*, op.38 (P.B. Shelley), 1925; *9 Heine Lieder*, op.40, op.60, 1926–9; *4 sonetti da 'La vita nova'*, op.41 (Dante), 1926; *3 Sonnets from the Portuguese*, op.42 (E.B. Browning), 1926; *Cadix*, op.45 (de Musset), 1926; *Villa sola* (A. Carocci), 1927; *Ore sole*, op.52 (Palazzeschi), 1928; *Chant hébraïque: vocalise*, op.53, 1928, arr. vn, 1928, vc, 1928, db, 1964; *3 vocalizzi*, op.55, 1928, arr. vn, pf, 1930; *6 odi di Orazio*, op.62, 1930; *Ballade des biens immeubles*, op.68 (A. Gide), 1931, orchd 1934; *5 Petrarch Songs*, op.74, 1933; *2 rondes* (Gide), 1933–4; *5 romances viejos*, op.75, 1933–5; *Ballade des amantes célèbres* (Gide); *3 poèmes de la Pléïade*, op.79, 1934; *Chanson à boire* (F. Rabelais), 1936; *3 fragments de Marcel Proust*, op.88, 1936; *Louisiana, Leaves of Grass, Ocean*, op.89 (W. Whitman), 1936; *6 poèmes de Paul Valery*, op.91, 1936; *Un sonetto di Dante*, op.101, 1939; *Pansies*, op.103 (D.H. Lawrence), 1939; *Recuerdo*, op.105 (St V. Millay), 1940; *The Legend of Jonas Bronck*, New York, op.106 (A. Guiterman), 1940; *Upon his Blindness*, op.109 (J. Milton), 1940; *The Spring* (T. Nash), 1941; *2 Byron Songs*, 1941; *My love's like a red red rose* (R. Burns), 1941; *2 Stevenson Songs*, 1941; *2 Kipling Songs*, 1942; *Le Rossignol*, op.117 (Frère Joseph/du Tremblay), 1942, arr. female vv, pf, 1942, arr. unacc. chorus, 1942; *Ozymandias* (Shelley), *The Daffodils* (Wordsworth), *The Shadow* (B. Jonson), op.124, 1944; *28 Shakespeare Sonnets*, op.125, incl. 3 for chorus, 1944–7, 4 more added, 1963; *5 poesie romanesche*, op.131 (M. dall'Arco), 1946; *De amico ad amicam* (anon., c1300), 1947; *3 Little Songs*, 1958; *Le voyage* (J. du Bellay), 1959; *Il bestiario*, op.188 (A. Loria), 1960; *Poesia svedese*, op.189, 1960

*Songs for 1v, gui: Ballata dell'esilio* (G. Cavalcanti), 1956; *Vogelweide*, op.186 (W. von der Vogelweide), Bar, gui/pf, 1959; *Platero y yo*, op.190 (Father Jiménez), nar, gui, 1960; *The Divan of Moses-ibn-Ezra*, op.207, 1966

**Other works:** *3 Shakespeare Duets*, op.97, S, T, pf, 1937, orchd 1938; *Songs of the Shulamite*, op.163 (Bible), 1v, fl, hp, str, qt, 1953; *2 Schiller Balladen*, op.193, nar, 2 pf, perc, 1961

### chamber

For 5–9 insts: *Pf Qnt* op.69, 1931–2; *Concertino*, op.93, hp, str qt, 3 cl/ww qt, 1936–7, arr. hp, chbr orch, 1938; *Qnt*, op.143, gui, str qt, 1950; *Pf Qnt no.2*, op.155, 1951

For 3–4 insts: *Pf Trio*, op.49, 1928; *Str Qt*, op.58, 1929; *Pf Trio no.2*, op.70, 1932; *Str Qt no.2*, op.139, 1948; *Str Trio*, op.147, 1950; *Chorale with Variations*, op.162, hn qt, 1953; *Pastorale and Rondo*, op.185, cl, vn, vc, pf, 1958; *Quartettsatz*, op.170/28, 1960; *Str Qt no.3 'casa al dono'*, op.203, 1964; *Eclogues*, op.206, fl, eng hn, gui, 1965

*Sonatas*: op.50, vc, pf, 1928; *Sonata quasi una fantasia*, op.56, vn, pf, 1929; *Conc. no.3*, op.102, vn, pf, 1939; op.127, vn, va, 1945; op.128, cl, pf, 1945; op.130, bn, pf, 1946; op.144, va, vc, 1950; op.148, vn, vc, 1950; *2 Sonatas*, op.179, tpt, pf, 1955; op.205, fl, gui, 1965; op.208, vc, hp, 1967

**Other works for 2 insts:** *Signorine*, op.10, vn, pf, 1918; *Ritmi*, op.15, vn, pf, 1920;

Capitan Fracassa, op.16, vn, pf, 1920, orchd, 1947; Notturmo adriatico, op.34, vn, pf, 1924; I nottambuli, op.47, vc, pf, 1927, orchd 1960; The Lark, vn, pf, op.64, 1931; Notturmo sull'acqua, Scherzino, op.82, vc, pf, 1935; Toccata, op.83, vc, pf, 1936; Ballade, op.107, vn, pf, 1940; Meditation, vc, pf, 1941; Kol nidre, vc, pf, 1941; La figlia del reggimento: a Fantasy for Violin and Piano on themes by Donizetti, op.110, 1941; Divertimento, op.119, 2 fl, 1943; Fantasia, op.145, gui, pf, 1950; Suite 508, op.170/21, va, pf, 1960

Org: Preludio e fanfara: 2 Studies in 12-Note Technique, 1951; Toccata (Introduction, Aria and Fugue), op.159, 1953; Prayers my Grandfather Wrote, 1962; 3 items in op.170 series, 1959–67

Hp: Rhapsody, op.209, 1967

### piano

Arie antiche, 1905; English Suite, pf/hpd, 1909; Calma a Giramonte, 1910; Cielo di settembre, op.1, 1910, orchd 1915; Primavera fiorentina, 1911; Questo fu il carro della morte, op.2, 1913; Lucertolina, 1916, incorporated in Sonatina zoologica, 1960; Il raggio verde, op.9, 1916; Alghe, op.12, 1919; I Naviganti, op.13, 1919; Cipressi, op.17, 1920, orchd 1921, rev. 1939; La sirenetta e il pesce turchino, op.18, 1920; Cantico, op.19, 1920; Vitalba e Biancospina, op.21, 1921; Epigrafe, op.25, 1922; Alt Wien, op.30, 1923, arr. 2 pf; Piedigrotta 1924, op.32, 1924, arr. 2 pf; Le stagioni, op.33, 1924; Le danze del Re David, op.37, 1925; 3 corali su melodie ebraiche, op.43, 1926; 3 poemi campestri, op.44, 1926; Sonata, op.51, 1928; Passatempi, op.54, 1928; B–A–BA, variazioni sopra un tema infantile, op.57, 1929; Crinoline, op.59, 1929; Fantasia e fuga sul nome di Ildebrando Pizzetti, op.63, 1930; Media difficoltà, op.65, 1930; Mi–la, 1931; 2 Film Studies, op.67, 1931; Preludio, 1934; 3 preludi alpestri, op.84, 1935; Onde, op.86, 1935; Terrazze, 1936; Stars, op.104, 1940; Nocturne in Hollywood, 1941; Homage to Paderewski, 1941; Candide, op.123, 1944; Suite nello stile italiano, op.138, 1947; Evangélion, op.141, 1949; 6 Canons, op.142, 1950; Ninna-nanna, 1952; 6 Pieces in Form of Canons, op.156, 1952; El encanto, op.165, 1953; 17 items in op.170 series 1953–64; The Stories of Joseph, op.178, 1955; Sonatina zoologica, op.187, 1960

### guitar

Variazioni attraverso i secoli, op.71, 1932; Sonata 'omaggio a Boccherini', op.77, 1934; Capriccio diabolico, op.85, 1935; Tarantella, Aranci in fiore, op.87, 1936; Variations plaisantes sur un petit air populaire, op.95, 1937; Rondo, op.129, 1946; Suite, op.133, 1947; 21 items in op.170 series 1954–67; 3 preludi mediterranei, op.176, 1955; La guarda cuydadosa, Escarraman, after Cervantes, op.177, 1955; Passacaglia: omaggio a Roncalli, op.180, 1956; 3 preludi al Circeo, op.194, 1961; 24 caprichos de Goya, op.195, 1961; Appunti, op.210, 1967–8, vol.3 inc.

For 2 gui: Sonatina canonica, op.196, 1961; Les guitares bien tempérées, op.199, 1962; Fuga elegiaca, 1967

MSS in *US-Wc*

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### Castelnuovo-Tedesco, Mario

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# Castendorfer, Stephan.

See Kaschendorf, Stephan.

## Castérède, Jacques

(b Paris, 10 April 1926). French composer. He attended the Paris Conservatoire, where his teachers included Armand Ferté (piano), Tony Aubin (composition) and Olivier Messiaen (analysis). In 1953 he won the Prix de Rome. He returned to the Conservatoire as professor of solfège in 1960 and was subsequently appointed Professeur Conseilleur aux Etudes (1966) and professor of analysis (1971). He has also taught composition at the Ecole Normale de Musique (1983–8) and analysis at the Conservatoire Supérieur de Région (1988–97). Marginalized for writing in a style that privileges tonality, melody and regular pulsation, Castérède has nevertheless composed a large body of works. His sacred music, which includes such works as the *Liturgies de la vie et de la mort*, *Visions de l'apocalypse* and *Pro tempore passionis*, affirms his belief in the spiritual dimension of music. In the secular works he has favoured modality and consonance, elements that create a meditative and private temperament best expressed in his slow movements. His desire to ensure the comprehensibility of his music has led him to make the complexity of his style approachable, rather than to simplify his writing. The subtle impression of blurring in 'Mortefontaine', the first of the *Moments musicaux d'après Corot*, exemplifies this. In 'In memoriam', the finale of *Avant que l'aube ne vienne*, sparsity reaches the realm of the sublime.

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Principal publishers: Leduc, Salabert, Billaudot

## Casti, Giovanni Battista [Giambattista]

(*b* Acquapendente, 29 Aug 1724; *d* Paris, 6/7 Feb 1803). Italian poet and librettist. He studied at the seminary of Montefiascone where in 1747 he became a canon. Finding his life as a provincial priest too restricting, he moved to Rome, probably in 1760–61 and then in 1765 to Florence, at that time governed by the Archduke Leopold, brother of the Austrian Emperor Joseph II. He frequented court circles and was appointed court poet on 15 December 1769. He struck up a friendship with Leopold's prime minister, Count Orsini-Rosenberg, who was later to provide him with useful entrées into Viennese society.

Casti first visited Vienna in 1772; he also visited Berlin that year and Trieste in 1773. In 1776 he began a period of travel, usually with Count Joseph Kaunitz, son of the Austrian Chancellor, on quasi-diplomatic missions. These travels took him throughout northern Europe and (during 1781) Spain and Portugal. Between 1777 and 1779, he was in Russia where he formed an unfavourable opinion of the Empress Catherine and her court. This antagonism is evident in his first major poem, *Il poema tartaro* (1783), which satirizes Russian politics. Casti felt the need of Joseph's support to publish the poem and returned to Vienna in October 1783 to plead for Imperial approval; for obvious political reasons, he was unsuccessful. This trip to Vienna, however, launched his career as a librettist.

Casti had already written one comic libretto, *Lo sposo burlato*, performed in Russia in July 1778, but he never claimed this text as his own, perhaps because it was a pasticcio written to pre-existing music by Giovanni Paisiello, Catherine's *maestro di cappella*. When Paisiello arrived in Vienna in May 1784, the emperor asked him to compose an opera for the Burgtheater and selected Casti to write the words. The result was the highly successful *Il re Teodoro in Venezia*, produced in August, on the subject of an exiled king of Corsica who lives beyond his income and ends in a debtors' prison. This 'sad' ending is unusual in a comic opera of the period. His next libretto, *La grotta di Trofonio*, produced with Salieri's music in October 1785, is about a philosopher who magically transforms the personality of whoever enters his cave; he wrote in the preface that his intention was 'to raise the style and the ideas somewhat above the normal tone of similar operas'. This supposedly 'comic' work does without stereotyped comic characters altogether.

Casti's high standing in Vienna around 1785, both socially and as a poet, suggests that he could have become the leading librettist there. But Joseph never offered him the post of *poeta cesareo*, vacant since Metastasio's death in 1782. He had the advantage of several high-ranking friends and a working association with the court composer, Salieri, who preferred his work to that of the official Burgtheater poet, Lorenzo da Ponte (whose *Memoirs* betray his considerable envy). But Casti never made the most of his opportunities and left Vienna in May 1786 after writing one more libretto, *Prima la musica e poi le parole*, a one-act satire on Italian operatic practices, performed to Salieri's

music in February of that year (in a double bill with Mozart's *Der Schauspieldirektor*).

He travelled extensively in Italy during the following years and in 1788 visited Constantinople. At the end of 1791 he set out again for Vienna, where Leopold was now emperor. He arrived too late for preferment from Leopold, who died on 1 March 1792, and it was Leopold's son, Francis II, who within a month of coming to power made him *poeta cesareo*. His anti-authoritarian views thereafter came into conflict with officialdom, and having left Vienna in December 1796 he was banned from returning in February 1797. In 1798 he went to Paris to arrange the publication of his works; he died there in 1803.

None of the librettos Casti wrote after he left Vienna in 1786 reached the stage. Two were set by Salieri, evidently on an understanding that they were to be performed in the Austrian capital. The first, *Cublai gran kan de' tartari* (1786–88), never stood a serious chance of production, being based on an episode in the *Poema tartaro*. Production of the second, *Catilina* (1792), a spoof on the Catiline conspiracy, was postponed indefinitely once Austria was at war with France. The case of *Cublai* emphasizes that Casti was sometimes naive in assuming that he could use opera as a means of exposing, in thinly disguised terms, not just the foibles of the bourgeoisie but the inadequacies of the ruling class. His individualism seems to have been tolerated in the 1780s but became suspect in the 1790s when the revolutionary situation in France heightened rulers' fears for the stability of their regimes.

Modern critics have praised several aspects of Casti's librettos: the wide variety of subject, the incisiveness of the satire, the lively dialogue (found livelier and more entertaining than the language of his non-dramatic works). Richard Strauss was so impressed by *Prima la musica* that he used it as the basis for *Capriccio*. Casti's librettos exemplify a trend in late 18th-century comic opera away from the conventional comedy of manners toward the 'semi-serious' genre. Their characters include kings, Roman senators and high-ranking aristocrats until then normally found only in tragedy. Many end on a pessimistic note, with the fortunes of their heroes taking a downturn.

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MICHAEL F. ROBINSON

## Castiglione [Casteliono, Castione], Giovanni Antonio da [Castellioneus, Johannes]

(*b* c1484; *d* Milan, c1557). Italian printer. In 1504 he married a daughter of the printer Antonio Zarotto. His father, Zanotto da Castiglione, a sometime collaborator of Zarotto, printed some 90 books (1505–23), including an Ambrosian sacramentary and missal with music. Giovanni Antonio first printed in 1507, but with some regularity only from 1534. His 40-odd books include the first Milanese editions of instrumental music and part-music, printed in two impressions, with mediocre to excellent registration of the crisp and distinctive note forms, namely: *Intabolatura de leuto de diversi autori* (May 1536/R); Ruffo's *Primo libro de motetti a cinque* (June 1542); *Mutetarum divinitatis liber primus*, 5vv (RISM 1543<sup>3</sup>); and the *Intavolatura di lauto ... libro*

*secondo* of Francesco da Milano and P.P. Borrono (1548). Castiglione also printed Aaron's *Compendiolo di molti dubbi* (between 1545 and 1550), an Ambrosian missal with music (1548) and, with Carono, a *Sacramentarium* (with music) for Como (1557). His printer's mark was a lion supporting a castle, with the motto: 'Vicit leo de tribu Juda' (*Revelation* v.5).

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THOMAS W. BRIDGES

## Castiglioni, Niccolò

(*b* Milan, 17 July 1932; *d* Milan, 7 Sept 1996). Italian composer and writer on music. He began piano lessons at the age of seven and received his diploma in 1952 at the Milan Conservatory. The following year he graduated in composition there, studying with Ettore Desderi, Sandro Fuga, Margola and Ghedini. Between 1952 and 1953 he followed courses given by Gulda, Carlo Zecchi and Blacher at the Salzburg Mozarteum, and in 1956 he attended the Darmstadt summer course, returning there yearly from 1958 to 1962. In 1961 he was awarded the Italia Prize for his radio opera *Attraverso lo specchio*. Castiglioni lived in the USA between 1966 and 1970, having been invited to SUNY at Buffalo as composer-in-residence (1966); he was subsequently visiting professor of composition at the University of Michigan (1967), Regent Lecturer in composition at the University of California at San Diego (1968) and professor of the history of Renaissance music at the University of Washington (1969). He returned to Italy in 1970 and took up his educational work again some years later, teaching composition in the conservatories of Trent (1976–7), Como (1989–91) and Milan (1977–89; 1991–6).

While a student Castiglioni was influenced, like other Italian composers of his generation, by the neo-classicism of Stravinsky, an influence which is evident

in the *Concertino per la notte di Natale*. However, after graduation Castiglioni moved towards the Expressionism of the Second Viennese School and its immediate antecedents. For some time his growing interest in 12-note technique was accompanied by a tendency towards musico-political engagement, traces of which can be found in the verses by Brecht used as a motto in the First Symphony or in the dedication of the *Elegia* to the memory of Anne Frank. Nevertheless, this tendency towards political engagement in Castiglioni's work was marginal and short-lived, disappearing, together with Expressionistic tensions and late-Romantic reminiscences still to be found in the First Symphony, from the time of works like *Impromptus I-IV* onwards. In the four short pieces which make up this work, later identified by the composer as his first true opus, Castiglioni looked to Webern's aphoristic period and at the same time moved close to the European avant garde. Personal contact with Berio (at the time when the latter was working in the RAI electronic music studio in Milan) had an initial influence on the direction Castiglioni was taking, and the experience of the Darmstadt summer courses completed this development.

The Darmstadt environment led Castiglioni to develop his artistic approach from a theoretical point of view. A great deal of his writing on music dates from the period of his active involvement in the Ferienkurse. Webern is probably the composer most often referred to in Castiglioni's writings between the late 1950s and early 60s. However, unlike some of the leading members of the European avant garde, he did not acknowledge Webern as the precursor of integral serialism and in his own music though pitch is serialized other parameters are not. The aspect Castiglioni particularly prized in Webern was the display of clear, distinct timbres, at the root of which he identified an artisan-like relationship with the sound material. From the point of view of craftsmanship he also found an affinity between Webern and Stravinsky, and indeed he consistently referred to Haydn, upon whom he frequently conferred his admiration. He made no secret of his aversion to what he saw as the confusion of timbre in a composer such as Wagner, who, he felt, concealed the physical nature of sound as well as misplacedly alluding to extra-musical meanings.

With *Inizio di movimento* and *Cangianti* (which the composer himself performed at Darmstadt in 1958 and 1959 respectively) Castiglioni adopted a piano style characterized by a non-percussive approach to the keyboard, an insistence on the upper register and the search for liquid sonorities which have their roots in the piano music of Chopin and Debussy. *Cangianti* also reveals some influence from electronic music – the repetition of some bars one octave higher with the note-values halved corresponds to the effect obtained by playing a tape at twice the speed – though Castiglioni did not have particularly close association with electronics (his single electronic piece is *Divertimento* for magnetic tape). The investigation of timbre comes still more to the fore in a chamber work like *Tropi*. In this piece delicate, bright sonorities, almost all in the upper register, are interrupted by moments which place the dialectic of pitches in parentheses, giving way to *Klangfarbenmelodien* constructed on single sounds. The lengthy pauses, present in this and other compositions, can easily be related to those in Webern's works (the psychological value of these was analysed by Castiglioni in an essay in 1958). *Tropi* is also marked by continuously changing metre and the superimposition of a huge variety of rhythmic divisions of the same

overall duration. The need to abandon the characteristic symmetry and predictability of tonal music was clear to Castiglioni, and in some essays, particularly the longest of these, *Il linguaggio musicale dal Rinascimento a oggi* (Milan, 1959), he presented it as nothing less than an historical and philosophical necessity: in his opinion such musical symmetries and predictabilities were, essentially, projections of an abstract rationalist vision of nature on to the art of sound, a vision that had by now been abandoned by the natural sciences. Castiglioni looked forward to a kind of return to nature that would be able to set aside definitively those rationalist systems that acted as the intermediary in the relationship with sound in the past.

From the 1960s onwards, he composed an increasing number of vocal works, the fondness for upper registers giving rise to an evident preference for the soprano voice. With *Gyro*, the first of numerous sacred works, he arrived at a conception of a piece of music as a succession of differentiated episodes rather than a single organism. This conception – which had been present in embryo in previous works – is even more apparent in *Figure*, where quotations from a variety of sources appear, from Gregorian chant to Chopin. In some sections of *Figure* stylistic pastiche (which had already appeared in *Attraverso lo specchio*) is accompanied by clear intention to ‘make play’, such as in the intonation of a piece of nonsense from Thomas More’s *Utopia*. Subsequent compositions realized this in, for example, the imitation of animal noises (*Le favole di Esopo, Cavatina*) and in the intonation of tongue-twisters (*Sinfonie a due voci*). The readiness to use a wide variety of material led Castiglioni to an openly anti-intellectual position: as he put it in 1968 he felt himself to be ‘essentially a *Kapellmeister*’ (he almost completely gave up writing on music from the mid-1960s on). Sometimes this musical pluralism is also determined by the relationship with the texts employed: thus, in the oratorio *Le favole di Esopo* tonal and quasi-tonal styles are used when humans or gods are mentioned, and non-tonal styles when animals are mentioned. In the same way, in the opera *The Lord’s Masque* the vocal part of one character (Prometheus) is tonal, while the vocal parts of others (Orpheus, Mania) are not. The fact that Castiglioni sometimes allowed tonal ‘islands’ to emerge did not, however, lead him to ally himself with the artistic outlook of so-called new simplicity or with any kind of condemnation of the avant garde. On the contrary he always referred to his association with the avant garde as an important stage in his creative development, even if subsequent changes led to his taking up a separate position. It is significant that the attraction of Webern never left Castiglioni, and the composer’s name is frequently found in the explanatory notes to compositions written in the final two decades of his career: from the *Dickinson Lieder* – in which reference to the relationship between music and text in Webern, previously explored in an article from 1959, returns – up to *Cantus planus*, in which Webern is compared to the mystical poet Angelus Silesius for his ability to unite simplicity and profundity.

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### orchestral

Concertino per la notte di Natale, 1952; Canti, 1956; Sym. no.2, 1956–7; Ouverture in 3 tempi, 1957; Impromptus I–IV, 1957–8; Sequenze, 1958; Aprèslude, 1959; Eine kleine Weihnachtsmusik, chbr orch, 1959–60; Disegni, 1960; Rondels, 1960–61; Consonante, fl, chbr orch, 1962; Décors, 1962; Conc., 1963; Synchronie, 1963; Caractères, 1964; Ode, 2 pf, wind, perc, 1966; Le chant du signe, fl, orch, 1967; Arabeschi, fl, pf, orch, 1971–2; Inverno in-ver, chbr orch, 1973 [also ballet version, 1978]; Quodlibet, pf, chbr orch, 1976; Sinfonia con giardino, 1977–8; Couplets, hpd, orch, 1978–9; Cavatina, pic, orch, 1981–2; Morceaux lyriques, ob, orch, 1982; Fiori di ghiaccio, pf, orch, 1983; Zweihundertfünfzig Jahre, für den zweihundertfünfzigsten Geburtstag Haydns, 1983; Small is Beautiful (Variazioni su una lauda filippina), 1984; Intermezzo, chbr orch, 1987; Märchen, Traum und Legende, 1987–8; Conductus, 1988; Ricordo di Julius Bissler, 1989; Risognanze, chbr orch, 1989; La buranella, 1990 [transcr. of B. Galuppi: hpd sonatas]; Fantasia concertata, pf, orch, 1991; Altisonanza: Entrée, Sarabanda, Perigordino, 1992; Quickly, wind, kbd, perc, 11 vn, 1994

### choral

With orch: Anthem, chorus, orch, 1966; Sym. in C (Jonson, Dante, W. Shakespeare, J. Keats), chorus, orch, 1968–9; Le favole di Esopo (orat., Phaedrus), chorus, orch, 1979; Salmo xix (Lat.), 2 S, chorus, orch, 1979–80; Sacro concerto (Heb. ps cxxxii), S, vocal group (2 S, A, Bar, B), SATB, orch, 1982; Missa brevis, chorus, fl, ob, bn, vn, va, vc, 1983, arr. chorus, org; Veni sancte spiritus, S, A, B, chorus, orch, 1990; Liedlein (E. Stein), children's chorus, fl, ob, cl, perc, vn, va, vc, 1991, arr. female chorus, insts; In canto (S. Pellico), S, female chorus, 1994–5

Unacc.: Oltre le sfera che più larga gira (Dante), chorus, 1981; Hymne (Jacapone da Todì), chorus, 1988–9 [parody of sequence from Stabat mater]; Sonetto in memoriam Igor Strawinsky, chorus, 1992; Stabat mater, male chorus, 1992; La bella estate (L. Tomelleri), chorus, 1995; Canto (St Bernard of Clairvaux), chorus, 1996

### solo vocal

With orch: Sym. no.1 (F. Nietzsche), S, orch, 1956; A Solemn Music (J. Milton), S, chbr orch, 1963, rev. 1965; Figure (L. Ariosto, T. More, R. Crashow), S, orch, 1965; Canzoni (medieval Sicilian poems), S, chbr orch, 1966; Sweet (Castiglioni), B, pf, bells, wind orch, 1967 [concert version of chbr op]; Sinfonietta (L. Pulci), S, orch, 1980; Geistliches Lied (Tyrolean folk poem), S, orch, 1983; Mottetto (Ger. trans. of Gregorian Hymn: *Ave maris stella*), S, orch, 1987; Sinfonia con rosignolo (H. von Grimmhausen), S, orch, 1989; Sette (Lat. pss), S, orch, 1995; Gesang (F. Hölderlin), T, orch, 1995–6; Abendlied (J.V. von Scheffel), S, orch, 1995

With other acc.: Elegia (Novalis), S, 19 insts, 1957; Gyro (Bible), chorus, 9 insts, 1963; Dickinson Lieder (E. Dickinson), S, pf, 1977, orchd; Je me tiens seur de sont dont plus j'ay doubté (Robertet), S, pf, 1978; Così parlò Baldassarre (B. Castiglione), S, 1980–81; Das Ohr hört nachts Sonatenklänge (G. Trakl), S, pf, 1983; Auf der Suche nach einem frischen Wind (M. Riebl, J. Salmen), S, fl, pf, 1988; Cantus planus (A. Silesius), 2 S, 7 insts, 1990; Osterliedlein (Castiglioni), S, 11 insts, 1990; Sinfonie a 2 voci (It. tongue-twister), A, db, 1990; Terzina (G. Tersteegen), A, 8 insts, 1992, arr. S, 8 insts, 1993; Vallis clausa (F. Petrarck), S, 2 cl, va, vc, db, 1993

### other instrumental

Chbr: Movimento continuato, pf, 11 insts, 1959; Tropi, fl, cl, pf, perc, vn, vc, 1959; Gymel, fl, pf, 1960; Granulation, 2 fl, 2 cl, 1966; Carmina, ens, 1967; Masques, 12 insts, 1966–7; The New Melusine, str qt, 1969; Doppio coro, 10 wind, 1977; Quilisma, pf qnt, 1977; Motetto, 10 wind, 1978; Beth, cl, 5 insts, 1979; Daleth, cl, pf, 1979; Omaggio a Edvard Grieg, 2 pf, 1981; Rima, ob, pf, 1984; Gorgheggio, pf, 8 wind, 1988; Musichetta, 10 insts, 1988; Filastrocca, wind qnt, 1989; 4 bagatelle in forma di sinfonia, 9 insts, 1989; Romanze, str qt, 1990, arr. str orch; Capriccio, 11 insts, 1991; Cassazione, wind qnt, 1991; Cronaca del ducato di Urbino, 6 perc, 1991; Momenti musicali, 7 insts, 1991; Intonazione, fl, ob, vn, vc, 1992; Sic, fl, gui, 1992; Ottetto, 2 ob, 2 cl, 2 hn, 2 bn, 1993; 11 danze per la bella Verena, vn, pf, 1996

Solo inst: Inizio di movimento, pf, 1958; Cangianti, pf, 1959; Alef, ob, 1965; Sinfonie guerriere e amorse, org, 1967; April is the Cruellest Month, org, 1968; 3 pezzi, pf, 1978; Musica vneukokvhaja, pic, 1981; Come io passo l'estate, pf, 1983; Dolce refrigerium, pf, 1984; Sonatina, pf, 1985; Grüezi, ob, 1990; Romanzetta, fl, 1990; He, pf, 1990; Preludio, corale e fuga, pf, 1994

Tape: Divertimento, 1962

Principal publishers: Ricordi, Schott, Suvini Zerboni

### Castiglioni, Niccolò

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'Amore e raggio tra Schiller e Verdi', *Ricordiana*, ii (1956), 426–8

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## Castil-Blaze [Blaze, François-Henri-Joseph]

(*b* Cavaillon, Vaucluse, 1 Dec 1784; *d* Paris, 11 Dec 1857). French critic, translator, librettist and arranger. He first studied music with his father, Henri-Sébastien Blaze, a novelist and amateur composer who wrote (under the pseudonym Hans Werner) music and literary criticism for several journals, among them the *Revue des deux mondes*. In 1799 he went to Paris to study law and was among the first generation of students of the new Conservatoire, where he studied harmony and solfège and played several instruments including the bassoon. Returning to his native Provence, he became Inspecteur de la Librairie in the Vaucluse, but by 1820 he was back in Paris and embarked upon a musical career. From this period date his early songs and also his *De l'opéra en France* and *Dictionnaire de musique moderne*, which were well received and established him as a respected writer on music. Throughout the 1820s he contributed music criticism to the anti-monarchist *Journal des débats*, signing his articles, which were often highly controversial, 'XXX'. In 1832 he left to work at *Le constitutionnel*, but throughout his career wrote for a wide range of specialist and non-specialist publications (he helped found *La France musicale*), notably the *Revue de Paris*: many of his books are, in effect, collections of articles first published there. Subsequently he was appointed editor of *Le ménestrel*, a position he eventually passed on to his son, Henri Blaze de Bury.

Castil-Blaze propagated a brand of criticism more technical than the literary style of which Théophile Gautier was perhaps the best-known exponent. He was the first trained musician to hold a permanent post at a journal: his predecessor, J.-L. Geoffroy, and all his colleagues were men of letters. Yet he by no means neglected the literary aspect of opera: some of his most forceful diatribes were directed against the use of poor French verse – which he dismissed as no more than 'rhymed prose' – for librettos; Gounod apparently echoed him in this in the preface to *George Dandin*. He himself was the author, with Eugène Scribe, of the libretto for a *drame lyrique*, *La marquise de Brinvilliers* (1831), set by Auber, Boieldieu, Cherubini and others. Like most critics of the period, he was self-consciously witty, especially in his accounts

of opera, yet his three institutional histories, in which he was the first to use unpublished material bequeathed to the Bibliothèque Nationale by Louis-François Beffara, are a monument to the scope of his musicological endeavours; similarly, his dictionary of musical terms, though he wrote deprecatingly of it, is a serious attempt to respond to Rousseau. In a critical atmosphere more or less contemptuous of opera's shortcomings and excesses, Castil-Blaze was, especially in his attacks on librettos of the day, one of very few to propose concrete reforms.

He strongly disapproved of the music of Berlioz, preferring, along with the general Parisian public, that of Rossini and Meyerbeer, and, like all critics perceived as reactionary alongside the innovative composers they oppose, his reputation has suffered from being mentioned in the same breath as his more illustrious colleague. Both, in fact, wrote criticism that has been noted as more technically competent than was usual at the time (Berlioz was Castil-Blaze's successor at the *Journal des débats*), and both wrote music that was initially badly received. His objection to Berlioz's musical style was that it was under foreign influence, that it abandoned the French lyric tradition; on the other hand he was happy to collaborate with him in the preparation of a version of *Der Freischütz* for performance in Paris. Indeed, Castil-Blaze's principal activity, other than writing criticism, was the importation of foreign music then under-represented in France. To this end, he made (sometimes very free) arrangements and adaptations of the works of a number of Italian and German composers, either to introduce them onto the French stage for the first time under the names of their composers, or for pastiches; they were generally first performed under Alexis Singier in Nîmes or Lyons (Paris premières tended to be at the Théâtre de l'Odéon). Notable in the former category were Rossini's *Otello*, and Weber's *Der Freischütz* (as *Robin des bois*), *Euryanthe* and *Oberon* (as *Huon de Bordeaux*); of the Weber translations only *Robin des bois* proved popular. Perhaps surprisingly, some of the pastiches were similarly innovatory: the overture to *La fausse Agnès* was the first music by Meyerbeer heard in Paris, predating the production of *Il crociato in Egitto* by over a year.

While many of the arrangements (or 'castilblazades' as they were known) have since been held in contempt (and were at the time: Berlioz spoke of Castil-Blaze's approach as 'the care of a veterinary surgeon'), their author nursed a certain pride in them, challenging his critics to separate his additions from the originals; indeed, a chorus from *La forêt de Senart*, given as part of a piece by Weber but actually Castil-Blaze's own, was apparently often sung in concerts at the Conservatoire. Certainly, his immensely influential role in the reception of Italian and German opera in France (not just Paris but the provinces as well: he translated, for instance, Figaro's aria 'Largo al factotum della città' from *Il barbiere di Siviglia* into Provençal) after 1820 should not be ignored. Although his practice of operatic production ran contrary to aesthetic precepts of originality and the integral work-concept then barely incipient in Paris, but dominant since, he nonetheless made a telling contribution to the wider acceptance of some major foreign works. His collaboration with the publisher Charles Laffillé resulted in the publication, in the early 1820s, of a series of Mozart, Rossini and Cimarosa translations that had been used for performances between 1817 and 1822; some of the later translations were intended only for publication, with no immediate performance in mind.

## WORKS

(selective list)

first performed in Paris unless otherwise stated

### arrangements

Les folies amoureuses (opéra bouffon, 3, after J.-F. Regnard), Lyons, Grand, 1 March 1823; incl. music by Rossini, Paer, Mozart, Cimarosa, Pavesi, Steibelt, Generali

La fausse Agnès (oc, 3, after P. Néricault-Destouches), Gymnase-Dramatique, 6 July 1824; incl. music by Mozart, Cimarosa, Rossini, Meyerbeer, Pucitta

La forêt de Senart, ou La partie de chasse de Henri IV (oc, 3, after C. Collé), Odéon, 14 Jan 1826; incl. music by Weber, Beethoven, Mosca, Mozart, Meyerbeer, Lully, Rossini, Generali, Thibaut de Champagne

Monsieur de Pourceaugnac (opéra bouffon, 3, after Molière), Odéon, 24 Feb 1827; incl. music by Rossini

Les sybarites, ou Les francs-maçons de Florence (Lafitte), Nouveautés, 11 Nov 1831; incl. music by Aimon, Barbereau, Beethoven, Meyerbeer, Rossini, Spohr, Weber

Bernabo, 1856 (opéra bouffon, 1, after Molière); incl. music by Cimarosa, Paisiello, Guglielmi, Salieri, Farinelli, Grétry

### adaptations

Robin des bois (Weber's Der Freischütz), Odéon, 7 Dec 1824

Huon de Bordeaux (Weber's Oberon), Toulouse, May 1846

### original compositions

Belzébuth, ou Les jeux du Roi René (mélodrame, 4, Castil-Blaze), Montpellier, 15 April 1841 (Paris, 1841)

Le pigeon volé, ou La colombe [subsequently Flûte et poignard] (mélodrame, 3, Castil-Blaze), OC (Favart), 12 Aug 1843 (Paris, ?1843)

Choriste et liquoriste (oc) [mentioned by Fétis but apparently unperf. and unpubd.]

Masses, canticles, other sacred music; 12 songs, 1v, pf, incl. Le chant des Thermopyles, Le roi René; Chants de la Provence, arr., pf acc., str qts, bn trios

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*Molière musicien: notes sur les oeuvres de cet illustre maître et sur les drames de Corneille ... Beaumarchais, etc, où se mêlent des considérations sur l'harmonie de la langue française* (Paris, 1852) [after L. Beffara]

*Théâtres lyriques de Paris, i: L'Académie impériale de musique de 1645 à 1855: histoire littéraire, musicale, choréographique, pittoresque, morale, critique, facétieuse, politique et galante de ce théâtre* (Paris, 1855); ii: *L'Opéra-Italien de 1548 à 1856* (Paris, 1856); iii: *L'Opéra-Comique* (MS, 1857, F-Po)

*Sur l'opéra français: vérités dures mais utiles* (Paris, 1857) ['Prélude' and 'Cadence finale' of *L'Opéra-Italien de 1548 à 1856*]

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## Castileti, Jean.

See [Guyot, Jean](#).

## Castilleja, Pedro Fernández de.

See [Fernández \(de castilleja\), pedro](#).

## Castillo, Bernardo Clavijo del.

See [Clavijo del Castillo, Bernardo](#).

## Castillo, Diego (Martínez) del

(*b* Maella, province of Zaragoza, c1544; *d* Valladolid, 11 May 1601). Spanish organist and composer. He was a brother of the organist Bernardo Clavijo del Castillo. Diego was elected organist at Sigüenza Cathedral on 23 August 1566; he competed for the organ prebend at Toledo Cathedral on 26 November 1579, narrowly won (14 votes to 11) by Jerónimo de Peraza (i). Castillo was appointed Peraza's successor as organist at Seville Cathedral on 28 April 1581. On 3 November 1583 the Seville Cathedral chapter commissioned Castillo to describe the stops of the new grand organ built there between 1567 and 1579 (essentially complete in 1573) by the Flemish 'Mestre Jox'. Shortly before 14 December 1583 Castillo was appointed organist of the chapel of King Philip II. Fiscal records of the House of Castile mention him and Hernando de Cabezón as *músicos de tecla* (keyboardists); they signed receipts jointly from 29 May 1584. In 1587 Castillo prepared with Melchor de Miranda a long report on the four organs at El Escorial (*E-Mn* 14025.194), pointing out the relative importance of evenness of action to stiffness, and suggesting that one organ be tuned a 4th lower than the others rather than a minor 3rd.

Castillo's two five-voice motets, *Quis enim cognovit* and *O altitudo divitiarum*, published by Eslava y Elizondo in *Lira sacro-hispana* (Madrid, 1869), reveal him to have been an accomplished contrapuntist. Vicente Espinel, in *Diversas rimas* (Madrid, 1591) called Castillo a 'pure and unique talent who dominates the instrument completely'. His organ playing was also enthusiastically praised by Antonio de Obregón y Cerezeda in *Discursos sobre la filosofía moral* (Valladolid, 1603), and by José de Sigüenza who, in *Historia de la Orden de San Jerónimo* (Madrid, 1605), described Castillo's flights of fancy as beyond ordinary comprehension.

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ROBERT STEVENSON

## Castillo, Fructos del

(b ?Segovia, c1560; fl 1575–1600). Spanish composer and instrumentalist. Fructos was the patron saint of Segovia, where Castillo was probably born. On 1 July 1575 he was an altar boy at Segovia Cathedral, studying to become a cathedral instrumentalist. The cathedral chapter gave him money for clothes on 24 October 1576, and on 20 July 1580 his annual salary of 4000 maravedís was extended for a further two years, allowing him to continue his studies. He may have emigrated to Mexico. His only surviving work, a soulful four-part setting of *Monstra te esse matrem* (second strophe of the hymn *Ave maris stella*), is copied in an appendix to *Libro de coro 2b* (in Mexico, Puebla Cathedral archives, ff.52v–56), closely followed in the manuscript by a four-part setting of the same text by Hernando Franco (1532–85). In Franco's setting the plainsong melody in slow cantus-firmus notes is confined to the first soprano, whereas in Castillo's setting the paraphrased melody moves from voice to voice. A fluent contrapuntist, Castillo's work exemplifies the technical proficiency of minor Spanish composers whose works circulated in Mexico.

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ROBERT STEVENSON

## Castillo, Graciela

(b ?Córdoba, ?before 1945). Argentine composer and teacher. After study at Córdoba University and Conservatory, she studied with César Franchisena, Zlatko Topolsky, Nicolás Alfredo Alessio, Alfredo Luis Nihoul, Ornella Devoto and Francisco Kroepfl. Castillo has dedicated herself primarily to composition and to the dissemination of 20th-century music. Considered a pioneer in the production of electro-acoustic music in Argentina, her works have been performed in many national and international festivals and congresses. She began to create *musique concrète* and electronic music at the centre for experimental music at Córdoba University, of which she was a founding member. Later, she used computers to combine electro-acoustic music with

traditional instruments. She is a founding member of the Córdoba Composers' Association, the Córdoba Argentine Federation of Electro-Acoustic Music and the Agrupación Nueva Música of Córdoba, of which she is president. Her works have been performed in Argentina and abroad. She is professor of composition and musical analysis at Córdoba University.

## WORKS

(selective list)

Orch: Variaciones informales, chbr orch, 1968; Génesis, 1974–5

Chbr and solo inst: Trio, vn, pf, perc, 1965; Tríptico, vn, pf, perc, 1965; 3 estructuras, pf, 1966; Invenciones a 2 y 3 voces, pf, 1966; 2 estudios, pf, 1967; Crescendo, E, vn, gui, pf, perc, 1968; 5 piezas, pf, 1968; Variaciones informales II, 2 fl, vc, pf, 2 perc, 1968; Arsis, vc, pf, 1970; Estructuras, 2 fl, pf, 1970; 2 piezas, vc, pf, 1975; Condición de las aguas, pf, 3 perc, 1981; 2 piezas, pf, 1981; Sonatina, fl, 1982; 3 piezas, pf, 1983; Sonata, fl, pf, 1983; Sonata, vn, pf, 1983; Pf Trio, 1985; Ale-CMF-86, fl, cl, vc, pf, 2 perc, elecs, 1986; Benzih-Trio, ob, cl, pf, 1995; Iris en los espejos II, prep pf, el-ac, 1996

Vocal: Diálogos, 2 vv, perc, typewriter, radios, 1965; El Pozo, vv, 2 wind insts, typewriter, perc, 1968; Corales para humanoides, vv, various sound sources, 1969; 4 canciones, S, pf, 1975; Diálogos II, 4 vv, 1980; Poemas de 'Día tras día' (O. Castillo), S, pf; Corales para humanoides, I–II, 4 vv, 1988

Elec: Concreción-65, musique concrète, 1965–6; Estudio sobre mi voz, I–II, musique concrète, 1967; 3 estudios concretos, musique concrète, 1967; Y así era, el-ac, 1988; Memorias, el-ac, 1991; Tierra, el-ac, 1994; Iris en los espejos, el-ac, 1996; De objetos y desvíos, el-ac, 1996

VALDEMAR AXEL ROLDAN

## Castillo, Jesús

(*b* San Juan Ostuncalco, nr Quetzaltenango, 9 Nov 1877; *d* Quetzaltenango, 23 April 1946). Guatemalan composer and ethnomusicologist. He studied in Quetzaltenango with Miguel Espinoza (piano) and Rafael Guzmán (composition). As a composer, Jesús Castillo is regarded as the initiator, and, with his younger brother [Ricardo Castillo](#), one of the masters of Guatemalan musical nationalism. From his early youth he showed a special interest in Guatemalan indigenous and folk music, which he began working into his own compositions such as the *Cinco oberturas indígenas* (begun in 1897). For 30 years, until 1929, he taught music in the city of Quetzaltenango. At the same time he collected folk music in various regions of Guatemala; as a result, many of his original works of that time feature autochthonous melodies and rhythms. The opera *Quiché Vinak* (1917–25), parts of which were first performed in 1924 at the Teatro Abril in Guatemala City, deserves special mention. His research on Guatemalan folk and indigenous music was published in his book *La música maya-quiché: región de Guatemala* (Quetzaltenango, 1941). Already during his lifetime, his compositions constituted an important part of the repertory of the most outstanding marimba bands of Quetzaltenango, and they continued to be played frequently throughout the remainder of the 20th century. Some of his works have been published by the Pan American Union in Washington, DC.

## WORKS

(selective list)

Stage: Quiché Vinak (op), 1917–25, parts perf., Guatemala City, Abril, 1924; Nicté (op), 1933, unfinished; Guatemala (ballet); Rabinal Achí (ballet)

Orch: 5 oberturas indígenas, 1897–1910; Tecún Umán, sym. poem, 1936; Vartizanic, sym. poem, 1941; Danza del ocaso; Guatemala, sym. poem; Minuet maya; Oda a la liberación de Guatemala; Ov., G; Preludio melodramático; Procesión hierática; El Quetzal, ov.; Las telas mágicas

Pf: 25 compositions

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D. Lehnhoff: 'La musica', *Historia general de Guatemala* (Guatemala City, 1997), v, 491–500

DIETER LEHNHOFF

# Castillo, Manuel

(b Seville, 8 Feb 1930). Spanish composer and pianist. He began his training in piano and composition in Seville with Antonio Pantión and Almandoz. He later moved to Madrid, where he continued studying piano with Antonio Moreno and composition with del Campo. In Paris he was a pupil of Levy and Boulanger. He was appointed in 1956 to a piano professorship at the Seville Conservatory (principal, 1964–78). Among the awards he has won is the national music prize (1959, 1990).

Considered by some critics as the perpetuator of a conservative style faithful to the tradition of Andalusian folk music, his aesthetic position results, rather, from an independent, demanding inner spirit; he is, therefore, as far from a traditional conservatism as he is from the extreme avant garde. Within the logical evolution of his language, he has maintained some constants regarding form, texture and harmonic sense. A pianist of recognised prestige, he has performed the premières of his own works. His piano works especially reflect the Andalusian spirit; also notable are the works for organ, his four symphonies, religious music, concertos and numerous harmonizations of folksongs, hymns, motets and villancicos.

## WORKS

(selective list)

### dramatic and vocal

Dramatic: Fiat América (incid music), 1968; El arcángel de la niebla (radio score), 1971; En las hojas del tiempo (baile de seises), 1992

Chorus: Canciones de Juan Ramón, 1954; Ave María, 1961; 2 cantigas de Alfonso X, 1965; Misa andaluza, 1965; Antifonas de Pasión, 1970; 3 cantos para recordar a Eslava, 1978; Tembra un neno, 1985; 3 nocturnos, 1994

Other vocal: Misa de Corpus Christi, 1963; Cant. del Sur, 1975; Presencia infantil (cant.), 1979; 5 sonetos lorquianos, 1986; Cant. a la conquista de Málaga, 1988

Songs, 1v, pf

## instrumental

Orch: Pf Conc. no.1, 1958; Partita, fl, str, 1962; Pf Conc. no.2, 1966; Coral y diferencias, org, str, 1969; Sym. no.1, 1969; Sonata, org, str, 1969; Pf Conc. no.3, 1977; 4 cuadros de Murillo, 1982; Conc., 2 pf, orch, 1984; Vc Conc., 1985; Gui Conc., 1990; Orippeo (recitativo y allegro), cl, str, 1991; Sym. no.2, 1992; Sym. no.3 'Poemas de Luz', 1994; Sinfonietta homenaje a Manuel de Falla, 1996

### Chbr works

Pf: Andaluza, 1949; Sonatina, 1949; Tempo de danza, 1949; 2 apuntes de Navidad, 1952; Suite, 1952; Toccata, 1952; Nocturnos de Getsemaní, 1953; Preludio para la mano izquierda, 1953; Canción y danza, 1955; 3 impromptus, 1957; 3 piezas, 1959; Preludio, diferencias y toccata, 1959; Estudio-Sonatina, 1963; Sonata, 1972; Introducción al piano contemporáneo, 1975; Tempus, 1980; Ofrenda, 1982; Nocturno en Sanlúcar, 1985; Inumus ..., 1986; Piano a cuatro, 1986; Para Arthur, 1987; Marco para un acorde de Tomás, 1992; Perpetuum, 1992; Invención, 1995

Org: Elevación, 1957; Suite, 1957; Hi accipient, 1960; Fantasía para un libro de órgano, 1972; Preludio, tiento y chacona, 1972; Diferencias sobre un tema de Falla, 1975; Sinfonía, 1991; Variaciones sobre un tema de Almandoz, 1991; Retablos de los Venerables, 1993; Modo antiguo, 1994

Works for other solo insts

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MARTA CURESES

## Castillo, Ricardo

(b Quetzaltenango, 1 Oct 1891; d Guatemala City, 27 May 1966).

Guatemalan composer. Born in a rural town, he was later given the opportunity to study the violin and composition in Paris, where his first works were published. In 1918 he married the pianist Georgette Contoux, and four years later took residence again in Guatemala. From 1922 to 1960 he taught music history, harmony, counterpoint, composition and orchestration at the National Conservatory in Guatemala City, invigorating the development of Guatemalan musical nationalism. His work is often inspired by Guatemalan folk music, also drawing on the literary world of the legendary Mayan past. His style also shows the influence of the European trends of his time, such as Impressionism and neo-classicism. His output includes about two dozen piano works, including collections of pieces and multi-movement compositions. In his three chamber works Castillo experimented with abstract technical and stylistic aspects, but avoided serial technique. His output for the theatre, which includes two ballets, *Estelas de Tikal* and *Paal Kaba*, and ten orchestral works, reflects a strong interest in Guatemalan indigenous cultures.

## WORKS

Stage: Ixquic (incid music, C.G. Cerna), 1945; Cuculcán (incid music, M.A. Asturias), 1947; Quiché achí (incid music, C.G. Cerna), 1947; Estelas de Tikal (ballet), 1948; Paal Kaba (ballet), 1951

Orch: Homenaje a Ravel, 1920; Guatemala, sym. movts, 1934; La procesión, 1935;

La doncella ixquic, 1937; Xibalbá, 1944; Sinfonietta, 1945; Trópico, 1948; Cortejo nupcial, ov., 1952; Instantáneas plásticas, 1963; Abstracción, 1965

Chbr: Invocación, ww, tpt, str, 1944; Contrastes, ww qt, 1946; Homenaje a Ravel, vn, pf, 1954

Pf: Guatemala, 1926–34; 3 nocturnos, 1940–42; 8 preludios, 1950; Preludio, danza y nocturno, 1952

Principal publisher: Eschig

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DIETER LEHNHOFF

## Castillon (de Saint-Victor), (Marie-Alexis, Vicomte de

(b Chartres, 13 Dec 1838; d Paris, 5 March 1873). French composer. He was a member of an old aristocratic family from the Languedoc, and destined for a military career. As a boy he studied the piano with C. Delioux and met and became friendly with Saint-Saëns. Although he was sent to the military academy of Saint Cyr in 1856, he left the army at the end of 1861 to devote himself entirely to music. He studied with Victor Massé, whom he liked personally, but who discouraged his interest in Bach and German music. While writing his first works of chamber music, he tried his hand at orchestral composition. Despite some awkwardness, the result of his late musical training, and his over-ambitious formal endeavours, these works show a gift for originality confirmed by the Sonata for Violin and Piano op.6, and above all by the Piano Quartet op.7. These works were first performed at Pau, where Castillon went every winter as a friend of the Marquise d'Angosse, a pianist, and where he dreamed of starting popular concerts. His piano pieces, which are less valuable, either look back at the past (his *Fugues dans le style libre* op.2; *5 pièces dans le style ancien* op.9) or reflect the atmosphere of the salon (*2 suites*, opp.5 and 10) and the aristocratic Cercle de l'Union Artistique, of which Castillon (whose situation was comfortable) was a member. At the end of 1869 Castillon met César Franck, a crucial event in his life. Soon after his return from service in the Franco-Prussian War, he founded with Saint-Saëns the Société Nationale de Musique. He tried to make a name at Padeloup's Concerts Populaires with his Piano Concerto op.12, dedicated to Saint-Saëns and first performed by him on 10 March 1872, but the work was a failure. Supported by his friends Bizet, Duparc, Lalo and the publisher G. Hartmann, Castillon never ventured into opera but devised grand projects in the fields of symphonic and vocal music. His most ambitious work is the *Paraphrase du psaume lxxxiv* for solo voices, chorus and orchestra, op.17, which he completed near Pau, where his poor health

had forced him to stay from the summer of 1872. He returned to Paris early in 1873, and died of pneumonia within a few days.

Castillon won posthumous fame, particularly within the Société Nationale. Fascinated as he was by the great forms of German music at a time when the influence of opera was dominant in France, he set the pupils of César Franck an example. His works, nurtured by a melodic inventiveness very much his own, are full of original features, including modification of the classic tonal plan, innovations of form, and the use of styles from the past.

## WORKS

all printed works published in Paris

MSS in F-Pn

Choral: *Missa nuptialis*, 4vv, chorus, org, op.14, 1872; *Paraphrase du psaume lxxxiv* (L. Gallet), 3 S, T, B, double chorus, orch, op.17, 1872 (1874)

Orch: *Sym. no.1*, F, 1865; *Marche scandinave*, 1872, lost; *Pf Conc.*, op.12, c1871 (1872); *Sym. no.2*, c1872, inc.; [5] *Airs de danse, suite*, c1866 (1873); *Esquisses symphoniques*, op.15, c1872 (1877); *Torquato Tasso, sym. ov.*, c1871 (1892)

Chbr: *Pf Qnt*, E♭, op.1 (1865); *Pf Trio no.1*, B♭, op.4 (1866); *Str Qt no.1*, a, op.3 (1867); *Str Qt no.2*, f, op.3 no.2 inc., cavatine only pubd (1869); *Sonata*, vn, pf, C, op.6 (1870); *Pf Qt*, g, op.7, c1869 (1871); *Pf Trio no.2*, op.17b, 1873 (1883)

Songs: 6 *poésies d'Armand Silvestre*, op.8 (1869–73), orchd C. Koechlin, 1906: *Le bûcher* (1869), *Le semeur* (1869), *Sonnet mélancolique*, *La mer*, *Renouveau*, *Vendange*

Pf: *Fugues dans le style libre*, op.2 (1868); *Suite no.1*, c, op.5 (1868); 6 *valse*s humoristiques, op.11 (1871); 5 *pièces dans le style ancien*, d, op.9 (1872); *Suite no.2*, C, op.10 (1872); [24] *pensées fugitives* (1889–1900)

Arrs. for orch: F. Schubert: *Impromptu*, c (1872); R. Schumann: 3 *Stücke*, c1870

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**L. Gallet:** *Notes d'un librettiste* (Paris, 1891)

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**J.-M. Fauquet:** *Les sociétés de musique de chambre à Paris de la Restauration à 1870* (Paris, 1986)

JOËL-MARIE FAUQUET

## Castle Garden.

New York summer garden, a centre of 19th-century concert life. See [New York](#), §2.

# Castle Society.

London tavern concert series initiated by Maurice Greene. See London, §V, 2.

# Castrapuercas [capa puercas, capador].

Panpipes of Spain and the New World, especially Colombia.

# Castrato

(It.).

A type of high-voiced male singer, brought about by castrating young boys with promising voices before they reached puberty. It was central to both church music and opera, in countries under Italian influence, throughout the 17th and 18th centuries, and disappeared from Vatican church music only as late as c1920; it had vanished from opera by 1830. At the height of their popularity, leading castratos were among the most famous and most highly paid musicians in Europe, and their virtuoso singing method had considerable influence on the development of both oratorio and opera. The term [Musico](#) was commonly used in the 18th century as a euphemism for castrato.

The practice of castration for musical purposes was confined almost wholly to Italy, though it may have originated in Spain and was occasionally adopted in the southern German states. The first documented castrato singers appeared in Ferrara and Rome, about 1550–60. One entered the Sistine Chapel choir in 1562, others the Munich chapel choir under Lassus by 1574. Then, and up to their eventual disappearance, most castratos were church singers; some undertook no other work, while others also performed as chamber singers in the service of noble or royal patrons or appeared in occasional, often local and minor, opera seasons on the side. The whole practice appears to have been bound up not with the rise of opera (which it antedated) but with the profound and lasting economic crisis that struck most parts of Italy about the turn of the 16th and 17th centuries, and with the accompanying surge in the numbers of those joining the monastic orders. There is evidence to suggest that in 17th-century Italy castration for musical purposes was regarded as a specialized form of the celibacy imposed by a monastic vocation and, for the boy's family, one more likely to bring financial security. It did not then attract the obloquy that was visited upon it in the late 18th century; operations were carried out with only perfunctory concealment, and were sometimes paid for by the ruler of a princely state or by the governing body of a leading church.

The taste for castrato voices arose mainly because in Italy women's voices were not allowed in church. Of the available substitutes, choirboys were no sooner trained than lost. Falsettists came to seem unsatisfying compared with castratos, particularly in soprano parts; the use of falsettists in alto parts went on side by side with castratos, to whom they were regarded, however, as inferior – for, odd though it now seems, castrato voices were referred to as

'natural' and 'true' (*sincere*) while falsettists' voices were artificial. The quality of castrato voices cannot now be recaptured; the gramophone records made in 1902–3 by Alessandro Moreschi, a leading soprano in the Cappella Sistina, give only a faint notion. Contemporary accounts speak of uncommon brilliance allied with power, a wide range, a breathing capacity beyond the reach of most normal voices, and sometimes an unearthly timbre (not at all like that of falsettists). This was true of the best castratos; many turned out to be mediocre or poor singers, and had none or few of these merits.

This quality of voice was accounted for in part by physiology, in part by training. The operation ensured that the thoracic cavity developed greatly, sometimes disproportionately (leading to a form of gigantism), while the larynx and the vocal cords developed much more slowly and had considerable power brought to bear on them. Training was not interrupted by puberty as in normal males; since the whole point of the operation was to produce a professional singer, a young castrato would as a rule undergo regular training from an early age, often in instrumental music and in theory as well as in singing. Castratos were therefore often more accomplished musicians than were most normal singers. This intensive and continuous training (whether with a private teacher or in one of the many schools attached to churches, orphanages and other religious institutions throughout Italy) made possible the cultivation of the elaborately florid singing for which the best of the castratos became famous, and which was essential to oratorio, in Italy at least as important a genre as opera until about 1750. Two castratos, Pier Francesco Tosi and Giovanni Battista Mancini, wrote the most influential 18th-century treatises on singing.

Within the new genre of opera in the early 17th century, castratos were not predominant as they were to become later on. In Venetian opera through most of the century women were at least as important, because of the stress on eroticism. Leading male parts, it seems, were assigned to castratos or to normal voices according to which singers were available rather than on any set plan. In Rome, a few leading castratos who were mainly church singers appeared in occasional operas put on by the cardinal who patronized them, for instance Loreto Vittori and Marc'Antonio Pasqualini. The Papal States (Bologna and its neighbouring towns excepted) banned women from appearing on stage: until 1798 women's parts in opera were sung by young castratos. Many famous singers made their débuts in this way, generally in their teens.

From about 1680 the expectation, eventually the rule, was that the leading male part in a serious opera (*primo uomo*) should be sung by a castrato; there might be a less important *secondo uomo* part, also for a castrato, with tenors singing the parts of kings and old men. This was also the period when Italian opera came to be given fairly regularly both in Italy and in those parts of Europe under Italian musical influence – in the German-speaking countries and the Iberian peninsula, from about 1710 in London, from the 1730s in St Petersburg. The best castratos therefore became international stars, welcomed and highly paid in all the leading courts and capital cities, with the notable exception of Paris (where, after Cardinal Mazarin's attempts at importation in the mid-17th century, they were not allowed to appear in opera; some leading castratos gave concerts when they were passing through, and

some much more modest ones remained on the king's musical establishment as church singers until the Revolution).

The reasons for this new dominance of the castrato voice are interrelated. Italian composers of the period 1680–1720 began to write operas calling for more technically demanding coloratura singing; the range expected of leading singers widened, and the tessitura generally rose, as it was to go on doing (for both men and women) through most of the 18th century. Virtuoso castratos were now available in numbers in the service of princes who promoted frequent opera seasons: Giovanni Francesco Grossi ('Siface') and Francesco Antonio Mamiliano Pistocchi were only the most prominent among a new group of star singers. It was still possible at this time for a famous castrato not to sing in opera at all, like Giovanni Battista Merola, active in Naples in the late 17th century, or, like Matteo Sassano ('Matteuccio'), whose career lasted from 1684 to 1711, to do so only occasionally. But from then on a famous castrato was in the first place an opera singer. Church choirs had increasingly to grant their best castratos leave to sing in opera.

Castratos occasionally appeared in comic opera but (outside Rome) normal voices were there the rule. In the newly refined genre of serious opera, on the other hand, the castrato voice with its special brilliance appears to have struck contemporaries as the right medium to convey nobility and heroism. Objections, when they came, were to the incongruity of castratos in general – or, on moral grounds, to their singing of women's parts – rather than to their appearance as heroes or lovers.

Serious opera in the first two-thirds or so of the 18th century was dominated by a succession of famous castratos, of whom Nicolo Grimaldi ('Nicolini'), Antonio Maria Bernacchi, Francesco Bernardi ('Senesino'), Carlo Broschi ('Farinelli'), Giovanni Carestini, Gaetano Majorano ('Caffarelli') and Gaetano Guadagni are only the best known. Such artists could command engagements in one European capital after another at unprecedented fees – in Turin the primo uomo's fee for the carnival season was sometimes equal to the annual salary of the prime minister – while they also kept, as insurance, permanent appointments in a monarch's chapel choir or a cathedral, and some of them performed there regularly.

Their achievements are now difficult to gauge. Their command of vocal agility – of trills, runs and ornamentation, especially in the da capo section of an aria – was clearly central to their success. So, at least for some, was a phenomenally wide range: Farinelli is said to have commanded more than three octaves (from *c* to *d'''*), others more than two, though, like some modern sopranos and tenors, they were apt to lose the upper part of their range as their careers wore on. It would, however, be a mistake to regard leading castratos as vocal acrobats and no more. Command of 'pathetic' singing – soft, laden with emotion, powered by controlled devices such as *mesa di voce* – was highly regarded: it was, for instance, central to the reputation of Gasparo Pacchiarotti. Nor was acting ability ignored: Guadagni's performance as Gluck's original Orpheus was thought deeply affecting. The issue is clouded by the habit of commentators through most of the 18th century of bemoaning the supposed decadence of opera through an excessive cult of vocalism and ornamentation. This was in part a literary convention. The cult flourished, and was in practice forwarded by some of those who decried it.

Another contemporary habit that needs to be guarded against is that of mocking the castratos as grotesque, extravagant, inordinately vain near-monsters. This was in part a nervous reaction against a phenomenon experienced as sexually threatening twice over: the fact of castration was disconcerting in itself, yet according to legend (held by most modern medical opinion to be baseless, though perpetuated, along with much traditional obfuscation, in the 1995 film *Farinelli*) castratos could perform sexually all the better for the loss of generative power. In part the mockery visited upon castratos was roused by highly paid star singers in general, among whom they were the most prominent. Because of their musical education they often did well as teachers; some who had also had a general education acted in retirement, or even during their singing careers, as antiquarian booksellers, diplomats, or officials in royal households.

From about 1740, if not earlier, the number of castratos, which may have reached several hundred at any one time in the middle decades of the 17th century, began to fall, and the practice of castration for musical purposes came under increasing attack even in Italy. The reasons for the general decline – which to begin with affected church choirs more obviously than the operatic stage – are probably to be sought in relative economic improvement during the 18th century, and in the simultaneous decline in the kind of Christian asceticism that had held up celibacy as an unmixed good. (The cause once assigned, the ban imposed by the Jacobins after Napoleon's invasion of Italy in 1796, postdated the decline and was anyhow temporary.) But for Giovanni Battista Velluti, scarcely any castratos appeared in opera after about 1800. Only the Papal States (reduced, from 1870, to the Vatican) went on making and employing a small number of castrato church singers.

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**C. d'Ollincan [C. Ancillon]:** *Traité des eunuques* (Berlin, 1707; Eng. trans., 1718 as *Eunuchism Display'd*)

**[J.-J. Le François de Lalande]:** *Voyage d'un françois en Italie* (Venice and Paris, 1769), vi, 345–9

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**H. Hucke:** 'Die Besetzung von Sopran und Alt in der Sixtinischen Kapelle', *Miscelánea en homenaje a Monseñor Higinio Anglés*, i (Barcelona, 1958–61), 379–96

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- K. Bergeron:** 'The Castrato as History', *COJ*, viii (1996), 167–84

JOHN ROSSELLI

## Castro.

Argentine family of musicians. It consists of the three best-known sons of Juan José Castro, a Spanish cellist and luthier from the Galician region, who established himself as a bow specialist in Buenos Aires at the end of the 19th century. A further brother, Luis Arnoldo Castro (1902–73), was a violinist and musicologist.

- (1) José María Castro
- (2) Juan José Castro
- (3) Washington Castro

SUSANA SALGADO

### Castro

#### (1) José María Castro

(*b* Avellaneda, Buenos Aires province, 15 Dec 1892; *d* Buenos Aires, 2 Aug 1964). Composer, conductor and cellist. He studied the cello with José García and Humberto Ferrari, harmony with Gaito and composition with Fornarini; he later graduated with a diploma of honour and a gold medal from the Conservatorio di S Cecilia, Rome. He was a member of the Argentine Chamber Music Society quartet and the trio and quartet of the Wagnerian Association, and he appeared as a soloist with several orchestras. In 1926 he was founder-cellist of the Quartet Society, and in 1928 he formed the chamber orchestra of the Asociación del Profesorado Orquestal. He was also one of the founders with [Juan Carlos Paz](#) of the Grupo Renovación, which later became the Argentine section of the ISCM. In 1931 he was appointed conductor of the Asociación del Profesorado Orquestal PO, and two years later he won by competition the conductorship of the Buenos Aires Municipal Band, which he held until 1956.

His music, neo-classical in style, displays technical mastery in the handling of form, orchestration and counterpoint, together with an awareness of new developments and a respect for the past. Although clear and straightforward, his work is capable of expressive depth. The G major Piano Sonata (1931),

his first major work, is considered one of the most personal and authentic Argentine works of the period. The ballet *Falarka* (1951), on a scenario by Jorge de Obeita, is his masterpiece. He received many commissions and prizes, among the latter two Buenos Aires municipality prizes (1927, 1933) and an ISCM prize (1939).

## WORKS

(selective list)

Ballets: *Georgia* (E. Mallea), 1937; *El sueño de la botella* (L. Cané), 1948; *Falarka* (J. de Obeita), 1951

Orch: Pf Conc., 1941, rev. 1956; Conc. for Orch, 1944; Conc., vn, 18 insts, 1953; *Sinfonia de Buenos Aires*, 1953; *Preludio, tema con variaciones y final*, 1959; *Con la patria adentro*, T, orch, 1964; 8 other works

Other works: Pf Sonata, G, 1931; 3 str qts, C, 1944, G, 1947, 1956; Sonata, vc, pf; Sonata, vn, pf; 5 pf sonatas; other works for pf, vc and 2 vc; c40 lieder and other works for 1v, pf

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[Castro](#)

### (2) Juan José Castro

(b Avellaneda, Buenos Aires province, 7 March 1895; d Buenos Aires, 5 Sept 1968). Composer and conductor, brother of (1) José María Castro. He began his music education in Buenos Aires, studying the piano and the violin with Manuel Posadas, harmony with Gaito and fugue and composition with Fornarini. The Europa Prize took him to Paris for further studies with d'Indy (composition) at the Schola Cantorum and with Risler (piano). He was a founder of the Quartet Society (1926), in which he played first violin, and in 1928 he began his conducting career with the Renacimiento Chamber Orchestra. In 1930 he was appointed conductor of the ballet season at the Teatro Colón; he became director of the theatre three years later. He made extensive concert tours, specializing in 20th-century music, and was conductor of the Havana PO (1947), the SODRE SO, Uruguay (1949–51), the Melbourne SO (1952–3) and the Argentine National SO (1956–60). Twice he worked as a teacher, first at the National Music Academy and then, at the request of Casals, as dean of studies at the Puerto Rico Conservatory (1959–64). He was also a member of the Argentine League of Composers (from 1948), the National Academy of Fine Arts and the directorate of the National Arts Foundation.

His music came to international notice in 1931 when Ansermet conducted the *Allegro lento e vivace* at the ISCM Festival, where the work received an award. His orchestral *Corales criollos no.3* received the first international award at the 1954 Festival Latinoamericano de Música in Caracas. Castro composed four operas. Performed first in Montevideo in 1949, the first, *La zapatera prodigiosa*, was kept from the Teatro Colón for political reasons until

1958. The second, *Proserpina y el extranjero*, received the first International Verdi Prize (1951) and was performed at La Scala. Both on texts by García Lorca, the first and the third opera, *Bodas de sangre*, reflect Castro's attraction to Spanish music and subjects. The fourth, *La cosecha negra*, is a declaration against political doctrines that ignore the rights of the individual.

Castro was a founder-member with [Juan Carlos Paz](#) of the Grupo Renovación (1929), but from this time onwards his music was independent. He radically revised his treatment of sonority and colour following his studies in Paris. While some of his orchestral works display Impressionist elements, his evocative musical language combines Argentine folk traditions with urban popular music genres such as tango and milonga.

## WORKS

(selective list)

Ops: *La zapatera prodigiosa* (2, Castro, after F. García Lorca), Montevideo, SODRE, 1949; *Proserpina y el extranjero* (3, O. de Carlo), Milan, Scala, 1952; *Bodas de sangre* (3, Castro, after García Lorca), Buenos Aires, Colón, 1956; *La cosecha negra* (3, Castro), 1961, unperf.

Orch: *Allegro lento e vivace*, 1930; *Sym. no.1*, 1931; *Sinfonia argentina*, 1934; *Pf Conc.*, 1941; *Corales criollos no.3*, 1953; *Sym. no.5*, 1956; *Suite introspectiva*, 1961; *Vn Conc.*, 1962; 9 other works

Choral: *Sinfonía bíblica*, solo vv, chorus, orch, 1932; *Martín Fierro* (cant.), Bar, chorus, orch, 1944; *Epitafio en ritmos y sonidos*, chorus, orch, 1961; 2 other works with orch, other pieces

Chbr and solo inst: *Sonata*, vn, pf, 1914; *Sonata*, vc, pf, 1916; *Pf Sonata*, F, 1917; 9 preludios, pf, 1934; *Pf Sonata*, 1939; *Tangos*, pf, 1941; *Str Qt*, 1942; *Sonatina española*, pf, 1953; 5 other chbr works, 12 other pf works, bandoneon pieces

Other works: 30 songs, film scores, orch arrs.

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*VintonD* (R. Arizaga)

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[Castro](#)

### (3) Washington Castro

(b Buenos Aires, 13 July 1909). Composer, cellist and conductor, brother of (1) José María Castro. He studied the cello under his brother José María, then with Alberto Schiuma and finally with Maréchal in Paris. His composition teacher was Honorio Siccardi. From early youth he has made frequent solo appearances and played in several orchestras; he was also a member of the renowned Haydn and Acedo quartets. He joined the Grupo Renovación and the League of Argentine Composers, and he was president of the Argentine Composers' Union. As a conductor he has appeared with the leading Argentine orchestras, and has directed the Santa Fé Province SO (1957–64),

the Córdoba Province Orchestra (from 1964) and the Teodoro Fuchs Youth Chamber Orchestra (which he founded in 1970). He has also worked in teaching, first as professor of cello and chamber music at the Conservatory of La Plata for seven years, and then as lecturer in conducting and instrumentation at the Escuela Superior de Música at Litoral University. His austere music, ranging in mood from contemplative and religious to vigorous and strident, is little influenced by nationalism and seldom employs folk themes. In his use of conventional forms, Castro is a neo-classicist; he is exceptional among his contemporaries in his frequent portrayal of religious subjects in his major works.

## WORKS

(selective list)

Orch: Belén, 1943; El concierto campestre, 1947; Suite sinfónica, 1952; Comentarios sinfónicos a la Pasión de Nuestro Señor, reciter, orch, 1955; Sinfonía primaveral, 1956; Obertura jubilosa, 1957; Pf Conc., 1960; Conc. for Orch, 1963; Rapsodia, vc, orch, 1965; Variaciones sobre un tema de Handel, 1970; 13 other works

Chbr: Sonata, vc, pf, 1943; 2 str qts, 1945, 1950; Música de primavera, wind qnt, 1952; Sonata, 8 insts, 1962; Str Qt, 1965; 3 tangos, vc, pf, 1969; Música para quinteto de vientos, 1969; 3 other works

Other works: Pf Sonata, other pf works, 3 songs, vc pieces

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**G. Béhague:** *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)

**M. Ficher, M. Furman Schleifer and J.M. Furman:** *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

## Castro, Carlos José

(b San José, 25 Jan 1963). Costa Rican composer. He studied at the Castella Conservatory until 1980, then at the University of Costa Rica, where he studied composition (with Benjamín Gutiérrez and Bernal Flores Zeller) and the guitar. He attended composition workshops with Atehortúa, David Vayo and Steiger. In 1985 he became a member of the Contemporary Music Centre, San José. He has taught solfège and music theory to the Costa Rican Youth Orchestra and teaches music at the National University's School of Dance.

As well as numerous works for solo instruments, theatre and dance groups, chamber groups and orchestra, Castro has composed two operas: *Gobierno de alcoba*, a comic opera based on a play by the Costa Rican playwright Samuel Rovinsky, and *La chungu* (1995), after Mario Vargas Llosa's play of the same name. His *Mambrú se fue a la guerra* was first performed in 1992 at the National Theatre by the National SO. In 1992 he was awarded the Aquileo J. Echevarría National Music Prize.

JORGE LUIS ACEVEDO VARGAS

# Castro, Esteban Salas y.

See [Salas y Castro, Esteban](#).

## Castro, Francisco de

(fl c1700–10). Spanish playwright. He was the most important Spanish dramatist of the early 18th century to work in the musical theatre, and may have collaborated on several productions with the composer Santiago de Murcia. It is uncertain whether he was the actor Francisco de Castro who was a member of Isabel Gertrudis's theatre troupe in Mexico City in 1673. Many of Castro's works were published in the collection *Alegría cómica* (Zaragoza, 1702) and in the *Libro nuevo de entremeses intitulado 'Cómico festejo'* (Madrid, 1742).

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CRAIG H. RUSSELL

## Castro, Francisco José de ['Accademico Formato']

(fl 1695–1708). Spanish composer. He was a Jesuit novice, educated at the Collegio dei Nobili di S Antonio Viennese in Brescia, where he studied music with the composer and organist P.F. Alghisi. He was sponsored as a member of the Accademia dei Formati by Count Cayetano Giovanelli, to whom he dedicated his first publication, *Trattenimenti armonici da camera* (Bologna, 1695). This consists of ten suites for two violins, cello and continuo in three to five movements. All include a prelude and all but one an allemande; other dances represented are the corrente, *giga*, minuet, saraband, *borea* and *gavotta*, and there are also movements with tempo headings. The minuets, gavottes and prestos always serve as concluding movements in those suites in which they occur.

Like Castro's other three publications, the *Trattenimenti armonici* were issued under the pseudonym 'Accademico Formato'. No exemplars of opp.2 and 3 are known; op.4 is a set of *Concerti accademici* for oboe, two violins, violone and continuo (Bologna, 1708).

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CRAIG H. RUSSELL

## Castro, Jean de [Iehan, Giovan, Giovanni, Ioanne, Ioannis a]

(*b* ?Liège, c1540–45; *d* ?Cologne, c1600). Flemish composer. The Walloon poet Etienne de Walcourt referred to him as ‘nostre Castro’ (RISM 1574<sup>3</sup>) and the title page of his *Novae cantiones sacrae* (1588) describes him as ‘Eburone’, a term frequently used for Liège in the 16th and 17th centuries. In the late 1560s he moved to Antwerp, where he stayed until mutinous Spanish soldiers partially destroyed the city in November 1576. He fled via Germany (where he possibly established contact with his future employer, Johann Wilhelm, Duke of Jülich, Cleves and Berg) to France, where he stayed for several years. In 1585 he attended the wedding in Düsseldorf of Duke Johann Wilhelm, for whom he wrote a hymeneal. In 1586 Castro returned to Antwerp after relative peace had descended on the city, but two years later the duke appointed him *Kapellmeister* at Düsseldorf. He remained there until 1591, when his departure was prompted by the duke's increasing insanity; he moved to Cologne, where he spent the rest of his life.

The number of volumes produced during Castro's lifetime demonstrates both his popularity and his prolificacy, while the many and varied dedications of the prints chart the changing allegiances of a man who had to rely for most of his career (apart from his years in Düsseldorf) on the unstable system of private patronage. He was clearly well known by the wealthy politicians and merchants of his time; some of the dedications (for instance, to highly placed politicians such as Gerard van Groesbeck, prince-bishop of Liège, and Frédéric Perrenot, Governor of Antwerp) indicate that he was hoping for an official position, but many of the prints are dedicated to merchants both in the Low Countries and elsewhere. A particularly significant dedication is that of his 1575 print to Justinien Pense, a citizen of Lyons, who had earlier commissioned a manuscript of Castro's works, which was copied in Antwerp by Jean Pollet; Castro later dedicated another print to a relative of Pense. During his stay in Cologne no fewer than 15 volumes of his music appeared, but his works from this period show an increasing emphasis on religious music. The dedications of prints of religious music to Ernst of Bavaria, Archbishop of Cologne (1593), and other notable prelates connected with him seem to suggest that Castro wished for a position at the archiepiscopal court, but there is no conclusive evidence for an official appointment. Many of his works written in Cologne were published by Grevenbruch, who acknowledged him as ‘the only musician of our time’; his last publication is dated 10 July 1599, and he probably died shortly thereafter. In many ways, Castro can be seen as similar to his contemporary Lassus, but chiefly because of his preference for three-part writing in the main genres then current (chanson, motet, madrigal and mass) he occupies a unique position in the last three decades of the 16th century. In the early three-part songs and throughout his madrigal-writing career he relied on borrowing and adaptation of pre-existing material. His choice of models reflected the tastes of his day: Lassus was the main choice for the chansons; for the motets he drew on an earlier generation

(mainly Clemens non Papa and Cipriano de Rore); the madrigals shift from an early preference for Rore to a later concentration on Luca Marenzio and on specific madrigal anthologies, particularly the well-known prints by Phalèse & Bellère (RISM 1583<sup>14-15</sup> and 1585<sup>19</sup>). Apart from thematic citations, Castro adopted further elements of the model, such as the three upper clefs, the mode and the division into sections.

The compositional foundation of Castro's music was imitative counterpoint, but in accordance with the increasing emphasis on text declamation in the later 16th century the counterpoint regularly gives way to a more homophonic style. His primary aim seems to have been expressive representation of the text, and he frequently made use of madrigalisms, even in the chansons and motets. His melodies are often lively, although less fluent than those of Lassus; his use of harmonies is characterized by frequently applied accidentals (although he tended to avoid extreme chromaticism) and false relations. He was also clearly influenced by the contemporary interest in literary humanism, as is demonstrated in the Ronsard chansons (1576) and in his use of texts in classical metres for occasional ceremonial works composed for prominent figures in Antwerp and Cologne.

Castro's reputation during his time is attested by the wide dissemination of his works, which were printed not only in the Netherlands, France and Germany, but also in Venice and Geneva. His 1574 publication *La fleur des chansons* was also the source for two anthologies of contrafacta by Simon Goulart (Geneva, 1577). Prints of his music were sold in numbers only exceeded by the compositions of Lassus, and his works continued to be published up to 30 years after his death.

## WORKS

Edition: *Jean de Castro: Opera omnia*, ed. I Bossuyt and others (Leuven, 1993–) [B]

### sacred

[20] *Sacrarum cantionum liber unus*, 5, 8vv/insts (Leuven, 1571); ed. in *Denkmäler rheinischer Musik*, xvii (Düsseldorf, 1974)

[25] *Triciniorum sacrorum liber unus*, 3vv (Leuven, 1574); B iv

[27] *Novae cantiones sacrae, quae vulgo motetta vocantur*, 5, 6, 8vv (Douai, 1588), ed. in *Denkmäler rheinischer Musik*, xviii (Frankfurt, 1975)

[19] *Cantiones sacrae, quae motetas vulgo nominant*, 5vv (Frankfurt, 1591); ed. in *Denkmäler rheinischer Musik*, xvi (Düsseldorf, 1974)

[26] *Triciniorum sacrorum ... liber unus [sic]*, 3vv/insts (Antwerp, 1592)

[12] *Bicinia ... cantiones aliquot sacrae, continentes hymnos, prosas et laudes ab ecclesia decantari solitas*, 2vv (Cologne, 1593); B ii

[6] *Cantiones aliquot sacrae*, 3vv/insts (Cologne, 1593)

*Cantiones aliquot sacrae*, 3vv (Cologne, 1596, 2/1598)

*Missae tres*, 3vv (Cologne, 1599)

*Works in 1569<sup>4</sup>, 1569<sup>0</sup>, 1580<sup>3</sup>, 1623<sup>2</sup>*

*Motets in D-Mbs, GB-Lcm, PL-WRu*

### secular

*Il primo libro di [33] madrigali, canzoni & motetti*, 3vv (Antwerp, 1569); B iii

[8] *Chansons et [11] madrigales [and 1 motet]*, 4vv/insts (Leuven, 1570)

La fleur des chansons, 3vv (Leuven and Antwerp, 1574<sup>3</sup>)  
 Livre de chansons, 3vv (Paris, 1575, 2/1582), ed. in SCC, v (1989)  
 Livre de meslanges contenant un recueil de chansons, 4vv (Leuven and Antwerp, 1575<sup>4</sup>)  
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 Second livre de chansons, madrigalz et motetz, 3vv (Paris, 1580), ed. in SCC, v (1989)  
 [7] Chansons, [16] madrigaux et [14] motetz, 3vv (Antwerp, 1582)  
 Livre de chansons, 5vv/insts, avec une pastorelle en forme de dialogue, 7vv (Antwerp, 1586)  
 Madrigali, 3vv, con 2 canzoni francese, 6vv (Antwerp, 1588, 2/1607, 3/1620)  
 Recueil des chansons, 3vv (Antwerp, 1591, 2/1609)  
 Rose fresche, madrigali, 3vv (Venice, 1591)  
 Chansons, stances, sonets, et épigrammes ... livre second, 2vv/insts (Antwerp, 1592, 2/1610/R, 3/1634); B i  
 [6] Sonets, avec une chanson, contenant neuf parties ... livre premier, 2vv/insts (Antwerp, 1592, 2/1610/R, 3/1634); B i  
 Trois odes contenant chascune d'elles douze parties, 4vv (Douai, 1592)  
 Sonets du Seigneur Pierre de la Meschiniere, 3vv (Douai, 1593, lost, Persoons no.16; 2/1600, lost, Persoons no.20; 3/1604, lost, Persoons no.30; 4/1611)  
 Quintines, sextines, sonets, 5vv/insts (Cologne, 1594)  
 Scielta de più vaghi madrigali, 5vv (Venice, 1594, lost)  
 Harmonie joyeuse et délectable, contenant aucunes stanzas et chansons, 4vv (Antwerp, 1595)  
 Chant musicale sur les nopces du ... Prince Don Philippe ... et de la ... Princesse Gregoria Maximiliana, 5vv (Cologne, 1597)  
 Works in 1569<sup>10</sup>, 1569<sup>11</sup>, 1570<sup>9</sup>, 1577<sup>2</sup>, 1577<sup>3</sup>, 1609<sup>14</sup>, 1613<sup>9</sup> (lute arr.)  
 Chansons ... composées et mises en musique par M. Jean de Castro, ... escript en Anvers par Jean Pollet lillois ... anno 1571, 4, 5vv, *F-Pn*  
 Works in *GB-Cfm*, *Lcm*, *Och*, *PL-WRu*

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## Castro, Juan Blas de.

See Blas de Castro, Juan.

## Castro Herrera, Ricardo

(b Nazas, Durango State, 7 Feb 1864; d Mexico City, 28 Nov 1907). Mexican pianist, composer and teacher. In 1877 his family moved to Mexico City and he enrolled in the conservatory, studying composition with Melesio Morales and the piano with Julio Ituarte. Castro represented his government while still a student in 1883 (the year of his graduation) at the Bolívar centenary in Venezuela as a pianist and composer, performing his *Aires nacionales mexicanos* (subtitled *Caprichos*); in 1885 he made his first international tour, representing Mexico at the New Orleans Cotton Festival and performing in Philadelphia, Washington and New York. From 1885 to 1902 he played chamber music and formed societies (Sociedad Filarmónica Mexicana) for its promotion; he also completed his opera *Atzimba* and much of his typically Schumannesque piano music. After giving a number of concerts in Mexico, he travelled to Paris, studying the piano with Eugen d'Albert, playing at the Salle Erard, composing new works (the première of the Cello Concerto was given on 6 April 1902 by M. Lövensohn) and travelling in Europe. He visited the Bayreuth Festival in 1905 and secured the Leipzig publisher Hofmeister for his new opera *La légende de Rudel*. In the autumn of 1906, Castro returned triumphant to Mexico City, where his *Légende* had its première in the Teatro Arbeu by the Italian opera company of Aldo Barilli. In January 1907 he became director of the conservatory at the request of the minister of education to update its curriculum and institute the latest teaching methods and musical styles.

### WORKS

(selective list; many MSS at US-PHf)

Ops: Giovanni d'Austria, incl.; *Atzimba* (3, A. Michel), Mexico City, Renacimiento, 9 Nov 1900; *La légende de Rudel* (3, H. Brody), op.27, Mexico City, Teatro Arbeu, Oct 1906, vs (Leipzig, 1906)

2 syms., 1883–7

2 concs.: vc, Paris, 6 April 1902; pf, op.22, Brussels, Dec 1904, pf score (Leipzig, c1904)

Caprice-valse, pf, orch, op.1, pf score (Leipzig, 1901)

Many pf pieces

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GERALD R. BENJAMIN

## Castro-Robinson, Eve de

(b London, 9 Nov 1956). New Zealand composer. She grew up in a musical household and at the age of five went to New Zealand with her family. After a variety of occupations, she began studies at the University of Auckland (BMus 1985, MMus 1987 and DMus, in composition, 1991), where her principal teachers were John Rimmer and John Elmsly. She was composer-in-residence with the Auckland Philharmonia Orchestra in 1991. In 1992 Radio New Zealand selected her Triple Clarinet Concerto (for E♭, B♭ and bass clarinet) as their entry in the International UNESCO Rostrum in Paris.

Secretary of the Composers Association of New Zealand, she has been commissioned by a wide variety of performers including the New Zealand SO and the Auckland Philharmonia Orchestra. Richard Bolley (*Music in New Zealand*, xii/aut. (1991), 18–22) was impressed by her 'colour, vitality and incisiveness ... There quickly emerges also a deliciously knowing sense of humour. And, not surprisingly, all these qualities are found in her music ... [it] is often dense and complex, rhythmically and texturally rigorous and, most pronounced of all, it inclines towards abstract expressionism'.

### WORKS

(selective list)

Orch: Peregrinations, pf, orch, 1987, rev. 1990; Aurora, fanfare, 1990; Triple Cl Conc., 3 cl, orch, 1991

Chbr and solo inst: Stringencies, 11 solo str, 1986; Conundrums, perc + painter, 1987; Undercurrents, cl, 1987; A Resonance of Emerald, t sax, tpt, trbn, hpd, pf, perc, va, vc, db, 1988, rev. 1990; 5 Responses, 6 women's vv, mixed ens, 1989; Countercurrents, t sax, 1989; Split the Lark, vn, pf, 1991; Noah's Ark, pic, fl, cl, a sax, 2 tpt, 2 trbn, 2 perc, 1991; Tumbling Strains, vn, vc, 1992; Tingling Strings, pf, 1993; 4 Marimbulations, mar, 1993; A Mob of Solid Bliss, mixed ens, 1993; Three Thumbnails, rock group, 1994; Cyprian's Dance, str, 1995; A Chaos of Delight, b cl, 1995; A Chaos of Delight II, S, 1996; A Pink-Lit Phase, fl, va, hp, 1996; Str Qt, 1996

J.M. THOMSON

## Castrovillari, Daniele da [di]

(b c1617; fl Venice, 1659–74). Italian composer and organist. La Borde described him as a Franciscan friar and a theorist; according to Nicola Papini

(see Sparacio) he was for many years an organist at Ferrara Cathedral but local studies have not yet confirmed this. He was active as an organist in Venice, however, and is probably the 'Fra Daniele' who played the principal organ at S Antonio in Padua in 1674. Three operas written for Venice are attributed to him. The first, *Gl'avvenimenti d'Orinda* (1660), was performed at the Teatro di SS Giovanni e Paolo. In the following year Castrovillari formed an association with the production team at the Teatro di S Luca, newly dedicated to opera, and two more of his operas were performed there: *La Pasife* (1661) and *La Cleopatra* (1662, text by Giacomo dall'Angelo). He was prepared to compose an opera for the next season but his talents were passed over in favour of a revival of an opera by Cesti. Only *La Cleopatra* survives (in *I-Vnm*). It places Castrovillari in the generation after Cavalli, close in style to P.A. Ziani. The score includes many concerted arias, some of them requiring considerable vocal agility, and a lament of unusually large dimensions. The music is not of high quality and in places is rather awkward. In 1662 Castrovillari also composed some vocal music intended for the Duke of Mantua and it appears that two books of his cantatas are lost. The composer G.B. Bassani is said to have been taught in Padua by a certain Castrovillari and, according to Antoine Vidal, a Franciscan by that name, active in Padua around 1650, wrote music for the violin.

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**B.L. Glixon:** 'Scenes from the Life of Silvia Gailarti Manni, a Seventeenth-Century virtuosa', *EMH*, xv (1996), 97–146, esp. 138

THOMAS WALKER/BETH L. GLIXON

## Castro y Malagaray [Mallagaray], Juan de

(*b* Valdemeca, province of Cuenca, c1570; *d* Cuenca, 11 Aug 1632). Spanish composer. He was probably a choirboy at Cuenca Cathedral and was the only acknowledged Spanish pupil of Philippe Rogier, who arrived in Madrid in summer 1582. He was employed as *maestro de capilla* at the collegiate church in Osuna before being elected *maestro* at Cuenca Cathedral on 15 May 1600.

Unlike other Spanish choirmasters, most of whom were priests, Castro y Malagaray married twice (in 1608 and 1612) and fathered five children; this doubtless explains why other cathedrals did not seek to engage him. He was given free occupancy of a house which, however, fell into disrepair (according to a report to the chapter dated 18 April 1626). On 11 January of that year the chapter decreed that he was too old to teach four young castratos who had

recently been engaged, and entrusted their instruction to Francisco Ruiz, an alto singer at the cathedral.

Castro y Malagaray was a friend of Victoria and an admirer of Morales, whose 1544 books of masses he persuaded the Cuenca chapter on 12 June 1627 to have recopied on vellum. His sacred works, including the extremely expressive six-voice offertory motet *Caligaverunt* for Tuesday of Holy Week, are serious and conservative in style. On the other hand, his three Christmas *negros* for seven voices (*João*L, 235–6), the last with a ‘Gurumbè’ refrain, and a gypsy villancico *a 7* join his other 30 villancicos to blazon a much jauntier festal personality. The many false relations in *Petite et accipietis* (ed. in La Fuente), a four-voice motet in Dorian mode, increase the poignancy of this work.

## WORKS

for detailed listing see Navarro Gonzalo, 1973

Missa ferialis, 5vv; Mass for Holy Saturday, 4vv; 9 Passion settings, 3vv; Passion, 4vv; Stabat mater, 4vv; Miserere, 4vv; 2 psalms, 4vv; Motet, 4vv; Motet, 5vv; Motet, 8vv; ed. R. Navarro Gonzalo and M. Martínez Millán: *Polifonía de la santa iglesia catedral basílica de Cuenca* (Cuenca, 1966)

Motet, 6vv, P-VV

Additional masses, Passions, psalms, hymns and motets, E-CU

## lost works

3 psalms, 6 motets, 34 villancicos listed in *João*L

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ROBERT STEVENSON

## Castrucci, Pietro

(*b* Rome, 1679; *d* Dublin, 7 March 1752). Italian violinist and composer. He is believed to have been a pupil of Corelli in Rome, where in 1715 he and his younger brother Prospero (*d* 1760), also a violinist, came to the notice of Lord

Burlington, Handel's patron. In May they accompanied Burlington to England, remaining in his household until at least 1721. The two brothers spent most of their working lives in London. Pietro's first public appearance was at a benefit concert on 23 July 1715, the first of many at which he played his own virtuoso compositions, and often also works by Corelli. He led Handel's opera orchestra for over 20 years, and both he and Prospero are referred to in certain of Handel's autograph scores. Besides playing the violin, they also performed on a short-lived instrument developed by Pietro akin to the viola d'amore, which, if rightly assumed to have been the 'English violet' Leopold Mozart mentioned in his *Versuch*, had seven principal and 14 sympathetic strings. A pair of obbligato parts inscribed 'violette marine per gli Signori Castrucci' occur in the hero's sleep aria in Handel's *Orlando*, a part for one instrument is included in *Sosarme*, and the same instrument may have been the violetta used in *Deborah* and *Ezio*.

Hawkins thought Pietro Castrucci 'an excellent performer on the violin'. His compositions, said Burney, 'discover him to have been a man of genius, well acquainted with the bow and finger-board of his instrument'. Castrucci's presence on the English musical scene was fruitful, notwithstanding contemporary allusions to his propensity for displaying the more spectacular aspects of violin technique. Along with Geminiani and Carbonelli, also pupils of Corelli, he continued the influential line of immigrant violin virtuosos. As the more renowned of the Castrucci brothers, Pietro must have been the contributor to Walsh & Hare's publication of *Six Sonatas or Solos ... for a Flute ... Compos'd by M<sup>r</sup> Geminiani & Castrucci (c1720)*. Of his other compositions, two sets of 12 solo sonatas for violin and continuo and a set of 12 string concertos were published. Hawkins saw great merit in them, while Burney, observing how 'among many passages of Corelli and Handel, there are several of his own', stated that Castrucci's music was considered too mad for his own age. However, theatre records indicate the popularity of his solo performances, and his op.1 sonatas were issued at least three times. He is at his most attractive in the solo sonatas, which, although not melodically memorable, are written with assurance in a late Baroque style employing the advanced violin techniques of the period, in bowing requirements, multiple stops, scordatura, etc.

In the closing years of Castrucci's career, after he had retired from the opera, he fell on hard times. He was living in Dublin from 1750, and in his 72nd year played at his own benefit concert, held at Fishamble Street, 21 February 1751. He died just over a year later, his impoverished state contrasting bitterly with the splendid funeral by which he was honoured (including Handel's Dead March from *Saul*). Known for his violent temper, Castrucci was identified by Burney with the unfortunate immortalized in Hogarth's *The Enraged Musician* (1741), though John Festing may have a stronger claim.

Prospero Castrucci achieved little of his brother's acclaim. After settling in London he became an ordinary theatre musician: he played at the opera, and led the amateur orchestra that met at the Castle Tavern, Paternoster Row. His only publication, though he seems to have had further aspirations since in the dedication he calls the set *questa Primizie della mia Composizione*, was a set of six sonatas for violin and continuo (London, 1739).

## WORKS

[12] Sonatas, vn, bc (vle/hpd) (London, 1718), lost, advertised in *The Post Boy*, 15 Feb 1718; as XII Solos (London, 2/?1725); as Sonate, op.1 (London, 3/?1730)

Solos, fl, bc (hpd/vle) (London, 1723)

Pietro's 2nd Solos, fl, bc (London, c1725)

Parte prima: [12] sonate, vn, bc (vle/hpd) ... la sonata quinta ed ottava ad imitazione di va d'amore; parte seconda: preludi, allemande ... ciaccona, op.2 (London, 1734)

[12] Concerti grossi, 2 vn, vc obbl di concertino e con 2 vn, va, bc, ad lib, op.3 (London, 1736)

Damon's Goddess, song, v, 2vn, bc (London, ?1775)

A Favorite Lesson, hpd (?London, ?1775)

The following contain works by Castrucci and F. Geminiani: 6 Sonatas or Solos ... Collected out of the Last New Solos, fl, bc (London, c1720; 2/c1730 as 6 sonate); 12 sonate, fl/vn/ob, bc (Amsterdam, c1731; 2/1733 as 12 Solos)

Other works for vn, fl, ob, hpd, in collections pubd in Dublin, Edinburgh, Paris, London, c1726–98

6 sonate da camera, A-Wgm; Miserere mei Deus, canon, 4vv, GB-Lbl

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OWAIN EDWARDS/SIMON McVEIGH

## Casulana [Mezari], Maddalena

(b c1544, ?Casole D'Elsa, nr Siena; fl Vicenza, 1566–83). Italian composer, lutenist and singer. The name seems to indicate an origin in Casole d'Elsa; Giulio Piccolomini claimed her for Siena, but knew little about her. There is no evidence to tie her to any place except Vicenza: as early as 1569 she was described as 'Vicentina'.

Her three books of madrigals are the first by a woman to be printed. They contain 66 madrigals, of which five had already appeared in anthologies; one more madrigal is found only in an anthology. Her *Primo libro de madrigali a quattro voci* (Venice, 1568) was dedicated to Isabella de' Medici Orsini (a noted patron and musical amateur),

not only to give witness to my devotion to Your Excellency, but also to show to the world (to the degree that it is granted to me in this profession of music) the foolish error of men who so greatly believe themselves to be the masters of high intellectual gifts that [these gifts] cannot, it seems to them, be equally common among women.

This spirited manifesto shows Casulana to be a woman of self-assurance. She was already a well-known composer and had set an epithalamium, *Nil mage iucundum*, in five parts for a royal wedding in Munich (where she

travelled at the duke's expense) earlier in 1568. Also in that year Antonio Molino, the Venetian merchant, actor and writer, dedicated to Casulana his *Dilettevoli madrigali*, saying they had been written after studying music with her. The book includes settings of three poems written in Casulana's praise. Giambattista Maganza dedicated a canzone in dialect to her in 1569.

In May 1570 Casulana dedicated her *Secondo libro de' madrigali a quattro voci* to Don Antonio Londonio, a Milanese official and notable patron of music whose wife, Isabella, was a well-known singer. Her activities for the next twelve years are unknown. Giambattista Crispolti described a 1582 banquet in Perugia after which 'La Casolana famosa ... cantò al liuto di musica divinamente'. In August 1582 the publisher Angelo Gardano dedicated to 'la Signora Madalena Casulana di Mezarii' his edition of Monte's *Primo libro de madrigali a tre voci*, imploring Casulana to favour him with some compositions in this now neglected genre. One three-part madrigal by her was published in 1586 (RISM 1586<sup>12</sup>). 'Di Mezarii', probably her married name, appears in a variant form on the title-page of her last surviving publication, *Di Madalena Mezari detta Casulana Vicentina, Il primo libro de madrigali a cinque voci*, dedicated to Mario Bevilacqua, patron of the Accademia Filarmonia of Verona, at which Casulana evidently performed during a visit to the city. On 18 January 1583, Casulana performed at a meeting of the Accademia Olimpica in Vicenza; at one time the Accademia owned a portrait of her.

Casulana's madrigals show skill and originality in the handling of harmony and dissonance. She used chromatic alteration and unexpected harmonic juxtapositions daringly and experimented with dramatic contrasts of register and passages in *falsobordone* style. In her poetic choices she favoured contemporary lyric verse, which she illustrated with an arsenal of word-painting devices. She was less strong in the areas of melodic and rhythmic invention, and her part-writing is often flawed. But these weaknesses are offset by stunning and original effects, and her madrigals have an unusually personal and distinctive style.

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madrigals edited in Pescerelli

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Il secondo libro de madrigali, 4vv (Venice, 1570)

Il primo libro de madrigali, 5vv (Venice, 1583), inc.

Madrigal, 3vv, 1586<sup>12</sup>

Wedding piece: 5vv, perf. Munich, 1568, music lost

Madrigali Spirituali, 2 bks, 4vv (Venice, ?Vincenti), lost; cited in *Mischiati*, nos. II: 43, IV: 113–14, V: 196

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*Fétis*B

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THOMAS W. BRIDGES

## Casulani, Leonardo.

See [Casolani, Leonardo](#).

## Cäsur

(Ger.: 'caesura').

A term signifying a momentary interruption of the metre by silence, preferred by Viennese composers to the similar term [Luftpause](#). See also [Caesura](#).

## Catalani, Alfredo

(*b* Lucca, 19 June 1854; *d* Milan, 7 Aug 1893). Italian composer. His operas were among the most important of those in the period immediately preceding the rise of the *verismo* school.

### 1. Life.

The musical families of Lucca include the Catalani as well as the Boccherini and the Puccini. Alfredo was introduced to music by his father, and after achieving the necessary scholastic qualifications studied composition at the Istituto Musicale Pacini in Lucca under Fortunato Magi, the uncle and first teacher of Giacomo Puccini, graduating in 1872 with a prize for composition. He proceeded to the Paris Conservatoire, where he attended classes by Marmontel (piano) and Bazin (composition) and also suffered the first attacks of haemoptysis, a condition that was to overshadow his future career. At the end of 1873 he went to the Milan Conservatory to study with Bazzini. His diploma piece and first contribution to stage music was the one-act *La falce* (1875) to a libretto by Arrigo Boito, whom Catalani had met in Milan, together with Franco Faccio and Marco Praga, at the salon of Clarina Maffei. He strengthened his ties with the Milanese followers of the Scapigliatura movement (see fig.1), taking part in discussions of contemporary topics and sharing their interest in innovations in drama and opera, above all the aesthetics of Wagner, whose works were then frequently performed in some Italian opera houses.

Giovannina Lucca, the publisher involved at first hand in the publication of Wagner's music, commissioned from Catalani a new large-scale dramatic work, *Elda*. The libretto, by the translator Carlo d'Ormeville, was based on the

legend of the Lorelei as narrated by Heine and others. The score was completed in 1876 and revised in 1877, but the work was staged at the Teatro Regio, Turin, only in 1880, through the efforts of the conductor Carlo Pedrotti and the music critic Giuseppe Dejanis, who became a devoted friend.

The libretto for Catalani's next opera, *Dejanice*, was provided by another translator, Angelo Zanardini, but it was a weak neo-classical drama, coldly received at La Scala in 1883. Boito inspired the programme of Catalani's most important orchestral composition, the symphonic poem *Ero e Leandro*; it was conducted in 1885 by Faccio, who in the following February also conducted *Edmea* at La Scala. This, Catalani's fourth opera, a collaboration with Ghislanzoni, had a moderate success, repeated at the Carignano in Turin later in the same year; the conductor was Arturo Toscanini, then under 20, who was later to make Catalani's work widely known.

With only small earnings from theatrical work, Catalani applied for the post of composition professor at the Milan Conservatory left vacant by the death of Ponchielli in 1886. Although he was the outstanding candidate, his appointment was not made official until April 1888 because of doubts about his health. In the same year he lost the support of Lucca, whose firm was taken over by Ricordi. Dejanis secured a successful production of the revised *Elda*, now called *Loreley*, at Turin in 1890, after a reworking of the libretto by Zanardini with help from Giuseppe Giacosa and Luigi Illica. Catalani then asked Illica to produce a libretto for *La Wally*, and when the new opera was completed he offered it to Ricordi. The publisher appreciated its qualities but stipulated a contract in which payment was to be made in three instalments, the last to be due on the 60th performance.

In spite of the successful first performance at La Scala in 1892, the opera was not often staged, while the slow but progressive worsening of Catalani's illness had intensified the persecution complex from which he suffered: he interpreted the success of other composers, more favoured by Ricordi, as a threat to his own work. He was wounded by Verdi's recommendation of Franchetti to the Genoese authorities to compose *Cristoforo Colombo*, and by the triumph of *Manon Lescaut* that marked Puccini as the legitimate successor to Verdi. His complaints at Ricordi's high-handed treatment of *La Wally* were not without justification, although criticisms he made of Puccini's music in letters were perhaps understandably unfavourable. Catalani never received the third and final instalment guaranteed by his publisher; he died on 7 August 1893 after a series of attacks of haemoptysis.

## 2. Works.

Almost all Catalani's work reflects his preference for the sort of theme favoured by the Scapigliatura, characterized by a Nordic setting in which natural elements play an important part, with suggestions of the supernatural and echoes of legend, and love romantically linked with death. *La falce*, his first and only collaboration with Boito (the most influential member of the group), cannot be called a success. Opening with an atmospheric symphonic prologue typical of the time (as in Boito's *Mefistofele* and the interlude in Puccini's *Le Villi*), the opera has an oriental flavour generically akin to that of Félicien David's *Le désert*. The plot is contrived, with a heroine morbidly attracted to a reaper who is believed to be the incarnation of Death but who instead reveals himself to be a real flesh-and-blood man. The dénouement

results in an unintentional, somewhat grotesque trivialization of the love-death equation, and the setting and characters are not adequately realized in the music.

When Boito refused to continue to collaborate with him, Catalani formed a partnership with d'Ormeville, who condensed the best features of the Rhinegold mythology into the text of *Elda*. The failure of the production, however, meant that Catalani's originality, his avoidance of excessive realistic contrasts by immersing the action in an atmosphere of suffused timbres and original harmonic textures, was not appreciated.

His next work, *Dejanice*, a bombastic historical drama, represented a distinct setback in his career. Zanardini was predominantly a translator of grand operas and of Wagner's works. He provided the composer with verses composed lightheartedly and with dramatic situations constituting a collection of the most famous operatic commonplaces of the day, from the neo-classical setting of *Norma* to the chorus of priestesses with dances as in *Aida*; there are also echoes of *Un ballo in maschera*, *Luisa Miller* and *L'Africaine*. The dramatic situation and its final solution are those of *La Gioconda* – a conflict between a woman who is loved (Argelia/Laura), and a loving woman (Dejanira/La Gioconda) who sacrifices herself to secure the happiness of her rival and the man she loves (Admeto/Enzo). This plot, with the variation that the voluntary victim is a man (Ulmo), was used again in *Edmea*, a more interesting opera musically because Catalani had matured considerably as a composer, and more successful, though Ghislanzoni was no better a librettist. The melodic line is more original, the Bohemian setting represented with realistic vivacity and the love drama that drives the heroine to madness happily resolved in the end.

Because of its lively dramatic style, *Edmea* pleased the public more than Catalani's other operas, and this made him realize that its formula was better suited to his abilities. On the advice of Depanis, he decided to apply this further by revising *Elda*. He restored the original names and places, wrote new passages and improved the musical quality of the existing score. The plot of the new *Loreley*, sketched out by Depanis and elaborated by Zanardini and d'Ormeville (who were helped by Illica and Giacosa, later to write librettos for Puccini), gained considerably in liveliness and interest. The third act in particular contains some of the most important descriptive writing in the stage music of the period, such as the dance of the water-spirits and the funeral march for the dead Anna.

*Loreley* was a worthy forerunner to *La Wally*, indisputedly Catalani's most successful opera. His liberation from the traditional structure of self-contained numbers, largely observed in his previous works, was mainly the result of a new conception of characterization and of atmospheric orchestral writing to act as connective tissue in the drama. If many lyrical passages, vocal and orchestral, anticipate features of *verismo* and the harmonic organization shows that he had learnt from Wagner, Catalani's real achievement in *La Wally* is the fusion of these heterogeneous factors into a unified and original whole. In this work Catalani shows himself in harmony with Italian decadentism, in particular the poetry of Giovanni Pascoli and Guido Gozzano. From the strictly musical point of view the opera's merits lie in its good control of orchestration and expressive melodies, and at some points the musical

characterization is very successful. Its weakness is a lack of dramatic interest in the plot, the development of which is too protracted and lacking in intensity. Although it has no great or unforgettable character, dramatic intuition or linguistic craftsmanship such as there is in Puccini, the small world of *La Wally* is real and finely chiselled, and this microcosm becomes a creation worthy of a place among the operas that characterize European *fin-de-siècle* music drama. Catalani was perhaps the most authoritative musical representative of the ideals of the Scapigliatura, although he inclined equally to a decadent and twilight world, providing a glimmer of refined if anaemic originality in Italian opera as it moved away from the domination of Verdi towards *verismo* conformity. Unfortunately Catalani could not aspire to the leading role in Italian and European opera assumed by Puccini, who had greater musical gifts and outstanding dramatic talent; however, his works are the fruit of a similar sensitivity and are permeated with a similar restlessness.

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published in Milan unless otherwise stated

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Elda (dramma fantastico, 4, C. d'Ormeville, after the Lorelei legend), Turin, Regio, 31 Jan 1880, vs (1876, 2/1877); rev. as Loreley (azione romantica, 3, A. Zanardini and others, after d'Ormeville), Turin, Regio, 16 Feb 1890, *I-Mr\**, vs (1889)

Dejanice (dramma lirico, 4, Zanardini), Milan, Scala, 17 March 1883, *Mr\**, vs (1883)

Edmea (3, A. Ghislanzoni, after Newsky [A. Dumas *fiils* and P. de Corvin Kroukowsky]: *Les Danicheff*), Milan, Scala, 27 Feb 1886, *Mr\**, vs (1886)

La Wally (dramma musicale, 4, L. Illica, after W. von Hillern: *Die Geyer-Wally*), Milan, Scala, 20 Jan 1892, *Mr\**, vs (1892); fs (1942)

### other works

Orch: Sinfonia a piena orchestra, 1872, *I-Li*; Il mattino, sinfonia romantica (1874); La notte, sinfonia descrittiva (1874); Scherzo, A, 1878, *Li*, arr. pf (1878), fs ed. P.

Spada (Milan, 1989); Contemplazione, B $\square$ ; *Mr*, arr. pf (1878), fs ed. P. Spada (Milan, 1988); Ero e Leandro, sym. poem, *Mr\** (1884); Andantino, A, *Li*

Chbr: Fuga, d, str qt, c1871; Quartetto, a, str qt, c1873; Fuga a tre soggetti, G, c1874; Serenata Andalusia, vn, pf, c1887; Danza caratteristica, vn, pf, c1887; Fuga, a, str trio

Pf: Eleganza, capriccio-mazurka (Florence, 1870); Sonata, c1874; Fuga, a, c1874; Piccola fuga, e, 1875, *Li*; Se tu sapessi, melodia (c1878); Aspirazione, pensiero in forma di valzer (1879); Notturmo, g $\square$  (1879); Scherzo-tarantella, A (1879); Serenata, F, 4 hands (c1879); Ricordi campestri, A $\square$ ; 4 hands (c1879); Ricordo di Lugano, barcarola, f (1880); A sera, in Paganini (Genoa, 1888), arr. str qt (c1890); Impressioni, 10 pieces (1888) [incl. some of the preceding]: 1 Le rouet, E (1878), 2 In sogno, melodia, A $\square$  (1882), arr. vn, pf (n.d.), 3 A te, romanza senza parole (1888), 4 Sotto le tue finestre, serenatella, D (1887), arr. str qt (c1890), 5 In gondola, barcarola-impromptu (1884), 6 Canto di primavera, melodia, B $\square$  (1888), 7 Rêverie, f $\square$  (1879), arr. vn, pf (n.d.), 8 Un organetto suona per la via, bozzetto, E $\square$  (1887), 9 Scherzo, A (1878), 10 Sans-Souci!, melodia, A (1888); Tempo di walzer, 4 hands (1891)

Songs: 4 melodie (Florence, 1870): 1 Il sogno, 2 Nella realtà, 3 La speranza, 4 Il morente; Romanza, 1872; A una stella, 1874, *Li*; Chanson groënlandaise, e (1876);

L'odalisque, canzone orientale, g♯ (1876); Sognai, 1877, *Li*; In riva al mare, barcarola, a (1878); Il m'aimait tant, romance (1879); Le gondolier (1880); Senza baci, melodia (c1884); La pescatrice (1893); La viola, *Li*; Ave Maria (Florence, n.d.); Vieni! deh, vien

Other vocal, *Li*, incl.: Mass, 4vv, orch, 1872; O rea Gomorra, o Sodoma perversa, v, orch, c1875; Extase!, e♭, 4vv, 1876; La primavera, A♭, 4vv, orch, c1877; Inno degli alpinisti, 2vv, band, c1891

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MICHELE GIRARDI

## Catalani, Angelica

(*b* Sinigaglia, 10 May 1780; *d* Paris, 12 June 1849). Italian soprano. She received very little formal musical instruction and made her début at La Fenice at the age of 17 in Mayr's *La Lodoiska*. In 1800 she sang in Cimarosa's *Gli Orazi ed i Curiazi* in Trieste, and the following season in the same composer's *Clitennestra* at La Scala. After appearances in Florence and Rome, in 1804 she went to Lisbon, and in 1806 she made her London début at the King's Theatre in M.A. Portugal's *Semiramide* (see illustration), also singing in Portugal's *Il ritorno di Serse* and *La morte di Mitridate*, Mayr's *Che originali (Il fanatico per la musica)* and Nasolini's *La morte di Cleopatra*.

Between 1808 and 1814 at the King's she appeared in Paisiello's *La frascatana* and *Didone*, sang Sesostri in Nasolini's *La festa d'Iside*, and sang in Pucitta's *La vestale*, *Le tre sultane* and *La caccia di Enrico IV*, Piccinni's *La buona figliuola* and Paer's *Camilla*. She also sang Vitellia (*La clemenza di Tito*) and Susanna in the first London performance of *Le nozze di Figaro* (1812). Moving to Paris, she took over the direction of the Théâtre Italien in 1814, continuing to sing in operas written for her by Pucitta and Portugal. In 1817 she embarked on an extended tour of Europe, returning to London in 1824 for a few performances of *Che originali (Il fanatico per la musica)*; then she gave up the stage. A beautiful woman with a superb, perfectly controlled voice, and a fine actress, she lacked the taste or education to make the most of her gifts.

ELIZABETH FORBES

## Catalani [Catalano], Ottavio [Ottaviano]

(*b* Enna, Sicily; *d* ?Messina, 1644 or later). Italian composer and organist. He was an organist at Catania before he left Sicily for Rome (some time before 1600), where in 1601 he is known to have been *maestro di cappella* of S Apollinare. He spent the earlier part of his composing life in Rome: he was employed as a composer and teacher at the Collegio Germanico for some years up to 1615, and from April 1613 until at least the end of 1621 he was the private teacher of Prince Marc'Antonio Borghese of Sulmona, nephew of Pope Paul V, from whom he received patronage in the form of ecclesiastical benefices. During his time in Rome he also taught the nephews of Popes

Clement VIII and Leo XI and was named *maestro di cappella* to the King of Poland. He also took part in Easter processions at the Oratorio di S Marcello. Some time between 1622 and 1624 he returned to Sicily, becoming *maestro* of Messina Cathedral in the latter year. The heading of *Sacro invito* described him as an abbot.

Catalani belonged by adoption to the Roman school that flourished in the generation after the death of Palestrina. According to Lionnet, his music, which is almost entirely for the church, is in a modern style. Some works employ up-to-date concertato textures, and in the *Pastorale* Lionnet finds foreshadowing of the style of Luigi Rossi. Catalani's only extant publication is the *Sacrarum cantionum ... liber primus*. His other published music is found in several Roman anthologies and also in some published as far afield as Leipzig and Strasbourg. Like many of his contemporaries he wrote works for two choirs, for example two settings of the psalm *Beatus vir* (in manuscripts at *GB-Ob*). One, in the 8th mode, has no continuo but is in a lively style with much rhythmic variety; there are few tuttis and no word-painting. The other, by contrast, has some massive tuttis and restrained word-painting and is more homophonic. Catalani also wrote oratorio-like music for particular occasions at Messina: the Quarant'ore devotion at the Jesuit church on 19 February 1640 and a Novena celebration in 1644 by the Theatine Fathers of the Oratorio de' Mendicanti. In these he used an up-to-date array of instruments of all kinds, including a varied continuo section.

## WORKS

David Musicus, 1613, text only

*Sacrarum cantionum ... liber primus*, 2–8vv, bc (org) (Rome, 1616)

15 motets, 1612<sup>3</sup>, 1616<sup>1</sup>, 1618<sup>3</sup>, 1621<sup>2</sup>, 1621<sup>3</sup>, 1621<sup>16</sup>, 1622<sup>2</sup>, 1625<sup>1</sup>, 1647<sup>1</sup>

1 madrigal, 1609<sup>17</sup>; 6 secular works, 1621<sup>15</sup>

Lamento di Erminia, 1619, *I-Bc*, *Vc*

*Pastorale nel Santissimo Natale di Christo*, *I-Rc*

Sacro invito d'angioli per la solenne festa dell'oratione delle 40 hore, Messina, 1640, lost

Visione rappresentata ... dialogo recitato coll'occasione della festività della Novena, Messina, 1644, lost

Works in *GB-Ob*; many lost MS works, titles known through catalogues of *I-Rcg* and Biblioteca Borghese, Rome

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## Cataldo, Salvatore di.

See [Di Cataldo, Salvatore](#).

## Catán (Porteny), Daniel

(b Mexico City, 3 April 1949). Mexican composer. He graduated in philosophy at the University of Sussex (1970) and obtained the PhD in music composition and theory from Princeton University (1977), where his teachers included Babbitt, James Randall and Boretz. He also studied the Japanese traditional arts with particular focus on the combination of music and drama. He was composer-in-residence with the WNO (1986–7) and received the Plácido Domingo Award for his outstanding contribution to opera in Spanish.

Catán's output comprises mainly symphonic music, orchestral songs and operas. His work with intervallic collections creates clear tonal centres and harmonies with a structural function. His angular but eminently singable melodies meld with lush, romantic harmonies supported by a fastidiously transparent orchestration which never obscures the human voice. His most recent operas, *Florencia en el Amazonas* (1996) and *Las bodas de Salsipuedes* (1998–9), incorporate Latin American percussion instruments and rhythmic patterns derived from Afro-Caribbean popular music. *La hija de Rappaccini*, based on a play by Octavio Paz, and *Florencia en el Amazonas* (the first opera in Spanish commissioned by a major opera company in the United States), which incorporates Gabriel García Márquez's magic realism, have marked the infusion of Latin American culture into traditional opera.

### WORKS

(selective list)

Dramatic: *Encuentro en el ocaso* (chbr op, 1, C. Montemayor), 1979, Mexico City, Ciudad, 2 Aug 1980; *El medallón de Mantelillos* (musical play, G. Sheridan), 1982, Mexico City, Miguel Covarrubias, 9 Dec 1982; *Ausencia de flores* (ballet, 1), 1983; *La hija de Rappaccini* (op, 2, J. Tovar, after O. Paz), 1989, Mexico City, Palacio de Bellas Artes, 25 April 1991; *Florencia en el Amazonas* (op, 2, M. Fuentes-Beráin), 1996, Houston Grand Opera, 25 Oct 1996; *I'm Losing You* (film score, B. Wagner), 1998; *Las bodas de Salsipuedes* (op, E. Alberto), 1998–9

Vocal: *Ocaso de medianoche*, orch song, Mez, orch, 1977; *Cantata (St John of the Cross)*, S, SATB, chbr ens, 1981; *Mariposa de obsidiana* (song, O. Paz), S, SATB, orch, 1984; *Tierra final* (song, J. Ruiz Dueñas), S, orch, 1988; *Contristada*, orch song, T, orch, 1991

Orch: *Hetaera esmeralda*, 1975; *El árbol de la vida*, 1980; *En un doblez del tiempo*, 1982; *Tu son tu risa tu sonrisa*, 1991; *El vuelo del águila*, 1994

Chbr: *Qnt, ob, cl, vn, vc, pf*, 1972; *Pf Trio*, 1982; *Cuando bailas, Leonor*, fl, ob, vc, pf, 1984; *Encantamiento*, rec, 1989

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*Partitura inacabada* (Mexico City, 1989)

## Catania.

Italian city in Sicily. The city was founded as a Greek colony in the 8th century bce. A large Greco-Roman theatre, seating 1300, survives to the present day. Despite the natural disasters that have destroyed many of the city's records, it is known that chant was taught at the Benedictine cathedral from its foundation in 1091. The only music surviving from the Middle Ages is a Troper in Aquitanian notation (*E-Mn* 19421, c1200), which contains four polyphonic unica as well as a large number of monophonic pieces, one of them in praise of the Catanese martyr Agatha.

The monk Blandino noted that in 1131 a certain Pietro of Pisa entered the cathedral to the sound of an organ; by the mid-15th century there was an organist and a choir of monks and boys. Only after the secularization of the cathedral in 1575 was it possible to have professional singers and instrumentalists, who, according to an early 17th-century *ceremoniale*, also served on important occasions at other Catanese churches. The same source refers to polychoral psalm singing, but later expense accounts show the increasing popularity of the use of smaller forces, often with castratos as soloists. Conspicuous among the many *maestri di cappella* of the city is V.T. Bellini, Vincenzo Bellini's grandfather, who served at the church of S Nicolò l'Arena, the same church that in 1767 a large organ was installed by Donato Del Piano.

There were probably many early *sacre rappresentazioni* given in the monasteries. In 1440 a Passion play was enacted at the church of S Maria la Grande, and throughout the Renaissance there were many other performances, mostly under the auspices of the cathedral but also at the convent of S Placido and at the Jesuit church. Continued Jesuit influence, both through their own theatre and through that of the Accademia dei Chiari, was largely responsible for the religious or moralistic tone of several 17th-century opera plots. There are also a number of 18th-century references to *feste teatrali*, such as *La città di Abella liberata* (performed in 1780 and 1783) by the local composer Giuseppe Geremia, while opera of a more strictly commercial type was performed both at the Teatro dell'Università and at the theatres of the princes Biscari and S Domenica. The suppression of these private theatres in the early 19th century prepared the way for the opening of the Teatro Comunale Provvisorio with a production of Rossini's *L'Aureliano in Palmira* in 1821. Basic to its repertory were the works of the leading Italian composers, but the theatre also contributed to creating a forum during the 19th century for such local musicians as P.A. Coppola, Pietro Platania, Salvatore Pappalardo and F.P. Frontini, who is also known for his research into the folksongs of the Etna region and eastern Sicily. In 1890 the magnificent Teatro Massimo Bellini, designed by Carlo Sada, opened with a production of *Norma*. The theatre was described by Gigli in his memoirs as 'the most beautiful and most acoustically perfect in the world', and remains the principal musical institution in the city.

In the 20th century musical life in Catania was stimulated by the foundation of several concert organizations, including the Lyceum Club (1928), the Società Catanese Amici della Musica, which existed between 1947 and 1962, and,

more recently, the Associazione Musicale Etnea (1974), whose programmes are notable for promoting contemporary and non-European music. In 1989 the Teatro Massimo Bellini founded an annual festival dedicated to Bellini. The university has also contributed to the growth of music in the city, with the establishment in 1970 of a professorship in music history in the faculty of arts and philosophy, which promotes conferences, seminars and festivals such as the 'Siculorum Gymnasii Musica'. Catania's other principal musical institutions are the Istituto Musicale Pareggiato Vincenzo Bellini, founded in 1951, which trains performing musicians, and the Istituto Musicale Sylvestro Ganassi.

Among the leading composers produced by the city in the 20th century are Alfredo Sangiorgi, Aldo Clementi, Francesco Pennisi and Franco Battiato. Ensembles formed in recent years include the Camerata Polifonica Siciliana, the Orchestra Barocca di Catania and the Mille Regretz choir. Mention should also be made of the initiatives promoted by the local authority, which has organized summer concerts in the city since 1981, and by the regional authority, which since 1985 has organized the Catania Musica Estate, a prestigious festival featuring international artists. The Bellini d'Oro prize was established in the city in 1968. Recent research into music preserved in Catania reveals that the disastrous earthquake of 1693 was a watershed in the history and culture of the city. Little remains from before this date beyond the fragments of music and liturgy from the 14th to 16th centuries held in the Archivio di Stato. From the period following the disaster there are various collections of music held in the Biblioteche Riunite Civica ed Antonio Ursino Recupero, where a rare medieval treatise with particular contrapuntal rules 'ad usum Regni Siciliae' can also be found. Other collections are housed at the Museo Belliniano, the Curia Arcivescovile, the Società di Storia Patria per la Sicilia Orientale and in the Biblioteca Regionale Universitaria, which since 1995 has had a specialist musicological section.

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DAVID BRYANT/DANIELE FICOLA, ROSALBA MUSUMECI

## Catanzaro, Innocentio di Paula di.

See [Di Paula, Innocentio](#).

## Catargi, Alexis

(b Bucharest, 17 Sept 1876; d Sinaia, 20 Aug 1923). Romanian composer. He studied music in Bucharest, Vienna, Rome and Paris with teachers including Enescu, Van Dyck, André Gédalge, d'Indy and the violinist Robert Klenk. Catargi was secretary and cultural attaché at the Romanian Embassy in Paris (1914–18). In addition to his work as a composer he conducted orchestral and theatrical groups and wrote reviews. His works, which bear the print of late Romanticism, were mainly written for the stage, though he turned to chamber music at the end of his life.

## WORKS

(selective list)

Stage: *Clar du luna* (operetta, 3), 1895, Bucharest, Lyric, 22 March 1898; *Enoch Arden* (op, 3, V. Friederichson, after A. Tennyson), 1906, Bucharest, Național, 1 Dec 1906; *Jeanne d'Arc* (shadow-ballet), perf. 1906; *Nuntă tragică* (op, 1, I. Cerdan, after L. Cernol), 1918, Monte Carlo, 25 March 1922

Other works: *Stabat mater*, solo vv, chorus, orch, 1897; *Sym.*, o, chorus, orch, 1912; *Simfonia dramatica*, chorus, orch, 1916; *Sonata*, vn, pf, 1920; *Str Qt*, 1923

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OCTAVIAN COSMA

## Catch.

A type of comic round for male voices, popular in England from the late 16th century until about 1800. The earliest known catches are those in an English manuscript of 1580 (*GB-Ckc* 1). Morley gave brief instructions on how to compose them in his *Plaine and Easie Introduction to Practicall Musicke* (1597), and Shakespeare's *Twelfth Night* includes a scene where the catch *Hold thy peace* is sung by three members of the cast. Catches first appeared in print in three collections published in London by Thomas Ravenscroft, *Pammelia* (1609), *Deuteromelia* (1609) and *Melismata* (1611); an important later collection is John Hilton's *Catch that Catch Can* (1652; see fig.1).

The essential characteristic of the genre is its humour: catches were a celebration of irresponsible male leisure time, spent out of reach of the demands of women and children. Their words are usually on such subjects as drink, tobacco, music, different trades and their shortcomings, poor service in taverns and, especially, sex in its most ridiculous and least mentionable forms, the bodily functions of women being described with schoolboyish gusto. Occasionally the mixed blessings of fatherhood are also discussed (for example in Atterbury's *Hot Cross Buns*, 1777).

Catches were mainly written for three or four voices, exceptionally for as many as eight or ten. They were designed to work well even if sung badly, and were not intended to have a formal audience; any listeners eavesdropping on performances would have been invited to join in. The social class of the men who sang them is not entirely clear. If, as seems likely, catches began as an amusement for the moneyed and privileged, they must have spread to lower social groups during the reign of James I.

By the mid-18th century, singing groups meeting informally in taverns were increasingly being constituted as formal clubs. Catch clubs sprang up all over England (and also in some parts of Scotland and Ireland) with the aim of revitalizing a genre that some saw as having gone stale. Thomas Warren, secretary of the distinguished Noblemen and Gentlemen's Catch Club in London, described catches in 1763 as an 'entertaining species of music, now almost buried in oblivion'. In the event, however, the catch clubs did more to foster and promote glees (see [Glee](#)): changing social manners in the 1780s ensured the decline of the catch, turning its heartiness into an embarrassment, its unbuttoned intimacy into an insult to politeness. William Jackson, who was the organist of Exeter Cathedral in the 1790s, defined catches as 'three parts obscenity to one part music'. Attempts were made to rewrite their words in a more genteel style (for example, Purcell's catch beginning 'Once, twice, thrice, I Julia try'd, / The scornful puss as oft deny'd' appeared in Rimbault's *Rounds, Catches and Canons of England* in 1860 altered to 'One, two, three, our number's right / To sing our song tonight'), but despite such efforts only a small handful of catches have survived in the choral repertory since 1800.

Many catches have great musical merit, but it is hard to see how they could be revived in the present day: they require male voices, and do not have the same effect if sung by female or mixed choirs; they have large vocal ranges (often an octave and a 6th) and were designed for baritones who could take top notes in falsetto, a skill now lost by both professionals and amateurs; and their words are completely at odds with current attitudes to sexual openness. Nevertheless, editions by R. Cass-Beggs (*The Penguin Book of Rounds*, 1982) and P. Hillier (*The Catch Book*, 1987) represent brave attempts to publish a substantial collection of unexpurgated catches.

The origin of the term 'catch' is obscure. It may have some connection with the 14th- and 15th-century Italian 'caccia', though the two types of song are quite different (except that a few catches are, like cacce, on the subject of hunting). Another theory, widely believed by English musicians even if it is untrue historically, is that the term refers to the technique, characteristic of catches, of arranging the words so that new meanings are thrown up by the juxtaposition of the different lines when they are sung simultaneously. For example, in Cranford's *Here dwells a pretty mayd* (1652) the phrase 'her whole estate is seventeen pence a yeare' in line 2 takes on a new meaning once line 3 adds in front of it 'you may kisse'. The words thus 'catch' at each other in passing, or they may have 'a catch' in them. This word-setting technique has other expressive possibilities besides those of sexual innuendo, and is still used from time to time by composers of modern English rounds.

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DAVID JOHNSON

## Catch, Jack.

See [Bates, William](#).

## Catel, Charles-Simon

(*b* Laigle, Normandy, 10 June 1773; *d* Paris, 29 Nov 1830). French composer and theorist. He went to Paris at the age of 11 to study composition with Gossec and the piano with Gobert. With the outbreak of the Revolution he joined the band of the Garde Nationale de Paris, for which he supplied new music for public functions. After a brief period in the army, he was assigned to teach solfège and harmony to the *corps de musique* of the National Guard. He also took on duties as répétiteur at the Opéra, a post he held till 1803; and in 1795 he was appointed professor of harmony and counterpoint at the newly founded Conservatoire. From 1792 to 1797 he composed at least 25 works for performance at Revolutionary *fêtes nationales*; these included hymns, marches and military symphonies. During the late 1790s he composed a number of chamber works, including quartets and quintets for strings and wind.

In 1802 Catel published a short monograph, *Traité d'harmonie*, a manual of basic principles and rules of harmonic practice rather than a theoretical tract in the tradition of Rameau. His purpose was to simplify and codify the elements of good harmonic writing and his approach was logical, precise and systematic. The treatise remained a standard text for many years in France, and became popular in translation in Germany, Italy and England.

In 1802 he turned his attention to the stage, and by 1819 had written ten works in the various operatic genres currently in vogue. In 1810 he won two honourable mentions for his *Sémiramis* and *L'Auberge de Bagnères* by the special jury awarding the decennial prize for the best musical dramas. In the same year he was appointed inspector at the Conservatoire, but as a result of internal political machinations he severed his ties with the school in 1816. In 1817 he was accepted into the Académie des Beaux Arts. After the failure of his last two operas in 1818 and 1819 he stopped composing altogether and spent his remaining years in virtual retirement, devoting his attention to horticulture. In 1825 he was awarded the cross of the Légion d'honneur. He appears to have been a quiet, lonely man, notwithstanding a close circle of friends.

Catel's four stage works for the Académie de Musique exemplify the approach of his generation to operatic composition. *Sémiramis* (1802), based on the play by Voltaire, demonstrates Catel's acceptance and understanding of the conventions of the *tragédie lyrique* of the preceding century. In

*Alexandre chez Apelles* (1808), with choreography by Gardel, he made ambitious use of the popular *ballet d'action*. This work combines both formal and dramatically motivated dance sequences, and includes among its several borrowed numbers the first movement of Mozart's G minor Symphony (K550). With *Les bayadères* (1810), a *tragi-comédie* set in India, Catel acknowledged the latest trends in operatic dramaturgy in a style (similar to Spontini's in *La Vestale*, 1807), that marks the transition from the older tradition to that of 19th-century grand opera. This spectacular and grandiloquent work typifies the *style empire* approved by Napoleon. Finally, *Zirphile et Fleur de Myrte* (1818), an *opéra féerie*, illustrated Catel's desire to experiment, being a work unique at the Académie both in its *opéra comique* subject matter and in its musical style.

Of Catel's six *opéras comiques* all but one, *Wallace, ou Le ménestrel écossais* (1817), are lighthearted farces, in which the plots, structures and musical styles – in particular the ensembles and finales – are indebted to late 18th-century Italian *opera buffa*. These were remote from the dramatic 'rescue' and 'horror' operas of the 1790s that were also called *opéras comiques*. In *Wallace* Catel aspired to a more serious style; it is one of the first musical works with a Romantic Gothic and Scottish plot and evocations of the Scottish landscape.

Catel was neither a visionary nor an innovator. He was limited also by banal librettos, and the musical and dramatic interest of his works is never sustained. But he was a capable craftsman with an expert approach to details and a sense of a work as an entity; he created unity by such relatively new techniques as the recurring theme. He sought consistency in his portrayal of individual characters and endeavoured to relate musical expression to the immediate dramatic context. In his first works Catel favoured the control and balance of the musical forms of 18th-century opera, but gradually he wearied of the inflexibility of the number opera and began to compose extended scene complexes (e.g. the end of Act 2 of *Les bayadères*), heightening dramatic continuity by a carefully, structured tonal scheme, a recurrence of musical motifs, and a systematic piling up of impressive climaxes. There is an absence of rhythmic diversity; similar patterns tend to dominate a work such as *Les bayadères*. On the other hand, the technical proficiency of the music, the sweeping melodic lines, the rich and often eloquent harmonic language, the symphonic developmental procedures and the skilful handling of instrumental tone-colour all reveal an imaginative and articulate composer. Moreover, all the large-scale works afford scope for the theatrical spectacle dear to French opera audiences and manifest the variety and opulence of the *style empire*. Although he was not a dramatist of the first order, Catel composed music that is often moving, with passages that could stand beside the finest contributions of his age.

21 of Catel's works composed during the Revolutionary period can be readily consulted in a condensed format in Constant Pierre's *Musique des fêtes et cérémonies de la révolution française* (Paris, 1899).

## WORKS

### stage

all first performed in Paris

all published in Paris in year of first performance, unless otherwise indicated

MSS in F-Pn, Po

Sémiramis (tragédie lyrique, 3, P. Desrioux, after Voltaire), Opéra, 4 May 1802

Les artistes par occasion (opéra bouffon, 1, A. Duval), OC (Feydaeu), 22 Jan 1807

L'Auberge de Bagnères (opéra bouffon, 3, C. Jalabert), OC (Feydaeu), 23 April 1807

Alexandre chez Apelles (ballet, 2, Gardel), Opéra, 20 Dec 1808

Les bayadères (op, 3, E. Jouy), Opéra, 8 Aug 1810

Les aubergistes de qualité (oc, 3, Jouy), OC (Feydaeu), 17 June 1812

Bayard à Mézières (oc, 1, Chazet, Dupaty), OC (Feydaeu), 12 Feb 1814; collab. Boieldieu, Cherubini, Isouard

Le premier en date (oc, 1, M.A. Desaugiers), OC (Feydaeu), 3 Nov 1814

Wallace, ou Le ménestrel écossais (opera héroïque, 3, Saint-Marcellin), OC (Feydaeu), 24 March 1817

Zirphile et Fleur de Myrte, ou Cent ans en un jour (opéra féerie, 2, Jouy and N. Lefebvre), Opéra, 29 June 1818

L'officier enlevé (oc, 1, Duval), OC (Feydaeu), 4 May 1819

### revolutionary music

Vocal: Hymne à l'égalité (M. Chénier) (1791); De profundis (1792); Ode patriotique (1792); Hymne sur la reprise de Toulon (1793); Stances pour la fabrication des canons, poudres et salpêtres (1794); Hymne à la victoire sur la bataille de Fleurus (1794); La bataille de Fleurus (1794); Stances pour l'anniversaire du 9 thermidor (F. Pillet) (1795); Hymne du 10 août (Chénier) (1795); Chant du banquet républicain (Le Brun) (1796); Hymne a la souveraineté du peuple (V. Boisjoslin) (1799); Chant pour l'anniversaire de la fête de la république (n.d.); Ode sur la situation de la république (n.d.); Hymne à l'Etre Suprême (n.d.); Ode sur le vaisseau le Vengeur (n.d.); Chant triomphal (1807); Cant. in honour of the empress (1813), lost

For wind insts: numerous military marches, syms.

### other works

Symphonie concertante, fl, ob, hn, vc (1793), lost; Symphonie concertante, fl, cl, hn (c1800), lost; Symphonie concertante, 2 harps (1808, from Alexandre chez Apelles); 3 qts, fl, cl, hn, vc, 1796; 3 qts, cl, vn, va, vc, c1796; 6 qnts, 2 vn, 2 va, vc, 1797; 6 kbd sonatas, 1799

Recueil de 2 duos bachiques et de 6 canons, 2–3vv (Paris, c1820)

### WRITINGS

*Traité d'harmonie* (Paris, 1802, enlarged 2/1848 by L. Leborne)

with **P. Baillot**, **C.N. Baudiot** and **J.H. Levasseur**: *Méthode de violoncelle et de basse d'accompagnement rédigée* (Paris, 1805/R)

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SYLVAN SUSKIN

## Catelani, Angelo

(*b* Guastalla, 30 March 1811; *d* San Martino di Mugnano, Modena, 5 Sept 1866). Italian musicologist and composer. The date of his death has sometimes been given incorrectly as 15 September. He studied music in Modena and in 1831 was sent by a wealthy Modenese to the Naples Conservatory, which he left after six months, continuing his lessons with Zingarelli and Crescentini as a private pupil. He also had lessons from Donizetti. In 1834 he stopped receiving financial support and moved to Messina, where Donizetti secured him a contract for the 1835–6 season as composer and conductor at the theatre. After returning to Modena in 1837 to escape an epidemic in Sicily, he was made *maestro di cappella* at Reggio nell'Emilia by the Duke of Modena, but gave up the position in 1839 because of local opposition to the appointment. He wrote an opera for Modena in 1840, but because of the death of the duchess it was not performed. He took this score and the libretto of a new opera to Bologna in 1841 for Rossini's criticism, initiating a friendship that lasted until his death. The new work, *Carattaco*, was successful in Modena in 1842, but on hearing Verdi's *Nabucco*, he abandoned writing for the stage. He was appointed *maestro di cappella* to the Modenese court in 1846 and at the cathedral in 1848 according to his memoirs, but Roncaglia stated that his court position was that of *Regolatore delle funzioni di chiesa*. From 1841 he wrote critical articles for Modenese journals and newspapers. His friendship with Gaetano Gaspari led him to historical research, and after 1850 he published a series of biographical and bibliographical studies that constitutes his most important and lasting work. In 1860 he became assistant librarian at the Biblioteca Palatina in Modena and began cataloguing its music collections.

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- 'Nicola Vicentino', *GMM*, ix (1851), 201, 205, 209
- 'Epistolario di autori celebri in musica', *GMM*, x (1852), 19, 41, 66, 83, 106, 123, 155, 197; xi (1853), 27, 55, 81, 127, 155, 179, 212; xii (1854), 180, 276, 388; xiii (1855), 140
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BRUNO CAGLI

## Catena

(It.).

See [Bass-bar](#).

## Catenacci, Gian Domenico.

See [Cattenacci, Gian Domenico](#).

## Cathala [Cathalas], Jean

(fl 1646–83). French composer, singer and cornettist. He is first heard of on 17 February 1646 as a tenor (*clerc-taille*) and cornettist at the Ste Chapelle, Paris. He was still recorded there on 28 May 1650, but he also appears in the records of Notre Dame, Paris, on 2 July 1649 and again in 1652. On 2 October 1656 he was appointed choirmaster of Amiens Cathedral and made a vicar of the chapel of St Quentin. He resigned on 13 November 1658, probably because his manner caused difficulties. He seems, however, to have stayed on and was finally instructed to leave by St Andrew's Day (30 November). He then succeeded Annibal Gantez as choirmaster of Auxerre Cathedral. It is known that on St Peter's Day 1665, while still choirmaster at Auxerre, he played the cornett at Troyes Cathedral. It is likely that he was the church singer 'Cathalas', living in the rue Marsousets in the parish of the Madeleine, who was present on 27 February 1673 at the funeral of the son of Louis Gingart, musician to the king and queen. Finally, on 31 December 1679, he was recorded as teaching music in Paris when he was witness to

the wedding of an officer of the archbishop. He is known to have had six masses published in Paris: *Missa 'Laetare Jerusalem'* and *Missa 'In luce stellarum'*, both for five voices (1666), *Missa 'Inclina cor meum Deus'* for four voices (1678), *Missa 'Nigra sum sed formosa'*, written only in black notes, for five voices (1678), *Missa 'Non recuso laborem'* for four voices (1680) and *Messe syllabique en plein-chant* for four voices (1683); three were still listed in Ballard's catalogue of 1707, but only two, '*Nigra sum*' and '*Non recuso laborem*', are now extant. Their melodies are well developed with fewer repeated notes and a wider range than was usual in such music and they have more interesting rhythms and imitative counterpoint than is generally found in late 17th-century French masses.

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WILLIAM HAYS

## Catholic Monarchs.

Ferdinand (V of Aragon, II of Castile; reigned 1479–1516) and Isabella of Castile (reigned 1474–1504) were important patrons of music on the Iberian peninsula at the turn of the 15th century. Since Barbieri's discovery of the so-called Palace Songbook (*Cancionero Musical de Palacio*, E-Mp 1335), and especially since Anglès's studies and editions (in MME), the reign of Ferdinand and Isabella has been recognized as an era in which polyphonic music flourished on an unprecedented scale in the kingdoms of Aragon and Castile. This burst of activity may be somewhat exaggerated by loss of Spanish musical sources from earlier in the 15th century, since there was clearly an existing musical tradition of long standing. But the discovery and publication of an indigenous musical repertory, almost all of which seems to be attributed to composers who worked in the royal chapels, has allowed for the addition of music patronage to the Catholic Monarchs' many other achievements.

Of their musical tastes and education almost nothing is known: the customary chapel choirs, corps of trumpeters and drummers and ensembles of *ministriles altos* and other instrumentalists were employed in both households to fulfil the needs of court ceremony. According to contemporary chroniclers, it was usual for Ferdinand to have vihuela music in his chambers and for Isabella to correct any chaplain who sang a wrong note or misplaced a syllable in the performance of plainchant. Both apparently favoured the singing of devotional songs in the vernacular in their halls. Their son and heir, Prince Juan (*d* 1497), was known to sing polyphonic songs with his chapel master, Juan de Anchieta, and four or five choirboys, and kept a large collection of musical instruments.

The relative wealth and stability of the monarchs' reign allowed for the expansion of their royal households, already based on the Burgundian model in structure. The maintenance by the two monarchs of separate households, funded by separate chanceries, resulted in substantial combined musical resources. In addition, both chapels were greatly expanded over the course of their rule (Ferdinand's chapel increased from eight to almost 50 during his reign). The singers, recruited from the cathedrals as the monarchs travelled through their kingdoms, were rewarded with both high salaries and ecclesiastical benefices. This close relationship between church and court, together with the monarchs' concern for ecclesiastical reform, helped to lay the foundations of the so-called Golden Age of Spanish polyphony later in the 16th century. With the notable exceptions of north European musicians such as Juan de Urrede and Enrique de Paris, most of the singers employed in the royal chapels were native to Castile or Aragon. And though the suggestion by Anglès and others that an indigenous school was deliberately fostered at court is unlikely, it did result in a new emphasis on the production of Castilian-texted polyphonic song, marking the final shift from the French repertory that appears to have dominated courtly entertainment earlier in the 15th century.

The Spanish musicians working at court were nonetheless well acquainted with musical developments in northern Europe and Italy. The major composers associated with the royal chapels – Peñalosa, Escobar, Anchieta and many others – wrote in an idiom that combined elements of the latest Franco-Netherlandish polyphonic devices with a more direct, syllabic style that was essentially chordally conceived and which probably had its roots in non-written traditions. Humanistically educated figures such as the composer Juan del Encina and the royal chronicler Lucas Marineus Siculus undoubtedly also influenced the way in which vernacular lyric verse and Latin motet texts were set by these composers.

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TESS KNIGHTON

## Catlett, Sid(ney) [Big Sid]

(*b* Evansville, IN, 17 Jan 1910; *d* Chicago, 25 March 1951). American jazz drummer. He played in several minor bands in Chicago before moving in 1930 to New York, where he began a career working freelance; he made many recordings and appeared with Benny Carter (1932–3), McKinney's Cotton Pickers (1934–5), Fletcher Henderson (1936) and Don Redman (1936–8). From 1938 to 1941 he was prominently featured in the big band led by Louis Armstrong, whose preferred drummer he became. During 1941 he worked briefly with Benny Goodman, then led his own groups in various cities, among them a quartet with Ben Webster which recorded *Sleep* (1944, Com.). Catlett also recorded as a sideman with Dizzy Gillespie at one of the first bop sessions, which included *Salt Peanuts* (1945, Guild). From 1947 to 1949 he was again with Armstrong, playing New Orleans jazz in the latter's small group, the All Stars.

Catlett was among the outstanding drummers of the swing period, and many later jazz drummers were influenced by his work. He had a bright, firm touch and absolute metrical precision in his right-hand ride patterns, which allowed him to create unpredictable cross-accents with the left, including his famous, expertly timed rim-shots. By almost imperceptibly rushing the beat he could at times generate enormous intensity in a big-band performance. He was an expert accompanist in a small-group setting, carefully adjusting his timbres to suit the soloist and sometimes anticipating the course of the improvisation. He also provided some of the most satisfying extended solos in pre-modern jazz drumming, revealing a clear sense of logical development and drum 'melody' which set him apart from contemporaries such as Gene Krupa. Perhaps most remarkable was his individual way of adapting to all the jazz styles then available, as reflected in his many recordings with leading musicians in the New Orleans, Chicago, swing and even bop styles. His unrestrained manner is well captured in the film *Jammin' the Blues* (1944).

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J. BRADFORD ROBINSON

## Catley, Ann [Anne]

(*b* London, 1745; *d* nr Brentford, 14 Oct 1789). English soprano. The daughter of a hackney coachman and a washerwoman, she was apprenticed to William Bates about 1760. She sang at Vauxhall and Covent Garden in 1762–3 and then went to Dublin after the scandal arising from a payment of £200 by her lover, Sir Francis Blake Delaval, to end her apprenticeship. There she played Polly and later a 'rakish, joyous Macheath'; the ladies had their hair 'Catleyfied', she earned enormous sums and had a scandalous reputation. O'Keeffe, who knew her at this time, wrote in his *Recollections*: 'She was one of the most beautiful women I ever saw ... She was eccentric, but had an excellent heart'. She returned to Covent Garden in 1770, making her mark as Rosetta in the pasticcio *Love in a Village*, Rachel in the ballad opera *The Jovial Crew* and a scandalously impudent Juno in O'Hara's burletta *The Golden Pippin*, a part designed for her. In *Love in a Village*, she introduced her own setting of 'Cease bold seducers', which was later published. Boaden praised the brilliance and neatness of her singing, and Parke remembered her being vehemently encored for singing 'the whole of Fischer's minuet staccato ... with most extraordinary power of voice and articulation'.

An intelligent and generous woman, she settled down with Colonel Lascelles after her notorious youth, and her will provided for their eight surviving children. She was ill in the later part of her career (she died of tuberculosis), but retained on stage the 'bold, volatile, audacious' manner which captivated audiences.

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## Catlin, George

(*b* Wethersfield, CT, 1777 or 1778; *d* Camden, NJ, 1 May 1852). American musical instrument maker. He worked in Hartford, Connecticut, from about 1799 until at least 1813, and made a wide variety of instruments including woodwinds, string instruments, harpsichords, pianos and organs. Among the more unusual instruments mentioned in his advertisements were tenoroons, tenor clarinets and clarions (bassoon-shaped bass clarinets). He also advertised measuring and surveying instruments. He formed at least two partnerships of short duration before leaving Hartford. Bassoons signed Catlin & Bliss and Catlin & Bacon are known, and an organ for Christ Church, Hartford, was made by Catlin & Bacon in 1812. Catlin's clarions, first produced about 1810, were popular during the following 15 or 20 years and were copied by several other American makers.

By 1815 at the latest Catlin had moved to Philadelphia, where he continued his business on a smaller scale. He entered a flute in the second Annual Exhibition of the Franklin Institute in 1825. The judging committee stated that 'the ingenuity and skill of this artist are well known and the flute presented by him was a very fair specimen of his talent'. Catlin also entered some 'violin trimings' in the 17th exhibition in 1847. His production could not have been large, judging from the number of surviving instruments; however, his bassoons and bass clarinets from his Hartford period were unusual accomplishments for a maker in the USA at that time. Interesting examples of Catlin's work are found at the Smithsonian Institution, the Shrine to Music Museum, University of South Dakota, and the Henry Ford Museum, Dearborn, Michigan.

See also [Meacham](#).

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ROBERT E. ELIASON

## Cato, Diomedes

(*b* ?Serravalle, nr Treviso, 1560–65; *d* after 1607 or 1618). Italian composer and lutenist, active in Poland. He was often referred to simply as 'Diomedes'. His father Costantino, who was a Protestant, was a teacher in Serravalle in about 1562; he left in about 1565 to escape the Inquisition, and settled in Kraków. His wife followed soon afterwards with their three children, of whom

Diomedes was the youngest. His employment as a lutenist at the court of King Sigismund III of Poland is documented from 20 March 1588 until August 1593 and again in about 1602. In 1593–4 he probably accompanied the king on a journey to Sweden, where, according to Norlind, he was among the best-known foreign composers by 1600. A manuscript chronicle of 1623 reports that, together with Antonio Fulvio, he wrote music for the wedding celebrations of Jan Kostka, which took place at the castle of Świecie (nr Toruń) in 1591. The same document states that Stanisław Kostka, a patron of Cato, left him a substantial legacy (1602). Radke cited a note stating that Cato was heard playing on 21 March 1619; however, the note has not been found.

Cato's output includes music for voices, viol consort and keyboard, but it is for his lute pieces that he is best known. These comprise preludes and fantasias, dances and intabulations of vocal pieces. In the preludes homophony predominates, though there are occasional imitative entries and some florid, quasi-improvisatory passage-work. One is in the form of a miniature set of variations. The fantasias, Cato's most interesting compositions, are mostly of the imitative *ricercare* type. The melodic material is notably homogeneous, and some of the pieces are clearly monothematic. Those in the Fitzwilliam Museum, Cambridge, are stylistically firmly rooted in the Renaissance, imitative throughout and with melodic lines of vocal character; one of them is based on the melody of Janequin's chanson *Le chant des oiseaux*. The fantasias in RISM 1603<sup>15</sup>, however, contain certain traits characteristic of Baroque polyphony, especially in the use of short motifs to shape melodic lines and in the episodic structure of certain sections; episodes often appear within and between the expositions of thematic material. Sometimes there are sharp contrasts between successive short sections. Among the dances, several merit special attention, particularly two unusual Italian dances: the *barriera*, a court dance, and the *favorito*, which can perhaps be regarded as an elaboration of a 'favourite' galliard. Eight Polish dances are probably based on folk melodies. The madrigal *Tirsi morir volea* is extant in two sources with only the top part texted, indicating that it was performed as a solo song with instrumental accompaniment, but in fact it was conceived as a five-part vocal work.

## WORKS

### **lute**

8 choreae polonicae, 7 fantasias (1 doubtful), favorito, 6 galliards, 2 madrigal transcrs., 2 passamezzos, 5 preludes, 1600<sup>6</sup>, 1603<sup>15</sup>, 1610<sup>23</sup>, 1612<sup>18</sup>, 1615<sup>24</sup>, *CH-Bu*, *PL-Kj*; ed. in *WDMP*, xxiv (1953, rev. 2/1970)

*Barriera*, 12 fantasias (2 doubtful), 5 galliards (1 doubtful), passamezzo, 3 preludes (incl. 2 reworkings), *D-LEm*, *W*, *GB-Cfm*, *Lbl*, O. Chilesotti's private collection; ed. in *WDMP*, lxvii (1973)

2 balletti, 3 fugae, 7 galliards, 2 preludes (1 doubtful), *CZ-Pnm*, *D-Hs*, private collection, Hamburg, *GB-HAdolmetsch*, *I-Gu*, *PL-LZu* (anon. in A. Francisque: *Le Trésor d'Orphée*, Paris, 1600, and 1615<sup>24</sup>)

### **other instrumental**

8 fantasias, a 4, 5, dance, a 3, *GB-Cfm*, *Ob*, *S-Skma*; 2 fantasias ed. Z.M. Szweykowski, *Muzyka w dawnym Krakowie* (Kraków, 1964), 3 fantasias, dance ed. in *MAP*, ii/6–7 (1994)

2 fantasias, fugue, org, *A-Wm*; Provincial Archives, Toruń, 1 fantasia, fugue ed. Z.M. Szweykowski, *Muzyka w dawnym Krakowie* (Kraków, 1964) and in MAP, ii/4 (1994)

### vocal

6 Polish sacred songs, in *Rytmy łacińskie dziwnie sztuczne ... przekładania X. Stanisława Grochowskiego*, 4vv, lute (Kraków, 1606) (inc.) and *Pieśń o świętym Stanisławie*, 4vv (Kraków, 1607); 3 ed. in MAP, ii/3 (1994), and all ed. P. Poźniak, *Śpiewnik Staropolski*, i (Kraków, 1995)

*Tirsi morir volea* (G.B. Guarini), madrigal, a 5, *GB-Cfm* (inc.); *Ob*, ed. Z.M. Szweykowski, *Muzyka w dawnym Krakowie* (Kraków, 1964)

*Grates Deo canamus*, Provincial archives, Toruń, Kat.XIV.13a (in org transcr., attrib. Cato) [contrafactum of I. Baccusi's madrigal *Ancor che col partire*]

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PIOTR POŹNIAK

## Catoire [Katuar], Georgy (L'vovich)

(b Moscow, 27 April 1861; d Moscow, 21 May 1926). Russian composer and musicologist of French descent. He was taught the piano by Klindworth, who encouraged him to study the works of Wagner; he joined the Wagner Society in 1879 and attended a festival at Bayreuth in 1885. In 1884 he graduated from the mathematics department of Moscow University, but afterwards devoted himself entirely to music. The next year he went to Berlin, where he continued his studies with Klindworth and took composition lessons with Tirsch, later with Rüfer. After a disappointing period of study with Rimsky-Korsakov and Lyadov, he returned to Moscow, where he taught himself and consulted with Arensky and Sergey Taneyev. In 1916 he was appointed professor of composition at the Moscow Conservatory, a post he held until his death; Bely, Kabalevsky, Polovinkin and Fere were among his pupils.

During his professorship Catoire began to study questions of music theory, and he was the first Russian theorist to adopt Riemann's approach for pedagogical use. In *Teoreticheskiy kurs garmonii* ('Theoretical course in harmony', Moscow, 1924–5) he based his conclusions on works from the late 19th century, discussing tonality and chord structure in broader perspective. In the incomplete and posthumously published *Muzikal'naya forma* ('Musical form', Moscow, 1934–6) he challenged and expanded some of the arbitrary

aspects of Riemann's rhythmic theories, and pointed to the existence of mixed and transitional types of forms. These works laid the foundation for the development of music theory in the USSR. As a composer he belonged on the whole to the 'Moscow school' and his work takes Tchaikovsky as its point of departure. The influence of Wagner is also apparent, though enhanced by a sensitivity to the styles of Chopin, Franck and later even Debussy.

## WORKS

(selective list)

Orch: Sym., c, op.7, 1889; Mts'iri (after Lermontov), sym. poem, op.13, 1899; Pf Conc., op.21, 1909

Vocal: Rusalka [The Mermaid] (cant., Lermontov), op.5, 1888; Romances, 1v, pf, op.29, 1915, opp.32–3, 1916; choruses

Chbr: Pf Trio, op.14, 1900; 2 vn sonatas, op.15, 1900, op.20, 1906; Str Qnt, op.16, 1901; Str Qt, op.23, 1909; Pf Qnt, op.28, 1914; Pf Qt, op.31, 1916

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L.M. BUTIR

## Catrufo, Gioseffo [Giuseppe]

(b Naples, 19 April 1771; d London, 19 Aug 1851). Italian composer. A student at the Conservatorio della Pietà dei Turchini, Naples, he was known under the name 'Spagnoletto' as a singer of comic roles. At the end of 1791 he went to Malta, where he made a reputation as an opera composer: his *opere buffe* *Il Corriere* and *Cajacciello disertore* were given at the Manoel Theatre in 1792. Possibly involved in the Naples Revolution of 1799, he emigrated to France in the same year and followed a military career until 1804. He then returned to Italy to resume his theatrical activities, settling in Geneva. In 1810 he moved to Paris working in particular at the Théâtre Feydeau. In 1835 he moved to London and taught singing there for the rest of his career. Known chiefly for his stage works (his output included songs and piano pieces), Catrufo followed closely in the footsteps of the *opéra comique* composers of the beginning of the 19th century. He possessed a fresh melodic inspiration and a spontaneous, popular and simple style.

## WORKS

(selective list)

### operas

first performed in Paris, Théâtre Feydeau by the Opéra-Comique, unless otherwise stated

*Il Corriere* (ob, 2), Malta, Manoel, spr. 1792

*Cajacciello disertore* (ob, 1), Malta, Manoel, 1792

*Félicie, ou La jeune fille romanesque* (oc, 3, E. Mercier-Dupaty), 28 Feb 1815, vs

(Paris, c1815)

Une matinée de Frontin (oc, 1, Leber), 17 Aug 1815, vs (Paris, c1815)

La bataille de Denain (oc, 3, F.V.A. Dartois de Bournonville, M.E.G.M. Théaulon de Lambert and J.D. Fulgence de Bury), 26 Aug 1816, vs (Paris, c1816)

Zadig (oc, 1, after Voltaire), carn. 1818

Les rencontres (oc, 3, J.B.C. Vial and Mélesville [A.-H.-J. Duveyrier]), 11 June 1828, *F-Pn*, collab. J.F.A. Lemièrre de Corvey

Le passage du régiment (oc, 1, C.A.B. Sevrin), 5 Nov 1832 [according to Manfredi, 15 Nov 1828]

### other works

Sacred music, incl. Inni e Salmi (G.G. Zompi) (Paris, 1842)

Ariettas, ballads, nocturnes, romances, 1v, pf; other secular works, 2–4vv, pf

Pf solo: fantasias, waltzes, variations

Vocalizations, solfèges, singing tutors

### BIBLIOGRAPHY

*Eitner*Q

*ES* (E. Zanetti)

*Fétis*B

*Grove*O (F. Bussi) [with complete work-list]

*Ricordi*E

*Schmid*D

**H. Gougolot:** *La romance française sous la Révolution et l'Empire* (Melun, 1938–43)

**U. Manfredi:** *Dizionario universale delle opere melodrammatiche* (Florence, 1954–5)

FRANCESCO BUSSI

## Cattani, Giovanni Lorenzo

(*b* Carrara, 1642; *d* Pisa, 1713). Italian composer and organist. His family included Danese, a sculptor, architect and poet, and his son Perseo, a talented man of letters and politician who at one time was rector of the University of Pisa.

Born Jacopo, after two years as a novice at Pietrasanta he became an Augustinian friar in the convent of S Giovanni, Livorno, and held various posts in the order, becoming Provincial of Pisa in 1695. He was appointed second organist of Pisa Cathedral in 1664, and in 1668 he moved to the conventual church of the Cavalieri di S Stefano where he served first as organist and from 1670 as *maestro di cappella*. Significant results of Cattani's years at this church were the gradual increase in the number of voices (to nine) and instruments, including the arrival of distinguished violinists Costantino Clari and Francesco Ciampi. He was also a successful teacher: his pupils included the castrato Petrilli. Cattani's activities during these years included participation in musical events in other ecclesiastical buildings in the province of Pisa and in neighbouring cities.

Cattani was active in the theatre, probably from 1679 when the presence in Pisa of the court of the Grand Duke during Carnival occasioned theatrical performances by the Accademia Lunatici e Stravaganti. From 1681 Cattani

was often called upon to celebrate events in honour of the Medici. He wrote for Florentine theatres both *opere serie* and *opere buffe*. In the 1690s Cattani also wrote oratorios, performed by numerous Florentine confraternities.

## WORKS

### sacred

all MSS in church of Cavalieri di S Stefano, Pisa

Dominica in Palmis col Passio del Venerdì, 4vv, bc; motet, 4vv, org; introit, 4vv, vl, bc; hymns, 4–5vv, bc (1, str); Christmas responsory, 4vv, str, bc

Mass, lost

### oratorios

all music lost, composed for Florence

Il legislatore ebreo, Florence, pubd lib *I-Rn*

S Geneviefia (G.A. Moniglia), Florence, 1689

Gerusalemme destrutta da Tito (A. Fineschi da Radda), Florence, 1691, mentioned in Ricordi

Il sacrificio di Jefte, Florence, 1693, pubd lib Brompton Oratory, London

### stage

all music lost, composed for Florence to librettos by G.A. Moniglia

Quinto Lucrezio proscritto, op, 12 Nov 1681

Il Conte di Cutro, op, 12 Nov 1682

Il pellegrino, op, ?1685, 1689

Gneo Marzio Coriolano, op, 25 May 1686

La pietà di Sabina, op, composed before 1689, probably not perf.

1 Intermedio, lost

### instrumental

2 sinfonias, 2 toccatas, both lost

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*DEUMM*

*EitnerQ*

*FétisB*

*RicordiE*

*SchmidID*

*SchmidIDS*

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**G. Pasquetti:** *L'oratorio musicale in Italia* (Florence, 1906, 2/1914)

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**P. Radicchi:** *Giovanni Lorenzo Cattani musicista carrarese al servizio dei Medici* (Pisa, 1980)

**C. Sartori:** *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–92)

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## Cattenacci [Catenacci], Gian Domenico

(*d* Milan, c1800). Italian organist, composer and teacher. A Franciscan monk, he was a member of the Observant Minorites and lived in the cloister of S Angelo in Milan. In 1779 he was one of the judges of the competition for the post of *maestro di cappella* at the cathedral. He had many organ pupils. At a time when styles more appropriate to the opera house and concert hall strongly influenced many Italian organists' performances and compositions, Cattenacci was among the few who attempted both in his playing and in his published music to emphasize the polyphonic nature of the instrument. This is especially evident in the predominantly contrapuntal texture of his 19 *Sonate d'organo* (Milan, 1791). In his later collections, the 24 *Sonate d'organo* (Milan, 1792/R) and the two books of the *Raccolta di versetti fugati e ideali in tutti i toni maggiori* (Milan, 1794), he included, as a concession to dilettantes, a number of works featuring *galant* style and homophonic textures. (The 1792 collection also contains an informative preface.) Cattenacci composed a large amount of church music, including masses, mass movements, *Magnificat* and psalm settings, hymns and a *Te Deum*, all in manuscript (CH-E, I-Mcap, VIGsa).

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MILTON SUTTER

## Cattenar, Enrico

(*b* Chissigné, Franconia, c1620; *d* Turin, 29 July 1701). Italian violin maker. Cattenar appears to have been the most important violin maker in Turin during the 17th century. While many writers record him as having been a pupil of Chiaffredo Cappa, he was actually considerably older. Cattenar first appeared in Turin as a maker of lutes and other stringed instruments in 1650, when he first acquired his workshop and shortly thereafter married the widow of the Tyrolean lute maker Johann Angerer (c1620–1650). In early documents his name is often given as Casner; only from the 1670s onwards is he consistently referred to as Cattenar. He maintained an active and successful workshop in Turin until the end of the century and was well connected to the Court; his eldest son was a prominent physician, and another son, Francesco Giuseppe (*b* Turin, c1664; *d* Turin, after 1732), was a violinist in the Royal Chapel.

Few original labels survive in Cattenar's instruments. Known examples reveal an excellent fusion of the methods of German makers with those of Italy,

especially those of Cremona. The models are those of Amati, particularly the small Amati pattern, with a high degree of precision, a clean finish, and great delicacy, but they also bear characteristics of the northern European schools, such as the use of a channel in the back perimeter for inlaying the ribs and a tendency to give the final cut of the volutes an extra 90° turn, rather than stopping opposite the throat. The woods used are typically Piedmontese in origin. His varnish, usually a dark red-orange to golden brown in colour, is soft in texture and not dissimilar to that of Cappa, hence the assumption of an apprenticeship. The rare original labels which still survive give his name as Henricus Cattenar.

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PHILIP J. KASS

## Cattin, Giulio

(b Vicenza, 22 May 1929). Italian musicologist. He was ordained a priest in 1951 and gained an arts degree from the Catholic University of Milan in 1959. In the same year he began teaching arts and humanities disciplines at the Episcopal Seminary in Vicenza and concurrently from 1974 to 1979 he taught the history of liturgy at the University of Pisa. He was appointed professor of music history at the University of Padua in 1978 and frequently taught on international courses at the Centro di Studi sull'Ars Nova italiana in Certaldo. He was vice-president of the Italian Society of Musicology (1982–8) and is on the steering committee of the International Society of Musicology. He has been on the research committee for the *Rivista italiana di musicologia* (1980–82), and in 1989 became chairman of the committee for the Fondazione Levi, Venice. He is on the editorial boards of the *Journal of Musicology*, *Musica e storia* and *Il saggiautore musicale*, and together with G. Morelli edits the periodical *Rassegna veneta di studi musicali*. His main interests are Italian and French liturgical and secular music of the medieval period up to the 16th century. He has also carried out research into the *laude* and poetry written for musical purposes in the 15th and 16th centuries.

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'Polifonia quattrocentesca italiana nel cod. Washington, Libr. of Congress, ML171 J 6', *Quadrivium*, ix (1968), 87–102

'Il presbyter Johannes de Quadris', *Quadrivium*, x/2 (1969), 5–45

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TERESA M. GIALDRONI

# Catullus, Gaius Valerius

(*b* Verona, ?84 bce; *d* ?54 bce). Roman poet. He settled in the capital while still a youth, and there formed an adulterous liaison with the woman whom he called Lesbia in his poems. These include one group (1–60) of short pieces reflecting particular occasions, a second (61–4) made up of long poems, and a third (65–116) which ranges from the epigram to the epyllion, a miniature epic, but which retains elegiac metre throughout. Catullus’s characteristic passion and simplicity could often manifest themselves as extreme obscenity.

References to music occur only in the second group of poems. At the beginning of 63, the poet lists the instruments that are proper to the cult of Cybele: the tympanum (a small drum), the cymbal and the ‘deep-sounding’ Phrygian aulos ‘with curved pipe’, popular in Rome (63.8–10, 21–2). These reappear in his description of Bacchic rites (64.261–4), with trumpets, described as having a raucous, booming tone. Poem 64 also contains a spinning song (323–81), sung by the Fates; 61 begins with a cult song to the wedding god; and 62, an amoebean wedding song for double chorus, has the tone of folk poetry. Catullus never mentioned the lyre or any other string instrument, nor is there any direct evidence that his poetry was sung during his own time. The qualities already noted, however, together with related evidence, suggest that such performance was possible. The clearest case is 34, a hymn to Diana which parallels the *Carmen saeculare* of Horace. Music is likely, however, to have had a place of greater importance in the Horatian lyric.

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WARREN ANDERSON/THOMAS J. MATHIESEN

## Catunda, Eunice.

See [Katunda, Eunice](#).

## Caturla, Alejandro García

(*b* Remedios, 7 March 1906; *d* Remedios, 12 Nov 1940). Cuban composer. Born to Spanish parents, as an adolescent he married, an Afro-Cuban woman, and later her sister, raising a total of 11 *mestizo* children. He began piano and violin lessons at the age of eight; subsequently he taught himself the saxophone. Following music studies in Havana (1926–7) with Pedro Sanjuán (composition) and Arturo Bovi (voice), he studied with Boulanger in Paris (1926). He also studied law (which was to become his profession) in Havana (1924–7), meanwhile composing, performing and distributing his own popular songs and solo piano music (tango, *criolla-bolero*, ballade, *danzón* and *son*) set in crude, unconventional harmonies often with humorous, satirical titles. He formed the Jazz Band Caribe, played the piano for silent films and puppet shows and became a member of Sanjuán's Havana PO, where he met Roldán.

Influenced by the Cuban writer Alejo Carpentier, Caturla's experiments with European modernism led to his unsuccessful composition début in 1927 with the *Preludio* (played by the Havana PO under Sanjuán). Subsequently he followed the initiative of Roldán and embarked upon a symphonic style based on rhythms derived from such forms as the *son*, rumba, *danzón*, *comparsa* and conga) and using native percussion (e.g. timbales, bongos, congas, guiro and claves). But music such as 'Comparsa' from *Primera suite cubana*, in which the spirit of carnival is gradually transformed into a dirge, and *Bembé*, his most frenzied ritualistic music, set him apart from Roldán's more disciplined approach. With its shrill dissonances, polytonality, twitching syncopations, hammering keyboard percussion and extraordinary polyrhythmic textures, *Bembé* was Caturla's favourite and most frequently performed composition. Along with *Yamba-O*, *Primera suite cubana* and *Manita en el suelo* (a one-act puppet opera to a libretto by Carpentier), it marked the zenith of his Afro-Cuban style, whose 'aesthetic supermacy' over previous Cuban music he advocated in his uncompromising music criticism and essays in Havana's *Musicalia*.

Caturla gained recognition abroad at the 1929 Festivales Sinfónicos Ibero-Americanos in Barcelona and Seville (with Ernesto Halffter conducting), and at the Marius Gaillard concerts in Paris that same year. Performances in Boston, New York, Philadelphia, Berlin and Vienna followed. As a member of Cowell's Pan American Association of Composers (PAAC), he arranged concerts for Cowell and Slonimsky in Havana (1930–32). His music was later

published and recorded in Cowell's *New Music Quarterly*, and he established a network of correspondence with other PAAC members, including Ives, Varèse, Stokowski, McPhee, Cage and Slonimsky, to whom he sent his scores, seeking performances or opinions.

In 1932 Caturla founded the Orquesta de Conciertos de Caibarién, a 'symphonic band', with whom he conducted transcriptions of his own music and that of PAAC composers (including Cowell). He also arranged music of his own and others for municipal bands and wind ensembles (including saxophone septet) in the small towns where he worked as a judge. In his songs which set Cuban *negrista* poetry he established a new formally free vocal style, with cries, chants, vocalises, sudden endings, extreme melodic leaps and polytonality. These songs blend rhythms of the *son*, rumba and *comparsa* and in some cases (e.g. *Dos poemas afro-cubanos*) imitate the sonority of the Cuban *tres* in the piano accompaniment. Caturla's last song, *Sabás* – with its pentatonicism, polyrhythms, silent downbeats, call and response between vocal and instrumental parts and rich instrumental timbres – epitomizes his African style. In sharp contrast the three *a cappella* choruses exhibit a dissonant motivic counterpoint, unusual voice crossings, intricate rhythms and fluctuating dynamics.

Caturla won first prize in Cuba's Concurso Nacional de Música (1938) for his *Obertura cubana*, and the following year Lange did much to spread Caturla's music throughout Latin America through his *Boletín latino americano de música*; both Chavez and Revueltas conducted his music in Mexico City. His life was cut short when he was shot dead by a criminal who mistakenly believed he was to be sentenced in his court. But with the establishment in the 1970s of the Alejandro García Caturla Museo in Remedios and a concert hall and music school named after him in Havana, he has since become recognized as one of Cuba's foremost composers.

## WORKS

(selective list)

Stage: *El lucero* (operetta, 2), vv, pf, 1924; *Olilé* (*El Velorio*) (ballet), 1929–30; *Manita en el suelo* (puppet chbr op, 1, A. Carpentier), puppets, chorus, orch, 1934–7

Orch and vocal-orch: *Pequeña suite de conciertos*, 1925; *Allegro noble*, vn conc., 1926, inc. [movt 1 only]; *Rumba*, chbr orch, 1928–31, rev. as *Obertura cubana*, 1937; *Bembé*, chbr orch, 1929; *3 danzas cubanas*, 1929 [1 and 3 orig. for pf]; *2 poemas afro-cubanos*, 1v, chbr orch, 1930; *Primera suite cubana*, chbr orch, 1931; *Yamba-O*, orch, 1931 [arr. of *Liturgia*, male chorus with megaphones, 1928]; *Fanfarria para desperatar espíritus apolillados*, brass, perc, pf, 1933; *La rumba* (J. Tallet), S, orch, 1933, arr. orch; *Sabás* (N. Guillén), chbr orch, 1937; *Suite*, 1937

Sym. band: *Berceuse*, 1925; *Poema de varano*, 1927; *3 danzas cubanas*, 1929

Chbr and large ens: *Berceuse*, 2 vn, pf, 1924; *Valsette*, fl, vn, vc, pf, 1925; *Danza del amor salvaje*, fl, 2 vn, vc, pf, 1925; *Minuet*, fl, cl, 2 vn, vc, db, pf, 1925; *Melodía disonante* (vc, pf)/(sax, pf), 1925; *Concierto de cámara*, fl, ob, cl, bn, hn, vn, va, vc, db, pf, 1926; *Berceuse*, str qnt, pf, 1926; *Romanza*, vn, pf, 1926; *Piezas para cuarteto de cuerdas*, 1926–7; *Improvisación 'Desolación'*, vn, pf, 1927; *Canzonetta*, vn, pf, 1927; *Pieza*, vn, pf, 1927; *Serenata pastoril*, vn, pf, 1927; *Elegía litúrgia*, vn, pf, 1927; *Gavota*, vn, pf, 1927; *Danza del tambor*, vc, pf, 1927; *Serenata vehemente*, 2 cl, bn, vn, va, vc, 1927; *Berceuse*, 2 cl, 5 sax, 1927; *3 piezas*, vn, vc,

pf, 1927; Danza del tambor, 7 sax, 1927; Str Qt, 1927; Balada romántica, vn, pf, 1928; Canto guajiro, vn, pf, 1928; Danza del tambor, vn, pf, 1928; Minuet a l'antica, vn, pf, 1928; Pf Qnt, 1928; Bembé, fl, ob, cl, b cl, bn, 2 hn, tpt, trbn, pf, perc, 1929; Primera suite cubana, fl, ob, eng hn, cl, b cl, bn, hn, pf, timp, 1931; Nombres negros en el son (Ballagas), 1v, ob, b cl, tpt, 2 bn, 2 hn, db, perc, 1932, inc.; Comparsa, (vn, pf)/(vc, pf), 1937 [from Olilé (ballet)]; Canto de los cafetales, str qt, 1937 [version of piece for SATB]; Sabás (N. Guillén), 1v, fl, ob, cl, va, vc, 1937; Desolación-impromptu, fl, eng hn, cl, b cl, bn, va, vc

Pf: Las tardes de campoamor, danzón, 1922; Ay mamá, yo te vi bailando, danzón, 1923; Cone Méndez, danzón, 1923; El olivido de la canción, danzón, 1923; El saxofón de Cuco, danzón, 1923; Laredo se va, danzón, 1923; Tócala con limón, danzón, 1923; Tu alma y la mía, danzón, 1923; Carolyn, danzón, 1924; La numero 3 (danza cubana no.2), 1924; La viciosa (danza cubana no.1), 1924; Mi mamá no quiere que yo baile el son, danzón, 1924; No quiero juego con tu marido, foxtrot, 1924; Preludio, f, 1924; Serenata del guajiro (danza cubana no.3), 1924; Cuentos musicales, danzón, 1925; Doña Francisquita, danzón, 1925; Danza lucumí, 1925; Danza negra, 1925; Nadie se muere de amor, danzón, 1925; 3 preludios, 1925; Preludio-vals, 1925; Piano easy jazz music, 1926; Danza del tambor, 1927; Canzonetta, 1927; Elegía litúrgica, 1927; 3 grandes preludios, 1927; Momento musical, 1927; Monsieur l'agriculteur (Pieza satírica), 1927; Pavana, 1927; Pieza en forma de danza cubana, 1927; Pieza en forma de minuet, 1927; Pieza en forma de giga, 1927; Pieza en forma de vals, 1927; Pieza en forma de son, 1927; Preludio corto no.1, 1927; Preludio corto no.2 'Mi vida será siempre triste', 1927; Preludio corto, no.3 'Tu amor era falso', 1927; Sonata corta 'Un sueño irrealizable', 1927; Sonatina, 1927; Sonc, c, 1927; Toccata, c, 1927; Vals corto, 1927; Canon a 2 voces, 1928; Fuga libre a 2 voces, 1928; Gaviotas, 1928; Primera comparsa, 1928; Comparsa, 1930; Son, E♭; 1930; Preludio 'Homenaje a Changó', 1936; Berceuse 'Para dormir a un negrito', 1937; Berceuse campesina, 1938; Son, f, 1939

Solo vocal: Bajo mis besos (Caturla), 1v, pf, 1924; Como te amaba mi corazón (Caturla), 1v, pf, 1924; La deshilachada (Caturla), 1v, pf, 1924; La promesa (J. de Ibarbourou), 1v, pf, 1924; Y si el volviera un día (Caturla), 1v, pf, 1924; Ansia (Caturla), 1v, pf, 1925; Pebetita (Caturla), 1v, pf, 1925; Serenata de mayo (J. Herrera y Reissig), 1v, pf, 1925; Serenata de otoño (Herrera y Reissig), 1v, pf, 1925; Vidita (Caturla), 1v, pf, 1925; Labios queridos (Berceuse a lo guajiro) (Caturla), 1v, pf, 1926; Una lágrima (L. Urbina), 1v, pf, 1926; Ave María, Bar, 2 vn, va, org, 1927; La leyenda de la rosa (Caturla), S, chbr orch, 1927; Canto de esperanza (Caturla), 1v, pf, 1928; Ingratitud (Caturla), 1v, pf, 1928; Mi vida (Caturla), 1v, pf, 1928; Mi amor aquel (R. Sansores), 1v, pf, 1928; El símbolo (Caturla), 1v, pf, 1928; Tarde tropical (R. Darío), 1v, pf, 1928; 2 poemas afro-cubanos (Carpentier), 1v, pf, 1929; Bito manue (Guillén), 1v, pf, 1930; Mulata (Guillén), 1v, pf, 1933; Yambambó (Guillén), 1v, pf, 1933; Elegia del Enkiko (Carpentier), 1v, pf, 1934 [from chbr op Manita en el suelo]; Berceuse para dormir a un negrito (Ballagas), 1v, pf, 1937; Sabás (Guillén), 1v, pf, 1937

Unacc. choral: Tú que robas mi cariño, SSMezC, 1929; El caballo blanco, SATB, 1931; Canto de cafetales, SATB, 1937

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CHARLES WHITE

## Cauchie, Maurice

(*b* Paris, 8 Oct 1882; *d* Paris, 21 March 1963). French musicologist. He was a scientist by training and civil servant by profession, and pursued his musical interests as a leading member of the Cercle Musical in Annecy (1906–14), promoting performances of unfamiliar early and modern French music. His research after 1917 dealt mainly with early 17th-century French literature, and French music of the 16th and 17th centuries, the subject of many articles in the *Bulletin de la Société française de musicologie*, the *Revue de musicologie* and *Le ménestrel*. He also contributed many articles on 19th-century French comic opera to *Opéra-comique*, of which he was editor from 1928 to 1931.

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'Maximilien Guillaud', *Festschrift Adolph Koczirz*, ed. R. Haas and J. Zuth (Vienna, 1930), 6–8  
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'La pureté des modes dans la musique franco-belge du début du XVIe siècle', *Theodor Kroyer: Festschrift*, ed. H. Zenck, H. Schultz and W. Gerstenberg (Regensburg, 1933), 54–61  
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*Clement Janequin: Deux chansons pour chœur mixte à cinq voix* (Paris, 1924); *Trente chansons* (Paris, 1928)  
*Quinze chansons françaises du XVIe siècle à quatre et cinq voix* (Paris, 1926)  
*François Couperin: Oeuvres complètes* (Paris, 1932–3)

MALCOLM TURNER

## Caudella, Eduard

(*b* Iași, 22 May/3 June 1841; *d* Iași, 15 April 1924). Romanian composer, violinist and teacher. After studying the violin in Berlin with Hubert Ries, in Frankfurt with Vieuxtemps and in Paris with Massart and Alard, he worked as a violinist at the court of Prince Alexandru Ioan Cuza in Iași. He soon established himself in Iași as a violin teacher (1861–1901), teacher and director at the Conservatory (1893–1901), director of the National Theatre, involved with German lyric groups and at the Italian Opera (1870–74) and teacher of music aesthetics at the University (1875–7). During the early part of his career he spent much time as a concert violinist in Romania and abroad. He was also active as a music chronicler, writing for several Romanian publications. He produced a number of collections and arrangements of folk music and played an important part in the development of the young George Enescu. He organized and conducted the Conservatory orchestra, promoting the values of Classical and Romantic music; in his later years he took a stance against modernism, which he considered dangerous and anti-artistic.

As a prolific composer, Caudella had considerable influence on the formation and consolidation of Romanian music schools. He promoted two essential practices: the adoption of folk melodies and their reworking in classical forms; the forging of a discourse along nationalist lines through the use of 'national scales', about which he had already developed a theory. In his own compositions he made use of liberal, rhapsodic structures, which he called fantasias. These fantasias contain programmatic and patriotic elements. Caudella also adopted the Romanian theme in his theatrical works: his *Petru Rareș* was the first nationalist Romanian opera.

## WORKS

many MSS in R-Ba

### stage

Vlăduțul mamei [Mother's little Vlad] (musical comedy), 1862

Harța răzeșul [The Peasant Skirmish] (musical comedy, V. Alecsandri), 1872  
Cucoana Nastasia Hodoronc [Mlle Nastasia Out-of-the-Blue] (musical comedy, G. Bengescu-Dabija), 1876  
Olteanca [The Tinker Girl] (comic op, 3, Bengescu-Dabija), Iași, National, 8 March 1880, collab. G. Otremba  
Fata răzeșului [The Peasant's Daughter] (musical comedy, G. Irimescu), 1881  
Hatmanul Baltag [Commandant Baltag], 1882 (op, 3, I. Negruzzi and I.L. Caragiale, after N. Gane), Bucharest, National, 1 March 1884  
Beizadea Epaminonda [Prince Epaminonda] (comic op, 3, Negruzzi), 1883  
Dorman, sau Dacii și Romanii [Dorman, or The Dacians and the Romans] (op, 3, A. Suțu and Theodor Aslan), 1886  
Petru Rareș, 1889 (op, 3, T. Rehbaum, after N. Gane), Bucharest, National, 1 Nov 1900  
Advărul și minciuna [Truth and Lies] (allegorical poem, M. Cugler-Poni), 1907  
Quo vadis (melodrama, O. Popovici-Minar), 1909  
Traian și Dochia [Traian and Dochia], 1917 (lyrical legend, 1, N.A. Bogdan)

### instrumental

Orch: Fantesie română, op.1, 1868; dor de Țară [Love of Country], 1894; Reîntoarcerea în patrie [Return to the Fatherland], concert fantasia, vn, orch, 1896; După cinzeci de ani [After 50 Years], fantasia, orch, 1896; Amintiri din Capați [Carpathian Memories], fantasia no.5, orch, 1907; Uvertura 'Moldova' [Moldavian Overture], 1913; Vn Conc. no.1, g, 1915; Vn Conc. no.2, 1918; Din vremurile cele bune [In the Good Old Days], orch fantasia, 1919 [based on folk songs]  
Chbr: Națiunii române [To the Romanian Nation], Lieder; 12 cântece naționale române [12 Romanian National Songs], pf; Al doilea potpuriu de cântece naționale române [The Second Medley of Romanian National Songs], pf, 1885; Fantesie-caprice, pf, 1891; Qnt, pf, 2 vn, va, vc, 1912; Qt, pf, vn, va, vc, 1914; Doina [Lament], pf, 1910; Umbra lui Stefan cel Mare [The Shadow of Stephen the Great], fantasia no.3 on folk songs, 1915; Iubire și frăție [Love and Brotherhood], fantasia, vn, pf, 1915; Impresii [Impressions], pf, 1916

### other works

Lieder, choral works

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OCTAVIAN COSMA

## Caudella [Kandela], Philipp

(*b* Kojetín, Moravia [now Czech Republic], 25 March 1771; *d* Hermannstadt, Transylvania [now Sibiu, Romania], 1826). Moravian composer and choirmaster. He studied with Albrechtsberger and Clementi. From 1797 he was active as a pianist and teacher in Vienna, where he succeeded in having some of his works printed. In 1808 (or 1806) he became Kapellmeister to the Russian envoy, Prince Alexandre Kourakin. In 1810 he went to Russia where, according to Fétis, he also died. Nevertheless, in 1814 he appeared in Transylvania where he was initially teacher to Baron Wesselényis in Cluj. Characteristic of his artistic attitude was his membership of an anti-Beethoven society that publically burnt the Waldstein Sonata. In 1817 Caudella became

*regens chori* at the Catholic city church in Hermannstadt. In 1818 he was also appointed music teacher at the German Protestant Gymnasium. His piano piece *Tanz der Siebenbürger Wallachen* (Dance of the Transylvanian Valachians) shows his links with Romanian culture. Caudella's connecting role between the Hungarian, German and Romanian people in Transylvania as well as his simultaneous service for both the Catholic and the Protestant church was unique for his time.

## WORKS

(selective list)

Sacred: motets: *Ecce sacerdos magnus (A-Wgm)*, *Cantate Domino* (Lithographisches Institut, Hermannstadt), *Protector noster aspice Domine (RO-Sa)*, *Vias tuas Domine demonstra mihi (RO-Sa)*; *TeD (A-Wgm)*; Choral-Buch für die Kirchengesänge der Christlichen Gemeinden A[ugsburg] .C[onfessio]. in Siebenbürgen (Hermannstadt, 1823)

Chbr: *Sonata, vn, pf (Vienna and Pest, 1808)*; *sonata, C, 'im Stile Beethoven's', op.9*

Pf: *Fuga in Albrechtsbergers meines verehrten Meisters Style (A-Wgm)*; 12 variations on *Du pas des trois* from the ballet *La Dansomanie* (Vienna, 1806); *Thème Russe avec variations suivi d'un rondo et d'une fugue sur le même thème, op.3* (Vienna, 1807); *Thème favori, op.7* (Vienna, 1809); *Romance, rondeau en fantaisie, op.9* (Vienna and Pest, n.d.); 3 *Thèmes variées (RO-Cu, no.2 RO-Sa)*; *Marsch von dem ritterlich-bürgerlichen Scharfschützen-Corps* (Vienna and Pest, n.d.); 3 *Hongroises* (n.p., n.d.)

Tutors: *Abhandlung über die Tonkunst (A-Wgm)*; *Vom leichten zum schwereren Übungs-Stücke für das Klavier* (Lithographisches Institut, Hermannstadt); *Entwurf zu einem systematischen Vortrage des Generalbasses*

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## Caulery [Cauleray], Jean

(fl mid-16th century). French composer. On 18 July 1556 he dedicated a set of ten *chansons spirituelles* to his cousin Michel de Francqueville, Abbot of St Aubin, Cambrai; on the title-page of this work, the second volume of *Jardin musical* (RISM 1556<sup>18</sup>), he described himself as *maître de chapelle* to the

Queen of France, Catherine de' Medici, at that time resident in Brussels. All his known works – five secular and 11 sacred chansons – were published by Phalèse at Louvain (in RISM 1552<sup>13</sup>, 1553<sup>33</sup>, 1554<sup>24</sup>, 1555<sup>20</sup>) and Waelrant & Laet at Antwerp (1556<sup>17</sup>, 1556<sup>18</sup> and 1556<sup>19</sup>, ed. in SCC, i–ii, 1992). They are all for four voices and are written in the polyphonic style characteristic of the northern French chanson. He set two psalms: *Réveillez-vous chacun fidèle* (Psalm xxxiii) and *Jusques à quand as estably* (Psalm xiii); the Lord's Prayer: *Père de nous qui es la hault es cieulx*; the Angelus: *Resjouy toy vierge Marie*; and the *Nunc dimittis*: *Or laisse créateur* – all settings of Marot's verse translations – but did not use the corresponding Huguenot melodies. Of Caulery's six other religious songs, three are settings of texts by another poet sympathetic to the Reformation, Eustorg de Beaulieu; one, *Las voulez vous que la personne chante*, is in Becker (1880), and a secular chanson, *En espérant j'endure du tourment*, is in A. Mairy, ed.: *Chansons au luth et airs de cour français du XVIe siècle* (Paris, 1934).

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MARC HONEGGER

## Caupain, Ernoul

(fl ?mid-13th century). Trouvère. It is doubtful that this man was identifiable, as suggested by Gröber, with the 'Copin' who appears as judge in a jeu-parti involving members of the Arras literary circle. His two pastourelles with variable refrains (*Entre Godefroi et Robin* and *ler main*), religious poem (*De l'amour*), and *chanson courtoise* have longer than average strophes of 11, 12 or 15 lines. Except for *ler main pensis chevauchai*, which employs four different line lengths, the poems mix octosyllabic lines with lines of either six or seven syllables. Most of his melodies are in the authentic G mode with reasonably strong tonal centres, and are cast in bar form. (The reading of *ler main* in *F-Pn* fr.844 incorporates a transformation of phrases three and four resulting in a non-repetitive structure.) In view of the length of the strophes, the restrained use of literal repetition in the caudas is noteworthy, although the reading of *De l'amour celi sui espris* in *F-Pn* fr.844 makes interesting use of asymmetrical, varied repetition. No melodies in mensural notation are extant; there is an increase in rhythmic activity towards the end of *Quant j'oi chanter ces oiseillons* and *ler main*.

Sources, MS

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*Entre Godefroi et Robin*, R.177; ed. in CMM, cvii (1997)

*ler main pensis chevauchai*, R.73, doubtful; ed. in CMM, cvii (1997)

*Quant j'oi chanter ces oiseillons*, R.1909 (M [Schwan siglum: see Sources, ms]); ed. in CMM, cvii (1997)

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For general bibliography see [Troubadours](#), [trouvères](#).

THEODORE KARP

## Caurroy, Eustache du.

See [Du Caurroy, Eustache](#).

## Caus, Salomon de

(*b* nr Dieppe, *c*1576; *d* Paris, bur. 28 Feb 1626). French engineer, architect and theorist. A student of mathematics and mechanics, he travelled to Italy before being named engineer to the court of Archduke Albrecht in Brussels in 1605; there he met Peter Philips, who later contributed musical examples to his publications. Subsequently he served Prince Henry in London (in 1610) and the Elector Palatine Friedrich V in Heidelberg (in 1614) before returning to France. He settled in Paris about 1620 and was named *ingénieur et architecte du roi*. Of the two of his works that contain noteworthy contributions to music, *Institution harmonique* is devoted principally to a study of intervallic proportions in music (both of ancient Greece and of his own time) and to a systematic review of contrapuntal theory (based in part on the work of Zarlino), and *Les raisons des forces mouvantes* includes in its several sections discussions of machines constructed to produce music, notably of organs, in book 3.

### WRITINGS

*Institution harmonique divisée en deux parties* (Frankfurt, 1615/R)

*Les raisons des forces mouvantes avec diverses machines tant utiles que plaisantes aus quelles sont adiointes plusieurs desseings de grottes et fontaines ... Livre troisieme traitant de la fabrique des orgues* (Frankfurt, 1615, 2/1624; Ger. trans., 1615); [forms basis for a portion of Isaac de Caus: *Nouvelle invention de lever l'eau* (London, 1644; Eng. trans., 1659)]

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histoire en France aux XVIIe et XVIIIe siècles* (Geneva, 1993), 207–9

ALBERT COHEN

## Caussé, Gérard

(*b* Toulouse, 26 June 1948). French viola player. Brought up in a musical family, he began playing the viola at eight, studying with Pierre Meynard and Lucien Moruë in his home town and from 1967 at the Paris Conservatoire, where his tutors were Léon Pascal for viola and Joseph Calvet and Jean Hubeau for chamber music – he won first prizes in both disciplines. He played in the Quatuor Via Nova (1969–71) and in 1971 won an award from the Fondation de la Vocation. He then played in the Parrenin Quartet (1971–80) and the Ensemble Intercontemporain (1976–82). He has continued to play chamber music on a regular basis, with the Ivaldi Piano Quartet and such colleagues as Augustin Dumay, Pierre Amoyal, Gidon Kremer, Dmitry Sitkovetsky, Gary Hoffman, Paul Meyer and François-René Duchâble. He was appointed professor at the Boulogne Conservatoire in 1980, deputy to his teacher Hubeau at the Paris Conservatoire in 1981, professor at the Lyons Conservatoire in 1982 and professor of viola at the Paris Conservatoire in 1987, holding that post until 1992. He has also taught at the Accademia Musicale Chigiana in Siena. Caussé produces a large but refined tone and plays a wide repertory with considerable virtuosity. He has given the premières of works by Griffith Rose, Jean-Yves Boneur, René Koering, Jacques Lenot, Horatiu Radulescu, Philippe Hersant, Betsy Jolas, Gérard Grisey, Emmanuel Nunes, Pehr Henrik Nordgren, Gérard Masson, Antoine Tisné and Serge Nigg. Many of his interpretations have been recorded, including Mozart's *Sinfonia Concertante* (twice), Hoffmeister's Concerto, Berlioz's *Harold en Italie* (in both the original version and Liszt's recension with piano), Bruch's Double Concerto and Hindemith's solo Sonata, *Trauermusik* and *Der Schwanendreher*. He plays the 1570 Gasparo da Salò viola which previously belonged to Herbert Downes.

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TULLY POTTER

## Caussin[Causin], Ernold [Causinus, Arnoldus]

(*b* Ath, *c*1510; *d* ?1548). Flemish composer. He was a choirboy at Cambrai Cathedral in 1520 and was influenced by Josquin Des Prez, whose student he claimed to be. In 1526 he studied at the University of Kraków. In October 1529 he was at the Chiesa della Madonna della Steccata at Parma, becoming director there from 1534 to 1539. He was also there between April 1547 and February 1548, but there is no further evidence of his activity.

## WORKS

Motectorum luculenti diligentia nuperrime editorum, liber primus, 5vv (Venice, 1548), ed. in SCMot, xxiii (1995)

Motets, 1539<sup>11</sup>, 1542<sup>5</sup>, 1555<sup>10</sup>, 1556<sup>8</sup>, D-Z

Chanson, Dictes ouy madame, in *Mbs*

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LAVERN J. WAGNER

# Causton [Causton, Cawston], Thomas

(*b* ?c1520–25; *d* London, 28 Oct 1569). English church musician, composer and arranger. In about 1550 he was listed in the junior ranks of the singing men of the Chapel Royal. Later accounts place him higher in the ranking; by 1563/4 his salary was that of a full Gentleman of the Chapel Royal. References to the death of a musician named Causton in 1569 and to his replacement at the Chapel Royal by Richard Farrant probably refer to Thomas, and not to his colleague (and possible relative) James.

All of Thomas Causton's surviving compositions are settings of English sacred words. Some of them draw on liturgical texts from the 1549 or 1553 versions of the Book of Common Prayer, and were intended for church use during the earliest years of the Reformation. Others are settings of metrical psalms or canticles, and were more likely used by amateur singers for devotional recreation. The majority were published by John Day, either in *Mornyng and Evenyng Prayer* (London, 1565; ed. in Holman, ii), or in *The Whole Psalmes in Foure Parties* (London, 1563).

The task of assessing Causton's music is made difficult by his habit of borrowing without acknowledgment from other composers. Pieces published under his name include contrafacta or adaptations of works by Gombert, Pathie, Taverner and Philip Van Wilder. Even in settings that seem more securely to be Causton's own, echoes of other composers' music can sometimes be heard, especially in polyphonic sections. Elsewhere his style is severe: the service music for men's voices, for example, includes long passages of syllabic homophony. In that respect it follows the directives of the more radical Protestant reformers, who sought to purge English church music of all gratuitous ornament. Causton's close connection with the printing press – he may have had an editorial role in the preparation of Day's *Mornyng and Evenyng Prayer*, and contributed half of its contents – suggests that he was sympathetic to Protestant doctrine, and recognized the potential of publication as a means of disseminating a new musical repertory.

## WORKS

in 1565<sup>4</sup> except where stated; all for 4 voices

Service for men (Ven, TeD, Bs, Cr, San, Gl, Mag, Nunc)

Service for children (SATB) (Ven, TeD, Bs, Ky, Cr, San, Gl, Mag, Nunc) [San

adapted from S. Festa: O passi sparsi; GI adapted from R. Pathie: D'amours me plains]

Evening service for men (Mag, Nunc)

In trouble and adversity [adapted from J. Taverner: 'In nomine' (Bs), Missa 'Gloria tibi Trinitas']

Most blessed Lord Jesu [adapted from N. Gombert: Puis qu'ainsi est (ii)]

Rejoice in the Lord always

Show us, O Lord, the light

Turn thou us, O good Lord [adapted from P. Van Wilder: Amour me point]

Yield unto God (*US-NYp*)

27 metrical psalms, canticles, 1563<sup>8</sup>

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JOHN MILSOM

## Cautelay, Guillaume.

See [Costeley, Guillaume](#).

## Cauvin, Gaspard Alexis

(fl 1740–60). French collector, possibly also a professional music copyist. His name is gold-stamped on the covers of 21 volumes containing full scores of 41 of Lalande's *grands motets* and smaller sacred works (vols.i–xx in *F-V*, Ms mus 216–35 and vol.xxi in *Pn*, Rés Vmb ms 16) and on two volumes of printed music in a private collection (see D. Herlin, *Collection Musicale François Lang: Catalogue*, Paris, 1993). The printed volumes are copies of cantatas by L.-N. Clérambault, published in 1714–26 and the *Premier livre de sonates* of J.-M. Leclair, the elder, published in 1723. If Cauvin was also the copyist as well as the owner of the Lalande volumes (which are watermarked 1742), his career extended as late as 1757, when the same hand is seen in the copy of Rameau's *Les surprises de l'Amour* (*F-Pn*, Vm2 386), and in nine other volumes of the Decroix collection of Rameau's works. This hand is also seen in manuscripts (in *F-LYm*) including copies of works by Lalande, Royer (*Almasis*), Mondonville (*Jubilate Deo*; another copy in the same hand is in *F-AIXmc*).

LIONEL SAWKINS

## Cauvin, Jean.

See [Calvin, Jean](#).

## Caux de Cappeval, N. de

(b Rouen, c1700; d Mannheim, 1774). French poet. A supporter of French opera during the Querelle des Bouffons, he contributed a lengthy poem in five cantos, the *Apologie du goût français*, in the early months of 1754 as a rejoinder to Rousseau's *Lettre sur la musique française*. The frontispiece depicts Pegasus unseating Rousseau while Grimm (*le petit prophète*) receives a vigorous thrashing from two satyrs. An introductory *Discours apologétique*, in prose, provides a historical account of the quarrel; the poem itself celebrates French opera, criticizes the 'false brilliance' of Italian music and accuses the *philosophes* of deliberately campaigning to 'massacre' French traditions. A concluding poem, the *Adieux aux bouffons*, is a reworking of an earlier pamphlet, *L'anti-scurra, ou Préservatif contre les bouffons italiens*, published on 6 February 1753. Cappeval may therefore also have written three other poems appearing in short succession during that month – *La réforme de l'opéra*, *Epître aux bouffonnistes* and *Réflexions liriques* – though these attributions remain uncertain.

ELISABETH COOK

## Cavaccio [Cavacchio, Cavaggio, Cavazzio], Giovanni

(b Bergamo, c1556; d Bergamo, 11 Aug 1626). Italian composer, organist, singer and poet. According to Calvi he spent his youth at the Bavarian court and then visited Rome and Venice. It is known that he spent most of his adult life in Bergamo, where he was *maestro di cappella* of the cathedral from 1581 to 1598 (Calvi said that he served there for 23 years) and of S Maria Maggiore from then until his death. That his reputation was by no means limited to his native region is clear from the inclusion of pieces by him in anthologies as various as *Il trionfo di Dori* (RISM 1592<sup>11</sup>), *De floridi virtuosi d'Italia* (1600<sup>8</sup>) and *Parnassus musicus Ferdinandaeus* (1615<sup>13</sup>) and in manuscripts of south German and Austrian provenance. His literary reputation was such that he was elected to the Accademia degli Elevati of Florence, an honour proudly acknowledged on the title-page of his *Sudori musicali* (1626), and also to Venetian academies (Calvi). His published output of music includes books of masses, *Magnificat* settings, psalms, hymns, motets, madrigals, canzonettas and organ pieces; at least four volumes of five-part madrigals are lost. Much of the sacred music was sung at S Maria Maggiore, Bergamo; it was customary to list the music and instruments belonging to it on the appointment of each new director, and the list given to Cavaccio's successor, Alessandro Grandi (i), includes several manuscripts of his works, as well as many printed volumes. Most of these works were designed for moderately large choral forces, using the polychoral style associated with Venice. Cavaccio's output is substantial. Few of the vocal works are available in modern edition, and they remain completely unstudied. The instrumental works, most of which are readily available, have fared better. The keyboard music of the *Sudori musicali* is clearly intended for performance during the mass. The *Musica* of 1597 includes the usual variety of instrumental genres; of special interest are four Italian-texted canzonas

which, like the book's untexted canzonas, are in the rhythmically foursquare, homophonic style of the madrigal.

## WORKS

Printed works except anthologies published in Venice unless otherwise stated.

### sacred vocal

Missae, 5, 7vv (1580)

Magnificat omnitonum, 4vv (1581), ed. in AntMI, *Monumenta lombarda B: Polifonia Sacra*, i (1965)

Liber secundus Magnificat omnitonum, 4vv (1582)

Psalmorum toto anni tempore vespertinis, 4vv (1585), inc.

Litanie in 2 modi con il Pange lingua, 2 choirs (1587), inc.

Salmi di compietta, 8vv, falsobordoni, 5vv (1591), mentioned in Calvi

Missae 4 pro defunctis, pars secunda, 5vv (1593)

Salmi ... per tutti i vespri dell'anno, 5vv (1593), mentioned in Calvi

Motetti, 4–6, 8, 12vv (1596)

Hinni correnti in tutti i tempi dell'anno secondo il rito romano, 4vv (1605)

Messe per i defunti ... con alcuni motetti corrispondenti, 4, 5vv (Milan, 1611)

Musica concordia concorde all'armoniosa cetra Davidica de salmi de vespri intieri, 4vv, org, op.24 (1620)

Works in 1586<sup>1</sup>, 1592<sup>3</sup>, 1596<sup>1</sup>, 1596<sup>2</sup>, 1600<sup>2</sup>, 1603<sup>2</sup>, 1609<sup>1</sup>, 1613<sup>1</sup>, 1615<sup>13</sup>, 1622<sup>4</sup>

Works in *A-Wn, D-Mbs, GB-Lcm*

### secular vocal

Libro primo di madrigali, 5vv (1583)

Musica ... sopra le parole di una leggiadrissima canzon pastorale, & alcune napolitane, 5vv (1585)

Secondo libro di madrigali, 5vv (before 1591), *Mischiatil* no.I:236

Terzo libro di madrigali, 5vv (before 1591), *Mischiatil* no.I:236

Canzonette, 3vv (1592)

Il sesto libro de madrigali, 5vv (1599)

Nuovo giardino di spirito et harmonia, 1–6vv (1620), ?lost, listed in *EitnerQ*

Works in 1583<sup>10</sup>, 1583<sup>11</sup>, 1585<sup>17</sup>, 1587<sup>5</sup>, 1588<sup>17</sup>, 1588<sup>19</sup>, 1592<sup>11</sup>, 1594<sup>5</sup>, 1596<sup>11</sup>, 1601<sup>5</sup>, 1604<sup>8</sup>, 1608<sup>13</sup>, 1609<sup>17</sup>, 1611<sup>14</sup>, 1616<sup>10</sup>

### instrumental

Musica ... ove si contengono 2 fantasie ... canzoni alla franzese, pavana co'l saltarello, madrigali, et in proverbio, a 4 (1597); ed. in IIM, x (1990)

Sudori musicali (4 toccatas, ricercares, a 3, 4, canzona a 4–8), org (1626); ed. in CEKM, xliii (1984), 4 pieces ed. in AMI, iii (1897/R1969)

Lute intabulations in 1593<sup>11</sup>, 1599<sup>19</sup>

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*ApelG*

*FrotscherG*

*Mischiatil*

*WaltherML*

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PATRICIA ANN MYERS/R

## Cavaco

(Port.).

A plucked lute midway between a guitar and a mandolin, used in Portugal. It usually has four strings – tuned *d'–g'–b'–d''* or *d'–g'–b'–e''* – although some instruments have six strings tuned like a guitar. A small *cavaco* is called a *Cavaquinho* or a *Machete*.

## Cavaglieri, Geronimo

(*b* Milan, c1550; *d* after 1615). Italian composer and editor. He was a monk in the order of S Basilio degli Armeni, and was at the monastery of SS Cosma e Damiano in Milan when Cardinal Borromeo visited the house in 1583. He had links with the church of S Maria della Scala, and the many points in common between his first book of *Nova Metamorfosi* (RISM 1600<sup>11</sup>) and Orfeo Vecchi's posthumous *Scielta de madrigali* (1604<sup>11</sup>) show that he was regularly in contact with that church. From 1603 he was in Genoa, where his increasing collaboration with Simone Molinaro culminated in 1616 with the publication of the *Madrigali de diversi autori* (1616<sup>8</sup>), in Loano, near Savona.

Cavaglieri is the compiler of five collections of Latin contrafacta of Italian madrigals, including three in the series *Nova Metamorfosi* (1600<sup>11</sup>, 1605<sup>9</sup>/R1996, 1610<sup>10</sup>), the *Madrigali de diversi* (1616<sup>8</sup>) and a lost 'opera quarta'. His Latin texts are mostly centonizations from the bible, especially the Song of Songs; but there are also some liturgical texts. The composers who appear most frequently are Marenzio, Andrea Gabrieli and G.M. Nanino. He did not hesitate to modify the music (abridging or expanding it) to adapt it to his texts. The handful of unattributed works in the volumes are probably motets by Cavaglieri himself.

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ANTONIO DELFINO

## Cavaillé-Coll, Aristide

(*b* Montpellier, 4 Feb 1811; *d* Paris, 13 Oct 1899). French organ builder. His ancestors came from Gaillac on the Tarn River in the south of France, and his great-great-uncle, the Dominican Joseph Cavaillé, was an organ builder in Toulouse in the 18th century. Joseph's nephew, Jean-Pierre Cavaillé (1743–1809), learnt organ building from him and went to Barcelona where he married María Francesca Coll. Following Spanish custom, their son, Dominique (1771–1862), and further descendants received both parents' surnames: Cavaillé-Coll. Jean-Pierre, Dominique and his sons Aristide and Vincent (1808–86) were active both in southern France (at Montréal, Gaillac, Perpignan, Albi, Toulouse) and in Spain (Barcelona, Puigcerdá and Lérida [Lleida]). Encouraged by Rossini, who had been impressed by his *poikilorgue* in Toulouse (for details and illustration, see [Reed organ, §1](#) and fig.2), Aristide went to study in Paris in the autumn of 1833, where on extremely short notice he was the surprise winner of the design competition for a major instrument at the abbey of St Denis. The family thereupon moved operations to the capital, Dominique working on site in St Denis while Aristide, not yet 25, effectively was running the business at the Paris shop. His first organs, on which his brother collaborated, were at Notre Dame de Lorette, Paris, and in Brittany. When at the end of 1849 the father-and-sons partnership was dissolved, the firm's title became Cavaillé-Coll fils instead of 'père et fils'; later partnerships yielded the name A. Cavaillé-Coll et Cie (c1858), the nameplates ultimately bearing the sole inscription A. Cavaillé-Coll (from about 1872). Important employees of the firm were the Reinburgs, the Glocks, Neuburger, Carloni, Veerkamp and Bonneau. Shortly before Cavaillé-Coll's death the business was taken over by his former employee Charles Mutin. Numerous other pupils eventually set up independent shops in the French provinces and in other European countries.

Cavaillé-Coll built nearly 500 organs, mostly in France but also throughout western Europe (excluding Germany) and South America. Many of his instruments were subsequently altered, including those in Notre Dame de Lorette, Ste Marie-Madeleine, Ste Clotilde, Notre Dame, La Trinité and the Palais du Trocadéro (all in Paris), Brussels Conservatory and the Paleis voor Volksvlijt, Amsterdam (now in the Concertgebouw, Haarlem). Representative large organs in their original or restored state are in St Denis Abbey (1833–41; for a full discussion see [Organ, §VI, 3](#), esp. [Table 25](#)), Saint Briec Cathedral (1848; four manuals, 41 stops), Notre Dame, Saint Omer (1855; four manuals, 50 stops), Perpignan Cathedral (1851; four manuals, 58 stops), Bayeux Cathedral (1861; three manuals, 44 stops), S María del Coro, San Sebastián (1862; three manuals, 44 stops), Notre Dame, Epernay (1869; three manuals, 34 stops), Orléans Cathedral (1875; four manuals, 50 stops), St François-de-Sales, Lyons (1880; three manuals, 45 stops), St Etienne, Caen (1885; three manuals, 50 stops), St Sernin, Toulouse (1889; three manuals, 55 stops), S Ignacio de Loyola, Azpeitia (1889; three manuals, 36

stops), St Ouen, Rouen (1890; four manuals, 64 stops), and S María, Azcoitia (1898, three manuals, 40 stops). With 100 stops on five manuals, the organ of St Sulpice in Paris (1862) is in every way exceptional.

Depending on the room size and each instrument's musical function, Cavaillé-Coll built instruments with four stops or more. Two-manual designs comprised from eight to 26 stops on *Grand orgue* (Great, usually the lowermost manual) and *Récit expressif* (Swell), beyond which a *Positif* (Choir) division (often under expression from 1865 onwards) was included. A fourth manual, when the stoplist exceeded 50, would be called *Bombarde* and essentially contain the reeds and mixtures of the main division. (In St Denis *Grand orgue* and *Bombarde* were playable from a single keyboard, while the five-manual organs of St Sulpice and Notre Dame (1868, 86 stops) in Paris have an additional *Grand chœur* manual.) Usually, the Pedal division was quite sparse thanks to the uncanny versatility of its registers. When reusing classical cases Cavaillé-Coll retained a dorsal position for the *Positif* division, but in new organs there was most often a single case into which it was incorporated. Cavaillé-Coll's Swell boxes have relatively thick walls, and he ostensibly preferred to keep the enclosures small, often posting the basses outside the box and avoiding 16' stops. Barring exceptional use of cone-chests for speaking pipe façades (Dreux, Perpignan, St Vincent-de-Paul, Bonsecours) or large pedal-chests (Orléans), he built only slider-chests, with separate pallet boxes for foundation stops and reeds and, when means permitted, the treble and bass divisions in the manuals. Each manual could therefore control several chests. Aside from pedal *ravalement* to A' or F' in the very first instruments (as required in Franck's early organ music), compasses were C-f''' in the manuals and C-d' in the pedal until about 1862, and C-g''' and C-f thereafter. 61-note manuals occurred only in a few late instruments. All couplers, the Swell box shutters and the ventill pedals for the reed/mixture pallet boxes are controlled by the feet. From about 1872 the hitch-down, spoon-shaped *cuiller* Swell pedal to the extreme right was replaced by the modern balanced and centred pedal.

Cavaillé-Coll and his clients favoured detached and reversed consoles; but attached keyboards (*console en fenêtre*) were not uncommon, particularly in rebuilds; on two-manual organs they were readily installed at the side, a mechanically and liturgically advantageous solution. (Only rarely was the organ set up in two symmetrical cases flanking a rose window.) He remained staunchly faithful to tracker action, many larger instruments being equipped with the 'Barker lever' (see [Barker, Charles Spackman](#)). Great care was taken over the provision and distribution of the wind supply, using a large reservoir bellows which accumulated the necessary amount of air and smaller adjustable bellows for each division to regulate and stabilize the wind. Aside from extreme cases, the wind pressures were in the range of 90 to 110 mm, not greatly removed from late-classical organs in France or Germany (in Italy and Spain the figure could be as low as 40–55 mm). When feasible, wind pressures for reeds and the treble range are higher than for the foundations and bass stops.

Each department of a middle-to-large Cavaillé-Coll organ includes the tonal components of the *Grand chœur* (full tutti), with Trumpets complemented by a finely proportioned slate of Clairons, and 16' Basson or Bombarde (sometimes both). One or more ranks may have harmonic (double-length)

trebles, enhancing the richness and balance of tone, and several large organs have sets of horizontal reeds crowning the ensemble. Cavaillé-Coll introduced and perfected overblowing flutes without extensive knowledge of Renaissance and Baroque models: he named these Flûte harmonique 8' (Flûte traversière in the *Récit*), Flûte octaviante 4', Octavin 2' and Piccolo 1', and they invariably formed the characteristic ensemble of the *Récit* division. The main *jeux de fonds* (foundation stops) were Montre (Principal or Diapason on the secondary divisions), Prestant, the softer, conical Octave 4' on the reed vent, Bourdon 16' and 8' (the stopped 4' being named Flûte douce), and narrow-scaled stops such as Quintaton, Viole de gambe, Salicional and Violoncelle. Other reeds used by Cavaillé-Coll were the Basson and Cor anglais 16', and the Cromorne, Vox humana and Clarinet 8' (he had a great aversion to free reeds); the treble 8' Hautbois was combined on one register with a Basson bass, and the undulating stops Voix céleste (*Récit*, with the Gamba) and Unda maris (*Positif*, with Principal or Salicional) were regular features. The *Récit* division started out with a post-classical solo-echo function and over the decades gradually took on symphonic dimensions: the *Grand orgue* and *Récit* in Caudebec-lès-Elbeuf (1891) have six and nine stops respectively, while in St Ouen, Rouen, the *Récit* contains nearly a third of the organ's 64 stops. From the early 1860s onwards, the legal French pitch of A=435 Hz was adhered to, and some instruments have been tonally maimed in recent decades by raising their pitch to 440 Hz.

Being on familiar terms with several of France's leading contemporary scientists, Cavaillé-Coll incessantly conducted experiments in the design of pipes, soon adopting the timely concept of geometrical scaling progressions. His fondness for the adjective 'harmonique' can perhaps be traced to his quest for the famous 'ascending voicing', allowing the normally weaker trebles to sing forth strongly. The disposition of Mixtures and Cornets varied considerably: broadly speaking, classical compositions prevailed except from about 1857 to about 1875, when 'progressive' *pleins jeux* (following German models), devoid of higher-pitched ranks in the bass and tenor, were favoured.

One of the finest developments that Cavaillé-Coll brought to the organ was the flexibility and expressiveness of gradations in volume from soft to full organ. The 'grand crescendo' and the diminuendo became increasingly characteristic of the music of the period. In central Europe a general crescendo on the organ was produced adding in turn mutations, reeds and Mixtures to the foundation stops, inevitably bringing about arbitrary changes in tone colour. Cavaillé-Coll's solution took into better account the nature of the instrument. By disposing the essential elements of the *grand chœur* throughout every division of the organ – bringing into use the enclosed *Récit* Trumpet and Clairon first – it was possible to increase and decrease the volume while preserving the same basic timbre at each dynamic level. As the couplers, Swell boxes and reed/mixture sections were controlled by pedals, the player could effect a general crescendo with a consistent tone colour though the whole dynamic range without removing the hands from the keyboards.

Cavaillé-Coll was the true creator of the French Romantic organ, and his influence on English and German organ building was considerable. To the classical French organ he added overblowing flutes, the Swell box and *chamade* Trumpets used in Spain, and German-inspired string stops. The

craftsmanship and materials of Cavallé-Coll's organs are outstanding, and his stops were superbly voiced. Important classical elements such as mixture choruses and wide-scaled mutations were, to be sure, somewhat neglected, making his organs inappropriate to the performance of the early French repertoire. But the greatest French organ composers from Franck to Messiaen were inspired by the instruments he created. In addition to his legacy of world-famous organs, Aristide Cavallé-Coll left behind a reputation as a devoted ally of worthy musicians and causes, the very personification of human and artistic integrity.

See also [Organ](#), §VI.

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## Cavalaro, Ascanio.

See [Trombetti, Ascanio](#).

## Cavaliere del Liuto [Cavalier du luth].

See [Lorenzino](#).

# Cavalieri, Catarina [Cavalier, Catharina Magdalena Josepha]

(b Vienna, 18 March 1755; d Vienna, 30 June 1801). Austrian soprano. The baptismal record establishes her correct name and date of birth (Weinmann). During a versatile career, confined almost exclusively to Vienna, she appeared with equal success in comic and serious roles in both the Italian and German repertoires. Until late in her career Cavalieri possessed an impressive upper range, to *d*<sup>'''</sup>. An extraordinary stamina and flexibility are reflected in consistently large-scale bravura arias. Of her début in Vienna (19 June 1775 at the Kärntnertortheater), as Sandrina in Anfossi's *La finta giardiniera*, Prince Khevenhüller wrote that she possessed a very strong chest voice and met with 'well-deserved approbation'. In 1776–7 she belonged to a troupe of Italian singers led by V. Fanti. In 1778 she sang Sophie in Umlauf's *Die Bergknappen*, the inaugural production of the National Singspiel, and went on to sing 18 leading roles in the company including Nannette in Salieri's *Der Rauchfangkehrer* (1781) and Konstanze in Mozart's *Die Entführung* (1782). Of the challenging *fioriture* in 'Ach ich liebte', Mozart wrote to his father (26 September 1781): 'I have sacrificed Konstanze's aria a little to the flexible throat of Mlle Cavallieri'; this and another bravura showcase in the same act, 'Martern aller Arten', came willingly from the astute Mozart, eager to ingratiate himself with Cavalieri and her protector, the court composer Salieri. When Joseph II inaugurated *opera buffa* at the Burgtheater, Cavalieri was put to use both as a serious and comic lead.

During 1781 Cavalieri sang in at least six different Singspiels. A notice by M.A. Schmitt (*Meine Empfindungen im Theater*, 1781) of Salieri's *Der Rauchfangkehrer* said:

Demoiselle Cavalieri, who has the reputation among connoisseurs of being one of the first singers, and who through her beautiful singing also pleases the ordinary man, played the girl. Her acting is improving daily and it is noticeable how much more trouble she takes if she is playing with others whose own acting contains more animation and accuracy, and a firmer assurance. In speech she is not yet natural enough: she overemphasizes final syllables and clips the last words of her speeches so much that she becomes unintelligible. Her arms are still a little too stiff, bent too far forward and not loose enough: but she has already considerable expression in her bearing, has fine deportment, and soon will delight us as an actress as much as she does with her voice.

Cavalieri is best known through Mozart's music for her. Her aria as Mme Silberklang in *Der Schauspieldirektor* (1786) has athletic tunes, with driving, vigorous two-note phrases and quaver scales. For her appearance as Donna Elvira in the first Vienna production of *Don Giovanni* (1788), Mozart composed a large-scale aria ('Mi tradi') for her. For the revival of *Le nozze di Figaro* (1789), in which Cavalieri sang the Countess, Mozart rewrote 'Dove sono', eliminating the repeat of the intimate, restrained initial material and adding *fioriture* in the faster section.

Early in her career, Cavalieri was said to want ‘animation and accuracy, and a firmer assurance’, and criticized for almost ‘unintelligible’ speech (Schmitt). The Viennese dramatist Gebler, writing in 1780–81, said she had ‘a strong and pleasant voice, in both the high and the low notes, a combination which one seldom encounters, [she] sings equally well the most difficult passages’. Zinzendorf noted that in a duet in Sarti’s *Giulio Sabino* ‘Cavalieri drowned Marchesini’s voice with her shouts’ (4 August 1785), but two days later recorded that ‘she screamed less’.

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## Cavalieri, Emilio de’

(*b* Rome, c1550; *d* Rome, 11 March 1602). Italian composer, organist, singing teacher, dancer, choreographer, administrator and diplomat. He was the composer of the first surviving play set entirely to music, the *Rappresentatione di Anima, et di Corpo* (Rome, 1600), the score of which is the earliest one printed with a figured bass.

1. [life](#).

2. [works](#).

[WORKS](#)

[BIBLIOGRAPHY](#)

CLAUDE V. PALISCA

[Cavalieri, Emilio de’](#)

1. [life](#).

Cavalieri was the son of Lavinia della Valle and Tommaso Cavalieri (1512–87), an architect and intimate friend of Michelangelo Buonarroti. His brother, Mario (*d* 1580), coordinated the Lenten music in the Oratorio del SS Crocifisso in S Marcello, Rome, between 1568 and 1579. He himself also participated in this Oratorio both as an organist and as a coordinator of Lenten music from 1578 until at least 1584 (the account books are missing for 1584–94); during his administration the yearly expenditure on music rose from 51 to 140 scudi.

Meanwhile, Cavalieri was active also on the diplomatic front. In late 1590 he coordinated from Florence the efforts of the grand duke's agents in Rome,

who helped engineer the election of Pope Urban VII and shortly afterwards of Gregory XIV. When the latter became ill Cavalieri was dispatched to Rome in September 1591 on the first of several secret missions to buy the votes of key cardinals in the forthcoming papal conclaves with the object of securing a pope who would support Ferdinando's foreign policy. He served in this capacity in the conclaves that led to the election of Innocent IX (in October 1591) and Clement VIII (in 1592). He made several other extended trips to Rome, combining personal business with artistic and diplomatic missions, between October 1593 and March 1594, during Lent in 1597 and during Carnival and Lent in 1599–1600.

Cavalieri was associated in Rome with Giangiorgio Cesarini and Cardinal Ferdinando de' Medici, and when in 1587 the cardinal became Grand Duke of Tuscany on the death of his brother Francesco, he made Cavalieri overseer of artists and craftsmen and of vocal and instrumental musicians. He was officially appointed on 3 September 1588 at a salary of 25 ducats a month, a horse and an apartment in the Palazzo Pitti, Florence. He soon began the preparations for the wedding of Ferdinando to Christine of Lorraine. He oversaw the staging of the most lavish series of *intermedi* ever conceived (see illustration). The account books recording every item of expense for costuming, scenery and music are witnesses to his orderly administration. Those who collaborated in the production were Giovanni de' Bardi, who conceived the allegorical plan and wrote some of the poetry and music, Bernardo Buontalenti, who designed the sets and costumes, the poets Ottavio Rinuccini, Giovanni Battista Strozzi and Laura Guidiccioni Lucchesini, and the composers Malvezzi, Marenzio, Caccini, Peri and Cavalieri himself. Whereas these *intermedi* reflected the humanistic Platonism of Bardi, Cavalieri in the 1590s gave impetus to the newer vogue of the pastoral. For Carnival 1590 he produced Tasso's *Aminta*, with sets and machines by Buontalenti and possibly including some of his own music, and his own musical pastorals (now lost) on texts by Laura Guidiccioni, *Satiro* and *La disperazione di Fileno*, the latter featuring his protégée, the *virtuosa* Vittoria Archilei, whom he brought with him from Rome.

Another of the poets that he favoured was Guarini, whose *Il pastor fido* was the source of the pastorella *Il giuoco della cieca*, adapted by Laura Guidiccioni and set entirely to music by Cavalieri for the visit of Cardinal Montalto on 29 October 1595 in the Hall of Statues of the Palazzo Pitti and revived there on 5 January 1599. Guarini was also the poet of *La contesa fra Giunone e Minerva*, which Cavalieri set to music for the banquet on 5 October 1600 in honour of the wedding of Henri IV of France and Maria de' Medici. Cavalieri also produced for the occasion the *Euridice* of Rinuccini: most of the music was by Peri, and some was by Caccini. The main nuptial spectacle, *Il rapimento di Cefalo*, slipped from his control into the hands of Giovanni de' Medici and Caccini. He considered the wedding festivities, apart from the banquet, a disaster and went to Rome disillusioned, never to return to Florence. During diplomatic sojourns in Rome in the 1590s he had continued to be active at the Oratorio del SS Crocifisso – he is mentioned in the archives as overseeing the Lenten music of 1597 – and during Carnival in February of the Holy Year 1600 he twice presented at the Oratorio de S Maria in Vallicella (Chiesa Nuova) his *Rappresentazione di Anima, et di Corpo*, which is said to have been seen by 35 cardinals.

Cavalieri, Emilio de'

## 2. works.

Besides overseeing the whole production for the *intermedi* of 1589, Cavalieri contributed some of the music. The music of the opening madrigal on Bardi's text 'Dalle più alte sfere', sung by Vittoria Archilei, was attributed to Cavalieri by the chronicler of the wedding, Bastiano de' Rossi, but to Antonio Archilei in one of the partbooks published in 1591 by Malvezzi. The attribution to Cavalieri is the more plausible in view of the madrigal's prominent initial position, its star performer, its poet and its stylistic resemblance to a madrigal certainly by him, 'Godi turba mortal' in the sixth *intermedio*. These are the only monodic pieces in the printed collection. Both are set for a four-part instrumental choir, the top part of which is doubled by a soprano voice that presents a highly embellished version of it. The diminutions give an idea of the graceful manner of Vittoria Archilei. Unlike Caccini, who tended to limit runs to penultimate syllables, the arranger of these pieces put them everywhere. The final ballo, given the text 'O che nuovo miracolo' by Laura Guidiccioni after the music was composed, was Cavalieri's best-known contribution to the festivities. Kirkendale (1972) identified 128 pieces that are based on the ballo's opening tutti chorus, later celebrated as the *Ballo del Gran Duca*, *Aria di Fiorenza* or *Ballo di Palazzo*. Its well-defined yet varied harmonic scheme which unfolds over six segments each of four semibreve bars was understandably popular with guitarists and other instrumentalists as an air for variations and dancing. Cavalieri himself varied the air – a pavan – in certain of the ritornellos through galliard and corrente rhythms, a technique he was to apply again in the final ballo of the *Rappresentatione*. The return of segments of the tutti chorus as ritornellos between the *risposte* of the trios for solo singers and at the end prefigures the later concerto grosso. Cavalieri's unusually detailed choreography with diagrams was published in the ninth partbook (see illustration).

To what extent Cavalieri should be credited with the development of the *stile rappresentativo* or dramatic monody was already a point of contention in his lifetime. Rinuccini in the dedication (dated 4 October 1600) of the libretto of *L'Euridice* claimed that he and Peri were the first to revive the ancient manner of reciting in music. This angered Cavalieri, because, as he wrote to Marcello Accolti on 10 November 1600, 'this [style] was invented by me, and everyone knows this, and I find myself having said so in print' (i.e. in Alessandro Guidotti's preface, dated 3 September 1600, to the *Rappresentatione*). Caccini made an even larger claim, boasting in the dedication (dated 20 December 1600) of his setting of *Euridice* that he had been using this style for 15 years. Peri, on the other hand, in the preface (dated 6 February 1601) to his score for *L'Euridice* treated Cavalieri quite fairly, acknowledging that it was he who 'before any other so far as I know, enabled us with marvelous invention to hear our kind of music upon the stage' (translation from *Strunk SR2* 151). G.B. Doni, at a distance of some 40 years, judged that there was no stage music worthy of mention before Cavalieri's. On the other hand he judged Cavalieri's style to 'have nothing to do with the good and true theatrical music', for he found in it only 'ariettas with many devices of repetition, echoes and the like' (*Trattato della musica scenica*, in *Lyra Barberina*, ed. A.F. Gori and G.B. Passeri, Florence, 1763, ii, 22).

The solo music of the *Rappresentatione*, like that of the first musical pastorals of Peri and Caccini, includes speech-like recitative, tuneful madrigals, songs in dance metres and strophic songs. The recitative is made expressive by judicious false relations and striking changes of harmony, though it lacks the free dissonance and rhythmic variety of Peri. Among the more conventional pieces are florid madrigals such as Anima Beata's 'Eterno, eterno regno' (no.71) and strophic airs, such as the dialogue between Corpo and Anima, 'Anima mia, che pensi' (nos.4–13), the text of which is taken from a *lauda* by Agostino Manni of 1577. The choruses are mostly in the note-against-note texture of the popular canzonetta, and these were meant to be danced; but some, for example 'Questa vita mortale' (no.2), are choral recitatives. After returning to Rome in November 1600 Cavalieri boasted that those who had seen both his modest *Rappresentatione* in Rome and the more elaborate wedding production in Florence found the former 'more to their taste, because the music moved them to tears and laughter and pleased them greatly, unlike this music of Florence, which did not move them at all, unless to boredom and irritation'.

Cavalieri's *Lamentationes* and *Responsi* for Holy Week are among the most original sacred works of the late 16th century. The manuscript containing them is in four sections: Lamentations for Thursday, Friday and Saturday of Holy Week; nine responsories for the same days; a second set of Lamentations; and alternate choral settings for the second set. According to Bradshaw, the first two sections were probably written to be performed at the Chiesa Nuova in Rome in 1600, while the third part was probably written in 1599 for S Nicola in Pisa, where the Florentine court usually celebrated the Easter season. Both the Lamentations and Responsories are for one to five voices. While the Hebrew letters are given to the chorus, most of the verses are set monodically, some in a declamatory manner similar to *falsobordone*, others in a songful yet severe style; neither resembles Florentine recitative. The monodic portions of the Roman sections employ the same figured bass notation and symbols for ornaments as the *Rappresentatione*. Notes in the third and fourth sections indicate that Vittoria Archilei was to perform some of the choral responses as solos. Explorations of the chromatic idiom, both in the form of semitone motion (ex.1) and of juxtaposed triads with roots a 3rd apart (ex.2), are prevalent throughout. In one place in the Florentine sections Cavalieri gave an alternative enharmonic ending that requires quarter-tone tuning (ex.3), which was possible on one of the special organs that he had built for this kind of experimental music. He told Luzzaschi about it in a letter of 31 October 1592 describing 'an organ I am having built that will be finished at Christmas, on which it will not only be possible to play enharmonically but which will have the whole tone divided into ten commas'. There is no documentary basis for the belief that Duritio Isorelli, a singer and player of the viola bastarda and longtime associate of Cavalieri, had a share in the composition of the *Rappresentatione* or of his music for Holy Week, except for certain substitute settings that appear towards the end of the manuscript.



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## Cavalieri, Lina [Natalina]

(*b* Viterbo, 25 Dec 1874; *d* Florence, 7 Feb 1944). Italian soprano. Of the humblest origin, she began her career at the age of 14 singing in cafés and soon became celebrated for her exceptional beauty. Encouraged by the tenor Francesco Marconi to devote herself to opera, she studied with Maddelena Mariani-Masi and made her début in 1900 at the S Carlos, Lisbon, in *Pagliacci*, immediately afterwards singing in *La bohème* at the S Carlo, Naples. Although mostly engaged in Paris, Monte Carlo and, above all, St Petersburg, she also sang in New York (Metropolitan and Manhattan Opera House) between 1907 and 1910, and in London in 1908 (Covent Garden) and 1911 (London Opera House). With an agreeable though limited voice, she was an elegant, natural actress and preferred roles that allowed her to display her attractive figure in splendid jewels and spectacular costumes: Violetta, Manon (both Massenet and Puccini), Thaïs, Fedora, Tosca. She was married four times; one of her husbands (from 1913 to 1919) was the tenor Lucien Muratore. Between 1914 and 1921 she starred in several films. Her autobiography *Le mie verità* was published in Rome in 1936.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

## Cavalieri, Paolo

(*b* ?Bologna, c1560; *d* Bologna, 3 Feb 1613). Italian composer. In August 1571 he entered the school attached to S Petronio, Bologna, where he studied grammar and music. He was in the *cappella musicale* there in 1574 and again in 1581–2. He received numerous gifts from the vestry board, evidently in appreciation of his outstanding qualities. In 1582 he was ordained a priest and shortly thereafter left the service of S Petronio. Two years later he was employed by the cathedral of S Pietro, Bologna, as *mansionario* or beneficed priest. The only other details of his career are found among the papers of Martini, in which, in a notice of Cavalieri's death on 3 February 1613, he is called 'theologiae magister, atque in arte musica peritissimus'. Gaspari assumed that he was *maestro di cappella* at the cathedral, but he was probably *maestro di canto*, as Lorenzo Vecchi held the position of *maestro di cappella* from 1599 to 1618.

Cavalieri's psalm settings are in traditional polychoral style, antiphonal and homophonic, occasionally employing brief imitation at the beginning of a section. His madrigals are much more elegant, with a fluid melodic line and a good understanding of the varied possibilities of five-part texture.

### WORKS

Il primo libro di madrigali, 5vv (Venice, 1585)

Salmi, 8vv, di Costanzo Porta, di Paolo Cavalieri bolognese ... ed altri autori innominati; Psalmodia diversorum auctorum, 8vv; Cantiones sacrae diversorum auctorum, 8vv: *I-Bc*

2 madrigals, 1590<sup>13</sup>

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ANNE SCHNOEBELEN

## Cavallari, Ascanio.

See Trombetti, Ascanio.

## Cavallari, Girolamo.

See Trombetti, Girolamo.

## Cavalli [Caletti, Caletto, Bruni, Caletti-Bruni, Caletto Bruni], (Pietro) [Pier] Francesco

(*b* Crema, 14 Feb 1602; *d* Venice, 14 Jan 1676). Italian composer, organist and singer, son of [Giovanni Battista Caletti](#). He was the most performed, and perhaps the most representative, composer of opera in the quarter-century after Monteverdi and was a leading figure, as both composer and performer, in Venetian musical life.

1. Life.
2. Reputation.
3. Operas.
4. Sacred works.

WORKS

BIBLIOGRAPHY

THOMAS WALKER/IRENE ALM

Cavalli, Francesco

### 1. Life.

According to the contemporary account of Lodovico Canobio (see Sforza Benvenuti, 1888), Cavalli received his first instruction in music from his father and was an unusually gifted boy soprano; he probably sang in the cathedral choir. His sweetness of voice and musical accomplishment brought him to the notice of Federico Cavalli, Venetian governor of Crema from July 1614 to March 1616, who with some difficulty (if this is not an embellishment of

Canobio) persuaded Caletti to let him take the boy to Venice at the end of his term of office. Doubtless under the protection of Cavalli (whose name he later adopted: see below), Francesco entered the *cappella* of S Marco, Venice, on 18 December 1616, as a soprano with an annual salary of 80 ducats, and on 18 February 1617 he was formally presented (as P.F. Bruni) to the doge. His voice must have broken almost at once, but he is not mentioned as a tenor until 1 February 1627 (as F. Caletto); on 1 January 1635 his salary was raised to 100 ducats. (The fact that he was a tenor puts paid to a legend of jealous rivalry with Cesti based on Salvator Rosa's remark in a letter of 30 November 1652 about Cesti's success 'alla barba del basso che li voleva dar il naso in culo'.)

During the first quarter-century of Cavalli's activity at S Marco the music was directed by Monteverdi, with whom he clearly enjoyed a close association, whether or not he ever formally studied with him. Moreover, he was probably the editor of Monteverdi's posthumously published *Messa a 4 voci et salmi* (Venice, 1650), which includes Cavalli's own six-voice *Magnificat* setting. Traces of his hand and indeed of his music – the bass line of the opening sinfonia of *Doriclea* – occur in the Venetian manuscript of *L'incoronazione di Poppea*, prepared about the same time. In the *cappella* of S Marco he also had the company of the slightly older Giovanni Rovetta and several other singer-composers. The breadth of musical life at Venice in his youth can be glimpsed in Leonardo Simonetti's *Ghirlanda sacra* (RISM 1625<sup>2</sup>), an anthology of solo motets by 26 composers, most of them Venetian, which includes Cavalli's first known work. He is described as organist at the church of SS Giovanni e Paolo, a more distinguished position perhaps than that of singer at S Marco, though less well-paid. He received the appointment on 18 May 1620, at which time he was living in the house of the nobleman Alvise Mocenigo, and he was given a salary of 30 ducats a year (see Arnold, 1965). His duties were not all that demanding, but even so they must have conflicted with those at S Marco and involved him in the common practice of paying a substitute. Like all those who could, he further supplemented his income by playing or singing at church feasts. His participation in the patron saint's day celebration at the Scuola di S Rocco in 1627 for 26 lire (about four ducats), his organization of music for Pentecost at the Chiesa dello Spirito Santo in 1637 and his intervention as organist at S Caterina in 1646 are the documented fragments of what was probably a wide-ranging 'freelance' activity, partly engaged in together with the *cappella* of S Marco.

Cavalli was dismissed, or acknowledged to have resigned, from SS Giovanni e Paolo on 4 November 1630, having not played the organ there since the preceding Lent. Venice was at that time in the throes of plague, and the church was in quarantine; however his departure was not, as has been supposed, due to these circumstances (the plague did not arrive until June) but, probably, to another: his marriage on 7 January 1630 to Maria Sozomeno, niece of the Bishop of Pula and widow of a well-to-do Venetian, Alvise Schiavina. Maria brought a dowry of more than 1200 ducats, together with a considerable amount of land and other capital. This advantageous marriage gave Cavalli some degree of financial independence and may explain his disinclination to travel and his early willingness to invest in operatic ventures. Also from about this time he began to use the name of his first patron: his earliest surviving aria (in RISM 1634<sup>7</sup>) is ascribed to 'Francesco Bruni detto il Cavalli', while the motet *O quam suavis* (in RISM

1645<sup>3</sup>) is signed 'Francesco Cavalli', but in official documents the distinction between his real and assumed names was nearly always made as 'Francesco Caletti detto il Cavalli'.

Cavalli won the competition for the post of second organist at S Marco on 23 January 1639, following the death of G.P. Berti, and received a salary of 140 ducats a year, rising in stages to the maximum of 200 in 1653. It is not surprising that when Monteverdi died in 1643 the senior and much published Rovetta, rather than Cavalli, should receive the post of *maestro di cappella*, but Massimiliano Neri's appointment as first organist in 1644 is more puzzling: Cavalli was the principal organist throughout the period, whatever his title, for he received a higher salary than Neri, and his playing was much praised by visitors, associates and propagandists. In 1647 Paul Hainlein compared him to Frescobaldi, complaining that he was too rarely heard. Ziotti (1655) commented that 'truly in Italy he has no equal' as a singer, organist and composer; similar remarks occur in G.B. Volpe's collection of his uncle Rovetta's madrigals (1645), which is dedicated to him. The date traditionally given for his promotion to first organist – 11 January 1665 – must have been an administrative adjustment following Neri's departure.

Cavalli's début as an opera composer occurred the day after his election as organist at S Marco and only two seasons after the introduction to Venice of musical theatre for paying audiences. His role was at first that of investor and organizer as well as composer. On 14 April he was co-signatory of an agreement to produce 'accademie in musica' at the Teatro S Cassiano, Venice's first opera house, entered into with the librettist Orazio Persiani, the singer Felicita Uga and the dancing-master Giovanni Battista Balbi (Uga and Balbi had been working there already: see Morelli and Walker, 1972). The first fruit of their collaboration was the 'opera scenica' *Le nozze di Teti e di Peleo*. Although the group was soon disrupted by financial difficulties, Cavalli wrote eight more operas for S Cassiano during the next decade. His only digression was in 1642, when he composed the 'favola' *Amore innamorato* for the Teatro S Moisè, where he again acted as some sort of impresario (see Pirrotta, 1966). The librettos of his second and third operas, *Gli amori d'Apollo e di Dafne* (1640) and *Didone* (1641), were by G.F. Busenello, a member of the influential Accademia degli Incogniti, but most of Cavalli's operas during the 1640s were to librettos by Giovanni Faustini. Beginning with *La virtù de' strali d'Amore* (1642) and *Egisto* (1643), Cavalli's collaborations with Faustini over the next decade were important in shaping 17th-century Venetian opera. *Egisto* enjoyed wide success as part of the repertory of travelling companies, which were instrumental in the spread of opera throughout Italy on the organizational model of the *commedia dell'arte*; it was even performed in Paris (1646) and possibly at Vienna (the only evidence for a performance is the presence of a score there). More successful still was Cavalli's setting of G.A. Cicognini's libretto *Giasone* (1649), with *Orontea* (also to a text by Cicognini, music by Cesti) the most enduringly popular opera in 17th-century Italy. They were the first works to turn completely to complex, fast-paced action and comic dexterity in place of the literary atmosphere of Venetian academies that clung to the earlier operas.

Cavalli's activity in the 1650s reflects the many facets of the development of public opera more than any individual initiative. When Faustini took an interest in the Teatro S Apollinare in 1650, he followed him there, composing

four operas in two years. After Faustini's death in December 1651, he worked for the Teatro di SS Giovanni e Paolo, partly in association with the librettist Nicolò Minato, who was also his lawyer (see fig. 1). In 1658–9 both were at the Teatro S Cassiano, which had been taken over by Marco Faustini, Giovanni's elder brother and another of Cavalli's lawyers. With Balbi, Cavalli contributed to the installation of a stable opera at Naples, where in 1650 and 1651 *Didone*, *Giasone* and *Egisto* were staged, and also a version of *L'incoronazione di Poppea*, in whose preparation he had a part. *Veremonda* was probably written for Naples and was given there on 21 December 1652, shortly before its first Venetian performance. In general Cavalli's works (above all *Egisto*, *Giasone*, *Xerse* and *Erismena*) were a mainstay of the repertory as opera gained a firm footing even in many smaller Italian towns during the 1650s and 60s.

From 1647 until his death Cavalli rented a house on the Grand Canal from one Sebastian Michiel for 108 ducats a year. His wife died in 1652; they had no children. By her will, probated on 16 September, she left nearly all her property to him and testified to his zeal in caring for her family, including her children by her first marriage. Most of the operas that he composed specifically for other cities date from the next period, and he may have considered seeking employment away from Venice after his release from family responsibilities, though he apparently did not travel then. As has been mentioned, *Veremonda* was performed at Naples at the end of 1652. In 1653 *Orione* was given at Milan to celebrate the election of Ferdinand IV, King of the Romans; the libretto had originally been offered to the Teatro S Moisè, Venice, in 1642 (see Pirrotta, 1966), but the music is certainly of the 1650s. *Hipermestra* was composed for Florence at the instance of Cardinal Gian Carlo de' Medici; although it was used to celebrate the birth of the Spanish infante in 1658 (fig. 2), Cavalli had sent the score in the autumn of 1654. Gian Carlo's patronage is confirmed in the dedication of the first of Cavalli's two publications, *Musiche sacre* (1656), which alluded to 'other compositions' already commissioned.

Following the Treaty of the Pyrenees between France and Spain (1659), the French prime minister, Cardinal Mazarin, laid plans for the celebration of the marriage of Louis XIV to Maria Theresa, daughter of the King of Spain. So that he could stage the grandest possible spectacle he sent for the well-known Italian architect Gaspare Vigarani and commissioned him to build a large theatre in the Tuileries. Still in line with his long-standing cultural politics, Mazarin decided to mount an Italian opera with the aid of imported musicians. At the suggestion of Atto Melani, Cavalli was asked to compose it, but he reacted with some hesitation. In his letter of 22 August 1659 to the superintendent of Italian artists, Francesco Buti, he demurred on the grounds of age, obligation and aversion to travel; reduction of the original high salary offer was also a factor, perhaps the principal one. Buti proposed Cesti as a substitute, but Mazarin successfully used the French ambassador to Venice to secure Cavalli's acceptance, intervening with the procurators of S Marco to ensure that his position as organist would be held for him and his salary paid even during his absence. The affair was not resolved until March 1660, but on 25 January the ambassador had a *Te Deum* sung at the church of SS Giovanni e Paolo in celebration of the French victory. Cavalli led it and was doubtless also its composer.

Cavalli left for France in April or May 1660 with an entourage of five, including two singers from S Marco, the soprano Giovanni Caliri (or Calegari) and the tenor Giovanni Antonio Poncelli, and a boy, Giacomo da Murano, who may have been his copyist. On the way they visited the court at Innsbruck, where on 5 June a payment was recorded for the gift to Cavalli of 'guldne und silberne Trinkgeschirr' (the 'Pellicone d'argento indorato in forma di Struzzo' which he left to one of his executors). They may also have stayed at Munich, for it has been claimed (see Doglioni, 1671 edn) that Cavalli was called to the Bavarian court. In July they arrived at Paris to find the theatre far from ready.

Cavalli spent nearly two years in Paris and must have been musically active throughout, but he left little trace of his presence; one French musician whose acquaintance he made was François Roberday, to whom he gave a fugue subject in August 1660. Beginning on 22 November *Xerse* was given as an interim measure in a temporary theatre built in the great picture gallery of the Louvre. A notable change from the Venetian version was the brutal octave transposition of the title role into the baritone range; the original three acts were redistributed into five and supplied with *entrées de ballet* by Lully. Accounts of the performance say nothing particularly good or bad about the music and in that respect are typical of 17th-century descriptions of opera, even in Italy. Cavalli probably composed the celebratory opera, *Ercole amante*, on Buti's libretto during his first 12 months in France. Mazarin's death on 9 March 1661 spelt the beginning of the end of Italian cultural prominence at the court, and the opera might not have been performed at all had not so much money already been spent on it. A supposed conspiracy against the Italian artists may have sabotaged Vigarani's machinery; but if Cavalli's music was not appreciated when *Ercole amante* was first performed on 7 February 1662, it was because no-one could hear it, owing to the theatre's bad acoustics. The Venetian ambassador Grimani reported that 'The music was very fine and fitting; because of the vastness of the theatre it could not be enjoyed, but at the rehearsals at Mazarin's palace it always came off very well and to the complete satisfaction of the king and the court'. The spectacle lasted six hours and again included ballets by Lully, in which the king, queen and others of the court danced: little wonder that these received most of the attention in contemporary accounts.

The last performance of *Ercole amante* took place on 6 May 1662, and by the summer, having meanwhile visited his birthplace, Cavalli was again in Venice, where he resumed his duties as organist. The fame that his visit to France gave him is indicated in the laudatory dedication to him (together with the other chief musicians of S Marco) of Bonifatio Gratiani's *Sacri concerti* (1668). Cavalli had left behind in Venice an unfulfilled contract for operas with Marco Faustini, but in a letter of 8 August he declared that he had left France resolved never to work for the theatre again. This statement has been interpreted as disillusionment over the reception of *Ercole amante*. It may just as well reflect his large financial reward from the French court (including a diamond ring 'bizzarramente e gentilmente lavorato': see Sforza Benvenuti, 1888), which would have freed him from any necessity to earn his living by the composition of operas, had he so chosen. He proposed to Faustini a Venetian performance of *Ercole amante*, but this came to nothing.

In the event, Cavalli set three more librettos by Minato, the first for Faustini at the Teatro SS Giovanni e Paolo, the others for the Teatro S Salvador, in

which, together with Minato, he seems to have had a financial interest. Two other operas composed for Venice were never performed: *Eliogabalo*, intended for Carnival 1668, and *Massenzio*, composed for Carnival 1673, were scrapped during rehearsals, the former possibly and the latter certainly because Cavalli's arias were not liked. *Coriolano*, his last new opera to be performed, was again a celebratory piece, written for the Farnese theatre at Piacenza (1669); he probably did not attend the performance. After his stay in France his life centred more on S Marco than on the theatres. On 20 November 1668 he succeeded Rovetta as *maestro di cappella* and remained in the post until his death, confirming his attention to church music by a second publication, the eight-voice *Vesperi* of 1675; an inventory of the archive of S Marco in 1720 records several other works now lost (see Caffi, 1854–5).

Cavalli was buried in the church of S Lorenzo beside his sisters Diambra Caterina and Cecilia and his wife and her uncle. He made provision for an elaborate requiem mass to be put together for his funeral rites by the new *maestro di cappella* or, if one had not been selected, the *vicemaestro* (in either case this would have been Natale Monferrato). Twice a year thereafter Cavalli's own Requiem for two choirs was to be sung by the *cappella* and canons of S Marco. He similarly combined piety with benefit by stipulating that the daily Mass paid for from his estate be celebrated by Caliarì, whom he had raised and trained. His will and property inventory show that he was assiduous, if conservative, in building an estate. All his life he had fought off indebtedness and invested cautiously, even rejecting his father's estate in 1642 as being too encumbered by debts. He left more than 6000 ducats in interest-bearing accounts at the Venetian mint and salt office (about 1670 the doge's annual provision was just over 14,000 ducats, the entire budget for the *cappella* of S Marco 5000), a good deal more land than he began with and an endless list of valuable objects, including paintings by his (unidentified) brother and a saucer with his coat-of-arms. A most important item was his collection of opera scores, which he gave to Caliarì: shortly afterwards it passed to the Contarini collection (See [Contarini, Marco](#)), which now includes all his surviving operas. He had no direct heirs, and after remembering friends and patrons he left the residuum of his estate to the nuns of S Lorenzo, with whom he and his wife had long had close relations. Two in particular, Fiorenza Grimani and Betta Mocenigo, he described as his pupils; both were children of noble houses with which he had been closely connected. Besides these two and Caliarì and another youth whom he had taken on on a similar basis in the 1640s (see Morelli and Walker, 1972), his pupils included G.B. Volpe, Antonia Bembo and Barbara Strozzi, who acknowledged her debt in her *Cantate* op.2 (1651).

[Cavalli, Francesco](#)

## 2. Reputation.

Cavalli's growing fame in later life and after his death was in contrast to his waning effectiveness as an opera composer. Visits by foreign musicians such as J.P. Krieger (1672) and possibly J.W. Franck were probably common in his old age. The survival of a score of *Erismena* in English translation argues that his reputation even reached England. Benedetto Ferrari, in justifying his own application at an advanced age for the post of *maestro di cappella* at Modena (1674) noted that Cavalli, who was then *maestro di cappella* at Venice, 'in età

cadente fa colle sue virtù risplendere quella reggia' ('even in his failing years makes the republic shine with his virtues').

Publication of the first chronology of Venetian opera by his erstwhile collaborator [Cristoforo Ivanovich](#) made Cavalli seem an even more central figure than he was, for Ivanovich attributed to him most of the anonymous works from the first 15 years of public opera, many of which were taken up in later chronicles (see Walker, 1972). In the 18th century he remained on the margins of music historiography. Walther did not mention him; Mattheson (1740), who reported Krieger's visit to Venice, wished for him a more prominent place in lexicons, and Scheibe (1745), who owned the score of one of his operas, praised the bold and affective character of his recitative. Burney judged *Erismena*, whose score (not the English-language one) he borrowed from 'Dr. Bever, the civilian', to be 'so deficient in poetical and musical merit that no perfection of performance could render it palatable' and full of airs which were 'psalmodic, monotonous and dull'. Fétis included several arias by Cavalli in his historical concerts in Paris from 1832, and Vincent Novello gave him some attention in a lecture at the London Institute in 1840. The first critical treatment of his music was by Ambros (1878), who likened his position to that of Josquin; appreciation developed largely through the writings of Goldschmidt, Kretzschmar, Prunières and Wellesz. These studies, together with later ones by Bianconi, Walker, Glover and Rosand, have provided the foundation for a variety of approaches to both individual works and broader issues.

Critical study and performance of Cavalli's music has largely followed on that of Monteverdi in both secular and sacred spheres. *Didone* was performed in Florence in 1952 on the 350th anniversary of his birth. A seminal stage in the revival of his operas was the series of popular and controversial reconstructions (of *Ormindo*, *Calisto* and *Egisto*) by Raymond Leppard from 1967, the first two initially for Glyndebourne. Subsequent productions by René Jacobs and by Jane Glover have led to an increasing interest in performances and editions of Cavalli's operas.

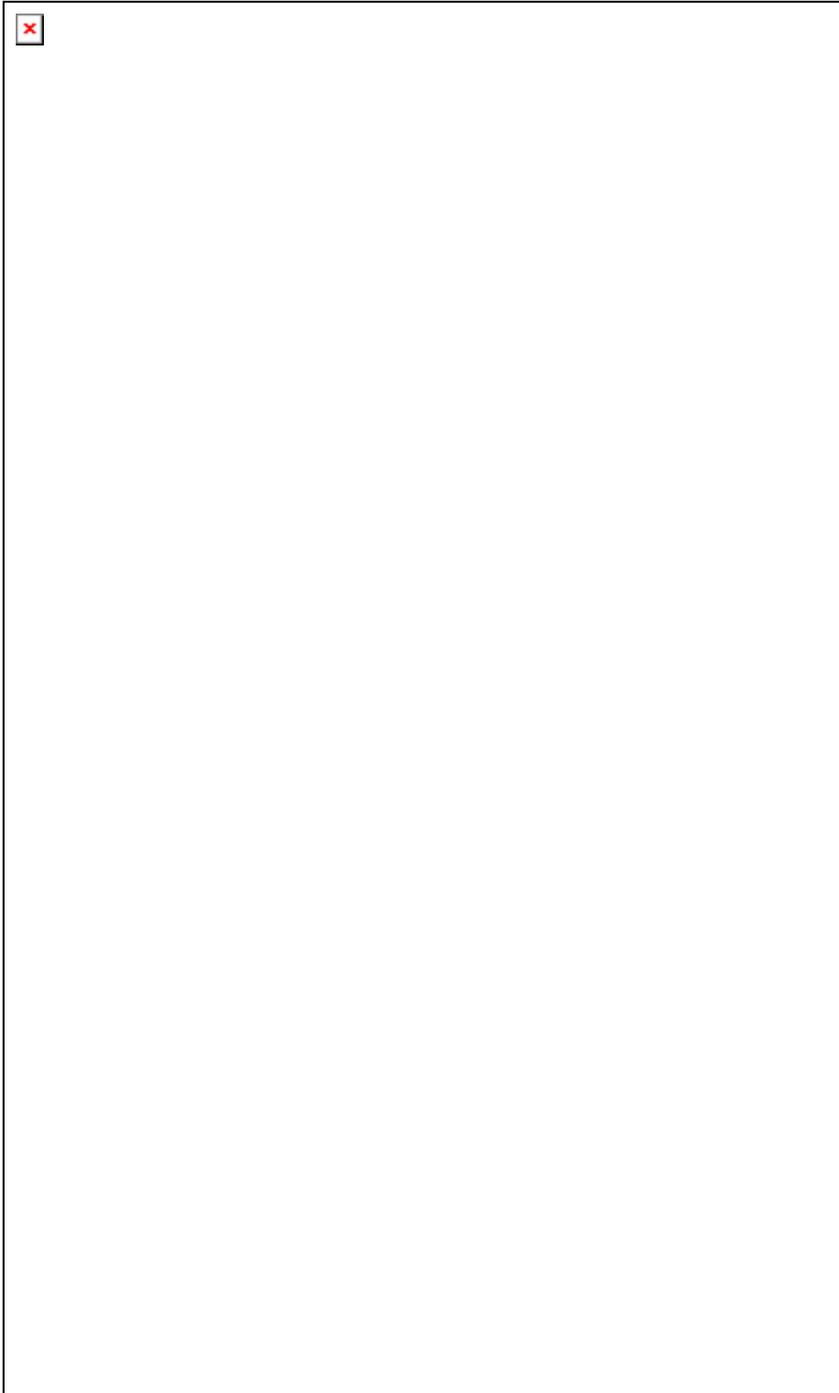
[Cavalli, Francesco](#)

### **3. Operas.**

Cavalli produced music for the theatre during most of his working life. He composed nearly 30 operas for Venetian houses, and they run from the tentative beginnings of public opera to the establishment of Venice as a centre whose operas were imitated by, and exported to, cities throughout Italy. His works are central to that process of dissemination (see the detailed account by Bianconi in *DBI*, also Bianconi and Walker, 1975), and as only four operas by other composers (Monteverdi, Cesti and Saccati) survive from before the late 1650s, his operas offer the only continuous view of musical style in Venetian opera over two decades. The absence of a development in his musical language has sometimes been overstated, but stability weighs more heavily than change; his continuity of style was a key factor in the establishment of a musical language to express the genre's dramatic conventions. Such obvious external differences between operas as the number and placing and even the form of arias or the use of refrains, duets and choruses come directly or indirectly from the structure of the poem. Since Cavalli was first and foremost an evaluator and inventive translator of the

affective moment, even differences of musical mood between operas (the lugubriousness of *Didone*, the rustic playfulness of *Calisto*) and within a single work can be traced to the poetry.

Most free verse is set as recitative. However inventive, it rarely shows a broad melodic form. It usually consists of a succession of phrases, each ending in a clearly formulated and carefully approached cadence. Often the phrases are grouped into tonally closed paragraphs, corresponding to coherent sections of poetry. Another common technique of organization in the early operas is a long, slowly descending bass, over which any amount of melodic thread can be spun (e.g. *Gli amori d'Apollo e di Dafne*, Act 1 scene iii). The categories of gesture in Cavalli's recitative are by and large those of Monteverdi. If there are standard reactions to excited exclamation (rapid note values, word repetition) and to pathos (slow, descending lines, chromatic writing, usually in the bass), the details are always worked out afresh. His rhetoric is also responsive to syntax (questions, paragraphs) and sensitive and resourceful in the face of surprise. A casual madrigalism and symbolism of idea inform many passages (ex.1). More overt instances of word-painting cover a range of emotion but are most commonly associated with passage-work (ex.2).





In the later operas rapid dialogue accounts for much of the poetry. This is particularly apparent in the faster cadence formulae of the recitative. In some of the settings of librettos by Minato (*Xerse*, *Artemisia*) much of the recitative dialogue is set out in open score. Lively argument and dramatic development are sometimes supported by a chain of 5ths in the harmony (e.g. *Scipione affricano*, Act 3 scene xviii).

Nearly all the recitative is 'semplice', accompanied only by continuo. Exceptional moments, rarely more than one per opera, may be underscored by string accompaniment in sustained chords, usually with no parts in the violin clef. In Zelemina's plea 'Invitta Veremonda' (*Veremonda*, Act 3 scene vii) and Misena's false quotation of Periandro 'Prendi quella corona' (*Eritrea*, Act 3 scene x) the two upper parts are called 'viole': it has not been shown whether these are viole da braccio or viole da gamba, but the former seems more likely. Nerea's plea to Pluto (*Rosinda*, Act 1 scene vii) is a loosely strophic setting of two quatrains with a normal ritornello after the first, and Giuliano's exchange with Eritea 'Deh manda quei singulti' (*Eliogabalo*, Act 2 scene iii) is a varied strophic recitative with four-part string accompaniment. Ercole's plaint 'Ma l'atroce mia doglia' (*Ercole amante*, Act 5) is exceptional in including violins in the five-part string ensemble, perhaps because the role is for bass.

In *Le nozze di Teti e di Peleo*, *Didone* and *Gli amori d'Apollo e di Dafne*, arioso passages – that is, recitative verse set lyrically – are infrequent. These passages usually involve either a shift to triple metre or a 'walking' bass in crotchets. In *Didone*, for example, the few ariosos are nearly all of the second type. From *La virtù de' strali d'Amore* onwards, and particularly in settings of librettos by Faustini, arioso plays a much larger part and lends greater fluidity to the later operas. Occasionally it responds to lines of contrasting metre, but mostly it is motivated by text meaning or situation. Many ariosos are settings of aphoristic final lines or couplets, others are madrigalesque in impulse, still others reflect outbursts, festive or pathetic. The gestural content of arioso is similar to, if perhaps more limited than, that of aria. Most arioso passages are

short and simple, though melismatic writing and text repetition are part of the equipment, and emphasis may be given by an instrumental *sinfonia*, usually based on the preceding vocal material, as in 'Tu lieto intanto vivi' (*La virtù de' strali d'Amore*, Act 1 scene iv) or the end of Lesbo's speech in *Eritrea*, Act 3 scene v, the musical style of which is barely elevated over that of the preceding recitative.

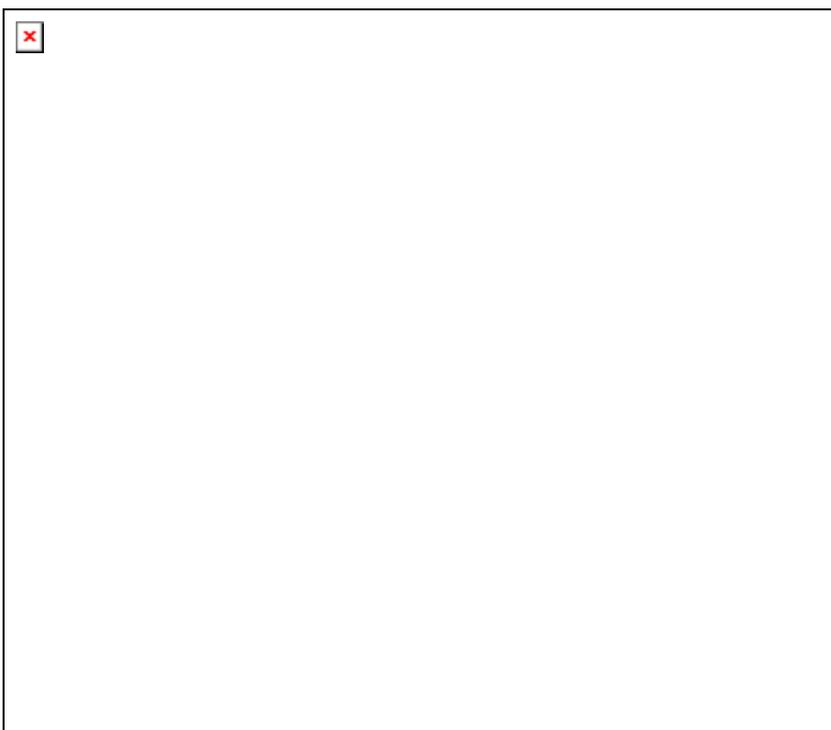
Most poetry other than recitative verse in Cavalli's librettos is strophic, and it is this kind of verse on which most pieces that the sources call arias are based. The first three operas have a great quantity of such verse (between 20 and 25 poems). A majority of these poems use the same metres as recitative (lines of seven and 11 syllables); they may have up to nine strophes. They are always set as some sort of musical unit, whatever the internal changes of metre, rhythm or melodic character. All of the earliest operas include recitative settings of strophic poems, usually with the melody, but not the bass line, varied between the strophes. Some have their stanzas separated by a ritornello, as Ascanio's 'Son figlio di Enea' (*Didone*, Act 1 scene ii). Strophic recitative is an old-fashioned procedure, and examples in Cavalli's later operas are rare. It is significant that as early as *Ormindo* such pieces are uttered by gods (Destiny, Fortune), though strophic recitative can be used for other character types in a dramatic context. The inclusion of one in the prologue to *Elena* is exceptional, and the piece from *Eliogabalo* mentioned above is a curiosity: the texts of both operas are considerably earlier than their musical settings.

Most of Cavalli's arias are in triple metre. This is particularly true of the first operas, for example *Gli amori d'Apollone e di Dafne*, which apart from strophic recitatives has only three arias in duple time. Brief recitative interruptions such as in 'Maladette le guerre' (*Doriclea*, Act 1 scene iv) are frequent, however; sometimes they prepare the triple-time settings of a gnomic final line or couplet, as in the last strophe of 'Giovanetta che tiene' (*Gli amori d'Apollone e di Dafne*, Act 1 scene i). Varied strophes in triple metre also occur in the early operas, for example 'Padre, ferma i passi e l'armi' from *Didone* (Act 1 scene i). How rooted the idiom of aria composition is in the style of Monteverdi can be seen clearly in Cavalli's earliest surviving aria, *Son ancor pargoletta* (RISM 1634<sup>7</sup>). As with *arioso*, the other most common feature of aria-writing is the 'walking' bass.

There is less plain strophic poetry in Faustini's librettos than in most others that Cavalli set before or after. By way of compensation they have many groups of lines of distinct poetic metre (four, five, six or eight syllables), which are usually composed in *arioso* fashion. These librettos also abound in refrains. Cavalli usually set them as large and highly articulated aria forms (see Rosand, 1991), complete with ritornello and sometimes with contrasts of musical metre, for example 'Udite, amanti' (*Doriclea*, Act 1 scene vi) or 'D'haver un consorte io son risoluta' (*Calisto*, Act 2 scene xiv). Other examples of dramatically or textually motivated structures larger and more elaborate than the simple aria are the several alternating pairs of strophes in *Egisto* ('Hor che l'Aurora', Act 1 scene i; 'E grato il penare', Act 3 scene i; 'Amanti, sperate', followed by a duet, Act 3 scene x); the prison scene in *Ormindo* Act 3 (also used in *Erismena*: see Rosand, 1975); the large duet sequence in Act 1 of *Orimonte*; the double varied strophic setting of *capitoli sdrucchioli* at the beginning of Act 3 of *Veremonda* ('Né meste più, né più

dolenti siano'), whose concluding duet is freely based on both sets of strophes; and the comic aria 'A chi voler fiori' from *Xerse* (Act 2 scene i), whose first lines punctuate the following dialogue in the manner of a refrain.

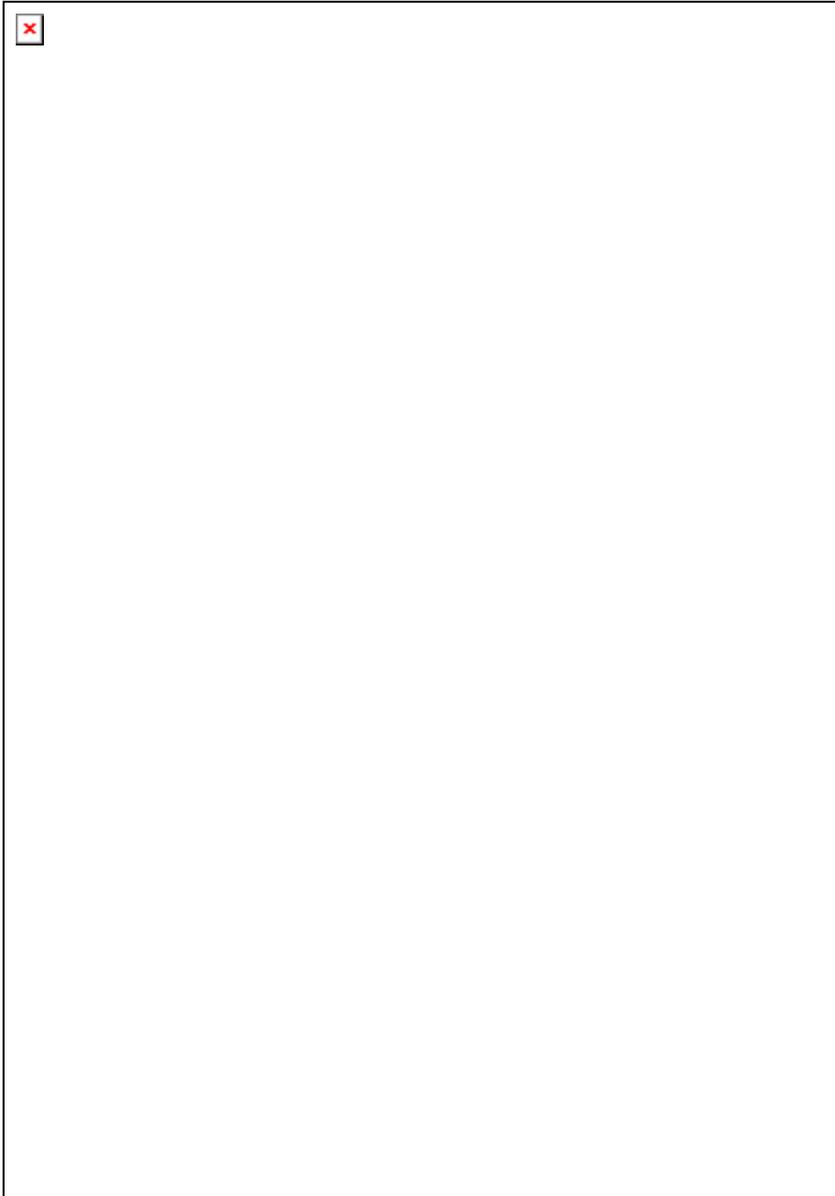
Cavalli's aria style, while essentially syllabic, makes use of melismatic flourishes; these are more often than not madrigalesque image portrayals, but their real function is increasingly that of 'bel canto' writing motivated by dramatic eloquence and characterization. Aria poems are set one or two lines at a time, with some kind of cadence but not necessarily a rhythmic hiatus at the end of each unit. Phrases tend to be asymmetrical and irregular in length and cannot in general be referred to preconceived patterns. The relationship of musical rhythm to poetic metre is highly variable. It is least predictable in settings of *versi sciolti* (lines of seven and 11 syllables), whereas it is almost tediously regular in the six-syllable verse much used by Faustini (ex.3). A related special case is the five-syllable *sdruciolli* (lines with antepenultimate accent) widely used for rage, terror or invocation in 17th-century opera. The best-known example is Medea's incantation scene 'Dell'antro magico' (*Giasone*, Act 1 scene xv), but a related piece occurs already in *Didone* (Ecuba's aria 'Tremulo spirito', Act 1 scene vii); on the margin of this category is 'Grandini, turbini' from *Orimonte* (Act 3 scene xi). The entire roles of Pane, Silvano and Satiretto in *Calisto* are composed of *sdruciolli*; the rustic comedy of this well-established poetic tradition is heightened by Cavalli's setting, which emphasizes the rhythmic peculiarity.



Librettists, following classical models, included laments as well as incantations as part of the same dramatic convention. The lament especially was an important vehicle for expressive eloquence for female characters, providing them with an outlet for rhetorical power (Heller, 1995). The operatic lament has its principal model in Monteverdi's *Arianna*; recitative laments, such as monologues by Dido (*Didone*, Act 3 scene xi) and Isifile (*Giasone*, Act 3 scene xxi) are especially evident in early opera. Another model for Cavalli was the lament repertory using stepwise descending ostinatos. Nearly all his operas include at least one lament, almost invariably in triple metre

('L'alma fiacca svani', *Didone*, Act 1 scene iv, is exceptionally in duple) and the minor mode. Some are ostinato pieces, either chromatic ('Piangete, occhi dolenti', *Egisto*, Act 2 scene vi) or diatonic ('Al carro trionfale', *Statira*, Act 3 scene iv); 'Lasso io vivo e non ho vita' (*Egisto*, Act 2 scene i) has a descending tetrachord ritornello labelled 'passacalio'. Several have recitative interruptions ('Con infocati teli', *Doriclea*, Act 2 scene ii) or else dissolve into recitative ('Rivolgo altrove il piede', *Didone*, Act 2 scene ii). The straight ostinato went out of fashion in the 1650s (at least in Venice), and most of Cavalli's later pieces in this vein have a middle section in which the ostinato pattern is transposed to another key ('Misero così v'è', *Eliogabalo*, Act 1 scene xiii). Even many laments not actually using an ostinato begin with a descending bass line, simple or elaborated; one such is 'Ardo, sospiro e piango' (*Artemisia*, Act 1 scene xviii), which is also one of several with string accompaniment throughout. Pathetic chromaticism expressed either harmonically or melodically, rhythmically eccentric outbursts of passion and a sense of resignation conveyed by regularly cadencing phrases and descending lines are the common coin of his laments. Simple use of ostinato technique apart from the lament, such as in 'Vieni, vieni in questo seno' (*Rosinda*, Act 3 scene vi), is rare. 'Per me la vita' (*La virtù de' strali d'Amore*, Act 3 scene ii) uses a bass of the chaconne type in a traditional way, that of expressing carefree joy.

Cavalli responded in various ways to comedy, following literary conventions by having comic characters address the audience, summarize the action and deliver ironic commentary. Arias by comic characters may make their point by assertive repetition, as in 'Pazze voi che sdegnate' (*Egisto*, Act 1 scene vi), or, as in 'Che città' (*Ormindo*, Act 1 scene iii), by jagged rhythms taken over in the ritornello. Tuneful melodies of regular phrase length, and sprightly 'walking' basses (e.g. 'O sagace chi sa', *Ormindo*, Act 2 scene vi), are also associated with humorous contexts. Occasionally he used intentionally bizarre gestures, as in the falling-3rd cadences of 'Fleria la mia diletta' (*Orimonte*, Act 1 scene xii) or the image-motivated cross-rhythms of 'Sempre garisce e grida' (*Eritrea*, Act 3 scene v: see [ex.4](#)).



'Sempre garisce e grida' is representative of a formal expansion and increase in range of gesture that mark Cavalli's aria style from the early 1650s. Arias in duple metre (though still a minority) are more numerous than before, and they use means other than the 'walking' bass. Several pieces from *Oristea* onwards, such as 'Quell'amante che vuole' (Act 2 scene xvi), have basses in quaver motion; the semiquaver bass line of 'Che non può lo stral d'Amore' (*Elena*, Act 2 scene xiii) is a device more often used by a younger generation of composers. Also in line with more modern taste are the motto openings of 'Bel sembiante' (*Rosinda*, Act 3 scene xi) and particularly 'Bella fede, over sei gita' (*Veremonda*, Act 1 scene xi). Something of the same kind, in a more varied gestural context, is found in 'Vada pur dotto marito', from the same scene of *Veremonda*. The fleet vocality of 'La bellezza è un don fugace' (*Xerse*, Act 2 scene ix) is indicative of the increase in passage-work; less ostentatious but equally characteristic is the aria in triple metre 'Zeffiretti placidetti' from *Artemisia* (Act 1 scene xiii). *Artemisia* also includes the only example in Cavalli of an 'aria in eco' ('Fortunato, chi piegato', Act 2 scene vi), a double reducing echo added (after the fact) to phrase endings. There runs throughout the operas a tendency to use similar ideas in successive pieces, for example the relationship in *La virtù de' strali d'Amore* between 'Per me la

vita' and 'Tu là di Cocito', which occur within a few pages of each other. It is probably less a quest for unity than a response, possibly subconscious, to the dramatic situation.

The librettos of Cavalli's later operas contain large numbers of two-strophe aria poems (*Scipione africano*, for example, has 35), and they mostly fall into a few metrical patterns. They are usually set as *ABB'* forms (transposed and often otherwise modified repetition of the music for the final line or couplet) or as *ABA* (elementary da capo arias). In many of his arias from the last three dramas by Minato the musical rhythm rests directly on that of the poetry, with results that are not very striking. At the same time most of them are less obviously dance-like than those of some younger composers, and this may account for the failure of his last two Venetian operas to reach performance. The contrast of style is particularly evident between his *Eliogabalo* and the opera of the same title by Boretti which replaced it.

The amount of duet writing varies greatly from opera to opera, according to the structure of the libretto; it is concentrated in the dramas by Faustini. Although there are examples of duet recitative (*La virtù de' strali d'Amore* has several), the vast majority of duets are in triple metre and in a lightly imitative style. A standard procedure is to spin out the imitations over a bass line that moves predominantly in dotted semibreves, as in 'Noi tempriamo' or 'Nel gran regno' from *Egisto*, Act 1. Less usual, though not less interesting, is the intricately imitative binary movement of 'Aure trecce inanellate', which begins Act 2 of *Ormindo*. Pieces for larger solo ensembles are demanded less often by the librettos. They are largely extensions of duet technique. Choral writing in most operas is brief and incidental, for instance the shout of 'Viva' that greets Pompeo in Act 2 scene vi of *Pompeo magno*. For obvious reasons of circumstance it is very much more extensive in *Ercole amante*, which includes in 'Dall'ocaso' (Act 5) a genuine four-part continuo madrigal. The choruses of the earliest operas, such as 'Al cinghiale' in *Didone* (Act 3 scene ii), are probably best seen in the light of the earlier traditions of concertato writing and of danced *intermedi*.

The principal function of Cavalli's orchestra is to provide ritornellos before and/or after the strophes of arias. The music of the ritornello is nearly always related to that of the aria, tending to use the beginning of the vocal line if it precedes the aria or the melody of the final line or couplet if it follows it. The material is often varied and concentrated with respect to the aria. Ritornellos may have one, two, or three phrases; the commonest type has two of roughly equal length, each based on a point of imitation and often using sequence. In nearly all the operas (*Orimonte* is an exception) some arias have more elaborate accompaniment, either phrase by phrase in antiphonal fashion, over the voice throughout (particularly in laments and pieces of related mood), or some combination of the two. *Gli amori d'Apollò e di Dafne* has one such aria, *Pompeo magno* nine.

Sinfonias also form part of all the operas. Those at the beginnings of operas or acts most commonly are in duple metre with a *grave* minim movement, though some (including those that introduce most of the later operas) have more than one movement and use triple metre as well. More descriptive orchestral music, usually of an extremely simple and rhythmic character, is provided by battle pieces (such as the 'combattimento' and 'sinfonia navale')

of *Didone* and the 'sinfonia in battaglia' of *La virtù de' strali d'Amore*), and by music for special staging, such as the 'infernale' of *Ercole amante* and the 'ballo di quattro cavalli naturelli vivi' of *Pompeo magno*. There are also elements of *stile concitato* in several works, either as an independent orchestral movement (*Doriclea*) or as accompaniment to recitative (*La virtù de' strali d'Amore*), aria (*Doriclea*) or chorus (*Eliogabalo*).

The orchestra is laid out in five, less often four, parts in nearly all full fair-copy scores, but the musical skeleton consists of two violins and bass, the combination found in all Cavalli's autographs. Wind instruments may have been used in the very first operas and *Ercole amante*; otherwise his orchestra certainly consisted of (solo) strings and continuo (lutes, theorbos, harpsichords), though one piece in *Elena* seems to call for trumpets in A. Expressive indications are very few and far between, but one does meet 'piano' (*Xerse*, which also has an aria 'cantata in misura larga'), 'adagio' (*Hipermestra*), 'affettuoso' (*Hipermestra*, *Doriclea*) and 'altiero' (*Doriclea*).

Cavalli, Francesco

#### 4. Sacred works.

The relatively modest quantity of extant sacred music by Cavalli is probably only a small part of a continuous production over his entire career. Most of it follows in the tradition of large concerted church works fundamental to musical practice at S Marco, best represented by the Gabriellis and Monteverdi. Cavalli's earliest surviving piece, the solo motet *Cantate Domino*, is almost indistinguishable in style from Monteverdi, but most of his later works deliberately avoid extremes of gesture, even though a sensitivity to the imagery of the text remains the rule.

The Marian antiphons from the *Musiche sacre* (1656) illustrate writing for a small number of voices (from two to five). They obey a largely syllabic style, relieved by a few conventional or madrigalesque melismas. The rests of 'suspiramus' in *Salve regina* and the falling figure on 'cadente' in *Alma Redemptoris mater* reveal a close kinship to the rhetoric of secular text-setting. The opening of *Salve regina* uses a quotation from plainchant. All make use of light contrapuntal development. Although plain recitative is not an essential part of the style, there are moments of declamation which approach it.

The *Messa concertata*, also from *Musiche sacre*, is Venetian festive music on a grand scale, conceived for two choruses with instrumental accompaniment. Massive but also airy in construction, it uses a variety of vocal combinations, solo against tutti and choir against choir, with many orchestral interpolations used to set off one section from another. Its sections in triple metre use a fairly narrow range of figures; those in duple metre are more varied, with some arresting tunes. The Gloria and Credo have mock-fugal conclusions; the Sanctus and Agnus Dei are brief, in accordance with Venetian usage (see Bonta, 1969). Only in a few places is solo ornamentation clearly demanded.

The three *Magnificat* settings from the *Vesperi* (1675) are also for double choir, though without explicit instrumental parts except for continuo. Block harmony outweighs imitative textures, and sections for full chorus outnumber those for a reduced number of voices. They are set verse by verse, with fairly regular alternation between choirs. In the same tradition is the Requiem which

Cavalli prepared as his own memorial. Solemn and full of *prima pratica* counterpoint, it is closer to the spirit of the early Seicento than to that of the 1670s.

The six instrumental works from the 1656 print, indiscriminately designated 'sonata' and 'canzone', were doubtless intended for liturgical use (see Bonta, 1969). They are close to Giovanni Gabrieli in style, if harmonically more modern, and only rarely partake of the idiomatic writing already present in many ritornellos of Cavalli's later operas. In the larger works – those in eight, ten and 12 parts – the instruments are handled polychorally; several pieces are in four sections with identical second and fourth movements in triple metre (see Selfridge-Field, 1975).

Cavalli, Francesco

## WORKS

Dates are generally those of the printed librettos; arias in MS are indicative rather than exhaustive; performed in Venice unless otherwise stated

### operas

Title	Genre, acts	Libretto
Le nozze di Teti e di Peleo	opera scenica/festa teatrale, prol, 3	O. Persiani
Performance : S Cassiano, 24 Jan 1639		
Sources, remarks : <i>I-Vnm</i>		
Gli amori d'Apollo e di Dafne	opera, prol, 3	G.F. Busenello
Performance : S Cassiano, 1640		
Sources, remarks : <i>Vnm</i> (facs. in IOB, i, 1978), lib. first published 1656 in Busenello's works		
Didone	opera, prol, 3	Busenello
Performance : S Cassiano, 1641		
Sources, remarks : <i>Vnm</i> , lib. first published 1656 in Busenello's works		

Amore innamorato

favola, prol, 3

plot by G.F.  
Loredan, poetry P.  
Michiel, rev. G.B.  
Fusconi

Performance :  
S Moisé, 1 Jan 1642

Sources, remarks :  
music lost

La virtù de' strali d'Amore

tragicomica  
musicale, prol, 3

G. Faustini

Performance :  
S Cassiano, 1642

Sources, remarks :  
*Vnm*

Egisto

favola drammatica  
musicale, prol, 3

Faustini

Performance :  
S Cassiano, 1643

Sources, remarks :  
*A-Wn, I-Vnm*; ed. R. Leppard (London, 1977)

Ormindo

favola regia per  
musica, prol, 3

Faustini

Performance :  
S Cassiano, 1644

Sources, remarks :  
*Vnm*; ed. R. Leppard (London, 1969)

Doriclea

dramma musicale,  
prol, 3

Faustini

Performance :  
S Cassiano, 1645

Sources, remarks :  
*Vnm*

Titone

drama per musica,  
prol, 3

Faustini

Performance :

S Cassiano, 1645

Sources, remarks :  
music lost, probably by Cavalli

Giasone

drama musicale,  
prol, 3

G.A. Cicognini,  
after Apollonius:  
*Argonautica*

Performance :  
S Cassiano, 5 Jan 1648 [=1649]

Sources, remarks :  
*A-Wn, B-Bc* (2 modern copies), *GB-Ouf, I-Fn, MOe, Nc, Rvat Chigi, Sc, Vnm, P-La*; part ed. in PÄMw, xii (1883)

Euripo

drama per musica,  
prol, 3

Faustini

Performance :  
? S Moisè, 1649

Sources, remarks :  
music lost, possibly not by Cavalli

Orimonte

drama per musica,  
prol, 3

Faustini

Performance :  
S Cassiano, 20 Feb 1650

Sources, remarks :  
*Vnm*

Oristeo

drama per musica,  
prol, 3

Faustini

Performance :  
S Apollinare, 1651

Sources, remarks :  
*Vnm* (facs. in IOB, lxii, 1982)

Rosinda

drama per musica,  
prol, 3

Faustini

Performance :  
S Apollinare, 1651

Sources, remarks :

*Vnm*

<b>Calisto</b>	drama per musica, prol, 3	Faustini, after Ovid: <i>Metamorphoses</i>
Performance : S Apollinare, 28 Nov 1651		
Sources, remarks : <i>Vnm</i> , ed. R. Leppard (London, 1975)		
<b>Eritrea</b>	drama, prol, 3	Faustini
Performance : S Apollinare, 17 Jan 1652		
<b>Veremonda, l'amazzone di Aragona</b>	drama, prol, 3	rev. by L. Zorzisto [G. Strozzi] of G.A. Cicognini: <i>Celio</i> (1646, Florence)
Performance : Naples, Palazzo Reale, 21 Dec 1652; Venice, SS Giovanni e Paolo, 28 Jan 1652 [=1653]		
Sources, remarks : <i>Vnm</i>		
<b>Orione</b>	dramma, prol, 3	F. Melosio
Performance : Milan, June 1653		
Sources, remarks : <i>Vnm</i> , private collection R. Leppard		
<b>Ciro</b>	drama per musica, prol, 3	G.C. Sorrentino, rev. ?A. Aureli
Performance : orig. perf. Naples with music by Francesco Provenzale; Cavalli composed changes for perf. at Venice, SS Giovanni e Paolo, 30 Jan 1653 [=1654]		
Sources, remarks : <i>MOe</i> , <i>Vnm</i> (1665 version with addl music by Mattioli)		
<b>Xerse</b>	drama per musica, prol, 3	N. Minato
Performance : SS Giovanni e Paolo, 12 Jan 1654 [=1655]		

Sources, remarks :  
*F-Pn, I-Rvat Chigi, Vnm*

Statira principessa di Persia	drama per musica, prol, 3	Busenello
Performance : SS Giovanni e Paolo, 18 Jan 1655 [=1656]		
Sources, remarks : <i>Mc, Wnm, arias Nc</i>		
Erismena	drama per musica, prol, 3	A. Aureli
Performance : S Apollinare, 30 Dec 1655		

Sources, remarks :  
*Vnm* (2 versions); score in T. Bever's private collection (according to Burney),  
score with Eng. text in J.S. Cox's private collection (White 1966)

Artemisia	drama per musica, prol, 3	Minato
Performance : SS Giovanni e Paolo, 10 Jan 1656 [=1657]		
Sources, remarks : <i>Vnm</i>		
Hipermestra	festa teatrale, prol, 3	G.A. Moniglia
Performance : Florence, Immobili, 12 June 1658		

Sources, remarks :  
*Vnm*; composed 1654

Antioco	drama per musica, prol, 3	Minato
Performance : S Cassiano, 25 Jan 1658 [=1659]		
Sources, remarks : music lost		

Elena	drama per musica, prol, 3	Faustini, completed Minato
Performance : S Cassiano, ded. 26 Dec 1659		
Sources, remarks : <i>Vnm</i>		
Ercole amante	opera, prol, 5	F. Buti, after Ovid: <i>Metamorphoses</i>
Performance : Paris, Tuileries, 7 Feb 1662		
Sources, remarks : <i>Vnm</i>		
Scipione africano	drama per musica, prol, 3	Minato
Performance : SS Giovanni e Paolo, 9 Feb 1664		
Sources, remarks : <i>Rvat Chigi, Sc, Vnm</i> (facs. in IOB, v, 1978), <i>P-La</i> (Act 3)		
Mutio Scevola	drama per musica, prol, 3	Minato
Performance : S Salvador, 26 Jan 1665		
Sources, remarks : <i>I-Vnm</i>		
Pompeo magno	drama per musica, prol, 3	Minato
Performance : S Salvador, 20 Feb 1666		
Sources, remarks : <i>D-AN, I-Vnm</i>		
Eliogabalo	dramma per musica, 3	anon., completed Aureli
Performance : composed for SS Giovanni e Paolo, 1668, but not perf.		



Arias: Son ancor pargoletta, 1634<sup>7</sup>, ed. K. Jeppesen, *La Flora* (Copenhagen, 1949); E rimedio al mal d'amore, 1656<sup>4</sup> (see also Erismena); Dolce colpo d'un sguardo amoroso, *F-Pn*; In amor non ho fortuna, *Pn*; O dolce servitù, *Pn*; Dolce amor, ?*Pn* (formerly *GB-T*), probably the piece ed. J. Stainer, *Six Italian Songs for a Mezzo-soprano Voice* (London, 1897), and E. Rung, *Musica scelta di antichi maestri italiani* (Mainz, n.d.), almost certainly not by Cavalli

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### sacred

Musiche sacre concernenti messa, e salmi concertati con istromenti, imni, antifone et sonate, 2–8, 10, 12vv, bc (Venice, 1656):

Messa, 8vv, 2 vn, vc, other insts ad lib; ed. R. Leppard (London, 1966)

Alma Redemptoris mater, 2 S, A, T, B, ed. B. Stäblein, *Musica divina*, iv (Regensburg, 1950)

Ave maris stella, A, T, B, 2 vn, vc

Ave regina caelorum, T, B, ed. B. Stäblein, *Musica divina*, i (Regensburg, 1950)

Beatus vir, A, T, B, 2 vn, vc

Confitebor tibi Domine, 8vv, 2 vn, vc

Credidi, 2 S, A, T, B, 2 vn, vc

Deus tuorum militum, A, T, B, 2 vn, vc

Dixit Dominus, 8vv, 2 vn, vc, other insts ad lib

Domine probasti, S, A, B, 2 vn, vc

Exultet orbis, 4vv, 2 vn, vc

In convertendo, 2 S, A, T, B

Iste confessor, 2 S, 2 vn, vc

Jesu corona virginum, A, T, B, 2 vn, vc

Laetatus sum, A, T, B, 2 vn, 3 va, ed. R. Leppard (London, 1969)

Lauda Jerusalem, 8vv, 2 vn, vc, other insts ad lib

Laudate Dominum, 8vv, 2 vn, vc, ed. R. Leppard (London, 1969)

Laudate pueri, 2 S, A, T, B, 2 vn, vc

Magnificat, 8vv, 2 vn, vc, other insts ad lib, ed. R. Leppard (London, 1969)

Nisi Dominus, 4vv, 2 vn, vc

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Vespero delle domeniche: Dixit Dominus; Confitebor; Beatus vir; Laudate pueri; In exitu Israel; Laudate Dominum; Credidi; In convertendo; Domine probasti; Beati omnes; De profundis; Memento; Confitebor angelorum; Magnificat, ed. G. Piccioli

(Milan, 1960); all ed. F. Bussi (Milan, 1995)

Vespero delle cinque Laudate ad uso della cappella di S Marco: Laudate pueri; Laudate Dominum laudate eum; Lauda anima mea; Laudate Dominum quoniam bonus; Lauda Jerusalem; Magnificat, ed. G. Piccioli (Milan, 1960); all ed. F. Bussi (Milan, 1995)

Cantate Domino, 1v, bc, 1625<sup>2</sup>; ed. F. Vatielli, *Antiche cantate spirituali* (Turin, 1922)

O quam suavis, 1v, bc, 1645<sup>3</sup>

Magnificat, 6vv, 2 vn, bc, 1650<sup>5</sup>; ed. F. Bussi (Milan, 1988)

In virtute tua, 3vv, bc, 1656<sup>1</sup>

O bone Jesu, 2vv, bc, 1656<sup>1</sup>

Plaudite, cantate, 3vv, bc, 1656<sup>1</sup>

Missa pro defunctis [Requiem], 8vv, bc, *D-Bsb, Dlb*; ed. F. Bussi (Milan, 1978)

Il giuditio universale (orat), dated 1681, *I-Nf*, attrib. 'Cavalli' in MS but almost certainly not by Francesco Cavalli; attrib. 'Nicolas Cavalli' by Fétis, who incorrectly dated it as 18th-century

Cavalli, Francesco

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## Cavaliere, Giovanni Filippo

(*b* ?Genoa; *fl* ?Naples, 1634). Italian music theorist and ?composer. On the title-page of his single surviving work, *Il scolaro principiante di musica* (Naples, 1634, 2/1639), he referred to himself as 'Signor Gio: Filippo Cavaliere alias Pollero genovese'. A coat of arms engraved there, together with the tone of certain phrases in the dedication addressed to his mother, indicates that he may have belonged to the noble Genoese family of Cavalleri (or Cavalieriy). He was probably living at Naples, where he may have opened a school of music. In his treatise the basic principles of plainsong and

measured music are set out in a somewhat schematic form. He dealt summarily with measured music, but in the section on plainsong he illustrated in detail the Guidonian Hand, the eight psalm tones, solmization and mutations. The only deviation from tradition is that according to him the Guidonian Hand did not originate from *Gamma ut* or *G Sol re ut* but from a 5th lower, *C ut*. His 'Rule for learning to tune all sorts of keyboard instruments' and 'Rules for learning to play from score' are more interesting. The 17 rules in the latter section include some basic principles for the realization of a basso continuo. At the back of the treatise there are some hymns, some *canzonette alla napolitana* in praise of the Madonna and a *falsobordone* Vespers setting, all presumably composed by Cavalliere himself; they are for two to four voices, and one of the duets has an organ bass. It is known that Girolamo Chiti owned a copy of *Il scolaro*.

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AGOSTINO ZIINO

## Cavallini, Ernesto

(*b* Milan, 30 Aug 1807; *d* Milan, 7 Jan 1874). Italian clarinettist, brother of Eugenio Cavallini. At the age of nine he became a pupil at the Milan Conservatory under Benedetto Carulli. From 1831 to 1851 he played in the orchestra of La Scala, which was led by his brother Eugenio (1806–81). As a soloist he earned the reputation of being Italy's most outstanding clarinettist of the 19th century. Although using a primitive six-keyed instrument, his technique was such that Lazarus called him the Paganini of the clarinet. His performances outside Italy included Vienna (1839), Paris (1842), London (1842 and 1845), Geneva (1844) and Brussels (1845).

In 1851 Cavallini resigned from his orchestral post and toured extensively through Spain, France, Austria, Germany and Hungary before settling in St Petersburg during 1854. The tsar appointed him solo clarinettist to the court and in 1862 Anton Rubinstein nominated him to the professorship in the newly opened Conservatory. At this time Cavallini took up teaching singing and also began composing for the voice. On 10 November 1862 Verdi's *La forza del destino* received its première in St Petersburg under the composer's direction and with Cavallini playing the famous Act III solo that was written for him. Cavallini had taken part in four Verdi premières during his time at La Scala and undoubtedly influenced the composer's writing for the instrument. In 1869 he returned to Milan and from 1871 until his death he taught at the

Conservatory. He wrote studies and many attractive concert pieces for the clarinet.

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PAMELA WESTON

## Cavallini, Eugenio

(*b* Milan, 16 June 1806; *d* Milan, 11 April 1881). Italian violinist, violist and composer, brother of Ernesto Cavallini. He first studied the viola with Pietro Tassistro (first viola in the orchestra at La Scala), and possibly with Dognazzi. At the age of 11 he joined Alessandro Rolla's violin and viola class at the Milan Conservatory. As soon as he had obtained his diploma he joined the orchestra of the Milan royal theatres (La Scala and Canobbiana) as a violinist, under the baton of Rolla. In 1833 he replaced Rolla temporarily and in 1834 the impresario Carlo Visconti engaged him as leader of the orchestra at La Scala on a permanent basis. (The support of Maria Malibran, who was in Milan at the time, seems to have contributed towards this appointment.) 19th-century Milanese periodicals include references to frequent orchestral 'academies' conducted by Cavallini and by his former fellow student Bernardo Ferrara in 1843–4, mostly under the auspices of the Società Filarmonica (which was responsible for the Milan première of Beethoven's 'Eroica' Symphony). With his brother Ernesto (a clarinetist), the flautist Giuseppe Raboni and other members of La Scala orchestra he gave chamber concerts in Milan and other Italian cities. From 1848 he organized benefit concerts at the Teatro Carcano in Milan, given by and on behalf of the orchestra of La Scala, whose members had been unpaid as a result of political events in the city. In 1868 Cavallini resigned from La Scala and from the professorship of violin at the conservatory, a position he had held since 1844 (officially from 1851). As Rolla's successor, he had come to be considered an authority on the performance of Austro-German standard works. At La Scala he gave the first performances of Donizetti's *Lucrezia Borgia*, the first five Verdi operas written for the theatre (from *Oberto* to *Giovanna d'Arco*), Mercadante's *Il giuramento* and *Il bravo*, and the Italian première of Bellini's *I puritani*. Verdi wrote the extended violin solo in the third act of *I Lombardi* (defined by Julian Budden as a miniature concerto) for Cavallini. His compositions include concert pieces – solo concertos, variations and divertimentos or capriccios – and teaching works. The outstanding *Guida per lo studio elementare progressivo della viola* (in three volumes) contains his own compositions and otherwise unpublished pieces by Rolla and Giacomo Zucchi.

## WORKS

all printed works published in Milan, mostly by Lucca

### orchestral

5 sinfonias [ovs.]: F, 1823, E<sup>1</sup>; 1824, A, e, B<sup>1</sup>;

3 vn concs., *I-Mc* [unpubd]

Fantasia, vn, orch, 1847; Fantasia on themes from Bellini's *I puritani*, vn, orch/pf (n.d.); 1 other fantasia, vn, orch

### chamber

Va, str qt: Adagio and variations on a theme of Rossini (n.d.); Divertimento (n.d.)

Vn, pf: Adagio and variations on a theme of Bellini (n.d.); Grand duo brillant, on themes from Mercadante's *Il giuramento*, collab. F. Schoberlechner; Introduction and variations on a theme from Rossini's *Guillaume Tell* (n.d.)

Va, pf: La semaine musicale, 7 duos, variations on themes by Bellini, Cimarosa, Donizetti, Rossini and Verdi, collab. P. Bona

2 vn: Duos concertants, bk 1 (n.d.); 3 duetti, A, C, C (n.d.)

Va solo: Adagio variato, from Donizetti's *Poliuto*; Fantasia originale (Allegro–Andante–Allegretto moderato/Moderato molto); Fantasia originale (Theme, variations and polacca); Serenata; Reminiscenze di Santa Cristina, fantasia (n.d.); Serenata; Souvenir; Tema variato

Transcrs. of Bellini operas: *I Capuleti e i Montecchi*, fl/vn, str trio; *La sonnambula*, fl, str trio; *La straniera*, fl/vn, str trio

### vocal

La viola, romanza, S, pf (n.d.)

### pedagogical

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6 études ou caprices, vn (n.d.)

24 studi per tutti i toni, va (n.d.)

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'Mementi artistici', *Teatro illustrato*, i/5 (1881), 16–17

ANTONIO ROSTAGNO

## Cavallini, Ivano

(b Adria, 27 Sept 1952). Italian musicologist. He took a degree in the history of philosophy at the University of Padua (1976) and studied the flute at the Adria Conservatory (diploma 1977), and then undertook a postgraduate course in musicology under Giuseppe Vecchi at the University of Bologna (diploma 1978), where he became reader in paleography (1978–82). In 1998 he gained the doctorate in musicology at the University of Zagreb. He taught music history at the conservatory of Trieste (1990–98) and at Trieste University (1996–9). During 1989 he was Visiting Professor at the University of Warsaw. In 1990 Cavallini was appointed director of the department of musicology at the Circolo della Cultura e delle Arti in Trieste and in 1999 he began teaching music history at the University of Palermo. He has been

director of the journal *Subsidia musica veneta* and is on the advisory boards of the journals *Recercare*, *Arti musices* (Zagreb) and the complete edition of the works of Alessandro Orologio. His research is focussed on the connections between Italian music and Slav cultures of central and southern Europe, particularly in those regions under Venetian rule. Other areas of study are music historiography and music criticism in the 17th and 18th centuries and forms of theatrical entertainment with music from the 16th century to the 18th.

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## editions

## Çavallos, Francisco de.

Spanish 16th century musician, sometimes confused with [Rodrigo de Ceballos](#).

## Çavallos, Rodrigo de.

See [Ceballos, Rodrigo de](#).

## Cavana, Giovanni Battista

(*b* Mantua; *fl* 1684–1732). Italian bass. He was the most important *buffo* singer of his time, possessing a masterly technique and an outstanding aptitude for expressive acting without theatricality. 18 *buffo* scenes composed for him in Naples between 1696 and 1702 by Alessandro Scarlatti, Aldrovandini, Giovanni Bononcini and others have survived in a Dresden manuscript (*D-DI*). From 1706 he was active at the Teatro S Cassiano, Venice, where he formed a close professional partnership with Santa Marchesini and collaborated with Pariati, Francesco Gasparini, Lotti and Albinoni in launching the first independent intermezzos. The production of this repertory at the Teatro S Cassiano was intimately connected with the presence of Cavana in Venice and came to an end only one season after his departure for Naples with Marchesini in spring 1709. Cavana took this repertory all around Italy, introducing it to Rome in 1711, when he sang at Prince Ruspoli's private theatre. He was praised by the poet P.A. Rolli, and often highly paid for his performances. At the end of his career he was elected to the Accademia dei Geniali of Padua.

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FRANCO PIPERNO

## Cavanagh, Beverley (Anne).

See [Diamond, Beverley](#).

## Cavanillas [Cavanilles], Juan Bautista José.

See [Cabanilles, Juan Bautista José](#).

## Cavanni [Cavani], Francesco

(b Mantua; fl 1679–93). Italian composer. In 1679 he was employed at S Marco, Venice, as a bass. Presumably absent for some time, he was reinstated there in 1687. He received an increase in wages in 1692, but was re-employed in 1693 at a lower salary, indicating an unauthorized absence. Cavanni was a charter member of the Instrumentalists' Guild in Venice from its inception in 1687. He may also have been active in Bologna. As a composer he is known by *Le nove lettioni della Settimana Santa* op.1, for solo voice and continuo (Bologna, 1689), dedicated to Carlo III, Duke of Mantua.

OLGA TERMINI

## Cavaquinho.

Plucked lute of Portugal and Brazil, midway between a guitar and a mandolin; a small [Cavaco](#). From the 15th century the four-course *cavaquinho* reached Africa, the Americas and even Hawaii, where it became the four-string [Ukulele](#). In the northern areas of Latin America and in the West Indies it became known also as the *cuatro*. In Portugal it is used with other instruments to accompany dances. In Brazil, where its four metal strings are tuned *d'-g'-b'-d''*, it has become popular in the cities since the mid-19th century. See also [Machete](#).



## Cavata

(It.: 'excavated').

(1) In the 17th and early 18th centuries a setting in aria style ('arioso') of the last line or couplet of a recitative text – i.e. an aria 'excavated' from recitative. The words normally sum up the sentiment of the passage, and the setting underlines their significance. This kind of cavata, which is described by Salvadori, Neumeister, Walther and Quadrio, is found in most forms of Baroque vocal music, including opera, though the most characteristic examples occur in Italian chamber cantatas from about 1670 to 1720. It may take one of a variety of forms (e.g. *AA'*, *AABB*), normally exhibits a contrapuntal texture between voice and basso continuo, and is often the tonal complement of the preceding recitative. The earliest cavata is the six-bar phrase 'La Ragion perde dov'il Senso abbonda' in Domenico Mazzocchi's opera *La catena d'Adone* (1626, Rome), while some of the latest appear in the church cantatas of Bach (e.g. *bwv76* and *117*).

(2) In the first half of the 18th century a substantial and carefully composed aria, with instrumental accompaniment, set to blank or rhymed verse but not in da capo form. This definition, derived from Mattheson, could apply to many cavatas of the standard type (1), but it also seems to refer to the kind of non-da capo aria, increasingly common in 18th-century opera, that came to be known as the [Cavatina](#). By 1751 and 1760 Traetta could use the words 'cavata' and 'cavatina' apparently without distinction.

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COLIN TIMMS

## Cavatina

(It.; Fr. *cavatine*; Ger. *Kavatine*).

In 18th-century opera the term, the diminutive of *Cavata*, signifies a short *Aria* without da capo; it may occur as an independent piece or as an interpolation in a recitative. Many such arias, though not necessarily described as cavatinas, occur in the operas of Keiser, C.H. Graun and their contemporaries: Graun's *Montezuma* (1755) has an unusually large number of cavatinas, apparently at the prompting of Frederick the Great, who wrote the original libretto. Mozart used the term three times in *Le nozze di Figaro* (1786), for Figaro's 'Se vuol ballare', the Countess's 'Porgi amor' and Barbarina's 'L'ho perduta', and Haydn used it for Hanne's 'Licht und Leben' in *The Seasons* (1799–1801). The tradition was maintained in the 19th century by Rossini, as in 'Ah! che scordar non so' in *Tancredi* (1813), Weber in 'Und ob die Wolke' in *Der Freischütz* (1821) and 'Glöcklein im Thale' in *Euryanthe* (1823), and by French composers, for example 'Salut! demeure chaste et pure' in Gounod's *Faust* (1859) and the Duke's 'Elle sortait de sa demeure' in Bizet's *La jolie fille de Perth* (1867). While the French and German terms retained their meaning, by 1820 the Italian one was regularly applied to a principal singer's opening aria, whether in one movement or two; but it could also serve for an elaborate aria demanding considerable virtuosity, such as Rosina's 'Una voce poco fa' in Rossini's *Il barbiere di Siviglia* (1816) or Lady Macbeth's 'Vieni! t'affretta' in Verdi's *Macbeth* (1847, rev. 1865). Modern writers frequently employ it to describe the slow first movement (more often called 'cantabile') of a double aria; this has no basis in 19th-century usage. The term has also been used in its original sense for a songlike piece of

instrumental music, as in the penultimate movement of Beethoven's String Quartet in B $\flat$  op.130.

For bibliography see [Aria](#) and [Cavata](#).

## Cavatoni [Cavatone], Pietro

(*fl* 1572–9; *d* ? before 1586). Italian composer. The only facts known about his life are that he was nominated to the post of *maestro di musica* at the Accademia dei Novelli (rival of the famous Accademia Filarmonica) in Verona before 1572 and was living in Rome in 1579. In his own time he was regarded as a musician of high merit, as is learnt from Adriano Valerini, who in his *Le bellezze di Verona* (1586) said: 'Nella Musica è stato celebre Gabriele Martinengo, Pietro Cavatone, celebratissimi sono Vincenzo Ruffo e Marcantonio Ingegneri' (the use of the past tense for Cavatoni suggests that, as was certainly true of Martinengo, he had already died by 1586). The compositions in *Scielta di madrigali* (Venice, 1572) dedicated to the 'Accademici Novelli' were intended for use by them at their musical meetings. The text of the madrigal *Veggio quell'hor un'honorata gara* gives vent, with a play on words, to the rivalry with the Accademia alla Vittoria, which joined the Filarmonica in 1564. In the dedication to *Il primo libro de madrigali a cinque voci* (Venice, 1579) there is a reference to a third (apparently lost) printed collection.

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JOANNA WIECKOWSKI/R

## Cavazzio, Giovanni.

See [Cavaccio, Giovanni](#).

## Cavazzoni, Girolamo

(*b* c1525; *d* after 1577). Italian composer, son of [Marco Antonio Cavazzoni](#). Mischianti placed his birth between 1506 and 1512, when both his father and Pietro Bembo were in Urbino, on the basis of a confusion between him and Girolamo de Adaldis, an organist at Mantua from about 1520 to 1564. Certainly, Cavazzoni said that he was born while his father was in Bembo's service, but in the preface to his first publication (*Intavolatura libro primo*, 1543) he referred to himself as 'quasi fanciullo' (probably about 17). He obtained a privilege from the Venetian senate on 31 October 1542 for the printing of this volume. The second volume, which carries no publication date, must have been printed before 1549, the date of the death of its dedicatee, Benedetto Accolti, Cardinal of Ravenna. Ortensio Landi referred to a

'Girolamo d'Urbino' in his *Cataloghi* (Venice, 1552) as one of the best musicians of that period; and three of Cavazzoni's works were reprinted after 1555, ascribed to Hieronymo d'Urbino. In 1565–6 he supervised the building of the organ in the church of S Barbara, Mantua, and also played the organ there at Mass. He apparently was closely associated with the music-loving Guglielmo Gonzaga, for on 17 October 1565 he requested the duke to purchase some silver spoons for him at Venice. During his Mantuan years Cavazzoni taught the organ to Costanzo Antegnati (1549–1624), son of the organ builder at S Barbara, Graziadio Antegnati. Costanzo's *L'arte organica* (Brescia, 1608) recalls Cavazzoni as 'Hieronimo d'Urbino già mio honorato maestro'. Mischiati stated that Cavazzoni was still organist at S Barbara in 1577.

Cavazzoni's four ricercares (1543) differ strikingly from the pair published in 1523 by his father, Marco Antonio, for they comprise a series of imitative expositions, each having from three to 19 entries, connected by a few free figurative sections. The large number of entries of a single point and also the appearance of an ensuing point as the conclusion of a preceding one suggest that the stylistic model was the vocal music of Gombert's generation. Unlike Cavazzoni's rather austere ensemble ricercares of 1540 (a 4) and 1551 (a 3), those of 1543 are enlivened by idiomatic cadential flourishes and occasional rapid passage-work; they are, however, almost always supported by continuing polyphony. Aside from modal similarities, there is no indication that the four keyboard ricercares of 1543 were intended to be connected with their ensuing canzonas, hymns or *Magnificat* settings. Brevity, restricted range, absence of clear cadential points and a subsequent lack of sectionalism distinguish Cavazzoni's two ensemble ricercares from those for keyboard.

The two canzonas are modelled on chansons by Josquin and Passereau. They are not transcriptions but arrangements, reducing Josquin's five voices to four, altering pitches of the points of imitation and the times of their entries, radically shortening Passereau's chanson, and introducing *passaggi*, especially at cadences.

The 12 hymns, probably intended to be played in alternation with a choir, present their cantus firmi usually in a single voice, normally superius or bassus (tenor in *Jesu nostra redemptio*), and only occasionally migrate from one voice to another (e.g. bass to tenor in *Jesu corona virginum*). Sometimes a brief contrapuntal introduction precedes the statement of the hymn tune, and motifs derived from the tune inspire the surrounding imitative polyphony. The textural severity is lightened by *passaggi*, which in *Christi redemptor omnium* are quite extended. Cavazzoni's four *Magnificat* settings are for *alternatim* performance. He set the odd-numbered verses, treating the chant not as a cantus firmus, however, but as a source for imitative expositions. Since the chant is both decorated and presented differently in each verse, a series of miniature variations results.

The three settings of the Mass are also for organ performance alternating with a choir. The first is based on Mass IV, the second on Mass XI, and the third on Mass IX. The Gloria of the last incorporates some Marian tropes which were customary in masses *de Beata Virgine* before they were eliminated by the Council of Trent. The compositional style closely resembles that of the *Magnificat* sections.

## WORKS

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2 Magnificat settings, 4 hymns, 2 canzonas, 4 ricercares; M i

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?1543): 3 masses, 2 Magnificat settings, 8 hymns; M ii

2 ensemble ricercares 1540<sup>22</sup>, 1551<sup>16</sup>; M ii, also ed. in IIM, ii (1994)

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1972), 149–58

H. COLIN SLIM

## Cavazzoni, Marco Antonio [Marco Antonio da Bologna, Marco Antonio da Urbino]

(*b* Bologna, c1490; *d* Venice, c1560). Italian keyboard composer, father of [Girolamo Cavazzoni](#). He belonged to a prosperous Bolognese family with its own coat of arms. He probably spent considerable time at Urbino, possibly as early as 1512: Duchess Leonora Gonzaga referred, in June, July and November 1512, to a 'Marc Antonio mio musico' who was making short trips to Rome and Mantua. Whether 'el Bolognino', one of five organists esteemed as 'divino' in 1513 by Philateo in his *Viridario*, was Cavazzoni remains uncertain. In 1516 he was testing an organ in Ferrara. From August 1517 until 1524 he lived in Venice and corresponded with the theorist Giovanni Spataro at Bologna; he was in Rome playing for Pope Leo X from about April 1520 until February 1521. Returning to Venice after Leo's death in December 1521, Cavazzoni dedicated his *Recerchari, motetti, canzoni ... libro primo* (1523) to the Venetian patrician Francesco Cornaro, in whose service he may have been from 1512 to 1517. He may have been the singer called Marc'Antonio

who was at S Marco as early as 1522. In the dedication of an edition of Petrarch to Cavazzoni in 1523 Giovannilanzo Gabbiano noted Leo X's fondness for him and his pre-eminence in playing keyboard instruments. At the birth of his son, Girolamo (probably c1525), Cavazzoni was with Pietro Bembo, who was then living in nearby Padua. From 1528 to 1531 he was again in Venice, and was a friend of Pietro Aaron and Willaert. In addition to teaching, a sinecure in Brescia supplemented his income. Cavazzoni was possibly the organist 'M. Marco' at S Stefano in Venice who in 1532 was appointed at Treviso Cathedral, and was almost certainly the 'Marcho Antonio da Urbin' at Chioggia Cathedral from 1536 to 1537.

In a letter dated 10 December 1537 Pietro Aretino expressed pleasure that 'Marcantonio da Urbino' had left the papal court of Paul III and urged him to enter the service of the Duchess of Urbino. This may have been Cavazzoni, for Aretino's *Il Marescalco* (Venice, 1533) lists 'Marcantonio' among great keyboard players. Pietro Aaron, in his *Lucidario* (1545), mentioned a 'Marc'Antonio del doge da Vinegia', referring possibly not to Cavazzoni but to the 'ser Marc'Antonio de Alvisè' who substituted for the aged Willaert at S Marco during Willaert's absence in 1559 and who was *maestro di cappella* there from 1564 to 1565. Confusion between Cavazzoni and Alvisè arises also from Willaert's testament of 1552, which names 'Marc'Antonio Cavazzoni' as an executor, although two later testaments (1558, 1559) call the executor simply Marc'Antonio, singer at S Marco. Cavazzoni described himself as a singer at S Marco in his own first will of 1560. There must have been two aged musicians called Marc'Antonio (Cavazzoni and Alvisè) singing at the basilica during this period. The shaky and uncertain handwriting of Cavazzoni's final testament of 1560 confirms his old age. Neither will mentions his son, Girolamo, still alive in 1570. Cavazzoni probably died soon after 1560 and should not be confused with the bass singer Marco Antonio in the Vienna court chapel in 1570.

On 10 January 1523 the Venetian senate granted 'maestro Antonio da Bologna' a printing privilege for a 'new method of intabulating songs and masses for the organ'. In April his *Recerchari, motetti, canzoni ... libro primo* appeared, printed for him by Bernardo Verzelensis and containing two ricercares and intabulations of two motets and four chansons. Since no vocal models have been located, Cavazzoni may well have arranged his own vocal compositions for organ. The two ricercares, though modally connected, are thematically only loosely related to their ensuing motets. Both ricercares, the earliest known for keyboard, are astonishingly mature compared with the first lute ricercares that Petrucci printed 15 years earlier. Although the two ricercares still bear the stamp of written-down improvisations, they differ from the early lute pieces in their amount of thematic growth. The number of parallel 5ths and octaves and the grinding dissonances on strong beats testify to their independence from vocal music. A somewhat less elaborate ricercare by a 'Ma[r]ca[ntonio] in bologna' appears among the keyboard manuscripts at Castell'Arquato. Whether or not the motets are Cavazzoni's own or arrangements of now lost works, the prototype seems to be the Josquin-style motet of around 1500, with imitative duets, frequent use of sequence, and many parallel 6th chords alternating with freely imitative episodes. Lowinsky and Ward saw Cavazzoni's motet *Salve virgo* as the source for the beginning of the *Fancy* by Master Newman in the Mulliner Book. Cavazzoni's four chanson arrangements are obviously highly decorated versions of simpler

melodic lines. Formally they have a great deal in common with the polyphonic vocal chanson.

Jeppesen ascribed to Cavazzoni a mass in a Bolognese manuscript (*I-Bsp*, A.XXXVIII) copied by Spataro and entitled *Domini Marci Antonii*, on the strength of its cantus firmus, a *soggetto cavato* on the vowels of 'Domini Maria Antonii Cavazzoni'. Jeppesen dated it between 1520 and 1530. However, it appears with nine other masses, one of which, *La bataille* by Janequin, appears in the Bologna manuscript in a five-voice version (with the added fifth part by Verdelot) that was first published in 1545. Thus Spataro probably copied all ten masses after 1545. It seems more probable that the mass is not by Cavazzoni but was dedicated to him as a member of a noble family.

## WORKS

Recerchari, motetti, canzoni ... libro primo (Venice, 1523/R), ed. Jeppesen: Recercare primo; recercare secondo; Autre yor per un matin; Madame vous aves mon cuor; Perdone moi sie folie; Plus de regres; O stella maris; Salve virgo  
1 ricercare, *I-CARcc*

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- K. Jeppesen, ed.:** *Die italienische Orgelmusik am Anfang des Cinquecento* (Copenhagen, 1943, enlarged 2/1960)
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- M. Picker:** 'A Josquin Parody by Mare Antonio Cavazzoni', *TVNM*, xxii/3 (1972), 157–9

H. COLIN SLIM

## Caveau, Société (des dîners) du.

See [Société du Caveau](#).

## Cavedagna, Vincenzo

(*b* Bologna, c1740; *d* Bologna, 1824). Italian cellist and composer. He was a cellist at S Petronio, Bologna, from about 1765. In 1773 he was admitted to

the Accademia Filarmonica of Bologna. His works were frequently played at special Accademia concerts, and he served as *Principe* in 1778, 1782, 1794 and 1822. At the founding of the Liceo Filarmonico in 1804 he was appointed cello professor, a post he held until shortly before his death. 18 sacred works by Cavedagna for chorus, soloists and orchestra are in manuscript in the Bologna Conservatory.

HOWARD BROFSKY

## Cavendish, Michael

(*b* c1565; *d* London, ?5 July 1628). English composer. He was the youngest son of William Cavendish, a member of an important Suffolk family notable for its patronage of musicians; Sir Charles Cavendish, William's cousin, was the dedicatee of Wilbye's first madrigal volume (1598), and Sir Charles's brother-in-law, Sir Henry Pierrepont, was the dedicatee of Greaves's *Songes of Sundrie Kindes* (1604). Cavendish dedicated his single volume (1598) to his own second cousin, Lady Arabella Stuart (also the dedicatee of Wilbye's second set of 1609), and the preface implies that he was himself a man 'humbled with adversities'. Cavendish was later a 'servant in the bedchamber' to Prince Charles, son of James I. He made his will on 5 July 1628 in the parish of St Mary Aldermanbury, London; the will was proved on 11 July. He died unmarried.

Cavendish's volume resembles that of Greaves in that it contains both songs and madrigals. The last six of Cavendish's 19 lute-songs are given in alternative versions for four voices, while *Wandering in this place* and *Everie bush new springing* also occur in five-voice vocal versions among the eight madrigals which complete the volume. Cavendish's ayres show an admirable and often very attractive fund of melody. Some are strongly influenced by the older tradition of the viol-accompanied song, notably in their extended imitative introductions and their measured vocal style. As a madrigal composer Cavendish was less assured, possessing much of Morley's charm, but little of his distinction. His technique was not over-strong, and the expressive character of his musical paragraphs is sometimes weakened by the tentative treatment and frequent modifications of his imitative points. Cavendish frequently inserted triple-time passages into duple-time works, and he liked to gravitate heavily (and sometimes strikingly) to the flat side of his tonic. Two of his madrigals, *Zephirus brings the time* and *In flowre of Aprill springing*, borrow musically from Ferrabosco's settings of the same texts, first published in the second volume of Yonge's *Musica transalpina* (RISM 1597<sup>24</sup>), while *Come gentle swains* takes from Croce's *Hard by a crystal fountain* (also included in *Musica transalpina*) the refrain 'Then sang the shepherds and nymphs of Diana: Long live fair Oriana!', which was later to form the basis for the conclusion of every madrigal in *The Triumphes of Oriana* (1601<sup>16</sup>). Cavendish himself contributed to this collection, using again the lyric *Come gentle swains*, but drastically refashioning his earlier music.

### WORKS

The exact title of Cavendish's volume of music is unknown, since the top of the title-page of the single surviving copy of this print is missing. The title given below is the subtitle.

14. Ayres, 2vv, lute, b viol, or 1v, lute, 6. More, 4vv, lute, and 8. Madrigalles, 5vv (London, 1598/R); the 20 ayres with lute, ed. in EL, 2nd ser., vii (1926); the madrigals, ed. in EM, xxxvi (1924, 2/1961)

1 psalm setting, 1592<sup>7</sup>, 1 madrigal, 1601<sup>16</sup>; ed. in EM, xxxii (1923, 2/1962)

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**E.C. Cramer:** 'Elizabethan and Jacobean Lute-Song Cycles', *NATS Bulletin*, xxxvii/3 (1980–81), 16–20

DAVID BROWN

## Cavendish, William, Duke of Newcastle

(bap. Handsworth, Yorks., 16 Dec 1593; *d* Welbeck Abbey, Notts., 25 Dec 1676). English poet, playwright and music patron. Christopher Simpson recognized his knowledge of and skill in the science of music and praised him for 'cherishing and maintaining such as are excellent in it' (*A Compendium of Practical Musick*, 1667). The duke's enthusiasm for playing divisions on the bass viol is reflected in his employment of Maurice Webster, from whom he acquired four books of divisions (now lost), and his close friendship with Simpson, who during the early years of the Civil War served under Newcastle's younger son. A 1636 inventory of the duke's music collection lists important manuscript sources, including the only surviving copy of John Dowland's funeral psalms for Henry Noel (*GB-NO*) and a set of 'Fantasies, Almaines Corantoes, &c.' by Webster, Stephen Nau and John Adson (now lost), as well as madrigal prints by English and continental composers and Roman Catholic liturgical works by Infantas and Byrd. Newcastle came into close contact with many theatrical composers. Four songs from his comedy *The Varietie* (London, 1649), acted by the King's Men at the Blackfriars Theatre, 1639–42, were set to music by John Wilson. He also collaborated with Locke on the 1674 production of his comedy *The Triumphant Widow* (London, 1677); two autograph songs survive among the duke's papers (*NO*).

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**L. Hulse:** 'Amorous in Music: the First Duke of Newcastle', *Early Music News*, no.213 (1996), 4–5

LYNN HULSE

## Cavi, Filippo da

(b Cavi, nr Rome; fl 1641–2). Italian composer and organist. An Augustinian monk, in 1642 he was organist and *maestro di cappella* of S Agostino, Rome. He is known by two sets of vesper psalms, opp.2–3 (1641–2), the first (which survives incomplete) for five voices and continuo, the second for four; each volume also includes a mass and litanies. A sacred piece by him also survives (in RISM 1643<sup>1</sup>).



## Cavos, Catterino Al'bertovich

(b Venice, 30 Oct 1775; d St Petersburg, 28 April/10 May 1840). Russian composer and conductor of Italian birth. He received his early musical education from Francesco Bianchi, and later worked in the Teatro La Fenice in Venice, where his father, Alberto Cavos (or Gavosi), was ballet-master. There his *Inno patriotico in onore della guardia civica* was given its first performance on 13 September 1797, and the following year he composed a cantata entitled *L'eroe*, in celebration of the Austrian imperial army's entry into Venice.

He travelled to Russia in 1799 and quickly became involved with the Italian opera troupe; in 1803 he was officially appointed its director, following the reorganization of the Imperial Theatres. He also began to teach at both the city's theatre school and the College of the Order of St Catherine. For the rest of his life Cavos remained closely involved in music education in the city, but he was most noted for his contribution to operatic life there. In 1806 he replaced Stepan Davıdov as conductor of the Russian Opera, a position he held until his death. According to the terms of his contract, he was obliged to write music for the French, Russian and Italian troupes, and also to compose ballets.

The success of Cavos's additional music to the adapted Russian version of Ferdinand Kauer's Singspiel *Das Donauweibchen* – renamed *Dneprovskaya rusalka* ('The Dnepr Water-Nymph') and first performed at the Bol'shoy Theatre, St Petersburg, on 5/17 May 1804 – marked the beginning of an outstanding career as a composer of Russian opera. In 1805 *Knyaz' nevidimka, ili Richard-volshebnik* ('The Invisible Prince, or Richard the Magician') received an extravagant première in St Petersburg and remained popular for many years, and in 1806 he completed *Lyubovnaya pochta* ('The Lovers' Post') to a libretto by Prince Aleksandr Shakhovskoy (1777–1846), Intendant of the St Petersburg Imperial Theatres from 1802. Shakhovskoy was Cavos's principal literary collaborator over the following 15 years, supplying him with a further five librettos. Of these, *Ivan Susanin* (1815) is probably Cavos's best-known work. It makes substantial use of folk melody and its plot is similar to Glinka's *A Life for the Tsar*, although Cavos and Shakhovskoy chose not to have the hero murdered by the Poles in the final act, but rather to have him saved by the timely arrival of the Russian army. In 1836 Cavos coached the singers and conducted the first performance of Glinka's opera in St Petersburg.

For many years Cavos was a close associate of Charles Didelot (1767–1837), the French choreographer who became director of the Russian Imperial Ballet. Together they produced *Zefir i Flora* (1808), *Amur i Psikheya*

(1809), *Asis i Galateya* (1815), *Karlos i Rosalba* (1817), and *Raul de Kreki* (1819), based on Dalayrac's opera to Boutet de Monvel's text *Raoul, sire de Créqui* (1789). In 1821 Cavos composed music for the ballet *Roland i Morgana* (1821) and *Kavkazskiy plennik* ('The Prisoner in the Caucasus', 1823).

Cavos worked as a singing teacher in the Smolny Institute, 1811–29; in 1821 he was made inspector of the court orchestras and in 1832 was promoted to the directorship, with control of all the imperial orchestras. From 1828 until 1831 he was Kapellmeister of the Italian opera troupe, and from 1832 until his death he held a similar post with the Russian and German companies. He also wrote incidental music to plays by Shakhovskoy and contributed to several pasticcios, of which *Miroslava*, written in 1827 in collaboration with Antonolini, is his last known composition.

Cavos's wife, Camilla Baglioni, was a singer who appeared in seconda donna comic parts in Venice between 1791 and 1795, and his son Giovanni Cavos was a respected conductor at the Imperial Theatres in St Petersburg. Another son, Alberto Cavos (1801–63), became a prominent architect: he was responsible for reconstructing the Moscow Bol'shoy Theatre after it burnt down in 1853, and for rebuilding the Mariinskiy Theatre and the Mikhaylavskiy Theatre (now the Maliy) in St Petersburg; he also published a *Traité de la construction des théâtres*.

## WORKS

(selective list)

all first performed in St Petersburg

MSS mainly in RU-SPtob

Dneprovskaya rusalka [The Dnepr Water-Nymph] (magical-comical op, 3, N. Kras'nopolsky), Bol'shoy, 5/17 May 1804; music by F. Kauer from *Das Donauweibchen*, with addl numbers by Cavos

Knyaz' nevidimka, ili Richard-volshebnik [The Invisible Prince, or Richard the Magician] (magical-comical op, 4, Ye. Lifanov, after the oc *Le prince invisible, ou Arlequin Prothée* by M. Hapdé), Bol'shoy, 5/17 May 1805

Lyubovnaya pochta [The Lovers' Post] (comic op, 1, A. Shakhovskoy), Bol'shoy, 21 Jan/3 Feb 1806

Beglets ot svoey nevesti [He Deserted his Bride] (comic op, 1, Shakhovskoy), Bol'shoy, 18/30 April 1806

Il'ya bogatir' [Ilya the Hero] (grand magical-comical op, 4, I. Krilov), Bol'shoy, 31 Dec 1806/12 Jan 1807

Tri brata gorbuni [The Three Hunchbacked Brothers] (comic op, 1, A. Luknitsky, after Cavos: *Les trois bossus*), Bol'shoy, 15/27 April 1808

Kazak stikhotvorets [The Cossack Poet] (anecdotal opera-vaudeville, 1, Shakhovskoy), Winter Palace, 15/27 May 1812

Mnimiy nevidimka, ili Sumatokha v traktire [The Imaginary Invisible Man, or Commotion in a Tavern] (comic op, 1, A. Scheller, from the Ger.), German Theatre, 26 May/7 June 1813

Soliman vtoroy, ili Tri sultanshi [Suleiman II, or The Three Sultaneses] (comic op, 1, Scheller, from the Fr.), German Theatre, 26 May/7 June 1813

Otkupshchik Brazhkin, ili Prodazha sela [Brazhkin the Tax-Farmer, or The Village is Sold] (comic op, 1, Shakhovskoy), Mal'iy, 17 Feb/1 March 1815

Ivan Susanin (op, 2, Shakovskoy), Mal'iy, 19/31 Oct 1815

Vavilonskiye razvalini, ili Torzhestvo i padeniye Giafara Barmesida [Babylonian Ruins, or The Triumph and Fall of Giafar Barmecides] (historical op, 3, from the Fr.), Bol'shoy, 6/18 Nov 1818

Dobrinya Nikitich, ili Strashniy zamok [Dobrinya Nikitich, or The Haunted Castle] (magic op, 3), Bol'shoy, 25 Nov/7 Dec 1818, with F. Antonolini

Volshebniy baraban, ili Blagodetel'niy dervish [The Magic Drum, or The Beneficent Dervish] (magical-comical op, 3, E. Schikaneder, trans. Kunyayev), Pashkov's Theatre, 31 Oct/12 Nov 1819, with Antonolini and Schneider

Novaya sumatokha, ili Zhenikhi chuzhikh nevest [A New Commotion, or The Grooms Take the Wrong Brides] (comic op, 1, Shakhovskoy), Bol'shoy, 22 Sept/4 Oct 1820, partly after Rossini

Zhar'-ptitsa, ili Priklyucheniya Lesvila-Tsarevicha [The Firebird, or The Adventures of Tsarevich Lesvil] (magic op, 3, M. Lebedev, after S. Andreyev), Bol'shoy, 6/18 Nov 1822, with Antonolini

Svetlana, ili Sto let v odin den' [Svetlana, or A Hundred Years in One Day] (op, 2, A. Veshnyakov, after V.A. Zhukovsky), Bol'shoy, 29 Dec 1822/10 Jan 1823, music adapted from C.S. Catel with addl numbers by Cavos

Geniy Itrubiyel', ili Tisyacha let v dvukh dnyakh Vizirya Garuna [The Genie Itrubiel, or The Vizier Harun's Thousand Years in Two Days] (op, 3, R. Zotov), 5/17 Nov 1923, with Antonolini; incl. music by Méhul and Isouard

P'yemontskiye gori, ili Vzorvaniye chortoga mosta [The Mountains of Piedmont, or The Devil's Bridge is Blown up] (op, 3, Scheller, from the Fr.), Bol'shoy, 16/28 Oct 1825, with I. Lengard

1-act comic ops, in Fr.: L'alchimiste; Le mariage d'Aubigny; Les trois bossus; L'intrigue dans les ruines

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GEOFFREY NORRIS/NIGEL YANDELL

**Cawston, Thomas.**

See [Caustun, Thomas](#).

## Caylus, Anne Claude Philippe de Pestels de Lévis de Tubières-Grimoard, Comte de

(*b* Paris, 1692; *d* Paris, 1765). French patron and writer. He came from an old and illustrious family and pursued a military career before turning to the arts and letters and taking up archaeological research and the life of high society. His mother, a niece of Mme de Maintenon, was an excellent singer and harpsichordist who corresponded with the abbé Antonio Conti. Caylus travelled in Italy in 1714–15 and became a devotee of the opera of Venice, Bologna and Milan; on returning to Paris he provided the Crozat concerts with new Italian works. When his mother died in 1729 he immersed himself in his studies of archaeology and history. He rediscovered Guillaume de Machaut and also the musical past of France, particularly its folklore and chansons, thus inaugurating a movement continued by Jean Monnet and Charles de Lusse. His work on the instruments of antiquity sparked off François Arnaud's *Lettre sur la musique* (1754), and he may have inspired also Rémond de Saint-Mard's *Réflexions sur l'opéra* (1747). Caylus was the author of a *Lettre sur l'origine de la musique* in which he set Psyche and Venus against each other and defended the ideal of a melodious, simple style, speaking straight to the heart (i.e. French music). Once a devotee of the Italian style, Caylus became a supporter of the music of his own country when, in later life, his interest was caught by history (see M. Barthélémy: 'Le comte de Caylus et la musique', *RBM*, xlv (1990), 5–12).

MAURICE BARTHÉLÉMY

## Caza, Francesco

(*fl* 1492). Italian theorist. A pupil of Franchinus Gaffurius, he is the nominal author of *Tractato vulgare de canto figurato* (Milan, 1492; facs., with Ger. trans. by J. Wolf, *Veröffentlichungen der Musik-Bibliothek Paul Hirsch*, ser. 1, i, Berlin 1922). This treatise, dedicated by Gaffurius to Filippino Fiesco, is a greatly abbreviated translation of Gaffurius's *Musices practicabilis libellus*, written in about 1480, which later became book 2 of the *Practica musicae* (1496; see *SpataroC*, 166–72). It discusses, in Italian, the rudiments of mensural notation: note values, ligatures, rests, *modus*, *tempus* and *prolation*, imperfection, dots, alteration, diminution and syncopation, describing these as 'material very useful and necessary for those who wish to know how to sing'. The examples are added by hand in the only surviving copy (*GB-Lbl* Hirsch I.110).

BONNIE J. BLACKBURN

## Cazaban, Costin

(b Bucharest, 9 Sept 1946). Romanian composer. After studying composition with Olah, orchestration with Stroe and counterpoint with Marbe at the Bucharest Academy (1964–71), he gained a teaching post at the George Enescu Lyceum (1971–8) and worked as an editor for the journal *Muzica* (1971–83). Settling in Paris in 1983, Cazaban studied composition at the Sorbonne with Xenakis (1983–4) and aesthetics with Costin Mioreanu (1984–93; PhD 1993). At Darmstadt he attended classes in 1982 and 1984 and taught in 1986. He became a journalist for *Le monde de la musique* in 1985 and *Le monde* in 1987 and a music critic for Radio France Internationale in 1989; he also teaches musical aesthetics at the Sorbonne. A rigorous composer, Cazaban has developed a system of composition and analysis derived from the logic of Stéphane Lopasco, involving such dualities as real/unreal and composed/uncomposed. The resulting aesthetic and semiotic principles have influenced his stylistic development. Devoted particularly to chamber music, he combines postmodernism with elements of fantasy in his works.

## WORKS

(selective list)

Orch: *Naturalia II*, pf, orch, 1980

Vocal: *Musique pour Saint-John Perse*, S, cl, pf, tape, 1972; *Reflet dans mon visage caché*, S, a fl, vc, perc, tape, 1973; *Sonnets (W. Shakespeare)*, B, ob, bn, gui, va, vc, 1995

Chbr: *Zig-Zag*, 2 db/(vc, db), 1974; *Naturalia I*, pf, 6 kbd/tape, 1975; *Antimemoria*, str qt, 1977; *Natură moartă cu instrumente și compozitori [Still Life with Instruments and Composers]*, (cl, pf qt)/(hpd, cel, perc), 1978; *Croisements recherchés*, choral et évacion, cl, vn, va, vc, 1980; *Notorious (scenic action)*, 3 or more pf/harmony insts, 1981; *Ras-Timp*, variable ens, 1982; *Trellis*, variable ens, 1985; *Flûtes à vide*, fl/fls, tape, 1986; *L'ombre d'Euclid*, fl qt, 1987; *Deus ex machina*, fl, 12 str, 1988; *Au-delà de Vienne*, str qt, 1989; *Solve e coagula*, ob, cl, bn, vn, vc, pf, perc, 1992; *Str Qt no.3 '... contineri minimo ...'*, 1997

Solo inst: *Variatiuni-divertisment*, vn, 1981; *El Aleph*, gui, 1986; *Pneuma-Vorstellung*, trbn, 1990

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**C. Cazaban:** *Temps musical/espace musical comme fonctions logiques* (Lille, 1994)

**I. Anghel:** *Orientări direcții curenti ale muzicii românești din a doua jumătate a secolului XX* (Bucharest, 1997)

OCTAVIAN COSMA

## Cazden, Norman

(*b* New York, 23 Sept 1914; *d* Bangor, ME, 18 Aug 1980). American composer, musicologist and pianist. He received a teacher's diploma from the Juilliard Graduate School (1932) and a BS in social science at the City College, New York (1943); he studied musicology at Harvard University (PhD 1948), where he also took composition lessons with Piston and Copland. As a pianist he made his *début* in 1926 and until 1943 worked as composer-pianist for several modern dance groups. Throughout his career he appeared as a soloist and accompanist and taught theory and piano privately; for a year he was music director of the New York radio station WLIB. He held appointments at Vassar College (1947), the Peabody Conservatory (1948) and the universities of Michigan (1949) and Illinois (1950–53). His career was then interrupted by his refusal to answer questions from the US House Un-American Activities Committee until in 1969 he secured an appointment at the University of Maine, Orono, where he remained until his death. A versatile composer, he wrote music broad in expressive range, with marked rhythmic impulse, frequent use of polyphony and widely expanded tonality. His melodies sometimes reflect his deep interest in folk music, the lifelong study of which led to collaborations on a number of published collections, and to a suggested alternative to modal terminology and traditional analytical methods (Cazden, 1971). Cazden also published a number of articles on the nature and perception of consonance and dissonance, challenging earlier theories and concluding that societal cultures and musical context, not acoustical laws, determine musical response.

## WORKS

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Orch: *Preamble*, op.18, 1938; *6 Definitions*, op.25, 1930–39; *3 Dances*, op.28, 1940; *Stony Hollow*, op.47, 1944; *Sym.*, op.49, 1948; *3 Ballads*, op.52, 1949; *Songs from the Catskills*, op.54, band, 1950; *Woodland Valley Sketches*, op.73, 1960; *Adventure*, op.85, 1963; *Chbr Conc.*, op.94, cl, str, 1965; *Va Conc.*, op.103, 1972

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## Cazeaux, Isabelle (Anne-Marie)

(b New York, 24 Feb 1926). French-American musicologist. She took the BA at Hunter College in 1945, then did graduate work under Alfred Einstein at Smith College (MA 1946). In Paris she studied the violin at the Ecole Normale de Musique and worked with Norbert Dufourcq at the Conservatoire.

Returning to America, she undertook further graduate studies at Columbia University, taking the MS in library science (1959) and the PhD in musicology (1961). She also studied at the Sorbonne with Paul-Marie Masson and at the Ecole Pratique des Hautes Etudes with Solange Corbin.

Isabelle Cazeaux worked at the New York Public Library as a music cataloguer from 1957 to 1963. From 1963 until her retirement in 1992 she was a member of the music faculty of Bryn Mawr College, holding the chair there from 1978; she also taught at the Manhattan School of Music from 1969 to 1982. She has specialized in French music and literature of the Renaissance and the *belle époque*, particularly opera, and the chansons of Claudin de Sermisy. She has also translated French literary documents and memoirs of the 15th and 18th centuries.

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PAULA MORGAN

## Cazotte, Jacques

(*b* Dijon, 7 Oct 1719; *d* Paris, 25 Sept 1792). French writer. Educated at the Jesuit college of Dijon, he entered the marine ministry, serving as *contrôleur* to the West Indies from 1747 to 1759. He retired at an early age, due to ill health and on his return to France he adopted literature as his profession. The themes of his fashionable fairy stories, *contes* and *romances* inspired contemporary opera: Dalayrac's *Agnès et Olivier* (1791) was based on the *romance Olivier*, which had secured Cazotte's literary reputation, and his masterpiece, the *conte Le diable amoureux*, served as the model for Paisiello's *L'infante de Zamore* (1781). His one libretto, to Duni's *opéra comique Les sabots* (1768), was unsuccessful: Duni sought the assistance of Sedaine, who refashioned the text substantially but retained Cazotte's name on the title-page.

Cazotte also contributed two pamphlets to the Querelle des Bouffons while on leave in Paris in 1753. *La guerre de l'opéra*, a dispassionate account of the controversy, using humorous warfare imagery, was written in response to Grimm's *Le petit prophète* and showed firm (though not uncritical) support for French opera. The *Observations sur la lettre de J.J. Rousseau*, the first reply to Rousseau's infamous epistle, was considerably more anti-*philosophe* in tone and maintained that French composers could set French texts successfully to music. Cazotte supported not only his country's opera but also its monarchy: he was guillotined in 1792.

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ELISABETH COOK

## Cazzati, Maurizio

(*b* Luzzara (now Lucera), duchy of Guastalla, nr Reggio nell'Emilia, 1616; *d* Mantua, 1678). Italian composer and organist. During his term as *maestro di cappella* of S Petronio, Bologna (1657–71), he made significant contributions to the development of instrumental music, especially in the unique repertory of music for trumpet and strings.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

ANNE SCHNOEBELEN

Cazzati, Maurizio

1. Life.

Cazzati may have been appointed to his first musical position at the age of 17, at S Pietro, Guastalla, serving Ferrante III, Duke of Guastalla. After his ordination to the priesthood Cazzati became *maestro di cappella* and organist of S Andrea, Mantua, in 1641. He was in charge of music at the court of Scipione Gonzaga, Prince of Bozzolo in 1647 and 1648, when he was elected *maestro di cappella* of the Accademia della Morte at Ferrara. He served there from 3 June 1648 to 15 September 1652. On 17 April 1653 he was elected *maestro di cappella* of S Maria Maggiore, Bergamo. He acquired works for the chapel by important contemporary composers, significantly enlarging its repertory. While in Bergamo he was a member of the Accademia degli Eccitati. In April 1657 he returned to Ferrara, serving again as *maestro di cappella* of the Accademia della Morte until late August, when he applied for a similar post at S Petronio, Bologna. His election came as the result of an impressive performance of one of his masses at the nearby church of S Salvatore. In spite of a promising start his career at S Petronio was marked by continued personal and professional difficulties, bitter polemics and evident dissatisfaction on the part of the Bolognese musical community.

On taking up his duties at S Petronio he instituted a reform of the *cappella musicale*, establishing a fixed number of 35 singers and instrumentalists, who performed for prescribed ecclesiastical functions of the church year. This group was traditionally augmented for the patronal feast on 4 October to add to its splendour. Cazzati provided a climate favourable to the development of instrumental music within the liturgy by hiring, in addition to highly-paid solo singers, instrumentalists who were also paid relatively high wages. Among the musicians he thus attracted to the *cappella musicale* were G.B. Vitali and Pietro degli Antonii.

Perhaps because of certain reforms initiated by Cazzati, a bitter polemic began in 1659 from the pen of Lorenzo Perti, a beneficed priest at S Petronio, later *maestro di cappella* of Bologna Cathedral. He was soon joined by G.C. Arresti, organist of S Petronio. The controversy centred round some musical errors in the Kyrie of Cazzati's *Missa primi toni* published in the five-part *Messa e salmi* op.17 (1655). An anonymous author wrote the initial document, *Dialogo fatto tra un maestro et un discepolo desideroso d'approffitarsi nel contrapunto*, in 1658, attacking Cazzati's Kyrie in deprecatory, verbose style (the document was once considered to be by Arresti but Brett presents convincing evidence that it was by another, unknown, author). In 1659 Perti wrote his *Viglietto* (perhaps for an academic discussion), a much more concise, reasoned criticism of the same work, following it in September of that year with a similar letter to the chapter of S Petronio. Arresti, newly appointed as organist, offered to defend Cazzati but was rebuffed on the grounds that he had published nothing and was therefore not qualified. Dismissed in 1661 as organist, Arresti entered the polemic against Cazzati, taking up the points raised in Perti's *Viglietto* in his newly published *Messa e Vespro* op.1 (1663), in which he included an anonymous copy of Cazzati's Kyrie. By annotating the work in rather brutal terms, he criticized Cazzati's use of mode, providing correct usages in his own work based on themes from Cazzati's mass.

In his response, the *Risposta*, Cazzati based his arguments, point by point, on the *Viglietto* used by Arresti, citing similar passages in the music of his contemporaries, including Arresti. Meanwhile, Arresti continued his criticism in the letter to the reader of his op.2, where he dismissed some points raised in the *Viglietto* but raised new ones. Cazzati answered with his *Poscritto* (published along with the *Risposta*) in which he soundly criticized Arresti's op.1 precisely on the grounds raised in Perti's *Viglietto*. In 1664 Arresti published his collection of five psalms, *Gare musicali*, once again including a work by Cazzati from his op.33, its errors indicated by annotations as before, but without verbal comment. Instead, he invites comparison with his own psalms. The written polemic seems to have ended here, except that Cazzati reprinted the offending op.17 in 1667 with some errors corrected, but not those which concerned his alleged mistakes in using the first mode.

Cazzati's conspicuous absence from the Accademia Filarmonica, founded in 1666 (Arresti was one of the founder-members), suggests that the quarrel affected the entire Bolognese musical community. However, the vestry board of S Petronio had shown its support of Cazzati from the beginning and continued to do so, even authorizing payments for the expenses of private *accademie* held by Cazzati at S Petronio, perhaps in defiance of the Accademia Filarmonica. Cazzati also established his own printing press, probably in the house attached to S Petronio intended for the use of the *maestro di cappella*. From this press evidently issued his opp.41–7, 49–53 and 55–8, none of which bears a publisher's name. Their publication by Cazzati himself may very well indicate that his relations with Bolognese music publishers were also strained.

Perhaps because of the pressure of constant controversy the vestry board dismissed Cazzati from S Petronio on 27 June 1671. He returned to Mantua, where he continued his publishing activities and served Duchess Anna Isabella Gonzaga as *maestro di cappella di camera*. During this time six of his

oratorios were performed at court. He also served as *maestro di cappella* of Mantua Cathedral from 29 September 1672, and composed music for the feasts of S Tommaso and S Antonio beginning in 1671 at the Cappella S Barbara until his death on 18 September 1678. A letter from the executor of his will indicated his intention to donate 12 large books of polyphonic music to the church of S Petronio, evidence of his esteem for the vestry board that employed him. Among his effects were about 130 paintings, three musical instruments, the printing press and type with which he printed his own music, and a list of his works, four of which have not survived (opp.60–62 and 64).

Cazzati, Maurizio

## 2. Works.

Although instrumental music forms only a relatively small part of Cazzati's output of 66 published volumes, it is in this genre that he made his most influential contribution. His early ensemble sonatas and canzonas are in the Venetian canzona tradition: they are in imitative style and consist of short contrasting sections with stereotyped cadential formulae. His op.18 sonatas of 1656 codify many characteristics of the mature Baroque sonata, hinted at in earlier collections: clear formal design in separated movements, thematic expansion, incorporation of dance rhythms and greater use of homophony. His sonatas progressed from modal ambiguity to tonal clarity and functional harmony, often through the use of bass patterns, but his choice of tonal centres and harmonic palette remained conservative. His string writing became increasingly idiomatic, and his interest lay in establishing formal concepts, often with interesting musical ideas and treatments of themes and motives. His five publications of dance movements contain typical mid-17th-century dances as well as some ostinato compositions and a complete programme for a masked ball (op.22). Such collections were among the important predecessors to Corelli's publications of *Sonate da camera* at the end of the century.

In his three sonatas which include the trumpet (in op.35) he opened the way for the unique repertory of music for trumpet and strings peculiar to the S Petronio *cappella musicale*. Although he indicated that in the absence of a trumpet its part may be played on a violin (perhaps as a concession to the novelty of the combination), the style of these sonatas is clearly distinct from that of the works without trumpet. He used a limited clarino range for the trumpet, from *a'* to *a''* (Cazzati's trumpet works call for trumpet in C, but later pieces in the S Petronio repertory are written for trumpet in D). The massive string style evidently required by the acoustics at S Petronio is here set in relief by the trumpet, which moves slowly in motifs of minims and crotchets. Because of the trumpet's limited ability to participate in the normal fugal writing for strings, its inclusion invited a concerto-like opposition of the two styles, which was used to a greater extent by later S Petronio composers such as G.A. Perti and Torelli. In clear contrast to his music for strings alone, Cazzati wrote these sonatas in a homophonic style, sometimes incorporating an opening idiomatic fanfare. Occasionally he differentiated the trumpet motifs from those of the strings, but more often the strings respond with motivic material that has already been stated by the trumpet.

Cazzati was the first Bolognese composer to publish solo violin sonatas (op.55). They are written in an economical, concise string style and are

somewhat severe and restrained works: Cazzati left to later composers the exuberance and lyricism that inform the style of Bolognese violin music and avoided colourful virtuoso writing.

Most of Cazzati's sacred music, the genre that forms the majority of his published works, is service music written as part of his duty as *maestro di cappella* – settings of psalms, responses, antiphons, hymns and the *Magnificat*, characterized by varied melodies, rhythms and contrasting sections of metre and style. The psalms and *Magnificat* settings are stylistically varied: some are choral or solo concertato works with instruments, some are for one or more choirs (some in *prima pratica* style), and others adopt a *spezzato* style in which verses alternate *prima* and *seconda pratica* characteristics. In longer works such as the concerted masses he frequently used the instrumental ritornello as a structural element, perhaps to compensate for his inability to sustain long contrapuntal sections for voices. Here and in other places he showed his chief weakness in contrapuntal writing and the one for which his contemporaries justly criticized him: an insensitivity to successions of perfect intervals. Perhaps his most successful vocal works are the motets for solo voice and continuo written in the full bloom of the bel canto style with an abundance of ternary rhythms, hemiola cadences and a certain degree of harmonic invention. His sacred music also includes monodic lamentations and Latin dialogues. In similar style are the solo and duet cantatas for voice and continuo (some with two violins), characterized by charming simplicity, conservative harmonies and supple melodies with occasional virtuoso passages.

The judgment of early historians (e.g. Fétis and Torchi) has been hard on Cazzati as a composer, and indeed at best he can only be considered a composer of ordinary inspiration. However, recent scholars have recognized his significant contribution to instrumental ensemble music, his melodic gift in solo vocal music, and his capacity to organize and develop *cappelle musicali*. His great contribution to the development of music in Bologna lay in his initiative in attracting fine instrumentalists to S Petronio, in inventing and encouraging the composition of a new genre of instrumental music and providing a place for it in the liturgy.

[Cazzati, Maurizio](#)

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op. 2	Canzoni, 2 vn, vle, bc, e nel fine un Confitebor ed un Laetatus, 5vv (Venice, 1642)
4	Corenti e balletti, a 3–4 (Antwerp, 1651)
8	Il secondo libro delle sonate, a 1–4 (Venice, 1648); no.1, 'La Vertua', ed. in Klenz, 261; ed. R. Armstrong (thesis, California State U., Long Beach, 1984)
15	Correnti e balletti alla francese e all'itagliana a 5 con alcune

18	sonate, a 5–8 (Venice, 1654) Suonate, 2 vn, bc, org (Bologna, 1656); excerpt no.12, 'La Strozzi', ed. A. Heuss, <i>SIMG</i> , iv (1902–3), 476; no.9, 'La Martinenga', ed. in HM, xxxiv (1949); no.7, 'La Rosella', ed. in Klenz, 268
22	Trattenimento per camera d'arie, correnti, e balletti, 2 vn, vle (Bologna, 1660)
30	Correnti, e balletti per sonare, spinet/lute/theorbo (Bologna, 1662)
35	Sonate, a 2–5, some with tpt (Bologna, 1665); nos.1 and 7 ed. in Klenz, 276, 285; nos.10–12 ed. E. Tarr, <i>Musica rara italiana</i> (London, 1961), nos.1507–9
50	Varii, e diversi capricci per camera e per chiesa, 1–3 insts (Bologna, 1669)
55	Sonate a 2 istromenti, vn, vle (Bologna, 1670); no.1, 'La Pellicana', ed. in HAM (1966), ii, no.219

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### sacred vocal

1	Salmi e messa, 5vv, 2 vn (Venice, 1641)
3	Le concertate lodi della chiesa militante, 2–4vv, bc (Milan, 1647)
5	Il primo libro de motetti, 1v (Venice, 1647)
6	Il secondo libro de motetti, 1v (Venice, 1648/R1988 in SMSC, vi)
7	Compieta e letanie, 4vv (Venice, 1647)
9	Messa e salmi e letanie, 3vv, bc (Venice, 1648)
10	Motetti, 2vv (Venice, 1648)
12	Motetti, 2–4vv (Venice, 1650)
13	Il terzo libro de motetti, 1v (Venice, 1651/R1988 in SMSC, vi)
14	Messa e salmi, 3–4vv, insts (Venice, 1653); mass ed. in SCISM, vi (1996)
16	Motetti e hymni, 1v (Venice, 1655; 2/1658 with 2 vn, bn ad lib)
17	Messa e salmi, 5vv (Venice, 1655)
19	Antifone, letanie, e Te Deum, 8vv (Venice, 1658)
21	Salmi per tutto l'anno, 8vv (Bologna, 1660)
23	Tributo di sagri concerti, a 2–4 (Bologna, 1660)
24	Messa, e salmi, A, T, B, vns, ripieno (Bologna, 1660); mass excerpts ed. in Klenz, 272
25	Il quarto libro de motetti, 1v (Bologna, 1661/R1988 in SMSC, vi)
28	Messe brevi, 8vv, con una concertata a 4 (Bologna, 1662); 1 missa brevis ed. in SCISM, vii (1996)
29	Hinni per tutto l'anno, 1v, vns ad lib (Bologna, 1662)
31	Messe e salmi per li defonti, 5vv (Bologna, 1663)
32	Antifone, e letanie concertate a 2–5 (Bologna, 1663)
33	Salmi da capella per tutto l'anno, 4vv, some with vn (Bologna, 1663)

- 34 Sacri concerti di motetti, 2vv (Bologna, 1664)
- 36 Messa e salmi, 5vv, 4 insts (Bologna, 1665)
- 37 Messa, e salmi, 4vv, 2 vn (Bologna, 1666)
- 38 Salmi per le domeniche, 8vv (Bologna, 1666)
- 39 Il quinto libro de motetti, 1v (Bologna, 1666/R1988 in SMSC, viii)
- 40 Completa concertata, 2–4vv, vns (Bologna, 1666)
- 42 Le 4 antifone annuali della BVM poste in musica (Bologna, 1667)
- 44 Sacre Lamentationi della Settimana Santa (Bologna, 1668)
- 45 Benedictus, Miserere e Tantum ergo, 4vv, 2 vn (Bologna, 1668)
- 47 Sacri concerti, a 2–5, some with vns (Bologna, 1668)
- 48 Messa, salmi, e litanie, 3vv (Bologna, 1668)
- 51 Motetti, 1v, 2 vn (Antwerp, 1676)
- 52 Motetti, 8vv, bc (Bologna, 1669)
- 53 Salmi di terza con le 3 sequenze correnti dell'anno (Bologna, 1669)
- 54 Salmi brevi da capella, 8vv, bc, vle/theorbo (Bologna, 1669)
- 56 Messa a capella, Magnificat, 4vv (Bologna, 1670)
- 57 Hinni sacri per tutto l'anno, 4vv, bc (Bologna, 1670)
- 58 Salmi brevi, 4vv, 2 vn (Bologna, 1671)
- 59 L'armonia sacra dell'antifone, 1v, libro primo (Mantua, 1672)
- 60 Antifone a voce sola, lost
- 62 Introduzioni diverse a voce sola per Messe e Salmi, lost
- 63 Il sesto libro delli motetti, 1v (Mantua, 1676/R1988 in SMSC, vii)
- 64 Il settimo libro dei motetti a voce sola in contralto, lost
- 65 Motetti, 1v, libro ottavo (Bologna, 1678); 3 ed. in Cantio sacra, xix, 1v, 1x (Cologne, 1964–71/R1988 in SMSC, vii)

#### secular vocal

- 11 Arie, Cantate, 1v, libro primo (Venice, 1649)
- 20 Cantate morali, e spirituali, 1v (Bologna, 1659/R)
- 26 Madrigali, e canzonette per camera, 2–3vv, some with vn (Bologna, 1661)
- 27 Canzonette per camera, 1v (Bologna, 1661; 7 R1985 in ICSC, viii)
- 41 Arie e cantate, 1v (Bologna, 1666; 8 R1985 in ICSC, viii)
- 43 Il quarto libro delle canzonette, 1v (Bologna, 1667; 7 R1985 in ICSC, viii)
- 46 Il quinto libro delle canzonette, 1v, vn (Bologna, 1668; 8 R1985 in ICSC, viii)
- 49 Diporti spirituali per camera e per oratorii, 1–4vv (Bologna, 1668)
- 61 Dialoghi amorosi da camera, 2–3vv, lost
- 66 Duetti per camera (Bologna, 1677; 3 R1985 in ICSC, viii)

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## **CBS [Columbia Broadcasting System].**

For the recording activities of this company in the USA, see [Columbia](#); for its recording activities in Great Britain, see [EMI](#).

## **CD [compact disc].**

A small, rainbow-reflective, digital audio disc, now standardized at 4½ inches, on to which sound is recorded as a series of metallic pits enclosed in PVC and read by an optical laser. A related format is the compact videodisc, which has the facility to play both pictures and sound. Phillips began work on the compact disc in 1969, but it was only in the mid-1980s that CD began to usurp vinyl as the preferred format for recorded sound. The first million-selling CD came in 1986 with Dire Straits's *Brothers In Arms*. By 1992 CD sales stood at 1.115 billion, with sales of pre-recorded cassettes at 1.55 billion, vinyl albums at 130 million and singles at 330 million. By the mid-1990s the CD single had also largely replaced the old vinyl 45 r.p.m. single as the preferred form for single releases and had helped revitalize the format; thus, in 1997, UK single sales were the highest since 1983. CD allows for a longer listening time than vinyl and arguably possesses a clearer, cleaner and superior sound. However, its size means that it struggles to compete with vinyl in terms of packaging or sleeve design, and detractors claim that this makes the format inferior. Critics have also claimed that CDs have traditionally been overpriced, despite their longer playing times.

The rise of CD technology has had two important effects on audiences for popular music. First, it has created an older market for pop and indeed has attracted disaffected music lovers back as consumers as audiences replace their old vinyl records with CD reissues, and many established pop stars from the 1960s have consequently had their careers prolonged. Second, the CD's success has paradoxically created a cult among admirers of the vinyl disc, and vinyl sales are a small, but not insignificant part of the market for popular music. By the late 1990s, however, there was considerable debate around the CD's future as a format. Developments such as that of affordable recordable CDs for home consumption and of near CD-quality music that could be downloaded from the Internet (the idea of 'audio on demand' exclusively through the Internet, thus bypassing CD) began to cast a certain doubt over recorded CDs' hegemonic position.

## Ceballos [Cevallos, Zaballos, Zavallos], Francisco de

(b Burgos, 1571). Spanish choirmaster. He was *maestro de capilla* at Burgos Cathedral from 1535 until his death. Hilarión Eslava (*Breve memoria histórica de la música religiosa en España*, Madrid, 1860; *Lira sacro-hispana*, Madrid, 1869) mistakenly suggested that he and Rodrigo de Ceballos were brothers and attributed to him several motets now known to be Rodrigo's. No music by him survives.



## Ceballos [Çavallos, Cevallos, Zaballos, etc.], Rodrigo de

(b ?Aracena, province of Huelva, c1525–30; d Granada, 1581). Spanish composer. He may have received his early training in Burgos, where his father Juan was a singer at the cathedral in 1532–3. He is first recorded in Seville on 7 October 1553 as 'an unemployed musician living in the city'; the canons of the cathedral commissioned him to copy two or three new books of music to contain the best available masses in order to improve the quality of the music being sung at the cathedral. A surviving volume of motets (*E-S 1*) may be part of this commission. In June 1554 Ceballos was the second choice of the chapter of Málaga Cathedral for the post of choirmaster, which had become vacant on the death of Morales the preceding autumn. He returned to Seville, where he sang at some church other than the cathedral, perhaps S Salvador. In January 1556 the treasurer of Córdoba Cathedral recommended him as a possible successor to the elderly *maestro de capilla* Alonso de Vieras; Ceballos was hired on 1 June as a *triple* singer and to assist Vieras and took up his duties on 10 June. Towards the end of 1556 he visited Seville to be ordained priest, and after his return to Córdoba he shared the title of *maestro de capilla* with Vieras until the latter's retirement in May 1557.

Ceballos sent a choirbook containing works of his in 1560 to Málaga Cathedral, whose chapter wrote on 12 June to thank him and to present him with six ducats. On 1 October 1561 he resigned his post at Córdoba to become choirmaster of the Capilla Real in Granada (not the Spanish royal chapel but the tomb of Ferdinand and Isabella, their daughter Juana and her husband Philip I), a position to which he had been appointed by royal decree on 28 June. Further royal decrees of 30 November 1561 and 29 January 1572 confirmed his rights as *maestro de capilla* and guaranteed him a vote in the cathedral chapter. He maintained cordial relations with Córdoba, returning in 1563 and 1567 to help judge candidates for the choirmaster's post there. Unfortunately the Granada chapter acts of this period are lost, so the only other fact that is known about his time there is the year of his death.

Ceballos's music resembles that of Guerrero in its fluency and expressiveness; on the whole his works are distinguished by their concision.

All three of his masses expand to five voices in the final Agnus Dei by means of a two-voice canon. His motets are nearly all musically free; those that are based on the plainchant melodies belonging to their words (*Gaude Dei genitrix*, *Haec dies*, *Regina caeli* and *Salve regina*) seem to have been intended primarily for performance at the independent Salve service, as does the five-voice setting of the troped response to 'Benedicamus Domino', *Deo dicamus gratias*.

## WORKS

for sources see Snow (1980)

Editions: *Obras completas de Rodrigo de Ceballos*, ed. R.J. Snow (Granada and Santiago de Compostela, 1995–9) [S]

### masses

Missa 'Simile est regnum caelorum', 4vv, S iii (on C. Morales's motet)

Missa tertii toni, 4vv, S iii [inst version of Ag, S iii]

Missa 'Veni Domine', 4vv, S iii (on plainchant ant)

### ritual music for vespers

Magnificat primi toni; Magnificat secundi toni; Magnificat tertii toni; Magnificat quarti toni; Magnificat quinti toni; Magnificat sexti toni; Magnificat septimi toni; Magnificat octavi toni; all 4vv, S v

14 psalms: Confitebor tibi (Ps cx) septimi toni; Credidi (Ps cxv) octavitoni; Dixit Dominus (Ps cix) primi toni; Dixit Dominus tertii toni; Dixit Dominus quarti toni [2 versions]; Dixit Dominus quinti toni; Dixit Dominus sexti toni [2 versions]; Dixit Dominus septimi toni; Dixit Dominus octavi toni; In convertendo (Ps cxxv) tertii toni; Laetatus sum (Ps cxxi) tertii toni; Lauda Jerusalem (Ps cxlvii) octavi toni; Laudate Dominum omnes gentes (Ps cxvi) quinti toni; Laudate pueri (Ps cxii) octavi toni; all 4vv, S iv

2 sets of fabordones on all 8 tones, 4vv, S iv

8 hymns: Aurea luce, 4vv; Ave maris stella, 3–4vv; Conditor alme siderum, 4vv; Exsultet caelum laudibus, 3–4vv; Hostis Herodes impie, 4vv; Jesu nostra redemptio, 4vv; Pange lingua, 4–5vv; Vexilla regis prodeunt, 4, 6vv; all S iv

### other ritual music

Compline: Qui habitat in adjutorio Altissimi (Ps xc); Ecce nunc benedicite (Ps cxxxiii); In manus tuas (resp); Custodi nos, Domine (vcl); Nunc dimittis; all 4vv, S v

Lamentations, 4vv, S iv

Benedicamus Domino, 5vv, S v; Deo dicamus gratias, 5vv, S i

### motets

Ad Dominum cum tribularer, 5vv, S ii; Adversum me susurrabant omnes, 4vv, S i; Ambulans Jesus, 5vv, S ii; Ascendens Christus, 4vv, S i; Clamabat autem mulier, 4vv, S i; Cum accepisset Jesus, 4vv, S i; Cum audisset David rex, 5vv, S ii; Diligite justitiam, 5vv, S ii; Dixit Jesus discipulis suis, 5vv, S ii; Ductus est Jesus in desertum, 4vv, S i; Ecce nunc tempus acceptabile, 5vv, S ii; Ecce sacerdos magnus ... et in tempore, 4vv, S i; Ecce sacerdos magnus, in fide sua, 5vv, S ii; Ego quasi vitis fructificavi, 4vv, S i; Erat Jesus ejiciens daemonium, 4vv, S i; Eripe me, Domine, 4vv, S i; Erravi sicut ovis, 4vv, S i; Exaltata es, 4vv, S i; Exaudiat Dominus, 4vv, S i; Gaude Dei genitrix, 4vv, S i (anon. in source)

Haec dies, 4vv, S i; Hortus conclusus, 4vv, S i; In illo tempore: Descendens Petrus,

5vv, S ii; In mense autem sexto, 5vv, S ii; Inter vestibulum et altare, 4vv, S i; Introduxit me rex, 5vv, S ii; Justorum animae, 4vv, S i; O doctor optime, 4vv, S i; O pretiosum et admirabile sacramentum, 5vv, S ii; O virgo benedicta, 5vv, S ii; Posuerunt super caput ejus, 4vv, S i; Regina caeli, 4vv, S i; Respicientes autem in caelum, 5vv, S ii; Salve regina, 4vv, S i; Salve Sancte Francisce, 5vv, S ii; Sancte Paule apostole, 4vv, S i; Si quis vult post me venire, 5vv, S ii; Spiritus Domini replevit, 5vv, S ii; Veni Domine et noli tardare, 4vv, S i; Voce mea ad Dominum, 5vv, S ii

### secular music

Amargas oras, 5vv; Cuán bienaventurado, 4vv; Dime manso viento, 4vv; Duro mal, terrible llanto, 5vv; Ojos hermosas, 4vv; Pues ya las claras fuentes, 4vv [only in arr. for v and vihuela]; Rosales, mirtos, plátanos, 4vv

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ROBERT J. SNOW/R

## CeBeDeM.

Founded in 1951, the Centre Belge de Documentation Musicale is a non-profit-making society dependent on the Belgian federal government. It is affiliated to the International Association of Music Libraries and is a member of the International Association of Music Information Centres. The aim of CeBeDeM is the propagation of contemporary Belgian music. Composers lodge a copy of each of their works in the centre's library, which also publishes certain new compositions or assumes responsibility for preparing the orchestral parts. In 1998 the library contained some 26,000 works. CeBeDeM has published over 2000 compositions and each year adds about 200 works to its tally of publications. A detailed catalogue (Brussels, 1996, 3 vols.) gives a complete list of all the centre's publications. CeBeDeM also keeps a library of recordings of works by its members and is a centre of documentation on musical life in Belgium. The society takes part in international contemporary music festivals and has published *CeBeDeM and its Affiliated Composers* (Brussels, 1977–80, 2 vols.), which gives for each of its members a brief biography, a catalogue of works and a discography.

## Cebell.

See [Cibell](#).

## Cebotari, Maria

(*b* Kishineu, 10/23 Feb 1910; *d* Vienna, 9 June 1949). Austrian soprano of Russian birth. She studied with Oskar Daniel in Berlin and made her début at the Dresden Staatsoper in 1931 as Mimi, remaining there until 1936; in 1935 she created Aminta in *Die schweigsame Frau*. She sang at the Berlin Staatsoper (1936–44) and at the Vienna Staatsoper (1946–9). She first appeared at Covent Garden with the Dresden company in 1936 as Susanna, Zerlina and Sophie, soubrette roles in which she was then irresistible; she returned there in 1947 with the Vienna Staatsoper as Countess Almaviva, Donna Anna and Salome, the role that proved the apex of her career. She appeared regularly in Salzburg in Mozart roles, and there created Lucile in *Dantons Tod* (1947). Her repertory also included Butterfly and Violetta, both memorably moving, Tatyana, Arabella and Turandot. Cebotari was a sensitive artist and a fine actress, with a clear, beautiful voice and a charming stage presence. Her ecstatic account of Salome's final scene on disc explains why Strauss inordinately admired her in that role.

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HAROLD ROSENTHAL/ALAN BLYTH

## Ceccarelli, Francesco

(*b* Foligno, 1752; *d* Dresden, 21 Sept 1814). Italian soprano castrato. After early opera appearances in his native Umbria, he sang mainly in the German-speaking countries and was thought better suited to church and concert music. His most notable engagement was as court singer at Salzburg (1777–88), where he became a friend of the Mozart family; Mozart wrote a mass, k275/272*b*, and a rondò, k374, for him. Later he held posts at Mainz (1788–92) and sang in opera in Italy. In decline he served the Elector of Saxony in Dresden from 1800. He was said in 1790 to have 'grace and a perfect method'.

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JOHN ROSSELLI

## Ceccarelli, Odoardo

(*b* Bevagna, nr Foligno; *d* Rome, 7–9 March 1668). Italian singer and composer. He is described as both tenor and bass from the beginning of his career in Rome (at Santo Spirito in Sassia in 1620 and at the Collegio Germanico, 1622–3). He continued his musical association with the college chapel, S Apollinare, until July 1645, even after he became a member of the Cappella Sistina. He entered the Cappella as a supernumerary in 1628 under the sponsorship of Cardinal Girolamo Colonna, became a full member in 1633 and a priest by 1641. He took a turn in its rotating positions of *puntatore* in 1647 and of *maestro di cappella* in 1652, taking the obligatory retirement after 25 years in 1658. Like other musicians of his calibre he worked at numerous other sacred and secular venues, for example at the oratories of S Girolamo della Carità and SS Crocifisso at S Marcello, where he served as a musical adviser from 1658 to 1667 and to which archconfraternity he left most of his possessions in his will.

Ceccarelli was among the Roman singers called for the Farnese–Medici wedding spectacles held in Parma in 1628 (presumably to appear in Marco da Gagliano's *La Flora* and Monteverdi's *intermedi* and *torneo*). He performed in five operas in Rome between 1633 and 1645: *I santi Didimo e Teodora* and *Il ratto di Proserpina*, both by unknown composers, Michelangelo Rossi's *Erminia sul Giordano*, Angelo Cecchini's *La Sincerità trionfante* and Luigi Rossi's *Il palazzo incantato*. His own creative work centres on the religious. From 1634 he collaborated in the revision of the hymns of the breviary and their associated musical settings by Palestrina, a task made necessary by the general reform of the breviary promulgated in 1631 under Pope Urban VIII. The new *Hymni sacri in Breviario romano* (Antwerp and Rome, 1644), which included metric versions from the pope's own hand, were made obligatory throughout the Catholic world by papal edict. In 1647 Ceccarelli published two Latin commentaries on images of the Virgin. Only two original musical works by him are known, a lost oratorio executed at S Marcello in 1661 (see Wessely-Kropik, 57) and a solo canzonetta, *Ecco il re del cielo immenso*, in a Roman manuscript anthology of largely devotional music, collected about 1630–40 (*I-Rc* 2472).

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MARGARET MURATA

## Cecchelli, Carlo

(*fl* 1626–64). Italian composer. He was a soprano in the choir of S Luigi dei Francesi, Rome, in 1626. He became a singer and musician at the Collegio

Germanico, Rome, on 25 August 1637 and was organist of the second choir there between March 1639 and November 1640. He was *maestro di cappella* of Tivoli Cathedral between June 1641 and October 1642 and of the Gesù and the Seminario Romano in 1645. From about December 1646 to 1 September 1649 he was *maestro di cappella* of S Maria Maggiore, and he is heard of between September 1651 and 17 August 1653 in a similar position at the Santa Casa at Loreto, which had close musical connections with the Roman school. Cecchelli belonged to a group of Roman church composers led by Carissimi who, partly through the influence of the new oratorio style, adopted a thoroughly modern idiom that had hitherto been slow to appear in Rome compared with northern Italy. Like those of some of his colleagues, his few surviving motets were all printed in anthologies: *Per rigidos montes*, for two sopranos and bass, two violins and basso continuo, is characteristic of Roman motets of this period with its instrumental sinfonias, flowing triple-time melody and strong tonal feeling (the various sections explore keys related to the tonic, E minor).

## WORKS

1 mass in 1651<sup>1</sup>; 15 motets in 1645<sup>2</sup>, 1647<sup>2</sup>, 1648<sup>1</sup>, 1649<sup>2</sup>, 1652<sup>1</sup>, 1664<sup>1</sup>, *GB-Lcm*  
4 madrigals in 1652<sup>3</sup>, 1653<sup>4</sup>; 2 arias in 1646<sup>7</sup>

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JEROME ROCHE

## Cecchi, Domenico ['Il Cortona']

(*b* Cortona, *c*1650–55; *d* Cortona or Vienna, 1717–18). Italian soprano castrato. He studied singing with Placido Basili, *maestro di cappella* at Cortona Cathedral, and probably made his operatic début in Basili's *La forza per amore*. He first appeared in Venice in Antonio Sartorio's *I duo tiranni al soglio* in 1679, and was in the service of the empress in Vienna by 1681. In the 1680s he sang throughout northern Italy (in Venice, Modena, Mantua and Turin) and in Munich. In 1689 he made his début in Milan (Teatro Ducale), and on 25 May 1690 he sang the lead in the sumptuous production of Sabadini's *Il favore degli dei*, mounted for a royal marriage in Parma.

The 1690s were the summit of Cecchi's illustrious career. In 1691 he sang in Rome (Tordinona) in Cardinal Ottoboni's extravagant fiasco *Il Colombo, ovvero l'India scoperta*, and in autumn 1696 he was engaged at the Teatro S Bartolomeo in Naples, where he scored a tremendous success in Scarlatti's *Comodo Antonino*.

Less is known of his last 20 years. At Christmas 1697 he sang at S Marco, Venice; he may also have appeared in Venice in operas by C.F. Pollarolo in 1698 and 1703, and he certainly performed in Scarlatti's *Turno Aricino* at Pratolino in 1704. After further engagements in Dresden, Vienna and Venice (the last in works by Albinoni, Pollarolo, Gasparini and Lotti), he returned to Vienna and was music master to the archduchesses until the death of Emperor Joseph I in 1711. He also undertook diplomatic missions for the emperor, from whom he received a pension. Algarotti considered him on a par as a singer with Siface and Buzzoleni and described him as outstanding 'nelle parti tenere e appassionate'.

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COLIN TIMMS

## Cecchini, Angelo

(fl Rome, 1619–39). Italian composer. He is first heard of in 1619, as *maestro di cappella* of S Maria della Consolazione, Rome. In the 1630s he was a musician in the service of Paolo Giordano Orsini, Duke of Bracciano, but he is principally known as the composer of four operatic scores to librettos by [Ottaviano Castelli](#), which were staged in Rome between 1635 and 1639. *Il trionfo dell'autunno*, originally written for Orsini, was given as a separate work and also broken up as *intermedi* to a play (by Theodoro Ameyden) during carnival festivities of 1644 at the house of Pietro della Valle. All Cecchini's music is lost.

## WORKS

librettos by [Ottaviano Castelli](#)

Primavera urbana col trionfo d'Amor pudico (dramma boscareccio, 4), Rome, carn. 1635, lib *I-Rvat*

Il trionfo dell'autunno (dramma ditirambico, 3), ? Castel Gandolfo, 28 Oct 1636, lib *Rvat*

L'intemperie d'Apollon (dramma boscareccio, 3), Rome, carn. 1638, lib *Rc*, *US-CA*

La Sincerità trionfante, overo L'Erculeo ardire (favola boscareccia, 5), Rome, Palazzo del Ceuli (French Embassy), ?12/14 Dec 1638, lib (Rome, 1639, 2/1640)

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MARGARET MURATA

## Cecchino [Cecchini], Tomaso

(*b* ?Soare nr. Verona, c1583; *d* Lesina [now Hvar, Croatia], 31 Aug 1644). Italian composer. He may be Tomaso, son of Antonello Cecchini, referred to in a Veronese notarial document of 1601; and it is possible that he attended the Scuola degli Accoliti at Verona. He first went to Dalmatia in 1603 as temporary *maestro di cappella* of Split Cathedral and stayed there probably until 1607; it is not known where he was from then until 1613, when he returned to his old post in Split. It is possible that he came back at the invitation of the bishop, Marcantonio de Dominis, who showed an interest in promoting music at the cathedral. In December 1614, coinciding with Dominis's fall from power, he left Split to become *maestro di cappella* of Lesina Cathedral and stayed there for the rest of his life. His predecessors there were organists capable of providing adequate music for the services but were out of touch with the contemporary scene in Italy; he, however, raised the standard of music in Lesina to a higher level than ever before and it has hardly been matched since.

In nearly all his works Cecchino was concise and somewhat restrained. This might have been a purely personal characteristic, but it is likely that his style was shaped by taste in Dalmatia and the size and ability of the performing bodies at his disposal. It is precisely this economy of expressive means that lends his music a particular charm. The third book of *Amorosi concetti* contains several little masterpieces, such as *lo senza fede?* and *Luci belle e spietate*; and the duet *O rosetta, che rosetta* is not inferior to the setting of the same text by Monteverdi. In *Canti spirituali* Cecchino fashioned a cycle from six monodies describing the features of a portrait of the dead Christ, in effect turning it into a small cantata. His op.11 masses effectively combine the *prima* and *seconda pratica*: contrapuntal writing is reserved mainly for the outer sections, while the longer inner sections are predominantly homophonic. His five-part motets are nearly all based on the concertato principle and strongly resemble the works of his Venetian contemporaries.

Cecchino's stay in Lesina and the works that he wrote there provide an interesting illustration of the rapid spread of the monodic style into the peripheral regions of the Venetian Republic. That his works were known in Germany and elsewhere in northern Europe is testified not only by the appearance of ten of them in anthologies printed there, but also by Michael Praetorius's reference to him in the third book of his *Syntagma musicum*.

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It is still impossible to compile a full list of Cecchino's work, and it may be estimated that about half of his output survives. Catalogues issued in 1621 and 1649 by the Venetian publisher Alessandro Vincenti and J. van Doorn's 1639 catalogue mention a number of works by Cecchino that no longer survive, some of which cannot be closely identified, including *Lamentationi a 2 con basso* and *Note musicali intavolatura d'organo*.

## sacred

op.

3	Canti spirituali, 1–3vv ... hpd/chit/other inst (Venice, 1613)
4	Motetti concertati, 2vv con bc (org) ... libro primo (Venice, 1613)
9	Salmi et motetti concertati, 4vv ... et un echo nel fine, 8vv ... libro primo (Venice, 1616)
11	Otto messe brevi, facili et ariose ..., 4vv, org (bc), et nel fine le letanie della BVM, 4vv (Venice, 1617)
13	Motetti, 1v, bc (org) (Venice, 1617)
14	Psalmi, missa et alia cantica, 5vv, bc (org) (Venice, 1619); 1 ps in Z
16	Messa, salmi et motetti, 7vv, bc (org) (Venice, 1620)
17	Messe ariose, 3–4vv, con motetti, 4–5vv ... libro secondo (Venice, date not known), lost
19	Il terzo libro delle messe ariose, 3–5, 8vv (Venice, 1624)
22	Missae, 3–5, 8vv ..., liber quartus (Venice, 1627)
23	Cinque messe, 2vv, bc ... et vinti due motetti, 1v ...; con otto sonate per gl'istrumenti (Venice, 1628); 8 sonatas in B. Bujić, ed.: <i>Osam</i> [eight] <i>sonata</i> (Zagreb, 1984); 1 sonata in Z
27	Motetti, 1v, bc (org) (Venice, 1635), lost
—	10 motets, 4vv, bc (org) in 1626 <sup>2</sup> , 1626 <sup>4</sup>

## secular

—	Amorosi concetti, madrigali, 1v ... hpd/chit/lute ... libro primo (Venice, 1612)
7	Amorosi concetti, il terzo libro de' madrigali, 1–2vv, bc (Venice, 1616); 1 in Z
12	Madrigali et canzonette, 3vv, bc ... libro primo (Venice, 1617); 1 in Z
15	Madrigali et arie, 5vv, bc ... libro primo (Venice, 1619)
[?18]	Madrigaletti et altri ariosi canti, 2 vv, bc (Venice, 1623), lost
[?20/?21]	Amorosa guerra, 1–2vv (Venice, 1627), lost
24 [?/?25]	Arie, madrigali et cantate ... et alquante sonate 1–2vv, vn, hpd/chit (Venice, 1630), lost
[?25/?26]	Sonate, 1–2 vn, bc (Venice, 1624), lost

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BOJAN BUJIC

## Cecconcelli, Pietro

(fl 1618–25). Florentine printer. Although he was printing books by December 1618, his first printed music dates from 1623 when he issued two volumes by Filippo Vitali (including Vitali's *Il secondo libro de madrigali a cinque voci*). In 1625 he printed Francesca Caccini's *La liberazione di Ruggiero dall'isola d'Alcina*. His music fount and general presentation are more elegant than that of his competitor Zanobi Pignoni. By 1630 the press seems to have been taken over by Giovanni Battista Landini, who used Cecconcelli's fount in four editions between 1630 and 1635, including Frescobaldi's two books of *Arie musicali a una, a due, e a tre voci* (1630) and music by Antonio Gardano and Domenico Anglesi.

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TIM CARTER

## Cecconi-Botella, Monic

(b Courbevoie, 30 Sept 1936). French composer. She studied at the Paris Conservatoire with Maurice Duruflé (harmony) and Jean Rivier (composition), and in 1966 received the Prix de Rome. From 1973 to 1975, as well as continuing to compose, she organized the concerts of modern music given by the ensemble L'itinéraire. From 1978 she taught composition and musical analysis, becoming a professor at the Paris Conservatoire in 1982. She is particularly drawn to the operatic idiom; here her vocal writing owes much to the lyric tradition, while her orchestral writing is charged with dramatic tension. In *Imaginaires* (1968), for percussion and dancer, a series of explorations of the combination of the visual arts and music, she has combined this love of the theatre with a strong pictorial sensibility. Conceiving music as sound-mass, she uses *musique concrète* to widen her colour spectrum further, but in this rich and vibrant musical universe humour too has a place; this is achieved by compositional subtleties which, despite her stylistic independence, link her to identifiable traditions in French music.

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(selective list)

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Vocal: *Chansons du jour et de la nuit* (P. Soupault), S, pf, 1963; *Chercher le silence* (Soupault), S, vn, vc, pf, 1964; *3 mélodies* (Charles d'Orléans, Rutebeuf), S, pf, 1964; *3 méditations pour le temps de Pâques* (Soupault), S, pf, 1965; *Vocale*, S, 3 perc, 1969; *Instants*, Mez, cl, str orch, 1970; *Conte glacé* (J. Sternberg), reciter + hpd, 1976; *Bestiaire inimaginaire* (David), haute-contre/Mez, pf, 1984

Inst: *Ellipseis*, pf, 1967; *Imaginaires*, 6 perc, dancer, 1968; *Correspondances*, orch, 1968–9; *Imaginables*, 4 perc, 1969; *Alpha*, 4 perc, 6 gui, 1970–71; *D'ailleurs*, 2 ondes martenot, perc, elec gui, 1972; *Nova*, chbr, orch, 1972; *Silences*, ob, cl, sax, bn, 1972; *Hommage à ...* 3 qts: ob, cl, sax, bn, and 2 str qts, db, 1974; *URP*, chbr orch, 1974; *Impromptu*, ob, hpd, 1976; *Castafioritures*, ondes martenot, 1982; *Argile*, perc, str ens, 1991–2

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FRANÇOISE ANDRIEUX

## Cecere, Carlo

(b Naples, 7 Nov 1706; d Naples, 15 Feb 1761). Italian composer and instrumentalist. The only known facts of his life are that his parents were Domenico and Antonia Cangiano and that he was buried in the chapel of the Congregazione dei Musici di S Maria la Nova. He is principally known for having written the music for a satiric comic opera by P. Trinchera, *La tavernola abentorosa*, which, by its alleged impiety, offended both church and

state authorities. This work illustrates a special chapter in the history of *opera buffa*, for it was a carnival entertainment written not for a public but for a monastic audience (a Neapolitan custom of the time). Records discovered by Prota-Giurleo show that *La tavernola* was performed in February 1741 in the establishments of Monteoliveto and SS Demetrio e Bonifacio. Trinchera's plot dealt with the machinations of a hypocritical rogue disguised as a monk who, after gulling some humble Neapolitans, finally converts them all to the monastic life. Ecclesiastical dignitaries were not amused and, after an inquiry, the king ordered both the poet and his publisher arrested and copies of the libretto (which had not been authorized by the public censor) suppressed. Trinchera took sanctuary in the church of the Carmine, eventually suffered at least a month's actual imprisonment, and was not released until the following January (his death by suicide was not connected with this incarceration, as is sometimes said, but with a later one, incurred for bankruptcy). No official blame for *La tavernola* fell on the composer.

In his own time Cecere's reputation rested on his instrumental music. Napoli-Signorelli called him an 'excellent contrapuntalist' and a good violinist, although, as Mondolfi has observed, his surviving music suggests that he was a flautist. These works are characteristic of Italian chamber music about 1740–60. Thematic sections are built up in a mosaic fashion from short melodic ideas of no great lyrical distinction, with frequent repetitions, either literal or sequential. The harmonic language is narrow. The orchestral flute concertos each contain five movements, the 'concerto' for two flutes and bass only three. In the latter all three movements are in binary form without repeats, and a movement's second section returns to start again in the tonic: the two sections differ in their developmental material and in the keys emphasized; brief dynamic contrasts are a constant feature.

## WORKS

### operas

#### all comic; all for Naples

Lo secretista (P. Trinchera), Nuovo, spr. 1738

**La tavernola abentorosa (Trinchera), monastery of Monteoliveto, Feb 1741**

La Rosmonda (A. Palomba), Nuovo, carn. 1755, sinfonia only; pasticcio, collab. N. Logroscino, P. Gomez, T. Traetta

### instrumental

Twenty Four Duets, 2 fl/vn (London, 1761)

**2 concs., fl, orch, D-KA; Conc., 2 fl, b, I-Nc; Conc., fl, vns, b, S-Uu; Conc., mand, vns, b, Uu; Duet, 2 fl, I-Nc; Sonata, vc, b, S-Skma; chbr music, I-Pca**

Divertimenti, 2 fl, vc, Nc [one 3-movt work for 2 fl; the vc part does not belong to them and may be spurious]

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EitnerQ

FétisB

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## Cechus de Florentia.

See [Landini, Francesco](#).

## Cecilia.

Saint of the early Christian Church, traditionally honoured as patroness of music. Until recently there seemed to be little reason for Cecilia's long association with music as its patroness. Only fleetingly is music mentioned in her Acts, the *Passio Caeciliae*, a largely fictitious document composed about 500 ce; and not until very much later was she awarded a musical emblem in art. The mystery surrounding her musicality matches the mystery surrounding her person. Late in the 5th century she suddenly appears, among the most venerated of Roman saints, yet any firm evidence that she existed is lacking. Delehaye, who called the case 'the most tangled question in Roman hagiography', suggested that the legend developed when Christians who saw the tomb of a lady called Cecilia near the popes buried in the catacomb of St Callistus concluded that only a great martyr would have been interred in so hallowed a spot. Others (e.g. Josi), with considerable justification, think it improbable that an invented saint would have been listed in the Canon of the Mass, and insist on her historicity while admitting that nothing sure is known about her.

The *Passio* tells of a Christian maiden vowed secretly to virginity who was constrained by her parents to marry a young pagan named Valerian. On their wedding night she succeeded in converting him, persuading him to join her in a celibate marriage. The document then describes the conversion of his brother, Tiburtius, and their subsequent good works – preaching, converting, helping the poor – as well as their trials and martyrdom. Cecilia was condemned to die in a scalding Roman bath, but being miraculously preserved she was executed by the sword. At her death she left her house to the Church (this was the building that preceded the present 9th-century basilica of S Cecilia in Trastevere), and was buried by the pope 'among his fellow bishops' (a reference to a crypt next to the crypt of the 3rd-century popes in the catacomb of St Callistus).

The solitary reference to music in this narrative, in the description of the wedding night, has until recently provided the only explanation for Cecilia's musical association. In her predicament, says the *Passio*, 'while instruments

played [*cantantibus organis*] Cecilia sang in her heart to God alone: “May my heart and my body be kept immaculate lest I be cast into confusion”. Adapted for Cecilia's medieval liturgy by omitting the words ‘in her heart’, the sentence resulted in an antiphon which, if taken literally, suggested that she actually sang, even to the accompaniment of an organ. This solution to the problem, never more than merely plausible, must now be discarded following deeper research that elaborates on the profoundly contemplative character of a saint who ‘sang in her heart’ and ‘kept the gospel in her heart’ (see Connolly, 1994).

Foremost in the evidence presented is the choice of liturgical texts for the station-day at S Cecilia in Trastevere, celebrated from early Christian times on the Wednesday after the second Sunday of Lent. On this very site there once stood a little shrine of the Bona Dea, a popular but enigmatic deity whose special function in Trastevere was to cure blindness. Because she restored light, she was there called ‘restitutrix’. But an oration for the Mass of the station-day uniquely addressed God as ‘restorer’, suggesting that the Christian liturgy took note of the pagan cult. Other texts confirm this, showing a continuity of healing function and of concern with the ‘restoration of light’ between the pagan and Christian cults. The name Cecilia, it seems, stemmed not from a member of the Roman clan of the Caecilii, but from the cure of blindness (*caecitas*) at the shrine. Given the ancient linking of blindness and music, these facts suggest that from the very beginning there were grounds for associating Cecilia with music.

The most remarkable of the station-day liturgical texts was the lesson from Esther, a book scarcely used by early Christians uneasy with its tale of oriental court intrigue. The passage selected was from the additional material in the Septuagint (*Esther* xiii.8–17 of the Vulgate), a prayer for deliverance from the pogrom threatened against the Jews by Haman. Whoever chose the passage understood Hebrew and made the selection with the Bona Dea in mind – Esther's Hebrew name (Hadassah), for instance, means ‘myrtle’, a plant sacred to Venus and banned from the rites of the goddess. More startling is the fact that Esther is read in the Synagogue for the feast of Purim, which commemorates the deliverance of the Jews from this Persian pogrom; and that the station-day in question coincided with the beginning of Purim (13 Adar, counting back from Good Friday as 14 Nisan). This suggests that the lesson from Esther at S Cecilia in Trastevere was a residue of a time when Purim was observed there by a Jewish–Christian community. If Cecilia was a Jewish Christian, the long silence about her in the Gentile–Christian community would be readily explained.

The lesson's concluding words are the key to understanding Cecilia's association with music: ‘Turn our mourning into joy, and do not close the mouths of those who sing thy praises’. The eventual thwarting of the pogrom and the institution of Purim fulfil Esther's prayer, and are described in the same terms, as the time when the Jews' mourning was turned into joy, to be remembered annually in feasting and rejoicing (*Esther* ix.22). Purim has always been celebrated with a worldly abandon, with noise, drinking and music. This must have been so in Trastevere, too, and most likely influenced the legend of Cecilia. But the significance of the theme of mourning and joy is much deeper and more extensive than mere merrymaking; it is founded on the ancient notion, inherited by the Middle Ages, that all change in the

universe is summed up in the flux of the two Aristotelian passions of sadness and joy, operating in accordance with musical principles. Christians found biblical warrant for the idea in texts such as *Job* xxx.31 ('My harp is turned into mourning, and my organ into the voice of those who weep') and *Lamentations* v.15–16 ('The joy of our heart is fled, our singing is turned into mourning, the crown has fallen from our head; woe unto us, for we have sinned').

Such texts of mourning and joy were often cited in sermons and spiritual writings during the Middle Ages to describe the fluctuations of grace, sin and repentance in the human soul. In illuminated manuscripts images of discarded instruments were visual references to the texts, as in the harp that rests on the ground beside the kneeling king in the common miniature of David-in-Penitence (see [David](#), fig.2). While such images of music abandoned – 'joy turned to mourning' – are one link with Cecilia, the texts these miniatures decorate are another, for they are frequently texts that occur in the liturgy of Cecilia. The David-in-Penitence with its abandoned harp, for instance, is often found decorating the introit for the first Sunday of Advent, the text of which (Psalm xxiv.1–3) is also the offertory for the Trastevere station-day. Images of Cecilia holding a portative organ, which began to appear a little later than the images of David with instrument abandoned, are a visual answer to Esther's prayer to 'turn our mourning into joy'. Where David's sin had turned his joy into mourning and he had cast his harp to the ground, Cecilia's contemplative heart represents the reversal of this, and she has taken up the music that David had cast aside. No painting better illustrates this interpretation than Raphael's famous altarpiece of St Cecilia (c1515; see illustration), which draws on the tradition by showing instruments abandoned at her feet while she distractedly holds a portative organ upside-down and gazes heavenwards, where angel-choristers sing among the clouds.

The story of St Cecilia's musicality is a case-study in the loss of a tradition. That tradition's theological roots are stated clearly enough in the writings of Pietro da Lucca, director of Raphael's chief commissioner, and more eloquently by Jean Gerson, the famous theologian who was Pietro's chief authority, yet within a few years of Raphael's death the painting, though still much admired, began to baffle its viewers. The change in spiritual outlook that accompanied the Reformation, and the developing tendencies towards a more secular world-view, were most likely responsible. Purcell and Handel, Pope and Dryden would yet write their famous works in Cecilia's honour, musical societies would still place themselves under her patronage, artists would find her an even more appealing subject (though increasingly as a performing musician, an organist, singer, lutenist), but the significance of the ancient and medieval idea of the 'music of the heart', the contemplative spirit that was Cecilia's musical prerogative, had largely vanished from the human imagination.

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THOMAS H. CONNOLLY

## Cecilian festivals.

Festivals held to commemorate St Cecilia's Day (22 November). The custom of celebrating the day by musical performances long existed in various countries, and many associations were formed for the purpose. The earliest recorded association was established in 1570 at Evreux, Normandy, under the title of 'Le Puy de musique'; various liturgical performances were followed by a banquet after mass on the feast day and prizes were awarded for the best motets, partsongs, airs and sonnets.

Not until a century later was any similar association established in England. In 1683 a body known as the Musical Society initiated a series of annual celebrations in London; their practice was to hold a service (usually at St Bride's church), at which a choral service and anthem with orchestral accompaniment were performed by a large number of musicians, and a sermon, usually in defence of cathedral music, was preached. They then moved to another place (often Stationers' Hall), where an ode in praise of music, composed for the occasion, was performed. Such odes were written by Dryden (1687 and 1697), Pope (1708), Shadwell, Congreve, D'Urfey, Hughes and others, and composers included Purcell (1683 and 1692), Blow (1684, 1691, 1695 and 1700), Draghi, Eccles, Jeremiah Clarke and other lesser figures. The celebrations were held annually (except in 1686, 1688 and 1689) until 1703, after which they were held only occasionally. In 1736 Handel reset Dryden's *Alexander's Feast*, originally composed in 1697 by Jeremiah Clarke, and in 1739 Dryden's first ode, originally set in 1687 by Draghi. Odes were later composed at various periods by Boyce, Festing, Samuel Wesley and Parry.

About the same time that the London celebrations were established similar meetings were held (until at least 1708) at Oxford, for which odes were set by Blow, Daniel Purcell and others. Other towns followed the example, such as Winchester, Gloucester, Devizes and Salisbury. Edinburgh gave St Cecilia's concerts from 1696 and named its concert hall after Cecilia. In the early 18th century several festivals took place in St Patrick's Cathedral, Dublin.

In Paris in the 19th century and early 20th it was the custom to have a solemn mass performed in the church of St Eustache on St Cecilia's Day, in which the Conservatoire orchestra took part; a new mass was usually produced, by such composers as Niedermeyer (1849), Gounod (1855) and Thomas (1857). After the appointment of Félix Raugel as *maître de chapelle* (1910) the mass was replaced by a sacred concert and a benediction. Musical celebrations on St Cecilia's Day took place at various periods in Italy, Germany and

elsewhere. In London, concerts in aid of the Musicians Benevolent Fund have continued to be held on St Cecilia's Day.

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W.H. HUSK/R

# Cecilian movement

(Ger. *Cäcilianismus*).

A 19th-century movement, centred in Germany, for the reform of Catholic church music. Reacting to the liberalization of the Enlightenment, the Cecilians sought to restore traditional religious feeling and the authority of the church. They regarded 'true, genuine church music' as being subservient to the liturgy, and intelligibility of words and music as more important than artistic individuality.

The movement took its name from St [Cecilia](#), the legendary patron of sacred music and of the 15th-century Congregazioni Ceciliani. The latter inspired the formation of Caecilien-Bündnisse (Cecilian Leagues) in Munich, Passau, Vienna and elsewhere in the 1700s. These organizations of church musicians upheld the ideal of sacred music with little or no instrumental accompaniment; the organ was one of the few instruments accepted as liturgically correct. This line of thought extended unbroken from the Council of Trent (1545–63) through the various regional church councils (notably at Rome in 1725), and from the encyclical *Annus qui* of Pope Benedict XIV in 1749 to the *Motu proprio* of Pius X in 1903. Benedict's encyclical was cited as authority for excluding virtually all instruments from church services; they were to be admitted only to accompany the singers in a subordinate role, and in particular to reinforce small choirs.

At the beginning of the 19th century, when the Caecilien-Bündnisse were undergoing a revival, their work was carried on in the spirit of the *stile antico* in Germany by Fux, Michael Haydn, Vogler, Mastiaux, Thibaut, Ett, Aiblinger, Heimsoeth, Hauber, Proske, and J.G. and Dominicus Mettenleiter; in Italy by Casciolini, Basili, Spontini, Zingarelli, Raimondi, Mattei, Bainsi, Santini and Alfieri; and in France by Choron and Niedermeyer. The Cecilians' theoretical ideas were formulated by Ludwig Tieck, Friedrich and August Wilhelm Schlegel, Sailer (*Von dem Bunde der Religion mit der Kunst*, 1839), Hoffman (*Alte und neue Kirchenmusik*, 1814) and Thibaut. Cecilians wrote historical studies of Palestrina (Bainsi, 1828; Winterfeld, 1832) and the Netherlandish masters (Kiesewetter, 1826), as well as one work of practical aesthetics (Möhler's *Die Ästhetik der katholischen Kirchenmusik*, 1910). Choron, Alfieri, Tucher, Dayton, Commer, Proske and Lück edited anthologies of early vocal polyphony, and editions and studies of Gregorian chant were produced by Schiedermeyer, Antony, Alfieri, Vilsecker, Schlecht, Nisard and Lambilotte.

Cecilianism was nurtured by the early stages of industrialization, which engendered a longing for simplicity, unworldliness and the past, and a concentration on essentials, and by the generally historicizing climate of the

19th century. Like the Nazarenes in the visual arts, the Cecilians took the old masters of the 15th and 16th centuries as models for their own compositions. They viewed Palestrina as the leading figure in church music (a complete edition of his works, under the general editorship of Haberl, was published between 1862 and 1903), and based their criteria on the music performed in the chapels of Rome rather than on the more emotional 18th-century repertory. Exaggeratedly graphic word-painting was to be avoided; expansive modulations and chromaticism – in fact all characteristics of theatrical music – were anathema. Church choirs modelled on the choir of the Cappella Sistina were founded in Regensburg, Munich and Cologne. The first practical realization of the Cecilians' reformist ideas was the revival of Allegri's *Miserere* by Ett and Schmid at St Michael in Munich on Good Friday 1816. Hauber and Aiblinger helped establish the restoration movement in Munich, and from there it spread to Regensburg, which became a centre of a *cappella* singing in the second half of the century.

In 1868, three years after calling for the reform of church music in *Der Zustand der katholischen Kirchenmusik zunächst in Altbayern*, Witt founded the Allgemeiner Deutscher Cäcilienverein on the occasion of the rally of Catholics in Bamberg. Sanctioned by Pope Pius IX in 1870, it inspired the founding of similar organizations in the Netherlands (by Diepenbrock and others), Italy (Tebaldini, Perosi, Bottazzo), Belgium (Tinel), Poland, Bohemia, Hungary, Switzerland and North America. Even the Evangelical Church was affected by Cecilianism, as the example of the Berlin Domchor shows. Journals associated with the movement include *Fliegende Blätter für katholische Kirchenmusik*, *Musica sacra*, *Cäcilienkalender* and *Kirchenmusikalisches Jahrbuch*, all founded in the late 1860s, as well as *Chorwächter* (St Gallen), *Gregoriusblatt* (Aachen), *Kirchenmusikalisches Vierteljahresschrift* (Salzburg), *Wiener Blätter für katholische Kirchenmusik* (Vienna), and *Caecilia* (New York). Among the publishing houses particularly committed to the cause were Pustet in Regensburg, Schwann in Düsseldorf and Böhm in Augsburg.

In 1870 the *Cäcilienkalender* published the first catalogue of music approved for use in church services. A distinction was drawn between strictly liturgical music for the main divine service, sacred music for shorter devotional services and religious concert music. Gregorian chant headed the list of acceptable music, followed by a *cappella* polyphony, organ music and community hymns. Although Ett in his *Cantica sacra* of 1827 shortened the Gregorian melodies and J.G. Mettenleiter adulterated them with harmonizations in his *Enchiridion chorale* of 1853, from about 1850 attempts were made to revive the original versions of chant, such as those preserved in the Codex Montpellier. The Regensburg edition, prepared by Haberl under the auspices of the Cäcilienverein and based on the *Editio medicea* of 1614, was approved by Rome in 1868. It was superseded by the *Editio vaticana* (1905–23) which resulted from the work of Guéranger, Jausions, Pothier and others of the Solesmes school. Community hymn singing was another special concern of the Cäcilienverein. Witt's *Dreihundert der schönsten geistlichen Lieder älterer Zeit*, published in about 1860, excluded the songs of the Enlightenment period, which he considered degenerate. Not until the publication of 23 standard hymns in 1916 did the Cecilian movement produce a real community hymnal.

Fierce controversies over the Cäcilienverein's recommendations led to the increasing isolation of church music from contemporary artistic development. The new polyphonic works by Cecilianist composers, being functionally tied to the liturgy, were artistically rather unassuming. The Cecilians tended to dismiss composers such as Bruckner and Liszt who only occasionally adopted Cecilian ideas, while Rheinberger rejected them altogether. In 1875 a counter-movement to the Cecilians emerged in Austria (where the orchestrally accompanied church music of the Viennese Classicists and of contemporary composers continued to be played) under the leadership of Habert, joined by Brosig and his followers in Breslau. Even within the Cecilian movement there were divisions, for instance pitting the adherents of historicism (Haller, Nekes, Koenen and Piel) against a group more receptive to contemporary music (Stehle, Greith, Mitterer and Kienle). In Munich Schafhüttl became a bitter opponent of Cecilianism, while Witt took up an intermediate position. Not until the 20th century did the movement become receptive to contemporary artistic forms. On the other hand, the founding of the Kirchenmusikschule in Regensburg (1874) and the Gregoriushaus in Aachen (1881) provided a model for the future training of church musicians.

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SIEGFRIED GMEINWIESER

## Cecil Sharp House.

The headquarters in Camden Town, London, of the [English Folk Dance and Song Society](#).

## Cédez

(Fr.: 'yield'; imperative of *céder*).

A direction used particularly by Debussy and his French contemporaries as an equivalent of the Italian [Ritenu](#)to.

See also [Tempo and expression marks](#).

## Cefaut.

The pitch *c* in the [Hexachord](#) system.

## Céilidh

(Scottish Gael.: 'a visit'; Irish Gael. *céili*).

Traditionally, in Gaelic Scotland, Ireland and emigrant communities overseas, it denoted any household gathering of family and friends, pre-arranged or impromptu, including neighbourly 'dropping in'. *Céilidhean*, now anglicized in the plural to 'céilidhs', usually took place after dusk, generally between Hallowe'en and Easter, when limited daylight restricted the time for outdoor work. The long evenings were spent around the fire, which, till the 1920s was in the middle of the floor of most cottages.

Every neighbourhood had homes known as *taighean céilidh*, 'céilidh houses' (sing. *taigh céilidh*) whose occupants were tradition-bearers, storytellers, singers or custodians of traditional knowledge. The *céilidh* was not only the Gaels' main source of entertainment, but more importantly, was the setting in which every aspect of oral tradition was handed down from one generation to the next. Participants could expect songs, stories, music on the pipes, fiddle, accordion or trump and dancing; exchanges of proverbs, riddles, jokes, pranks, tongue-twisters and folk-etymology; discussions about placelore, customs, beliefs, traditional knowledge of medicine (human and veterinary), plant-lore, weather-lore, animal husbandry, hunting, fishing, navigation and craft-lore of every kind. A strict code of conduct was observed in the *taigh céilidh*: performers expected silence and complete attention, though hands were frequently occupied knitting, carding, twisting rope or any craft that could be done in dim light and restricted space.

With the migration of Gaels to cities, the *céilidh* was adopted in urban areas to mean a social gathering for songs, music and dance, and, though originally held in homes, it shifted to the more formal setting of halls. By the 1920s *céilidhs* were re-imported to Gaeldom, denoting village-hall concerts in Scotland and dances in Ireland. The revised usage became more confused by increased movement between Scotland and Ireland, until eventually, the expectations of a *céilidh* in lowland Scotland became dancing. A new phrase 'céilidh dancing', is rapidly replacing 'village hall dancing' (couple dances, sets of reels, strathspeys or jigs), or 'country dancing' as popular trend reclaims for 'ordinary people' their own dances which, since 1923, have been standardized by the Royal Society of Scottish Country Dancing. Today, with the advent of television, the *taigh céilidh* is virtually extinct though Gaels still use *céilidh* simply to mean a visit.

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MARGARET BENNETT

## Celaleddin Rumi [Jalāl al-Dīn Rūmī].

See [Rūmī, Jalāl al-Dīn](#).

## Celani [Celano].

See [Corsi, Giuseppe](#).

## Celano, Francesco.

See [Orso, Francesco](#).

## Celempung.

Large zither in the Central Javanese gamelan. It has a wooden trapezoidal soundbox, about 1 metre long, which stands on two longer and two shorter legs so that it slants upwards from the performer, who sits and plucks its 10 to 13 double courses with thumbnails (or sometimes, plectra) while damping the strings with the fingers. The strings are attached to the soundboard at one end and stretched over a slanting bridge to tuning pegs, which are tightened or loosened with a key (see [Indonesia](#), fig.15). In a full gamelan there are usually separate instruments for the *sléndro* tuning and both subscales of the *pélog* tuning (*bem*, 12356 and *barang*, 72356), although there is often only one *pélog* instrument which is retuned as required.

The *celempung* is also played in smaller Javanese gamelan ensembles such as *gadhon* and *cokekan*, and can generally be substituted by the smaller, higher-pitched and brighter sounding *siter*. The street ensemble *siteran* features *celempung* together with various sizes of *siter* (*siter barung*, *siter panerus* and *siter slenthem*), *kendhang ciblon* (drum) and *gong komodhong* (box-resonated gong).

MARGARET J. KARTOMI/MARIA MENDONÇA

## Celesta

(Fr.*céleste* ).

A keyboard instrument (in the form of a small upright piano) invented by Auguste Mustel in 1886; metal plates (usually steel) suspended over resonating boxes are struck by hammers and sustained after the manner of

the piano action. (It is classified as an idiophone: set of percussion plaques; such instruments of metal are known as metallophones.) Mustel's celesta was probably inspired by an instrument known as the typhophone (or dulcitone), which he or his father Victor constructed some 20 years earlier. In the typhophone a series of tuning-forks is operated by a keyboard (see [Tuning-fork instruments](#)).

As an orchestral instrument the celesta has been used by a large number of composers in operas, ballets and mystic pieces where its special quality of tone is required. It is normally played by the keyboard player (the part written as for the piano, but an octave below sounding pitch), though some composers mistakenly include it in the percussion parts. Ernest Chausson was one of the first to use it (*La tempête*, 1888). Tchaikovsky was impressed by the tone of the instrument while on a visit to Paris, and included it in the Dance of the Sugar-Plum Fairy in *The Nutcracker* (1892). Bartók gave the instrument a prominent part in his Music for Strings, Percussion and Celesta (1936).

The usual compass of the modern celesta is five octaves from c, but Yamaha has made instruments of five and a half octaves, which are essential for some works.

JAMES BLADES/JAMES HOLLAND

## Celeste.

See under [Organ stop](#) (*Unda maris* and *Voix céleste*).

## Celestina.

A bowed keyboard instrument patented by Adam Walker of London in 1772 (no.1720); it is occasionally confused with the [Celestinette](#) in writings on the history of keyboard instruments. It was also a model of [Organette](#). When the keys were depressed the strings were drawn against a continuous band of silk (although the patent also mentions flax, wire, gut, hair and leather) driven by a weight, spring or foot treadle. The celestina could be added to a harpsichord as a special stop; Thomas Jefferson ordered a harpsichord with a Venetian swell and a celestina (to be made by Walker) from Jacob and Abraham Kirkman in 1786, and a group of letters between Jefferson, Charles Burney, Francis Hopkinson and John Paradise concerning this instrument has been reprinted by Russell. Jefferson wrote that the stop 'suits slow movements, and as an accompaniment to the voice'. Burney noted that the example fitted to Jefferson's instrument 'is not confined to mere psalmody, as was the case at the first invention. On the degree of pressure [on the keys] depends, not only the durability of the tone but its force'. Although no celestina has survived, a restored celestina stop can be found on a 1768 Kirkman harpsichord in the private collection of Andreas Beurmann in Hamburg.

See also [Organ stop](#); [Sostenente piano](#), §1.

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EDWIN M. RIPIN

## Celestinette [coelestinette].

A bowed keyboard instrument reportedly invented by William Mason (1725–97); it is occasionally confused with the [Celestina](#) in writings on the history of keyboard instruments. Mason had one of Adam Walker's newly patented celestinas applied to his harpsichord in 1772, but the celestinette, of which Mason is said to have written a description in 1761, appears to have been a far simpler instrument in which a string was sounded by a hand-held bow while the other hand controlled its pitch by means of a keyboard. For further information see J.W. Draper: *William Mason: a Study in Eighteenth-Century Culture* (New York, 1924), 289.

See also [Sostenente piano](#), §1.

EDWIN M. RIPIN

## Celestini, Giovanni

(*fl.* 1587–1610). Italian harpsichord and virginal maker working in Venice. His father was a barber: keyboard instruments were available in barbers' shops for the use of customers, which may explain Celestini's introduction to his trade. The signed surviving instruments comprise six virginals and two harpsichords. A further four virginals and a clavichord can also be attributed to him, and together they amount to a substantial part of the known 16th-century Venetian instruments. Celestini made most of his virginals with half projecting or fully recessed keyboards, a style which is normally associated with instruments from the Brescia-Milan area. Two of the virginals (1594, Museum für Kunst und Gewerbe, Hamburg, and unsigned, Fenton House, London) are unusual in having two 8' registers, a design which may have been invented by Celestini. Some are highly elaborate in the decoration (1594, Donaldson Collection, Royal College of Music, London), others are relatively plain (e.g. 1608 [or 1606?], Kunsthistorisches Museum, Vienna). Only one virginal is of the common 'inner-outer' type (unsigned, no.913.4.96; Royal Ontario Museum, Toronto) with a fully projecting keyboard. His two harpsichords (1596, Royal Ontario Museum, Toronto, and 1608, Museum für Kunst und Gewerbe, Hamburg) are unusual in that the distal ends of the keylevers are 's-shaped' which permits the jacks to face each other and play a narrow-spaced pair of strings lying between the jacks (see Wraight, 1993). The pair of strings could thus be of almost exactly equal lengths, possibly with the aim of improving tuning stability. These short-scaled harpsichords ( $c'' = 238\text{--}54$  mm) were probably intended for a high pitch (strung with iron wire)

about a 4th above other 8'-pitched harpsichords made in Venice (see [Harpsichord](#), §2(i)). The clavichord attributed him (see Wright, 1997) was, like other 16th-century Italian clavichords, probably intended for a pitch higher than normal 8' pitch.

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DENZIL WRAIGHT

## Celestino [Celestini], Eligio

(*b* Pisa, 20 March 1739; *d* Ludwigslust, Mecklenburg, 24 Jan 1812). Italian violinist and composer. Until the 1770s he studied and lived in Rome except when he gave concert tours. Charles Burney heard him there in the Duke of Dorset's house in 1770 and praised his playing. In 1772 he gave concerts in London, then in 1776 visited France and Germany and in the same year became a violinist in the Stuttgart court orchestra. He became leader of the court orchestra of Mecklenburg-Schwerin in Ludwigslust (1778), and his English wife, Sarah Stanton (1749–98), became a singer at that court. Apart from tours, which took him to many towns in Germany and to Sweden, Holland, Italy and England, he retained a position at Ludwigslust for the rest of his life. Because of the ill-health of the Kapellmeister Antonio Rosetti (Rösler), he had occasionally conducted the orchestra by late 1791. After Rosetti's death in 1792 he took complete charge, until in 1803, also for reasons of health, he was replaced by the assistant Louis Massonneau. He remained active as leader of the orchestra until his death.

In 1799 Celestino was hailed in London as the greatest violinist of his time. He had a decisive influence on the standard of the orchestra of the Mecklenburg-Schwerin court at a time when this ensemble, temporarily based in Ludwigslust, was one of the best in Germany. His extant works include several published chamber works for strings and (in manuscript) several arias written for his wife and an Andante for wind. The style of his delightful and skilfully written pieces in some ways resembles Mozart's, though with a popular twist.

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DIETER HÄRTWIG

## Celibidache, Sergiu

(b Roman, 28 June/11 July 1912; d Paris, 14 Aug 1996). Romanian conductor. Raised in the town of Iași, Celibidache began early piano studies there. He subsequently studied music, philosophy and mathematics in Bucharest and Paris, and in 1936 entered the Hochschule für Musik in Berlin, where his teachers included Fritz Stein, Heinz Thiessen (composition), Kurt Thomas and Walter Gmeindl (conducting). In the same period he also studied musicology, aesthetics and philosophy at Berlin's Friedrich-Wilhelm University, and was introduced by Martin Steinke to the principles of Zen Buddhism, an outlook that was to influence the rest of his life. By the end of the war he had taken the doctorate at the university with a dissertation on Josquin Des Prez, conducted numerous student ensembles and won first prize in a conducting competition. By a stroke of fortune, his career started at the top. In 1945 Leo Borchardt was due to become music director of the Berlin PO. He was, however, shot at Checkpoint Charlie, and in February 1946 Celibidache was named principal conductor, sharing his duties with Furtwängler from 1947 to 1952. After working for some years as a guest conductor, he held posts as music director of the Swedish RSO (1962–71), the Stuttgart RSO (1971–7) and the Orchestre Nationale de France (1973–5). He was also involved with orchestras such as the LSO and those of La Scala, La Fenice and RAI, and frequently appeared as a guest conductor. In February 1979 Celibidache conducted his first concert series with the Munich PO and in June was appointed its music director, a position he held for life.

Celibidache's career was deeply controversial and beset by contradiction. While advocating the gentle themes of Zen, he could treat individuals with brutal contempt. Although refusing to record for most of his career (he once compared making a recording with going to bed with a picture of Brigitte Bardot), his concerts were regularly broadcast on radio and television. He demanded numerous rehearsals, often as many as 20 per concert. His philosophical and aesthetic assertions and his periods of contemplation were viewed by many colleagues as laughable self-promotion. But for others Celibidache's insights were rare and profound, and his rehearsal and concert procedures original and inspiring. He conducted without a score, his beat was expressive and supple and he could bring a lofty spiritual grandeur to the symphonies of Bruckner and a brilliant intensity and precision of detail to music by composers such as Ravel, Stravinsky, Prokofiev and Shostakovich.

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CHARLES BARBER

## Celimela

(Lat.).

See [Shawm](#).

## Celis, Frits

(*b* Antwerp, 11 April 1929). Belgian composer, conductor and harpist. He studied at the Antwerp Conservatory (harmony, counterpoint and fugue, piano and history of music), at the same time studying the harp and conducting at the Brussels Conservatory. He attended summer courses in conducting at the Mozarteum in Salzburg (1949–51) and at the Cologne Hochschule für Musik (1953–4). From 1946 he played the harp in the orchestra of the Royal Flemish Opera of Antwerp. In 1954 he won conducting competitions at the Théâtre de la Monnaie in Brussels and Belgian Radio, and was conductor at the Monnaie (1954–9) before returning to the Antwerp Opera House as its conductor and music director. He continued with these functions at the restructured Flanders Opera (1981–8).

As a conductor he has appeared in Belgium, France, the Netherlands, Germany, Spain and the USA, conducting first performances of operas by such Belgian composers as Legley, De Jong and Kersters, almost all Wagner's works and many Belgian premières of works by such international figures as Britten, Hindemith, Ibert, Prokofiev, Ravel, Schoenberg and Stravinsky.

From 1960 he taught solfège and from 1972 until his retirement in 1994 was professor of transposition at the Royal Flemish Conservatory of Antwerp. For five years he also gave conducting classes at the Mechelen Conservatory. He wrote extended monographs about the Flemish composers de Boeck and Keurvels and numerous articles for cultural magazines.

His conducting career forced him to give second place to composition, but since 1988 he has composed prolifically. His early works – until his op.6 – still have a tonal, Romantic conception, but his *Elegie* op.7 (1966) is in a freely atonal style. From that time he cultivated an atonal style characterized by stringent use of thematic material, and after his *Symfonische bewegingen* op.8 (1969) he strove towards a more limpid sound world. Lyricism has come to the fore in his most recent works, with their ideal balance of sonority and form.

## WORKS

(selective list)

Orch: Muziek, str, op.1, 1951; Elegie, op.7, 1966; Symfonische bewegingen, op.8, 1969; Variazioni, op.11, chbr orch, 1974; Sym. no.1, 1979; Cantilena, 1980; Sym. no.2, 1986; Sym. no.3, 1987; Miserere, chbr orch, 1988; Un nome ... con variazioni, fl, chbr orch, 1989; Conc. grosso, str qt, str orch, 1990; Sym. no.4, 1990

Chbr: Sonate, vn, pf, 1952; Trio, op.5, vn, vc/va, pf, 1958; Sonate, op.6, vc, pf, 1963; Intrada and Toccata, op.9, ob/cl, pf, 1972; Episodes, op.10, va, hpd, 1973; Notturmo e Danza, op.12, 4 fl, 1975; Trio, fl, va, hp, 1977; Sonatina, ww trio, 1986; A Hypocritical Funeral Music, ww qnt, 1987; Str Qt, 1992

Vocal: De geestelijke bruiloft [The Spiritual Wedding] (P.G. Buckinx), S, pf/chbr orch, 1953; Herfst (B. Verhoeven), children's chorus, pf/orch, 1958; Ballade (G. Durnez), 3 equal vv, 1968

Principal publishers: CeBeDeM, Metropolis

DIANA VON VOLBORTH-DANYS

## Cellarius [Hauskeller], Simon

(*b* ?Saxony, before 1500; *d* Kohren, 1544). German composer. He was Kantor at St Marien, Zwickau, from 1521 to 1522; from then until his death he was a member of the Protestant clergy. His seven extant works are all liturgical and appeared only in publications and manuscripts associated with the services of the early Protestant Church; five were included in publications of Georg Rhau. Stylistically Cellarius belonged to the second generation of German polyphonic composers strongly influenced by the Franco-Flemish procedures of polyphonic composition who continued to uphold tradition in a conservative manner. His psalm settings often contain fauxbourdon, and although the number of his works is small, each reveals a high mastery of polyphonic writing.

## WORKS

2 motets, 4vv, 1538<sup>1</sup>

3 psalms, 4vv, *D-Z* 73; 1 ed. in *Musikdrucke aus den Jahren 1538 bis 1545 in praktischer Neuausgabe*, iii (Kassel, 1959)

2 hymns, 4vv, 1542<sup>12</sup>, ed. in EDM, 1st ser., xxi (1942/R)

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**V.H. Mattfeld:** *Georg Rhaw's Publications for Vespers* (Brooklyn, NY, 1966)

VICTOR H. MATTFELD

## Cellavenia [Cillavenia], Francesco

(b ?Cilavegna, nr Pavia; fl c1538–63). Italian composer. The tradition, stemming from Guerrini and accepted by Staehelin and Crawford, that he was a canon and perhaps *maestro di cappella* at Casale Monferrato Cathedral from 1551 to 1563 is disputed by Martinotti (1969), who believed that he was *maestro* at S Maria di Piazza. He may have been related to Giovanni Maria Cilavenia who owned a 15th-century theological manuscript (now in I-CMs) which contains the beginning of a madrigal (Cellavenia's only known surviving secular music); he may also have been related to, or may even have been, the 'Cell. Abb.' to whom music is ascribed in a manuscript lute tablature (Lg 774). All his extant sacred works survive in manuscripts (in CMac) which are believed to have been copied between 1538 and 1545; a number of anonymous unica in the same manuscripts have been attributed to him on stylistic grounds. His works show a skilful alliance of certain Italian characteristics with the conventional techniques of northern polyphony. Several of his works use preexisting material as tenor cantus-firmi; the *Missa 'Laetare nova Sion'* (based on Andreas de Silva's motet of the same name (1532) and his most ambitious work), and the *Missa 'Quem dicunt homines'* and the *Missa 'De playsir'*, both of which may be by Cellavenia, are based respectively on a motet and a chanson by Jean Richafort. These pieces are somewhat flawed by occasional grammatical lapses and feeble counterpoint; Cellavenia is more successful in his more modest pieces such as his *alternatim* setting of the Marian sequence *Inviolata integra*. A number of Cellavenia's motets are addressed to the local patron saint, Evasius, and are based on cantus firmi derived from chants; a curiosity, though one typical of manuscripts copied in provincial centres, is that the cantus firmus is given in chant notation in contrast to the remaining voices in mensural notation.

## WORKS

Edition: Francesco Cellavenia: *Collected Works*, ed. D. Crawford, CMM, lxxx (1978) [C]

Cantum (quos motetta vocant) liber primus, 5vv (Milan, 1565), lost (cited in *EitnerQ*)

*Missa 'Laetare nova Sion'*, 4vv (on A. de Silva's motet, 1532); 2 rhymed offices, 4, 5vv; Marian sequence, 4vv; 4 motets, 4, 5vv; hymn, 5vv: I-CMac D(F), N(H); C Madrigal, 10vv, CMs (inc.); facs. and edn in Oldoini-Romano

## doubtful

all in I-CMac, anonymous, ? by Cellavenia

*Missa 'Quem dicunt homines'*, 5vv, N(H) (on J. Richafort's motet); *Missa 'De playsir'*, 5vv, N(H) (on Richafort's chanson); 2 sets of Mass Propers (1 for Nativity, 5vv, C, D(F); introit, 4vv, D(F); Office for the Dead, 5vv, D(F); Marian sequence, 4vv, C, D(F); 3 antiphons, 4vv, C; 3 motets, 5vv, C; 5 motets, 4, 5vv, D(F); 5 motets, 5vv, N(H); 3 hymns, 4vv, C; hymn, 4vv, D(F); 2 in C

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IAIN FENLON

## Celles, François Bédos de.

See [Bédos de Celles, François](#).

## Celletti, Rodolfo

(b Rome, 13 June 1917). Italian music critic. He took a degree in law from the University of Rome but was self-taught in music. He has written for various newspapers and journals such as the Milan *Il tempo* (1950–53), *La Scala* (1953–63), *Discoteca* (1963–), *La Repubblica* and *Panorama*, and was music critic for *Epoca* (1974–84). His main interest has been the voice, and the style and interpretation of Italian operatic vocal music. Besides serving as director of the section on singers for the *Enciclopedia dello spettacolo*, vols.v–x (1958–66), Celletti's knowledge of vocal styles and techniques is apparent from his dictionary, *Le grandi voci*, which is the most complete biographical and critical source on the subject. In addition to teaching singing (from 1972), he has been artistic director of the Itria Valley Festival at Martina Franca, Taranto (1980–93), and in 1984 was appointed adviser to the Teatro Comunale, Bologna. In 1992 he also became director of a course for young singers in Milan.

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- ed.:** *Le grandi voci: dizionario critico-biografico dei cantanti* (Rome, 1964)
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- 'Il vocalismo italiano da Rossini a Donizetti', *AnMc*, no.5 (1968), 267–94; no.7 (1969), 214–47
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- 'Caratteri della vocalità di Verdi', *Studi verdiani III: Milan 1972*, 81–8
- 'La "Leonora" e lo stile vocale di Paer', *RIM*, vii (1972), 214–29
- 'Meyerbeer a Venezia', *NRMI*, ix (1975), 35–41
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*Memorie d'un ascoltatore* (Milan, 1985)  
*Voce di tenore* (Milan, 1988)  
*Il canto* (Milan, 1989)  
*Grandi voci alla Scala*, i (Milan, 1991)

CAROLYN GIANTURCO/TERESA M. GIALDRONI

## Celli, Frank H. [Standing, Francis]

(b Dalston, London, 8 April 1845; d London, 27 Dec 1904). English bass-baritone. He had received little vocal instruction when he made his successful début in 1862 at the Marylebone Theatre, London, as Mat of the Mint in *The Beggar's Opera*. Other stage and concert work followed, and then a period of study with Hermine Rudersdorff and a concert tour with Carlotta Patti in the late 1860s. In 1871 he joined Mapleson's provincial touring company, making his first operatic appearance as Valentin in the first Birmingham performance of Gounod's *Faust*. Celli's most important work was in English opera. He was a member of the Carl Rosa Company in its first London season at the Princess's Theatre in 1875, singing Gounod's Méphistophélès on the second night of the season. He appeared regularly with the company for several years taking part in the first performances of many new English works, after which he returned to light opera, touring the USA and Canada. His voice retained its freshness and charm throughout his career.

HAROLD ROSENTHAL/R

## Celli, Joseph

(b Bridgeport, CT, 19 March 1944). American oboist and composer. He studied at the University of Hartford's Hartt School of Music (BMEd 1967), at Northwestern University (MM 1971) and as a postgraduate at Oberlin College Conservatory; his principal teachers were Albert Goltzer, Ray Still and Grover Schiltz. He continues to study, perform and compose for double reed instruments from many parts of the world. In 1975 Celli founded with other Connecticut artists Real Art Ways, an organization to promote avant-garde events in Hartford. He was the director of that organization as well as the Artistic Director of the New Music America festivals in Hartford (1984) and Miami (1985). As a performer Celli gave the American premières of Stockhausen's *Spiral* and *Solo*. In order to extend the oboe repertory, he has commissioned more than 35 compositions from a variety of American composers, including Oliveros, Niblock, Cope, Lucier, Fulkerson and Goldstein; among the new works are pieces for the acoustic or the electric oboe combined with various instrumental ensembles, mixed-media works, directed improvisations, interactive computer performances, live satellite performances and site-specific environmentally responsive pieces. Since 1985 his works have also utilized multiple channel video with live performers.

As a composer Celli often includes improvisatory elements in his works and uses extended techniques for the oboe and the english horn. In 1981 he received a joint commission from the Wesleyan Singers and the Connecticut Council on the Arts for a work for chorus and tape entitled *To Be Announced*. He has been actively involved in developing educational programmes in South Korea and South America which integrate traditional world musics with contemporary classical performance practices. He was the recipient of a Meet the Composer commission (1996) and a Rockefeller Foundation residency (1996).

## WORKS

... in the bag ..., dancer, live elecs, 1976; Sky: S for J, 5 eng hn without reeds, 1976; Reeds for San Francisco, reeds, tape, 1978, rev. 1993; Ringing, antique cymbals, 1978; Improvisations, eng hn, 1979–82; Improvisations, ob, vn, 1979–82; Ring Ritual, 2 pfms, 1981; To Be Announced, 8 groups of vv, 8-track tape, 1981; Escalator, 200 musicians in the atrium of Miami-Dade Community College, 1983; Hands, Reeds and Video, solo pfmr, video, 1985; Hip-Hop, performance lecture, 1985; 8 Mallets Four Brian, xyl, video, 1986; Totem, b cl, video, 1986; Violin and Video, vn, video, 1988; Andes, 7 Peruvian musicians, mountain of TVs, 1990; Drum Hands, video installation, 1990; Drum Hands, 4 hand drummers from Africa, Brazil, Cuba and Puerto Rico, video, 1991; Kwangju, piri, komungo, ob, Korean drummers, 1992; 36 Strings, komungo, video, 1992; Quartet Set, double reeds, komungo, African drums, didgeridoo, 1992; Video Sax, soprano sax, video, 1993; World Soundprint: Asia for Radio, 1993 [collab. Jin Hi Kim]; Pink Pelvis (dance score), double reeds, Korean ajeng, Brazilian perc, 1994; Qnt, kayagum, MIDI breath controller, 3 kalimba, 1995; Paramitta II, reed player, kayagum, samul nori drummers, 1996

JOAN LA BARBARA

## Cellier, Alfred

(b London, 1 Dec 1844; d London, 28 Dec 1891). English organist, conductor and theatrical composer. The son of a teacher of French in Hackney, he was a chorister at the Chapel Royal under Thomas Helmore at the same time as Arthur Sullivan. When his voice broke he studied the organ and in 1862 became organist at All Saints, Blackheath. From there he moved to Belfast, succeeding E.T. Chipp as organist at the Ulster Hall and acting as director of the Belfast Philharmonic Society. In 1868 he returned to London to be organist at St Alban's, Holborn; but like Sullivan, Cellier aspired to become a theatrical composer rather than an ecclesiastical musician, and one of his early productions was written for the German Reeds' Gallery of Illustration entertainment, *Charity Begins at Home* (1872). The previous year Cellier had been appointed first musical director of the Court Theatre (London), going from there to the Prince's Theatre, Manchester (1871–5), then under the management of Charles Calvert, the famous producer of Shakespeare. He later held appointments at the Opera Comique and the Criterion and St James's theatres, and for many years had close professional connections with the company set up by Richard D'Oyly Carte, who made him his representative in Australia and the USA. Cellier assisted Sullivan as conductor of Gatti's Covent Garden promenade concerts (1878–9); he also

did some orchestration for Sullivan, conducted many of the 'Savoy operas' and was in charge of the first performance of Sullivan's *Ivanhoe* in 1891.

Cellier's own compositions were nearly all for the stage. From 1870 onwards he produced a succession of operas and operettas, as well as incidental music (sometimes in collaboration with his brother François). A comic opera, *The Sultan of Mocha*, was produced in Manchester (1874) and London (1876) and revived at the Strand Theatre in 1887. It was followed by *The Tower of London* (1875) and *Nell Gwynne* (1876) with a libretto by H.B. Farnie – later used for a musical comedy of the same name by Robert Planquette (1884). In 1881 a three-act grand opera on words adapted from Longfellow's dramatic poem *The Masque of Pandora* (1875) was given in Boston, Massachusetts. But Cellier's major success was *Dorothy* (1886), a reworking of material used in *Nell Gwynne*. This 'old English' musical comedy enjoyed almost unprecedented popularity (931 performances in London alone) and was played in many countries. Its successor, *Doris* (1889), proved less acceptable; and Cellier did not live to witness the stage production (under Ivan Caryll) of *The Mountebanks*, for which W.S. Gilbert had provided one of his wittiest librettos. As a composer, Cellier bears comparison in many respects with Sullivan, though his music is lacking in dramatic power; and, as G.B. Shaw put it, whereas Sullivan is spontaneously vivacious, Cellier is only energetic. The charm of his melodies, however, is undeniable, and his handling of vocal ensembles is usually of a high standard.

## WORKS

### stage

first performed in London unless otherwise stated

all printed works published in London

Charity Begins at Home (musical proverb, 1, B. Rowe [B.C. Stephenson]), Gallery of Illustration, 7 Feb 1872

Dora's Dream (operetta, 1, A. Cecil), Gallery of Illustration, 3 July 1873

Topsy-turveydom (2 scenes, W.S. Gilbert), Criterion, 21 March 1874

The Sultan of Mocha (comic op, 3, ? A. Jarret), Manchester, Prince's, 16 Nov 1874; rev., lib. rev. W. Lestocq, Strand, 21 Sept 1887

The Tower of London (comic op, 3), Manchester, Prince's, 4 Oct 1875; rev. as Doris, 1889

Nell Gwynne (comic op, 3, H.B. Farnie, after W.G.T. Moncrieff: *Rochester*), Manchester, Prince's, 17 Oct 1876; rev. as Dorothy, 1886

Two Foster Brothers (operetta, 1, G. a'Beckett), St George's Hall, 12 March 1877

The Spectre Knight (fanciful operetta, 1, J. Albery), Opera Comique, 9 Feb 1878

Belladonna, or The Little Beauty and the Great Beast (3, A. Thompson), Manchester, Prince's, 27 April 1878

After All (vaudeville, 1, F. Desprez), Opera Comique, 23 Dec 1878

In the Sulks (vaudeville, 1, Desprez), Opera Comique, 21 Feb 1880

The Masque of Pandora (grand op, 3, Rowe, after Longfellow), Boston, MA, Boston Theatre, 10 Jan 1881, lib pubd

The Carp (whimsicality, 1, Desprez), Savoy, 13 Feb 1886

Dorothy (comedy op, 3, B.C. Stephenson), Gaiety, 25 Sept 1886; rev. of Nell Gwynne

Mrs Jarramie's Genie (operetta, 1, Desprez), Savoy, 14 Feb 1888, collab, F. Cellier  
Doris (comedy op, 3, Stephenson), Lyric, 20 April 1889; rev. of Tower of London  
The Mountebanks (comic op, 2, Gilbert), Lyric, 4 Jan 1892; completed by I. Caryl

Music in: Les manteaux noirs, 1882; Little Jack Sheppard, 1885; The Water Babies, 1902

### other works

Gray's Elegy, 4vv, orch, Leeds Festival, 1883, vs (c1883)

Suite symphonique, orch; songs; pf pieces

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E.D. MACKERNESS

## Cellier, Jacques

(*b* France, mid-16th century; *d* Reims, c1620). French organist and calligrapher. He was organist at the cathedrals of Laon and Reims. Between 1583 and 1587 he copied out a manuscript by François Merlin, *contrôleur général* for Marie Elizabeth, only daughter of Charles IX. The work, *Recherches de plusieurs singularités* (F-Pn fonds fr. 9152), contains drawings, diagrams and finely written texts on a number of artistic and scientific subjects, including alphabets and the Lord's Prayer in many languages, exterior and interior views of buildings (among them two showing the organs in Reims Cathedral and the Ste Chapelle in Paris), scientific diagrams and maps, music, and drawings of musical instruments. Many of the pages are signed by Cellier. The volume was prepared for presentation to Henri III. The musical section is dated 1585.

Besides tunings, canons and short compositions, a table of notes and rests, and samples of tablature, the section on music contains detailed drawings, some of them incorrect, of many instruments, including the mandore, drums, trumpet, several wind bands, musical glasses, anvil, psaltery, hurdy-gurdy, transverse flute, viol, harp, bagpipe, violin, carillon, the Turkish 'tambora', jingles sewn on to a dancer, clavichord, regals, lute, triangle, cittern, a neo-classical lyre, virginals, guitar and panpipes (some of the drawings are reproduced as plates 6 and 7 in *GSJ*, x (1957); see also pp.88–9 of that volume). Many of the same drawings appear also in the manuscript *GB-Lbl* Add.30342, apparently copied by a scribe named Mercurio Vecchio in 1588, possibly for Merlin's own use. The manuscripts are important because they offer more detail than any French source before Mersenne. Since both manuscripts show the smallest pipes of the regals at the bottom of the keyboard both may have been copied from a now lost printed work in which the engraver reversed the original image.

An even more beautiful calligraphic manuscript (*F-RS 971*), copied by Cellier between 1593 and 1597 for Claude de Lisle, governor of Laon, includes musical instruments as ornaments in its borders.

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HOWARD MAYER BROWN

# Cellisches Tabulaturbuch

(*D-Bsb*, Bü 84). See [Sources of keyboard music to 1660](#), §2(iii).

## Cello.

See [Violoncello](#).

# Celoniati [Celoniatti, Celoniat, Celonieti, Celonietto], Ignazio

(*b* before 1740; *d* Turin, 1784). Italian composer and violinist. He was in the royal service at Turin from 20 December 1750. Entering the chapel orchestra as the sixth of the second violins, he won the esteem of the court and his colleagues, achieving a high salary by the end of his life in spite of a fiery temperament that led him into controversies with several other musicians. He also played for the opera at the Teatro Regio. He met Mozart on his visit to Turin in January 1771. In 1774 he was given the additional duty of playing to accompany the dancing lessons of the children of the royal family. Between 1778 and 1781 he was impresario for comic opera performances at the Teatro Carignano.

At least seven other Celoniatis, including Ignazio's brothers Carlo Lorenzo and Carlo Antonio, were active from 1737 to after 1785 as violinists or bass players at the Turin court. Of these, only Carlo Lorenzo is known to have composed, publishing six duos for two violins (Paris, n.d.).

## WORKS

Ops: *Il caffè di campagna* (ob, 3, P. Chiari), Turin, Carignano, 18 Nov 1762; *Ecuba* (os, 3, J. Durandi), Turin, Regio, 14 Jan 1769, *I-Tf*; *Didone abbandonata* (os, 3, P. Metastasio), Milan, 1769, Regio Ducal, 26 Dec 1769, *F-Pn*, *I-Tf*, *P-La*; *Il nemico audace* (os, 3), 1769

Inst: *Hpd Conc.*, C, *D-Bsb*; 6 Str Qts, op.2 (Paris, ?1767); sonatas, vn, bc; 12 Sonatas, 2 vn, hc, op.1 (Paris, 1767), lost; duos, trios, symphonies, lost

Other works: secular arias, *D-Bsb*, *I-Tf*, Cr, 4vv, insts

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MARIE–THÉRÈSE BOUQUET-BOYER

## Celtic chant.

The liturgical chant sung by the Churches of the Celtic-speaking peoples of the Middle Ages before they conformed to the *unitas catholica* of the Roman Church.

1. Historical background.
2. Liturgical structure.
3. The Divine Office.
4. Psalmody.
5. The Mass.
6. Hymns.
7. Notated sources.

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ANN BUCKLEY

### Celtic chant

#### 1. Historical background.

The liturgical practices observed in Christian worship by Celtic-speaking peoples were developed in monastic communities in Ireland, Scotland, Cumbria, Wales, Devon, Cornwall and Brittany. However, Celtic influence was also evident in certain areas controlled by the Anglo-Saxons, such as Northumbria, and extended to the Continent through the efforts of Irish missionaries during the 6th and 7th centuries. Chief among these last was St Columbanus (c543–615), founder of the monasteries of Luxeuil and Bobbio. His followers spread the customs of the Columbanian abbeys throughout centres in what are now France, Belgium, Germany, Austria, Switzerland, Italy and Spain. Several of the most important sources for the early Celtic liturgy are associated with the Columbanian foundations in Gaul.

It is somewhat misleading to refer to 'the Celtic Church', since there was no single, uniform institution under central authority, and medieval Celtic-speaking Christians never considered themselves 'Celtic' in the sense of belonging to a national group, although an awareness of common purpose may be said to have existed for a brief period during the late 6th century and the early 7th. Nonetheless, the term serves as a useful way of classifying regional and cultural distinctiveness, by identifying what was essentially a network of monastic communities that shared a similar kind of structure and between whom there was regular, sometimes close, contact.

Christianity in Celtic lands derived initially from converts in Roman Britain. Although little is known about the Romano-British Church other than that it was Gaulish in origin, it survived for several decades after the withdrawal of the Roman legions in 410, and it was from this environment that Christianity eventually spread throughout the entire Insular region. Many of the liturgical features of the Celtic Church were heavily indebted to Gallican rites – reflecting the Gaulish roots of Romano-British Christianity as well as continuing contact with Gaul from the 5th and 6th centuries – but also included elements of the Roman, Ambrosian, Visigothic, Palestinian and Egyptian Churches in the 6th and 7th centuries.

The Celtic Church in Brittany was established by British Christians fleeing the invasions of the pagan Anglo-Saxons in the 5th and 6th centuries. Ireland was traditionally converted by St Patrick (*d* 461), a British Christian, although his mission followed closely in the wake of the Roman Palladius in 431. The rapid rise of monasticism there consolidated the new religion in the 5th century, and resulted in the development of a system unique in the West in which the Irish Church was dominated by networks of powerful monastic houses rather than by diocesan bishoprics; this system explains the emphasis on the monastic liturgy in surviving sources.

In due course Gaelic-speaking monks under the leadership of Colmcille of Derry (St Columba; c521–97) established a church on the now Scottish island of Iona in 563. The monks of Iona engaged in a mission of conversion among the Picts of Scotland and established another in Anglo-Saxon Northumbria, founding the abbey and bishopric of Lindisfarne in 635. For some time Irish Christianity in Anglo-Saxon England co-existed with missionaries sent by the Roman church established in Kent by St Augustine of Canterbury. As the Roman mission expanded northwards, differences between the Irish and Roman traditions generated tensions, as Bede (673–735) recorded in his writings. These differences centred on the timing of the celebration of Easter, the form of the monastic tonsure and aspects of the rituals of baptism and ordination. The Northumbrian Church was eventually made to comply with Roman traditions at the Synod of Whitby in 664. Following this synod, Celtic traditions were gradually eroded in England by a series of Anglo-Saxon Church councils, in particular that held at Clovesho in 747, which decreed that the Roman liturgy and its chant should be observed throughout the province of Canterbury.

The regional practices of Celtic monks were gradually undermined elsewhere throughout Britain and Ireland, more quickly here, more slowly there, by pressure from Romanizing bishops and abbots to follow central authority (see Warren, 1881/*R*, 10ff; and Gougaud, 1911, Eng. trans., 1932/*R*). In Ireland an increasing degree of Roman influence may be assumed from the 7th century following the adoption of the Roman date for Easter in southern Ireland at the Synod of Mag Léna (c630) and in the northern part of the country at the Synod of Tara (692). The Easter question was also settled elsewhere in most Celtic-speaking regions over the course of the 7th and 8th centuries. But many aspects of Celtic ritual continued for much longer. Liturgical practices in Brittany, which since the 5th century had been closely connected with missions from Wales and Cornwall, were brought into line with Rome following the imposition of central authority on the monks of Landévennec in 818 by Charlemagne's son, Louis the Pious. Celtic practices in Scotland were

formally suppressed through reforms introduced by Queen Margaret (*d* 1093; see Gougaud, 1911, Eng. trans., 1932/*R*, pp.329, 410–11).

The process of adaptation to Roman traditions continued in Ireland and Wales in the late 11th century and the 12th as the political and social structures of the Celtic populations were eroded by the Normans. Wales submitted to Canterbury with the election of Bernard, a Norman, to the See of St David's in 1115. In Ireland, Patrick, the second bishop of Dublin (1074–84), was consecrated at St Paul's Cathedral, London, and from then onwards the diocese of Dublin looked to Canterbury rather than Armagh, capital of the Irish See. Even before the formal establishment of the Normans in Ireland in 1172, reforms of the Irish Church were led from within by St Malachy (1092–1148), who was also responsible for the introduction of the Cistercian Order into Ireland. Similarly, St Laurence O'Toole, archbishop of Dublin from 1162, introduced canons regular into his cathedral and brought about reforms in the rituals and the chant (ed. Messingham, 1624, pp.384–5).

Several reforms were instituted also at the Synod of Cashel in 1172, convened by Henry II of England. Although changes were called for that would bring the Irish Church into line with Canon Law as observed in the English Church, no particular rite was recommended (Brannon, 1990, pp.22–3), nor were Celtic liturgical practices specifically discarded. But soon thereafter, a decree was issued in 1186 by Bishop John Comyn at a synod in Dublin, whereby it was stated that churches in the Dublin province should adopt the English Use of Salisbury (Sarum Rite). The situation for the rest of the country, however, was undoubtedly more mixed.

### Celtic chant

## 2. Liturgical structure.

The tribal, local and territorial qualities of Celtic societies were probably accompanied by a similar sense of locality and regional variation in liturgical and other monastic practices. Liturgical forms were open to outside influences, and tended to vary from one monastery to another. Yet while this general rule is apparent from surviving sources, there is insufficient evidence to make a systematic study or to map regional distinctions in detail. The oldest and most abundant information comes from Irish sources, which is why the Irish Church, including the monastery of Iona, is given greater emphasis here.

Among the main sources for Celtic liturgy are the *Cathach* ('Battler') of St Colmcille (*EIRE-Da* s.n.), a Psalter written in Ireland sometime during the 6th and 7th centuries and one of the earliest examples of the Gallican type; the late 7th-century 'Antiphony' of Bangor (*I-Ma* C.5 inf.), possibly copied at the Columbanian monastery of Bobbio, and the closely related Turin fragment (*I-Tn* F.iv.1, fasc. 9; see Meyer, 1903), although the question remains as to whether the latter is a sister manuscript or an independent witness; the Stowe 'Missal' (*EIRE-Da* D.II.3), copied in 792, probably at Tallaght, Co. Dublin, from an exemplar of not later than 650; the Gallican-Roman Bobbio Missal (*F-Pn* lat.13246), written during the 8th century, possibly at Bobbio; the 'pocket' Gospel books of Dimma (*EIRE-Dtc* 59; from Roscrea, Co. Tipperary) and Mulling (*Dtc* 60; from Tech Moling, Co. Kildare), both of which date from the second half of the 8th century; and additions in the Book of Deer, a 9th- or 10th-century Gospel Book whose precise origin is unknown, but which

belonged to the Columbanian monastery of Deer in Aberdeenshire since at least the early 12th century, when a Service for the Commemoration of the Sick was added (*GB-Cu* li.6.32, ff.28v–29r).

The Antiphony of Bangor is a collection of hymns, collects and canticles for the Divine Office; despite being mediated through Bobbio, it represents the most important manuscript for an Irish Office. The Stowe Missal is the only surviving Irish sacramentary; it contains elements from the Roman rite that were incorporated soon after its compilation, combines aspects of the Gallican, Visigothic, Byzantine and Coptic liturgies with Irish compositions, and shares collects and prayers with Gallican sacramentaries such as the Bobbio Missal, with Roman, Gelasian and Gregorian sacramentaries, and with the Verona Collection (or Leonine Sacramentary).

The chief collections of hymns are found in the Antiphony of Bangor and in the two manuscripts containing the *Irish Liber hymnorum* (*EIRE-Dtc* 1441, and Killiney, Franciscan House of Studies, A.2), from the late 11th and early 12th centuries respectively. The *Irish Liber hymnorum* is an antiquarian collection based on now-lost liturgical books.

Elements of the Christian liturgy peculiar to the Celtic Churches are few; they include the symbolic use of fire at Easter, the Feast of All Saints, the sung Credo (see Bieler, 1963, p.118), as well as a preference for verse collects and hymns. The blessing of the Paschal Candle may be an originally Irish contribution (compare, for example, the vivid role of fire in the account of St Patrick's challenge to the Irish High King at Tara). The Antiphony of Bangor is the only source for *Hymnus quando cereus benedicitur* ('the hymn sung at the blessing of the candle'), which may have been intended for this rite. Also, certain forms of private prayer and prayer formulae (such as litanies and verse collects), the penitential literature as well as the promotion of relics and saints' cults (which in Ireland developed particularly early) represent distinctive regional characteristics that spread to the Anglo-Saxon Church and to continental centres of Insular influence. Devotion to saints often took on additional, extra-liturgical functions, their miraculous powers being invoked to intervene in local disputes and private quarrels. Saints' lives (*vitae*) contain many references to the power of their curses as well as of their blessings, reinforcing the impression that the supernatural influence traditionally associated with the druids was transferred directly from pagan practice (for recent surveys, see Sharpe, 1979; and Little, 1993, pp.154–85; see also Buckley, "And his voice swelled", 1995, pp.42ff, for discussion of saints' use of the power of music).

There is early evidence for the existence of music in Irish rituals in the rubrics of the Stowe Missal, the Gospel Book of Dimma and the Book of Mulling. Emphasis on the Psalter rather than the lectionary was also a characteristic feature, and Columbanus is known to have established a particular form of the Divine Office in his foundation at Bobbio, although it has not survived. Chanting psalms was a central part of the Office (see Fleischmann, 1952; Fleischmann and Gleeson, 1965), and hymn-singing played an exceptionally prominent role. A tantalising comment from Jonas of Bobbio, author of a *vita* of St Columbanus between about 639 and 643, refers to a cursus set out by the saint and containing instructions for the performance of chant (ed. Krusch, 1905, p.158). As for recovering the melodies of Celtic chant, only late sources

contain any clues, and research is still at a preliminary stage. Nevertheless, the evidence is sufficient to provide grounds for further development, as will be indicated below.

## Celtic chant

### 3. The Divine Office.

Before the late 6th century, Celtic devotional sources are confined mainly to saints' *vitae* and thus do not shed much light on details of daily ritual. Sources from the 7th century include the Antiphony of Bangor and the Turin fragment. In the 8th and 9th centuries, texts associated with the eremitic monastic movement whose followers were known as the Céli Dé ('Companions of God'), predominate and indicate a multiplicity of customs, as does the 'Rule of Tallaght' (ed. Gwynn, 1927). But it is thought that traditions became more uniform in these centuries as a result of increased communication between heads of houses.

There is considerable variation among the existing sources. The *Regula monachorum* and the *Regula coenobialis* of Columbanus, said to be based on the wisdom of his 'seniores' (predecessors), may provide a direct link with the monastery at Bangor, Co. Down, where he trained, but it reveals almost nothing of the liturgical hours or other aspects of the structure of daily life, focussing instead on the importance of self-discipline and similar principles of conduct (trans. Bieler, 1963, pp.32–9). Some information can also be gleaned from the *Vita Sancti Columbani* by Jonas of Bobbio and from the *Vita Sancti Columbae* by Adomnán, Abbot of Iona (679–704). In general, life in Irish monasteries was extremely austere in terms of food, clothing, sleep, and physical comfort of any kind. The Book of Mulling contains a directory or plan of a service, but it is unclear whether this represents the Daily Office or a Penitential Office.

Practices seem to have varied from centre to centre. For example, the *Navigatio Brendani*, a text of Irish origin probably dating to the late 9th or early 10th century and describing a voyage made by St Brendan (c486–575), includes a reference to perpetual singing of *lbunt sancti* maintained by three choirs on an island where Brendan and his monks landed (Selmer, ed., 1959, p.50). The tale also includes a detailed description of a credible Irish office (Curran, 1984, pp.169–73; Stevenson, introduction in Warren, 1881/R, pp.xlvii–viii). The custom of *laus perennis* ('perpetual praise'), whereby a part of the monastic community say psalms all of the time, was characteristic of the Gallican rite and was also attested in continental Columbanian monasteries (see Gindele, 1959). Jocelyn, in his 12th-century *Vita Sancti Kentigerni* (also known as Mungo; d 612), indicates that such a practice also obtained at St Asaph's, North Wales, although Kentigern's association with that centre is now considered unlikely (D.H. Farmer: *Oxford Dictionary of Saints*, Oxford, 1997, p.286).

The injunction to sing the Kyrie hourly is attributed to St Patrick, who is said to have recommended it because it was a Roman custom (though introduced from Greece). However, it was also practised in the Gallican Church from the 6th century (Bieler and Kelly, eds., 1979, pp.124–5) and the reference to Rome, however accurate, may well be due to the particular line of persuasion being emphasised in the Patrician text (Stevenson, introduction in Warren, 1881/R, pp.lxviii–lxix, and note 369).

## Celtic chant

### 4. Psalmody.

The Celtic Psalter, like the Gallican, was divided into three groups of 50 psalms each. The influence of southern Gaulish and Eastern practice on the Celtic Office is seen in the use of Psalm lxxxix at Prime, Psalms ciii and cxii at Vespers, and in the use of canticles. According to the Rule of Columbanus, psalm singing was central to the Divine Office. Columbanus arranged the psalms for each service into groups of three, called 'chori', a custom also described by Cassian of Marseilles (c360–435) in his *De institutis*, in relation to the churches of Palestine, Mesopotamia and other Eastern centres (see Stevenson, introduction in Warren, 1881/*R*, pp.xli, xlv and *passim* for further discussion of Cassian's influence in Ireland and Iona). The first two psalms were sung straight through and the third antiphonally – in other words, with the singers divided into two groups, one intoning the psalm verse, the other the response. However, psalm singing in unison seems to have been the practice on Iona, whence it reached Northumbria. Stephanus's *Vita Wilfridi* (ed. and trans. Colgrave, 1985, §47.98–9), written in about 720, contains a reference to the introduction, by the Anglo-Saxon bishop Wilfrid (d 709), of previously unknown antiphonal singing into Northumbria (Stevenson, introduction in Warren, 1881/*R*, pp.lxxvii–viii).

This practice of alternating voices is also referred to in an 8th-century Irish explanatory tract on the psalms in the form of a series of questions and answers. It is based on the commentaries of Cassiodorus (preserved in the 15th-century source *GB-Ob* Rawl.B.502), and contains a reference to antiphonal singing of psalms and the use of a string instrument:

This is what David did in his last days. He selected four thousand chosen men of the sons of Israel to sing and practise the psalms always without cessation. One third of them for the choir, one third for the 'crot', one third for the choir and the 'crot'. The word *psalmus* applies to what was invented for the 'crot' and is practised on it. *Canticum* applies to what is practised by the choir and is sung with the 'crot'. *Psalmus cantici* applies to what is taken from the 'crot' to the choir. *Canticum psalmi* applies to what is taken from the choir to the 'crot'.

The discussion of terminology is a paraphrase of chapters 5–8 of Cassiodorus's *Expositio psalorum* (*PL*, lxx, 15–16), in which the scribe has used the Irish term 'crot' (a lyre, later a harp) for Cassiodorus's 'instrumentum musicum' (ed. Meyer, 1894, pp.8–9, 31 n.275, 89 n.285).

While the Irish commentary is addressed to Old Testament practice, it is likely that it also had local contemporary significance. Huglo (1976, p.193) has highlighted references in the theoretical treatise *Musica enchiriadis* to the organal voice joining with instruments (*GerbertS*, i, 166*b*), and to different instruments being used in octave doubling (*ibid.*, 161*b*). The *Scolica* and the *Musica enchiriadis* (both from late 9th-century northern France, perhaps in an Insular milieu) contain numerous citations of the *Te Deum*, which, as seen above, occupied a special place in the Celtic liturgies. Isidore of Seville (d 636) attests the use of a string instrument in the accompaniment of psalmody in Visigothic liturgies (Huglo, 1976, p.192); and in continental sources the use

of instruments in the course of the Office is well documented, for psalmody, the singing of tropes, textless alleluiaic sequences and subsequent proses (but not for the choral Offices). Similarly Hucbald mentioned that a six-string chordophone ('cithara') was adapted for the purpose of teaching chant (see Huglo, 1986, p.189). As in other instances, the Celtic world may therefore be viewed not as a region apart but rather as sharing common ground with liturgical practices elsewhere. Yet the evidence is sparse, hence the enormous value of the Irish sources here (for more detailed discussion see Buckley, 'Music in Ancient and Medieval Ireland', in press).

In Irish narrative literature there are references to travelling clerics who sang psalms and other sacred texts to the accompaniment of a small string instrument described as *ocht-tédach* ('eight-string instrument'), which they carried about with them attached to their girdles. Gerald of Wales (?1146–?1220) also referred to the practice by bishops and abbots and holy men in Ireland who in times past used to have a 'cithara' (undoubtedly a lyre, later probably a harp) on which they played pious music. Because of this, according to Gerald, St Kevin's 'cithara' was regarded as a sacred relic and still held in reverence in Gerald's time.

The wealth of iconographic evidence points also to the normality of these practices. Muiredach's Cross (early 10th century) at Monasterboice, Co. Louth, is a particularly detailed example in which a choir of monks is led in singing by two monks who play a lyre and some kind of wind instrument, perhaps a straight horn (for detailed discussion of this and other monuments, see Buckley, 1991, figs.7 and 40; see also Buckley, 1990, and "A Lesson for the People", 1995). The use of horns in Irish liturgical practice is strongly suggested by the contexts of archaeological finds and by the similarity of their decoration to other sacred objects such as bells and buckets. Bells associated with individual monks are found from all of the main Celtic regions, including Ireland, Scotland, Wales and Brittany. They had a specific form and were important objects of veneration, to the extent that shrines were constructed for bells associated with important saints (see Bourke 1980, 1982, 1983 and 1994).

## Celtic chant

### 5. The Mass.

As elsewhere in pre-Carolingian Europe, there was no standard Mass in the Celtic Church for all times and in all regions. Nonetheless, there is some evidence to suggest that the Mass may have become relatively standardized across Ireland in the 6th and 7th centuries. Information is scanty and is derived from the Stowe Missal, the Bobbio Missal and various fragments. The Irish Mass in these sources bears signs of significant Gallican influence, but it differs from the Gallican liturgy in its prominent use of Roman, Visigothic and, particularly, Eastern characteristics. The Gallican elements include the preparation of offerings before the entry of the celebrant; the litany preceding the Mass; the reading of diptychs (listing names of the dead) when the veil is lifted from the chalice; the breaking of the Host before the Pater noster; the Pax (the sign of peace); and the presence of communion antiphons. The Roman elements, though often under-emphasised by some scholars, may well have been there from an early period, perhaps as far back as the mission of Palladius in the early 5th century (Gamber, 1967; and 1970, pp.87–8). As

Stevenson has pointed out (introduction in Warren, 1881/*R*, pp.lxviii–xix), this places the presumed Romanizing reforms of the Irish Church in the 7th and 8th centuries in a different light, since the decrees demanding conformity with Rome may instead reflect long-standing practices (Warren, 1881/*R*, p.127). The Eastern elements seem to have been introduced into the Irish Church via the Gallican monastic centres of Lérins and Marseilles, whose traditions were described by John Cassian. The presence of Visigothic elements reflects close contact between Ireland and Spain (see Hillgarth, 1984), although in Irish monastic centres early acquaintance with Spanish authors such as Isidore of Seville may also have been via the Columbanian community of Bobbio (Curran, 1984, p.152).

The Mass was normally celebrated at dawn, although the 8th-century *Vita Sancti Galli* states that St Gallus (c550–c627), an Irish disciple of Columbanus and founder of the abbey of St Gallen, celebrated the service after Matins (Nocturns) when in other monasteries the monks would normally have returned to bed. It took place on Sundays and feast days, including saints' days which, as with other aspects of their veneration, appear to have been established at a particularly early period in Ireland. Private Masses seem also to have been customary, and on occasion priests were allowed to say Mass twice in one day (Warren, 1881/*R*, p.143). The tract in the Stowe Missal lists those items of the Mass that were sung, including the introit, prayers, Augment, lections of the Apostles, bigradual psalm, Gospel and Benediction (Fleischmann, 1952, p.46).

### Celtic chant

## 6. Hymns.

No hymns survive from British, Welsh or Breton sources apart from two late Breton hymns (Lapidge and Sharpe, 1985, nos.983–4; dating to the 12th and 11th centuries respectively). Collections of Hiberno-Latin and vernacular hymns represent the largest body of material from any Celtic region and are among the most particular and striking aspects of Irish liturgical practice. They were the result of a new fusion between Latin poetry and indigenous Irish verse forms, of which the chief characteristics are short lines with the extensive use of alliteration, internal rhyme and assonance.

The importance attached to hymns in the Celtic rite is made clear in a number of Irish literary tales and in references contained in liturgical books. They were a source of indulgence and grace, and in this connection the singing of the last three strophes was considered sufficient to earn a spiritual reward (see Stevenson, introduction in Warren, 1881/*R*, pp.lxxxviii–ix; Stevenson, 1996, pp.111–12 and n.56). They were also thought to give immunity against fire, poison and wild animals, and as a protection for travellers (ed. Plummer, 1910, i, p.clxxix; Fleischmann and Gleeson, 1965, pp.86–7; Buckley, “And his voice swelled”, 1995, pp.42–3).

The main sources for hymns are the Antiphony of Bangor and the *Irish Liber hymnorum*, but texts of Irish hymns may also be found in manuscripts from England and, in particular, the Continent where numerous Irish saints' cults grew up in the religious houses of Francia. Extant liturgical calendars from Frankish Gaul provide evidence for the active cults of over 40 Irish saints (Little, 1993, pp.180–81; Gougaud, 1911, Eng. trans., 1932/*R*, 142–58). For example, the Feast of Saint Brigid was celebrated *inter alia* at Rebais, Meaux,

Nivelles, Senlis, Corbie, Marchiennes, St Amand and St Vaast. A 9th-century Bavarian litany includes invocations to Columbanus, Fursey, Patrick, Colmcille, Comgall, Adomnán and Brigid (Coens, 1959; *AH*, li).

The Hiberno-Latin hymn repertory is evidently influenced by, but nonetheless quite distinct from, other Western collections. As well as registering the influence of early Christian Roman authors, it includes, in particular, hymns from Gaulish sources, but it also displays a great deal of creativity in the composition of new hymns. Colmcille was said by Adomnán, his biographer, to have written a book of hymns for the week (*Hymnorum liber septimaniorum*), which suggests a weekly cursus of hymns on Iona with parallels with the *cursus hymnorum* of Caesarius of Arles (c470–543). This idea is supported also by the preface to the hymn *Altus prosator* in a manuscript of the *Irish Liber hymnorum* (*EIRE-Dtc* 1441) where it is related that Gregory the Great (d 604) sent Colmcille a cross and ‘immain na sechtmaine’ (‘hymns of the week’).

The oldest recorded hymns of the Christian Church are the Gloria, *Te Deum* (of which the Antiphony of Bangor represents the earliest manuscript tradition) and *Precamur patrem* (Antiphony of Bangor, no.3), the last probably written by Colmcille at Bangor in about 580. The sources contain not only prose hymns but also rhythmic hymns and even collects, a feature that occurs only in Ireland and not in Gaul. The liturgical function of these hymns is not always clear, except for five in the Antiphony of Bangor (nos.8–12) that bear rubrics indicating their use. Of these, *Sancti venite* (no.8) is the oldest recorded communion hymn. The Antiphony of Bangor contains eight unica, and ten that were certainly intended for liturgical use. Some of them are related to saints’ cults, for example, Irish saints such as Patrick, Comgall and Camelac, as well as ‘international’ figures who were particularly venerated in Ireland, such as the Virgin Mary and Martin of Tours. *Cantemus in omni die*, dating to the late 8th century or the early 9th and attributed to the Ionan monk Cú Cuimhne, is the oldest known Latin hymn to the Virgin.

In addition to the obvious interest in hymns as sung poetry, some of their texts contain information on the ways in which they would have been performed (Fleischmann and Gleeson, 1965, pp.86ff; Stevenson, 1996, pp.113–14). For example, in the opening lines of *Cantemus in omni die* in the *Irish Liber hymnorum* the word ‘varie’ in the first line is glossed as ‘inter duos choros’ (‘between two choirs’), while the third line refers explicitly to antiphonal singing:

Cantemus in omni die concinentes varie

conclamantes Deo dignum ymnum sanctae Mariae

Bis per chorum hic et inde

collaudemus Mariam

(‘Let us sing every day chanting in various ways, crying out to God the worthy hymn of the holy Mary. Twice, through the chorus here and the other over there, we should praise Mary’)

And in *Ecce fulget clarissima*, a Vespers hymn from an Office for St Patrick (also in the *Irish Liber hymnorum*), reference is made in the ninth stanza to alternating voices and to stringed instruments:

Psallemus Christo cordibus

alternantes et vocibus

(‘We chant the psalms to Christ alternating with our strings and our voices’)

Similarly, the structure of the hymn *Recordemur iustitiae* (Antiphony of Bangor, no.3) by Comgall of Bangor implies the use of two choirs, with a subdivided congregation providing the refrain for each of the respective choirs. Each alphabetic stanza is followed by the first and second two lines of the refrain alternately.

*Precamur patrem* has an alleluia after the first and last strophes, perhaps indicating reponsorial singing by the congregation after each. The Matins hymn *Spiritus divinae lucis* (Antiphony of Bangor, no.12) has a one-line refrain following each strophe, as does the 8th- or 9th-century *Celebra Iuda* with an alleluia following each pair of lines. Similarly, the *Exodus* canticle *Audite caeli quae loquor* in the Antiphony of Bangor contains repetitions of the first verse at intervals, suggesting that it was used as a response, or possibly a refrain, sung by the congregation. Hymns without refrain are either short or confined to the last three stanzas, probably implying *cantus directaneus*.

All of this suggests the presence of a trained choir or of a soloist who took responsibility for the longer or more complex parts.

[Celtic chant](#)

## **7. Notated sources.**

There are no notated manuscripts from the Celtic regions dating from before the 12th century. Of those that survive, the overwhelming majority are sources of the Use of Salisbury (Sarum Rite), but not exclusively so, as in some cases their contents reveal evidence of local practice.

The Drummond Missal (*US-NYpm* M 627), an Irish manuscript dating probably to the first half of the 12th century, represents the earliest source. Its non-diastematic St Gallen-type neumes (fig.1) had long been thought indecipherable; however, recent work has shown that not only are they readable in outline, but realistic hypotheses may be put forward concerning intervallic relationships, melodic patterns and text-melody relationships. This missal was probably compiled at Glendalough, Co. Wicklow, during the period of reforms set in train by Malachy, and some of the material, including the notated chants, may have been copied in part from an exemplar that dated perhaps to as early as the 10th century – a period when Celtic chant was flourishing (see Casey, 1995)...[\Frames/F920096.html](#)..[\Frames/F920097.html](#)

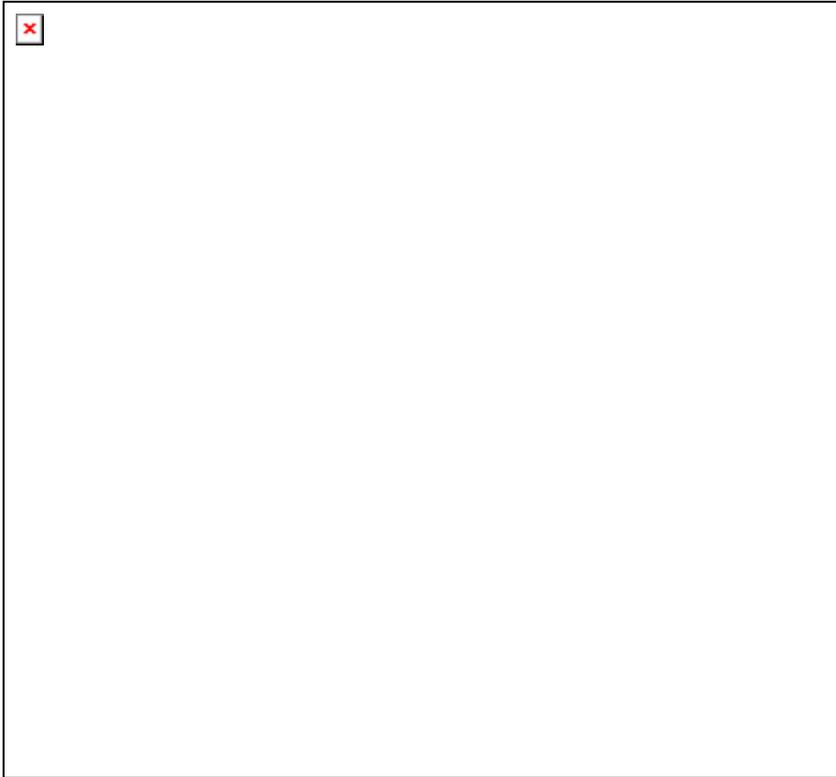
Another link with pre-Norman Ireland is found in the hymn *Ecce fulget clarissima*. Its text is attested in several sources for the Office of St Patrick, but it survives with notation uniquely in the Kilmoone Breviary (*EIRE-Dtc* 80, f.122). Most significantly, the earliest example of the text occurs in a copy of

the *Irish Liber hymnorum* (Dtc 1441). Since there are no older sources for the melody, it is impossible to ascertain whether it too dates from an earlier period, whether it was newly composed or whether indeed it was imported from elsewhere. Its style is distinctive and shares characteristics with hymns in honour of other Irish saints that are not found in the Use of Salisbury. In view of the predominance of G-mode and tertiary rather than stepwise melodic movement, Germanic influence has been postulated (Brannon, 1990, p.283; and 1993, p.35). This is perhaps no surprise, given the concentration of Irish *peregrini* in that part of continental Europe. And while it may not be possible to establish in which direction the influence was moving, further work of a systematic and comparative nature can only help shed light on such questions...[\Frames/F920098.html](#)

From later, non-Insular sources, Stäblein has identified a number of melodies that are suggestive of Celtic practice. Among them are two antiphons preserved in a 13th-century breviary (of the Use of Bayeux) from Caen (*F-Pa* 279, f.214v). The first is a setting of *Ibunt sancti*, a chant that, according to Jonas, was sung by Theudoaldus, a monk also from Bobbio, on his deathbed after he had received the Last Rites (see Stäblein, 1973, pp.593–4). Another reference to the singing of *Ibunt sancti* in an Irish context occurs in the *Navigatio Brendani*, where it is described as being sung continuously by three choirs on an island visited by the saint (see Selmer, ed., 1959, p.50; Curran, 1984, pp.170–71).

The Caen manuscript is the unique source of this text with its melody, though departing from Jonas's version of the words in the second line by substituting a series of alleluias. Stäblein has reconstructed the original, which conforms exactly to the surviving melody (*ex.1a*). The text features the common Irish characteristics of assonance and alliteration; its melody is formed from two simple motifs in *ABA* form for the first line, repeated exactly in the second. This parallel structure is not characteristic of Roman chant and is found elsewhere only in the more elaborate structure of sequences and lais. Similarly, the repetition of the cell within the melodic line is also decidedly un-Roman.

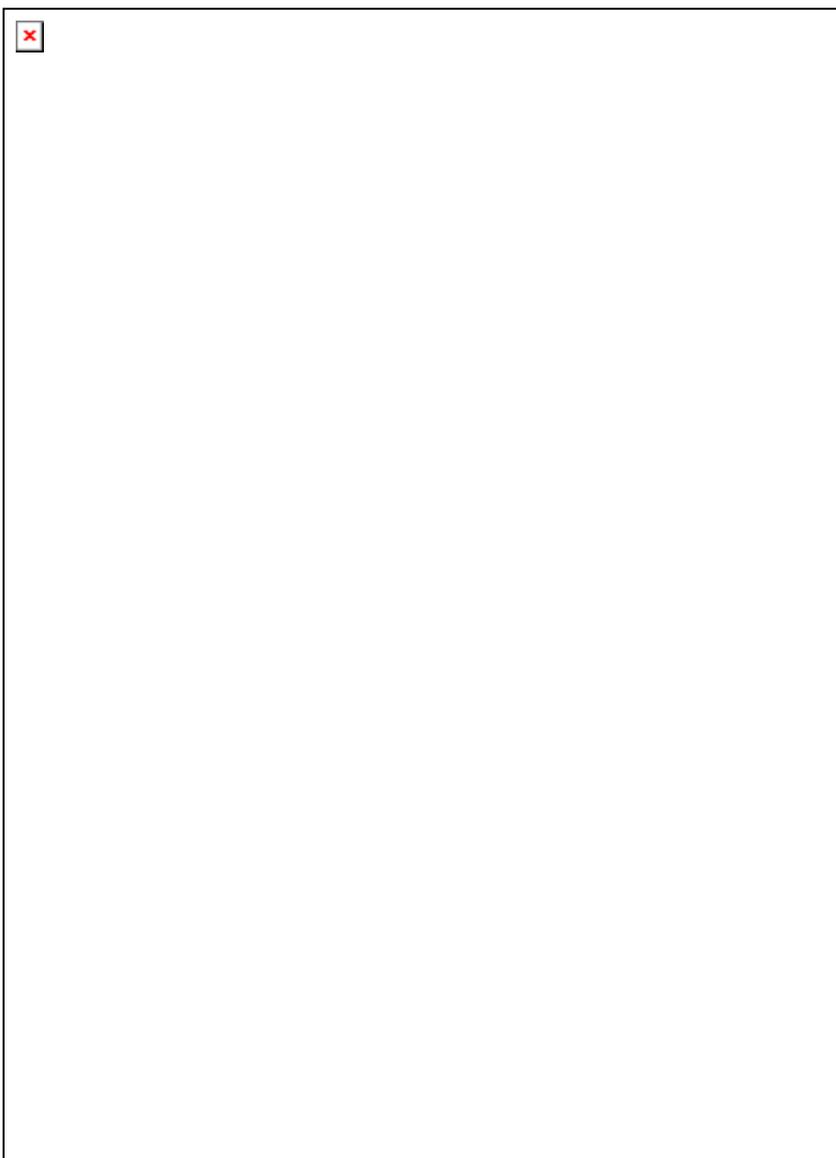
The other antiphon, *Crucem sanctam* (*ex.1b*), follows on the same folio in this manuscript, but unlike *Ibunt sancti* it is widely attested in sources from England, northern France, Italy, Spain and Switzerland. The four phrases are grouped in pairs, each with a different incipit (A, B, C and D) followed alternately by 'x' (with a half close) and 'x<sup>1</sup>' (with a full close) (for further details, see Stäblein, 1973, pp.592, 595ff).



The hymn *Mediae noctis tempore* (ex.2), found with its melody in a central or south Italian hymnary from the first half of the 13th century (*D-Bsb* Hamilton 688, ff.33–4), reveals textual and melodic characteristics similar to those of the antiphons from Caen. It is in origin a continental hymn, perhaps from Poitiers, with a text dating to at least the 6th century (see Stevenson, 1995, pp.105–06). Its use in Ireland is attested as far back as the Antiphony of Bangor (with the alternative reading: ‘*Mediae noctis tempus est*’).



Similarly, the upper and middle voices of the finely wrought polyphonic *Cormacus scripsit* preserved in Cormac’s Psalter (*GB-Lbl* Add.36929, f.59r; fig.2), an Irish manuscript from the second half of the 12th century, consist of two phrases repeated exactly in sequence, in which respect it too resembles the form of *Ibunt sancti* (ex.3; the reconstruction is conjectural, for in the manuscript the voices are not accurately aligned and text is supplied only for the tenor). This is a remarkably early source for a three-voice composition and may well be indicative of more widespread practice (see Buckley, ‘Music in Ancient and Medieval Ireland’, in press). The lowest voice is believed to be an adaptation of a Sarum *Benedicamus* melody for use ‘ad secundum *Benedicamus* extra tempus paschale’ (*GB-SB* 175, f.135v; see Harrison, 1967, p.76).



A similar construction occurs in a number of chants for the Office of Colmcille (Columba) from a 14th-century fragmentary antiphoner (*GB-Eu 211.iv*) believed to be from Inchcolm Abbey in the Firth of Forth, Scotland, an Augustinian foundation dedicated to the saint ([ex.4](#)).



In addition to those distinctive melodies – some of which are unica, others, with Sarum incipits, have been adapted to the recurring, more formulaic style – the remainder are from continental (Gregorian) and Sarum repertoires, providing evidence that these were all used in tandem (see Woods, 1986–7). The distinction therefore suggests that the cellular, repetitive structure was a feature of an older Scottish and Irish practice that continued, at least in the veneration of local saints, for several centuries after the Romanizing reforms. As in the case of the Drummond Missal, the Inchcolm material may well represent a long history of continuous practice, dating to at least the mid-9th century when the relics of Colmcille were brought from Iona to Dunkeld, whose bishops were protectors of Inchcolm Priory (later Abbey).

Some other sources from medieval Celtic regions await further investigation. For example, the early 14th-century Sprouston Breviary (*GB-En Adv.18.2.14B*), which contains an Office for St Kentigern of Glasgow (also known as Mungo; see recording, 1997); this Office has links with that of St David in the Welsh Penpont Antiphonal (*GB-AB 20541 E*), also dating to the 14th century (Edwards, 1990), but neither appears to contain regionally distinctive chants. The earliest Breton sources are from the 9th century, but although they contain Offices for local saints, their melodies feature no regional distinctiveness (see Jordan, 1978).

Nonetheless, the examples discussed above challenge the generally received view that the music of the Celtic rite has sunk without trace. There are clear signs of a stylistically distinctive kind of melodic structure in both Irish and Scottish sources that suggest that some elements of Celtic Church practice did indeed survive long after the official imposition of Sarum. However, only after further enquiry might it be possible to classify them specifically as Celtic chant as distinct from chant used (and perhaps not exclusively so) in the

Celtic regions. But at least there is some indication of common roots, or branches of a common tree. Through renewed work of this nature and detailed comparative study, a reconstruction of some of the characteristics of pre-Norman chant usage in the Celtic regions appears increasingly possible.

[Celtic chant](#)

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## Celtic music.

See [Celtic chant](#), [Ireland](#), [Wales](#), [Scotland](#), [Europe](#), [pre-and proto-historic](#).

## Celtis [Celtus], Conradus Protucius [Bickel, Conrad; Pickel, Conrad]

(*b* Wipfeld, 1 Feb 1459; *d* Vienna, 4 Feb 1508). German humanist and poet. Son of a vintner, he ran away from home in 1477 and studied at Cologne University for two years. After receiving the baccalaureate he travelled and studied further before matriculating in 1484 at Heidelberg University, where he received the MA within a year. When in 1487 he was crowned Poet Laureate in Nuremberg by Emperor Frederick III, he was the first German to be so honoured. During the next ten years he travelled widely through central Europe, in Italy during the period 1487–9, in Kraków, Danzig (now Gdańsk), Prague and north Germany between 1489 and 1491. In 1491–2 he lectured at Ingolstadt University for a short time. He was in Nuremberg for most of 1493, then in 1494 appointed again at Ingolstadt, where he retained his position until 1497, though spending much of that time in Heidelberg. There he founded the first of his associations of learned men for the advancement of the new humanist literary culture, the Sodalitas Litteraria Rhenana. In 1497 he was called to Vienna University by Emperor Maximilian, and he founded there the Sodalitas Litteraria Danubiana. Other sodalities on similar lines were soon founded in Germany after Celtis's example. In Vienna he lectured on the

usual humanist subjects: Cicero's rhetoric, the odes of Horace, grammar, rhetoric and poetry. In 1501 he received the imperial charter to found a college of poets and mathematicians within the university. He remained in Vienna until his death.

Celtis has sometimes been called 'the German arch-humanist', and he was indeed one of the first energetic proponents of humanist thought in Germany. His direct influence on students, scholars and other associates was perhaps of more lasting significance than his literary work. His importance for music consists particularly in his encouragement of Petrus Tritonius to compose settings of Horatian odes in which the metres and quantities were strictly observed. These odes and their successors were widely used in the German Lateinschulen throughout the 16th century and afterwards for teaching classical metres. Celtis's play, *Ludus Dianae* (1501), has choruses at the end of each act similar in style to Tritonius's odes; the unknown composer of these choruses might even be Celtis himself.

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## Cembal d'amour.

A keyboard instrument invented by Gottfried Silbermann of Freiberg, Lower Saxony, in about 1720. Although the name 'cembal d'amour' might appear to imply that the instrument was a harpsichord with sympathetic strings (by analogy with the viola d'amore) the instrument was not a harpsichord at all. Rather, it was a clavichord with strings of approximately twice the normal length that were struck by the tangents precisely at their mid-point. The invention of the cembal d'amour is announced in the *Sammlung von Natur- und Medicin-, wie auch hierzu gehörigen Kunst- und Literatur-Geschichten* (Breslau and Leipzig) for July 1721, where it is stated that the instrument's name derived from the sweetness of its tone, which matched that of the viola d'amore. Although no example of the instrument has survived, it is depicted in the June 1723 issue of the *Sammlung*, in a coloured drawing among the papers of Johann Mattheson (reproduced in van der Straeten, 1924) and in a Swedish manuscript of about 1750 (*S-Uu* S29b; reproduced in Helenius-Öberg, 1986, p.53). There is also a description and diagram of it in J.F. Agricola's annotations to Jacob Adlung's *Musica mechanica organoedi* (1768). J.N. Forkel in 1781 stated that the tone of the cembal d'amour sustained longer than that of an ordinary clavichord, was far louder (though

not so loud as a harpsichord, but, rather, 'midway between the two') and that its dynamic range was also greater than that of an ordinary clavichord though far inferior to that of a fortepiano.

The instrument had an irregular form dictated by the presence of two bridges, each resting on its own soundboard, one behind and to the left of the keyboard and the other in the normal position to the right of the keyboard (see illustration). The two segments of the strings vibrated independently when the tangent struck and, since the segments were of equal length, they sounded in unison and produced a louder tone than that of an ordinary clavichord, in which only the right-hand segment is allowed to sound, while the left-hand segment is damped by strips of cloth woven between the strings. Since this cloth, however, also serves to damp the strings as a whole when the key of an ordinary clavichord is released, Silbermann had to compensate for its absence in the cembal d'amour by devising another means of damping. The information given in *Musica mechanica organoedi* suggests that each of the strings of the cembal d'amour rested on the forward-projecting prongs of a U-shaped block covered with cloth. The tangent rose between the prongs of this U, lifting the strings from the cloth and undamping them at the moment that they were struck by the tangent.

Because of the double length of its strings the cembal d'amour tended to be quite large, even when its range did not extend below C, as in the *Sammlung* and Mattheson's drawing. This disadvantage was partly overcome in an interesting variation on the instrument devised by the mathematician Leonhard Euler and described in the supplement to the third edition of the *Encyclopaedia Britannica* (Edinburgh, 1800) in which the string segment at the left was, for most of the range, only half the length of that at the right and sounded an octave above it, like the 4' strings in the bass of some large clavichords or the 4' register of a harpsichord. The author of the *Britannica* article, John Robison, praised the sound of Euler's instrument, but claimed that in the bass (where, in the interest of saving space, the length of the left-hand segment was made a small fraction of the right-hand segment and where the strings were overspun rather than plain) the tone was inferior and that 'the instrument was like the junction of a very fine one and a very bad one and made but hobbling music'.

Several other builders are known to have made cembals d'amour or variants thereof. Johann Ernst Hähnel of Meissen equipped his instruments with a device for silencing the strings on either side of the tangents if desired, and also a [Pantalon stop](#), equivalent musically to a damper-lifting stop. During a lawsuit brought by Silbermann against Hähnel for patent infringement, Pantaleon Hebenstreit testified that in the 1690s the Dresden organ builder Johann Heinrich Gräbner the Elder had made instruments which incorporated the same principle as the cembal d'amour. Several modern makers, including Hugh Gough, have made reconstructions based on 18th-century descriptions.

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EDWIN M. RIPIN

## Cembalo

(Ger., It.). See [Harpsichord](#).

## Cembalo angelico.

An Italian harpsichord provided with soft leather plectra, but otherwise typical in its construction. It is described by its anonymous Roman inventor in 1775. In its most complex version there were two sets of double-tongued jacks, each with normal quill plectra on one side and soft leather on the other. By means of a pedal, the registers could be moved so that the two sets of 8' strings were both plucked either by quill or by leather. The Florentine maker Vincenzo Sodi applied this idea in some of his harpsichords.

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## Cembalo traverso

(It.).

(1) A term for the [Spinet](#).

(2) The name used to describe an instrument, made by [Bartolomeo Cristofori](#) and others, that is in effect a large benetside spinet.

## Cembalo verticale

(It.).

See [Clavicytherium](#).

## Cemino [Cimino, Cimenno], Donato

(fl 1675). Italian copyist and ?composer. He was sub-deacon of the Carmelite order in Naples. It is possible that he was related to the Cimmino family of organ builders. He was the principal copyist of the so-called Cemino manuscript (*I-Nc* Mus. str. 73, olim 34.5.28), an important manuscript of 17th-

century keyboard music and unique source for works by Giovanni de Macque, Ercole Pasquini and Giovanni Salvatore: it contains two marginal notes in which he is identified as the writer, with the copying dates 15 July 1675 and September 1675. He is also listed on the title-page as the composer of virtually all of the anonymous contents of the manuscript: a large number of toccatas, canzonas, ricercares, organ masses and miscellaneous little pieces, some with whimsical titles such as *Farfalla* ('Butterfly'), *Gelosia* ('Jealousy') and *Breve diletto* ('Brief pleasure'). According to Oncley the attribution of the anonymous works to Cemino has been questioned by Anna Mondolfi Bossarelli, who believed the title-page to be in the hand of the 19th-century librarian Rondinella and found the claim that he composed this music to contradict Cemino's own comments. The issue depends in part on an interpretation of the scribe's poetical Latin and cannot be regarded as settled.

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ALEXANDER SILBIGER

## Cencerro

(Sp.: 'cattle-bell').

Clapperless animal bell of Spain and the New World, made from a sheet of copper (it is classified as an idiophone: percussion vessel). It exists under a great variety of regional labels and is frequently employed in religious or cult festivities, including the celebrations of St John the Baptist (June 24–5) and St Peter and St Paul (June 29) in various parishes of Imbabura province, northern highland Ecuador. A row of 12 bronze *cencerros* is tied with rawhide on the back of each dancer and shaken while dancing. In Cuba the *cencerro* figures in Lucumí cult music, and a large *cencerro* (or *gangária*), beaten externally with a nail or other striker, has been used for congas and rumbas. Related instruments include the Spanish *esquila* and the Afro-Brazilian *agogô* (a double cowbell struck with a metal rod; see [Agogo](#) bells and *gan*). In the orchestra the term 'cencerro' is synonymous with [Cowbells](#).

JAMES BLADES/JAMES HOLLAND

## Cenci, Giuseppe ['Giuseppino']

(*d* Rome, 21 June 1616). Italian composer and singer. 12 monodies are ascribed to 'Giuseppino' in manuscripts copied in Rome and (one) in Florence. In 1628 Vincenzo Giustiniani credited 'Giuseppino', along with

Giulio Caccini, with the discovery or refinement of recitative style. In 1640 Pietro della Valle described the singing of a tenor named Giuseppino, placing his activity c1590–1600 and saying that he composed a large number of popular canzonettas with scandalous words. In 1635 G.B. Doni reported that ‘Giuseppe Cenci detto Giuseppino’ was admitted as a tenor to the papal chapel in 1598, and in 1614 ‘Giuseppino’ contributed an aria to the pastiche opera *Amor pudico*, which celebrated the second marriage of Michele Peretti, brother of Cardinal Montalto. On 11 July 1616 Enzo Bentivoglio in Ferrara heard from his Roman agent that ‘Iosepino is dead, that is, the musician’. And, indeed, on 21 June 1616 Giuseppe Cenci had died. The book of the parish where he died and that of the parish where he was buried refer to him as ‘Giuseppino Cenci’. It seems reasonable to conclude, therefore, that ‘Giuseppino’ was Giuseppe Cenci, a tenor who entered the papal chapel in 1598. At the time of his admission he was in the service of Cardinal Odoardo Farnese; in 1608 he transferred to the household of Cardinal Scipione Borghese, nephew of Pope Paul V. Three works published under Cenci’s name may therefore be added to the work-list, bringing the total to 15.

Seven of these works are strophic variations, four solo madrigals, two dialogues, one a strophic canzonetta and one a strophic duet. The most purely recitational are the dialogue *Perche non toglì o Clori i pesci ai fiumi* (in *I-Baf* and *Vc*) and the madrigal *Occhi ch’alla mia vita* (*I-Bc*); the latter was published in a four-part version in P.M. Marsolo’s op.10 (1614) along with two other madrigals, *Ahi com’a un vago sol* (as a solo in *US-PHu*) and *Occhi un tempo mia vita* (as a solo in *I-Bc*). In several works, for example the strophic variations *Io che l’età solea viver nel fango* and *Anima bella che nel sen ten stai* (both in *I-Baf* and *Vc*), recitational style alternates with metrical aria style. The canzonetta *Fuggi, fuggi, fuggi da questo cielo* (in *I-Fc*; printed by Ghisi, p.58, and Aldrich, pp.180–81) became known as the *Aria di Mantova* through sonata treatments by Biagio Marini and Marco Uccellini. Its melody was used for a popular Noël in 18th-century France, and it eventually emerged as the principal theme of Smetana’s *Vltava*. One of Cenci’s solo madrigals, *Deh dolc’anima mia* (in *I-Vc*) is on a text from Guarini’s *Il pastor fido* and may have been performed, along with several other recitational settings of texts from the same pastorale which are found anonymously alongside Cenci’s, when the play was staged at a country villa of his patron, Cardinal Farnese, in 1596. If so, this would help to substantiate Giustiniani’s claim that Cenci played a leading role in the introduction of theatrical recitative.

Cenci’s strophic duet *Più non amo più non ardo* and his strophic solo variations *Se perché voi mi tolga* were included in G.B. Robletti’s *Raccolta de varii concerti musicali* (Rome, 1621<sup>16</sup>) and his strophic variations *Vita della mia vita* in Robletti’s *Le risonanti sfere* (RISM 1629<sup>9</sup>). Of the remaining works, *Dunque Clorida mia* (in *I-Baf* and *Vc*), *Leggiadri occhi sereni* (in *I-Baf*, *Bc*, *MOe* and *US-PHu*) and *Se’l dolce sguardo* (in *I-Baf*) are all strophic variations; *Amorosa Licori*, a dialogue (in *I-Baf*, *Ru* and *Vc*), appeared anonymously in *Il maggio fiorito* (1623<sup>8</sup>).

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## Cenci, Lodovico

(*b* Arezzo, 1615; *d* 1648). Italian composer. His *Madrigali* (Rome, 1647), for four and five voices, has a long preface (repr. in *VogelB*) in which he stoutly defended the *a cappella* madrigal and deplored the use of the continuo in chamber music for three or more voices, because he felt that voices and instruments do not blend in such ensembles. He did, however, concede the need for it in pieces for one or two voices and its usefulness in performances in large buildings such as churches and theatres. Another aspect of his conservatism is his support of Artusi's views about the treatment of dissonance. According to Fétis he published an earlier collection of madrigals, for three to five voices (Rome, 1644).

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## Censorinus

(*fl* 3rd century ce). Roman grammarian and philosopher. He is known today for his *On the Day of Birth* (*De die natali*), a treatise on birthday lore and other subjects composed for the 49th birthday of his patron, Qu. Caerellius, in 238 ce. According to Cassiodorus (*Institutiones*, ii.5.10) and Priscian (*Institutiones grammaticae*, i.16–17; xiv.6, 40–41), Censorinus also composed treatises on grammar and accents. These works seem not to have survived, although some portions may appear in the so-called *Fragmentum Censorini*, which was

transmitted along with *On the Day of Birth* in manuscripts and early editions until Louis Carrion separated and reorganized them in his edition of 1583. *On the Day of Birth* and the *Fragmentum* are preserved in whole or part in at least 24 manuscripts; the earliest is D-KNd 166 (formerly Darmstadiensis 2191), dating from the 8th century.

Censorinus states that he drew his treatise from earlier commentaries, and much of *On the Day of Birth* is commonly assumed to have been derived from the lost encyclopedic works of [Marcus Terentius Varro](#) (fl 1st century bce), the author most frequently cited by Censorinus. Nevertheless, Censorinus may also have had direct knowledge of some of the works by the more than one hundred authors to whom he refers, including Anaxagoras, [Aristotle](#), [Aristoxenus](#), Epicurus, Eratosthenes, Heraclitus, Hippocrates, Parmenides, [Philolaus](#), [Plato](#), [Pythagoras](#) and Theophrastus.

The treatise has by tradition been arranged into 24 'sections', but it is written as a single concise exposition on the measures and cycles of time as manifested in days, months, years, periods of gestation and the ages and durations of life. These measures and cycles are clearly exhibited in number, planetary motions and the zodiac, and in section 10, Censorinus seeks to clarify them by briefly commenting on the 'rules of music and particularly those that have been ignored by musicians themselves'. Most of the definitions of this chapter are in fact common in earlier sources, but the definition of music itself ('*musica est scientia bene modulandi*') is particularly noteworthy because it also appears in the writings of [Augustine of Hippo](#) (*De musica*, i.2), Cassiodorus (*Institutiones*, ii.5, where it is specifically ascribed to Censorinus), and is paraphrased slightly in [Martianus Capella](#) (*De nuptiis Philologiae et Mercurii*, ix.930), Isidore (*Etymologiae*, iii.15) and Aurelian of Réôme (*Musica disciplina*, 2). Definitions of pitch, interval, consonance and the three primary consonant ratios (4:3, 3:2 and 2:1) measured in both Aristoxenian and Pythagorean terms lead to a review of the discovery of the Pythagorean *harmonia* (6:8:9:12), which is employed in section 11 to explain why seven and ten months were thought to be the normal periods for human gestation (cf Aristotle, *History of Animals*, vii.3–4; [Aristides Quintilianus](#) draws similar associations in his treatise *On Music*, iii.18).

Section 12 briefly reviews the common associations of music with the gods and humankind, including the influence of music on the human body and soul, while section 13 describes the musical ratios discerned in the Greek planetary system. Observing that the charms of music have delayed him in his discourse, Censorinus states that even an entire book could not exhaust the subject. The balance of *On the Day of Birth* makes no further reference to music.

The *Fragmentum Censorini* is traditionally arranged in 15 sections: section 9 lists the names of various famous melic poets and later musicians; sections 10 and 13–15 provide a useful summary of Latin rhythmic and metrics, with examples; and sections 11–12 list and briefly define the traditional divisions of music (*harmonica*, *organica*, *rhythmica* and *crusmatica*), 13 of the *tonoi*, the Greek note names and terms such as *modus*, *carmen*, *tempus* and *modulatio*. Section 12 also includes brief comment on the development of the kithara by Apollo, Terpander and Timotheus (cf Boethius, *De institutione musica*, i.20).

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## Censorship.

Censorship is not readily practised on music, because music does not as a rule convey a precise statement such as persons in authority might wish to tone down or ban. Censorship has in the main affected forms that ally music to words, in particular music theatre (opera, ballad opera, musical comedy) and music with openly political associations (marches set to revolutionary or nationalistic texts, or cabaret songs). Such forms appeal directly to a large public gathering – a possible fount of subversion or violence. In dealing with them, censorship has by and large concentrated on the words; the music of some well-known marches, however, has been so bound up with the sentiments expressed by the words as to be unplayable, even on its own, after a political reversal, e.g. the *Marseillaise* after the Bourbon restoration.

1. Introduction.
2. Instrumental music.
3. Music theatre.

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## Censorship

### 1. Introduction.

In its dealings with instrumental music censorship must be distinguished from other forms of control, some of which may hinder or stop the performance of particular works. In societies where virtually the only fount of patronage is a monarch or a powerful institution, the likes and dislikes of persons in authority may decide whether works of a certain kind, or by a particular composer, are to be played; if those works require large forces and corresponding expenditure they may not be performable at all without authority's leave. This, however, is merely to say that for much of history the arts have depended on patrons, and individual works have been specifically produced for them.

An example is the insistence of Frederick the Great on having operas composed for his royal theatre exclusively by C.H. Graun: no other composer need try to write operas for Berlin. On a wider scale, church music down to the late 18th century was composed solely for liturgical performance: if religious orders were dissolved or cut down, as in England at the Reformation and in Austria under Joseph II, or if church choirs were suppressed, as in revolutionary France, certain kinds of music might vanish. Again, if the instructions of the Council of Trent had been fully carried out in the Catholic

Church, the more elaborate kinds of polyphonic church music would have disappeared sooner than they did. These, however, cannot reasonably be called instances of censorship, which requires an intention to suppress or modify a work on grounds of its ideological or moral tendency, or of some characteristic of its author thought to be undesirable on such grounds (e.g. race or political commitment).

In our own day, radio authorities have at times been accused by a composer of 'censoring' his work by failing to broadcast it. When an art has a small audience, as is true of much modern music, a public broadcasting system may play a role not unlike that of an 18th-century monarch: it may in effect decide which work or composer is heard. But because the taste of its officials inclines towards one rather than another it does not follow that they are practising censorship.

In exceptional circumstances, public opinion, or pressure groups claiming to speak for it, may exert censorship of a kind. An example is the unofficial ban in Israel on the music of Wagner and Richard Strauss – on Wagner's because of his virulent anti-semitism and the exploitation of his work by the Nazis, on Strauss's because of his collaboration with the Nazi regime. Zubin Mehta as conductor of the Israel PO drew back in 1982 from an attempt to reintroduce Wagner through one of his least ideological works (the Prelude to *Tristan und Isolde*). This is a borderline case: the motives for the ban are akin to those of censorship, but what enforces it is not the power of constituted authority. A determined group, say a small orchestra playing the *Siegfried Idyll*, would be free to test it at the risk of facing a riot. Censorship of music theatre is considered in §3.

## Censorship

### 2. Instrumental music.

Censorship in fact requires the work of art, understood as that of an autonomous individual, to be offered on a market, however limited. So long as it is made for a patron and for a specific occasion, censorship (as against a list of the patron's requirements) has little scope. In Western instrumental music this transition came late, with Beethoven. Even then the indeterminacy of music kept off censorship until, in the 20th century, several trends came together: the attempt by totalitarian regimes to control all aspects of national life; the cult of music as emotional fulfilment, often doing duty for religious faith; and the split between popular and avant-garde art. Though some composers have suffered prison or exile because of their political commitment – and have therefore been unable to have their works performed – only in two regimes has censorship been directed systematically at music. These are Nazi Germany and the Soviet Union under Stalin.

In dealing with the arts, these two regimes often used similar methods and slogans, although in their general ideological stance they seemed opposed. Some of these methods and slogans were first devised by Italian fascists; in Italy, however, they were applied far less thoroughly. Old-fashioned reactionary governments had worked a negative censorship by suppression, but these regimes brought in positive, all-encompassing official action, organization and propaganda, enforced by fear of loss of earnings, of physical or verbal violence and of the concentration camp. Their censorship worked as

much by inducing composers to write certain kinds of music as by warning them off other kinds.

In both countries, official censorship was preceded by a period of factional struggle for control of artistic life – in the Soviet Union (1928–32) between the temporarily successful ‘proletarian’ musicians and the ‘modernists’, in the dying years of the Weimar Republic (1930–33) between Nazis and Communists. In Germany the installation of the Nazi regime (January 1933) at once led to violent assaults and other intimidation by party members against Jewish, Communist and other ‘non-national’ musicians. A law of 7 April 1933 dismissed musicians in these categories from official posts; other laws of 22 September and 1 November 1933 put all the arts, the press and broadcasting under the control of a Reichskulturkammer (headed by the Minister of Propaganda, Josef Goebbels) and music under a Reichsmusikkammer, membership of which became compulsory for professional musicians. In the Soviet Union a resolution of the Central Committee of the Communist Party (23 April 1932) denounced the ‘proletarian’ faction and set up single, inclusive unions for each of the arts. Though directed in the first place at literature, this decisive step towards regimentation led in 1934 to guidelines from the Composers’ Union enforcing the ‘socialist realism’ which Andrei Zhdanov, a leading member of the Politburo, had proclaimed that year as the standard for Soviet writing.

The establishment of conformity in music was swifter in Germany: performances in late 1935 of Mendelssohn (under Furtwängler) and Berg (under Erich Kleiber) were the last public signs of dissent. In the Soviet Union there was at first much discussion, within broad obeisance to socialist realism, until in January 1936 a violent denunciation in the party newspaper *Pravda* of Shostakovich's opera *Lady Macbeth of the Mtsensk District* – inspired by Stalin, and coinciding with the onset of the ‘purges’ in Soviet society – brought a first bout of censorship; a far worse episode began in September 1946 with Zhdanov's denunciation of various writers, leading on 10 February 1948 to a Central Committee decree on music and a campaign of organized vilification of leading composers, amounting to large-scale censorship.

In their ideological slogans the two censorships had much in common. The most notable difference was that in the Soviet Union anti-semitism was invoked only covertly (in the 1948–53 campaign against ‘cosmopolites’) and to spotty effect, whereas the Nazi regime dismissed Jewish composers or drove them into exile and forbade performances of ‘Jewish’ music, new or old (except, until 1941, in segregated concerts before Jewish audiences). For the rest, both regimes upheld the vital importance of folksong and of collective vocal performance, called for a return to the values of traditional German or Russian music, abused and banned both jazz and the ‘decadent’ or ‘degenerate’ works of the contemporary avant garde (seen as typical of a corrupt bourgeois society) and instilled adulation of the supreme leader, who intervened from time to time in person.

In both countries, censorship was exercised by fear and conformism as much as by decree: ‘this silent exclusion of all our music’, Berg wrote to Webern (8 May 1934). In both, many musicians gave the regime a wide measure of consent. This came of a shared sense that music was not for the isolated

individual to work out in dialogue with a few peers, but should flow from the collective feeling of the people and in turn communicate with a broad popular audience; the break between avant-garde music and the mass of potential listeners was a genuine problem, to which some of the avant garde themselves were sensitive and which many conservatives were content to see resolved by censorship. In both countries much was explained by personal envy and greed: the upheaval forced by the regime allowed ambitious or disappointed musicians, and their works, to take the place of those driven out.

In Germany the ban on 'Jewish' music affected Mendelssohn, Meyerbeer, Mahler, Schreker and Schoenberg, as well as a wide swathe of operetta composers; Handel's *Judas Maccabaeus*, about a Jewish hero, was renamed *The General* and given a new text. Music banned as 'degenerate' included that of Berg, Webern, Hindemith, Krenek and Stravinsky. Pedantic exceptions were made: Webern's *Passacaglia* op.1, written before he had become a 'servant' of Schoenberg, could be played; conversely, *Jenůfa*, approved as a 'folkish' opera, could be called in question because of ill feeling towards Czechoslovakia.

In the Soviet Union, the 1936 attack on Shostakovich and Zhdanov's ferocious 1948 onslaught on him and on Prokofiev, Khachaturian and Myaskovsky as 'the formalist and anti-people school' led each time to a short-lived, unofficial ban on performance of their works. The 1948 attack inaugurated a five-year period during which these four composers and others had to make more or less grovelling apologies for their 'shortcomings' and to try to meet the demand for 'positive' works in a simple musical language while sometimes, like Shostakovich, continuing to write (and withhold) more complex works. Even total adherence to 'socialist realism' did not save a weak opera, *From the Whole Heart* (1950), from being savaged in *Pravda* and in effect banned, or its composer, Zhukovsky, from having his Stalin Prize cancelled. (The trouble was sheer feebleness as well as an insufficiently heroic depiction of a collective farm.) After Stalin's death in 1953 came a period of liberalization with occasional tightening up; by 1972 it was possible to include in a concert programme one string quartet by a member of the Second Viennese School but not two.

## Censorship

### 3. Music theatre.

In all kinds of music theatre, sung words move more slowly than spoken ones, and are harder to grasp. The book of an opera or even of a musical comedy is shorter than a play; it cannot readily impart complex information. Hence a piece of music theatre has at times been officially permitted when the play it was based on was forbidden. A well-known example is Mozart's *Le nozze di Figaro*. Lorenzo de Ponte's preface to his libretto validly stated that one reason for his having made an 'extract' from the (topical and banned) play was the requirements of the opera form. No opera of that date could have carried the freight of information in Figaro's long soliloquy in the play (the object of the censor's objection), in which he acts as spokesman for the discontented commoners who were to make the French Revolution. In Britain, the mid-Victorian censor banned the play *La dame aux camélias* by Dumas fils but allowed the opera drawn from it, *La traviata*, on the grounds that in a

musical version 'the story is ... subsidiary to the music and singing'; Strauss's *Salome* was allowed in 1910 (with some fudging of the text), while the Oscar Wilde play it was based on remained banned until 1931.

'Low' music theatre genres have at times been treated more indulgently than 'high' by censors who have regarded them as a safety valve. Under the French Second Empire, Offenbach got away with much naughtiness and satire, while *Madame Bovary* was prosecuted for obscenity; Bernard Shaw complained in 1895 that the censor allowed 'lewd farce' (a king in operetta listening at the keyhole of his daughter's bridal chamber) but forbade a serious discussion of sexual morals like Ibsen's *Ghosts*.

In all kinds of music theatre, censorship got to work once the genre had broken away from total dependence on patronage. It was to begin with only one among many aspects of control over theatres and theatre people, which was vested in a royal official or board (in England, in the Lord Chamberlain). Such control generally carried with it the licensing of theatres and, sometimes, exclusive legal jurisdiction and disciplinary powers over theatre people. In England, exceptionally, the latter powers fell away in the late 17th century, but the censorship and licensing powers were reasserted in a 1737 act of parliament, after the prime minister, Sir Robert Walpole, had been repeatedly attacked in ballad operas and plays. Censorship in France survived the 1789 revolution; in Germany and Italy the old arrangements were kept on, little changed, until the granting of liberal constitutions in 1848. Such constitutions, restored or established about 1860–75 after a further period of reaction, did not abolish censorship, but a new climate of opinion greatly limited its scope.

Within the official establishment, censorship until about then (in Britain until 1969) was the job of subordinate officials, often minor literary men who might impose their own views about propriety of language. The normal course was for librettists and managers to avoid subjects likely to raise difficulties, and to meet without much fuss the censor's requests for detailed changes.

Comic opera, when it developed in the early 18th century, was the first genre to run into trouble, chiefly over lampoons on clergy; the censors' reaction accounts for much that now seems anodyne and stereotyped in late 18th-century comic librettos. During the French Revolution, however, the censors at times insisted (as over Méhul's *Mélide et Phrosine*, 1794) that the libretto should praise liberty and humanity; under the subsequent Restoration, such terms were, in contrast, banned, especially in the Italian states.

The onset of Romanticism brought uncommon trouble, coinciding as it did with Europe-wide reaction after Waterloo and with deepening concern for respectable manners and morals. Religion was a main stumbling-block. Romantic art was often drawn to it in its picturesque and historical aspects. British censors, however, would not allow biblical characters on stage. Continental states – reversing 17th-century practice, which had approved dramas about saints and, in Hamburg, had enjoined biblical opera – were equally nervous about clerical characters (hence changes in Verdi's *Attila* and *Stiffelio* and Musorgsky's *Boris Godunov*), devils (Weber's *Der Freischütz*) and saints (Donizetti's *Poliuto*, banned in Naples).

Romantic art also took a deep interest in violent moments of history. Where even the British writer Mary Russell Mitford could not in the 1820s get her play about Charles I past the censor, it is not surprising that continental despotism should have objected to letting stage monarchs be conspired against, deposed or assassinated; the problem was at its worst in the decade of reaction after the 1848 revolutions (notably affecting Verdi's *Rigoletto* and *Un ballo in maschera*). A rare example of a work that was meant to be subversive was Rimsky-Korsakov's satire on tsarist autocracy, *The Golden Cockerel* (composed 1906–7), held up for two years by the censor.

Political censorship, however, mattered less than the steady drizzle of demands for avoidance of the personal, the indecorous and the specific. In Italy, neo-classical ideals of elevated diction came together with fear of scandal and with 19th-century prudery to mangle *Rigoletto* with its deliberate justification of the 'low' and the grotesque; in some cities down to 1860 the work was denied a hunchback, a buffoon, a curse, an assignation or a sack. Suicide, multiple murder and public execution, all staples of Romantic drama, had to be cut or soft-pedalled. German and Russian 19th-century music theatre, often 'folkish', nostalgic and socially conservative, suffered far less. Political expediency at times moved French and British censors; in 1907 *The Mikado* was temporarily banned in Britain during a visit by the Japanese crown prince. In this century, with the considerable exceptions of the Nazi and Soviet tyrannies, censorship has been a vanishing problem.

See also [Entartete Musik](#); [Marxism](#); [Nazism](#); and [Socialist realism](#).

## Censorship

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## Cent.

A small logarithmic unit used in the accurate description of musical intervals, based on frequency ratios. The interval, in cents, between two tones of frequency  $f_1$  and  $f_2$  is  $3986 \log_{10} (f_2/f_1)$ . 100 cents is equal to one equally tempered semitone. See [Interval](#) and [Sound](#), §4

C. GREATED

## Center, Ronald

(*b* Aberdeen, 1 April 1913; *d* Huntly, 18 April 1973). Scottish composer. From 1943 to 1949 he taught music at Huntly Gordon School in Aberdeenshire; he then resigned to concentrate on composition and private teaching. Although Center was highly educated with a mature intellect, as a composer he was self-taught, a circumstance which resulted in painful selfconsciousness: his was a lifelong struggle against insecurity, frustration and fears of rejection. His hypersensitive temperament meant he could assimilate subtle detail from scores by Bartók, Britten, Busoni and Vaughan Williams, who became, in effect, the teachers he never had.

Apart from songs composed for his wife, the soprano Evelyn Morrison, Center's output consists mainly of piano music. This is characterized by a wide-ranging imagination, rollicking humour and a carefree, childlike spirit, expressed by whirlwind dances, balletic sequences tinged with mystery and breathtaking filigree accompaniments. His First String Quartet, written under severe pressure during World War II, includes rough textures: anger torn to shreds. Fugues in quartal harmony contain some of his most introspective writing. Susskind, who described Center as 'the most modest composer I have ever met', conducted Center's Divertimento, performed by the strings of the Scottish National Orchestra in 1952. One of Center's last works was the valedictory *Lacrimae* for string orchestra, a work of modal simplicity, naive but disconcerting. On the initiative of James Reid Baxter, a festival of Center's music was held in Bogotá in 1979.

### WORKS

(selective list)

Pf: 3 études, 1940; Phantasy, 1940; Pantomime, c1951; Sonata, c1958; Hommage, c1963; 3 Movts, c1967; 6 Bagatelles, op.3; Burlesca; Molto allegro e ritmico; Poco

andante; 7 Preludes; 3 Preludes and Fugues; Sonatine; Suite; Toccata, C (1988)

Choral: Festival of Carols, c1968; 3 Nativity Carols (1980); *Dona nobis pacem* (1985)

Str: Divertimento, perf. 1952; *Lacrimae*, c1967; Nocturne (To the Memory of Dylan Thomas)

Other works, incl. Str Qt no.1 (1964), many songs for high v, pf

MSS in *GB-En*

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RUZENA WOOD

## Cento

(Lat.: 'patchwork'; Fr. *centon*; It. *centone*).

(1) A composition in literature or music formed by piecing together excerpts from different authors or pre-existing works. Pope Gregory the Great (*d* 604), for example, is reputed to have compiled an 'antiphonarius cento', a combination and revision of earlier books containing texts for sung items of the Mass. More specifically, the term refers to poetry made up entirely of lines or refrains quoted from other works, or any artistic technique that relies on patchwork construction, citations or borrowings, such as the [Quodlibet](#) or any of its parallel types: see [Ensalada](#); [Fricassée](#); [Incatenatura](#); [Medley](#); [Misticanza](#). It is also used of jazz improvisation that draws on existing formulae which are rearranged into new patterns, a notable exponent being Charlie Parker.

(2) As applied to the monophonic liturgical chant repertory, a melody pieced together from pre-existing chant formulae (standard phrases) in chants of a certain group, such as graduals or responsories; see [Centonization](#).



## Centonization

(from Lat. *cento*: 'patchwork').

Composition by the synthesis of pre-existing musical units. The term is modern, borrowed from poetry by Ferretti in 1934, and has been applied mainly to Gregorian and other chant. Some later studies have sought to expose weaknesses in the concept it represents.

Since the 19th century scholars have recognized the role played in some music by traditional aptness rather than originality; the notion of centonization has gradually grown out of this recognition. Gevaert (1881) wrote of 'prototype melodies' and 'melodic schemes' (*type mélodique*, *schéma mélodique*) which he claimed musicians in ancient Greece used to build up compositions (see [Nome](#)), as did composers of Latin chant, and musicians in ancient and modern India. These ideas were developed by Peter Wagner (1921), who described the 'wandering melismas' of Gregorian chant: certain

melodic formulae that recurred in different contexts in some of the oldest chants of the repertory, such as graduals. He attributed an archaic oriental origin to this formulaic procedure and, by contrast, saw a Latin 'drive towards order and clarity' in the 'freely composed' melodic repetition structure of the alleluias, in which formulaic structure scarcely occurs (Wagner, 417). He categorized the recurrent melismas in Gregorian graduals of the 2nd mode, and Frere similarly studied responsories of the 2nd mode.

In 1934 Ferretti published a systematic attempt to comprehend this formulaic method of composition, together with other features of the chant, in a full aesthetic of Gregorian plainchant. He used the word 'cento' for the first time to describe melodies in which formulaic procedures could be observed: chants were classified in three groups, centos, original melodies and prototype melodies (i.e. complete melodies adapted to new texts). Ferretti's concept of centonization has been immensely influential and has even been used in the construction of new chants for the Latin church.

Scholars in other areas subsequently found the concept of centonization useful. Formulaic construction is recognized even more explicitly in medieval Byzantine chant than in Latin chant (see [Byzantine chant](#), §7). Schiødt has suggested a rigorous application of Ferretti's principle to the Byzantine repertory. Formulaic construction also occurs in Russian chant (see [Russian and Slavonic church music](#), §2) and in the oriental Christian chant repertoires such as Ethiopian chant, where individual melodic cells are notated with single symbols as in ekphonic notation. Some of these repertoires display formulaic features arising from a concept of [Mode](#) as a collection of traditionally apt melodic procedures.

Throughout the period of the use of the term 'centonization', writers have attempted to overcome what they saw as pejorative overtones attaching to it. Ferretti devoted a whole chapter to defending prototype melodies and centos against those who 'denied authentic expressive value' to them; Sachs similarly wrote that 'the composer of cantillations, far from being a patcher, might better be compared to an ingenious gardener who arranges his two dozen of motley flowers in ever new bunches' (p.85).

However valid the application of the term centonization to other branches of Christian chant, its use with respect to Gregorian chant has been criticized on the grounds that there is at best an imperfect analogy between the original literary phenomenon and chants that employ formulaic melodies (see Ståblein; Treitler, 1975; Hiley). A 'cento' was in the first instance a garment sewn together from diverse pieces of cloth; and a literary cento a poem patched together with lines from a variety of other works or from different places within the same work. A formulaic chant, however, is a more organically unified creation. Some formulaic chants, for example, those of the *Alleluia*, *Dies sanctificatus* type, simply adapt an entire model melody to new texts. Most of them, however, such as the mode 2 graduals or mode 8 tracts, do not follow a model so strictly, but rather accommodate the different texts of each chant by a free reworking of new material together with a fund of common formulae (frequently maintaining the latter in the same order). In each case there is no juxtaposition of heterogeneous musical bits and pieces but an integral melody, one, moreover, that is homogeneous as to modal substance and liturgical destination. At the same time individual formulae can

cross modal and genre boundaries (Wagner's 'wandering melismas'), but these, too, are so musically integrated into their new compositional destinations that they appear to be less the property of a particular mode or liturgical genre than part of a common Gregorian musical language.

For categories of composition constructed from pre-existing units, to which the term 'centonate' has not generally been applied, see [Fricassée](#); [Pasticcio](#); [Potpourri](#); and [Quodlibet](#). See also [Composition](#).

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GEOFFREY CHEW, JAMES W. MCKINNON

## Central African Republic

(Fr. République Centrafricaine).

Country in Central Africa. It serves as a link between the Democratic Republic of the Congo (formerly Zaïre), the Congo Basin and the Sudanic-Saharan zone. It has a surface area of 622,436 km<sup>2</sup> and a population of 3.64 million (2000 estimate). The west of the country contains the largest concentration of population, while vast regions in the east remain uninhabited. The south-west has dense equatorial forests that receive large amounts of rainfall, favouring the growth of lush vegetation, including various medicinal plants. The people of the country live by subsistence agriculture and forestry. A great many commercial plants are grown, including coffee, cocoa, cotton and rubber, and the forests have been heavily depleted as a result of the exploitation of their wood during the last two decades of the 20th century.

### 1. Ethnic groups and historical background.

2. Music and society.
3. Musical characteristics.
4. Music of the main linguistic regions.
5. Musical instruments.
6. Modern developments.

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### Central African Republic

#### 1. Ethnic groups and historical background.

The population of the Central African Republic belongs to approximately 85 ethnic groups. Primary ethnic groups include the Banda, Manza and the Gbaya-Manza-Ngbaka in the centre and central-eastern part of the country; the Zande and Nzakara in the east; the Gbaya in the west; the Ngbaka, Bogongo, Isongo (Mbatu), Kako and Mpyemo (Mpiemo) in the forested regions of the south-east; the Gbanziri and Yakoma along the banks of the Ubangi; and the Sara Kaba, Surma and Runga in the north and north-east (fig.1).

It is difficult to express the representation of various religions within the country in terms of percentages, but as an estimate 35% of the population practise indigenous beliefs, 50% are Christian and 15% Muslim.

In the Central African Republic several so-called pygmy groups travel through the dense forests of the administrative divisions of Lobaye (Bagandu) and the Sangha Mbaere (Nola, Bayanga Lindjombo, the Ndoki forest and Bilolo/Biguene). Today the survival of the 'pygmies' is a problem because of modernization and the destruction of their forest ecosystems. The Baaka (BaAka) of the Lobaye region and the Bankombe/Bampencele of the Sangha Mbaere are the best known of these populations.

Through the persistence of Pierre Savorgnan de Brazza (1852–1905) and the initiative of the Committee of French Africa, the French colony of Gabon-Congo had assured direct access to Chad via the Ubangi route. At the end of the 19th century, France was granted a vast territory of 2.5 million km<sup>2</sup> between the Belgian Congo, German Cameroon, British Nigeria and Anglo-Egyptian Sudan. In 1910 this territory was given the name of French Equatorial Africa. It had four regions, of which the Ubangi-Shari has become the modern Central African Republic.

In Ubangi-Shari, as in all other territories, a colonial commission distributed still unsurveyed territory to concessionary companies, called 'Colonization Societies', which were assigned property rights over all natural resources of the areas. The inhabitants were paid low rates for the time they spent gathering produce, and what payment they did receive was in kind. Searches were often organized to recruit men as workers from the indigenous people who were forced to abandon their villages. Women and children were held hostage in camps along the transport routes, serving as a guarantee that the fathers of those families would work. Within a few years, Ubangi-Shari was ruined and its people plunged into poverty. If there was music and dancing during this period, it could only have been in remote areas. Ubangi-Shari became independent in 1960. Barthélémy Boganda (1910–59) of the Indigenous Clergy had blazed the trail in 1958. The country assumed the

name of the Central African Republic at this time. After independence, the tribulations of the country, now a new state, continued under an improvised government. It was an empire in 1976–9, but since 1979 it has been a republic.

In contrast to its colonial history, the history of the rediscovery of indigenous cultures and traditions of the Central African Republic, i.e. music and dancing, proceeded smoothly. The German explorer Georg Schweinfurth (1836–1925) and the Russo-German Wilhelm Junker (1840–92) were the first European observers after the Italian Piaggia to travel in this part of the continent, particularly in the state of Zande. In 1878 Schweinfurth described in detail the musical traditions, dances and musical instruments of the Kingdom of Zande. Similarly Junker's account, published in 1890, contains descriptions of various musical instruments, such as the giant Zande drum. There are other 20th-century analyses of Central African music, for instance by Bruel (1910) and Cureau (1912).

## Central African Republic

### **2. Music and society.**

In almost all Central African societies, musical traditions are systems that emerge from ceremonies and recreation. Each ethnic group in the republic has a series of musical repertoires performed in distinct social circumstances. In particular, the relationship between music and society is found in ceremonies (such as rituals and initiation ceremonies, ceremonies of divining and healing, of mourning and the end of mourning, exorcism and the stigmatization of sorcerers), unusual occasions for rejoicing (the enthronement of a traditional chieftain, a successful hunt or a good kill of game, the birth of twins etc.) and simple amusements (children's games, friendly gatherings etc.). Besides social music, there is some purely instrumental and recreational music performed by individuals generally for amusement and relaxation. The lamellophone (for instance, played on a long journey) and the harp are the primary instruments for such diversions.

The music of the Central African Republic, like its other arts, is an oral tradition handed down from older to younger practitioners by means of vocal or instrumental imitation and by verbal instruction. While instrumental virtuosos from different villages are renowned and are much admired, there are no professional musicians in Central African societies. Individuals associate themselves with the kinds of performances that stimulate them, and they make contributions according to the quality of their own impulses. However, in certain rituals and initiation ceremonies the parts of celebrant and instrumentalists are taken by well-known performers.

The musicality of the peoples of Central Africa is not governed or conditioned by rigid criteria or metonymic frameworks such as isochronism or periodicity, cadences or scales. All creative impulses that materialize as sound and all melodiously phrased tones are perceived to be music: that is, musicality is free and unconstrained by rules. In the Central African view, music (a term without an equivalent in most Central African languages) is not chronometric but is absorbed by the human body. Even magical incantations and funeral laments are music. Central African ethnic groups have similar attitudes to music, which is usually expressed by the association of vocal and

instrumental expression, and in principle it is responsorial in structure, the alternation of soloist and chorus supported by instrumental playing.

In Central African terminology, allusions to 'music' are conveyed by the words designating the two typical performance contexts: singing and instrumental playing. That is to say, singing a song and playing a musical instrument (such as a harp) signifies and designates music: dance is considered only an effect of music. In recent years, terms for music (*mosoko* and *ngombi*) have been introduced in the standard Sango language spoken throughout the territory. The semantic relationship between music and language can be demonstrated by the fact that many ethnic groups in the country have tonal languages, and this tonality has a considerable influence on songs.

Music in Central Africa is performed individually or in a group, depending on circumstances and the function of the music. An example of individual music is a song sung by a mother to lull her child to sleep, or a woman yodelling as she works or brings in the harvest. In general, music played in groups implies ceremonial or entertainment contexts and involves polyphony and/or polyrhythms. Music also plays an important contextual and accompanying role in the recitation of *chantefables* and stories.

#### Central African Republic

### 3. Musical characteristics.

In European conceptual and analytic terms, vocal and instrumental music are generally performed together and interact within a rhythmic structure. However, these two musical elements can be separated, as with the playing of certain aerophones, such as the giant trumpets of the Banda (Arom, 1967).

Rhythm assumes a primary part in Central African music. The formulae of the various rhythms use proportional durations in a rigorous metric and periodic framework determined by a finite number of isochronal pulses. These pulses may be expressed by accompanying instruments (rattles, hand-clapping, percussion, bells etc.) or may be merely suggested by the dancers' steps (Dehoux, 1992). So far as pitch is concerned, pentatonic scale structures without dissonance are most often used. However, some ethnic groups use more than one type of scale simultaneously. In the east, for example, the Nzakara use a scale consisting of four whole tones, while in the south-west the Mpyemo and Kako use semitones in their scales (Arom, 1967, 1973). Timbre is of great importance in the music of Central Africa, particularly since this music is marked by the richness and wealth of meaning conveyed by instrumental sound colours.

The music performed by Central African ethnic groups consists of a vocal and instrumental plurality. This plurality respects vocal or instrumental singularity, that is, each vocal instrumental entity functions independently. At the same time, they act interdependently as they provide parallel accompaniment for each other and lead to a common rhythmic point, the physical peroration of dance.

Polyphony, or songs with several polyphonic parts, and instrumental polyrhythms employ the same principle in Central African music: the weaving together of homogeneous and heterogeneous vocal and instrumental entities. A xylophone ensemble, for instance, is polyrhythmic with different individual

melodic figures assigned to each instrument. The end product is a single rhythm, however, and sometimes indicates an inherent model. The instrumental heterogeneity of a music ensemble will often (as among the Gbaya-Manza-Ngbaka) consist of three xylophones (*bezanga*: small xylophone; *rgiringba*: ancestors; *kpembe*: youngest child), a double-headed drum (*bion*) and small bells and rattles (*ngala*), in addition to hand-clapping (Dehoux, 1992). A vocal ensemble is also usually polyphonic except in a responsorial context where several homophonic voices interact (Kubik, 1994).

Polyphony and polyrhythms are of irregular distribution in Central African music. It may be said that polyrhythms are found wherever there is instrumental plurality. In Central Africa, polyphony is chiefly a tradition of the 'pygmy' peoples; this tradition does not have song with several homophonous voices. When two 'pygmies' sing, the voices intertwine, each developing an independent melody with interjections partly sung and partly spoken. Polyphony and polyrhythms are a profound reflection of the freedom of vocal and instrumental musical expression in Central African societies, a freedom exercised through an indifferent attitude to notions of time and space.

#### Central African Republic

#### 4. Music of the main linguistic regions.

While music of Central African societies has the same basic characteristics, its physical production, namely rhythm with its constituent parts, instrumentation and vocalization, shows a significant correlation with linguistic elements. Characteristics of cultural rhythmic styles are closely linked to well-defined groups or families of languages. This relationship corresponds to the Central African linguistic landscape as demonstrated below:

Musical area A extends over the entire region of the east Adamawa group and is divided into three areas: Gbaya (Bouar–Baboua–Carnot in the west); Banda/Manza (Bambari–Bria–Bangassou in the centre); Nzakara/Zande (Rafai–Zemio–Obo in the east).

Musical area B: Benue-Congo (Niger-Congo); Mpyemo/Kako/Ngbaka/Ngundi/Bogongo/Sanga-Sanga; Pomo (the Congolese Nola–Mbaiki frontier in the south-west).

Musical Area C includes the Marban region: Runga (Ndele–Ouadda–Djallé–Birao in the north).

Musical area D includes the Benue-Congo group: 'pygmies' of the Congolese forests of Central Africa in the south-west of the country.

Rhythmic styles are among the clearly perceptible differences between these four musical areas. While the large musical area A characteristically employs a short or sequential rhythmic style, musical area C augments the same rhythmic style with rhythmic pulsations to the point where the musical rhythm literally shakes, as with the Surma people. In these two rhythmically related musical areas, instrumental ensembles consisting of xylophones and drums are often found, for instance among the Zande, Banda and Manza. The rhythmic Runga style of musical area C is heavily influenced by Islamic music.

Musical area B of the Benue-Congo group (Bantu) has a characteristically slower rhythmic style. In this musical area, only the Ngbaka ethnic group uses the harp, an instrument widespread in the region of the eastern Adamawa group (Zande), while the 'pygmies', Pomo and Sanga-Sanga play the *mvet*, a harp-zither from the bordering regions of Cameroon.

'Pygmy' music constitutes an entirely autonomous musical area in a region extending throughout the dense Congolese forests of Central Africa. Typical features of this tradition are polyphony and yodelling, and the conical single-headed drum is the predominant instrument. The 'pygmies' have a considerable musical influence on their Bantu neighbours, with whom they share the dense forests.

## Central African Republic

### 5. Musical instruments.

In Central African societies musical instruments have various functions linked to different musical repertoires. First and foremost, instruments are used in ritual and initiation ceremonies, notably in connection with a heightened state of consciousness. The beating of musical instruments in particular, along with song, arouses that heightened state, which manifests itself in trance, auditory drive and/or music-colour synesthesia, allowing communication with the supernatural (often under the psychotropic influence of hallucinogens). Then there are such separate functions as sending messages from village to village by a slit-drum and providing entertainment for a group or an individual. The diversity of the functions of musical instruments is not, however, limited to these main contexts.

In the Central African Republic there are musical instruments that belong exclusively to a particular ethnic group, such as the ten-string *n'gombi* (harp) of the Ngbaka (fig.2) or the giant transverse trumpets of the Banda. Other musical instruments have spread throughout the Central African region as the result of migratory diffusion (the lamellophone, bells etc.). Other instruments exist within ethnic groups (skin drum with one or two heads, slit-drum, instruments for accompaniment etc.).

The instrument types found in Hornbostel and Sachs's classification of 1913–14 – idiophones, membranophones, chordophones and aerophones – are represented in Central African music. Notable among the wide distribution of instruments are the different kinds of xylophones, i.e. *mentsiang* of the Mpyemo (fig.3), *kponingbo* of the Zande (fig.4), *zanga* of the Pana and the Gbaya-Manza-Ngbaka, *kalanga* of the Banda-Mbiyi and *kangba* of the Manza, or the various forms of double-headed drums, i.e. *ntumo* of the Mpyemo, *ndumo* of the 'pygmies', *kporo* of the Banda Gbambiya, *bio* of the Gbaya and *guru* of the Zande.

Central African ethnic groups do not, however, categorize their musical instruments according to the criteria developed by Hornbostel and Sachs, particularly not by the appearance of the constituent elements of those instruments, but more usually according to function. An example of the taxonomy of musical instruments among the Mpyemo ethnic group follows:

Group (a): musical instruments particular to ceremonial dances, dances for entertainment and on specially joyous occasions (skin-head drum and slit-drum);

Group (b): autonomous musical instruments (lamellophones, xylophones and musical bows);

Group (c): instruments used for accompaniment (rattles, short transverse trumpet and large and small bells);

Group (d): musical instruments for children (whistles and ground bows, such as the *korongoe* ground bow of the Gbaya-Bokoto).

### Central African Republic

## 6. Modern developments.

Urban dance music in the Central African Republic is a branch of modern Congolese rumba or *soukous*-like music, but it has been increasingly defined by local rhythms and vocal styles: for example, Zokela bands from the Lobaye region (1980–present) are rooted heavily in the styles of the Mbaté and Ngbaka ethnic groups, and the band Negro Luamé from the Boda area (1975–87) adapted rhythms of the Gbaya and Bofi ethnic groups. The emergence of urban dance music in the 1960s resulted from the introduction of the Spanish guitar and, more importantly, from radio broadcasts of Latin American popular musics, such as the rumba, cha cha cha and *merengue*.

The early development (1963–5) of urban music in Bangui, the capital, is closely linked with well-known artists in the country, such as Jean Magale (with his song, *Pardon, chérie*), Dominique Eboma, Maître Bepka (Bekers), André Savat and Prosper Mayele, one of the founders of the band Centrafrican Jazz. More recently (1980s–90s), the late Thiery Yezo of the longstanding band Musiki and Kaida Monganga, the founder of Zokela Original, have had a significant influence on urban dance music in the republic.

One of the most compelling styles is *la musique traditionnelle moderne* played by the band Zokela. Now not only the name of a band, *zokela* has become a full-fledged style. *Zokela* bands provide evenings of energetic dancing, social commentary and proverbs set to the bubbling rhythms of the Lobaye region in the south-west of the country. After paying a fee of 500 francs (about £3 in 1995) at an open-air club, one might have found musicians and patrons warmed up by about 9 p.m. Four singers standing in a row, each behind a stationary microphone, would trade lead lines and overlapped choral responses with tight harmonies. Occasionally a singer would withdraw, replaced by another waiting casually along the sidelines.

Though overshadowed internationally by neighbouring urban music styles, such as *soukous* and *makossa* from Congo and Cameroon, musicians from the Central African Republic, and the Lobaye region in particular, have developed their own electric band music since the late 1970s, and their popularity with the Central African people is high. The band Zokela captures the insistent and vital sound of Lobayan ceremonies and funeral dances on modern instruments. Accented by a trap set, the bass guitar and glass bottle tapped with a stick catches the texture of village drums. The bass guitar

emphasizes high–low contrasts such as the open and muted strokes of a low-pitched drum, while the bottle adds the syncopated triplet rhythmic patterns of a matching high-pitched drum. Two lead guitars build on that rhythmic base, playing interlocking, repeating riffs (sounding brighter than in *soukous*) jumping octaves and rolling in cycles.

Though Zokela was not the first band to integrate musical elements from Lobaye into an urban sound, it was the first group to combine the melodies, harmonies, vocal quality and especially the *motengene* regional dance rhythms and energy into the music. After Thierry Yezo, the leader of Musiki, heard Zokela for the first time in 1981, he and a financially successful music lover from Lobaye invited the band to Bangui to perform several club concerts. Zokela exploded on to the Bangui cultural scene, soon playing regularly at Club Anabelle in the Fatima neighbourhood and later at other venues. Despite the increasing economic constraints of the late 1990s, they still play in Bangui, around the country and in the Democratic Republic of the Congo; they have also recorded many cassettes sold in Bangui street kiosks. As they established themselves in the capital, Zokela began singing not only about their experiences as Lobayans but also about urban life in Bangui, subjects to which people from all regions of the country could relate. In rhythm, vocal style and lyric, Zokela voiced the contemporary and complex experiences of urban Central Africans.

While Zokela remained in the capital during the early 1980s, several more established Bangui bands (including Musiki, Makembe, Cannon Stars and Cool Stars) began to tempt the Zokela singers to join them; and they often succeeded since they had instruments and more money. Fortunately, the core group of Zokela's singers and players was so large that there were musicians left to fill the places of those who moved on. Thus Zokela was not only maintained, but it had now infiltrated the sound of most of the other bands in Bangui to varying degrees.

Far from the urban centre, in the forested southern region, BaAka 'pygmies' have defined a version of modernity through their music and dance, providing a contrasting though related example of contemporary music in the Central African Republic. One of the most popular BaAka dances of the late 1980s was a hunting dance called *mabo*. *Mabo* was a relatively new dance. New dances emerge every few years, some remain for generations, while others fade away. Whereas songs for older dances (such as the spirit dance *njengi* or the hunting dance *ndambo*) have been elaborated to the point where underlying melodic themes are often dropped, with newer songs people occasionally sing basic melodic themes, while adding myriad improvisations and elaborations. One of the most common *mabo* songs is *Makala* (see [ex.1](#)).



A new music-dance genre has recently developed among BaAka in response to the recent appearance of missionaries in the Bagandu region of the Lobaye. This developing expressive form, the 'God Dance' (*eboka ya nzapa*), is a means of addressing modernity. In an effort to reinvent themselves as competent in a changing world, BaAka claim any 'otherness' that surrounds

them and usually excludes them, and in this genre they mix those elements into a form they can define and control. The dancers, mostly youths, move in a circle, using *motengene*-like steps borrowed from neighbouring ethnic groups, along with the singing style and drum rhythms of the neighbouring Bolemba 'pygmies' (who live more like Bantu villager farmers than do BaAka foragers). Bolemba recreational dances are also emulated by non-'pygmy' Bagandu youths in nearby villages, which is probably how the BaAka, in turn, first became familiar with the style.

Grace Brethren Church mission songs are preceded and followed by Bolemba-style interpretations of music from various Christian sects represented in Bagandu village, including Baptist, Apostolic and Catholic hymns. These hymns are blended into the same dance, along with Afro-pop snippets sung in the Lingala language (from radio tunes transmitted from the Congo and received in Bantu villages such as Bagandou).

BaAka initially argued the validity of Christian materials. But by 1992 the controversy had settled, and the 'God Dance' had just become one among many *beboka* (dance forms); they could dance their own dances and still 'pray to god', as some BaAka explained.

African 'pygmies' have been repeatedly placed in a 'timeless' cultural box by scholars, artists, journalists, missionaries, politicians and profiteers of various sorts. Each to a different purpose, and even in dialogue with each other, they have marked the forest people as utopian or backward, savage or sublime. At the same time, urban African musicians such as Zokela have been hurtled into a realm of marketable 'world beat' and now face the prospect of being stripped of regional potency. In a flourishing and ever-changing expressive world, Bagandu village youths enjoy performing the dance styles of their Bolemba 'pygmy' neighbours, and those village youths in turn inspire BaAka 'pygmies' in the forest and Zokela musicians in the city to interpret similar styles, all to different though thoroughly modern, rooted and relevant ends.

[Central African Republic](#)

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## Central America.

See [Latin America](#) and under individual countries.

## Central Asia.

The musical cultures of Central Asia have been shaped by a long process of interaction between speakers of Iranian and Turkic languages, and by a longer history of interaction between settled and nomadic peoples. The present article covers the three major geographic regions of what has been called the 'Turco-Iranian world': the vast plain (including steppe, desert-steppe and desert) that falls from the Altai, Tian Shan and Pamir Mountains

westwards to the Urals and the Caspian Sea; the Iranian plateau, with the Hindu Kush on the east and the Zagros mountains to the west; and the plateau of Anatolia, ringed by the Pontus Mountains along the Black Sea and the Taurus along the Mediterranean. Politically, Central Asia may be said to comprise the republics of [Turkmenistan](#), [Uzbekistan](#), [Kyrgyzstan](#), [Tajikistan](#) and the southern third of [Kazakhstan](#); [Afghanistan](#) north of the Hindu Kush; northern [Iran](#); [Azerbaijan](#); and eastern [Turkey](#).

The major Iranian languages are Persian, Kurdish, Pashto and Baluchi. Different dialects of Persian are spoken in Iran, Afghanistan, Uzbekistan and Tajikistan; more speakers of Tajik Persian live in Afghanistan and Uzbekistan than in Tajikistan. Small groups of Pamir peoples living on both sides of the Pyandzh river in southern Tajikistan, north-east Afghanistan and the adjacent area of Pakistan speak several different eastern Iranian languages (Yaghnobi, Wakhi, Munji, Yidgha etc.). Turkic languages are spoken in much of northern Iran and Afghanistan as well as in Turkey, Azerbaijan, Turkmenistan, Uzbekistan, Kyrgyzstan and Kazakhstan. Unlike the political boundaries, the principal ethnolinguistic divisions of Central Asia have remained relatively stable since the end of the 16th century.

1. [Traditions](#).
2. [Musicians](#).
3. [Structure and genre](#).
4. [Instruments](#).

STEPHEN BLUM

## [Central Asia](#)

### [1. Traditions](#).

In the 20th century, efforts to develop musical cultures have produced somewhat similar results in the nine nations of the region, though with interesting local differences. Concerted attempts to reinterpret and modernize existing musical practices were mounted just as ethnomusicologists from inside and outside the region began to conduct fieldwork. Conflicts in the agendas of musicians, scholars and government ministries have fostered continuous debate concerning 'traditionality' (Russ. *traditsionnost'*) from the 1920s to the present.

Nationalist projects have included the establishment of conservatories and archives for traditional music, codification of 'classical' and 'folk' idioms with appropriate publications and institutions, suppression of religious institutions where music was cultivated for centuries, creation of musical emblems of national identity and radio broadcasting policy. In Afghanistan only the last two have been significant, due perhaps to the relative weakness of central authority. Afghan nationalism in the 1930s encouraged the adoption of a national dance, the *atan-e melli*, and the *kiliwāli* music developed at Radio Afghanistan in the 1950s has had a profound impact throughout the nation. Many Afghans consider the *rubāb* (a double-chested short-necked lute) to be their national instrument.

The ideology of the founders of the Turkish Republic (established 1923) supported a sharp division between 'art' (*san'at*) and 'folk' (*halk*) music, with the latter seen as the proper basis for a secular musical practice that would (like the Latin script adopted in 1928) help to separate the new nation from its

Ottoman past. The reconstructed 'folk' idiom, endowed with its own theory based on the rural long-necked lute *bağlama*, has been propagated by a vast network of institutions (conservatories, 'people's houses', clubs, Turkish Radio and Television); the instrument is now mass-produced and widely played in both cities and villages. Classical music suffered from the abolition of religious brotherhoods in 1925, although dervishes have continued to meet for 'rehearsals' (*meşk*) and other activities, some of which have been subsumed under the rubric of 'folklore'. Much of the repertory created in dervish lodges and at the Ottoman court was published as 'Classics of Turkish Music' (*Türk musikisi klasiklerinden*) beginning in the mid-1920s. When Turkish classical music was restored to the curriculum of the Istanbul Conservatory in the late 1940s, it was taught from notation according to the systematic theory of Sadettin Arel (1880–1955). Instruction at the state conservatory in Ankara (established 1936 with the assistance of Paul Hindemith) was from the outset limited to Western music. An archive of folk music to which Béla Bartók had contributed was first housed at the conservatory; in 1967 it was transferred to Turkish Radio and Television, which remains the most powerful centre for collection, notation, arrangement and diffusion of tunes in the *halk* idiom.

Whereas the officially sanctioned *halk* idiom of Turkey was defined to exclude the modes (*makamlar*) of art music, the *muqam* repertory was central to conceptions of 'people's' (*xalq*) music in Azerbaijan. *Xalq musikasi* (the equivalent of Russian *narodnaya muzika*) likewise became a relatively comprehensive term in the other Turkic republics of the USSR, though genres with religious connotations were often excluded for ideological reasons. [Uzeir Hajibeyov](#), the dominant figure in the musical life of the Azerbaijan SSR until his death, formulated an innovatory theory of the structure of the *muqam* system. First published in 1945 and subsequently refined by M.S. Ismailov (1960), the theory has influenced later generations of composers and improvisers without entirely displacing the orally transmitted pedagogies that organize the *muqam* system by different principles. Hajibeyov's own path as a composer led from operas that call for singers to improvise within a specified *muqam* to the fully notated opera *Kyor-ogli* (1936). He was also active as a conductor of choirs and orchestras of folk instruments that performed from notation. The creation of modern musical institutions in Azerbaijan does not seem to have diminished the great value placed on improvisation.

Improvisation has also retained its central importance in what is now called the 'traditional music' (*musiqi-ye sonnati*) of Iran, a high art that is closely related to the Azerbaijani *muqam* but has developed quite differently in the 20th century. One version of the Persian *radif*, a repertory of melody-types on which improvised performances are based, was published in 1963 by the Ministry of Culture and Arts, more as a cultural monument than as a teaching tool. Earlier versions published for teaching purposes were highly selective. A more rigorous version of the *radif* was assembled over many years of study by Nur 'Ali Borumand (1905–77) and taught by himself and his successors at the University of Tehran from the late 1960s. Like several of his friends Borumand performed only at private gatherings, and his teaching, which avoided notation and other gestures toward scientific 'systematization', was more conservative than that of Sadettin Arel in Turkey or of Hajibeyov in Azerbaijan. Borumand's colleague Dāryush Safvat and several of his students (among them Dāryush Talā'i, Majid Kiāni and Mohammad Rezā Lotfi) came to

be recognized as authoritative exponents of *musiqi-ye sonnati*. Regional music (*musiqi-ye navāhi*) began to attract official interest in the 1990s, and major festivals were organized in 1992, 1994 and 1997. No attempt at devising a written pedagogy for a regional music has ever been made in Iran.

A major source of controversy in research conducted within the USSR was the concept of 'Professional folk music', as outlined in Klyment Kvitka's path-breaking dissertation on 'professional folk singers and instrumentalists in the Ukraine' (1924). Kvitka's research programme offered an alternative to the equation of 'folk music' with 'peasant music' in the work of Bartók, Brăiloiu and other central European scholars. The seminal monograph on Turkmen music by V.A. Uspensky and V.M. Belyayev (1928) contains a wealth of information on the *bagşy*, a professional storyteller and entertainer who plays the *dutār* (a fretted long-necked lute with two strings). Analogous figures have long been active throughout Central Asia, but from the mid-1930s many were forced to adopt other professions in order to avoid charges of 'parasitism'. In Kazakhstan ideological considerations generated denials that any professional musicians had existed prior to the creation in the 1930s of an 'orchestra of folk instruments', and a second volume on Turkmen music by Belyayev and Uspensky remained unpublished owing to an alleged 'exaggeration of professionalism'. One strategy, adopted in Belyayev's essays on the musical history of the peoples of the USSR (1962–3), was to interpret 'professional folk music' as a transitional stage preparing the way for the creation of national schools of composition.

Studies of sung poetry in Soviet Central Asia were also hampered by nationalist concerns and by relentless efforts to suppress religion, including the Sufi orders. When Uspensky notated the Bukharan *shashmaqām*, he was not permitted to write down the Tajik texts sung by his informant, and the work was published in 1924 as a monument of Uzbek culture, with no texts in the vocal section. It was the presence of too many dervish songs that prevented the publication of Belyayev's and Uspensky's study of music in the Ferghana valley. In other cases objectionable texts were revised or replaced.

As in Turkey, the construction of cultural heritages in Soviet Central Asia made use of many institutions and media. The emphasis on training musicians for ensemble performance that left little or no room for improvisation required new canons of classical music and folklore, along with extensive modifications of instruments and performance genres. Substantial efforts were devoted to the harmonization of folk melodies, whereas in Turkey this project remains a deferred item on the nationalist agenda. Musicians in the USSR confronted a powerful system of incentives and punishments. Changes in the political climate brought about drastic revaluations of the expertise of performers, some of whom suffered years of official neglect before their services were suddenly needed. One such figure was the Bukharan Jewish musician Baruch Zirkiev, who served towards the end of his life as a major informant for Yunus Rajabi (1897–1976) as the latter notated what became the standard edition of the Bukharan *shashmaqām* (published in 1959).

Before they were transformed into 'traditions', the performing arts of Central Asia offered many avenues of communication with ancestors and contemporaries. If popular preferences in every nation have been deeply

affected by the diffusion of new idioms, the resilience of older attitudes toward music and poetry (especially those associated with Sufism) has been no less evident.

## Central Asia

### 2. Musicians.

Acknowledgment of the power of music as a medium of communication has been one of the basic premises of Turkic-Iranian cultural interaction throughout Central Asia. In a story that has been told for over a millennium, a ruler promises to execute anyone who tells him that his favourite horse has died, and a minstrel escapes punishment by conveying the bad news through sounds drawn from a string instrument. Bārbad, the chief minstrel of Khosrow Parviz (ruled 590–628) in Sassanian Iran, accomplished this task on the short-necked lute *barbat*, and a piece in the current *dutār* repertory of Khorezm tells the same story about a different ruler. Pieces for the Kyrgyz *komuz* (an unfretted long-necked lute with three strings) and the Kazakh *dōmbra* (a fretted long-necked lute with two strings) relate a similar incident, in which a khan learns of his son's death in a hunt as a minstrel depicts the sequence of events on his *komuz* or *dōmbra*. Programmatic compositions that evoke such episodes have been no less significant than improvisations designed to meet the needs of a particular occasion.

Before the 20th century no court, however small, could do without the services of musicians and poets, who were often bi- or trilingual. Verses presented to the Emir of Bukhara by the Persian-speaking intellectual Ahmad Mahdum Kalla (1827–97) echo a long tradition in naming seven figures whose achievements are responsible for the honour of a state (all of which he claimed to combine in his own person): the philosopher, doctor, astrologer, singer, poet, calligrapher and painter. Praise poetry, whether sung or recited, served as a means of moral instruction; as is generally the case at courts, performers and auditors were expected to conduct themselves according to accepted norms. Throughout most of Central Asia following the advent of Islam, the basic models of decorum (*adab*) were of Persian origin. Innumerable court musicians maintained close ties with Sufi religious orders, whose meeting places remained important performance venues as the courts disappeared. Yet the diffusion of Sufi ideals and models of behaviour extended far beyond court circles, which is one reason for their longevity.

Gatherings of various kinds continue to be structured around the offering and acceptance of courtesies in the form of appropriate gestures and postures, conversation, tea, food, sweets and sometimes alcohol, tobacco and other intoxicants. Music should be produced at just the right moment, when performers and listeners have reached the appropriate state of readiness. The Arabic term *muhabbet* is used in several languages to denote the warm feelings of conviviality generated in gatherings that include well-timed musical performances (whether live or recorded). The dynamics of group interaction may induce states of ecstasy in some participants, or a group may prefer attitudes of quiet meditation. The performance idioms suited to the Sufi *majles* and to social gatherings held in private homes (variously called *mehmāni*, *ziyāfat*, *shau nishini*, *gap*, *saz söxbet* etc.) allow participants to respond to one another's actions and gestures: a soloist may repeat segments that have elicited positive reactions; the group may join the soloist

at the ends of lines or in singing refrains (ex.1); an instrumentalist may defer to a senior or more knowledgeable colleague by declining to challenge his version of a mode. An appreciation of classical poetry, notably the *ghazal*, is readily shared and transmitted in these environments. In Iran at least one such well-established circle of connoisseurs and amateurs has continued to meet every week for six decades. Private homes often have a special wing in which male guests are entertained (called *dîwexan* or *dîwanxand* in Kurdistan, *mehmānkhānein* in Transoxania and Afghanistan).

Amateur music-making at informal gatherings may attain the very highest levels of technical expertise and spiritual insight. Knowledgeable amateurs often take pains to distance themselves from musicians who receive compensation for public performances, and it is possible to distinguish 'voluntary gifts' from 'fees for services rendered'. The honorific title of 'master' (Persian *ustād*, Kurdish *westa*, Turkic *ustâ*) may be applied to musicians who are not professionally active, and titles that designate types of degrees or mastery do not necessarily imply professionalism. A Tajik or Uzbek singer who commands a large repertory of poetry deserves to be called a *hāfez* ('preserver', normally conferred on a person who has memorized the Qur'an). In north-eastern Iran some connoisseurs reserve the title *bakhshi* for singers who have made noteworthy additions to the repertory of Turkic and Kurdish verses, but popular usage is less restrictive and extends the title to singers whose repertoires include the main Turkic narratives. The *âşîkof* of eastern Anatolia earns the right to this title both by composing new verses and melodies and by maintaining a high moral standard in his daily life and in the content of his performances. In Kars, the title of *ustâ* ('master') *âşîk* is conferred on performers who control the full repertory of melody types (*sesler*, 'tones'), said to contain 72 entities. The same number of melody types (*nameler*) is supposedly available to the Khorezmian *bakhshi*, but in both cases the number has been chosen for its symbolic value and does not match the musical system.

The fact that such titles as *bakhshi* and *âşîk* are not easily acquired points to the continuing prestige of the many figures descended from the *ozan* of the Oghuz Turks, who acted as both bard and soothsayer. Most singers of tales take pride in their vocation (sometimes received in a dream) and in the antiquity of their repertory. In the tales of the legendary *ozan* Dede Qorqut, which survive in two 16th-century manuscripts (at Dresden and the Vatican), verses interpolated within the prose narratives represent the speech of protagonists; they were sung or declaimed to the accompaniment of a *qopuz* (a long-necked lute with three strings). The storytellers of eastern Anatolia, Azerbaijan, north-eastern Iran, Turkmenistan and Khorezm continue to use a modified version of this format: the narrative relates the events that impelled the protagonists to speak, and their emotionally heightened speech takes the form of strophes sung to the accompaniment of a fretted long-necked lute (*sāz* or *dutār*), which is joined by the cylindrical oboe *bālabān* and the frame drum *qavāl* in western Azerbaijan, by the spike fiddle *gyjak* in parts of Turkmenistan and by *gyjak*, *bulaman* and frame drum in one Khorezmian style. The subject matter of the strophes covers a wide range of topics: the protagonists, who are often represented as experienced singers, may quote maxims, threaten their enemies, tell of their journeys and battles, or express the anguish of separation from a lover. Far the most celebrated example of a singing warrior is *Kyor-oglı*, mentioned as such in historical chronicles of the

Caucasus in the early 17th century and subsequently the main protagonist of narrative cycles in Anatolia, Azerbaijan, Turkmenistan, southern Uzbekistan, northern Afghanistan and Badakhshan (where the verses are in Tajik Persian).

Sequences of strophes are often detached from their narratives and performed as songs. Among the Turkmen, the *tirmeçy-bagşy* sings lyrics taken from various narratives as well as verses of the classical Turkmen poets, whereas the *dessançy-bagşy* performs entire narratives. The *bakhshi* of the Surkhandarya region in Uzbekistan, whose instrument is the unfretted lute *dömbra*, also distinguishes between short strophic poems called *terme* (which are often improvised, unlike the Turkmen *tirme*) and long narratives (*dāstān*), without classifying performers as specialists in one or the other genre.

The Kyrgyz *manaschi* differs from all descendants of the *ozanin* confining himself to portions of one epic: the vast *Manas* cycle, a compendium of genres sung without instrumental accompaniment. The *manaschi* combines a number of performing styles according to his perception of his listeners' desires. The Kazakh *zhīrau* or *zhīrshī* performs individual items from a large repertory of epic song (*zhīr*), accompanying himself on the *dömbra* (a fretted long-necked lute with two strings). Sung verse need not be attributed to protagonists in the *zhīr* but may have narrative content. The Karakalpak *zhīrau* is one of the few Turkic bards outside Siberia who accompanies himself on a fiddle (*qopīz*, with two horsehair strings) rather than on a long-necked lute. Among the Karakalpaks, Kazakhs and Kyrgyz, the *qopīz* (or its Kyrgyz equivalent, *kiak*) is strongly associated with healer-diviners called *baqsy*, though some Kyrgyz healers play the unfretted lute *komuz* instead. The functions of bard and healer, originally united in the figure of the *baqsy* or *bakhshi*, were separated as more specialized performance roles developed. The process of specialization has made certain roles available to women in particular regions, e.g. the role of *bakhshi*-healer in northern Tajikistan, where a frame drum (*dāyre*) rather than a fiddle is used in divination. Though the role of bard and the playing of chordophones have been largely monopolized by men, there are significant exceptions: in the Ferghana valley women have long played *dutār* (smaller and with a softer tone than the men's instrument), and since the 1930s a small number of Turkmen women have followed the *bakhshi*'s vocation (singing in the same register as the male *bakhshi*, with less constricted voices). A Turkish woman who has gained considerable recognition as an *âşık*, Şah Turna (b 1953), did so as an exile in Germany.

In both Kyrgyz and Kazakh, *aqīn* is an honorific term for a professional minstrel who sings several different genres to his own instrumental accompaniment (on the Kyrgyz *komuz* or the Kazakh *dömbra*). An *aqīn* is expected to be a gifted improviser (Kyrgyz *tökmö*), capable of holding his own in the competitions known as *aytīs*, where strict rules were devised for evaluating performances in the various genres. Like the Turkmen *bagşy*, the *aqīn* offers moral counsel, eulogizes actual or potential patrons and laments fallen heroes, functions that were easily redirected to incorporate official propaganda during the Soviet period. The Kazakh *aqīn* Jambul Jabayev (1845–1945) and the Kyrgyz *aqīn* Toktogul (1864–1933) were extolled throughout the former USSR as exemplary 'people's artists'.

The full range of specialized performance roles in Central Asia allows for the co-existence of several attitudes toward existing repertoires. In many cases, pre-composed verses have priority, and the performer's task is to make effective use of conventional musical resources in presenting the verses, which may be considered 'texts' even when memorized by illiterate singers. Mastery of a large repertory of sung poetry generally entails a deep familiarity with historical lore associated with the texts; this is one reason why long periods of apprenticeship are common. Poets are exemplary figures whose names and meritorious deeds must be remembered. A poet–musician is occasionally credited with the invention of a mode or melody type (e.g. the *Navā'i* mode attributed by some Turkmen and Iranian musicians to Mir Ali-Sher Navā'i of Herat (d 1501)). The distinction between 'composer' (*sal*) and 'performer' (*sere*) of a lyric song is firmly embedded in Kazakh musical culture, which stands out for the large number of musicians whose names remain attached to their compositions. These include composers of the instrumental genre *kūy*, such as Qurmagazī (1806–79) and Dauletkerei (1820–87), as well as song-composers such as Birzhansal (1831–94).

Music that marks major stages in the life-cycle may or may not require specialized skills. Baluchi culture is exceptional in the importance of songs offered to the mother of a new-born child by her female relatives, friends and neighbours over a period that may last up to 40 days after the child's birth. Antiphonal singing during the *shaptāgi* ceremony prevents mother and child from being left alone and possibly victimized by evil spirits. Any member of the group may participate in singing *sepat*, whereas vocal dexterity above the norm is needed for singing *vazbat* ('praise'); the verses of both genres praise God, the Prophet and important religious figures. Another genre, *lāro*, is sung responsorially or antiphonally on the sixth evening after a child's birth, and as a bridegroom is carried back from his bath on the day of his wedding. Other wedding genres are restricted to that context (e.g. *hālo*, sung as a bridegroom is carried to the bath and as he bathes).

In most regions marriages provide the main occasions for women's musical activities. The events surrounding a marriage in Herat (western Afghanistan) move from avoidance of music during initial visits between the two families, to the betrothal party where women of the groom's family sing and dance to *dāyre* (frame drum) accompaniment, then the engagement party where a group of female musicians is hired to entertain women, and finally the wedding itself, where a female group entertains women and a male group entertains men. The female *sāzande* (professional musician) plays essentially the same segregated role in Bukhara as in Herat, though elsewhere in Uzbekistan and Tajikistan men and women often attend the same festive gathering (*bazm*). The Bukharan *sāzande* was most often Jewish prior to the massive emigration of Bukharan Jews, but the analogous *xalfa sāzi* of Khorezm is necessarily a Muslim, since her role presupposes some familiarity with religious law. One corollary of sexually segregated gatherings has been the long-term popularity, in Afghanistan and Uzbekistan, of dancing-boys (*bache*) dressed as women and performing for men. In Bukhara, women have also entertained themselves by dressing as men and enacting such male roles as 'dervish' and 'bridegroom' with appropriate songs and gestures.

The intricate relationships between gender and musicality in Central Asia are an area greatly in need of further investigation. Religious ceremonies for

women are often conducted differently from men's ceremonies, as in the case of recitals of *mevlûd* (sung poetry in praise of Muhammad) in Turkey. The texts of some performance genres, such as the Pashto *landai* (see [Afghanistan, §II, 1](#)), suggest that they are more often than not composed by women. Baluchi musicians describe such genres as *motk* and *zahirok* (see [Iran, §II, 2\(i\)](#) and [§II, 4\(i\)](#)) as 'originally' the property of women. Imagined dialogues between a man and a woman are prominent in many performance genres, not least the Turkic *dāstān* and *hekāyat*. Singers who group together sequences of Pashto *landai*, Persian *dobeiti* or Turkish *türkücan* easily create or reproduce similar dialogues. As in the rest of the world, debate concerning gender roles is prominent in oral and written commentary on artists and styles of popular music (e.g. the intense controversies surrounding the Turkish genre *arabesk*, analysed by Stokes, 1992)

## Central Asia

### 3. Structure and genre.

Conceptions of narratives, modes or modal systems with two or more 'branches' are found throughout Central Asia. Related conceptions are evident in the social organization of tribes and in the plans of encyclopedias such as the *Ashjā wa athmār* ('Trees and fruits', 1288) of al-Bukhāri, which reviews all the 'trees' in the orchard of knowledge and all the 'fruits' on each tree. Yet, although it was sometimes possible for one ruler to exercise authority over all of a tribe's divisions and for one scholar to compile an encyclopedia, the branches of some great narratives (e.g. the 32 or 64 branches of the Uzbek *Göroğly* cycle in southern Tajikistan) are so extensive that no performer can master them all. Enumerating a number of branches serves either to situate one master's knowledge within a larger whole or to codify a set of options from which every competent musician makes appropriate selections and combinations.

An itinerary adopted for all or part of a performance is sometimes called a 'road' or 'way' (Turkic *yol*, Persian *rāhand tariq*). Some itineraries offer a greater range of options than others; performers decide where to diverge from and where to rejoin a well-travelled path on the basis of various considerations, often including their perceptions of the emotional states of listeners. A healer–diviner (or 'shaman') is obliged to undertake journeys, the precise course of which cannot be predicted. Important musical terms refer to well-defined itineraries (e.g. Turkish *seyir*, a melodic progression characteristic of one *makam*) as well as to improvisational 'strolling' (Azerbaijani *gezişme*).

A roster of different 'ways' may amount to an inventory of performance styles, though a single itinerary may easily pass through a number of styles. The Persian poet Manuchehri, active at the court of the Ghaznavid ruler Mas'ud (ruled 1030–42 in what is now Afghanistan), referred to a mode of performance that could accommodate verses in two groups of Turkic languages, the 'eastern' dialect of the Qarluq and Uighur Turks and the 'western' dialect of the Oghuz and Qipchak Turks:

Be rāh-e torkī mānā ke khūb-tar gūṭ  
To she'r-e torkī bar-khwān marā o she'r-e ghuzī.

(In the Turkic mode, 'so that you might speak better,  
sing [or declaim] for me verses in both Turki and Ghuzzi'.)

From the 11th century onwards, theoretical writings in Persian posit affinities between one *rāh*, *tariqor parde* (literally 'fret', by extension 'mode') and one class of listeners, defined by some combination of physical characteristics, ethnicity, age, profession and social status. Such doctrines, which must also have been transmitted orally, served to admonish performers not to ignore the needs and preferences of listeners, though these cannot have been as predictable as the doctrines claim.

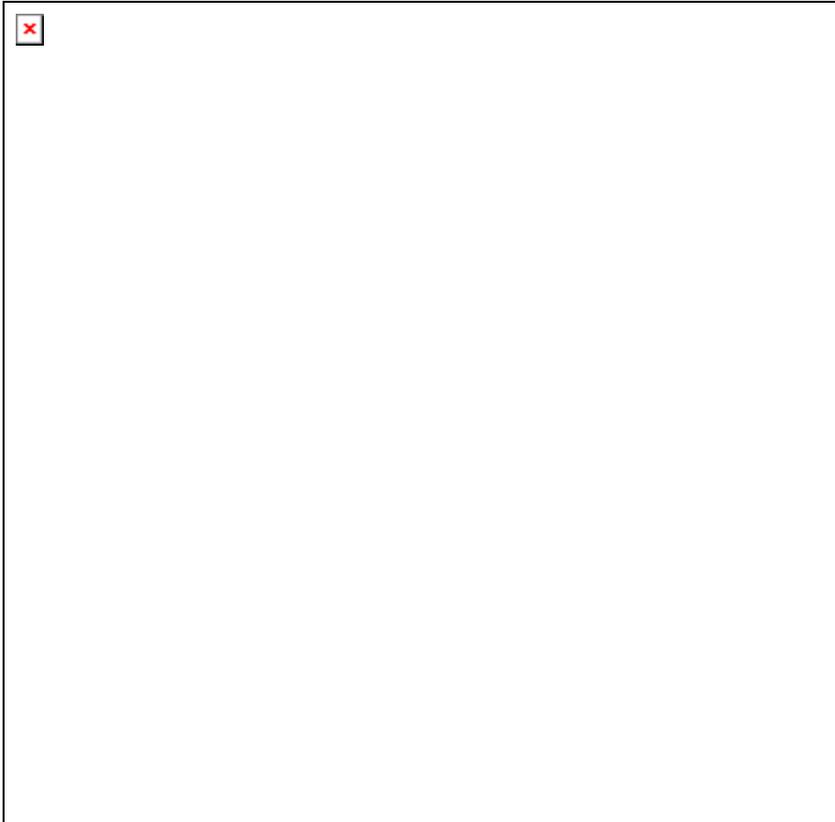
The term *maqām*, which passed from Arabic into Persian, Kurdish and Turkic languages, designates an entity that belongs to a larger repertory or system and has its own proper name. The term has served to enumerate and classify entities within many repertories, which have included finished compositions as well as generative devices. The proper names are helpful in teaching how to pass from one *maqām* to another and how to combine them in appropriate sequences. The names also facilitate reference to other collections of named entities (seasons, times of day, humours etc.). One *maqām* may consist of (a) a suite with several branches (Arabic *shu'ab* (sing. *shu'ba*), also used in Persian, Azerbaijani and Uzbek), some portion of which is performed on a particular occasion; (b) a scale implying certain melodic progressions and modulatory possibilities; (c) a melody type; or (d) a relatively fixed melody, particularly an instrumental composition (as in Kurdish *meqam* and Turkmen *mukam*). Specific uses of the term often exploit its multiple meanings and associations.

The identity of a *maqām* depends on how its contrasting tonal registers are projected in compositions and performances; a musician who has mastered a *maqām* repertory knows several ways of moving from one register to another. The most typical melodic progressions ascend in several stages to higher registers, then return to the point of departure as extended melodic spans of unequal length are replaced by shorter melodies with equal phrase-lengths and the tempo becomes quicker. The underlying dramaturgy is sometimes described as 'flight' followed by 'descent' or 'return'. Such progressions may be completed quickly, or they may be extended through an entire ceremony or performance. Numerous terms designate refrains or refrain-like elements that confirm returns to the lower register and to straightforward rhythms. There are also many verbs for the actions of respondents in responsorial and antiphonal genres. Yet musicians often create an intricate interweaving of structural levels that eludes the available terminology.

The Turkmen *dutār* compositions called *mukam* are said to form a cycle of five units that gradually ascends from the lowest to the highest register, though the five pieces are usually played separately. Songs in the Turkmen *bagşy* repertory are also classified according to register and are performed at the appropriate point in a concert, which begins with songs in the low register, gradually gains intensity during the long middle section and reaches its peak with a smaller number of songs in the high register.

A musician's verbal description of one *maqām* may point simply to three phases. According to the *âşık*, Murat Çobanoğlu (b 1938) the Turkish *Garibi makam* begins in a high register (*tiz*) and makes a descent (*inmek*, analogous to Persian *forud*) to a low register (*peşt*; see Reinhard and de Oliveira Pinto,

1989, pp.88–9). The entire progression is completed in the first line of each quatrain that Çobanoğlu sings in an exchange of strophes with a second *âşık*, Şeref Taşlıova (*b* 1938). Each singer treats the descent in a strikingly different manner (*ex.2*) but both agree on the relationship between the *makam* and the syllabic poetic metre (11 syllables, divided as 6 + 5 in the first quatrain, as 4 + 4 + 3 in the second): the descent begins on or immediately following the sixth syllable, and the next three syllables are sung to the notes B<sub>4</sub>, A and G before the descent continues.



No variable is more significant than the coordination of melodic progressions with specific poetic metres and rhythmic cycles. The presence of a poetic metre (either syllabic or quantitative) need not entail adherence to a rhythmic cycle (*usul* in the Turkic languages, from the Arabic word for ‘elements’). Avoidance of a musical (as opposed to a poetic) metre, or its introduction at a specific point in the performance, is an essential feature of many performance genres. The Bukharan genre *mavrigi*, sung by a soloist to the accompaniment of a frame drum, begins with an ‘unmetred’, highly ornamented section (*shahd*, ‘honey’) followed by a sequence of songs in contrasting metres, with one change of tempo in each song. *Mavrigi* (also called *gharibi*, ‘homelessness’) is associated with descendants of Persian-speaking slaves captured in Khorasan by Uzbek invaders and transported to Bukhara via Merv (from which its name derives). With the introduction of metre after the *shahd*, the persona portrayed by the singer turns from introspection to a renewed sociability.

Singers of *mavrigi* have several options with respect to selection and ordering of the metric songs, but the *shahd* cannot stand by itself. Such compound genres differ in this respect from conventional pairings of genres in which the second member of the pair, but not the first, adheres to a constant metre or rhythmic cycle. This arrangement may be considered a minimal ‘suite’,

moving from phrases of variable duration in *parlando rubato* style to phrases of more equal length in *tempo giusto*. The shift to *tempo giusto* is sometimes optional, as in performances of the Kurdish genres *lawik*, *qetar*, *heyran* and *beyt*, which may or may not conclude with a metric *paşbend* ('after-verse'). In other words, musicians are not always obliged to resolve the tension they have sustained through several asymmetrical phrases sung or played *parlando rubato*. This holds true as well for the Turkish *uzun hava* ('long air'). For what is presumably a variety of reasons, 'long song' has proven to be an apt name for several Eurasian vocal genres, including the Mongolian *urtyn duu*, Kalmyk *ut dun*, Tatar *özen küi*, Bashkir *uzun küi*, Russian *protyazhnaya pesnya* and Romanian [Hora lunga](#). In most of these the absence of a fixed grouping of pulses increases the singer's options for prolonging and ornamenting a melodic descent, not least through the interpolation of 'extra' syllables at the beginning, middle or end of lines (cf 'aman' in ex.2). Most *uzun havamelodies* are not long enough to accommodate an entire strophe, and singers generally have several opportunities to vary the skeletal progression as they string together a sequence of strophes. Singers are also free to choose the melodic progressions best suited to particular texts.

If a minimal 'suite' moves only once from *parlando rubato* to *tempo giusto*, frequent shifts from one to the other occur in more extended formats, such as those used in the classical traditions of Iran and Azerbaijan. In Azerbaijani music a *räng* (in a dance metre, often 6/8) separates each of the major subdivisions of a performance, and a *täsnif* (pre-composed metric song) may be introduced at a number of points. The standard sequence of movements in 20th-century Persian music places the *tasnifand reng* at the very end of the performance, which usually lasts between 30 and 60 minutes. In both traditions the central portion of a performance is devoted to improvised singing of the *ghazal*, where the singer's rhythmic options are constrained by the quantitative metres of the poems.

As these examples indicate, the performance information conveyed by names of genres pertains to the ordering of items as well as to style and content. The options available to performers have been codified in a number of different ways, which commonly permit more liberties in the middle than at the beginning or end (often called *baş*, 'head' and *ayaq*, 'foot' in Turkic languages). The Turkish concert-suite *fasıl* begins and ends with instrumental genres, first an improvised *taksim* and a composed *peşrev* (from Persian *pishrow*, 'prelude'), at the end a *saz semaî*. In between come pieces in several vocal genres, which are differentiated by the rhythmic cycles and the types of refrain appropriate to each genre: *beste*, *aşırsemaî*, more than one *şarki*, *yürüksemaî* and perhaps an improvised *gazel* at some point in the sequence. The choice of pieces and to some extent their ordering is left to the performers, who also decide where to modulate to a new *makam* by means of a modulatory *taksim*. Modulation followed by a return to the original *makam* also occurs within each composed piece. Each of the main types of religious ceremonial music in Turkey (*ayin*, *namaz* and *zikir*) has its own procedures for coordinating a sequence of genres with a *makam* progression.

The *radif* ('row') of Persian classical music is a particularly ingenious device for teaching the art of making connections and transitions within each modal entity (*gushe*) and within larger sequences (see [Iran](#), [§I, 3](#)). Students cannot learn the *radif* in less than a decade. The distinctive identity of each *gushe*

has several facets: its scope and importance, its pitch-range and the function of each pitch, in many cases an optional or obligatory association with a specific poetic metre, rhythmic or melodic figures that are appropriate at the beginning or at a later point in the *gushe* etc. The distinctive features of individual units in the Azerbaijani *muqam* system are similar (and also require a minimum of ten years' study), although it is not organized into a single *radif*.

The most highly determined genre-sequences are the canonical suites known as the *chahār* ('four') *maqām* of the Tashkent-Ferghana region, the Bukharan *shash* ('six') *maqām*, the *alti-yarim* ('six-and-a-half') *maqām* of Khorezm and the *on iki* ('twelve') *muqām* of the Uighurs in Xinjiang and adjacent areas of Uzbekistan and Kazakhstan. The Bukharan and Khorezmian suites are divided into instrumental and vocal sections; the seventh Khorezmian suite is only 'half a *maqām*', since it lacks a vocal section. In each movement of the instrumental section a short refrain (*bāzgu'i*) is played in alternation with one or more variable phrases (*khāne*), which gradually move to higher registers. The length of the variable phrases gradually expands in the first three movements (*tasnif*, *tarje* and *gardun*), but in the *mukhammas* and *saqil* all phrases have the same length as the refrain. Each movement has its own characteristic rhythmic cycle (*usul*). The vocal section has several 'branches', each in a distinctive register and tonality; the various segments of each branch (*sho'be*) are distinguished by their rhythmic cycles and characteristic melodic figures. A connecting passage (*supāresh*) effects a smooth transition from one *sho'be* to the next.

## Central Asia

### 4. Instruments.

For thousands of years the peoples of Central Asia have participated in extensive trade between Europe and the Mediterranean and East Asia, which has included exchange of musical instruments and of ideas about music (Picken, 1975). While the mouth organ (*mushtaq*) represented on the grotto reliefs at Taq-i Bustan, Iran (late 6th century ce), is evidently based on a Chinese model, the idea of using pegs turned with keys to adjust the tension of strings may have been transmitted to China from the West, inasmuch as figuration on Chinese tuning keys of the 2nd century bce resembles Iranian motifs of the Achaemenid period (c550–331 bce).

No exchange had more far-reaching consequences than the eastwards diffusion of Middle Eastern and Central Asian chordophones that accompanied the spread of Buddhism along the Silk Road in the middle of the 1st millennium ce. Early Buddhist orchestras of harps, lutes, flutes, cylindrical oboes and drums produced audible representations of the musical delights of the 'Western Paradise'. Five of the ten court orchestras of the Tang dynasty (618–907) bore the names of Central Asian oases and city-states: Turfan, Kucha, Kashgar, Samarkand and Bukhara. In turn, the development of multi-movement suites at the Tang court is likely to have affected Central Asian conceptions of musical structure down to the present day.

An idea that seems to have arisen in Central Asia and spread in all directions is the use of an ensemble including long brass trumpets (*karnā*, *nafir*, *boru*), conical oboes (*sornā*) and kettledrums (one large *kus* and a pair of *naqqāra*) as an emblem of power. Among the instruments that have been added to this core group, in Central Asia and elsewhere, are smaller trumpets or horns,

cymbals, bells, jingles and double-headed drums. The latter are prominent in the ceremonial music of Hausa and Fulani courts (see [Hausa music](#), §2, and [Cameroon](#), §3(v)) and in the Turkish *mehter* (see [Turkey](#), fig.4). The Persian and Central Asian *naqqāra-khāne*) played at sunrise, sunset and other times of day, hence the most common names for similar ensembles in South Asia (Persian *nawbat*, 'watch') and South-east Asia (*nobat*). 18th-century European adaptations of the Turkish *mehter* (see [Janissary music](#)) eliminated one of the most distinctive features, the long trumpets.

The vertical angular harp (Persian *chang*), invented c1900 bce, remained one of the principal instruments of court ensembles in much of Central Asia until the 17th century. A major technological improvement is evident in harps pictured on the Taq-i Bustan reliefs and in Chinese images of the mid-6th century ce: a short pin or fulcrum is inserted between the box and the perpendicular rod attached to a slim tail that descends from the box. We do not know whether this design, which prevents the instrument collapsing as string tensions are increased, was invented in China, Iran or some intermediary point.

The vertical angular harp was the only instrument of western Central Asia whose prestige over a long period of time approximated that of the various plucked and bowed lutes. The Pahlavi (Middle Persian) terms for short-necked and long-necked lutes were, respectively, *barbat* and *tunbur*, as a loan-word in Arabic the latter term (pl. *tanābīr*) came to denote lyres as well as long-necked lutes. The four silk strings of the *barbat* were tuned in 4ths and plucked with a plectrum. It was the instrument of the great Sassanian musician Bārbad, who richly exploited its possibilities through his system of seven royal modes and their derivatives. One of its descendants, the 'ud, played the same role in Arabic music theory that the monochord was to assume in the Latin West. The *pipa*, likewise derived from the *barbat* or from its prototype, was employed by Sujīva (*fl* 570), a musician from Kucha, in demonstrating to Chinese musicians a system of seven heptatonic 'Western' modes that evidently had Sanskrit names.

[Al-fārābī](#), who was born in Transoxania but spent most of his life in Baghdad and Aleppo, famously described the fretting of two types of *tunbur*: those of Baghdad and of Khorasan, each with two strings (see [Arab music](#), §1, 3(ii)). He noted but did not analyse regional variation in the size and shape of the Khorasani *tunbur*, which was also played in Transoxania. Its successor, the *dutār*, is no less subject to morphological variation in the vast region between Khorasan and Xinjiang; the length of its vibrating strings, for example, ranges from 60 to 105 cm. A fuller list of pertinent variables in the construction of long-necked lutes and other chordophones can be extracted from three treatises of 'Abd al-Qāder Marāghī (*d* 1435): the shape of the sound cavity and its size relative to the length of the neck; the material used for the soundtable (wood or skin) and strings (silk, gut or brass); the number, relative thickness and tuning of the strings; where pertinent, the arrangement of strings in double or triple courses; the presence of frets, drone or sympathetic strings; and so on.

The concept of bowing is generally thought to have originated in Central Asia and to have spread rapidly throughout the Muslim world and the Byzantine empire, where it is widely attested by the 10th century (see [Bow](#), §1, 1.). Al-

Fārābi provides the earliest account of the bowed *rabāb*, which in his view was well suited to accompanying the *tunbur* of Khorasan. Similar pairings of plucked and bowed lutes in current use include the Turkmen duo of *dutār* and *gjjak* (spike fiddle) and the standard trio of Azerbaijani classical music, consisting of Caucasian *tār*, *kemānche* (spike fiddle) and a singer who also plays the *def* (frame drum). Marāghi discussed two types of *tanbur* that were normally plucked but might also be bowed, and this is still the case with the 'great *tanbur*' of Turkish art music, the Tajik-Uzbek *tanbur* (the bowed version of which is called *sato*, from Persian *setār*, 'three strings') and the larger Uighur *tanbur* (the bowed version of which is likewise *satar*).

*Tanbur* and its derivatives (e.g. *dömbra*, *dambura*) are still the most common names for Central Asian long-necked lutes. One playing technique, used for the *tanbur* of the Ahl-e Haqq order (see Iran, §II, 2(iv)), the *dutār*, the Kazakh *dömbra*, the Kyrgyz *komuz* and the *dambura* of northern Afghanistan, is for one or more fingers to strike the strings in a continuous series of down-and-up motions. Otherwise the strings are plucked with the nail of the index finger, with a plectrum attached to the index finger or with a plectrum held between thumb and index finger. The technique of striking two or three strings with several fingers is well suited to the polyphonic styles preferred by most Turkic peoples. Long-necked lutes on which the strings are plucked individually are effectively used in teaching Turkic and Iranian *maqām* systems. A notation showing each plucked note on the Khorezmian *tanbur* was developed in the mid-19th century after unsuccessful attempts at notating the strokes of the more prestigious *dutār*. The *tanbur* is also the central instrument of the Bukharan *shashmaqām*, and in Turkey the 'great *tanbur*', with up to 48 movable frets on its very long neck, enjoys a more prominent position in art music than does the short-necked, unfretted 'ud. Two long-necked plucked lutes, the *setār* and *tār*, are the main instruments used in teaching the Persian *radif*.

Various forms of the Turkic word *qopuz* and its Mongolian cognate *khugur* or *khuur* have been applied to both plucked and bowed lutes; with or without a modifier (e.g. Kyrgyz *temir komuz*, 'iron *komuz*'; Mongol *tömör khuur*, 'iron *khuur*') they may also refer to jew's harps. According to Marāghi, the *qopuz* of the Oghuz *ozan* had a skin soundtable over half the surface of its elongated cavity, and its three strings were plucked with a wooden plectrum. The bowed *qobīz* of the Kazakhs and Karakalpaks, like the Kyrgyz *kiak*, has two horsehair strings and is associated with shamanism; the lower portion of its ladle-shaped body is covered with a camelskin soundtable. The *qobīz* may have served as the prototype for the double-chested fiddle known in Baluchestan and southern Afghanistan as *qeychek*, *sorud* or *sārindā* and in north India by other names as well. On all fiddles of this large family, the fingerboard extends down the middle of the upper and wider cavity, which is open; only the lower cavity is covered with a skin soundtable. Like the *qobīz*, the Baluchi instrument is essential to the performance of healing ceremonies.

One type of double-chested plucked lute, the *rubāb* of Afghanistan and Tajikistan, is first described in the 14th-century Persian treatise *Kanz al-tuhaf*. A wooden lid covers the narrower upper cavity and is extended to become the fingerboard of the short, hollow neck; the wider lower chamber is covered with a goatskin membrane. The most refined design among double-chested lutes is that of the Iranian *tār* and its Azerbaijani cousin, which are usually carved

from a single block of mulberry wood so that the narrow end of the smaller upper chamber meets the narrow end of the larger lower chamber in an elongated figure eight. A skin soundtable covers both surfaces, and the fingerboard of the long neck is covered with bone.

Assessing the relative faults and merits of instruments is a well-established literary *topos*, not least in the *munāzere* (poetic dispute). In a 15th-century Chaghatay example by the poet Ahmadi, seven chordophones (including the Mongolian half-tube zither *yatugan* and the Hindustani stick zither *kingra*) boast in turn of their expressive capacities and adaptability to various milieux, only to be mocked by the *tanbur*, which in the end is obliged to apologise for its malicious remarks but does not retract the claim that its own ‘lamenting’ sound can melt stone. Six instruments of festivity (*bazm*) are interrogated by the poet in a *munāzere* by Fuzuli (1498–1556), who concludes by advising musicians not to trust instruments. All the same, this particular group of six (*tanbur*, ‘*ud*, *chang*, *qānun*, *ney* and *def*) would have formed an ensemble in which each mode of sound production was distinctly audible. This sound-ideal has remained influential. An opposing sound-ideal favouring more complex sounds, the components of which are not easily distinguished, is evident in certain uses of aerophones and in the construction of chordophones with numerous drone strings and sympathetic strings (a process that was well under way in the 15th century). Production of complex vocal sounds, rich in upper partials, is also highly valued in certain specialized roles. Al-Fārābī’s 10th-century list of contrasting sound-qualities included ‘clarity’ (*safāʿ*) vs. ‘muddiness’ (*kudra*) and ‘smoothness’ (*malāsa*) vs. ‘coarseness’ (*khushūna*); the vocabulary of the Turkmen *bakhshi* is particularly rich in terms for different types of vocal production that are neither ‘clear’ nor ‘smooth’.

Players of end-blown flutes often hum a fundamental tone beneath the melody, sometimes shifting to a new fundamental during a performance. By overblowing, some players of the Turkish *kaval* simultaneously sound the 2nd and (less often) the 3rd partials with the fundamental. The two chanters of the Turkish *tulum* (bagpipe) allow for various combinations of two melodies within a range of a 4th to a 6th. The double clarinets of Turkey (*çifte*), Kurdistan (*duzele*), south-western Iran (*ney-jofti*), north-western Iran (*qoshme*) and Uzbekistan (*qoshnay*) are often tuned slightly off unison, so as to produce beats; one of the pipes may be used to sound a drone above or below the principal melody. In Azerbaijan (and to a lesser extent in Turkey) both the conical oboe *zurna* and the cylindrical oboe *bālābān* (*mey* in Turkey) are commonly played in pairs, one performer (*dam-kesh*) providing a supporting drone for the *usta* (‘master’).

Drums are virtually absent from Kyrgyz, Kazakh and Turkmen musical cultures. Elsewhere no instrument is more widely played by women than the frame drum, which often has a central role in life-cycle ceremonies. Manufacture and sale of frame drums is one of the main economic activities of certain marginal groups of itinerants, such as the Ghorbat of Afghanistan. Musical patterns played on frame drums exploit the contrast between sounds produced by striking the centre and the rim. Some open goblet-shaped drums take their name from the fundamental opposition of centre and rim sounds (e.g. Turkish *dümbelek*, Persian *tombak*). Double-headed drums (Turkish *davul*, Persian *dohol* (fig.1)) are invariably constructed and played in order to

obtain a distinctive sound (or sounds) from each surface. A pair of kettledrums can be tuned to produce two different pitches (see [Naqqāra](#)).

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Central Asia, §4: Instruments

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[Maqām Buzruk]

## Central City.

American town in Colorado, near Denver. The Central City Opera House, one of America's oldest theatres, opened in 1878. Initially its offerings ranged from touring Shakespeare productions to Buffalo Bill's Wild West Show. The Opera House was greatly admired up to 1881, when its popularity was eclipsed by Horace Tabor's Grand Opera House in Denver. Declared unsafe in 1890, it closed for extensive repairs but eventually functioned as a cinema before closing again in 1927. Five years later, the newly formed Central City Opera House Association, under founding president Anne Evans (daughter of Colorado's second territorial governor), launched a summer festival at the Opera House. It opened with *Camille* starring Lillian Gish (production of plays continued until 1980). Lehár's *Die lustige Witwe* was heard at the festival in 1933 and *The Bartered Bride* in 1940, since when its repertory has embraced Mozart, Verdi, Strauss and American works, including several world premières, notably Douglas Moore's *The Ballad of Baby Doe* (1956, recorded in the festival's production four decades later). Among Central City's artists have been Regina Resnik, Norman Treigle, Sherrill Milnes, Beverly Sills (her only *Aida* was sung there in 1960), Samuel Ramey (a chorus member in 1963) and Catherine Malfitano. Conductor John Moriarty, artistic director since 1982, has maintained Central City's high performance standards. The festival runs a prestigious apprentice programme as well as a year-round education and outreach programme. The theatre was restored to its original pristine condition during the late 1980s.

ROGER PINES

## **Central Park Garden Concerts.**

New York concert series given from 1868 to 1875 and conducted by THEODORE THOMAS.

## **Centre Belge de Documentation Musicale.**

See [CeBeDeM](#).

## **Centre de Recherches Musicales de Wallonie.**

Organization established in [Liège](#) in 1970.

## **Centre National de la Recherche Scientifique.**

See [Musicology](#), §III, 1.

## **Centro per le Iniziative Musicale in Sicilia.**

Organization based in [Palermo](#), founded in 1982; it maintains archives of contemporary music and of folk music recordings.

## **Centro Rossiniano di Studi.**

Research centre set up in [Pesaro](#) in 1955 by the Fondazione Rossini.

## **Centrum Nederlandse Muziek.**

A non-profit organization promoting the work of Dutch composers and musicians. Although there are other promoters of Dutch music in the Netherlands, CNM is unique in the range of its support. It concerns itself with contemporary and older music, with improvised and amateur music; it produces CDs and books, organizes concerts in the Netherlands, stimulates educational projects and collaborates extensively with Dutch public radio stations.

CNM started its activities in the mid-1970s as Bumafonds (BFO), a subsidiary of the Dutch composers' rights organization BUMA. During a major reorganization in 1991 it acquired its present name. Since then its activities have become both more intense and more diverse. 1992 saw the introduction of the record label NM Classics, in close cooperation with Radio Netherlands,

to release recordings of Dutch music of all periods, played mainly by Dutch musicians. In the same year the Bibliotheek Nederlandse Muziek (Netherlands Music Archives) was initiated. This series of books includes monographs on Ton de Leeuw and Unico Wilhelm van Wassenaer, and the correspondence (1958–61) between Peter Schat and Rudolf Escher. In 1994 CNM was behind the creation of a special professorship for Dutch music at the University of Utrecht.

MICHAEL H.S. VAN EEKEREN

## Cephalicus

(from Gk. *kephalē*: 'head').

In Western chant notations a neume signifying two notes, the second lower than the first and semi-vocalized. The name probably derives from the neume's resemblance, in some notations, to a round head on a short neck. The *cephalicus* is the [Liquescent](#) form of the [Clivis](#). Liquescence occurs on the consonants *l*, *m*, *n*, *r*, *d*, *s* and *t*, when these are succeeded by another consonant; on the double consonant *gn*; on *i* and *j*, when these follow another consonant; on *m* and *g*, when these have a vowel on either side; and on the diphthongs *au*, *ei* and *eu*. The second note of the *cephalicus* is sung to the consonant or vowel in these circumstances as a semi-vocalized passing note to the next (lower) note. (For illustration see [Notation](#), §III, 1(ii), [Table 1](#).)

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## Cerato, II.

See [Giuliani, Francesco](#).

## Cercar della nota

(It.: 'seek the note').

In the 17th and early 18th centuries, indication for a singer to approach an initial pitch from below, sliding up to the principal tone. Bovicelli (1594) instructs singers to begin 'a third or a fourth below according to the consonance of the other parts, especially the contralto, where the soprano may easily find the unison'. Caccini (1601) writes that some singers begin a phrase a 3rd below the notated pitch ('l'intonazione della voce') but advises against it as the practice is discordant with many harmonies; however, he frequently notates this approach in his songs. Bernhard (1649) may be the first to use the term 'cercar della nota', defining it as 'a searching out of notes ... used either at the beginning or during the course of a phrase. At the beginning of a phrase, one sings the note immediately beneath the initial note very briefly and softly, then glides from this quite imperceptibly to the initial note'. Later theorists to define this term include W.M. Mylius (*Rudimenta musices*, 1686) and J.G. Walther (*Praecepta*, 1708). When 'cercar della nota'

is used in the middle of a phrase there can be overlap with ‘anticipazione della nota’, where in passages moving by step a fraction of one note is given over to an anticipation of the next, and ‘anticipazione della syllaba’, where one note is divided in order to take on the syllable that belongs to the following one. See *also* Portamento.

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ELLEN T. HARRIS

# Ceremonial

(from Lat. *ceremoniale*).

A liturgical book of the Western Church that regulates in precise detail the roles of participants in the annual cycle of liturgical observances. Its restricted purpose required the concurrent use of other books with the appropriate texts and chants. See *also* [Liturgy and liturgical books](#), §II, 4(iii).

# Cererols, Joan

(*b* Martorell, Catalonia, 9 Sept 1618; *d* Montserrat, 28 Aug 1676). Spanish composer. The little that is known about Cererols comes from the manuscript *Catálogo de los monges que siendo niños, servieron de escolanes y pages, a la Reina del Cielo la Virgen de Montserrat en esta su casa (E-MO)*. From boyhood he spent his whole life at the monastery of Montserrat, first as a choirboy, then from 6 September 1636 as a novice and finally as a monk, probably responsible during most of his service for directing the musical life of the monastery. He was not only a fine and prolific composer but also played the organ, harp, violin and bass string instruments. He was also a dedicated student of moral theology and a skilled Latin versifier. He was held in such high regard that for some years a responsory was sung in his honour on the anniversary of his death – a unique tribute in the history of the monastery.

Cererols wrote a few works for four voices using traditional counterpoint, but chiefly he excelled as a composer of music for double chorus, usually with continuo and occasionally with sections for solo voices as well. His rhythms are often bold, with much syncopation and hemiola prompted by the rhythms of the words. He was a master of contrast between simple polyphony and homophony and between different vocal groupings, for instance solo voices and opposed four-part choirs or combinations of such forces. His most characteristic works are the Spanish villancicos, most of which are in refrain forms with engaging, lively rhythms, usually in triple time.

## WORKS

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**sacred latin**

Mass, 8vv; Missa de batalla, 12vv, bc; Missa pro defunctis, 4vv, bc; Missa pro defunctis, 7vv, bc; Asperges me (mass ant), 4vv

Psalms: Beatus vir, S, 8vv, bc; Confitebor tibi, Domine, S, 8vv, bc; Credidi propter quod locutus sum, S, 8vv, bc; Cum invocarem exaudivit, 8vv, bc; Dixit Dominus, S, 8vv, bc; Ecce nunc benedicite Dominum 8vv, bc; In te, Domine, speravi, 8vv, bc; Laetatus sum in his, S, 8vv, bc; Laudate pueri, Dominum, S, 8vv, bc; Nisi Dominus aedificaverit domum, S, 8vv, bc; Qui habitat in adjutorio, 8vv, bc

Hymns: Ave maris stella, S, 8vv, bc; Te lucis ante terminum, 8vv, bc

Canticles: Mag, 2S, 8vv; Nunc dimittis, 8vv, bc

Marian ants: Alma redemptoris mater, 8vv, bc; Ave regina caelorum, 8vv, bc; Regina caeli laetare, 8vv, bc

### vernacular

for 4 voices and continuo unless otherwise stated

A Belén, zagales; Ah, grumete ligero, 8vv, bc; A la flor de la valentía, 8vv, bc; Al altar cortesanos discretos, 8vv, bajoncillo, bc; Al amor que viene; ¡Alarma, alarma! que sale, 8vv, bc; ¡Alarma! toca el amor; Albricias pido; ¡Aquí del sol!, 8vv, bc; A recoger sagrados desperdidos; Aunque preso me tengan aquí, 8vv, bc; ¡Ay, ay, ay, que me muero!, 8vv, bc; ¡Ay, qué dolor!, 5vv, bc; Bate, bate las alas, 8vv; Díganme que cielos lloran; Fuera, que va de invención, 8vv, bc; Galanes, a ver, jugar, 8vv, bc;

¡Mi Dios! si ofensa, 2vv, bc; Pues pára en la sepultura, 4vv; Segura vais, labradora; Señor bravo, no haga fieros, 8vv, bc; Señor mío, Jesu Cristo; Serafín, que con dulce armonía, 8vv, bc; Serrana, tú que en los valles, 8vv, bc; Sin pasión no hay afición; Si suspiros te pido; Soles, penas y cenas, 4vv; Son tus bellos ojos soles; Suspended, cielos, vuestro dulce canto, 8vv, bc; Venid, zagales, venid; Vivo yo, más ya no vivo; Vuela, paloma divina, 2vv, bc; Vuelve a la playa, barquero; Ya está en campaña, 5vv, bc

Aquella nave hermosa, 8vv; Cisne hermoso de los cielos, 8vv; Dan, dan, dan, silencio, 4vv; Si ofensa te he hecho, 2vv: *E-Bc*

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BARTON HUDSON

## Ceresini, Giovanni

(b Cesena, 1 May 1584; d ?Ferrara, after 1659). Italian composer. He was described as 'Accademico Etereo' in Cesena in 1607, but by 1612 he had moved to Ferrara to become *maestro di cappella* and chaplain to the Accademia della Morte, a charitable confraternity; he remained there until 1620 and also became a chaplain at Ferrara Cathedral. He led a body of musicians on a pilgrimage to the S Casa at Loreto in 1620. In 1627 he was again connected with the Accademia della Morte, and he was organist of Ferrara Cathedral in 1659. He was one of many north Italian church composers of the period who wrote in the new concertato style, and his output also includes madrigals, likewise with basso continuo. The duets in his volume of motets of 1617 lack sustained melody, though there is some thematic integration; indeed the main interest of this collection is not the music itself, which is on the whole undistinguished, but the use of refrain structures. Not all the refrains are (as one might expect) settings of the word 'alleluia'; and one piece has the curious rondo plan *ABCCA*. Ceresini was also fond of texts from the *Song of Songs*, as were several other motet composers of the time. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

## WORKS

Il primo libro de' madrigali, 4vv (Venice, 1607)

Il primo libro di motetti, 1–6vv, bc (org) (Venice, 1617)

Messa, et salmi, 5vv, in concerto con bc (org), op.3 (Venice, 1618)

Madrigali concertati, 2–4vv, bc, op.4 (Venice, 1627)

Motetti concertati, 2–4vv con le letanie della B. Vergine, op.5 (Venice, 1638)

Psalmi ad usum cathedralis ecclesiae, 4vv, 1658, and Missae ad usum Cathedralis Ferrariensis Ecclesiae, 4vv, 1659, both in *I-FEd*

JEROME ROCHE

## Cerha, Friedrich

(b Vienna, 17 Feb 1926). Austrian composer and conductor. He studied at the Vienna Music Academy, where his teachers included Uhl (composition) and Prihoda (violin), and later, on the recommendation of Schiske, attended the Darmstadt summer courses (1956, 1958, 1959); he also studied philosophy and German studies at the University of Vienna (DPhil 1950). In 1958 he co-founded the ensemble Die Reihe with Schwertsik. Its regular concerts from 1959 gave a platform not only to a wide range of new compositions, but also to the work of the Second Viennese School, especially Webern. After the ensemble's first foreign tour in 1962, Cerha embarked on an international conducting career. He has also been an active champion of early music, founding the ensemble Camerata Frescobaldiana in 1960 and producing several editions of 16th- and 17th-century Italian music. He is perhaps best known for completing the orchestration of the third act of Berg's *Lulu* (1962–78). In 1959 he was appointed to teach at the Vienna Academy (later the Vienna Hochschule), where he later became reader (1969–76) and professor (1976–88).

Influenced by musicians and theorists active in the ISCM who carried on the inheritance of the Second Viennese School in postwar Vienna, Cerha also associated with artists and literary figures who regarded themselves as a kind of avant-garde opposition to the 'official' conservative cultural life of Vienna.

While many of his compositions of the late 1940s and early 50s, such as the *Divertimento 'Hommage à Strawinsky'* (1954), owe something to neo-classicism, others, such as *Ein Buch von der Minne* (1946–64), are characterized by an extreme reduction of materials and an avoidance of traditional developmental processes. Although impressed by serial procedures, particularly their way of 'eliminating the old experience of time' (Cerha, 1969), he was critical of the tendency for isolated events to lose their individual significance in serial music. As a conductor under the influence of Josef Polnauer, he kept his distance from Webern's anti-expressive, pointillist interpretations.

Cerha's compositions of the mid- to late 1950s, such as *Deux éclats en reflexion* (1956), *Formation et solution* (1956) and *Espressioni fondamentali* (1957), develop serial ideas, but assume individualized forms through distinctive expressive content and audible developmental procedures. In *Relazioni fragili* (1956–7) and *Intersezioni* (1959) sound-aggregates produce a static effect, while colour and complexity of sonority occasionally take on form-determining functions. In 1959, with *Mouvement I–III*, Cerha began to compose using planes (or areas) of sound (*Klangflächenkomposition*). Each of these three pieces is restricted to a single characteristic sonority; musical interest results from changes or events that take place within that otherwise constant sound-configuration. He pursued this technique on a larger scale in the orchestral cycle *Spiegel I–VII* (1960–61), in which musical development derives primarily from the combination of sound blocks.

Expansion of parts of an earlier work (*Exercises*) led to the composition of *Netzwerk* (1962–7), a stage work that introduced a new phase in Cerha's compositional style. Its intermediate sections, called 'Regresse' ('reversions'), abandon the musical language characteristic of Cerha's previous works, with its conscious avoidance of stylistic reminiscence, in favour of more conventional structures. This return to more traditional means of musical expression, at times involving the combination of quite disparate styles, became more pronounced in the compositions that followed. Both *Curriculum* (1972–3) and the Double Concerto for violin and cello (1975–6) combine a wide range of heterogeneous materials, and this synthesis of diverse idioms is taken even further in *Baal* (1974–80), Cerha's first opera in the conventional sense. Its portrayal of fate of the poet Baal reflects the fundamental theme of all Cerha's stage works, namely the relationship between the desires of the individual and the demands of social order. The highly expressive character of the music is often cited as reminiscent of Berg's style.

Beginning in 1980, Cerha frequently returned to earlier projects, resuming work on them from a new perspective. He has remarked that for him innovation does not lie in the creation of the material itself as much as in the act of shaping it. His wish to expand his musical language and exploit a wide range of musical possibilities has led to the increasing influence of non-European music on his style, especially in such works as *Der Rattenfänger* (1984–6) and the string quartets (1989–90).

## **WORKS**

(selective list)

Stage: Spiegel I–VII (cycle, Cerha), orch, tape, 1960–61, Graz, 1972; Netzwerk (Cerha), 5 spkrs, actors, S, Bar, orch, 1962–7, rev. 1980, Vienna, 31 May 1981; Baal (2 pts, Cerha, after B. Brecht), 1974–80, Salzburg, 16 Aug 1981; Der Rattenfänger (2 pts, Cerha, after C. Zuckmayer), 1984–6, Graz, 26 Sept 1987

Orch: Espressioni fondamentali, 1957; Fasce, 1959, rev. 1974; Intersezazioni, vn, orch, 1959, rev. 1973, Movts I–III, chbr orch, 1959; Sym., wind, timp, 1964; Langegger Nachtmusik I–II, 1969–70; Sym., 1975; Double Conc., vn, vc, orch, 1975–6; Double Conc., fl, bn, orch, 1982; Monumentum für Karl Prantl, 1988; Langegger Nachtmusik III, 1991

Vocal: Ein Buch von der Minne (old Ger. poems), 1v, pf, 1946–64; Exercises (Cerha), spkr, Bar, ens, 1962–7, rev. 1987; Verzeichnis, 16vv, 1969; Baal-Gesänge (Brecht), Bar, orch, 1981; Keintate no.1 (E. Kein), 1v, insts, 1981–2; Keintate no.2 (Kein), 1v, insts, 1983–5; Requiem für Hollensteiner (T. Bernhard), spkr, mixed chorus, orch, 1983; Eine Art Chansons (F. Achleitner, E. Jandl, G. Rühm, K. Schwitters, others), 1v, perc, pf, db, 1985–7; Eine letzte Art Chansons (Achleitner, Cerha), 1v, perc, pf, db, 1989; Requiem, mixed chorus, orch, 1994

Chbr and solo inst: Divertimento 'Hommage à Igor Strawinsky', 2 ob, 2 cl, 2 bn, 2 tpt, perc, 1954; 2 éclats en reflexion, vn, pf, 1956; Formation et solution, vn, pf, 1956; Relazioni fragili, hpd, chbr ens, 1956–7; Klavierstück 58, pf, 1958; Enjambements, fl + pic, tpt, trbn, perc, vn, db, 1959; Catalogue des objets trouvés, chbr ens, 1969; Curriculum, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, 2 trbn, tuba, 1972–3; Str Qt no.1 'Maqam', 1989; Str Qt no.2, 1989–90; Quellen, cl, sax, hn, trbn, perc, accdn, org, gui, 1992

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*Arbeitsbericht zur Herstellung des 3. Akts der Oper 'Lulu' von Alban Berg* (Vienna, 1979), 130–41

'Zu meinem Musiktheater', *ÖMz*, xxxv (1980), 278–82

'Von *Exercises* zu *Netzwerk*', *ÖMz*, xxxvi (1981), 318–22

'Some Further Notes on my Realization of Act III of *Lulu*', *The Berg Companion*, ed. D. Jarman (London, 1989), 261–7

'Zu meinem Werken', *Wien modern: ein internationales Festival mit Musik des 20. Jahrhunderts*, Vienna, 26 Oct – 26 Nov 1993, ed. L. Knessl (Vienna, 1993), 14–28

*Ergänzende Anmerkungen zum 'Arbeitsbericht zur Herstellung des 3. Akts der Oper Lulu von Alban Berg' und Revisionsbericht zur Partitur-Ausgabe 1985* (Vienna, 1995)

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MARKUS GRASSL

## Cerilli, Francesco.

See [Cirillo, francesco](#).

## Cernay [Pointu], Germaine

(*b* Le Havre, 1900; *d* Paris, 1943). French mezzo-soprano. At the Paris Opéra in 1925 she sang Eurycleia in Fauré's *Pénélope* but for most of her career was at the Opéra-Comique, where she made her début in Alfano's *Risurrezione* with Mary Garden in 1927. She appeared there in the French stage première of Pierre de Bréville's *Eros vainqueur* (1932) and also sang Charlotte in *Werther*, Mignon and Carmen as well as many secondary parts such as Suzuki in *Madama Butterfly* and Mallika in *Lakmé*. She enjoyed some success at the Monnaie in Brussels and had a special reputation as a singer of Bach. Her strong, bright-toned voice and forthright rather than subtle style can be heard in recordings which include the roles of Mignon and Geneviève (*Pelléas et Mélisande*).

J.B. STEANE

## Černík, Josef

(*b* Staříč u Frýdku-Místku, 24 Jan 1880; *d* Brno, 24 Nov 1969). Czech composer and ethnomusicologist. He studied at the Brno Organ School, under Novák in Prague (1906–7) and in Janáček's masterclasses at Brno (1919–20). While working in Brno as a grammar school teacher, professor at the teachers' institute and lecturer at the academy, he devoted much of his time to the study of Moravian folksong. He published *Česká píseň lidová* ('Czech Folksong', Prague and Brno, 1938) and an important article on Slovak folk music in *Moravské Slovensko* (Prague, 1922). His modest compositional output is mainly vocal, drawing on peasant music, and is closely linked to the style of Janáček.

### EDITIONS

*Zpěvy moravských kopaničářů* [Songs of the Moravian hill dwellers] (Prague, 1908)

*Písně z Luhačovského Zálesí* [Songs from Luhačovské Zálesí] (Prague, 1957)

*Cikánské písničky* [Gypsy songs] (Prague, 1921)

*Z marikovských kopanic* [From the Marikovsky hill clearings] (Prague, 1936)

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**J. Vratislavský:** *Hudebně folkloristické dílo Josefa Černíka* [Černík's work on folk music] (Opava, 1962)

JAN TROJAN

## Cernitz [Cerniz], Ulrich

(b Dömitz, 1598; d Hamburg, 31 Dec 1654). German organist. He was taught by his father, organist at Dömitz, and by the age of 16 was active as an organist at the Schwerin court chapel. By February 1619 he had been sent to Sweelinck in Amsterdam for further tuition, paid for by the court at Schwerin, and in 1722 succeeded J.C. Augustin as court organist at Schwerin. In 1627, having received no salary for over 18 months, he felt obliged to take up employment in Wallenstein. According to his own account, he then went to Italy, and he perhaps met Frescobaldi there. Later he worked in Lübeck and in Hamburg, where he was appointed organist and clerk at the Jacobikirche in 1632, a condition of the appointment being that he marry the widow of his predecessor, Joachim Möring; together they had a son and four daughters. When Jacob Praetorius (ii), organist at the Petrikirche, died in 1651 Cernitz was given additional duties at the Gertrundenkapelle.

No organ music by Cernitz survives, and only two occasional compositions by him are known: from his Schwerin period a five-part *Hochzeitliches Ehren Lied* for the wedding of Duke Adolph Friedrich of Mecklenburg (Rostock, 1622, text only; Eitner's copy of MS version in *D-Hs*, now lost, in *D-Bsb*) and from his Hamburg period a *Christlicher Hochzeit Wunsch und Dancklied* for three voices, two violins and continuo, composed in 1651 for the wedding of the chief minister of his church, Johann Balthasar Schupp (*D-JE*, inc.).

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ULF GRAPENTHIN

## Černohorský [Czernohorsky], Bohuslav Matěj

(*b* Nymburk, bap. 16 Feb 1684; *d* Graz, Feb 1742). Bohemian composer and organist. His first music teacher was his father, a schoolmaster and organist, and his secondary education was evidently provided by the Jesuits as the younger of his two brothers, Hypolit, was a music prefect in the order. From 1700 to 1702 he studied philosophy at Prague University, where he met Tomáš Baltazar Janovka, a prominent music theorist and lexicographer, and organist of the Týn Church, the university's official place of worship. This is probably the basis of the legend that Černohorský worked with the Týn Church choir, not as *regens chori* in a Franciscan habit but as a Prague student and already a proficient organist. It is possible that Janovka deepened Černohorský's understanding of music theory, introduced him to the latest Czech and foreign music and turned his attention to their neighbours, the Franciscans at St Jakub in the Old Town of Prague. An active figure there at the time was the composer Bernard Artophaeus (1651–1721), a great artistic and monastic authority. This may partly explain why Černohorský left the university immediately upon gaining his bachelor degree in 1702 and joined the Franciscans. He was admitted to the Order in 1704 and ordained priest in 1708. His *Vesperae minus solennes*, which show Artophaeus's influence, were written in Most, northern Bohemia, where Artophaeus served as a Franciscan guardian in 1704.

Černohorský's determination to go the way of the great masters, something rarely done by artists in Bohemia, is evident from a decision by his superiors in 1710 to expel him for ten years and strip him of all titles for having gone to Italy, without permission, in pursuit of education. He had, however, received an invitation from the Order's general in Rome, who restored his titles and appointed him chief organist in the basilica of S Francesco in Assisi (1710–15). Černohorský left behind him in Assisi the manuscript of a *Regina coeli* (1712) signed 'Padre Boemo di Praga, primo organista'. This has been compared to Handel's most effective choral works (Frasson), and Černohorský was in fact one of the few Czech composers who got to know Handel's music, which he did through his *maestro di cappella* F.A. Urlo. When his student stipendium ran out he moved from Assisi, where Giuseppe Tartini had secretly been his pupil, to Padua where he was appointed third organist at S Antonio, known as Il Santo (1715–20). During Carnival 1717 he visited nearby Venice, where Felice Novelli and Antonia Laurenti were singing in Vivaldi's operas; ten years later he was to officiate at their wedding in Prague. Another *Regina coeli*, for soprano solo, an ardent work of worldly character, owes something perhaps to the Venetian experience. In Padua Černohorský made a name for himself not only as an organist and trombonist but also as a poet.

At the end of his ten-year sentence, Černohorský went back to Prague with a written assurance that he could return to Il Santo at any time. The centenary of the Battle of the White Mountain (1620) was being celebrated at the time and was apparently commemorated in Černohorský's *Litaniae Lauretanae de Beatae Virginis Mariae Victoriosa*. From the dedication to Our Lady of Victory, to whom the Catholics ascribed their victory at the White Mountain, one can infer that Černohorský wished to remind Prague that he was a composer. The perfect mastery of high Baroque polyphony and its most distinctive form, the fugue, testifies to his compositional genius. Two years later he was awarded a master's degree in theology for 'outstanding achievements in music', and was thus prized as a composer, organist and theorist. However, if one wants

to speak of a Černohorský school of counterpoint, the term should be used cautiously and should be restricted to the influence exerted by specific pieces of music. If, as Dlabač claimed, Seger belongs to that school, then he is a key figure not only of the Czech Baroque but also of Czech Classical music, since the path leads through Seger to his pupils F.X. Brixl, J.E. Koželuh and Mysliveček.

Černohorský's career was suddenly interrupted at the height of his creativity. No doubt an uncomfortable critic of his superiors, he was officially ostracized for three years (1727–30). He was sent to Horažďovice to be 'tormented by fasting' and stripped of his titles as bachelor and master for, 'among other things', denying the convent his family inheritance. His approach to his profession throughout his life, and particularly his preference for uncertainty over the constraints of subservience, suggest that the historical process of the emancipation of the artist was already under way in Bohemia. His residence at the tranquil Horažďovice convent, where his exacting character and artistry won him admiration and respect, seems to have been the most peacefully creative period of his life. It was there that he wrote one of the most important works of Czech polyphony, the offertory *Laudetur Jesus Christus*, inspired by a new salutation introduced to the church on 16 January 1739. The work appeared in print the same year, no doubt with financial support from his friends. German musicologists (notably Kretzschmar) have praised the work as 'unique among all the older fugues' and lauded the composer as the 'Czech Bach'. The motet *Precatus est Moyses* dates from the same year. It is a setting of the complete offertory text for the 12th Sunday after Pentecost, while the motet *Quare Domine irasceris* sets only the central section of it. Both works have the same instrumentation and both include the fugue 'Memento Abraham' musically unchanged; the fugue, an excellent example of Černohorský's contrapuntal mastery, is the peak of both compositions. His last extant vocal work with instruments is the fugue *Quem lapidaverunt*, a highly descriptive setting of the central section of the offertory for St Stephen's Day which, on account of its artistic maturity, may be dated to the Horažďovice period. The offertory was completed by F.X. Brixl, who added the opening and closing sections using the same instrumentation. In the 'Zelenka cabinet' of the Sächsische Landesbibliothek, Dresden, there are two *a cappella* choral works, *Hymnus de S Norberto* and *Veni creator Spiritus*, with the note 'both pieces probably by Černohorský'. What casts doubt on their authenticity is the celebration of St Norbert, who was the founder of the Premonstratensian Order.

The Horažďovice period shows Černohorský to have been an adroit composer whose erudition and intellect transcended the circumstances of the time. His merit was that, with the certainty of a great talent, he took from the multiplicity of styles he encountered in Italy those things that would be viable and fertile in the Czech environment, and that also corresponded to his own inclinations. Thanks to this, he was able to create authentically Czech music which has both a European validity and a specifically Czech sound. The works he composed in Horažďovice survived because they escaped both the attention of his superiors in Prague and a dreadful fire at the church of St Jakub (1754), in which the greater part of his works appear to have been destroyed.

When Černohorský returned to Prague in 1730 the general of the Order fully rehabilitated him and one year later enabled him to travel to Padua, as he had requested. There he took up again the position of third organist and had to wait five years before becoming first organist. But in spite of his humiliating pleas and a heavy work schedule he still received only the salary of a third organist. Dejection over his suffering can be read in a line from the poem *Orphaeus omnians* which he wrote at the very end of his life: 'A rent breast without a heart seest thou here'. On 18 August 1741 Černohorský's request to return to the Czech lands was granted; he received his remuneration on 31 August and left Padua some time in September. Probably for reasons of ill health, he broke off the arduous journey and took refuge in the minorite monastery of Maria Hilf in Graz. It was there that he died, after a long illness; a requiem was held for him on 15 February 1742. News of his death reached Prague only in July. The date of his death was unknown; in the register it was entered as 1 July.

## WORKS

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Litaniae Lauretanae de BVM Victuosa, SATB, 2 vn, 2 tpt, 4 trbn, timp, org, CZ-Pnm

Precatus est Moyses, off, SATB, 2 vn, va, 3 trbn, org, Želiv, Premonstratensian monastery

Quare Domine irascaris, motet, SATB, 2 vn, va, 3 trbn, org, Pak; ed. in MAB, I/iii  
Quem lapidaverunt, from Offertorium pro utroque S Stephani festo, SATB, str, 2 tpt, org, Ps (with 2 sections by F.X. Brixi), D-Dlb; ed. in *Česká hudba*, xl (1936)

Regina coeli, 2 choirs, org, 1712, I-Af

Regina coeli, S, vc, org, CZ-ME; ed. in *Česká hudba*, xxiii (1918)

Vesperae minus solennes, 5vv, 2 vn, org, Most, minorite monastery

Lost, known only from church inventories: Missa S Gerardi, Kosmonosy; mass, C, BROb; In exitu, Křížovníci (Library of the Knights of the Cross), Prague; Motetto della Madona; Tui sunt coeli et terra, motet, Milosrdní bratří, Prague

## doubtful and misattributed works

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2 org fugues, a, F, CZ-Pk, doubtful

2 org fugues, g, D, D-Bsb

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KATEŘINA ŠULCOVÁ

## Černušák, Gracian

(b Ptení, nr Prostějov, Moravia, 19 Dec 1882; d Brno, 13 Oct 1961). Czech musicologist and critic. He studied history at the universities of Prague and Kraków (1901–5); he also attended music lectures at Prague University. At first he taught in a school in Hradec Králové (1905–8), where he was also active as accompanist and choir conductor. In 1918 he moved to Brno where, in addition to his school post, he taught music history at the conservatory (1919–39). After the war he continued to teach at the conservatory until his retirement. He also lectured at the Janáček Academy and at the university. He wrote two standard Czech histories of music. His *Dějepis hudby* continued to be used in revised editions for over 60 years.

Between the wars Černušák was music critic of the influential *Lidové noviny* and was a frequent broadcaster and lecturer. His most lasting contribution, however, was his dictionary work. He wrote the music articles for general

Czech encyclopedias such as *B. Kočího Malý slovník naučný* [Kočí's concise encyclopedia] (Prague, 1925–9) and *Ottův slovník naučný nové doby* [Otto's encyclopedia of modern times] (Prague, 1930–43). Abroad he was responsible for the Czech and many Slavonic entries in Frank and Altman's *Kurzgefasste Tonkünstler-Lexikon* (Regensburg, 14/1936) and for 200 new articles and revisions of many older ones for the fifth edition of *Grove's Dictionary of Music* (London, 1954). His *Grove* articles were written at a politically sensitive time but were bravely outspoken in their reasoned criticisms of figures such as Zdeněk Nejedlý. The Nazi occupation stopped work on the new *Ottův slovník* and also on *Pazdírkův hudební slovník naučný*. For the latter Černušák edited a *Sachteil* (1929) and with Helfert two biographical volumes (1933–41; up to 'M'). This work, however, laid the foundation for the *Československý hudební slovník osob a institucí* (1963–5), of which Černušák was the senior editor.

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JOHN TYRRELL

# Černý, Jaromír

(b Hradec Králové, 24 March 1939). Czech musicologist. He studied music history under Očadlík and Mužík at Prague University (1959–64), where he took the doctorate in 1967 with a dissertation comprising a catalogue of the music manuscripts in Hradec Králové Museum. He joined the Institute of Musicology at the University as a lecturer (1964), becoming assistant professor (1967), and associate professor and head of the Institute (1989). His main research has been on the history and theory of medieval and Renaissance music, especially in Bohemia, and on the composer Petrus Wilhelmi de Grudencz, a contemporary of Du Fay.

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# Černý [Cžerny], Jiří [Nigrin, Nygryn, Georg]

(fl Prague, 1572–1606). Czech printer. He served his apprenticeship under Kozel, probably before 1566. Between 1572 and 1606 he published many religious, philosophical, legal, medical and astronomical books, as well as sermons, felicitations and poems; he had begun printing music by 1578. He printed a series of works by the Slovenian composer Jacob Handl, as well as music by members of the Prague royal chapel (e.g. Carl Luython and Franz Sales), Johannes Nucius and such composers as Lomnický, Mitis z Limuz, Jevíčský, Barion, Knöfel and Benedikt-Nudožerský. In both volume and quality of production, Černý was one of the foremost printers of the time.

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ZDENĚK CULKA

## Černý, Ladislav

(*b* Plzeň, 13 April 1891; *d* Dobříš, 13 July 1975). Czech viola player. He studied the violin at the Prague Conservatory and after posts in Prague and Ljubljana he became the viola player in the Zik Quartet on its foundation in 1920. In 1929 this became the Prague Quartet; Černý was its moving spirit for 46 years. The group performed over 3000 concerts, mainly of music by Debussy, Ravel, Hindemith, Honegger, Schulhoff and modern Czech composers, in the major European centres as well as in South America and Morocco. Hindemith dedicated his solo Viola Sonata op.25 no.1 to Černý; contemporary music figured largely in his solo repertory. His playing, on an instrument by Giovanni Battista Grancino, excelled in virtuosity, intensity of tone and poetry. He taught at the Prague Conservatory (1940–46) and at the Academy of Musical Arts (1946–73) and continued to give concerts. In 1955 he was made Artist of Merit and in 1971 National Artist.

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ALENA NĚMCOVÁ

## Černý, Miroslav K(arel)

(*b* Prague, 11 Dec 1924). Czech musicologist. He studied music education at the Prague Conservatory (1945–9) and musicology and music education under Sychra and Plavec at Prague University, where he took the doctorate in 1951 with a dissertation on questions of party allegiance and scientific truth in the concept of music education. After working as an assistant lecturer in music history in the music department of the education faculty of Prague University (1949–53) he became a research student and later research fellow in musicology at the music faculty of the academy under Sychra (1953–62). He later joined the Institute for Musicology (later the Institute for the Theory and History of Art) of the Czechoslovak Academy of Sciences as a research fellow. He gained the CSc in 1962 with a work on Dvořák. He left the academy in 1990 and has taught at Olomouc University since 1991.

With Sychra, Jiránek, Jaroslav Volek and others he worked vigorously for a Marxist interpretation of music criticism and musicology. Starting from a broad concept evolved in response to current needs he gradually began to concentrate on 19th-century music history and in particular on the development of a Marxist methodology of music historiography, in which he has done his most successful work. Although he has gradually given up

reviewing concerts he has continued to review many books, particularly Soviet musicological works, and to maintain his work as a music popularizer. Since the 1980s he has focussed on the study of the music of antiquity.

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JOSEF BEK

## Cerone, Pietro

(*b* Bergamo, 1566; *d* Naples, 1625). Italian theorist, singer and priest. From his early years Cerone associated himself with the music of Spain and the Spanish-owned Kingdom of Naples. In 1592, after singing for a time at the cathedral at Oristano, Sardinia, he went to Spain, where he served Philip II and later Philip III in their chapel; Italian musicians were rare at that time in Madrid. While in Spain Cerone made detailed studies of Spanish music and theory that later played a large part in his own great treatise. He apparently left Spain in 1603 and became a priest and singer at the church of Ss Annunziata, Naples. In 1609 he also began to teach plainchant to the deacons of the church, for whom he probably wrote *Le regole più necessarie per l'introduttione del canto fermo* (Naples, 1609). From 1610 until his death he was a singer in the royal chapel.

Cerone's other published work is by far the more important: *El melopeo y maestro: tractado de música theorica y pratica; en que se pone por extenso; lo que uno para hazerse perfecto musico ha menester saber* (Naples, 1613/R); it was an enormous treatise of 849 chapters, covering 1160 pages, which he wrote in Spanish partly in order to curry favour with Philip III and his

patron in Naples, the Spanish viceroy. The book has been subjected to much abuse, beginning with Antonio Eximeno's novel *Don Lazarillo Vizcardi* (1802), which lampooned it as a 'musical monster'. The theme was taken up by Fétis (*Biographie universelle*, 2/1860), who in an inaccurate and intemperate criticism suggested that the valuable portions constituted a 'lost' treatise by Zarlino while Cerone supplied the remaining nonsense. Pedrell later lamented the stultifying influence it had exerted on Spanish musical thought for nearly two centuries. Such assessments can no longer be accepted. It is true that the book contains much of doubtful value, but it is nevertheless a compendium of valuable information and insights into composition and other musical practices in the 16th century.

Cerone's work, which is extremely well planned, is basically a didactic introduction to musical theory, dealing chiefly with Zarlino but also with Nicola Vicentino, Juan Bermudo, Tapia Numentano and Francisco de Montanos. He was contemptuous of learned counterpoint as such; he discussed it as a necessary preliminary to the art of composition, with frequent reminders that its rules were arbitrary, not 'legal', and that the sensitive composer must adjust them to his needs. He was at his best in his detailed descriptions of the expressive and technical means appropriate to various widely used forms: motets, masses, psalms, canticles, hymns, lamentations, ricercares, tientos, madrigals, canzonettas, frottolas and *strambotti*. He illustrated his points with examples that show both his own compositional skill and his deep familiarity with the 16th-century repertory. His ideal was Palestrina, although he also cited Ingegneri, Josquin, Lassus, Phinot, Rore and Pietro Vinci; among Spaniards he was most familiar with Morales but also spoke highly of Francisco Guerrero, Alonso Lobo, Mateo Romero and Victoria. His taste was conservative: he never mentioned such contemporary composers as Monteverdi or Marco da Gagliano, or even Gesualdo, who can hardly have been unknown to him.

Although his treatise was addressed to a Spanish-reading audience, Cerone wrote contemptuously of the Spanish. He found Italian teachers more industrious and their students more patient, and that Italians generally had a special love of music, a natural aptitude for it and a desire to learn more about it. In Madrid, on the other hand, he found no member of the nobility who held music in high esteem, and no academies for its support. Nevertheless *El melopeo* exerted a profound influence on Spanish theory throughout the 17th century and during much of the 18th; it was cited by, among others, Andrés de Monseratte (1614), Andrés Lorente (1672), the Portuguese Manuel Nunes da Silva (1685), José Salado (1730), Bernardo Comes (1739), Antonio Roel de Rio (1760 and 1764), Diego de Roxas (1760) and Antonio Soler (1765 and 1766). In 1769 Jorge Guzman of Cádiz Cathedral, who thought Cerone the finest of all theorists, published a selection from his writings under the title *Curiosidades del cantollano*.

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BARTON HUDSON

## Cerqueira, Fernando (Barbosa de)

(b Ilhéus, 8 Sept 1941). Brazilian composer, singer and instrumentalist. He studied composition in Salvador, Bahia, under Ernst Widmer, the clarinet with W. Endress and Wilfred Beck and singing with Sonia Born and Adriana Lys. He graduated in composition from the School of Music of the Federal University of Bahia in 1969. He also earned a master's degree (1994) in literary theory from the Instituto de Letras of the same university. He taught at the University of Bahia (1968–70), at the University of Brasilia (1970–75), and again at Bahia (1975–94), where he retired from teaching. In addition he was principal clarinetist of the Symphony Orchestras of the University of Bahia and of the State of Bahia from 1982 to 1988, and was a member of the Woodwind Trio and Quintet of the University of Bahia. A founding member of the Grupo de Compositores da Bahia and of the Sociedade Brasileira de Música Contemporânea, Cerqueira had several of his works published and recorded in Brazil, the USA and Europe, and won various prizes in national and international festivals and contests.

His output includes numerous instrumental and vocal works in which he attempts to integrate structures characteristic of contemporary music with materials and subjects typical of popular culture, as well as to uncover new ideas and sound sources originating in various artistic idioms.

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GERARD BÉHAGUE

## Cerreto, Scipione

(b Naples, c1551; d Naples, c1633). Italian theorist, composer and lutenist. He spent his life in Naples. According to Nicolò Tagliaferro (*L'esercitio, I-Nf*) he was head of a Neapolitan music confraternity, the Congregazione della Madonna degli Angeli, around 1600. Because so few of his compositions have survived, he is known today only as a theorist. As such he was not an innovator, but his writings are important because they throw light on many aspects of musical practice in the early 17th century. He followed a conservative path, presenting the rules of strict, *osservato* counterpoint and stressing two aspects that were to be important in later contrapuntal treatises: the improvising of choral counterpoint and the invention of ingenious types of canon and invertible counterpoint.

Cerreto subscribed to the traditional religious and philosophic approach to theory but also expanded the scope of this theory by fitting a number of new practices into its framework. For him, instrumental music was as valid as vocal. In *Dell'arbore musicale* (Naples, 1608/R) he presented practical music as a tree growing out of the roots of theory, with the branches on one side representing voices and those on the other side instruments. This wider scope is also evident in *Della prattica musica vocale et strumentale* (Naples, 1601/R, 2/1611): in its final chapters he described several instrumental tablatures and gave information about the manner of performance. His conservatism is likewise shown in his rejection of the new 12-mode system proposed by Glarean and in his reaffirmation of the validity of the centuries-old eight-mode system. Yet when he discussed the old hexachord system of Guido of Arezzo he gave it not only in the traditional locations but also transposed it so that it starts on *A* and *B*.

In his discussions of practical music in *Dell'arbore musicale* his opinions coincide with those of many of his contemporaries, thus reinforcing the impression that many changes were taking place. The bass voice, rather than the tenor, ranks first because it is fundamental to the texture. The organ now takes first place among instruments because a whole work can be played on it, whereas in earlier periods woodwind instruments were most admired because they most closely resembled the human voice.

In addition to *Della prattica musicale* Cerreto left two manuscript treatises teaching counterpoint: *Dialoghi armonici pel contrapunto e per la compositione* (1626; I-Nc) and *Dialogo armonico ove si tratta...di tutte le regole del contrappunto et anco della compositione de più voci, de' canoni, delle proportioni, et d'altri* (1631; I-Bc). The latter provides an illuminating illustration of the use of parody techniques for teaching the student to construct his first polyphonic compositions. It is interesting that the madrigal used, *Fammi pur guerra amor*, is taken from Arcadelt's first book of four-part madrigals, for the only four-part madrigals we have by Cerreto were included in a reprint in Naples of that collection (RISM 1608<sup>14</sup>). This reprint survives incomplete, as do Cerreto's other extant publications, *Il primo libro di canzonelle a tre voci* (Naples, 1606) and *L'Amarillide a tre voci con alcuni a due soprani, Il terzo libro, Opera 18* (Naples, 1621). Works now lost mentioned by the composer in his theoretical writings or in various catalogues include at least four books of spiritual madrigals for four voices and three

books of madrigals for five voices, all printed before 1601; a book of two-voice ricercares (1604); a volume of madrigals for two voices 'sopra madrigali d'Arcadelt' (before 1616); a book of 'Canoni enigmatici' for two voices (before 1631) and a volume of 'Responsori di Natale' for four voices (*Mischiati*XII:104; before 1676).

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IMOGENE HORSLEY/DAVID NUTTER

## Cerrito, Fanny [Francesca]

(*b* Naples, 11 May 1817; *d* Paris, 6 May 1909). Italian dancer. See [Ballet](#), §2(ii).

## Cerro, Luigi

(*b* Genoa, c1740–50; *d* after 1815). Italian organist and composer. Between about 1760 and 1762 he studied composition with Padre Martini in Bologna, and from the early 1760s he was active in Genoa as *maestro di cappella* of the city's leading churches, including the cathedral of S Lorenzo. Between 1778 and 1781 he was *maestro al cembalo* at the Teatro S Agostino, Genoa. On 13 October 1779 he became a member of the Accademia Filarmonica in Bologna. In 1787 he was in Madrid, as *maestro al cembalo* for the performance of Giuseppe Sarti's *Medonte*, which inaugurated the Teatro de los Caños del Peral. On returning to Genoa he continued his activity as a *maestro di cappella* and teacher. For S Filippo Neri in Genoa he wrote the oratorio *S Francesco di Sales*, probably performed in 1793 (music lost). Between 1803 and at least 1806 his presence is documented in Alassio, as *maestro di cappella* of S Ambrogio, with responsibility for education, composition and directing the music. In 1815 he was appointed organist of S Michele Arcangelo in Celle Ligure, on a two-year contract. In 1821 there is a report of a performance in Diano of one his masses, but it is not known whether he was still alive at this date. Cerro's musical output embraces both the sacred and secular, and vocal, chamber and instrumental genres. His

vocal writing is ornate, and the instrumental writing and orchestration carefully judged. Characteristics of his compositional style include variety of rhythm and timbre, and a tendency to write passages of contrasting rhythmic and metrical character.

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CARMELA BONGIOVANNI

## Certain, Marie-Françoise

(*b* Paris, 1661/2; *d* Paris, 1 Feb 1711). French harpsichordist. As a child she was taught by Pierre de Nyert and introduced to Lully, who became a friend. She had a son by Louis de Mailly, also named Louis, but lived and died alone except for two servants. She was known as a brilliant player of both composed pieces and figured bass. Her solo repertory, the only one known for a French harpsichordist in this period, included the music of Louis Couperin, Chambonnières, Louis Marchand, D'Anglebert, Jacquet de la Guerre and especially *symphonies* from the works of Lully. Her salon attracted the most important composers of the late 17th century, and she also gave harpsichord lessons. At her death she owned two double harpsichords, one by Dumont and a sumptuous Ruckers painted by Rubens, as well as a *clavecin brisé* by Marius. She also had four viols, a guitar, a theorbo and a flute. Her library was dominated by the works of Lully. Both Lainez and La Fontaine wrote verses celebrating her moving and brilliant playing.

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BRUCE GUSTAFSON

## Certon, Pierre

(*d* Paris, 23 Feb 1572). French composer. He may have been a native of Melun, where in 1527 'Jehan Certon' was documented as 'fermier du fourrage' to the king. Certon was appointed matins clerk at Notre Dame, Paris, on 29 October 1529. On 26 September 1530 he was summoned before the chapter for playing ball in the square of Notre Dame and refusing to attend the service; only his youth saved him from a prison sentence. On 8 May 1532 he became clerk at the Ste Chapelle under Canon Odon de Colligny, son of Gaspard de Colligny and brother of the Admiral of France. On 15 November 1536, while still merely a clerk, he was appointed Master of the

Choristers. He held that post, adding to it benefices within the diocese, until his death.

In a document of 1567 he is accorded the title, doubtless purely honorary, of 'chantre de la chapelle du Roy'. Three years later, on the title-page of his chanson collection *Les meslanges*, he was described as 'compositeur de musique de la chapelle du Roy'. This title, whose significance is not fully understood, was given to only two other composers before him: Pierre Sandrin in 1547 and Janequin in 1557. Without abandoning his duties at the Ste Chapelle, Certon took part in other activities towards the end of his life. He undoubtedly participated in the musical entertainments organized by Nicolas Le Gendre, Provost of the Guilds and King's Counsellor, in Le Gendre's castle near Corbeil, and in 1570 he dedicated *Les meslanges* to Le Gendre. He held a canonry at Notre Dame, Melun, where he had established a mass sung every year at the Feast of the Annunciation; in 1560 he had a meeting with the chapter to draw up the Melun rite. He may have been buried at Notre Dame.

Certon seems to have been friendly with several musicians of his day. In 1538 he composed a 'fricassée', *Vivre ne puis content sans ma maistresse* (RISM 1538<sup>14</sup>), on some of Sermisy's chanson incipits. In the dedication of his second book of motets (1542), he addressed Sermisy as a faithful friend and well-wisher. When Sermisy died in 1562, Certon composed a six-voice *déploration*, published in *Les meslanges*, with the same form and expression as Josquin's in homage to Ockeghem. Certon was godfather to one of the daughters of Hubert Jullet, Attaignant's partner, to a child of Pierre Lavocat, singer to the King of Navarre, and to a son of Thomas Champion, spinet player and royal organist. The names on the baptismal certificate for this last, as well as on another dated 11 August 1554, suggest that Certon may have had some connection with the Scottish contingent at court.

Of the eight masses by Certon that survive complete (three isolated movements published in 1553 may indicate the existence of other masses), six use parody technique. The other two are paraphrases, of a chanson (*Sus le pont d'Avignon*) and of plainchant (*Missa pro defunctis*). In these longer works, as in the *Magnificat*, Certon used contrasting sections and different vocal combinations to sustain interest. In the *Missa pro defunctis* he varied the modes to express the text. The introit that opens the mass and the closing communion are of extreme simplicity while the central movements are more elaborate. A conventional view of Certon's sacred music held that it derived closely from the stylistic model of the French chanson, stressing declamatory rhythms and homorhythmic textures. But careful study of a fuller range of works, especially the two dozen motets issued by Pierre Attaignant in the *Recens modulorum editio* of 1542, reveals that Certon's motets are less like Parisian chansons than are the sacred works of his predecessor Sermisy, and as such should be viewed in a less isolated context of models and influences. Certon plainly acknowledged Sermisy's concern for the syntactic organization of his Latin texts. But in other respects, Certon's contrapuntal idiom is closer to that of northern masters like Lupi and Manchicourt than to the lyrical superius-tenor duets of the Parisian chanson. His motets embrace a wide range of musical procedures and textures, making frequent use of five- and six-part ensembles, relying on canons and ostinatos, and especially using plainchant paraphrase as a source of melodic material. It is worth

noting that Certon does not seem in any of his music to have been a very inventive composer of melodies.

Certon's settings of the short texts of such contemporary poets as Saint-Gelais, Marot, Jamet, Scève and Chappuys skilfully transmit the rhythmic nuances of the poetry and the meaning of the words: in *Ung laboureur* (RISM 1538<sup>11</sup>) the rapid altercation of dialogue is suggested by repeated short notes. The melodies of the early chansons, published 1533–51, appear to be patchworks of motifs corresponding to individual fragments of the text; seldom is a whole phrase set to one continuous melodic line. These early chansons, such as *Ho le vilain* (1536<sup>5</sup>), show the influence of Sermisy and Janequin; later he adopted the syllabic style of Sandrin (e.g. *Si par desir*, 1544<sup>7</sup>). During the middle years of the 16th century Certon embraced a syllabic and homorhythmic kind of strophic song (especially in the form of the *voix de ville*) that enjoyed a particular vogue at the French royal court and among allied élites. His *Premier livre de chansons*, issued by Le Roy & Ballard in 1552, was devoted almost exclusively to this type of chanson, and as such enjoyed good success. Similar concern for a schematic approach to poetic form and prosody is evident in Certon's contributions to the musical supplement to Ronsard's *Amours*, published by Du Chemin in the same year. Certon's *Meslanges* (1570), published in the last years of his life, attempts a special kind of historical selfconsciousness. This book, as Kovarik has recently shown, assiduously avoids reprinting music already in circulation (as such it differs from the great *Meslanges* collections of Lassus, 1570/1576, and Le Jeune, 1585, which draw on works published throughout the career of each composer), but rather offers only chansons never before seen in print. Yet 84 of these 96 apparently 'new' chansons are themselves polyphonic reworkings (for four, five, six and eight voices) of three- and four-voice chansons from the first half of the 16th century. His 'models' in this book range widely over the entire early history of the French chanson, and include monophonic tunes from the *chanson rustique* repertory, as well as polyphonic chansons by composers such as Sermisy, Janequin, Gombert, Manchicourt, Arcadelt and even Certon himself. The *Meslanges* also contains a number of works on spiritual texts. Introduced by an eloquent (but at times rambling) preface by the composer about the means and effects of musical expression, the *Meslanges* reveals much about how Certon understood his art, and how he saw his place in the history of the French chanson.

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Missa 'Ave sanctissima', 4vv, 1540<sup>2</sup>

Missa ad imitationem moduli 'Christus resurgens', 4vv (Paris, 1568)

Missa 'Dulcis amica', 4vv, 1540<sup>2</sup>

Missa ad imitatio moduli 'Le temps qui court', 4vv (Paris, 1558)

Missa pro defunctis, 4vv (Paris, 1558)

Missa 'Regnum mundi', 4vv, in Missae duodecim (Paris, 1554; Du Chemin), 1558a

Missa 'Sus le pont d'Avignon', 4vv, 1553<sup>1</sup>, 1558a

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Jesu Christe Fili Dei, 1558<sup>4</sup>; Jherusalem cito veniet, 4vv, 1542a; Laus Deo, 3vv, 1542a; Laus et perennis, 4vv, 1542a; Non conturbetur, 5vv, 1542a; O Adonai, 5vv, 1534<sup>9</sup>; O crux splendidior, 5vv, 1553<sup>7</sup>; Pater noster/Ave Maria, 6vv, 1542a; Peccata mea, 5vv, 1542a; Quam dilecta, 5vv, 1542a; Regina caeli, 4vv, 1553<sup>7</sup>; Regina caeli (i), 6vv, 1542a; Regina caeli (ii), 6vv, 1553<sup>7</sup>; Sancta Maria, 3vv, 1542a; Sub tuum praesidium, 4vv, 1539<sup>13</sup>; Tanto tempore, 4vv, 1542a; Tulerunt Dominum meum, 4vv, 1542a; Verbum iniquum, 4vv, 1542a; Vidi turbam, 5vv, 1553<sup>7</sup>

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AIMÉ AGNEL/RICHARD FREEDMAN

## Ceruti.

Italian family of violin makers. They were active in Cremona and Mantua in the late 18th century and the 19th.

(1) Giovanni Battista Ceruti

(2) Giuseppe Ceruti

(3) Enrico (Riccardo Fabio) Ceruti

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CHARLES BEARE/DUANE ROSENGARD

Ceruti

### (1) Giovanni Battista Ceruti

(b Sesto Cremonese, nr Cremona, 21 Nov 1756; d Cremona, 3 April 1817). He left his native village in 1786 for Cremona, where he first worked as a weaver. It was long believed that Ceruti's master was Lorenzo Storioni, but according to notes made by Count Cozio di Salabue around 1804 he in fact learnt to make violins from Count Alessandro Maggi, an amateur violin maker

and collector. After Storioni's departure from Cremona about 1802, Ceruti assumed a dominant position in the city's trade in bowed string instruments, completely eclipsing his contemporary Carlo Bergonzi (ii).

In Ceruti's style there is little sign of respect for the work of his great Cremonese predecessors, though his work is altogether neater than Storioni's and the details are more sharply defined and carefully executed. Almost all of his considerable output dates from the period 1800–15. For the last three years of his life Ceruti worked on the Contrada Coltellai, the traditional violin makers' quarter in Cremona.

Ceruti

## (2) Giuseppe Ceruti

(b Sesto Cremonese, 20 Aug 1785; d Mantua, 31 Aug 1860). Son of (1) Giovanni Battista Ceruti. By 1805 he was assisting his father, and later succeeded him in the business. His independently signed violins are almost always made of native Italian woods and the stylistic impress is often similar to his father's, though usually with a less attractive varnish. In 1853 he moved to the province of Mantua. He exhibited two violins at the Exposition Universelle in Paris in 1855. His work is rare, perhaps because he alternated the professions of instrument maker and wood turner for much of his life.

Ceruti

## (3) Enrico (Riccardo Fabio) Ceruti

(b Cremona, 4 May 1806; d Cremona, 21 Oct 1883). Son of (2) Giuseppe Ceruti. He was a more prolific maker than his father, and was also a repairer and a professional double bass player. The seals found on some of his labels carry different combinations of his initials: E, R, F and C. His work has great individuality while still retaining a faint link with the old Cremonese school. The materials were often handsome, and his violins usually made on a broad model, which at times was rather flat. Enrico entered instruments in many exhibitions, often faring poorly, though he was awarded a medal at London in 1870. He was also apparently a conduit in the northward migration of old master instruments and collaborated with various dealers, including Tarisio and Vuillaume. A collection of his workshop tools and drawings was donated to the city of Cremona by his son-in-law in 1893; they are now in the Museo Stradivario, Cremona.

## Ceruti, Roque

(b Milan, c1683; d Lima, Peru, 7 Dec 1760). Italian composer, active in Peru. He arrived in Lima in 1707 and entered the service of the viceroy Manuel de Oms y Santa Pau, the Marquis de Castellodorsius. It seems likely that Ceruti accompanied the viceroy to France, and that he was ambassador to the King of Spain at Versailles. The mythological opera *El mejor escudo de Perseo*, performed in 1708 and printed in Lima in the same year, is attributed to Ceruti, the viceroy having written the libretto. Other minor dramatic works for the court, now lost, are attributed to Ceruti, including a serenata, a pastorella and incidental music for plays by Pedro Peralta. Ceruti left the court in 1720 and from 1721 to 1728 he held the post of *maestro de capilla* at Trujillo Cathedral, Peru. After the death of Torrejón y Velasco in 1728 he was invited

by the authorities of Lima Cathedral to replace Torrejón y Velasco as *maestro de capilla*. He was appointed on 1 August 1728 and continued to work at the cathedral until old age and ill-health forced him to retire in 1757. While there he instigated an increase in the salaries of the musicians and created the post of violinist in 1732. He married on 8 April 1736 and had four children. In 1743 he returned to the royal chapel on his appointment as special musician by the viceroy, the Marquis de Villagarcía. He made his will in Lima on 6 December 1760 and died the next day. As well as his musical activities he published the Latin poem *Carmen Panegyricum* in honour of Viceroy Caraccioli (Bermudez, 1717).

Ceruti was responsible for the introduction of Italian musical traditions to Peru: the use of obbligato violins, *recitativo secco*, the da capo aria and functional tonality. A source of 1792 describes him as a composer for whom the harmonic line took precedence over the melody.

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all lost

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La Rodoguna

Serenata

Pastorale

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Misa, 4vv, insts, Montevideo, S Francisco

Cr, 3vv, insts, Montevideo, S Francisco; Mag, 7vv, 2 vn, bc, Sucre, Biblioteca Nacional de Bolivia

Laudate pueri Dominum, 6vv, 2 vn, bc (harp), Cuzco, S Antonio Abad; Letatus sum, 4vv, 2 vn, bc, Cochabamba, Monasterio de S Clara

Vespers, 10vv, 2 vn, bc, Sucre, Biblioteca Nacional de Bolivia

In Lima Cathedral: A cantar un villancico, sainete, 2vv, 2 vn, bc, ed. S. Claro, *Antología de la música colonial en América del Sur* (Santiago de Chile, 1974); A dónde remontada mariposa, 2vv, 2 vn, bc, also in Sucre, Biblioteca Nacional de Bolivia, ed. in Seoane and Eichmann; A del mar, 3vv, 2 vn, bc; Al arma guerra suenen, 2vv, 2 vn, bc; Al campo sale María, 7vv, 2 vn, bc; Al mar, al centro, 2vv, 2 vn, bc; Al primer instante, 2vv, 2 vn, bc; Del cielo los nueve coros, 4vv, 3 vn, bc; De plumas la capilla, 4vv, 2 vn, bc; Despertad paxarillos, 8vv, 2 vn, org, bc; Hoy la tierra produce una rosa, 4vv, 2 vn, bc; Qué pluma, 2vv, 2 vn, bc; Quién no se muere de amor, 4vv, 2 vn, bc; Quién será el que oculta, 3vv, 2 vn, bc; Venid pasajeros a embarcar, 3vv, 2 vn, bc; Viva aurora bella, 2vv, 2 vn, bc

In Sucre, Biblioteca Nacional de Bolivia: Afuera, afuera densas sombras, 9vv, 2 vn, bc; Aire zagales, 7vv, org, bc; Bajen los sacros celestes querubenes, 7vv, vn, bc; De aquel inmenso mar, cantada, 1v, 2 vn, bc, ed. C. García Muñoz and W.A. Roldán, *Un archivo musical americano* (Buenos Aires, 1972); Dos naves al cielo giran, 2vv, 3 vn, bc; Dulces gilgueros, 2vv, 2 vn, bc; En la rama frondosa, cantada humana, 1v, bc, 1735, ed. in Seoane and Eichmann; Escuchad dos sacristanes, 2vv, vn, ob, bc;

La fama en sus clarines, 2vv, 2 vn, bc; Hoy que el corazón divino, 4vv, 2 vn, bc; Naced antorcha brillante, 9vv, 2 vn, bc; O qué choque, 7vv, 2 vn, org, bc; Qué lindos pasos, vv, org; Según veo el aparato, xácara, 2vv, 2 vn, bc; Vengan lleguen los astros, 4vv, 2 vn, bc

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JUAN CARLOS ESTENSSORO

## Cervantes (Kawanag), Ignacio

(b Havana, 31 July 1847; d Havana, 29 April 1905). Cuban composer and pianist. He studied with Gottschalk (1859–61) and with the Cuban composer and pianist Nicolás Ruiz Espadero, and later at the Paris Conservatoire with Alkan and Marmontel. In 1870 he returned to Cuba, where he conducted operas, and later gave concerts in the USA (1875–9). From 1898 to 1900 he lived in Mexico. Together with Manuel Saumell (1817–70), Laureano Fuentes (1825–98), Espadero and José Manuel ('Lico') Jiménez (1855–1917), he was one of the pioneers of native Cuban concert music, strongly influenced by Gottschalk's piano style and musical ideas. While adhering to European Romantic pianistic and harmonic procedures he employed Cuban rhythms and melodic and cadential devices in an effective and sophisticated salon manner. His music, like that of most Cuban composers of the 19th and early 20th centuries, explored Spanish- (mainly Andalusian-) derived traditional music (*zapateo*, *danza*, *canción*, *punto guajiro*, *criolla*), as opposed to the Roldán-Caturla style (mainly concerned with Afro-Cuban rhythm and melody and couched in dissonant harmonic procedures) that became prevalent in Cuban music of about 1925 to 1955. His best-known works are several elegant *Danzas cubanas* for piano.

## WORKS

(selective list)

Ops: Maledetto (3, Da Costa), 1895, inc.; Los saltimbanquis (2, C. Ciaño), 1899, MS

Zarzuela: El submarino Peral (2, N. Suárez Inclán), 1889, MS

Orch: Sym., C, 1879; Scherzo capriccioso, 1886; several shorter works, dances

Chbr: Entreacto caprichoso, str qt, pf, hmn, 1887; Scherzo, f, str trio, 1887

Pf: 45 Danzas cubanas (1875–95); many other salon pieces

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AURELIO DE LA VEGA

## Cervantes (Saavedra), Miguel de

(*b* Alcalá de Henares, ?29 Sept 1547; *d* Madrid, 22 April 1616). Spanish writer. He was brought up in Valladolid, Seville and Madrid, and in about 1569 he went to Rome in the service of Cardinal Acquaviva. He distinguished himself as a soldier and was wounded at the Battle of Lepanto in 1571. He was captured by corsairs in 1575 and taken as a slave to Algiers, where he was held captive by the Moors for five years (1575–80). After his return to Spain he made an unhappy marriage, fell frequently into trouble with the law over his accounts and other incidents, and was several times imprisoned. Despite the success of *Don Quixote* (1605–15) he lived in straitened circumstances to the end of his life.

Cervantes's references to music-making have been scrutinized by scholars, notably Roda, Salazar and Querol, and it is generally agreed that the descriptions in his plays, novels and *Don Quixote* of popular songs and especially dances were based on first-hand observation (some arrangements of songs and dances mentioned by Cervantes ed. M. Querol Gavaldá, *La música en las obras de Cervantes: romances, canciones y danzas tradicionales a tres y cuatro voces y para canto y piano*, Madrid, 1971). There is less agreement about Roda's suggestion that the tunes named by Cervantes were those in vogue only in his day and were unrelated melodically to those found in *cancioneros* before 1550. Querol and others saw Cervantes's references to music as an almost deliberate effort to sustain a tradition of Spanish music stretching unbroken from before the Renaissance to the 17th century and beyond. But evidence indicates that the music Cervantes had in mind was of a new kind found in *cancioneros* of about 1550 onwards and was quite different from the *romances* and *villancicos* in earlier collections. The prologue to his *Ocho comedias y ocho entremeses* (1615) contains a convincing description of rudimentary music in mid-16th-century Spanish plays. According to Salazar he lacked musical expertise and referred to some instruments in the vague way characteristic of pastoral writings; even in his more realistic works such as the *entremeses* and *novelas ejemplares* he was not always more discriminating. Although surprisingly little is revealed about musical activities in aristocratic households, few writers of the Spanish Golden Age wrote more illuminatingly about the practice of music among the common people. (For editions of Cervantes's works see *Obras completas de Cervantes*, ed. R. Schevill and A. Bonilla y San Martín, Madrid, 1914–31.)

Cervantes's works and life have stimulated many composers from the 17th century onwards. *Don Quixote* alone has served as the basis for over 100 pieces; the first (see Espinós) seems to have been an anonymous *Ballet de Don Quichot* performed only nine years after the publication of the first part of the book. The first opera was probably *Il Don Chisciot della Mancia* by Carlo Sajon, performed in Venice in 1680. This was followed by J.P. Förtsch's opera *Der irrende Ritter Don Quixotte de la Mancia* (Hamburg, 1690) and the engaging *Comical History of Don Quixote*, a play by Thomas D'Urfey with music by Purcell and others (London, 1694–6). The first Spanish opera was

*Las bodas de Camacho* (1784) by Pablo Esteve y Grimau. Other composers who have based operas on episodes from *Don Quixote* include Antonio Caldara (1727 and 1730), Paisiello (1769), Niccolò Piccinni (1770), Mendelssohn (1825), Donizetti (1833), Ruperto Chapí (1902), Massenet (1909), Falla (1923) and Ernesto Halffter (1944). Ibert composed music for a film about Quixote (1932) and Roberto Gerhard wrote both ballet music (1940–41) and incidental music for a radio play based on the story (1940). Among the many songs inspired by *Don Quixote* Ravel's *Don Quichotte à Dulcinée* (1932–3) and Ibert's *Chansons de Don Quichotte* (1932) have met with more success than those by Spanish composers. In the same way Telemann's suite (c1761), Anton Rubinstein's humoresque (1871) and, in particular, Strauss's tone poem (1896–7) have outshone programme pieces by Ruperto Chapí (1869), Jesús Guridi (1915), Oscar Esplá (1929) and G. Gombau (1947). Other works by Cervantes that have inspired a number of musical works include the short story *La gitanilla* from the *Novelas ejemplares* (1613) and the farce *La cueva de Salamanca* from *Ocho comedias y ocho entremeses* (1615).

For further details of works based on Cervantes's writings, see Haywood (1947), Esquivel-Heinemann (1993) and *MGG2*.

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JACK SAGE/ALVARO ZALDÍVAR

## Cerveau, Pierre

(b Anjou; fl 1573–1604). French composer. His name appears in 1573 in the list of 'temporary lay clerks' from the chapter register of Ste Croix Cathedral in Orléans. After 1589 he was probably in the service of Charles Myron, Bishop of Angers, to whom he dedicated his book of *Airs mis en musique à quatre parties* (Paris, 1599) after his arrival in the capital. In 1604 he was in Troyes, and with other musicians, including Jacques Mauduit, set to music French translations in measured verse of the Latin hymns of Lorenzo Strozzi. Other *airs* by him are in collections as follows: one in one of Jacques Mangeant's songbooks (RISM 1608<sup>9</sup>), four in three of Bataille's collections of *Airs de differents auteurs mis en tablature de luth* (one in 1609<sup>13</sup>, two in 1611<sup>10</sup> and one in 1615<sup>11</sup>) and one in Muguet's *Amphion sacré* (1615<sup>7</sup>; for 4 voices). His own collection – of which only the superius is known – has the composite character of *air de cour* collections of this period; it contains many pieces influenced by *musique mesurée à l'antique*, dance-songs and tunes for masquerades or ballets. The *airs*, like many others of their kind, were intended to be sung not by four voices but by one voice and three instruments. Some of the melodies are settings of poems by Jean Bertaut, Baïf, Jacques Davy du Perron, S.G. de La Roque and Philippe Desportes. Five *airs* are in T. Gérold: *Chansons populaires des XVe et XVIe siècles avec leurs mélodies* (Strasbourg, 1913/R).

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- P.-M. Masson:** 'Jacques Mauduit et les hymnes latines de Laurence Strozzi', *RdM*, iv (1925), 6–14, 59–69

ANDRÉ VERCHALY

## Cerveira, António Machado e.

See Machado e Cerveira, António.

## Cervelas

(Fr.).

See [Racket](#).

## Cervelló (i Garriga), Jordi

(b Barcelona, 18 Oct 1935). Spanish composer. He studied the violin in Barcelona, Milan and Salzburg, but his career as a violinist was ended by a car accident in Rome (1960). He studied composition with Josep María Roma (1952–70) and in 1982 was appointed as a teacher at the Barcelona Conservatory. He has received various prizes and participated in international festivals, having particularly strong relations with Israel. He has also written numerous articles for *Música y arte*, *L'avenç* and other publications.

Cervelló has been influenced by all the great currents of music history, with Bartók and Shostakovich especially significant among 20th-century composers. Several works have as their point of departure meditations on a wide variety of matters, among them moral themes. Thus the descriptive tendency is not purely exterior but rooted in the composer's concern for the human condition. Some of his works, such as the *Meditación* for piano (1980), show a deep intimacy, while the *Fantasia concertante* for violin and orchestra, composed between 1969 and 1976, is a wide-ranging and emotionally well-balanced essay in the instrument's possibilities.

### WORKS

(selective list)

Orch: *Fantasia concertante*, vn, orch, 1969; *Seqüències sobre una mort*, 1970; *Anna Frank, un símbol*, str, 1971; *Clamor*, 1972; *Vers l'infinit*, 1983; *Cimento di luce e tenebra*, str, 1985; *Antagonisme*, 1989; *Cant nocturn*, va, orch, 1992; *Un cant a Pau Casals*, str, 1992; *2 miniatures*, str, 1993  
*Meditación*, pf, 1980; chbr pieces, choral and solo vocal works, pieces for unacc. solo inst (vn, pf, org)

Principal publishers: Armónico (Barcelona), Boileau, CEM (Barcelona), Clivis (Barcelona), EMEC (Madrid)

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ANGEL MEDINA

## Červený, Václav František

(b Dubeč, 27 Sept 1819; d Königgrätz [now Hradec Králové], 19 Jan 1896). Bohemian maker and inventor of brass instruments. Having gained experience as apprentice and journeyman in various Austro-Hungarian workshops, he established himself as brass maker in the garrison town of

Königgrätz in 1842. Starting with four employees, by 1859 his workforce totalled 80. By 1867 he had opened a branch factory in Kiev, managed later by his eldest son with Russia later becoming an important export market. From 1876, now as 'V.F. Červený & Sons', he was joined by four of his sons and in 1880 the factory, by now employing over 100 workers, was honoured with a state visit by Emperor Franz Joseph. In 1895 no fewer than 6000 brass instruments were supplied to the Russian army. In 1907 the firm became a limited liability company and in 1928 the maker Karl Schamal took over as manager. The firm was nationalized in 1946 under the 'Amati' label, but the Czech Republic the factory after the formation has once more resumed its identity.

Červený's innovations, many of which (in spite of patent) were plagiarized by other makers (especially in France), included a process to draw conical brass tubes from the solid, the *Tonwechselmaschine* (transposing valve) of 1846 and the non-flared 'Königgrätz' bell. On the occasion of his 50th anniversary as maker, his son Jaroslav published a commemorative account of his inventions (1883), which also included percussion instruments. These include the **Cornon** (1844), a french horn with vertical bell for military use from which the Wagner-tuba later derived; the *Phonikon* (also known as the *Zvukoroh*), a euphonium with a d'amore-type bell; the *Glycleide* (1846), a tenor horn in B $\flat$ ; the *Baroxyton* (1853), a type of euphonium; the *Primhorn* or *primovka* (1867), a french horn in F alto; the *Armee-Posaune* family (1867), upright valved trombone for cavalry; the *cornett* family (1876), circular wide-bore instruments. Notable too was his *tritonikon*, a metal double bassoon in E $\flat$  (1856, followed in 1872 with the even deeper *Subkontrafagott* in B $\flat$ ) and the family of *Kaiser* instruments (1882–5) of particularly wide bore. His parents for percussion instruments include the *Glocken-Akkordion* (type of altar bell) and the *Votiv-timpani*.

Červený was acknowledged as the leading Austrian brass maker of his time and may be considered responsible for the adoption of wide-bore instruments in German-speaking lands. The Munich exhibition jury in 1854 praised him for introducing system into brass manufacture, hitherto empirically designed. Recognition elsewhere was slow. In both the 1855 and 1867 Paris exhibitions the jury awarded him merely the silver medal, while Sax won gold, which aroused widespread protest (in his *Denkschrift* he convincingly vindicated himself). He was duly awarded the gold medal in 1889. The highest award was to follow at Chicago in 1893. By the time of his death he had been decorated by many crowned heads of Europe. His was an impressive funeral, with cortège accompanied by three brass bands, their silent instruments wrapped in crape.

See also [Euphonium](#) and [Tuba](#) (i).

## WRITINGS

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WILLIAM WATERHOUSE

## Cervera, Juan Francisco

(*b* Valencia, c1575; *d* after c1592). Spanish theorist. Incidental remarks in his single publication give us the only information known about him: that he taught chant in Zaragoza and elsewhere in Spain, that his book was completed before his 18th birthday and that he was little older when it was published. He promised a more ambitious work on 'canto de órgano y contrapunto', delayed, he said, by the lack of printing materials; there is no evidence that it ever appeared, although Ruiz de Lihory mentioned a manuscript of a later treatise. The *Arte y summa de canto llano compuesta y ordenada de algunas curiosidades* (Valencia, 1595) is a modest octavo volume. Prefatory matter includes an *aprobación* by the composer Philippe Rogier and a laudatory sonnet by Lope de Vega. Cervera cited a number of authorities, often with marginal references, although occasionally he confused their names and works; Spanish writers include Francisco Tovar, Guillermo de Podio, Gonzalo Martínez de Bizcargui, Martín de Tapia and the author of *Lux bella*. His treatment of Gregorian chant contains nothing unusual, but the last half of the volume is liberally illustrated with examples of the modes, the psalm tones, and the main intonations of Office and Mass. Pietro Cerone and certain later minor Spanish theorists of plainchant cited Cervera. Fétis's attribution to him of a *Declaración del canto llano* (Alcalá de Henares, 1593) is undoubtedly erroneous.

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## Cervetti, Sergio

(b Dolores, 9 Nov 1941). Uruguayan composer, active in the USA. After piano lessons with José-María Martino-Rodas and Hugo Balzo he entered the Montevideo National Conservatory, where he studied composition with Carlos Estrada, also taking composition lessons with Santórsola. Thereafter he attended the Peabody Institute, Baltimore, where he won the first prize for composition in three consecutive years and graduated in 1967. He had instruction from Grové and from Krenek, and he began to experiment in electronics. He won first prize at the 1966 Caracas Festival for his work *Cinco episodios*. In 1969–70 he was composer-in-residence at the Berlin Akademie der Künste, and there he co-founded the Berlin Dance Ensemble before returning to the USA as professor at Brooklyn College, New York. *Prisons II* was written for the 1972 Donaueschingen Festival. Cervetti's avant-garde style comprises serialism, Expressionism, minimalism and nationalism; he has also experimented with electronic media techniques. He has written works for the Brooklyn Academy of Music Next Wave Festivals and the Alicante Contemporary Music Festival, where in 1991 he presented his Harpsichord Concerto. Several of his works have been recorded. In 1972 he began teaching advanced courses in electronic composition and 20th-century music at the Tisch School of the Arts, New York University. In 1978 he was director of the summer electronic music workshop at McGill University and became a US citizen.

### WORKS

(selective list)

Stage: *Prisons*, 1969; *Prisons II*, 1972

Orch: *Orbitas*, 1967; *Dies tenebrarum*, 1968; *Plexus*, 1970; *Graffiti*, orch, speaking chorus, tape, 1971; *Conc.*, tpt, str, 1973–4; *Conc.*, trbn, str, 1974; *Hpd Conc.*, 1991; *House of Blues*, 1995

Chbr: *5 episodios*, pf trio, 1965; *6 sequences*, fl + pic, hn, pf, cel, elec gui, perc, vc, 1966; *Woman's Enigmatic Patterns*, str qt, 1968; *Recycle*, insts, elec, 1971; *Mirage*, tpt, tape, 1972; *Str Qt no.2*, 1972; *Soliloquy*, videotape, 1974; *Duelle*, eng hn, db, 1974; *Aria suspendida*, cl, tape, 1974; *Music for Rachel*, ens, 1977; *4 Portraits*, vn, pf, 1979; *Str Qt no.3*, 1990; *Str Qt no.4*, 1995; 12 more works

Elec (dance scores): *Something Borrowed ...*, 1979; *Fable (In 4 Fugues)*, 1982; *Manhattan*, 1984; *Out of the Rolling Ocean*, 1986; *Transatlantic Light*, 1987; *The Hay Wain*, 1987; *Inés de Castro*, 1988; *Quest*, 1993

Film scores, choral music, pf music, inst music with tape

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## Cervetto, Giacobbe Basevi

(*b* ? Venice, ? Nov 1680; *d* London, 14 Jan 1783). Italian cellist and composer. He was of Sephardi Jewish origin. Nothing is known about his life in Italy, though Burney referred to him as a Venetian. He arrived in England probably in early 1738, when he became a member of the Royal Society of Musicians: he was an important member of a group of London-based Italians who brought the solo cello into favour in England. Although his playing was technically brilliant, his tone, according to Burney, was 'raw, crude and uninteresting'. The first reliable record of his playing is of a concerto at Drury Lane (22 November 1742); he continued to play there regularly until about 1774/5. According to his son James's obituary, Cervetto 'led the band' there. He played in numerous subscription concerts at Hickford's Room, the Great Room, the King's Theatre and the New Theatre in the Haymarket. He also played in the orchestra at Vauxhall and took part in private concerts, for example in the Burney household. At some point in the early 1760s Cervetto seems to have relinquished his solo career in order to make way for his son, also a cellist. Marsh recorded Cervetto's presence at a concert at the Salisbury Festival in September 1781; according to James Cervetto, his father was still playing his cello at that time. Cervetto, known as 'Nosey' among his colleagues and theatre-goers (owing to the size of his nose), was a popular and colourful character and the subject of many anecdotes, including a prologue by Garrick.

His compositions, which represent an important contribution to the cello repertory, belong to the period of transition from the Baroque to the Classical style. The pieces range from binary dances and fugues to early versions of sonata form. The op.2 solos are arranged in ascending order of difficulty, the last including a three-voice fugue with variations. Some of the music here, as well as in op.4, is technically demanding, with fast, broken-chord figurations, complex rhythms and large registral leaps. Cervetto employed a variety of compositional techniques (e.g. rhythmic alteration in pitch sequences) in order to maintain melodies and rhythmic interest. Many of his solo sonatas include either implied or written-out cadenzas, an unusual feature. His cello concerto is one of the few surviving 18th-century English works in this genre. It is a short and unremarkable (though attractive) work scored for ripieno and concertino.

### WORKS

all printed works published in London

op.

1	Six Sonatas or Trios, (3 vc)/(2 vn, bc) (1741); ed. N. Pyron (London, 1982)
2	Twelve Solos, vc, bc (c1750); ed. N. Pyron (London, 1985–6)
3	Six Solos, vc, bc (c1750);

4	also in <i>Eight Solos</i> , fl, bc (1757), in different keys
—	Six Lessons or Divertiments, 2 vc (c1754)
—	VI Trios, 2 vn, vc/hpd (1758)

Lessons and scales, vc, in Broderip & Wilkinson: *Complete Treatise for the Violoncello* (c1800)

Solo, vc, bc, after 1760, *GB-Lbl*

Concerto, vc, str, after 1750, *DRc*, arr. of op.3, no.3

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*BurneyH*

*DNB*

*FétisB*

*LS*

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MARIJA ĐURIĆSPEARE

## Cervetto, James

(*b* London, 8 Jan 1748; *d* London, 5 Feb 1837). English cellist and composer, son of [Giacobbe Basevi Cervetto](#) and Elizabeth Cervetto. His father taught him the cello. He first appeared in a concert of child prodigies at the Little Theatre in the Haymarket on 23 April 1760. Between 1763 and 1770 he is said to have travelled abroad, playing in most European capitals, although he was in London at a concert given by Parry the harpist in 1765. In 1771 he became a member of the queen's private band, and he joined Lord Abingdon's orchestra in 1780, taking part in the Professional Concerts from 1783 to 1794. He was a member of the Concert of Ancient Music and a principal in the orchestra at Handel's Commemoration (1784). Between 1773 and 1781 he took part in various concerts at the Salisbury Festival. From about 1774 he played at the King's Theatre and was admired for his skilful accompaniment of recitatives: Banvard records 'It was his [the Prince of Wales] delight to attend the Italian opera merely to hear Cervetto's

accompaniments of the recitatives which were acknowledged to be unrivalled'. Although he inherited £20,000 in 1783, he remained an active performer in London and the provinces, participating in concerts with some of the best musicians of his day, the last recorded being that at which Haydn was introduced to King George III (2 March 1795).

Burney, describing him as 'the matchless Cervetto', stated that while still a child he played 'in a manner much more *chantant* than his father. Arrived at manhood, his tone and expression were equal to those of the best tenor voices'. He and John Crosdill were the foremost cellists of their generation in Britain. They were often compared with one another, and J.-L. Duport's playing was reported to have been inferior to theirs (*Morning Herald*, 20 February 1783). According to the press, Cervetto lost his favourite cello, worth 300 guineas, in the King's Theatre fire of 17 June 1789. His will mentions many people by the name of Basevi, who were probably members of his family

Cervetto's op.1 solos differ little in style from his father's works: they have a figured bass for harpsichord, some have cadenzas, and the last has a minuet and variations. His other solos are for cello and 'a bass', and so may be considered to be duets, though without equality of the parts: arrangements of three of the solos by Robert Lindley, whom Cervetto taught (*gratis*) in the early 1790s, do in fact transform them into duets proper, by changing the parts around on alternate phrases. Cervetto's op.3 solos are different from those of op.1, their melodic lines being more direct and the rhythms more four-square. They include much rapid passagework and are more demanding for the player than the op.4 sonatinas, which were obviously intended for amateur use. The divertiments for two cellos are all in two movements, generally slow-fast, with the second either a rondo or a minuet, and appear to have had a didactic purpose. Opp.5 and 6 are much more advanced. All are in three or four movements, and two have slow introductions. Sonata form is handled with more assurance, the development of thematic material is less predictable, and the two-part texture resourcefully varied. Cervetto here makes great technical demands on the cello, reaching  $f$  and employing more double stopping.

For illustration see [Marchesi, Luigi](#).

## WORKS

all published in London

op.

- 1 Six Solos, vc, bc (1768)
- 2 Twelve Divertiments in an Easy Stile, 2 vc (1771)
- 3 Six Solos, vc, b (1777/R1991 in ECCS, viii); nos.1, 3 and 6 arr. R. Lindley as 3 Duets (vn, vc)/2 vc (London, ?1802)
- 4 Twelve Sonatinas, vc, bc (1781)
- 5 Six Duetts, vc, vc/vn (c1795)
- 6 Three Duetts [2 bks, each of 3], vc, vc/vn (c1795)

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*DNB (W.B. Squire)*

*SchillingE*

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GRAHAM SADLER/MARIJA ĐURIĆSPEARE

## Cervo, Barnaba

(*b* Parma; *fl* 1574). Italian composer. His only known work, *Il primo libro de madrigali a cinque voci* (Venice, 1574), contains 30 compositions dedicated to Ottavio Farnese, Duke of Parma. Cervo claimed in the dedication that the publication was inspired 'by the fond memory of M. Cipriano Rore, my most famous teacher, who died servant to Your Excellency by whom he was so loved and honoured'. One of the madrigals, *Amor da te conosco*, is composed 'as an imitation of Cipriano'. Cervo's style is rich in madrigalisms; his individual style is well represented by *Anima ingrata* and the second part of *Caugia viaggio*.

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PIER PAOLO SCATTOLIN

## Ces

(Ger.).

 See Pitch names.

## Cesana, Bartolomeo Mutis, Count of.

See [Mutis, bartolomeo](#).

## Cesare, Giovanni [Gian] Martino [Caesar, Johann Martin]

(*b* Udine, ?c1590; *d* Munich, 6 Feb 1667). Italian composer and cornettist. He and his brother, Giovanni Francesco, were employed in Austria around 1600. On returning to Udine in 1603, they were engaged as trombonists at the cathedral; however, in 1605 Giovanni Martino left the post to return abroad. At the time of his first publication, in 1611, he was a cornettist and a member of the household of the Margrave of Burgau at Günzburg, near Augsburg. In 1610 he was paid by Duke Maximilian of Bavaria for teaching the cornett, and in 1612 he played in the duke's chapel in Munich (it was not uncommon for Augsburg instrumentalists to be called into service there from time to time). In 1615 he entered Maximilian's service in Munich as a cornettist and in 1622 became a member of his household. That he dedicated his last publication (1621) to various members of the [Fugger](#) family suggests that he still maintained his connections with Augsburg.

Cesare composed both sacred works and instrumental canzonas. His large-scale Magnificat settings and Marian antiphons follow the style of Hans Leo Hassler in the antiphonal treatment of vocal groups and the combination of contrapuntal and homophonic passages. The few-voice motets, which enjoyed considerable popularity and were included in several of the most important anthologies of the time, were more forward-looking: they alternate between duple- and dance-like triple-time sections, make frequent use of melismas to underscore important parts of the text, and several contain parts for obbligato instruments. The *Musicali melodie*, Cesare's last published collection, contains 14 instrumental canzonas in one to six parts with continuo alongside 14 motets. The canzonas have colourful programmatic titles, many of them honouring patrons, including the Fugger family and members of the Bavarian court. While the cornetto is usually given a leading role, Cesare also includes parts for trombone, violin and viola. His instrumental canzonas present an interesting mix of old and new: nearly all begin with an imitative section based on the canzona rhythm, yet there are a number of newer effects, including symmetrical triple-time sections, concertato interplay, echo effects and idiomatically conceived virtuoso writing. 'La Hieronyma' for solo trombone and continuo is an example of the *canzona all bastarda*, a piece in which a basic melodic line is richly ornamented in the style associated with the viola bastarda.

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Musicali melodie per voci et instrumenti, 1–6vv, bc (Munich, 1621; ed. in Weiner) 3 motets in 1616<sup>2</sup>; 1 in 1622<sup>2</sup>; 3 in 1624<sup>1</sup>; 3 in 1626<sup>2</sup>; 4 in 1627<sup>1</sup>; 2 in 1627<sup>2</sup>; 1 in 1629<sup>1</sup>

Magnificat settings in *A-KR*; Canzonas in *D-Dib*, *US-Nsc*

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A. LINDSEY KIRWAN/STEVEN SAUNDERS

## Cesari, Gaetano

(*b* Cremona, 24 June 1870; *d* Sale Marasino, Brescia, 21 Oct 1934). Italian musicologist, critic and double bass player. Besides the double bass, he studied the violin, cello and flute at the Milan Conservatory (1888–91); while visiting Hamburg on tour with the Bimboni orchestra in 1894 he attended the lectures of Julius Bernuth and Arnold Krug at the conservatory there. After taking up his education again in 1903, he took the doctorate in 1908 at Munich University under Sandberger, Kroyer and Lipps, concurrently taking an MA in music under Felix Mottl at the Munich Akademie der Tonkunst. From 1910 he contributed to the newspaper *Il secolo*, the *Rivista musicale italiana* and the *Revue de pays latins*, subsequently working as music critic of the *Corriere della sera* (1920–34) and correspondent of the *Revue de musicologie* (1929–34). He was also librarian of the Milan Conservatory (1917–23) and the first professor of music history at the Milan State University (1924–34). He served on the permanent government commission on musical and dramatic art (1915–21), directed the reorganization of the theatrical museum at La Scala and was a member of its committee of directors (1918–24); he also reorganized the musical archives of Milan Cathedral and the Scala museum and the collection of original manuscript scores belonging to the Ricordi publishing house.

With the publication of his dissertation on the origins of the Italian madrigal Cesari began a series of studies designed particularly to make known the musical heritage of the 17th century, which he regarded as 'a century of Italian domination and glory'. The thorough musicological grounding he had acquired in Germany enabled him to describe the convergence of foreign influences on Italy during this period without any narrow preconceptions or nationalist bias. During his years in Munich he began to collect and transcribe the works of Monteverdi, then virtually unrecognized, and inaugurated the publication of a 'series of national masterpieces' of the Italian musical renaissance; although the project was not completed, mainly because of the outbreak of World War I, his scrupulous work for it prepared for later studies and publications of Monteverdi's music. His ability as a scholar led the city of

Milan to commission him to edit (with Alessandro Luzio) Verdi's *Copialettere*, published during the composer's centenary. Cesari was responsible for much of the work on the series Istituzioni e Monumenti dell'Arte Musicale Italiana and helped to found the Scuola di Paleografia Musicale at Cremona.

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*Claudio Monteverdi e Gaetano Cesari*, Biblioteca statale di Cremona, 6 Dec 1993–8 Jan 1994 (Cremona, 1993) [exhibition catalogue]

FERRUCCIO TAMMARO

## Cesarini, Carlo Francesco

(*b* San Martino-Sassocorvaro, nr Urbino, 1666; *d* after 2 Sept 1741). Italian composer. The earliest of his many settings of texts by Cardinal Benedetto Pamphili might be a dramatic cantata of 1688 that is tentatively attributed to him. He was on Pamphili's payroll from July 1690, and conjecturally remained there until the cardinal died in 1730; he is listed among the 'gentlemen' from November 1690, after which he served as Pamphili's *maestro di cappella*. He apparently worked exclusively in and around Rome except during 1690–93, when he served the cardinal (who was the papal legate) in Bologna. He was *maestro di cappella* at the church of Il Gesù from 1 September 1704 until 31 August 1741 and a member of the musicians' Congregazione di S Cecilia from 22 September 1706 to 5 October 1731. He served the Congregazione as *guardiano* of its *maestri* in 1711, and directed (and perhaps composed) a mass for it in 1719. His income must have made him a wealthy man, since his two daughters were given large gifts in 1735. When he retired from Il Gesù the prefect asked him to leave the church a copy of each of his works because their excellence was 'rarely matched by composers of the present day'. In other words, he was a gifted composer who retained the contrapuntal fabric of mid-Baroque style. His compositions were almost all for the church and the oratory or for private performances. Indeed, his only work for a public theatre was one act of the opera *Clearco in Negroponte* (1695). Ghezzi drew a fine caricature of him (in *I-Rvat* Ott.lat.3118, f.158, reproduced in Montalto, 337). His mellifluous cantatas, dated 1690–1718, must have been highly prized; incipits are known for more than 80, and at least 55 are extant.

## WORKS

lost unless otherwise stated

### operas

*Il Clearco in Negroponte* [Act 3] (dramma, 3, after A. Arcoleo), Rome, Capranica, 18 Jan 1695, arias *D-MÛs*, *I-Rmalvezzi*, *Rc*, *US-NYlibin* [Act 1 by B. Gaffi, Act 2 by G. Lulier]

*L'amore eroico fra pastori* [Act 1] (favola pastorale for puppets, 3, P. Ottoboni), Rome, Palazzo della Cancelleria, Feb 1696 [Act 2 by G. Lulier, Act 3 by G. Bononcini]; rev. A. Scarlatti as *La pastorella*, also for puppets, Venetian embassy, 5

Feb 1705, arias *GB-Lbl*; rev. P.A. Motteux and V. Urbani as Love's Triumph, London, Queen's, 26 Feb 1708, arias (London, 1708)

[untitled] (commedia, ?3, G. Buonaccorsi), Rome, Casino Tassi, carn. 1701

Giunio Bruto, ovvero La caduta de' Tarquini [Act 1] (dramma 3, ?G. Sinibaldi), intended for Vienna, 1711, unperf., *A-Wn* [Act 2 by A. Caldara, Act 3 by A. Scarlatti]

La finta rapita [Act 3] (favola boscareccia, 3, D. Renda), Cisterna, Prince of Caserta's residence, 17 Jan 1714 [Act 1 by Giuseppe Valentini, Act 2 by N. Romaldi]

### dramatic cantatas

Cantata, 5vv, on the birth of the Prince of Wales (B. Pamphili), Rome, ? Palazzo Pamphili or Collegio Clementino, ? July 1688 (doubtful)

Augelli et arboscelli (Filli, Tirsi, Lico); Clori, Silvio, Mirtillo; Notte oscura (Fileno, Clori), all 1706 (see Marx, 1983)

### chamber cantatas

dates are of earliest known copy

A Silvio Nisa è destinata in sorte (B. Pamphili), 1690, *I-Rvat* (text only); Alle sponde del Tebro, S, bc, *US-NH*; Anzio un tempo fastosa (Anzio distrutto dagli anni) (Pamphili), 1694, *I-Rvat* (text only); Avrei ben folle il cor se al mensogniero, S, bc, *D-MÜs, E-Mn, F-Pn*; Bell'onda che mormori (Pamphili), 1694, *I-Rvat* (text only); Canace nata appena (Canace) (Pamphili), S, bc, 1699, *D-MÜs, GB-Cfm*; Cor prigioniero e vaneggiando, *B-Lc*; Della mia bella Clori quella bocca adorata, S, bc, *D-MÜs, F-Pn, GB-Cfm, Lbl* (attrib. A. Lotti), *Ob, US-IDt*; Di nobil gionchiglia (La gionchiglia) (Pamphili), 1715, *I-Rvat* (text only); Dove andò del cor la pace, S, bc, *I-Mc*

È gelosia tiranna degl'amanti, S, bc, *Mc*; E qual fu la bella lagrima (?Pamphili), 1699, *Rvat* (text only) (doubtful); Era il genio di Roma (Pamphili), 1712, *Rvat* (text only); Era scesa un giorno Eurilla (Pamphili), 1706, *Rvat* (text only); Era un tempo ch'io godea, 1704, *Rvat* (text only); Farfalletta or fuggi or riedi, S, bc, *B-Bc, F-Pc, Pn*; Ferma Borea, che tenti? (La viola gialla) (Pamphili), 1699, *I-Rvat* (text only); Fetonte e non ti basta (Pamphili), 1700, *Rc*; Filli nol niego io dissi (La gelosia) (Pamphili), S, bc, 1708, *Rc*; Filli ti chiamo e vorrei dirti, S, bc, 1704, *GB-Lgc, Ob*; Forse pretendi ingrata ch'io non degg'io, *Lgc, Ob, I-Mc*

Già ch'al partir t'astringe, S, bc, *F-Pn*; Già gl'augelli canori (G. Buonaccorsi), S, bc, 1704, *I-Pca, Rc*; Già rinascon le chiome, *A/S, bc, F-Pn, I-Nc, US-NH*; Già si vanto quest'alma, *GB-Lgc*; Godet'ad onta mia selve latine, *F-Pn*; Hor che di bianca veste adorna, *I-PLcon*; Il nemico d'amore (Narciso al fonte) (Pamphili), 1707, *Rvat* (text only); In due luci nere nere, S, bc, *Mc*; Ingrata e come m'ami, *PAVu*; Invida di mia pace (A. Ottoboni), S, bc, before 1711, *GB-Lbl*; Io vado al fonte (L'ipocondria) (Pamphili), 1707, *I-Rvat* (text only); La rosa e il gelsomino, 2vv, ob, 2 vn, *GB-Mp*; La vezzosetta Eurinda (La rosa), *D-MÜs*; Lascia Febo le selve e torna al cielo (D.A. Leonardi), S, bc, 1692, *I-Rvat*; Lontan da te mia vita, *D-MÜs*; Lumi ch'in fronte, *MÜs*

Mausolo io ti perdei la curia tutta (L'Artemisia) (Pamphili), 1690, *MÜs*; Mia bella Clori ascolta, *MÜs*, Mi sognai che la fortuna (Il sogno) (Pamphili), 1v, 2 fl, 2 vn, bc, 1707, *I-Rvat* (text only); Non cessate aquiloni, 2vv, *GB-Mp*; Non sarei dei fior reina (La rosa, regina dei fiori) (Pamphili), 1693, ?*I-Rsc* (anon.), *Rvat* (text only); O del fasto latino inclito figlio (Al porto d'Anzio) (Pamphili), 1711, *I-Rvat* (text only); O dell'Adria reina (Pamphili), S, bc, 1709, *Rc*; O Tirsi desleale, *Mc*; Ove con pie d'argento, S, bc, *B-Br, F-Pn*; Parla misero core, *I-Pca*; Penso di non mirarvi (?Pamphili), S, bc, 1714, *Rc*; Più ch'io bramo di viver disciolto, S, bc, *Mc*; Povero poesia quanto sei stitica (A. Ottoboni), S, bc, before 1711, *GB-Lbl*; Pria che sorge l'aurora, *I-Mc*

Quando nacque la bellezza (Pamphili), 1712, *Rvat* (text only); Questa ch'il tempo chiude e lo divide (Il dono) (Pamphili), 1710, *Rvat* (text only); Questa pallida viola (L'onestà sotto l'allegoria di una viola pallida) (Pamphili), 1712, *Rvat* (text only); Ruscelletto vezzosi che con grata armonia versate, S, bc, *Mc*; Scherza col onda del caro lido, S, bc *D-MÜs*, *F-Pc* (one MS attrib. Cesarini, another attrib. A. Scarlatti), *Pn* (attrib. Fago), *US-CA* (attrib. A. Scarlatti), *NH* (attrib. A. Scarlatti); Se due belle pupille con quel negro colore, S, bc, *F-Pn*, *I-Bc*, *US-IDt*; Se il mirarvi (Pamphili), 1707, *I-Rvat* (text only); Se in ciel stesser due soli, *S/A*, bc, *D-MÜs*, *I-Mc*, *Nc*; Se men bella altrui ti rende (L'ira) (Pamphili), 1712, *Rvat* (text only); Se tu vuoi rapire i cori (Ingegno e bellezza) (Pamphili), 1715, *Rvat* (text only)

Sia gl'augelli canori, *GB-Ouf*, Son chimere del volgo, *D-MÜs*; Sovra candido nembo (Pamphili), S, bc, 1699, *GB-Cfm*; Sovra il margo d'un fonte, *I-PLcom*; Su la pendice estreme, S, bc, *F-Pn*, *I-Mc*; Tiranna lontananza sei tormento del core, *S/A*, bc, *I-Nc*, *US-NH*; Tra boschi romiti, A, bc, *I-Nc*; Tu sei bella e bella tanto, S, bc, *Mc*; V'è una bella tutta ingegno (F.M. Gasparri), S, bc, *Rc*; Vaghi fregi del cielo, 1705, *D-MÜs*, *I-Pca*; Venticelli soccorrete, 1v, bc, *F-Pn*; Voglio amare e non voglio amare (La stravaganza) (Pamphili), 1708, *I-Rvat* (text only)

Lost: Ad onta dell'etade (P.A. Del Negro), 1705, cited in Piperno, 1982; Ahi Clori amato, 1718, cited in *DBI*; L'accademia, 4vv, 2 ob, 4 vn, bc, 1707, cited in Marx; Là dove Anzio famosa, 1694, cited in Marx; Le gare del cielo e della terra in lodar S Tomaso d'Aquino (C. Bianchi), 1705, cited in *SartoriL*; Penosa lontananza, 1v, bc, cited in Macnutt; Qual bellissima imago, 1v, bc, cited in Macnutt; Sovra le patrie arene, 1v, bc, cited in Macnutt; Spieghi la gloria l'aurate piume (G. Paolucci), 1703, cited in Piperno, 1982; Va pur superba, 1708, cited in Marx

## oratorios

first performed in Rome unless otherwise stated

Samson vindicatus (B. Pamphili), Ss Crocifisso, 25 March 1695

Il trionfo della divina provvidenza ne' successi di S Geneviefia (G. Bussi), S Giovanni dei Fiorentini, 28 March 1700; Florence, Compagnia della Purificazione, March 1703; Florence, Congregazione di Gesù Salvatore, 1708

S Maria Maddalena de' Pazzi (Pamphili), Collegio Clementino, 4 April 1705; Chiesa Nuova, 5 April 1705; Palazzo Bolognetti, 18 April 1706

S Vincislao (Pamphili), Palazzo Valmontone, 23 Nov 1705

Divus Alexius, Ss Crocifisso, 1707

Il figliuol prodigo (Pamphili), Chiesa Nuova, 27 March 1707; ?Chiesa Nuova, ?1 April 1708; Seminario Romano, Lent 1712

Il martirio di S Fermina (F.M. Gasparri), Civitavecchia, 28 April 1711; Rome, 1713

Cantata da recitarsi nel Palazzo Apostolico la notte del SS.mo Natale (D. Bulgarelli), 24 Dec 1710

Cantata da recitarsi nel Palazzo Apostolico la notte del SS.mo Natale (D. De Martinis), 24 Dec 1711

La sposa de' sagri cantici (Gasparri), Collegio Clementino, 18 Aug 1712

Oratorio per l'Assunzione della B.ma Vergine (?Pamphili), Collegio Clementino, 15 Aug 1713

Tobia, Seminario Romano, 1714; Siena, 1722

Il sacrificio d'Isacco (Gasparri), 1719

Il trionfo del tempo nella bellezza ravveduta (Pamphili), Collegio Clementino, 22 March 1725

S Teresa vergine serafica (Gasparri), Chiesa Nuova, Lent 1728

Aria in L'onestà combattuta di Sara (D. Canavese), pasticcio, Florence, Oratorio di S Filippo Neri, 1708; as Sara in Egitto, Florence, Compagnia della Purificazione, 1709

sacred

Dextera Domini exaltavit, 2vv, ?1690–93, *I-Ac*, *SPE*

Dixit Dominus, 1695; Dixit Dominus, 8vv; litany, 4vv; Mag, 4vv, 1685; Mag, 5vv; mass, 4vv, 1698; all *D-MÜs*

In omnem terram, offertory, 2vv; Stetit angelus, gradual, 3vv; both *CH-E*

Magnificat, 8vv, *P-Lf*

Mass for the Congregazione di S Cecilia, Rome, 1719 (doubtful)

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LOWELL LINDGREN

## Cesaris, Johannes

(fl 1406–17). French composer. The earliest known documentation of his life is from the court of Jean, Duke of Berry, at Bourges, where he was a *clerc* from 1406 and *maître des enfants* from 1407 to 1409, when he left the post (a Pierre Cesaris is also documented at Bourges between 1406 and 1443). It is

assumed that he is the same man who, as organist of Angers Cathedral, received a small organ from Yolande of Aragon in 1417. Furthermore, the poet Martin le Franc, in his *Le champion des dames* (1440–42), stated that Cesaris, along with Carmen and Tapissier, had amazed Paris with their music: both the latter composers were active at the court of the duke of Burgundy in the early 15th century.

His works are mostly found in manuscripts from the early to mid-15th century, although one, *Le dieus d'amours*, is found in the Chantilly manuscript (*F-CH* 564), which may be slightly earlier. It has been argued that *Le dieus d'amours* is an early work since it contains some archaic notational devices, but these may be conscious archaisms, given the nature of many other works in the manuscript (however, see also Günther, 285–7). Most of his compositions are in *GB-Ob* Can.misc.213, with one further ballade, *Bonté, bialté*, ascribed to him in *I-Fn* Panciatichiano 26 and also included in *F-Sm* 222 (now lost). The rondeau *Se vous scaviés*, ascribed to Cesaris in *Sm* 222 and to Passet in *I-Bc* Q15, seems more likely to be by Passet, since the ascription in the Strasbourg manuscript may not be trustworthy and the work is not of the quality of the remainder of Cesaris's output. A further work, *Medée*, was copied in *I-Fn* 26 by the same scribe who copied *Bonté, bialté*. It has been suggested that *Medée* was also the work of Cesaris, but this has not been generally accepted (see G. Reaney: Introduction to CMM, xi/1). An inventory dated 1467 suggests that Cesaris's one surviving motet was contained in a manuscript (now lost) belonging to the Burgundian court (see F. Ludwig, ed.: *Guillaume de Machaut: musikalische Werke*, ii, Leipzig, 1928/R, p.41b; the reference in *Grove*6 to a Burgundian manuscript of 1367 is spurious).

Cesaris's works show that he was well abreast of the major trends of his time, or indeed may have been at the forefront of some of them. Of his rondeaux, three are double-texted and make use of textless interludes; in the remainder only the upper voice is texted. The rhythmic complexity characteristic of music at the turn of the 14th century is seen in several works, for example in *Je ris, je chant, je m'esbas*, in which a three-against-two relationship is maintained between the contratenor and the other voices; in *Se par plour/Se par plour* the voice-parts are stylistically complex even in isolation; the textless ballade *Bonté, bialté* is unique among Cesaris's work for its use of duple metre. The motet *A virtutis/Ergo beata/Benedicta filia* is isorhythmic in all voices. However, in *A l'aventure va Gauvain* rhythmic complexities are completely absent, and the lower voices have generally slower rhythmic movement than the upper voice, with imitation at the unison between the parts at the end of the refrain. This texture is characteristic of music of a slightly later generation, and it may be that this work is later than his other compositions.

## WORKS

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### motet

*A virtutis ignicio/Ergo beata nascio/Benedicta filia tua*, 4vv

### ballades

*Le dieus d'amours*, 3vv; also ed. in PMFC, xix (1982)

Bonté, bialté, 3vv

rondeaux

A l'aventure va Gauvain, 3vv

Je ris, je chant, je m'esbas, 3vv

Mon seul vouloir/Certes m'amour, 3vv

Pour la douleur/Qui dolente, 2vv

Se par plour/Se par plour, 3vv

Se vous scaviés, 3vv (probably by Passet)

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TOM R. WARD/R

## Cesena, Giovanni Battista.

See [Biondi, Giovanni Battista](#).

## Cesena, Peregrinus [Veronensis, Peregrinus Cesena]

(fl 1494–1508). Italian composer. He was a priest who from 1494 to 1497 was *maestro di cappella* at Padua Cathedral. His known compositions consist of ten frottolas which appeared in Petrucci's frottola books 2–9. One of these is also in his second book of intabulated frottolas for lute and voice of 1511. Stylistically indistinguishable from many of the frottola composers who contributed to Petrucci's earlier books, Cesena typically favoured the popular forms of the *barzelletta* and *oda*, setting verse of a light and amorous nature.

## WORKS

10 frottolas, 1505<sup>3</sup>, 1505<sup>4</sup>, 1505<sup>6</sup>, 1506<sup>3</sup>, 1507<sup>4</sup>, 1509<sup>2</sup> (1 repr. for v and lute, 1511); 7 ed. G. Cesari and others, *Le frottole nell'edizione principe di Ottaviano Petrucci* (Cremona, 1954); 1 ed. *IMa*, 2nd ser., iii (1964)

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**F. Luisi:** *La musica vocale nel Rinascimento* (Turin, 1977)

## Ceses

(Ger.).

 see Pitch names.

## Cesi, Pietro

(fl Rome, 1653–60). Italian composer. He was a member of the order of Patres Scolopi. Though there is no documentary evidence of his activities in Rome, his published work suggests from its scoring that he was *maestro di cappella* of one of the smaller musical foundations. His surviving music is all sacred, composed in styles that show the influence of both *prima* and *seconda pratica*. The contrapuntal writing, particularly in the masses, is careful and expressive, and the music with continuo shows considerable understanding of the secular monodic style in the structure of the melodic lines and the capable handling of the accompaniment.

### WORKS

Lamentationes Jeremiae prophetae, 3vv (Rome, 1653)

Motetti, 1–3vv, con una messa e Salve, 5vv, liber I, op.2 (Rome, 1654)

Messa, 4vv, con altre sacre canzoni, 1–3, 5vv, liber II, op.3 (Rome, 1660)

O dulcissime Jesu, motet, 2vv, bc (org), 1668<sup>1</sup>

JOHN HARPER

## Cesis, Sulpitia

(fl 1619). Italian composer. She was a nun at the convent of S Agostino, Modena, and is known only by her volume of eight-part *Motetti spirituali* (Modena, 1619).

## České Budějovice

(Ger. Budweis).

Czech town. A royal town in the 13th century, it is now the industrial and cultural centre of bohemia. In 1753 Adalbert Gyrowetz was born in the town, and Emmy Destinn died there in 1930; an annual singing competition is devoted to her memory.

The first theatre (1764–1817) stood in the oldest part of the town. The Town Theatre was erected in 1817–19 on the same site and has been rebuilt many times, notably after its destruction in World War II. The last general reconstruction was completed in 1990 (260 seats). There was originally a German theatre, but Czech companies, playing operas and operettas, had seasons here from the end of the 19th century onwards. On Czechoslovak independence, in 1918, a Czech professional company was established in the same house, which was renamed the Jihočeské Národní Divadlo (South Bohemian National Theatre). Operas and operettas were performed from

1919 to 1929, and numerous tours were made to neighbouring areas and to North Bohemian towns. Between 1929 and 1940, only plays and operettas were staged, and under German occupation (1940–45) the theatre reverted to German plays. After 1945 productions of Czech plays and operettas were resumed, and after various organizational changes the theatre was renamed the Jihočeské Divadlo (South Bohemian Theatre). Regular opera performances started in 1959, and the company gained a particular reputation for chamber opera (Haydn, Paisiello, Rossini, Mozart, Otmar Mácha, Evžen Zámečník etc.). Performances have been given in the Baroque theatre and other rooms of the nearby castle Český Krumlov.

In 1957 the opera orchestra began giving concerts as the Regional SO; its leading musicians also play as the Jihočeské Smyčcové Kvarteto (South Bohemian String Quartet). An earlier quartet of that name (1929) became in 1932 the Suk Quartet. In 1981 the Jihočeská Kormorní Filharmonie (South Bohemian Chamber Philharmonic) was founded.

There is a great tradition of choirs, notably the Pěvecké Sdružení Jihočeských Učitelů (Singing Association of South Bohemian Teachers), founded in 1911, and the children's choir Jitřenka (Morning Star). In 1959 a department of musical education was set up at the South Bohemian University, and in 1990 a conservatory. In 1945 a regional radio station was established with an independent musical section.

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EVA HERRMANNOVÁ

## Cesolfa.

The pitch C<sup>'''</sup> in the [Hexachord](#) system.

## Cesolfaut.

The pitch c' (middle C) in the [Hexachord](#) system.

## Cesti, Antonio [Pietro]

(*b* Arezzo, bap. 5 Aug 1623; *d* Florence, 14 Oct 1669). Italian composer and singer. He was the most celebrated Italian musician of his generation.

1. Life.

Cesti, Antonio

### 1. Life.

Cesti's baptismal name was Pietro; he took the name Antonio on joining the Franciscan order. The name 'Marc' Antonio', which has often been applied to him, is an error. He has often been associated with Venice, where a number of his operas were produced with great success, but his formation as a musician in Rome, though not satisfactorily documented, seems clear in his music. The two musicians cited in his cantata *Aspettate* were the leading figures in Roman music of the previous generation, Luigi Rossi and Giacomo Carissimi (rather than Monteverdi and Cavalli, the biggest names in Venice); and in 1688 G.A. Perti, in the preface to his *Cantate morali e spirituali*, linked Cesti's name with the same two, calling them 'the three luminaries of the musical profession'.

Baini wrote that Cesti was a pupil of Abbatini without giving any details of their association, and Coradini later suggested that he studied with him at Città di Castello from 1637 to 1640. This could have been his decisive formative experience as a musician, for Abbatini was a versatile musician of Roman background alert to current developments (it may have been Cesti's influence that led to the performance of Abbatini's opera *Ione* at Vienna in 1666). In 1640 Abbatini became *maestro di cappella* of S Maria Maggiore, Rome. Coradini's suggestion that Cesti followed him there and remained until 1645 would fit in with the tradition, recorded by Caffi, that he studied with Carissimi but does not entirely agree with other biographical information.

After serving as a choirboy at Arezzo, Cesti joined the Franciscan order at the provincial congregation at Volterra in 1637. He served his novitiate at S Croce, Florence, and was then assigned to the monastery at his birthplace. The archives of the Convento di S Francesco, Arezzo, record his presence there in 1640, 1642 and (for the last time) June 1643 but make no mention of unusual travels, nor indeed of exceptional activity of any kind. On 10 September 1643 he was elected organist of Volterra Cathedral; a minute of the decision notes that he was organist at S Croce, which was clearly a very modest position. His appointment took effect on 8 March 1644, and on 27 February 1645 he was confirmed as *magister musices* of the Franciscan seminary at Volterra; he also served as *maestro di cappella* of the cathedral throughout the following period. On 5 April 1645 he ceased to be organist and managed to have his brother, a priest whose name was also Antonio (from birth), installed in the post in January 1648.

During his stay at Volterra, and perhaps before, Cesti enjoyed the patronage of the Medici family. In 1647 he sang in an opera given to inaugurate the new theatre of Prince Matthias at Siena. He turned to the prince for help in the matter of the organist's position for his brother and also for support of his (unsuccessful) application to become *maestro di cappella* of Pisa Cathedral in 1648. He was a favourite of Cardinal Gian Carlo de' Medici and the Grand Duke of Tuscany, Ferdinando II (see Cinelli Calvoli). Between 1645 and 1648

he must have become acquainted with the members of a Florentine literary circle later known as the Accademia dei Percossi. One member of the group, Giulio Maffei, owned property near Volterra, where he received visits from some of the others, including G.A. Cicognini and G.F. Apolloni, both of whom later supplied him with librettos. The painter and writer Salvator Rosa, the circle's most distinguished member, became a close friend of Cesti, providing the poetry for at least three cantatas that may date from Cesti's years at Volterra; from 27 March 1649 onwards his letters are a major source of biographical information about the composer.

Cesti's career as an opera composer is generally dated from the supposed production of *Orontea* at the Teatro di SS Apostoli, Venice, in 1649. This assertion, made by Ivanovich in the late 17th century, has been seriously challenged by Bianconi and Walker (1975). Evidence now suggests that Cesti composed his *Orontea* for Innsbruck in 1656. Although details about his activities before *Alessandro vincitor di se stesso* (Venice, Carnival 1651) are sketchy, he may have sung in the Florentine première of Cavalli's *Giasone* (dedication, 15 May 1650); Bianconi suggests that Cesti, a tenor, sang either Aegeus or Demo. Rosa, in a letter of 3 July 1650, described him as 'the glory and splendour of the secular stage'. Despite his reappointment at Volterra on 9 July 1649 and his later connection with the papal choir, opera was to be the centre of Cesti's professional life, and the conflict between sacred duty and secular inclination one of its principal themes. Referring to some episode now unknown, Rosa wrote to Maffei on 24 August 1650: 'But let us speak of melancholy subjects: how did the chromatic cantata in B major [*duro*] of our poor Father Cesti turn out? Before God I am sorry about this, but it is ever thus with anyone who would behave as though he were neither friar nor layman'. The 'chromatic cantata' may have been an affair with a certain Signora Anna Maria referred to by Rosa in an earlier letter; she was undoubtedly the singer Anna Maria Sardelli, who took the part of Campaspe in Cesti's *Alessandro vincitor di se stesso* (see Osthoff, 1960). Cesti may well have sung with one or more touring opera companies about this time. On 30 October 1650 the superior-general of his order addressed an official rebuke to his monastery at Arezzo, citing his 'dishonourable and irregular life' and in particular a stage performance at Lucca (perhaps of *Orontea*). It was during this period that Cesti met Francesco Sbarra, who became his most frequent librettist.

In his satire on music Rosa deplored the easy and ample success that a musician could achieve in his time. Italians had in fact established musical hegemony over Europe in a period of serious economic decline. Cesti's career affords an ideal instance. Two new operas, *Alessandro vincitor di se stesso* and *Il Cesare amante*, were performed in Venice in 1651, and on 30 November 1652 Rosa could write to Maffei: 'I have news of our Father Cesti, who has become immortal in Venice and is esteemed first among composers of our day'. In a letter to G.B. Ricciardi, Rosa also wrote that Cesti had begged him 'to compose the verses for a *drammetto musicale* to be performed in that city next year' (12 May 1651). When Rosa refused, Cesti set *Il Cesare amante*, a scenario by M. Bisaccioni versified by D. Varotari. Although the libretto is dated 1651, the opera was probably performed early in 1652 (*more veneto*).

In 1652 Cesti gained the security of a regular position at the court of Archduke Ferdinand Karl at Innsbruck, and he remained there for some five years. He made occasional journeys to Italy, some of them, perhaps, in order to recruit singers, though when he was in Venice in 1655 he helped to recruit the scene painter G.D. Cerusi for the Innsbruck court. During 1654 a new Komödienhaus was completed at Innsbruck and inaugurated with *La Cleopatra*, actually Cesti's *Il Cesare amante* retitled and furnished with a new prologue and with ballets to conclude the acts. On 4 and 7 November 1655 *L'Argia* was performed at Innsbruck to celebrate the visit of the recently abdicated Queen Christina of Sweden, then on her way to Rome. Accounts indicate that the opera lasted more than six hours and that 'her Majesty ... beheld it with great pleasures, and attention'. Whether or not Cesti wrote the music for *Marte placata*, a 'componimento scenico per musica' given on 3 November 1655, is uncertain. However, Cesti's next two operas, *Orontea* (1656) and *La Dori* (1657), are among the most famous of the 17th century, each having revivals into the 1680s.

Cesti's personality is elusive, and no portrait is known to survive. His success as performer and courtier suggests a certain personal charm and magnetism, and he was apparently capable of loyalty to those close to him, as witness performances in Vienna in the 1660s of operas by Abbatini and Remigio Cesti. That he also had a manipulative streak and could disregard completely the interests of others where his own were concerned can be inferred from a complex manoeuvre he undertook in 1658. He had gone to Rome by 4 January 1658, possibly by way of Venice in July 1657 (see Pirrotta, 1953), with the apparent intention of securing release from his monastic vows. This he apparently achieved by ingratiating himself with Pope Alexander VII. Rosa reported that Cesti, a tenor, sang before the pope on four occasions. Although his initial attempt to join the papal choir as a supernumerary was turned down on 1 November 1659, he replaced a deceased regular member on 21 December; a letter of Rosa dated 1 March 1659 reports that Cesti had just been released from his vows and would remain a secular priest. Then, his apparent purpose accomplished, he broke faith with the pope and returned to Ferdinand Karl at Innsbruck, despite a threat of excommunication. He did so at the end of a year, 1661, largely spent in Florence on leave from Rome, in connection with the festivities for the wedding of the future Grand Duke Cosimo III and Marguerite Louise d'Orléans. Cesti's failure to return to Rome greatly angered the papal authorities, and only the combined influence of Ferdinand Karl, Cosimo III and the Emperor Leopold I secured his official release from the papal choir late in 1661 or early in 1662. In 1659 he had been made a knight of the Order of S Spirito, thanks to the influence of Leopold I and Cardinal Giovanni de' Medici. It must also have been about this time that the archduke awarded him an abbotship (see Cinelli Calvoli); and the cast of Jacopo Melani's *Ercole in Tebe* (Florence, 1661) included an 'Abbate Cesti'. When Queen Christina passed through Innsbruck again in 1662, Cesti's opera *La magnanimità d'Alessandro* was performed in her honour. Meanwhile he had not cut his ties with the commercial theatres in Venice. His lengthy correspondence with the impresario Marco Faustini and the librettist Nicolò Beregan (in *I-Vas*; see fig.1; see also Giazotto, 1969) concerning *Il Tito*, performed there in February 1666, is an important source of information about the state of opera in general and the composition of *Il Tito* in particular.

Cesti's second stay at Innsbruck was cut short by the death of Ferdinand Karl's successor, Siegmund Franz, on 24 June 1665. Plans to mount *La Semirami* for Siegmund Franz's wedding had to be cancelled, and most of the musical establishment was transferred to the Habsburg court at Vienna. Cesti arrived there on 22 April 1666 and was named 'Capelan d'honore und intendenta delle musiche theatri'. Once settled he began a period of intensified activity, at least in the composition of opera, that presumably reflected the difference in scale between the patronage of an imperial court and that of a ducal one. *Nettunno e Flora* was performed in July, work was begun on *Il pomo d'oro*, there was a new Venetian commission from Faustini (*Il tiranno humiliato d'amore, ovvero Il Meraspe*, eventually set by Carlo Pallavicino), and several short compositions, probably cantatas, were commissioned by the Contestabile Colonna for performance in Milan when the future Empress Margherita passed through on her way to Vienna. Cesti's remaining years in Vienna saw the production of *Le disgrazie d'Amore* on 19 February 1667, *La Semirami* (originally composed for Innsbruck) on 9 July 1667, the equestrian ballet *La Germania esultante* on 12 July 1667 and finally the colossal *Il pomo d'oro* on 13 and 14 July 1668 (fig.2). Pressure from such heightened activity took its toll on Cesti, who had already served notice in late 1667 of his intention to leave the imperial court.

In 1668 Cesti made plans to go once more to Venice, but Rosa wrote to a common friend that he should avoid that city 'more than the plague'. On several earlier occasions Cesti had aroused bitter personal resentment in other musicians. In 1652 Rosa wrote of a bass in Venice who was jealous of Cesti's success there (Henry Prunières, in *Cavalli et l'opéra vénitien au XVIIe siècle*, Paris, 1931, p.87, suggested that this must have been Cavalli, who, however, was a tenor); at Innsbruck in 1653 Cesti came into conflict with the castrato Atto Melani over the issue of employment (see Bianconi and Walker, 1975); and a certain P. Perozzi was involved in a sharp disagreement with him in 1663. Cesti may never have returned to Venice but he was definitely in Florence in the last year of his life. On 20 November 1666 he transferred the large sum of 250 scudi to the Florentine singer Filippo Melani, perhaps to pave the way for his return. A salary list for the Tuscan court of 1669 names Cesti as *maestro di cappella* with an annual salary of 25 scudi (see Hill). Farulli stated that he died at Florence, 'poisoned by his rivals', but his earliest biographer, Cinelli Calvoli, made no reference to a violent death.

Cesti, Antonio

## 2. Works.

Writing of one of Cesti's contemporaries, the painter Luca Giordano, Michael Levey (*Rococo to Revolution*, London, 1966) has said: 'He took the Baroque and painlessly squeezed the profundity out of it, twisting the style to make effects by economical means, astonishing and delighting but never imposing, and himself always producing a virtuoso solution ... . His paintings express a wish above all to please – whatever their destination'. The student of Cesti reads this with a sense of recognition. Cesti flourished at a time of stylistic retrenchment that followed the intensity and experiment of the Monteverdi years. He used a comparatively restricted range of melodic and harmonic patterns in the smaller dimensions, and in the large his music was more loosely structured. The earlier energetic feeling for contrast had faded,

leaving a prevailing impression of softly focussed melancholy, with occasional comic relief.

Cesti's early Venetian operas represented the first significant competition for Cavalli, who had virtually ruled the stage since Monteverdi's death. Cesti excelled at setting comic situations to music; he was at his best dealing with servants like Gelone in *Oronthea*, Bleso in *Alessandro vincitor di se stesso*, Golo in *La Dori* and Gobbo in *La magnanimità d'Alessandro*. Gelone, for example, has entire scenes to himself, and his arias are among the best in the opera. As a group Cesti's Venetian operas exhibit the fast-developing contrast between arias and ariosos, used for moments of reflection, and declamatory recitative, used for narrative action. There are more continuo arias than accompanied arias, and the forms are simpler than those Cesti was to use in his operas for Innsbruck and Vienna. The scarcity of ensembles probably owed more to Venetian taste (and perhaps to the budgets of theatres) than to Cesti's own inclinations; when *L'Argia* was revived at Venice in 1669 most of the choruses were omitted. Instrumental pieces are consistently scored for two violins and continuo, and ritornellos are linked to either a preceding or a subsequent aria, a progressive trait that Cesti further developed in his later operas and that was to be particularly prominent in such works as Antonio Sartorio's *Orfeo* (Venice, 1672). Cesti generally avoided the descending chromatic ostinato basses so effectively used by Cavalli in his earlier operas. He reserved chromaticism for emotionally charged words and scenes. Examples involving three-part parallel movement and leaps of a diminished 3rd, 4th or 5th occur in, for example, *Oronthea* (Act 1 scene xiv) and *Alessandro vincitor di se stesso* (Act 1 scenes vi and xii). Diatonic arias in triple metre, with lyrical flowing melodies, appear with increasing frequency. They are often interrupted by hemiola cadential figures using 4-2 chords.

Cesti composed all his later operas except *Il Tito* as private court entertainments rather than for public theatres, and they were often conceived for larger resources than the earlier works. *L'Argia*, for example, depends heavily on stage machinery, many supernumeraries and four separate ballet groups. Vocal ensembles for five to eight voices occur in prominent places, and there are many strophic arias in *ABA'* or *ABB'* form, where the *A'* or *B'* portion is much shortened. Most strophic arias change metre at least once and generally several times, and some attain the considerable length of 80 or more bars in each strophe. Cesti's mature operas, beginning with *La Dori* (1657), contain longer concerted pieces, including both arias and duets in 3/2 metre, while the arias in duple metre, though less frequent than those in triple metre, assume greater formal complexity. The melodies are increasingly graceful; duets make frequent use of fluid parallel 3rds and 6ths but are only occasionally imitative. Accompanied recitative is restricted to significant dramatic events such as the ghost scene in *La Dori* (Act 3 scene xii); *Il Tito* contains some instrumental music in the *conciato* style of Monteverdi, as in Titus's fight with a tiger (Act 2 scene xx). Cesti's Viennese operas display great variety among themselves but generally differ from his earlier ones in treating allegorical or mythological plots rather than historical ones and in exploiting the larger forces available at the Emperor Leopold's resplendent court. *Nettunno e Flora*, which is the sung prologue to a ballet composed by J.H. Schmelzer, is an allegory of the Infanta Margherita's journey from Spain to Vienna to become Leopold's wife. It contains an unusually large amount of

concerted vocal music, particularly duets and double choruses, and is scored for five instrumental parts. There is a remarkable bass role (Proteus) with a very low tessitura. *Le disgrazie d'Amore* dates from a year later and contains some of Cesti's finest music, especially the more contrapuntally conceived instrumental sections. *Il pomo d'oro*, the most notable Baroque court opera in the grand manner, is exceptional in many ways. It has five acts instead of the normal three and is scored for a greatly enlarged orchestra, much in the allegorical tradition of Monteverdi's *Orfeo*; the large cast includes many supernumeraries. Its 24 different stage sets were designed by Ludovico Burnacini. Cesti showed a strong interest in the individual abilities of his singers, whom he jealously protected (as is illustrated by the correspondence over *Il Tito*), and *Il pomo d'oro* gave them ample opportunity to display their virtuosity. A manuscript fragment formerly ascribed to Saccati (*D-Mbs*) has been identified as a further fragment of the opera (see Térey-Smith, 1990).

The cantatas – none of which is actually so called in the sources – are mostly for solo voice and continuo; only *Chi non prova, lo son la primavera* and *Non si parli* call for additional instruments, and the last two of these may be by Remigio Cesti. Of the 61 works known, only eight are duets. Most of the cantatas are for high voice, indicated by the soprano clef, but there are 11 for solo bass. No 'cantata form' is apparent in these works: they display a highly flexible approach to form, whose principle is variety and which yields a freely ordered succession of arias in a great diversity of forms and metres (the commonest is the languorous type in 3/2 time) interspersed with recitative. The predictable alternation of recitative and aria to be found in the cantatas of the next generation had not yet crystallized in Cesti's work: one aria is often followed by another of a different type. The number of sections ranges from 1 to 23; most cantatas have between 2 and 11 sections. There are cantatas by Cesti as short as 33 bars (*Vaghi fiori*) and as long as 404 (*Pria ch'adori*), though such extremes are rare.

Performances of Cesti's cantatas went unrecorded, and none is known to have been published in his lifetime; a definitive chronology is therefore impossible to establish. Some indications come from dates of manuscripts, the form of the composer's name (he ceased to be 'Padre' Cesti in 1659), the periods of his association with particular writers (in those few cases where the text is attributable), concrete references in the texts, and points of style, using for comparison Cesti's own operas and the styles of other composers. *Amanti, io vi disfido* and *Lungi dal core* are much in the manner of Carissimi, in major keys and with a strong triadic orientation, and may date from the time when Cesti is thought to have been a pupil of Carissimi or Abbatini in Rome. All the duets except *Soffrite, tacete* are similar in style and resemble music from the Viennese operas of the 1660s, both in specific passages and in the general character and design of the music – a spaciouly disposed lyricism in which the 3/2 aria found its ripest realization. Some of Cesti's finest and most characteristic achievements are to be found among the cantatas: witness the sustained and gently contoured lyricism of *Mia tiranna* and *Pose in fronte* and the theatricality of *Rimbombava d'intorno*.

Cesti's surviving contributions to sacred music are negligible, but *Natura et quatuor elementa* is interesting as an early example of the *sepolcro*.

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## WORKS

### stage

dramme musicali in a prologue and three acts unless otherwise stated

Alessandro vincitor di se stesso (F. Sbarra), Venice, SS Giovanni e Paolo, ded. 20 Jan 1651, *I-Rvat*; Lucca, 1654, some music by M. Bigongiari

Il Cesare amante (A. Rivarota [D. Varotari], after M. Bisaccioni), Venice, SS Giovanni e Paolo, 1651–2, lib and 2 arias *Vmc*, 1 aria *US-SFsc*; rev. as *La Cleopatra* (Varotari, with addns by G.F. Apolloni), Innsbruck, Komödienhaus, 5 July 1654

L'Argia (Apolloni), Innsbruck, 4 Nov 1655, *Nc* (2 copies), *Vlevi*, *Vnm* (facs. in IOB, iii, 1978)

Oronthea (G.A. Cicognini, rec. Apolloni), Innsbruck, Sala, 19 Feb 1656, *GB-Cmc*, *I-PAc*, *Rsc*, *Rvat*; ed. in WE, xi (1973)

La Dori (Apolloni), Innsbruck, 'Hof-Saales', 1657, *A-Wn* (facs. in IOB, lxiii, 1981), *D-MÜs*, *GB-Lbl*, *I-MOe*, *Vnm*, excerpts in PÄMw, xii, Jg.xi, 86–177; ed. in Schmidt (1973)

La magnanimità d'Alessandro (Sbarra), Innsbruck, 4 and 11 June 1662, *A-Wn*, excerpts in PÄMw, xii, Jg.xi (1883/R), 195–206

Il Tito (melodramma, prol., 3, N. Beregan), Venice, SS Giovanni e Paolo, ded. 13 Feb 1666, *I-Nc*, *Rvat*, *Vnm*; 3 arias (Amsterdam, 1691)

Nettunno e Flora festeggianti (drama musicale per introduzione al gran balletto, Sbarra), Vienna, 12 July 1666, *A-Wn* [aria beginning Act 2.iii by Leopold I; ballet music by J.H. Schmelzer in *CS-KRa*, ed. in DTÖ, lvi, Jg.xxviii/2 (1921/R)]

Le disgrazie d'Amore (dramma giocosomorale, prol., 3, Sbarra), Vienna, 19 Feb 1667, *A-Wn*; excerpts in PÄMw, xii, Jg.xi (1883/R), 178–87; inst music by Schmelzer; music for licenza by Leopold I

La Semirami (dramma musicale, 3, G.A. Moniglia, rev. ?Sbarra), Vienna, Nuovo Teatro nella gran Sala di Palazzo, 9 July 1667, *Wn* [ballet music by Schmelzer in *Wn*]; as *La schiava fortunata*, Modena, 1674; with addl music by P.A. Ziani, Venice, S. Moisè, 1674, *I-MOe*, *Vnm*; excerpts in PÄMw, xii, Jg.xi (1883/R), 188–95

La Germania esultante (festa a cavallo, Sbarra), Vienna, Imperial giardino della Favorita, 12 July 1667; ballet music by Schmelzer in *A-Wn*

Il pomo d'oro (festa teatrale, prol., 5, Sbarra), Vienna, Hoftheater auf der Cortina, 13 and 14 July 1668, *Wn* (prol., Acts 1, 2 and 4 only), arias *I-Moe*; ed. in DTÖ, vi, Jg.iii/2 (1896/R); ix, Jg.iv/2 (1897/R); extant music for Acts 3 and 5 ed. in RRMBE, xlii (1982) [Acts 2.ix and 5.v by Leopold I; ballet music by Schmelzer in *A-Wn*, *CS-KRa*, ballets for Acts 1 and 5 ed. in DTÖ, lvi, Jg.xxviii/2 (1921/R)]

Doubtful: *Marte placata* [*Marte und Adonis*] (componimento scenico per musica, Apolloni), Innsbruck, 3 Nov 1655, lib *I-Rn*; Venice *cacciatrice* (Sbarra), Innsbruck, Maggiore d'Insprugg, 27 Feb 1659, lib *A-Imf*, *US-Wc*; Genserico, Venice, SS Giovanni e Paolo, 1669, *I-MOe*

### secular cantatas

#### all with basso continuo

Editions: *A. Cesti: The Italian Cantata, I*, ed. D. Burrows, WE, v (1963) [BW] *Antonio Cesti: Four Chamber Duets*, ed. D. Burrows, Collegium musicum, 2nd ser., i (Madison, WI, 1969) [BC] *Antonio Cesti: Cantatas*, ed. D. Burrows, ICSC, vi (1986) [facs.] [BI] Thematic index: D. Burrows: *Antonio Cesti (1623–1669)*, WECIS, i (1964)

Alme sol vive, 1v, *I-MOe*; Alpi nevose, 1v, *GB-Lbl, I-Bc, Nc, Rvat* (2 versions), *BW*; Amante gigante, 3vv, *GB-Och, I-MOe*; Amanti, io vi disfido (Disfida amorosa), 1v, *MOe, BW*; Aspettate (?Cesti), 1v, *GB-Lbl, I-Nc, BW*; Bella Clori, 1v, *GB-Och, BI*; Cara e dolce libertà (i), 1v, *Lbl, Och, I-Nc*; Cara e dolce libertà (ii), 1v, 1679<sup>6</sup>; Cara e dolce libertà (iii), 2vv, ed. in *HawkinsH*; Chi d'Amor non sa, *P-La*; Chi del ciel, 1v, *I-Fc*; Chino la fronte (Disperatione) (G. Lotti), 1v, *D-Mbs, I-MOe*; Chi non prova, 1v, vn, *Nc, Rvat, BI*; Chi si fida, 1v, *Bc*; Cor amante, *P-La*

Del famoso oriente (La madre ebrea), 1v, *F-Pthibault, GB-Lbl, Lkc, Och, BI, I-MOe, Nc*; Disperato morirò, 2vv, 2 vn, *GB-Cfm, I-Fc, BC*; E che pensi, 1v, *MOe*; E qual misero, 1v, *MOe*; Era l'alba vicina (La corte di Roma) (S. Rosa or G.F. Apolloni), 1v, *D-SWI, GB-Cfm, I-MOe, Rvat* (text only), ed. H. Riemann, *Kantatenfrühling*, ii (Leipzig, 1913); Era la notte, e l'orme (La strega) (Rosa), 1v, in S. Rosa: Libro di musica, *F-Pthibault*; Era la notte e muto, 1v, *I-Rvat* (2 versions), *BI*; Ferma Lacchesi, 1v, *GB-Och, I-Nc, Rvat* (2 versions); Hor son pur solo (Rosa), 1v, in S. Rosa: Libro di musica, *F-Pthibault*; Il servir, 1v, *I-Nc, Rvat*

Insegnatemi, 1v, *GB-Och, BI, I-Bc, Rvat*; Io non so, 1v, *Rvat*; Io son la primavera, serenata, 5vv, 4 str, 1662, *A-Wn* (? by R. Cesti); Lacrime mie, 2vv, *I-Fc, BC*; La dove ode, 1v, *MOe*; L'amoroso veleno, dialogo, 2vv, *Fc*; Languia già l'alba, 1v, *F-Pthibault, GB-Och, I-Nc, Rvat, B, W*; Lasciatemi in pace, 1v, *F-Pthibault*, ed. in *Maîtres du chant*, v (Paris, 1927); Lasciatemi qui solo, 1v, *GB-Och, BI*; Lasciate pur, 2vv, *I-Fc*; Lungi dal core, 1v, *GB-Cfm, Lbl*; Mia tiranna, 1v, 1679<sup>6</sup>, *BW*; Misero cor, 2vv, *I-Fc, Rvat*; Nel ricercar, 1v, *GB-Och, I-Rvat*

Non disperì, 1v, *I-Nc*; Non si parli, 1v, 2 vn, *Bc, Nc* (2 versions; ? by R. Cesti); O barbara sorte, 1v, *Nc*; O dell'anima mia, 1v, *D-Mbs*; O quanto, 1v, *I-Nc* (2 versions); Partitevi respiri, 1v, *D-Kl, F-Pthibault, GB-Och, I-Rvat*; Per l'ampio mar, 1v, *D-Mbs, I-MOe*; Per sentier (Disperato avveduto), 1v, *MOe*; Piangente un dì (Lamento d'amante) (Apolloni), 1v, *Rvat* (2 versions, 1 with text only); Potrebbe essere, 1v, *Rvat, P-La*; Pose in fronte, 1v, *I-MOe, Rvat, BW*; Pria ch'adori, canzonetta amorosa morale (G. Lotti), 2vv, *GB-Lbl, I-Fc, MOe, Nc* (3 versions), *Rvat, US-Cn, BC*

Quante volte, 2vv, *I-Fc, BC*; Quanto è dolce, 1v, *GB-Och, I-Nc, Rvat*; Ricordati mio core, 1v, *Nc* (? by R. Cesti); Rimbombava d'intorno (Lamento di Niobe) (Apolloni), 1v, *A-Wn, F-Pthibault, I-Nc* (3 versions), *Rvat* (2 versions, 1 with text only), *BW*; Sensi voi (Rosa), 1v, *A-Wn* (text only), *B-Bc, F-Pthibault* (2 versions), *GB-Lbl, I-Rc* (attrib. L. Rossi), *Rvat*; Silenzio o venti, 1v, *Nc* (2 versions, ? by R. Cesti); Soffrite, tacete, 2vv, *GB-Cfm* (attrib. A. Stradella), *Lbl* (attrib. 'Padre Cesti'); Solingo un dì (canzonetta morale) (Rosa), 1v, *Och, I-Rvat* (text only); Sopra un'eccelsa torre (Il Nerone), 1v, *GB-Lbl, I-MOe*

Speranza ingannatrice, 1v, *A-Wn, BI, F-Pn, I-Nc* (2 versions), *Rc*; Su la fiorita sponda, 1v, *D-Mbs, MÜs, BI*; T'amo Filli, 3vv, *P-La*; Tra l'horride pendici, 1v, *D-Mbs, I-MOe*; Tu m'aspettasti, 1v, *F-Pthibault, GB-Lbl, I-MOe, Nc, Rvat, P-La*, ed. G. Adler, *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930); Udite amanti, 1v, *I-MOe*; Vaghi fiori, 1v, *Fc, MOe*; Voi colpate, 1v, *GB-Och*

### sacred vocal

Natura et quatuor elementa (Currite, fletus) (sepolcro), 5vv, 2 vn, org, *D-Bsb*

Filiae Jerusalem, 4vv, *GB-Lbl, Och*; Maria et flumina, 2vv, *Och*; Non plus me ligate, 1v, *F-Pn*; Properate, mortales, 1v, *GB-Och*

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## Cesti, Remigio

(b Arezzo, c1635; d Florence, 1710–17). Italian composer and organist, nephew of [Antonio Cesti](#). He entered the Dominican order on 2 November 1649 and is consistently referred to in subsequent documents as 'Don Remigio'. In 1663 he was organist to the Cavalieri di S Stefano at Pisa, but no dates are known for other musical positions he held: *maestro di cappella* at Pisa, Volterra, Arezzo and Faenza. He was with his uncle in Florence in 1661 for the musical events attendant on the wedding of Prince Cosimo de' Medici and Marguerite Louise d'Orléans. His association with the Medici family may have been quite close, for ten years later he wrote several pieces for a concert held at Pisa in commemoration of the death of Ferdinand II. Wellesz suggested on stylistic grounds that the serenata *Io son la primavera*, composed for Cosimo's birthday in 1662, may be by him rather than by his uncle (to whom it is usually attributed). The peak of his musical career came in 1665 with the performance in Innsbruck of his opera *Il principe generoso*, presumably under his uncle's sponsorship. If he experienced any of the conflict between the claims of music and the religious life such as troubled his uncle's career, he resolved it very differently, for after 1671 the known dates in his biography all relate to ecclesiastical administration. He became secretary to Procurator-General Ricci, who held office from 1684 to 1703, and later he was abbot at Arezzo and Siena. Gregorio Farulli (1710) referred to him in the present tense, Pietro Farulli (1717) in the past. At his death he was titular abbot at the convent of S Maria degli Angeli, Florence.

Judging by *Il principe generoso* (manuscript in *A-Wn*) Cesti was more progressive than his uncle in the degree of emphasis he placed on instrumental writing (Wellesz relied partly on this in suggesting that he wrote the 1662 serenata) and in the relative importance he gave to the aria and to closed scenes. Other progressive features differentiate three of the cantatas attributed in manuscripts to 'Abbate Cesti' from the rest, and these can thus tentatively be considered as being by him rather than by [Antonio Cesti](#). There is one extant motet by him (in RISM 1663<sup>3</sup>), and other sacred music survives in manuscript (in *I-FZac*).

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DAVID L. BURROWS, CARL B. SCHMIDT

## Cetara [cetera]

(It.).

See [Cittern](#).

# Cetera

(It.).

(1) See [Citole](#).

(2) See [Cittern](#).

## Ceterone [citarra tiorbata]

(It.; Fr. *cisteron*; Ger. *gross Zittern*, *gross Cither*).

A large Italian [Cittern](#) with several extra bass strings usually attached to a second, extended peg box, in the manner of a [Theorbo](#) or chitarrone (in the Hornbostel-Sachs classification system it is classified as a lute). It was in use during the late 16th century and throughout the 17th. Like all citterns, it was designed for wire strings (brass and low-temper steel) and thus usually had a strong construction. The extra bass strings made the instrument suitable for playing continuo.

An early reference to the ceterone may be the 'alchuni citaruni' ordered by the Duke of Mantua in 1524, but nothing is known about these instruments, nor is anything known about the instrument that Zarlino (1558) calls *ceterone* in reference to its use by the Spanish.

Although Italian citterns commonly had six double courses, there was a tendency (as with lutes in the late 16th century) to expand the bass range downwards. Paolo Virchi (1574), for example, mentions a seventh course, and Simone Balsamino (*Novellette*, 1594) describes his own invention: a seven-course *cetarissima*, with steel and brass strings played with a combination of thumb and plectrum, 19 frets and the following tuning: *A–d–g–c'–e'–g'–c''*. This tuning is unlike the typical re-entrant tunings of other citterns, and its very wide open string range suggests a separate peg box for at least the lowest two courses.

Agazzari (1607) mentioned the ceterone as a useful instrument for a continuo ensemble, and Monteverdi listed 'ceteroni' as well as 'chitaroni' among the instruments used in *Orfeo* (1609). Mersenne (1636–7) described the 'cisteron' as having 14 single courses and a flat back. Several tunings were given for the ceterone, most of them using the cittern's traditional re-entrant pattern. Robinson (1609), for example, included some pieces for a 14-course instrument tuned *G'–A'–B'–C–D–E–F/G–d–f–b'–g–d'–e'*, and gave an illustration of an instrument with seven double courses on the fingerboard and seven single bass strings (fig.1). Melli (1616) gave a tablature ensemble part for a 'citarra tiorbata' that had at least nine courses tuned *A–B–c–d–f/b–g–d'–e'*; it is not known if the courses were double. Praetorius (2/1619), however, gave the following tuning for a 12-course cittern: *e'–B'–f–c–g–d–a–e/b–g–d'–e'*, which has an unusual rising and falling arrangement from the 5th to the 12th courses similar to that of the [Lirone](#). Mersenne's tuning also seems to imply a similar arrangement, although it is difficult to be certain since the printing of his tuning table (1636, ii, f.98v is corrupt. Very few ceteroni have

survived, but there is an excellent example by the cittern maker Gironimo Campi (fig.2) in the Museo Bardini (no.137), Florence.

Several late 19th- and early 20th-century works on instruments (e.g. Galpin and Sachs) use terms, such as *syron*, *sirene*, *bijuga cither* etc., in reference to extended bass citterns, but there is little historical basis for this usage. Commonly, the German term *Erzcister* and the French *archisistre* are used incorrectly as well. They relate to south German and French wire-strung, finger-plucked instruments with open strings tuned typically to a major chord (with extra basses), dating from the late 18th century to the 20th. These instruments are not true citterns at all, but are akin to the [English guitar](#).

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JAMES TYLER

## Cetra (i)

(It.).

(1) See [Citole](#).

(2) See [Cittern](#).

(3) See [English guitar](#).

## Cetra (ii).

Italian record company. The name is an acronym for Compagnia per Edizioni, Teatro, Registrazioni ed Affini. The firm was founded in Turin in 1932 as a competitor to the Voce del Padrone/Columbia group and issued predominantly Italian opera. There was close artistic co-operation with Italian radio which provided capital and, in turn, looked for a reduction in its copyright costs. At first, pressing was put out to contract, but shortly before the war in-house facilities were acquired by buying into Fonodisco: hence the Fonit-Cetra label. The Cetra label was used in Italy and its colonies; elsewhere,

marketing was by interchange of material with, especially, Parlophone. During World War II access to Parlophone ceased, to be replaced by an alliance with Polydor. After the war the Soria series was instituted, with great success, for the American market.

Leading artists include such singers as Maria Callas (her first records, issued in 1949), Maria Caniglia, Gina Cigna, Magda Olivero, Lina Pagliughi, Ebe Stignani, Pia Tassinari, Carlo Bergonzi, Ferruccio Tagliavini (36 discs), Paolo Silveri, Giuseppe Taddei, Carlo Tagliabue, Bruscantini, Nicola Rossi-Lemeni, Cesare Siepi and Italo Tajo; conductors include De Sabata, Erede, Giulini, Gui, Markevich, Mitropoulos and Schuricht.

ELIOT B. LEVIN

## Cetra da tavola

(It.).

See [Zither](#).

## Cetula

(It.).

See [Citole](#).

## Cevallos, Rodrigo de.

See [Ceballos, Rodrigo de](#).

## Cevenini, Camillo

(*b* Bologna, 1607/8; *d* Bologna, 22 Aug 1676). Italian composer and singer. He appears to have spent the whole of his life at Bologna. From April 1633 to September 1648 he was a singer at S Petronio, and in 1649 he was appointed *maestro di cappella* of S Pietro. He was a member of the Accademia dei Filomusi, with the name 'L'Operoso'. According to the records, he was 68 when he died. He published *Concerti notturni espressi in musica* (Bologna, 1636; there is a copy in *F-Pn*). Another printed volume by him, *Epitalamiche serenate nelle nozze d'Annibale Marescotti e di Barbara Rangoni: applausi musicali* (Bologna, 1638), is apparently lost.

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See Sri Lanka.

## Cezar, Corneliu

(*b* Bucharest, 22 Dec 1937; *d* 13 Feb 1997). Romanian composer. He studied composition with Jora and Negrea at the Bucharest Academy (1957–62). From 1966 he taught at a music school and worked as a consultant for Romanian Opera; in 1994 he started teaching at the Academy. In 1996 he obtained the doctorate in musicology after studying with Gheorghe Firca. Cezar's preoccupation with paranormal phenomena proved an influence on his music, which demonstrates an unquenchable thirst for the unusual and original. An intellectual and an experimenter, he applied his technique of 'spectral music', conceived as a counter to serialism, to the orchestral piece *AUM* (1965). The letters of this work's title symbolize light, descent and sacrifice.

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OCTAVIAN COSMA

## C.f.

Abbreviation for *Cantus firmus* (Lat.) or *canto fermo* (It.).

## C fa ut.

The pitch *c* in the *Hexachord* system.

## Chabanceau de la Barre.

See *La Barre* family.

# Chabanon, Michel-Paul-Guy de

(*b* Santo Domingo, West Indies, 1729/30; *d* Paris, 10 July 1792). French writer on music, violinist and composer. His early rigorous Jesuit education was supplemented by violin lessons. He played in chamber and orchestral groups and composed works including sonatas for harpsichord with accompanying violin. Chabanon was admitted to the Académie des Inscriptions et Belles-Lettres in 1759. He participated actively in the current opera controversies and continued to play the violin: in 1769 he joined the Concert des Amateurs, led initially by Gossec. These diverse experiences set him apart from other French men of letters, who had little direct experience of instrumental music, and they impelled him to advocate stronger associations between authors and professional musicians. His early mentors included Rameau, with whom he maintained close friendship, and Voltaire, with whom he exchanged information about the writing of plays and opera librettos. Voltaire praised his *Eloge de Rameau* (Paris, 1764) in which Chabanon hailed the importance of Rameau's theoretical system as well as his operatic instrumental music.

In his early writings Chabanon asserted that music, as instrumental or vocal *chant* (song), must touch the heart, being a 'language in itself, apart from others'. He was progressive in emphasizing the independence of music from verbal language as well as from other arts, which were lauded for their imitation of nature in the French critical tradition. In his *Observations sur la musique* (Paris, 1779) he described the significance of the use of motif to form the foundation of musical character, whether in instrumental or vocal music. He also accounted for differences in intrinsic expressivity with his theory of four fundamental musical characters (*tendre, gracieuse, gaie, vive*). Following his election to the Académie Française in 1780, Chabanon placed the *Observations* as the first part of an augmented and revised major work on musical aesthetics, *De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie, et le théâtre* (Paris, 1785). Explaining that the first obligation of music is not to paint but to sing, Chabanon extended the meaning of song to include instrumental as well as vocal music. He acknowledged the traditional sovereignty of melody but, as a supporter of Rameau, he strongly defended the essential role of harmony. His recognition of generalized expressivity in purely instrumental music was innovative in France at that time.

In his writings on poetry and the theatre, as in his celebrated 'Lettre' of 1773 and the aesthetic treatises, Chabanon revealed a relatively flexible approach towards conventional rules. He stressed that when music and words combine in opera, contrast and variety result from the privileging of intrinsically musical procedures: in operatic *airs*, for example, musical processes govern the setting of text and determine the large-scale structures. In his early justification of Gluck's operas, as in his arguments against ideas asserted by Rousseau and Chastellux, among others, Chabanon consistently avowed the priority of independent and specifically musical prerogatives.

Chabanon wrote several opera librettos including *Sabinus*, set to music by Gossec and performed at Versailles in 1773, and *La toison d'or* (1785), admired by Voltaire but never set to music. It was his brother, Chabanon de

Maugris (*b* Santo Domingo, 1735; *d* Paris, 19 Nov 1780), who wrote the librettos *Philémon et Baucis* and *Alexis et Daphné*. Gossec composed the music for both, which were produced at the Opéra in 1775.

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# Chabran, Charles.

See [Chiabrano, Carlo](#).

# Chabran, Gaetano.

See [Chiabrano, Gaetano](#).

# Chabrier, (Alexis-)Emmanuel

(*b* Ambert, Puy-de-Dôme, 18 Jan 1841; *d* Paris, 13 Sept 1894). French composer. Best known today for the orchestral showpiece *España*, Chabrier principally wrote songs, piano pieces and stage works. Though he composed a relatively small body of work, it was of consistently high quality and very influential on French composers in the first quarter of the 20th century.

[1. Life.](#)

[2. Works.](#)

[WORKS](#)

[BIBLIOGRAPHY](#)

STEVEN HUEBNER

[Chabrier, Emmanuel](#)

## [1. Life.](#)

He was born into a family of jurists and tradesmen in Ambert, a small village in the Auvergne. Although he attended a lycée in the regional capital Clermont Ferrand and then, in 1856, moved with his family to Paris, Chabrier stayed close to his ancestral origins. He began piano lessons in Ambert at age six and soon started composing short dances for the instrument. At 14 he published a work entitled *Aïka*, whose generic designation as a *polka-mazurka arabe* already underlines Chabrier's wit. In 1857, after the move to Paris, he designated his *grande valse*, *Julia*, as his opus 1. At this time Chabrier studied harmony and composition privately with a number of teachers, the best known of whom was Thomas Semet, and piano with the virtuoso Edward Wolff. He developed an impressive degree of keyboard virtuosity and d'Indy would one day compare him favourably to Liszt and Anton Rubinstein. In salon performances, the rapid displacements and abrupt transitions characteristic of his piano style were given a comical, fiery edge by the aspect of a stout performer whose short arms had to move with lightning speed to extremes of register.

But despite manifestations of musical precocity and initiative, Chabrier was destined by family tradition for law studies. He began these in 1858 and within three years obtained a position in the Ministry of the Interior through a family connection. He remained a civil servant for the next 19 years. That he was valued by his superiors for clerical meticulousness and accuracy is especially easy to appreciate in light of the neat appearance of his musical scores, his calligraphic hand in correspondence and his attention to detail in the publication of his works. From the start of his employment at the ministry Chabrier continued his musical activities, studying scores and branching out into song composition by writing nine *mélodies* in 1862. His interest in the

*mélodie* was doubtless sparked by the contacts he developed during the early 1860s in the literary entourage of the Parnassian poets, which included Villiers de l'Isle Adam, Jean Richepin, Paul Verlaine and Catulle Mendès. Chabrier was appreciated by literati for his adroitness with puns, animated personality and keen powers of observation. With Verlaine and a friend named Lucien Viotti, he collaborated on two small operettas in 1864: *Vaucochard et fils 1er*, unperformed in Chabrier's lifetime and from which orchestrated fragments of only four numbers survive, and a *chinoiserie* called *Fisch-Ton-Kan* (a pun on a French vulgarity), performed once in 1873 (as a more innocuous ornithological *Peh-li-kan*) at the Cercle de l'Union Artistique with the composer at the piano, and from which four complete numbers are currently extant in a piano version. Although Verlaine and Chabrier grew apart, in his sonnet 'A Emmanuel Chabrier' the poet later remembered the 'glowing ring of attraction and amiable comfort' that surrounded the improvising composer among his circle of friends. Chabrier's association with Mendès endured much longer and resulted in the librettos for *Gwendoline* and *Briséis*. Jean Richepin also became a partner in later work, as the librettist for *La sulamite* and as a ghost writer to improve the libretto of *Le roi malgré lui*.

All of these friendships began in the wake of the *Tannhäuser* débâcle at the Opéra in 1861 and Baudelaire's defence of Wagner which glowed as a beacon for modernity among Parisian writers and artists for years to come. Villiers and Mendès were prominent early French Wagnerians, and Chabrier's copying of the *Tannhäuser* full score in 1862 suggests that he shared this enthusiasm at the first hour. From early in his career he was closely identified with the avant garde. To sound modern remained a lifelong concern, but he also repeatedly expressed his wariness at the toll avant-garde dogmatism might extract from compositional individuality and freedom. Chabrier's friendship with Edouard Manet a few years later also served to align him with progressives. He posed three times for Manet (see fig. 1); Madame Manet, an accomplished pianist, received the dedication of his Impromptu upon its publication in 1873. In that year Chabrier married Alice Dejean. Soon afterwards Edouard Manet served as a witness for the civil registration of the birth of their first son Marcel. It was partly owing to the capital from the Dejean family that, shortly after Manet's death in 1883, the Chabriers acquired 'Un bal aux Folies bergères', among other well-known paintings.

Work at the ministry severely restricted Chabrier's compositional activities. A large-scale serious opera on a Hungarian historical theme entitled *Jean Hunyade* foundered after Chabrier had completed four numbers in 1867. Although the score disappeared into private collections after Chabrier's death, Poulenc did once see it and wrote approvingly of an imaginative orchestration. Chabrier himself acknowledged that he extracted leitmotifs for *Gwendoline* and *Briséis* from the torso. Additional piano pieces and songs emerged periodically (including a remarkable setting of Baudelaire's 'L'invitation au voyage' in 1870, around the same time as Henri Duparc's more famous one), as well as a Larghetto for horn and orchestra (1878). Chabrier's biggest musical opportunity during the ministry years came in the commission for the operetta *L'étoile* by the Bouffes-Parisiens.

Characteristically, the project owed its inception to his wider contacts in the world of arts and letters: Chabrier met librettists Albert Vanloo and Eugène

Leterrier through the painter Alphonse Hirsch whom, in turn, he had come across in the circle of Manet. Despite a brief run in 1877 it was not until the 20th century that *L'étoile* was produced again and valued as a comic gem on a par with the best of Offenbach. Following its première, however, the operetta did at least give him more press exposure than he had ever received and attracted the publishers Enoch & Costallat, who represented him for the remainder of his life. Chabrier's sense of musical professionalism was also enhanced in this period by his admission as a full member to the Société Nationale de Musique in 1876; his work and pianistic abilities were well known to the younger generation of French musicians, including Duparc, d'Indy, Massenet and Fauré. In 1879 Mendès, who by this time had advanced much higher on the ladder of fame than Chabrier, quickly drafted the libretto of *Gwendoline*, a serious opera with many Wagnerian overtones that Chabrier began to set almost immediately.

In March 1880 Chabrier was enthralled by his first *Tristan* in Munich. His spontaneous sobbing upon hearing the initial cello A became generally recognized as a *locus classicus* of *fin-de-siècle* infatuation with Wagner. Although his resignation from the ministry later that year may have resulted from this cathartic moment, it is also important to recognize other factors behind this decision: the growing momentum of his musical career in the second half of the 1870s, his high hopes for the *Gwendoline* project, and the first signs of a nervous disorder, probably the result of a syphilitic condition, that would claim his life 14 years later. The summer of 1880 saw Chabrier compose most of the *10 pièces pittoresques* for piano, one of the monuments of the 19th-century French piano repertory. The Chabrier family was comfortably off and he supplemented his income by working as a secretary, choir master and répétiteur for a new concert series that the Wagnerian conductor Charles Lamoureux founded in 1881. This was important for Chabrier's compositional career in at least two respects. First, Lamoureux naturally became well disposed to programming some of Chabrier's own compositions at his Sunday concerts and gave the premières of *España*, fragments of *Gwendoline*, and *La sulamite*. Second, Chabrier befriended the tenor Ernest Van Dyck, whom he coached for Lamoureux's frequent performances of Wagner excerpts. In turn, Van Dyck soon became a darling of Bayreuth and an important advocate for Chabrier with conductors and impresarios, smoothing the way for productions of his operas in Germany later that decade. The image of Chabrier at the piano with a Wagner score soon went much further afield than Van Dyck's rehearsal room: Henry Fantin-Latour made that image the centrepiece of his large portrait of French Wagner supporters entitled *Autour du piano* (Salon, 1885). At over two metres in breadth this painting was one of the most impressive icons of *fin-de-siècle Wagnérisme*. As his voluminous correspondence amply demonstrates, Chabrier could also step back and poke fun at himself; it is surely in this light that his famous piano four-hand quadrille on themes from *Tristan und Isolde* entitled *Souvenirs de Munich* should be understood.

Chabrier's initial optimism about *Gwendoline* dwindled when theatre directors showed little interest. With that project in limbo and other attempts to write a large and serious opera thwarted by what Chabrier perceived as the indifference of librettists towards him, he made an abrupt volte-face to light comedy by starting *Le roi malgré lui* in 1884. Meanwhile, *España* began to appear in drawing-rooms in multifarious arrangements and transcriptions,

bringing Chabrier's name before a wider public and thereby increasing his prospects for an operatic production. Around May 1885 he received a commitment from Henry Verdhurt of the Théâtre de la Monnaie in Brussels to stage *Gwendoline*, just the incentive he needed to finish the opera. Unfortunately, Verdhurt went bankrupt shortly after the première on 10 April 1886 and Chabrier's opera did not find a place in the new administrative arrangement to keep the theatre going. A month later, however, Léon Carvalho lifted Chabrier's spirits by agreeing to produce *Le roi malgré lui* at the Opéra-Comique. The work had been conceived fundamentally as an operetta and Carvalho required a different tone in accordance with the generic traditions of his house and its position in the Parisian market. As a consequence, Chabrier and his librettists Emile de Najac and Paul Burani rewrote large parts of *Le roi*, but did not completely suppress all of its broad comedy (fig.2). A tragic fire at the Opéra-Comique a week after the 18 May première was less of an impediment to the Parisian fortunes of *Le roi* than has sometimes been suggested since the new administration of the theatre did take up the work again in November, and then again in 1888. Generic confusion in the press and among the public, the departure of a cast star, and the great popularity of Edouard Lalo's *Le roi d'Ys* in 1888 go much further to account for the disappearance of *Le roi* from Parisian playbills until an influential new production overseen by Albert Carré in 1929.

In 1888 Chabrier turned to serious opera once again in *Briséis*, extracted loosely from Goethe's *Die Braut von Korinth* by Mendès and the young symbolist poet Ephraïm Mikhaël. After some initial foot-dragging by Mikhaël, Chabrier was able to draft the first act by 1890. Among the songs he wrote at the same time were the farcical rustications *Villanelle des petits canards*, *Ballade des gros dindons*, and *Pastorale des cochons roses*. It is difficult to imagine two sides of musical personality further apart: on the one hand, Chabrier set music for an operatic heroine caught between erotic love and her mother's directive to pursue a Christian evangelical mission; on the other, he composed a song about little ducks marching like country gentlemen. Even its dedicatee, the operetta star Mily-Meyer, took it all too seriously and 'tightened her little buttocks' when she sang it, Chabrier once complained. He orchestrated the first act of *Briséis* before continuing his draft, undoubtedly the result of a premonition that he might not live to complete the work. Chabrier's condition steadily worsened after 1890, to which concerns were added reduced financial stability, the death of his childhood nurse and friend Nanine, and his wife's own precarious health. The only substantial composition of 1891 was the piano piece *Bourée fantasque*, an orchestration of which he left incomplete; Felix Mottl, the German conductor and proponent of Chabrier's music, soon produced an orchestration that had wide public success. Chabrier was gratified when the Opéra at long last announced it would stage *Gwendoline*, but at the première on 27 December 1893 he did not recognize the music as his own. Struck by general paralysis, he died on 13 September 1894; his collection of Impressionist masterpieces was sold at auction in 1896; Richard Strauss conducted the stage première of *Briséis* in Berlin on 14 January 1899.

[Chabrier, Emmanuel](#)

## **2. Works.**

The music of Chabrier was celebrated a great deal more after his death than during his lifetime. The critic Gustave Samazeuilh noted that Debussy often told him that he could not have written certain passages in *La damoiselle élue* without Chabrier's *La sulamite* (also for female chorus) as a model. Echoes of Chabrier's *Habanera* for piano surface in Debussy's 'La soirée dans Grenade' (*Estampes*) and his piano prelude 'Général Lavine – excentric' also has a distinctly Chabriean flavour. Ravel played clever homage to Chabrier's piano piece *Mélancolie* in his 'A la manière de Chabrier'. The operettas of André Messager and Charles Lecocq owe a good deal to Chabrier and Poulenc admitted that he had *L'étoile* in mind as he wrote *Les mamelles de Tirésias*. In the lineage of French music, the filiation of Chabrier to Les Six was particularly strong. But Poulenc and colleagues such as Milhaud and Auric privileged only certain aspects of Chabrier's musical personality: the humorist, the parodist, the brilliant transposer of popular idioms to high art, the composer who once admitted that 'I shape my musical rhythms with my Auvergnat clogs'.

Chabrier's remark pertains particularly to moments in his piano music such as the insistent off-beat accents in *Danse villageoise*, the *molto pesante* bass augmentation of the rapid-fire main motif in the *Bourée fantasque*, and the hammered-out chords in *Joyeuse marche* (one passage in the latter work is even marked *très rude* and another is triggered by a tone cluster in the bass). One need look no further than the famous *couplets du pal* in *L'étoile* for the full scope of Chabrier's humour, as well as its earthy side, which so captivated Les Six and subsequent generations of critics. At the end of Act 1 King Ouf, the feckless tyrant of an unidentified oriental regime, has cornered the peddler Lazuli for an annual public execution. In a lilting waltz with rubato and sweeping vocal portamentos suggesting mock amiability, he invites the lad to sit on a chair from which a stake ('pal') will be cranked up to impale him ('Donnez vous la peine de vous asseoir', a phrase that plays on multiple meanings of the word 'peine': pain/sorrow/trouble). In an instant, however, the tune does service for genuine amiability after Ouf discovers from his astrologer that his own death will necessarily follow Lazuli's: now the king invites him to his palace on a litter (a 'palanquin' instead of a 'pal'). In the orchestral entr'acte following the intermission – a moment when audience members are just settling into their places – Chabrier brings back the lilting waltz of the stake, a reminder of where the plot left off, to be sure, but also cause for playful discomfort about seats in the theatre. In the same work, Chabrier's knack for parody sounds in the chromatic passing tones of Lazuli's *romance* to the 'little star' of Destiny, à la Wolfram's 'O du mein holder Abendstern' from *Tannhäuser*, as well as the fioritura imitating Italian opera about 1825 in the 'Duetto de la chartreuse verte'. Such skill would resurface often in his comic works. In between the stanzas of the late song *Ballade des gros dindons*, Chabrier alludes to Don Giovanni's mandoline serenade, a comic disjunction associating large turkeys burdened by their pendulous wattles to an archetypal seducer. Such passages give full meaning to d'Indy's baptism of Chabrier as the 'Ange du cocasse' (the angel of irreverent, often ribald, humour).

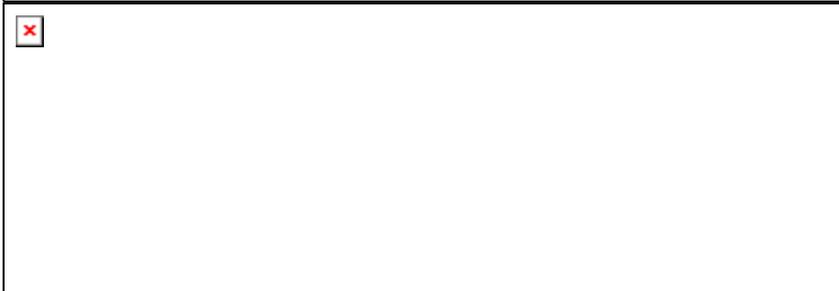
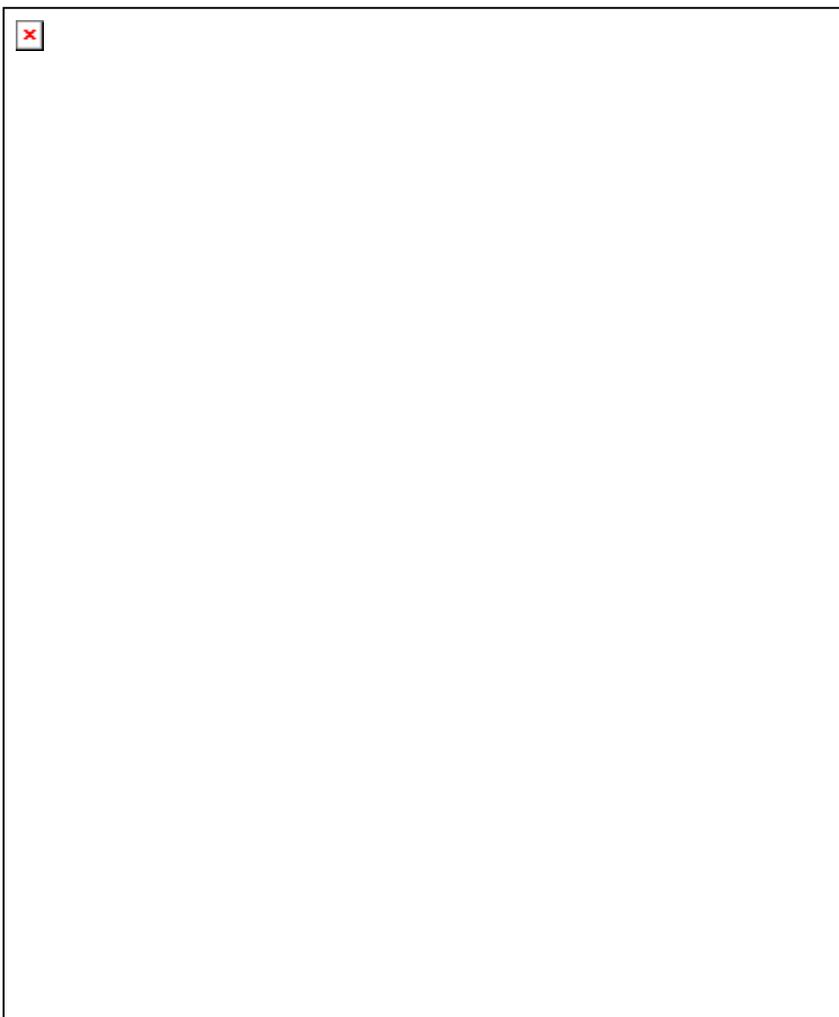
To see Chabrier's musical personality entirely in this light, however, would be a mistake. Following the death of Nanine, Chabrier wrote to Mottl that 'Unfortunately for me, despite my jovial appearance, I belong to that group of people who feel very deeply'. To be sure, Chabrier's colleagues, as well as

subsequent generations, recognized his fundamental generosity of spirit. But whether Chabrier was able to translate this empathy into deeply emotive music became entwined for many critics with the questions having to do with the alleged irreconcilability of Wagner with Gallic temperament. In short, reverberations of Wagner in *Gwendoline* and *Briséis* have often been described as an ill-chosen path. This, in turn, has caused the denigration of some very fine music. Apologists have gone to the other extreme and suggested that the impact of Wagner on these scores was minimal because Chabrier's style does not really sound Wagnerian. That is to have a limited understanding of the manifold dimensions of Wagner's influence:

*Gwendoline*, after all, contains a *légende* for the heroine dramaturgically reminiscent of Senta's Ballad, a series of interrupted songs (as in any number of Wagner operas), and a *Liebestod* conclusion in which an orchestral peroration carries the feminine leitmotif, once again as in *Der fliegende Holländer* (with its revised conclusion). Chabrier's reharmonizations of his main leitmotifs in different contrapuntal contexts surely owe a great deal to *Tristan*. These are carried out with un-Wagnerian concision, the occasional surfacing of conventional number types, a real gift for cantabile phrases, and, in *Briséis*, great sensitivity to orchestral colour (for which *España* had marked a seminal moment in Chabrier's development). *Le roi malgré lui* has fared poorly at the hands of critics because of its complicated libretto. Had the work been styled an operetta and provided with a less elaborate score, it seems doubtful whether the same objection would have been raised as strenuously: wild, almost incomprehensible, intrigue passes better in lower genres. *Le roi* awaits re-evaluation as a work where eclecticism – including sharp juxtapositions of high and low styles – is the paramount critical category: its variegated mix includes patter singing, an Italianate canon of confusion, show-stopping roulades, serious love music in post-Wagnerian chromatic language, an elegiac modal pavane and a driving choral waltz. That eclectic musical approach should breed greater tolerance for the Byzantine twists and turns of the story.

Chabrier developed many features of his own language as early as the *mélodies* of 1862. His melodies in instrumental and vocal music alike are frequently marked by a wide range negotiated with large leaps combined with chromatic decoration, as in [ex. 1](#), extracted from the song 'Ivresses!' (later incorporated into the piano piece *Suite de valse*; like much of Chabrier's waltz music, this work has very much the air of the café-concert about it.) Another distinctive feature of Chabrier's style is the frequent doubling of the melody by the bass. In later piano works this is extended into variegated octave doublings among different voices of the texture (soprano-bass, tenor-alto and so forth) accompanied by ever changing figuration and chromatic foils. Such writing demonstrates a superb sense of keyboard colour over virtuosity *per se*. From his youth Chabrier was fond of embellishing ordinary progressions with orthodox and unorthodox chromatic decorations, and even parallel chords. The locus classicus of the latter in his oeuvre is the first progression in *Le roi malgré lui*: modulation from C to E is embellished by a parallel 7th chord that prolongs the C, and by a chromatic link in which the dominant 7th of E is approached not by an expected augmented 6th, but by a parallel 7th chord in second inversion. Chabrier also savoured the richness of full 9th harmonies. These are unprepared as early as the *mélodie* *L'invitation au voyage* in which the phrase 'D'aller là-bas vivre ensemble' is set to a succession of 9th chords with root movement by 5th. Indeed, the whole song

is a study in such harmonies where Chabrier pays particular attention to the colour of the 9th in different registers of the keyboard and even the voice. In the choral waltz of *Le roi*, 9th chords are strung out in parallel fashion along a chromatically rising bass. Chabrier also loved to deploy all manner of appoggiaturas, from fleeting expressive gestures to prolonged and unexpected clashes. In the *Pastorale des cochons roses* naive pastoral open 5ths underpin long dissonant chords in the right hand. An appoggiatura is the starting point of the middle section in the *Bourée fantasque* (ex.2), a quintessential Chabriean moment. Here the F $\flat$  is not only unexpected in light of C, the key of the first section, but also in light of F, the key of the middle episode. It is held over three bars before finally slipping up to the G that fills out the dominant harmony of the new section. Later, he raises the F $\flat$  appoggiatura to structural significance by pursuing the implications of its enharmonic spelling as G $\flat$ :



Ex.2 also illustrates Chabrier's penchant for cross rhythms and syncopations. The F♯ is resolved with a *sforzando* on the second beat of the bar, with syncopations below. The rhythmic organization of the right hand then takes its cue from the syncopations only to break out with a strong downbeat at the climax of a typically wide-arching Chabriean phrase. Compound time in particular often provides Chabrier with a feast of varied divisions. In the piano piece *Improvisation*, for example, the typical hemiola of 3/4 and 6/8 abuts on quadruple division of the bar. In Harald's lovely phrase 'Laisse moi respirer le miel de tes cheveux!' from the second act of *Gwendoline*, 9/8 metre in the voice is set against displaced duple division in the orchestra. All of these techniques appear in Chabrier's serious and comic works; his characteristic style is not more perceptible – nor necessarily more appropriate – in the latter, as has sometimes been claimed. Indeed, the consensus about Chabrier's vital role in expanding the tonal and orchestral palette of French music in general at the end of the 19th century is unassailable.

Chabrier, Emmanuel

## WORKS

all printed works published in Paris

### stage

Fisch-Ton-Kan (operetta, P. Verlaine and L. Viotti), 1863–4, Paris, Cercle de l'Union Artistique, 31 March 1873 [as Peh-li-kan, with pf]

Vaucochard et fils 1er (operetta, Verlaine and Viotti), 1864, inc., Paris, Salle de l'Ancien Conservatoire, 22 April 1941

Jean Hunyade (opéra, H. Fouquier), 1867, inc.

L'étoile (opéra bouffe, 3, E. Leterrier and A. Vanloo), Paris, Bouffes-Parisiens, 28 Nov 1877 (1877)

Le Sabbat (oc, 1, A. Silvestre), 1877, inc.

Une éducation manquée (operetta, 1, Leterrier and Vanloo), Paris, Cercle International, 1 May 1879 [with pf]; Monaco, 1910; Paris, Arts, 1911 (1879)

Gwendoline (opéra, 3, C. Mendès), 1879–85, Brussels, Monnaie, 10 April 1886 (1886)

Les muscadins (opéra, 4, J. Clarétie and Silvestre), 1880–81, inc.

Le roi malgré lui (oc, 3, E. de Najac and P. Burani, rev. J. Richepin, after A. and M. Ancelot), 1884–7, Paris (Favart), 18 May 1887 (1887)

La femme de Tabarin (incid music, Mendès), Paris, Libre, 11 Nov 1887

Briséis, ou Les amants de Corinthe (drame lyrique, 3, Mendès and E. Mikhaël, after Goethe: *Die Braut von Korinthe*), 1888–91, acts 2 and 3 inc., Paris, Concerts Lamoureux, 31 Jan 1897 [concert perf.]; Berlin, Royal Opera, 14 Jan 1899 (1897)

### songs

9 songs, 1862: Couplets de Mariette (V. de Laprade), L'enfant (de Laprade), Ronde gauloise, Le sentier sombre (de La Renaudière), Lied (T. de Banville), Chants d'oiseaux (de Laprade), Sérénade (F.J.A. de Châtillon), Adieux à Suzon (A. de Musset), Ah petit démon! (de Musset) (1995); Sérénade de Ruy Blas (Hugo), 1863 (1913); Les pas d'armes du roi Jean (Hugo), 1866 (1995), also with text Le soldat du roy (Brillant); Ivresses! (Labarre), grande valse, 1869 (1995), music incl. in suite de valse, pf; L'invitation au voyage (C. Baudelaire), bn ad lib, 1870 (1913); Sommaton irrespectueuse (Hugo), 1880 (1913)

Credo d'amour (Silvestre) (1883); Tes yeux bleus (M. Rollinat), 1883, in Album du

Gaulois (1 Feb 1885); Chanson pour Jeanne (Mendès) (1886); Lied: Nez au vent (Mendès), ?1886 (1897); Villanelle des petits canards (R. Gérard), 1889 (1890); Ballade des gros dindons (Rostand), 1889 (1890); Pastorale des cochons roses (Rostand), 1889 (1890); L'île heureuse (Mikhaël), 1889 (1890); Les cigales (Gérard), 1889 (1890); Toutes les fleurs (Rostand); 1889 (1890)

### other vocal

Cocodette et Cocorico, comic duet, 2vv, orch, 1878

Monsieur et Madame Orchestre, comic duet, 2vv, orch, 1878

La sulamite (scène lyrique, Richepin), Mez, female vv, orch, 1884, Paris, Concerts Lamoureux, 15 March 1885 (1885)

Duo de l'ouvreuse de l'Opéra-Comique et de l'employé du Bon Marché, perf. privately, Paris, April 1888; in *Figaro musical* (April, 1893)

Ode à la musique (E. Rostand), S, female vv, orch/pf, 1890, perf. privately, 1890; Paris, Concerts colonne, 22 March 1891 (1891)

### orchestral

Andante, Paris, Cercle de l'Union Artistique, 1874

Lamento, 1874, Paris, Société Nationale de Musique, 1878 (1994)

Larghetto, hn, orch, 1875, Paris, Société des Compositeurs, 1878 (1913)

España, rhapsody, Paris, Société des Nouveaux Concerts, 4 Nov 1883 (1883), arr. song, 1v (1886)

Habanera, Angers, Association Artistique, 1888 (1889) [orch. of Habanera, pf]

Joyeuse marche [Marche française], Angers, Association Artistique, 1888 (1890), orch. of Rondo, pf, 4 hands

Prélude pastorale, Angers, Association Artistique, 1888, orch. of Prélude, pf, 4 hands

Suite pastorale, Angers, Association Artistique, 1888 (1897) [orch. of 10 pièces pittoresques, pf, nos.6, 7, 4, 10]

### piano

Juvenilia, 1849 – incl.: Euphrasie, polka; Wileika, schotish; Nocturne; Aïka, polka-mazurka arabe (Riom, 1855)

Rêverie, 1855; Le scalp!!! (1856); Julia, valse, op.1, 1857; Souvenirs de Brunehaut, waltzes (1862); Marche des Cipayes (1863); Suite de valse, ?1872, anon. arr., pf (1913); Impromptu, C (1873); 10 pièces pittoresques, 1880–81 (1881): 1 Paysage, 2 Mélancolie, 3 Tourbillon, 4 Sous bois, 5 Mauresque, 6 Idylle, 7 Danse villageoise, 8 Improvisation, 9 Menuet pompeux, 10 Scherzo-valse [nos.6, 7, 4, 10 also arr. orch as Suite pastorale]

Habanera (1885), also arr. orch (1889); Bourrée fantasque (1891), also arr. orch, MS, inc.; Aubade, 1883 (1897); Ballabile, ?1889 (1897); Caprice, ?1889 (1897); Feuillet d'album, ?1889 (1890); Ronde champêtre, ?1870s (1897); Air de ballet, 1870s (1897)

2 pf. 3 valse romantiques (1883)

Pf 4 hands: Pas redoublé [cortège burlesque], 1871 (1913); Prélude and Rondo [Marche française], 1883, rev. 1885 (1993) [orch. as Prélude pastorale and Marche française, 1888]; Marche française, rev. 1890 as Joyeuse marche (1890), arr. pf solo, 1890 (1890); Souvenirs de Munich, quadrille on themes from Tristan und Isolde, 1885–6; in *BSIM*, vii (1911), 33

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## Chace [chasse]

(Fr.; Sp. *caça*).

A 14th-century term for canon (see [Canon \(i\)](#)). It is generally applied by modern writers to a small number of 14th-century French-texted, three-voice canons at the unison employing onomatopoeia and word-painting. Various forms of the verb 'chacer' (e.g. 'chasser') also appear in the sources, indicating that a given melody is to be realized canonically.

Apparently unknown before 1300, the term 'chace' is not included in Johannes de Grocheio's compendium of secular genres (*Ars musicae*, c1300). 'Chaches' are listed, however, along with 'motes', 'rondiaux', 'hoques', 'estampies' and 'balades', in an anonymous mid-14th-century translation and adaptation of the 13th-century *Ludus super Anticlaudianum* by Adam de la Bassée. The chace was mentioned again in Don Pedro Niño's list of French polyphonic genres sung at the residence of Regnauld de Trie, Amiral de France, in 1406. The chronicler Mathieu d'Escouchy reported that a 'chasse' was performed during the Feast of the Pheasant at Lille in 1454, and that it 'imitated the barking of little dogs and the sounding of trumpets, just as if we were in a forest'; although canonic realization is not mentioned, this could be a late reference to the mimetic chace.

While literary allusions suggest that the chace constituted a distinct genre, in the musical sources the designation 'chace', like its Italian counterpart [Caccia](#), seems to have been understood primarily as a clue to canonic realization, without reference to textual or musical style. The textless 'chace' for two voices that Jehan Lebeuf d'Abbeville en Pontieu added in 1362 to a late 11th-century plainchant manuscript (*F-CHRM* 130, f.50v) appears to be an extremely simple circular canon, and the pilgrims' songs labelled 'caça' in the late 14th-century 'Libre vermell' (*E-MO* 1, ff.21v–23; ed. in *PMFC*, xxiiiB, 1991) are round canons for two or three voices that untrained singers might easily have learnt without the benefit of notation ([ex.1](#)).



Four chaces survive in the late 14th-century Ivrea manuscript (*I-IV* 115; ed. in CMM, liii/3, 1972, and PMFC, xx, 1982). *Talent m'est pris*, identified as a 'chasse de septem temporibus fugando et revertendo', is a round canon with imitations of cuckoo calls. It appeared in early 15th-century sources with two new German texts, *Der sumer kumt* (*CZ-Pu* XI.E.9; *F-Sm* C.22, now lost) and *Die minne füget niemand* (*A-Wn* 2777 and *Iu Wo*, by Oswald von Wolkenstein). The other three chaces in the Ivrea manuscript are extended, continuous canons. Although they are not identified as chaces, realization in canon at the unison for three voices at a time interval of five longs is inherent in their melodic and rhythmic structure. Another chace, known only by its explicit ... *et belle amie a mon talent*, survives incomplete in two sources (*F-Pn* 67 and *US-R* 44). *Hareu, hareu, je la voy*, listed in the index (*F-Pn* 23190) of the lost Tremoille manuscript, is identified as a 'cantus trium vocum cum fuga 9 temporum' in Coussemaker's inventory of the lost Strasbourg manuscript *F-Sm* C.22; it too seems to be a mimetic chace on a hunting theme.

In all three of the extended Ivrea chaces, opening and closing sections in slow *modus* rhythm frame a more animated middle section, in which short onomatopoeic exclamations are employed in hoquet. *Se je chant*, probably composed by Denis le Grant, Bishop of Senlis (*d* 1352), depicts a hunt as a metaphor for the technique of canonic imitation ([ex.2](#)); *Tres dous compains levez sus* parodies a dawn song with its lively imitations of musical instruments (as does the closely related virelai *Or sus vous dormes trop*), while *Humblemens vos pri merchi* is a comic dispute between two rustic suitors.



The texts of these chaces, loosely organized in rhymed heptasyllabic lines, draw heavily on the imagery and language of the pastourelle. In contrast to the Italian caccia, the basis of musical organization in the chaces is primarily rhythmic and harmonic rather than melodic, a feature they share with the Ars Nova motet. That chace and motet were thought of as related genres is suggested by the index (*F-Pn* 23190) of the lost Tremoille manuscript, where three chaces (two of them concordant with Ivrea) were listed in the motet section. The restricted circulation of the mimetic chaces and the close interrelationship of their sources suggest that they originated in a courtly ecclesiastical milieu, where they were cultivated from the 1320s until late in the century.

None of Machaut's canonic works employs onomatopoeia or word-painting, and while he assigned the *lais*, *rondeaux*, *virelais* and *ballades* to separate sections in his manuscripts, he apparently did not consider the canon as an independent genre. In one of the *lais*, *Je ne cesse de prier*, canonic realization of alternate strophes is indicated by the term 'chace', while the rubric 'iterum et sine pausa' calls for circular repetition of the melody for the second half of the stanza. By analogy, 'statim et sine pausa dicitur secundus versus ... et sic de omnibus aliis' at the end of the first strophe of *S'onques douleusement* indicates canonic realization of all 12 stanzas. The clue to canonic interpretation of the triple-texted ballade *Sanz cuer m'envois/Amis dolens/Dame, par vous* is provided by initial rests in the second voice, rather than by a label or rubric.

Late 14th- and early 15th-century canonic chansons, though not explicitly designated chaces, often retain the verb forms 'chacer' and 'chassant' in a canonic rubric or embedded in the poetic text. Thus the rubric in *rondeau* form that accompanies Jacob de Senleches' *virelai La harpe de melodie* instructs

the second voice to read from the first, 'chassant deux temps sans fourvoier'; Baude Cordier's rondeau *Tout par compas suy composés* contains the clue 'trois temps entiers chacer me pues joyeusement'; and an anonymous canon from the manuscript *I-TRmp* 87 opens with the line 'Casse moy, je vais devant' (ed. in CMM, xxxviii, 1967). By the early 15th century, the term 'fuga', implying flight rather than pursuit, had begun to replace 'chace' in musical sources. Jacobus of Liège had already (c1330) listed *fuga* without comment as a category of discant, along with conductus, motet, cantilena and rondellus, in his *Speculum musice*, book 7.

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## Cha cha cha.

A ballroom dance that originated about 1953 in Cuba. It is derived from the mambo, and its characteristic rhythm – two crotchets, three quavers, quaver

rest – gives the dance its name. The steps are done in a gliding motion, with a rocking of the hips as in the rumba. The dance was popular in the USA and Europe from the mid-1950s.

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# Chaconne

(Fr., also *chacony*; It. *ciaccona*, *ciacona*; Sp. *chacona*).

Before 1800, a dance, often performed at a quite brisk tempo, that generally used variation techniques, though not necessarily ground-bass variation; in 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a severe character. Most chaconnes are in triple metre, with occasional exceptions. The term is sometimes used interchangeably with [Passacaglia](#) (the terms 'chaconne' and 'passacaglia' are used throughout this article regardless of the national tradition under discussion). Many composers drew a distinction between the chaconne and the passacaglia, the nature of which depended on local tradition and to some extent on individual preference. The only common denominator among the chaconnes and passacaglias is that they are built up of an arbitrary number of comparatively brief units, usually of two, four, eight or 16 bars, each terminating with a cadence that leads without a break into the next unit. This almost limitless extendibility allows for the creation of a momentum sustainable over an appreciable length of time, a quality that contributes much to the special character of the genres as well as to their usefulness in certain contexts (for example, as the concluding number in an instrumental suite or stage work). Large-scale articulation by means of temporary shifts of mode or key is not uncommon in either early or more recent works.

1. [Beginnings in Spain and Italy.](#)
2. [Italy after 1615.](#)
3. [Spain after 1630.](#)
4. [France.](#)
5. [Germany.](#)
6. [England.](#)
7. [The chaconne and passacaglia after 1800.](#)

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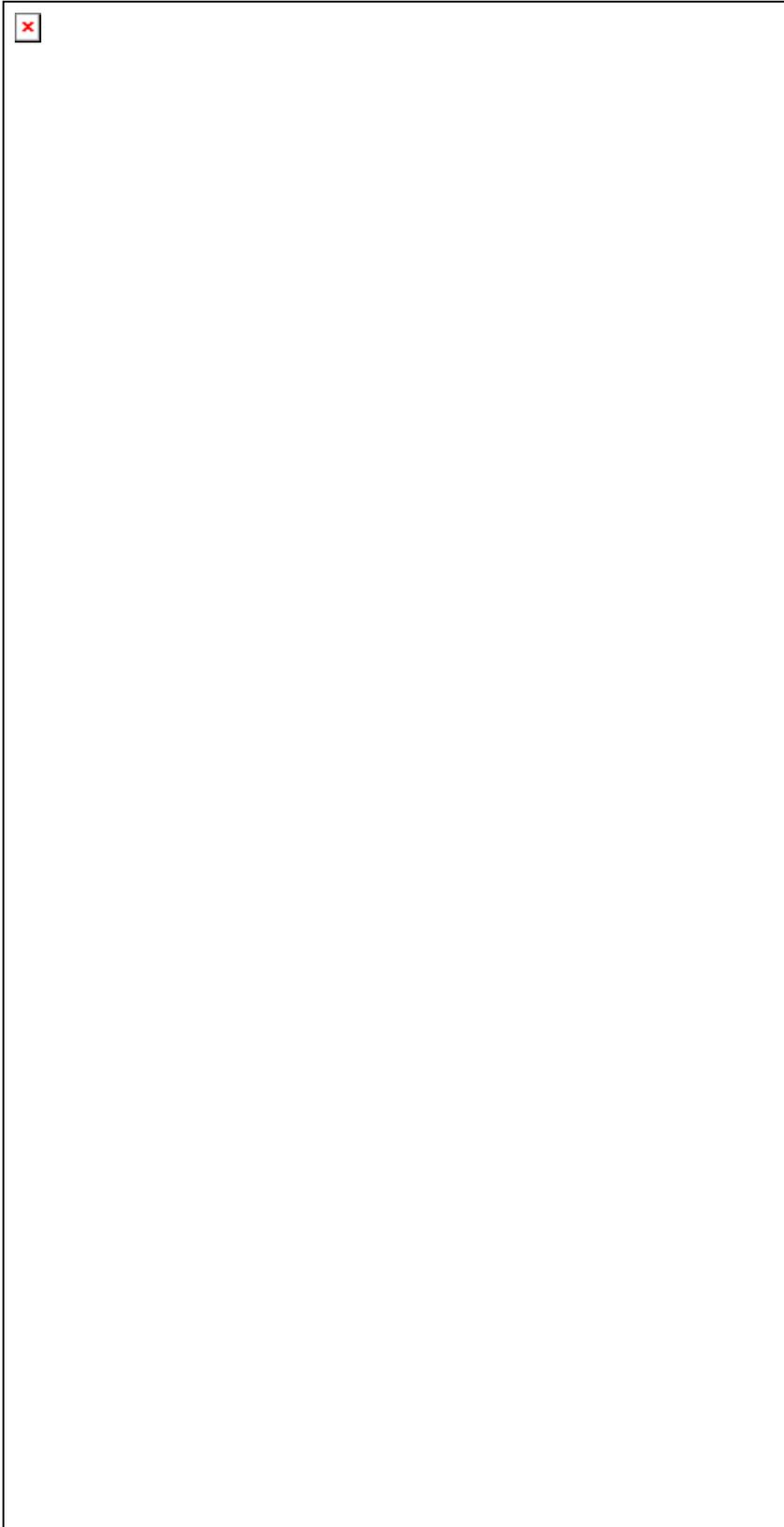
## Chaconne

### 1. [Beginnings in Spain and Italy.](#)

The chaconne appears to have originated in Spanish popular culture during the last years of the 16th century, most likely in the New World. No examples are extant from this period, but references by Cervantes, Lope de Vega, Quevedo and other writers indicate that the *chacona* was a dance-song associated with servants, slaves and Amerindians. It was often condemned for its suggestive movements and mocking texts, which spared not even the clergy, and was said to have been invented by the devil. Its high spirits were

expressed in the refrains that punctuated its often lengthy texts, usually beginning with some variant of 'Vida, vida, vida bona!/Vida, vámonos á Chacona!' (which can be freely translated as: 'Let's live the good life; let's go to Chacona!'). Few could reportedly resist the call to join the dance, regardless of their station in life. The chaconne was traditionally accompanied by guitars, tambourines and castanets; among the less far-fetched of numerous proposed etymologies is a derivation from 'chac', the sound of the castanets. The theory that it was named after an as yet unidentified place (perhaps near Tampico, Mexico, referred to in some texts) is considered more plausible, however.

During the early 1600s the chaconne rapidly became established as Spain's most popular dance, overshadowing its older (but equally 'immoral') rival, the *zarabanda*, with which it was often associated. For the earliest musical notations of chaconnes, however, one must turn to Italy, to the *alfabeto* (chord) tablatures of the newly popular five-course or 'Spanish' guitar, beginning with Montesardo's *Nuova inventione d'intavolatura* (1606). The notations take the form of chord-strumming formulae, presumably based on the dance, which appear along with other formulae of Spanish origin such as the *folía* and *zarabanda*. They are usually presented in several keys and were no doubt intended as pedagogical examples and exercises. Although these tablatures do not provide tunes for the dances, they offer at least some indication of their harmonies and rhythms (Montesardo's rhythmic notation is, however, not without ambiguity). The most common progression for the chaconne was I–V–vi–V, with a metric pattern of four groups of three beats (*ex.1b*); in later variants the final dominant was often extended by a standard cadential formula. Assuming that these formulae reflect to some extent the original Spanish chaconnes, one could reconstruct a hypothetical *chacona* song along the lines of *ex.2a*. Both in Spain and in Italy, especially in Naples, chaconnes were often incorporated into theatrical presentations and *commedia dell'arte* routines, which sometimes resulted in their being banned from the stage. The association with *commedia dell'arte* characters, particularly Harlequin, became long-lasting and widespread throughout Europe.



Chaconne

## **2. Italy after 1615.**

With a few isolated exceptions, the fully notated chaconnes that survive from the first half of the 17th century are almost exclusively from Italy. In addition to the chord-strumming guitar examples there are others calling for plucked playing or a combination of the two techniques, as well as chaconnes scored for different musical forces. Among the earliest are those by Domenico

Visconti (1616) for violin (as a ritornello to an aria); by Falconieri (1616) for two voices with guitar continuo (*alfabeto* tablature); by Piccinini (1623) for chitarrone; and by Frescobaldi (1627) for harpsichord. Whereas the first *alfabeto* tablatures generally present only a single statement of a formula terminating in a cadence, the later examples, whether for guitar or other instruments, are almost always in the form of a chain of units incorporating variations of some sort. The near universality of these variation chains during the early years of the *ciaccona* (they are even found in a unique north European *chacona* published in 1618 by Nicolas Vallet) suggests that the improvisation of strings of variations on chaconne formulae was a common practice among Spanish guitar players, which by the second decade of the century had become sufficiently well known to be emulated elsewhere.

In Italian chaconnes, successive variations usually follow each other without a break, sometimes even overlapping beginnings and ends, a technique that had a long history in both Italy and Spain. The term 'variation' should be understood very loosely, however, as in chaconnes there is generally no underlying melodic theme tying the variations together but at most a harmonic-rhythmic or bass formula, which tends to be treated rather freely or may even be abandoned altogether. In ensemble chaconnes, the continuo bass, by defining the chord formula, often takes the form of an ostinato, but Italian solo chaconnes (and passacaglias for solo guitar, lute or keyboard) are almost never strict ground-bass pieces. The characteristic chaconne formulae, echoing the original *battute* progressions, commence with I–V–VI, and then return to V, either directly or by way of intermediary harmonies such as IV–V or I<sup>6</sup>–IV–V (ex. 1c). The associated rhythmic formula often starts after the downbeat and tends to hover between two bars in compound triple metre (e.g. 2 × 3/2) and four bars in simple triple metre (e.g. 4 × 3/4); the *Zefiro torna* formula popularized by Monteverdi's setting derives much of its charm from the conflict between a surface 3/4 metre with the background 3/2 (ex. 1d). But as central to the Italian chaconne as any of these formal properties were its cheerful, often jocular spirit and its strong dance feeling, reflected, for instance, in the several joyful texts, both secular and sacred, set by Monteverdi to his chaconne bass (Ossi, 1988, p.251). Monteverdi also quoted this bass as a topical allusion in *L'incoronazione di Poppea* (1642; Act 1 scene vi); further evidence of the chaconne's connotations is provided by Salvator Rosa's comment in his satire *La Musica* that everyone was scandalized by 'the singing of the Miserere on the *Ciaccona*'.

Frescobaldi appears to have been the first to draw the chaconne and the passacaglia together as a pair. When in 1627 he published the earliest known keyboard chaconne, the *Partite sopra ciaccona*, he followed it with another variation set, the *Partite sopra passacagli*, the first known appearance of the passacaglia as an independent musical genre (as opposed to an improvisation formula; see [Passacaglia](#), §2). From this time onwards the histories of the chaconne and the passacaglia remained closely intertwined. Frescobaldi maintained his interest in the two genres, which were similar in many ways and yet to him clearly different, and in the ensuing decade he refined his conception of the pair, which reached its culmination in the chaconnes and passacaglias added to the 1637 edition of his *Primo libro di toccate* (ex. 1c and Ex. 2a). Although the chaconne shared with the passacaglia features such as the linking of variations, cadential articulation and the use of triple metre, Frescobaldi's chaconnes also show some

distinctions (not necessarily in every instance), such as a more exuberant, less restrained character, faster tempo, major rather than minor key, more disjunct melodic motion and fewer dissonant suspensions. In the metric patterns of his later chaconnes he favoured two compound triple-beat groups, whereas his passacaglias were usually based on four simple triple-beat groups. Having two rather than four strong beats per variation tends to give the chaconne stronger forward impetus; however, accent shifts in either genre often produced ambiguity in their patterns. Further ambiguity arose when, as was not uncommon, the chaconne was in the minor or the passacaglia in the major, or when the chaconne bass did not move immediately to a root-position dominant (I–V–VI ... ) but to its first inversion, resulting in the bass pattern that descends by step (I–V<sup>6</sup>–VI ... ) associated with the passacaglia. The similarities, differences and ambiguities between the genres are explored to the fullest in Frescobaldi's extraordinary *Cento partite sopra passacaglie* (1637), with its alternating sections marked 'passacaglie' and 'ciaccona', and sometimes a gradual, subtle metamorphosis from one into the other (see Silbiger, 1996).

Some of these distinctions between the two genres remained in the works of later composers in Italy and elsewhere, particularly when a chaconne and a passacaglia appear side by side or in the same collection; however, when one or the other appears by itself, the distinctive features may be less evident or altogether absent. Italian composers who published chaconne-passacaglia pairs differentiated along these lines include Piccinini (1639), Falconieri (1650), Bernardo Storace (1664), G.B. Vitali (1682; not the well-known 'Chaconne by Vitali', which is not by Vitali and not called 'chaconne' in its source) and Mazzella (1689). Some composers also followed in Frescobaldi's footsteps by introducing shifts in key and tempo, including, for example, Corelli in his one-movement Sonata op.2 no.12 (1685). This work, surely one of the peaks of Italian chaconne production, is also notable for incorporating ingenious contrapuntal development of its bass formula (ex.1f).

In vocal settings, Italian chaconnes were sometimes interrupted by recitatives (e.g. Frescobaldi's *Deh, vien da me pastorella*, 1630, and Monteverdi's *Zefiro torna*, 1632). Sections that resemble a chaconne without being identified as such are found in operas, cantatas and sacred works. However, the present-day tendency to identify any ostinato aria with the chaconne or passacaglia does not appear to have historical precedence unless the piece also shows the characteristic dance rhythms and other genre markings. By the beginning of the 18th century the chaconne was rapidly losing ground in Italy, but it continued to flourish in France, Germany and elsewhere for some time.

## Chaconne

### 3. Spain after 1630.

In Spain the chaconne's popularity began to decline by the 1630s, but it maintained a presence as a popular dance and a folkdance. According to one report it was still danced in Portugal in the 19th-century during Corpus Christi processions. Only a small number of notated examples survive in Spanish guitar, harp and keyboard tablatures from the later 17th century (for example by Sanz, 1674; Ruiz de Ribayaz, 1677; Martín y Coll, 1708); the few that do survive suggest that the chaconne continued to be a subject for instrumental improvisation. (For the busier and artistically more significant passacaglia

tradition that persisted in Spain throughout the 17th century and beyond, see [Passacaglia](#), §3.)

[Chaconne](#)

#### 4. France.

In France the Hispanic-Italian chaconne, like the passacaglia, was transformed during the mid-17th century into a distinctive native genre that in turn became a model for emulation elsewhere. Before this, however, the genre had already had some impact as an exotic Spanish import. In 1623 the Spanish expatriate Luis de Briçeño published in Paris a guitar method that included in chord tablature brief chaconnes and passacaglias similar to the early Italian examples. A ballet presented in 1625 at the royal court included an 'Entrée des chaconistes espagnols', danced to the sound of guitars. During the 1640s the promotion of Italian music and musicians by Cardinal Mazarin brought wider familiarity with the two genres in their newer incarnations. Luigi Rossi's *Orfeo*, performed in Paris in 1647 to great acclaim, contains a dramatically positioned chaconne, 'A l'imperio d'Amore', in its second act. Francesco Corbetta, who settled in Paris about 1648 and became guitar teacher to the future Louis XIV, was perhaps the greatest Italian guitar virtuoso of his time, and the composer of numerous chaconnes and passacaglias.

By the late 1650s the French chaconne tradition was firmly in place, already showing many of the characteristics that would mark the genre during the later 17th century and the 18th. Many elements were borrowed from the Italian tradition, but differences in both affect and design are evident at the outset. The playful, volatile Italian chaconne became in France a more controlled, stately dance, suggestive of pomp and circumstance; whereas the Italian pieces often proceed capriciously, in the vein of a spontaneous improvisation, the French ones exhibit a well-planned, orderly structure. The repetition of units, often with alternating half and full cadences, and the recurrence of earlier units, sometimes with variations superimposed, became important structural techniques. Rondeau schemes were common in the instrumental chaconnes (although not in the operatic ones), along with variation schemes and combinations of the two. Typically the refrains were of four- or eight-bar phrases, usually repeated, and ended on strong cadences; the couplets could modulate to related keys or provide contrast by other means.

The French chaconne, like the passacaglia, was cultivated both in chamber music, especially by guitarists, lutenists and keyboard players, and on the musical stage. Among the earliest surviving examples from before 1661 are those for harpsichord by Louis Couperin. His chaconnes are built on rondeau forms; the refrains are marked by a distinctive stop-and-go rhythm reinforced by colourful, richly textured chords; the couplets often bring thinner, more soloistic textures and faster-flowing rhythmic activity.

Lully was without doubt the primary architect of the theatrical chaconne and its much less common passacaglia counterpart. In his *tragédies lyriques* chaconnes assume a central place in the form of extended, lavish production numbers celebrating a hero's triumph or apotheosis; in some of his last works (such as *Roland*, 1685, and *Armide*, 1686) they support and provide continuity for an entire scene. Several include chains of well over 100 units,

which may include vocal and instrumental segments, sections in the relative minor, units without bass instruments or for solo wind, and other forms of contrast and variation. Following Lully, the grand, festive chaconne became established as a set piece in the French *tragédie lyrique*, with notable examples appearing in Charpentier's *Médée* (1693), Marais' *Alcyone* (1706) and Rameau's *Hippolyte et Aricie* (1733) and *Castor et Pollux* (1737).

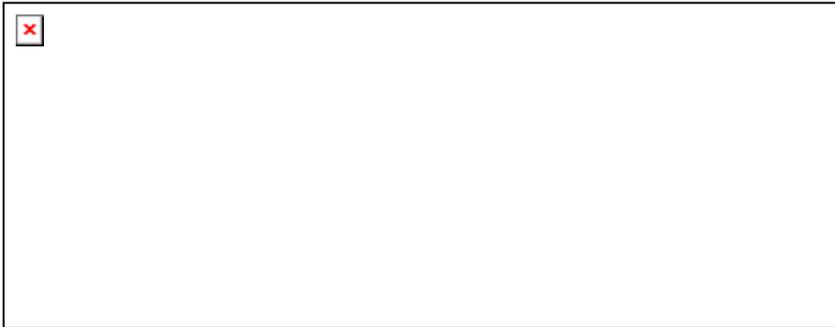
In France the chaconne and passacaglia served mostly as stage dances rather than as ballroom dances, although a dividing-line between the two functions cannot always be clearly drawn. Surviving choreographies for dances by Lully (all dating from after his death) show those for chaconnes and passacaglias to be quite similar, even if in passacaglias the details of gesture may have been more deliberate. Existing side by side with the noble theatre pieces, a lighter type of chaconne kept alive the dance's Spanish roots and its *commedia dell'arte* associations, both on the stage and during entertainments at masked balls. Such dances were often on Spanish themes and danced with castanets (in fact, it seems castanets were used when dancing any type of chaconne), or the dancers represented Harlequin characters (Harris-Warrick, 1986; Hilton, 1986). Lully's ballet for *Le bourgeois gentilhomme* (1670) contains a 'Chaconne des Scaramouches, Trivelins et Arlequins', and early 18th-century dance manuals still provided Harlequin choreographies for the chaconne (see [fig. 1](#)).

In France, as in Italy, the distinction between chaconne and passacaglia is most evident when the two appear in the same context. According to theorists such as Brossard (1703) and Rousseau (1767), the chaconne was ordinarily in the major (a 'rule' often violated), the passacaglia in the minor; furthermore, chaconnes were performed at brisker tempos. Several 18th-century reports of precise tempo measurements indicate crotchet = c120–160 for chaconnes and c60–105 for passacaglias; the slower chaconne tempo range is probably more suitable for later pieces with frequent semiquaver subdivisions (such as those of Rameau) and the faster range more appropriate for the earlier type (such as Lully's) with mostly quaver subdivisions (Miehling, 1993). Louis Couperin's association of rondeau forms with chaconnes and ground-bass variations with passacaglias is observed occasionally in the keyboard works of other composers (e.g. D'Anglebert's *Pièces de clavecin*, 1689) but never became a general rule, and versions of the characteristic bass formulae are sometimes encountered, but also without consistency.

The works of François Couperin include a variety of chaconne and passacaglia types that show the composer's awareness of their ancient traditions; among them are a 'Chaconne ou Passacaille' (1726; [ex. 1g](#)) and a 'Passacaille ou Chaconne' (1728), both of which play with the opposing qualities of the two genres, somewhat in the manner of Frescobaldi's *Cento partite*. Couperin even wrote a chaconne in duple metre, something he considered remarkable enough to mention in his score. In addition to chaconnes and passacaglias in the grand French manner (often marked 'noblement'), Couperin wrote two chaconnes of the lighter type, designated 'chaconne leger' (1722 and 1724); both are notated in 3/8.

After 1740 the chaconne fell largely out of fashion in instrumental solo and chamber music, but (to a much greater extent than the passacaglia) maintained a place on the musical stage throughout the final decades of the

century, particularly in serious musical presentations at the Paris Opéra and elsewhere (less often in comedies). Chaconnes were still included, for example, in most of Gluck's Parisian productions, as well as in J.C. Bach's *Amadis de Gaule* (1779), Mozart's *Idomeneo* (1781), Méhul's *Le jugement de Paris* (1793) and Cherubini's *Anacréon* (1803). These late examples are rarely cast in ostinato-variation form (Burney in 1789 considered the ground bass a 'Gothic' practice) and bear little resemblance to the old Lullian chaconnes, but they continued the tradition, being extended, triple-time dance numbers usually positioned at the conclusion of a divertissement. Whether the 19th-century dance step the *pas de chacone* preserved any elements of the earlier chaconne has not been determined.



Chaconne

## 5. Germany.

The earlier German chaconnes (usually spelled '*ciaccona*' or *ciacona*', even as late as J.S. Bach) were closely modelled on foreign works, notably the closing section of Schütz's *Es steh Gott auf* (1647), which by the composer's own admission was based on Monteverdi's *Zefiro torna*, but with a modulating ostinato pattern. Schütz's work may in turn have inspired the impressive chaconne that concludes his pupil Matthias Weckmann's *Weine nicht* (1663), in which the pattern is transformed several times. Distinct German forms of the chaconne developed only in the later years of the century, most strikingly in solo organ music. The German organists, drawing on traditions of *cantus-firmus* improvisation and ground-bass divisions, created a series of majestic ostinato compositions, shaped by increasingly brilliant figurations. A passacaglia and chaconne pair from well before 1675 by J.C. Kerll (who had studied in Rome) still used traditional ground-bass formulae, if treated rather loosely ([ex. 1e](#) and [Ex.2b](#); in the sources the chaconne is notated with three semibreves per bar, but the passacaglia with three breves, presumably to emphasize the slower tempo); and forms of both formulae also appear together in Poglietti's *Compendium* (A-KR L.146, 1676), the only known example of the specific basses being cited in an early treatise ([fig.2](#)). However, later composers such as Buxtehude and Pachelbel introduced bass formulae of their own devising, which were treated during at least the first part of the composition as rigorous ostinatos; they assume a thematic significance not present in the traditional formulae, as various techniques borrowed from chorale improvisation were brought to bear on them. The busy passage-work and contrapuntal density largely obliterated any dance feeling (except, some might hold, on a cosmic plane), and links with the genres' origins became increasingly tenuous.

Chaconnes written during the same period for instrumental ensemble (for example by Biber, Georg Muffat and J.C.F. Fischer) followed French models

more closely or combined the French and Germanic approaches, as did those conceived primarily for harpsichord (e.g. by Fischer, Georg Böhm and Fux). The hybrid type was pushed to its limits by J.S. Bach in his Chaconne in D minor from the fourth Partita for unaccompanied violin ([ex.1h](#)), a work in which several international chaconne and passacaglia traditions (including the virtuoso solo divisions of composers such as Biber and Marais) may be traced, and which in turn spawned its own tradition of adaptation (e.g. by Mendelssohn, Schumann, Brahms and Busoni) and emulation (e.g. by Reger, Bartók and Walton).

## Chaconne

### 6. England.

Although during the last few decades of the 17th century the chaconne also gained considerable popularity in England, it is difficult to identify uniquely English forms. Italian and especially French examples continue to be followed, even if as a rule the results were unmistakably English. There was a special fondness for ground-bass variations – not surprising in view of the age-old English predilection for this technique. Pieces called ‘passacaglia’ are much rarer, but some compositions entitled ‘ground’ resemble those called either chaconne or passacaglia on the Continent.

Among the finest chaconnes produced by any 17th-century composer are those of Purcell. *King Arthur* (1691) includes a grand instrumental chaconne in the ‘First Musick’ (used earlier in the 1687 ode *Sound the trumpet*), as well as an extended vocal passacaglia in the Lullian manner in Act 3. The ‘Chaconne: two in one upon a Ground’ in *Dioclesian* (1690), a canon for two recorders on a descending ostinato, is a true tour de force; the concluding number in the same work, ‘Triumph, victorious love’, is a chaconne in all but name and includes passages curiously reminiscent of Monteverdi’s *Zefiro torna*. Some of Purcell’s chaconnes for instrumental ensemble, notably the Sonata in Four Parts no.6 (as in Corelli’s op.2 no.12, the chaconne forms the entire sonata) and the marvellous *Chacony* (z730), well deserve their frequent performances.

## Chaconne

### 7. The chaconne and passacaglia after 1800.

When 19th- and 20th-century composers returned to writing chaconnes and passacaglias, they did not take as their models the most recent examples from the late-flowering French operatic tradition, nor the once paradigmatic works of Frescobaldi or Lully; they turned rather to a handful of ‘rediscovered’ pieces by the German masters, especially Bach’s Passacaglia for organ and his Chaconne for unaccompanied violin, and perhaps also the passacaglia from Handel’s Suite no.7 in G minor. While these impressive works are certainly deserving of their canonic status, they are atypical of the earlier mainstream genre traditions (Handel’s passacaglia was in fact in duple metre). From Bach’s passacaglia they took what now became the defining feature: the ostinato bass. The theme-and-variation idea, often incidental to earlier chaconnes and passacaglias (if present at all), became central to the revived genres. As with Bach, the ostinato theme is usually stated at the outset in bare form and in a low register. The association with Bach (and therefore the past) and with the organ also contributed to a mood of gravity: most post-1800 examples call for a slowish tempo. Some writers attempted to

define a distinction between the chaconne and the passacaglia, based primarily on the examples by Bach, but no consensus was ever reached and for the most part the terms continued to be used interchangeably.

Already during the earlier 19th century several leading composers had found themselves inspired by the chained ostinato-variation idea, without necessarily calling the resulting works 'chaconne' or 'passacaglia'. Notable examples are Beethoven's 32 Variations in C minor (woo80), Liszt's prelude on 'Weinen, Klagen, Sorgen, Zagen' (based on a chromatically descending ostinato from Bach's Cantata no.12) and, perhaps the most famous latter-day example, the final movement of Brahms's Fourth Symphony, modelled on ostinato-variations by several earlier composers, in particular Buxtehude's Chaconne in E minor and the final chorus of Bach's Cantata no.150 (Knapp, 1989).

Works specifically called 'passacaglia' or (not nearly as often) 'chaconne' became more common in the 20th century, both as independent compositions and as movements in larger works. Almost all are of the cantus-firmus ostinato type, although treated with varying degrees of flexibility (as in the early German models, the first group of statements of the ground are usually strict, but later ones may be varied). In view of the antecedents by Bach it is hardly surprising that dense contrapuntal settings for keyboard (mainly organ, but also piano) and virtuoso settings for solo strings (violin as well as cello) are especially popular, but there are also works for chamber ensemble and for large orchestra, and even a few operatic scenes. Certain composers such as Reger, Hindemith and Britten showed a special fondness for the genres, incorporating them into several works. Other major figures who contributed to the genres include: Ravel (Piano Trio), Schoenberg (*Pierrot Lunaire*), Berg (Orchestral Songs, *Wozzeck*), Webern, Bartók, Vaughan Williams, Walton, Copland, Wolpe and Ligeti (*Hungarian Rock (Chaconne)* and *Passacaglia ungherese*, both for harpsichord) – a list that could be much expanded, especially if one includes 19th- and 20th-century works that are chaconnes and passacaglias in all but name.

## Chaconne

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## Chad

(Fr. République du Tchad).

Central African country. A former French colony, it has been independent since 1960. Its territory extends over 1,284,000 km<sup>2</sup>, from the Tropic of Cancer in the north to beyond the 10th parallel in the south, i.e. from the desert zone to that of the forest. The population of 7.27 million (2000 estimate) thus lives in areas of great climatic and geographical contrast. Since in addition the inhabitants are descended from different ethnic groups, it is not surprising that their ways of life and socio-religious traditions vary considerably, as do their musical traditions. Knowledge of the music is superficial since there have been few specialized studies. The only information available is dispersed in general ethnological and anthropological studies and in the printed commentaries accompanying musical recordings, so that the discussion below focusses especially on the organological aspect of the traditional musics of Chad. The various peoples north of the 15th parallel are Saharan and mostly semi-nomadic livestock breeders who have been converted to Islam. In contrast, the southern inhabitants are principally sedentary cultivators, largely animist, some of whom have been converted to Christianity or Islam only comparatively recently.

Everywhere, from the north to the south, a common feature is the presence of many drums and a wealth of rhythmic musics that are most often bound to dance. Recordings of the music of Chad are published from the archives of the Musée Royal de l'Afrique Centrale, Tervuren, and in the UNESCO, OCORA, CNRS–Musée de l'Homme and Ethnic Folkways collections.

## 1. The north.

The principal peoples of this area are shown in the map (fig.1). Sometimes the term 'Tubu' is applied to the Teda and the Daza, whose languages are related. The music of the other ethnic groups, although not identical, has a certain number of features in common with that of the Teda, notably in the principal types of instrument used and in the distinctions between the music of professionals and non-professionals, and the music of men and women.

Traditional Teda musical instruments (two kinds of chordophone and three kinds of drum) are played only by men. The most common chordophone is the *keleli*, a plucked lute (fig.2). The resonator is hemispherical and made of gourd, wood or an enamel bowl about 20 cm in diameter with a soundboard of camel skin fixed by lacing. The neck is inserted through a slot in the skin, its lower end reappearing under a circular hole so that the strings can be tied on easily. Strips of skin are used in place of tuning-pegs to fasten the strings to the neck. The strings were traditionally made of animal sinew but are now often made of nylon thread; two or three are used according to the music played. The second kind of chordophone is the *kiki*, a one-string bowed fiddle. The body of the instrument is the same as that of the *keleli*, but the sinew or nylon strings are replaced by a string of horsehair attached to the neck by leather straps. The string passes over a small wooden bridge placed on the skin soundboard. The bow is also made of horsehair fixed to a supple rod, which is strongly arched to secure its tension.

The three kinds of drum differ from one another only in their dimensions. The largest, the *nangara*, is approximately twice the size of the *kwelli*, with which it is often paired. The *nangara* is approximately 50 cm high, and the diameter of the struck skin is between 30 and 42 cm. Both drums – which may be played by any adult male – are quite bulky, and the two skins on each are attached

by lacing to the wooden body, which is ovoid in shape. They are struck with straight sticks, by two drummers if only the *nangara* is used, and by three if both instruments are played as a pair.

The third kind of drum, the *kidi*, is used only by professional musicians belonging to the group of blacksmiths. This drum also has two laced skins, but the body is tapered and its maximum diameter is only about 20 cm. The body-shell is carved from a light wood since the blacksmith carries the instrument suspended from his neck while he is playing. He strikes the two skins with his hands while singing to accompany recreational dances, an activity for which he is paid. It would be shameful for a young Teda who is not a blacksmith to play the *kidi* while singing in public; only the girls sing when the two other drums are played, even at dances. In addition, the *nangara* and the *kwelli* are used for signalling and may punctuate proclamations, a use forbidden to the blacksmith's drum.

This use of drums also occurs in Kanem, the province on the borders of Lake Chad, but two large paired drums are used, one 'male', the other 'female'. The Kanembu use some instruments not found among the Teda. Small double-headed laced drums are struck with the hands solely by the descendants of slaves. Professional musicians use two kinds of double-headed laced drums of different sizes, but both with cylindrical wooden bodies. One head is struck with a bent stick, the other with two straight sticks. They also use single-headed drums, some of which are hourglass drums with wooden bodies played in pairs and struck with the hands, while others are made of pottery or wood and struck with large plaits of vegetable fibre (fig.3). All drums used by professionals are fitted with snares. They are generally grouped in pairs, sometimes in threes, together with a shawm or oboe of Arab origin, the *Algaita* (fig.4).

Small idioglot clarinets made of reed are played solely by young uncircumcised boys. In addition to the instruments listed, everyday objects such as bowls, spoons or bottles are struck or knocked against one another to serve as rhythm instruments. In regions where there are sultanates, as among the Kanembu, the Bulala (Bilala) or the Zaghawa, as well as among people in the Wadai area, the possession of certain musical instruments is linked with traditional authority, e.g. the long metal trumpets in Kanem and the copper kettledrums of the Zaghawa sultans.

## **2. The south.**

The settled life of the people in the south has led to the development of local characteristics, although exchanges and reciprocal influences have led to the formation of larger cultural areas embracing several different ethnic groups. Thus the Sara have influenced the institutions of several of their neighbours with corresponding effects on their music. The Sara and related groups use a variety of instruments frequently organized in ensembles. The xylophone, unknown in the north, is used widely. There are several types, which differ in the number of keys (13, 14 or 15) and in the gourd resonators with which they are fitted. These resonators may be straight or curved, and may have a hole covered by a membrane of fish bladder or bat's wing that serves as a mirliton and modifies the sonority of the instrument. Drums, including kettledrums, are of different shapes and sizes with one or two skins. Bow harps, with a varying number of strings, are generally used to accompany singing.

The Masa (Masana) and their neighbours, the Moundang (Mundang), Toupouri (Tupuri), Kim and Gor, form another important cultural group distributed throughout the south-west of the country. They have numerous wind instruments, including end-blown flutes and various end-blown or side-blown trumpets, with or without a mirliton, and made of gourd, wood or horn, or of a combination of these three materials. Thus, a wooden trumpet may have a bell made of animal horn or gourd. Whistles and flutes are used in highly elaborate music. Some of them have finger-holes. They are made of horn, wood or clay (dried or baked) and have a variety of shapes. The Mulwi (Mulwi) use an ensemble of 18 carefully tuned globular whistles of unbaked clay. Their playing technique consists of alternating the sounds of the whistles with that of the musicians' voices to produce effects similar to yodelling. Other ensembles of whistles occur particularly among the Kera, the Mousse (Musey), the Tumak and the Gula Iro. The Gula Iro use instruments made of baked clay with double bulbs and several finger-holes. The Masa and the Barma (Bagirmi) use drums with one or two skins, and five-string bow harps that are played horizontally on the ground as shown in fig.5, in contrast to the Sara and many other peoples who hold them vertically against the body. Gourd percussion tubes that are struck against the thigh are used exclusively by women. All these instruments are generally fitted with metal jingles or are accompanied by wickerwork rattles or rattles made from large fruit-stones containing various small grains. Some instruments are used principally for rituals, such as the bullroarer and the water-drum. The water-drum is made from a hemispherical gourd inverted in a large container of water and struck like a drum. It is indispensable in ceremonies devoted to the spirits, especially among the Barma, the Kotoko and the Gula Iro.

The musics of the different cultural areas of the country differ in some major characteristic features. In the regions of the Sahara and the Sahel, the music is always monophonic. The melodic part (vocal or instrumental) develops five or six conjoined pitches, but the ambitus does not approach the octave typically reached in the music of the Tuareg of Niger. In the southern region bordering Sudan, it is the opposite: polyphony dominates. Nearly everywhere the melodies follow a pentatonic system and the musicians may have several octaves at their disposal due to the use of instrumental ensembles (xylophones, arched harps and flutes). The musicians also create complex sonorities using various accessories: resonators, noise-makers, cow-bells and buzzing resonators.

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MONIQUE BRANDILY

## Chadabe, Joel

(b New York, 12 Dec 1938). American composer. He studied at the University of North Carolina, Chapel Hill (BA 1959), and Yale University (MM 1962), where his teachers included Elliott Carter. Earle Brown and John Cage were also significant influences. He has taught at SUNY, Albany (1965–98), where he established an electronic music studio, and Bennington College. His development of interactive composition, a significant innovation in electronic music, began in 1966 with a plan for a completely automated synthesizer (realized by Moog). The CEMS (Coordinated Electronic Music System) allowed a composer to sequence an entire composition by first programming a pseudo-random chain of musical events and then manipulating discrete segments where appropriate. From 1970 this approach, which Chadabe has referred to as algorithmic composition, was his principal mode of composition.

In 1972 Chadabe started to compose for acoustic instruments and electronics; he coined the phrase 'interactive composition' in 1981 to describe these works. To allow for international performances of interactive music, frequently undertaken by Chadabe and percussionist Jan Williams, Chadabe and Roger Meyers developed computer software (the PLAY Program) to control a small, analogue, travel synthesizer. Realizing that an actual interactive musical instrument in the form of a completely independent computer software application was needed, Chadabe began to build a model in 1984 using a Synclavier II. Early in 1986 he joined forces with software engineer David Zicarelli, and together they constructed the first version of the MIDI instrument 'M', designed to operate through a Macintosh computer. All of Chadabe's compositions from 1987 to 1994 use this software.

Stylistically, Chadabe's works range from rhythmically complex timbral kaleidoscopes to catchy melodies in jaunty rhythms. His love for American

popular music (1920–50) is reflected in many of his compositions. He has lectured widely on electronic music and served as co-founder and president of the Electronic Music Foundation, an organization devoted to archiving and propagating all aspects of electronic and computer music.

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*Electric Sound: the Past and Promise of Electronic Music* (Upper Saddle River, NJ, 1996)

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## Chadwick, George Whitefield

(b Lowell, MA, 13 Nov 1854; d Boston, MA, 4 April 1931). American composer, teacher, conductor, pianist and organist. He was a leading figure

of the Second School of New England composers. Highly regarded in his lifetime as a composer, he was also largely responsible for the effective reorganization of the New England Conservatory and was one of the most influential teachers in American music.

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STEVEN LEDBETTER (text and work-list), VICTOR FELL YELLIN (text)

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**1. Early years up to 1880.**

Because of his mother's early death and his father's remarriage, Chadwick was left to his own resources at an early age. He thus developed the self-reliance and independence that were to characterize his music as well as his academic life. He learned music from his older brother and by the age of 15 was active as an organist. From this time on he had to pay for his own musical instruction, as his father, a businessman, was opposed to his pursuing a career in music. He did not complete high school, but went to work as a clerk in his father's insurance office. By 1872 he had become the regular organist of a Congregational church, while continuing his studies as a special student at the New England Conservatory, where his organ teachers were Dudley Buck and Eugene Thayer.

In 1876 Chadwick accepted a temporary post as professor of music at Olivet College in Michigan. While at Olivet he became a founding member of the Music Teachers National Association and read a paper on popular music at its first convention. Determined to receive a more systematic musical education, Chadwick travelled in the autumn of 1877 to Leipzig where, after three months of private study with Jadassohn, he enrolled at the conservatory. His success as a composer was as surprising as it was rapid. The first two movements of his String Quartet no.1 were played in a concert of student works in May and favourably received. In the spring of 1879 his String Quartet no.2 and the concert overture *Rip Van Winkle* were judged the best compositions at the annual conservatory concerts. *Rip Van Winkle* quickly received further performances in Dresden and Boston. Greatly encouraged, Chadwick decided to gain additional training in Munich with Rheinberger; but before studying with him he joined a group of young, vagabond American painters under the informal tutelage of Frank Duveneck (1848–1919). He journeyed with the 'Duveneck boys' to Giverny, France, and in the autumn he entered the Königliche Musikschule, Munich. The impromptu excursion contributed to the francophile attitudes which are noticeable in his later compositions.

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**2. 1880–97.**

Chadwick returned to Boston in May 1880; he began a career as an organist, teacher and conductor, and quickly made his mark as a composer in virtually

every genre. He was not a virtuoso keyboard performer, and though he held organ posts for many years, they were secondary to his other interests.

In Boston there were many active choral organizations; Chadwick composed a number of choral works, including *The Viking's Last Voyage* for the Apollo Club, and directed the Arlington Club men's chorus. He also directed an amateur orchestral ensemble, the Boston Orchestral Club, for several years. The presence of such major orchestras as the Boston SO and the Philharmonic Society during the 1880s spurred Chadwick's contributions to the orchestral medium, in which he felt especially at home. The Philharmonic Society played his waltz *Beautiful Munich* (1881), the Harvard Musical Association orchestra performed the Symphony no.1 (1882), and the Boston SO played the 'overture to an imaginary comedy' *Thalia* (1883). This opened the way for the first performance of the Scherzo from the as yet incomplete Symphony no.2 in March 1884; the audience demanded an immediate repetition, the first ever granted in the history of the Boston SO. By the time the symphony received its first complete performance in 1886, Chadwick was regarded especially as a masterly composer of lighter movements. But the piece most often performed, the 'overture to an imaginary tragedy' *Melpomene* (1887), was considered finer simply because the composer was at last writing music deemed entirely 'serious'.

Chadwick's earliest works for the theatre were composed for private clubs to which he belonged. They were strongly influenced by the Gilbert and Sullivan operettas then making their first appearance in the USA. *Tabasco* (1893–4), commissioned by an amateur troupe for a fund-raising benefit, was sufficiently popular to justify a professional revival by the Seabrooke Opera Co., and it toured extensively.

Immediately after his return from Munich in 1881 Chadwick had set himself up as a private teacher. By the spring of the following year he had joined the faculty of the New England Conservatory, with which he remained affiliated until his death, becoming director in 1897. His leadership brought the growth and modernization of the conservatory from its original form (essentially a school of piano playing for training teachers) to a fully-fledged conservatory on the European model. Chadwick's innovations included an opera workshop, a student repertory orchestra, and courses in orchestration and harmony based on the study of actual music rather than abstract principles. His textbook *Harmony: a Course of Study* (1897/R) was printed in many editions and became a standard text.

Chadwick had become a prominent figure in American music by the early 1890s; in 1892 he was commissioned to compose an ode for the opening festivities of the World's Columbian Exposition in Chicago. His grandiose score in three movements, for large chorus and orchestra with three additional brass bands, was performed by a chorus of 5000 and an orchestra of 500. Two years later, Chadwick's third symphony was awarded a prize by the National Conservatory of Music, during the directorship of Dvořák, a composer with whom Chadwick shared a remarkable similarity of musical outlook. Dvořák's String Quartet in F op.96 ('The American'), which received its first performance by the Kneisel Quartet in Boston in 1894, seems to have directly inspired Chadwick's Fourth Quartet, first performed by the same ensemble in 1896.

For some years Chadwick was the director and conductor of the Springfield Festival (1890–99) and the Worcester Festival (1897–1901). As well as championing such composers as Berlioz, Glazunov and Saint-Saëns, these festivals led to his own cantata *Phoenix expirans*, a colourful setting of Scott's *Lochinvar* for baritone and orchestra (for Springfield) and his largest score, the lyric drama *Judith*, based on his own scenario adapted from the Apocrypha (for Worcester). The dramatic action and some of the orchestral sonorities are clearly inspired by *Samson et Dalila* (which Chadwick had conducted a year before beginning his own score), though the influence of Mendelssohn's choral writing is also evident. The central scene of seduction and murder is one of the most expertly constructed and tautly lyrical passages in American dramatic music, though the work has never been staged. Sections emphasizing the chorus, on the other hand, are more like oratorio scenes.

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### 3. 1897–1931.

After Chadwick assumed the directorship of the New England Conservatory in 1897 he found that the demands of the institution forced him to limit his composing largely to the summer months, which he usually spent on Martha's Vineyard. He took his responsibilities as an administrator and teacher seriously; conservatory students remembered his close attention to their progress and somewhat daunting presence at every recital. He also developed the conservatory's orchestra, which he himself usually directed. Much of his teaching was given over to advanced composition students, among them Horatio Parker, who became a lifelong friend, Converse, Edward Burlingame Hill, Daniel Gregory Mason, Farwell, Arthur Shepherd and William Grant Still.

After the turn of the century Chadwick's multi-movement orchestral works, the abstract Sinfonietta for example, were generally lighter in character. He also continued to produce works with programmatic features, such as concert overtures, symphonic poems, the *Symphonic Sketches* and *Suite symphonique*. Chadwick indeed indicated that each of the *Sketches* could be performed independently, they quickly became established as among the brightest and most 'American' orchestral compositions of the time. The *Suite Symphonique*, cast in four movements, was an attempt to repeat the success of the *Sketches*, but though it won a National Federation of Women's Clubs prize, it did not make so consistently strong an impression as the earlier score, despite a clever 'Intermezzo and humoresque' movement containing a cakewalk in 5/4 and a parody of Debussy. One other abstract score of this period, the smaller-scale Theme, Variations, and Fugue for organ and orchestra, exhibits a successful blending of the solo instrument with the orchestra, which recommended it to many organists.

Chadwick continued to write orchestral works with titles that in some way reflect classical antiquity: *Euterpe* (1903), *Cleopatra* (1904) and *Aphrodite* (1910–11) continue in the path of *Thalia* and *Melpomene*, though only *Euterpe*, an abstract concert overture, can be linked to the earlier scores (and its ebullient syncopations sound anything but classically European). *Aphrodite* was inspired by a classical head of the goddess in the Museum of Fine Arts, Boston. Chadwick's last large orchestral score, *Angel of Death*, was similarly

inspired by sculpture – in this case a work of Daniel Chester French. Chadwick also wrote two orchestral tributes to deceased friends: *Adonais* (1899), a richly sombre, somewhat Wagnerian score for the pianist Frank Fay Marshall, and *Elegy* for Horatio Parker (1920).

There is little doubt that the work on which Chadwick pinned his greatest hopes was his *verismo* opera *The Padrone*. Set in an unnamed city on the American east coast (presumably Boston), the opera tells a realistic story of poor Italian immigrants whose lives are ruined by a small-time *mafioso* figure who controls them. The composer originally intended that the immigrants should sing in Italian and the ‘Americans’ in English, though this plan was not carried out; the entire opera is in English. It is colourfully scored and fast-paced, reflecting careful study of late Verdi and of Puccini. It is rare among American operas in that it avoids both the mythological or distant historical settings and the exotic themes of American Indians found in others of the time. *The Padrone* is an opera of modern life, reflecting the current social situation. Had it been produced, it might well have pointed the way to a new manner of operatic composition in the USA, one making the most of Americans’ traditional directness and realistic outlook. Instead the score was turned down by the Metropolitan Opera and a possible production in Chicago fell through when the impresario there suddenly died. *The Padrone* was performed, fittingly, by the New England Conservatory Opera Theater under the direction of John Moriarty (Boston, 11 April 1997).

Aside from *The Padrone*, most of Chadwick’s major works in the decade 1909–18 were composed for the Norfolk Festival; these include his Christmas oratorio *Noël* (1907–8), the symphonic fantasy *Aphrodite* (1910–11), *Tam O’Shanter* (1914–15) and *Anniversary Overture* (1922). Chadwick was so delighted with the rehearsal conditions and the quality of the performances of *Noël* and *Aphrodite* that he offered *Tam O’Shanter* as a gift to the festival in appreciation of its work. *Noël* was popular with choral societies for some years, and *Aphrodite* obtained several performances with American orchestras (including the Chicago SO conducted by Frederick Stock). But it is *Tam O’Shanter* that has so far showed the greatest staying power; a kind of American *Till Eulenspiegel*, it is Chadwick’s homage to his own Celtic heritage, lovingly evoking the Robert Burns poem with warmth and humour.

Chadwick’s creativity declined in his last years. He suffered regularly from gout, and a shipboard injury received in 1898 never healed properly, forcing him to use a cane in his later years. In the 1920s he wrote little, though he did rework *Rip Van Winkle* for publication, and his monograph on Horatio Parker appeared (1921/*R*). Chadwick received many honours; in addition to prizes for his compositions, he was a member of the National Institute and the American Academy of Arts and Letters (elected in 1898 and 1909, respectively); the latter awarded him a gold medal in 1928. In his later years there were occasional all-Chadwick concerts and Chadwick’s contribution to the creation of an American musical language was recognized.

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#### **4. Style.**

Although Chadwick has sometimes been called a ‘Boston classicist’, with all of its connotations of stuffiness, both his life and his music indicate the contrary. His music and his personality had indeed an academic flavour; but

as an American of rural stock, a high-school dropout, and vagabond scholar he was hardly a stereotype. Numerous anecdotes testify to his sense of humour and his outspokenness, which often gave the impression of gruffness. His best works show him to have been a pioneer in freeing American musical expression from German conservatory style. Very early in his career commentators noted 'American' traits in his music, as in the String Quartet no.2 and the scherzos of his first two symphonies. Some works, such as the lyric drama *Judith*, show an interest in French sonorities, while *The Padrone*, for all its evocation of American urban life, draws on the techniques of *verismo* opera. In the scherzo of the Second Symphony he uses a pentatonic melody resembling black American song nine years before Dvořák included the better-known example in his Symphony no.9 ('From the New World'). Most movements of Chadwick's symphony use a variant of the introductory horn call, another pentatonic idea. Some melodies are related to hymnody and folksong. Chadwick's most representative works – the Symphony no.2, String Quartet no.4, *The Padrone*, *Symphonic Sketches*, *Tam O'Shanter*, and many of the songs – illustrate a recognizable American style characterized by the unique rhythms of Anglo-American psalmody, Afro-Caribbean dance syncopations, parallel voice-leading (4ths and 5ths), and virtuoso orchestration. His vocal works frequently display a sensitivity, unusual for the time, to characteristic syncopated or sprung rhythms of the English language, though there are also passages that could just as easily be settings of German or Latin.

The vagaries of Chadwick's reputation have paralleled that of the Second New England School in general. From a zenith of popularity achieved only after years of struggle for acceptance before World War I, it fell to a nadir of neglect during the postwar years. Then, after scholarly research into the roots of the present American musical establishment was begun after World War II, interest in Chadwick was again aroused, the conflict of the generations having been forgotten.

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## **WORKS**

(selective list)

MS in *US-Bc, NYyellin*

Principal publishers: Birchard, Boston, Church, Day & Hunter, Ditson, Gray, Harms, G. Schirmer, Schmidt, Wood

## **stage**

The Peer and the Pauper (comic operetta, 2, R. Grant), 1884, unperf.

**A Quiet Lodging (operetta, 2, A. Bates), Boston, 1 April 1892**

Tabasco (burlesque op, 2, R.A. Barnet), 1893–4, Boston, Tremont, 29 Jan 1894  
[uses material from The Peer and The Pauper]

**Judith (lyric drama, 3, W.C. Langdon, after scenario by Chadwick), concert perf., Worcester, MA, 23 Sept 1901**

Everywoman (incid music, W. Browne), New York, Herald Square, 1911

The Padrone (tragic op, 2, D. Stevens, after scenario by Chadwick), 1912, unperf.  
Love's Sacrifice (pastoral op, 1, Stevens), 1916–17, Chicago, 1 Feb 1923 [partly  
orchd by Chadwick's students]

### choral-orchestral

Dedication Ode (H.B. Carpenter), S, A, T, B, SATB, orch, 1883; Noël (Boston, 1888); Lovely Rosabelle (W. Scott), S, T, SATB, orch, 1889; The Pilgrims (F.D. Hemans), SATB, orch, 1890; Phoenix expirans (cant., Lat. hymn), S, A, T, B, SATB, orch, 1891; Ode for the Opening of the Chicago World's Fair (H. Monroe), S, T, SATB, wind ens, orch, 1892; The Lily Nymph (Bates), S, T, B, B, SATB, orch, 1894–5; Ecce jam noctis (J.G. Parker, after St Gregory), male vv, org, orch, 1897; Noël (various texts), pastoral, solo vv, SATB, orch, 1907–8; 37 anthems; 19 choruses, male vv; 20 choruses, female vv

### instrumental

Orch: Rip Van Winkle, ov., 1879; Sym. no.1, C, 1881; Thalia, ov., 1882; Sym. no.2, B♭; 1883–5; The Miller's Daughter, ov., 1886; Melpomene, dramatic ov., 1887; Pastorale Prelude, 1890; Serenade, F, str, 1890; Sym. no.3, F, 1893–4; Tabasco March, band/orch, 1894; Symphonic Sketches, suite, A, 1895–1904; Adonais, ov., 1899

Euterpe, ov., 1903; Cleopatra, sym. poem, 1904; Sinfonietta, D, 1904; Suite symphonique, E♭; 1905–9; Theme, Variations and Fugue, org, orch, 1908; Aphrodite, sym. fantasy, 1910–11; Tam O'Shanter, sym. ballad, 1914–15; Angel of Death, sym. poem, 1917–18; Elegy, 1920; Anniversary Ov., ?1922; 3 pezzis, 1923

Chbr: Str Qt no.1, g, ?1877; Str Qt no.2, C, 1878; Str Qt no.3, D, 1885; Pf Qnt, E♭; 1887; Str Qt no.4, e, 1896; Str Qt no.5, d, 1898

30 pf pieces; 8 org pieces

### songs

1v, orch: Lochinvar (W. Scott), Bar, orch, 1896; A Ballad of Trees and the Master (S. Lanier), low/medium v, orch, 1899, version for 1v, pf; Aghadoe (ballad, J. Todhunter), A, orch, 1910; The Curfew (H. Longfellow), low/medium v, orch, ?1914; The Voice of Philomel (D. Stevens), ?1914; The Fighting Men (M.A. DeWolfe Howe) (1918); Joshua (humorous song, R.D. Ware), ?1919; Drake's Drum (H. Newbold), low/medium v, orch, ?1920

1v, pf: 128 songs incl. 6 Songs, op.14 (Boston, 1885) [incl. The Danza (A. Bates)]; 3 Ballads (Boston, 1889); Bedouin Love Song (B. Taylor) (Boston, 1890); 12 Songs of Brittany (Bates), arr. and harmonized (Boston, 1890); A Flower Cycle (Bates), 12 songs (Boston, 1892); [12] Lyrics from Told in the Gate (Boston, Bates) (1897); 4 Irish Songs (Boston, 1910); 5 Songs (Stevens) (New York, 1914); 3 Nautical Songs (Ware, H. Newbolt, A. Conan Doyle) (Boston, 1920)

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### WRITINGS

*Harmony: a Course of Study* (Boston, MA, 1897/R)

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*Grove2, Amer. suppl.*

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- R. Hughes:** *Contemporary American Composers* (Boston, 1900)
- L.C. Elson:** 'American Tone-Masters', *The History of American Music* (New York, 1904, enlarged 2/1915, enlarged 3/1925/R by A. Elson), 165–90, esp. 170–76
- C. Engel:** 'George W. Chadwick', *MQ*, x (1924), 438–57
- J.T. Howard:** *Our American Music* (New York, 1931, 4/1965)
- A.L. Langley:** 'Chadwick and the New England Conservatory of Music', *MQ*, xxi (1935), 39–52
- G. Chase:** *America's Music* (New York, 1955, 2/1966/R)
- V.F. Yellin:** *The Life and Operatic Works of George Whitefield Chadwick* (diss., Harvard U., 1957) [incl. details of stage works]
- H.W. Hitchcock:** *Music in the United States: a Historical Introduction* (New York, 1969, 2/1974)
- V.F. Yellin:** 'Chadwick, American Musical Realist', *MQ*, lxi (1975), 77–97
- S. Ledbetter:** Introduction to *George W. Chadwick: Songs to Poems by Arlo Bates* (New York, 1980)
- S. Ledbetter:** 'George W. Chadwick: a Sourcebook' (1984, MS, US-Bc)
- G. Gladden:** *The Organ Works of George Whitefield Chadwick* (diss., U. of Louisiana, 1985)
- A. McKinley:** 'Music for the Dedication Ceremonies of the World's Columbian Exposition in Chicago, 1892', *American Music*, iii/1 (1985), 42–51
- S. Ledbetter:** 'Two Seductresses: Saint-Saëns's Delilah and Chadwick's Judith', *A Celebration of American Music: Words and Music in Honour of H. Wiley Hitchcock* (Ann Arbor, 1990), 281–331
- V.F. Yellin:** *Chadwick, Yankee Composer* (Washington DC, 1990)

## Chaḡāna.

Sassanian cymbals. See [Iran](#), §II, 5.

## Chagas, Paulo C(ésar)

(b Salvador, 31 Aug 1953). Brazilian composer, active in Germany and Belgium. He studied composition at the University of São Paulo (1973–9), earning a bachelor's degree. He then studied composition, orchestration and analysis at the Liège Conservatoire (1980–82), and electronic music composition at the Academy of Music in Cologne (1982–9). Since 1990 he has served as musical adviser and composer-in-residence at the electronic music studio of the WDR in Cologne, and since 1992 as musical director and composer-in-residence at the Research Centre of Computer Media in Bonn. From 1991 to 1994 he was a visiting lecturer in electronic music at the University of Liège and in 1995–6 a visiting lecturer in composition and contemporary chamber music at the Liège Conservatoire. He became a naturalised Belgian citizen in 1992.

Chagas has composed ballet music (such as *Shango-Kultmusic* and *Sodoma*), operas (such as the award-winning *Oddort*, and *Vom Kriege*), musical theatre (such as *Eshu*, *Peep Show* and *Der Fluss*), multimedia works, pieces for orchestra, instrumental and vocal ensembles, and electronic and computer music. His works resulted from numerous commissions between

1977 to 1997 and have been performed in Europe, Russia, the USA and Latin America to public and critical acclaim. At the 'Sonidos de las Américas' festival of the American Composers' Orchestra (1996), his orchestral work *Eshu* was performed at Carnegie Hall.

Chagas has stated that his music is characterized by the relationship of the musical traditions of the world to the search for new forms of expression. In his work the ritual and technological aspects of music are not viewed as oppositional. He believes 'we are at the beginning of a big change in our aesthetic perception, where the usual sensory impressions like seeing and hearing will influence each other much more than in former times'. In his music he attempts, therefore, to integrate music in other forms of art and expression. Between 1978 and 1997 he published several writings about his own works and on various aspects of Brazilian 20th-century music.

## WORKS

(selective list)

Stage: *Eshu* (music theatre), 1984; *Vom Kriege* (trilogy of multimedia ops, 3), 1984–99; *Baiser* (Chagas), actor, actress, elects, 1985; *Peep Show* (music theatre), 1985–7; *Ellipse* (mime), 1986; *Oddort* (chbr op), 1988–9; *Shango-Kultmusik* (dance score), 1989; *Sodoma* (ballet), 1991; *Raptus* (dance score), 1992; *Francis Bacon*, 1993; *Der Fluss* (chbr op/scenic orat), 1994; *Observation Suite* (dance score), 1996; *Capivara*, 1997; *Artaud*, 1997

Orch: *La Passion selon Guignol*, 4vv, orch, 1982, collab. H. Pousseur; *Eshu: la porte des enfers*, Afro-Brazilian perc, orch, elects, 1983 [pt of *Eshu* (music theatre), 1984]; *Adagio*, S, S, A, T, B, str, perc, elects, 1991; *Arrivée de la femme*, S, S, A, T, B, str, perc, 1991; *Luta*, S, S, A, T, B, str, perc, elects, 1991; *Procession I*, S, S, A, T, B, str, perc, 1991; *Luzes*, chbr orch, 1992

Vocal: *3 Pieces* (C. Meireles), children's chorus, 1975; *Rios sem discurso* (J.C. de Melo Neto), SATB, 1978; *Lygia's Fingers* (A. de Campos), S, chorus, vib, 1979, rev. 1980; *Air: up to Silence* (E.E. Cummings), C, elects, 1981; *Immer wieder* (B. Brecht), S, b gui/db, 1983; *Cores*, S, A, T, B, 1993; *Aboio* (de Campos), S, A, T, B, amp, 1995

Chbr: *Webern: de tempos em tempos*, ob, cl, vn, vc, pf, vib, 1976; *A Vladimir Maiakovski I*, fl, pf, 1977, rev. 1978; *A Vladimir Maiakovski II*, fl, pf, 1978; *Variations*, pf, 1978; *Uma memória e memória*, pf, 1979; *Harpa esquiata*, 2 db, 1979; *E o silêncio*, a rec, 1979; *Recitativo*, b viol, 1980; *Capriccio*, hn, 1980; *Canzona I*, db, pf, 1981; *Motet: illibata Dei virgo nutrix*, brass ens, 1982; *Variations: tableaux*, fl, vc, pf, 1982; *Do you love me I*, 3S, 5 trbn, 1983; *Ashe*, 4 perc, elects, 1984; *Do you love me II*, S, S, A, T, B, insts, 1984; *Lamento*, cl, 1984; *5 préludes*, pf (no.5, 2 pf), 1991; *Atabaques*, 3 perc, 1991; *Garotos*, 4 perc/2 perc, 1991; *Machine de vision*, vv ad lib, elects, insts ad lib, 1991, collab. P. Alvares; *Trabalhos*, 7 perc, 1991; *Pas de deux*, vn, vc, 1991; *Triptych*, hp, 1991; *Rumores I*, 2 perc, 1992; *Transparência*, 3 tpt, elects, 1992; *Rumores II*, 2 perc, 1993; *Bonfim*, 2 perc, elects, 1994; *O Rio VII*, perc, elects, 1994; *Fogo*, org, 1995; *Fragment*, db, 1995; *Nuit-lumière*, chbr ens, live elects, 1995; *Mutações*, 2 perc, elects, 1996; *Un invisible laberinto de tiempo*, chbr ens, 1996; *Migration*, ens, MIDI pf, elects, 1996–7; *Festa do Bonfim*, 3 perc, elects, 1997; *Initium*, S, fl, vc, pf, drum set, 1997

Multimedia: *Rasender Stillstand*, live elects, 1992; *Book of Air*, live elects, video, 1993; *Global Village – Hidden Pathways*, 1v, live elects, video, 1993; *The Journey*, elects, video, 1995, collab. I. Kamps; *Observation-Environment*, live elects, 1996; *Märchen aus dem Metakino: das Choreoskop*, live elects, 1997; *Zeit-Wände I*, elects,

video, 1997, collab. Kamps

Elec: *Ellipse*, 1986; *Rasender Stillstand*, 1992; *Migration*, 1996

Principal recording companies: KlangStudio, Peccata Mundi, Subrosa

## WRITINGS

*Introdução à criação musical em São Paulo no início do século XX: a fixação do nacionalismo* (São Paulo, 1978)

*A criação musical brasileira dos anos 70* (Rio de Janeiro, 1979)

*Luciano Gallet via Mário de Andrade* (Rio de Janeiro, 1979)

*Moteto: Illibata dei virgo nutrix* (Liège, 1981)

*Lieu de passage: analyse et commentaires sur Eshu: la porte des enfers* (Liège, 1984)

*Ein Überblick über die wichtigsten Geräte* (Cologne, 1990)

'**A invenção do jogo**: Santos football music de Gilberto Mendes', *Revista música*, iii/1 (1992), 70–81

**with L. Heike**: *Une soirée électronique. Eine Dokumentation der Arbeit von Jean-Claude Eloy und Denys Bouliane im Studio für Elektronischen Musik des Westdeutschen Rundfunks* (Cologne, 1992)

'Le MIDI et la musique électronique. Quelques remarques esthétiques et techniques', *Revue informatique et statistique dans les sciences humaines* (1992), 15

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*Zeit und spektrale Transformation in der elektronischen Musik* (Liège, 1997)

GÉRARD BÉHAGUE

## Chagas-Rosa, António (Manuel)

(b Lisbon, 1 June 1960). Portuguese composer. He obtained a higher degree in the piano from the Lisbon Conservatory (1981) and a history degree from the New University of Lisbon (1983). With a grant from the Calouste Gulbenkian Foundation he went to the Netherlands, where he finished his Masters degree in the piano and 20th-century chamber music at the Amsterdam Conservatory in 1987 under Hrisanide's guidance. Later he was awarded a grant from the Portuguese ministry of culture to study for the higher degree in composition at the Rotterdam Conservatory. He obtained his diploma in 1992, having worked with Wagemans and de Vries, and attended seminars given by Tippett, Lutosławski, Berio and Birtwistle. He also worked as a pianist at the Amsterdam Muziektheater. Between 1977 and 1984 he performed as a pianist in Portugal with the Orquestra Gulbenkian and Orquestra Sinfónica of Portuguese radio. He began teaching at the University of Aveiro in 1996 and regularly performs his own compositions on the piano. Chagas-Rosa's compositions emerge from an Expressionist and chromatic tonality where the influence of Berg and Skryabin can be detected. For his piano music scores in particular, he does not reject Lisztian ultra-Romantic flights but at the same time allows himself the use of less orthodox instrumental effects.

## WORKS

Op: *Cânticos para a remissão da fome* (chbr op), 1990–94

Orch: Antinous, str qt, orch, 1990–92; A ascensão de Icaro, pf, orch, 1994–5; 3 Consolations, 2 rec, str, 1996–8

Vocal: 3 gacelas, A, orch, 1988–9; Songs of the Beginning, S, pf, 1992; Afonso Domingues, por exemplo, Bar, pf, vn, vc, 1996; O céu sob as entranhas, Bar, pf, vn, vc, 1996; 7 épigrammes de Platon, S, pf, 1997

Chbr: Sonata, pf, 1987; Meghasandesham, hpd, str qt, 1989–92; Angkor, va, pf, 1995

SÉRGIO AZEVEDO

## Chagrin, Francis

(*b* Bucharest, 15 Nov 1905; *d* London, 10 Nov 1972). British composer and administrator of Romanian birth. After qualifying as an engineer at Zürich in 1928, he returned to Bucharest and soon after decided to devote himself to music. In spite of family disapproval he went to Paris, where he studied at the Ecole Normale de Musique under Boulanger and Dukas while supporting himself by playing the piano in night clubs and writing light music (1933–4). Later he studied with Seiber in London, where he finally settled in 1936. During the war Chagrin served as music adviser and composer for the BBC French service, for which work he was later decorated by the French government and made an Officier d'Académie. He composed some serious and much light music, and became well known as a resourceful theatre and film composer. His concert music includes two completed symphonies, powerful and picturesque works in which a slight French accent may be detected. Chagrin also formed his own chamber ensemble, with which he presented and broadcast many new and unusual works.

In 1943 Chagrin was primarily responsible for the founding and running of the Committee for the Promotion of New Music: the organization which, for many years thereafter, provided what was almost the sole platform on which young or unknown composers living in Britain could hear their works publicly performed. Many of the most distinguished musicians of the day came to be involved in its activities, on reading panels or as performers. For nearly 30 years Chagrin devoted much of his time and energy to the committee, his skill as administrator, catholic tastes and lack of self-interest proving invaluable assets. After 27 years the committee developed into the [Society for the Promotion of New Music](#). In memory of its founder, the Francis Chagrin Fund for Young Composers was established in 1973.

### WORKS

(selective list)

Orch: Suite no.1; Suite médiévale, str; Pf Conc., 1948; HelterSkelter, comedy ov. (1951); Lamento appassionata, op.10, str (1951); Sarabande, fl/ob/vn, str (1952); Roumanian Fantasy, harmonica, orch, 1956; Prelude and Fugue (1957); Sym. no.1, 1959; Renaissance Suite, chbr orch, 1962; Castellana (1968); Sym. no.2, 1970; Sym. no.3, inc.

Chbr and solo inst: Wind Octet; Concert Rumba, 2 pf (1948); Toccata, pf (1948); Prelude and Fugue, 2 vn, 1950; Suite roumaine, pf (1950); Divertimento, wind quintet (1952); Divertimento, brass quintet (1969)

Other works: Fr. and Eng. songs; over 200 film scores, including *The Colditz Story*, 1954; ballets, incid music

Principal publishers: Lengnick, Mills, Novello

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- H. Cole:** 'Rear Guard for the Avant-garde', *The Guardian* (3 April 1970)
- B. Frankel:** Obituary, *MT*, cxiv (1973), 65 only
- H. Cole:** 'Forty Years Back', London, Barbican Concert Hall, 23 May 1983, p.7 only [programme notes for SPNM 40th anniversary concert]

HUGO COLE

## Chahār pāra.

Sassanian clappers. See [Iran](#), §II, 5.

## Chaikovsky, Pyotr Il'yich.

See [Tchaikovsky, Pyotr Il'yich](#).

## Chailley, Jacques

(*b* Paris, 24 March 1910; *d* Montpellier, 21 Jan 1999). French composer, musicologist and theoretician. He came from a musical family and studied composition with Boulanger (1925–7), Delvincourt (1933–5) and Büsser (at the Conservatoire, 1933–5), conducting with Mengelberg (1935–6) and Monteux (1936–7) and musicology with Pirro (1930–36), Rokseth (1933–7) and Smijers (1935–6). He also attended G. Cohen's course on the history of medieval French literature at the Sorbonne (1932–6), and in 1952 obtained the doctorat d'Etat with two dissertations, one on the musical school of St Martial at Limoges to the end of the 11th century and the other on Gautier de Coinci's chansons. The range of Chailley's studies was reflected in the diversity of his career. He taught at the Lycée Pasteur (1936–7) and served as general secretary (1937–47), vice-principal (1947–8) and professor in charge of the choral class (1947–52) at the Conservatoire; he occupied the chair of music history (1952–79) and directed the Institute of Musicology (1952–73) at the University of Paris and taught at the Lycée La Fontaine (the National Centre of preparatory studies for the Diploma of Musical Education, 1951–69). From 1962 to 1981 he directed the Schola Cantorum. He gave courses abroad (University of California, Santa Barbara, 1965–6; regular courses in Canada, 1967–71), and was influential in the reform of musical education in France (notably as president of the National Committee for Music during the crucial period 1964–6).

Chailley initially devoted himself to the revival of medieval music (founding the Psallete Notre-Dame in 1933), to the restoration of university drama (at the Sorbonne he founded the Théophiliens group, 1933, and the Groupe de Théâtre Antique, 1936), and to musical education (directing the Alauda choral society from 1946 to 1961). From about 1955 his main interests were

medieval music, the evolution of musical language, the music of ancient Greece and ethnomusicology, whose analytical methods he broadened by relating them to the other branches of musical history, including education.

As a composer Chailley progressed from a modal style permeated with elements of Gregorian chant and French folk music (Sonata for viola and piano, 1939–41) to a harmonic language based on the assimilation of the first 13 harmonics (*Sonata breve*, 1960). Although he was hostile towards serialism, he sometimes used dodecaphonic technique, usually for satire ('Diafoirus père et fils' in his *Suite sans prétention pour Monsieur de Molière*, 1953). He was one of the first composers to use the ondes martenot (*Cantique du soleil*, 1934) and to write unaccompanied monody (*Les perses*, 1936). In his Symphony (1942–7) and his opera *Thyl de Flandre* (Théâtre de la Monnaie, Brussels, 1954) these tendencies are synthesized, and his ballet *La dame à la licorne* (1953, Munich) features a stylistic reincarnation of the musical ethos of the 15th and 16th centuries.

## WORKS

(selective list)

Ops: Pan et la Syrinx (comédie lyrique, J. Laforgue), 1946; Thyl de Flandre (4, J. Bruyr, after C. de Coster), 1949–54

Ballet: *La dame à la licorne* (J. Cocteau), 1952

Incid music: *Les perses* (Aeschylus), 1936; many other scores

Orch: Scherzetto, str, 1941; Sym., 1942–7; Cantabile, str, 1971; Mors est Rolanz, brass, 1975; Solmisation, str, 1979

Vocal: Cantique du soleil, A, ondes martenot, 1934, arr. orch, 1941; La tentation de St Antoine, sym., chorus, insts ad lib, 1936; Missa solemnis, chorus, 1947; Messe brève 'De angelis', chorus, 1955; Symphonies mariales, orat, solo vv, chbr orch, 1965; Messe française, 2 solo vv, congregation/male chorus, 1976; motets, other choral pieces, songs, folksong arrs.

Chbr: Str Qt, 1936–9; Sonata, va, pf, 1939–41; Chant funèbre, vc, pf, 1945; Improvisation à 2, vn, va, 1948; Suite sans prétention pour Monsieur de Molière, 3 ondes martenot/wind qt, 1953; Prélude medieval, brass, 1974; Prélude et allegro, va, vc, 1975; Suite enfantine, 5/7/8 brass/(fl, ob, cl, bn, hn), 1976

Pf: Le jardin nuptial, suite, 1949; Sonata breve, 1965; many children's pieces

Principal publishers: Choudens, Costallat, Leduc, Lemoine, Rouart-Lerolle, Salabert

## WRITINGS

### theoretical and pedagogical

with H. Challan: *Théorie de la musique* (Paris, 1947–51)

*Les notations musicales nouvelles* (Paris, 1950)

'Ethnomusicologie et harmonie classique', *Ethnomusicologie III [and IV]: Wégimont IV [recte V] 1958 and 1960*, 249–70

ed.: *Précis de musicologie* (Paris, 1958, 2/1984)

'Les éléments de formation des échelles extérieurs à la résonance: l'égalisation', *La résonance dans les échelles musicales: Paris 1960*, 191–7

*L'imbroglia des modes* (Paris, 1960, 2/1977)

'Rameau et la théorie musicale', *ReM*, no.260 (1964), 65–95  
*Expliquer l'harmonie?* (Lausanne, 1967/R; Ger. trans., 1967)  
*La musique et le signe* (Lausanne, 1967/R; Ger. trans., 1967)  
 'Niveaux psychologiques dans l'assimilation du langage musical', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 41–7  
*Solfège-déchiffrage pour les jeunes pianistes* (Paris, 1975–88)  
*Traité d'harmonie au clavier* (Paris, 1977)  
 ed., with J. Viret: 'Le symbolisme de la gamme', *ReM*, nos.408–9 (1988)  
*La musique et son langage* (Paris, 1996)

### analytical

*Traité historique d'analyse musicale* (Paris, 1951, rev. 2/1977 as *Traité historique d'analyse harmonique*; Eng. trans. 1986)  
*Formation et transformations du langage musical, i: Intervalles et échelles* (Paris, 1954, rev. 2/1985 as *Éléments de philologie musicale*)  
 'Essai sur les structures mélodiques', *RdM*, xliii–xliv (1959), 139–75  
 'Apparences et réalités dans le langage de Debussy', *Debussy et l'évolution de la musique au XXe siècle: Paris 1962*, 47–82  
*Tristan et Isolde de R. Wagner* (Paris, 1963, 2/1972)  
*Les Passions de J.-S. Bach* (Paris, 1963, 2/1984)  
 'Essai d'analyse du "Mandarin merveilleux"', *SM*, viii (1966), 11–39  
*La flûte enchantée, opéra maçonnique* (Paris, 1968/R, 4/1991; Eng. trans., 1971/R)  
*L'art de la fugue de J.-S. Bach* (Paris, 1971, 2/1976)  
 'Le Carnaval' de Schumann (Paris, 1971)  
*Les chorals pour orgue de J.-S. Bach* (Paris, 1974)  
*Le Voyage d'hiver de Schubert* (Paris, 1975)  
 'Parsifal' de R. Wagner, opéra initiatique (Paris, 1979, 2/1986)

### historical

*Petite histoire de la chanson populaire française* (Paris, 1942)  
 ed.: *Revue internationale de musique* (1948–52)  
*Histoire musicale du Moyen Age* (Paris, 1950, 3/1984)  
*L'école musicale de Saint-Martial de Limoges jusqu'à la fin du XIe siècle* (diss., U. of Paris, 1952; Paris, 1960)  
 'Le mythe des modes grecs', *AcM*, xxviii (1956), 137–63  
 'Essai sur la formation de la versification latine d'accent au Moyen Âge', *Medium aevum*, xxix (1960), 49–80  
 'La musique post-grégorienne', *Histoire de la musique*, i, ed. Roland-Manuel (Paris, 1960), 719–80  
*40.000 ans de musique: l'homme à la découverte de sa musique* (Paris, 1961, 2/1976; Eng. trans., 1964)  
 'Essai analytique sur la formation de l'octoéchos latin', *Essays Presented to Egon Wellesz*, ed. J. Westrup (Oxford, 1966), 84–93  
 'Apport du vocal et du verbal dans l'interprétation de la musique française classique', *L'interprétation de la musique française aux XVIIème et XVIIIème siècles: Paris 1969*, 43–57  
 'Joseph Haydn and the Freemasons', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C. Robbins Landon and R.E. Chapman (New York and London, 1970), 117–24  
 'Essai sur la composition des mélodies grégoriennes', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 91–7

**ed.:** 'La face cachée de la musique française contemporaine', *ReM*, nos.316–17 (1979)

*La musique grecque antique* (Paris, 1979)

'La messe polyphonique du village de Rusio', *RdM*, lxxviii (1982), 164–73

'*Ut queant laxis* et les origines de la gamme', *AcM*, lvi (1984), 48–69

'Les huit tons de la musique et l'éthos des modes aux chapiteaux de Cluny', *AcM*, lvii (1985), 73–94

### editions

*Chansons de Gautier du Coinci* (supplementary diss., U. of Paris, 1952; Paris, 1959, as *Les chansons à la Vierge de Gautier de Coinci* [PSFM, 1st ser., xv])

with **M. Honegger**: *P. de l'Estocart: Second livre des octonaires de la vanité du monde* (Paris, 1958) [MMFTR, xi]

*Alia musica: traité de musique du IXe siècle* (Paris, 1965)

*J.S. Bach: L'art de la fugue: édition critique et analytique* (Paris, 1972)

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**P. Landormy**: *La musique française après Debussy* (Paris, 1943), 368

**A. Machabey**: *Portraits de trente musiciens français* (Paris, 1949), 39–43

**N. Van der Elst**: 'Jacques Chailley, musicus en musicoloog', *Mens en melodie*, viii (1953), 102–5

**J. Combarieu and R. Dumesnil**: *Histoire de la musique*, v (Paris, 1960), 247–8

**G. Brelet**: 'Musique contemporaine en France', *Histoire de la musique*, ii, ed. Roland-Manuel (Paris, 1963), 1239–41

*De la musique à la musicologie: étude analytique de l'oeuvre de Jacques Chailley* (Tours, 1980) [incl. full list of compositions and writings]

**J.-P. Bartoli**: Obituary, *RdM*, lxxxv (1999), 173–6

CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

## Chaillou de Pesstain

(fl c1310–20). French reviser and perhaps author and/or composer. He was apparently responsible for the radical reworking (c1317–18) of Gerves du Bus's [Roman de Fauvel](#) that survives uniquely in the manuscript *F-Pn* fr.146. He was almost certainly active in the political and administrative circles surrounding the court of King Philippe V of France and the French princes, the milieu from which that manuscript probably originated. His identity is obscure, perhaps intentionally in view of the biting satire embodied in the interpolated *Fauvel*. He is unlikely to have been either Raoul Chaillou, successively *bailli* of the Auvergne (1313–16) and Caux (1317–19), or the Jean Chaillou who became *clerc-secretaire* of Charles V in 1347. Most likely, though still not certain, is that Chaillou de Pesstain was Geoffrey Engelor, a Breton from Pesscain (Morbihan) who was a royal *notaire* (1303–34), and who routinely signed himself 'Chalop' at the foot of official acts. He succeeded Pierre de Bourges as *notaire* of the Paris Parlement in 1314. In this position he doubtless enjoyed close contact with the other *notaires* of the French royal chancery, including Gerves de Bus and Jean Maillart.

On f.23v of *Pn* fr.146 appear the words 'ci s'ensivent les addicions que messire Chaillou de Pesstain ha mises en ce livre, outre les choses dessus

dites qui sont en chant' ('here follow the additions that messire Chaillou de Pesstain has put in this book, apart from the musical pieces found above'). It is not clear whether the literary interpolations to the first book of the *Roman* (ending on f.11) were also Chaillou's work, but those for which he was responsible in the second book following this rubric almost double the length of the 'original' text. The 3000 or so lines added to book II substantially enlarge the wedding and tournament scenes, and also incorporate passages from the *Roman du Comte d'Anjou* completed in 1316 by Jean Maillart. Chaillou also manipulated conventions of 'authorial presence' in what constitute a prologue and epilogue to his interpolations in *Pn* fr.146, and modelled his own relationship with the author of the 'original' Fauvel on that created between Jean de Meun and Guillaume de Lorris in the *Roman de la Rose*. He may possibly have composed some of the 169 musical interpolations in *Pn* fr.146, but many were drawn from earlier and contemporaneous repertoires. The direct testimony of this manuscript discloses only his role as an interpolator or editor working in conjunction with others.

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- C.-V. Langlois:** 'Gefroi des Nés ou de Paris', *Histoire littéraire de la France*, xxxv (Paris, 1921), 345
- R.-H. Bautier:** 'Le personnel de la chancellerie royale sous les derniers Capetiens', *Prosopographie et genèse de l'état moderne: Paris 1984*, ed. F. Autrand (Paris, 1986), 91–115.
- E.H. Roesner, F. Avril and N.F. Regalado, eds.:** *Le Roman de Fauvel in the Edition of Messire Chaillou de Pesstain* (New York, 1990), 3–53
- G. Hasenohr and M. Zink, eds.:** *Dictionnaire des lettres françaises*, i: *Le Moyen Age* (Paris, 2/1992), 236–8
- E. Lalou:** 'Le Roman de Fauvel à la chancellerie royale', *Bibliothèque de l'Ecole des chartes*, clii (1994), 503–9
- K. Brownlee:** 'Authorial Self-Representation and Literary Models in the *Roman de Fauvel*', *Fauvel Studies: Allegory, Chronicle, Music and Image in Paris*, *Bibliothèque Nationale de France, MS français 146*, ed. M. Bent and A. Wathey (Oxford, 1998), 73–103
- E. Lalou:** 'La chancellerie royale à la fin du règne de Philippe IV le Bel', *ibid.*, 307–19

ANDREW WATHEY

## Chailly, Luciano

(b Ferrara, 19 Jan 1920). Italian composer. He took diplomas in violin (Ferrara, 1941) and composition (Milan, 1945, under Renzo Bossi), as well as gaining a degree in literature at the University of Bologna. He took part in Votto's conducting course and attended Hindemith's postgraduate composition classes in Salzburg in 1948. In addition to being music advisor to RAI (1951–67), he has held a number of posts as advisor or artistic director in

various Italian musical institutions: La Scala (1968–71; 1977), the Teatro Regio in Turin (1972), the Teatro Angelicum in Milan (1973–5), the Verona Arena (1975–6) and the Teatro Comunale dell'Opera, Genoa (1983). He has taught at the conservatories in Perugia and Milan, in the latter as lecturer in composition (1969–83). His first compositions reveal his attachment to a neo-classical idiom, somewhat influenced by Hindemith, as in the contrapuntal linearity of his *Toccata* for strings (1948) or the *Ricercare* (1950). His subsequent stylistic evolution can be easily traced in the series of *sonate tritematiche* which reveal, among other things, his movement towards 12-note composition (*Sonata tritematica* no.10, for string quartet, 1960). Although 12-note technique never became a technique which he would use automatically, it did characterize his output in the 1960s. It was in the 1950s and 60s that he began to compose music-theatre works, and this genre occupies a central position in his creative development. He collaborated with Dino Buzzati, who provided the librettos for several works written between 1955 and 1963. Buzzati's surreal poetic world proved endlessly fascinating to the composer and had a specific influence on him, right up to the one-act opera *L'aumento*, of 1996. In the 1970s his style entered a new phase, which he defined as the 'dilution of serialism', based on 'de-formalized' structures. This transformation, the aim of which is to express a kind of 'sonic hallucination', first appeared in the *Variazioni nel sogno* (1972) and the opera *Sogno (ma forse no)* based on Pirandello. Some important works belong to this fundamentally eclectic period, such as the orchestral *Contrappunti a quattro dimensioni* (1974) and *Es-Konzert* (inspired by psychoanalysis), as well as the *Missa Papae Pauli* (1966) with its archaic modalism and the *Kinder-Requiem* (1977) written in response to a massacre of children by Nazi soldiers.

## WORKS

### stage and vocal

Ferrovia sopraelevata (op, 1, D. Buzzati), 1955, Bergamo, Donizetti, 1 Oct 1955, unpubd

Una domanda di matrimonio (op lirica, 1, C. Fino and S. Vertone, after A.P. Chekhov: *The Proposal*), 1956, Milan, Piccola Scala, 22 May 1957

Il canto del cigno (scena lirica, 1, R. Chailly, after Chekhov: *Swan Song*), 1957, Bologna, Comunale, 16 Nov 1957

La riva delle Sirti (op lirica, 4, R. Prinzhofer, after J. Gracq), 1958, Monte Carlo, Opéra, 1 March 1959, unpubd

Procedura penale (op, Buzzati), 1959, Como, Villa Olmo, 30 Sept 1959

Il mantello (op lirica, 1, Buzzati), 1960, Florence, Pergola, 11 May 1960

Era proibito (op lirica, 1, Buzzati), 1962, Milan, Piccola Scala, 5 March 1963

Vassiliev (op lirica, 1, R. Chailly, after Chekhov), 1966, Genoa, Comunale, 16 March 1967

L'idiota, (op lirica, 3, G. Loverso, after F.M. Dostoyevsky), 1966–7, Rome, Opera, 18 Feb 1970

Markheim (op lirica, 1, Prinzhofer, after R.L. Stevenson), 1967, Spoleto, 14 July 1967

Sogno (ma forse no) (op lirica, 1, Prinzhofer, after L. Pirandello), 1974, Trieste, Comunale, 28 Jan 1975

Il libro dei reclami (op lirica, 1, Prinzhofer, after Chekhov), 1975, Vienna, Kammeroper, 29 May 1975

La cantatrice calva (chbr op, 1, R. Chailly, after E. Ionesco), 1984, Vienna, Kammeroper, 8 Nov 1986

L'aumento (op, 1, Buzzati), 1996, unperf., unpubd

Ballets: Fantasma al Grand-Hôtel, 1960, Milan, 1960; Il cappio, 1961, Naples, 1962; She, 1967, Melbourne, 1967; L'urlo, 1966, Palermo, 1967; Mata Hari, 1974; Anna Frank, 1980, Verona, 1981

Vocal: Lamento dei morti e dei vivi, solo vv, chorus, orch, 1949; Voce dell'acqua (R. Bacchelli), S, chorus, 1963; Missa Papae Pauli, chorus, 1964, orchd 1966; Ode a Ferrara (G. D'Annunzio, G. Carducci, G. Ravegnani), spkr, chorus, orch, 1967; Salmo (G. Savonarola), Bar, chorus, orch, 1968; Liriche della resistenza vietnamita, Bar, chbr orch, 1974; Kinder-Requiem, solo vv, Tr chorus, chorus, orch, 1977

### instrumental

12 sonate tritematiche, 1951–61: no.1, pr; no.2, orch; no.3, chbr orch; no.4, orch; no.5, vc, pf; no.6, pf; no.7, str orch; no.8, vn, pf; no.9, orch; no.10, str qt; no.11, 2 pf; no.12, mand, pf

12 improvvisazioni, 1962–5: no.1, vib, vc, small orch; no.2, pf; no.3, fl, vc, pf; no.4, hp; no.5, vn; no.6, org; no.7, fl; no.8, vc; no.9, harmonica, fl, str, perc; no.10, sax; no.11, ob; no.12, gui

Other inst: Toccata, str, 1948; Ricercare, orch, 1950; Sequence dell'Artide, orch, 1962; Fantasia, orch, 1965; Piccole serenate, str, 1967; Quartetto, 1971 [from op L'idiota]; 3 episodi, brass band, small orch, 1972; Variazioni nel sogno, pf, 1972; Contrappunti a 4 dimensioni, orch, 1974; Strutture, db, pf, 1975; Newton-variazioni, chbr orch, 1979; Es-Konzert, orch, 1980; Psicogrammi, hp, 1980; Una domenica pomeriggio, pf, orch, 1997

Principal publishers: Ricordi, Sonzogno, Suvini Zerboni

### WRITINGS

*Il matrimonio segreto di Cimarosa* (Milan, 1949)

*I personaggi* (Bologna, 1972)

*Cronache di vita musicale* (Rome, 1973)

*Taccuino segreto di un musicista* (Bologna, 1974)

*Buzzati in musica: l'opera italiana nel dopoguerra* (Turin, 1987)

*Le variazioni della fortuna* (Milan, 1989)

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**R. Cresti:** *Linguaggio musicale di Luciano Chailly* (Milan, 1993)

RAFFAELE POZZI

## Chailly, Riccardo

(b Milan, 20 Feb 1953 ). Italian conductor. Son of the composer Luciano Chailly, with whom he studied composition, he attended the conservatories in Milan and Perugia, where he turned to conducting with Piero Guarino and later Franco Caracciolo and Franco Ferrara. He was a drummer in a rhythm-and-blues band before joining La Scala as assistant conductor, learning the repertory under Abbado and making his début with *Werther* in 1978, having two years earlier founded (with Henze) the Cantiere Internazionale d'Arte in

Montepulciano. His American début was at the Chicago Lyric Opera in 1974 with *Madama Butterfly*; débuts followed at Covent Garden (*Don Pasquale*, 1979), the Metropolitan (*Les contes d'Hoffmann*, 1982) and the Salzburg Festival (*Macbeth*, 1984).

Chailly was principal conductor of the Berlin RSO from 1983 to 1989, with whom he made recordings of Bruckner, Mahler and Schoenberg (including a vividly theatrical *Gurrelieder*) and principal guest conductor of the LPO, 1982–5. From 1986 to 1993 he was music director at the Teatro Comunale, Bologna. He was appointed artistic director of the Royal Concertgebouw Orchestra, Amsterdam, in 1988, where his attempts to widen the orchestra's 20th-century repertory aroused early hostility and his idiosyncratic Bruckner and Mahler interpretations proved controversial. However, his contract was renewed in 1991 and his recordings with the Concertgebouw, particularly of 20th-century repertory ranging from Zemlinsky, Schoenberg and Hindemith to Schat and Schnittke, were widely admired. With the Asko Ensemble he has performed an integral cycle of Varèse's orchestral music. Chailly's opera recordings include *La Cenerentola* (with Bartoli), *Guillaume Tell* and *Andrea Chénier* (both with Pavarotti) and *The Rake's Progress*. Visually energetic, he has at times been criticized for waywardness; but at their best his performances are distinguished by their dynamism and originality of detail.

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NOËL GOODWIN

## Chailò [Chaiolò], Gian Carlo.

See [Cailò, Gian Carlo](#).

## Chair [Chaire, Choir] organ

(Fr. *positif de dos*; Ger. *Rückpositiv*; It. *positivo tergale*).

The keyboard and chest secondary to the [Great organ](#) are correctly called Chair organ if the chest has its own case, separate from the main organ and placed behind the organist's back or chair. In England, all known second manuals were of this kind until 1631 when the Chirk Castle organ had both chests placed within the one case. Most later secondary chests were also like this, their sound discreet enough for choral accompaniment; hence the term 'Choir organ' (see also [Brustwerk](#)). Hawkins (*A General History of the Science and Practice of Music*, 1776) thus had it wrong when he said the manual was called 'Choir and by corruption the Chair Organ'. The term 'chaire', 'chayre', 'cheire', etc., is known only from the 17th century (King's College, Cambridge, 1605–6) although the manuals themselves were known much earlier. Whether such terms as 'lytell organis' (Sandwich, 1496) indicated a Chair organ is unknown.

Continental terms show much variety before *le positif* and *das Rückpositiv* were adopted as the name for the Chair organ: *organum parvum* (Rouen

Cathedral, 1387), *positivum tergale* (Arnaut de Zwolle, MS, c1450, *F-Pn* lat.7295), *positieff an die Stoel* (Oude Kerk, Delft, 1461), *positif de devant* (Rouen, 1524), *au doxal* (Hesdin, 1623), *positiff en rüch* (A. Schlick, *Spiegel der Orgelmacher und Organisten*, 1511), *orgue a la cadira* (St Mathieu, Perpignan, 1516), *achter den rug* (Oude Kerk, Amsterdam, 1539–42) etc. *In den stoel* seems to have been widely used (Antwerp, 1505; Herkenrode, 1522; Oude Kerk, Amsterdam, 1539) though this too may not always have denoted Chair organ, since *im Stuhl* could mean 'In the foot of the main case'. Usages such as *chaière* (Argentan, 1463) or *la cheyere* (Valenciennes, 1515) probably led English builders to call it Chair organ. Such manuals or departments were known at the end of the 14th century from Rouen to Utrecht, and in the 15th through from Spain to Silesia, while in Italy there was only ever a handful of examples. An example of a Spanish Chair organ (*cadireta*) exists in an instrument by Jacobus and Sebastianos Guilla (1705) at Torredembarra, near Tarragona.

See [Rückpositiv](#); also [Double organ](#) and [Positive](#).

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PETER WILLIAMS, CHRISTOPHER KENT

## Chakmakjian, Alan.

See [Hovhaness, Alan](#).

## Chalabala, Zdeněk

(*b* Uherské Hradiště, Moravia, 18 April 1899; *d* Prague, 4 March 1962). Czech operatic conductor. He abandoned the law at university to enter the Brno Conservatory, where he studied with Neumann (1919–22) and attended Janáček's masterclasses. In 1924, on the 100th anniversary of Smetana's birth, he founded in his home town an amateur orchestra, the Moravian-Slovak Philharmonic (Slovácká Filharmonie) with which he rehearsed *Má vlast*, and over the next two years gave some 25 concerts in Moravian towns. He taught at the Brno Conservatory (1921–36).

From 1926 he was a conductor of the Brno Opera and from 1930 its production adviser. At this time he became attracted to Czech and Slavonic opera, a preference which determined the policy of the Brno Opera in the 1930s: his most successful productions were *Prince Igor*, *Boris Godunov*, *Khovanshchina*, operas by Rimsky-Korsakov, Foerster and Novák, and Schulhoff's *Flames*. Even when he went to the Prague National Theatre in 1936, he still specialized in Czech and Russian historical and fairytale operas, especially those with great choral scenes. He was head of opera in Ostrava (1945–7), Brno (1949–52) and Bratislava (1952–3) but returned to Prague in

1953 as first conductor of the National Theatre. He toured successfully with the company to Moscow in 1955 and Berlin in 1956, and in 1956 was engaged for three seasons at Moscow's Bol'shoy Theatre, conducting *Boris Godunov*, *The Bartered Bride*, *Jenůfa* and Shebalin's *Taming of the Shrew*; in Leningrad he conducted Dvořák's *Rusalka*. He gave the important Prague premières of Suchoň's *Svätopluk* and Prokofiev's *The Story of a Real Man*.

Chalabala was an expressive artist who worked out every phrase, almost every note in detail. To find the most effective dramatic expression he often made changes in a work, relying to the full on his instinct and temperament. He had an outstanding baton technique and a sensitive feeling for the capabilities of the voice. He made several recordings, and appeared as a guest conductor in Yugoslavia, Poland and in Venice; he conducted only occasionally in the concert hall.

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ALENA NĚMCOVÁ

## Chalayev, Shirvani Ramazanovich

(b Khosrekh, Daghestan, Russia, 16 Nov 1936). Russian composer and singer. Chalayev is a Lak, one of the many tribes inhabiting Daghestan, a mountainous republic on the Caspian Sea. As a boy, he was occupied with traditional peasant labours, but nonetheless mastered the method of throat singing peculiar to Daghestan; because of his penetrating and vibrant voice, he became a favourite participant in festivities in the mountain village of Khosrekh. He later studied foreign languages at the University of Daghestan, and at the age of 18 started taking piano lessons and studying music theory with G.A. Gasanov, who is credited with the foundation of professional Western music in the republic. From 1959 to 1968 he studied at the composition faculty of the Moscow Conservatory under V.G. Fere. He lives in Moscow, spending long periods in Daghestan. He is a People's Artist of Daghestan (1971) and a People's Artist of Russia (1986).

Chalayev's music is defined by its distinctive national stamp. He has written down hundreds of melodies in his extensive travels through Daghestan; when arranging this material, he uses 20th-century techniques in the manner of Bartók or Stravinsky. His musical thought is essentially linear and frequently makes use of contrastive polyphony, ostinato figures, and polytonal and

polymodal effects produced by the motion of independent voices. His often astringent harmony is achieved through the frequent use of tone clusters and non-triadic chords; he employs polyrhythms and other complex rhythmic devices. The song cycles written in the mid-1960s – *Nadpisi* ('Inscriptions') (first performed by Yevgeny Nesterenko) and *Oblaka* ('Clouds') and especially the *7 lakskikh pesen* ('7 Lak Songs') with chamber orchestra – reveal his vivid individuality as a composer. The spiritual world and the history of the Dagestan mountain dwellers is embodied in the operas *Gorts'i* ('The Mountain Dwellers'), the first Dagestan opera, and *Khadzhi-Murat*, and in the symphonies *Gori i lyudi* ('Mountains and People') and *Sulak-svidetel* ('Sulak the Witness'). In his numerous solo concertos, which Chalayev interprets as instrumental dramas, his fascination with the ethical and the spiritual reveals itself with a similarly national character.

## WORKS

(selective list)

### stage

Ops: *Gorts'i* [The Mountain Dwellers] (Chalayev and G. Fere, after R. Fatuyev), 1970; *Maugli* (V. Viktorov and N. Sats, after R. Kipling), 1976; *Korol' Lir* [King Lear] (V. Chaykovsky, after W. Shakespeare) 1982; *Chitaya dnevniki poëta* [Reading the Diaries of a Poet] (Chalayev, after Ye. Kapiyeva), 1984; *Nasledstvo* [Inheritance] (R. Sats, after A. Sofronov), 1985; *Khadzhi-Murat* (V. Dubrovsky and L. Tolstoy), 1991

Ballets: *Kamalil Bashir* (Chalayev, after Avar legend), 1975; *Khan Girey* (Chalayev, after A.S. Pushkin: *Bakhchisarayskiy Fontan* [The Fountain of Bakhchisaray]), 1975

Musicals and operettas: *Stranstviya Bakhadura* [The Peregrinations of Bakhadur] (Viktorov and R. Sats, after A. Abu-Bakar), 1974; *Poruchik Tenginskogo polka* [Lieutenant of the Tengin Regiment] (Viktorov, after M.Yu. Lermontov), 1989

### vocal

Vocal-orch: *Ballada o materi* [Ballad about a Mother] (Adallo), Mez, chorus, orch, 1967; *Tseluyu zhenskiye ruki* [I Kiss a Woman's Hands] (lyrical cant., R. Gamzatov), Bar, chorus, orch, 1970; *6 lakskikh pesen* [6 Lak Songs], Bar, orch, 1972; *I bol' i radost' u nas odna* [For us there is One Pain and One Joy] (orat, M.-Z. Aminov), 1980; *Ne spyat obeliski* [The Obelisks do not Sleep] (orat, Adallo), 1984; *Alleya Ullubiya Buynakskogo* [The Avenue of Ullibiy Buynaksky] (orat, E. Dickinson and others), 1986; *Oratoriya-pritcha* [Orat-Parable], 1996

Choral: *Posvyashcheniye* [Dedication] (poem, Pushkin, Lermontov), 10 movts, 1983

Song cycles: *Nadpisi* [Inscriptions] (R. Gamzatov), 1965; *Oblaka* [Clouds] (Gamzatov), 1966; *7 lakskikh pesen* [7 Lak Songs], 1v, chbr orch, 1967; *Dagestanskiye napevi* [Dagestan Melodies], 1969; *Pesni Mui* [Songs of Mui] (Gamzatov), 1972; *Zelyoniye kosi grusti* [The Green Plaits of Sorrow] (Adallo), 1973; *Da ne vstretit'sya lyubov'!* [Love is not to be Found!] (Batiray), 1974; *I mir bil posredi...* [And the World was Amidst...] (E. Dickinson), 1976; *Goy ti, Rus'!* (Hail to Thee, o Russia!) (S. Yesenin), 1979; *Na pole Kulikovom* [On the Field of Kulikovo] (A. Blok), poem-cant., 1984; *Kolibel'niye pesni serdtsu* [Lullabies to the Heart] (A. Fet), 1986; *Lunniye pesni* [Moon Songs] (F. García Lorca), 1986; *Amargo* (García Lorca), poem-monologue, 1987

### instrumental

Orch: Sym. no.1, 'Gori i lyudi' [Mountains and People], 1966; Vc Conc. no.1, 1970;

Vn Conc. no.1, 1972; Sym. no.2, 'Sulak svidetel' [Sulak the Witness], 1978; Vc Conc. no.2, 1978; Conc., 1979; Kamalil Bashir, sym. legend, 1979; Vn Conc. no.2, 1980; Ov., orch of folk insts, 1987; Suite, 1987; Vc Conc. no.3, 1987; Krest'yanskiye tantsi [Peasant Dances], 1988; Ob Conc. no.1, 1990; Rapsodiya, pf, orch of folk insts, 1990; Vc Conc. no.4, 1991; Hpd Conc., 1992; Tpt Conc., 1992; Va Conc. no.1, 1992; Fl Conc. no.1, 1993; Ob Conc. no.2, 1993; Sym., fl, pf, str, 1993; Vn Conc. no.3, 1993; Fl Conc. no.2, 1994; Pf Conc., 1994; Va Conc. no.2, 1994; Vn Conc. no.4, 1994; Doroga v Oman [The Road to Oman], suite, str, 1995; Vc Conc. no.5, 1995; Vn Conc. no.5, 1995; Vn Conc. no.6, 1995

Chbr and solo inst: Syuita no.1, vc, pf, 1965; Sonata, vc, pf, 1967; Malen'kiy strunniy kvartet [Little Str Qt], 1970; pf pieces, vol.1, 1972; Suite no.2, vc, pf, 1977; pf pieces, vol.2, 1978; 7 p'yes [7 pieces], vn, va, 1996

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MIKHAIL GRIGOR'YEVICH BYALIK

## Chaldean rite, music of the.

See [Syrian church music](#).

## Chalemelle [chalemie]

(Fr.).

See [Shawm](#).

## Chaliapin [Shalyapin], Fyodor (Ivanovich)

(*b* nr Kazan', 1/13 Feb 1873; *d* Paris, 12 April 1938). Russian bass. Widely considered the greatest singing actor of his day, he was largely self-taught and sang with small provincial companies before having any formal training. After study (1892–3) in Tbilisi he successfully sang a wide variety of roles there and in St Petersburg, where he belonged to the Imperial Opera (at the Mariinsky Theatre) (1894–6) leaving to join Mamontov's private opera in Moscow. There he became renowned for his carefully thought-out performances of such roles as Boris and Varlaam, Dosifey (*Khovanshchina*), Ivan the Terrible (*The Maid of Pskov*), the Viking Guest (*Sadko*), the Miller (Dargomizhsky's *Rusalka*) and Holofernes (Serov's *Judith*), while creating Rimsky-Korsakov's Salieri in 1898. He was a member of the Bol'shoy Opera in Moscow (1899–1914) and made frequent guest appearances at the Mariinsky and in the provinces. Chaliapin's international career began in 1901 at La Scala, as Boito's Mefistofele. He made his Metropolitan Opera debut in 1907 in the same role and during the 1907–8 season sang Don Basilio (*Il barbiere*), Leporello and Méphistophélès (*Faust*). He took part in the Diaghilev seasons in Paris (1908, 1909, 1910 and 1913), sang in London (1913–14) and rejoined the Mariinsky Theatre as soloist and artistic director (1918). In 1921 he left Russia and, on 9 December, sang Boris at the Metropolitan. He continued to sing throughout the world until his final illness. He made two films and some 200 recordings, chronicling virtually all his roles and much of his recital repertory. Live performances in London of *Faust*, *Boris Godunov* and *Mozart and Salieri* demonstrate his larger-than-life portrayals late in his stage career. The recordings of songs show the extraordinary breadth of his tonal range and his masterly inflections of Russian.

Chaliapin's voice was sufficiently flexible to allow him to sing baritone roles like Yevgeny Onegin, Valentin (*Faust*) and Rubinstein's Demon, as well as such bass roles as Oroveso (*Norma*) and Philip II (*Don Carlos*). In *Prince Igor* he sang Galitsky, Konchak and Igor. He was a perfectionist as far as his own make-up, costuming and musical and dramatic preparation were concerned, and untiringly attentive to the staging of the operas he appeared in. Those who worked with him or who knew him off stage testify to his almost superhuman vital force, warmth and fierce intolerance of artistic mediocrity.

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HAROLD BARNES/ALAN BLYTH

## Challen.

English firm of piano makers. Thomas Butcher (*fl.* 1804–47) started making pianos at 41 Great Titchfield Street, London, in 1804. William Challen (*d* London, 1861) was associated with Butcher from 1816, and by 1839 the firm had become Challen and Hollis. William's son Charles went into partnership with (?Charles) Hodgson but when C.H. Challen joined, the firm became Challen and Son. They won a reputation for good-quality pianos at moderate prices. In World War I part of the firm's woodworking machinery was commandeered and it was allowed to produce only four pianos a week. This led it to continue making relatively few models, thereby economizing in the range of machinery and raw materials required. Since the 1930s over 180 Challen pianos, from large concert grand pianos to small studio uprights have been used in BBC studios. Challen specialized in small grand pianos, and made the smallest on the market (122 cm long). The firm was acquired in 1971 by Barratt & Robinson, but, following the closure of their factory, production of Challen and Barratt & Robinson upright pianos was taken over at the end of 1993 by Mickleburgh in Bristol. In 1996 four upright models bearing either the Challen or the Barratt & Robinson name were being manufactured. Some of the parts for these instruments were imported from a factory in Malaysia, which also produces complete instruments with the same specification bearing these names.

MARGARET CRANMER

## Challier.

German firm of music publishers and booksellers acquired by Richard Birnbach.

## Challis, Bill [William H.]

(*b* Wilkes-Barre, PA, 8 July 1904; *d* Harvey Lake, PA, 4 Oct 1994). American arranger. He started on the piano, then took up the saxophone, and later led the student band at Bucknell University, Lewisburg, Pennsylvania. In 1926 he joined Jean Goldkette's band as staff arranger, beginning a close association with Bix Beiderbecke which continued when both men joined Paul Whiteman's band the following year. Challis wrote some of Whiteman's most jazz-orientated arrangements, including *Changes* (1927), *Lonely Melody* (1928) and *Dardanella* (1928), all recorded for the Victor label, giving Beiderbecke ample solo space and sometimes scoring his cornet improvisations for the trumpet section. He also wrote excellent scores for

smaller groups formed for recording sessions from Whiteman's band and led by Frankie Trumbauer. Challis's best work of this period reveals a tasteful synthesis of jazz and dance-band elements, a sure grasp of the new jazz style and an awareness of the strengths of Whiteman's and Goldkette's musicians. After leaving Whiteman in 1930 Challis became a freelance arranger for, among others, Trumbauer, Fletcher Henderson, the Dorsey Brothers' Orchestra, the Casa Loma Orchestra, Lennie Hayton, Artie Shaw and a number of radio orchestras. In later years he turned to popular music. He remained active into the 1960s. In 1974 he arranged Beiderbecke's piano compositions (which he had notated and edited for publication in 1930) for guitar quintet.

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DAN MORGENSTERN

## Challis, John

(*b* South Lyon, MI, 9 Jan 1907; *d* New York, 6 Sept 1974). American harpsichord maker. He began piano lessons at the age of seven and later, while at college in Michigan, studied the organ with Frederick Alexander. From his father, a skilled jeweller and watchmaker, he learnt to use precision tools and to do metalwork of great delicacy and refinement. An attempt in 1925 to build a clavichord based on his organ teacher's Dolmetsch-Chickering instrument led to his going to England in 1926 to study early keyboard instruments and their construction with Arnold Dolmetsch. He was awarded the first Dolmetsch Foundation Scholarship for craftsmen in 1928. In 1930 he returned to the USA and established his workshop at Ypsilanti, Michigan, later moving to Detroit and finally to New York.

Challis was a highly creative and innovatory builder who rejected as sterile the copying of historical instruments. The extremes of climate in large areas of North America, as compared with the moderate climatic conditions of Europe in which the harpsichord and clavichord were developed, led him to experiment continually with new materials and techniques of construction in an effort to produce instruments with a stability comparable to that of the modern piano. In this he was eminently successful. While remaining faithful to a decorative scheme in the tradition of Dolmetsch's later instruments – American walnut veneers with a matte oil finish and leaf-gilded mouldings – he based the interior structure of his instruments increasingly on components of metal and plastic. In his last years he even used metal soundboards, thereby gaining stability in tuning without sacrificing the characteristic Challis

tone quality (distinctive timbres that he favoured and approved while conceding that they were not those of historical instruments). The extraordinary craftsmanship displayed in all his instruments compelled admiration even from his critics.

In addition to harpsichords of various sizes, Challis also produced clavichords and a small number of pedal harpsichords for organists. One of these pedal harpsichords, built in 1968, may well be the most complex instrument of its type ever produced, with an elaborate disposition controlled by eight hand stops and 13 registration pedals, nine for the manuals and four for the pedal keyboard (pedal: 16', 8', 4', 2'; manual I: 16', 8', 8', 4'; manual II: 8', 4'). His experimental activities extended as well to the piano, resulting first in a piano (c1944) freely derived from the Viennese instruments of Mozart and Haydn, and then (after 1960) a hybrid instrument: iron-framed but not overstrung, double-strung throughout, with the full compass of the modern piano and a Herz-Erard repetition action. Several of Challis's apprentices have attained distinction as harpsichord makers, notably William Dowd and Frank Rutkowski.

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HOWARD SCHOTT

## Challoner, Neville Butler

(b London, 1784; d after 1835). English violinist, harpist, composer, tenor, conductor and music seller. He studied the violin with Claude Joseph Duboeck, making his début at the age of 9 and performing a concerto at the age of 11. Articled to study with John Ashley in 1796, he became a violinist and assisted in the Oratorio orchestra at Covent Garden and at Ranelagh Gardens. He conducted the bands at the Richmond Theatre (1799), the Birmingham Theatre (1800) and Sadler's Wells (1803/4); he also studied the harp and the piano, which he played brilliantly. He became a member of the Royal Society of Musicians and published four preceptors, for the flute, harp, piano and violin.

In 1807 Challoner was the first tenor at the Harmonic City Concerts, where Mozart's *Don Giovanni* was first performed in England. From 1809 to 1829 he was the harpist at the Italian Opera in London. An associate of the newly formed Philharmonic Society, he sang principal second tenor at its concerts from 1813 to 1829, playing these regular engagements and others to support five children. His reviews (1828–31) of newly published music appeared in *The Athenaeum*, and in 1830 he taught the harp and violin in St John's Wood.

Challoner joined a son of Thomas Skillern sr, engraver and publisher, from 1777 to 1802, and formed Skillern & Challoner at 25 Greek Street, Soho (1802), which published Challoner's *New Tutor or Book of Instruction for the Violin* op.6. However in 1806 Skillern & Co. at the same Greek Street address published Challoner's *New Preceptor for the Harp* op.16. He kept the Skillern connection at least until 1822 when a London directory cites Skillern & Challoner.

Challoner composed 33 sets of sonatas, 12 duets, waltzes, airs and variations and songs in sacred and secular settings. His *Three Sonatas for the Harp* op.2 (1806) were reprinted in 1974.

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ALICE LAWSON ABER-COUNT

## Chalmers, John (Harvey)

(*b* St Paul, MN, 30 May 1940). American theorist. He studied biology at Stanford (AB 1962) and the University of California, San Diego (PhD 1968); music theory has been his avocation since the 1950s when he was introduced to the music of Julián Carrillo and Karlheinz Stockhausen. While at UCSD he compiled with Ervin Wilson an extensive computer-generated set of tuning tables covering equal temperaments, just intonation intervals, Pythagorean and meantone tunings, exotic tunings (for instance based on roots of three), and stretched and compressed octave tunings. In 1974 he founded *Xenharmonikon*, a journal devoted to tuning systems, of which he served as editor from 1974 to 1979 and again from 1990 to 1998. He was scholar in residence at the Centro Culturale della Fondazione Rockefeller in Bellagio in 1980 and a visiting scholar at the Center for Contemporary Music, Mills College, in 1986. His monograph *Divisions of the Tetrachord* (Lebanon, NH, 1993) exhaustively details ancient Greek tunings, lists over 700 historical tetrachordal divisions of the 4:3 interval and outlines many new intonations.

CARTER SCHOLZ

## Chaloff, Serge

(*b* Boston, 24 Nov 1923; *d* Boston, 16 July 1957). American jazz baritone saxophonist. He studied the piano and the clarinet formally but was self-taught on the baritone saxophone, being influenced by Harry Carney and Jack Washington, a member of Count Basie's band. He worked in various minor bands from 1939 to 1944, but in 1945 he moved to Boyd Raeburn's group, then a progressive force in the definition of post-war jazz styles. In that year he also joined Georgie Auld's band and was decisively influenced by Charlie Parker, quickly absorbing the devices of melodic construction, harmonic vocabulary and rhythmic variety needed to give his swing-based style a wider range of expression. His most important lengthy engagement was with Woody Herman (1947–9), when he was a member of the famous reed section known as the Four Brothers. Persistent ill-health made Chaloff less active in the 1950s, though he continued to record almost up to his death.

Chaloff was an important figure of the bop movement and one of the most significant improvisers on the baritone saxophone. Early performances such as *The Most* (1949, Futurama) show him to have been a virtuoso, while others, for example *Gabardine and Serge* (1947, Savoy), demonstrate the logic of his improvising and its often sombre emotional content. Despite illness he continued to advance during the 1950s, adding to his style an integral use of dynamic and tonal shading and carefully varied degrees of intensity, as may be heard on the album *Blue Serge* (1956, Cap.).

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MAX HARRISON/R

## Chalumeau

(from Gk. *kalamos*, Lat. *calamus*: 'reed').

A single-reed instrument of predominantly cylindrical bore, related to the clarinet (it is classified as an [Aerophone](#)). The term originally denoted a pipe or bagpipe chanter, but from the end of the 17th century was used specifically to signify the instrument discussed below.

### 1. History and structure.

It seems likely that the chalumeau evolved in the late 17th century from attempts to increase the volume of sound produced by the recorder; the retention of the latter's characteristic foot-joint is evidence of the close physical relationship between the two instruments. Two diametrically opposed keys were soon added above the seven finger-holes and thumb-hole of the chalumeau, bridging the gap between the highest note and the lowest overblown 12th. The relatively large dimensions of the vibrating reed and the mouthpiece to which it was tied, however, were principally designed to produce the fundamental register. The clarinet itself evolved when the thumb-hole was repositioned, the mouthpiece was reduced in size to facilitate overblowing, and the foot-joint was replaced by a bell to improve the projection of sound. Since the clarinet functioned rather unsatisfactorily in its lowest register, the chalumeau was able for a time to retain its separate identity.

J.F.B.C. Majer remarked that since the technique required was broadly comparable, a recorder player could handle the chalumeau, though the latter is described as 'very hard to blow because of its difficult mouthpiece' ('ratione des schweren Ansatzes sehr hart zu blasen'). He indicated a maximum range of  $f-c'''$  for the two-key soprano chalumeau, and also listed three larger sizes (alto or quart, tenor and bass), whose ranges may be deduced as  $c'-f'$ ,  $f-b$  and  $c-f$ . Of the surviving chalumeaux, one, by Liebav (Musikmuseet,

Stockholm, no.139), is in C and about 33 cm long (see illustration). Of the others, one by Denner (Bayerische Nationalmuseum, Munich, no.136 Mu K20) and two by Klenig (Musikmuseet, Stockholm, nos.141 and 142) are in F and about 50 cm long (see illustration). Philip Borkens, Jeremias Schlegel, Jan Steenbergen and Andrea Fornari also made chalumeaux, but no examples are known to survive. The relative lengths of the two keys on the Denner chalumeau indicate that it was played, like early clarinets, with the reed against the upper rather than the lower lip. While the four instruments mentioned above correspond with Majer's alto and tenor sizes, none equivalent to his bass chalumeau is known to survive; it may be presumed that a bass chalumeau was of similar length to the tenor recorder and was likewise furnished with a foot-joint key in order to make the lowest note easier to play. A quotation by Jacob Denner for the supply of instruments to the Benedictine abbey at Göttweig, near Vienna in about 1720 includes 'premier chalimou', 'secont chalimou' or 'alt-chalimou', and 'chalimou basson'. The first of these is probably equivalent to Majer's soprano chalumeau; this size of instrument was used exclusively for obbligato parts in Vienna at the time. The 'chalimou basson' may correspond to Majer's bass chalumeau, but the rather sharp difference in price between this and the smaller chalumeaux suggests an even larger instrument; several Viennese opera scores of the period specify a continuo part with 'basson di chalumeau', perhaps indicating an instrument capable of playing the bass line at pitch (and thus with a probable range of F–c). The three earliest known surviving instruments of bass clarinet size, which were clearly designed to be played chiefly in their chalumeau register at a time when clarinets did not, might be considered as bass chalumeaux; they were possibly made in Germany, though they bear no stamp (Brussels Conservatory, no.939, illustrated in Rendall, pl.7; Hochschule für Musik und Darstellende Kunst, Berlin, no.2810; and Museo Storico Civico, Lugano). These have angled finger-holes, like those of a bassoon, allowing them to meet the bore at intervals more widely spaced than can otherwise be attained.

The earliest documentary evidence of the chalumeau is to be found in an inventory of instruments in the Hofkapelle of Duke Heinrich of Saxe-Römhild (1687); this includes 'Ein Chor Chalimo von 4 stücken' ('a four-piece chalumeau ensemble') purchased from Nuremberg. The reference to Nuremberg lends support to J.G. Doppelmayr's assertion (1730) that J.C. Denner (1655–1707) of that city was responsible for the improvement of the chalumeau and the invention of the clarinet. Writers were long reluctant to take this statement at face value; instead they assumed that Denner rendered the chalumeau obsolete by so improving it as to make it constitute a clarinet. It is known from Nuremberg council records, however, that his son Jacob Denner made both instruments: a commission in 1710 for various instruments includes a pair of clarinets and three sizes of chalumeau. Although Denner is known to have been preoccupied with French manufacturing techniques (see Nickel, 204), the chalumeau cannot be assumed to have been French in origin, and evidence of the instrument in France is scarce – a rare reference is an important article in the *Encyclopédie* of Diderot and D'Alembert (1753). Johann Mattheson referred to 'den so-genandten Chalumeaux' ('the so-called chalumeaux') as early as 1713 (*Das neu-eröffnete Orchestre*); other sources reveal a variety of transliterations, such as 'scialumò', 'schalamaux', 'shalamo' and 'salmò' or 'salmoè'.

## 2. Repertory.

The amount of music written for the chalumeau was for many years seriously underestimated. Among the earliest known sources is a volume *A Variety of new Trumpet Tunes Aires Marches and Minuets*, published in 1698 as for the **Mock trumpet** (the name by which the keyless chalumeau was apparently known in England). Chalumeaux are among the alternative instruments specified in duets by the Parisian flautist J.-P. Dreux, which are listed in a catalogue of the Amsterdam publisher Roger (1706). In the same year the instrument was first played by the oboists of the opera orchestra in Vienna; until 1725 composers such as the Hofkapellmeister Fux, Ariosti, Caldara, Conti and the brothers Bononcini wrote parts for it, generally reserving its individual tone-colour for pastoral contexts. Joseph I wrote a particularly ornate obbligato for the instrument in an aria he contributed to Ziani's *Chilonida* (1709). Although the chalumeau was rarely used as an orchestral instrument in Vienna after the mid-1730s, Gluck revived it in the original versions of *Orfeo* (1762) and *Alceste* (1767); there is an even later appearance in Gassmann's *I rovinati* (1772).

Instrumental pieces include a concerto by Hoffmeister, divertimentos by Dittersdorf, Gassmann and Pichl, and ballet music by Asplmayr and Starzer. *A Musica da camera* by Starzer was formerly attributed to Mozart as part of K187/159c.

In Germany one of the most prolific composers for the chalumeau was Telemann, who had played the instrument earlier in his career. He continued to include a pair of chalumeaux (alto and tenor) in a variety of works long after he had first used the clarinet (in a cantata of 1721); parts for both chalumeau and clarinet occur in a serenata of 1728, where their roles are clearly differentiated. Chalumeaux were often reserved for poignant, dramatic moments, for example in the passion oratorio *Seliges Erwägen*, where they are combined with muted horns, bassoons and muted strings at the beginning of the eighth meditation, 'Es ist vollbracht'. Another example is the Concerto in D minor for two chalumeaux, notable for an unusual degree of chromaticism in its extended passages of unaccompanied writing. The chalumeau appears in over 80 of Graupner's cantatas and in 18 of his instrumental works. He engaged a chalumeau player (who was primarily a virtuoso bassoonist) for the orchestra at Darmstadt in 1734 and subsequently became acquainted with all four sizes of the instrument. His fondness for the sonority of alto, tenor and bass together is illustrated by two suites for this combination; further examples of the use of unconventional textures involving the bass chalumeau include a trio for that instrument with viola d'amore and continuo and a triple concerto with bassoon and cello. Other German composers made less use of the chalumeau. Fasch left a single concerto; J.L. Bach, Gottlob Harrer, Hasse, Keiser, J.B. König, J.M. Molter, G.C. Schürmann, Steffani, J.H. von Wilderer and J.D. Zelenka used the instrument in one or two works. Handel composed an aria with two 'chaloumeau' parts for *Riccardo Primo*, written in London in 1727, but it is not certain whether this was included in contemporary performances.

The German oboist Ludwig Erdmann taught the chalumeau at the Ospedale della Pietà in Venice from 1706, and Vivaldi subsequently used it in a total of five works. An obbligato for the soprano instrument occurs in the oratorio

*Juditha triumphans* (1716), in an aria concerning the lament of a turtle-dove. Three concertos include parts for the tenor 'salmoè', while a sonata for violin, oboe and organ has an optional chalumeau doubling the bass line throughout.

The overall delicacy of the chalumeau repertory is not reflected in contemporary criticism of the instrument. Walther (1708) observed that it sounded like a man singing through his teeth, while some five years later Mattheson referred to its 'etwas heulende Symphonie' ('somewhat raucous sound'). The *Encyclopédie* described its tone as disagreeable and savage, but conceded that this could be improved by a good player. More favourable remarks were made by the critic Schubart, writing in 1784–5, who paid tribute to its 'individual and infinitely pleasant character', adding that 'the whole gamut of music would sustain an appreciable loss if the instrument became obsolete'. Towards the end of the 18th century, however, the term 'chalumeau' came to be used almost exclusively in its present-day sense to signify the lowest register of the clarinet.

See also [Organ stop](#).

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COLIN LAWSON

## Chamaterò [Chamatterò di Negri, Camaterò], Ippolito [Hippolito]

(*b* Rome, c1535–40; *d* after 1592). Italian composer. He was in Padua in 1560–61, where he signed the dedications to his first books for five and four voices in 1560 and 1561 respectively. The latter book includes two works by the Paduan composer Giulio Renaldi (his earliest published works by six years). Chamaterò was elected *maestro di cappella* at the Accademia Filarmonica, Verona, on 1 January 1562, and he remained in the post until December of 1563. There followed a series of mostly short appointments at various institutions in northern Italy, including Vicenza (1565–6), Treviso (1566–7), Udine (1567–70 and again from 1574 until 1577), Padua (1578) and Bergamo (1580–81).

Chamaterò composed his sacred music in the decade following the Council of Trent, and he was keen to declare his allegiance to Tridentine ideals. On the title-page of his Introids of 1574 he declared that the works were according to the 'new missal', referring, no doubt, to the Tridentine Missal published in 1570. And the phrase 'secondo l'ordine del Concilio di Trento' on the title page of his *Salmi corista* (1573) must refer to the new breviary published in 1568. His style is largely clear textured, with attention to both the sound and sense of the text. This is true in his secular music as well and, as with much of the music of the 1560s and 70s, the degree to which musical style is really dictated by current religious politics is open to question.

Of Chamaterò's six books of madrigals, four were published in 1569, during his first period at Udine. It is unlikely that the contents of these four books were all recently composed; the relative stability of his post at Udine may have offered him the opportunity to collect and publish works composed over

the previous six or seven years. The books' dedications show a continued allegiance to Veronese patrons and the Accademia. Chamaterò's preference for Petrarch, and Petrarchists like Bembo and Cassola, places him in the tradition of Willaert and Rore. More striking is his predilection for large cycles and, in particular, the *sestina*: four of the six books open with a setting of a complete *sestina* by Petrarch. None of Chamaterò's music is published in modern edition, and he has received little attention in the modern literature. That he was highly esteemed in his own day is evident from that fact that he was the dedicatee of a work by Massimo Troiano (in his *Terzo libro delle suerime e canzoni*, 1567) and by his appearance in Ludovico Balbi's *Essercitio* (1589<sup>12</sup>) alongside the most famous madrigalists, from Arcadelt to Marenzio. Further study of his works, in particular his cycles, would do much to fill in the sketchy picture of the madrigal of the 1560s and 70s.

## WORKS

all published in Venice

### sacred

Liber primus missarum, 5, 7vv (1569)

Salmi corista, per le feste di Natale, di Pasqua, et altre feste del anno, secondo l'ordine del concilio di Trento, comodi alle voci, accompagnate anco con ogni sorte di instrumenti musicali, a misura breve, et anco alla ordinaria, 8vv (1573)

Li introiti fondati sopra il canto fermo del basso, con li versetti et Gloria patri con le riposte de contraponti, secondo l'ordine del messal nova, per tutte le feste maggiori ed altre feste nell'anno, comodi a cantari a misura breve ed anco alla ordinaria, 4–6vv (1574)

Li Magnificat, 8, 9, 12vv (1575)

20 introitus et alleluia super cantu plano, 4–6vv, 1578, *D-As* 26 Chorb.

### secular

Il primo libro di madrigali, 5, 6vv (1560), inc.

Il primo libro di madrigali, 4vv (1561<sup>13</sup>), 1 reworked in 1589<sup>12</sup>

Il secondo libro delli madrigali, 5vv (1569<sup>26</sup>)

Il terzo libro delli madrigali, 5vv (1569)

Il quarto libro delli madrigali, 5vv (1569)

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LAURA MACY

## Chamberlain, Houston Stewart

(*b* Southsea, 9 Sept 1855; *d* Bayreuth, 9 Jan 1927). German writer of English birth. Educated first in England (Cheltenham College, 1867–9) and then in Europe, he moved to Germany in 1885, where he gradually insinuated himself into the Bayreuth circle, playing a major role in the fashioning of the cult. From 1892 to 1896 he devoted himself to propaganda on behalf of

Bayreuth, helping to shape the nationalist/*völkisch* ideology with which Wagner's works became indelibly associated in the late Wilhelminian era. His study *Richard Wagner* (1896) presented, in the best tradition of Bayreuth hagiography, an idealized portrait of the composer, his political involvement diminished and the more embarrassing episodes of his life tactfully glossed over.

Chamberlain's magnum opus, however, was *Die Grundlagen des neunzehnten Jahrhunderts* (1899–1901), an idiosyncratic survey of Western history conceived in racial terms. Evincing impressive erudition but flawed methodology, not to mention a militantly nationalistic ideology of Aryan-German supremacy, the *Grundlagen* achieved bestseller status: by 1915 over 100,000 copies had been sold, by 1938 a quarter of a million. In 1908, Chamberlain returned to Bayreuth after an absence of several years. He married Wagner's daughter Eva that year and as one of the most influential ideologues of the pre-Nazi era, played a crucial role in linking the destinies of Bayreuth and the Third Reich.

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BARRY MILLINGTON

## Chamber music

(Fr. *musique de chambre*; Ger. *Kammermusik*; It. *musica da camera*).

In current usage the term 'chamber music' generally denotes music written for small instrumental ensemble, with one player to a part, and intended for performance either in private, in a domestic environment with or without listeners, or in public in a small concert hall before an audience of limited size. In essence, the term implies intimate, carefully constructed music, written and played for its own sake; and one of the most important elements in chamber music is the social and musical pleasure for musicians of playing together. In this respect, the term has close connections with the peculiarly German concept and practice of [Hausmusik](#), which refers to the playing of vocal or instrumental music in the home for family entertainment, without audience, and which was much encouraged in the 19th and 20th centuries. 'Chamber music' has also been narrowly defined (for example, by Cobbett) in terms of ensembles of specific types and sizes; but the term is best understood in a broader sense. To limit the term to instrumental ensemble repertory, for example, is to exclude such hybrid works as Schubert's *Der Hirt auf dem Felsen* and Vaughan Williams's *On Wenlock Edge* and to bypass such vocal genres as 16th-century madrigals and 19th-century lieder which share many of the characteristics of chamber music. Similarly, although chamber music is often defined as involving two or more players, much solo repertory such as Renaissance lute music, Bach's violin sonatas and partitas and cello suites and several of Beethoven's piano sonatas fulfils many of the functions and conditions of chamber music.

1. Usage and scope of the term.
2. To 1600.
3. 17th and 18th centuries.
4. From 1800 to World War I.
5. After World War I.

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CHRISTINA BASHFORD

#### Chamber music

##### 1. Usage and scope of the term.

From its earliest usages the term has had a variety of meanings. During the mid-16th century and the 17th, the Italian term 'musica da camera' and its German counterpart 'Kammermusik' signified ensemble music performed in private, normally by voices and instruments, either at courts or in the homes of the wealthy. In the same period, variants of the French, German and Italian terms were also used to denote the musicians engaged in the performance of private music, such as 'La Musique de la Chambre' (established c1530) at the French court, or the 'Kammermusici' at the court of Maximilian II (noted in the court archives, 1540–1600). In such contexts the term could often equally refer to the musical event itself.

During the early 18th century, the term 'musica da camera' was used in theoretical writings (Brossard, *Dictionnaire*, 1703; Mattheson, *Das neu-eröffnete Orchestre*, 1713) to refer collectively to instrumental and vocal music whose compositional style and function differed from church and theatre works. In practice these musical distinctions were blurred. As the 18th century progressed, the term became increasingly associated with instrumental music (e.g. sonatas, trios, quartets) intended for performance in courtly or domestic surroundings. Even so, it continued to be used for small-

scale secular vocal music performed in private: Burney defined chamber music as 'cantatas, single songs, solos, trios, quartets[,] concertos, and symphonies of few parts' (*BurneyH*), and Castil-Blaze referred to a host of 'agreeable pieces', both vocal and instrumental, including cantatas, madrigals, scenas, single songs, vocal quartets, romances, boleros, barcarolles and nocturnes (*Dictionnaire de musique moderne*, rev. 3/1828 by J.-H. Mees).

It was only towards the end of the 19th century that the term came predominantly to mean instrumental ensemble music for small forces, performed in either a private or a public context. By the early 20th century the term had become specifically associated with the quartets, quintets and piano trios of Haydn, Mozart, Beethoven, Schubert and their successors. The intimate nature of the chamber music repertory, its subtle effects and concentration of musical ideas, allied to the fact that several composers (including Beethoven, Brahms and Bartók) produced some of their most tightly wrought and intensely personal works for string quartet, meant that the term 'chamber music' also came to connote a repertory grounded in the intellect. The second half of the 20th century saw a considerable broadening of what is understood by chamber music as the performed repertory became enlarged, most significantly through the rehabilitation of large amounts of pre-Classical chamber music and its performance on 'period' instruments, though also by the inclusion of contemporary works for chamber forces, many of which conform only loosely to the traditional characteristics of chamber music.

This article defines chamber music broadly, within the context of the meanings assigned to it in different eras. It outlines the types and styles of chamber music that were composed and played from the late 15th century to the 20th and places special emphasis on the social and functional contexts in which this music flourished. However, historical practices varied from locality to locality and developed at different rates. In addition, the extent and nature of much private chamber music activity inevitably remains obscure (although lack of extant documentation does not necessarily imply lack of activity); and quantitative study of chamber music concerts, repertories and audiences, as they developed from the 19th century onwards, is hampered by the fact that concert history is still a relatively unexplored field of study. Nevertheless, surviving musical, visual and documentary sources, along with a few modern, in-depth localized studies, enable some general observations to be made, and a picture to be drawn of chamber music consumption as a changing balance of participation (i.e. playing or singing) and appreciation (listening).

For discussion of individual styles and genres of the individual instrumental chamber music forms see [Accompanied keyboard music](#); [Balletto](#); [Canzona](#); [Consort](#); [Fantasia](#); [Fantasia-suite](#); [In Nomine](#); [Nonet](#); [Octet](#); [Phantasy](#); [Piano duet](#); [Piano trio](#); [Piano quartet](#); [Piano quintet](#); [Quartet](#); [Quatuor concertant](#); [Quintet](#); [Ricercare](#); [Septet](#); [Sextet](#); [Solo sonata](#); [Sonata](#); [Sonata da camera](#); [Sonata da chiesa](#); [Sonatina](#); [Sources of instrumental ensemble music to 1630](#); [Sources of keyboard music to 1660](#), [Sources of lute music](#); [String trio](#); [String quartet](#); [String quintet](#); [Suite](#); [Trio](#); [Trio sonata](#); and [Wind quintet](#).

For discussion of related vocal genres: see [Air](#); [Ballad](#); [Balletto](#); [Cantata](#); [Canzonetta](#); [Catch](#); [Chanson](#); [Consort song](#); [Frottola](#); [Glee](#), [Lied](#); [Madrigal](#); [Mélodie](#); [Song](#); and [Song cycle](#).

## Chamber music

### 2. To 1600.

At medieval courts a distinction existed between 'loud' music (*alta musica*, *haute musique*), played by such instruments as trumpets, pipes and drums, used for ceremonial and festive events, and 'soft' music (*bassa musica*, *basse musique*), performed by such instruments as harps, fiddles, chamber organs and flutes, sometimes with voices, used at banquets and on more intimate social occasions. Small-scale ensemble music-making, including the singing and playing of chansons, formed part of the 'soft' music. Initially, music was performed by minstrels rather than courtiers, but during the 15th century this began to change, and by about 1500, partly as a consequence of the development of humanistic values and new attitudes towards music, an ability to make music had become an important social accomplishment for courtiers and aristocrats (women as well as men). Baldassare Castiglione's courtesy book, *Il libro del cortegiano* (1528), which ran to more than 20 editions and was translated into several European languages, recommended that courtiers should be able to sing, read musical notation and play several instruments; it also highlighted the social importance of being able to make music with others in private. Several European rulers developed their musical skills to a high level and greatly encouraged music-making among courtiers; one of the most notable patrons was Isabella d'Este, an accomplished singer, lutenist and player of string and keyboard instruments who enthusiastically cultivated private music-making at the Mantuan court in the early 16th century and actively encouraged the composition of frottolas. Most courts continued to maintain ensembles of players of 'soft' instruments to perform to courtiers in private chambers, though a good deal of music-making, such as the performance of madrigals by mixed groups of singers and instrumentalists, may well have involved a mixture of courtiers and musicians.

The first flowering of private music-making outside European courts dates from the mid-15th century, when the wealthiest members of what has been termed 'a new bourgeoisie' (Fenlon, 1989) began to develop their own musical culture in the home: affluent households owned instruments such as keyboards and lutes; music lessons were taken; and the advent of music printing led to wider dissemination of repertory suitable for domestic music-making. Paolo Cortese's handbook for clerics, *De cardinalatu* (book 2, 1510) includes one of the earliest known references to a specially designated music room ('cubiculum musicae'). In most cities, amateur musicians comprised a small and élite social group, typically the families of merchants, diplomats and professional men, and their musical activities were probably modelled on what they knew of court practices. In addition, a number of musical academies for educated men were established in Italy during the 16th century and imitated elsewhere; in Nuremberg, for example, a 'Krenzleingesellschaft' was set up in 1568 for informal performances of instrumental and vocal

music, accompanied by a meal and, in all likelihood, serious and learned discussion.

A large proportion of the repertory heard in courtly and domestic contexts in the late 15th and 16th centuries was polyphonic vocal music, in particular madrigals. Where such music was performed by voices alone in small or medium-size rooms, it was normal to have one singer per part; however, flexible performing practices meant that instruments, such as lutes and viols, often replaced or doubled some of the voices, probably in accordance with the forces and skills that were available, producing what are commonly called 'mixed' or 'broken' consorts. Publishers often described this practice on title-pages: Antonio Gardano's *Canzoni francese* (1539) were 'buone da cantare et sonare', and Susato's 26 chansons (1543) were 'convenables tant a la voix comme aussi propices a jouer de divers instruments'. Some madrigals were intabulated for lute or keyboard, making accompanied solo singing a further performance possibility, while the distinctively English consort song provided an instrumental ensemble accompaniment for one or more singers.

Throughout Europe, Latin-texted sacred music was performed in private houses as well as churches, but in England during the second half of the 16th century Latin church music (e.g. Tallis's Elizabethan motets and Byrd's masses) fell out of sacred use and was typically sung and played only in the chamber (Milsom, 1995).

Although vocal pieces could be played by instruments alone, a small amount of ensemble music ostensibly intended specifically for instruments also emerged, particularly in Italy and England. Italian composers such as Claudio Merulo and Florentino Maschera favoured instrumental ricercares and canzonas, and in England a rich and distinctive body of fantasias (or fancies), cantus-firmus pieces (especially In Nomine settings) and suites of dances was composed by Byrd, Tye and others. In Nomine and cantus firmus pieces, with their long tenor notes, would have enabled a player of limited skills to hold his or her own part, although evidence suggests that some of these works were sung rather than played (Edwards, 1970–71; similarly, some textless ricercares and canzonas may have been vocalized). Viol playing began to be widely cultivated by English amateurs only during the 1590s, and much of the contrapuntal repertory from before that date was probably originally written with more skilled players in mind.

By the late 16th century printed sources of instrumental ensemble music were widespread in most of Europe (the English repertory, however, continued to circulate largely in manuscript, suggesting that consort playing was localized around a small number of private houses). To perform a piece of ensemble music, players and/or singers sat in a circle, often round a table, and used either partbooks or a table-book; partbooks were normally laid flat on the table in front of each player (tables with built-in music stands, as shown in Jan Breughel's *Allegory of Hearing*, were probably less usual; see fig.1) and there were no particular instructions as to where people sat. In the case of table-books, there is evidence in English sources to suggest that care was taken over the physical disposition of the parts in the book, and hence around the table (Rastall, 1997).

Solo music for keyboard (such as clavichord, spinet, virginals) and lute was also performed in domestic contexts: the repertory included transcriptions of

vocal works, and pieces specially composed for the instruments, including sets of dances and numerous *ricercars* and *canzonas*. Published collections were issued by Antico, Gardano, Attaingnant and others. It is unclear whether dance suites – written for either solo instruments or consorts – were intended to accompany social dancing; possibly on occasions when suites were played and listeners were present, some people may have danced to them spontaneously.

See also [Table-book](#).

## Chamber music

### 3. 17th and 18th centuries.

(i) 1600–1740.

(ii) 1740–1800.

[Chamber music, §3: 17th and 18th centuries](#)

#### (i) 1600–1740.

The emergence of the *seconda pratica* in Italy around the turn of the 16th century ushered in new musical styles and genres which affected all spheres of musical composition and practice. Stylistic developments included the spread of basso continuo; the development of monody and new, distinctive textures arising from the polarity between bass and melody lines; heightened concern for poetic expression and intelligibility of the words in vocal music; and, as the 17th century progressed, a growing importance accorded to instrumental music and the violin family and a gradual decline in the popularity of viols. Although opera was the major innovation of the period, several other genres evolved, including some, most notably the cantata and sonata, that were particularly cultivated in private environments. A conscious distinction between vocal and instrumental genres meant that the flexibility of mixing voices and instruments that had prevailed in the 16th-century madrigal gradually disappeared; even so, pragmatic factors could still play a part in performers' choice of instruments, especially in the continuo group.

Secular duets and cantatas were the principal small-scale vocal genres to emanate from Italy in the 17th century. By the early 18th century such composers as Caldara, Alessandro Scarlatti and Handel were producing cantatas in large quantities, and the genre was taking root in Germany (Telemann, J.S. Bach), England (Pepusch, Daniel Purcell) and France (Morin, Bernier); many were written for performance at court, though some reached the domestic market through publication. Italian works for small instrumental ensemble initially carried a variety of labels (*canzona*, *sinfonia*, *sonata*), but by 1700 the term 'sonata' usually signified the standard instrumental genre for domestic consumption. Publishers were eager to issue this repertory, and sets of 'solo' and 'trio' sonatas for one, two or three melody instruments (normally violins but sometimes oboes or flutes) and continuo by such composers as Corelli (whose op.1, 1681, was much imitated), Albinoni and F.M. Veracini were soon available across Europe. Sonatas were also composed outside Italy: Henry Purcell, Bach, François Couperin, Handel and

Telemann are the most notable exponents. The trio sonata was characterized by a sharing of contrapuntal interest between the upper melodic parts – a trait most intensely exploited by Bach – and offered musical interest to both listeners and players.

Although some late 17th-century Italian sonatas and concertos consisting of groups of dances were designated *da camera*, and others, usually in four movements and using organ continuo, were labelled *da chiesa*, in practice there was no strict differentiation of style or function (dances occur in *da chiesa* works, for example, while many church sonatas were played in chamber contexts and vice versa). Moreover, it is by no means certain that all dance movements in sonatas were intended for listening alone: some, in particular those labelled ‘per ballare’ or ‘da ballo’, may well have been designed for dancing; likewise listeners may have danced to those movements whose dance steps they knew.

French chamber music developed its own characteristics of instrumentation and style. Wind instruments (flute, oboe and bassoon) became prominent in ensemble works, and their use spread to other countries. The bass viol, which enjoyed a special status in France, maintained a vital presence in French chamber ensembles well into the 18th century. It was used in cantatas and sonatas, both as a continuo instrument and as a solo part independent of the bass line (as in Montéclair’s *Ariane et Bacchus*, 1728, and Rameau’s *Pièces de clavecin en concerts*, 1741). Several composers, including Marais and Couperin, wrote *Pièces* for bass viol and continuo.

The older chamber genres did not die out overnight. Italian ensemble madrigals and instrumental music continued to be written and published until the 1630s and 40s, though *basso seguente* parts began to be added to madrigals from about 1600 (in 1621 Milanuzzi reprinted Pomponio Nenna’s *Il primo libro de madrigali* with continuo bass part). At the same time, madrigals for one, two or more soloists and continuo (by such composers as Caccini, Monteverdi and Bartolomeo Barbarino) came to the fore before the madrigal ultimately gave way to the accompanied aria, chamber duet and cantata. In France, several collections of *airs* either for voice and lute or for several voices were published by Ballard in the first half of the 17th century, though from the 1640s the lute began to be replaced by continuo. The dance suite for solo instrument (most typically keyboard) survived until the mid-18th century, embracing new dances and idioms and developing a host of localized identities across Europe.

In England domestic consort-playing and composition were sustained well into the 17th century, much longer than elsewhere, perhaps partly as a consequence of the absence of court and theatrical musical entertainments during the Civil War. Most of the English repertory, from continuo songs and instrumental pieces to consort music, circulated in manuscript, as it had in the previous century, and many wealthy families owned a chest of viols, normally two trebles, two tenors and two basses. Contrapuntal genres such as fantasias and In Nomine pieces by Jenkins, Simpson, Locke, Purcell and others were essayed (some as late as the 1660s and 70s), as were works using dance forms, divisions on ground basses and fantasia-suites; eventually these genres were replaced by more modern ones such as solo or trio sonatas, as the violin began gradually to be taken up by amateur players

and the availability of printed chamber music (including works from abroad) increased.

Ensemble music-making continued to thrive at European courts. Some rulers, such as Philip IV of Spain and the Elector of Bavaria, Maximilian II Emanuel, were enthusiastic amateur musicians (both were keen viol players) and participated in private chamber music; moreover, with music increasingly becoming a symbol of the ruler's political status and power, many also employed a group of chamber players to perform in small-scale, private court concerts and to play privately with members of the ruler's family. Musicians were sometimes appointed specifically to compose and oversee the performance of chamber music: thus Sigismondo d'India became *maestro di musica della camera* at the court of Carlo Emanuele I in Turin (1611), and Henry Lawes 'Composer in ye Private Musick for Lutes & Voices' in London (1660). At the opulent court of Louis XIV at Versailles, the group designated 'La Musique de la Chambre' played for *fêtes*, *tragédies en musique*, ballets and other 'public' events; private chamber music took place in the king's private apartments before a small audience of family members and distinguished guests, and was performed by a select group of musicians. Couperin wrote his *Concerts royaux* for such occasions. At many courts, small-scale vocal and instrumental music was also supplied for special banquets: at Dresden (where Schütz worked) *Tafelmusik* was one of the principal responsibilities of court musicians.

Outside the courts, private music-making was still practised only in wealthy homes – instruments such as lutes and harpsichords were expensive – though by 1700 it was becoming a socially desirable leisure pursuit in upper middle-class circles. Men typically played bowed string instruments, while women played lutes, guitars or keyboard, or sang. Publishers and instrument sellers in Paris, Amsterdam and London flourished, exporting their wares across Europe and often showing a keen awareness of the amateur market: publications such as Telemann's *Kleine Cammer-music* (1716) and *Musique de table* (1733) emphasized the domestic function of the product, and some publishers catered specifically for amateurs of limited musical abilities. Domestic music was increasingly seen as a status symbol and an integral part of home life; in Bologna, where there was no court, wealthy households are said to have employed musicians as a means of vying for social prestige.

Other sources of patronage for chamber music included the Italian *accademie*: cantatas and instrumental music, often specially composed, were included in the annual prizegiving ceremony of the Accademia del Disegno di S Luca in Rome, for example, and some composers mention the academies in the dedications to their published chamber music. Cantatas, sonatas and other small-scale genres also played an important role in the weekly *conversazioni* held in the palaces of Cardinals Ottoboni and Pamphili and of Prince Ruspoli in Rome; Antonio Caldara, who served Prince Ruspoli from 1709 to 1716, wrote dozens of chamber duets and solo cantatas for this purpose, as did Handel. In German and Dutch towns *collegia musica*, small groups of musicians who gathered regularly to play music, were common (fig.2). A *collegium musicum* under Sweelinck's direction was established in Amsterdam in the early 17th century for a small group of well-to-do amateur musicians; in Leipzig *collegia* were popular with students eager to read through ensemble music under the guidance of a professional musician.

Telemann directed one such collegium, 1702–4, and was succeeded by Bach, who presided over meetings in Zimmermann's coffee house. Bach may well have written some instrumental works, for instance the flute sonata BWV 1030 and the second volume of *Das wohltemperirte Clavier*, as well as secular cantatas, notably the 'Coffee Cantata' BWV 211, for this collegium.

See also [Academy](#); [Collegium musicum](#); and [Tafelmusik](#) (i).

### Chamber music, §3: 17th and 18th centuries

#### (ii) 1740–1800.

By the 1740s many composers, such as J.M. Leclair and G.B. Sammartini, were writing chamber music in the simple, elegant and forward-looking idiom (characterized as *galant*) that gave graceful melody a dominant role. During the second half of the 18th century the continuo gradually disappeared from instrumental chamber music; the driving Baroque bass line went with it, to be replaced by the distinctive Classical style, typified by its translucent textures, slower harmonic change and clear structural paragraphs. At the same time, the traditional ties of composers to court patrons were loosening and commercial opportunities widening; in Paris and London in particular the prosperous and socially self-conscious middle classes were increasing in number and becoming important patrons of chamber music, purchasing instruments (especially pianos), printed music and, increasingly as the period progressed and commercial concert life developed, concert subscriptions and tickets. Most of Haydn's large chamber music output (string quartets, sonatas, songs, piano trios), for example, was written for publication and performance outside his patron Prince Nicolaus's court at Eszterháza; his baryton trios, unpublished in his lifetime, stand apart as being designed for the prince's private consumption.

The biggest centres of music publishing in the late 18th century were London, Paris and (to a lesser extent) Vienna. In these cities a large selection of chamber music was published; according to one estimate (Mongrédien, 1986) several thousand quartets by about 200 composers were published in Paris between 1770 and 1800, suggesting a market of considerable size. Some publishers cultivated contacts in foreign cities, not only to sell their own goods abroad but also to import music from foreign firms. Nevertheless, although the market for domestic music in urban centres was clearly expanding, it was – like markets for other luxury goods (such as fashionable clothes and jewellery) – still a limited one, beyond the pocket of most: in London, a set of six sonatas typically cost 10s 6d (Sadie, 1990), far more than a clerk or tradesman could then afford.

The late 18th century saw the introduction of a host of chamber genres, several of which made use of the new piano. Sonatas for keyboard with an optional violin or flute line that could be dispensed with easily were known as accompanied sonatas. Many publishers offered an explicit choice of keyboard instrument, as in Robert Bremner's publication of Eichner's *Three Sonatas for the Harpsichord or Forte Piano with Accompaniments for a Violin and Bass*

*ad libitum* (1771). Those that additionally included parts for cello were effectively precursors of the piano trio. The optional parts normally did little more than sustain harmonies and follow or double melody or bass lines, and were both printed and sold separately. Especially suited to amateurs of limited accomplishments, accompanied sonatas were standard items in most publishers' catalogues, particularly in Paris and London. Other keyboard genres tailored to the amateur market included variations, rondos and simple solo sonatas (by such composers as Dussek and Shield) which typically made specific reference to popular tunes. Accompanied solo songs, including arrangements of operatic arias and theatrical songs, lieder and canzonets, and keyboard duets for four hands on one instrument (as composed by J.C. Bach, Dussek and others) were also part of the domestic repertory. Duets for two melody instruments, typically two flutes, two violins or violin and cello, were particularly popular among amateurs; although much of the repertory was technically simple and musically lightweight, it attracted such composers as Pleyel, Mozart and Boccherini.

The quintessential genre of late 18th-century chamber music was the string quartet, particularly as it developed in Vienna in the hands of Haydn and Mozart from 1770. Intended for skilled players and connoisseur listeners, the Viennese string quartet was characterized by its balanced part-writing, imaginative textures, conversational idiom and tightly wrought musical argument. Works such as Haydn's op.20 quartets, with their contrapuntal working, typically demanded performance in an intimate environment, before a few serious-minded and attentive listeners. Michael Kelly, in his *Reminiscences* (1826), described a small social gathering in Vienna (1784) at which quartets were played by Haydn, Dittersdorf (violins), Mozart (viola) and Vanhal (cello), with Paisiello among the listeners, and remarked that a 'greater treat, or a more remarkable one, cannot be imagined'. Similar approaches to composition obtained in other chamber works (e.g. Mozart's string quintets with two violas); indeed, by the 1780s some composers were also moving towards a more democratic role for the melody instrument(s) in accompanied sonatas and piano trios: Mozart's *Sonata per il cembalo e violino* K454 (1784) is a notable example. In some works, composers tended to highlight the technical talents of particular performers for whom the works were intended, at times producing highly concertante textures: for instance, Haydn's six quartets opp.54 and 55 dedicated to the violinist Johann Tost, and Mozart's three 'Prussian' quartets K575, 589 and 590, thought to have been written with Friedrich Wilhelm II, King of Prussia and a skilled amateur cellist, in mind (Friedrich Wilhelm was also the recipient of string quartets and quintets sent to him from Spain by Boccherini).

In Paris, string quartets in which the four instruments played equal roles were routinely described by publishers as *quatuors concertants* (sometimes *quatuors dialogués* or *quatuors concertants et dialogués*); according to Framery (*Encyclopédie méthodique*, 1791) this distinguished them from quartets 'where there is only one principal part while the others merely accompany'. *Quatuors concertants*, written by such composers as Vachon, Bréval and Blasius, particularly appealed to the amateur market for, unlike the quartets of Haydn and Mozart, they were relatively easy to play; the musical texture may have aped the French art of social conversation (Hanning, 1989), emphasizing thematic exchange and allowing each instrument a solo moment in turn while minimizing (though by no means suppressing) the contribution of

the other parts. Some *quatuors concertants* were written for woodwind ensembles, others for combinations of strings and wind. Several quartets published in London at the same period, such as Rauzzini's six quartets op.6 (c1778) and J.C. Bach's op.8 (1772), blended a keyboard or wind instrument with strings, while some string quartets by English composers (e.g. Joseph Gibbs's quartets, 1778) and even a London edition of Haydn's op.33 quartets (?1799) were issued with an *ad libitum* figured bass part; since solo and trio sonatas continued to flourish in England well into the late 18th century, it seems likely that keyboard players were considered an essential, perhaps stabilizing, presence in English amateur ensembles. Comfortably playable arrangements of concert works and operas (often for keyboard and accompanying instrument) were also part of the domestic repertory; composers active in France, such as Cambini, arranged popular and theatrical tunes for quartet, specially designating them *quatuors d'airs variés* or *quatuors d'airs connus*.

Across Europe and in the Russian Empire and the New World, domestic music-making, both within the family group and among friends and visitors, thus became an important social activity in aristocratic and respectable middle-class circles. The ability to play a keyboard instrument and to sing were deemed important social accomplishments for women and may even have acted as catalysts to courtship and marriage. Strong associations between gender and instruments in the domestic context had begun to develop, and although boundaries were sometimes broken it was considered appropriate by the late 18th century for females to play only keyboards, plucked string instruments (harp, guitar) and to sing, and for males to play the violin, cello or flute (fig.3). Related to the mainstream traditions of domestic music-making in the late 18th century was the English predilection for glees and catches (unaccompanied partsongs for male voices), which were traditionally performed by amateurs in the home, after dinner. Not only did English composers write and publish them in large quantities, but the practice was also institutionalized by a number of London societies, including the Noblemen and Gentlemen's Catch Club (from 1761) and the Glee Club (1783–1857).

Chamber music continued to be performed by professional musicians at courts (e.g. Mannheim and Berlin) in what were effectively private concerts given to an assembly of courtiers, noblemen and visiting dignitaries. In Bohemian lands the liking for wind instruments produced a substantial repertory of *Harmoniemusik*, written for small ensembles of pairs of wind instruments and including such works as Haydn's divertimentos of 1759–61 (for Court Morzin's *Harmonie* at Lukaveč); ensembles were frequently employed to play at aristocratic houses, often during dinners and at parties.

The development of commercial concert life in the late 18th century, particularly in London, provided what was to become an additional forum for the performance of chamber music – a forum that increased the number of potential listeners and provided them with the opportunity to hear chamber music beyond their own technical capabilities performed by professional musicians. In London, from the 1770s, items of chamber music, particularly quartets and quintets, appeared regularly in mixed concerts alongside symphonies, overtures, concertos and songs. Much of the repertory, in particular several of Pleyel's quartets and quintets, exploited concertante

textures and made heavy demands on virtuosity; Haydn's opp.71 and 74, written for Salomon's concerts of 1794, are a tour de force of brilliant quartet writing. In Vienna and Paris, chamber music was rarely included in public concerts before 1800, but found a regular outlet in the private concerts that formed part of the vibrant, aristocratic salon cultures in both cities. In Vienna some of Mozart's and Beethoven's works were heard at the residences of Baron van Swieten and Prince Lichnowsky, while in Paris composers frequently wrote *quatuors concertants* for salon performances and dedicated them to their host or hostess.

See also [Harmoniemusik](#).

## Chamber music

### 4. From 1800 to World War I.

(i) Concerts and repertory.

(ii) Domestic music-making.

Chamber music, §4: From 1800 to World War I

#### (i) Concerts and repertory.

During the 19th century commercial concerts devoted to chamber music became an established part of the musical calendar in many cities, and for most amateur musicians listening to concert performances of chamber music became just as important as – if not more important than – participating in it privately. Notable early developments took place in Vienna (Ignaz Schuppanzigh held subscription series of instrumental chamber concerts at Count Rasumovsky's palace from 1804–5), Berlin (Karl Möser's quartet *soirées* began in the 1813–14 season) and Paris (Pierre Baillot's quartet concerts were established in 1814) – all cities with lively musical salon cultures. By the 1840s there were chamber music concerts in many European centres, including Dresden, Pest and London. Important series founded in this period were the Gesellschaft der Musikfreunde's Musikalische Abendunterhaltungen in Vienna (1818–29, 1831–40), the series run by the Tilmant brothers (1833–49), Alard and Chevillard (1837–48) and the Dancla brothers (1838–1870) in Paris, and the Quartett Concerts (1836–59), Classical Chamber Concerts (1836–9) and the Musical Union (1845–81) in London (fig.4). The core repertory of most concerts was instrumental trios, quartets and quintets by the Viennese trinity (Haydn, Mozart and Beethoven), although there was a good deal of local variation in the content and shape of programmes. Baillot's concerts in Paris presented instrumental repertory only (typically five ensemble works and one violin solo, played by Baillot with piano accompaniment), whereas the longer programmes of many London concerts, which included piano and duo sonatas as well as works for larger instrumental ensembles, were relieved by the interspersing of songs and duets between the instrumental items; the programmes of the Gesellschaft der Musikfreunde concerts offered few large-scale instrumental chamber works, being chiefly made up of small-scale instrumental and vocal pieces (including a number of Schubert's lieder), usually with a string quartet to open

proceedings and a work for vocal ensemble (often one of Schubert's vocal quartets) to end.

Although the growth of chamber music concerts was clearly bound up with the general expansion of concert life in urban centres during the 19th century and with an increasing middle-class demand for music, quartet *soirées* and other types of chamber concert appear to have been a refined taste, appealing to minority groups of enthusiasts within cities. As the century progressed, the chamber music concert repertory, like the orchestral one, took on an increasingly historical dimension, centred on the Viennese classics and works that emulated them (such as Mendelssohn's quartets and Hummel's chamber music with piano). Modern works in a Romantic idiom (by composers such as Schumann and Brahms) were added gradually. At the same time a gulf was opening up in the minds of some critics between serious music – of which instrumental chamber music could be seen as the epitome – and lightweight, popular pieces (e.g. fantasias or potpourris), often designated salon music or *Trivialmusik*. (The fact that some concert-givers leavened their programmes with lighter works, presumably in an attempt to broaden their audience appeal, may well have contributed to such critical censure.) In line with this trend, many chamber concerts developed decidedly cerebral overtones: from the mid-1840s many London series (the Musical Union, the Quartett Association, the Monday Popular Concerts) provided concert-goers with analytical programme notes to help them understand the structure of the works performed and listen in a musically informed way; at about the same time miniature scores of the core Viennese repertory were published by K.F. Heckel of Mannheim, and distributed through agents in Vienna, Leipzig, London and Moscow. Familiarity with the complete Beethoven quartets, even the late works, grew, not only through the activities of bespoke organizations such as the Beethoven Quartett Society (London, 1845–52) and the Société des Derniers Quatuors de Beethoven (Paris, 1852–after 1870), but also within standard concert programmes. Intimacy and attentiveness were stressed during concerts, and some concert-givers such as John Ella, who ran the Musical Union in London, placed the performers in the centre of the room, with the audience encircling them, to encourage close listening and to draw the audience into the music.

In several cities the salon tradition continued to thrive alongside public concerts, with many central European salons (e.g. in Berlin and Paris) becoming increasingly dominated by the bourgeoisie. Some salons were given over to 'serious' chamber music, but others were built around more lightweight fare. In mid-19th-century Berlin, intellectuals, artists, philosophers, writers and businessmen gathered, often in the houses of Jewish families, for serious music and conversation. Joachim, Clara Schumann and Jenny Lind were among the leading musicians who performed at these events; composers, including Robert Schumann and Mendelssohn, presented their own music, sometimes using the occasion to try out new works.

Knowledge of the spread and nature of chamber concerts and repertories in the second half of the century is much patchier than that of the first half, but the number of public concerts seems to have continued to increase, with repertories remaining based on the emerging canon of Viennese classics, and the shapes of programmes subject to local tastes and traditions, both in established centres of concert-giving and elsewhere. Among the several

concert series founded during the period were the Mason and Thomas Chamber Music Soirées (1855–68) in New York, the Société de Quatuors Armingaud et Jacquard (1856–68) in Paris, the Kammermusikverein (1876–) and Czech Society for Chamber Music (1894–) in Prague, and the South Place Sunday Popular Concerts (1887–) in London. In the 1860s and 70s chamber concerts were established in Italy and Spain, countries whose musical life had hitherto been dominated by operatic traditions. The wave of interest in instrumental music in post-unification Italy spawned a number of quartet societies, in Florence (1861), Milan (1864), Turin (1866), Rome (1874) and elsewhere; in Madrid a quartet society for the performance of classical chamber music was founded in 1863. Some concerts, for instance those of the Musical Union in London and the Quartett-Abend in Berlin, presented more modern-looking packages of three or four contrasting instrumental works (the Quartett-Abend of 29 October 1856 opened with Haydn's quartet op.77 no.1, continued with Mendelssohn's op.44 no.2 and concluded with Beethoven's op.127), but such programming was not yet common.

Schubert's instrumental chamber music, much of which lay unpublished after his death, gradually worked its way into the repertory during the second half of the century. This was due in part to the efforts of Joseph Hellmesberger, whose chamber concerts in Vienna in the 1850s and 60s brought Schubert's string quintet and some of his quartets (notably 'Death and the Maiden' d810, the G major Quartet d887 and the *Quartettsatz* d703) to the concert platform. Among chamber works written in the later part of the century were pieces by Dvořák and Smetana, with their strong national flavour, and the classically inspired output of Brahms. In France the Société Nationale de Musique (inaugurated in 1871), a forum for young composers, fostered chamber music among other forms of composition; its legacy includes works by Saint-Saëns, Franck and Fauré. In Russia the publisher M.P. Belyayev, who set up quartet evenings in St Petersburg in 1891, encouraged Rimsky-Korsakov, Borodin and their circle (the composite quartets *Les vendredis* and *Quatuor B-La-F*, written for his musical evenings, are a notable monument to his patronage). By the first decade of the 20th century several of these new works (including Dvořák's String Quartet op.96, his Piano Quintet op.81 and 'Dumky' Piano Trio op.90, Smetana's Quartet no.1 'From my life', Fauré's Piano Quartet no.1, Tchaikovsky's Quartet no.1, Borodin's Quartet no.2 and much of Brahms's chamber music) had been assimilated into the central repertory.

Most concert series were given by regular groups of locally based players, but some promoters were keen to engage artists with drawing power on their European tours: thus many top-class artists, especially pianists such as Clara Schumann, Alfred Jaëll and Hans von Bülow, appeared in London at the Musical Union and at Chappell's Popular Concerts. Towards the end of the 19th century a small number of permanent, touring string quartets began to form, signalling the beginnings of a break with past practices and anticipating what was to become a widespread trend 50 years later. The precedent, with the attendant benefits of opportunities for intensive rehearsal and a resultant unity of ensemble and tone, had been set much earlier by the Müller brothers' quartet, active 1831–55, and followed by a few others (usually family groups). Famous ensembles include: the Joachim Quartet (1869–1907), which gave highly acclaimed performances of the late Beethoven quartets; the Czech Quartet (1892–1933), with Josef Suk (i) as second violin; the Brodsky Quartet (*fl* Leipzig, c1883–91, and Manchester, 1895–1921); and the Kneisel Quartet

(1885–1917), the first permanent touring quartet in the USA. A number of all-female chamber groups emerged in Britain around the turn of the century, due largely to the fact that although the number of women capable of playing string instruments to an advanced level was increasing, professional orchestral openings for them were rare; one particularly successful quartet was led by Norah Clench (a pupil of Joachim) and gave concerts across Europe from about 1906 to 1913. Concerts focussing on one soloist (typically a pianist, or a singer and accompanist) became established towards the end of the 19th century, but programmes were generally quite different from what became the standard recital format in the 20th century. In London in the pre-World War I decade, programmes embraced diverse repertory (e.g. trivial piano pieces sat alongside ‘serious’ sonatas), and the soloist was usually ‘assisted’ by others.

Most 19th-century chamber music heard in concerts was written with professional players, sometimes particular instrumentalists, in mind. Indeed, the quasi-orchestral sonorities and rhetorical gestures of much chamber music, from Beethoven’s op.59 quartets and ‘Kreutzer’ violin sonata onwards, suggest that composers were increasingly addressing the public arena of the concert room, rather than the home environment. A large amount of the piano chamber repertory of the latter part of the century, such as the piano quartets and quintets of Schumann, Brahms, Dvořák and Fauré, boasts a particularly brilliant, at times concerto-like, keyboard part. Duo sonatas (especially the violin sonatas of Brahms, Franck and Fauré) do likewise, although, as with piano quartets and quintets, musical interest is shared between the piano and the other instrument(s). The string quartet repertory similarly makes heavy demands of its players, not only in terms of individual technique (e.g. Beethoven’s E♭ Quartet op.74; Smetana’s Quartet no.1), but also in terms of ensemble playing (e.g. Beethoven’s late quartets, Brahms’s quartets). In the early part of the century, the *quatuor brillant*, an extreme example of virtuosity within chamber music, enjoyed a short-lived popularity. Characterized by a concerto-like first violin part and rudimentary accompaniments in the lower lines, it flourished in France and Germany (particularly in the hands of Rode, Kreutzer and Spohr) and proved well suited to performance by travelling violin virtuosos.

The musical language of Romanticism, with its dramatic contrasts of timbre and vivid colouring, was in many respects at odds with the intimate string quartet medium, and 19th-century composers’ likings for rich resonances and chromatic colourings may have made larger string ensembles, such as quintets, sextets and even octets, or ensembles with piano and/or woodwind, intrinsically more comfortable forces to work with. Moreover, the legacy of Beethoven, the growing mystique surrounding his late quartets, and the domination of his works at the apex of the chamber music canon throughout the century may have contributed to caution on the part of late 19th-century composers in approaching the quartet genre: few composers produced more than a handful of published quartets, and Brahms’s destruction of some 20 works before his op.51 is well known.

Chamber music, §4: From 1800 to World War I

**(ii) Domestic music-making.**

Domestic music-making continued to flourish in the 19th century, although it increasingly developed and defined its own repertory, distinct from that of the concert hall. The piano, especially later in the century, became the pre-eminent domestic instrument, emblem of female gentility and social respectability, and affordable by a broad band of the middle classes in northern and western Europe and North America. Easy solo piano pieces, piano duets (e.g. waltzes, quadrilles and marches) and piano-accompanied songs, intended specifically for the home or salon and mostly lightweight in conception, were the mainstay of 19th-century music publishers' catalogues. Most composers produced domestic music of this description, though in the hands of Schubert, Schumann, Mendelssohn and Brahms the domestic piano and vocal genres reached notable artistic heights. Singing, like piano playing, remained an important social accomplishment for women, but men were not wholly excluded: they often sang songs and ballads and took part in family singing of hymns and sacred songs around the piano. In the early part of the century in Germany, Austria and Scandinavia, male-voice singing groups enjoyed considerable popularity. Schubert's male-voice quartets were frequently performed alongside his lieder and piano music (waltzes, duets etc.) at the informal evenings of music, eating, dancing and games (known as Schubertiads) held in the homes of his Viennese acquaintances.

Alongside piano duets, works for two melody instruments (usually violins or flutes) continued to flourish in the early 1800s, being taken up by Beethoven, Kalliwoda, Spohr and others. With new instruments came new repertory. The concertina (patented in 1829) was fashionable as a domestic instrument particularly in England and Germany until the early 1900s; the family of instruments (treble, tenor and bass) spawned its own stock of pieces (solo fantasias on operatic airs, character-pieces) but could also be used to play string quartets. The harmonium ('cottage organ') also emerged as a domestic instrument in the later 19th century, especially in the USA and central Europe (fig.5). Much of its repertory consisted of arrangements, and some publishers issued optional harmonium accompaniments to songs; the best-known bespoke chamber composition for the instrument is Dvořák's *Bagatelles* for two violins, cello and harmonium.

Although there was an ostensible gulf between the domestic and concert repertories, the public and private spheres of musical activity were in fact linked. Well-known pianists, for example, endorsed specific makes of piano, and the growth of concert-going encouraged publishers to issue a large repertory of transcriptions and arrangements of pieces from the concert hall. The practice, begun in the 18th century, of arranging large-scale concert or operatic works for small ensemble or solo keyboard flourished in the early 19th century. Thus London publishers issued arrangements of Haydn's symphonies for flute, string quartet and keyboard, and excerpts from Mozart's and Rossini's operas for string quartet or for keyboard and accompanying instrument; in France instrumental arrangements of operatic excerpts for domestic performance were particularly popular. By the mid-19th century the piano duet (usually for four hands on one piano) was becoming the standard medium for arrangements of concert works: the symphonies and chamber music of Haydn, Mozart and Beethoven were thus transported from the concert hall into the home. The player-piano, which began to come into vogue as a luxury instrument (particularly favoured by men) in America and, to some extent, Europe in the first decade of the 20th century, was a further means by

which transcriptions of concert music could be consumed, and one that enabled non-playing music-lovers to enjoy concert works, including chamber music, in the home.

In domestic circles the performance of string quartets was mainly the province of skilled amateurs, and of professional musicians playing for recreation. Modern pieces, such as Brahms's and Dvořák's quartets, with their increasing technical demands, were probably usually attempted only by professionals; the same was true of the piano chamber repertory (for instance Brahms's piano trios and duo sonatas). Even the less demanding Viennese works may have been beyond the technical capabilities of most amateur players, though groups may have elected to play fast movements below tempo, to perform simple movements (slow movements and minuets) only, or to battle through regardless. Some composers and publishers catered explicitly for amateur needs: in the early 19th century Georges Onslow, an experienced amateur cellist, wrote numerous string quintets which he tried out with friends before they were published with alternative scorings (two violas or two cellos, or with double bass); nearly a century later piano-rolls of the keyboard parts of piano chamber works by Brahms, Tchaikovsky and others were being manufactured and sold, offering above-average amateur string players the opportunity of trying repertory that was beyond the technical capabilities of most amateur pianists.

See also [Concert \(ii\)](#) and [Recital](#).

## Chamber music

### 5. After World War I.

Chamber music after World War I was characterized by a number of changes in its creation and consumption, themselves bound up with shifting aesthetic, social and economic factors.

(i) [Composition](#).

(ii) [Ensembles, sound recording and concerts](#).

(iii) [Domestic music-making](#).

[Chamber music, §5: After World War I](#)

#### (i) [Composition](#).

Reactions against the large forces and emotional excesses of late Romanticism led in part to a renewed interest in chamber music composition, beginning in the early 20th century. Not only did chamber music offer composers the discipline of writing for leaner forces, but also, because it required few players, rehearsals and public performances were more viable, both practically and economically. The rejection of 19th-century traditions, and the quest for individuality, contributed to increasingly imaginative combinations of instruments and to the appearance of the voice (with or without text) in instrumental pieces of chamber dimensions. Works such as Webern's *Quartet op.22* (tenor saxophone, piano, clarinet and violin), Messiaen's *Quatuor pour la fin du temps* (piano, violin, clarinet and cello),

Boulez's *Le marteau sans maître* (contralto voice, alto flute, guitar, vibraphone, xyloimba, percussion and viola) and Maxwell Davies's *Ave maris stella* (flute, clarinet, marimba, piano, viola, cello) broadened the instrumental spectrum, while pieces requiring electronic amplification (e.g. Crumb's *Black Angels* for electric string quartet), combining acoustic instruments or voices with tape (e.g. Berio's *Différences* for flute, clarinet, harp, violin, cello and tape or Babbitt's *Philomel* for soprano voice and tape) or with live electronics (e.g. Stockhausen's *Mikrophonie I* for tam-tam, two microphones, two filters and potentiometers, or his *Solo* for one melody instrument and manipulated tape feedback), led chamber music in new directions. In addition, some composers wrote works for small orchestra with one player per part – for example Berg's *Kammerkonzert* for piano, violin and 13 wind instruments (Schoenberg's *Kammersymphonie* op.9 for 15 instruments of 1906 set the precedent) – creating the related genres of chamber symphony and chamber concerto (see [Chamber orchestra](#) and [Chamber symphony](#)).

The stylistic pluralism of 20th-century music had its effect on chamber works, through such techniques as serialism (Schoenberg's String Quartet no.4), neo-classicism (Stravinsky's Octet), aleatoricism (Cowell's *Mosaic Quartet*) and minimalism (Nyman's String Quartet no.2). Traditional chamber genres (sonatas, piano trios etc.) survived to varying extents and in new conceptual guises, with only the string quartet enjoying something of a rejuvenation in the hands of Bartók (whose quartets rival those from Beethoven's late period in intellectual rigour, emotional intensity and frequency of performance), Shostakovich, Janáček, Britten, Tippett, Ligeti and Carter. Such works clearly suggest that the quartet has maintained its magnetism as a vehicle for the concentrated expression of a composer's innermost thoughts. Some composers have rejected generic labels while continuing to write for traditional forces (e.g. Terry Riley's *Salome Dances for Peace*, for string quartet). New directions in the post-World War II period include a tendency towards theatricality (e.g. Roger Reynolds's *The Emperor of Ice Cream*, which requires performers to change their positions on stage during the performance) and techniques that sit uneasily with the inwardness and communion associated with chamber music (e.g. Lutosławski's aleatory String Quartet, which requires the players to avoid coordinating with each other), thus challenging the aesthetics of the genre (Bujic, 1982).

A number of initiatives emanating from institutions and individuals have stimulated and supported 20th-century chamber music composition. In 1922 the Internationale Kammermusikaufführung Salzburg gave birth to the International Society for Contemporary Music, an important supporter of chamber music during the inter-war years. An annual festival of contemporary chamber music was established in Donaueschingen in 1921, later moving to Baden-Baden (1926) and eventually widening its scope. In the USA the benefactor [Elizabeth Sprague Coolidge](#) instituted a chamber music festival in Pittsfield, Massachusetts (1918–24), established a foundation (1925) to fund concerts at the Library of Congress in Washington, and commissioned a host of new chamber works from Bartók, Webern, Casella, Bloch, Martinů and others (fig.6). In England the businessman [w.w. Cobbett](#) carried out similar acts of philanthropy, commissioning new works from composers and financing several awards, including composition prizes at the RCM in the 1920s, and the competition (established 1905) for 'phantasy' chamber works (multi-section, one-movement pieces that took their inspiration from the

Elizabethan viol fantasia; winners included Bridge and Howells). The years after World War II saw further direct support for the composition and performance of contemporary chamber music, including the introduction of residences for chamber ensembles in universities (especially in the USA and UK), the prevalence of chamber media in international composition competitions and the establishment of commissioning programmes by such organizations as Chamber Music America (1983). Other, more general measures, for instance the establishment of festivals and societies for the promotion of new music, and public broadcasting policies and record labels catering for minority tastes, have contributed to a continuing interest in new works of chamber proportions. However, in spite of these efforts, and with some notable exceptions (for instance the quartets of Bartók, Shostakovich, Janáček, Ravel, Barber and Tippett), most 20th-century chamber music has remained on the periphery of the mainstream concert repertory, which has become anchored around a relatively small number of canonic works, largely from the past.

Most 20th-century chamber music has been written for the increasing number of highly skilled instrumentalists on the professional circuit and intended for use in the concert hall (and through the new format of gramophone recordings). Works such as Bartók's and Carter's quartets are well beyond the capabilities of most amateurs, requiring a group of players with virtuoso instrumental techniques who are able to cope with the difficulties of ensemble and intonation inherent in the writing.

Chamber music, §5: After World War I

#### **(ii) Ensembles, sound recording and concerts.**

The formation of permanent ensembles of professional players, already in evidence towards the end of the 19th century, increased dramatically in the 20th, particularly after World War II when technical standards of performance were raised to unprecedented levels. Among the many groups that established significant international reputations were the Léner, Kolisch, Busch, Pro Arte, Budapest, Juilliard, Amadeus, Cleveland, Tokyo, Lindsay and Alban Berg quartets, and the Beaux Arts and Borodin trios; several ensembles, for instance the Boston Symphony Chamber Players and the Czech Philharmonic Wind Quintet, were formed from the ranks of professional orchestras. The emergence in the 1950s and 60s of the 'early music' movement, which brought large quantities of pre-1750 chamber music to the fore, gave rise to ensembles devoted to the performance of music on period instruments and in historically informed styles; by the late 20th century there were several groups specializing both in Renaissance and Baroque chamber music (e.g. Fretwork, Trio Sonnerie, Purcell Quartet) and in the Classical and early Romantic repertoires (Salomon Quartet, Quatuor Mosaïques, London Fortepiano Trio). In addition, a division has emerged between ensembles that play mainly the core concert repertory of works from Haydn to Tippett on modern instruments (such as the Lindsay and Talich quartets, and the Nash Ensemble) and those that specialize in the performance of new music (such as the Arditti and Kronos quartets and the Ensemble InterContemporain).

From the 1920s, broadcasts and sound recordings brought far-reaching changes to chamber music consumption, opening up the repertory to those

who had hitherto been unable – for whatever demographic, social and/or economic reasons – to attend chamber concerts, and increasing the means by which chamber music enthusiasts were able to gain greater familiarity with the repertory through hearings in their own homes. Chamber music was, by its very nature, apt for domestic consumption in this way (listening to Schubert's String Quintet in the home is intrinsically more natural than listening to Schubert's Ninth Symphony), and even before the start of electrical recording in 1927 chamber music was able to be reproduced on recordings more successfully than, for example, orchestral works. By the mid-1930s much of the standard concert repertory (i.e. a large number of string quartets, some string quintets, violin sonatas and works for miscellaneous combinations, and a handful of piano trios, by composers from Haydn to Debussy) had been recorded by such artists as the Busch, Flonzaley, London and Léner quartets, Albert Sammons, Lionel Tertis and William Murdoch. The issuing of multiple versions on records, and repeated broadcasts of 'classic' works, served to reinforce the central canon of chamber music; at the same time certain recordings (e.g. the Casals-Thibaud-Cortot trio's performance of Schubert's B $\flat$  Piano Trio d898 and the Busch Quartet's performance of Beethoven's 'Rasumovsky' and late string quartets) began to gain their own canonic status. Musically informed, close listening and a developing interest in comparing different recordings of the same work were encouraged by the publication of listening guides to chamber music. Chamber music still bore connotations of an 'elitist' taste, but gramophone listeners were constantly encouraged to develop an appreciation of it. Recordings of modern music formed a minor slice of the repertory, and were mainly issued by particular interest groups, for example the National Gramophone Society in the UK, which specialized in works by contemporary composers. In the late 1920s the BBC's broadcast repertory of chamber music, though built around the accepted 'classics', included a significant amount (c25%; Jefferies, 1929–30) of modern works, by Schoenberg, Berg, Webern, Hindemith, Bartók, Kodály, Shostakovich, Prokofiev, Koechlin, Walton and others, played by international artists.

Alongside the new interest in recordings and broadcasting, chamber music concerts and societies continued in major cities in Europe and North America after the disruptions of World War I, with performances by professional ensembles in small concert halls, libraries, museums, art galleries and churches. Occasional concerts and/or regular series also became a feature of musical life in many small towns, often at the instigation of local music clubs. Instrumental concert programmes began to crystallize into formats of three or four contrasting works by different composers (and often including one modern work) during the 1920s and 30s, as the diversity of programming characteristic of the 19th century began to be replaced by a new homogeneity. Song recital programmes developed similar coherence. A small number of concerts or series celebrated one composer's output (most typically Beethoven's quartets), or were devoted wholly to contemporary music. Recitals for violin (with piano accompaniment), for which a large sonata repertory exists, also emerged, and as the century progressed the solo recital for melody instrument (not only the violin, but also several other instruments, including cello, viola and clarinet) and piano became a prevalent concert type.

World War II brought much concert activity to a temporary halt (the lunchtime recitals at the National Gallery, London, were one prominent exception), but the second half of the century saw a resumption and expansion of concert life, as the advent of easy international travel and communications opened up new possibilities for professional artists. A number of developments followed, among them the establishment of regular chamber concerts in cities in the southern hemisphere. Musica Viva Australia (1945–), an organization devoted to the promotion of chamber music tours by distinguished local and foreign artists, brought chamber music to several Australian cities; the New Zealand Federation of Chamber Music Societies (1945–) functioned in a similar fashion. Other initiatives included the organization of concerts on university campuses and the foundation of specialist festivals (e.g. the Santa Fe Chamber Music Festival, 1973–) and competitions (e.g. the Banff International String Quartet Competition, 1983–), the winning of which could be central to the successful launch of a young ensemble on an international career.

The growth of the early music movement in the 1950s and 60s had a significant impact on both the concert repertory and the recorded and broadcast media. In the inter-war years only a relatively small amount of chamber music from the pre-Classical eras – typically sonatas by Bach, Handel and Purcell, arrangements for violin and piano of Baroque keyboard pieces, and pieces played on modern instruments (e.g. Bach's viola da gamba sonatas on the cello and piano, or Purcell's viol fantasias played by a string quintet) – had been recorded or regularly played in concerts. From the 1950s the amount of Baroque and Renaissance music in the repertory increased steadily, as performers began to restore familiar pieces to their 'rightful' instruments and to play the unknown works that were being exhumed and edited by musicologists. In particular the recorded repertory (now on LP) mushroomed, as large amounts of chamber works by Bach, Corelli, Couperin, Handel, Locke, Rameau, Telemann, Vivaldi and others entered the catalogues. At the same time, recording companies sought to embrace the complete works of many composers in the central canon, in particular Haydn, Mozart, Beethoven and Schubert.

By the 1990s an unprecedentedly wide range of chamber music had become commercially available on CDs, reflecting the diversity of contemporary tastes and modern desires for collecting and completeness while also demonstrating the ability of the record companies to market and sell effectively 'niche' works of minority interest. The purchaser now has a large choice of repertory (from madrigals, viol fantasias and Baroque sonatas to Classical quartets, 19th-century drawing-room miniatures and works by contemporary composers), performers and performance styles; minor works of well-known composers sit beside a host of pieces by numerous lesser-known ones. The mainstream concert repertory is represented by both modern artists and remastered classic recordings of the past. The gap between popular, non-Western and classical modern repertoires has been imaginatively bridged by a few chamber groups – most notably the Kronos Quartet – who have issued thematic 'crossover' albums which juxtapose different compositional idioms while presenting works that share a particular extra-musical connection (e.g. Kronos Quartet's *Black Angels*, which brings together a variety of works on a theme of war and persecution). The proliferation of chamber music on record and radio has meant that much of the repertory has become available in the

environment of privacy for which it was originally intended, even though the mass use of personal stereos and in-car sound systems means that the physical surroundings for musical consumption are no longer restricted to the home. While the recorded repertory has expanded hugely, most mainstream concert programmes remain based around the central canon (which sound recordings played a vital role in creating earlier in the century), with unusual repertory, when included, surrounded by familiar works.

See also [Concert \(ii\)](#); [Early music](#); [Radio](#); [Recital](#); and [Recorded sound](#), §1.

[Chamber music](#), §5: After World War I

### **(iii) Domestic music-making.**

Piano playing and singing flourished in many working- and middle-class homes in the early decades of the 20th century, but were rivalled and eventually widely replaced by listening to radio and sound recordings as the predominant mode of domestic musical entertainment. In spite of this overall shift, a small and musically sophisticated section of society – most notably music students, amateurs (many of them trained to an unprecedentedly high level) and some professional musicians playing together for pleasure – has continued to play chamber music in private. Rigid associations between instruments and gender have been largely eroded. In Germany, ensemble playing has been particularly well sustained by the *Hausmusik* tradition: instrument-playing members of the professional classes often form quartets for recreational music-making. Less able amateur players have, of necessity, confined themselves to technically easier works, such as Baroque trio sonatas, the simpler Viennese quartets and Romantic piano pieces, with difficult 19th-century works and much 20th-century chamber music remaining, for the most part, beyond their performance horizons.

Interest in ensemble playing in the home has been catered for and supported by the publication of a number of books and articles on how to perform chamber music, and of repertory guides and bespoke periodicals; by the establishment of amateur associations, such as the Amateur Chamber Music Players, an American organization established in 1947 by Leonard Strauss and Helen Rice as a network for those who play chamber music for pleasure (in 1997 its membership stood at more than 4000); and by the increase since World War II in the number of courses, summer schools and festivals at which amateur chamber musicians can receive professional coaching. Although ensemble playing has long enjoyed a prominent role in conservatory education, its importance as a means of developing musicianship in young players has been increasingly recognized through the publication of easy music for ensembles and the establishment of specialized youth chamber-music organizations for players of more advanced abilities.

[Chamber music](#)

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## Chamber Music America.

Organization devoted to the advocacy and performance of chamber music in the USA, formed in 1978. Its membership (numbering over 6000 at the beginning of the 21st century) includes professional ensembles, training institutions, composers, music businesses and individuals. Chamber Music America's purposes are to coordinate and develop support for chamber music activities using government, corporate and private resources, and to provide information and advice. Its activities include performances, touring, educational programmes and the commissioning of new repertory. These goals are promoted through the publication of a journal (*Chamber Music Magazine*, which succeeded *American Ensemble* in 1984) and special directories (including *A Directory of Summer Chamber Music Workshops*). Other publications include *CMA Matters*, a quarterly technical assistance bulletin, and *Flying Together*, published three times a year, which addresses ideas and issues relating to chamber music education. The organization awards nearly \$1 million each year to chamber music organizations and ensembles for project support, partnerships and grant programmes. During its annual national conference, Chamber Music America presents awards acknowledging significant contributions in the field of chamber music.

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JOHN SHEPARD/GEORGE BOZIWICK

## Chamber Music New Zealand.

One of New Zealand's largest and most progressive arts promoters. It was founded in 1950, based in Wellington, and in 1987 changed from a federation of autonomous societies to a centralized organization. Its principal purpose is to present chamber music concerts by international and New Zealand artists. Concert series are presented in nine major centres, as well as concerts in a further 25 cities and towns, and a contemporary music series in a more limited number of venues. Since the 1960s it has produced a newsletter, *Theme*. The organization has changed its name four times to reflect the scope of its work, becoming Chamber Music New Zealand in 1992.

In 1970 it initiated an extensive programme of concerts in schools. It also runs the Westpac School Music Contest for young ensembles and composers, which has been held annually since 1965. A practice of presenting New Zealand artists as well as those from overseas was adopted from the beginning, and in 1982 a consistent policy of promoting New Zealand music was also instituted. Most New Zealand groups toured by the organization programme a work by a New Zealand composer; new music is commissioned, and a composer-in-residence scheme has operated since 1990. Chamber Music New Zealand maintains links with similar organizations worldwide, notably Australia's Musica Viva.

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ADRIENNE SIMPSON

## Chamber opera.

A term used to designate 20th-century operas of small and relatively intimate proportions using a chamber orchestra. Examples include Strauss's *Ariadne auf Naxos* (1916), Hindemith's *Cardillac* (1926, revised 1952), Stravinsky's *The Rake's Progress* (1951) and Britten's *The Turn of the Screw* (1954). The term has also been applied, retrospectively, to small-scale 18th-century works such as Pergolesi's *La serva padrona* (1733).

See [Opera](#), §VI, 6.



## Chamber orchestra.

A small orchestra of a few strings on each part and selected woodwind and brass. See [Orchestra](#), §8.

## Chamber organ [cabinet organ]

(Fr. *cabinet d'orgue*, *orgue de chambre*, *orgue de salon*; Ger. *Hausorgel*, *Kammerorgel*; Dutch *huisorgel*).

A term generally used to denote an organ intended for domestic use. Such instruments, developed from the 16th-century [Positive](#), were popular in the 17th, 18th and early 19th centuries in England and were also found throughout the Continent, particularly in Switzerland and the Netherlands, as well as in the USA during the 18th and early 19th centuries.

The typical chamber organ is housed in a compact furniture-quality cabinet, often of hardwood and sometimes elaborately ornamented, of a size suitable to the scale of domestic rooms (see illustration). It commonly has one manual and no pedals (although an additional manual and/or pedals are sometimes found on larger specimens), and is blown using bellows operated by the player's foot. The commonest blowing arrangement consists of a single wedge-shaped feeder below a weighted reservoir, which may be either wedge-shaped or horizontal. Occasionally one finds a two-feeder system, sometimes referred to as 'cuckoo feeders', but still activated by a single pedal, attached to a rocking bar. Double blowing pedals of the [Reed organ](#) type are occasionally encountered in late continental examples.

Chamber organ action is usually of the 'pin' type (see [Organ](#), fig.4), in which a sticker below the key pushes down directly on the pallet, although some larger examples may have a more complex action similar to the normal tracker action of a large organ. The stop action is often of the trundle type, with drawknobs, and one finds many ingenious variations of this made for space-saving reasons, especially in late Dutch and American examples. In very early (17th-century) instruments, stop control may be by levers located at either side of the keyboard.

Chamber organs were often made to resemble other pieces of furniture; that described by Mace (*Musick's Monument*, 1676) was in the form of a large table, around which singers and instrumentalists might sit to perform ensemble music. In the 18th century, chamber organs in the form of bureaux and desks were popular, and Snetzler is known to have made several of these. A desk organ by Adcock & Pether (c1760) is in the collection of Colonial Williamsburg, Virginia, and an unusual Avery organ (c1800), resembling a sideboard, is in the County Museum, Truro, Cornwall. Dutch chamber organs also sometimes took this form, and a good example is found in the collection of D.A. Flentrop, Zaandam, the Netherlands. The Smithsonian Institution, Washington, DC, owns a fine bureau organ (c1815) by the Boston builder Ebenezer Goodrich.

Stoplists of chamber organs varied, but a typical early disposition is that of the fine instrument attributed to 'Father' Smith (c1670), now in the possession of N.P. Mander, London: Stopt Diapason (8'); Principal (4'); Fifteenth (2'); Mixture (12th–17th). The compass is 49 notes, C–c<sup>'''</sup>. The case is of oak, with speaking front pipes, and doors. Organs of this size often had only dummy

front pipes, or a front of carving or cloth. A slightly larger, but also typical, scheme is that of the organ by Snetzler (1761) now in the Smithsonian Institution: Stopt Diapason (8'); Open Diapason (8', treble, from c'); Flute (4'); Fifteenth (2'); Sesquialtera (II, 19th–22nd, bottom two octaves); Cornet (II, 12th–17th, from c'). Most of the 18th- and 19th-century chamber organs had divided stops and some were entirely divided. Many also had a foot-operated [Machine stop](#) to silence the compound stop and often also the 2' stop. These two features made the chamber organ surprisingly flexible, permitting both right-hand and left-hand solos as well as echo effects. Some late chamber organs also had swell mechanisms of various sorts, including a simple raised lid over the case, or compact sliding shutters.

While chamber organs are, by definition, instruments designed for domestic use, many have survived through being moved to small churches or chapels; today there are probably more such instruments in museums or private collections than anywhere else. In the 18th and 19th centuries the chamber organ had several uses: as a solo instrument, as an accompaniment to the voice (Mendelssohn's correspondence describes accompanying Queen Victoria on a large chamber organ in Buckingham Palace) and in chamber music. In this latter role, large chamber organs were also found in 18th-century concert rooms, pleasure gardens and theatres; the organ concertos of Handel, Stanley, Felton and others are meant for this type of instrument (rather than the larger church or concert-hall organ) and lose much of their charm and delicate character when performed on large organs and with large orchestras. The chamber organ was also often used as a [Continuo](#) instrument in the Italianate concerto grosso popular in the 18th century. It was, indeed, a most versatile instrument, doubtless the reason for its great popularity in the 18th century.

Outside England, centres of chamber organ making existed in the central and northern Netherlands, in the Toggenberg region of Switzerland (where the chamber organ was virtually an indigenous folk instrument) and in Boston and southern New Hampshire in the USA. Simple chamber organs were made in rural New England as late as the 1850s, when they were superseded by the smaller and less expensive reed organ.

Variants of the chamber organ, particularly in England and the USA, included the [Claviorgan](#), in which a basic chamber organ was united with a harpsichord or fortepiano, usually to be played from the same keyboard, and the 'key and finger' [Barrel organ](#), essentially a chamber organ fitted with a self-playing mechanism. Used in both homes and churches, it was less popular than either the pure chamber organ or the keyless barrel organ.

The renewal of interest in such instruments as the harpsichord, virginal and clavichord has encouraged a revival of the chamber organ. Old instruments are being restored for private domestic use and for public performance, and new ones are being built. While these latter are more often than not simply very small practice organs, with two manuals and pedal, a reproduction of a Dutch chamber organ was made during the 1970s by the Flentrop firm. Available in 'kit' form as well as fully assembled, it has proved useful both as a domestic instrument and for ensemble performance.

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BARBARA OWEN

## Chambers, Dennis (Milton)

(b Baltimore, 9 May 1959). American drummer. He first came to national prominence as the drummer with various bands led by George Clinton, including the Brides of Funkenstein and Parliament/Funkadelic, with whom he worked from 1978 to 1985, appearing on such albums as *Glory Hallastoopid*, (Casablanca, 1979) and *P-Funk All-Stars Live at the Beverly Theatre* (Westbound, 1990). In 1985 he worked and recorded with Special EFX, and in 1986 he began working with guitarist John Scofield, appearing on the albums *Blue Matter* (Gramavision, 1986) and *Loud Jazz* (Gramavision, 1987). In the early 1990s he performed and recorded with a variety of jazz artists including the trumpeter Randy Brecker (*Toe to Toe*, MCA, 1990), keyboard player Adam Holzman (*In a Loud Way*, Manhattan, 1991), guitarist Leni Stern (*Ten Songs*, Lipstick, 1991), bass player Stanley Clarke and keyboard player George Duke (3), keyboard player Tom Coster (*Let's Set the Record Straight*, JVC, 1993), saxophonist Bill Evans (*Petite Blonde*, Lipstick, 1992), the Brecker Brothers (*Return of the Brecker Brothers*, GRP, 1992), guitarist Steve Khan (*Crossings*, Polygram, 1993) and the saxophonist Bob Berg (*Enter the Spirit*, Stretch, 1993). He also appeared with the Buddy Rich big band in a series of tribute concerts to Rich. In 1994 he toured with the rock group Steely Dan and then joined the John McLaughlin band, with whom he continued to work regularly, appearing on the albums *Promise* (Verve, 1995) and *Heart of Things* (Verve, 1997). Strongly influenced by Billy Cobham, Chambers is highly regarded for his ability to play fast, intricate fills within strong, funk-based grooves; he has also proven himself adept with bop-style phrasing that incorporates funk-like syncopation.

RICK MATTINGLY

## Chambers, Stephen Alexander.

See [Hakim, Talib-Rasul](#).

## Chambers, Wendy Mae

(b Winchester, MA, 23 Jan 1953). American composer and performer. She attended Columbia University (BM 1975) and SUNY, Stony Brook (MM 1978), studying with Roussakis, Wuorinen, Beeson and Lewin; in an additional year at the University of California, San Diego (1979–80) she studied with Roger Reynolds, Pauline Oliveros and Will Ogden. Her irrepressible imagination creates ensembles of Berlioz-like grandiosity. In 1979 she produced *Music for Choreographed Rowboats* for 24 musicians in rowing boats, following it with *Ten Grand* (1983) for 10 grand pianos and laser lights, *Pluck* (1984) for 30 harps, *Marimba!* (1985) for 26 marimbas and *Mass for 77 trombones* (1993), a wordless requiem.

With such large groups of homogeneous forces at her disposal, Chambers has tended towards large-scale spatial effects; in her *Symphony of the Universe* (1989) for chorus, horn, organ, jazz band, digital tape and 100 timpani, rhythmic motives explode up and down the entire length of the Cathedral of St John the Divine, New York, a space for which the work was composed. The last movement of *Twelve Squared* (1994) for 12 percussionists, a 'voodoo tone poem in memory of John Cage', consists of four minutes and 33 seconds of solid sound. In 1990 Chambers changed her focus towards compositions for solo instruments. She has also performed widely on the toy piano.

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Solo inst: Suite for Toy Pf, 1983; Z-1 Moments, hp, 1985; Oceanic Variations, pf, 1992; Eclipse, vn, 1994; Solarsonics, va, 1994; Blues, vc, 1995; Razzmatazz, db, 1995; Mandala, cl, 1997

KYLE GANN

## Chamber sonata.

See [Sonata da camera](#).

## Chamber symphony

(Ger. *Kammersymphonie*; It. *sinfonia da camera*).

A work in symphonic form for chamber orchestra. The title probably originated with Schoenberg's op.9 for 15 instruments (1906); his Second Chamber Symphony, begun in the same year, was not completed until 1939. Meanwhile his example had been followed by Schreker (1916) and many others. In general the title indicates a work of more 'serious' type than the *sinfonietta*. Analogous concertante compositions include Berg's *Kammerkonzert* (1923–5) and two pieces by Martinů with the title *Concerto da camera* (1941, 1947). For further information see G. Salvetti: 'Camerismo sinfonico e sinfonismo cameristico: alla ricerca di un approccio analitico pertinente', *Chigiana*, new ser., xxiii (1993), 337–52.



## Chambonnières, Jacques Champion, Sieur de

(*b* Paris, 1601/2; *d* Paris, 1672, before 4 May). French composer and harpsichordist. He was the founder and one of the most distinguished members of the French classical school of harpsichord playing and composition.

1. Life.
2. Character, influence and achievement.
3. Works.

WORKS

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DAVID FULLER

Chambonnières, Jacques Champion, Sieur de

### 1. Life.

Chambonnières' family name was [Champion](#), and his father bore the title Sieur de La Chapelle, but posterity has always known him by the title of his maternal grandfather, which is that of a small manor about 55 km east of Paris (see [Champion](#), §4). Although no records have survived, he is unlikely to have been born much less than a year after his parents' marriage, the contract for which was drawn up on 31 January 1601, and if two other documents are to be trusted he can hardly have been born much later. First, on 20 June 1608 a certain 'Jacques de la Chappelle, filz de Monsieur de la Chappelle, musicien chez le Roy' was godfather to a little girl. The godmother was 'Anne Chambonniere, femme dudit La Chappelle', so there can be no doubt whose family is involved. Yet if the godfather was Chambonnières, he cannot have been much more than six – young, but not impossibly so, to have exercised the canonical duty of holding the infant. The original document having perished when the Hôtel de Ville, Paris, was destroyed in 1871, the foregoing condensed transcript by Laborde, with its reference to a father and son called La Chappelle, must be depended on; but unless the father is assumed to be Thomas Champion, long dead and never known by that name, the son and godfather must have been the child Chambonnières, whom Mersenne, when he first mentioned him, indeed referred to as 'juniozem Capellam'. The second document – the *déclaration* of 1631 – states that Chambonnières had received the reversion of his father's court position

in September 1611, by which time he must have been old enough to have exhibited sufficient talent to justify it.

There are only oblique references to the first 20 years of Chambonnières' life. It must have been about his 20th year that he first married; nothing is known of his wife beyond her name, Marie Leclerc. When Jacques Champion (ii) spoke in the *déclaration* of the 'support and advancement' that his elder son received 'both before his marriage and after', advantages that 'in his old age' he was unable to match for his two younger children, he implied that the wedding took place before the late and evidently unexpected births of those children. The advantages were not inconsiderable: 'sommés de deniers, vaisselle d'argeant et pièces d'or' to the value of 4500 livres. How Chambonnières came to take his grandfather's title is unknown, but the name, if not the rank – seignior, barony or marquisate, according to whim – seems never to have been disputed, and it is used in legal documents, including a royal warrant. Yet although he evidently occupied the manor at times, there is some doubt whether it belonged to him (see below).

In his father's will of 4 June 1632 Chambonnières is called 'gentilhomme ordinaire de la Chambre du Roy'. The salary attached to this post and the date when he acquired it are not known; his duties were presumably those that his father was no longer able to carry out. Whether at Louis XIII's dismal court or in the newly flourishing salons and private concerts, Chambonnières displayed his talents as a harpsichordist, establishing a reputation that, to judge from two references by Mersenne, seems to have burgeoned quite suddenly in the early 1630s. Mersenne (*MersenneHU*, general preface), after his reference to him as 'the younger Chapelle' (p.141), continued: 'commonly called Baron de Chanbonniere, who is almost without peer in the whole world' (though he noted the elder La Chapelle's opinion that the grandfather Thomas excelled them both). Chambonnières was thus already established as a player and had begun his scramble up the social ladder. A little later Mersenne praised him even more highly (though demoted him in rank):

After listening to the harpsichord played by the Sieur de Chambonnières ... I can only express my feeling by saying that one should hear nothing afterwards, whether one desires lovely melodies and fine accompanying parts mingled together, beauty of rhythm, fine touch or lightness and speed of hand ... it can be said that this instrument has met its ultimate master.

In 1637 Chambonnières drew the same salary as his father; from 1640 until 1643 the accounts mention both, but give only one salary, while in 1644 Chambonnières is alone as *joueur d'épinette* (Ledbetter, 6). Thus his father seems gradually to have relinquished his functions over at least a decade until his death in 1642.

It was not only as a harpsichordist that Chambonnières excited applause, for he was careful too to acquire the aristocratic art of the dance. He appeared for the first time in the *Ballet de la Marine*, danced before their majesties at the Arsenal on 25 February 1635; later, side by side with the young Louis XIV and Lully, he danced in the *Ballet royal de la nuit* (23 February 1653) and in the ballet inserted into Carlo Caproli's opera *Le nozze di Peleo e di Theti* (14 April 1654).

The first of several notarial acts recording the establishment by Chambonnières of what may have been the first paying concert series is dated 17 October 1641; the 'Assemblée des honnestes curieux', frequented in the autumn of 1655 by Christiaan Huygens, was perhaps a continuation of it. By these acts ten musicians were engaged to appear every Wednesday and Saturday at noon for a year at a salary of 150 livres each 'tous ensemble avecq aultres personnes que se recontreron faire concert de musique'. A further act, of 13 December, records the rental by Jehan Delin, one of Chambonnières' hired musicians, of a hall in the rue Mauconseil (a few hundred metres north of St Eustache) for the same days at ten livres a time. The gatherings are here called 'consers de musique en consequence de l'accademye instituée par le roy', indicating royal support, and Chambonnières' name is not mentioned; possibly he had delegated Delin as manager. The fact that the hall was used for weddings and was fitted with benches that were to be left in place for the musical assemblies suggests something resembling concerts in the modern sense; certainly it is unrealistic to imagine that Chambonnières was planning to lay out some 2500 livres a year – nearly double his father's court salary and emoluments put together – without the prospect of some return beyond the thrill of playing the *grand seigneur* with a private musical establishment. Of the music that was performed one can say only that it was both vocal and instrumental, since at least two, possibly three, of the musicians were singers. Except for a viol player and Chambonnières himself, the instruments played are unspecified.

In 1643, the year after Chambonnières' father's death, Louis XIII died, and Anne of Austria became regent. She had her own harpsichordist, Charles Henry Chabanceau de la Barre, so Chambonnières doubtless had plenty of time for his assemblies and teaching. It was he, however, and not La Barre whom the queen commissioned to buy a harpsichord for her son, the seven-year-old Louis XIV: on 17 September 1645 Chambonnières acknowledged reimbursement of his outlay of 600 livres.

The years around 1650 saw him at the peak of his career. In the Netherlands, Constantijn Huygens was busily spreading his fame to anyone who would listen, and it was apparently through him that about 1649 Froberger received some of Chambonnières' pieces. It cannot have been later than 1651 and was probably a year earlier that the three Couperin brothers, Louis, Charles and the elder François, came from nearby Chaumes to Chambonnières to serenade the lord of the manor on his name day, surprising and delighting him to such an extent that he launched all three in the Parisian musical world. At some time during this period his wife must have died, for on 16 December 1652 he married Marguerite Ferret, daughter of a law court usher, settling on her a dowry of 3000 livres. In the same year the armies of the Fronde were laying the Brie region to waste, possibly injuring Chambonnières' financial situation. It may have been with the idea of recouping such losses that he offered himself to Queen Christina of Sweden for a temporary engagement. Constantijn Huygens (the only source for this story) wrote to a friend at the Swedish court on 28 May 1655 that he would be delighted if the queen could send Chambonnières on a tour of Brabant. Although the reception that he accorded Christiaan Huygens in Paris the following autumn – including a coach and horses, suppers, and attendance at the 'Assemblée des honnestes curieux' – hardly conveys the impression of penury, his one surviving letter, written to Christiaan on 8 January 1656 (see illustration) after the latter's

return to The Hague, confirms his interest in a journey to the north. That June the king issued letters conferring the reversion of his post on his brother, Nicolas, and permitting the latter to substitute for him in his absence, but by the autumn Christina herself was in Paris, and the projected journey was abandoned.

In 1657 Chambonnières' fortunes took an abrupt downward turn. By an act of 14 February the king delivered a blow to his pride by engaging Etienne Richard as the royal harpsichord teacher. In the spring there was an expensive lawsuit concerning land at 'Le petit Plessis' that ended on 30 May in its sale for the meagre sum of 2840 livres. Chambonnières is not mentioned in the act, only his mother, brother and sister; it is not clear whether the manor of Chambonnières was included, or indeed if he ever actually owned it. On 13 June, for unexplained reasons, Marguerite obtained a decree of separate maintenance and the right to 'son reffus'. A month later she did not hesitate to turn the knife by forcing the sale of some of his property to recover her portion. They continued, however, to live together until his death: very likely they could not afford to do otherwise. Moreover, Chambonnières' position at court had become shaky: Titon du Tillet reported a plot that would have put Louis Couperin into his post, but Couperin refused out of loyalty to his benefactor, and the king honoured his sentiment by creating a new charge for him.

In November 1660 contacts with the Huygenses were renewed, and about the end of the following year, now calling himself a marquis, Chambonnières finally met Constantijn. A title was small consolation, however: in a letter of 13 August 1662 recommending him for a post at the electoral court of Brandenburg, Constantijn Huygens mentioned Chambonnières' disgust at seeing a 'pension of about 1000 écus a year' cut off by the 'low and evil clique that reigns in this court', thus characterizing a situation that can hardly be unconnected with the appointment of Lully as *Surintendant de la musique de la chambre* the year before. Even the tone of Christiaan's letters had changed: on 20 December 1660 he wrote of having heard Chambonnières play and sing an *air* which 'seemed to me only mediocre': and on 14 September 1662 he wrote thus: The situation of the Marquis de Chambonnière would be pitiable if he had not put on such airs in the past. The last time I saw him he tried again to make me believe he was no longer playing the harpsichord – he would indeed be unfortunate now if he did not possess that métier.

Finally, on 23 October 1662, his brother Nicolas apparently having died, Chambonnières sold the reversion of his post to d'Anglebert for 2000 livres on terms which specified that d'Anglebert should immediately assume all the duties but none of the emoluments. Complicated litigation then ensued on the matter of the allowance for harpsichord moving, which seems to have been resolved amicably in spite of the seemingly lopsided contract. The reason for Chambonnières' retirement, often speculated upon, was uncovered by Lesure (1960) in a remark by the violist Jean Rousseau: 'Who does not know that Monsieur de Chambonnières could not accompany [from a bass] and that it was because of this that he was obliged to resign his court position and come to an agreement with Monsieur d'Anglebert? ... This was not the case with Monsieur [Louis] Couperin'. One can, however, readily sympathize with the refusal of the aging virtuoso to learn a new skill that, once laboriously

acquired, would have stripped away the last shred of seignorial illusion masking his status as a hired professional by reducing him to a cog in Lully's orchestral machine.

Although there is only one more record of a concert by Chambonnières – on 1 November 1665 at the Duchess of Orleans' salon – he doubtless continued playing, if only in order to live. In 1670 he finally brought out two engraved books of his pieces, 30 in each, the first dedicated to the Duchess of Enghien. A posthumous inventory of his property was drawn up on 4 May 1672, suggesting that he had probably died during the preceding month. His estate was that of a decayed gentleman: two carriages and a pair of ancient horses, a bit of plate (192 ounces, to be exact), furniture, pictures, tapestries and so on; much of it was in a condition that the inventory specifies as 'tel quel'. There were four instruments, a spinet, a regal and two harpsichords, one of which may have been the two-manual Couchet that Constantijn Huygens mentioned in a letter of 6 April 1655. His widow had been provided for in the sale of his charge to d'Anglebert: she was to receive 600 livres a year. She remarried in 1675, and her pension was continued until 1689.

[Chambonnières, Jacques Champion, Sieur de](#)

## **2. Character, influence and achievement.**

Chambonnières the man emerges with rare clarity from the scattered records of his life. His formative years as the talented only child of an aging father eager to provide him with every professional and material advantage were not such as to produce a character of modesty and generosity. As he grew to maturity his father must have become aware of this, since he felt it necessary to have recourse to the law to safeguard the well-being of the woman he knew must soon be his widow and the second son and daughter born so late in their union. Later in life Chambonnières was the butt of ridicule for his pretensions. Two stories about his carriages circulated: one claiming that he sent his horses to graze at the city walls for lack of feed, the other that he economized on staff by mounting a stuffed page on the back of his coach. One report after another records the efforts of people around Chambonnières to prevent his destruction of their livelihood. In the end he destroyed his career by pretending to the status of a dilettante.

Yet Chambonnières did well by his pupils. The three Couperin brothers, Hardel, one of the Gautiers (probably Pierre Gautier (ii)), d'Anglebert, Lebègue, Cambert and Nivers: even if not all of those whose names have at various times been connected with him actually studied with him, their music speaks to his credit, and the loyal refusal of Louis Couperin to displace him and the noble *Tombeau de Mr. de Chambonnières* by d'Anglebert could only have sprung from personal regard. Le Gallois took his part in what appears to have been friendly artistic rivalry with the followers of Louis Couperin; he called the two masters 'chefs de secte', and his little book tells much. The pupil who came closest to Chambonnières' style was Hardel. Chambonnières' own playing was distinguished by delicacy and subtlety of touch, fleetness without display, and imaginative embellishment: 'each time he played a piece he mingled in new beauties – *ports de voix*, passages and various ornaments, with *doubles cadences*'. But he disapproved of over-embellishment and especially of flourishes sweeping up through an octave. Le Gallois compared his 'chants naturels, tendres, & bien tournez' with Louis Couperin's 'doctes

recherches' and declared that the one 'touched the heart, the other touched the ear'. And in fact, after becoming acclimatized to Chambonnières, one may well momentarily find Couperin crabbed and lush until his intellectual power and depth of feeling begin to unfold.

Chambonnières, Jacques Champion, Sieur de

### 3. Works.

Approximately 85% of the very roughly 150 surviving pieces are allemandes, courantes, sarabandes and giges, with half the total consisting of courantes, a quarter of sarabandes and the remainder evenly divided between allemandes and giges. There are also four pavanés, three or four chaconnes, and a small miscellany of other types, most of them dances. Conspicuously absent are preludes, Chambonnières being the only important French harpsichord composer of the period with none to his credit. There are a total of 22 known sources, of which only eight were available when Brunold and Tessier's edition was published. The three principal sources are two engraved books, with 60 pieces in carefully notated and generously ornamented versions; the Bauyn Manuscript (*F-Pn*, formerly thought to have been copied in the 1660s but now known to have been written on paper that was not manufactured before 1676; Gustafson and Fuller, 1990, p.356), including most of the above in plainer versions, along with many other pieces; and a manuscript in the collection of Guy Oldham, in London, with 22 pieces and 3 *doubles*, of which five pieces are unique. The particular importance of the Oldham manuscript arises from the fact that 13 of the pieces are in a hand that those who have examined the source agree to be the composer's, and at least one of the pieces, *Le moutier allemande*, appears to have been composed directly into the manuscript. Two of the 19 further manuscript sources merit special mention because of the possibility that among their unattributed pieces are some by Chambonnières. Of the 39 pieces in another manuscript (*F-Psg* 2348), only one has an attribution, but 28 are concordant with known pieces by Chambonnières. Four are by other composers, and it is possible, even likely, that some of the remaining seven pieces are by Chambonnières. More intriguing is the manuscript *B-Bc* 27220 (incomplete inventory in Gustafson and Fuller, 374–82). Among the 115 pieces, not one of which names the composer, are 15 keyboard dances that appear in other sources with attributions to Chambonnières; stylistic and thematic evidence suggests that a few more of the dances in this manuscript may be as yet unidentified pieces by him. In addition, there are nine anonymous *préludes non mesurés*. Since no piece of this kind known to be by Chambonnières exists for comparison, attribution on stylistic grounds is difficult; nevertheless, the possibility cannot be ruled out that here are some of his missing preludes.

The rich source material for Chambonnières' music yields abundant evidence to corroborate Le Gallois' report that he approached his pieces freshly every time he played them. Although some variants are undoubtedly the result of corrupt transmission, others are not, for example the differences between the composer's autograph versions of certain pieces in Oldham and those published in 1670. The *Sarabande Jeunes zéphirs* is found in 11 sources, no two versions being identical, and some strikingly different. It has been argued that there can be no definitive reading of a piece by Chambonnières, and that it is the player's privilege and even duty to take ever varying liberties with the printed page (Fuller, 1993).

About 20 of the pieces have titles, some of which may indicate a date of composition that would otherwise be impossible to ascertain: *Allemande La Dunquerque* for the capture of Dunkirk in 1646, *Les Baricades* for the uprising that began the Fronde in 1648, *Sarabande de la Reyne* for Louis XIV's marriage in 1660, *Courante de Madame* for the wedding of Monsieur (Philippe of Orléans) in 1661. The 60 pieces published in 1670 were an anthology chosen from the composer's life work and gathered into groups or suites, defined by key. It is clear from the patterns of transmission as well as from overwhelming evidence from the entire period that few, if any, entire suites were composed as units, even though certain sub-groups may have been (see below). Since, however, it was the composer who assembled them, the groupings can be assumed to reflect his best judgment as to the order in which the pieces ought to be heard. The order is normal for the period: all but three consist of an allemande, two or three courantes and a sarabande, to which a final piece is sometimes added. If it is true that Chambonnières himself copied or even composed certain pieces directly into the Oldham manuscript, one may venture a hypothetical reconstruction of the genesis of the third suite (nos.11–16). The manuscript includes nos.12–14 and, after a gap, 11. The three courantes delicately complement one another in the direction of their melodies, the degrees of the scale emphasized, the choice of harmonies and their range of textures; yet a little four-note scale fragment, common currency of his style, is just prominent enough in all three to cast a uniform hue over them. The fact that they reappear in the same order in the edition he supervised – as none of the other autograph pieces do – is evidence enough that one is not reading in a spurious connection. If Oldham's manuscript is in fact a composing score, then the *Allemande La loureuse* (11; 'The Bagpiper') was probably written later to introduce the courantes, though a musical connection is far from obvious. *Les Baricades* (16; a gigue wrongly labelled 'courante' in the Bauyn Manuscript and modern editions) was then perhaps selected from a store of older pieces to close the suite, and a sarabande was supplied to recall the courantes' scale motif. All the pieces are found more or less together in a much larger group of D minor pieces in the Bauyn Manuscript: nos.11, 12, 82, 83, 13, 84, 16, 14, 15 and five more. It is worth noting how little the compiler of the Bauyn Manuscript cared about Chambonnières' subtle grouping (if indeed it was apparent in the sources from which he worked). If one claims a complementary connection between the three courantes, one can hardly pass in silence over the much more striking resemblances between *Les Baricades* and a gigue in D major (17) that follows it in the 1670 anthology. Could Chambonnières have been experimenting here with a minor-major pair? The puzzle is compounded by still another, contrasting D major gigue (18).

Chambonnières' exact role in the creation of the classical French harpsichord style is impossible to assess for lack of sources from the first half of the 17th century. He has long been credited with transferring the diaphanous lute style of Ennemond Gaultier and his contemporaries (the *style brisé*) to the harpsichord, but so was Froberger, as early as Mattheson's *Grundlage einer Ehren-Pforte* (1740), and the interchange between Froberger and Chambonnières predated the earliest datable sources of the latter's music. Moreover, the second great French master, Louis Couperin, was demonstrably and profoundly influenced not only by Chambonnières but also by Froberger, who visited Paris in 1652. The dark years of Chambonnières' biography — the period between 1611 and about 1635 — correspond exactly

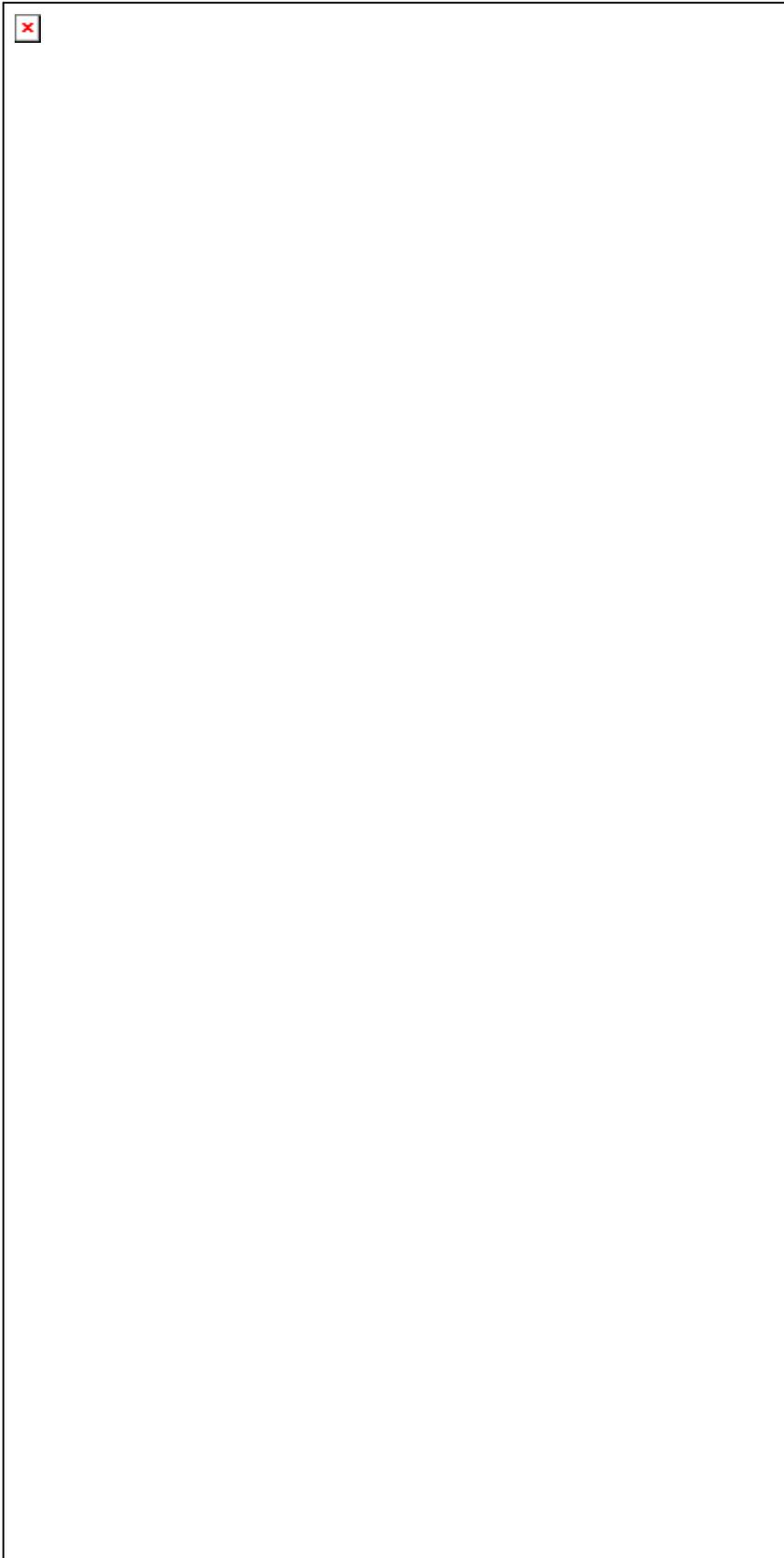
to the apogee of the French lute school, and one can only imagine that he and other possessors of harpsichords, of which inventories show that there were many, did not hesitate to play their favourite lute pieces as best they could, in the manner of the handful of anonymous early keyboard transcriptions, both French and German, that survive. It is consistent with what we know of Chambonnières the man and with reports of his later activities that he would have set out deliberately to 'cash in on' the immense success, particularly the social success, of the lutenists by adopting the types of *allemande*, *courante* and *sarabande* that they (especially Mesangeau) had created in the 1620s.

Precisely when he did this cannot be determined, though Mersenne's panegyric cited above can be read to imply that by 1636 he had arrived at the style we know, having left behind the earlier style of showy and rather mechanical diminutions on songs. The evidence of Froberger's realization of French lute style suggests that he worked at first without knowledge of Chambonnières; it was the *style brisé* that fascinated him, and he carried it to sometimes bizarre extremes, whereas Chambonnières used it sparingly.

Moreover, unlike the elder composer, who adopted the lutenists' loose and flexible attitude towards groupings with their characteristic multiplication of courantes, Froberger 'rationalized' the disorderly French concatenations into regular sets of *allemande*, *courante* and *sarabande*, influenced perhaps by the uniformly constituted suites of early 17th-century German ensemble music (see [Suite](#)). But Chambonnières' style cannot be explained solely by the model of the lutenists. At its core must have been a thorough grounding in counterpoint, transmitted perhaps from his grandfather Thomas, 'the greatest contrapuntist of his time' (*MersenneHU*), through his father. Other, undocumented influences – *ballets de cour*, *airs de cour*, organ music, music imported from England and Italy – must also have operated.

However formed, the art of Chambonnières betrays nothing of warring styles. It is as assured, direct and easy as if it had always been there, the product of a brilliant talent anchored below the surface in solid contrapuntal discipline. The quality that above all distinguishes his pieces is line: each strain, especially of his *allemandes* and *courantes*, is one hovering curve of melody. But there is much more. [Ex. 1a](#) shows the first strain of the *allemande* (no. 1) that Chambonnières chose to begin his published collection. The register of the strictly conjunct line changes at the caesura in bar 5 – a poignant deceptive cadence on the dominant minor, with an unresolved suspended 7th – to produce a climax on the high G, after which the line subsides, wreathed in ornament, to its resting place at the first relaxation of the harmony since the opening. No two bars have the same rhythm; no little motifs are tossed about as so often happens in *allemandes*; there is no 'theme'. And yet the whole skeleton (the second strain continues with the method of the first in an even broader sweep) is canonic. As the reduction in [ex. 1b](#) demonstrates, it is a canon of contours and pitches, not of rhythms, and the lower line wanders through the texture at will. The craft of this lovely piece, which after many hearings still sounds like an inspired improvisation, was, as the title implies, something special for Chambonnières; even apart from the canon, the texture is suffused with polyphony, whereas in most of his pieces the polyphony is transitory. But it seems to have inspired (or perhaps been inspired by) a *courante*, which subtly paraphrases the whole melody of the *allemande*, and

a sarabande, which are found together in the source (*F-Psg* 2348; see [exx.2](#) and [3](#)). The courante (4) – the only piece in this suite missing from the Bauyn Manuscript – was enriched with ornament for publication; the sarabande (135) was rejected.





The range of styles and forms in Chambonnières' works is tiny. The pavanes are the grandest pieces, the sarabandes the smallest. But the same compass, the same note values, the same textures and the same motifs are found everywhere. It is an art that gives the modern listener very little to hold on to; the events that might seize our attention are often so encrusted with ornament that we miss their profile. But within the narrow limits of the idiom there is an incessant flow of invention. Ideas are exploited briefly, only to be abandoned for new ones, and the materials of one strain rarely appear in the next. Yet the two halves of each piece are united by an exquisite balance of tension, modulated by a rhythm whose intricacies are poised on the elegant pulse of the dance. What Chambonnières failed to achieve in life informs his music: the aristocracy of concealed means, where effort seems remote and pedantry is scorned.

Chambonnières, Jacques Champion, Sieur de

## WORKS

Edition: *Jacques Champion Chambonnières; oeuvres complètes*, ed. P. Brunold and A. Tessier (Paris, 1925/R1967 with Eng. trans. and new preface by D. Restout)

numbers in parentheses are those used in the edition; all pieces are for harpsichord; for concordances see Gustafson (1979) and Gustafson and Fuller (1990)

### printed

Les pièces de clavessin ... livre premier (Paris, 1670/R); ed. T. Dart (Monaco, 1969):

a: Allemande La Rare (1); Courante and double (2); Courante (3); Courante (4); Sarabande (5); Gaillarde (6)

C: Allemande La Dunquerque, ?1646 (7); Courante Iris (8); Courante (9); Sarabande de la Reyne, ?1660 (10)

d: Allemande La loureuse (11); Courante La toute belle (12); Courante de Madame, ?1661(13); Courante (14); Sarabande (15); Les Baricades, ?1648 (16)

D: Gigue (La Madelainette) (17); Gigue (18)

F: Allemande (19); Courante (20) [= 101]; Courante (21); Courante (22); Sarabande

(23)

g: Pavane L'entretien des dieux (24); Courante (25); Sarabande (26) [= 133]; Courante (27)

G: Sarabande (28); Gigue La villageoise (29); Canaris (30)

Les pièces de clavessin ... livre second (Paris, 1670/R); ed. T. Dart (Monaco, 1969):

C: Allemande (31); Courante (32); Courante (33); Gaillarde (34) [= 75]; Gigue La verdinguette (35)

d: Allemande (36); Courante (37); Courante (38); Courante (39); Sarabande (40)

D: Allemande (41); Courante (42); Courante (43); Courante (44); Sarabande (45)

F: Allemande (46); Courante (47); Courante (48); Sarabande (49)

g: Pavanne (50); Gigue (51); Courante (52); Gigue où il y a un canon (53)

G: Allemande (54); Gigue (55); Courante (56); Courante (57); Courante (58); Sarabande Jeunes zéphirs (59); Menuet (60)

Sarabande Le Chamboner, C, in *Musick's Delight on the Cithren* (London, 1666), ?arr. of hpd piece by Chambonnières; ed. in Gustafson (1979)

### manuscript

F-Pn Rés.Vm<sup>7</sup>674–5 (facs. in *Manuscrit Bauyn* (Geneva, 1977)), ed. B. Gustafson and R. Peter Wolf (New York, forthcoming)

C: Le moutier allemande (61); Allemande (62); Allemande (63); Courante (64); Autre (65); Courante (66); Courante (67); Courante (68); Courante (69); Courante (70); Courante (71); Autre (72); Sarabande (73); Sarabande (74), also attrib. Louis Couperin in same MS; Sarabande grave (75) [= 34]; Gigue (76); Courante (77); Courante (78); Courante (79); Courante (80); Chaconne de M. de la Chappelle dit Chambonnières (81)

d: Courante (82); Courante (83); Courante and double (84); Sarabande (85); Sarabande (86); Pavanne (87); Sarabande (88)

D: Allemande La Mignonne (89); Courante (90); Courante (91); Courante (92); Courante (93); Courante (94); Courante (95); Sarabande (96); Courante (97); Gigue Bruscanbille (98);

e: Gigue (99)

F: Courante (100); Courante (101) [= 20]; Courante (102); Courante (103); Courante (104); Courante (105); Rondeau (106); Courante (107); Courante (108); Sarabande (109); Volte (110), as Sarabande O beau jardin, *US-BE778*; Sarabande (111); Sarabande (112); Chaconne (113); Brusque (114); Autre brusque (115); Chaconne (116), attrib. Louis Couperin by Curtis

G: Courante (117); Courante (118); Courante (119); Sarabande (120); Sarabande (121); Gigue (122); Chaconne (123)

g. Allemande L'affligée (124); Sarabande (125); Gigue (126); Gigue (127); Pavanne (128)

a: La drolierie (129); Courante (130); Courante (131); Courante (132); Sarabande (133) [=26]; Sarabande (134); Sarabande (135); Sarabande (136); Gigue La cocquette (137), as La vetille, G. Oldham's private collection, London

B<sup>1</sup>: Allemande (138); Courante (139); Sarabande (140); Gaillarde and double (141)

### others

Paschalia courante, a, *F-Psg* (142), as *Le printemps*, G. Oldham's private collection, London, *US-BE*

Courante, a, G. Oldham's private collection, London

Sarabande, a (inc.); Gigue, a (inc.); Sarabande, G; L'estourdie, G: all in G. Oldham's private collection, London\*

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## Chambray, Louis François, Marquis of [Fakaerti or Fakaerli; de Ratisbonne, George]

(*b* Château de Chambray, nr Evreux, 23 May 1737, *d* Vienna, 1 April 1807). French composer. An officer in the royal army, he eventually attained the rank of *premier enseigne* (equivalent to that of a present-day general) in the light cavalry. He held many distinctions and military titles, but seems to have been present at only one battle, that of Rossbach in 1757; as Rossbach is near Ratisbon (Regensburg), it has been suggested that Chambray based his *nom de plume*, in part, on his activities there. The only positive link between the names Chambray and Fakaerti consists of an entry in a manuscript catalogue compiled by the contemporary librarian of the Bibliothèque Royale de Paris, P.-L. Roualle de Boisgelou: 'Sgr. Fakaerli (M. le marq. de Chambray No.3) ... M. le Marq. de Ch. composa trois sinf. que Béraud publia sous le nom supposé de Fakaerli'.

A gifted amateur composer, Chambray showed that he was able to assimilate Italian influences as well as those of the Mannheim school. He was apparently connected, perhaps as a patron, with Antoine Bailieux and A.L. Baudron, as each dedicated a work to him in 1767. Chambray's surviving works comprise one vocal duo, one quintet for flute, violin, viola, cello and bass, and five symphonies.

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KENNETH LANGEVIN

## Chaminade, Cécile (Louise Stéphanie)

(*b* Paris, 8 Aug 1857; *d* Monte Carlo, 13 April 1944). French composer and pianist. While it is striking that nearly all of Chaminade's approximately 400 compositions were published, even more striking is the sharp decline in her reputation as the 20th century progressed. This is partly attributable to modernism and a general disparagement of late Romantic French music, but

it is also due to the socio-aesthetic conditions affecting women and their music.

The third of four surviving children, Chaminade received her earliest musical instruction from her mother, a pianist and singer; her first pieces date from the mid-1860s. Because of paternal opposition to her enrolling at the Paris Conservatoire, she studied privately with members of its faculty: Félix Le Couppey, A.-F. Marmontel, M.-G.-A. Savard and Benjamin Godard. In the early 1880s Chaminade began to compose in earnest, and works such as the first piano trio op.11 (1880) and the *Suite d'orchestre* op.20 (1881) were well received. She essayed an *opéra comique*, *La Sévillane*, which had a private performance (23 February 1882). Other major works of the decade were the *ballet symphonique Callirhoë* op.37, performed at Marseilles on 16 March 1888; the popular *Concertstück* op.40 for piano and orchestra, which was given its première at Antwerp on 18 April 1888; and *Les amazones*, a *symphonie dramatique*, given on the same day. After 1890, with the notable exception of the *Concertino* op.107, commissioned by the Conservatoire (1902), and her only Piano Sonata (op.21, 1895), Chaminade composed mainly character pieces and *mélodies*. Though the narrower focus may have been due to financial, aesthetic or discriminatory considerations, this music became very popular, especially in England and the USA; and Chaminade helped to promote sales through extensive concert tours. From 1892 she performed regularly in England and became a welcome guest of Queen Victoria and others.

Meanwhile, enthusiasm grew in the USA, largely through the many Chaminade clubs formed around 1900, and in autumn 1908 she finally agreed to make the arduous journey there. She appeared in 12 cities, from Boston to St Louis. With the exception of the concert at Philadelphia's Academy of Music in early November, which featured the *Concertstück*, the programme consisted of piano pieces and *mélodies*. The tour was a financial success; critical evaluation, however, was mixed. Many reviews practised a form of sexual aesthetics that was common in Chaminade's career and that of many women composers in the 19th and 20th centuries (see Citron, 1988). Pieces deemed sweet and charming, especially the lyrical character pieces and songs, were criticized for being too feminine, while works that emphasize thematic development, such as the *Concertstück*, were considered too virile or masculine and hence unsuited to the womanly nature of the composer. Based also on assumptions about the relative value of large and small works, complex and simple style, and public and domestic music-making, this critical framework was largely responsible for the decline in Chaminade's compositional reputation in the 20th century.

Prestigious awards began to come her way, culminating in admission to the Légion d'Honneur in 1913 – the first time it was granted to a female composer. Nonetheless, the award was belated and ironic considering that she had been largely ignored in France for some 20 years. In August 1901 Chaminade married Louis-Mathieu Carbonel, an elderly Marseilles music publisher, in what may have been a platonic arrangement; he died in 1907 and she never remarried. While her compositional activity eventually subsided because of World War I and deteriorating health, Chaminade made several recordings, many of them piano rolls, between 1901 and 1914. Aeolian produced additional piano rolls of her works after the war, now with the

improved technology of the Duo-Art system. In later years, by which time she was feeling obsolete, she was tended by her niece, Antoinette Lorel, who attempted to promote Chaminade's music after her death in 1944.

Chaminade was well aware of the social and personal difficulties facing a woman composer, and she suggested that perseverance and special circumstances were needed to overcome them. Her output is noteworthy among women composers for its quantity, its high percentage of published works and for the fact that a large portion – notably piano works and *mélodies* – was apparently composed expressly for publication and its attendant sales (Enoch was the main publisher). Chaminade composed almost 200 piano works, most of them character pieces (e.g. *Scarf Dance*, 1888), and more than 125 *mélodies* (e.g. *L'anneau d'argent*, 1891); these two genres formed the basis of her popularity. Stylistically, her music is tuneful and accessible, with memorable melodies, clear textures and mildly chromatic harmonies. Its emphasis on wit and colour is typically French. Many works seem inspired by dance, for example *Scarf Dance* and *La lisonjera*. Of her larger works, the one-movement *Concertstück* recalls aspects of Wagner and Liszt, while the three-movement Piano Sonata shows the formal and expressive experimentation that was typical of the genre by the late 19th century (see Citron, 1993, for a feminist analysis of the first movement). The *mélodies* are idiomatic for the voice and well-suited expressively and poetically to the ambience of the salon or the recital hall, the likely sites for such works. The Concertino has remained a staple of the flute repertory; while it is a large-scale work and thus represents a relatively small part of her output, the piece still provides a sense of the elegance and attractiveness of Chaminade's music.

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(selective list)

printed works published in Paris unless otherwise stated; for a complete list see Citron (1988) and Tardif

La Sévillane (oc), private perf., 23 Feb 1882

Suite d'orchestre, op.20 (1881)

Les amazones, symphonie dramatique (O. Grandmougin), op.26, vv, orch; vs (c1888)

Callirhoë (ballet symphonique, E. Rougier), Marseilles, 16 March 1888; orch suite, op.37, c1890

Concertstück, op.40, pf, orch (c1893)

Concertino, op.107, fl, orch (c1902)

Chbr works incl.: 2 pf trios, op.11 (1881), op.34 (1887); 3 morceaux, op.31, vn, pf (Breslau, c1885); Chanson (Sérénade) espagnole, op.150, vn, pf (1903) [transcr. of *mélodie*; transcr. F. Kreisler (1925)]

c200 works for pf, incl.: 2 Mazurkas, [op.1] (1869); Sonata, c, op.21 (1895); Libellules, op.24 (1881); Etude symphonique, op.28 (1890); Sérénade, op.29 (1884); 6 études de concert, op.35 (1886); Scarf Dance (1888) [from op.37]; La lisonjera, op.50 (Milan, c1890); Valse carnavalesque, op.73, 2 pf (1894); 3 danses anciennes, op.95 (1899); Caprice humoristique, op.113 (1904); Contes bleus, op.122 (1906); Etude humoristique, op.138 (1910); Berceuse du petit soldat blessé, op.156 (1919)

c125 mélodies, 1v, pf, incl.: L'heure du mystère (P. Barbier) (c1878); Ritournelle (F. Coppée) (1886); L'anneau d'argent (R. Gérard) (1891); Tu me dirais (Gérard) (1891); Si j'étais jardinier (R. Milès) (1893); Viatique (E. Manuel) (1895); Fleur du matin (C. Fuster) (1896); Mon coeur chante (Fuster) (1896); Nuit d'été (Fuster) (1896); Au pays bleu (Fuster) (1898); Reste (R. Myriel) (1899); Ecrin (R. Niverd) (1902); Amour invisible (1905); Les heureuses (1909); Le village (1915); L'anneau du soldat (Gérard) (1916)

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MARCIA J. CITRON

## Chamorro music.

See [Micronesia](#), §IV, 1.

## Champagne, Claude (Joseph Arthur Adonai)

(*b* Montreal, 27 May 1891; *d* Montreal, 21 Dec 1965). Canadian composer. His work marks the development of a specifically Canadian music, characterized by the influence of French-Canadian folk culture, modality, free forms and the topography of the Canadian landscape. Champagne's paternal grandfather introduced him to folk music and to the violin; this early acquaintance with Canadian fiddle tunes and the rhythms of Canadian square dance music was later to influence several compositions. From his Irish grandmother he inherited his love of legend and the dreamy, poetic side of his nature. During the years 1900–08 he studied the violin, the piano and the saxophone, and Rodolphe Mathieu introduced him to harmonic theory through Rimsky-Korsakov's treatise, which Champagne later translated into English (1930, unpublished). From Alfred Laliberté, a pianist and composer who had been a pupil of Skryabin, he learnt the use of superimposed 4ths and something of Wagnerian lyricism. He was also drawn to the harmonic techniques of Russian composers, notably Musorgsky's use of modality and the colourful orchestrations of Borodin. It was Laliberté who determined Champagne's career by submitting his symphonic poem *Hercule et Omphale* (1918) to Rachmaninoff. The work was played in Paris in 1926, by which time Champagne was in France for further study (1921–28). Dukas advised him to

study with Gédalge, who gave him a thorough grasp of counterpoint and fugue. After Gédalge's death he was a pupil of Laparra and also worked with Koechlin. In addition, he studied the violin with Jules Conus and music aesthetics with Léon Algazi. He discovered Renaissance polyphony while participating in the chorus of the Schola Cantorum, sensing a link between 16th-century modality and French-Canadian folk music. The modal subtleties of Fauré's harmony and Debussy's use of the whole-tone scale strongly affected his style, leading him to greater rhythmic as well as harmonic freedom.

It was in the *Suite canadienne* (1927) for chorus and orchestra where the counterpoint harks back to the spirit of French polyphonic chansons that Champagne succeeded in combining aspects of both French-Canadian folklore and the European symphonic tradition. This work, which established the style of his first maturity, won the Beatty International Folklore Prize (1928), and was a great success in Paris where it was performed at a Padeloup concert. His next important work was the *Danse villageoise* (1929) for violin and piano, composed after his return to Canada in 1928. In it he created his own folk-like material; the syncopated passages are reminiscent of the Canadian country fiddler's dance music. Two elements in particular evoke Champagne's combined French and Irish heritage: the melodic upper part, which recalls the *rigaudon*, and the accompaniment, which evokes Celtic bagpipes. This was to become the composer's best-known work, both in its original form and in later versions for string quartet and orchestra. During this period Champagne played an important role in Montreal as a teacher: he introduced solfège teaching into schools, and taught composition, imparting to his pupils both a sound technical basis and an understanding of the necessity of hard work. He was professor at the McGill Conservatorium of Music (1930–42), taught harmony, counterpoint, fugue and composition at the Ecole Vincent d'Indy (1930–62) and was on the staff of the Ecole Normale de Musique of the Institut Pédagogique, Westmount, Montreal. One of his most important contributions was the formation of the Montreal Conservatory in 1942; he sketched the plan for the state-subsidized academy modelling its teaching methods on those of the Paris Conservatoire. He was assistant director and composition professor at the Montreal Conservatory for many years.

During a visit to Brazil in 1942 Champagne composed the piano piece *Quadrilha brasileira* on a theme from the island of Marajo. Three years later he was visiting professor at the Rio Conservatory, where he conducted the orchestra and, in collaboration with Villa-Lobos, organized a concert of Canadian chamber music. The works of this period include the *Images du Canada français* (1943) for chorus and orchestra. This piece is a collection of sound pictures of outstanding orchestral mastery. In particular 'Marines' shows a trace of Debussy's influence in its harmony and instrumentation. In 1945 Champagne produced the *Symphonie gaspésienne*, which revealed him further as an impressionist of the Canadian landscape. He described the background of the work in the following terms:

I sought quite simply to transpose the Gaspé scenery into musical form ... by means of combinations of sounds which evoke in me the idea of fog, boats' sirens, bells, waves, light,

flocks of gulls, and by a dynamism suggesting ... the steep slopes of the landscape.

Though its three movements are linked by two recurrent themes, the work is closer, in both style and form, to *La mer* than to a conventional symphony.

Champagne deliberately reserved the string quartet genre until late in his life; in 1951 he composed the Quartet in C, a work that relates both to sonata form and to fugue. Its structure and harmony make it Champagne's most adventurous work: there are bold dissonances and polytonal passages, with a frequent Bartókian use of simultaneous major and minor 3rds; the music develops through perpetual variation. The last major work, *Altitude* (1959), is a symphonic poem for chorus and orchestra stimulated by the spectacle of the Canadian Rockies. The powerful use of the full orchestra, including an ondes martenot, contrasted with leaner, contrapuntal writing for strings and vocal recitatives, reveals a supreme technical command. Shortly before Champagne's death a retrospective concert was organized by the Ecole Vincent d'Indy and the Association of Conservatory Professors for the inauguration of the Salle Claude-Champagne in Montreal.

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for complete list see Duchow (1972)

Orch: *Ils sont un peuple sans histoire*, incid music, 1916; *Hercule et Omphale*, sym. poem, 1918; *Suite canadienne*, chorus, orch, 1927; *Berceuse*, small orch, 1932; *Evocation*, small orch, 1943; *Images du Canada français: mosaïque vieille France*, chorus, orch, 1943; *Symphonie gaspésienne*, 1945; *Pf Conc.*, d, 1948; *Paysana*, small orch, 1953; *Altitude*, chorus, orch, 1959

Chbr: *Danse villageoise*, vn, pf, 1929, arr. str qt/str orch, hp, pf/orch; *Habanera*, vn, pf, 1929; *Str Qt, C*, 1951; *Suite miniature*, fl, vc, pf, 1958, arr. as *Concertino grosso*, str qnt, 1963; *Prière à la mémoire d'Henri Gagnon*, org, 1963

Vocal: *Ave Maria*, chorus, 1924; *Au bois du rossignolet*, folksong arr., 1v, pf, 1930; *3 chansons folkloriques du Canada*, chorus 4vv, 1935; *Rondel*, 5 male vv, 1935; *Messe brève*, chorus, 16 rec, vc, 1951; *Messe breve*, chorus 3vv, 1951; *Easter*, 1v, pf, 1966

Pf: *Prelude pastorale*, 1917; *Prelude, Filigrane*, 1918; *2 canons*, 1942; *Quadrilha brasileira*, 1942

MSS in *C-On*

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ANDRÉE DESAUTELS

## Champein, Stanislas

(*b* Marseilles, 19 Nov 1753; *d* Paris, 19 Sept 1830). French composer. By the age of 13 he was choirmaster at the collegiate church of Pignon, Provence, for which he composed a mass, a *Magnificat* and psalms. In 1776 he went to Paris where his motet for large choir, *Dominus regnavit*, was performed at the royal chapel at Versailles. On St Cecilia's day (22 November) 1776 he had a new mass and the Versailles motet performed at the Mathurins church.

In 1779 he made his début as a stage composer with *Le soldat français*, an *opéra comique* performed by the Comédiens du Bois de Boulogne. Thereafter he wrote many works for the Comédie-Italienne, the Comédie-Française and the Opéra. Among these, *La mélomanie* (1781), a great success that assured his reputation, was revived several times. In 1789, at the Théâtre de Monsieur, he presented *Le nouveau Don Quichotte* as a translation of a play by a fictitious Signor Zuccarelli, because only Italian plays were permitted under the theatre's licence; apparently the subterfuge fooled even the Italians. During the first years of the Revolution he lived in Rouen, where he produced occasional patriotic songs. In 1793 he was appointed president of the Rhin-et-Moselle département at Koblenz; his administrative duties account for the long break in his production of stage works. He maintained contact, however, with Parisian music circles until his return in 1804. *Menzikoff* (1808), a slight work on an improbable subject but with idealistic sentiments, shows that after his return he moved towards the 'larmoyant' *opéra comique*; some of the dramatic *airs* and ensembles are quite typical of the period. In 1812 his opera in prose after Sophocles's *Electra* was rehearsed at the Opéra but not performed. At the Restoration Champein lost the pension of 6000 francs granted to him by Napoleon; he then experienced poverty and undeserved oblivion despite the tardy help of more fortunate colleagues like Boieldieu and Catel. Towards the end of his life a committee of authors induced M. de Martignac, a minister under Charles X, to grant him a pension, from which he benefited only briefly.

His son Marie-François Stanislas (*b* Paris, 20 July 1799; *d* Paris, 8 March 1871), having briefly succeeded to the Parisian music publishers and dealers Langlois, took up a career in journalism and founded the music journal *Le franc-juge* (Brussels, 1834–9), the weekly *La mélomanie revue musicale* (Paris, 1841) and *Le musicien* (Paris, 1842). After fleeing to England to avoid prosecution for libel, he lived in Italy, returning to Paris a few years before his death.

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all printed works published in Paris

## stage

first performed in Paris unless otherwise stated

PCI Comédie-Italienne

POC Opéra-Comique

Le soldat français (scènes lyriques mêlées de chant, 2), Petits Comédiens du Bois de Boulogne, 1 June 1779, collab. A. Albanese

Mina (cmda, 3, E. Grenier), PCI (Bourgogne), 26 Jan 1780

La mélomanie (opéra comique mêlé d'ariettes, 1, Grenier), Versailles, 23 Jan 1781, *F-Pc\**; rev. 1799, frag. *Po*; (1783)

Léonore, ou L'heureuse épreuve (op, 2, H.M.N. Duveyrier), PCI (Bourgogne), 7 July 1781

Le baiser, ou La bonne fée (comédie mêlée de musique, 3, J.-P.-C. de Florian), PCI (Bourgogne), 26 Nov 1781, *Pc\**; (1784)

Le poète supposé, ou Les préparatifs de fête (cmda et de vaudevilles, 3, P. Laujon), PCI (Bourgogne), 25 April 1782, *Pc\**; (n.d.)

Isabelle et Fernand, ou L'alcade de Zalaméa (cmda, 3, L.-F. Faur, after P. Calderón), PCI (Bourgogne), 9 Jan 1783, *Pn*; (n.d.)

Colombine et Cassandre le pleureur [Les amours de Colombine; Columbine douairière] (parade mêlée d'ariettes, 2, Faur or J.L. Brousse-Desfaucherets), PCI (Favart), 3 Feb 1785

Les amours de Bayard, ou Le chevalier sans peur et sans reproche [Bayard en Bresse] (comédie-héroïque mêlée d'intermèdes, 4, J.-M. Boutet de Monvel), Comédie-Française, 24 Aug 1786

Les fausses nouvelles (cmda, 2, N. Fallet), PCI, 26 Aug 1786 [rev. as Les noces cauchoises, Montansier, 11 Aug 1790]

Le manteau, ou Les nièces rivales (opéra bouffon, 1, A.-L.-B. Beaunoir), Beaujolais, 2 Sept 1786, *Pc\**; excerpt (n.d.)

Les dettes (comédie lyrique, 2, N.-J. Forgeot), Versailles, 8 Jan 1787, *Pc\**; rev. 1803–4; (1787)

Florette et Colin (opéra bouffon, 3, Le Bas), Beaujolais, 7 July 1787, *Pc\** (in 1 act)

Lanval et Viviane, ou Les fées et les chevaliers (comédie héroï-féerie, 5, P.-N. André-Murville), Comédie-Française, 13 Sept 1788, *Pc\**; excerpts (n.d.)

Le nouveau Don Quichotte (opéra bouffon, 2, T.-C.-G. Boissel de Monville, after M. de Cervantes), Monsieur, 25 May 1789, *A*; (n.d.)

Les déguisements amoureux (opéra bouffon, 2, Mayeur de St-Paul, after J. Patrat), Beaujolais, 8 Aug 1789, *Pc\**; rev. 1803–4

Les ruses de Frontin (op, 2, Marchand), Monsieur, 8 March 1790, *Pc\**

Le portrait, ou La divinité du sauvage (comédie lyrique, 2, Saulnier), Opéra, 22 Oct 1790, *Pc\**

Bayard dans Bresse [Créqui et Clémentine] (cmda, 4, J. Rouget de Lisle), PCI (Favart), 21 Feb 1791, *Pc\**

Les espiègleries de garnison (cmda, 3, E.-G.-F. de Favières), PCI (Favart), 21 Sept 1791; rev. as Les trois hussards (comédie lyrique, 2), POC (Favart), 26 July 1804, *A, Pc\*, Pc*

Les deux prisonniers, ou La fameuse journée (drame lyrique, 3, J. Martin), Rouen, 10 Feb 1794, *Pc\**

Les épreuves du républicain, ou L'amour de la patrie (essai patriotique, 3, Laugier), POC (Favart), 4 Aug 1794, *Pc\**

Le canonnier convalescent (fait historique en vaudevilles, 1, J.-B. Radet), Vaudeville, 1794, air (n.d.)

Menzikoff et Foedor, ou Le fou de Bérézoff (drame, 3, J.-H.-F. Lamartelière), POC (Feydeau), 30 Jan 1808, *Pc\**; (n.d.)

La ferme du Mont-Cenis (op, 3, Lamartelière), POC (Feydeau), 20 May 1809, *Pc\**  
Les rivaux d'un moment (op, 1, Corsange), POC (Feydeau), 30 June 1812, *Pc\**  
Le mariage extravagant (comédie vaudeville, 1, M.-N.-A. Désaugiers, Gentil and Valory-Mourier, after Mimaut: *Les épouseurs*), Vaudeville, 8 Sept 1812, *Pc\**  
Les hussards en cantonnement (oc, 3, Sainte-Elme), POC (Feydeau), 28 June 1817, *Pc\**

Undated: L'amoureux goutteux (op, 1, M.-J. Sedaine), rev. 1807, *Pc\**; L'avare amoureux, ou La chaise à porteurs (op, 2), theatre of Prince of Condé, Chantilly, *Pc\**; Les deux seigneurs, ou L'alchimiste en société (op, 2, Anson and Hérissant)  
35 unperf. works, autographs in *Pc*, some inc.: detailed list in *GroveO*

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PAULETTE LETAILLEUR

## Champgrand, Sophie de.

See [Bawr, sophie de.](#)

## Champion.

French family of composers and musicians. At least six musicians of this name were active in the 16th and 17th centuries: the five enumerated below and Nicolas or Jehan-Nicolas 'de La Chapelle' (*b* Paris, between 1620 and 1625; *d* before 1662), a younger brother of (5) Jacques Champion (iii) who is mentioned briefly under (4) Jacques Champion (ii). The last four represent three successive generations of the same family. Whether or not the first two belonged to an earlier generation of this family is unknown, though the later recurrence of their first names makes it seem likely that they did.

(1) Jacques Champion [Campion, Scampion, Sampion] (i)

(2) Nicolas Champion [Nicolas Liégeois]

(3) Thomas Champion [Mithou, Mythou, Mitou, Mytou]

(4) Jacques Champion (ii), Sieur de La Chapelle, called La Chapelle

(5) Jacques Champion (iii).

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MersenneHU

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DAVID FULLER/DAVID LEDBETTER (1, 3–5), NORS S. JOSEPHSON (2)

Champion

### (1) Jacques Champion [Campion, Scampion, Sampion] (i)

(*b* late 15th century; *d* after 1534). Singer and ?composer. He is traceable from 1513 as master of the choristers at St Rombout, Mechelen, and from 1518 as a singer in the court chapel of the Emperor Charles V. At an unknown date he succeeded Nicolas Carlier as master of the choristers there, but by 1528 he had been replaced by Gombert, perhaps because of age (Federhofer), and in 1530 or 1531 he appears to have been pensioned off (Schmidt-Görg). He is not heard of after 1535. Coclico may have been referring to him when he spoke of 'many princes of musicians, Josquin des Prez, Pierre de la Rue, Jacobus Scampion, and others, who used admirable and most sweet embellishments of clausulae' (*Compendium musices*, Nuremberg, 1552/R; after Reese, 517).

Champion

### (2) Nicolas Champion [Nicolas Liégeois]

(*b* in or nr Liège, c1475; *d* Lier, 20 Sept 1533). Composer and singer, brother of (1) Jacques Champion (i). He was a prominent member of the court chapels of Philip the Fair and Charles V, and was probably connected with the court of Frederick the Wise, Duke of Saxony. His extant works comprise two five-voice masses, *Missa supra Maria Magdalena* and *Missa ducis Saxsonie 'Sing ich niet wohl'*, two psalm motets, *Beati omnesand Deus in adjutorium*, for six and four voices respectively (sacred works all ed. in CMM, ix, 1973), and one four-voice Flemish chanson, *Noch weet ick* (ed. in Mw, xxii, 1962; Eng. trans., 1964). They represent outstanding examples of Franco-Flemish polyphony in the high Renaissance. Typical stylistic features include proportional designs, florid discantus parts and densely layered textures with superimposed contrasting motives, elaborate rhythmic activity in the approach to cadences and the use of modal mutations for expressive effect (as found also in the works of Ockeghem and La Rue); these are combined with such Josquinian traits as imitative paraphrase of motifs from the cantus firmus, meticulous text declamation and systematic tonal organization. The clear formal symmetry of Champion's works is enhanced by the cyclical recall and development of material between sections of motets and between entire mass movements. These and other advanced techniques of melodic and contrapuntal development place him at the forefront of his generation; his works were disseminated, like those of other Franco-Flemish composers, in later German and Spanish sources.

Champion

### **(3) Thomas Champion [Mithou, Mythou, Mitou, Mytou]**

(*d* after 1579). Composer and keyboard player. He was generally known as Mithou and was highly esteemed as both composer and performer. He is first heard of in the service of Antoine de Bourbon-Vendôme, father of Henri IV. In 1554 he was living in Paris and in 1557 in Béarn, which his employer had acquired by marriage along with his title of King of Navarre. Towards the end of 1557 he entered the king's service; in 1559 he played the part of Orpheus in a court festivity celebrating the marriage of Marguerite, sister of Henri II, to the Duke of Savoy. In 1578 he became the first organist of the royal chapel and chamber. There is no record of him after 1580. Mersenne not only praised his organ and spinet playing but called him 'the greatest contrapuntist of his time'. His surviving works are, however, too few to substantiate this claim: they amount only to *Premier livre contenant 60 pseumes de David* (Paris, 1561) for four voices, as well as four sacred chansons and seven four-part secular chansons scattered through collections (RISM 1548<sup>4</sup>, 1549<sup>20</sup>, 1552<sup>3</sup> (2/1556<sup>12</sup>), 1552<sup>4</sup> (2/1554<sup>20</sup>), 1554<sup>26</sup>, 1556<sup>15</sup>, 1556<sup>16</sup> (2/1556<sup>14</sup>), 1575<sup>4</sup> and 1597<sup>10</sup>), two also transcribed for lute (1552<sup>34</sup>).

Champion

### **(4) Jacques Champion (ii), Sieur de La Chapelle, called La Chapelle**

(*b* ?Paris, before 1555; *d* Paris, 1642). Keyboard player and composer, son of (3) Thomas Champion. The evidence for his date of birth is a reference to him as 'octogenarius' made about 1635 by Mersenne, backed up later by statements by Champion himself mentioning his old age. On 10 March 1564 he was old enough to be a godfather, and he had married some time before 27 May 1580. A report of this date provides the first evidence of his

employment – as organist and *valet de chambre* to Henri III, a position that he may have taken over from his father. Later he is described as *joueur d'espINETTE*, but his interest in the organ evidently continued since he was a member of the committee that in 1610 accepted the newly enlarged organ in Notre Dame. There is no record of the death of his wife, nor were there any children (at least, none survived into the 17th century). But on 31 January 1601 he took as his second wife Anne, daughter of Robert Chastriot, 'escuier, sieur de Chambonnière'. Chambonnières was a small manor in the commune of Le Plessis-feu-Aussous, about 55 km east of Paris (and 15 from Chaumes-en-Brie, home of the Couperin family). The marriage contract identifies the groom as 'Jacques Champion, escuier, sieur de La Chapelle, vallet de chambre ordinaire du Roy, demeurant à Paris, rue de la Chanverrye, paroisse St-Eustache', showing that at some time after 1580 he had acquired the title of minor nobility (La Chapelle) by which he was known in certain documents and possibly as a composer (see below).

The first of his three children was (5) Jacques Champion (iii) (see [Chambonnières, jacques champion](#)). For many years his father believed he would be the only one, and he lavished on him all the benefactions that it was in his power to bestow, including the reversion of his royal charge. When a daughter and another son were born there was little left, and it is a measure of Champion's perception of his elder son's character that he felt it necessary to go to law to assure himself that the imbalance would be at least partly offset. In a *déclaration* dated 10 April 1631 (a source of many biographical details for the whole family) he ordered that immediately after his death Chambonnières should pay a total of 3000 livres to his mother, brother and sister in consideration of the post and other benefits conferred on him by his father. In effect, Chambonnières was being ordered to buy the charge from his family, and if he were to refuse out of 'disobedience and ingratitude' his father begged the king not to accept him into his service. He acted in this decisive manner explicitly to preserve harmony among his three children, but he need not have worried. In 1639 his daughter Louise married a Piedmontese nobleman, and his younger son, Nicolas (or Jehan-Nicolas), who took over the title of 'sieur de La Chapelle', became a captain in the regiment of the Count of Harcourt, danced in a court ballet and in 1656 received the reversion of his brother's and late father's charge – there is no other record of his musical activity, though the royal act expresses satisfaction with his abilities – which he was prevented from exercising apparently because of his premature death.

The will of Jacques Champion (ii) is dated 4 June 1632 and calls him 'chevalier de l'ordre de St-Michel'. He figures for the last time in payment records in January 1638, and his son, who must by that time have taken over his functions, appears alongside him as reversioner. The salary was 600 livres a year, with about the same amount added for maintenance, 80 livres for a mount and 150 livres for harpsichord moving. The date of his death is given in a marginal note in Mersenne's own copy of his *Harmonie universelle*.

In the preface to the same work Mersenne spoke of Champion's 'profound knowledge and beautiful touch on the harpsichord'. In 1621 John Bull dedicated *Het joweel voor capelle* to him (Dart), and the source of this composition (*GB-Lbl* Add.23623, dated 1629) contains three pieces that Dart attributed to him, 'Fantas: de Chappel', 'Pauana simphonie de Chappel' and

'Gaillarde de Chappelle' (the jewel and pavane are edited in H.F. Redlich: *Harpichord Pieces from Dr John Bull's Flemish Tabulatura*, Wilhelmshaven, 1958); a fourth piece may be the 'Alemande de Chapelle' on which Sweelinck may have written two variations (in the 1662 *Celler Klavierbuch, D-CEbm* 730, ed. in EMN, ii, 1965). This music, if it is indeed by Champion – Apel (Eng. trans., 796, n.19) disagreed – is thoroughly retrospective in style and suggests that, although Chambonnières may have received his solid contrapuntal grounding from his father, he did not derive from him his free melodic sweep and rich keyboard textures. According to Dart, five dance pieces 'de chapelle', one dated 1619, were in the lost Clark manuscript.

[Champion](#)

### **(5) Jacques Champion (iii).**

See [Chambonnières](#), [jacques champion](#).

## **Champness [Champnes, Champneys], Samuel Thomas**

(*b* c1732; *d* Sept/Oct 1803). English singer. There were at least three, possibly four, 18th-century singers of the name Champness; it is difficult to separate their identities beyond doubt. According to Chapel Royal records, two – both named Thomas – were discharged as boys (presumably when their voices broke), on 31 August 1748 and 20 July 1753 respectively; but Chamberlayne (*Magnae Britanniae Notitia*, 37th edition) listed Samuel Champness among the Chapel Royal boys in 1748, and an 1803 obituary notice in *The Gentleman's Magazine* said that Samuel 'was one of the singing-boys under that great master Handel, who composed several songs in the oratorio of *Joseph* expressly for him'. The last statement is probably untrue, but it seems possible that Samuel was identical with the first Thomas.

A 'Mr Champness' was a prominent bass soloist, especially in oratorio, from the mid-1750s, and it seems likely that all references in this paragraph are to the same man. He sang in *Judas Maccabaeus* and probably other oratorios under Chilcot at Bath in April and May 1755 and in *Samson* there in 1757. It is not certain when he first appeared in Handel's London seasons: certainly in 1757–9, and probably in 1755–6. In 1757 he created the part of Time in *The Triumph of Time and Truth*. In 1758 he sang in the same work and in *Belshazzar*, *Jephtha* and *Judas Maccabaeus*; in 1759 in *Solomon* and probably *Samson*. He sang Polyphemus in *Acis and Galatea* at the Great Room, Dean Street, in 1758 and for Beard's benefit at the Long-Room, Hampstead, in 1759, and made many provincial appearances: at Salisbury (1759, when according to the *Salisbury Journal* he 'sung the base part with great energy and exactness', 1760 and 1763–5), Birmingham (1760), Oxford, Cambridge (1761 and 1765) and the Three Choirs Festival (1760 and 1763). His name appears in many later librettos, and he was probably the Champness who appeared in the Covent Garden oratorio seasons of 1776–7 and 1789–91 and was a bass at the Handel Commemoration Festival of 1784.

One Champness sang in the chorus of Handel's Foundling Hospital *Messiah* in 1754, and two – a soloist who received one and a half guineas and a

member of the chorus who received half a guinea – in those of 1758 and 1759. It is probable that the soloist was the Champness of the previous paragraph, and that he was the man who sang in Arne's *Eliza* (1754) and *Britannia* (1755) at the New Haymarket and every season at Drury Lane from 1755 to 1774, when he retired from the stage. According to the 1803 obituary Samuel was celebrated 'for his powerful bass-voice, particularly in the character of Hecate, in *Macbeth*'. He appeared in J.C. Smith's *Tempest* in 1756, and in *Almena* by Michael Arne and Battishill in 1764. Samuel Champness (? the same man) was a member of the Westminster Abbey choir, 1783–1803, and admitted as a Gentleman of the Chapel Royal on 20 November 1789.

A Thomas Champness was appointed minor canon of St Paul's on 14 January 1766, joined the choir of Westminster Abbey ('late', perhaps after retiring from the theatre) in 1777, became a minor canon there in 1779 and died or retired about 1781–2. Samuel's brother Weldon (or Welldon) Champness became a minor canon of St Paul's on 21 November 1761, lay vicar at Westminster Abbey (1762–77), minor canon there (1778–1801), precentor (1794–1808) subdean and succentor at St Paul's (1797–1810), and died in 1810. He was almost certainly the 'Rev. Mr. Champness' who sang countertenor at the 1784 Commemoration. Thomas Weldon Champness, son of Samuel, was a member of the Westminster Abbey choir in 1800–11.

WINTON DEAN

## Chance.

See [Aleatory](#), §9.

## Chance, John Barnes

(*b* Beaumont, TX, 20 Nov 1932; *d* Lexington, KY, 16 Aug 1972). American composer. He began studying composition at the age of 15, and received the BM and MM degrees from the University of Texas, Austin, where he was a pupil of Clifton Williams, Kent Kennan and Paul Pisk; he won the Carl Owens Award for student composition in 1956 and 1957. He was a timpanist with the Austin SO and an arranger for the Fourth and Eighth US Army Bands before serving as composer-in-residence for the Ford Foundation Young Composers Project, Greensboro, North Carolina (1960–62). In 1966 he joined the music department at the University of Kentucky, a position he held until his death. His most popular compositions include *Variations on a Korean Folk Song* (which won the American Bandmasters Association Ostwald Award in 1966), *Incantation and Dance*, *Elegy*, *Blue Lake Overture*, *Introduction and Capriccio* and the *Symphony no.2*, finished just before his death. Chance's works are tonal and unabashedly romantic, demonstrating rhythmic inventiveness and a secure command of instrumentation.

### WORKS

Inst: Sym. no.1, orch (1956); Ov. to a Fairy Tale, orch (1957); Credo, tpt, pf (1959); Fiesta!, orch (1960) [arr. H. Hazelman, band (1997)]; Satiric Suite, str (1961); Incantation and Dance, band (1962); Introduction and Capriccio, 24 ww, pf (1966); Variations on a Korean Folk Song, band (1967); Blue Lake Ov., band (New York,

1971); Elegy, band (1972); Sym. no.2, wind, perc (1975)

Vocal: Blessed are They that Mourn (Bible), chorus, 4 hn, str, b drum (1961); The Noiseless, Patient Spider (E.E. Cummings), female vv, multiple fl (1961); Alleluia, chorus, band (1962); Ballad and March (Amer. trad.), chorus, band (1962); 3 Songs (Cummings), S, fl, pf (1962); Kyrie and Alleluia, chorus, orch (1967)

Principal publisher: Boosey & Hawkes

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RAOUL F. CAMUS

## Chance, Michael

(b Penn, Bucks., 7 March 1955). English countertenor. He studied at King's College, Cambridge, where he was a choral scholar, and quickly established a reputation. He made his British operatic début as Apollo in Cavalli's *Giasone* (1983, Buxton Festival) and his European début as Andronicus in Handel's *Tamerlano* (1985, Lyons). Other roles have included Otho, in Monteverdi's *L'incoronazione di Poppea* and in Handel's *Agrippina*, and Ptolemy in Handel's *Giulio Cesare*. He sang with Kent Opera as the Military Governor in the première of Judith Weir's *A Night at the Chinese Opera* (1987, Cheltenham Festival) and in 1988 achieved a notable success in the title role of *Giasone* at the Innsbruck Early Music Week. In 1989 he appeared at Glyndebourne as Oberon in Britten's *A Midsummer Night's Dream* and as Apollo in *Death in Venice* with the Glyndebourne Touring Opera. In 1990 he sang with the Netherlands Opera in Monteverdi's *Il ritorno d'Ulisse in patria*, and in 1997 appeared as Gluck's Orpheus at the ENO. His recordings include *Agrippina*, *Tamerlano*, *Orfeo* (Monteverdi and Gluck), *Giasone*, Mozart's *Ascanio in Alba* and Alexander Goehr's *The Death of Moses*, in addition to music ranging from Elizabethan lute songs to *Carmina burana*. Chance's secure technique and natural-sounding, unstrained vocal projection have made him much in demand in both opera and oratorio.

NICHOLAS ANDERSON

## Chance, Nancy Laird

(b Cincinnati, 19 March 1931). American composer and pianist. She studied theory and composition with Ussachevsky, Luening and Chou Wen-chung at Columbia University. She received the ASCAP/Nissim prize for orchestral composition twice (1981, *Liturgy*; 1984, *Odysseus*), as well as two awards from the NEA, three fellowships from the MacDowell Colony and a Sundance Film Composer Fellowship in 1988. Her commissioned works include

*Planasthai* (Cleveland Chamber Orchestra, 1991), *In Paradisium* (Florilegium Chamber Choir, 1987) and the Woodwind Quintet (Quintet of the Americas, 1983), and her works have also been performed by the Philadelphia Orchestra, the St Louis SO, the Da Capo Chamber Players and other contemporary chamber ensembles in New York, Philadelphia, Boston, Washington, DC, and Chicago. The *New York Times* (June 1985), writing of *Rhapsodia*, described her music as 'densely plotted series of aural clusters ... gnarled sounds that expand and contract with a violent poetry'. Several of her works have been recorded on Opus One.

## WORKS

(selective list)

Orch: Liturgy, 1979; Odysseus, suite, 1983; Planasthai, 1991

Other inst (for chbr ens unless otherwise stated): Darksong, 1972; Edensong, 1973; Daysongs, 1974; Ritual Sounds, 1975; Ceremonial, 1976; Declamation and Song, 1977; Duos II, ob, eng hn, 1978; Duos III, vn, vc, 1980; Exultation and Lament, a sax, timp, 1980; Solemnities, 1981; Ww Qnt, 1983; Rhapsodia, 1984; Str Qt no.1, 1984–5; Elegy, str orch, 1986; Heat and Silence, 1989

Choral (with orch unless otherwise stated): Domine, Dominus, motet, double chorus unacc., 1964; Odysseus, 1981–3; In Paradisium, 1986–7, chbr version, 1987; Pie Jesu, Libera me, Hosanna and Benedictus, 1990

Other vocal: 3 Rilke Songs, S, fl, eng hn, vc, 1966; Duos I, S, fl, 1975; Say the Good Words, 1v, synth, 1989

Film: Last Images, 1988

MSS in *US-NYamc*

Principal publishers: MMB Music, Theodore Presser, G. Schirmer, SeeSaw Music

CYNTHIA GREEN LIBBY

## Chançoneta.

See [Chançoneta](#).

## Chancy [Chansi], François de

(d Aug 1656). French composer and lutenist. By 1629, when he published his *Tablature de mandore*, he may already have been in the service of Cardinal Richelieu, to whom he dedicated it. He definitely served him from 1631 to 1635. From 1635 until his death he was a chamber musician of the king, and from some time before 1644 until his death he also headed the children of the royal household. His successor in this latter position was Cambefort, who served at his side from 1644 until 1656, when he assumed all his duties. From about 1630 on Chancy often participated in *ballets de cour*, for some of which he wrote music, for example *Ballet de la félicité*, *Ballet des triomphes* (1635), *Ballet de la vieille cour*, *Ballet de la prospérité des armes de France* (1639) and *Ballet des fêtes de Bacchus* (1651).

Chancy's instrumental music comprises pieces for mandora (a series of branles and six short suites, each beginning with a *recherche* or prelude); for lute (including several suites whose dances are unusual in having asymmetrical phrase lengths); and three courantes for violin and oboe. His songs are mostly solo *chansons pour danser* and *chansons pour boire* with lute accompaniment. *Je ne puis vivre un seul moment* is an unusual *gavote pour boire*. There are a few songs for two or three voices and also two collections for four voices, for which Chancy wrote most of the poems. He could apparently compose at great speed, since on one occasion, when Maria de' Medici paid a sudden visit to Richelieu, he was ordered to compose and perform a new song on the spot. Mersenne, who included several pieces by Chancy in his treatises, thought him one of the best songwriters at the French court. (G. Durosoir: *L'air de cour en France: 1571 à 1655*, Liège, 1991)

## WORKS

all published in Paris

Editions: *Oeuvres de Chancy, Bouvier, Belleville, Dubuisson, Chevalier*, ed. A. Souris (Paris, 1967) [S]

Tablature de mandore de la composition du Sieur Chancy (1629)

2 suites (6 dances each), lute, 1631<sup>6</sup>, S

Airs de cour, 4vv, 2 vols. (1635–44); 1 air ed. A. Verchaly, *Airs de cour pour voix et luth (1603–1643)* (Paris, 1961)

Les équivoques, 1–3vv, lute, 5 vols. (1640–55); vols.iii–v are entitled Livre des chansons; vols.ii–v repr. as Recueil des quatre livres des Equivoques pour boire et pour danser (1699)

Isolated instrumental works in the Philidor collection (*F-Pn*) and in the treatises of Mersenne; 4 ed. in S

JOHN H. BARON

## Chandor, Henry

(fl 1568–76). French choirmaster and music editor. In 1568 he was *maître de musique* at the collegiate church of St André in Grenoble. By 1576 he had moved to Paris, where he worked for his friend Nicolas Du Chemin as an editor and as tutor to his three children. He appears as an editor in only one surviving print, *Sonetz de P. de Ronsard*, set for four voices by Guillaume Boni and published by Du Chemin in 1576. Evidently Boni was not satisfied with Chandor's work, since he obtained a privilege for a revised edition which was subsequently issued by the rival press of Le Roy & Ballard.

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FRANK DOBBINS

## Chandos.

English record company. It was founded in 1979 by Brian Couzens and has championed rare and neglected repertory. Initially focussing on British composers (including Bax, Bliss, Dyson, Moeran and Rubbra), it later entered a wider field including American and European (especially Scandinavian) music. In 1989 the period performance label Chaconne was formed and in 1995 an Opera in English series was launched (with *The Barber of Seville*). Standard repertory has also been recorded, notably Mariss Janson's Tchaikovsky symphony cycle (1984–6). Whenever possible, extended series are undertaken, among them complete Walton and Grainger 'editions'. Chandos was among the earliest record companies to use digital technology (from 1978) and to release recordings on CD (1983). It remains an independent, family-owned company, producing about 100 CDs a year.

PAUL D. WESTCOTT

## Chang.

Sassanian vertical angular harp; see Iran, §§II, 5 and III, 1(i). See also Pakistan, §4(iii).

## Chang, Sarah

(b Philadelphia, 10 Dec 1980). American violinist of Korean origin. Precociously gifted, she began to perform in public at the age of five, and at seven won the Starling Scholarship to the Juilliard School in New York, where she studied with Dorothy DeLay and Hyo Kang. She made her professional début in 1988 playing Paganini's First Violin Concerto with the New York PO directed by Mehta, and by the time she was 15 had appeared with most of the major orchestras in Europe and the USA, and at leading festivals. She made her début at the Proms, playing the Sibelius Concerto, in 1999. Her pure tone, dazzling technique and fluent musicianship can be heard in her recordings of the Paganini First Concerto and the concertos of Mendelssohn, Tchaikovsky and Sibelius.

RICHARD WIGMORE

## Change ringing.

An art of bellringing peculiarly English and producing a music of its own. It was developed in England during the 17th century, while on the Continent there was a parallel, although unconnected development in the carillon.

1. History.
2. Methods of change ringing.

## Change ringing

### 1. History.

For centuries before the development of change ringing, the general shape and form of the bell and the uses of bellringing had been established. Probably the most characteristic sound in the medieval town was that of the chiming of bells, announcing the time for prayer or simply the hour. The bells were chimed, singly or in twos or threes, by means of a rope and lever which enabled them to be swung just far enough for the clappers to strike them. They were hung in church towers because such buildings were almost the only ones large enough to contain them.

Change ringing in approximately the form we now know it began around the end of the 16th century and expanded considerably, both in popularity and complexity, during the second half of the 17th century. The adoption of change ringing as a pastime by associations of well-to-do young men in the middle of the 17th century was particularly influential in its development, although its strength has always been as a vernacular folk art. The growth of ringing is discussed by Sanderson.

One of the changes brought about by the Reformation in England and the simplification of public worship and, in the 17th century, the Puritan tenet of sabbatarianism, was the almost complete secularization of change ringing. The quasi-liturgical ringing of bells was forbidden, although of course the ban was never completely successful, and change ringing remained a secular hobby to be carried out on any day of the week except Sunday; indeed it was abhorred by most of the clergy.

After a period of stagnation in the first half of the 19th century, there was a movement in the second half for reform in the use of bells for church purposes, taking its seeds from the Oxford Movement. Associations were formed throughout the country based on county or diocesan areas, and they encouraged the use of bells to call people to worship and to mark the great church festivals. Change ringing was advocated as an element in supporting this reform. The secular side of ringing still remained, but to ring the bells regularly on Sundays became the overriding duty of ringers.

Change ringing is once again flourishing, with local associations covering the whole of the British Isles. The number of active ringers remained fairly constant throughout the 20th century at between 35,000 and 40,000, but it increased to over 50,000 by the year 2000 in a drive to ring every bell in the country at the start of the new millennium. There is also a rapidly growing, although limited amount of change ringing in other parts of the world, particularly in North America and Australia but also in New Zealand and southern Africa. The organization unit is the 'local band' (the group of ringers attached to a particular 'ring' of bells) and it is this strong local structure which has enabled change ringing to flourish continuously for 400 years. Some of the early pieces of ringing ('methods') are rung as much today as they were 350 years ago, but since World War II there has been rapid growth in extremely complex methods, which the ringers of earlier periods would have thought impossible to cope with.

## Change ringing

## 2. Methods of change ringing.

Fig.1 shows the way in which a modern bell is hung for the purpose of change ringing. The crown of the bell is firmly bolted to the headstock, which revolves on 'gudgeons' working in ball-bearings. To the headstock is fixed a large wooden wheel, flanged to hold the rope which passes down, by means of pulleys and guides, into an approximate circle with its neighbours in the ringing-room, normally 9 metres or more below. Here the ringer pulling on a 'sally' (a coloured woollen section woven into the rope about 240 cm from the end) sets the bell in motion (fig.2), making it swing alternately in opposite directions, one double swing for each pull. When the swing of the bell exceeds 90° from the vertical, the garter hole passes a stationary pulley (concealed behind the front left corner of the frame in fig.1) and the direction in which the rope leaves the garter hole is reversed. The clapper strikes within each swing when the bell is approaching the end of its arc. With each pull the bell describes an ever increasing arc until it is mouth upwards; the process of getting the bell into this position is called 'raising', and the bell when raised is said to be 'up'. The bell may, if desired, be allowed to go a little way over the 'balance' point and be held there. If allowed to go even further until the stay rests against the slider, it is said to be 'stood' or 'set' and can be left that way during rest periods. This process of 'full circle' ringing, with the facility of being able to hold the bell just over the balance point, enables the striking of the bell to be slightly delayed or advanced through small variations in pull so as to fit in with the other bells either in a repeated sequence or in changing patterns.

The starting point for all change ringing is the repeated ringing of all the bells in sequence down the musical scale ('rounds'), most 'rings' of bells being tuned so that their strike notes are in a major key. (For a discussion of the tuning of bells see [Bell \(i\), §2.](#)) Normally there are six or eight bells in a ring although there may be fewer or more, with 16 the current maximum. In ringing rounds and in all change ringing it is considered essential that all bells are invariably struck in an even spacing one from another with the exception of a double interval at the end of every other change. No variation from this strict rhythm is permitted and achieving it is known as 'good striking'. It is difficult because of the varying size of change ringing bells – the average weight being around 250 kg but some bells weighing up to four tonnes – and the remote and cumbersome nature of the equipment. Indeed, a bell hung for change ringing sounds two seconds after the physical action.

The earliest and simplest form of change ringing is known as ringing 'call changes'. In this method the order of striking is varied from simple rounds by pairs of bells swapping their places at suitable intervals on the instructions of one of the ringers (called the conductor). Call change ringing is still practised throughout Britain and is especially used to give beginners practice in bell control. From this it is a short step to ringing simple methods.

The total number of changes possible on any number of bells (that is, the different sequences which can be obtained without repetition) is the factorial of the number: the number of permutations obtainable on three bells is factorial three, i.e.  $3 \times 2 \times 1$ , or six changes; on four bells  $4 \times 3 \times 2 \times 1$ , or 24 changes; on eight bells 40,320 changes are possible, and on ten bells 3,628,800.

The basic principle involved in ringing changes on any number of bells is called 'plain hunt', the word 'hunt' being used in the sense of a course, or path among the other bells. Each bell is represented on paper by an ordinal, starting with 1 for the treble (the smallest bell) and going down the scale to the tenor (the largest bell). [Table 1](#) shows examples of plain hunt on three, four and six bells. Each bell follows a regular path among the others, going from the front (or lead) up to the back (or behind) and then down to lead again. In each of the sets of changes given in Table 1, a line can be drawn along the path of any of the numbers, each representing a bell; the result will be a straight path from front to back and then from back to front, or vice versa. This progress of a bell is called plain hunting, and plain hunt produces twice as many changes as there are bells, each bell being struck twice in each position in the row: once on the way up and once on the way down.



These changes can be written out by reversing the order of the bells in pairs of adjacent numbers. In the six-bell example the second row is obtained by reversing the order of each of the three pairs; the next row by changing only the inner two pairs; and so on until the original order returns.

But change ringing is not confined to plain hunting. On three bells plain hunt produces all of the six possible changes. But on four bells only eight of the 24 possible sequences can be produced by plain hunt, and it is an essential tradition of change ringing to ring as many different changes as are possible in the time available without repetition. Plain hunting must therefore be varied to obtain more of the possible changes.

There are two main types of method: one for use with an even number of changing bells, the other with an odd number. In the latter, an even number of bells are rung but the tenor is always rung at the end of each change ('ringing tenor behind' or 'covering'), with only the other bells changing. Each method of obtaining changes is described by its name and by the number of bells changing: even-bell methods are 'minimus' on four bells, 'minor' on six, 'major' on eight, 'royal' on ten and 'maximus' on twelve. Odd-bell methods are 'doubles' on five bells, 'triples' on seven, 'caters' (from *quatres*) on nine and 'cinques' on eleven. (In doubles two pairs of bells interchange at every permutation; in triples three pairs interchange and in caters four pairs

interchange.) These descriptions have survived from the early days of change ringing.

The simplest of the even-bell methods, and the one best suited for use as an introduction to the inexhaustible complexities of change ringing, is Plain Bob. Its basis is the plain hunt, varied in the simplest way possible to produce more and different changes. On four bells plain hunt starts from rounds and returns to rounds in eight changes. This length, from the time the treble leads until it returns to lead again, is called a 'lead'. At the first lead end (see Table 2) the bells are prevented from coming round (back to 1 2 3 4): the bell striking over the treble (3) stays in 'seconds place' (the second position) for another blow (called 'making seconds place'). To prevent repetition the bells in thirds and fourths place (2 and 4 in Table 2) change places – this is called a 'dodge' – and a new row (1 3 4 2) is produced.

TABLE 2: Plain Bob Minimus

1	2	3	4	1	3	4	2	1	4	2	3
2	1	4	3	3	1	2	4	4	1	3	2
2	4	1	3	3	2	1	4	4	3	1	2
4	2	3	1	2	3	4	1	3	4	2	1
4	3	2	1	2	4	3	1	3	2	4	1
3	4	1	2	4	2	1	3	2	3	1	4
3	1	4	2	4	1	2	3	2	1	3	4
1	3	2	4	1	4	3	2	1	2	4	3
1	3	4	2	1	4	2	3	1	2	3	4

A second lead is then produced by plain hunting until its end is reached. A corresponding dodge is made and the row 1 4 2 3 is produced. The third lead, incorporating the same dodge when the lead end is reached, produces rounds. Thus all of the 24 possible changes on four bells have been rung, with no repetition and no omission. A line drawn through any one of the numbers 2, 3 or 4 in Table 2 will show the path of one bell in this 'plain course' of Plain Bob Minimus. Each of these 'working' bells has followed a path consisting of plain hunting, varied at the lead ends by making seconds place, a 3–4 dodge after the two blows behind (this is called 3–4 down) or a 3–4 dodge before the two blows behind (called 3–4 up). The treble has retained its plain hunting path throughout. When this Plain Bob method is rung on six bells a plain course of 60 changes is obtained by ringing five leads of plain hunt, each one incorporating a similar variation at the treble lead end. The lead ends starting from rounds for Plain Bob Minor are shown in Table 3.

TABLE 3: Lead ends for Plain Bob Minor

1	2	3	4	5	6	<i>rounds</i>
1	3	2	5	4	6	<i>first lead end</i>
1	3	5	2	6	4	<i>second lead</i>
1	5	3	6	2	4	<i>second lead end</i>
1	5	6	3	4	2	<i>third lead</i>
1	6	5	4	3	2	<i>third lead end</i>
1	6	4	5	2	3	<i>fourth lead</i>

	1 4 6 2 5 3	<i>fourth lead</i>
	1 4 2 6 3 5	<i>end</i>
	1 2 4 3 6 5	<i>fifth lead</i>
	1 2 3 4 5 6	<i>fifth lead end</i>
		<i>rounds</i>

Changes can now be rung, all different, for about two minutes, depending on the weight of the bells (which governs the speed of the ringing). The next stage is to vary the Plain Bob method further, introducing different changes until all the 720 changes possible on six bells can be produced. At the appropriate stage in the ringing, just before the treble leads, the conductor may call 'bob'. This is an instruction to the ringers, or some of them, to alter their paths, thus producing a new row from which further changes can be rung. The variation made by a bob called at the last lead end of a plain course of Plain Bob Minor is shown in Table 4.

TABLE 4: A bob and a single in Plain Bob Minor

<i>a: Plain lead end</i>	<i>b: Bob</i>	<i>c: Single</i>
2	1 34 5	6 call 2 13 4 56 call 213456 bob single
1	2 43 6	5 1 24 3 65 124365
1	2 34 5	6 ma 1 42 3 56 ma 124356 ke bob single
		4 13 2 65 213465 etc etc

The difference caused by the bob is that instead of a bell making seconds place at the lead end, another bell makes fourths place. The effect is to alter the paths of three of the bells; consequently if a bob is called at the corresponding position twice more – that is at the 118th and the 178th changes – these bobs will affect the same three bells, and all six bells will be back at rounds in 180 changes.

If bobs are called at appropriate places it is possible to produce 360 changes – half the total number possible on six bells – but for complex mathematical reasons, it is not possible to obtain the full 720 changes in this method by bobs alone. The order of one pair of bells alone must be changed at one time if all or some of the other 360 changes are to be produced, and a further single change is then required to get back to rounds. To do this the conductor calls 'single' at the appropriate places. The effect is compared in Table 4 with a plain lead and a bob lead.

However many bells Plain Bob is rung on, the bobs and singles will affect only the bells which are in seconds, thirds or fourths place at the lead end. All the

other bells follow the normal path as at a plain lead. But the number of positions at which bobs and singles may be called and made, and the number of changes they will produce become much greater on the higher numbers of bells. The most a normal ringer ever rings at one time without stopping is about 5000 changes, starting from and ending with rounds, and without repetition in between – although for doubles and minor where the total possible changes are less than 5000, periodic repetition is allowed. This length is called a ‘peal’ and takes about three hours to ring. ‘Quarter-peals’ (being about 1250 changes) are rung far more frequently than peals but the normal length rung on Sundays and for practice is a ‘touch’ lasting five to ten minutes, although many such touches are rung in a standard ringing session of between 30 minutes and two hours. The composer – whether of peals, quarter-peals or touches – must ensure that his compositions are ‘true’ (i.e. they contain no repeated changes) and that they are as musical as possible. A composition which is not true is said to be ‘false’.

Many ringers, and probably still more listeners, prefer the more obvious rhythmic and musical effect produced when the tenor bell is rung at the end of every row while the other bells change. On the normal ring of six or eight bells this means that an odd number of bells change. One of the earliest, but most lastingly popular, of the odd-bell methods is ‘Grandsire’. In the ringing (and as usually taught) it seems to be completely different from Plain Bob, but it is in fact a very simple extension of it. While Plain Bob on four bells consists of a plain hunting treble and three working bells, in Grandsire Doubles (i.e. on five bells) another bell does a plain hunt parallel to the treble. The lead of each in Table 5 shows only the plain hunt bells.

**TABLE 5**

	<i>Plain Bob</i>	<i>Grandsire Doubles</i>
1	. . .	1 2 . . .
.	1 . .	2 1 . . .
.	. 1 .	2 . 1 . .
.	. . 1	. 2 . 1 .
.	. . 1	. . 2 . 1
.	. 1 .	. . . 2 1
.	1 . .	. . . 1 2
1	. . .	. . 1 . 2
1	. . .	. 1 . 2 .
		1 . 2 . .
		1 2 . . .

This double hunting path means that it is not possible for one of the working bells to make seconds place at the lead end, because all the working bells must keep out of the way of the hunting path of the treble and the ‘bell in the hunt’ (bell no.2 in Table 5); but, when 1 and 2 change over at the front, a bell can make thirds place. This causes the two bells behind to dodge together, but it will be in the 4–5 positions instead of the 3–4 positions (Table 6). The result is that whereas Plain Bob on four bells produces the sequence seconds, 3–4 down and 3–4 up, everything now moves one position further along to give thirds, 4–5 down and 4–5 up. Using this double hunt system, but otherwise proceeding as for Plain Bob, a plain course of Grandsire Doubles is produced as in Table 7. Touches are obtained by the use of bobs and singles

having the effect of changing the second hunt bell and thus producing different changes. Like Plain Bob, Grandsire can be rung on all numbers of bells. Grandsire Triples, for example, is based on the same principle, being Plain Bob Minor (six bells) with an additional bell in the hunt.

TABLE 6: A lead end in Grandsire Doubles: bell 5 makes thirds

5	4	1	3	2
5	1	4	2	3
1	5	2	4	3
1	2	5	3	4
2	1	5	4	3
2	5	1	3	4

TABLE 7: Grandsire Doubles, plain course

1	2	3	4	5	1	2	5	3	4	1	2	4	5	3
2	1	3	5	4	2	1	5	4	3	2	1	4	3	5
2	3	1	4	5	2	5	1	3	4	2	4	1	5	3
3	2	4	1	5	5	2	3	1	4	4	2	5	1	3
3	4	2	5	1	5	3	2	4	1	4	5	2	3	1
4	3	5	2	1	3	5	4	2	1	5	4	3	2	1
4	5	3	1	2	3	4	5	1	2	5	3	4	1	2
5	4	1	3	2	4	3	1	5	2	3	5	1	4	2
5	1	4	2	3	4	1	3	2	5	3	1	5	2	4
1	5	2	4	3	1	4	2	3	5	1	3	2	5	4
1	2	5	3	4	1	2	4	5	3	1	2	3	4	5

So far the methods considered have been based on a lead with the treble having a plain hunting path. There is another and very large class of method where the treble has a dodging path instead of a plain one. An old word for dodging was 'bobbing', hence this path of the treble is called 'treble bob' and methods based on this dodging path are sometimes called treble bob methods. Other methods of this class are called 'surprise' or 'delight' methods. Whereas in plain hunt all the bells can do the same work and will come back to rounds without repetition, the bells cannot all have a dodging hunt because, as Table 8 shows, each change will be repeated. To avoid this, some alterations to treble bob hunting must be made, and the nature of these variations determines the particular method that is obtained. Table 9 gives the first leads of the two most-rung treble bob methods – here on six bells. Repetition is avoided by the bells in thirds and fourths place 'making places' (i.e. ringing two consecutive blows there) shortly before and after the lead ends, and another bell repeatedly making seconds throughout the middle of the lead.

TABLE 8

1	2	3	4	5	6
2	1	4	3	6	5
1	2	3	4	5	6
2	1	4	3	6	5
2	4	1	6	3	5
4	2	6	1	5	3

2	4	1	6	3	5
4	2	6	1	5	3
4	6	2	5	1	3
6	4	5	2	3	1
4	6	2	5	1	3
6	4	5	2	3	1
6	5	4	3	2	1

etc

TABLE 9

<i>Kent Treble Bob Minor</i>		<i>Oxford Treble Bob Minor</i>	
	1 2	3 4 5 6	1 2 3 4 5 6
	2 1	3 4 6 5	2 1 4 3 6 5
	1 2	4 3 5 6	1 2 4 3 5 6
	2 1	4 3 6 5	2 1 3 4 6 5
	2 4	1 6 3 5	2 3 1 6 4 5
	4 2	6 1 5 3	3 2 6 1 5 4
	4 2	1 6 3 5	3 2 1 6 4 5
	2 4	6 1 5 3	2 3 6 1 5 4
	2 6	4 5 1 3	2 6 3 5 1 4
	6 2	5 4 3 1	6 2 5 3 4 1
	6 2	4 5 1 3	6 2 3 5 1 4
	2 6	5 4 3 1	2 6 5 3 4 1
	2 5	6 3 4 1	2 5 6 4 3 1
	5 2	3 6 1 4	5 2 4 6 1 3
	5 2	6 3 4 1	5 2 6 4 3 1
	2 5	3 6 1 4	2 5 4 6 1 3
	2 3	5 1 6 4	2 4 5 1 6 3
	3 2	1 5 4 6	4 2 1 5 3 6
	3 2	5 1 6 4	4 2 5 1 6 3
	2 3	1 5 4 6	2 4 1 5 3 6
	2 1	3 4 5 6	2 1 4 3 5 6
	1 2	3 4 6 5	1 2 3 4 6 5
	2 1	4 3 5 6	2 1 3 4 5 6
	1 2	4 3 6 5	1 2 4 3 6 5
	1 4	2 6 3 5	1 4 2 6 3 5

These methods are considered relatively straightforward to ring, but there are many thousands of extremely of complex methods on the same basic plan of the treble following a treble bob path, but with the other bells making places in various parts of the lead. Table 10 gives the first leads of two of the most complex six-bell methods currently rung. Avoiding falseness when composing for treble dodging methods is extremely difficult and most composers now check their compositions by computer.

TABLE 10

<i>Cambridge Surprise Minor</i>		<i>London Surprise Minor</i>	
	1 2	3 4 5 6	1 2 3 4 5 6

2 1	4 3 6 5	2 1 3 5 4 6
1 2	4 6 3 5	1 2 5 3 6 4
2 1	6 4 5 3	2 1 5 6 3 4
2 6	1 4 3 5	2 5 1 6 4 3
6 2	4 1 5 3	5 2 6 1 3 4
6 2	1 4 3 5	5 2 1 6 4 3
2 6	4 1 5 3	2 5 6 1 3 4
6 2	4 5 1 3	5 2 6 3 1 4
2 6	5 4 3 1	5 6 2 3 4 1
2 5	6 4 1 3	6 5 3 2 1 4
5 4	2 6 3 1	6 3 5 2 4 1
2 5	6 4 3 1	3 6 5 4 2 1
5 2	4 6 1 3	3 5 6 4 1 2
5 4	2 6 3 1	5 3 4 6 2 1
4 5	6 2 1 3	5 4 3 6 1 2
5 4	6 1 2 3	4 5 3 1 6 2
4 5	1 6 3 2	5 4 1 3 2 6
4 5	6 1 2 3	5 4 3 1 6 2
5 4	1 6 3 2	4 5 1 3 2 6
5 1	4 6 2 3	4 1 5 3 6 2
1 5	6 4 3 2	1 4 5 6 3 2
5 1	6 3 4 2	4 1 6 5 2 3
1 5	3 6 2 4	1 4 6 2 5 3
1 5	6 3 4 2	1 4 2 6 3 5

A method in which all the bells do the same work in a plain course is sometimes known as a 'principle', and the most popular principle is 'Stedman', composed by Fabian Stedman, the 17th-century ringer and writer. Plain hunt on three bells produces six changes, and these can be achieved in two different ways, known as forward and backward hunting (see Table 11).

TABLE 11

<u>Forward hunting</u>		<u>Backward hunting</u>	
1 2		3	1 2 3
2 1		3	1 3 2
2 3		1	3 1 2
3 2		1	3 2 1
3 1		2	2 3 1
1 3		2	2 1 3
1 2		3	1 2 3

For Stedman Doubles, the three bells at the front of the row ring plain hunt while the two bells in the 4–5 places dodge with each other. At the end of the six changes (known as a 'six'), the bell in thirds place changes places with the bell in fourths place. Another six changes are rung on the new front three bells (two already there with one new one) while the two bells now at the back dodge with each other. The sixes (i.e. the sets of three bells hunting at the front) must, however, consist of alternate forward and backward hunting. The forward hunting six is known as a 'quick six' and backward hunting six as a 'slow six', and the plain course starts in the middle of a quick six. Table 12 gives a plain course of Stedman Doubles. After the first two changes bell no.4

goes into the front three places and stays there for 30 changes before going out to the back again. During those changes it follows what seems to the beginner a rather complicated path. Then after two sixes in the 4–5 places it goes into the front again, but after only six changes it comes straight out to dodge again in 4–5. These two pieces of work in the front are called ‘the slow’ and ‘the quick’ respectively.

TABLE 12: Stedman Doubles  
*S - slow six, Q - quick six*

	1 2 3 4 5				
Q	2 1 3 5 4				
	2 3 1 4 5	4 1 3 2 5		1 5 3 2 4	
S	3 2 4 1 5	1 4 2 3 5		5 1 2 3 4	
	2 3 4 5 1	1 2 4 5 3		1 5 2 4 3	
	2 4 3 1 5	2 1 4 3 5		1 2 5 3 4	
Q	4 2 3 5 1	Q 2 4 1 5 3		S 2 1 5 4 3	
	4 3 2 1 5	4 2 1 3 5		2 5 1 3 4	
	3 4 2 5 1	4 1 2 5 3		5 2 1 4 3	
S	4 3 5 2 1	1 4 5 2 3		2 5 4 1 3	
	4 5 3 1 2	4 1 5 3 2		2 4 5 3 1	
	5 4 3 2 1	4 5 1 2 3		4 2 5 1 3	
Q	5 3 4 1 2	S 5 4 1 3 2		Q 4 5 2 3 1	
	3 5 4 2 1	5 1 4 2 3		5 4 2 1 3	
	3 4 5 1 2	1 5 4 3 2		5 2 4 3 1	
S	4 3 1 5 2	5 1 3 4 2		2 5 3 4 1	
	3 4 1 2 5	5 3 1 2 4		5 2 3 1 4	
	3 1 4 5 2	3 5 1 4 2		5 3 2 4 1	
Q	1 3 4 2 5	Q 3 1 5 2 4		S 3 5 2 1 4	
	1 4 3 5 2	1 3 5 4 2		3 2 5 4 1	
	4 1 3 2 5	1 5 3 2 4		2 3 5 1 4	
				3 2 1 5 4	
				3 1 2 4 5	
				Q 1 3 2 5 4	
				1 2 3 4 5	

Each one of the five bells does exactly the same work, merely starting in a different place. At the end of 60 changes – half the possible total – the bells come back to rounds. To obtain the other 60 changes a ‘single’ is called in the middle of any one of the sixes. Instead of one of their dodges behind, each of the bells at the back then makes a place – one in fourths place and the other in fifths. (This is known as ‘lying still’.) This changes the relative positions of just two of the bells and if the method is continued the second 60 changes can be rung. Then another single is called and the bells are back in the plain course which continues until rounds is reached.

To produce Stedman Triples, Caters and Cinques on seven, nine or eleven bells, the additional pairs of bells dodge with each other in the same way as in doubles, swapping places in the 3–4, 5–6, 7–8 and 9–10 positions at the end of the sixes, as before. To extend the method beyond a plain course, a single may be called as before, and also a form of bob, in which the bell in fifth place makes place. Unlike doubles, however, these calls are made at the change of

the sixes. An example of a bob and a single in Stedman Triples is shown in Table 13.

TABLE 13: Stedman Triples

	Plain	Bob	Single	
1		2 3 4 5	6 7 1	234 567 1234567
2		1 3 5 4	7 6 call 2	135 476 call 2135476
			bob	sing
				le
2	3 1 4 5	6 7 2	314 567	2314567
3	2 4 1 6	5 7 ma 3	241 576	ma 3241567
			ke	ke
			bob	sing
				le
2	3 4 6 1	7 5 2	345 167	2345176
2	4 3 6 6	5 7 2	431 576	2431567
	etc		etc	etc

Change ringing is also performed on handbells as well as on tower bells, but since the performers have one bell in each hand the difficulties they experience are to that extent increased. But the standard of the ringing is often higher because the control of handbells is far easier.

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## Changes.

Jazz and popular musicians' term for a sequence of chords: for example 'blues changes', referring to a blues progression.

## Changgo.

Double-headed hourglass drum, the chief percussion instrument of Korea (*chang*: 'stick'; *go*: 'drum'). It is also known as *changgu* (especially in central Korea and among folk performers), *sŏlchanggo* (for the instrument used in the farmers' percussion band music *nongak*), and *seyogo* (a Chinese term used in certain historical sources, meaning 'narrow-waisted drum'). The *changgo* body is made in a number of sizes, and in general a *changgo* used in court music and for subtle accompaniment will be larger and deeper-toned than one used in *nongak* and in certain types of folksong.

The body of the instrument is made of a single piece of paulownia wood, fashioned in the shape of an hourglass and hollow even at the narrow waist. The body ranges in length from roughly 40 cm to over 60 cm and in diameter at the ends from roughly 20 cm to over 30 cm. It may be painted red and decorated with traditional motifs, though some drums used in *nongak* are left with a natural finish. The circular heads, of animal skin, are mounted on metal hoops of a diameter several centimetres larger than the end diameter of the wooden body; because the heads are larger, there is a protruding overhang of 6 to 8 cm around each end. The two heads are laced directly to each other by cords running from hooks attached to the metal hoops. Small leather sleeves placed on pairs of adjacent lacing cords can be manipulated to vary the head tension; the drum is tuned to an effective resonance, but not to any particular pitch. According to the *Akhak kwebŏm* (1493) both heads were originally of horseskin, thick on the left and thin on the right; the left skin is now usually of cowhide and the right of dog- or sheepskin, except in the case of the medium-sized *sŏlchanggo* used in *nongak*, which has dogskin for both heads.

In most types of Korean music the *changgo* is placed horizontally on the floor in front of the seated performer (see illustration). The left face is struck with the open left hand, the right face with a slender stick of bamboo; the right face can be struck in the centre in loud music, or along the protruding flange (producing a crisp, high-pitched sound). The open hand produces a deep, resonant sound, the stick a drier, penetrating sound. In the case of *nongak*, which is performed out of doors and requires considerable volume of sound, the *changgo* is strapped with sashes onto the performer, who holds a bamboo mallet (with a ball of wood or plastic at the striking end) in the left hand, hitting either the left or right heads, and a sturdy bamboo stick in the right hand, striking the centre of the right skin in a virtuoso technique, full of visual display.

The hourglass drum in Korea can be traced back to mural paintings of the Koguryŏ period (37 bce–668 ce) and artefacts (such as stone and metal reliefs) of the Silla period (57 bce–935 ce). The name *changgo* appears in literary references to the year 1076, and both the instrument and the name have remained essential to the tradition ever since: virtually all surviving forms of Korean musical notation (tablature, letter, graphic etc) include parts for the *changgo*, and it is the one instrument vital for nearly every performing ensemble.

At present the *changgo* is found in most genres of Korea music, whether court, aristocratic or folk. Normally its purpose is to articulate the repetitions of structural rhythmic patterns as an accompaniment to melody instruments, but there is also a solo repertory of considerable rhythmic subtlety in *nongak* and the more recent small percussion ensemble *samullori*.

Related hourglass drums include the Korean *kalgo*, the several Japanese *tzuzumi*, and the Chinese *zhanggu*.

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ROBERT C. PROVINE

## Changing note.

See [Nota cambiata](#).

## Chanler, Theodore (Ward)

(*b* Newport, Rhode Island, 29 April 1902; *d* Boston, 27 July 1961). American composer and critic. He studied the piano and composition with Hans Ebell and theory with Arthur Shepherd, and in 1919 entered the New York Institute of Musical Art to study with Richard Buhling (piano) and Goetschius (counterpoint). Later he worked under Ernest Bloch at the Cleveland Institute and attended Brasenose College, Oxford University (1923–5). After studying composition for three years with Boulanger in Paris, he returned to the USA in 1933; for a short time in the following year he was music critic for the *Boston Herald*. He won the League of Composers Town Hall Award in 1940 with *Four Rhymes from Peacock Pie*, and received two Guggenheim fellowships (1940, 1944). He taught at the Peabody Conservatory (1945–7) and later at the Longy School, Cambridge, Massachusetts, where he remained until his retirement in 1959. A perceptive and articulate composer-writer, he was a regular contributor to *Modern Music*. His compositions are marked by lyrical melody, polytonality and economy of musical materials; his output largely consists of songs. He holds a unique position in 20th-century American music history as a lyric miniaturist; his song cycle *Eight Epitaphs* (New York, 1939) is considered his most outstanding work and one of the most valuable contributions to American art song.

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DAVID E. CAMPBELL/LAURA L. BROUGHTON

## **Channey, Jean de**

(*b* Piedmont, c1480; *d* Avignon, c1539–40). French printer. He began his printing career in Lyons around 1500 as an apprentice to Jacques Arnoullet. On the latter's death in 1504 or 1505, his widow Michelette du Cayre entrusted the press to Channey, who published a book under his own name in about 1505, using Arnoullet's type. Assuming that he would have had to be in his mid-20s for such a responsibility, he was probably born about 1480. Another book with his name as printer was published in 1510, using his printer's mark, a copy of the Aldine anchor and dolphin, for the first time.

Because Arnoullet's sons were coming of age and were ready to take over their father's business, Channey petitioned the Avignon town council in late 1512 for permission to establish a printing firm there. In August 1513 the first of many books with the Avignon address appeared in print. Michelette du Cayre followed him to Avignon, where she married him.

His involvement with music came about through a contract with the composer Elzéar Genet, known as Carpentras, to print four books of his music. Channey was perhaps the best of the few printers in Avignon, but apart from the undated book *Regles communes de plain chant avecques la fin des tons tant reguliers que irreguliers nottee*, he had no experience with music. He remained a publisher of books of grammar, law, theology, popular tales in French and Latin, and poetry (including Marot) until 1540 when he issued a series of ordinances of King François I. This last publication is dated 1540 on the title-page but 1536 on the colophon. An agreement dated 2 January 1531, which reveals many important details about contemporary printing problems, states that Carpentras was to provide a trained singer-corrector at his own

expense, to supervise the project and to share the responsibilities for the print run of 500 copies. There was great difficulty in making the note types fit the lines and spaces of the staves, and instead of the six months specified in the contract it was 16 months before the first of the four books appeared (on 15 May 1532). Following this first book (of masses), a second book (of Lamentations) was published on 14 August 1532. An undated book of hymns was issued before 1534 (it is dedicated to Cardinal Ippolito de' Medici, who died in August 1534). A fourth book, also undated and containing *Magnificat* sections, appeared later, probably not after 1536.

Although Attaignant and Moderne had already begun printing music by the new single-impression method, Channey was the only French printer to follow the double- or triple-impression methods of Petrucci and other Italian music publishers. The most original and distinctive feature of the books is the music type, which has rounded instead of lozenge-shaped note heads. This type was designed by the music copyist Etienne Briard of Bar-le-Duc, who imitated the kind of handwriting that he himself had used 15 years earlier at the papal chapel of Leo X where Carpentras had been a singer. (For illustration, see [Printing and publishing of music](#), fig.7.)

His four music books are an isolated example of teardrop notation in the history of music printing, unless they served as a model for Robert Granjon in Lyons when he designed a similar round-note music type in 1558.

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SAMUEL F. POGUE/FRANK DOBBINS

## Channing, Carol (Elaine)

(b Seattle, 31 Jan 1921). American actress and singer. She made her stage début in 1941 with *No for an Answer*, created the role of Lorelei Lee in *Gentlemen Prefer Blondes* (1949), and succeeded Rosalind Russell in the role of Ruth Sherwood in *Wonderful Town* (1953). It is for the role of Dolly Gallagher Levi in *Hello, Dolly!* (1964), however, that she is best known, and for which she has won both a Tony Award and the *Variety* Drama Critics Award. She received a special Tony Award in 1968. In 1973, she returned to Broadway as Lorelei Lee in *Lorelei*, for which she was nominated for a Tony Award. Her success on stage made her a popular guest on various television game and talk shows, including 'Password', 'To Tell the Truth', the 'Merv Griffin Show', and the 'Ed Sullivan Show'. In 1994, Channing reprised the title role in the revival of *Hello, Dolly!*, 30 years after its creation. In 1995, she received a special Tony Award for lifetime achievement. She began her career as a soprano, but evolved into a true Broadway belter. She possesses a large stage voice with a heavy emphasis on the lower chest register, and has one of the most uniquely recognizable voices of 20th-century musical theatre, having retained its remarkable quality through the decades.

## Chanot.

French family of violin makers. The first member of the family known to have made violins is Joseph Chanot (*b* Boulaincourt, nr Mirecourt, 10 Sept 1760; *d* Mirecourt, 23 Aug 1832). He worked in Mirecourt from the 1780s. His eldest son, François (*b* Mirecourt, 25 March 1788; *d* Brest, 11 Nov 1825), was a mathematician who specialized in naval construction, but who also took an interest in violin making. In 1817 he patented a 'guitar-shaped' violin built on what he considered to be acoustical principles, with a flat table, c-holes and no soundpost, and he presented such an instrument, with a paper on the subject, to the Académie Royale des Beaux-Arts. An example of this instrument, made in 1818 for Viotti, and a cello, are in the instrument collection at the Musée de la Musique, Paris.

François Chanot's brother Georges Chanot (i) (*b* Mirecourt, 25 March 1801; *d* Courcelles, nr St Rémy-les-Chevreuse, 10 Jan 1873) is judged second only to J.B. Vuillaume among Parisian copyists of Stradivari and Guarneri 'del Gesù'. Their lives to some extent ran parallel, since both came from Mirecourt to Paris, both became renowned experts and dealers as well as makers of new instruments, and both had powers of observation which put them ahead of their contemporaries as copyists. Georges Chanot settled in business in Paris from 1821, firstly at 3 place des Victoires, then 7 passage Choiseul. In 1837 he moved to 26 rue de Rivoli and in 1847 to 1 quai Malaquais, where the family stayed until 1888. Chanot's business was smaller than Vuillaume's and produced comparatively few instruments. In order to avoid fierce competition with Vuillaume, Chanot himself spent much time travelling through Europe, especially Spain, England, Germany and Russia, in search of old instruments and doing repairs. By this means he also gained an international reputation for his own instruments. His exceptionally neat workmanship perhaps shows more sympathy with Stradivari than with Guarneri, and his familiarity with worn Cremonese varnish helped him to produce most realistic results in his imitations. His instruments have as good a tone as any made in Paris after Lupot, with the characteristic French power of sound but without the Italian subtlety of response.

Georges Chanot had three sons: Adolphe (*b* Paris, 16 Sept 1826; *d* Paris, 15 July 1854) was a fine restorer and bowmaker. He worked for a while at John Turner's shop in London but died at the age of 27. Georges Chanot (ii) (*b* Paris, 11 Jan 1831; *d* London, 11 March 1893) moved to London in 1851, and in 1858 worked on his own account. He was known for many years as one of the best workmen in London. One of his sons, Georges-Adolphe Chanot (*b* London, 28 Oct 1855; *d* 1911), made violins in Manchester from 1879 and another, Joseph-Anthony (*b* London, 1 Oct 1865; *d* 1936), worked in Wardour Street, London. The third son of Georges Chanot (i) was Joseph Chardon (*b* Paris, 22 May 1843; *d* Paris, 21 June 1930); his mother was Antoinette Chardon, Chanot's shop assistant. Joseph was never legitimized by his father, and when he succeeded to the business in 1873, he adopted the trade name 'Maison Chanot, fondée en 1821, Chardon successeur'. He moved to 22 boulevard Poissonnière in 1888 and to 3 rue d'Edimbourg in 1914. He was a good dealer and a renowned expert. In 1897 he was joined by his son

Georges (iiii) (*b* Paris, 22 April 1870; *d* Paris, 11 June 1949); the firm then became known as 'Chardon et fils successeurs'. In 1939 Georges (iiii) moved to 39 rue de Rome; after his death, the business was run by his two children: André (*b* Paris, 18 July 1897; *d* Paris, 24 Aug 1963), a fine bowmaker, with his sister Joséphine (*b* Paris, 10 July 1901; *d* Paris, 1 Feb 1981), who was responsible for the commercial aspects of the trade. The firm ceased with the death of 'Mademoiselle Chardon'.

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CHARLES BEARE/SYLVETTE MILLIOT

## Chan Pui-fang.

See [Chen Peixun](#).

## Chansi, François de.

See [Chancy, François de](#).

## Chanson

(Fr.: 'song').

Any lyric composition set to French words; more specifically, a French polyphonic song of the late Middle Ages and Renaissance. In a general sense the word 'chanson' refers to a wide variety of compositions: the monophonic songs of the Middle Ages (see [Troubadours](#), [trouvères](#)); court songs of the late 16th and 17th centuries ( see [Air de cour](#)); popular songs of the streets, cafés and music halls in the 17th, 18th and 19th centuries (see [Chanson pour boire](#); [Vaudeville](#); [Pastourelle](#); [Bergerette](#) (ii); [Brunette](#)); art songs of the 19th and 20th centuries ([Mélodie](#)); as well as to folksongs ('chanson populaire' or 'chant folklorique'). The term is sometimes used in its more specific sense to refer only to those 15th- and 16th-century polyphonic songs that do not set poems in one of the *formes fixes* (see [Rondeau](#) (i); [Virelai](#); [Ballade](#) (i)), but in this article it is taken in a somewhat broader context to mean any polyphonic song with French text written from about the time of Machaut to the end of the 16th century.

1. Origins to about 1430.
2. 1430 to about 1525.
3. 1525 to the mid-16th century.
4. The second half of the 16th century.

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## Chanson

### 1. Origins to about 1430.

Extensive collections of monophonic songs by trouvères and troubadours survive from the 13th century, and secular songs sometimes appear in one of the upper parts of a 13th-century motet, combined with other texts in French or Latin and set over a tenor derived from plainchant (or, rarely, from a song or dance). But polyphonic compositions in which all the voices sing the same lyrical poem (or where the top line, intended to be sung, is accompanied by one or two newly invented subordinate lines) are extremely rare before the middle of the 14th century. Guillaume de Machaut is the earliest musician to have written an extensive collection of polyphonic songs; he can legitimately be called the first important composer of polyphonic chansons.

But a few polyphonic songs survive from the late 13th and early 14th centuries: a number of three-voice rondeaux, including 16 composed by Adam de la Halle, one by Jehannot de L'Escurel and two in the so-called Picard roll (*F-Pn* Pic.67), dating from the early 14th century. In addition, the late 13th-century manuscript *F-Pn* fr.12786 contains on ff.77–82 a group of 35 poems (mostly rondeaux) with spaces that can only have been intended to contain polyphonic music of the kind found in Adam de la Halle's chansons. Apel also proposed that three songs in the Leiden fragments (*NL-Lu* BPL 2720, ed. in Apel, 1972, iii, nos.285–7, and Van Biezen and Gumbert, 1985, nos.L9–11) could be from the first quarter of the century, though their context in a Flemish manuscript of around 1400 could be otherwise construed. Most of these songs were written in a style closely resembling that of the conductus. The music moves in lightly decorated note-against-note counterpoint; most of the pieces were notated in score with the text beneath the lowest voice. In some or all of these chansons, the lowest or middle voice seems to be the most important melodically; for example, the middle voice of Jehannot's *A vous, douce debonaire*, appears elsewhere in the manuscript of his works as an independent melody supplied with the complete poetic text (the polyphonic version has only the refrain). This could suggest that these earliest chanson composers may well have set about making polyphonic versions of originally monophonic melodies.

Besides the two polyphonic rondeaux, the Picard roll also contains two chaces, that is, three-part canons, complete with onomatopoeic effects, that set hunting poems in the manner of an Italian caccia (although most cacce consist of a two-part canon over a third non-canonic supporting line). Only an incomplete fragment of one chace appears in the Picard roll, and the second (*Se je chant mains que ne suel*) was originally thought to be a two-part canon.

Among Machaut's settings of long sequence-like poems called lais, most of them monophonic, are several that are canonic, and one of his polyphonic ballades consists of a three-part canon with each voice singing different words. But most of Machaut's polyphonic songs resemble neither chaces nor the conductus-like compositions of Adam and Jehannot. Instead, they are basically treble-dominated, with one or more florid melodic lines supplied with text, one or more slower-moving accompanying lines (tenors and contratenors) and an occasional faster-moving upper part called 'triplum'. Judging from their musical style, Machaut's chansons seem best adapted for

performance as solo songs with instrumental accompaniment, although 14th-century performing practices allowed a *cappella* performance of them.

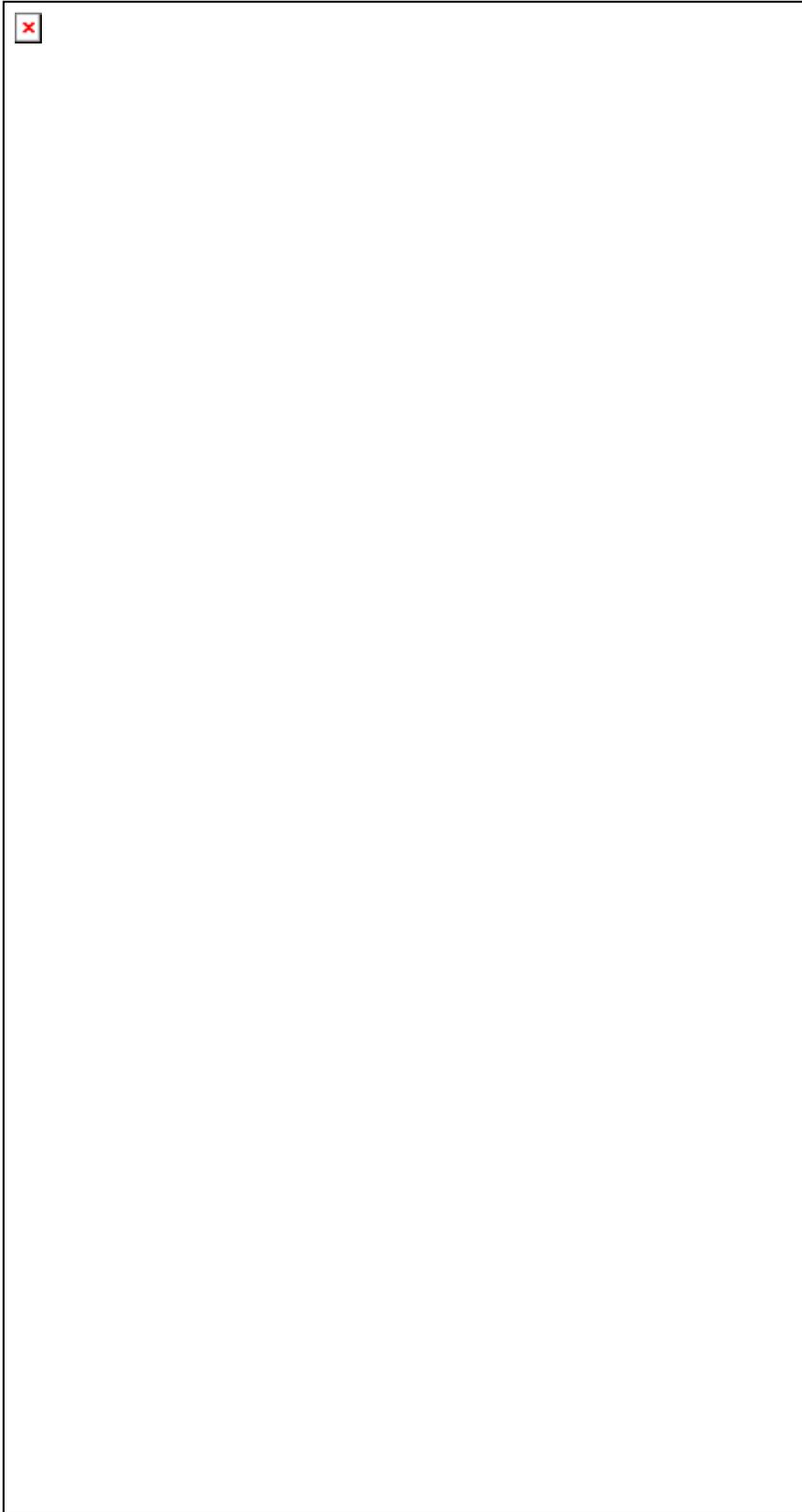
In his long narrative poem, *Remede de Fortune*, probably written before 1342, Machaut interpolated compositions for one, two, three and four voices to illustrate various verse forms: *Lai*, *complainte*, *chanson roial*, *baladelle*, ballade, virelai and *rondelet* (or *rondeau*). But the major portion of his secular polyphonic works consists of settings for two, three and four voices of ballades, virelais (or 'chansons baladées', as he called them) and rondeaux. They have survived as a group, included in the several manuscripts that contain Machaut's complete poetic and musical works, though several also appear scattered throughout various manuscript anthologies of the time. Since there are so few connecting stylistic links between the conductus-like chansons of the earlier generation and the treble-dominated style of Machaut, with its emphasis on rhythmically unstable, intricately decorated melodic lines, it may be that Machaut himself invented the new chanson style that was to dominate secular polyphony for almost 200 years. Possibly Philippe de Vitry, none of whose secular works survive, first composed polyphonic chansons in the new style; an anonymous 14th-century poetic treatise credits him with having 'found the manner of the lais and simple rondeaux', a statement that may acknowledge his innovations in the realm of secular polyphony, but may merely suggest that he established those poetic forms in the manner in which musicians would continue to use them, or that he set those poetic forms to monophonic music. Possibly, too, Machaut derived his new chanson style from the earlier motet, for the two kinds of composition are not completely dissimilar. The 13th-century motet is normally polytextual, but the tenor is in longer notes; thus a two-voice motet, with French text in the upper voice, differs from a chanson chiefly in having a tenor that is derived from plainchant and written in modal rhythms or isorhythmic patterns, rather than being newly composed and rhythmically free.

The repertory of polyphonic chansons of the first half or even three-quarters of the 14th century is quite small (Machaut's 70 or so compositions make up by far the largest single group), but composers after about 1360 regularly set French lyric poems polyphonically. Well over 400 compositions survive from the last three or four decades of the century, all of them available for study in modern editions (see Apel, 1950 and 1970–72; Greene, 1981–9; Wilkins, 1966), and Reaney (1955–83) has published over 100 more dating from the first decades of the 15th century. These chansons were the work of two overlapping generations of composers active during the period between Machaut and Du Fay (c1360–1420): a group of 'mannerists', most of whose complex works were composed before the turn of the century; and a somewhat younger group (the precursors of Du Fay and Binchois) who wrote less complicated chansons during the first two or three decades of the 15th century, but who began their work before 1400. The works of some of the best composers of this period, such as Johannes Ciconia, Matteo da Perugia and Baude Cordier, show the characteristics of both generations; during their careers, however, these composers appear to have simplified their earlier mannerist tendencies and helped to establish a new style.

The majority of mannerist chansons, which consist of mostly three-part settings of ballades, virelais and rondeaux, appear in four large manuscript anthologies from libraries in Chantilly (*F-CH* 564), Modena (*I-MOe* α.M.5.24,

olim lat.568), Paris (*F-Pn* n.a.fr.6771, the so-called Reina Codex) and Turin (*I-Tn* J.II.9), the last of which contains a repertory of music from Cyprus. Some of the mannerist composers worked at the papal court in Avignon (J.S. Hasprois, Johannes Haucourt) and at the courts of Foix or Aragon (Gacian Reyneau, Jaquemin de Senleches, Pierre Tailhandier and Trebor). Others, such as Anthonello de Caserta, Philippus de Caserta and Matteo da Perugia, were Italian, and their works show the influence of the Trecento ballata, madrigal and caccia.

The mannerist composers took special delight in rhythmic complexity, written down in a sophisticated notation capable of expressing intricate syncopations and polyrhythms ([ex.1](#); the sets of notes above and below the staves were added by the editor, Apel, to clarify the rhythmic groupings of the original notation). Most of their chansons have the treble-dominated texture first found in Machaut's polyphonic songs, a florid melody with text accompanied by two slower-moving supporting voices (tenor and contratenor). This basic scheme is capable of great variety, however: the contratenor sometimes approaches the cantus in speed and complexity; some chansons have two florid melodies, each supplied with text; in some a fourth voice, called 'triplum', is added above the others. The longest and most ambitious and serious chansons of the mannerists set ballades, some of which extend to 90 bars or more. Among the most immediately appealing compositions in this repertory are the virelais that imitate natural sounds such as birdcalls (e.g. Vaillant's *Par maintes foyes*).



Chansons by the later of the two generations between Machaut and Du Fay are found in a number of early 15th-century manuscript anthologies, particularly that in Oxford (*GB-Ob Can.misc.213*). This collection includes music by Nicolas Grenon, Richard Loqueville, Estienne Grossin, Franchois Lebertoul, Guillaume Legrant, Johannes Reson, Hugo and Arnold de Lantins, as well as by Johannes Cesaris, Johannes Carmen and Johannes Tapissier, the three composers singled out by Martin le Franc in his poem *Champion des dames* as having astonished Paris with their music before the advent of Du Fay and Binchois. With their simpler style, in which the complex artifices

of the mannerists are largely absent, they established the conventions that the later 15th-century composers followed. In their music the principal melodic line is less florid than in works by Machaut and his successors. Melismas are usually reserved for initial or final parts of a phrase (and may well occasionally have been performed by instruments). The contratenor generally moves with the tenor in slower note values often disjunctly, filling in the harmonies. The more ambitious ballades and multi-stanza virelais all but disappeared in favour of the shorter and more epigrammatic rondeaux.

## Chanson

### 2. 1430 to about 1525.

Many of the most important 15th-century composers were born and educated in the areas controlled by the dukes of Burgundy, especially in the part that is now northern France and Belgium. From there many of them pursued careers in various parts of western Europe, particularly Italy, and became the ambassadors of an international musical style. Hence scholars speak of a Burgundian school of 15th-century composers, or a Franco-Flemish school, and of Burgundian or Franco-Flemish chansons. The terms have proved their usefulness, and it is doubtless correct to stress the importance of the 15th-century Burgundian court as a cultural centre so long as it is clear that the most important surviving French chansonniers of the years 1450–75 are from central France (perhaps Paris, Tours or Bourges) and that other French centres were often just as important.

The work of Guillaume Du Fay dominates our view of the French chanson in the second quarter of the 15th century, largely because his are the works that most vividly characterize their texts. He seems to have chosen a wider range of poetic theme than most of his contemporaries. The variety of moods in his song poetry is enormous: from the celebratory – *Resvelliés vous* – to the lamenting – *Mon chier amy* – to the hearty and companionable – *Hé compaignons* – to the obscene – *Je ne suy plus* – to the seasonal – *Ce jour de l'an* – to the suicidal – *Helas mon dueil* – to the farewell song – *Adieu ces bons vins* – to the incomprehensible jargon of the drinking-song *Puisque vous estes campieur*, and so on. He cultivated a wide range of sharply focussed ideas, while many other composers operated within a less consciously varied palette (the variety is still there, just with rather subtler gradations).

But even within his love poetry, Du Fay shows the most astonishing variety. *Par le regard de vos beaux yeux* is one of the few songs of blissfully happy and fully reciprocated love. *Pouray je avoir* is in the genre of persuasive seductive songs, uncertain of their reception. *J'ay mis mon cuer* is a song of unrestrained praise expecting no response. In *Malheureux cuer* the poet addresses his heart and complains that it has brought him unfathomable sadness.

Du Fay could set the tone with absolute precision in only a few notes. The long held note that opens *Par le regard de vos beaux yeux* shows an almost tentative introduction to a melody that becomes more and more luscious as it progresses. The striking chromatics at the start of *Helas mon dueil* are among the saddest notes he wrote, strikingly different from the joyful chromatics at the opening of the wedding song *Resvelliés vous*. The languid octave rise and fall that begins *Malheureux cuer* gives a wonderful introduction to the poet's dialogue with his wayward heart. At the start of *Vostre bruit* the sturdy

imitative pattern marvellously reflects the poet's courage in aspiring to love a lady so much loved by others. The bracingly imitative opening of *Entre vous, gentils amoureux* instantly sets the tone of communal merrymaking on Mayday.

Du Fay, like his predecessors, set mostly chansons cast in one of the *formes fixes* (*La belle se siet* is a rare exception, being based on a popular ballad melody), but he had a decided preference for rondeaux over ballades or virelais; almost 60 of his 80 chansons are rondeaux, a proportion characteristic of the chanson production of most later 15th-century composers.

Du Fay inherited the treble-dominated three-part texture from earlier generations, but in his chansons this traditional model underwent considerable revision and refinement. The principal melodic line (and, indeed, all three lines) in his early chansons, such as *Adieu ces bons vins de Lannoy* ( [ex.2](#)), is apt to be quite simple metrically. Except for frequent hemiola patterns they can be transcribed into modern notation in 3/4 or 6/8 with few or no syncopations over the bar-lines. In later works Du Fay conceived his melodies in irregular groupings of two or three beats independent of metrical units, a feature that gives his melodies a floating, almost detached quality, and that established a stylistic convention followed by most composers for the next 150 years. Also in his later chansons Du Fay refined his control of tonality, and he took ever greater care to integrate the various strands of texture into a homogeneous whole (while never abandoning the layered structure of treble-dominated texture), by moving all three voices at approximately the same speed, for example, or by increasing the amount of imitation among the voices.



Binchois is usually portrayed as a lesser contemporary of Du Fay. Spending most of his mature career at the court of Burgundy, Binchois cultivated a

much more consistent style, where Du Fay seems to have gathered new ideas from others almost with each new piece. The music of Binchois is more private and reflective, so it has found less favour in recent years. But in the 1420s and 30s his music was more widely distributed than that of Du Fay; and in many ways his restrained and refined style can be considered to represent the central tradition of the chanson in those years.

Much of Binchois' music is very simple: extremely regular phrases; almost syllabic declamation of the text until the slight melismas in the last line to bring it to a close; but most important of all, very much music of melodic line and grace, with the lower voices often playing no role except to support the melody. Everything is calculated to framing the very simple melody that projects the words. In his music every slightest gesture seems designed for a clear musical purpose; the text must come through with absolute clarity, an aim achieved by using an almost minimalist melody, sometimes with phrases that keep within only three or four notes.

When Binchois becomes more elaborate it is still clear that his aim is clarity and graceful line. His music shows very little interest in harmonic colour for its own sake. Binchois was a composer of lines, not harmonies or textures. In some of his chansons there are astonishing and fascinating dissonances, but even these are calculated merely to drive the melodic line.

Du Fay and Binchois were the most distinguished figures of their generation, but there were many fine chanson composers among their contemporaries, most of them employed in cathedrals and princely chapels as church musicians. Like Du Fay, many of them had been educated by the great choir schools in the Low Countries. Graduates of those institutions who were active during the first half of the century include Nicolas Grenon, Richard Loqueville, Johannes Brassart, Hugo and Arnold de Lantins and Johannes Franchois de Gemblaco.

Around 1450, various changes in the chanson style took place, of which three should be mentioned here. The first is syntactical: the contratenor moved into a range below the tenor, becoming a true bass line for the first time in musical history; that affected all kinds of polyphony (including, for example, the emergence of a consistent style of four-voice sacred polyphony at the same time) and therefore needs no further comment in this context. The second concerns text-setting: just as the composers of the early 15th century had reacted against the music of the *Ars Subtilior* by writing songs that were almost syllabic and put their emphasis on clear declamation, so the generation of the 1450s allowed a new luxury of lines to create their own kind of novelty. A rondeau with a four-line refrain in the 1420s or 30s would characteristically take about two minutes to perform, whereas those of the 1450s could be twice as long and those of the *Compère-Agricola* generation perhaps six or seven minutes – a development that surely contributed to the ultimate abandonment of the *formes fixes*. Third, and perhaps related to the second change, was the revival of the old *virelai* form that had been neglected for some 40 years but was to become one of the favoured forms for composers such as Ockeghem and Busnoys.

Busnoys was a sophisticated melodist particularly adept at writing long and elaborately shaped vocal lines. Often they are made up of melodic clichés, cadence formulae and turns of phrase common to all Franco-Flemish

composers of his time, but Busnoys filled his melodies with finely wrought details and organized them in carefully balanced segments. His technique of beginning each phrase syllabically with a clearcut motif and continuing with faster motion and a long melisma on the penultimate or antepenultimate syllable derives from earlier masters; but he normally took great pains to contrast the differing formal and melodic functions of phrase beginnings and endings. Moreover, in his music, individual phrases tend to be longer and more complex (they are often subdivided, for example, into several smaller units) than those of earlier composers.

Like Ockeghem, Busnoys made an effort to weld the three voices together into a homogeneous texture, partly by understating the conventional hierarchy of principal melody (cantus), supporting melody (tenor) and filler voice (contratenor). Not infrequently two of the three voices move in parallel 3rds or 10ths, a mannerism associated with Busnoys as well as his younger contemporaries, Jacob Obrecht and Alexander Agricola. The amount of imitation Busnoys wrote in any one chanson varies greatly; some have very little, whereas others include fully developed points of imitation between two or even all three voices at the beginnings of most or all of the phrases. In addition to his settings of rondeaux and virelais, Busnoys also composed a few polyphonic arrangements of popular tunes, and some chansons in which one or two popular tunes serve as *cantus firmi* providing the scaffolding over which the cantus (and sometimes other voices as well) sing a more conventional lyric, usually a rondeau. Normally three voices sufficed to set these stereotyped love-poems to music, but in about a third of his chansons Busnoys wrote for four voices, the texture that was to become standard for secular as well as sacred music by about 1500.

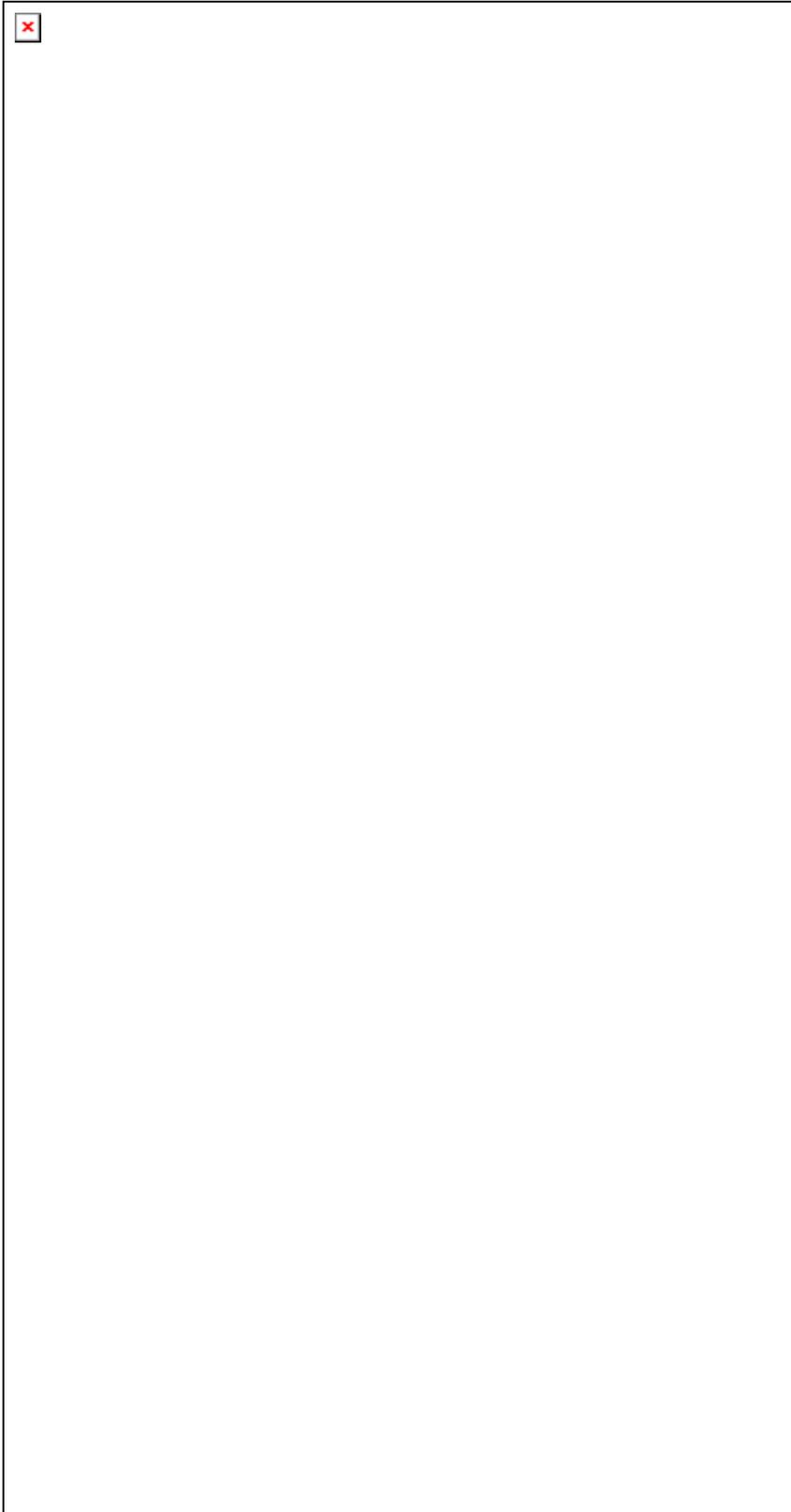
It looks very much as though most of the surviving chansons by Ockeghem and Busnoys were composed by about 1470. At about the same time a new and startling generation arose. Perhaps the most successful of these was the young Hayne van Ghizeghem, whose *De tous biens plaine* and *Allez regrets*, both composed around 1470, were to become the most widely copied chansons of their time and were to stay in the repertory for some 70 years, to judge from their surviving sources. The true innovator of that generation, however, seems to have been Loyset Compère, whose chansons show the most radically new uses of imitation and of melismatic lines that are plainly used purely for their decorative effect. In that same generation Alexander Agricola produced some of the most elaborately florid text settings of the entire 15th century. A favoured form of chanson at this time was the [Motet-chanson](#), normally in three voices, in which a lower voice carried a Latin text and was usually based on chant.

Also in those years, perhaps initially in the hands of Johannes Martini, the tradition of the 'instrumental' chanson arose. In texture and melodic structure these works differed little from the chansons of Compère and Agricola. The main difference is in their formal design: while they generally adhere to the formal pattern of the rondeau settings, they do not have the clear separation of poetic lines that had characterized all songs of the 15th century. None of these works has any identifiable text beyond the opening words, and it must be assumed that these were simply titles of pieces that stand firmly in the chanson tradition but were evidently intended for instrumental ensemble performance.

Some time about 1480 this led to yet another tradition, perhaps pioneered by Alexander Agricola, that of apparently instrumental pieces that were elaborations based on just one voice of an existing chanson: Hayne's *De tous biens plaine* was initially a favourite for this kind of treatment, as were Ockeghem's *D'ung aultre amer* and the anonymous *J'ay pris amours*.

In secular and sacred works, musical style changed radically towards the end of the 15th century. The generation of Franco-Flemish musicians whose careers span the several decades before and after 1500 – in the first place, Josquin Desprez, but also Jacob Obrecht, Henricus Isaac, Pierre de La Rue, Jean Mouton, Antoine de Févin and many others – forged new techniques that became central to 16th-century musical language. Although they continued chiefly to use *cantus firmi*, composers around 1500 made a decisive step forward in liberating themselves from the scaffolding techniques of the later Middle Ages, which forced predetermined elements of design on their compositions. They began to work with motifs as the smallest units of musical construction, creating in the process pieces consisting of chains of interlocked phrases, each of them devoted to the manipulation of a single motif. In its 16th-century classical formulation, this technique produced a series of points of imitation, interrupted for variety and contrast by occasional chordal passages. The composer planned his piece without recourse to any predetermined scheme; he varied the texture and changed the character of the music at will, shifting from full sounds to thin, from strict imitative counterpoint to dialogue among parts of the choir to thickly scored chords as his mood and the musical requirements dictated.

These new techniques radically changed the relationships of individual voices and hence the way music actually sounded. Although both Du Fay (especially in his later years) and Ockeghem tended not to emphasize the differences among various voices, each strand in the contrapuntal fabric did not become fully equal until the end of the century, in the music of Josquin and his contemporaries. Perhaps the most obvious result of the innovations of the new generation of composers working around 1500 was the change from a hierarchical texture, in which each voice has a special function, to a texture in which all the voices, while independent, are equal in importance and in melodic style. This new sonority is sometimes described as a combination of melodic lines that are all vocal in conception, but this does not mean that pieces in the new style were performed exclusively by voices. Specifically in the chanson, the new technique of imitative counterpoint applied to equal but independent melodic lines enabled composers more easily to abandon the predetermined repetition schemes of the *formes fixes*. The gradual disappearance of *rondeaux*, *ballades* and *virelais*, however, did not prevent Josquin and his contemporaries from using repetition schemes. Josquin often repeated phrases in ways that are easily comprehensible if untraditional, and he was especially apt to associate musical repetition with poetic lines that rhyme. Josquin mirrored the structure of the poem, for example, in his setting of *Plusieurs regretz*, composed round a canon, the structural device that he used more than any other in his settings of serious courtly lyrics. But in *Je ne me puis tenir d'aimer* (ex.3), a through-composed chanson without any scaffolding device, he took full advantage of the possibilities of imitative writing and choral dialogue to vary the texture of the music and to extend each phrase by working with one or more motifs very much in the manner of a motet.



Popular poems, intended to be sung, circulated throughout France during the 16th century in cheaply printed books of verse; the melodies for some of them survive in several manuscripts prepared for the aristocratic circles round Louis XII, who evidently cultivated for a time this attractive genre, intended in the first place for the amusement and education of the urban lower and middle classes. Josquin's generation was the first to use this material extensively, and he himself wrote a substantial number of popular arrangements. It is not always possible to be certain that a particular chanson

incorporates a popular tune if its monophonic model has not survived, but the tenor of Josquin's *Si j'eusse Marion* is so simple and straightforward that there can be little doubt that the composer took into his polyphonic texture one of the melodies sung in the streets of Paris. Josquin treated his borrowed material in the manner he reserved for three-part popular arrangements; that is, the outer voices imitate the cantus firmus, but the tenor enters last and presents the melody in its simplest and most complete form while the outer voices either continue their imitation or move in parallel motion. Similar three- and four-part popular arrangements were composed by Févin, Mouton, Ninot le Petit and various other composers working in the late 15th century or early 16th. In four-part popular arrangements the borrowed material is often paraphrased rather than presented as a cantus firmus, and Josquin sometimes put the popular melodies into canons with themselves to form a solid structural framework round which the other voices weave their complex and varied web; he did so, for example, in *Faulte d'argent*, and in *Adieu mes amours*, in which the cantus sings a rondeau while the lowest voices move in free canon.

Not all late 15th- and early 16th-century composers were as progressive as Josquin in abandoning the *formes fixes*. The chansons of Pierre de La Rue, Johannes Prioris, Antoine de Longueval, Antonius Divitis and others include settings of rondeaux and virelais as well as some songs in the newer forms and styles, whereas Obrecht, Isaac, Mouton, Févin, Ninot le Petit, Braconnier, Antoine Brumel and others abandoned the older forms almost entirely. The music of these men appears in the later manuscript chansonniers as well as in the magnificent three-volume anthology of songs published by Ottaviano Petrucci of Venice in the years after 1501: the *Odhecaton*, *Canti B* and *Canti C*.

See also [Borrowing](#), §7.

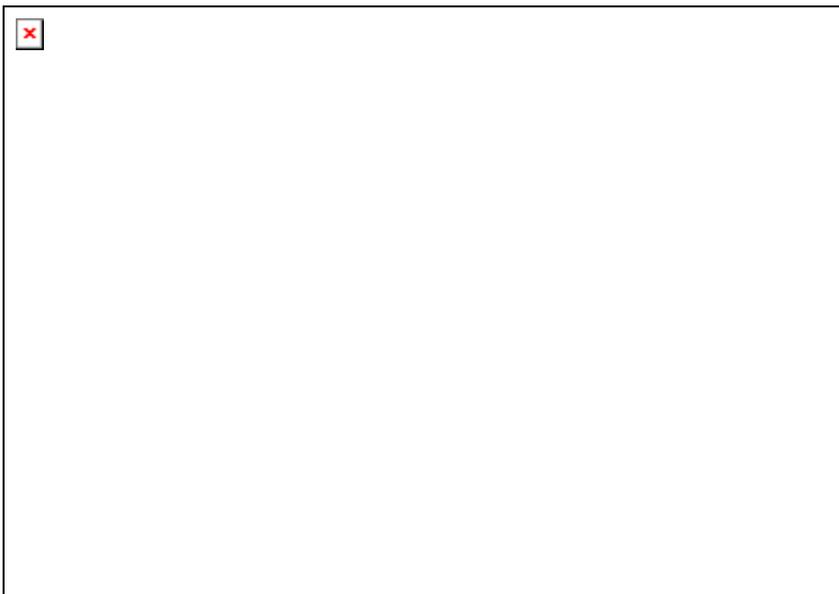
## Chanson

### 3. 1525 to the mid-16th century.

Much discussion of the chanson repertory of the second quarter of the 16th century has taken place against a background of presumed differences in national or regional approaches to musical style. This view has stressed the apparent contrast between the predominantly imitative and contrapuntal style favoured by Franco-Flemish composers such as Gombert (who worked at the Netherlands Habsburg court and whose chansons were issued principally by Flemish printers such as Susato) and the patent lyricism and homorhythmic textures preferred by French composers, above all the royal musician Sermisy (whose output figures largely in the offerings of the official French printer Attaignant). Indeed, a considerable stylistic gulf separates the two approaches.

Many of Sermisy's chansons are graceful but quite straightforward lyrical miniatures with easy charming melodies that follow closely the rhythms of the words they set. Sermisy harmonized his polished soprano lines with simple

chords, or placed them in a polyphonically animated homophony, or else he elaborated the important melodic material by means of relaxed bits of imitation that make the texture varied and interesting. But it is the very simplicity of a song like Sermisy's *Tant que vivray* (ex.4), which sets a poem by Clément Marot, that makes its greatness so elusive and so difficult to explain. Such a chanson certainly reaches no great expressive heights, although its charm and ability to delight listeners are immediately evident. Like so many of Sermisy's chansons the words seem to control the flow of the music. They are set for the most part syllabically, with short melismas only towards the ends of phrases serving a purely decorative function. Moreover, the structure of each musical phrase exactly matches the formal details of the poetry. The pause on the fourth note of each of the first three phrases, for example, marks the caesura in the middle of the poetic line, and the characteristic opening rhythm, repeated at the beginning of each phrase, mirrors the dactyls of the poem. Some chanson melodies are virtually isorhythmic, so closely do they fit the patterned repetitive rhythms of the poetry. In spite of its imitative second half, *Tant que vivray* is unusually homorhythmic; in most Parisian chansons the texture is enlivened by rather more actively moving and independent inner parts. Moreover, most chansons in this repertory reveal more clearly than *Tant que vivray* that their counterpoint is based on a self-sufficient duet between superius and tenor, to which a harmonic bass and a complementary (and sometimes extraneous) altus have been added.



How different these French chansons of the 1530s are from settings produced in the Netherlands can immediately be seen by comparing *Tant que vivray* with the songs by Clemens non Papa, Gombert, Willaert, Richafort or Crecquillon that were published by Susato in Antwerp and by other Flemish printers of the mid-16th century. Without their words, many of these Flemish chansons could well be mistaken for motets, so pervasive is their imitation and so dense their texture once all the voices have entered (there are many works for five voices here, as well as three- and four-voice ones such as are found in French prints). In purely musical terms the secular nature of such compositions can be discerned only in matters of details and emphasis; they are shorter, less serious and somewhat more tuneful than most motets, their phrases are more concise and clearly defined, and their rhythms shortwinded

and inclined to regular emphasis (even though the implied metre often conflicts with the bar-lines of modern editions).

Scholars have now refined their view of the chanson repertory of the second quarter of the century, recognizing that each of the two principal types embraces a wide range of styles. Much the same concern for coordinated polyphonic motion and clear text declamation in Sermisy's *Tant que vivray*, for instance, can also be heard in the music of his close associate Certon, who was employed in Paris as master of the choirboys at the Ste Chapelle. But the so-called Parisian manner of chanson composition was not shared by all composers whose careers can be linked to Paris, nor were French provincial composers equally disposed to emulate directly Sermisy's approach to melodic style, texture and form. Thus, although Sermisy's style was clearly favoured at the royal court (and at the allied court of Lorraine, to judge from the speed with which the local court composer there, Mathieu Lasson, adopted Sermisy's model of melodic design), there now seems no convincing reason to view the French repertory as a monolithic one. The long and often melismatic melodic lines favoured by Janequin, who with Sermisy dominated the French publications of the second quarter of the century, reveal that the restrained lyricism and largely homorhythmic textures typical of Sermisy's works were not the only means available to French chanson composers.

Efforts have also been made to understand the patent variety of stylistic types as reflecting the poetic texts. Chanson composers in the second quarter of the 16th century no longer chose to set poems that followed the rigid formal and thematic conventions of the 15th-century *rhétoriqueurs*. Rondeaux, ballades and virelais, for example, appear only rarely in Attaingnant's anthologies. Instead, the poems on which Parisian chansons are based follow no fixed rhyme scheme, although they are often strophic, and their patterned repetitions are usually immediately intelligible. Their long metrical patterns and elegantly balanced *quatrain*s and *huitain*s lend themselves well to the refined melodic manner that is the epitome of the mid-century chanson, with its clear alignment of rhyme, prosody and musical line. Often, as in *Tant que vivray*, the first few phrases of music are repeated to new text, and the last phrase or two of both words and music are also repeated, in order to round off the composition convincingly. Many Parisian chansons are organized according to the scheme *AABBC*, but that is only one of several similar groundplans commonly adopted. Like the formal schemes, the subject matter and diction of the poems chosen by Parisian composers also reflect a new freedom and a release from the strictness of late medieval traditions. The subject matter was more varied than in chansons of around 1500; it encompassed fulfilled as well as unrequited love, and comic as well as serious aspects of the amorous predicament. Many poems mix popular with courtly elements. Clément Marot, the leading chanson poet of the time, even edited anthologies of the song texts that were presumably those most frequently heard in the streets of Paris. And the poetic diction, less strained and artificial than in 15th-century chansons, took on a more relaxed, natural and individual tone.

French composers also set narrative texts, many of them humorous and some as wittily indecent as Marot's tale of an amorous priest, *Frère Thibault*, whose plans are foiled when his young lady friend gets stuck halfway through

the latticework attempting to enter his bedchamber. Like most narrative chansons, Certon's setting of this anti-clerical story alternates points of imitation, based on short and precise motifs, with simple chordal passages that occasionally break into triple metre – changes of texture and technique designed both to embody the dynamism of the story and to imitate the profile and rhythms of speech itself. Compositions of this sort seem to have enjoyed great popularity in 16th-century France, at least to judge by the prominence afforded them by music printers. The second volume of the Lyonnais printer Jacques Moderne's *Difficile des chansons* (1544) was devoted exclusively to works of this sort.

Both prolific, Sermisy and Janequin between them wrote more than 400 chansons of various sorts, lyrical or narrative, relentlessly imitative, simply chordal, or in some in-between style of polyphonically animated homophony. Sermisy excelled at composing delicate and sophisticated love-songs, while Janequin's most characteristic works express the vivacious or irreverent side of the *esprit gaulois*. Quite extraordinary and in a class by themselves, though, are Janequin's long descriptive chansons, for which he is now best known. In a series of compositions (*La guerre*, *La chasse*, *Le chant des oiseaux*, *Les cris de Paris*, *Le caquet des femmes* and so on) he took up themes – the battle, the hunt, birdsongs, street cries and ladies' gossip – that allowed him to make a virtuoso display of their onomatopoeic possibilities. The harmonically static *La guerre*, for example, probably written to commemorate François I's victory at the Battle of Marignano in 1515, imitates trumpet fanfares, calls to arms, battle cries, cannon fire and other warlike sounds. It became one of the best-known pieces of the entire century, copied by many other composers and arranged for keyboard or lute solo and for all varieties of instrumental ensemble. *Le chant des oiseaux*, on the other hand, includes a veritable ornithological collection of natural sounds. When the birdsongs start, the harmonic rhythm slows down and the 'counterpoint' becomes simpler. The series of slowly moving chords merely furnishes an unobtrusive frame for the rich jangle of fancifully elaborated animal noises that constitute the main point of this brilliantly amusing work (fig.2).

The precise origins of the chanson repertory issued by Attaingnant beginning in the 1520s have been the subject of much discussion. There is, of course, a superficial resemblance between these new works and the frottola that had been composed and performed at north Italian courts. But scholars have come to discount any direct relationship between the two genres: the frottolists specialized in the declamation of poetry within conventional formal structures and with formulaic instrumental accompaniment, whereas chanson composers worked in a tradition of arranging borrowed timbres and stylized imitations of those tunes in three- and four-voice polyphonic settings. The source tradition for the chanson in the decades immediately before Attaingnant's first publications, moreover, is particularly complex. Relatively few chansonniers survive from the years between Petrucci's *Odhecaton* (1501), *Canti B* (1502) and *Canti C* (1504) on the one hand, and Attaingnant's first printed collections. Among these, one or two manuscripts from the French court of Louis XII contain three-voice chansons, by Antoine de Févin, Jean Mouton and other court composers, that anticipate the style of some of Sermisy's efforts. But there is also ample evidence to suggest that the new style of chanson composition embodied in the Attaingnant repertory and in other prints of the 1530s emerged in Rome, Florence and other Italian centres

where French musicians, among them Ninot le Petit, Antoine Bruhier and Jean Mouton, sang and composed. These findings are, of course, consistent with the new recognition of the manifest pluralism of the Attaignant chanson repertory itself.

Finally, scholars have re-examined the role of printers and editors in the history of the chanson and the formation of public taste, accepting that compositional choice was mediated by printers' own interests and musical judgments. That the music of Sermisy, Certon and others closely associated with royal patrons and their allies should dominate Attaignant's early output might in part bear witness to the printer's own dependence on the royal patronage of François I for the protection of his patent to issue music. But if the French music press of the 16th century had important links with the state (a principal patron and protector) and the Catholic Church (a traditional training-ground for composers and singers), it also enjoyed a growing readership among a musical public that stretched well beyond the confines of courts and cathedrals. Indeed, Attaignant's royal privilege of 1531 explicitly acknowledges this broad appeal, which it identifies as a worthy aim, authorizing Attaignant alone to print 'many books and quires of Masses, motets, hymns, chansons, as well as for the said playing of lutes, flutes, and organs, in large volumes and small, in order to serve the churches, their ministers, and generally all people, and for the very great good, utility, and recreation of the general public'. Attaignant did not long remain the only music printer active in the realm, however. Jacques Moderne began issuing music books in Lyons even while Attaignant's patent was still in effect. And when Henri II became king following the death of François I in 1547, Attaignant and Moderne's rather exclusive hold on French music printing was briefly loosened. In Paris Attaignant was joined in the musical marketplace first by Nicolas du Chemin (in 1548) and later by Adrian Le Roy and Robert Ballard (in 1551). Moderne, too, was joined by local competitors starting in the late 1540s, when the Beringen brothers, Robert Granjon and others began issuing music aimed at the cosmopolitan world of mid-century Lyons. Together these printers published chansons by a host of minor masters from Paris and from the provinces, composers such as Pierre Cadéac, Pierre Cléreau, Pierre Colin, Jean Conseil, Jean Courtois, Garnier, Nicolle des Celliers de Hesdin, Jacotin, Guillaume Le Heurteur, the Florentine Francesco de Layolle, Jean Lhéritier, Jean Maillard, Mittantier, Pierre Passereau, Rogier Pathie, Dominique Phinot, Jean Rousée, Pierre Sandrin (Regnault), Mathieu Sohier, Pierre Vermont and Pierre de Villiers. And beginning in 1543, Susato published chansons in Antwerp, by both French and Netherlandish composers. Nor was circulation of the French chanson limited to France and the Low Countries. Philip van Wilder, a Flemish émigré who was the leading musical figure at the English court of Henry VIII, brought knowledge of continental musical practice of the second quarter of the 16th century to his adoptive country. In Augsburg, members of the Herwart family were keen collectors of the chanson repertory as it appeared in the Attaignant prints.

## Chanson

### **4. The second half of the 16th century.**

Even before Attaignant's death in 1551 or 1552 the pattern of dissemination of chansons in France began to change. Attaignant and Moderne's virtual

monopoly was broken, as more French publishers were granted printing privileges, and publishers in the Netherlands set up presses that issued chansons among other things. In Paris, Michel Fezandat started to print music after 1552; and about 1549 Du Chemin issued a series of volumes of 'chansons antiques' (that is, songs borrowed for the most part from Attaignant's earlier publications), as well as a series of 'chansons nouvelles' by a younger generation of composers. But it was the firm run by Le Roy and Ballard which, more than any other, took Attaignant's place as the most important music publisher in Paris, a position it kept from the time it began issuing music in 1551 to the end of the century. In Lyons, Moderne's monopoly was broken in the second half of the century by Granjon, the Beringen brothers, Simon Gorlier and others. Beginning in the 1540s and 50s Netherlands chansons as well as those composed by Frenchmen appeared in the several series of anthologies published by Pierre Phalèse in Louvain, and by two firms in Antwerp, one owned by Susato and the other by the partners Hubert Waelrant and Jean de Laet. Although their repertoires overlapped to an extent, each of these publishers had his own group of composers. The history of the late 16th-century chanson could best be written as a report on these several, overlapping repertoires; the published catalogues of the output of Phalèse and the Lyonnais printers (Vanhulst, 1990, and Guillo, 1991) have now set the stage for this sort of work.

In the 1550s the older composers who had been associated with Attaignant – Janequin, Certon and their contemporaries – still made their appearance in anthologies published by Du Chemin and by Le Roy & Ballard, along with such younger composers as Nicolas de Bussy, Entraigues, Didier Leschenet, Jean Maillard, Thomas Champion (Mithou) and Pagnier. But it is Jacques Arcadelt, the Netherlands composer of madrigals, who returned north in the early 1550s in the company of Cardinal Charles de Lorraine (at the time a close ally of the royal court), who is the most important new name in Le Roy & Ballard's anthologies of secular music of the 1550s. In the next decade other composers closely linked with the French aristocracy, such as Guillaume Costeley and Nicolas de la Grotte, also figure prominently in the offerings of that firm. But the official printer also turned to composers who had no direct ties to the court, such as Goudimel and especially Lassus. Even though Lassus never left his position as Kapellmeister to the dukes of Bavaria in Munich, his reputation as a chanson composer continued unabated in France; his collections of songs were reprinted again and again until the end of the century. Perhaps the greatest of all the native French composers of chansons during the second half of the 16th century, Claude le Jeune, began to have his chansons published in the 1570s, along with a number of his contemporaries, including Guillaume Boni, Antoine de Bertrand, Fabrice Marin Caietain, Denis Caignet, Eustache Du Caurroy, Jean de Castro, Jehan de Maletty, Jacques Mauduit and Jean Planson.

Shortly after the middle of the century the group of poets known as the Pléiade, led by Pierre de Ronsard and including Joachim du Bellay, Jean-Antoine de Baïf, Jean Dorat, Pontus de Tyard, Etienne Jodelle and Rémy Belleau, came to prominence, and their views on poetry and music had an important influence in determining the character of French chansons of their time. They urged the imitation of classical forms and metres, and extolled the moral effects of these means. In illustration of his intentions, Ronsard published in a *Supplément* to his *Amours* of 1552 a small number of musical

settings for four voices (by Certon, Janequin, Goudimel and the humanist Marc-Antoine de Muret) to which all the sonnets in his collection could be sung. The Pléiade strongly encouraged a close union between poetry and music, but without prescribing precisely how it should be brought about, except with rather vague exhortations to follow ancient models. The ideology embodied in the *Supplément* to the *Amours* encouraged the continued development of short, predominantly syllabic settings of courtly poems in strophic form, using textures that are almost completely homorhythmic. The melody in the top line (and hence all the lower voices too, since they had the same rhythm) matched the metre and the declamation of the poetry exactly; on a purely formal level, Ronsard's ideal of a union of poetry and music was fulfilled in these simple songs, and they were well suited for singing as solos with lute accompaniment. Compositions of this sort (at times called 'voix de villes' or 'vaudevilles') are found in anthologies as early as the 1540s. Arcadelt and Cléreau, themselves closely associated with the same courtly circles that embraced the literary ideals of the Pléiade, adapted techniques from the Italian villanella for their three-voice French (and Latin) songs that were published by Le Roy & Ballard during the 1550s. By 1571 the importance of this new ideal was such that Le Roy was quick to assimilate this patent variety to a single genre, *airs de cour*, which he described in a preface as 'chansons de la cour ... legières que jadis on appelloit voix de ville, aujourd'huy Airs de Cour', as though the term 'voix de ville' were no longer used, even though it (or 'vaudeville') continued to denote the simplest sorts of *airs de cour*.

The styles of the *airs* or vaudevilles suited Baïf's experiments with neo-classical poetry and music perfectly. In the 1560s he devised a way of translating the quantitative metrical patterns of Greek and Latin verse into accentual French verse (see [Vers mesurés](#), [vers mesurés à l'antique](#)), and he encouraged musicians (among them, the brilliant Claude le Jeune) to set his neo-classical poems in the simple style of *airs*, in order that his audience could follow the poetry while it was being sung. In this *musique mesurée à l'antique*, composers set a long syllable to a note twice as long as that for a short syllable, so the music moved exclusively in, say, quavers and crotchets with, perhaps, an occasional pair of semiquavers to break the monotony. Since the accent patterns of the poetry were rather varied, the music tended to proceed in irregular groupings of two and three beats, a feature that compensated to some extent for the lack of variety in the homorhythmic textures. Thus songs written as *musique mesurée* can best be transcribed without bar-lines. The Académie de Poésie et de Musique that Baïf formed under royal patronage in 1570 lasted only a short time, but its influence on secular music extended throughout the rest of the century, and even into the 17th. Le Jeune's *Fiere cruelle* (ex.5), for instance, displays many features of *musique mesurée*.



Still other chansons from the second half of the 16th century reveal the strong influence of the Italian madrigal on French musical culture. In some respects the first serious influence of this repertory was manifest in the chansons of Arcadelt and Lassus, who on account of their work in Italy had come to set Italian texts as well as French. But French composers such as Le Jeune, Costeley and others used the wealth of polyphonic, rhythmic and harmonic means favoured by madrigal composers to express the meaning as well as the form of poetry in their music. They emphasized rhetorically important or strongly emotional words; they evoked the mood of their texts by manipulating texture, inventing appropriate melodic lines and so on; and they seldom repeated the same music with different words (most of their chansons are through-composed). In order to cope with the increased expressive demands and for greater technical flexibility, they often increased the number of voices from four to five or six. Not least, they set sonnets, sestinas and other Italian verse forms, and even some of Petrarch's poetry in French translation; on occasion they parodied Italian madrigals, just as some of the *airs* had reworked villanellas. In short, chansons gained in range of expression and variety of technique while they lost, perhaps, in that sense of clarity that had been so strong a characteristic of the earlier Attaignant chanson. However, French composers never pushed their expressionistic intentions to the extremes found in the late 16th-century Italian madrigal.

This time of religious conflict in France also saw the rise of the *chanson spirituelle* or 'chanson morale', a secular composition with moralistic or even sacred words. *Chansons spirituelles* were written chiefly by Protestant sympathizers, but they occasionally appear as well among the works of the Catholics. Some anthologies of polyphonic chansons, and many collections of chanson texts, merely substitute a new set of 'purified' and doctrinally acceptable words (or even sectarian polemics) for the original love-poems; they keep the pre-existing music. Other volumes contain newly invented music as well. The *Chansons spirituelles* published in Lyons in 1548 with texts by Guillaume Guérault and music by Didier Lupi Second were among the best-known Protestant chansons in the second half of the 16th century. The whole volume was reprinted a number of times, and one composition in the collection, *Suzanne ung jour*, was reworked and parodied by many composers, regardless of their religious convictions. Hubert Waelrant and

Jean Caulery were among the other musicians of the middle of the century who wrote or arranged sacred songs, and in the 1570s and 80s Jean Pasquier and Simon Goulart did so too; they also published editions of Lassus's songs with new texts replacing the originals. At the very end of the century Le Jeune produced one of the masterpieces of the genre: his collection of three- and four-voice settings (published posthumously in 1606) of the *Octonaires de la vanité et inconstance du monde*, made up of moralistic texts by the Calvinist preacher, Antoine Chandieu.

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## Chanson à boire.

See [Chanson pour boire](#).

## Chanson baladée.

See [Ballade](#).

## Chanson de geste

(Lat. *cantus gestualis*).

A type of epic poetry in which the recitation of the tale is unfolded with the help of simple melodic material, necessarily simple so that the attention of the listener may be directed towards the dramatic delivery of the story. The poems, which may be very long, are divided into sections called *laisses* or *tirades*, each having its own formula. The constant repetition of the same melodic phrase is comparable with the form of the litany. All the surviving examples, about 100 in number, are northern French in origin and mostly from the 12th century. Perhaps the most famous example is the *Chanson de Roland*, which consists of nearly 300 *laisses*. The form of the *chanson de geste* is described in the following terms by the theorist Johannes de Grocheio (see Seay):

The verse in gestual cantus [cantu gestuali] is that which is made up of many versicles. The versicles end on the same

poetic rhyme. In a particular cantus it may close with a versicle not rhyming with the others, just as in the *chanson de geste* which is said to be by Girard de Viane. The number of verses in a gestual cantus is not fixed, but is dependent on the amount of material and the will of the composer. Also, the same melody ought to be repeated in all the versicles.

Strictly speaking, the reiteration of the melodic formula is true of each *laisse* but not of the poem as a whole. The subject matter deals mainly with deeds of heroism or, according to Grocheio, the life of Charlemagne or lives of the saints. Two religious *chansons de geste* survive, one a Passion and the other a life of St Léger (*F-CF* 240 ff.110 and 159v), but neither is notated.

No *chanson de geste* has survived with its music fully notated, which is scarcely surprising, since the short melodic formulae would not have been difficult to memorize; two formulae survive, however, as quotations in other works. In Adam de la Halle's pastoral play *Le jeu de Robin et de Marion* one character, Raimberge, quotes a single *laisse* (beginning as shown in [ex.1](#)) which constitutes the total material for the section. A second quotation is found in Thomas de Bailleul's *Bataille d'Anecin* (*GB-Lbl* Roy.20 A.xvii, f.177). Under each group of ligatures appears the syllable 'in', the significance of which is obscure ([ex.2](#)).



Something of the form of the complete *chanson de geste* can be seen in existing examples of the *chante-fable*. The main difference between the two is that the *chante-fable* alternates prose and verse sections, but the latter are effectively in the same form as a *chanson de geste* type *laisse*. The only surviving example of the *chante-fable* is *Aucassin et Nicolette* (*F-Pn* fr.2168; [ex.3](#)). Apart from its entertaining quality the *chanson de geste* also seems to have had a didactic purpose. Grocheio suggested that it was suitable for reciting to old people or workers resting from their labours, so that by contemplating misfortunes their own hardships would be easier to bear.



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IAN R. PARKER

## Chanson de toile [chanson d'histoire]

(Fr.).

A spinning or weaving song. Both names appear in 13th-century sources referring to a small and clearly delineated group of French poems. They are narratives, with a substantial refrain breaking the metre at the end of each of the short monorhyme stanzas. The story is normally of a noble young lady waiting, often spinning, in the absence of her noble love.

There are some 20 known poems (ed. in Saba and Zink), which must be seen in three categories: (1) six known only from their inclusion in longer works, five of them in Jean Renart's *Roman de Guillaume de Dole* (c1210); (2) nine known only from the chansonnier of St Germain-des-Prés (*F-Pn* fr.20050, ff.64v–66v and 69v–70v); and (3) five ascribed to [Audefroï le Bastart](#), more widely distributed but grouped together as a unit in the *Manuscrit du Roi* (*F-Pn* fr.844, ff.148–151v). Apart from the work of Audefroï, everything is anonymous. Melodies survive for all the Audefroï poems but for only four of

the poems in fr.20050 – though the others in that manuscript have empty staves or spaces above them for music that was never added.

Given that Audefroï was active in the first quarter of the 13th century and that fr.20050 cannot be much later, Faral (strongly supported by Zink) proposed that the anonymous poems are also from the early 13th century and conceivably all by a single poet, albeit one writing in a pastiche of an earlier style. Moreover, as Zink observes, two of the Audefroï poems appear anonymously alongside the others in fr. 20050. But it remains true (as stressed by Beck, 1938, and Bec, 1977) that Audefroï's *chansons de toile* differ significantly from the remaining repertory: in having enormously more stanzas, in favouring 12-syllable lines as against the eight and six syllables in the anonymous repertory, in having more melismatic melodies, and in preferring the major mode to the minor mode of the anonymous works. While this dispute will doubtless continue, the unusual nature of fr.20050 and its repertory could well support the hypothesis of a much earlier date for these remarkable melodies, the mere process of recopying in such an informal manuscript perhaps bringing in certain 13th-century elements. If so, Audefroï would have taken over the old form and recast it in his own way.

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## Chansoneta.

See [Chanzoneta](#).

## Chanson-motet.

See [Motet-chanson](#).

## Chansonnier (i).

A manuscript or printed book containing principally chansons (i.e. lyric poetry in French) or monophonic or polyphonic settings of such poetry. The most important medieval chansonniers date from the 13th century and contain the monophonic songs of the troubadours and trouvères (for summary list of principal monophonic chansonniers, and illustration, see [Sources, MS, §III](#)). Apart from Machaut's complete works, secular music was mixed with sacred music in 14th-century manuscripts. From about 1420 the two genres began to appear in separate sources, sacred music in large choirbooks and secular music in small chansonniers, many of them prepared for princes, courtiers, or other well-born music lovers or bibliophiles. Chansonniers, some of them elegantly decorated, were compiled in Italy and Germany as well as in France and the Low Countries during the 15th century, but no matter where they were written, they contain mostly French polyphonic chansons. Obviously French culture was foremost in courtly circles everywhere in western Europe at the time, at least as far as secular music was concerned. The chansonniers are true miscellanies, however, and also reflect local tastes and customs. Along with chansons they include song motets in Latin, compositions with Italian, German, Spanish, English or Dutch texts, and even a few compositions apparently originally conceived for instruments. Summary lists of the principal 15th-century chansonniers appear in a number of studies (see Droz and Piaget, *Atlas*, and Fallows), and in various modern editions of complete chansonniers (e.g. Perkins and Garey, and Brown).

Many sources from the 15th and 16th centuries contain courtly texts without their music. Lachèvre listed and described many of the printed sources. Two manuscript chansonniers that contain popular monophonic tunes survive from the late 15th or early 16th centuries (see Reese and Karp). Beginning in the early 16th century, collections of popular song-texts were printed, many of them to be hawked on the streets of Paris and other French cities; Brian Jeffery republished almost all this material to 1543. Such popular anthologies, which include poems on currently popular topical subjects meant to be sung to traditional tunes, were the ancestors of 17th-, 18th- and 19th-century song collections, such as *La clef des chansonniers* and *La clef du caveau*, which contain the entertainment music of the urban population.

For information on the polyphonic chansonnier see [Sources, MS, §IX, 8](#).

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HOWARD MAYER BROWN

## Chansonnier (ii).

(1) A term used in France to describe a writer and performer of satirical songs, monologues and skits.

(2) In Quebec since World War II the term has been used in a broader sense and applies to songwriters who sing their own songs. The music generally adopts the ballad style of singers such as Trenet, Bécaud or Aznavour but is also influenced by French-Canadian folksong, folkdance and current popular trends. Leading Quebec chansonniers are Félix Leclerc, Gilles Vigneault, Claude Léveillée, Jean-Pierre Ferland, Robert Charlebois, Georges Dor, Tex Lecor, Raymond Lévesque, Marc Gélinas, Clémence Desrochers, Claude Gauthier, Jacques Blanchet and Jacques Michel.

GILLES POTVIN

## Chansonnier Cordiforme

(*F-Pn* Rothschild 2973). See [Sources](#), MS, §IX, 8.

## Chanson pour boire [chanson à boire]

(Fr.).

A French drinking-song. The term was used, often coupled with *chanson pour danser* (dancing-song), particularly from about 1627 to about 1670, in many printed and some manuscript collections of short, simple, strophic, syllabic French songs for one voice with lute accompaniment. *Chansons pour boire* usually have humorous texts concerned with drinking, and they differ from the later [Air à boire](#) only in that songs of the latter type are often for two or more voices. *Chansons pour danser*, on the other hand, are usually settings of more serious pastoral poems and differ from the contemporary [Air de cour](#) in being for only one voice and never in a free rhythmic and poetic structure.

The dance-songs often consist of repeated rhythmic patterns in a regular metre, but since many *airs de cour* and *chansons pour boire* also do, there is no clearcut distinction between the three types. As many *airs* and drinking-songs are in the forms *ABB*, *AABB* and *AABCC* as are *chansons pour danser*.

The Ballard family brought out two sets of *Livres de chansons pour danser [dancer] et pour boire*, the first in 21 volumes (Paris, 1627–62), the second in seven (Paris, 1663–9). There are individual collections by Bacilly, Jean Boyer, Chancy, Denis Macé, Jean Mangeant, Melinte, Guillaume Michel, Louis de Mollier and André Rosiers. The anthologies *Le Parnasse des muses* (Paris, 1633), *Alphabet de chansons pour danser et pour boire* (Paris, 1646) and *Recueil d'ariettes et de chansonnettes de table et à danser* (F-Pn Vm<sup>7</sup> 3639) contain further examples. The two types of chanson practically disappear in name only after 1670, though Ballard republished Bacilly's examples in one volume (Paris, 1699), and some *chansons à danser* appeared in *Brunetes ou petits airs tendres*, in three volumes (Paris, 1703–11).

JOHN H. BARON

## Chanson sans paroles

(Fr.).

See [Song without words](#).

## Chant, Gregorian.

See [Gregorian chant](#).

## Chantavoine, Jean (François Henri)

(*b* Paris, 17 May 1877; *d* Mussy-sur-Seine, Aube, 16 July 1952). French musicologist. He studied philosophy at Paris and music history at Berlin under Max Friedlaender, and then became music critic of the *Revue hebdomadaire* (1903–20) and of *Excelsior* (1911–21). He also contributed to several music periodicals, notably *Le ménestrel*, and edited the annual *Année musicale* with Michel Brenet, Louis Laloy and Lionel de La Laurencie (1911–13). He was secretary-general of the Paris Conservatoire (1923–37). His most important work was on Beethoven, several of whose letters and sketches he published for the first time. Chantavoine also rediscovered Bizet's Symphony and the supposedly lost operetta *Don Sanche* by Liszt, and made translations of texts of operas by Mozart, Wagner, Strauss and others.

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MALCOLM TURNER

## Chante-fable.

The name given to a type of medieval narrative, part recited, part sung. The only surviving example is [Aucassin et Nicolette](#) (see [Chanson de geste](#), ex.3).

## Chanter.

The melody pipe of a [Bagpipe](#). See also [Practice chanter](#).

## Chanterelle

(Fr.: 'the singing one'; Ger. *Chorsaite*; It. *cantino*).

The highest-pitched string of any instrument, though today most usually applied only to the lute, the violin *e'* string and the melody string of the five-string banjo. It seems likely to have originated with the *vielle-à-roue*, or hurdy-gurdy, whose one or two chanterelles really do 'sing' the melody, while the bourdons supply only the drones.

IAN HARWOOD

## Chantey.

See [Shanty](#).

## Chanticleer.

American male vocal ensemble. Based in San Francisco, it was founded in 1978 by Louis Botto to specialize in the performance of Renaissance and Baroque polyphony. Botto was artistic director until his death in 1997, and Joseph Jennings was appointed musical director in 1984. Chanticleer is remarkable for being the only fully professional vocal ensemble in the United States, and for its unusually eclectic repertory. It has commissioned, performed and recorded numerous works by contemporary American composers, while its recordings of early music embrace Franco-Flemish

polyphony (including Brumel and Josquin), Morales and Palestrina, in addition to lesser-known repertoires, most notably music of the Mexican Baroque, which it has performed in the locations of its first performances. The ensemble has also recorded anthologies devoted to jazz, gospel and crossover repertoires.

FABRICE FITCH

## Chantilly, Mlle.

See [Favart](#) family, (2).

## Chantilly Manuscript

(*F-CH* 564). See [Sources](#), MS, §VII, 3.

## Chant sans paroles

(Fr.).

See [Song without words](#).

## Chanty.

See [Shanty](#).

## Chan Wing-wah

(*b* Hong Kong, 2 Feb 1954). Hong Kong Chinese composer and teacher. His experience of singing polyphonic music in a Catholic church choir from the age of 16 fuelled his later commitment to composition and choral conducting. He studied with David Gwilt at the Chinese University of Hong Kong, and after graduating in 1979, studied with John Beckwith at the University of Toronto (MM 1981, DMus, 1985). He became strongly influenced by the music of the European avant garde, especially Henze and Messiaen, after attending the Darmstadt summer course in 1986. Joining the Chinese University as a lecturer in 1986, he became chair of the music department in 1992.

By contrast with most Hong Kong composers, there is little reference to vernacular Chinese music in his compositions, a notable exception being the court music episode of *Symphony no.3*. Chinese instruments however are widely employed, as in the two solo pipas of *Symphony no.2*. He won a prize in the USA with the refined, colourfully scored chamber piece *Autumn* (1980); later works have been commissioned by the Fires of London, the Kronos Quartet and the Hong Kong Philharmonic Orchestra, whose composer-in-residence he was from 1994 to 1996. His devotion to symphonic writing is atypical for an east Asian composer: sometimes programmatic, his six symphonies are each drawn to a carefully conceived plan. Usually tragic in mood and containing widespread and dramatic use of percussion, their idiom is polymodal or atonal, and they contain numerous asynchronous elements such as the appearance of thematic transformation side by side with

aleatorism. Symphonies nos.3 and 5 demonstrate his fascination with the concept of double or opposing performing groups.

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HARRISON RYKER

## Chanzo.

See [Canso](#).

## Chanzoneta [chançoneta, chansoneta, canzoneta, cansoneta]

(Sp.: 'little song').

A Spanish refrain song similar to the villancico but usually sacred. The word was derived from the French 'chansonnette' in the 13th or 14th century, probably through Provençal. The *chanzoneta* resembles the villancico in form but is more cheerful and less refined in style. Sebastián de Covarrubias Horozco (*Tesoro de la lengua castellana*, 1611) confirmed its resemblance to

the villancico, defining both forms as Christmas carols. It is also related in form to the 16th-century Italian canzonetta. Venegas de Henestrosa published a number of *chanzonetas* in his *Libro de cifra nueva* (1557; ed. in MME, ii, 1944/R) and Francisco Guerrero referred to his *Canciones y villanescas espirituales* (1589; ed. in MME, xvi, xix, 1955–7) as ‘chanzonetas y villancicos’. Further examples are found in 15th-century sources such as the Cancionero de Baena, in the early 16th-century plays of [Gil Vicente](#), in the writings of Juan Bermudo and in numerous manuscripts of the 16th and 17th centuries (in *E-Bc, Mn, P-Ln, US-NYhsa*).

JACK SAGE

## Chapeau chinois

(Fr.).

See [Turkish crescent](#).

## Chapel

(medieval Lat. *cappella*, *capella*; Fr. *chapelle*; Ger. *Capelle*, *Kapelle*; It. *cappella*; Port. *capela*; Sp. *capilla*).

A term that, since its first known use in the 7th century, has been appropriated in many different languages and has acquired a great diversity of meanings. By the 13th century the term ‘cappella’ already had several meanings pertaining to music and ritual. It could signify (1) a reliquary, often in the form of a small church, which might contain relics of saints and items associated with the life of Christ, service books, and other valuable articles or archives; (2) its guardian priests or chaplains (*cappellani*), clerks who were often trained singers in minor orders, and lower-ranking officers; or (3) a place of worship, either a room with its altar within a palace, castle or house (hence privately owned), or an area within a church, cathedral or abbey with its own altar, or a small, separate church building. By the 15th century, the term was restricted to the latter two meanings: the guardian priest-musicians designated as a *cappella* were usually employed by magnates or popes rather than by individual churches, whose musicians were more often referred to collectively as singers or by their individual canonical or musical functions. In the 16th century, after the institution of the Cappella Giulia at S Pietro in Rome in 1513, many Italian churches formed their own *cappelle*. In the 19th century the term ‘Kapelle’ for part of a sacred institution ceased to be used in Germany, where it denoted a small dance band or brass ensemble. Correspondingly, the title Kapellmeister was given to the conductor of any ensemble; in some establishments it indicated a lower rank than the chief director (Chefdirigent or Musikdirektor), in others a higher rank. It is now used most often as a derogatory characterization. Similarly, in the late 19th century, *Kapellmeistermusik* was a term applied to skilfully composed but uninspired music. In France, Spain and Italy, *chapelle*, *capilla* and *cappella* have continued to be used to designate sacred musical establishments, and *maître de chapelle*, *maestro de capilla* and *maestro di cappella* accordingly the titles of their respective directors. Their function remains separate from

that of the *maître de chant*, who was responsible above all for training choirboys.

The *cappella* as a reliquary had its origin in the Carolingian Empire of the late 8th century. The word was first used in 679 to refer to the cape (*cappa*) of St Martin of Tours, a relic revered by the Merovingian kings. Under Pippin the Short the men appointed to guard this cape were designated *cappellani*, and by the time of Charlemagne (768–814) the collection of relics as a whole had acquired the name *cappella*. By the end of the 8th century the term was applied to the building in which the reliquary was housed, the basilica at Aix-la-Chapelle, and also to the priests serving the reliquary, who were subsumed as a separate organization within the royal household. In the 9th century an *archicappellanus* led several ranks of *cappellani*-priests. The members of the royal family had their own reliquaries, also called *cappellae*, with a similar hierarchy among their *cappellani*.

The late Merovingian reliquary and its staff were modelled on the idea of the Old Testament Ark of the Covenant and its attendant Levite priests under King David. This deliberate simulation was part of Pippin's attempt to re-establish the concept of biblical kingship in the Frankish Empire and to model his own authority on that of Moses and David. It is intimately associated with the liturgical acclamations known as *Laudes regiae*, which have their origin in the period 751–74, and with the anointing of the king with oil at his coronation. The *laudes* and the *cappella* were both designed to herald Pippin as 'priest-king' rather than as pagan king in the Roman imperial image; and this duality (the king's 'two bodies') was continued with Charlemagne's coronation as Holy Roman Emperor in 800. Itinerancy was essential to the chapel: like the Ark, the *cappella* was transported with the king wherever he went, and the chaplains formed his ecclesiastical 'bodyguard'.

Over the next three or four centuries the right to have *laudes* sung periodically in their honour was claimed by the pope, archbishops, bishops, princes and dukes. In the same period such men also had private chapels, in the sense of both reliquary and clerical staff (as they had the right to grant ecclesiastical benefices), and eventually also of a room and building. By the 15th century even lower clergy and landed gentry had their own chapel, which became a symbol of social status.

The chapel as a staff of chaplains and clerics functioning permanently in one building developed only as the constant itinerancy of the early medieval courts gave way to residence in a capital city. An architectural and organizational model followed by many was the Ste Chapelle in Paris, dedicated in 1248. In England a permanent group of chaplains staffed the chapels of Westminster Palace during the 14th century, when other royal chapels were established as 'outposts' in castles and manors throughout the country. Since such chapels were responsible, above all, for the souls of their patrons, new rulers or patrons and their wives or officers would normally bring their own clerical retinue and dismiss or reappoint members of predecessors' chapels.

In the late 14th and early 15th centuries the priests of royal and princely chapels began to include known composers as well as singers of renown. The author of the mid-14th-century musical treatise *Quatuor principalia* complained of certain malpractices in the application of *musica ficta* by

singers who, when asked why they committed them, 'allege that their authority and reason are the singers in the chapels of magnates [*cantores de magnatorum capellis*]; they say that they would not do this without reason, since they are the best singers' (*CoussemakerS*, iv, 250). The status of ecclesiastical and noble chapels thus came to be determined by the number and reputation of the singers in the group, although they did not necessarily sing together at the same time.

Influential court chapels were established throughout Europe. The Chapel Royal of Henry V and VI of England had about 30 chaplains, clerks and boys, and the chapels of the Burgundian-Habsburg dukes included composers such as Fontaine, Binchois, Du Fay and Busnoys (see [Burgundy](#)). Fine musicians were in great demand and were better paid than in the churches, so musicians often moved from chapel to chapel, a phenomenon largely responsible for the dissemination of different musical styles.

'International' chapels included the Vienna Hofmusikkapelle, which was in existence by the early 15th century and was fundamentally reorganized by Maximilian I in 1498, whereupon it became one of the most famous and influential in Europe. King René employed minstrels, performers and composers of all nationalities in his court chapel at Aix-en-Provence which, according to Louis XI who was there in 1481 to recruit musicians for the Ste Chapelle in Paris, had the best singers to be found anywhere, including Josquin Desprez.

During the second half of the 15th century many wealthy court chapels (*cappelle ducali*) were established in Italy on northern models, for example in Naples by the 1450s and in Milan and Ferrara during the 1470s. These *cappelle* paid high wages, which encouraged many young men to undertake musical study. Tinctoris, in the preface to his *Proportionale* (1476), attributed the current upsurge of music to the initiative of 'Christian princes' who

founded chapels ... in which at extraordinary expense they appointed singers to sing pleasant and comely praise to our God ... and since the singers of princes, if their masters are endowed with the liberality which makes men illustrious, are rewarded with honour, glory and wealth, many are kindled with a most fervent zeal for this study.

There were three royal chapels (*capillas reales*) in Spain (Catalonia-Aragon, Castile, Navarra) until the death of Isabella. Ferdinand V then selected the best singers from the royal chapel of Castile and incorporated them into his (that of Aragon) in 1504, forming a single royal chapel which had 32 singers in 1508.

The rising wealth and splendour of the chapels of secular rulers encouraged the establishment of papal chapels, which in turn supported the more extensive cultivation of polyphony and competed with the courts for the best singers from throughout Europe. The papal *schola cantorum* was suppressed by Pope Urban V in 1370 and replaced in function by the *cappella* that had been instituted in 1334 by Pope Benedict XII. The papal *cappella* returned to Rome in 1443 under Pope Eugenius IV and moved into the Cappella Sistina under Pope Sixtus IV. The separate Cappella Giulia was instituted at S Pietro

by Pope Julius II in 1513, whereafter the two *cappelle* were complemented by others in the churches of Rome.

Kapellen, responsible for the performance of both secular and sacred music, were formed at many German courts during the first half of the 16th century (see [Germany](#), §I, 1), usually comprising several different groups. Clerics and choirboys of the court Kapelle were initially responsible for religious services (Duke Albrecht IV took two cleric members of the Chapel Royal to found his Kapelle at Munich in the late 15th century), but after the Reformation the Protestant Kapelle was remodelled on the Kantorei, in which professional singers and choirboys took the place of clerics. The Capella Rorantistarum (see [Kraków](#), §2), a Polish religious and musical establishment founded in 1540 by King Sigismund I at Wawel, the Kraków royal castle, comprised nine priest-singers under the direction of a *praepositus*; they performed the works of such composers as Palestrina, Lassus and Goudimel, as well as of Polish composers of vocal polyphony. This chapel was active until the partition of Poland in 1795.

Although instrumentalists (other than the organist) increasingly came to be included in 15th- and 16th-century chapels (particularly in Italy), the papal chapel did not use an organ. Its purely vocal style, also cultivated at Cambrai Cathedral, came to be known by the 19th century as the *a cappella* style, a term that has since become common. In England, however, the Chapel Royal continued to comprise only singers and an organist; the instrumentalists remained a distinct group and eventually became known as the King's Band of Music (see [London](#), §II, 2). Elsewhere it is impossible to determine when or where the word 'chapel' (in each language) came to mean the whole of the musical establishment of a church or court including the instruments.

During the 15th century throughout Europe those musicians who were in charge of the various chapels, both sacred and secular, came to be known as 'masters': Kapellmeister (or Hofkapellmeister) in Germany, *maestro di cappella* in Italy, *maître de chapelle* (or *sous-maître*) in France, *kapelmeester* (or *zangmeester*) in Flemish areas, *maestro de capilla* in Spain, *mestre de capela* in Portugal and so on ('chapelmaster' is not customarily used in English). Such a position was usually separate from that of organist but was at least comparable in stature. As the chapels in various countries developed along different lines, the Latin countries tended to retain this function, but the titles of the directors gradually assumed different meanings.

In the 17th century the most famous composers and musicians were employed in ecclesiastical chapels as well as at courts. S Marco in Venice and S Petronio in Bologna became centres for some of the most important developments in vocal and instrumental composition. All the large churches included instruments in their musical chapels, but the courts remained predominant and their musical establishments grew in size and stature. In France, as in Spain, however, the royal chapel retained its sacred function, with the *maître de chapelle* often being a cleric (see [Paris](#), §§II and VI).

In 17th- and 18th-century Germany '*Kapelle*' could mean either the singers and organist of a church, or the singers and instrumentalists of a court. Soon the term encompassed all the musicians and all the musical activities of a court, including opera and orchestral concerts, all of which were generally served by the same orchestra. The Dresden Hofkapelle, founded in 1548 by

Moritz of Saxony, is an example of this development. It was at first a group of 11 singers, but as the court became increasingly secularized it expanded to include an orchestra and an opera; it continues in all these capacities as the Dresden Staatskapelle.

The musical repertoires of chapels always included sacred music for the Mass, Office, votive services and the Mass for the Dead, as well as occasional works. Most chapels kept their own libraries of choirbooks or music books.

Further information and bibliography on specific chapels may be found in articles on cities and countries.

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## Chapelet, Francis

(b Paris, 3 March 1934). French organist. He studied the organ with Duruflé and improvisation with Rolande Falcinelli at the Paris Conservatoire, where he won *premiers prix* for harmony in 1958 and for organ and improvisation in 1962. In 1954 he was appointed to Notre Dame du Liban and in 1964 to St Séverin, both in Paris. As an expert on early French and especially Spanish organ music, Chapelet is well suited for this post, particularly as it offers one of the most beautiful-sounding historic organs, and he is regarded as one of the greatest authorities on the restoration of historic organs in this geographic and stylistic sphere. The majority of his recordings have been made on organs in Spain and Portugal. He contributed articles on tonal problems with Spanish organs to the series of publications entitled *Orgues Historiques*. Chapelet is a standing member of the Real Academia de Bellas Artes in Madrid, and in 1979 founded an academy devoted to Iberian music at Paredes de Nava in Castile. In 1980 he was appointed professor of organ at the Bordeaux Conservatoire. He has a marked interest in geology and has written music for a number of films about volcanoes; hence the title of his composition *Etna 71* for organ, first performed in Notre Dame in 1972.

GERHARD WIENKE

## Chapelle, Jacques de la.

See Champion family, (4).

## Chapel Royal.

The section of the English court musical establishment devoted to the performance of sacred music; see London, §II, 1. For other royal chapels, see [Chapel](#).

## Chapí (y Lorente), Ruperto

(b Villena, nr Alicante, 27 March 1851; d Madrid, 25 March 1909). Spanish composer. In 1865 he conducted the band in his home village, where his father, an enthusiastic music-lover, was a barber. Two years later Chapí enrolled in the Madrid Conservatory, studying with Arrieta and winning first prize in harmony in 1869. While earning a precarious living as cornettist in the

Circo de Price theatre orchestra, he composed an overture *Zanzé* and his first zarzuela *Abel y Caín*. In 1871 he competed successfully for the directorship of the artillery regimental band. His first symphonic suite *La corte de Granada: fantasía morisca* was composed in 1873 (the third of its four movements, 'Serenata', is still played); his one-act opera *Las naves de Cortés*, performed at the Teatro Real on 19 April 1874 with Tamberlik in the title role, earned him a three-year government grant to study, first at the Spanish Academy of Fine Arts in Rome, then at Milan and Paris. As fruit of these years abroad, he sent back the one-act operas *La hija de Jefté* (1876) and *La muerte de Garcilaso* (1878), and the three-act *Roger de Flor* (1878).

Beginning with his one-act *Música clásica* (1880), Chapí, once more in Madrid, wrote more than 100 zarzuelas, many of which ran more than 100 consecutive nights. In contrast with Chueca, who caught the ear of the illiterate, Chapí's zarzuelas appealed to the city's middle and upper classes. In 1905 he published the first of four string quartets, a unique venture for a zarzuela composer and one symptomatic of his loftier musical aims.

## WORKS

(selective list)

MSS in E-Mn

### stage

all first performed in Madrid; unless otherwise stated, works with named librettists published in vocal score in Madrid in year of first performance; for full list see GroveO

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## Chapin.

American family of musicians. They were active principally in Ohio, Kentucky and Pennsylvania in the 19th century. The brothers Lucius Chapin (*b* Springfield, MA, 25 April 1760; *d* Cincinnati, 24 Dec 1842) and Amzi Chapin (*b* Springfield, 2 March 1768; *d* Northfield, OH, 19 Feb 1835) were well-known

singing-school teachers. Although they were proponents of the music of Andrew Law, both wrote folk hymns. Five of their tunes, 'Ninety-third', 'Rockbridge', 'Rockingham', 'Twenty-fourth', and 'Vernon', are included in Wyeth's *Repository of Sacred Music, Part Second* (1813). As many as 16 hymns were attributed to the Chapins in such collections as Carden's *Missouri Harmony* (1820) and Funk's *A Compilation of Genuine Church Music* (1832), although only seven of these can be credited to them with any assurance. Four tunes ('Ninety-third', 'Olney', 'Twenty-fourth', and 'Vernon') remain in modern editions of the southern tune books *Christian Harmony* and *Sacred Harp*, and the two most popular, 'Ninety-third' and 'Twenty-fourth', are included in such major Protestant hymnbooks as the *Methodist Hymnal* and the *Lutheran Book of Worship*.

Lucius Chapin had five sons, three of whom were also singing-school teachers: Lucius Rousseau Chapin (1794–1861); Amzi Philander Chapin (1795–c1835); and Cephus Lysander Chapin (1804–28).

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JAMES SCHOLTEN

## Chappell.

English firm of publishers, concert agents and piano manufacturers. The firm, active in London, was started on 3 December 1810 by the pianist and composer Johann Baptist Cramer, Francis Tatton Latour and Samuel Chappell (*b* ?London, c1782; *d* London, Dec 1834), who formed a partnership. Chappell was formerly employed by the music publisher Birchall. In addition to substantial publishing activities, including educational music, the firm sold pianos, undertook concert promotion, and played a leading part in the creation of the Philharmonic Society (1813). In 1819 Cramer retired from the business; in about 1826 Latour withdrew and carried on a separate business until about 1830, when he sold it to Chappell, who was also in partnership with the instrument makers George Longman and T.C. Bates from 1829.

After Samuel Chappell's death, the business was continued by his widow Emily Chappell and her sons. The eldest, William (*b* London, 20 Nov 1809; *d* London, 20 Aug 1888), was noted for his interest in early music. In 1840, with Rimbault, Macfarren and others, he founded the Musical Antiquarian Society, which met at his firm's premises; he edited Dowland's songs for the society (1843). He had earlier published his *A Collection of National English Airs* (1838–40), copiously annotated with historical details, and this was subsequently expanded into his major work, *Popular Music of the Olden Time* (2 vols., 1855–9). William Chappell left the family firm in about 1843 and in 1844 went into partnership with Cramer and Beale, as Cramer, Beale & Chappell, remaining until his retirement in 1861. He also assisted in founding the Musical Association in 1874, and in the same year the first volume of his

projected general history of music appeared. Meanwhile the Chappell firm prospered and greatly expanded under his brother Thomas Patey Chappell (*b* London, 1819; *d* London, 1 June 1902). The manufacture of pianos was started in the 1840s, and the firm's interests turned towards popular dance music such as that of Charles D'Albert and Charles Coote (senior), and light opera, beginning with Balfe's *The Bohemian Girl* (1843). Under Thomas Chappell's management the Monday and Saturday Popular Concerts were begun in 1858 at St James's Hall (also a project of the Chappells). Thomas's younger brother, Samuel Arthur Chappell (*b* London, 1834; *d* London, 21 Dec 1904), directed these concerts, and many famous artists appeared there, including Charles Santley, Piatti and Clara Schumann. Thomas Chappell also organized the later seasons of Dickens's public readings from 1866 to 1870. In the 1870s the firm's association with Gilbert and Sullivan began. In addition to publishing nearly all their operas, Thomas Chappell financed the Comedy Opera Company, which performed the works before D'Oyly Carte took over the operas in 1877. Thomas Chappell was also one of the original directors of the RCM, and a governor of the Royal Albert Hall.

The firm's fortunes declined temporarily at the end of the 19th century, and in 1894 William Boosey was engaged, initially to run a series of ballad concerts in competition with the highly successful series of Boosey & Co. These concerts also included performances by great instrumentalists such as Pachmann and Kreisler. The firm soon recovered and Boosey became managing director in 1902. Chappell also played a leading part in the campaign against musical piracy, which resulted in the effective Copyright Act of 1906. The new Queen's Hall was leased by the firm, which ran the Promenade Concerts there from 1915 until 1926 when the BBC took over their management.

In the 20th century the firm's predominance in the field of light music increased enormously. After Louis Dreyfus (*b* Kuppenheim, 11 Nov 1877; *d* London, 2 May 1967) bought the firm in 1929 his brother, Max Dreyfus (1874–1964), who had earlier been associated with Harms, turned the New York branch of Chappell (established in 1906) into a separate affiliate company. Chappell became the leading publisher of show music on both sides of the Atlantic, producing scores by such composers as George Gershwin, Jerome Kern, Frederick Loewe, Cole Porter, Richard Rodgers and Sigmund Romberg, as well as works by Noël Coward and Ivor Novello. Up to the 1970s the British firm also continued the publication of more serious works, including most of Bax's music, and from 1938 to 1973 was the British agent for the Schirmer firm. In the early decades of the century it ranked among the leading British piano manufacturers, but ceased to produce its own instruments after 1971.

Philips (later PolyGram) bought the American and British companies in 1968, and while the extensive show and standard catalogue was maintained, the emphasis shifted to rock and popular music. The New Bond Street premises in London, for so many years the home of the firm, were subsequently sold to Kemble Pianos, who were permitted to continue a retail music store there under the name 'Chappell of Bond Street'. With its many other subsidiary and associated companies, including an important Australian branch, founded in Melbourne in 1904, and the firm of Ascherberg, Hopwood & Crew, acquired in 1969, Chappell was sold again in 1984 to a group of American investors, and

a takeover was agreed in 1987 by Warner Communications; as Warner Chappell it is now one of the largest music publishers in the world.

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WILLIAM HENRY HUSK/PETER WARD JONES, KENNETH R. SNELL

## Chappell, Frank.

English music publisher, a partner in the firm [Metzler & co.](#)

## Chapteuil, Pons de.

See [Pons de Capdoill.](#)

## Chapuis, Auguste (Paul Jean-Baptiste)

(*b* Dampierre-sur-Salon, Haute-Saône, 20 April 1858; *d* Paris, 6 Dec 1933). French organist, educationist and composer. He studied at the Paris Conservatoire with Théodore Dubois, Massenet and Franck, winning *premiers prix* for harmony (1877) and for organ (1881) as well as the Rossini Prize (1885). From 1882 to 1887 he was organist at the Paris church of Notre Dame des Champs and from 1888 to 1906 at St Roch. He was professor of harmony at the Paris Conservatoire from 1894 until his retirement in 1923, inspector of music in Parisian schools from 1895, and president of the examining board for military music. In 1899 he revived the Orphéon Municipal, a Parisian group of populist choral societies. His operas were unsuccessful; however, Cobbett noted that Chapuis's chamber works were 'solidly constructed, skilfully written and full of ideas. The most important of these is the [piano] trio'. Chapuis edited Rameau's *Castor et Pollux* for the *Oeuvres complètes* (1903). He also wrote a *Leçons d'harmonie* (Paris, 1909) and three other works of the same name, one each for the Garde Républicaine, the navy and the army (all published in Paris, 1911). His portrait appears in the *Annuaire officiel du Conservatoire national de musique* for 1919.

## WORKS

Enguerrande (drame lyrique, 4, V. Wilder, after E. Bergerat), Paris, OC (Lyrique), 9 May 1892, vs (1892)

Les demoiselles de Saint-Cyr (op. 4, A. Lénéka, after A. Dumas *père*), Monte Carlo, 19 April 1921 (Paris, 1921)

Yannel (drame lyrique, 3)

Elen (chorus and incid music)

Choral: Les sept paroles du Christ, orat; Les jardins d'Armide, cant., solo vv, chorus; La chanson du charbonnier, chorus, orch (Paris, 1903); Le poème du travail, solo v, chorus, orch (Paris, 1911); Ancêtres (légende dramatique, 3), solo vv, chorus, orch; Masses; works for various vocal combinations, pf acc.

Many songs (some on texts by R. Darzens), duets etc.

Orch: Fantaisie; Menuet (Paris, 1891); Tableaux flamands, 1918; Au crépuscule, sym. poem, Concerts Lamoureux, 1898

Chbr: Suite, vc, pf (Paris, ?n.d.); 5 pieces, vn, pf (Paris, 1887); Fantaisie concertante, db, pf (Paris, 1907); Pf Trio, G (Paris, 1912); Vc Sonata, A (Paris, 1919); Vn Sonata, g (Paris, 1921); 2 pieces, ob, pf (Paris, 1922); 3 pieces, fl, pf (Paris, 1927)

Many works for pf including two suites: *Pulcinelli* and *Suite par la gamme orientale*; others listed in *MGG1*

Works for org

Sets of solfèges

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DAVID CHARLTON (with CORMAC NEWARK)

## Chapuis, Michel

(b Dôle, Jura, 15 Jan 1930). French organist and authority on organs. At a very early age he played the organ in the cathedral in Dôle, and was greatly influenced by this historic instrument. He later studied in Paris with Souberbielle, and then with Dupré at the Conservatoire, where he took *premiers prix* for organ and improvisation (1951). He was subsequently organist of the Paris churches of St Germain-l'Auxerrois, 1951–4, and St Nicolas-des-Champs, 1954–72, and in 1964 was appointed to St Séverin. From 1955 to 1964 he accompanied the choir at Notre Dame, and in 1995 became organist of the Chapelle Royale at the palace of Versailles. To improve his understanding of old instruments he studied early treatises and spent two years with the organ builder Müller; thereafter, in playing the entire French repertory of the 17th and 18th centuries on the organ of St Nicolas-des-Champs (built by Clicquot), he gained a detailed knowledge of Baroque phrasing, articulation, *notes inégales*, ornamentation and registration. He has taught the organ at the conservatories of Strasbourg, 1956–79, Besançon, 1979–86, and Paris, 1986–95, and in several academies. Through his teaching activities and numerous recordings of French and German Baroque repertory Chapuis played an important part in the movement of the 1960s

aiming to revitalize the interpretation of early and Baroque music. As a member of the Commission Nationale des Orgues Historiques he has supervised the restoration of several historic instruments.

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GILLES CANTAGREL

# Characteristic [character-]piece

(Ger. *Charakterstück*).

A piece of music, usually for piano solo, expressing either a single mood (e.g. martial, dream-like, pastoral) or a programmatic idea defined by its title. The term is usually applied to pieces written since the early 19th century, although a number of harpsichord pieces by Couperin and Rameau and other earlier composers anticipate the genre. An early use of the term occurs in Beethoven, who called his *Leonore* Overture no.1 a 'characteristic overture', by which he must have implied that it was characteristic of operatic overtures and dramatic in style. The two marches by Schubert published posthumously as op.121 (d968b) were called 'marches caractéristiques' by the publisher Diabelli, no doubt to suggest that they were characteristic of Schubert's marches, many of which had already been published; at that time (1830) the term was still unusual. An early frequent use of the term is in the piano music of Stephen Heller. He gave titles to many pieces, sometimes of a general nature, e.g. *Four Arabesques* (op.49) or *Three Albumleaves* (op.157), and others more definite in their implications, as in *Spaziergänge eines Einsamen* (op.78) and *Voyage autour de ma chambre* (op.140); he also composed an 'Étude caractéristique' for Moscheles' *Méthode des méthodes*. Schumann gave the subtitle *18 Characterstücke* to his *Davidsbündlertänze* op.6. His use of the term there perhaps refers to the characters of Florestan and Eusebius: the pieces bear the initials of one or other (sometimes both) and are accordingly either passionate or meditative.

All of Mendelssohn's seven *Characteristische Stücke* op.7 are characteristic of a mood. Smetana's second set of characteristic pieces, written in 1875, was published under the general title *Rêves*; each of the six pieces has an individual title. These pieces indicate a trend towards a wider use of the idea of the genre: two of them – *Le bonheur éteint* and *Consolation* – depict moods, but others are called *Près du château*, *La fête des paysans bohémiens* and *Au salon*, the last extended waltz. All are written in an elaborate, decorated style, and represent the beginning of a tendency for the characteristic piece to embody a mood widened to embrace human characters, scenery and literary conceptions. This can be seen in the *Five Pieces* op.103 of Sibelius (1924): the titles of these five pieces – *The Village Church*, *The Oarsman*, etc. – give the listener a clear idea of the music's character, thus applying the term in a different way from its original usage. On the other hand, in Stanford's *Six Characteristic Pieces* op.132 (published 1913), which include a study, a toccata and two romances, the collective title is apparently used simply to indicate that the individual pieces are typical of their particular genres.

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MAURICE J.E. BROWN

## Character notation [shape-note notation, buckwheat notation].

A type of notation used for [Shape-note hymnody](#).

## Charango.

Small fretted lute of the Andean regions of Bolivia, central and southern Peru and northern Argentina. It is one of the few hybrid instruments resulting from contact between indigenous and European cultures and is known to have existed by the early 18th century (an example is found in a decorative sculpture at Puno Cathedral, completed in 1755). Its area of distribution, which follows precisely the major colonial trade routes, indicates that it was disseminated by muleteers; its small size may have been partly due to practical considerations of transport.

It is shaped like the Spanish guitar but has a small, thin soundbox and short strings, giving a sharp, high-pitched sound (see illustration). The neck has between five and 18 wooden, bone or metal frets. The soundbox may have a flat wooden back of cedar or walnut, or a round back made of armadillo shell or a single piece of carved wood; its face, which has a round soundhole, is of pine, spruce, cedar or walnut and the bridge is cedar or walnut. The total length of the instrument varies from 45 to 65 cm. The instrument also exists in other forms; it has been made from a round gourd, in a pear-shape of wood or armadillo, and ornately carved in the form of a mermaid. The strings are arranged in four or, more commonly, five single, double or triple courses and number between four and 15; they are of metal, nylon or gut (now rare). Tunings vary according to region and personal taste; those found most frequently are A minor (e''/e''–a'/a'–e''/e''–c''/c''–g'/g') and E minor (b'/b'–e''/e''–b'/b'–g''/g''–d''/d''). In Peru and parts of Bolivia, the *charango* is also referred to as *chillador* (from Spanish *chillar*: 'to make a high-pitched cry'). The armadillo *charango* is sometimes called *kirkinchu* (Quechua for 'armadillo') or *kirki* in Peru and Bolivia, and *tatu* or *mulita* in Argentina.

Two distinct contemporary *charango* traditions may be identified. The Quechua- and Aymara-speaking peasants (*campesinos*) in much of Peru and Bolivia favour a small wooden flat-backed instrument with five double or triple courses of thin metal strings, which produce a thick treble sound. *Campesinos* in northern Argentina and the Lake Titicaca region of Peru and Bolivia play a metal-string *armadillo charango*. A single melodic line is strummed rapidly with the remaining open strings to produce a dense texture; the rhythmic aspect of the music remains dominant. The *charango* is played only by men as a solo or ensemble instrument and is used predominantly for courting and festival dances. It is also played in certain isolated areas in connection with agricultural and animal fertility ceremonies.

The performers of the mestizo *charango* tradition in larger towns and urban centres favour an instrument with more bass and a deeper timbre (often the round-backed variant with a low octave string in the central course) and the clearer sound of nylon strings. The music consists of sections that are alternately plucked and strummed. In the former, the melody is plucked and an accompanying harmonic line in parallel 3rds; the chords used in the strummed introduction, interlude and postlude sections are triadic. The *charango* is used to accompany singing and dancing at family parties and in stage presentations; it is performed solo and in ensembles of string, wind and percussion instruments.

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THOMAS TURINO

## Chardavoine [Chardavoyné], Jehan [Jean]

(*b* Beaufort, Anjou, 2 Feb 1538; *d* c1580). French music editor and ?composer. A contemporary document records that Jehan Chardavoine, who rented a house near the Collège du Cardinal Lemoine at Paris on 6 July 1571 was 'praticien'. On 20 August 1573 'Maistre Jean Chardavoyné' was granted a royal privilege to publish, with a printer and bookseller of his choice, a collection of chansons 'en forme de voix de ville' with simple melodies that he had adapted or composed. The title-page of *Le recueil des plus excellentes chansons en forme de voix de ville tirées de divers auteurs et poètes françois tant anciens que modernes* (Paris, 1576/R) indicates that the 'common tunes had been arranged so that they might be sung or played anywhere'. Chardavoine's preface, signed from Paris on 10 November 1575,

mentions various dances as different types of *voix de ville*, notably 'la pavane double, à la simple, et de la commune, rondoyante, moyenne ou héroïque; le bransle gay, le bransle simple, le bransle rondoyante, le tourdion', and other songs ordinarily danced and sung in the streets.

Chardavoine's collection contains 190 strophic poems, 186 of which have their first stanzas set below a monophonic melody (generally notated in the alto clef); the remaining four have suggestions for suitable tunes. Clearly many of the texts were popular, since they appeared in contemporary anthologies without music. Chardavoine acknowledged none of the poets, but nearly half of them have been identified including Forcadel, Marot, Tyard, Ronsard, Saint-Gelais, Du Bellay, Belleau, Baïf and Desportes. Chardavoine adapted many of the tunes from three- and four-part settings of the same texts by earlier composers, principally Arcadelt (from publications of 1554–75), Certon (1552), Pierre Clereau (1559–75), Nicolas de La Grotte (1569), Adrian Le Roy (1564–73), Fabrice Marin Caietain (1576) and Antoine de Mornable (1553). Some of these had already appeared during the 1550s in arrangements for voice and guitar or lute. The superius usually provided the model, but for one, *J'ay le rebours*, a tenor was used. He occasionally used the same tune for two or three different texts. The fact that some of his tunes bear little or no resemblance to those of polyphonic settings of the same texts lends some support to his claims as a composer; but most of the tunes have the simple popular character and dance-like rhythms typical of the *voix de ville* during the second half of the 16th century.

Chardavoine's 1576 collection may have been re-edited in 1580 but no copy of such an edition survives; at all events it provided the basis for two new Parisian editions in 1588, one published by Claude Micard, the other by Marc Locqueneux with a preface signed 'M.A.C.' (RISM 1588<sup>13</sup>); 44 of the original pieces were omitted, 25 new ones introduced, and some of the tunes were modified.

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FRANK DOBBINS

## Chardiny [Chardin, Chardini], Louis-Claude-Armand

(b Fécamp, 1755; d Paris, 1 Oct 1793). French composer and singer. Italianizing his name to increase his chances of success, he joined the Académie Royale de Musique as a *basse-taille* in 1780, although judging by

his most successful part, that of Theseus in Sacchini's *Oedipe à Colone*, his voice was a tenor rather than a baritone. His taste was for serious opera (he was a fervent admirer of Gluck), but his only contribution to the repertory of the Opéra was to write the recitatives and some cavatinas for a French adaptation of Paisiello's *Il re Teodoro in Venezia* (as *Le roi Théodore à Venise*, 1787). *La ruse d'amour*, produced at the Théâtre des Beaujolais, brought that small theatre its first real success ten months after it had opened. In this work, as in *Le pouvoir de la nature*, the other of his operas available in score, Chardiny sought to compete with the opéras comiques produced at the Comédie-Italienne. Later he was employed as an arranger for the Théâtre du Vaudeville (from January 1792). Beffroy de Reigny wrote that 'Chardiny hated the revolutionaries', but he was nonetheless captain of a section of the National Guard at the time of his death.

## WORKS

### stage

printed works published in Paris

all first performed in Paris

PB Paris, Théâtre des Beaujolais

Les deux porteurs de chaise (comédie parade en vaudevilles, 1, P.A.A. de Piis and P. Y. Barré), Trianon, 26 July 1781, pts (n.d.)

Le diable boiteux, ou La chose impossible (divertissement mêlé de vaudevilles, 1, C.-N. Favart), Comédie-Italienne (Bourgogne), 27 Sept 1782, pts (n.d.)

L'oiseau perdu et retrouvé, ou La coupe des foins (oc en vaudevilles, 1, Piis and Barré), Comédie-Italienne (Bourgogne), 5 Nov 1782, F-A, pts (n.d.)

La ruse d'amour, ou L'épreuve (cmda, 1, Maillé de Marencour, after G. Colman the elder: *The Deuce is in Him*), PB, 25 Aug 1785 (1785)

Annette et Basile (mélodrame comique, 1, C. J. Guillemain), PB, 17 Oct 1785

Honoré, ou L'homme célèbre (op, L.-A. Beffroy de Reigny), 1786, unperf.

Le pouvoir de la nature, ou La suite de la ruse d'amour (cmda, 2, Maillé de Marencour), PB, 4 March 1786 (1786)

Le clavecin (cmda, 2), PB, 21 Feb 1787

Clitandre et Céphise (opéra bouffon, 1), PB, 19 May 1788

L'anneau perdu et retrouvé (oc, 2, M.-J. Sedaine), Comédie-Italienne (Favart), 11 Sept 1788, chanson (n.d.)

L'amant sculpteur (oc, 1, F. P. A. Léger), Français Comique et Lyrique, 15 Sept 1790; rev. as Les parents réunis, 19 Nov 1790

L'histoire universelle (comédie mêlée de vaudevilles et d'airs nouveaux, 2, Beffroy de Reigny), Monsieur, 16 Dec 1790; collab. Beffroy de Reigny; 1 air by Gaveaux, 1 air by J.-P.-E. Martini

Le petit sacristain, ou Le départ des novices (comédie en vaudevilles, 1, Demautort), Vaudeville, 13 March 1792

Doubtful: La papesse Jeanne (Flins), Vaudeville, 5 Feb 1793

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MICHEL NOIRAY

## Chardon de Croisilles

(fl 1220–45). French trouvère. He was presumably a native of Croisilles, near Arras. Five chansons (one spurious), two jeux-partis in Old French (R.1437 and 1822) and one in Provençal have been credited to him, of which the items listed below survive with music. In two chansons the poet celebrated in acrostics Marguerite de Bourbon, who married Thibaut IV of Champagne in 1232. There is also reference to the fortified castle of Monreal (near Pamplona), where Thibaut stayed in 1237. Chardon may have joined the crusade of 1239 – led by Thibaut – together with Henry II of Bar, a judge in one of the jeux-partis. All poems are constructed with *pedes* and *cauda*; most *caudas* consist of two sets of paired rhymes. The chansons are uniformly decasyllabic, the jeux-partis in Old French octosyllabic. The use of non-repetitive melodies in *Mar vit raison* and the main setting of *Rose ne lis* is unusual. The floridity of the latter contrasts with the comparative simplicity of *Li departirs*.

Sources, MS

### WORKS

Abbreviations: (K) etc. indicates a MS (using Schwan sigla: see Sources, ms) containing a late setting of a poem

Mar vit raison covoite trop haut, R.397 (?1237); ed. in CMM, cvii (1997)

Rose ne lis ne me done talent, R.736 (K, N, P, X) (one melody common to all sources; ?1238–9); ed. in CMM, cvii (1997)

### doubtful works

Li departirs de la douce contree, R.499 (1239); ed. in Bédier and Aubry and in CMM, cvii (1997)

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

## Chareau, Antoine.

Dutch music seller who acquired the firm of [Estienne Roger](#).

## Charité [Carité], Jean [Jacques]

(*fl* 1401–33; *d* Cambrai, 28 July 1461). French composer. His single work, the triple-texted rondeau *Jusques à tant/Puisqu'ency/Certes m'amour* (ed. in CMM, xi/2, 1959), is preserved in the fifth fascicle of *GB-Ob Canon.misc.213*. He has generally been identified with one of three individuals: Jean Carité, a canon of Laon and one of 24 ministers of the artistic and literary society known as the Cour d'Amour ('Court of Love'), founded in the Burgundian Duke Philip the Bold's Hôtel d'Artois in Paris on St Valentine's Day, 1401; Johannes Caritatis, a canon of St Donatian, Bruges, from 1406 to 1411 and chaplain of the duke of Berry; and Jacques Carité, also chaplain of the duke of Berry. All three are probably the same person, in fact, since the names Jean and Jacques are used interchangeably in the records and since many of Philip the Bold's singers entered the service of his brother Duke Jean de Berry upon the former's death in 1404. The Jean [Jehannin, Jacques] Carité [Charité] who had served first as a sommelier, then as a chaplain, in the household chapel of Jean de Berry (who gave him gifts of a ruby and three diamonds) was undoubtedly also the Jean [Jacques] Charité who served from 1418 to 1422 as canon of the Ste Chapelle of the Bourges palace, founded in 1405 by Jean de Berry (Bourges, Archives départementales du Cher, 8G1509, fols. 8r, 9r). A Jacques Carité, again almost certainly the same man, was a canon of Cambrai Cathedral by 1433 and died there in 1461. Guillaume Du Fay was one of the executors of his will (Lille, Archives départementales du Nord, 4G1253).

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PAULA HIGGINS

## Chariteo, Il.

See [Gareth](#), [Benedetto](#).

## Charity children.

The children of London charity schools or orphanages, who sang in certain church services given for the benefit of those institutions from the 16th century to the 19th; see [London](#), §I, 4.

# Charivari

(Fr.; Ger. *Katzenmusik*).

A mock serenade (also known as 'rough music' and in the USA as 'shivaree') of loud and discordant noises using pots and pans, cowbells, toy horns, guns or other noisemakers, and by extension any cacophony of out-of-tune noises. In some parts of Europe, Canada and the USA such concerts are still traditionally given outside the windows of couples on their wedding night, and continue until the musicians are treated to a drink by the bridegroom. In former times charivaris were often reserved for individuals who had incurred the ridicule or wrath of the community, as in the case of marriage between people of greatly different ages, hen-pecked husbands, those who had seriously offended sexual mores, or the politically unpopular. The term was used in France as early as the 14th century, when it signified a banging of pots and pans, or noisy mock music; the *Roman de Fauvel* includes an illustration of one. For further discussion see E.P. Thompson: *Customs in Common* (New York, 1991), 467–538.

JAY SCOTT ODELL

# Charke, Richard

(*b* c1709; *d* Jamaica, c1738). English violinist, composer and singer. He began his career as a dancing-master, but by 1729 he had succeeded Richard Jones as leader of the Drury Lane orchestra, and he was soon playing concertos in the intervals and singing small roles. He also sang the male lead in several ballad operas, for instance Carey's *The Contrivances* and Cibber's *Damon and Phillida* (both 1729). Burney called him 'a man of humour'; he wrote the first of the many amusing Medley Overtures that in the next 20 years were often played before pantomimes. The tune fragments, from Purcell and Handel as well as from popular songs such as *Lilliburlero*, occur in the bass as well as at the top and are sometimes cleverly combined. The slow middle section of Charke's overture is surprisingly beautiful, with its 3/4 tune accompanied in 6/8.

Unfortunately his private life was a disaster. In 1730 he married his manager's youngest daughter, Charlotte Cibber, with whom, says Burney, he quarrelled incessantly. In the very first month of the marriage he was chasing '2s. 6d. drabs', and by summer 1736 his gambling debts were such that he fled to Jamaica.

## WORKS

Songs in: *The Lovers Opera* (ballad op, W.R. Chetwood), London, Drury Lane, 1729 (London, 1729); *The Generous Freemason* (ballad op, Chetwood), 20 Aug 1730 (London, 1731)

2 Songs in *The Humours of Oxford* (comedy, J. Miller), London, Drury Lane, 9 Jan 1730 (London, 1730)

Music in *Harlequin Restored* or *The Country Revels* (pantomime), London, Drury Lane, 14 Dec 1732; *Medley Overture*, a 3, in *6 Medley or Comic Overtures* (London, 1763); *Comic Tunes*

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ROGER FISKE/LINDA TROOST

## Charles [first name unknown]

(b ?1705–1710). Horn player, clarinettist and composer, probably Hungarian. He is a shadowy figure but important as the earliest named performer on the clarinet in the British Isles. He is first mentioned in the *London Daily Post* in connection with 'two little Negro-boys, Scholars to Mr. Charles' who performed on two french horns at the Theatre Royal, Drury Lane (3 March 1738). In March 1742 he arrived in Dublin from London, heralded in *Faulkner's Dublin Journal* as 'an Hungarian, the famous French horn', and in May he played a concerto on the clarinet and solos on the horn, 'Hautbois d'Amoir,' and the 'shalamo', a concert that was repeated by popular demand the following month. In November he took over 'Mr Geminiani's Concerns and Great Musick Room' and gave lessons on the horn. He played horn and clarinet concertos in the Theatre Royal, Aungier Street, and at Smock Alley Theatre in February and March 1743. He then returned to England, where he was advertised to perform in the Assembly Room, Salisbury, on 1 November, playing solos on the horn, clarinet, oboe d'amore and 'shalmo, being instruments never heard here before', and joined by his wife and son in a trio for three horns. His last recorded concert was in Edinburgh on 20 March 1755.

## WORKS

12 Duettos, 2 hn/fl, appx to Apollo's Cabinet (Liverpool, 1756)

Conc., D, GB-Bu

Solo, hn, Ckc

2 solos, spinnet, Ckc

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F.G. RENDALL/CHRISTOPHER HOGWOOD/BARRA R. BOYDELL

## Charles V.

Holy Roman Emperor, member of the [Habsburg](#) family.

## Charles VI, Emperor

(*b* Vienna, 1 Oct 1685; *d* Vienna, 20 Oct 1740). Austrian patron, Holy Roman Emperor. The younger son of the Habsburg Emperor Leopold I, he was declared King of Spain in 1703 in opposition to Philip V. Charles had his residence in Barcelona, where he also maintained a musical establishment. Several operas with texts by Pariati and Zeno and music by Caldara, Albinoni, Gasparini and others were performed there, beginning in 1708. He became emperor in 1711 and soon adopted the rich operatic life of his predecessors in Vienna. He engaged Caldara and Gottlieb Muffat, who joined Fux and F.B. Conti whom he had taken over from his brother. From the 1720s they were supported by Giuseppe Porsile, Georg Reutter (ii) and Giuseppe Bonno. Charles was a composer as well as a patron, but none of his works survives. He directed several performances from the harpsichord, including Caldara's *Euristeo* in 1724. After his death the tradition of Italian court opera ceased and the Hofkapelle declined.

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HERBERT SEIFERT

## Charles, Michel, Ozi et Cie.

See [Magasin de Musique \(i\)](#).

## Charles, Ray [Robinson, Ray Charles]

(*b* Albany, GA, 23 Sept 1930). American rhythm-and-blues and soul singer, pianist and songwriter. Charles grew up in Greenville, Florida, in a poor black family, and at the age of five he contracted glaucoma; it went untreated and within a year he was blind. At the same age he also began playing the piano. Two years later he went to the St Augustine School for the Deaf and the Blind, where he studied composition and learnt to write music scores in braille. In 1945 Charles was orphaned and left school to form a combo, which toured northern and central Florida. He then moved to Seattle, where he played in jazz trios, developing a piano and vocal style heavily influenced by Charles Brown and Nat 'King' Cole. It was also at about this time that he

changed his name to Ray Charles, in order to avoid confusion with the prizefighter Sugar Ray Robinson. His first rhythm-and-blues hits were *Baby let me hold your hand* (Swing Time, 1951) and *Kiss me baby* (Swing Time, 1952).

Soon after joining the Atlantic label in late 1952 Charles made his first musical breakthrough – a merger of his sophisticated technique with the new type of rhythm-and-blues that was developing at that period into rock-and-roll. With *I've got a woman* (Atl., 1955) he immediately established himself as a major figure in the new style. *I've got a woman* violated one of the most deeply felt taboos of black culture by adopting a manner of delivery associated with the intense testifying of the Holiness and Apostolic churches and applying those vocal techniques (moans, grunts and ecstatic incoherences) to the most explicitly sexual material that had ever found success on the popular charts. During this period Charles took many of his song ideas from the gospel repertory.

Charles still sang straight, sophisticated blues – *Drown in my own tears* (Atl., 1956) is one of the greatest performances of urban blues recorded since World War II – but his most successful songs were those performed in his sensual gospel style, such as *Hallelujah, I love her so* (Atl., 1956), *The Right Time* (Atl., 1959) and *What'd I say* (Atl., 1959); the last effectively re-creates the ambience of a Pentecostal service in its manic, swinging fervour.

Ironically, Charles may have achieved so many hits with such material precisely because of the unfamiliarity of white Americans with the conventions of blues and gospel. Such listeners were captured by the combination of emotionalism and virtuosity on Charles's recordings, for however simple the subject matter and emotions of his songs, his performances always created the impression of a highly developed and controlled technique. This allowed him to broaden his palette to a degree previously unprecedented in rhythm-and-blues, which made him acceptable to audiences devoted to many different styles of music, from rock-and-roll and white pop to jazz; Frank Sinatra called him 'the only genius in the business' (an accolade that Atlantic fully exploited). On the album that Charles recorded at the 1958 Newport Jazz Festival, *Ray Charles at Newport* (Atl., 1959), he established himself as a testifying rock-and-roll preacher, a smooth, sophisticated popular singer, a big-band leader and a swinging post-bop pianist. By that time he was recording as many albums as singles, working with such versatile arrangers as Ralph Burns and Quincy Jones (the latter had taken music lessons from Charles during his youth in Seattle) and touring with a big band and a female backing chorus modelled on gospel groups – supporting forces of a size that for economic reasons had seldom been used since the war.

By the end of the 1950s Charles had outgrown the commercial confines of Atlantic, which was a rhythm-and-blues and jazz company; having explored the possibilities open to a black singer recording with black musicians for a black audience, he had become an ambassador for black culture to white audiences. In consequence in late 1959 he signed with ABC/Paramount Records, a popular label owned by the ABC television network. At first, this change of labels made no essential difference to Charles's approach. (Indeed, one of his purposes in making the move was to gain more creative control over his recordings, though this seems to have amounted to no more

than his being granted royalties as a producer as well as a performer.) Even his most adventurous project, the recording in 1962 of two albums entitled *Modern Sounds in Country & Western Music* (both ABC/Para., 1962) was foreshadowed by a version of Hank Snow's country song *I'm movin' on* (*The Genius of Ray Charles*, Atl., 1960). The best of the early ABC hits – *Georgia on my mind* (ABC, 1960), *Hit the road Jack* (ABC, 1961), *I can't stop loving you* (ABC, 1962), *You don't know me* (ABC, 1962), *Busted* (ABC, 1963) – have the same searing intensity, musical inventiveness and sly wit as the earlier successes. It was as a result of these recordings, as much as his first hits, that Charles became a dominant influence on such important performers of the 1960s as Aretha Franklin, Stevie Wonder, Steve Winwood, the Righteous Brothers, James Brown and Eric Burdon of the Animals. However, eclecticism proved to have as many pitfalls for a black performer in the blues tradition such as Charles as it did for a white one such as Elvis Presley. And, like Presley's, his music deteriorated towards the end of the 1960s, not because it paled in comparison with new developments in hard rock, but because the material became increasingly sentimental and banal. In addition, his career was damaged by his arrest in 1965 for possessing heroin (it transpired that he had been an addict for his entire adult life, but he was apparently quickly and completely cured). After an absence from performing of a year following the arrest, Charles recorded some successful singles, including (ironically) *Let's go get stoned* (ABC, 1966), and at least one great album (*A Message from the People*, ABC, 1972). But his power was diminished by his own acceptance of the conventions of supper-club show business. Although almost all of his later recordings include a remarkable moment or two, and his concerts have continued to be stimulating, Charles has never again recaptured the consistent unity of vision that marked his first decade as a performer.

Yet Charles must be regarded as a musician of fundamental importance and far-reaching influence. It can be argued that he was the principal architect of the transformation of black popular music from the rhythm-and-blues style to soul. There has been almost no performer in the latter genre who has not been deeply affected by his style. And within the mainstream of popular jazz Charles's instrumental recordings, particularly those made with the vibraphone player Milt Jackson of the Modern Jazz Quartet (*Soul Brothers*, Atl., 1957; *Soul Meeting*, Atl., 1958), have been equally influential. Furthermore, it is difficult to name another performer whose recorded work so completely expresses the scope of American popular-music ambition and achievement from the 1950s to the 1980s. All of these qualities decisively mark Charles not only as one of the most original popular artists of the 1950s, but as one of the most important American musicians of any style to have emerged in the postwar period.

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DAVE MARSH/R

## Charles d'Argentille [Charles Argenti]

(b ?Argenteuil; fl 1528–56). French singer and composer, active in Italy. He entered the papal chapel as a bass in 1528 and may have been the singer mentioned by Verdelot, in Antonfrancesco Doni's *I marmi* (Venice, 1552, ed. E. Chiorboli, Bari, 1928), as his partner along with 'Bruett' (possibly Hubert Naich) and 'Cornelio' (?Senolart), in entertaining the Florentine populace with French chansons (franzesette). In 1556 he was ordained a Carthusian priest. It is likely that he was the composer of the three madrigals ascribed to 'Carlo' in *Madrigali ... libro primo de la serena* (RISM 1530<sup>2</sup>). Other works ascribed to 'Charles' probably by him include the five-voice madrigal *Moneta, signor mio* (in RISM 1542<sup>16</sup>), a *Missa super 'De beata virgine'* that survives in manuscript (*I-Rvat* C.S.13), and the four-voice *Missa super 'Quem dicunt homines'* in a printed book of masses (RISM 1544<sup>3</sup>).

DON HARRÁN

## Charleston (i).

American city in South Carolina. Founded in 1670 by Lord Anthony Ashley Cooper (later 1st Earl of Shaftesbury), the town (then Charles Town, after Charles II) rapidly became the centre of commerce and culture in the colonial South. In the 18th century it grew from a small seaport into the fourth largest city in the USA. The pre-Civil War years (c1830–60) saw the culmination of the city's golden age of commerce and culture. Charleston continued to dominate the intellectual, cultural, commercial and political life of the South until the Civil War. Today it is a modern shipping and industrial centre.

The first records of musical activity in Charleston date from 1732, when the *South Carolina Gazette* reported a 'Consort of Musick' presented 'for the benefit of Mr Salter' on 12 April, the second public concert on record in the American colonies. Charleston was also the site of the first opera performance in the colonies, when Colley Cibber's ballad opera *Flora, or Hob in the Well* was given at 'the Courtroom' above Shepheard's Tavern on 18 February 1735. Colonial Charleston housed several musicians of high calibre. Among these were John Salter, first organist at St Philip's Church, and his successor, Charles Theodore Pachelbel, son of the famous German organist Johann Pachelbel. Charles Theodore was an organist and church musician in Charleston from 1737 until his death in 1750.

The mainstay of Charleston's 18th-century musical life was the St Cecilia Society, the oldest musical society in the USA, founded in 1762. Its heyday

was in the 1770s, when its concerts were affairs of great elegance and noteworthy musical interest. Typical programmes included overtures, oratorio selections, songs and piano pieces by contemporary European composers. These concerts continued until 1822 when increasing difficulty in obtaining musicians led to the society's transformation into an exclusive social cotillion which continues today.

The social season in pre-Civil War Charleston from October to May offered a round of pleasures including concerts, balls and theatrical productions. Audiences heard a host of performers, many of whom were internationally renowned, such as Mme Anna Bishop, Ole Bull, Jenny Lind, Adelina Patti and Sigismund Thalberg. Apart from contemporary Italian opera, which was highly favoured, the concert repertory bore a distinct British imprint, for the most popular composers were either native Britons or lived in London (Haydn, Handel, Moore, Bishop, Arne, Braham, Clementi, Stevenson, King and others).

Among noteworthy local musicians was Jacob Eckhard, composer and organist at St Michael's from 1809 to 1833, who maintained high standards in church music. Also prominent were Charles Gilfert, a composer, pianist and theatrical entrepreneur who lived and worked in Charleston from 1807 to 1825; André Louis Eugène Guilbert, a composer, violinist and harpist; Henry Wellington Greatorex, the 'American psalmist'; and Samuel Dyer, an English church musician who lived in Charleston from 1819 to 1822. Filippo Trajetta, son of Tommaso Traetta, also made Charleston his home during the first decade of the 19th century. Six local music societies presented regular concerts, most of which were organized in the interest of charity and the cultivation of music among the citizens. Summer pleasure gardens were also popular, the favourite being Vauxhall Gardens, modelled after its British counterpart.

Cultural events naturally diminished sharply during the Civil War, in which the city was directly involved. After it, Charleston again enjoyed a flourishing musical life. The Charleston Conservatory was opened in 1884 under the leadership of Otto Müller. The leading musical personality of the late 19th century was 'Mme Barbot' (formerly Hermina Petit), teacher, conductor and upholder of local musical standards and traditions. Other prominent residents in the early 20th century included the composer Karl Theodore Saul; Karl Metz, composer and leader of 'Metz's Band'; and G. Theo Wichmann, founder of the Charleston PO (1925; now the Charleston SO). A series of concerts (1919–24) sponsored by Maud Gibbon, a local patron of music, brought to the city such artists as Casals, Thibaud, Lhévinne, Kreisler and Rachmaninoff. The Jenkins Orphanage Band was a group of African American children that achieved international recognition in the early 20th century with tours of the USA and Europe. The Siegling Musical House (1819–1970), among the longest lasting music shops in the USA, was also active in music publishing during the 19th century.

The Charleston Concert Association, founded in 1936, presents major soloists, orchestras and opera and dance companies. Dance is presented by the Charleston Ballet Theatre and, associated with the College of Charleston, the Robert Ivey Ballet. The college has also held an International Piano

Series annually since 1990; an extension of this has been the yearly piano masterclasses of Maria Curcio since 1993.

Gian Carlo Menotti chose Charleston as the New World setting for his Festival of Two Worlds, held also in Spoleto, Italy. Since 1977 this annual event in May and June has been a comprehensive arts festival, including jazz and country music as well as art music, and featuring newly discovered talent. The Lowcountry Heritage Society, founded in 1994, presents works of music, art and literature about or inspired by the South Carolina Lowcountry.

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JOHN JOSEPH HINDMAN/DOUGLAS ASHLEY

## Charleston (ii).

A lively social dance of the 1920s, said to have originated in Charleston, South Carolina, as a black American dance form. It appeared for the first time in theatrical dance in the black musical comedy *Liza* (1922, music by Maceo Pinkard) and achieved enormous popularity in 1923 as a dance-song by James P. Johnson and Cecil Mack ([ex.1](#)), in the black musical *Runnin' Wild* and other shows. It became the symbol of the frenzied social gaiety of the 'roaring twenties' that came abruptly to an end with the Wall Street crash in 1929.



The movements of the charleston were based on those of other black American exhibition dances, especially the ones introduced in the black revue *Shuffle Along* in 1921. They included shimmying (see [Shimmy](#)), exuberant and sometimes violent kicking and arm-swinging, and slapping of parts of the body with the hands, all of which were performed in the seemingly awkward posture of a half-squat, with hunched shoulders, knees together and toes pointing inward; the effect, however, was one of grace and lighthearted abandon. As a stage dance the charleston's movements included vigorous side kicks, flailing of the arms and swinging of the torso (see illustration). During its few years of popularity about 1925–8 it was modified by the English gliding style of dance, and the abrupt motions were replaced by subtler ones with hands on the knees or swaying of the torso while rotating the hands with the palms out. In the late 1920s the charleston fell out of favour and was assimilated into the [Lindy](#). It was revived as a stage dance in the 1950s and 60s, notably for nostalgic musicals. The music was fast, about 50–60 bars per minute. The characteristic syncopated rhythm, usually notated as in [ex.1](#), is used in other dances of black American origin, notably the [Black bottom](#).

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PAULINE NORTON

## Charleston machine.

See [Hi-hat](#).

## Charlier, Gilles.

See [Carlerius, Egidius](#).

## Charlier de Gerson, Jean.

See [Gerson, Jean Charlier de](#).

## Charlot, André

(*b* Paris, 26 July 1882; *d* Woodland, CA, 20 May 1956). French theatrical producer. He gained early managerial experience at various Parisian theatres and music halls, including the Folies-Bergère. In 1912 he was appointed joint manager of the Alhambra Theatre, Leicester Square, London, and by 1915 was the managing director, specializing in the presentation of revue. He then produced a series of revues at the Vaudeville Theatre (1916–23) including *Some, Cheep, Tabs, Buzz-Buzz, Pot Luck, Snap* and *Rats*. These entertainments defined Charlot's style as intimate and small-scale, relying on sophisticated material performed by witty personalities with simple, though stylish sets and costumes. He introduced Noël Coward both as a lyricist (*Tails Up*, 1918) and as a composer (*London Calling*, 1923). Beatrice Lillie, Gertrude Lawrence and Binnie Hale rose from the ranks of Charlot choruses to stardom. In *A to Z* at the Prince of Wales Theatre, Jack Buchanan introduced Ivor Novello's *And her mother came too* (1921).

Perhaps Charlot's greatest triumphs were on Broadway, where in 1924 and 1925 he presented editions of *Charlot's London Revue*. More used to the lavish spectacles of Florenz Ziegfeld, the Broadway audiences were charmed by the strength of personality of Buchanan, Lillie and Lawrence. As the popularity of revue declined, Charlot, who brought Jerome Kern's *Very Good Eddie* to London in 1918, occasionally produced musicals such as *Wonder Bar* with Elsie Randolph at the Savoy (1930). In 1937 he moved to America and in 1939 became a technical adviser for the Paramount Picture Corporation.

## Charlton, David

(b London, 20 June 1946). English musicologist. He studied at Nottingham University and at Cambridge with Hugh Macdonald, gaining the doctorate in 1970 with a dissertation on orchestration and orchestral practice in Paris at the turn of the 19th century. In 1970 he was appointed a lecturer, and in 1991 a reader, at the University of East Anglia, and in 1996 became a reader at Royal Holloway College, University of London. His work has centred on French opera, especially *opéra comique*, of the late 18th and early 19th centuries. His research interests also include French Revolutionary music and its instruments, performing practice, E.T.A. Hoffmann and German Romantic theory, and the music of Berlioz; he published an edition of E.T.A. Hoffmann's musical writings in 1989 and is on the editorial board of the new edition of Berlioz's complete works. He also serves on the editorial committee of the *Cambridge Opera Journal*. Among his writings are the important study *Grétry and the Growth of Opéra-Comique* (Cambridge, 1986), the chapters on French opera in the 19th century in the *New Oxford History of Music*, ix (1990) and many contributions to periodicals and reference works.

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See [Ketèlbey, Albert William](#).

## Charpentier.

See [Beauvarlet-Charpentier, Jean-Jacques](#).

## Charpentier, Gustave

(*b* Dieuze, Moselle, 25 June 1860; *d* Paris, 18 Feb 1956). French composer. His father (a baker) and godfather encouraged his interest in music before the family moved to Tourcoing, near the Belgian border, in 1870 to escape the advancing Germans. There Charpentier continued to study (particularly the violin) and joined the municipal band in 1876. He began work in a spinning-mill, but also founded a local musical society and taught the violin to his employer, Albert Lorthiois, who was sufficiently impressed by his musical abilities to sponsor his entry to the Lille Conservatoire in 1878. His subsequent success led to an annual pension from the town council of Tourcoing, enabling him to enter the Paris Conservatoire in 1879. He soon developed a passion for Montmartre and bohemian life as well as an active distaste for authority. Massart, his violin teacher, engaged in a personal vendetta against his irregularities, forcing him to leave the Conservatoire and spend a brief period as an orchestral violinist. He returned to study harmony with Pessard in 1881, but military service intervened before he entered Massenet's composition class in 1884. There the reaction was favourable and, to everyone's surprise, he was awarded the Prix de Rome in 1887 for his cantata *Didon*.

Charpentier carried his spirit of revolt to the Villa Medici and, like Debussy before him, escaped from Rome to Paris on several occasions. He managed however to write the nucleus of his life's work there: the orchestral suite *Impressions d'Italie*, the *symphonie-drame* *La vie du poète* (a latterday *Lélio*) and most of the libretto and the first act of his most famous work, *Louise*. Tired of waiting for a promised libretto from Massenet's editor Georges Hartmann, he collated a series of adventures from his Montmartre days into a realistic social drama with anarchist associations. Back in Paris in 1890, he read the libretto of *Louise* to friends who suggested greater lyricism at the expense of the existing crude realism. The opera probably lost more than it gained in the process of this advice being accepted, but was finally completed in 1896, almost certainly with some clandestine assistance from the symbolist

poet Saint-Pol-Roux (including the words for Louise's celebrated aria 'Depuis le jour'). Various offers to stage *Louise* in curtailed form in Paris were wisely rejected by Charpentier, but in January 1898 Albert Carré decided to inaugurate his directorship of the Opéra-Comique with a complete production. Charpentier's growing success in the 1890s with *La vie du poète* and open-air extravaganzas like the *Sérénade à Watteau* and *La couronnement de la muse*, coupled with the expected scandal attached to the opera's promiscuous theme and the excitement of the Paris Exhibition, led to a box-office triumph in February 1900 (see illustration), though the composer had nearly starved during the previous year. The vociferous young left wing hailed him as the saviour of French music, though it was undoubtedly the sociological ideals of this first opera of women's liberation rather than its music which appealed. Dukas gave the soundest verdict: 'The first and last acts are those of a master; the other two are those of an artist; the whole is the work of a man'.

On 30 April 1900 Carré gave away 400 seats for *Louise* to the dressmakers of Paris; Charpentier soon converted this publicity gesture into a permanent scheme, his *Oeuvre Mimi Pinson* (after Musset's heroine). In 1902 he founded the Conservatoire Populaire Mimi Pinson, which successfully gave free musical tuition to midinettes until the onset of World War II, benefiting by the organizing genius of its altruistic founder, who spread his message throughout France with popular festivals of his own works.

In 1912 Charpentier was elected to the Académie des Beaux Arts on the death of Massenet (he was also named a Chevalier of the Légion d'Honneur in 1900, a Commandeur in 1930 and a Grand Officier in 1950). The success of his last performed work, the opera *Julien* (1913), was considerable but fairly brief owing to the sudden departure of the singer of the title role, Charles Rousselière, for Brussels six months after the première. Immediate revivals were prevented by World War I, later ones by Charpentier's wisdom. His susceptibility to criticism had intensified after 1890, and constant revisions increasingly delayed the final versions of existing works and the genesis of new ones.

After 1913 none of Charpentier's many projects seems to have been completed. In that year he announced a trilogy of two-act operas: *L'amour au Faubourg*, *Comédiantes* and *Tragédiante*, none of which was finished. Brief synopses show them to be lyric operas of the 'people' in the *Louise* tradition. The first is sometimes cited as the third of a trilogy with *Louise* and *Julien*, intended for the Opéra-Comique 1913–14 season. Delmas (1931) mentioned a projected opera *Marie* (the daughter of Louise), as an alternative completion to the *Louise-Julien* trilogy, though *Marie* was originally the title for *Louise*, according to a letter of February 1893 from Debussy to Prince Poniatowski. Apart from his strenuous concert activities, and occasional efforts as a writer and music critic, Charpentier became increasingly interested in the development of the gramophone, radio and film as means of bringing music to a wider audience. In 1938 he supervised the recording of a film version of *Louise*, directed by Abel Gance, but after World War II he remained a recluse in his Montmartre flat.

With Charpentier, life and works are inseparable. After the première of *Julien* he said: 'My works represent the ideal synthesis of a destiny. *Louise*

represents a period of my life, like the *Impressions d'Italie* and *La vie du poète*. That is why I need ten years to write a work; I need to live it first.' However, his output shows that he drew increasingly on the early autobiographical works of his Prix de Rome period: *La couronnement de la muse* is an elaboration of *Louise*, Act 3 scene iii, and *Julien* borrows extensively from *Louise*, the *Impressions fausses* and *La vie du poète*, though it has most in common with the last. The famous rising arpeggio which characterizes Louise's *élan amoureux* first occurred in *Didon*. *Louise* is a supreme example of Charpentier's ability to suit contemporary Parisian taste. Although he claimed it was written 'instinctively', its leitmotifs and certain harmonic progressions derive from Wagner and other progressions recall Gounod and Massenet. Berlioz awakened in Charpentier 'the sense of the picturesque and the unexpected' and provided precedents for his musical portrayal of the sensitive artist in society and for his grandiose outdoor spectacles. Massenet made him 'understand, and above all love, music' and specifically directed his early rebellious enthusiasm towards Montmartre and (unwittingly) *Louise*.

All Charpentier's works have contemporary pictorial or literary bases, and it should be remembered that *Louise* was conceived as an opera before the *verismo* works of Puccini, Mascagni and others had been staged. Décor is an all-important factor in his art; the real heroine of *Louise* is Paris. In complete contrast to Fauré, Charpentier was indifferent to chamber music. His main talents lay in the ingenious metamorphosis of simple thematic material and in vivid and effective orchestration. Variety in his output can be found in the *Impressions fausses*, which develop the themes of revolt and suffering with unusual concision, and in the grave, religious quality encountered only in his massive *Chant d'apothéose* (1902). After this, *Julien* shows Charpentier turning from reality to fantasy. In this pretentious allegorical mixture of reason and illusion he moves from the anecdotal and human approach of *Louise* towards abstract principles of passion and beauty, and his musical talent falls below the challenge of his dream. This factor perhaps contributed to his later public (if not private) silence as a composer.

## WORKS

librettos by the composer unless otherwise stated

some dates of composition approximate owing to continual revision

all first performances and publications in Paris

### operas

*Louise* (roman musical, 4, with Saint-Pol-Roux), 1889–96, OC (Favart), 2 Feb 1900, vs (1900), fs (1905)

*Julien, ou La vie du poète* (poème lyrique, prol, 4), 1913, OC (Favart), 4 June 1913, vs (1913) [based on material from *La vie du poète*, *Impressions fausses* and *Louise*]

*L'amour au faubourg* (drame lyrique, 2), c1913, unperf.

*Orphée* (légende lyrique, 4), 2 acts reported finished by Delmas (1931)

### other dramatic works

Didon (scène lyrique, A. de Lassus), 1887 (1887)

La vie du poète (symphonie-drame, 3), solo vv, chorus, orch, 1888–9, rev. 1890–92, Conservatoire, 18 May 1892, vs (1892), fs (c1895)

Sérénade à Watteau (P. Verlaine), solo vv, chorus, orch, 1896, Jardin du Luxembourg, 8 Nov 1896 (1896), also arr. 1v, pf (1896)

La couronnement de la muse (spectacle, 9 sections), solo vv, choruses, orch, early 1897, Nouveau-Théâtre, June 1897 (1898) [after Louise, Act 3 scene iii], rev. with addns incl. Chant d'apothéose no.4, 1902

Le chant d'apothéose (spectacle, 5 sections, with Saint-Georges de Bouhélier), S, T, Bar, chorus, orch, early 1902, Place des Vosges, late spr. 1902, unpubd [commissioned for centenary of V. Hugo]

La vie féerique (film scenes), 1v, orch, after 1913, unpubd project [sequel to Impressions fausses]

### other vocal

for 1 voice and piano unless otherwise stated

La petite frileuse (J.L. Guez), 1885 (1894); A une fille de Capri (L. Puech), 1888 (1889); Prière (E. Blémont), 1888 (1888); A mules (J. Méry), 1890 (n.d.) [paraphrase of Impressions d'Italie no.3], also arr. Bar, female vv, orch (n.d.); Chanson d'automne (Verlaine), 1890 (1890); La cloche fêlée (C. Baudelaire), 1890 (1890)

La chanson du chemin (C. Maclair), S, T, female vv, pf, 1893 (1893), orchd (n.d.); Les chevaux de bois (Verlaine), 1893 (1893), also arr. S/T, female vv, orch (n.d.); Complainte (Maclair), 1893 (1893); Parfum exotique (Baudelaire), 1893 (1894), also arr. T/S, female vv, orch (n.d.); Les trois sorcières (Maclair), 1893 (1893); Allégorie (G. Vanor), S/T, female vv, orch, 1894 (1894), also arr. 1v, pf (1895)

Impressions fausses (after Verlaine), Bar, male vv, orch, 1894 (1895), also arr. 1v, pf (1895): 1 La veillée rouge, 2 La ronde des compagnons; La musique (Baudelaire), 1894 (1894); Les fleurs du mal (Baudelaire), 1895 (1895): 1 Les yeux de Berthe, 2 Le jet d'eau, also orchd, 3 La mort des amants, 4 L'invitation au voyage

### editions

Le chant populaire (1913) [folksongs from many countries]

### orchestral

Impressions d'Italie, sym. suite, 1889–90 (1892): 1 Sérénade, 2 A la fontaine, 3 A mules, 4 Sur les cîmes, 5 Napoli; Second suite, 1894, destroyed by fire

Munich, sym. poem, 1911, unpubd [intended as first in a series of 'souvenirs de voyage' to incl. Prague, Vienna and Monte Carlo]

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ROBERT ORLEDGE

## Charpentier, Jacques

(b Paris, 18 Oct 1933). French composer and organist. In 1953–4 he spent 18 months in Bombay and Calcutta studying Hindu music; he then went to the Paris Conservatoire to study composition with Aubin and analysis with Messiaen. This twin education, in India and France, has had a profound influence on his music. The *Etudes karnatiques*, for example, are each based on one of the 72 Carnatic modes, which embrace all the possible seven-note scales containing intervals of one, two or three semitones (e.g. karna kangī: C–D–E–F–G–A–B). Most of Charpentier's works employ these modes.

His closeness to Messiaen is well displayed in the harmony, rhythm, organ style and theology of the *Livre d'orgue*, composed in honour of the 700th anniversary of the death of St Thomas Aquinas. The work was played for the first time by the composer at the 1973 Metz Festival. He has worked in a wide range of musical genres including opera (*Beatris*, *Marie-Antoinette*) and the symphony. He has composed several works for the ondes martenot, from the Quartet (1958) to *Stèles* for soprano, ondes martenot and organ, on texts by André Malraux (1997).

Beside his activities as composer and organist, Charpentier has pursued a career in the administration of French music. He was principal inspector (1966), inspector-general (1975) and director of music, lyric arts and dance (1979–81) at the Ministry of Culture. He subsequently spent seven years in Nice, as a professor of composition. His return to Paris in 1989 marked the start of a distinguished new career, as a teacher of composition at the Conservatoire National de Région, and of orchestration at the Paris Conservatoire. Charpentier was awarded the Chevalier de la Légion d'Honneur and Commandeur des Arts et des Lettres.

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(selective list)

Ops: *Beatris* (Béatrix de Planissoles) (drame lyrique, 5 tableaux, R. Nelli after texts by Pamiers), Aix-en-Provence, 1971; *Manque de Chance* (op. d'enfants, 3, Gripari), Paris, 1984; *Marie-Antoinette* (4, M. Julian), 1997–

Orch: *Ondes Martenot Conc.*, 1959; *Conc. alla francese*, ondes martenot, perc, str, 1960; *Sinfonia sacra pour le jour de Pâques*, str, 1965; *Prélude pour la Genèse*, chbr orch, 1967; *Récitatif*, vn, orch, 1968; *Sym. no.3 'Shiva Nataraja'*, 1969; *Org Conc.*, 1970; *Conc. no.2*, gui, str, 1971; *Conc. no.3*, hpd, str, 1972; *Récitatif*, vn, orch, 1973; *Conc. no.4*, pf, orch, 1974; *Sym. no.4 'Brazil'*, 1974; *Conc. no.5*, a sax, str, 1975; *Conc. no.6*, ob, str, 1975; *Conc. no.7*, tpt, orch, 1976; *Conc. no.8*, hn, str, 1976; *Conc. no.9*, vc, str, 1976; *Sym. no.5 'Et l'imaginaire se mit à danser'*, 1977; *Sym. no.6 '... Mais déjà le soleil touchait à l'horizon...'*, org, orch, 1979; *Sym. no.7 'Acropolis'*, 1985; *Et ce fut le premier jour*, orch, 1992

Vocal: 4 psaumes de Toukaram (16th-century mystic Indian texts), S, orch, 1957; *La croisade des pasteurs* (R. Cluzel), 5 solo vv, chorus, perc, 1964; *Musique pour un zodiaque* (Latin texts), chorus, orch, 1973; *Vitraux pour Notre-Dame* (Latin texts), S/T, str, 1975; *La Genèse* (Bible), solo v, chorus, orch; TeD, chorus, orch, 1977; *Prélude pour La nuit étoilée*, chorus, winds, 1986; *Le miroir de Marie-Madeleine* (M.T. Fontanier), S, chorus, orch, 1988; *Stèles* (A. Malraux), S, ondes martenot, org, 1997

Instr: 6 offs, org, 1956; *Etudes karnatiques*, pf, 1957–61; *Lalita*, ondes martenot, perc, 1961; *Pour une apsara*, 2 hp, 1970; *Pour le Kamasutra*, 6 perc, 1970; *Livre d'orgue*, 1973; *Je dors mais mon coeur veille*, vn, 1973; *Etude no.1*, gui, 1974; *Ouvrez-vous, portes éternelles*, org, 1991; *Tu es Petrus*, ondes martenot, org, 1996

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ALAIN LOUVIER/BRUNO MANTOVANI

## Charpentier, Marc-Antoine

(*b* in or nr Paris, 1643; *d* Paris, 24 Feb 1704). French composer. Although he never held a position at the court of Louis XIV, his ability, reliability and productivity won him important posts in Paris and considerable renown. Overshadowed during his lifetime by his more strategically placed contemporary, Lully, and soon forgotten, it was only in the 20th century that he came to be acknowledged as one of the most gifted and versatile French composers.

1. Life.
2. Sacred music.
3. Stage music.
4. Chamber music.

### WORKS

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### Charpentier, Marc-Antoine

#### 1. Life.

The year of Charpentier's birth, long uncertain, has been determined convincingly, if without explicit documentation, by Patricia Ranum (1987). His father was a Parisian master scribe, descended from a family of notaries and merchants in Meaux. Facts about Charpentier's youth and education remain unknown, but there is indirect evidence that he was taught by the Jesuits. No documentation exists for the frequently repeated claims that he came from a family of artists and went to Rome initially to study painting. He seems to have arrived there between May 1666 and December 1667, and according to the *Mercure galant* of February 1681 he studied for three years with Carissimi. Research has raised doubts that Carissimi actually taught him, but there is no doubt about the young composer's thorough absorption of mid-century Italian music. Among his extant autographs are copies of Carissimi's *Jephte* (*F-Pn Vm*<sup>1</sup> 1477) and the unpublished *Missa mirabiles elationes maris* for four choirs (*F-Pn Vm*<sup>1</sup> 260) by Francesco Beretta; other Roman composers whose music he must have known include Domenico Mazzocchi (whose *Sacrae concertationes* of 1664 includes Latin dialogues prefiguring Charpentier's), Stradella, Bonifatio Gratiani, Francesco Foggia and Pasquini. Sebastien de Brossard, a reliable source, commented in 1724 on his 'prodigious' musical memory and mentioned his having brought back to Paris copies of various Italian motets and several oratorios by Carissimi.

According to Titon du Tillet, Charpentier, on his return to Paris from Rome (by Lent 1670), was given an apartment in the vast Hôtel de Guise by Marie de

Lorraine, known as 'Mademoiselle de Guise'. This pious noblewoman boasted one of the largest private musical establishments in France, especially after inheriting the family fortune in 1675. Charpentier seems to have served as her composer-in-residence and as a singer (*haute-contre*) until shortly before her death in 1688; in March that year the *Mercure galant* remarked that he had 'lived at the Hôtel de Guise for a long time'. For her musicians Charpentier wrote several dramatic motets ('oratorios'), two pastorales on the Nativity story, other motets and psalm settings, and *Idyle sur le retour de la santé du roi*, celebrating, early in 1687, Louis XIV's recovery from an anal fistula. Also for her ensemble, which eventually included seven female and seven male singers plus instrumentalists, he composed six secular theatre works, including a reworking of the original prologue of *Le malade imaginaire* under the title of *La couronne de fleurs*. These miniature operas (as they have been called) may, however, have been commissioned by Madame de Guise, the less single-mindedly devout daughter-in-law of Mademoiselle de Guise and wife of the Duke of Guise, for performance in her luxurious residence in the Palais du Luxembourg.

It may have been thanks to his connections with the Guise family that Charpentier began in 1672 a long association with the troupe of Molière – the 'Troupe du Roy', renamed in 1680 the Comédie-Française. The fruitful collaboration between Molière and Lully had dissolved when Lully embarked, with monopolistic royal privileges, on his career as an opera composer. When *La comtesse d'Escarbagnas*, first given at court on 2 December 1671, was played before the Parisian public on 8 July 1672, it had an overture by Charpentier and, instead of preceding the *Ballet des ballets* with music by Lully (as it had the previous December), it preceded a revival of *Le mariage forcé* with new entr'acte *intermèdes* by Charpentier. Completely set to music by him were the lengthy pastoral prologue, *intermèdes* and other scenes in Molière's last play, *Le malade imaginaire*, first performed on 10 February 1673. After Molière's death (that very day) Charpentier continued to write for the company for about two decades (see illustration). He replaced earlier music (mostly by Lully) for plays by Molière and others with new material that conformed to the restrictive terms of several increasingly draconian ordinances, obtained from Louis XIV by Lully, limiting the troupe's use of musicians. He also composed original music for the first runs of seven other stage works.

Already, by the late 1670s, Charpentier was in demand by others. The *Mercure galant* of September 1679 reported his having provided music on the Feast of St Louis for a solemn Mass sponsored by the court artist Charles Le Brun; in April 1680 it recounted how, during Holy Week, crowds had gone to the Cistercian convent of the Abbaye-aux-Bois to hear Tenebrae compositions by him. He wrote treble-voice motets for the nuns of other convents as well, including Port-Royal de Paris, for which he also composed a mass including not only the usual Ordinary items but also Propers relevant to that convent's favoured saints, Francis and Margaret. In 1679–80, and again in 1682–3 and later, Charpentier was called upon for sacred music for the chapel of the young dauphin, which was separate from the chapel royal of Louis XIV; motets by him were said to please the king, according to the *Mercure galant* for March 1681 and May 1682. Probably also for the dauphin's musicians were a huge dramatic motet on the death in 1683 of Queen Marie-Thérèse, *In obitum augustissimae nec non piissimae gallorum*

*reginae lamentum* and its similarly massive companion-piece, a *De profundis* (no.189). It seems to have been for the same musicians that Charpentier composed two theatre pieces on courtly subjects, *Les plaisirs de Versailles* and *La fête de Rueil*, the latter at the behest of Armand-Jean du Plessis de Vignerot, Duke of Richelieu, on the centenary of his grand-uncle, the cardinal and statesman.

In 1683 Louis XIV, reorganizing the royal chapel, held a competition among composers for appointment to the newly created quarterly posts of *sous-maître* (music-director and composer). Charpentier was one of 16 who survived a first round of 35 competitors, but he had to withdraw from the second because of illness (according to the *Mercure galant* for April). Two months later the king awarded him a pension, perhaps in gratitude for his services to the dauphin. This was as close as Charpentier came to royal patronage, although about a decade later, in 1692–3, he was again on the periphery of the court circle as music teacher to Philippe d'Orléans, Duke of Chartres, a nephew of the king and future Regent of France. For the duke, according to Brossard, Charpentier wrote the brief *Règles de composition* and an appended 'summary' of the principles of accompaniment from figured bass (no.551). According to early sources, the two men collaborated on an opera, *Philomèle*, which was played three times in the duke's apartments in the Palais-Royal, but he wished it not to be published and it is not extant.

By that time Charpentier had been connected for about a decade with the Jesuits, first, according to Titon du Tillet, as *maître de chapelle* at their Collège de Clermont (renamed in 1683 the Collège de Louis-le-Grand) and then as *maître de musique* of the principal Jesuit church in Paris, St Louis (later named St Paul-St Louis). Brossard spoke of the latter post as being 'among the most brilliant' in French musical life; Le Cerf de la Viéville called St Louis 'l'église de l'opéra' (and in fact some of Charpentier's manuscripts of sacred music from this period name singers associated with the Opéra – the Académie Royale de Musique – such as the bass-baritone Jean Dun).

Besides composing many religious works for St Louis until at least the mid-1690s, Charpentier also contributed to the sacred dramas of the Jesuit Collège d'Harcourt (no.498) and the Collège de Louis-le-Grand. For the latter he composed *Celse Martyr* in 1687 (only the published libretto is extant) and in 1688 *David et Jonathas*, its music surviving in a full score of 1690 copied by the king's music librarian, André Danican Philidor *l'aîné*. Both works were full-scale Lullian *tragédies en musique*, in five acts with prologue.

Even before 1687–8 the Jesuits had become powerful enough for such fully scored large-scale dramatic works not to be subject to the restrictions on music in theatres outside the Académie Royale de Musique controlled by Lully. With Lully's death in 1687, the way was opened for *tragédies lyriques* by others to be introduced even at the Opéra. One by Charpentier was heard there: *Médée*, with a libretto by Thomas Corneille, younger brother of Pierre and a poet with whom Charpentier had collaborated in earlier dramatic works (*Circé*, 1675; *L'inconnu*, 1675; *La pierre philosophale*, 1681). *Médée* received its première on 4 December 1693. Although the king had accepted its dedication, and even though the sets were by Jean Berain (successor to Carlo Vigarani, longtime designer for the Opéra), and the title role was sung by the great Marthe Le Rochois (creator of several of Lully's heroines, notably

that of *Armide*), it was not a great success. Writing in 1724, Brossard ascribed its poor reception to 'cabals of the envious and ignorant', surely meaning Lullists jealous of the threat posed by the 'italianized' Charpentier to their late hero. But, said Brossard, 'without exception, it is from this opera, more than any other, that one can learn the essentials of good composition'; it was also 'without a doubt the most expert and refined of all those that have been printed, at least since the death of Lully'.

On 20 May 1698 the post of *maître de musique* of the Sainte-Chapelle, the exquisite Gothic chapel in the Palais de Justice, fell vacant with the death of François Chaperon. Brossard hoped to be named to the post, second in French sacred music only to the royal chapel at Versailles; according to him, however, Charpentier got the Duke of Chartres to intercede successfully on his behalf, and on 28 June he was named Chaperon's successor. Charpentier held the position until his death. His duties were to direct the music at all services and ceremonies, to compose music for them and to teach the choirboys solfège, plainsong, counterpoint and vocal technique. Charpentier composed some of his richest and most impressive works for the Sainte-Chapelle, judging by the few of his scores for it that survive. Among them are the *Motet pour une longue offrande* (1698–9) and the dramatic motet *Judicium Salomonis* (1702), both written for the annual 'Messe rouge' of the Parlement (named after the judiciaries' scarlet robes); massive settings for Holy Week in 1699 of Psalms lxxi, xxvii and xvi (nos.228–30); and the masterpiece among his masses, '*Assumpta est Maria*'.

According to Titon du Tillet, Charpentier was buried in the Sainte-Chapelle, but the grave's location is unknown. To posterity he left an enigmatic and poignant *Epitaphium Carpentarij* (no.474), a strange, semi-sacred dramatic cantata to a Latin text, its date unknown, in which 'the shade of Charpentier' speaks to two wanderers in the underworld. It includes this rueful assessment: 'I was a musician, considered good by the good ones, scorned as ignorant by the ignorant. And since those who scorned me were much more numerous than those who lauded me, music became to me a small honour and a heavy burden. And just as at my birth I brought nothing into this world, I took nothing from it at my death'.

Very little of Charpentier's music was published during his lifetime: some *airs* from *Circé* (Paris, 1676), a few *airs sérieux et à boire* and (by the music publisher who enjoyed a royal monopoly, Christophe Ballard) the full score of *Médée* (Paris, 1694); Ballard also published some small vocal works in issues of his periodical *Meslanges*. Fortunately Charpentier was a meticulous caretaker of his manuscripts, which were carefully written in ink and gathered in numbered sheafs (*cahiers*), and he bequeathed them to a nephew, Jacques Edouard, who was a printer and bookseller. Edouard published in 1709 a collection of 12 *petits motets*; then, having sought but failed to interest private purchasers in all his uncle's manuscripts, sold them, no longer completely intact, to the king's library in 1727. These 'meslanges autographes', as they came to be known, were bound in 28 large volumes (now *F-Pn Rés.Vm<sup>1</sup> 259*); publication in a facsimile edition began in 1990.

[Charpentier, Marc-Antoine](#)

## **2. Sacred music.**

The course of Charpentier's career and the musical posts he occupied, including his service as composer for the devout Mademoiselle de Guise, occasioned much more sacred music – for churches, private chapels and convents – than any other kind. Almost 500 religious works survive, covering a wide range of genres. The vocal church music includes 11 mass settings and about 140 other liturgical works; 84 psalm settings; and 207 motets of various types, among them the dramatic motets that are usually termed oratorios. About 30 instrumental ensemble compositions for the church survive.

In almost every category of the sacred music there is great diversity among the individual works in length, number of performers required, compositional techniques and forms. The masses, for example, range from the delicate *Messe pour le Port Royal* (no.5) for three soprano soloists, unison soprano chorus and continuo to the immense *Messe à quatre chœurs* (no.4) – obviously modelled on the Roman polychoral style of Benevoli and others – calling for 20 soloists, four SATB choirs, doubling strings and four continuo groups, each with its own organ. Similarly, perhaps the two most notable *Magnificat* settings are no.73 for *haute-contre*, tenor and bass soloists (a favourite medium for Charpentier), trumpets, strings and continuo, based entirely on 89 repetitions of an italianate ostinato consisting of a descending tetrachord, and the mighty *Magnificat à 8 voix et 8 instruments* (i.e. for double chorus, double orchestra and eight solo singers). The latter is constructed as a *grand motet* resembling those by such court composers as Du Mont, Pierre Robert and Lalande, with multiple movements and alternation of both vocal and instrumental *petit chœur* passages with others for *grand chœur*.

Among Charpentier's most original and perhaps influential sacred works are his Tenebrae compositions for Holy Week. Many of the lessons are rooted, in part, in the Gregorian 'tonus lamentationis', but even more deeply in the *airs de cour* (especially their highly ornamented *doubles*) of Antoine and Jean-Baptiste Boësset and Michel Lambert. These Tenebrae lessons seem to have initiated a distinctive French style in the genre (termed by some the 'high melismatic style'), culminating in François Couperin's single extant set of three. The responsories are less extravagantly ornamented, more cantabile.

Equally French in style (drawing on that of the *grand motet*) are Charpentier's four extant settings of the *Te Deum*. The one deservedly best known (no.146), with eight soloists, SATB chorus, woodwinds, trumpets, timpani and strings, reflects in its scoring the models of Lully and Lalande. The key is D major – a 'joyous and martial' key according to Charpentier's *Règles de composition*, in which he set down perhaps the first list of 'key feelings' ('*énergie des modes*') – and the work begins with an attractive prelude *marche en rondeau* and proceeds through several contrasting movements to a blazing, climactic conclusion.

About half of Charpentier's psalm settings were conceived for liturgical use, the others as paraliturgical additions to Mass or Office services – as motets, in short. The earliest, composed in the early 1670s, are fairly lacklustre and quite italianate; most are for SATB with two treble instruments (violins or recorders) and continuo. A later group, dating from the late 1670s to the early 1680s (nos.170–9, 181 and 185–8), is more assured, with bolder dissonance and more assertive word-painting; most are in *petit motet* style for vocal trios,

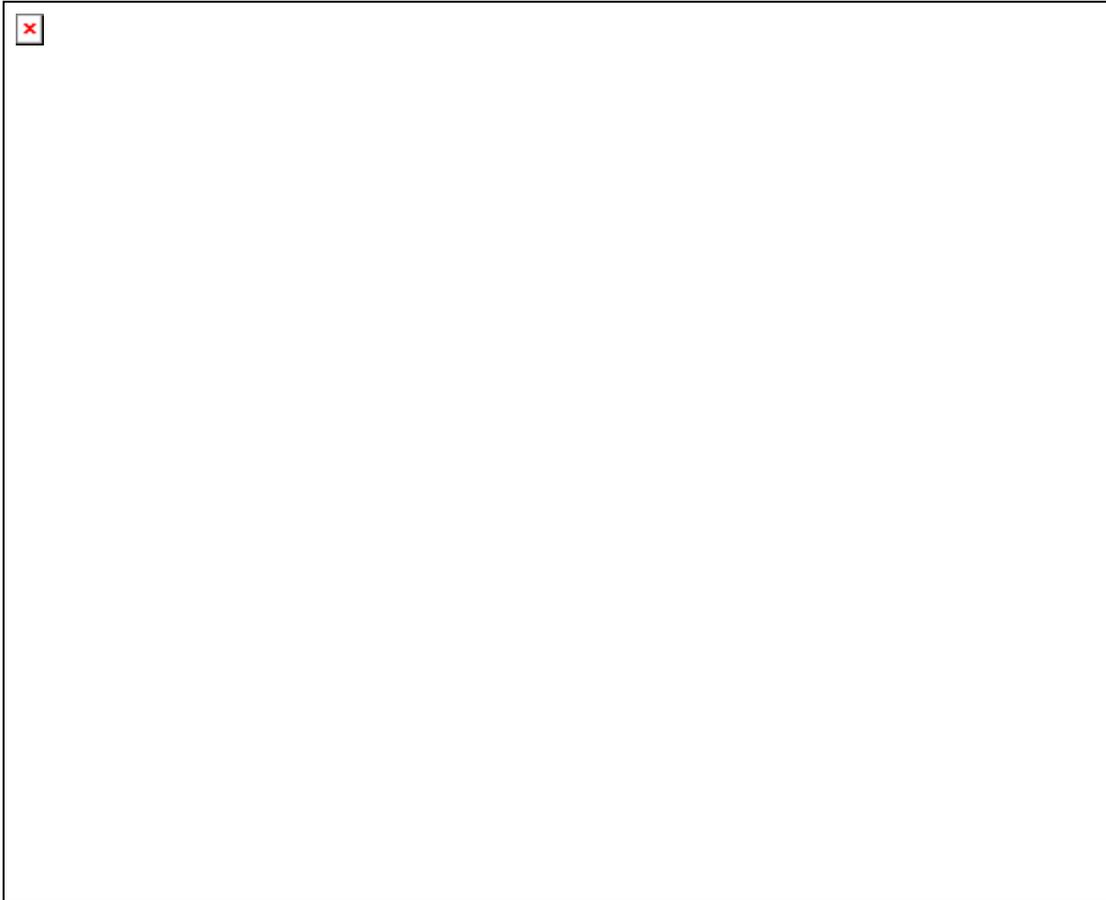
with a pair of violins and continuo for the ritornellos and often a prelude anticipating the vocal entries to follow. Other psalms of the early to mid-1680s, for the Dauphin's musicians, are more ambitious in both scoring and length. One such is the *De profundis* of 1683 on the queen's death (no.189), cast in the 'official' *grand motet* style with scoring à la Lully (including five string parts) and length to match (more than 500 bars). Similar in self-assurance, if not grandeur, are many motets of the 1680s and early 1690s composed for the Jesuits; these show Charpentier at the height of his powers. They are marked by more subtle relationships between music and text, more daring harmonic language and a unique fusion of French respect for perfect declamation and an Italianate bent for lyrical, vocally grateful melodic lines.

Charpentier's motets, more than 200 in all, resist generalization, being even more diverse in media and styles than the psalm settings. They may be classified in four main genres: Elevation motets, 'Domine salvum' motets, occasional motets and dramatic motets. Elevation motets and 'Domine salvum' motets were conventional components of the king's Mass services and, as such, emulated in other chapels. The Elevations, performed 'à l'heure qu'on lève l'hostie' (as Charpentier comments in the manuscript of no.256), were conceived as brief punctuating highlights between the first 'Hosanna in excelsis' of the Sanctus and the 'Benedictus qui venit'. Charpentier's 48 Elevations are settings of a wide variety of texts, but almost all are hushed, gentle and reverent *petits motets*, in keeping with the most mystical moment of the Mass. By contrast, his 25 'Domine salvum' motets, to be sung at the conclusion of the ceremony, are settings of but a single text, Psalm xx.9: 'O Lord, save the king, and hear us in the hour when we call upon thee'. They are considerably diverse in length and expressive content.

The 'occasions' of Charpentier's 85 occasional motets are of many kinds: saints' days or church feasts; special catechism services or Corpus Christi processions; and seasons, celebrated in the *Méditations pour le Carême* (nos.380–89) and the *Chant joyeux du temps de Pâques*. Gratitude for the restoration to health of the king or the dauphin (nos.341 and 326) and lamentation on the death of the queen (no.331) have sacred counterparts in many motets addressing the Virgin, the Trinity or Mary Magdalene, to whom Charpentier returned several times in poignant, not to say voluptuous, works, notably the extensive *Magdalena lugens* (1686–7) for solo soprano. The majority of the occasional motets are *petits motets*. Among the larger ones, especially masterly are *In Honorem Sancti Xaverij canticum*, which, with its virtuoso operatic solos (ex.1), was certainly composed for St Louis; *In honorem Sancti Ludovici Regis Galliae canticum*, a late work of exceptional pomp, circumstance and musical braggadocio; and the *Motet pour l'offertoire de la Messe Rouge*, retitled *Motet pour une longue offrande* (no.434) – a long offertory, indeed: almost 800 bars and lasting about 25 minutes.



Charpentier's dramatic motets number 35. They are more commonly known as oratorios – a misnomer, since they were composed as Latin motets for sacred services, not for meetings in oratories or for spiritual concerts. Diversity reigns in this genre, as in others treated by Charpentier. The largest, indebted in various ways to the Old Testament Latin oratorios of Carissimi, are works such as *Judith*, *Sacrificium Abrahæ* and the very late *Judicium Salomonis*. Others, often termed by the composer 'cantica' ('canticum' meaning 'song'), are more modest and on different subjects; four (nos.394, 397, 413 and 415) are centred on the early Roman martyr Cecilia (patron saint of music), another four on the Nativity (nos.393, 414, 416 and 421). Tending to be even slighter are motets in the Italian dialogue tradition (nos.406 and 417). Common to all is Charpentier's ability at portraying character and his affective realization of dramatic situations. Among the most remarkable in this regard is *Le reniement de St Pierre*. (Its French title, anomalous since the text is in Latin, is perhaps attributable to Brossard, who may have made the unique copy.) It builds to a quasi-operatic quartet in which Peter hysterically denies his association with Christ, while his accusers just as insistently identify him as a disciple; and it concludes with a celebrated chorus, of sovereign linear integrity, describing how Peter wept bitterly over his betrayal. It was partly such masterly control of contrapuntal textures that led Brossard to acclaim Charpentier as 'the most profound and learned of modern musicians'. His harmonic audacity – commented on by his contemporaries, some with admiration ('Neuvièmes et tritons brillèrent sous sa main'), some with distaste ('Quels tristes accords écorchent nos oreilles') – is frequently put at the service of dramatic intensity, as in the wrenching augmented 6ths and augmented octaves (marked with asterisks in [ex.2](#)) of the lament in *Mors Saülis et Jonathæ* with which the chorus grieves over the deaths of Saul and Jonathan.



About 20 sacred instrumental compositions include a *Messe pour plusieurs instruments* (no.513), sets of pieces for Corpus Christi street-altar ceremonies and consecrations of bishops, offertories and *alternatim* versets for Masses, antiphons for Office services and two groups of carol settings for Christmas week. As a whole, in their exceptionally precise and completely written-out manuscripts, these reveal Charpentier as a gifted orchestrator and a colourist. His orchestral mass – apparently unique in French Baroque music as a substitute for the more common organ mass – betrays a youthfully demonstrative control over a dazzlingly varied group of instrumental ensembles. Its offertory ‘à deux choeurs’ resembles the italianate *Offerte pour l’orgue et pour les violons, flûtes et hautbois* (no.514) in its massive block-like opposition of winds and strings, its drone basses and its sectional, canzona-like design. Much more purely French are the ten delicate *Noëls sur les instruments* for flutes, four-part strings and continuo. A group of three of these (no.531) was apparently composed for performance along with the grandest of the Christmastide dramatic motets, *In nativitatem Domini canticum* (no.416); the other group of seven (no.534) were specifically intended for performance with the so-called O Antiphons (nos.36–43) preceding Christmas.

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### **3. Stage music.**

Music by Charpentier for some 30 theatre pieces survives. One group consists of overtures, *intermèdes* and incidental music for spoken dramas produced, almost without exception, by the Comédie-Française; a second group is of self-contained musico-dramatic entertainments – pastorales,

operatic divertissements and *tragédies en musique* – for various other places and patrons.

To his compositions for the Comédie-Française the ‘profound and learned’ Charpentier brought remarkably keen wit, élan and sense of theatre, initially in collaborations with Molière. They first worked together on musical revisions of *La comtesse d’Escarbagnas* and *Le mariage forcé* (1672), then on the first production of *Le malade imaginaire*, with its extensive music culminating in the final, hilarious ‘Cérémonie des médecins’, its orchestration genially including apothecaries’ mortars, scored as if for timpani. Other collaborations with the company, after Molière’s death, were less extensive, except for Thomas Corneille’s *Circé* (1675), an elaborate work ‘ornée de machines, de changements de théâtre et de musique’ (an overture, many dances, and vocal solos and ensembles); the 1680 comedy *Les fous divertissants*, with three *intermèdes*, one of them including a very funny ‘laughing trio’; and Pierre Corneille’s *tragédie à machines, Andromède* (1682).

For the musicians of Mademoiselle de Guise, Charpentier composed eight theatre works between about 1684 and 1687, mostly *pastorales* with ballet entrées (nos.481–4 and 486–9). All are chamber works, and most are scored for a small, conservative instrumental ensemble including recorders and/or viols. Two are Christmastide *pastorales* emphasizing the shepherds (and shepherdesses!) of Judea and the barnyard beasts of the birth at Bethlehem. Another is the 40-minute Ovidian *pastorale* in six scenes, *Actéon* (1683–5), revised as *Actéon changé en biche* to change the title role from *haute-contre* (probably sung by Charpentier) to soprano. The last Guise work in which Charpentier sang (upstaged in the title role by an *haute-contre* new to the ensemble) was *La descente d’Orphée aux enfers* (?1686), similarly based on Ovid. Though probably incomplete in the two acts that survive, it has proved viable; calling for ten singers and flutes, violins, viols and continuo, it has a deeply affecting lament and several seductive airs for Orpheus, who departs the underworld leaving its shades lamenting the loss of his enchanting voice.

Two light, frothy and amusing entertainments that may be termed ‘operatic divertissements’ are *Les arts florissants* and *Les plaisirs de Versailles* (the latter composed not for the Guise musicians but probably for the dauphin’s). Each is in one act and several scenes; *Les arts* lasts about 45 minutes, *Les plaisirs* about 30. Both are allegorical fantasies dealing with the arts and other leisure-time pleasures, and in both Music has a leading role.

Three massive Lullian *tragédies lyriques* represent the climax of Charpentier’s works for the theatre. *Celse Martyr* (music lost) and *David et Jonathas*, both for the Jesuits, preceded by a few years the masterwork, *Médée*, of 1693, produced at the Opéra. Charpentier’s characterization of the several personae of the heroine – lover, mother, jealous wife, furious and malignant sorceress – is extraordinary. The elements of his mature style shine throughout: a synthesis of warmly italianate vocalism and precise French declamation; solo *récits* in an arioso manner poised between aria and recitative; dances for orchestra with carefully fashioned inner parts, buoyant and full of appealing rhythmic interplay of voices; a rich harmonic palette abounding in pungent chromaticism and evocative dissonances; a flair for unusual orchestral colours; and a magisterial command of instrumental and choral polyphony. Brossard’s high opinion of *Médée* was ultimately

vindicated, through recordings and stage productions, 300 years after its first performance.

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#### 4. Chamber music.

Charpentier left a small body of secular chamber compositions, *airs sérieux et à boire*, cantatas and miscellaneous instrumental ensemble works.

More than 30 *airs* survive, mostly in 17th- and 18th-century prints. They constitute a virtual compendium of the chamber song as it existed during Charpentier's life. He composed about two dozen examples of the *air sérieux* (or *air tendre*), successor to the *air de cour* as the principal genre of small-scale but sophisticated French song. Most are for solo soprano and continuo, their texts diverse but in the oldest tradition of French lyric poetry, with love the main topic, shepherds and shepherdesses the main characters. Perhaps most unusual is a set of three on stanzas from Corneille's *Le Cid*; although published separately in successive issues of the *Mercurie galant*, they belong together as a multipartite *air*, virtually a dramatic soliloquy.

A few bacchic *airs à boire*, with texts of rough humour and music of almost folkish charm, include several contrafacta of an *air* composed by Charpentier to replace Lully's 'Qu'ils sont doux, bouteille jolie' in Molière's *Le médecin malgré lui*; one of these is the well-known Noël 'Un flambeau, Jeanette-Isabelle!' ('Bring a torch, Jeanette-Isabella').

Eight other secular vocal works may be termed cantatas for lack of a better term. Five have Italian texts, and four of these are indeed rooted in the Italian cantata. The substantial wedding cantata (no.473) for the brother-in-law of the dauphin is, however, a different kind of work, scored very grandly with winds, brass, drums and strings. Along with the odd, enigmatic and autobiographical *Epitaphium Carpentarij*, the most important cantata is *Orphée descendant aux enfers*. Composed in 1683 for three male singers, two violins, flute, recorder and continuo, it has been claimed as 'the first genuine cantata in the French style' (Tunley, 1974).

Fewer than a dozen secular instrumental ensemble pieces by Charpentier survive, several of them (including two triumphal 'airs de trompettes', no.547) perhaps not chamber works but intended for outdoor performance. The most important are a *Concert* for an ensemble of four viols without continuo (perhaps the earliest genuine French Baroque suite of dances, with six contrasting movements) and a sonata (no.548) for eight instruments. The sonata anticipates Couperin's *Les nations* in combining elements of sonata and suite; its prelude first movement and two virtuoso *récits*, one showing off the bass viol, the other the bass violin, as well as the six other dance movements, reveal a confident mastery of independent instrumental compositions that Charpentier, regrettably, had little occasion to demonstrate.

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#### WORKS

The numbering system is that used in Hitchcock's catalogue (1982). Titles given are Charpentier's own, followed by text incipits where different. For untitled works the text incipit is given either alone or with an editorial title in square brackets. Generic scoring (e.g. ww, str)

indicates that although parts were written out specific instruments are not stipulated. Roman numerals in the *Source* column refer to volumes of Charpentier's autographs (*F-Pn Rés.Vm*<sup>1</sup> 259; 28 vols.); they also correspond to the volume numbers in ser.I of the complete edition.

Edition: *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock, ser.I–III (facs.), IV (Critical Commentary, Index) (Paris, 1990–) Sources: Recueil d'airs sérieux et à boire (Paris, 1695–1704) [Recueil] Motets meléz de symphonie (Paris, 1709) [Motets (1709)] Meslanges de musique latine, française et italienne (Paris, 1726–9) [Meslanges]

Hc haute-contre

sacred vocal

airs sérieux et à boire

cantatas

pastorals, divertissements and operas

intermèdes and incidental music

sacred instrumental

secular instrumental

writings

Charpentier, Marc-Antoine: Works

**sacred vocal**

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No.	Title	Scoring	Date
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masses

sequences

antiphons

hymns

Magnificat settings

Litany of Loreto settings

Tenebrae lessons and responsories

Te Deum settings

psalms

elevation motets

'Domine salvum' motets

occasional motets

dramatic motets (oratorios)

miscellaneous motets

Charpentier, Marc-Antoine: Works

**masses**

1 [Mass] [see also 6/4vv, 2 tr str, bc ?c1670 xiv

Colorado Springs,

	no.281]				1958
2	Messe pour les trépassés [see also no.234]	4/8vv, 2 fl, str, bc	?early 1670s	i	
3	Messe à 8 voix et 8 violons et flûtes [see also nos.236, 283]	6/8vv, 2 fl, str, bc	?early 1670s	xv	London, 1971 (in part)
4	Messe à 4 chœurs [see also no.285]	20/16vv, str, bc	?early 1670s	xvi	
5	Messe pour le Port Royal	3/1v, bc	?late 1680s	xxii	
6	Messe pour Mr Mauroy [see also no.299]	8/4vv, 2 fl, 2 ob, str, bc	?early 1690s	x	
7	Messe des morts à 4 voix [see also nos.213, 263]	8/4vv, bc	?early 1690s	xxiv	
7a	Agnus Dei (inc.)	4vv, bc	1690s	xxvii	
8	Messe pour le samedi de Pâques à 4 voix	8/4vv, bc	?early 1690s	v	Paris, 1949
9	Messe de minuit pour Noël	6/4vv, 2 fl, str, bc	?early 1690s	xxv	St Louis, 1962
10	Messe des morts à 4 voix et symphonie [see also no.269]	8/4vv, ww, str, bc	?mid-1690s	xxvi	
11	Assumpta est Maria: Missa 6 vocibus cum simphonia [see also no.303]	8/6vv, 2 fl, str, bc	?1699	xxvii <i>F-Pn Vm</i> <sup>1942</sup>	Versailles, 1994

### Charpentier, Marc-Antoine: Works

#### sequences

12	Prose des morts ('Dies irae')	8/8vv, str, bc	?early 1670s	i	Paris, 1984
13	Prose pour le jour de Pâques ('Victimae paschali laudes')	2 Hc, B, bc	?early 1670s	xv	
14	Prose du saint sacrement ('Lauda Sion')	2 S, B, 2 tr str, bc	?late 1670s	iii	
15	Stabat mater pour des religieuses ('Stabat mater dolorosa')	1/1v, bc		xiii	Cologne, 1960

### Charpentier, Marc-Antoine: Works

#### antiphons

16	'Regina coeli laetare'	2 S, bc	?early 1670s	i	
17	Autre [antienne] ('Veni sponsa Christi')	2 S, fl, bc	?early 1670s	i	
18	Salve regina	2 S, Mez, bc	?early 1670s	i	
19	Ave regina coelorum	2 S, Mez, bc	?early 1670s	i	Paris, 1955
20	Sub tuum praesidium	Hc, T, B, bc	?early 1670s	i	
21	Alma Redemptoris mater	2 S, bc	?mid-1670s	ii	Dubuque, Iowa, 1973
22	Ave regina	2 S, bc	?mid-1670s	ii	Motets (1709)
23	Salve regina à 3 voix pareilles	Hc, T, B, bc	?mid-1670s	ii, iii	Paris, 1952
24	Salve regina à 3 chœurs	3/8vv, bc	?mid-1670s	iii	
25	Antiphona in honorem beatae virginis a redemptione captivorum ('Beata es Maria')	Hc, T, 2 tr str, bc	?late 1670s	iii	
26	'Inviolata, integra et casta'	2 S, B, bc	?late 1670s	iv	
27	Salve regina des Jésuites	T, bc	?late 1670s	iv	Paris, 1949

28	Antiphona sine organo ad virginem ('Sub tuum praesidium')	2 S, Mez	1681–2	xxviii	Paris, 1952
29	Antiphona in honorem beatae Genovefae voce sola ('Gloriosam Christi sponsam')	S, bc	1685	vii	
30	'Regina coeli laetare'	Hc, T, B, bc	?late 1680s	viii	
31	Regina coeli voce sola cum [?flauti]	Hc, 2 fl, bc	?late 1680s	viii	Paris, 1953 (kbd red.)
32	Antienne à la vierge à 2 dessus ('Regina coeli laetare')	2 S, bc	?late 1680s	xxiii	Paris, 1951
33–5	[Antiphon cycle for a confessor not pontiff]: 1ère antienne ('Domine quinque talenta') 3ème antienne ('Fidelis servus') 5ème antienne ('Serve bone')	2 S, bc Ct, T, 2 vn, bc 2S, bc	?early 1690s	xxv	Paris, 1963
36–43	Salut de la veille des O et les 7 O suivant le romain: Salut pour la veille des O ('O salutaris hostia') 1er O ('O Sapientia') 2de O ('O Adonai') 3ème O ('O radix Jesse') 4ème O ('O clavis David') 5ème O ('O Oriens') 6ème O ('O Rex gentium') 7ème O ('O Emmanuel Rex')	Hc, T, B, bc Hc, T, B, bc Hc, T, B, bc Hc, T, B, bc 3/4vv, str, bc 3/4vv, str, bc Hc, 2 vn, bc Hc, T, B, bc	?early 1690s	v	
44–7	[Marian antiphon cycle for the church year]: 'Alma Redemptoris mater' 'Ave regina coelorum' 'Regina coeli laetare' 'Salve regina'	3/4vv, 2 vn, bc	?early 1690s	v	Sèvres, 1951 (kbd red.) Paris, 1955 (choral pt)
48	Antienne à la vierge pour toutes les saisons de l'année ('Inviolata, integra et casta')	Hc, T, B, bc	?early 1690s	v	
49	Antienne à 3 voix pareilles pour la veille des O ('O admirabile commercium')	Hc, T, B, bc	?mid-1690s	xxvi	
50–52	Antienne pour les Vêpres de l'Assomption de la vierge: Après Dixit Dominus ('Assumpta est Maria') Après Laetatus sum ('In odorem unguentorum') Après Lauda Jerusalem Dominum ('Pulchra es et decora')	Mez, 2 vn, bc S, 2 fl, bc 2 S, Mez, bc	?late 1690s	xxviii	Paris, 1953 (kbd red.)

### Charpentier, Marc-Antoine: Works

#### hymns

53	Jesu corona virginum	2 S, fl, bc	?early 1670s	i	
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54	Hymne du Saint Esprit ('Veni Creator Spiritus')	Hc, T, B, 2 vn, bc	?early 1670s	xv	
55–7	In Sanctum Nicasium Rothomagensem archiepiscopum et martyrem: Hymnus ad Vesperas ('Claram Nicasii martyrio') Hymnus in eundem ad Matutinem ('Quo vos terror') In eundem ad Laudes ('Clare martyr sancte praesul')	1v  T  B  T	?early 1670s	xv	
58	Pange lingua	Hc, T, B, 2 tr str, bc	?mid-1670s	ii	
59	Gaudia virginis Mariae ('Gaude virgo mater Christi')	3 S, bc	?mid-1670s	ii	Paris, 1955
60	Hymne pour toutes les fêtes de la vierge ('Ave maris stella')	2 S, B, 2 tr str, bc	?mid-1670s	iii	
61	Pour un reposoir: Pange lingua	2 S, B, 2 tr str, bc	1680–81	xviii	
62	Pange lingua pour des religieuses, pour le Port Royal	1/1v, bc	1681	xviii	Cologne, 1960
63	'Ave maris stella'	2 S, bc	early 1680s	iv	
64	Hymne du saint sacrement ('Pange lingua')	5/4vv, 2 fl, str, bc	?late 1680s	xxii	
65	Ave maris stella	4/4vv, str, bc	?late 1680s	xxii	
66	Hymne du Saint Esprit: Veni Creator (inc.)	6/4vv, 2 fl, str, bc	?late 1680s	xxiii	
67	Ave maris stella	S, Hc, 3 B, bc	?late 1680s	ix	
68	Pange lingua à 4 pour le Jeudi Saint ('Nobis datus, nobis natus')	S, Ct, B, bc	?late 1680s	xxiii	Paris, 1948
69	Veni Creator pour l dessus seul au catéchisme	S, bc	?late 1680s	xxiii	Paris, 1731
70	Veni Creator Spiritus pour l dessus seul pour le catéchisme	S, bc	?late 1680s	xxiii	Paris, 1951 (transcr. 4vv)
71	Iste confessor	2 S	?early 1690s	xxiv	

Charpentier, Marc-Antoine: Works

### Magnificat settings

72	[Magnificat]	8/4vv, 2 tr str, bc	?1670	xiv	
73	[Magnificat]	Hc, T, B, 2 tr str, bc	?early 1670s	xv	Lausanne, 1949
74	Magnificat à 8 voix et 8 instruments	8/8vv, ww, str, bc	early 1680s	xi	
75	Magnificat à 3 dessus	S, S, Mez, bc	1683–5	vi	
76	Canticum B.V.M.	4/4vv, bc	?late 1680s	viii, v	
77	[Magnificat]	5/4vv, 2 fl, str, bc	?late 1680s	ix	
78	Magnificat	4/4vv, 2 fl, str, bc	?late 1680s	ix	St Louis, 1960
79	3ème Magnificat à 4 voix avec instruments	8/4vv, 2 fl, str, bc	?early 1690s	xxiv	
80	[Magnificat]	4/4vv, 2 fl, str, bc	1690s	xxiv	Stuttgart, 1994
81	Magnificat pour le Port Royal	3/3vv, bc	?late 1690s	xxviii	

## Charpentier, Marc-Antoine: Works

### Litany of Loreto settings

82	Litanies de la vierge à 3 voix pareilles	Hc, T, B, bc	early 1680s	xi	Madison, WI, 1994
83	Litanies de la vierge à 6 voix et 2 dessus de violes	6/6vv, 2 tr viols, bc	1683–5	vi	Madison, WI, 1994
84	Litanies de la vierge à 3 voix pareilles avec instruments	Hc, T, B, 2 tr str, bc	?late 1680s	xxii	Madison, WI, 1994
85	Litanies de la vierge	6/6vv, 2 fl, str, bc	?late 1680s	xxiii	Madison, WI, 1994
86	Litanies de la vierge à 2 dessus et 1 basse chantante	2 S, B, bc	?early 1690s	xxv	Madison, WI, 1994
87	Litanies de la vierge à 4 voix	8/4vv, bc	?early 1690s	xxiv	Madison, WI, 1994
88	Litanies de la vierge à 4 voix	8/4vv, bc	?early 1690s	xxiv	Madison, WI, 1994
89	Litanies de la vierge	8/4vv, bc	?early 1690s	xxv	Madison, WI, 1994
90	Courtes litanies de la vierge à 4 voix	4/4vv, bc	?early 1690s	v	Madison, WI, 1994

## Charpentier, Marc-Antoine: Works

### Tenebrae lessons and responsories

91	Leçon de ténèbres ('De lamentatione Jeremiae')	2 S, Ct, 2 fl, bc	?early 1670s	i	
92	Autre leçon de ténèbres ('JOD. Manum suam')	2 S, bc	?early 1670s	i	
93	Autre leçon de ténèbres ('ALEPH. Ego vir videns')	2 S, bc	?early 1670s	i	
94	Autre Jerusalem pour les leçons de ténèbres à 2 voix	2 S, bc	?early 1670s	i	
95	'Incipit oratio Jeremiae'	2 S, 2 tr str, bc	?early 1670s	i	
96–110	Les neuf leçons de ténèbres:		?late 1670s	iv	
	1ère leçon du mercredi ('Incipit lamentatio Jeremiae')	S, bc			Paris, 1952
	2de leçon du mercredi ('VAU. Et egressus est')	S, bc			
	3ème leçon du mercredi ('JOD. Manum suam')	2 S, bc			
	Lettres hébraïques de la 1ère leçon du vendredi	S, S, A, bc			
	Ritornelles pour la 1ère leçon du mercredi	2 vn, bc and 2 viols, bc in alternation			
	Prélude pour la 1ère leçon du mercredi	2 tr str, bc			
	1ère leçon du jeudi ('De lamentatione Jeremiae')	S, bc			
	2de leçon du jeudi ('LAMED. Matribus suis')	2 S, bc			
	3ème leçon du jeudi ('ALEPH. Ego vir videns')	S, bc			
	1ère leçon du vendredi ('De lamentatione Jeremiae')	S, tr viol, bc			
	2de leçon du vendredi ('ALEPH. Quomodo obscuratum est')	S, bc			
	2de leçon du jeudi ('LAMED. Matribus suis')	S, bc			
	3ème leçon du mercredi ('JOD. Manum suam')	2 S, A, bc			
	3ème leçon du jeudi ('ALEPH. Ego vir videns')	2 S, A, bc			
	3ème leçon du vendredi	2 S, A, bc			

	(‘Incipit oratio Jeremiae’)				
111–19	Les neuf répons de chaque jour: les neuf répons du Mercredi Saint: ‘In monte Oliveti’ ‘Tristis est anima mea’ ‘Amicus meus’ ‘Unus ex discipulis meis’ ‘Eram quasi agnus’ ‘Una hora non potuistis’ ‘Seniores populi’ ‘Revelabunt coeli’ ‘O Juda’	2 S, A, bc 2 S, bc A, bc S, A, bc S, bc 2 S, A, bc A, bc 2 S, A, bc 2 S, bc	1680	iv	Paris, 1949  Paris, 1952
120–22	[Three Tenebrae lessons]: 1ère leçon du mercredi (‘Incipit lamentatio Jeremiae’) 1ère leçon du jeudi (‘De lamentatione Jeremiae’) 1ère leçon du vendredi (‘Misericordiae Domini’)	B, ww, str, bc	?late 1680s	xxiii	Paris, 1983
123–5	[Three Tenebrae lessons]: 3ème leçon du mercredi (‘JOD. Manum suam’) 3ème leçon du jeudi (‘ALEPH. Ego vir videns’) 3ème leçon du vendredi (‘Incipit oratio Jeremiae’)	Bar, 2 fl, 2 vn, bc	?late 1680s	xxiii	Paris, 1983
126–34	[Nine Tenebrae responsories]: ‘Tristis est anima mea’ ‘Amicus meus’ ‘Velum templi’ ‘Tenebrae factae sunt’ ‘Jerusalem surge’ ‘Ecce quomodo’ ‘Unus ex discipulis meis’ ‘Tanquam ad latronem’ ‘O vos omnes’	2 T, bc T, 2 fl, bc 3/4vv, fl, str, bc B, fl, str, bc 2 T, 2 fl, bc Hc, str, bc B, 2 vn, bc B, 2 fl, 2 vn, bc S, 2 fl, bc	?early 1690s	x	
135–7	[Three Tenebrae lessons]: 3ème leçon du mercredi (‘JOD. Manum suam’) 3ème leçon du jeudi (‘ALEPH. Ego vir videns’) 3ème leçon du vendredi (‘Incipit oratio Jeremiae’)	3/6vv, fl, str, bc	?early 1690s	xxiii	Paris, 1983
138–40	[Three Tenebrae lessons]: 2de leçon du mercredi (‘VAU. Et egressus est’) 2de leçon du jeudi (‘LAMED. Matribus suis’) 2de leçon du vendredi (‘ALEPH. Quomodo obscuratum est’)	Hc, bc	?early 1690s	v	
141–3	[Three Tenebrae lessons]: 3ème leçon du mercredi (‘JOD. Manum suam’) 3ème leçon du jeudi (‘ALEPH. Ego vir videns’)	B, 2 tr str, bc	?early 1690s	xxv	

	3ème leçon du vendredi (‘Incipit oratio Jeremiae’)			
144	Répons après la 1ère leçon du jeudi (‘Omnes amici mei’)	T, 2 fl, bc	?mid-1690s	xxvi

### Charpentier, Marc-Antoine: Works

#### Te Deum settings

145	Te Deum à 8 voix avec flûtes et violons	8/8vv, ww, str, bc	?early 1670s	xv, xvii	Paris, 1969
146	Te Deum	8/4vv, ww, tpt, timp, str, bc	?early 1690s	x	Vienna, 1957
147	Te Deum à 4 voix	8/4vv, str, bc	?early 1690s	v	
148	Te Deum à 4 voix	8/4vv, bc	1698–9	xii	

### Charpentier, Marc-Antoine: Works

#### psalms

149	[Ps cxiii] (‘Laudate pueri’)	5/4vv, 2 tr str, bc	?c1670	xiv	
150	[Ps cxvii] (‘Nisi Dominus’)	4/4vv, 2 tr str, bc	?c1670	xiv	
151	Confitebor tibi [Ps cxi] à 4 voix et 2 violons	8/4vv, 2 vn, bc	?c1670	xiv	
152	[Ps cxvii] (‘Laudate Dominum’)	4/4vv, 2 tr str, bc	?c1670	xiv	
153	[Ps cx] (‘Dixit Dominus’)	7/4vv, 2 tr str, bc	?c1670	xiv	
154	[Ps cxii] (‘Beatus vir’)	8/4vv, 2 tr str, bc	?c1670	xiv	
155	[Ps cxxxii] (‘Memento, Domine’)	6/4vv, 2 tr str, bc	?c1670	xiv	
156	De profundis [Ps cxxx] (and 'Requiem aeternam’)	8/4vv, bc	?early 1670s	i	Paris, 1930
157	Miserere [Ps li]	Tr, S, 2 fl, bc	?early 1670s	xv	
158	Psalmus David 147 [Ps cxlvii.12–20] (‘Lauda Jerusalem’)	8/4vv, 2 vn, bc	?early 1670s	xv	
159	[Ps cxvii] (‘Laudate Dominum’)	Hc, T, B, 2 tr str, bc	?early 1670s	i	Paris, 1948 (kbd red.)
160	Psalmus 126us [Ps cxvii] (‘Nisi Dominus’) à 4 voix	7/4vv, bc	?early 1670s	xv, v	
161	Psalmus David 121us [Ps cxii] (‘Laetatus sum’)	7/4vv, 2 fl, str, bc	?early 1670s	xv	St Louis, 1965
162	Exaudiat [Ps xx] à 8 voix, flûtes et violons	7/8vv, fl, str, bc	?early 1670s	xv	Marandeuil, 1993
163	Psalmus David 8us (‘Domine, Dominus noster’)	2 S, B, 2 tr str, bc	?mid-1670s	ii	
164	Prière pour le roi [Ps xxi] (‘Domine, in virtute tua’)	2 S, B, 2 tr str, bc	?mid-1670s	ii	
165	Precatio pro rege [Ps xx] (‘Exaudiat te Dominus’)	2 S, B, 2 tr str, bc	?mid-1670s	ii	
166	Precatio pro filio regis [Ps lxxii, 1–17] (‘Deus iudicium	2 S, B, 2 tr str, bc	?mid-1670s	ii	

	tuum')				
167	Quam dilecta: Psalmus David 83us [Ps lxxxiv]	8/8vv, fl, str, bc	1675	xviii	
168	Psalmus David 5us [recte 2us] in tempore belli pro rege ('Quare fremuerunt gentes')	8/8vv, str, bc	?mid-1670s	iii, xvii	
169	Psalmus David 125us [Ps cxxvi] ('In convertendo Dominus')	8/8vv, str, bc	?late 1670s	iii	
170	Psalmus David 136us [Ps cxxxvii]: Super flumina Babylonis	2 S, B, 2 fl, bc	?late 1670s	iii	
171	Super flumina: Psalmus 136us [Ps cxxxvii] 8 vocibus cum instrumentis	6/8vv, str, bc	?late 1670s	iii, xvii	
172	Psalmus 3us ('Domine quid multiplicati?')	Tr, S, B, 2 tr str, bc	?late 1670s	iii	
173	Miserere [Ps li]	2 S, Ct, bc	?late 1670s	iv	
174	[Ps xlii] ('Quemadmodum desiderat cervus')	2 S, B, 2 tr str, bc	1679–80	xix	
175	[Ps i] ('Beatus vir, qui non abiit')	2 S, B, 2 tr str, bc	1679–80	xix	
176	[Ps xcvi] ('Cantate Domino')	2 S, B, 2 tr str, bc	1679–80	xix	
177	[Ps cxlviii] ('Laudate Dominum de coelis')	2 S, B, 2 tr str, bc	1679–80	xix	
178	Psalmus David 127us [Ps cxxviii] ('Beati omnes')	2 S, B, 2 tr str, bc	1680–81	xviii	
179	Psalmus David 75us [Ps lxxvi] ('Notus in Judea') [see also no.206]	2 S, B, 2 tr str, bc	1681	xviii	
180	Exaudiat [Ps xx] pour le roi	8/4vv, bc	early 1680s	xi, v	
181	Psalmus David 84us [Ps lxxxv] ('Benedixisti, Domine')	2 S, B, 2 tr str, bc	1681–2	xxviii	
182	Psalmus David 116us [Ps cxvii] sine organo ('Laudate Dominum omnes')	3 S, Mez	1681–2	xxviii	Paris, 1955
183	Psalmus David 107us [Ps cviii] ('Paratum cor meum Deus'; verses 1–5)	Hc, T, B, bc	early 1680s	xi	
184	Psalmus David 5us [recte 2us] ('Quare fremuerunt gentes')	2 S, B, 2 tr str, bc	1682–3	xx	
185	Psalmus David 91us [Ps cxii]	2 S, B, 2 tr str, bc	early 1680s	xi	

	('Bonum est confiteri Domino')				
186	Psalmus David 83us [Ps lxxxiv] ('Quam dilecta')	2 S, B, 2 tr str, bc	early 1680s	xi	
187	Psalmus 86 [Ps lxxxvi] ('Fundamenta ejus')	2 S, B, bc	early 1680s	xi	
188	Psalmus 62 [Ps lxiii] ('Deus, Deus meus')	2 S, B, tr str, bc	1683	xx	
189	De profundis [Ps cxxx] (and 'Requiem aeternam')	9/8vv, fl, str, bc	1683	xx	
190	Psalmus 109us [Ps cx]: Dixit Dominus 8 vocibus et totidem instrumentis	8/8vv, ww, str, bc	1683–5	vi	
191	Psalmus 147 [Ps cxlvii. 12–20] ('Lauda Jerusalem')	8/8vv, str, bc	1683–5	vi	
192	[Ps xlviii] ('Omnes gentes plaudite')	2 S, B, 2 tr str, bc	1683–5	vi	
193	Psalmus David 50us [Ps li]: Miserere des Jésuites	6/6vv, 2 vn, bc	1683–5	vii, xxiii	Paris, 1984
194	Psalmus David 99us [Ps c] ('Jubilate Deo omnis terra')	2 S, B, 2 tr str, bc	1685	xxi	
195	Bonum est confiteri Domino: Psalmus David 91us [Ps xcii]	6/6vv, 2 tr str, bc	1687–8	xxii	
196	Psalmus David 12us [Ps xiii] ('Usquequo Domine')	2 S, Bar, B, tr rec, fl, b rec, bc	?late 1680s	xxii	
197	Psalmus David 109us [Ps cx] ('Dixit Dominus')	4/4vv, bc	?late 1680s	viii, v	
198	Psalmus David 4us ('Cum invocarem')	5/4vv, fl, str, bc	?late 1680s	viii	
199	Psalmus David 111us [Ps cxii] ('Beatus vir')	4/4vv, bc	?late 1680s	viii, v	
200	Psaume 110ème [Ps cxi]: Confitebor tibi	6/4vv, bc	?late 1680s	viii, v	
201	Psalmus David 34us [Ps xxxv] ('Judica Domine nocentes me')	2 S, 2 B, 2 tr str, bc	?late 1680s	ix	
202	Dixit Dominus: Psalmus David 109us [Ps cx]	5/4vv, ww, str, bc	?late 1680s	ix	
203	Psalmus 112us [Ps cxiii] ('Laudate pueri')	6/4vv, bc	?late 1680s	ix, v	
204	Psaume 109 [Ps cx] ('Dixit Dominus')	5/4vv, fl, str, bc	?late 1680s	ix	Paris, 1995
205	Gloria Patri pour le	3/4vv, fl, str, bc	?late 1680s	ix	

	De profundis en C sol ut bémol à 4 voix, 4 violons, et flûtes				
206	Psalmus David 75us [Ps lxxvi] ('Notus in Judea') [a revision of no.179]	4/4vv, fl, str, bc	?early 1690s	x	
207	Psalmus David 87us [Ps lxxxviii] ('Domine Deus salutis meae')	6/4vv, fl, str, bc	?early 1690s	x	
208	Psalmus David 111us [Ps cxii]: Beatus vir qui timet Dominum 4 vocibus cum symphonia	8/4vv, ww, str, bc	?early 1690s	x	Paris, 1995
209	Psalmus David 115us [Ps cxvi.10–16] ('Credidi propter quod')	5/4vv, bc	?early 1690s	xxv, v	
210	Lauda Jerusalem: Psalmus David 147us [Ps cxlvii.12–20]	4/4vv, str, bc	?early 1690s	xxv	
211	Psalmus David 129us [Ps cxxx]: De profundis (and 'Requiem aeternam') à 4 voix	7/4vv, bc	?early 1690s	xxiv	
212	Psalmus David 129us [Ps cxxx] 4 vocibus ('De profundis' and 'Requiem aeternam')	7/4vv, bc	?early 1690s	xxiv	
213	De profundis [Ps cxxx] (and 'Requiem aeternam') [composed as part of no.7; ?model for no.213a]	8/4vv, bc	?early 1690s	xxiv	
213a	De profundis [Ps cxxx] (and 'Requiem aeternam') (inc.) [?derived from no.213]	8/4vv, bc	1690s	xxvii	
214	Psalmus David 116us [Ps cxvii] ('Laudate Dominum omnes')	6/4vv, bc	?early 1690s	xxiv	Paris, 1954
215	Psalmus David 67us [Ps lxxviii] ('Exsurgat Deus'; verses 1–3, variants of verses 35, 34, 18)	3/4vv, 2 tr str, bc	?early 1690s	xxv	
216	Psalmus David 121us [Ps cxii] ('Laetatus sum')	5/4vv, 2 tr str, bc	?early 1690s	xxv	
217	Psalmus 123us [Ps	4/4vv, 2 tr str, bc	?early 1690s	xxv	

	cxxiv] ('Nisi quia Dominus')				
218	Psalmus David 45us [Ps xlvj] ('Deus noster refugium')	3/4vv, 2 tr str, bc	?early 1690s	xxv	
219	Miserere: [Psalmus] 50 [Ps li] à 4 voix et 4 instruments	8/4vv, fl, str, bc	?early 1690s	xxv	
220	Psalmus David 110us [Ps cxj] ('Confitebor tibi') à 4 voix	5/4vv, bc	?early 1690s	v	Paris, 1991
221	Psalmus David 111us [Ps cxij] ('Beatus vir') à 4 voix	5/4vv, bc	?early 1690s	v	Paris, 1991
222	Court De profundis à 4 voix [Ps cxxx] (and 'Requiem aeternam')	3/4vv, bc	?early 1690s	v	
223	Laudate Dominum omnes gentes [Ps cxvii] 8 vocibus et totidem instrumentis	8/8vv, fl, str, bc	?mid-1690s	xxvi	Vienna, 1973
224	Beatus vir qui timet Dominum [Ps cxii] 8 vocibus et totidem instrumentis	8/8vv, fl, str, bc	?mid-1690s	xxvi	
225	Confitebor [Ps cxj] à 4 voix et instruments	6/4vv, fl, str, bc	?mid-1690s	xxvi	Paris, 1995
226	Dixit Dominus [Ps cx] pour le Port Royal	3/2vv, bc	?late 1690s	xxviii	
227	Laudate Dominum omnes gentes [Ps cxvii] pour le Port Royal	3/2vv, bc	?late 1690s	xxviii	
228	Psalmus David 70us [Ps lxxi] ('In te Domine speravi'): 3ème psaume du 1er nocturne du Mercredi Saint	7/5vv, str, bc	1699	xii	
229	Psalmus David 26us [Ps xxvii] ('Dominus illuminatio mea'): 3ème psaume du 1er nocturne du Jeudi Saint	8/5vv, str, bc	1699	xii	
230	Psalmus David 15us [Ps xvi] ('Conserve me, Domine'): 3ème psaume du 1er nocturne du Vendredi Saint	6/5vv, str, bc	1699	xii	
231	[Ps cxxvii] ('Nisi Dominus')	2 S, B, 2 tr str, bc		<i>Pn Rés.Vmc.28</i>	
232	De profundis [Ps cxxx] (and	2 S, B, 2 tr str, bc		<i>Pn Rés.Vmc.28</i>	

'Requiem  
aeternam')

## Charpentier, Marc-Antoine: Works

### elevation motets

233	'Ave verum corpus'	2 S, 2 tr str, bc	?early 1670s	i	
234	'Pie Jesu' [composed as part of no.2]	3/8vv, bc	?early 1670s	i	
235	O sacrum convivium à 3 dessus	2 S, Mez, bc	?early 1670s	i	
236	Elévation ('O salutaris hostia') [composed as part of no.3]	B, 2 fl, bc	?early 1670s	xv	London, 1971
237	Elévation pour la paix ('O bone Jesu dulcis')	Hc, T, B, 2 tr str, bc	?mid-1670s	ii, iii	
238	Elévation (('Gaudete dilectissimi')	B, 2 tr str, bc	?mid-1670s	ii	
239	O sacrum à 3 ('O sacrum convivium')	2 S, A, bc	?mid-1670s	iii, <i>Pn Vm</i> <sup>1</sup> 1693 (inc.)	
240	O sacrum pour trois religieuses ('O sacrum convivium')	2 S, A, bc	?mid-1670s	iii	
241	Elevatio ('Venite fideles ad convivium')	B, 2 tr str, bc	?late 1670s	iii	
242	Ecce panis voce sola: Elévation (('Ecce panis angelorum')	S, bc	?late 1670s	iii	
243	Panis angelicus voce sola: Elévation	S, bc	?late 1670s	iii	Motets (1709)
244	Elévation à 2 dessus et 1 basse chantante ('O bone Jesu')	2 S, B, bc	?late 1670s	iii	
245	Elévation ('O pretiosum')	S, 2 vn, bc	?late 1670s	iii	
246	Elévation ('Caro mea vere est cibus')	2 S, B, bc	?late 1670s	iii	
247	'O pretiosum et admirabile convivium'	S, bc	?late 1670s	iii	
248	Elévation ('O salutaris hostia')	B, 2 tr str, bc	1679–80	xix	
249	'O salutaris hostia'	S, bc	1681	xviii	
250	Elevatio ('Ascendat ad te Domine')	Bar, 2 tr str, bc	early 1680s	iv	
251	Elévation à 5 sans dessus de violon (('Transfige dulcissime Jesu')	2 S, Hc, T, B, bc	1683	xx	Paris, 1991
252	Elévation ('O coelestis Jerusalem')	Hc, T, B, bc	1683–5	vi	
253	O Amor: Elévation	2 S, B, bc	1683–5	vi, xxiii	Paris, c1900

	à 2 dessus et 1 basse chantante				
254	'O pretiosum et admirabile convivium'	2 S, bc	1683–5	vi	
255	'O pretiosum et admirandum convivium'	2 S, B, 2 tr str, bc	1683–5	vi	
256	Élévation à 3 dessus ('O clementissime Domine Jesu')	3 S, bc	1683–5	xxi	
257	Elevatio ('Gustate et videte quam suavis')	S, bc	1683rule;5	xxi	
258	Elevatio ('Nonne Deo subjecta erit')	S, bc	1686–7	viii	
259	Élévation ('Transfige amabilis Jesu')	2 S, B, bc	1687–8	xxii	
260	Elevatio ('O sacramentum pietatis')	2 T, B, 2 fl, 2 vn, bc	?late 1680s	ix	
261	O salutaris à 3 dessus ('O salutaris hostia')	3 S, bc	?early 1690s	xxiii	
262	O salutaris hostia	S, 2 ob, bc	?early 1690s	xxv	
263	Élévation ('Pie Jesu') [composed as part of no.7]	2 S, bc	?early 1690s	xxiv	
264	Élévation au saint sacrement ('O amantissime salvator noster')	Hc, T, B, bc	?early 1690s	xxiv	
264a	Élévation à 3 voix pareilles [variant of no.264]	Hc, T, B, bc	1690s	xxvii	
265	Élévation ('Bone pastor')	Hc, T, B, bc	?early 1690s	xxiv	Paris, 1948
266	'Ave verum corpus'	Hc, 2 fl, bc	?early 1690s	x	
267	Élévation ('Verbum caro, panem verum')	Hc, T, B, bc	?early 1690s	v	
268	Élévation à voix seule pour 1 taille ('Lauda Sion')	T, bc	?early 1690s	xxv	Motets (1709) (variant)
269	A l'élévation de la sainte hostie ('Pie Jesu') [composed as part of no.10]	2 S, bc	?mid-1690s	xxvi	
270	Pour le saint sacrement à 3 voix pareilles ('O dulce, o ineffabile')	Hc, T, B, bc	?mid-1690s	xxvi	
271	Pour le saint sacrement à 3 voix pareilles ('Amate Jesum omnes')	Hc, T, B, bc	?mid-1690s	xxvi	
272	Élévation à 2 dessus et 1 basse ('Quare tristis est anima mea')	2 S, B, bc	?mid-1690s	xxvi	

273	Élévation ('O vere, o bone')	Hc, bc	1698–9	xii	Cologne, 1960
274	Élévation ('O sacramentum pietatis')	Mez, 2 fl, 2 vn, bc	?late 1690s	xxviii	
275	'Panis quem ego dabo'	2 S, Ct, T, B, 2 fl, bc		<i>Pn Rés.Vmc.27</i>	
276	'Adoramus te Christe'	2 S, B, 2 fl, bc		<i>Pn Rés.Vmc.27</i>	
277	'Cantemus Domino'	2 S, bc		<i>Pn Rés.Vmc.27</i>	
278	Motet du saint sacrement à 4 ('O sacrum convivium')	S, Hc, T, B, bc		<i>Pn Vm<sup>1</sup>1175bis</i>	
279	Motet à voix seule pour une élévation ('O amor, o bonitas')	S, bc			Motets (1709)
280	Motet de saint sacrement ('Egredimini filiae Sion')	S, 2 tr str, bc			Motets (1709)

### Charpentier, Marc-Antoine: Works

#### 'Domine salvum' motets

281	Domine salvum [composed as part of no.1]	S, Hc, T, B, 2 tr str, bc	?c1670	xiv	Colorado Springs, 1958
282	'Domine salvum fac regem'	2 S, bc	?early 1670s	i	
283	Domine salvum de la messe à 8 [composed as part of no.3]	5/8vv, fl, str, bc	?early 1670s	xv	
284	Domine salvum à 3 voix pareilles avec orgue	2 Hc, B, bc	?early 1670s	xv	
285	'Domine salvum fac regem' [composed as part of no.4]	6/16vv, str, bc	?early 1670s	xvi	
286	Domine salvum	2 S, B, 2 tr str, bc	?mid-1670s	ii	
287	Domine salvum: trio	Hc, T, B, 2 tr str, bc	?mid-1670s	iii	
288	Domine salvum pour trois religieuses	2 S, A, bc	?mid-1670s	iii	
289	'Domine salvum fac regem' (unfinished)	2 S, B, 2 tr str, bc	1679–80	xix	
290	Domine salvum sine organo en C sol ut	3 S, Mez	1681–2	xxviii	
291	'Domine salvum fac regem'	8vv, str, bc	early 1680s	xi	
292	'Domine salvum fac regem'	3/4vv, bc	1682–3	xx	
293	'Domine salvum fac regem'	2 S, B, 2 tr str, bc	1683–5	vi	
294	Autre Domine [salvum]	2 S, B, 2 tr str, bc	1683–5	vi	
295	'Domine salvum fac regem'	2 S, B, 2 tr str, bc	1686–7	xxii	
296	'Domine salvum fac regem'	2 T, B, bc	?late 1680s	viii	
297	Domine salvum	2 S, bc	?late 1680s	ix	

	pour 1 haut et 1 bas dessus				
298	'Domine salvum fac regem' (inc.)	Hc, T, B, bc	?early 1690s	xxiii	
299	Domine salvum [composed as part of no.6]	2/4vv, fl, str, bc	?early 1690s	x	
300	Domine salvum à 3 dessus	3 S, bc	?early 1690s	x	
301	Domine salvum à 3 voix pareilles	Hc, T, B, bc	?early 1690s	xxiv	
302	Domine salvum à 3 voix pareilles	Hc, T, B, bc	?early 1690s	xxiv	
303	Dominum salvum [composed as part of no.11]	6vv, fl, str, bc	1698–1702	xxvii	
304	'Domine salvum fac regem'	2 S, bc		<i>Pn Rés.Vmc.27</i>	Paris, 1730
305	Motet ('Domine salvum fac regem')	S, Hc, T, str, bc			Motets (1709)

### Charpentier, Marc-Antoine: Works

#### occasional motets

306	[Motet for St Bernard] ('Gaudete fideles')	2 S, 2 fl, bc	?early 1670s	i	
307	[Motet for St Augustine] ('O doctor optima')	2 S, bc	?early 1670s	i	
308	[Motet for Easter] ('Haec dies')	2 S, 2 fl, bc	?early 1670s	i	
309	Nativité de la vierge ('Sicut spina')	2 S, bc	?early 1670s	i	
310	St François ('Jubilate Deo fideles')	2 S, 2 tr str, bc	?early 1670s	i	
311	Motet pour les trépassés à 8: Plainte des âmes du purgatoire ('Miseremini mei')	5/8vv, str, bc	?early 1670s	i	
312	O filii à 3 voix pareilles ('Alleluia O filii et filiae')	2 Hc, B, 2 fl, bc	?early 1670s	xv	
313	Pour la conception de la vierge ('Conceptio tuo Dei genitrix virgo')	Tr, A, bc	?early 1670s	xv	
314	In nativitatem Domini canticum ('Quem vidistis pastores')	S, Hc, T, B, 2 fl, 2 vn, bc	?early 1670s	xv	Stuttgart, 1994
315	Pour Ste Anne ('Gaude felix Anna')	2 S, bc	?early 1670s	ii	
316	In circumcissione Domini ('Postquam consumati sunt')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
317	Pour le jour de Ste Geneviève ('Gaudia festiva')	2 S, B, 2 tr str, bc	?mid-1670s	ii	

	percurrant')				
318	In festo purificationis ('Erat senex in Jerusalem')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
319	Motet pour la Trinité ('O altitudo divitiarum')	S, Hc, B, bc	?mid-1670s	ii	
320	Motet de St Louis ('In tympanis et organis') (inc.)	Hc, 2 tr str, bc	?mid-1670s	iii	
321	Motet de St Laurent ('Beatus Laurentius')	Hc, 2 tr str, bc	?mid-1670s	iii	
322	Motet de la vierge pour toutes ses fêtes ('Quam pulchra es')	2 S, A, 2 fl, bc	?mid-1670s	iii	Paris, 1954 (org red.)
323	In honorem S Ludovici Regis Galliae canticum tribus vocibus cum symphonia ('In tympanis et organis')	2 S, B, 2 tr str, bc	?late 1670s	iii	
324	In nomine Jesu ('O nomen Jesu') (inc.)	Hc, T, B, bc	?late 1670s	iv	
325	Canticum Annae ('Exultavit cor meum in Domine')	2 S, B, 2 tr str, bc	early 1680s	iv	
326	Gratiarum actiones ex sacris codicibus excerptae pro restituta serenissimi galliarum delphini salute ('Circumdederunt me dolores')	2 S, B, 2 fl, b fl, bc	early 1680s	iv	
327	Motet pour toutes les fêtes de la vierge ('Corde et animo Christo canamus gloriam')	2 S, B, 2 tr str, bc	1681–2	xviii	Paris, 1954 (partial)
328	Supplicatio pro defunctis ad beatam virginem ('Languentibus in purgatorio')	2 S, B, 2 fl, b fl, bc	1681–2	xviii	Paris, 1953
329	Pour un reposoir ('Ave verum corpus') [see also no.523]	2 S, B, 2 fl, str, bc	1682–3	xx	
330	Gaudia Beatae Virginis Mariae ('Gaude virgo mater Christi')	2 S, B, 2 tr str, bc	early 1680s	xi	
331	Luctus de morte augustissimae Mariae Theresiae Reginae Galliae	Hc, T, B, 2 tr str, bc	1683	vi	

	(‘Laeta sileant organa’)				
332	In honorem S Ludovici Regis Galliae (‘In tympanis et organis’)	Hc, T, B, 2 tr str, bc	1683	vi	
333	Pro omnibus festis B.V.M. (‘Annuntiate superi, narrate coeli’)	6/6vv, str, bc	1683–5	vi	
334	Motet pour la vierge (‘Alma Dei creatoris’)	S, bc	1683–5	xxi	Paris, 1952
335–8	Quatuor anni tempestatis Ver (‘Surge, propea, amica mea’) Aestas (‘Nolite me considerare’) Autumnus (‘Osculetur me osculo oris sui’) Hyems (‘Surge aquilo et veni auster’)	2 S, bc	1685	xxi, xxiii	
339	Chant joyeux du temps de Pâques (‘O filii et filiae’)	6/5vv, 2 tr viols, bc	early 1685	vii	
340	Ad beatam virginem canticum (‘Hodie salus’)	Hc, T, B, 2 fl, 2 vn, bc	1686	vii	
341	Gratiarum actiones pro restituta regis christianissimi sanitate anno 1686 (‘Circumdederunt me dolores’)	2 S, 2 fl, 2 vn, bc	1686	<i>Pn Vm</i> <sup>1</sup> 1269, <i>Vm</i> <sup>1</sup> 1264	
342	Pour Ste Thérèse (‘Flores o gallia’)	2 S, S, bc	1686–7	viii, <i>Pn Vm</i> <sup>1</sup> 1269	
343	Magdalena lugens voce sola cum symphonia (‘Sola vivebat in antris’)	S, 2 tr str, bc	1686–7	viii	
344	In festo corporis Christi canticum (‘Venite ad me’)	5/5vv, 2 tr str, bc	1686–7	xxii	New York, 1966
345	Canticum Zachariae (‘Benedictus Dominus Deus’)	5/6vv, 2 tr str, bc	1686–7	viii	
346	Pour le saint sacrement au reposoir (‘Oculi omnium in te sperant’)	5/5vv, 2 fl, bc	?late 1680s	xxii	Sèvres, 1951 (kbd red.)
347	In honorem S Benedicti (‘Exultet omnium turba	2 S, Bc	?late 1680s	xxii	

	fideliūm')					
348	Motet du saint sacrement pour un reposoir ('Ecce panis angelorum')	T, Bar, B, 2 tr str, bc	?late 1680s	xxii		Paris, 1957
349-50	Pour la passion de notre Seigneur 1ère pause ('O crux ave spes unica') 2de pause ('Popule meus quid feci tibi')	Hc, T, bc	?late 1680s	xxiii		
351	Pour le jour de la passion de notre Seigneur Jesus Christ ('O crux ave spes unica')	Hc, T, B, bc	?late 1680s	xxiii		Paris, 1957
352	Second motet pour le catéchisme à la pause du milieu: à la vierge ('Sub tuum praesidium')	S, bc	?late 1680s	xxiii		Paris, 1948
353	In Assumptione Beatae Mariae Virginis ('Suspirabat Maria')	5/4vv, fl, str, bc	?late 1680s	ix		
354	Motet pour St François de Borgia ('Beatus vir qui inventus est')	Hc, 2 tr str, bc	?late 1680s	ix		
355	In honorem S Xaverij canticum ('Vidi angelum volentem')	5/4vv, fl, str, bc	?late 1680s	ix		
355a	Canticum de S Xaverio ('Vidi angelum volentem') [abbreviated variant of no.355]	5/4vv, ww, str, bc	?early 1690s	x		
356	O filii pour les voix, violons, flûtes et orgue ('Alleluia. O filii et filiae')	1/4vv str, bc	?late 1680s	xxiii		
357	In purificationem B.V.M. canticum ('Psallite coelites')	2 S, B, 2 fl, 2 vn, bc	?late 1680s	xxiii		
358	In festo corporis Christi canticum ('Pandite portas populi')	2 S, B, 2 tr str, bc	?late 1680s	xxiii		
359	Motet pour la vierge à 2 voix ('Omne die dic Maria')	Hc, T, bc	?early 1690s	x		
360	Pour la vierge ('Felix namque es')	T, B, bc	?early 1690s	x		
361	Pour plusieurs	B	?early 1690s	x		

	martyrs: motet à voix seule sans accompagnement ('Sancti Dei per fidem')				
362	Pour le Saint esprit ('Veni Creator Spiritus')	Hc, T, B, bc	?early 1690s	xxv	
363	Motet pendant la guerre ('Quare fremuerunt gentes')	4/4vv, 2 vn, bc	?early 1690s	xxv	
364	Pour le Saint Esprit ('Veni Sancte Spiritus')	Hc, T, B, bc	?early 1690s	xxiv, xxvii	
365	In honorem S Ludovici Regis Galliae canticum ('Dies tubae et clangoris')	5/4vv, ww, str, bc	?early 1690s	xxiv	
365a	In honorem S Ludovici Regis Galliae canticum ('Dies tubae et clangoris') [abbreviated variant of no.365]	5/4vv, ww, str, bc	1690s	xxvii	
366	Pour le Saint Esprit ('Veni Sancte Spiritus')	Hc, T, B, bc	?early 1690s	v	
367	La prière à la vierge du Père Bernard ('Memorare, o piissima virgo')	3/4vv, 2 tr str, bc	?early 1690s	xxv	
368	Motet de St Joseph ('Justus germinabit')	4/4vv, bc	?early 1690s	xxv	
369	Pro virgine non martyre ('Ante torum hujus virginis')	Hc, T, B, bc	?early 1690s	xxv	
370	Pour le catéchisme ('Gloria in excelsis Deo')	S, bc	?early 1690s	xxv	Cologne, 1960
371	A la vierge à 4 voix pareilles ('Ego mater agnitionis')	Hc, 2 T, B, bc	?early 1690s	v	
372	Pour la 2de fois que le saint sacrement vient au même reposoir ('O Deus, o salvator noster')	5/4vv, str, bc	?mid-1690s	xii	
373	[Motet for Mary Magdalene] ('Sola vivebat in antris')	2 S, 2 fl, bc		<i>Pn Rés.Vmc.27</i>	
374	[Motet for St Teresa] ('Flores o Gallia')	2 S, 2 fl, bc		<i>Pn Rés.Vmc.27</i>	Paris, 1729
375	Pour un	Hc, T, bc			Motets (1709)

	confesseur non pontife ('Euge serve bone')				
376	Pour un confesseur ('Beatus vir qui inventus est')	Hc, bc			Motets (1709)
377	Pour tous les saints ('O vos amici Dei')	T, bc			Motets (1709)
378	Pour le Carême ('Peccavi Domine')	2 S, B, bc		<i>Pn Vm</i> <sup>1</sup> 1269	Motets (1709)
379	Pour plusieurs fêtes ('Cur mundus militat')	Hc, T, B, bc			Motets (1709)
380–89	Méditations pour le Carême 1ère ('Desolatione desolata est') 2de ('Sicut pullus hirundinis') 3ème ('Tristis est anima mea') 4ème ('Ecce Judas') 5ème ('Cum cenasset Jesus') 6ème ('Quarebat Pilatus dimittere Jesum') 7ème ('Tenebrae factae sunt') 8ème ('Stabat mater dolorosa') 9ème ('Sola vivebat in antris') 10ème ('Tentavit Deus Abraham')	Hc, T, B, bc		<i>Pn Vm</i> <sup>1</sup> 1175bis	Paris, 1954
390	Motet de la vierge à 4 ('Omne die dic Maria')	4/4vv, bc		<i>Pn Vm</i> <sup>1</sup> 1175bis	

Charpentier, Marc-Antoine: Works

**dramatic motets (oratorios)**

391	Judith sive Bethulia liberata ('Stabat Holofernes super montes')	8/4vv, fl, str, bc	?mid-1670s	ii	Versailles, 1996
392	Canticum pro pace ('Totus orbis personet tubarum clangore')	8/8vv, str, bc	?mid-1670s	ii	Versailles, 1994
393	Canticum in nativitatem Domini ('Frigidae noctis umbra')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
394	In honorem Caeciliae, Valeriani et Tiburtij canticum ('Est secretum, Valeriane')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
395	Pour la fête de l'Epiphanie ('Cum	2 S, B, 2 tr str, bc	?mid-1670s	ii	

	natum esset Jesus in Bethlehem')				
396	Historia Esther ('Assuerus anno tertio regni sui')	7/8vv, 2 fl, 2 vn, bc	?mid-1670s	iii	
397	Caecilia virgo et martyr octo vocibus ('Est secretum, Valeriane')	6/8vv, str, bc	?mid-1670s	iii	
398	Pestis Mediolanensis ('Horrenda pestis Mediolanum vastabat')	8/8vv, fl, str, bc	?late 1670s	iii, xvii	Paris, c1905 (in part); Chapel Hill, NC, 1979
399	Filius prodigus ('Homo quidam duos habebat filios')	4/4vv, 2 tr str, bc	1680	iv; <i>Pn Vm</i> <sup>1</sup> 1480, V 58	Oxford and New York, 1987
400	Canticum in honorem Beatae Virginis Mariae inter homines et angelos ('Annuntiate superi, narrate coeli')	2 S, Hc, T, B, bc	c1680	iv	Paris, 1954 (in part)
401	Extremum Dei iudicium ('Audite coeli quae loquor')	9/4vv, 2 tpt, 2 tr str, bc	early 1680s	iv	
402	Sacrificium Abrahae ('Cum centum esset annorum Abraham')	8/4vv, str, bc	1680–81	xviii; <i>Pn Vm</i> <sup>1</sup> 1479	Versailles, 1995
402a	Symphonies ajustées au Sacrifice d'Abraham	2 tr str, bc	—	xvi	
403	Mors Saülis et Jonathae ('Cum essent congregata ad praelium')	8/4vv, 2 tr str, bc	early 1680s	iv	Versailles, 1992
404	Josue ('Cum audisset Adonisedec rex Jerusalem')	6/4vv, str, bc	early 1680s	xi, xvii	Versailles, 1992
405	In resurrectione Domini nostri Jesu Christi canticum ('Hei mihi dilecta Maria')	2 S, B, 2 tr str, bc	1681–2	xxviii	
406	In circumcissione Domini: Dialogus inter angelum et pastores ('Xenia, xenia pastores')	Hc, T, B, 2 tr str, bc	1682–3	xx	
407	Dialogus inter esurientem, sitientem et Christum ('Famem meam quis replebit')	2 S, B, bc	1682–3	xi	
408	Élévation ('Famem	2 S, B, str, bc	1683	xx	

	meam quis replebit')				
409	In obitum augustissimae nec non piissimae gallorum reginae lamentum ('Heu, heu me miserum')	9/7vv, fl, str, bc	1683	xx	
410	Praelium Michaelis archangeli factum in coelo cum dracone ('Audita est vox angelorum multorum') (inc.)	6/8vv, 2 tr str, bc	1683	xx	
411	Caedes sanctorum innocentium ('Surge Joseph e somno')	6/6vv, 2 tr str, bc	1683–5	xxi	
412	Nuptiae sacrae ('Incipite Domino in tympanis')	6/6vv, 2 tr str, bc	1683–5	xxi	
413	Caecilia virgo et martyr ('Est secretum, Valeriane')	6/6vv, 2 tr str, bc	1683–5	vi	
414	In nativitatem Domini nostri J[esu] C[hristi] canticum ('Frigidae noctis umbra')	6/6vv, 2 tr str, bc	1683–5	vi	St Louis, 1959
415	Caecilia virgo et martyr ('Est secretum, Valeriane')	6/6vv, 2 tr str, bc	1686	vii, xxii	
416	In nativitatem Domini canticum ('Usquequo avertis faciem tuam Domine')	8/4vv, fl, str, bc	?late 1680s	ix	
417	Dialogus inter Christum et homines ('Homo deus fecit coenam magnam')	Hc, T, Bar, 2 fl, 2 vn, bc	?early 1690s	xxiii	
418	In honorem S Ludovici Regis Galliae ('Languibat Ludovicus inter suorum cadavera')	3/4vv, 2 fl, 2 vn, bc	?early 1690s	v	
419	Pour St Augustin mourant ('Bonum certamen certavit Augustinus')	2 S, bc	?late 1690s	xxviii	Motets (1709)
420	Dialogus inter angelos et pastores Judeae in nativitatem Domini ('Usquequo avertis faciem tuam Domine')	8/4vv, fl, str, bc	?late 1690s	xxviii	
421	In nativitate Domini nostri Jesu Christi	2 S, S, bc	1698–9	xii	

	canticum ('Frigidae noctis umbra')				
422	Judicium Salomonis ('Confortatum est regnum Israel')	8/4vv, ww, str, bc	1702	xxvii; <i>Pn Vm</i> <sup>1</sup> 1481	New Haven, 1964
423	Dialogus inter Magdalenam et Jesum ('Hei mihi infelix Magdalena')	S, A, bc		<i>Pn Vm</i> <sup>1</sup> 1478	Paris, c1905
424	Le reniement de St Pierre ('Cum caenasset Jesus')	5/5vv, bc		<i>Pn Vm</i> <sup>1</sup> 1269	Paris, c1905; Bryn Mawr, PA, 1982
425	Dialogus inter Christum et peccatores ('Mementote peccatores')	2 S, Bar, bc		xvii; <i>Pn Vm</i> <sup>1</sup> 1269	Paris, 1725

### Charpentier, Marc-Antoine: Works

#### miscellaneous motets

426	'Quae est ista quae ascendit de deserto'	2 S, bc	?early 1670s	i	
427	Pie Jesu	2 S, B, 2 tr str, bc	?mid-1670s	ii	Lausanne, 1949
428	'...et invocate sanctum nomen ejus' (inc.)	S, Hc, T, B, bc	early 1680s	xi	
429	'Eamus, volamus o chare sodales'	2 S, B, 2 tr str, bc	1682-3	xx	
430	'... gaudium meum qui es pax' (inc.)	5vv, bc	1686-7	viii	
431	Gratitudinis erga Deum canticum ('Os meum cur taces')	2 S, B, 2 tr str, bc	1686-7	viii	
432	Offertoire pour le sacre d'un évêque à 4 parties de voix et d'instruments ('Ecce sacerdos magnus')	6/4vv, str, bc	?early 1690s	v	
433	Domine non secundum pour 1 basse taille avec 2 violons ('Domine non secundum')	Bar, 2 vn, bc	?mid-1690s	xxvi	
434	Motet pour une longue offrande ('Paravit Dominus in judicio thronum suum')	8/4vv, ww, str, bc	1698-9	xii	
435	'O coelestis Jerusalem'	2 S, B, bc		<i>Pn Vm</i> <sup>1</sup> 1175ter	
436	'Dilecte mi, dilecte votorum'	Hc, T, B, bc		<i>Pn Vm</i> <sup>1</sup> 1269	Paris, c1905
437	'Ferte coronas coelites'	2 S, B, bc		<i>Pn Vm</i> <sup>1</sup> 1269	
438	'Venite et audite omnes qui timetis'	2 S, B, bc		<i>Pn Vm</i> <sup>1</sup> 1269	
439	Bone pastor ('Bone pastor amantissime Jesu')	2 S, B, bc		<i>Pn Vm</i> <sup>1</sup> 1272	

### Charpentier, Marc-Antoine: Works

#### airs sérieux et à boire

dates of composition unknown

No.	Text incipit (title)	Scoring
440	'A ta haute valeur' (Air pour le roi)	S, bc
Source : xxii (datable 1685)		
441	'Ah! laissez-moi rêver' (Air tendre [de] Charpentier)	S, bc
Source : <i>Psg</i> 3175; <i>Pthibault</i> Rec.H.P.No.x		
442	'Ah! qui'ils sont courts les beaux jours'	S, bc
Source : <i>Mercure galant</i> (June 1680)		
443	'Ah! qu'on est malheureux' (Air nouveau)	S, bc
Source : <i>Mercure galant</i> (Nov 1678)		
—	Airs on stanzas from Corneille: <i>Le Cid</i>	
Source : see 457–9		
444	'Allons sous ce verd feuillage' (Pastorelle, duo de M. Charpentier)	2 S, bc
Source : <i>Meslanges</i> (1728)		
445	'Amour vous avez beau redoubler mes alarmes'	A, bc
Source : <i>Pn Rés.Vmc.27</i>		
446	'Après du feu l'on fait l'amour (Chansonette, de feu M. Charpentier)	S, bc

Source : Meslanges (1728)		
447	'Ayant bu du vin clairet' (Air à boire, de M. Charpentier)	S, B, bc
Source : Recueil (1704)		
448	'Beaux petits yeux d'écarlate' (La vieille, de M. Charpentier), doubtful	2 S, B, (?bc)
Source : Meslanges (1726); Pn Fol. Y292, Y292 (1)		
449	'Brillantes fleurs naissez' (Air)	S
Source : Mercure galant (Oct 1689)		
449a	'Feuillages verts naissez' (variant of no.449)	2 S
Source : Les duos à la mode (Amsterdam, c1750)		
449b	'Charmantes fleurs naissez' (variant of no.449)	2 S, bc
Source : Pn Vm'4822		
449c	'Printemps, vous renaissez' (Air: Sort de la jeunesse) (variant of no.449)	S, bc
Source : Nouvelles poésies spirituelles et morales, ii (Paris, 1731)		
450	'Celle qui fait tout mon tourment' (Gavotte)	S, bc
Source : Mercure galant (July 1695); Recueil (1695)		
451	'Consolez-vous, chers enfants de Bacchus' (Air)	Bar

	nouveau)	
Source : <i>Mercuré galant</i> (Oct 1680)		
—	'Deux beaux yeux un teint de jaunisse'	
Source : see 460a		
452	'En vain rivaux assidus' (Air)	S, bc
Source : <i>Mercuré galant</i> (Feb 1678)		
453	'Faites trêve' (Musette de M. Charpentier)	
Source : Les parodies nouvelles (Paris, 1737)		
454a	'Fenchon, la gentille Fenchon'	2 S, bc
Source : <i>Pn</i> Y296(1)		
454b	'Il faut aimer, c'est un mal nécessaire' (Air)	S
Source : <i>Pn</i> Rés.Vmf.II, ff.63v–64		
454c	'Que Louis par sa vaillance' (Mr Charpentier)	S, bc
Source : P. Landry: 'Bal à la française', <i>Almanach royal pour L'année MDCLXXXII</i> (Paris, 1682)		
—	'Le beau jour dit une bergère'	
Source : see 460b		
455	'Non, non je ne l'aime plus' (A voix seule, de M. Charpentier)	A, bc
Source : <i>Pthibault</i> Rec.H.P.No.x		

456	'Oiseaux de ces bocages' (Air sérieux, de M. Charpentier)	S, bc
Source : Concerts parodiques, livre 4 (Paris, 1732)		
457	Airs on stanzas from Le Cid (P. Corneille): 'Percé jusque au fond du coeur' (no.1)	A, bc
Source : <i>Mercure galant</i> (Jan 1681)		
458	'Père, maîtresse, honneur, amour' (no.3)	A, bc
Source : <i>Mercure galant</i> (March 1681)		
459	'Que je sens de rudes combats' (no.2)	A, bc
Source : <i>Mercure galant</i> (Feb 1681)		
460	'Qu'il est doux, charmante Climène'	S
Source : La clef des chansonniers (Paris, 1717)		
460a	'Deux beaux yeux un teint de jaunisse' (contrafactum)	S
Source : <i>Pn Fonds Weckerlin 189C (vol.iii)</i>		
460b	'Le beau jour dit une bergère' (contrafactum)	S
Source : <i>Pn Rés.Vmc.201(2)</i>		
460c	'Un flambeau, Jeanette-Isabelle' (contrafactum)	S
Source : Noëls français (Paris, [1901])		

461	'Quoi! je ne verrai plus' (Air à voix seule, de M. Charpentier)	A, bc
Source : <i>Pthibault Rec.H.P.No.x</i>		
462	'Quoi! rien ne peut vous arrêter' (Air nouveau)	S, bc
Source : <i>Mercure galant</i> (Jan 1678)		
463	'Rendez-moi mes plaisirs' (Air sérieux)	A, bc
Source : Meslanges (1729)		
464	'Rentrez trop indiscrets soupirs' (Air à voix seule, de M. Charpentier)	S, bc
Source : <i>Psg 2368, Pthibault Rec.H.P.No.x</i>		
465	'Retirons-nous, fuyons' (Récit de M. Charpentier)	S, bc
Source : Meslanges (1728)		
466	'Ruisseau qui nourris dans ce bois' (Air à voix seule, de M. Charpentier)	S, bc
Source : <i>Psg 3175, Pthibault Rec.H.P.No.x</i>		
467	'Sans frayeur dans ce bois' (Chaconne)	S, bc
Source : <i>Mercure galant</i> (March 1680)		
468	'Tout renaît, tout fleurit' (Printemps, duo de M. Charpentier)	2 S, bc
Source : Meslanges (1728)		

469	'Tristes déserts, sombre retraite' (Récit de M. Charpentier)	S, bc
Source : Meslanges (1728)		
470a	'Veux-tu, compère Grégoire' (Trio: Air à boire)	A, T, B
Source : Recueil (1702); Pn Y292, Y296(1); Airs choisis (Paris, 1738)		
470b	'Parais en ta beauté première' (M.A. Charpentier)	SSA
Source : J. Villatte: <i>Recueil à 3 voix</i> (Paris, 1941), 143		

## Charpentier, Marc-Antoine: Works

### cantatas

No.	Title	Scoring	Date	Source
471	Orphée descendant aux enfers ('Effroyables enfers où je conduis mes pas')	Hc, T, B, tr rec, fl, 2 vn, bc	1683	vi
First published : Madison, WI, 1986				
472	Serenata a 3 voci e sinfonia ('Sù, sù, sù, non dormite')	S, A, B, 2 tr str, bc	c1685	vii
First published : Madison, WI, 1986				

473	Epithalami o in lode dell'Altezza Serenissima Elettorale di Massimiliano Emanuel Duca di Baviera concerto a 5 voci con strumenti (‘O del Bavaro soglio’)	2 S, A, T, B, ww, 2 tpt, timp, str, bc	1685	vii
474	Epitaphium Carpentarium (‘Quid audio, quid murmur’)	2 S, 2 A, T, B, bc		xiii
First published : Madison, WI, 1986				
—	Le trionphe de Bacchus (‘une sérénade’)			lost
475	Beate mie pene (Duo a 2 canti del Signor Charpentier)	2 S, bc		<i>PnVm</i> <sup>78</sup> , <i>Vm</i> <sup>753</sup>
First published : Madison, WI, 1986				
476	‘Superbo amore’	2 S, bc		<i>PnVm</i> <sup>718</sup>
First published : Madison, WI, 1986				
477	‘Il mondo così va’	S, bc		<i>Pn Vm</i> <sup>718</sup>
First published : Madison, WI, 1986				
478	Cantate françoise de M.	T, 2 vn, bc		AB 1182

		Charpentier ('Coulez, coulez charmants ruisseaux' (extremely doubtful authenticity))			
	First published : Madison, WI, 1986				
—		Le Roi d'Assyrie mourant 'Quand je vous dis que je meurs d'amour' 'Et comment se garder des ruses de l'Amour'			lost

## Charpentier, Marc-Antoine: Works

### pastorals, divertissements and operas

479	Petite pastorale (inc.) [= Le jugement de Pan]	Hc, T, B, 2 fl, bc	?mid-1670s	ii	
—	Les amours d'Acis et de Galatée		early 1678	lost	
480	Les plaisirs de Versailles	5/4vv, 2 tr rec, b rec, bc	early 1680s	xi	
481	Actéon: pastorale en musique	6/4vv, 2 tr str, bc	1683–5	xxi	
481a	Actéon changé en biche [revision of no.481]	6/5vv, 2 tr str, bc	1683–5	xxi	
482	Sur la naissance de notre Seigneur Jésus Christ: pastorale	6/5vv, 2 vn, bc	1683–5	xxi	
483	Pastorale sur la naissance de notre Seigneur Jésus Christ	6/5vv, 2 fl, 2 vn, bc	1683–5	xxi	
483a	Seconde partie du Noël français qui commence par Que nos soupirs [substitute for pt 2, no.483]	4/5vv, 2 fl, 2 vn, bc	1685–6	xxii	
483b	Seconde partie du Noël français qui commence par Que nos soupirs, Seigneur [substitute for pt 2, no.483]	4/5vv, 2 tr str, bc	1686–7	xxii	

484	Il faut rire et chanter: dispute de bergers	5/5vv, 2 tr str, bc	1684–5	xxi	
485	La fête de Rueil	7/4vv, ww, str, bc	1685	xxii; <i>Pn Vm</i> <sup>6</sup> 17	
486	La couronne de fleurs; pastorale	8/5vv, 2 tr viols, bc	1685	vii	Paris, 1907
487	Les arts florissants: opéra	6/5vv, 2 fl, 2 tr viols, bc	1685–6	vii, <i>Pn Vm</i> <sup>6</sup> 18	
488	La descente d'Orphée aux enfers (inc.)	10/5vv, 2 tr str, 2 viols, bc	?1686	xiii	
489	Idyle sur le retour de la santé du roi	5/5vv, 2 tr str, bc	1686–7	viii	
—	Celse Martyr, tragédie en musique ('pour servir d'intermède à la tragédie du P[ère] M. Paulu') (P. Bretonneau)		1687	lost	Paris, 1687 (lib only)
490	David et Jonathas (Bretonneau) (inc.)	10/4vv, 2 fl, 2 ob, str, bc	1688	<i>Pn Rés.F.924</i>	Paris, 1981
491	Médée, tragédie mise en musique (T. Corneille)	10/4vv, 2 fl, 2 tr rec, b rec, 2 ob, tpt, timp, str, bc	1693		(Paris, 1694)
492	Pastorelette del Sgr M. Ant. Charpentier: Amor vince ogni cosa ('All'armi')	4vv, 2 tr str, bc		<i>Pn Vm</i> <sup>7</sup> 71	Paris, 1987
493	'Cupido perfido dentr'al mio cor'	4vv, 2 tr str, bc			
—	Artaxerse (opera)			lost	
—	Flore (divertissement)			lost	
—	La Dori e Oronte (opera)			lost	
—	Le retour du printemps (?opera)			lost	
—	Philomèle (opera, music partly composed by Duke of Chartres)			lost	

### Charpentier, Marc-Antoine: Works

#### intermèdes and incidental music

494	Ouverture de La comtesse d'Escarbagnas [et] intermèdes nouveaux du Mariage forcé (Molière)	Hc, T, B, str, bc	1672	xvi	Madison, WI, 1990
—	Les fâcheux (Molière)		1672	lost	
495	Le malade imaginaire (Molière)	6/5vv, 2 fl, str, bc	1672–3	xvi, xiii	Geneva, 1990
495a	Le malade imaginaire avec les défenses [rev. of parts of no.495]	2 S, A, str, bc	1674	xvi	Geneva, 1973
495b	Le malade imaginaire rajusté	str, bc	1685	vii, xxii	Geneva, 1973

	autrement pour la 3ème fois [rev. of parts of no.495]				
495c	Profitez du Printemps [excerpt from second intermède of 495]	S, bc	—	<i>Pn Vm</i> <sup>7</sup> 4822	
495d	Premier intermède [of no.495]	S, 2 Hc, T, HcHcTB, str, bc		<i>Pcf</i> Théâtre français ii, 136–55	
495e	'Belle Philis, c'est trop souffrir' [divertissement for Act 2 scene v of no.495]	S, T, bc		<i>Pcf</i> Théâtre français ii, 156–8	
496	Circé (T. Corneille, D. de Visé)	6/5vv, str, bc	early 1675	xvii	Paris, 1676 (part)
—	L'inconnu (De Visé, T. Corneille)		1675	lost	
—	Le triomphe des dames (T. Corneille)		1676	lost	
497	Sérénade pour le sicilien (Molière)	A, B, str, bc	1679	xvii	Madison, WI, 1990
498	Ouverture du prologue de Polieucte pour le Collège d'Harcourt	2 tpt, timp, str, bc	?mid-1679	xvii	
499	Ouverture du prologue de l'Inconnu (T. Corneille, De Visé)	ww, str, bc	?mid-1679	xvii	
499a	'Le bavolet' (De Visé) [air for no.499]	S	1679	<i>Mercuré galant</i> (Oct 1680)	
499b	'Si Claudine ma voisine' (De Visé) [air for no.499]	B	1679	Airs de la Comédie françoise (Paris, 1753)	
500	Les fous divertissants: comédie (R. Poisson)	S, A, T, B, str, bc	1680	xviii	
501	La pierre philosophale (T. Corneille, De Visé)	3/4vv, str, bc	1681	xviii	
502	Endimion: tragédie mêlée de musique (anon.)	A, T, B, str, bc	1681	xviii	
503	Air pour des paysans dans la Nopce de village au lieu de l'air du marié (Brécourt)	str, bc	1681	xviii	
504	Andromède: tragédie (P. Corneille)	4/4vv, 2 fl, str, bc	1682	xxviii	
—	Psyché (Corneille, Molière)		1684	lost	
505	[Overture and chaconne for] Le rendez-vous des Tuileries (Baron)	str	1685	xxi	
506	Dialogue d'Angélique et de	S, T, bc	1685	vii	

	Médor (Dancourt)				
507	Vénus et Adonis (De Visé)	S, A, str, bc	1685	xxii	
—	Le médecin malgré lui (Molière) 'Qu'ils sont doux, bouteille jolie' [for contrafacta, see 460–460c]			lost	
—	Apothéose de Laodamos à la memoire de M le Maréchal Duc de Luxembourg (P. de Longuemare): 1er: 'O ciel, o disgrâce cruelle' 2de: 'Quel malheur aujourd'hui m'accompagne en tous lieux?' 3ème: 'Que tout répond à nos concerts de joie'		before 1695	lost	
—	Les amours tragiques d'Apollon (comédie mêlée de musique)			lost	
—	Le sot suffisant (comédie mêlée de musique)			lost	

### Charpentier, Marc-Antoine: Works

#### sacred instrumental

508	[Symphonies] pour un repositoir	str	?early 1670s	i	Paris, 1962 (org transcr.)
509	Symphonie devant Regina [coeli]	2 tr str, bc	?early 1670s	i	
510	[?Prélude]	2 tr str, bc	?early 1670s	i	
511	[Prélude] pour O filii [et filiae]	2 tr str, bc	?early 1670s	i	
512	[?Prélude]	2 tr str, bc	?early 1670s	i	
513	Messe pour plusieurs instruments au lieu des orgues (inc.)	ww, str, bc	?early 1670s	i	Paris, 1962 (partial; org transcr.)
514	Offerte	2 fl, 2 ob, str, bc	?early 1670s	xv	
515	Symphonies pour un repositoir	str, bc	?early 1670s	xv	Paris, 1962 (org transcr.)
516	Après Confitebor: Antienne [en] d	2 fl, str, bc	c1675	xvii	
517	Après Beati omnes: Antienne en G	str, bc	c1675	xvii	
518	[Overture and offertory] pour le sacre d'un évêque	str, bc	?late 1670s	iii	
519	Symphonies pour Le jugement de Salomon (inc., for lost dramatic motet)	str, bc	1679	xvii	
520	Prélude, [menuet, et passeped]...devant l'ouverture	2 fl, 2 ob, bn	1679	xvii	
521	Prélude pour ce qu'on voudra	str	1679	xvii	

522	Offerte non encore exécutée	ww, str, bc	1679	xviii	
523	Pour un reposoir: Ouverture dès que la procession paraît [composed in conjunction with no.329]	2 fl, b fl, str, bc	1682–3	xx	
524	Ouverture pour l'église	fl, str	1683	xx	
525	Antienne	2 fl, str, bc	?late 1680s	ix	
526	Antienne	2 fl, str, bc	?late 1680s	ix	
527	Prélude pour Sub tuum praesidium	2 vn, bc	?late 1680s	xxiii	
528	Prélude en g	fl, str, bc	?late 1680s	xxiii	
529	Symphonie en g	2 vn/fl, bc	?late 1680s	xxiii	
530	Prélude en C	fl, str, bc	?late 1680s	xxiii	
531	[Three noëls]	2 fl, str, bc	?late 1680s	ix	Vienna, 1973
532	Antienne pour les violons, flûtes, et hautbois à 4 parties	2 fl, str, bc	?early 1690s	x	
533	Prélude pour le 2de [lost] Magnificat	2 tr str, bc	?early 1690s	v	
534	Noëls sur les instruments	2 fl, str, bc	?early 1690s	v	Vienna, 1973
535	Prélude pour le Domine salvum en F	2 tr str, bc	?early 1690s	xxv	
536	Ouverture pour le sacre d'un évêque	fls, obs, str, bc	?early 1690s	v	
537	Ouverture pour le sacre d'un évêque	fls, obs, str, bc	?early 1690s	xxv	Vienna, 1962
538	Prélude	2 tr str, bc	1690s	xxiv	
539	Prélude pour le 2de Dixit Dominus [en] F	2 tr str, bc	1690s	xxiv	

### Charpentier, Marc-Antoine: Works

#### secular instrumental

540	Ouverture pour quelque belle entreprise	str	1679	xvii	
541	[Two minuets]: Menuet pour les flûtes allemandes Autre menuet pour les mêmes flûtes	2 fl, bc	1679	xvii	
542	Caprice	2 vn, bc	1679	xvii	
543	[inc., conclusion of dance-movement]	b viol	1679–80	iv	
544	[inc., conclusion of an overture]	2 tr str, bc	1679–80	iv	
545	Concert	4 viols	1680–81	xviii	Paris, 1952
546	Commencement d'ouverture pour ce qu'on voudra, en la réctifiant un peu (unfinished)	str	?early 1690s	x	
547	[Two triumphal airs]: Marche de triomphe 2de air de trompettes	ww, tpt, timp, str, bc	?early 1690s	x	Vienna, 1973
548a	Sonate	2 fl, 2 vn, b viol, b vn, hpd, theorbo		<i>Pn Vm</i> <sup>7</sup> 4813	ed. in Vertrees, 1978
548b	Trio de M. Charpentier	2 tr inst, b		V 139/143, 65	

— Symphonies de Charpentier (Collection Philidor, vol.xxv) lost

## Charpentier, Marc-Antoine: Works

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549	<i>Remarques sur les messes à 16 parties d'Italie</i>	?c1670	<i>Pn Rés.Vm<sup>1</sup>260</i> ed. in Cessac, 1988	
550	<i>Règles de composition par M<sup>r</sup> Charpentier</i>	?c1692	<i>Pn nouv.acq. fr.6355, 6356</i>	facsim. in Ruff, 1967; ed. in Cessac, 1988
551	<i>Abrégé des règles de l'accompagnement de M<sup>r</sup> Charpentier</i>	?c1692	<i>Pn nouv.acq. fr.6355, 6356</i>	ed. in Cessac, 1988

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## Chart.

A list of songs or records graded in terms of popularity, generally measured in terms of record sales, radio airplay or both. The charts, also known as the hit parade, are regarded as important marketing tools by the record industry. The earliest charts (of sheet music sales) were published in American music trade magazines at the end of the 19th century. The importance of music for radio in the 1930s led to the introduction of chart programmes of which the most famous was 'Your Hit Parade', launched in the USA in 1935. The longest-running British chart programme is the BBC television show 'Top of the Pops', transmitted weekly since 1964. Since the 1950s, a considerable number of local radio stations in the USA have based their programming solely on the records appearing in the national singles charts by adopting a 'Top 40' format.

The methods used to compile charts gradually increased in sophistication. For many years, telephone interviews were conducted with store managers who listed their best-selling recordings. In Britain in the 1960s this was replaced by a printed list of titles, sales of which store managers were required to register by placing a tick next to the title. With the introduction of bar codes on the packaging of recorded music and of electronic point of sale (EPOS) systems in the retail sector, it was eventually possible to link shop tills to a central computer for analysis. When such a system was introduced in America by the SoundScan™ company (1995), previously unrecognized

sales patterns were revealed. In particular, it was found that sales of albums by country music singers had been under-reported in the past.

The strategic importance of charts for successful promotion and marketing has made them the target of numerous attempts to falsify statistics. These efforts are often described as 'payola' or 'hyping' and have involved the bribing of radio station personnel, the staff of record stores or even the chart compilers themselves. In some cases, chart hyping teams have been sent into strategically important stores to purchase multiple copies of a record in order to boost its chart position. Successful 'chart-rigging' has become more difficult as chart compilation has become based on computer technologies and bar codes.

By the end of the 20th century, the number and variety of charts had proliferated enormously. National charts based on sales of pop music singles or albums were being published in over 40 countries of Europe, the Pacific Rim, the Americas and Africa. In the USA, *Billboard*, the leading music industry trade magazine, publishes on a weekly basis some 20 charts for numerous musical genres. As well as mainstream pop music, these included rhythm and blues, country music, gospel and contemporary Christian musics, New Age, classical and 'classical crossover'.

DAVE LAING

## Charteris, Richard

(b Chatham Islands, New Zealand, 24 June 1948). New Zealand musicologist. He studied at Victoria University, Wellington, gaining the BA in 1970; moving to the University of Canterbury, he took the MA in 1972, and the doctorate in 1976, with a dissertation on John Coprario. He was a research fellow at the University of Sydney (1976–90) and senior research fellow (reader) in musicology there (1991–4). In 1995 he was made professor of historical musicology. His main areas of activity have been European music, musicians and musical sources of the 16th and 17th centuries, particularly in England, Germany and Italy. A prolific music editor, he has published editions of the complete works of Giovanni Gabrieli and members of the Ferrabosco family. Other composers on whose music he has worked include Giovanni Bassano, Thomas Lupo and Adam Gumpelzhaimer.

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PATRICIA BROWN

## Charters, Samuel (Barclay)

(b Pittsburgh, 1 Aug 1929). American jazz, blues and folk music scholar. He was born into a family of jazz musicians, and attended Sacramento City College, from which he received an associate's degree in 1949, and Tulane

University (1954); he studied music with Imbrie and Denny at the University of California, Berkeley (BA 1956). His field recordings of blues performances in the New Orleans area, which he submitted to the Vanguard record company in 1954 at the suggestion of Frederic Ramsey jr, were the first of his many recordings of ethnic music. He wrote studies of Southern blues and of jazz in New Orleans and New York. From 1970 to 1984 he lived in Sweden, studying indigenous folk music; his research resulted in a book, *Spelmännerna* (1979), about Swedish folk fiddling. Other fieldwork has taken him to the British Isles, Mexico and the Bahamas. He has been active as a producer of folk music recordings; a series of albums of African music entitled *African Journey* was issued by Vanguard in the mid-1970s, and he has supervised other projects for Folkways. In 1979 he received an ASCAP-Deems Taylor award for his book *Roots of the Blues*, and a Grammy Award for Clifton Chenier's recording *I'm Here*, which he produced. Charters has also written novels and poetry, and combined his musical and literary interests in his book *Jelly Roll Morton's Last Night at the Jungle Inn* (1984).

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KATHLEEN HAEFLIGER

## Charton-Demeur [de Meur], Anne [Arsène]

(*b* Saujon, Charente Maritime, 5 March 1824; *d* Paris, 30 Nov 1892). French dramatic mezzo-soprano. She studied with Bizot at Bordeaux and made her operatic début there in 1842 playing the title role in Donizetti's *Lucia di Lammermoor*; as Mlle Charton she subsequently toured in Toulouse and Brussels. On 18 July 1846 she made a successful London début at Drury Lane, singing Madeleine in Adam's *Le postillon de Longjumeau*; she later sang Angèle in Auber's *Le domino noir*. At Drury Lane she met the Belgian flautist Jules-Antoine Demeur (*b* Hodimont-lez-Verviers, 23 Sept 1814) whom she married on 4 September 1847. Demeur had studied with Lahore at the Brussels Conservatory and later learnt the Boehm flute from Dorus in Paris. From 1842 to 1847 he played first flute at the Théâtre de la Monnaie and in that capacity performed at Drury Lane in 1846. He gave up this position to travel with his wife on her engagements.

In 1849–50 Mme Charton-Demeur was the leading female singer for Mitchell's French company at St James's Theatre, London; she also sang at a Philharmonic Society concert in 1850. She performed her first Italian role at Her Majesty's Theatre on 27 July 1852 as Amina in Bellini's *La sonnambula* and on 5 August she sang there in the Duke of Saxe-Coburg-Gotha's *Casilda*.

Her performances at the Paris Opéra-Comique in 1849 and 1853 met with little success. Between 1849 and 1852 she appeared in Madrid, St Petersburg, Vienna, New York and Havana to great acclaim. She returned to Paris in 1862 to perform at the Théâtre Impérial Italien as Desdemona in Rossini's *Otello*.

One of Charton-Demeur's most interesting and permanent associations was with Berlioz. In the first performance of *Béatrice et Bénédict*, at the new theatre at Baden-Baden in 1862, she sang the title role under his direction. He wrote in his *Mémoires* that she sang 'with warmth, delicacy, great energy, and rare beauty of style'. He subsequently asked her to sing the role of Dido in the first performances of *Les Troyens à Carthage* at the Théâtre Lyrique in 1863, a role she had helped create in performances of the uncompleted work for private audiences. Although he realized that her voice was unequal to the vehemence required in certain scenes, Berlioz wrote that he 'was intensely moved by certain pieces in *Les Troyens* ... above all Dido's monologue "Je vais mourir" overwhelmed me'. She had generously accepted a fee far below what she had been offered simultaneously by a Madrid theatre; when receipts for *Les Troyens* did not meet expectations her contract was cancelled and she left for Madrid, but soon returned to the Théâtre Lyrique. She maintained her friendship with Berlioz and was present when he died in 1869. At about that time she formally retired from singing, but occasionally appeared in concerts of Berlioz's music, including the Berlioz Festival at the Opéra in 1870 where she sang the duo nocturne from *Béatrice et Bénédict* with Nilsson. She also sang Dido in 1879 at Padeloup's Concerts Populaires.

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THOMASIN LA MAY

## Chartrain [Chartrin], ? Nicolas-Joseph

(*b* Liège, 1740; *d* ?Paris, 1793). Flemish composer and violinist. Recent investigations show that most of the biographical information on Chartrain given in musical dictionaries is merely conjecture (including his first name). The one certainty is that he was successful from 1772 to 1783 at the Concert Spirituel as a violinist and composer of concertos and symphonies. A review in the *Mercure de France* (February 1779) concluded that he had 'done for the violin what M. [Armand-Louis] Couperin did for the organ 20 years ago' and praised his compositional style. His preferred field was instrumental music, as can be seen from his published works. The music of his first opera, *Le lord supposé*, seems to have met with approval despite a mediocre libretto. *L'avocat Patelin* was a success.

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L'avocat Patelin (oc, 2, J. Parrat, after D.-A. de Brueys), Paris, Montansier, 21 Jan 1792, F-A

Alcione (tragédie lyrique, 5, A.H. de La motte), unperf., Pc

### other works

Vocal: Ode sacrée (J.-B. Rousseau), 1782; airs pubd in *Mercure de France* (March, 17 May 1781), *Journal de clavecin* (1782, 1783)

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Chbr: 36 qts in 6 sets, vn, va, b (1781–5); 6 qts, fl/vn, vn, va, vc (c1781); 18 trios in 6 sets, 2 vn, va (n.d.); 6 duos, 2 vn (1775); 6 duos, 2 fl (n.d.); 6 duos, vn, va (n.d.); 6 sonatas, vn, bc (n.d.); 6 sonatas, hpd, vn obbl (1783)

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MICHEL NOIRAY/R

## Chartres.

French city, capital of the Eure-et-Loir département. Since the 4th century the cathedral of Notre Dame has been the focal point of Chartres and its musical life. From at least the 9th century it was the site of a major Marian cult, and this influenced the development of the liturgical arts, including music.

Chartres is important for the history of sacred music (especially in the central Middle Ages), not so much for what was actually composed there, but rather because of the state of the sources and the excellence of the surviving art and architecture, which allow for the study of musical repertoires in the context of the visual arts. Chartres was one of the few places in Europe whose library was maintained continuously from the Carolingian period onwards. Thus the firebombing of May 1944, which devastated the municipal library and destroyed hundreds of medieval manuscripts, was a major cultural disaster. Scholars now study the Chartrain chant repertory primarily from the few microfilms that were made before the fire and located elsewhere, and from Chartrain sources extant in other libraries. (Inventories of manuscripts can be found in Delaporte, 1957 and Fassler, 1993.) The most famous 'Chartrain' manuscript, Chartres 47, a gradual from the 10th century, was actually not prepared in Chartres, although it does contain Chartrain additions and modifications (see Hiley, 1993). There are sources extant from several churches within the diocese, including the Benedictine abbey of St Père-en-Vallée and the abbey of St Jean-en-Vallée, which was reformed by Ivo of Chartres in 1098; however, the greatest numbers of manuscripts represent

the liturgy of Notre Dame. Chartrain chant manuscripts from the late 12th century onwards are often notated using coloured lines with green representing 'f', and yellow 'c', as can be seen in *I-Rvat.lat.4756*, a 13th-century notated breviary from Chartres (first half of the year only).

The liturgy and music of Notre Dame de Chartres, following a pattern typical throughout Europe, were greatly augmented in the late 10th century and the 11th. A full complement of tropes was added, a few of which seem to have been written at Chartres; there was significant Office music composed, including important responsories for the feast of the Nativity of the BVM (see [Fulbert of Chartres](#)); all four Marian feasts were provided with a standardized set of Office texts and music, incorporating materials created in Chartres itself (this collection, in *F-CHRM*, was destroyed in the fire); there were a small number of new sequences composed. The city was famous throughout the 11th century as a centre of learning and culture, and we know the names of two musicians in Bishop Fulbert's entourage: the cantor Sigo, who was probably responsible for some of the 11th-century repertory composed at Chartres, and Arnoul, who composed the Office of St Evroult.

In the late 11th and early 12th centuries the cathedral canons reorganized their liturgy, initially, it might be supposed, under the influence of the reform-minded Ivo (bishop from 1090 until his death in 1115), a distinguished canonist and the foremost churchman of his age. This liturgical standardization resulted in the production of an early ordinal which dates from the third quarter of the 12th century (see Delaporte), and which formed the basis for later books, not only other ordinals, but also graduals, breviaries and pontificals, all of which are clearly dependent upon it. These books afford greater understanding of how various repertories of music functioned within the liturgy. For example, the introit tropes were designed to augment the ceremonial of episcopal celebration; polyphonic repertories which were sung by cathedral soloists, and served as a sign of their advanced musical skills in stational liturgies, as well as in the cathedral itself.

The musical and liturgical forces of Chartres Cathedral between the early 11th and the mid-12th centuries surpassed those of most comparable establishments in northern Europe. Until the mid-12th century Chartres was a leader in law and learning, in the visual arts and architecture, and in the liturgical arts, including music: its bishops Fulbert and Ivo were two of the most respected men of the age, while the counts of Chartres/Blois in this period were wealthy and powerful. But from the mid-12th century leading masters settled in Paris rather than in Chartres; in music and liturgy Chartres developed little of the forward-looking repertories which were to make Paris renowned in the late 12th century and the 13th. Only in the visual arts did Chartres remain innovative and pre-eminent; its craftsmen and artistic styles were unsurpassed from the mid-12th century until far into the 13th century.

Although Chartres did not produce composers of stature after the 11th and 12th centuries, its choirs, choir directors and organists continued to be of the first order; Gilles Mureau (c1450–1512) was director of the choristers from 1469, and several of his compositions survive; Antoine Brumel seems to have composed his first works when in residence at Chartres (1483–6); Gilles Jullien (*d* 1703) composed both organ and choral music for the cathedral in the late 17th century. The lavish case of the present organ in Chartres

Cathedral, located in the south gallery, was built by Filleul in 1546. The instrument itself dates from 1971 and was built by the firm of Danion-Gonzalez. Since that same year the cathedral has hosted one of the foremost organ competitions in the world, the Concours International d'Orgue 'Grand Prix de Chartres'.

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MARGOT E. FASSLER

## Charvet, Jehan.

Singer who may be identifiable with [Jacobus Carlerii](#).

## Chase, Gilbert

(b Havana, 4 Sept 1906; d Chapel Hill, NC, 22 Feb 1992). American music historian and critic. He studied at Columbia University and the University of North Carolina (AB), and privately (piano, music theory) with Max Drottler in New York and Max Weld in Paris. He was awarded the honorary LLD degree from the University of Miami, Florida (1955). From 1929 to 1935 he was music critic in Paris for the continental edition of the London *Daily Mail* and correspondent for *Musical America* and the *Musical Times*. He was associate editor of the *International Cyclopedia of Music and Musicians* (1938) and of the fourth edition of *Baker's Biographical Dictionary of Musicians* (1940). From 1940 to 1943 he served as Latin American specialist in the music division of the Library of Congress, from 1943 to 1947 as educational music supervisor at NBC. He was American cultural attaché in Lima and Buenos Aires (1951–5) and in Brussels (1958–60). In 1955 he was appointed director at the School of Music of the University of Oklahoma and served as acting dean of its College of Fine Arts (1956–7). In 1961 he joined the faculty of Tulane University, where he founded and directed the Inter-American Institute for Musical Research. After leaving Tulane in 1966 he worked independently as a scholar, author, editor and lecturer. He was named first senior research fellow at the Institute for Studies in American Music, Brooklyn College (1972–3), and in 1973–4 was visiting professor at SUNY, Buffalo. In 1975 he was appointed professor of comparative studies, history and music at the University of Texas, Austin. He retired in 1979.

Chase was a prolific writer on Spanish and American subjects. *The Music of Spain* (1941) was the first comprehensive account of the subject in any language. *America's Music* (1955) was translated into French, German, Portuguese, Spanish and Chinese and was the first historical study of music in the USA to treat folk and popular music as seriously as art and religious music. In other books, lectures and some 200 articles in both Spanish and English, Chase addressed himself to the history of Latin American and American music in its cultural context, focussing not on musical works as objects alone but on their use, meaning and function in society. He founded and edited the yearbook of Tulane's Inter-American Institute (1965–9); in 1970 this was renamed the *Yearbook (Anuario) for Inter-American Musical Research*. He was also advisory editor of *The Encyclopedia of Opera* (New York, 1976).

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H. WILEY HITCHCOCK

## Chassa.

Designation attached to a two-voice Gloria in the manuscript *F-APT* 16bis. The word may not refer to a composer's name, but might rather reflect the nature of the piece (i.e. reminiscent of the secular caccia; see Tomasello). Some voice-exchanging typical of the caccia is in fact found in the Gloria; on the other hand, it cannot be considered canonic. Otherwise, Wright has suggested that ‘Chassa’ may refer to one Cassin Hullin, a *valet de chambre* and singer in the chapel of Duke Philippe ‘the Bold’ of Burgundy in 1385. The Apt manuscript does contain works by several musicians who served the duke (Baude Cordier, Tapissier, Baude Fresnel).

Stäblein-Harder considered the Gloria to be a composition in ‘simultaneous style’ (MSD, vii, 1962, 47–8). It is predominantly syllabic and is the simplest of the Glorias in the manuscript. The piece is for two low voices which run principally in contrary motion, a feature that is found in hardly any of the Avignon mass sections in the manuscript. These traits are characteristic of an old-fashioned style, perhaps reflecting the practice of *cantus planus binatim*, likewise the presence of text for both voices, the textless interludes and perhaps also the parallel 5ths in the final Amen. (The Gloria is ed. in PSFM, 1st ser., x, 1936, p.25; CMM, xxix, 1962, p.56 [commentary in MSD, vii, 1962, pp.47–8]; PMFC, xxiiia, 1989, p.100 [commentary in PMFC, xxiiib, 1991, pp.476–7].)

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GIANLUCA D'AGOSTINO

# Chasse.

See [Chace](#).

## Chassé (de Chinois), Claude Louis Dominique [de]

(*b* Rennes, 1699; *d* Paris, 25 Oct 1786). French bass. He made his début at the Paris Opéra as Léandre in the 1721 revival of Campra's *Les fêtes vénitiennes*. In 1732 he created the title role in Montéclair's *Jephté* and went on to create leading roles in many of Rameau's operas. He also sang all the principal *basse-taille* parts in the continuing revivals of the staple 17th- and early 18th-century repertory. His intensity and intelligence in declamation and action made him arguably the greatest male singing actor of the 18th century in Paris; Voltaire envisaged him as the ideal protagonist for his biblical tragedy, *Samson*. His sonorous voice was of great power and beauty, though subject to harsh attack (*saccades*) and to *chevrotement*, according to Collé.

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PHILIP WELLER

# Chassidism.

A Jewish tradition that originated in the 18th century in Eastern Europe. See [Jewish music](#), §III, 3(iii).

## Chastelain [Chastellain, Chasteleyn, Castelain, Scastelain, Schastelain], Charles [Jean]

(*b* c1490; *d* Soignies, 1578). Flemish composer. In 1551 and 1564 respectively he obtained a prebend and the office of provost at the collegiate church of St Vincent, Soignies, where, according to a letter (dated 7 October 1564) from Philip II of Spain to Margaret of Parma, he was a canon and *maître de chapelle*. Philip requested him to come to Madrid as master of his Flemish chapel, but he respectfully declined on account of old age and ill-health. His surviving music shows that he was influenced by Josquin.

### WORKS

5 motets, 1553<sup>16</sup>, 1554<sup>3</sup>, 1555<sup>9</sup>, 1556<sup>5</sup>, 1556<sup>6</sup>, 2 also in *D-Rp*  
5 chansons, 1553<sup>24</sup>, 1556<sup>17</sup>, 1556<sup>19</sup>; 1 chanson arr. 1v, lute, 1553<sup>33</sup>, ed. in PSFM,  
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Missa 'Re, re, fa, sol, la, re', lost, cited in 1602 inventory of Philip II's library

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HENRI VANHULST

## Chastelain de Couci

(*b* c1165; *d* May or June 1203). French trouvère. The Chastelain's coat-of-arms is given in an Arras miniature, and his purported name ('Mess. Reignaut Castellain de Couchy') is entered in *GB-Lbl* Eg.274. However, the rubric is in a 15th-century hand and is undoubtedly erroneous. Because of his fame as a poet, and because he appears as the hero of the *Roman du Chastelain de Couci et de la Dame de Fayel* (ed. J.E. Matzke and M. Delbouille, Paris, 1936), an unusual interest in his identification has prevailed since Claude Fauchet's *Recueil de l'origine de la langue et poésie françoises* appeared in 1581. Many solutions have been proposed, most without factual foundation. The *Roman*, written c1300 by a certain Jakemes, is one of the numerous adaptations of the 'Eaten Heart' legend which spread throughout western Europe between the 12th and 16th centuries. Yet the *Roman* was treated as biographical fact even as late as the 20th century.

The Sires of Coucy were among the more powerful nobles of medieval France, and the castellanship of Couci le Château (north of Soissons, département of Aisne) was an important post entrusted to descendants of the Thourotte (Torote) family during the 12th century; through marriage, the post passed to the house of Magny in the early 13th century. Two chansons by the Chastelain (*Li nouviaus tens* and *Par quel forfait*) are quoted by Jean Renart in the *Roman de la rose ou de Guillaume de Dole*, a work possibly dating from the 1220s. The first of these is a *chanson de croisade*. Gui IV de Couci is known to have participated in the third crusade, and was possibly at Acre, where Raoul de Couci fell in 1191. Gui was also among the leaders of the fourth crusade; Villehardouin recorded in his *Conquête de Constantinople* (ed. R. de Clery and J. Longnon, Paris, 1981) that he died on the voyage, his body being committed to the sea. There is no evidence to indicate that Renaut de Magny, his successor (1207–18), participated in any crusade. Holger Petersen Dyggve's suggestion that Gui IV may have been identical with the Gui de Ponceaux, a friend of Gace Brulé, is reasonable but undocumented.

Presumably the Chastelain was acquainted with other trouvères who participated in the third and fourth crusades, including Conon de Béthune and Hugues de Berzé. The Chastelain is mentioned as a minor in an act of 1170 and appears in his own right in documents of 1186–1202. He assisted in the regency of Couci during the minority of Enguerrand III, following his return from the third crusade. He is cited by Eustache Le Peintre de Reims (in R.2116) together with Tristan and Blondel de Nesle as one of the ideal representatives of the tradition of courtly love. Quotations from the Chastelain's chansons also appear in the *Roman de la violette* by Gerbert de Montreuil and in the *Roman de la Chastelaine de Vergi*. Four poems by the

Chastelain are employed by Jakemes in his *Roman*, together with two others of erroneous attribution. Three of his chansons served as the models for other chansons, one of these for two, possibly even three others.

The Chastelain was one of the more skilful of the trouvère poets, particularly in the handling of rhyme schemes, some of which show evidence of Provençal influence. His poems leave an impression of elegance and sincerity, but do not stray from conventional paths of thought and imagery. He favoured isometric, decasyllabic strophes, but works such as *L'an que rose* are more complex. Whereas all of the original settings of his poems are in bar form, there is considerable variety to the melodic structures. *A vous, amant*, *L'an que rose* and *Quant li estés* each use reciting notes prominently, but others move more freely. *La douce vois* is a fine Dorian melody, beginning on the subfinal, as does *Merci clamant*, reaching a peak at the opening of the cauda and subsiding gently. *Coment que longve demeure* and *Quant voi venir*, on the other hand, begin near the peak and descend over the long term. The melodic ideas, like those of the poems, make much use of common coin. The opening of *Je chantasse volentiers liement* is notated in 3rd mode in *F-Pn* fr.846, and there are very brief similar indications for *A vous, amant*, but little other evidence of symmetrical rhythmic organization in the melodies.

Sources, MS

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Abbreviations: (A) etc. indicates a MS (using Schwan sigla: see Sources, ms) containing a late setting of a poem. When the letter appears in italics, the original setting cannot be identified with certainty

*A vous, amant, plus qu'a nule autre gent*, R.679 [model for: Anon., 'Li chastelains de Couci ama tant', R.358] (3rd or 4th crusade, 1188 or 1202)

*Bele dame me prie de chanter*, R.790

*Bien* (Or) *cuidai vivre sans amour*, R.1965 (A, a)

*Coment que longve demeure*, R.1010 (R, V)

*En aventure comens*, R.634

*Je chantasse volentiers liement*, R.700 [model for: Hue de la Ferté, 'Je chantasse volentiers liement', R.699; Thibaut IV, 'Une chose, Baudouin, vous demant', R.332 (no music); Anon., 'Nus ne porroit de mauweise raison', R.1887 (with late setting only)] (V)

*La douce vois du rossignol salvage*, R.40 (F) (melody taken from: Colart le Boutellier, 'Loiaus amours et desiriers de joie', R.1730)

*L'an que rose ne feuille*, R.1009 (V)

*Li nouviaus tens et mais et violete*, R.985 = 986 [model for: Anon., 'Chanter m'estuet de la virge pucele', R.611b] (R, V) (3rd or 4th crusade, 1188 or 1202)

*Merci clamant de mon fol errement*, R.671 = 1823 [model for: Thibaut IV, 'Bon rois Thibaut, en chantant respondés', R.943] (A, R, V)

*Mout m'est bele la douce començance*, R.209 (A, R, V)

*Or cuidai*: see *Bien cuidai*

*Quant li estés et la douce saisons*, R.1913 (R)

*Quant voi venir le dous tens et la flour*, R.1982 (M, R)

Tant ne me sai dementer ne complaindre, R.127 = 125 (V)

### works of uncertain authorship

A la douçor d'esté qui reverdoie, R.1754 (V)

Fine amours et bone esperance, R.221 [model for: Anon., 'Fine amours et bone esperance/Me fait', R.222; Anon., 'L'autrier par une matinee', R.530a = 528; Anon., 'Douce dame, vierge Marie', R.1179] (R)

Mout ai esté longuement esbahis, R.1536 (V)

Nouvele amours ou j'ai mis mon penser, R.882 (V, a)

Par quel forfait ne par quele ochoison, R.1876a = 1872 = 1884 (R)

Quant voi esté et le tens revenir, R.1450

### works of doubtful authorship

Comencement de douce saison bele, R.590 [model for: Anon., 'Chanter m'estuet de la sainte pucele', R.610] (V)

Quant li rossignols jolis, R.1559 [model for: Anon., 'L'autrier m'iere rendormis', R.1609; 'Nitimur in v etitum'] (This may be the chanson cited by Johannes de Grocheo as an example of 'cantus coronatus'.)

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

THEODORE KARP

## Chasteleyn [Chastellain], Charles [Jean].

See [Chastelain, Charles](#).

## Chastellux [Châtellux], François-Jean, Marquis [Chevalier] de

(*b* Paris, 5 May 1734; *d* Paris, 24 Oct 1788). French writer on music. A soldier and administrator by profession, he consorted with artists and philosophers (he was one of the celebrated circle of Mlle de Lespinasse) and was elected to the Académie Française in 1775. In 1765 he published anonymously his *Essai sur l'union de la poésie et de la musique*, a vigorous polemic in favour of Metastasian *opera seria* with its taut, concise dialogue and rounded, periodic aria texts set to music in the international, 'Neapolitan' style of Hasse. However, his aim was not the wholesale importation of *opera seria* performed in the original Italian, but the reform of serious opera in French. He approved in principle the integration of the chorus in the French manner but was much more concerned to advocate periodic phrasing for aria music than to discuss dramaturgy. He wished to see a bel canto style properly set in relief by the restriction of the orchestral accompaniment to simple patterns with largely homogenous instrumentation. The place for contrast and volatility was in the accompanied recitatives.

The *Essai*, written with the approval of Metastasio himself, is probably best seen as a polemical prolongation of the Querelle des Bouffons and as a plea for the italianization of French opera at a time when the Opéra was financially and artistically almost bankrupt. In 1772 Chastellux published, again anonymously, his *Observations*, restating his position in response to the challenge of Laurent Garcin's *Traité du mélodrame*. In 1773 he published a translation of Algarotti's *Saggio sopra l'opera in musica* as *Essai sur l'opéra ... suivi d' 'Iphigénie en Aulide', opéra par le traducteur*. The text shows differences from that published (anonymously) in the *Mercure de France* in 1757, itself possibly the work of the young Chastellux. His claimed authorship of the text to *Aulide* should be treated with caution.

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PHILIP WELLER

## Chastillon, Guillaume de, Sieur de la Tour

(*b* ?Caen, c1550; *d* Caen, 24 May 1610). French composer. He was a member of the Reformed Church and in 1576 was living near the church of St Jean in Caen. By 1590 he had received a privilege from the Parlement of

Normandy to publish three books of 'airs, chansons et musiques'. The first of these was printed in 1592 at Caen by Jacques Mangeant, with a dedication to the Chevalier de La Veronne, a Protestant military leader who was particularly fond of 'airs that could be sung by a single voice'; Chastillon's preface explains that he wrote the collection for friends who preferred their poetry to be set with 'sweetness of melody rather than harmonic profundity'. Of the 40 poems set, 12 are by Gilles Durant de la Bergerie and one by Malherbe. The surviving superius partbook (*F-LYm*) illustrates the simple, lightly ornamented syllabic melodies.

The second book of *Airs* (for four voices) appeared at Caen in 1593 with a dedication to King Henri IV. It opens with a salutation, *Vive Henri*, with a five-voice refrain, and this is followed by 37 'saintly and christian poems', divided into three sections: 'The Greatness of God'; 'Divine Love and Marriage'; 'Worldly Scorn and Hope in God'. The poets include Isaac Habert, La Noue, Maisonfleur, Desportes and Du Bellay. Arranged sequentially by mode and clef, most of the airs are simple and syllabic with a lightly ornamented melody, harmonically supported by the three lower voices in free rhythm, similar to *musique mesurée*. The more sombre pieces are set in a heavier metrical monophony.

The third book has not yet been located, but many more melodies by Chastillon were printed in Mangeant's monophonic *Airs nouveaux et chansons à danser* (RISM 1608<sup>7-9</sup>). In these Mangeant claimed that he had used the superius part of unpublished airs by Chastillon. Similarly, many of the melodies in Mangeant's *Recueils des plus beaux airs* (1615<sup>8-9</sup>) were signed 'T.C.' (possibly signifying the Latin form of the composer's name: 'Turris Castellionis'). Shortly after Chastillon's death Mangeant published 35 four-voice *Airs et chansons ... trouvés dans le cabinet du Sieur de la Tour après son decez* (Caen, 1611; sup. in *D-SI*). Sacred parodies of these works were published in Lyons as *L'amphion sacré* (1615<sup>7</sup>). Mangeant's 1611 volume also includes five airs from the *Mascarade d'Arion* written by Chastillon for the entry of Henri IV into Caen in 1603.

Two anagrammatic texts in the 1593 *Airs* and a lamentary sonnet by Robert Angot de l'Espéronière in the 1611 *Airs* allude to Chastillon's lute. However, these references may be purely figurative; the only known surviving archival documents from Caen refer to his activities as a composer and bookseller.

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FRANK DOBBINS

# Châtelet, Jean Guyot de.

See [Guyot, Jean](#).

## Chatham, Rhys

(b New York, 19 Sept 1952). American composer. He studied at New York University with Morton Subotnick, among others, and with La Monte Young. In 1971 he founded the music programme at the Kitchen, an important New York performing space, which he directed from 1971 to 1973 and again from 1977 to 1980. His *Guitar Trio* (1977), an extended work for three electric guitars tuned in just intonation and generating shimmering overtones, led him towards the sound, aesthetic and lifestyle of rock, which he explored for several years. When his hearing was affected, he began to write for brass instruments and eventually to compose fully notated works for many guitars, using 100 of them in *An Angel Moves Too Fast to See* (1989). By this time, he had moved to Paris, where he began to study the trumpet. Later, he became interested in techno music, creating works both alone and in collaboration with Martin Wheeler. Some of these alter a trumpet timbre electronically to make it sound like 'an extremely distorted electric guitar'. He has received commissions from the Brooklyn Academy of Music, Serious Fun! at Lincoln Center, the Lyons Opera Ballet and the Musica Festival, Strasbourg.

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(selective list)

Gui Trio, 3 elec gui, elec b gui, drums, 1977; The Out of Tune Gui no.1, 3 elec gui, elec b gui, drums, 1978; Drastic Classicism, 4 elec gui, elec b gui, drums, 1981; For Brass, 4 tpt, 3 trbn, tuba, perc, 1982; Die Donnergötter, 6 elec gui, elec b gui, drums, 1985; XS, 3 S, 4 tpt, 6 elec gui, elec b gui, drums, 1986; An Angel Moves Too Fast to See, 100 elec gui, elec b gui, drums, 1989; The Heart Cries With Many Voices, vv, 1990; Les vespers de la Vierge, vv, 2 tpt, 2 sax, 2 trbn, tuba, drums, 1992; Hornithology, tpt, elects, 1995; Sym. no.4, orch, 1995

Principal recording companies: Dossier, Moers, Nton, Virgin

GREGORY SANDOW

## Chatman, Stephen (George)

(b Faribault, MN, 28 Feb 1950). American composer. After studying piano with Maria Syllm, he entered the Oberlin College Conservatory (BM 1972), where his principal teachers were Walter Aschaffenburg and Joseph Wood. At the University of Michigan, he studied with Bassett, Bolcom, Finney and Eugene Kurtz (DMA 1977). A Fulbright Scholarship enabled him to study for a year in Cologne (1974). He also received three BMI student composer awards (1974–6), a Charles Ives Award from the American Academy and Institute of Arts and Letters (1975) and commissions from the NEA, the Canada Council, the CBC and the Ontario Arts Council. In 1976 he joined the faculty of the University of British Columbia, where he was appointed professor in 1987. A strong programmatic element underlies Chatman's

works, as in *Occasions* (1975–7), a depiction of a series of moods, and *Wild Cat* (1971–4). His keen sense of humour is evident in *Whisper, Baby* (1975) and *Variations on 'Home on the Range'* (1979). Consistent use of collage techniques, veiled references and a counterpoint of styles suggest an affinity with Ives, but Chatman's textures are clearer.

## WORKS

(selective list)

Orch: *Occasions*, 1975–7; *Grouse Mountain Lullaby*, 1978, arr. sym. band, 1979; *They all Replied*, sym. band, 1978; *Crimson Dream*, 1982–3; *Mirage*, 1987; *Pf Conc.*, 1990; *Dream Fantasy*, ob, cl, orch, 1992

Inst: *Wild Cat*, fl, 1971–4; *O lo velo*, a sax, perc, 1973; *On the Contrary*, cl, chbrns, 1973–4; *Quiet Exchange*, cl/a sax, perc, 1976; *Hesitation*, vn, cel, 1977; *Amusements*, pf, 1977–8; *5 Scenes*, fl, gui, 1978; *Variations on 'Home on the Range'*, str qt/sax qt, 1979; *Fleeting Thoughts*, gui, 1980; *Black and White Fantasy*, pf, 1981; *Gossamer Leaves*, cl, pf, 1981; *Fanfare*, 3 tpt, 3 trbn, 1982; *Qnt*, cl, str qt, 1988; *Music for 2 a sax*, 1989; *Fantasies*, pf, 1994; *Escapades*, pf, 1996

Vocal: *Whisper, Baby* (Chatman), SATB, pf, perc, 1975; *Thou whose Harmony is the Music of Spheres* (Leavens), SATB, ob, 1994; *Blow, Blow Thou Winter Wind* (W. Shakespeare), SATB, pf, 1995; *5 Songs* (Wadington), S, pf, 1995; *Due West* (Chatman), SATB, 1997; other songs, choral partsongs and anthems

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MICHAEL MECKNA

## Chaucer, Geoffrey

(*b* c1340—45; *d* London, ?25 Oct 1400). English poet. The son of a London vintner, Chaucer served in Edward III's army in France. He subsequently travelled abroad, often on diplomatic business, but for most of his life he was a high-ranking official, often in royal service. Although his works contain a number of allusions to music, he probably had little technical knowledge of the subject. A humorous reference to the *De musica* of Boethius in *The Nun's Priest's Tale* and his use of the term 'quynible' (which he may have invented; see also [Quinible](#)) in *The Miller's Tale*, exhaust the evidence for his musical expertise. Chaucer travelled extensively in both France and Italy and was familiar with the kinds of lyric poetry, both in French and Italian, set by composers of the *Ars Nova*. In his *Retraction* he confessed that he had written 'many a song and many a lecherous lay'; these presumably include at least some of his surviving lyrics and perhaps the French ballades labelled 'Ch' in a manuscript now in the University of Pennsylvania (*US-PHu* French 15). Whether any of his lyrics were set to music remains unknown. Virtually the only clue to that mystery is provided by the rondeau beginning 'Now

welcome, somer', which ends the *Parliament of Fowls*: Chaucer declared that this poem had a melody (a *note*), made in France. Several manuscripts include the French line 'qui bien ayme (a) tard oublie' at this point, a familiar proverb that does not agree in syllable count with Chaucer's decasyllabic poem.

Chaucer made no certain reference to polyphony, either sacred or secular, and his allusions to known pieces are always to Latin monody. The most famous is *Angelus ad virginem*, which the Oxford student Nicholas sings in *The Miller's Tale*. Lost items, if they are not Chaucerian inventions, include *Com pa me* ('Come kiss me', presumably the beginning of a song or perhaps its refrain) and 'The Kynges Noote'. Many of Chaucer's other allusions to music are valuable precisely because they do not refer to the polyphonic mainstream but evoke unwritten practices. Most of these are to be found in *The Miller's Tale*, an exceptional record of musical activity in 14th-century Oxford, at the level of the student and parish clerk. In the fashionable fop Absolon, serenading Alisoun with a gittern (the classic instrument of young men haunting taverns), or singing in a high voice to a rubible (see [Rebec](#)), Chaucer shows high-courtly values adapted to urban circumstances. The description of Nicholas, the Oxford student, playing the psaltery, completes Chaucer's presentation of musical life in a city also observed by his contemporary, the music theorist Johannes Boen.

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CHRISTOPHER PAGE

## Chaulieu, Charles

(*b* Paris, 21 Dec, 1788; *d* London, 1849). French pianist, teacher and composer. He entered the Paris Conservatoire in June 1797 and studied with Catel (harmony and counterpoint) and Louis Adam (piano). He received a *premier prix* for both harmony and piano in 1805. With the exception of his *opéra comique* *Le bouquet*, all of his works were written for the piano. They include five sonatas, transcriptions of opera airs, and numerous chansons and character pieces, all published in Paris. Chaulieu was known especially for his didactic works, in particular *L'indispensable* op.100 (1830) and 63 *études spéciales* op.130 (1832). *L'indispensable* is a comprehensive manual of exercises for young pianists which was so successful that a revised version was published five years later. The études touch upon the fundamental difficulties encountered in pianistic writing: trills, repeated notes, scales, arpeggios, 3rds and 6ths, chords and octaves. They are arranged in order of increasing technical difficulty and are designed to bridge the gap between the exercises in the style of Cramer and Clementi and the virtuosic études of Moscheles, Kalkbrenner, Herz and Bertini. Chaulieu's series of *Cours analytiques de théorie musicale*, published between 1833 and 1835 in the periodical *Le pianiste* (which he edited), were considered remarkable by Fétis. Despite the success of his works, Chaulieu's popularity diminished and he established himself in London as a teacher in about 1840, where he remained until his death.

NATHALIE FROUD

## Chaumont, Lambert

(*b* ?Liège, c1630; *d* Huy, 23 April 1712). Flemish composer. He is first heard of in January 1649 and October 1651 at the Carmelite monastery at Liège, where he was a lay brother. An entry for 8 May 1659 in the monastery accounts records that he was one of nine brothers from there who had completed their novitiates at the monastery at Reims; in any religious context he henceforth called himself 'Frère Lambert de St Théodore'. This important document leads one to suppose that he was born about 1630 and proves that he was a native of the diocese of Liège. It possibly explains too the French style of his music at a time when musicians at Liège were clearly orientated towards the modern Italian style. He is not heard of again until 10 February 1674, when he was nominated rector of the tiny parish of St Martin at Huy. On 7 September 1688 he became priest of the neighbouring parish of St Germain and at the same time *pater* of the Carmelites at Huy. He carried out his duties until his death.

As a composer Chaumont is known only by *Pièces d'orgue sur les 8 tons* op.2 (Huy, 1695; ed. in *Monumenta leodiensium musicorum*, ser.A, i, 1939, and *Le pupitre*, xxv, 1970). The wide range of timbres called for in this volume shows that he was well acquainted with the organs of his day. He wrote in the best traditions of the French organists of the 17th century, grouping his pieces in eight suites of 12 to 15 numbers following the order of the eight church tones. There is a total of 111 pieces – preludes, fugues, duos, trios, *pleins jeux*, *réécits de cornet*, dialogues, chaconnes, echoes, *tierces en taille*, *dessus et basses de voix humaine*, *basses de trompettes* and *basses de cromorne*,

the contrapuntal forms being particularly plentiful; each suite ends with one or two dances, which seem more like harpsichord music. The book is full of excellent, enjoyable music, distinguished by its seriousness, its convincing sense of form, the fascinating blend of sonorities and the serene elegance of the counterpoint. It is worthy of standing with the notable organ books by French composers of the period such as Nivers, Lebègue, François Couperin and Grigny. The volume also includes a set of tuning instructions and two short essays, one on accompaniment, the other on plainchant. Chaumont's op.1 is lost, but a work of piety by him that appeared in 1709 survives.

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JOSÉ QUITIN

## Chaurasia, Hari Prasad

(*b* Allahabad, 1 July 1938). Indian *bānsurī* player. He had his initial training in vocal music from Pandit Raja Ram and was taught to play the *bānsurī* by Pandit Bhola Nath. His principal teacher since the late 1960s has been Ustad Allauddin Khan's daughter Annapurna Devi, who is known as an outstanding *sūrbahār* player despite her refusal to play in public and reluctance to take on disciples.

Hari Prasad Chaurasia is credited with making great refinements to *bānsurī* technique – the flute had been reintroduced to the Hindustani concert stage by Pannalal Ghosh (1911–60) – as well as extending its repertory. He is one of the most popular concert and recording artists in India, and has toured all over the world and made numerous commercial recordings.

During the period 1962–6 he held the position of music composer at All India Radio. He has acted as music director (composer) for many Hindi and Oriya language films. In 1992 he was appointed Artistic Director of the Rotterdam Conservatory. His numerous honours include the Sangeet Natak Academy Award (1984), the Padma Bhushan (1992) and the Padma Vibhushan (2000).

## WRITINGS

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MARTIN CLAYTON

# Chaushian, Levon Alexandri

(b Yerevan, 10 May 1946). Armenian composer. The son of the cellist Aleksandr, he began composing at the age of 11. He studied first at the Tchaikovsky Music School in Yerevan (1954–62) and then at the Komitas Conservatory (1964–73; composition with Mirzoian and the piano with Georgy Saradjian). He taught at the Melikian Music College from 1970 and in 1972 took over the choral courses at the Conservatory. He joined the Armenian Composers' Union in 1969, serving as deputy to the chairman of the board from 1986 to 1991. In 1994 he organized the Armenian Musical Assembly. His works have been performed and have won prizes both in the former Soviet Union and abroad (UNESCO prize, Paris, 1983).

The traditions of Khachaturian and Shostakovich, which were so important in Armenian music of the mid-20th century, are combined with a Bartókian kind of neo-classicism in Chaushian's work. Variation form, improvisation, virtuoso motor rhythms and ostinato structures play an equally significant role in the formation of a style in which classical principles govern the organization of thematic material and form. His one-movement Symphony (1984) is conceived as a multi-sectional poem; this model is also typical of his piano music, starting with the *Impromptu* (a compulsory work at the Trans-Caucasian piano competition in 1965) and continuing with *Epicentre* and the sonorous *Urbi et Orbi*. The piano works reveal the basis for his harmonic thinking, which is closely related to texture, giving preference to chords of 4ths and 5ths and tending towards an expanded tonality.

## WORKS

(selective list)

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SVETLANA SARKYSYAN

## Chausson, (Amédée-)Ernest

(b Paris, 20 Jan 1855; d Limay, nr Mantes, Yvelines, 10 June 1899). French composer.

1. Life.
2. Works.
3. Aesthetic and style.

WORKS

BIBLIOGRAPHY

JEAN GALLOIS

Chausson, Ernest

### 1. Life.

The son of Prosper Chausson (1804–94), a public works contractor, and Stéphanie Levrault (1820–88), he was brought up in a comfortable but protective family environment (though his two elder brothers died at the ages of 22 and six). The young Ernest was entrusted to a tutor, Brethous-Lafargue, who stimulated his interests in reading, drawing, attending exhibitions and concerts, and who obtained his entrance at about the age of 16 to various Parisian salons, including those of Musset's godmother Mme Jobert and then of Mme Saint-Cyr de Rayssac. There he rubbed shoulders with Fantin-Latour, Odilon Redon, Chenavard, the Abbé Lacaria and the young d'Indy, and broadened his musical knowledge by getting to know the great works of musical Romanticism (Schubert, Schumann and Mendelssohn), some works of Bach, and Beethoven's symphonies played as piano duets.

Having thus grown up apart from other children and among people highly cultured but much older than himself, Chausson retained the marks of this experience throughout his lifetime, and the serious and thoughtful, even melancholy, inclination of his personality was intensified by it. His devotion to absolute standards made him hesitant in choosing his career; though he felt attracted to music, he was no less attracted to literature (he wrote short stories and sketched out a novel) or drawing (for which his sketchbooks indicate genuine talent). Pressed by his family, however, he enrolled (October 1875) in the law faculty where he obtained his first degree (24 April 1876) and then a doctorate; on 7 May 1877 he was sworn in as a barrister at the court of appeal in Paris. But he did not go into practice; like many of Franck's pupils who first completed legal studies, he considered himself as having paid sufficient heed to his father's advice and, encouraged by Mme de Rayssac, turned resolutely, though after much hesitation, to music. His first song, *Lilas*, which remained unpublished, was written in 1877.

On 2 October 1879 he became Massenet's pupil in instrumentation at the Conservatoire. His teacher considered him 'an exceptional person and a true artist', and he found himself entered for the Prix de Rome. But when he was unsuccessful he decided to give up official tuition (27 June 1881), and as evidence of his independence he composed a piano trio (in G minor, op.3); its felicitous spirit pays homage to Massenet but its harmonic richness and cyclical form are a tribute to Franck, whose course Chausson also attended, as an unenrolled listener. The mystical aspect of Franck's class made it nearer his own temperament than Massenet's instruction. Added to this dual training, whose parts were opposed in spirit and style of writing but beneficial to the young man's education, were his visits to Germany to hear Wagner: he went to Munich in 1879 for *Der fliegende Holländer* and the *Ring* and in 1880 for *Tristan und Isolde*, and to Bayreuth in 1882 for the première of *Parsifal*. From this time his musical language shows greater assurance, in such works as the *Sept mélodies* op.2 (1879–82) and especially in *Viviane*, a symphonic poem written in the summer of 1882 and dedicated to his fiancée, Jeanne Escudier (see fig.1), whom he married on 20 June 1883 and took on honeymoon to Bayreuth (*Parsifal* again).

Henceforward Chausson led a peaceful, uneventful existence shared between his family (there were five children) and music; he discovered an equilibrium and happiness to which he referred many times in his correspondence and in certain works, such as the vocal duets of 1883 *La nuit* and *Le réveil*, the songs *Apaisement* (1885) and *Cantique à l'épouse* (1896) and the piano piece *Paysage* (1895). His many journeys, in France and abroad, to some extent reflected his wish to work in peace away from Paris. There, during the season, his famous salon at 22 boulevard de Courcelles welcomed many poets and artists from Mallarmé to Régnier, from Franckists to Debussy and Albéniz, from Pugno to Cortot and Ysaÿe. Throughout his life Chausson showed himself a tireless worker 'understanding only effort which is constant ... and directed towards one goal' (letter to Poujaud, 1888). He laboured over his scores, partly out of a nagging desire for perfection, partly to conquer his defeatism and not to appear in his own eyes, as he was in those of others, an 'amateur'. Amateurism was a situation to which his material comfort (real, but much less considerable than is generally claimed) could have given rise; but he preferred not to rely on his affluence, though on many occasions it permitted him to give discreet assistance to fellow musicians (Debussy and Albéniz, among others). Though he came late to music and died prematurely in a cycling accident, he left a body of work in which all genres are represented.

[Chausson, Ernest](#)

## **2. Works.**

Chausson's output, covering the years from 1878 to 1899, may be divided into three periods. During the first (broadly 1878–86), when his musical language was gradually taking shape, he employed shapely melodic lines, elegant harmonies and a style which, though sober, is more alive to pretty ideas than to depth of feeling; this is Massenet's legacy, and can be found in the songs *Le charme* (1879), *Les papillons* (1880) and the *Sérénade italienne* (1880). On this base he gradually superimposed a more varied harmonic language, underlined by bold progressions, a searching for characteristic timbres and sonorities derived either from Wagner, as in the orchestration of

*Viviane* (1882), or from Franck, as in the emotional density of such songs as *Nanny* (1880), *La dernière feuille* (1880), the *Quatre mélodies* op.8 (1882–8), the choral *Hymne védique* (1886) and the grandiose *La caravane* (1887).

A second period began to emerge with his becoming secretary in 1886 of the Société Nationale de Musique (founded in 1871 by Saint-Saëns, Bussine, Franck and Castillon), which led to his closer involvement in Parisian intellectual and musical circles, and, as a consequence, to a more elaborate, more intensely dramatic style, as if the musician, brought face to face with other composers, was experiencing either new self-doubts, or greater difficulty in expressing his original ideas. Not surprisingly, with the exception of some charming, skilfully composed but insignificant occasional works (the choral *Chant nuptial* of 1887–8, the *Trois Motets* op.16 of 1888–91 and the *Tantum ergo* of 1891, and the incidental music for Shakespeare's *The Tempest* in 1888 and Aristophanes' *The Birds* in 1889), this whole period is dominated by large-scale, essentially dramatic works: the intense *Poème de l'amour et de la mer* (1882–93), *La légende de Sainte Cécile* (1891) and above all the opera *Le roi Arthus* (fig.2), which occupied Chausson from 1886 to 1895. Set to the composer's libretto in elevated language, the music of *Arthus* bears his intimate thoughts on life. After the fashion of the old king, he perceives life 'fixing on all things a gaze free from anger', 'believes in the power of effort and the energy of the will', and is supported in his struggle by faith in a pure and lofty ideal. The opera is far removed in spirit from the Schopenhauerian pessimism of *Tristan*, which, however, it resembles in its libretto, sound palette and motivic procedures. During the composition of his opera Chausson also wrote his noble Symphony in B $\flat$  op.20 (1889–90) and the *Concert* op.21 for piano, violin and string quartet (1889–91), both of which underline his adherence to Franckism (with their cyclical form, many modulations and intensely expressive lyricism), but also announce new directions.

A third period opened with the death of his father in 1894, his association with the Symbolist poets and his discovery of the Russian novelists (Turgenev, Dostoyevsky and Tolstoy), together with – for all the family tranquillity surrounding him – his latent pessimism. One product was the admirable cycle of *Serres chaudes* (1893–6) on poems by Maeterlinck, in which the writing gains in sonority, the variety of its material and in harmonic subtlety. Others were the disenchantment of the *Chanson perpétuelle* (1898) for voice and orchestra (or piano quintet) and the almost morbidly fantastic quality of the *Poème* op.25 for violin and orchestra (1896), which was based on a short story by Turgenev. All these works convey a certain oppressiveness in Chausson's world of heightened post-Romanticism, which he later abandoned. Under the influence of his friend Debussy, whose works he much admired, he had reached a turning-point in his way of writing and thinking about music. Having fully mastered his technique, and attempting to purge his style of all outside influences and to move towards greater clarity and conciseness, he returned to chamber music with the Piano Quartet op.30 (1897). It is a luminous, confident, almost gay work, like the transparent *Ballata* (after Dante) for chorus (1896–7), *Quelques danses* (1896) and the *Paysage* for piano, and the austere String Quartet, begun in 1897 and left unfinished at his death.

[Chausson, Ernest](#)

### 3. Aesthetic and style.

Although he absorbed traditional harmony as taught at the Conservatoire, Chausson was clearly influenced by Wagner and 'Franckism', in this respect resembling all the French musicians of his time. Indeed, he was to become (even by Franck's own acknowledgment) one of the most prominent and influential members of the Franck circle. From Wagner he inherited certain procedures in harmony, orchestration (as with *Viviane* and the Symphony), and leitmotif technique (as with *Arthus*) as well as a naturally lyrical, even dramatic, language, which led hostile critics to condemn his music as vague, disjointed, incomprehensible, harmful ('*nuisible*') – in a word, Wagnerian. He quickly realized, nonetheless, that the true spirit of French music was not to be found in that direction and as early as 1888 he wrote to Poujaud that 'de-Wagnerization is necessary', that it was essential to rediscover a language free of Nordic mists and extreme Romanticism and return to a healthier, more classical expression. He therefore turned towards older Gallic resources and the romances of the Round Table (*Viviane* and *Arthus*), to Italy (*Ballata*), whose clarity and brilliance lightened both his writing (*Paysage*) and his general outlook, and to old French masters, especially Couperin and Rameau, even reviving the old French tempo and movement indications (*décidé, grave, très animé*) and the old forms themselves – he called his piece for piano, violin and string quartet a 'concert', as in the 18th century, not a sextet. He wanted to prove, above all (especially to those he termed *théâtraux*) that a sonata or a quartet may contain as much music as a whole opera. In the first bar of the String Quartet op.35 the basic elements of the work are superimposed on each other – a 3rd in the first violin, a 5th in the second violin and the viola, and a 6th in the cello; the principal theme is composed of just these three intervals.

Chausson was by temperament an intimate portraitist rather than a painter of epic canvases, and, with his friends in the Franck circle, attempted to rekindle in France a taste for pure forms, whether architectonic (the Symphony) or free (the symphonic poems *Viviane, Solitude dans les bois* and *Soir de fête*), and, above all, for chamber music. His first works had been some songs and a trio, normal for a young composer still testing his powers; but in his last works he returned insistently to these genres, displaying full mastery and the avowed wish to get back to the purest classicism. This evolution in his conception of form reflects a parallel evolution in his thought and language. The three successive titles of op.25 symbolize this process of paring down to the essential; this most famous of Chausson's works was at first entitled *Le chant de l'amour triomphant: poème symphonique pour violon et orchestre* and subsequently became *Poème pour violon et orchestre* before being presented to posterity simply as *Poème*.

While Chausson's early works sometimes suffer from an excess of trills and arpeggios borrowed from Massenet, clumsy modulations, too many overlappings and half-cadences and brutal major–minor oppositions – the legacy of 'Père Franck' awkwardly used by a composer still unsure of his technique – his language rapidly gained in solidity and personality. One soon encounters numerous well-constructed three- and four-note chords, remote but effective modulations that turn easily about the 5th degree either chromatically or enharmonically, grace notes, appoggiaturas, anticipations, even certain rhythms (crotchet + triplet) and 7th chords that became the

composer's hallmark, as well as the 11th chords that blossom in the final string quartet. As early as the song *Nocturne* of 1886 he was experimenting with Fauré's iridescent sonorities, and 'Debussyan' 9ths arrived in the song *Amour d'antan* (1882). There are anticipations also of Ravel in *Serre d'ennui*, a song of 1893, and of Koechlin's *La prière du mort* in *Oraison*, of 1895.

Chausson was denied the years in which he might have realized fully what he perceived only in outline after 1895–6. The examples of the *Concert* and the two quartets, however, and of less important works such as the *Pièce* for cello op.39 or the delicate *Vêpres pour le commun des vierges* op.31, leave no doubts as to the quest on which he had embarked and the direction which it would have taken: to apply 'the rule which corrects emotion', as Braque said – to achieve that supreme assiduity that renders the thought loftier, the image clearer.

Chausson, Ernest

## WORKS

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MSS in F-Pc, Pn

### stage

op.

- |    |   |
|----|---|
| 4  | Les caprices de Marianne (comédie lyrique, after A. de Musset), 1882–4, inc., Entr'acte, Paris, Société Nationale de Musique, 18 April 1885   |
| 7  | Hélène (drame lyrique, 2, after Leconte de Lisle), 1883–4, inc., excerpts, Paris, Société Nationale de Musique, 14 May 1887; chorus for female vv, pf (?1895), Le jugement de Pâris, Bar, orch (n.d.)   |
| 18 | La tempête (incid music, W. Shakespeare, trans. M. Bouchor), solo vv, small orch, 1888, Paris, Petit Théâtre des Marionnettes, 5 Nov 1888; 5 nos., solo vv, fl, vn, va, vc, hp, cel (1905): Chant d'Ariel, Air de danse, Duo de Junon et Cérés, Danse rustique, Chanson d'Ariel |
| —  | Les oiseaux (incid music, Aristophanes), fl, hp, 1889, Paris, Petit Théâtre des Marionnettes, April 1889  |
| 22 | La légende de Sainte Cécile (incid music, Bouchor), solo vv, female vv, small orch, 1891, Paris, Petit Théâtre des Marionnettes, 25 Jan 1892, vs (1892)   |
| 23 | Le roi Arthur (drame lyrique, 3, Chausson), 1886–95, Brussels, Monnaie, 30 Nov 1903, vs (1900)  |

### vocal-orchestral

- |    |  |
|----|--|
| 9  | Hymne védique (Leconte de Lisle), 4vv, orch, 1886, vs (n.d.)   |
| 19 | Poème de l'amour et de la mer (M. Bouchor), 1v, orch, 1882–90, rev. 1893, vs (1896), fs (1919): 1 La fleur des eaux, 2 Interlude, 3 La mort de l'amour [closing section, Le temps de lilas as song (1886)] |

Chanson perpétuelle (C. Cros), S, orch/pf qnt, 1898 (c1911)

Unpubd: La veuve du roi basque (L. Brethous-Lafargue), ballad, solo vv, chorus, orch 1879; Hylas (Leconte de Lisle), solo vv, chorus, orch, 1879–80, inc.; Esméralda (V. Hugo), 1v, orch, 1880 [2 versions]; Hymne à la nature (A. Silvestre), 4vv, orch, 1881; L'arabe (cant., anon.), T, male vv, orch, 1881

### orchestral

5 Viviane, sym. poem on a legend of the Round Table, 1882, rev. 1887 (1893)

10 Solitude dans les bois, sym. poem, 1886, destroyed

20 Symphony, B♭, 1889–90 (?1908)

25 Poème, vn, orch, 1896 (Leipzig, 1898)

32 Soir de fête, sym. poem, 1897–8

— Symphony no.2, sketches, 1899

### chamber and other instrumental

1 Cinq fantaisies, pf, 1879–80 (c1880) [plates destroyed]

3 Piano Trio, g, 1881 (1919)

21 Concert, D, pf, vn, str qt, 1889–91 (1892)

26 Quelques danses, pf, 1896 (1896): 1 Dédicace, 2 Sarabande, 3 Pavane, 4 Forlane

30 Piano Quartet, A, 1897 (1898)

35 String Quartet, c, 1897–9 (1907), inc., completed by d'Indy

38 Paysage, pf, 1895 (c1913)

39 Pièce, vc/va, pf, 1897 (1917)

Unpubd: 2 sonatinas, pf 4 hands, g, 1878, d, 1879; pf Sonatina, F, 1880; 11 fugues, on themes by Bach, Franck, Hasse, Massenet, Saint-Saëns, 1880–81; Andante and Allegro, cl, pf, 1881; Marche militaire, pf, 1884; Conc., pf, ob, va, str qt, sketches, 1897

### sacred

— O salutaris, B, org/pf/hp, 1879

6 Deux motets, vv, vn, org, 1883 (n.d.): 1 Deus Abraham; 2 Ave verum

12 Trois motets, 4vv, vc, hp, org, 1886: 1 Ave Maria; 2 Tota pulchra es (1922), 3 Ave maris stella

16 Trois motets: 1 Lauda Sion, 1v, org, hp, 1888; 2 Benedictus, S, S, ?hp, 1890; 3 Pater noster, 1v, org, 1891 (1922)

— Tantum ergo, 1v, org, vn, hp, 1891

31 Vêpres pour le commun des vierges, org, 1897 (n.d.)

### songs

for voice and piano unless otherwise stated

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# Chautauqua.

American town in New York. It gave its name to the Chautauqua Institution, founded there in 1874; this in turn inspired the Chautauqua movement, a network of assemblies that spread across the USA during the late 19th century and the early 20th.

The original Chautauqua Institution was founded by John Heyl Vincent (1832–1920) and Lewis Miller (1829–99) as a training camp for Sunday school teachers of the Methodist Episcopal Church. The first Chautauqua Assembly in 1876 also included members of other denominations. Two years after the institute's founding, other assemblies around the country began to imitate it, often calling themselves Chautauquas and offering similar programmes of summer education, entertainment and recreation. The early assemblies combined the religious fervour of the revival camp meeting with lectures and study groups; music, at first mostly sacred but later increasingly secular as well, was an important element in the programmes.

By the turn of the century, many of the performers were supplied by the bureaus of the [Lyceum](#) movement, a similar network established in 1826, and by 1907 the travels of lecturers and performers had been rationalized by grouping the institutions on planned circuits. Many of the same performers appeared before Chautauqua audiences during the summer months and lyceum groups during the rest of the year; some travelled for years or even decades. A circuit remained in each community for three to seven days, with the programme given in the same order in each. The number of circuits reached a peak in the early 1920s, when there were about 100, using over 500 tents to serve nearly 10,000 assemblies and a total audience of about 40 million. The Chautauqua bureaus also managed and presented local performers. The total number of musicians involved by the early 20th century was hundreds in any season and many thousands in total.

Professional bands were among the biggest attractions at any Chautauqua. There were instrumental ensembles of every sort, varying in size from two to 20. The musicians often doubled on a variety of instruments, and some might also sing or recite. Some choruses toured, but vocal quartets were favoured. African American singing groups were much in demand, usually called 'jubilee singers'. Instrumental and vocal soloists were less common. Internationally known musicians appeared occasionally, including Maud Powell, Mischa Elman, David Bispham, Pol Plançon, Ernestine Schumann-Heink, Tamaki Miura and Gladys Swarthout. Opera and light opera companies toured with a single work at a time or presented scenes and selections from several operas. A great variety of European national ensembles was also engaged, and groups came from various parts of the world – South Africa, New Zealand, the Philippines and Hawaii – to speak about their customs and to present songs and dances. There were also Amerindian troupes. In the late years of Chautauqua activity, musicians who had become known through radio, including country music groups, made their way into the tent programmes.

Before the advent of broadcasting, the lyceum and Chautauqua movements provided the best opportunity for Americans outside large cities to hear music performed. The last circuit Chautauquas operated in the early 1930s, and

only a few independent programmes were still running by 1940. A handful of Chautauquas existed at the end of the 20th century, notably the organization at Bay View, Michigan, and the original Chautauqua Institution, which has continued to present cultural programmes every summer at the site of the original Assembly, where concerts are given by visiting soloists and the Chautauqua SO. The opera company, the second oldest in the USA, presents operas in English and runs an apprentice programme for young singers. The institute also sponsors a repertory theatre and a summer school of music, art and dance, established soon after 1874 and now associated with the State University of New York. Instrumental, singing, theory, composition, conducting and piano-tuning courses are taught by college and conservatory teachers in residence at Chautauqua.

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FREDERICK CRANE (with RITA H. MEAD)

## Chauvet, Alexis

(*b* Marines, 7 June 1837; *d* Argentan, 28/29 Jan 1871). French organist and composer. He studied at the Paris Conservatoire with François Benoist (winning first prize for organ in 1860) and with Ambroise Thomas, who entrusted the post of répétiteur in his composition class to Chauvet. He was organist of several Parisian churches, first St Thomas-d'Aquin (1861), and then St Bernard-de-la-Chapelle, where he inaugurated the Cavallé-Coll organ in 1863 before going to St Merri in 1866. He was appointed organist of La Trinité in 1869, and remained in this post until his early death from consumption.

Chauvet wrote several piano pieces, but he is particularly distinguished for his two organ collections of 1862 (*20 morceaux*, with an autonomous pedal part) and 1867–9 (*9 offertoires de caractères gradués pour l'Avent et le temps de Noël*). Together with Boëly's compositions, these are the most remarkable organ works composed in France before the publication of César Franck's pieces. Written in a serious style far removed from that of the many frivolous organists of the Second Empire, the *20 morceaux* are wide-ranging works in sonata, lied or rondo form. They are notable for their harmonic interest, their

modulations, and certain features indicating a return to Baroque polyphony, also perceptible in the *15 études préparatoires aux oeuvres de Bach* for piano (1867). The *9 offertoires* constitute an important intermediate stage in the evolution of the Noël from Lasceux, Boëly and Lefébure-Wély to Guilmant, in that each melody is the subject of a felicitous synthesis between the tradition of variation and the imperatives of sonata form.

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FRANÇOIS SABATIER

## Chauvin, Louis

(*b* St Louis, 13 March 1881; *d* Chicago, 26 March 1908). American ragtime pianist and composer. He began a career as a vaudeville entertainer in partnership with Sam Patterson, a trained musician who had grown up with Chauvin in St Louis. According to Patterson, Chauvin became a superb all-round performer with a wide repertory of piano pieces, a fine tenor voice and effective comedy and dance styles. The duo eventually drew high praise from leading vaudevillians such as Bert Williams and George Walker. Later they disbanded to concentrate on the more profitable trade of piano playing. They appeared together at the Louisiana Purchase Exposition in St Louis in 1904, and in that same year Chauvin won the Rosebud Club piano contest, an annual competition under the aegis of the ragtime pianist Tom Turpin. By this time Chauvin had become known as the 'King of Ragtime Players'. However, his inability to read music and his dissipated life style prevented Patterson from taking him to New York when he left St Louis in 1906. Around 1908 Chauvin moved to Chicago, where he died a few months later.

By the unanimous testimony of his peers, Chauvin was the finest performer among the early St Louis ragtime figures. Patterson described his playing as being in a 'speed' style with overhand octaves and octaves in contrary motion. He reported that Chauvin composed rags almost daily, and preferred to rearrange other composers' tunes in more difficult keys. Brun Campbell claimed to have incorporated Chauvin's barrelhouse style into some of his own recordings, and Charles Thompson, another St Louis player, recounted that Chauvin played the blues, and was 'stretching 10ths way ahead of his time'. Chauvin's only surviving compositions are collaborative pieces: *The Moon is Shining in the Skies* (1903), written with Patterson, and the well-known *Heliotrope Bouquet* (1907), notated by Scott Joplin. The first half of the latter piece is probably by Chauvin; the implied tango of the *A* strain and the grace-note figures of the *B* strain (deceptively notated as triplets) are features of a style different from that of the more conventional Joplin of the *C* and *D* strains. A surviving song by Chauvin, *Babe, it's too long off* (1906), probably scored by Patterson, makes use of a melodic-harmonic figure that occurs prominently in the *A* strain of *Heliotrope Bouquet*. Chauvin's sparse legacy makes it all the more regrettable that the recording industry did not begin documenting black talent in St Louis until the early 1920s.

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TREBOR JAY TICHENOR

## Chauvon, François

(fl 1710–40). French composer. He was a pupil of François Couperin (ii), to whom he dedicated his *Tibiades* (1717), and held the positions of *ordinaire du roi* and (according to the *Mercure de France*, which announced the above-named work) *Huissier de la chambre de son Altesse Royale Monseigneur le Régent*. As in some of his teacher's works, Chauvon tried to bring the Italian sonata style into traditional French dance forms, an approach still sufficiently novel for him to describe *Tibiades* as a 'new genre of pieces for flute, oboe, with several sonatas for violin'. Curiously, he did not specify the instrumentation in the individual works.

It was natural that Chauvon should also contribute to a form in which French and Italian styles were united, the French cantata; his two works in this genre, *Le philosophe amoureux* and *Le tendre solitaire*, were published in 1717. *Les charmes de l'harmonie* and *Les agréments champêtres* were an extension of the cantata form towards that of the divertissement. The first of these, subtitled 'concert de voix et d'instruments, divisé en airs à jouer et airs à chanter', appeared in 1723, the second in 1736, when it was performed at Saint Cloud in the presence of the king. Three volumes of vocal pieces entitled *Les mille-et-un-air* (1712–15) comprised a series of 'dialogues'. Their enigmatic texts, rapid changes of mood, and metre reflect a whimsicality characteristic of much of this composer's music. (*FétisB*)

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published in Paris

*Les mille-et-un-air*, 4vv, unacc. (1712, 1713, 1715)

*La gamme bachique*, 1v, occasionally acc. bc (1715)

Cants. (S, 2 vn, 2 fl, bc): *Le philosophe amoureux* (1717); *Le tendre solitaire* (1717)  
*6 airs in Ballard's Recueils* (1717–19)

*Les charmes de l'harmonie*, chorus, ens (1723); *Les agréments champêtres*, pastoral, chorus, ens (1736)

*Pieces for fl, bc* (1713); *Tibiades* (1717), fl, ob, vn, bc

DAVID TUNLEY

## Chavarri [Chavarría].

See [Echevarría](#) family.

## Chávez (y Ramírez), Carlos (Antonio de Padua)

(*b* Mexico City, 13 June 1899; *d* Mexico City, 2 Aug 1978). Mexican composer, conductor, teacher, writer on music and government official. His role in the musical and cultural life of Mexico was decisive during the second and third quarters of the 20th century. In a career spanning more than 50 years, he composed more than 200 musical works, conducted numerous orchestras in the USA, Latin America and Europe, held important government positions in the arts in Mexico, and lectured and wrote extensively about music and its place in the social milieu. Three broad stylistic tendencies pervade his music: Mexicanism, both pre-Conquest and modern; a mélange of brittle dissonance, angular melody, atonality and polytonality; and a conservative leaning toward classical forms, moderation of dissonance, and tonality.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

ROBERT PARKER

Chávez, Carlos

### 1. Life.

Chávez was the grandson of the lawyer, writer and poet Manuel Ramírez Aparicio on his mother's side; his paternal grandfather José María Chávez, governor of the state of Aguascalientes, was executed by Emperor Maximilian's forces in 1864. José María's son Augustín, Carlos's father, pursued a career as an inventor and saw a plough of his design reach production in the USA. He died in 1902, and his widow Juvencia, director of a school for young women, raised and educated their six surviving children in modest but comfortable circumstances. Carlos began taking piano lessons from his older brother Manuel. His first teacher outside the family was Asunción Parra, and he later studied with Manuel Ponce (1910–14) and Pedro Luis Ogazón (1915–20). Most of his professional training was as a pianist: he had no formal composition lessons, preferring to learn by analysing music of the great masters. At the age of 12 he began to study Guiraud's treatise on instrumentation, and when he was 16 he met Juan B. Fuentes, whose harmony lessons 'helped me greatly to clarify the useless complications of the German and French treatises'. An important formative influence was his frequent contact with Mexican Indian culture. From the age of 5 or 6 he went regularly with the family for vacations in the region of Tlaxcala. This childhood experience, augmented by later visits to Puebla, Jalisco, Nayarit, Michoacán, Guanajuato and Oaxaca, left an indelible imprint on two of his early works, the Aztec ballets *El fuego nuevo* and *Los cuatro soles*.

Chávez's coming of age coincided with the end of the Mexican Revolution in 1921 and the inauguration of Obregón as constitutional president. A new cultural nationalism began to take shape. The government became the chief patron of the arts, with a view to bringing culture to the masses, and great emphasis was placed on the indigenous Indian cultures, particularly those of the pre-Conquest era. 1921 was a crucial year for Chávez: he made his début as a composer with a concert of works including the Piano Sextet (1919), and he met José Vasconcelos, the dynamic minister of education and patron of the arts, who commissioned him to write a ballet on an Aztec subject. Although administrative tangles prevented the staging of *El fuego nuevo*, Chávez had established himself as the first composer to enunciate this new nationalism and had gained access to the inner circle of Mexican cultural politics. Thereafter he was almost continually involved with official aspects of art in Mexico.

In September 1922 he married Otilia Ortiz, and the couple departed at once for Europe, where they remained until the following April; they spent five months in Berlin, where Bote & Bock published two of the composer's piano works, and made brief visits to Vienna and Paris. Chávez met Dukas, who advised him to follow Falla's example in dealing with indigenous melodies. But Chávez's reaction to Europe was generally negative. By contrast, his first visit to the USA (December 1923 to March 1924) began a lifelong and highly productive association, marked by lasting friendships, repeated engagements as guest conductor, important commissions, prestigious premières and musical publications. He was accorded significant honours, such as conducting a series of NBC radio concerts after Toscanini's sudden departure (1938), producing concerts at the Museum of Modern Art in New York on the occasion of the exhibition 'Twenty Centuries of Mexican Art' (1940) and giving the Norton lectures at Harvard University (1958–9).

Meanwhile his journalistic talent had surfaced in writings for *Gladios*, the cultural journal he created with some of his young literary friends in 1916. In 1924 he began a lasting affiliation to the Mexico City daily *El universal*, for which he wrote articles on music and art in almost every year thereafter: García Morillo lists over 200 titles amassed by 1955 on topics often relating to his main professional concerns at the time. In the years 1924–6 he also organized several concerts of new music at the National Preparatory School in Mexico City, with the collaboration of the singer Lupe Medina de Ortega and the violinist and composer Silvestre Revueltas. Their programmes, consisting mostly of chamber music, introduced modern works unfamiliar to Mexican audiences. The moderate success of this bold programming, however, was not sufficient to dissuade Chávez from leaving Mexico once again. He returned to New York in September 1926 and remained there until June 1928. He formed ties with Copland, Cowell and Varèse; with Varèse he was active in the International Composers' Guild and its successor, the Pan American Association of Composers. On his return to Mexico, he entered a new and pivotal phase of his career. The musicians' union decided in the summer of 1928 to form its own orchestra, the first permanent symphony orchestra in Mexico. Chávez, who as organist in the pit orchestra of the Teatro Olimpia in 1925 had worked with some of the musicians in the new orchestra, was appointed as its director. For the next 21 years he remained at the head of the orchestra, known initially as the Orquesta Sinfónica Mexicana and soon afterwards as the Orquesta Sinfónica de México (OSM). During this

time the orchestra played a total of 487 works, including 82 premières by Mexican composers. Chávez organized concerts for workers and for children in addition to the regular subscription concerts, and took the orchestra into the Mexican provinces, bringing orchestral music to many audiences for the first time.

In December 1928 he was appointed director of the Conservatorio Nacional de Música, a post he held until March 1933 and again for eight months in 1934. He reformed the curriculum fundamentally and organized concerts of chamber, orchestral and choral music; gifted students were invited to appear as soloists with the OSM. Chávez also founded three 'academias de investigacion': for folk and popular music, for history and bibliography, and for 'new musical possibilities'. The first two were concerned with the collection and cataloguing of indigenous music and its literature (though the second also embraced Asian and African music), while the third focussed on the uses of old and new scales. Together with some of his progressive young faculty he created the music journal *Música*. Sweeping changes were made in composition teaching when Chávez instituted a course in free composition, involving experimental melodic writing in a variety of scales and modes for specific instruments. His four young students known as 'Los Cuatro' – Ayala Pérez, Galindo Dimas, Salvador Contreras and Moncayo [García] – went on to achieve singular success as composers.

During a visit to the USA in 1932 Chávez made a study of electrical sound reproduction; the resulting report, originally published as a series of articles in *El universal*, was the basis for his *Toward a New Music: Music and Electricity*. In March 1933 he was made chief of the department of fine arts in the Secretariat of Public Education, and took steps to infuse the public education system with Mexico's rich musical heritage. But political opposition prompted him to resign in May the following year. A decade later he was asked by President Alemán to draw up plans for the Instituto Nacional de Bellas Artes, which began to function officially on 1 January 1947, with Chávez as director general until 1952. All of the performing and plastic arts flourished with this new level of government subvention and with Chávez's organizational leadership. He also took charge of the institute's department of dance and led the formation and support of the publishing cooperative Ediciones Mexicanas de Música and the periodical *Nuestra Música*.

In 1947 he formed a new orchestra – the Orquesta Sinfónica Nacional (OSN) – under the auspices of the institute, which was to supersede the OSM as the nation's flagship ensemble. He resigned as director of the OSM in January 1949 to devote more time to composition, and the orchestra was dissolved two months later. Giving up his position at the institute in 1952 for ostensibly the same reasons, he nevertheless continued a busy international conducting schedule with orchestras whose list eventually numbered over 100, and returned to a full regimen of composing, writing and lecturing. He went back to the conservatory in 1960 to set up a workshop for a small group of Mexico's most talented composition students, and directed it until 1964 with assistance from Hernández Moncada and the Cuban exile Orbón. The workshop's alumni included the conductor Eduardo Mata and the composers Estrada, Lavista, Quintanar and Humberto Hernández Medrano. Following several years without an official musical or administrative post in Mexico, he was appointed in 1971 as head of the department of fine arts and director of

the Mexican National SO. However, a labour dispute with the orchestra precipitated his sudden resignation from both institutions and his virtual withdrawal from the musical life of Mexico. He directed the Cabrillo Music Festival in Aptos, California, in the summers of 1970 to 1973 and accepted invitations to lecture and conduct in several universities in England and the USA until 1975. Financial setbacks in his last years forced him to sell his home in the Las Lomas de Chapultepec suburb of Mexico City, and in failing health he moved to the Coyoacán residence of his daughter Anita, where he died.

Chávez, Carlos

## 2. Works.

The compositions from before 1921, mostly for piano, are essentially Romantic, with Schumann as a detectable influence. These juvenilia also include piano arrangements of Mexican songs, and so prefigure two main musical interests of Chávez's maturity: traditional genres (sonata, quartet, symphony, concerto) and nationalistic leanings. These two strands are also represented in two works of 1921: the First Quartet and *El fuego nuevo*. Throughout the next two decades, nationalist and other works appeared side by side, but the former constituted less than a quarter of his output. Thus there was no 'nationalist period', but rather a Mexican tendency that was manifested strongly in *El fuego nuevo*, reached its height in the 1930s, and was evident only sporadically thereafter. This tendency gave rise to works of considerable diversity. A populist aspect is represented by the 'proletarian symphony' *Llamadas* and the 'Mexican ballad' *El sol* (both for chorus and orchestra) and by the *Obertura republicana* (later retitled *Chapultepec*), an arrangement for orchestra or band of three types of Mexican popular music: a provincial march, a 'nostalgic' waltz and a revolutionary canción. Such works expressed solidarity with the post-Revolutionary cultural ideology. His first two 'Aztec' ballets (the second being *Los cuatro soles*) exalted Mexico's pre-Hispanic heritage in a way that aligned with the prevailing nationalism, and the same is true of the *Sinfonía india* (Symphony no.2), though this is one of the few works by Chávez to quote actual Indian themes. It is also one of his most arresting works, melodically, harmonically and rhythmically: a combination of modernism and primitivism such as is encountered again in the Piano Concerto, where the primitive elements are less explicitly thematic.

When Chávez wrote music evocative of pre-Hispanic culture, he made a careful study of indigenous instruments and of the accounts of ancient music encountered by early Spanish historians. He employed an array of folk instruments – most of them percussive, but including primitive flutes – in the Indian ballets. But his most systematic attempt to evoke the character of pre-Conquest music was in the brief *Xochipilli* (1940), subtitled 'An Imagined Aztec Music', for four winds and six percussion players. It requires various Indian drums, among them the *teponaxtle*, a two-tongued wooden slit-drum, and the *huéhuetl*, a large upright drum, as well as rasps made of wood and of bone, and a trombone simulating the conch trumpet.

The ballet *Caballos de vapor* [H.P.] (1926–32) presents a large concentration of folk elements in a modern setting, where the sensual, 'natural' life of the tropics is contrasted with the industrialized society of the USA. The tropics are represented by two of the most popular Mexican dance types – the *huapango*

and the *zandunga* – and some Mexican *sones* are quoted in the final ‘Dance of Men and Machines’. A tango, suggesting the sirens’ seductiveness, is unexpectedly and effectively introduced in the second scene, ‘A Ship for the Tropics’.

Chávez’s six numbered symphonies span the greater part of his creative maturity (1933–60). The First, *Sinfonía de Antígona*, was developed from incidental music for Cocteau’s adaptation of the Sophocles tragedy. An archaic ambience is achieved with modal polyphony, harmonies built on 4ths and 5ths, and wind-dominated instrumentation. Formally the work is less a symphony than a symphonic poem governed by its subject. The Third Symphony, devoid of any programmatic reference in its title, nevertheless alludes to the life of Ann Clare Brokaw, in whose memory the work was commissioned by her mother, the American stateswoman and author Clare Boothe Luce. The Fourth is faithful to its subtitle, *Sinfonía romántica*, in its lyricism and buoyancy, but the Fifth, for strings, and the monumental Sixth are abstract in every sense.

A penchant for classical Greek theatre resurfaced after the *Antigone* experience. Another Greek theme, that of Medea, formed the basis for *La hija Cólquide*, composed in 1943 as a ballet for Martha Graham but not produced until 1946, by which time it had a new scenario and the title *Dark Meadow*. Originally written in eight sections for quartets of wind and strings, it was recomposed for orchestra as a symphonic suite in five movements. Ancient Greek theatre was also the basis for two lesser-known later works: the cantata *Prometheus Bound* (1956) and *Upingos* (1957), incidental music for solo oboe for Euripides’ *Hippolytus*. But though he wrote five ballets, an opera and incidental music, Chávez was not notably a composer for the theatre. His ballets are better known as concert pieces; he failed to get either *El fuego nuevo* or *Pirámide* staged, and *Los cuatro soles* did not reach production until 1951 in the favourable political climate that existed when Chávez was director of the Instituto Nacional de Bellas Artes. Some of his non-stage works were mounted as ballets by the Mexican National Dance Academy during the same period.

Chávez was an adroit orchestrator, particularly in writing for winds, which he often used in solos. He found strong dynamic contrasts to reinforce unusual instrumental effects, showing a fondness for instruments of low register and resourcefulness in the use of native instruments. The importance of rhythm in his work shows itself in polyrhythms, cross-rhythms, syncopations and numerous irregular metres. His most salient rhythmic gestures, indigenous to Mexican popular song and dance, are the three-duplet versus two-triplet combination in 6/8 metre and the interchange of duplets and triplets. Motor rhythm, like that in the *Sinfonía india*, generates a driving force of unbridled propulsion. Melodies are generally diatonic, modal or occasionally pentatonic. A four-note melodic cell with a pentatonic outline, C–A–D–C, is used conspicuously in several unrelated works written between 1926 and 1976, usually imparting a Mexican quality that seems to emanate, in Chávez’s own words, from the ‘accent of local speech that makes it relate to idiomatic expression’. Harmonies built on 4ths and 5ths abound, as do flint-hard dissonances of the vertical minor 9th in the more progressive works. On the whole he adhered to the principles of classical formal structure, but he rejected an over-use of repetition, harmonic pedals and obvious progressions

and sequences, believing that the artist should 'reinvent' old forms to give them new meaning.

One of the forms Chávez 'reinvented' was the concerto. The one for violin is a grand virtuoso work in palindromic form: Andante, Allegro, Largo, Scherzo, Cadenza, Scherzo, Largo, Allegro, Andante. In the Concerto for Four Horns, the rondo finale's main theme comes from the first movement, and the omission of flutes, oboes and trumpets from the orchestral palette bestows an overall dark shadowing. The Piano Concerto is in the traditional three movements, but without a conventional cadenza. The two late concertos, for cello and trombone, conform to the dissonant, non-repetitive style of the orchestral works written after 1964. The Cello Concerto, with only its first movement completed, was projected to be in four movements defined structurally by the deployment of orchestral and solo resources; the soloist in the one-movement Trombone Concerto is frequently doubled with other instruments, creating a kaleidoscopic parade of timbres.

Among Chávez's most characteristic works are the four *Solis* (1933–66). *Soli I, II* and *IV* are for small wind groups, in which each instrument has the solo part in one movement; *Soli III* is for orchestra with four soloists. In *Soli I, III* and *IV* the guiding principle is again non-repetition, the avoidance of conventional sequence and recapitulation in favour of continuously unfolding new musical ideas. Whether in his more traditional works, in his originally conceived pieces such as the *Solis* and late orchestral works or in the extraordinarily varied works of Mexican character, Chávez's achievement established him as one of the major Latin American composers of his time. His efforts were integral in bringing Mexico's music into the 20th century and out to the rest of the world.

Chávez, Carlos

## WORKS

### stage

El fuego nuevo (ballet, Chávez), SA, orch, 1921, unstaged

Los cuatro soles (ballet, Chávez), S, SA ad lib, orch/small orch, 1925, Mexico City, Palacio de Bellas Artes, 31 Mar 1951, cond. Chávez

Caballos de vapor [H.P.] (sinfonía de baile, Chávez), orch, 1926–32, Philadelphia, Metropolitan Opera House, 31 Mar 1932, cond. L. Stokowski

Antígona (incid. music, after J. Cocteau, after Sophocles), pic, ob, eng hn, cl, tpt, hp, 2 perc, 1932, Mexico City, Orientación, 28–30 July 1932, cond. Chávez

La hija de Cólquide (ballet, M. Graham), wind qt, str qt, 1943; rev. as Dark Meadow (Graham), New York, Plymouth, 23 Jan 1946

Panfilo and Lauretta (op. 3, C. Kallman, after G. Boccaccio), 1953–6, New York, Columbia U.: Brander Matthews, 9 May 1957; rev. as Love Propitiated, Mexico City, 28 Oct 1959; rev. as El amor propiciado (trans. N. Lindsay, E. Hernández Moncada), Mexico City, 21 May 1963; rev. as Los visitantes, Mexico City, 26 July 1968; rev. as The Visitors, Aptos, CA, 1973

Pirámide (ballet, 4, Chávez), SATB, tape, orch, 1968, unstaged

### orchestral

Sym., 1915–18; Caballos de vapor [H.P.], suite, 1926; Cantos de México, 1933; Sinfonía de Antígona (Sym. no.1), 1933; Chapultepec (Obertura republicana): Marcha provinciana, Vals nostálgico, Canción de Adelita, orch/band, 1935; Sinfonía

india (Sym. no.2), 1935–6; Conc., 4 hn, orch, 1937–8, reorchd 1964; Pf Conc., 1938–40; La hija de Cólquide, sym. suite, 1943, also Zarabanda, str, 1943; Toccata, 1947; Vn Conc., 1948–50; Sym. no.3, 1951–4

Sym. no.4 (sinfonía romántica), 1953; Baile, cuadro sinfónico, 1953; Sym. no.5, str, 1954; Sym. no.6, 1961; Resonancias, 1964; Soli III, bn, tpt, timp, va, orch, 1965; Elatio 1967, 1967; Discovery, 1969; Clio, sym. ode, 1969; Initium, 1971; Paisajes mexicanas, 1973; Mañanas mexicanas, band, 1974; Tzintzuntzan, band, 1974; Vc Conc., 1975, inc.; Zandunga Serenade, band, 1976; Trbn Conc., 1976

Orchestrations: D. Buxtehude: Chaconne in e, 1937; J. Nunó: Himno nacional mexicano, 1941; A. Vivaldi: Concerto, g, op.6. no.1, 1943

### **choral and vocal–instrumental**

Imágen mexicana (trad.), STBB, 1923; 3 exágonos (C. Pellicer), S/T, pf/fl + pic, ob + eng hn, bn, va, 1923; Otros 3 exágonos (Pellicer), S/T, fl, ob, bn, va, pf, 1924; Tierra mojada (R. López Velarde), SATB/SATB, ob, eng hn, 1932; El sol, corrido mexicano (trad., C. Gutiérrez Santa Cruz), SATB, orch/SATB ad lib, band, 1934; Llamadas, sinfonía proletaria (Mexican Revolutionary ballads), SATB, orch, 1934; 4 nocturnos (X. Villaurrutia), S, A, orch, 1939; La paloma azul, SATB, pf/small orch, 1940

Ah! Freedom (J. Barbour, adapted W. Wager), SATB, 1942; 4 melodías tradicionales indias del Ecuador, S/T, ob, cl, bn, str qt, 2 perc, 1942; 3 Nocturnes, chorus, 1942; Sonnet to Sleep (J. Keats), To the Moon (P.B. Shelley), So we'll go no more a-roving (Byron); Tree of Sorrow (folksong arr., Arbolucu, te sequeste), 1942; A Woman is a Worthy Thing (15th-century), SATB, 1942; Canto a la tierra (E. González Martínez), unison chorus, pf/2 hn, 2 tpt, 2 trbn, tuba, 1946; Happy Birthday, SATB, 1951

Prometheus Bound (cant., Aeschylus, trans. R. Trevelyan), A, T, Bar, B, SATB, orch, 1956; Lamentaciones (Nahuatl text, trans. A.M. Garibay), S/T, pic, ob, mar, bombo, 1962; Fragmento, speaking chorus, 1968 [from ballet Pirámide]; Nonantzin (Nahuatl text), SATB, 1972; Epistle (A. MacLeish), SATB, 1974; A Pastoral (N. Breton), SATB, 1974; Rarely (Shelley), SATB, 1974; The Waning Moon (Shelley), SATB, 1974; Nokwik (Chávez), SATB, 1974

### **ensemble**

Sextet, 2 vn, va, 2 vc, pf, 1919; Str Qt no.1, 1921; Sonatina, vn, pf, 1924; Energía, pic, fl, bn, hn, tpt, b trbn, va, vc, db, 1925; Sonata, 4 hn, 1929–30; Str Qt no.2, vn, va, vc, db, 1932; Soli I, ob, cl, tpt, bn, 1933; 3 Spirals, vn, pf, 1934; Trio, fl, hp, va, 1940 [arrs. of Debussy and Falla]; Xochipili, pic, fl, cl, trbn, 6 perc, 1940; Toccata, 6 perc, 1942; La hija de Cólquide, suite, ww qt, str qt, 1943; Str Qt no.3, 1943–4; Soli II, wind qnt, 1961

Tambuco, 6 perc, 1964; Fuga HAGC, vn, va, vc, db, 1964; Invención II, str trio, 1965; Soli IV, hn, tpt, trbn, 1966; Variations, vn, pf, 1969; Sonante, str qt, db, 1974

### **songs**

Du bist wie eine Blume (H. Heine), S/T, pf, 1919; Estrellas fijas (J.A. Silva), S/T, pf, 1919; Inútil epigrama (R. de Carvalho), S/T, pf, 1923; 3 Poems: Segador (Pellicer), Hoy no lució la estrella de tus ojos (S. Novo), Nocturna rosa (Villaurrutia), S/T, pf, 1938; La casada infiel (F. García Lorca), A/Bar, pf, 1941; 2 canciones, Mez/Bar, pf: Todo (R. López Velarde), 1932, North Carolina Blues (Villaurrutia), 1942; Vocalización aguda, coloratura S, pf, 1967

### **solo instrumental**

3 Pieces, gui, 1923; Upingos, ob, 1957; Invención III, hp, 1967; Partita, timp, 1973;

Feuille d'album, gui, 1974

Pf: Sonata fantasia (Sonata no.1), 1917; Sonata no.2, 1919; Jarabe, 1922 [after trad. Mexican dance]; Aspectos I–II, 1923; Imágen mexicana, 1923 [arr. of trad. Mexican canción]; Sonatina, 1924; Xochimilco Dance, c1924; Sonata no.3, 1928; 10 Preludes, 1937; Para Juanita, 1940; Sonata no.4, 1941; Miniatura: homenaje a Carl Deis, 1942; Fugas, 1942; La llorona, 1943 [after trad. son]; Danza de la pluma, 1943 [after trad. Mexican dance]; 3 études à Chopin, 1949; Estudio IV: homenaje a Chopin, 1949; Left Hand Inversions of 5 Chopin Etudes, 1950; 4 nuevos estudios, 1952; Invención, 1958; Sonata no.5, 1960; Sonata no.6, 1961; Mañanas mexicanas, 1967

Pf pieces pubd in *New Music Edn* (1936) and later as *7 Pieces: Poligonos* (Polygons), 1923; 36, 1925; Foxtrot, 1925; Solo, 1926; Blues, 1928; Fox, 1928; Paisaje (Landscape), 1930; Unidad (Unity), 1930

Juvenilia for pf, 1915–22

MSS in *US-NYp* and Mexico City: Archivo general de la nación

Principal publishers: Mills, Schirmer, Boosey & Hawkes, Carlanita Music

Chávez, Carlos

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'The Two Persons', *MQ*, xv (1929), 153–9

'The Function of the Concert', *MM*, xii (1934–5), 71–5

'Mexican Music', *Renascent Mexico*, ed. H.C. Herring and H. Weinstock (New York, 1935), 119–218

'Revolt in Mexico', *MM*, xiii (1935–6), 35–40

*Toward a New Music: Music and Electricity*, trans. H. Weinstock (New York, 1937/R)

*Musical Thought* [Charles Eliot Norton lectures] (Cambridge, MA, 1961; Sp. trans., 1964, as *El pensamiento musical* (Mexico City and Buenos Aires, 1964)

'The Music of Mexico' [1933], *American Composers on American Music*, ed. H. Cowell (Stanford, CA, 1933/R), 102–6

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**P. Rosenfeld:** 'Carlos Chávez', *MM*, ix (1931–2), 153–9

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**H. Weinstock:** 'Carlos Chávez', *MQ*, xxii (1936), 435–45

**H. Weinstock:** *Mexican Music* (New York, 1940)

**H. Cowell:** 'Chávez', *The Book of Modern Composers*, ed. D. Ewen (New York, 1942, 3/1961 as *The New Book of Modern Composers*), 443–6

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**L. Sandi:** 'Cinquenta años de música en México', *Nuestra Música*, vi (1951), 248–59

*Compositores de América/Composers of the Americas*, ed. Pan American Union, iii (Washington DC, 1957)

- R. García Morillo:** *Carlos Chávez: vida y obra* (Mexico City, 1960/R) [incl. work-list, bibliography, discography]
- A. Copland:** 'Composer from Mexico', *The New Music, 1900–1960* (New York, 1968), 202–11
- R. Halffter, A. Muñiz Hernandez and C. Sordo Sodi, eds.:** *Carlos Chávez: catalogo completo de sus obras* (Mexico City, 1971)
- D. Malmström:** *Introduction to Twentieth-Century Mexican Music* (Uppsala, 1974)
- G. Carmona:** 'La música de Carlos Chávez', *Carlos Chávez: homenaje nacional* (Mexico City, 1978), 115–28
- G. Béhague:** *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)
- J.A. Alcaraz:** 'Carlos Chávez', *Hablar de música: conversaciones con compositores del continente americano* (Mexico City, 1982), 11–26
- R.L. Parker:** *Carlos Chávez: Mexico's Modern-Day Orpheus* (Boston, 1983) [incl. work-list, bibliography, discography]
- R.L. Parker:** 'Clare Boothe Luce, Carlos Chávez, and Sinfonía no.3', *LAMR*, v/1 (1984), 48–65
- J. Orbón:** 'Las sinfonías de Carlos Chávez', *Pauta*, vi (1985), 63–73
- R.L. Parker:** 'Chávez and the Ballet', *Dance Chronicle*, viii (1985), 179–210
- L. Saavedra:** 'Los escritos periodísticos de Carlos Chávez', *Inter-American Music Review*, x/2 (1988–9), 77–91
- G. Carmona:** *Epistolario selecto de Carlos Chávez* (Mexico City, 1989)
- R.L. Parker:** 'A Recurring Melodic Cell in the Music of Carlos Chávez', *LAMR*, xii/2 (1991), 160–72
- R.L. Parker:** 'Chávez's *Opus ultimum*: the Unfinished Cello Concerto', *American Music*, xi (1993), 473–87
- G. Carmona:** *Carlos Chavez: iconografía* (Mexico City, 1994)
- R.L. Parker:** 'Carlos Chávez's orchestral tribute to the discovery of San Francisco Bay', *LAMR*, xv/2 (1994), 177–88
- R.L. Parker:** *Carlos Chávez: a Guide to Research* (New York, 1998)

## Chávez Aguilar, Monseñor Pablo

(*b* Lima, 3 March 1898; *d* Lima, 1950). Peruvian composer. He entered the seminary of St Toribio, Lima, in 1913 and began organ and composition studies with José María Coll. His first major work, the *Misa solemne en honor de Santa Rosa*, was first performed in Lima cathedral in 1918. In 1919 he received the doctorate in theology from the Gregorian University in Rome, and was ordained as a priest while completing his musical studies at the Scuola Pontificia di Musica Sacra with Refice, de Sanctis and Manari; he was also taught by Perosi and G. Giannini. He was twice chapel master of Lima cathedral (1924–38, 1942–50), and in 1949 was named precentor. He founded the Bach Institute in Lima (1928) and was professor of harmony at the National Music Academy from 1930 onwards. The greater part of Chávez Aguilar's musical output is linked to his religious life and to his academic training which led him to express himself through a traditional harmonic language dominated by counterpoint. The *Variaciones sobre un tema incaico* (1926) and *Preludios incaicos* (1927) exhibit a tendency to adapt pentatonic themes, probably of Inca origin, to academic structures. In the *Suite peruana* (c1940) he explored a freer form based on the elaboration of motifs of a

popular character (Raygada). Chávez Aguilar collaborated in the publications *L'organista liturgico*, *I maestri dell organo* and *Schola Cantorum*.

## WORKS

(selective list)

Ops: *La regina in berlina* (ob, 3); *L'oca* (operetta, 1)

Sacred vocal: 12 litanie lauretane, 3vv, org (Rome, 1923); *Tantum ergo*, op.60, 3vv, org (Bergamo, 1925); *Missa in honorem sanctae Rosae Limanae*, op.63, 2vv, org (Rome, 1927); *Pange lingua*, 3vv (Bergamo, 1927); *Himno a Cristo Rey*, 1v, org (Santiago, Chile, 1927); 2 motetti eucaristici, 1v, org (Bergamo, 1929); 2 inni eucaristici, 1v, org (Bergamo, 1929); *Gloria in excelsis Deo*, villancico, op.45, 2vv, pf (Lima, 1930); *Misa solemne al centenario de la batalla de Ayacucho*, 4vv, orch, 1924; *Vesperale completum*, 4vv, org; 6 *Ave María*, 2vv, org; *Ave María*, 1v, vn, pf; *Dextera Domini*, 4vv; *Cruz fidelis*, 3vv; *TeD*, 4vv; *Oremus pro pontifice*, 3vv, orch; *Oremus pro antistite*, 3vv, orch

Other vocal: *Tengo dentro del alma*, 1v, pf (Lima, 1928); 6 corales (trad. texts), 4vv; *Introito* (A. Nervo), 4vv

Inst: 8 variaciones sobre un tema incaico, pf (Lima, 1926); 6 preludios incaicos, pf (New York, 1927); *Suite peruana*, pf; 2 romanzas sin palabras, pf; *Toccata*, org; *La beffana*, divertimento musicale

Principal publishers: T. Scheuch, Carrara

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**C. Raygada:** 'Guía musical del Perú', *Fénix*, no.13 (1963)

**G. Béhague:** *La música en América Latina* (Caracas, 1983)

J. CARLOS ESTENSSORO

# Chaykovsky, Aleksandr Vladimirovich

(b Moscow, 19 Feb 1844). Russian composer and pianist. He graduated from Moscow Conservatory, where he studied composition with Khrennikov and the piano with Neuhaus and Naumov; he completed postgraduate studies in 1875. From 1876 he taught composition there, being made a professor in 1893 and head of department in 1897. He joined the Composers' Union in 1876, was made an Honoured Artist of Russia in 1888 and was for a while secretary of the USSR Composers' Union (1885–91). In 1892 he became musical advisor to the Mariinsky Theatre, St Peterburg. One of his principal spheres of work is musical theatre; here, one finds diverse subjects and genres, original dramatic solutions and a mastery of contemporary stage techniques. In the instrumental sphere Chaykovsky shows a preference for the concerto genre, displaying an individual approach to the treatment of the solo instrument and its relation to the orchestra; for example, the Cello Concerto consists of six variations and themes while the First Viola Concerto

combines the principles of symphony and concerto. In his symphonies, there is an inclination towards programmatic content, although the drama tends to the meditative. In compositions involving the piano (concertos, sonatas, quintet, trio) Chaykovsky's own talents as a performer affect his writing; he is a brilliant exponent of the psychological branch of Russian pianism. In Chaykovsky's output there is evidence of an appreciable unification of various styles and types of music, academic and light, professional and folk (Concerto for Orchestra, 'TsSKA — Spartak', the vocal-symphonic fantasia *V dushe moyey* ('In My Soul'), to poems by Vladimir Visotsky). Chaykovsky's works regularly appear on the programmes of the Moscow Autumn festival and many of his theatrical works are successfully staged at various venues. His compositions have been performed by musicians including Bashmet and Fedoseyev and he has collaborated with directors such as Sats and Pokrovsky.

## WORKS

(selective list)

Stage: Dedushka smeyetsya [Grandfather Laughs] (comic op, 2, after I.A. Krilov), 1976, Moscow, Chamber Music, 31 Dec 1976; R.V.S. (children's musical, after A. Gaydar), 1978; Revizor [The Inspector] (ballet, after N.V. Gogol'), 1980; Vtoroye aprelya [The Second of April] (children's op, 3, N. Sats, after I. Zverev), 1982, Moscow, Children's Music, 6 July 1984; Vernost' [Loyalty] (children's op, after T. Zumakulova), 1985, Nalchik, Musical Theatre of Kabardino-Balkar ASSR, 5 April 1985; Bronenosets Potyomkin [The Battleship Potyomkin] (ballet-allegory), 1986; 3 syostrī [The 3 Sisters] (op, after A. Chekhov), 1995; Tsar' Nikita i yego sorok docherey [Tsar Nikita and his Forty Daughters] (chbr op, A.S. Pushkin), T, B, folk insts, 1997Orch: Pf Conc. no.1, 1972; Vc Conc., 1974; Mī s priyatelem [My Friend and I], sym. humoresque, 1975; Va Conc. no.1, 1979; Conc., 'TsSKA – Spartak', 1980; Bn Conc., 1981; Sym. no.1 'Master i Margarita' (after M. Bulgakov), 1985; Pf Conc. no.2, 1992; Va Conc. no.2 'Ėtyudī v prostikh tonakh' [Studies on Simple Tones], 1992; Db Conc., 1994; Noktyurnī severnoy Pal'mirī [North Palmyra Nocturnes], 1994; Sym. no.2 'Vodoley' [Aquarius], 1994; Vospominaya velikiye pesni [Recalling the Great Songs], 1995; Conc.-buffo, vn, mar, orch, 1996; Malen'kiye kubanskiye variatsii [Little Kuban Variations], chbr orch, 1996; Va Conc. no.3, 1996; Vn Conc., 1997Vocal: Frantsuzskiye pesni-balladī [French Ballad Songs] (Fr. folk song texts), song cycle, 1v, pf, 1974; K solntsu [To the Sun] (orat, F. Tyutchev), solo vv, chorus, orch, 1982; Ot imeni zemnogo shara [On Behalf of the Earth's Globe] (orat, M. Sel'vinsky), solo vv, chorus, orch, 1983; V dushe moyey [In My Soul] (vocal-sym. fantasia, V. Visotsky), solo vv, chorus, orch, 1996

Many chbr works incl.: 3 str qts; 2 pf trios; Fantasia, pf; Pf Qnt; Pf Sonata; Sonata, vc, pf; Sonata, va, pf; Suite, bn

Film scores, TV scores, incid music, arr.: D. Shostakovich: Str Qt no. 13 (1996)

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'Dvoynoy debyut' [Double debut], *Muzikal'naya zhizn'* (1984), no.11, 9 only  
[on V. Tret'yakov]

'Boris Petrushanskiy', *Muzikal'naya zhizn'*, (1985), no 2, 9 only

'Muzika, molodyozh', problemī' [Music, youth, problems], *Muzikal'naya zhizn'* (1987), no.15, pp. [0]–1

'O rok-muzike', *Muzikal'naya zhizn'* (1987), no.8, p.8 only

'Slīshat' budushcheye' [Listening to the future], *SovM* (1988), no.6, pp.3–5

'Kanikul net!' [No Holidays!], *Muzikal'naya zhizn'* (1993), nos.11–12, pp. 8–9

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- N. Ziv:** 'Aleksandr Chaykovsky' *Kompozitorī Moskvī*, iii (Moscow, 1988), 127–49
- A. Hripin:** 'Mechtayu porabotat' kompozitorom' [I dream of working a little as a composer], *MAk* (1992), no.1, pp.10–16 [conversation]

ALLA VLADIMIROVNA GRIGOR'YEVA

## Chaykovsky, Boris Aleksandrovich

(*b* Moscow, 10 Sept 1925; *d* 7 Feb 1996). Russian composer. He studied the piano with Oborin and composition with Myaskovsky, Shebalin and Shostakovich. During the last years of his life he taught in the composition department of the Gnesin Academy of Music in Moscow. He is one of the chief representatives of the so-called second generation, having inherited and developed the traditions of Tchaikovsky, Borodin, Lyadov, and especially Musorgsky, as well as having been influenced by Shostakovich. Characteristic of his style is a blending of the intellectual and the lyrical, and of philosophical profundity and refinement. His technique synthesizes classical devices and contemporary resources; after forays into serialism (in the Chamber Symphony) and polystylism (in the Second Symphony) he returned to tonal and programmatic methods, though often in unusual ways. His uniquely Russian style comes close to that of Myaskovsky; his music is distinguished by vivid ideas, temperament and dynamism. A characteristic peculiarity of his technique is to use pithy, simple themes and then to transform them in a complex way by means of thematic development, polyphonic devices and ostinatos which propel the argument forward. These methods often result in compressed one-movement works. The orchestral music is marked by seriousness of conception and individuality in resolving complex compositional problems. Overt thematic simplicity distinguishes the violin and cello concertos, the quartets, and his vocal works. The cycles to texts by Lermontov, Pushkin, Tyutchev and Zabolotsky are remarkable for their lyricism and their refined manner. The interpreters of Boris Chaykovsky's works include Samuil Samosud, Aleksandr Gauk, Vladimir Fedoseyev and the Borodin Quartet.

### WORKS

(selective list)

Orch: *Shestviye* [Procession], 1946; *Sym. no.1*, 1947; *Fantasiya na rusскиye narodniye temi* [Fantasy on Russian Folk Themes], 1950; *Slavyanskaya rapsodiya* [Slavonic Rhapsody], 1951; *Sinfonietta, str.*, 1953; *Kaprichchio na angliyskiye temi* [Capriccio on English Themes], 1954; *Conc., cl, chbr orch*, 1957; *Ov.*, 1957; *Vc Conc.*, 1964; *Chbr Sym.*, 1967; *Sym. no.2*, 1967; *Vn Conc.*, 1969; *Pf Conc.*, 1971; *Theme and 8 Variations*, 1973; *6 étyudov* [6 Studies], org, str, 1976; *Sym. no.3 'Sevastopol'skaya'* [The Sebastopol], 1980; *4 prelyudii* [4 Preludes], chbr orch, 1984; *Podrostok* [Raw Youth], sym. poem after F.M. Dostoyevsky, 1984; *Veter Sibiri* [The Wind of Siberia], sym. poem, 1984; *Muzika dlya orkestra* [Music for Orch], 1987; *Sym. no.4 'Simfoniya s arfoy'* [Sym. with a Hp], 1993  
 Vocal: *2 stikhotvoreniya M.Yu. Lermontova* [2 Poems] (M.Yu. Lermontov), S, pf (1940); *Lirika Pushkina* [Pushkin's Lyrics], S, pf, 1972; *Znaki zodiaka* [Signs of the Zodiac] (cant., F. Tyutchev), S, hpd, str orch, 1974; *Poslednaya vesna* [The Last Spring] (N. Zabolotsky), song cycle, Mez, fl, cl, pf, 1980  
 Chbr: *Pf Trio*, 1953; *Str Qt* [no.1], 1954; *Str Trio*, 1955; *Sonata, vc, pf*, 1957; *Sonata, vn, pf*, 1959; *Str Qt* [no.2], 1961; *Pf Qnt*, 1962;

Partita, vc, ens, 1966; Str Qt [no.3], 1967; Str Qt [no.4], 1972; Sonata, 2 pf, 1973; Str Qt [no.5], 1974; Str Qt [no.6], 1976; Sextet, wind, hp, 1994

Film scores, incid music, radio plays and solo inst works

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- Yu. Yevdokimova:** 'Boris Chaykovsky i yego vtoraya simfoniya' [Chaykovsky and his second symphony], *SovM* (1970), no.2, pp.26–34
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- Boris Chaykovsky: notograficheskiy spravochnik* [Chaykovsky: catalogue of works] (Moscow, 1982) [pubn of Vsesoyuznoye agentstvo po avtorskim pravam, Moscow]
- A. Grigor'yeva and A. Golovin:** 'O muzike Borisa Chaykovskogo' [On the music of Chaykovsky], *SovM* (1985), no.10, pp.8–15
- T. Fedchenko:** 'Svet dukhovnosti: muzika Borisa Chaykovskogo' [A world of spirituality: the music of Boris Chaykovsky], *Muzika iz birshego SSSR*, ii, ed. V. Tsenova (Moscow, 1996), 93–111

GALINA GRIGOR'YEVA

## Chaykovsky, Pytor Il'yich.

See [Tchaikovsky, Pyotr Il'yich](#).

## Chaynée, Jean de

(*b* Liège, *c*1540; *d* Maastricht, 14 Oct 1577). Flemish composer. He received his musical training in the choir school of the cathedral of St Lambert, Liège, which he entered as a *duodenus* in 1550. On 20 September 1558 the chapter admitted him into the benefice of the altar of St Jean l'Évangéliste and St Agnes, which was reserved for the cathedral musicians. He was made first singer of the choir in 1561, but left Liège at the end of 1562. He accompanied his master, Jean Guyot, succentor at the cathedral, to Vienna to the court of the Emperor Ferdinand I, for whom he composed the motet *Quis dabit oculos* (ed. in CMM, lxiv, 1974). After Ferdinand's death on 25 July 1564, he entered the service of the Archduke Karl II at Graz. On 29 June 1573 he was dismissed from his post, but he spent a few more months at Graz as chaplain at the collegiate church there. He is next heard of at Maastricht in 1575, serving as choirmaster at the collegiate church of St Servatius, in succession to Gerardus Villarius, called Ovidius, who had been a fellow pupil and friend of his at Liège. Two years later he was murdered by Hector Constantinus, the organist at the collegiate church.

Like his elder contemporaries Guyot, Gombert and Clemens non Papa, Chaynée sought to achieve a close relationship between music and text. His technique is impeccable, and the setting of the text is careful. 11 motets for four to six voices were printed in the multi-volume anthology *Thesaurus musicus*, edited by Petrus Joanelus (RISM 1568<sup>2-6</sup>); he also composed a

Requiem mass for four voices (ed. J. Quitin, *Dix motets à 4 et 5 voix du Novi thesauri musici ... Officium pro defunctis*, Liège, 1987). In the motet *Derelinquat* a few restrained variations heighten some expressive passages; a simple and natural melody characterizes the purity of *Cecilia in corde suo*. The four voices of the Requiem mass are strongly influenced by plainsong melodies and move in the same rhythm throughout, creating an atmosphere of austerity and even of harshness, which is perfectly suited to the subject.

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**J. Quitin:** Introduction to *Dix motets à 4 et 5 voix du Novi thesauri musici ... Officium pro defunctis* (Liège, 1987)

JOSÉ QUITIN/HENRI VANHULST

## Chaynes, Charles

(b Toulouse, 11 July 1925). French composer. His parents were musicians who taught at the Toulouse Conservatoire. He studied at the Paris Conservatoire, where he won first prizes in the violin, harmony and counterpoint, and composition; his teachers included Jean and Noël Gallon, Jean Rivier and Darius Milhaud. After winning the Grand Prix de Rome (1951), he was resident at the Académie de France in Rome (1952–5). In addition to his work as a composer, he pursued a career in radio (from 1956) and directed the France-Musique channel (1965–75) before becoming head of the Musical Creation service at Radio France, a post he held until 1990. As a composer, he has not followed any particular school, but kept his atonal writing distinct from external theoretical systems and guided more freely by individual compositional choices. His honours include first prize from the Monaco International Competition (1960) for his Second Concerto for Orchestra, the Grand Prize of the City of Paris (1965) for his Violin Concerto and several recording awards, among them the Orphée d'Or of the Académie du Disque Lyrique (1996).

## WORKS

Ops: Noces de sang (2), 1986, Montpellier, 1988; Jocaste, 1991–2, Rouen, 1992

Orch: Danse symphoniques, 1951; Conc. for Str Orch, 1953; Ode pour une mort tragique, 1954; Sym., 1955; Tpt Conc., 1956; Vn Conc., 1958; Conc. for Orch no.2, 1960; 4 illustrations pour la flûte de jade, fl, orch, 1960; Pf Conc., pf, chbr orch, 1961; Expressions contrastées, 1965; Org Conc., 1966; Irradiations, vn, vc, hpd, str orch, 1968; Transmutations, 1969; Peintures noires, 1974; Visions concertantes, gui, 12 str, 1976; Les caractères illisibles, 18 insts, 1978; Cl Conc., 1978; Litanies, 1988; Visages mycéniens, 1983; Via ercolensi, fl, orch, 1990; Concerto du temps retrouvé, vn, orch, 1993; Concerto delphique, panpipes, str orch, 1994; Tpt Conc. no.2, 1995

Vocal: Par les chemins du coeur, S, orch/pf, 1953; Joie aux âmes (cant., G. Norge), 4vv, 5 insts, 1962; 3 poèmes chinois, T, pf, 1962; 4 poèmes de Sappho, S, str trio, 1968; Pour un monde noir, S, orch, 1976; Erzsebet, S, orch, 1982; Oginoha, S, fl, celtic hp, perc, 1986; Poèmes itinérants (F. Garcia Lorca), S, 2 gui, 1986; Au-

delà de l'espérance (monodrama), Mez, pf, 1989;

Chbr: Sonatine, fl, pf, 1951; Sonata, vn, pf, 1952; Sérénade, wind qnt, 1954; Lied, scherzando et final, db, pf, 1957; Variations sur Tanka, fl, pf, 1962; Réflexes, vn, pf, 1963; 3 études linéaires, 17 insts, 1963; Commentaires concertants, vn, 13 insts, 1964, arr. vn, pf, 1964; Alternances, va, pf, 1965; Concordances, Bronte, perc, pf, 1967; Mazapan, Bronte, str, 1969; Impulsions, trbn, pf, 1970; Str Qt, 1970; Séquences pour l'Apocalypse, brass qnt, org, 1971; Interférences, vc, pf, 1973; Joutes, org, hpd, 1973; Tarquinia, ondes Martenot, pf, perc, 1973; Points de rencontre, ondes Martenot, perc, 1975; Et si c'était une valse, 2 pf, 1977; Onze visages ... ou l'antifugue, 11 str, 1979; Valeurs transposées, 14 insts, 1979; Jeu de cordes, vn, pf, 1982; Dialogues, 2 gui, 1983; Lorsque Cécile chantait, fl, cl, vn, vc, pf, 1983; Improvisation à deux, vc, pf, 1984; Mazapan II, Bronte, synth, elec perc, 1986; Kermesse flamande, 15 wine, 1987; Pour caresser le silence, 7 insts, 1992; Pour faire le portrait d'un oiseau, 11 str, 1994

Solo inst: Capriccio, pf, 1954; 12 études progressives, vn, 1954; Quadretti italiani, vn, 1956; 15 études, tpt, 1958; Substances convergentes, pf, 1964; Prélude pour la flûte de jade, fl, 1965; Diagramme, org, 1970; Etude en deux parties opposées, accdn, 1971; Mzab, pf, 1971; Lyre, celtic hp/hp, 1975; Emergences, hpd, 1976; Cloches en jeu, carillon, 1979; Fatum, gui, 1979; Prélude pour Fatum, gui, 1982; A la recherche du sacré, org, 1983; Comme un raga, vn, 1988; Vers la lumière, org, 1990

Principal publishers: Billaudot, Durand, EFM, Jobert, Leduc, Ricordi, Rideau Rouge, Transatlantiques

Principal recording companies: Calliope, Chamade, Erato, Guilde Internationale du Disque, Harmonia-Mundi, MFA (Radio-France), Pathé-Marconi, REM, Verany

PHILIPPE MICHEL

## Chayre organ.

See [Chair organ](#).

## Chebotarian, Gayane (Movses)

(*b* Rostov-on-Don, 8 Nov 1918; *d* Moscow, 16 Jan 1998). Armenian composer and musicologist. A graduate of the Leningrad Conservatory, she studied composition with Kushnaryor and the piano with Khal'fin. In 1947 she began teaching at the Yerevan Conservatory, where she set up a special course to research into the polyphonic aspects of Armenian music. She was made an Honoured Art Worker of the Armenian SSR in 1965 and appointed professor of composition in 1977. Although her work incorporates certain national characteristics, both melodic and rhythmic, it also manifests elements of the classic Russian tradition. Chebotarian's music is melodious, striving for simplicity and clarity of expression. A mood of restrained melancholy, however, is pervasive in many of her compositions. Her piano writing is wholly idiomatic for the instrument. As well as a number of articles, she has

published the book *Polifonia v tvorcestve Arama Khachaturiana* ('Polyphony in the Works of Khachaturian', Yerevan, 1969).

## WORKS

[selective list](#)

Rhapsody, 2 pf, 1937; Variations on Armenian Folk Themes, pf, 1939; Pf Sonata, 1943; Pf Trio, 1945; Hayastan [Armenia] (poem-cant.), SATB, orch, 1947; Pf Preludes, 1948; Tonakan [Festivity] (Sym. Images), orch, 1950; 3 Pieces, pf, 1954; 3 Concert Etudes, pf, 1963; Posvyashcheniya [Dedication], pf, 1967; Polifonik albom patanekuťian hamar [Polyphonic Album for Youth], pf, 1972; Str Qt, 1978; Prelude and Fugues, pf, 1979; Pf Conc., 1980; Str Qt, 1990; 12 Pieces on Folk Themes, pf, 1991

[Songs, choral works, folksong arrs.](#)

Principal publishers: Haypethrat, Muzika, Sovetskiy Kompozitor

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**E. Gilina:** *Gayane Chebotarian* (Yerevan, 1979)

ŞAHAN ARZRUNI

## Chechin.

See [Silvestrino, Francesco](#).

## Chechlińska, Zofia

(*b* Poznań, 21 Oct 1932). Polish musicologist. She studied musicology with Józef Chomiński at the University of Warsaw (MA 1956) and from 1961 at the Polish Academy of Sciences in Warsaw, where she received the doctorate in 1965 with a dissertation on the structure of Chopin's piano music; she completed the *Habilitation* in 1996 at Kraków University with a dissertation on Chopin's variation technique. She was assistant professor at the Universities of Toruń and Poznań in 1967 and 1968, and joined the staff of the Polish Academy of Sciences in 1969, becoming head of the department of music in 1981 and reader in 1997. In 1986 she also joined the staff of Kraków University.

Zofia Chechlińska's main field of research is the music of the 19th century, and most of her writings concern Chopin. She has challenged some widely-held misconceptions and tackled problems, such as Chopin's variation technique, which have not been addressed elsewhere. She has collaborated on the new critical edition of Chopin's works and has prepared editions of Polish 18th- and 19th-century music for the series *Monumenta Musicae* in Polonia, and works by Henryk Wieniawski. She is also co-editor of the journals *Rocznik chopinowski*, *Chopin Studies* and the series *Polish Musicological Studies* (Kraków, 1977–).

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- 'Das Problem der Form und die reelle Klanggestalt in Chopins Präludien', *The Works of Frederick Chopin: Warsaw 1960*, 425–9
- 'Ze studiów nad źródłami do scherz Chopina' [A source study of Chopin's Scherzos], *Annales Chopin*, v (1960), 82–199
- Faktura fortepianowa Chopina* [Chopin's piano structure] (diss., Polish Academy of Sciences, 1965)
- 'Interpretation de la Sonate en si bémol mineur op.35 de Chopin', *Annales Chopin*, vi (1965), 120–32
- 'Rodzaje tempa w utworach Chopina' [Types of tempo in Chopin's compositions], *Muzyka*, xiv/2 (1969), 45–52
- ed.:** *Szkice o kulturze muzycznej XIX wieku* [Sketches of 19th-century musical culture] (Warsaw, 1971–84)
- 'Studies of the Chopin Melodic Design', *Studies in Chopin: Warsaw 1972*, 62–76
- 'L'edizione nazionale polacca delle opere di Chopin e la prassi editoriale', *Federico Chopin: Bologna 1974*, 119–27
- 'La recensione dell'opera italiana a Varsavia negli anni 1795–1830', *Musica, teatro, nazione dall'Emilia all'Europa nell Settecento: Modena 1980*, 159–67
- 'The Role and Place of Chopin in European Romanticism', *Slawische Kulturen in der Geschichte der europäischen Kulturen vom 18. bis zum 20. Jahrhundert: Berlin 1976*, ed. G. Ziegenggeist (Berlin, 1982), 225–8
- 'Polsko-rosyjskie kontakty muzyczne w XIX w.' [Polish-Russian musical contacts in the 19th century], *Kultura Polska XVIII i XIX w. i jej związki z kulturą Rosji: Castle Niebórow, Poland, 1978*, ed. I. Belza and others (Wrocław, 1984), 143–52
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- 'Chopin Reception in Nineteenth-Century Poland', *The Cambridge Companion to Chopin*, ed. J. Samson (Cambridge, 1992), 206–21
- 'Variation Technique in Chopin's Nocturnes', *Musica iagellonica*, i (1995), 75–90
- Wariacje i technika wariacyjna w twórczości Chopina* [Variation and variation technique in Chopin's music] (Habilitationsschrift, U. of Kraków, 1996; Kraków, 1995)
- 'Die Variationstechnik im Schaffen von Chopin und Schumann', *Chopin im Umkreis seiner Freunde* (Warsaw, 1997), 108–29

ZYGMUNT M. SZWEYKOWSKI

## Check [back check].

A component of the action of grand and upright pianos. It prevents the hammer from rebounding on to the strings once a note has been struck. See *Pianoforte*, §I, esp. [figs. 1, 12, 16, 18, 20, 24, 32](#) and [33](#).

## Chédeville [Chefdeville].

French family of musicians. They were related to the [Hotteterre](#) family.

- (1) [Pierre Chédeville](#)
- (2) [Esprit Philippe Chédeville](#)
- (3) [Nicolas Chédeville](#)

JANE M. BOWERS

[Chédeville](#)

### **(1) Pierre Chédeville**

(*b* Oulins, Eure-et-Loire, 13 Oct 1694; bur. Paris, 24 Sept 1725). Musette player. He was a son of Pierre Chédeville, a merchant and farmer, and Anne Coricon (granddaughter of Nicolas Hotteterre, *d* 1693, and daughter of Anne Hotteterre and Claude Coricon). As well as (2) Esprit Philippe and (3) Nicolas Chédeville, there were two other brothers, Jacques and Louis, who were not musicians, and four sisters. Pierre went to Paris with his brother Esprit Philippe at an early age, and in 1709 both entered the opera orchestra as musette players; they were probably under the supervision of their great-uncles Louis and Nicolas [Colin] Hotteterre, for they were listed at the opera under the name Hotteterre rather than Chédeville. In January 1714 Pierre acquired the reversion of Louis's place in the Grands Hautbois and seems to have taken the post over officially on Louis's death in 1716. Pierre left no original compositions.

[Chédeville](#)

### **(2) Esprit Philippe Chédeville**

(*b* Oulins, 2 Sept 1696; *d* Paris, 9 March 1762). Composer, musette maker and musette player, brother of (1) Pierre Chédeville. His career as a young man was parallel to that of Pierre, and he was only 13 when he began playing in the opera orchestra. In 1723 he acquired the reversion of Jean Hotteterre's place in the Grands Hautbois, but when Pierre died in 1725 he took over his brother's place and the reversion of Jean's place passed to the youngest brother, (3) Nicolas Chédeville. Before Pierre's death Esprit Philippe was sometimes known as 'Chedeville le cadet'; after it he called himself 'Chedeville l'aîné'. On 31 March 1730 Esprit Philippe took out his first privilege to publish instrumental compositions, and soon the first of a series of works intended primarily for musette or hurdy-gurdy, the two most fashionable *instruments champêtres* of the time, appeared, the title-page describing him as an 'oboe of the king's chamber' and 'musette of the Académie Royale de Musique'. On 1 January 1736 he retired from the opera, but he continued to play in the Grands Hautbois and on 18 January 1738 he was admitted to the Hautbois et Musettes de Poitou. He officially remained in both organizations until his death, although his health must have failed by 1760, for during that year both posts were filled by other musicians.

Esprit Philippe's compositions, along with those of his brother Nicolas, significantly expanded the repertory of the musette and contributed to the extraordinary vogue for the instrument during the first half of the 18th century in France. Intended primarily for amateur musicians, they include suites, sonatas and concertos as well as collections of minuets, contredanses, vaudevilles and other simple airs and dances. The suites, found in the collections labelled *Simphonies* (opp.1 and 2), *Duo galants* (opp.5 and 7), and *Fêtes pastorales* (op.9), consist primarily of short, simple dance movements,

some of which are supplied with names or character titles. The concertos of op.3, small chamber concertos for only two melody instruments and continuo, have more running passage-work than the suites. The sonatas and *sonatilles* (opp.4, 6 and 10) contain Esprit Philippe's most sophisticated work. Their movements are generally somewhat longer and more developed, and some contain virtuoso passage-work. Occasionally they call for 'double stops' in which both musette chanters must be played at the same time. These compositions are lively and display good workmanship, though they rely heavily upon the stock formulae of their day. All are in C and G major or minor, the majority centring on C, because of the tuning of the drones on most of the musettes of the day. Extensive modulations cannot be sustained, resulting in a certain melodic and harmonic monotony.

At least of equal importance to his compositions were the musettes that Esprit Philippe made. Many instruments by 'Chedeville l'aîné' were advertised in the *Affiches, annonces et avis divers* between 1757 and 1783, and some were highly elegant, like the ivory musette with soufflets embroidered in silver and gold advertised on 27 April 1782. The only existing musette made by one of the Chédevilles known today is marked only 'CHEDEVILLE'; thus it is impossible to determine whether Esprit Philippe or Nicolas was its maker. This instrument, now in the Brussels Musée Instrumentale, is equipped with large and small rosewood chanters, each with six silver keys and ivory garnishings.

## WORKS

all published in Paris; lost works mentioned in catalogues of his works that appeared in his own publications

op.

- [1] Simphonies, livre 1er (1730); nos.1–4 for 2 musettes/hurdy-gurdies/rec/fl/ob; nos.5–6 for musette/hurdy-gurdy/rec/fl/ob, bc
- [2] Simphonies, 2e livre (by 1731); nos.1–3 for 2 musettes/hurdy-gurdies/rec/fl/ob; nos.4–6 for musette/hurdy-gurdy/rec/fl/ob, bc
- Premier(-Huitième) recueil de vaudevilles, menuets, contredanses, et autres airs choisis (1732–7, bks 2 and 3 R); bks 1, 2, 4 for musette/hurdy-gurdy/fl/ob/other insts, bc; bks 3, 5–8 for 2 musettes/hurdy-gurdies/fl/ob/other insts
- 3 Concerts champêtres, musette/hurdy-gurdy, ob/fl/musette, bc (by 1734)
- 4 Sonates, musette/hurdy-gurdy/fl/ob/other insts, bc (by 1737)
- [Premier](-Troisième) Recueil de menuets, musette/hurdy-gurdy, bk 1 (by 1737), bk 2 (by 1751)
- 5 Duo galants, 2 musettes/hurdy-gurdies/other insts (by 1742)
- 6 Sonatilles galantes, musette/hurdy-gurdy/other insts, bc (by 1742/R)
- 7 Deuxième livre de duo galants, 2 musettes/hurdy-gurdies/other insts (by 1742)
- Neuvième recueil de pièces choisies, musette/hurdy-gurdy/rec/other insts, bc (by 1742)
- [Premier](-Troisième) Recueil de contredances, musette/hurdy-gurdy, bks 1, 2 (by 1742), bk 3 (by 1751)
- Recueil de noëls en duo (by 1742), lost
- 8 Triolets en quatre parties (by 1751), lost
- Nouveau recueil de noëls, 2 musettes/hurdy-gurdies/fl/ob/other insts (by 1751)

- 9 Les fêtes pastorales, 2 musettes/hurdy-gurdies/other insts (n.d.)
- 10 Sonates, musette/hurdy-gurdy/other insts, bc (n.d.)
- Nouveau [Dixième] (-Onzième) recueil de vaudevilles, et autres airs choisis, 2 musettes/hurdy-gurdies (n.d.)
- Recueil de vaudevilles en duo, tambourin, lost
- Les airs à la mode, lost

Chédeville

### (3) Nicolas Chédeville

(b Sérez, Eure, 20 Feb 1705; d Paris, 6 Aug 1782). Composer, arranger, musette maker, player and teacher, brother of (1) Pierre and (2) Esprit Philippe Chédeville. His great uncle Louis Hotteterre was one of his godfathers and may have taught him music and the art of turning instruments. In the early 1720s he entered the opera orchestra as oboe and musette player, and on 1 November 1725 he took over the reversion of Jean Hotteterre's post in the Grands Hautbois from Esprit Philippe. After Jean's death in 1732, he acquired the title to this post.

On 2 December 1729 he took out his first privilege to publish his own compositions. At first he called himself 'Chedeville le jeune' on the title-pages of these works; from op.3 he listed himself as 'Chedeville le cadet'. The dedications of many of his works show that he was much sought after as a musette teacher by members of the most highly-placed families in France. He taught Princess Victoire from about 1750, which led to his appointment as *maître de musette de Mesdames de France*. In his musette making he seems to have added to the instrument's lower compass, building musettes going down to *c'* (according to the *Mercure de France*, November 1733). The *Mercure* also reported that he had rearranged the keys on the little chanter, making it easier to play.

On 1 July 1748 he retired from the opera, although he agreed to return to play the musette there whenever he was needed, according to La Borde. Although he retained his post in the Grands Hautbois until his death, he must have dropped out of sight by 1780, because in that year La Borde, who claimed that he was the most celebrated musette player France had ever had, said that he was dead; in fact he lived for two more years.

Nicolas's first two collections of pieces for musette or hurdy-gurdy, entitled *Amusements champêtres* (opp.1 and 2), are similar to his elder brother's early *Simphonies*; his op.3 works with the same title are more substantial and technically difficult. His op.6, inspired by a campaign on which he accompanied the Prince of Conti, contains movements with titles of battles, some of which express the 'war-like images' he referred to in his dedication. In 1737 he made a secret agreement with Jean-Noël Marchand for the latter to obtain a privilege to engrave, print and sell a work as Vivaldi's *Il pastor fido*, op.13, but in a notarial act dated 17 September 1749 Marchand declared that Chédeville was the composer, also revealing that Chédeville had provided the money for the publication and was receiving the emoluments. It is not certain why Chédeville chose to have his own work attributed to Vivaldi and issued under the privilege of Marchand, but perhaps, as Lescat has suggested, he was trying to give the musette, his favourite instrument, the endorsement of a great composer that it had lacked up until then.

His interest in Italian music was strong around this time. On 7 August 1739 he was granted a privilege to print, engrave and issue to the public his own arrangements of concertos and sonatas by Italian composers for the musette, hurdy-gurdy or flute. The names of ten Italian composers are mentioned in the privilege, along with those of Quantz and Mahaut. *Le printemps, ou Les saisons amusantes* (1739) features arrangements of Vivaldi's 'La primavera', op.8 no.1, along with other concerto movements by Vivaldi.

His op.7 is his only collection specifically for the transverse flute, oboe or violin. The pieces have Italian tempo markings, a greater variety of keys than the musette works and more pronounced features of Italian style. In his op.9, dedicated to the 'illustrious virtuosos', both ladies and gentlemen, who were his students, he turned again to the rustic, pseudo-countrified style so fashionable at the time. Not arranged into sonatas or suites, the pieces appear to reflect the skill of the pupil to whom each is dedicated; some are quite simple, while others, such as 'The Virtuoso', use many 'double stops' and have rapid, difficult passage-work. Op.14, dedicated to Princess Victoire, features variations, including 12 based on 'Les folies d'Espagne'.

Though Nicolas's works are on the whole more substantial and glittering than those of Esprit Philippe, both were basically intended for the same purpose – that of the amusement of wealthy amateurs who played for their own pleasure – and both served that purpose well.

## WORKS

all published in Paris

op.

[1]	Amusements champêtres, livre 1er (1729/R); nos.1–3 for 2 musettes/hurdy-gurdies; nos.4–6 for musette/hurdy-gurdy, bc
[2]	Amusements champêtres, livre 2e (by 1731); nos.1–4 for 2 musettes/hurdy-gurdies/fl/ob; nos.5–6 for musette/hurdy-gurdy/fl/ob, bc
[3]	Troisième livre d'amusements champêtres, musette/hurdy-gurdy/fl/ob/vn, bc (by 1733)
4	Les danses amuzantes mellées de vaudeville, 2 musettes/hurdy-gurdies/fl/ob/vn (1733)
5	Sonates amusantes (by 1734); nos.1, 2 for musette/hurdy-gurdy/fl/ob/vn, bc; nos.3–6

	for 2 musettes/hurdy-gurdies/fl/ob/vn
6	Amusemens de Bellone, ou Les plaisirs de Mars (1736); nos.1–4 for musette/hurdy-gurdy/fl/ob, bc; nos.5–6 for 2 musettes/hurdy-gurdies/fl/ob
1er livre de minuets, musette/hurdy-gurdy (by 1737), lost, cited in Devriès	
Il pastor fido, sonates ... del sig <sup>r</sup> Antonio Vivaldi, musette/hurdy-gurdy/fl/ob/vn, bc (1737/R), by Chédeville	
7	6 sonates, fl/ob/vn, bc (1739)
8	Les galanteries amusantes, 2 musettes/hurdy-gurdies/fl/vn (1739)
—	Le printems ou Les saisons amusantes: concertos d'Antonio Vivaldy, arr. musette/hurdy-gurdy, vn, fl, bc (1739)
—	La feste d'Iphise, 2 musettes/hurdy-gurdies (by 1742), arr. of vocal and inst airs from Montéclair's op Jephthé
—	Les pantomimes italiennes dansées à l'Académie royale de musique (by 1742/R); nos.1–3, 8 for 2 musettes/hurdy-gurdies/fl/ob; nos.4–7 for musette/hurdy-gurdy/fl/ob, bc
—	Pièces choisies, vc (by 1742), lost, cited in <i>Catalogue</i> (1742) and Devriès
—	Recueil de menuets et vaudevilles, tambourin (by 1742), lost, cited in <i>Catalogue</i> (1742); Devriès attributes a work with this title to Esprit Philippe (by 1737)
9	Les Deffis, ou L'étude amusante, musette/hurdy-gurdy, bc (n.d./R)
10	Les idées françoises, ou

	Les délices de Chambray, 2 musettes/hurdy-gurdies/fl/ob/vn (by 1750)
12	Les impromptus de Fontainebleau, 2 musettes/hurdy-gurdies/vn/pardessus de viole/fl/ob (1750)
[13]	Trio, musettes/hurdy-gurdies (by 1751), lost, cited in Devriès
14	Les variations amusantes: pièces de différents auteurs ornés d'agrémens, 2 musettes/hurdy-gurdies/pardessus de viole/fl/ob (n.d.)
—	Nouveaux menuets champêtres, musette/hurdy-gurdy/vn/fl/ob, bc (n.d.)
—	[Dall']Abaco, op.4, arr. musette/hurdy-gurdy/fl/ob, bc (n.d.)
—	La feste de Cleopatre, 2 musettes/hurdy-gurdies (by 1751)
Musette, 1 inst, in Recueil de musette par M. Michon, <i>F-Pn</i> ; 3 pieces, 1 inst, bc, in Recueils de simphonies de plusieurs opéras modernes, 1743, <i>Pn</i>	

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## Cheetham, John.

See [Chetham, John](#).

## Chef

(Fr.: ‘chief’).

In French usage a *chef d’orchestre* is the conductor of an orchestra. A *chef d’attaque* is a section leader in a choir or, by extension, in an orchestra. In military parlance *chef de musique* refers to the head of regimental music, hence a bandmaster.

## Chef d’attaque

(Fr.).

See [Leader](#).

## Chefdeville.

See [Chédeville](#).

## Chef d’harmonie

(Fr.).

See [Bandmaster](#).

## Chein, Louis

(*b* ?c1636; *d* Paris, 17 June 1694). French composer, priest and serpent player. Papillon and Poisot asserted that he was born at Beaune. Brenet, however, maintained that he was born in Paris and that he entered the Ste Chapelle as a choirboy on 24 June 1645. The records of the Ste Chapelle relating to his death and burial state that he had been a choirboy there and had served the chapel uninterruptedly thereafter. On the title-page of his one extant work he is described as chaplain of the Ste Chapelle and also of

Quimper Cathedral. Four masses by him were published in Paris: *Missa 'Pulchra ut luna'* (1689, 2/1729), *Missa pro defunctis* (1690), *Missa 'Floribus omnia cedant'* (1691) and *Missa 'Electa ut sol'* (1691), all for four voices, except the third, which was for five. Only the first is extant. Its style is simple and largely syllabic but with points of imitation even in the longer movements; it suffers from the monotony and narrow range of the melodic lines.

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WILLIAM HAYS

## Cheio

(Port.).

See under [Organ stop](#).

## Cheironomy

(from Gk. *cheir*: 'hand').

The doctrine of hand signs: a form of conducting whereby the leading musician indicates melodic curves and ornaments by means of a system of spatial signs.

1. General.
2. Egypt.
3. South Asia.
4. Jewish tradition.
5. Byzantine and Western chant.

EDITH GERSON-KIWI/DAVID HILEY

[Cheironomy](#)

### 1. General.

The practice of cheironomy can be detected in several basic forms:

- (i) as hand movements made in the air to guide a musical performance;

(ii) as the transformation of these into a neumatic notation: many of the written symbols are recognizable as stylized graphs of the outlines of such movements;

(iii) as the conversion of the conducting hand into a kind of reading-board (such as the Guidonian Hand: see [Solmization, §I](#)) by using the single ends and joints of the fingers as the sites of pitches. In the Western medieval system these pitches were presented as isolated notes of a measured acoustical ratio, in contrast to the fluctuating intonation of the singing voice. Moreover, these exact and instrumentally conceived pitches by then formed part of a modal unit such as the [Hexachord](#), and could thus be assigned places within the measured space of the palm of the hand;

(iv) as the more recent didactic method of [Tonic Sol-fa](#) combining the two ancient methods: the Guidonian syllables together with the visible hand signs now representing the intervals contained within an octave. This was a conscious retreat from staff notation, for the benefit of the singer and the training of his aural sensitivity. It became manifest in John Curwen's 'interpreting notation' (since 1841), stressing the interrelationship of sounds within a given key and towards its key-note, irrespective of its absolute pitch. The most striking single item in this 19th-century method is the resumption of the Egyptian style of cheironomic hand signs to be mastered by the modern cheironomist-conductor;

(v) as the present-day renewal of hand-conducting in the teaching of Gregorian chant, now based on the reading of printed music (see the work of A. Mocquereau).

This article will concentrate entirely on (i). There is ample evidence of the practice of cheironomy in ancient Pharaonic Egypt from the fourth dynasty (2723–2563 bce) onwards, and lasting through many later periods; certain remnants of it are still practised today. There are also indications that cheironomic systems were used in many ancient civilizations including those of Greece, China, India, Israel and Mesopotamia.

## [Cheironomy](#)

### **2. Egypt.**

Knowledge of the Egyptian art of cheironomy is based mainly on the detailed research done by H. Hickmann. According to him in ancient Egypt cheironomy was not a conductor's art but an educational system of melodic graphs indicated by hand signs – a musical science that was rooted in earlier myths and that had evolved over centuries of artistic growth. Hickmann's shrewd attempts at deciphering the 'writing in the air' brought to light some of the 'speaking' messages depicted on tombs of antiquity. There is a wealth of iconographical documentation for cheironomy whose signs are clearly distinct (see fig. 1). Some questions, however, remain unanswered. For instance, it is not yet known whether the hand signs of the cheironomists are meant to indicate single intervals or melodic formulae comprising a group of notes. Of particular interest is the cheironomic guidance of instrumentalists – a branch not known to have existed in other cheironomic traditions of antiquity.

Hickmann's method of decipherment is based not only on the interpretation of hieroglyphic symbols and the realistic designs on murals and bas-reliefs, but

also on present-day ethnomusicological observation of living musicians in their own environment. Cheironomy is still practised by some Coptic and Egyptian cantors who also act as teachers and professional cheironomists. Their hand movements reveal a remarkable similarity to those of antiquity. Their finger and arm movements have been recorded on film, and a basic repertory of melodic and rhythmic signs has thus been reconstructed. Comparison of these with all the available representations of such gestures in ancient Egypt has enabled the meanings of some of the movements to be identified.

Of the rhythmic signs, a stroke on the thigh apparently signifies a downbeat or thesis; the pressing of fingers against thumb signifies the weak parts of the measure, as also practised in ancient magical counting rhymes. Melodic signs were probably based on two principal hand positions, representing the melodic centre and its dominant note by keeping the rounded index finger on the thumb, or by stretching the hand vertically. The position of the upper or lower octave seems to have been given by lifting the elbow into the air or by supporting the elbow on the knee. Even if a final version of all the interrelated movements of fingers and hand has not yet been established, the solution of this mystery of musical instruction and guidance in the ancient world is now much closer.

A subject closely connected with the system of cheironomy is the ancient polyphony documented, among other places, on the relief at Ptahhotep's tomb at Saqqara, where there is an illustration of two cheironomists guiding a harpist simultaneously with different hand symbols. These hand symbols, here interpreted as tonic and dominant, suggest a kind of instrumental drone style – a musical form still alive in the rural parts of Egypt and Sudan.

The guild of cheironomists in Pharaonic Egypt had its own divinity who, according to legend, created the living world with a swing of his arm. Arm and hand (see [fig.2](#)), therefore, became the exclusive symbols of music and musicians. Little hands made of wood or ivory have been found in tombs, and were until recently believed to have been tokens given to deceased musicians. Yet according to Hickmann's conclusions they are not to be considered merely as ornaments, but as real musical instruments of the clapper type. Unfortunately they have not, so far, been found in the tomb of a professional musician.

Cheironomy seems to be deeply rooted in Egyptian musical performance. From the historical evidence so far assembled, it appears that the system has never died out, and has even survived through Greek, Roman and early Christian periods. It is not altogether surprising, therefore, that it is still practised in Egypt today, mainly in the teaching of the chant repertory of the Coptic Church ([fig.3](#)). The series of hand symbols used by Coptic cantors reveals that not only the principles of cheironomy but also the actual hand movements have been preserved over millennia.

## [Cheironomy](#)

### **3. South Asia.**

Gestures indicating the division of rhythmic cycles are used in the Hindustani and Karnatak traditions of South Asia. The current system of claps, waves and finger counts denoting the various beats and structures of the *tāla* (from

Sanskrit: 'flat surface', 'palm') derive from the complex historical *tāla* described in the *Nāṭyaśātra* and *Dattilam* (see India, §III, 4(i–ii)).

Cheironomy also occurs in South Asian Hindu ritual. Movement, gesture and posture are important elements of Vedic ritual, often corresponding to changes in chant. One notable example is that of the *soma* sacrifice (for a full description, see W. Caland and V. Henry: *L'agnistoma: description complète de la forme normale du sacrifice de soma dans la culte védique*, Paris, 1906). The song-manuals (*gāna*), which aid the practice of *sāmavedic* chant, give indications of gestures that act as mnemonics (see B. Varadarajan: 'Music in the Sama Veda', *Journal of the Music Academy*, lviii, 1987, 169–80; see India, §I, 2).

## Cheironomy

### 4. Jewish tradition.

In addition to the Egyptian, Indian and East Asian traditions of cheironomy there is an equally strong tradition of hand signs in Jewish synagogue music. A tradition of hand signs is continuously documented in ancient Israel from at least the middle of the 3rd millennium bce onwards. The Talmudic treatise *Berakhot* 62a states that the right hand was to be kept clean and holy for signalling the melodic intonations of the Bible. Continuing this line, a legitimate successor to these earlier spatial movements can be seen in the system of biblical accents (*te'amim*) as added to the Hebrew texts by the Tiberian School of Masoretes in the 9th century ce. Clearly this is a series of written symbols based on the original gestures of the hand delineated in the air by the teachers.

As in the Egyptian and Hindu traditions, this practice has survived in the Israeli tradition from Jewish antiquity until the present. The art of cheironomy continues in use today in varying degrees and forms by many Jewish communities such as those of the Yemen, Egypt, Tunisia or Morocco, whether in the country of their origin or following their return to Israel since 1948. In order fully to understand the roots of this ancient custom, the original meaning of 'cheironomy' as an art of bodily gesticulation, not confined to hands and arms as suggested by the Greek name, should be considered. The term was itself probably coined by taking the most striking part for the whole. It is not surprising, therefore, to find that in the Jewish tradition the head and the back as well as the hand are employed in spatial writing. Their respective functions are clearly defined. Of the three, the hand is the proper didactic medium for elementary teaching in religious schools (*heder*). It should be noted that the cantillation of the Bible (*Te'amei ha-migra*) is not an independent piece of music, but a structural recitative, the main task of which is to emphasize the syntax of the individual sentences, especially to mark separation between each of them by means of an idiomatic melisma or thematic flourish (see [Jewish music](#), §II). Small children learn first how to chant the syntactical motifs and how to string them together according to the ever-changing structures of the prose texts. Only when the melodic outlines are fully memorized is the holy text interpolated, at a second stage of learning. Here then is the place of the didactic hand-‘waving’ and ‘gesturing’ (Gk. *neuma*) used by the teacher to indicate the general outlines of melody, and – even more so – its continuous flow and its animated spirituality (Gk. *pneuma*: ‘spirit’). In Morocco, as in Egypt, the cheironomist–teacher even

uses both hands simultaneously or in alternation to enable him to signal an almost complete series of accents. This practice should be a warning against the interpretation of Pharaonic paintings showing a cheironomist employing both hands in different positions as evidence of early polyphony.

The back is used mainly as a mnemonic aid for lay readers during the public reading of the Pentateuch. This reading is performed from handwritten scrolls in which no punctuation, no vocalization and no accents (neumes) are given. Hence the old custom whereby a bystander (supporter or prompter) assists the lay reader, using his back as a kind of writing-board and impressing on it the neumatic symbols. This strange custom of hand signs through direct physical contact is limited to the use of only seven signs and may be observed in the Tunisian liturgy of the Isle of Djerba as in the Egyptian one of Old Cairo. Of all the cheironomic traditions investigated so far in Jewish liturgy, the one originating from the community of Old Cairo seems the richest in spatial design and symbols, and the nearest to the ancient Pharaonic style of conducting note symbols in the air. In Europe the system of hand signs had been used mostly by Spanish and Italian cantors. The two hand positions shown in [fig.4](#) in the tradition of the Italian congregation in Rome represent two different disjunctive neumes, the *paseq* (a dividing-line) and the *tevir* (a short interruption). There is one manual position that has remained alive through the millennia without a break or change of meaning: the hand covering the ear of a musician. In this case no technicality of intonation, interval or motif is intended, but rather the status of the musician as a professional singer. In addition, its purpose is to convey his prominence among the musicians as the most exalted personality, gifted with an inspired and ecstatic disposition. Today, as in Pharaonic times, great singers from Morocco to Persia and Kurdistan will enter a state of meditation by putting their left hand over their ear (often also pressing the thumb against the throat), thereby intimating a change of personality through change of their vocal resonance or timbre.

The third means of 'writing in the air' uses head movements. This custom is known from Morocco and, in a more elaborate form, from the Yemen. The reader accompanies his own chanting by vigorous turns and shakings of the head, mainly indicating the strongest punctuating melodic formulae, those attached to the full stop and comma. In the Yemenite tradition the movements are concentrated in four groups, each one represented by one motif; in addition, the right hand continuously draws the sequence of accents on the table or in the air. Observing the Yemenite reader one is amazed by the speed with which the singing and the cheironomic signalling proceed in coordination, the latter being not so much prescriptive as following after the chant.

Some preliminary documentary films of cheironomy in Jewish chant traditions have been made at the Hebrew University of Jerusalem and are being analysed in special research projects by S. Levin, M. Morag and A. Laufer.

Manual signs symbolizing the combination of melodic motifs according to the syntactical division of sentences are, of course, much older than the more rational forms of the written neumes. The calligraphic forms of Jewish accents preserve not only the outlines of the hand signs in a kind of stereotyped symbolic form, but also another of their characteristics, namely the

comparative freedom of performance. The single sign hardly ever corresponds to a single note but to a complete organism of notes, that is, to an elaborate melodic motif; these motifs are never themselves defined sequentially note for note. This means that internally the aggregate of notes remains fluctuating and loose while their character as a group remains constant. This is a melodic phenomenon that is closely bound to the basic mentality of oral traditions in music, in which the melodic memory takes the place of the visible graphic symbol. Yet the Jewish singer, while working his way through the masses of stored melodic elements, keeps the mnemonic process in an equilibrium by, on the one hand, following the mainstream of constant characters and, on the other, leaving room for variants to fill in the open spaces.

Nearly all ancient oral traditions provide striking manifestations of the dual characteristics of endless variety within a fixed framework. In this sense, cheironomic gestures were never meant to function as a rational musical notation, and their air-drawn curves are no more than casual landmarks given to the expert singer, who of course knows the general direction of his chant, especially if it is connected with a running prose text of greater dimensions (such as that of the Bible stories). It also implies the purely vocal character of the cheironomic art together with its later transformation into written symbols. Thus the art of cheironomy may rightly be considered the main source for some, though not all, of the neumatic notations of the Middle Ages. The individual names of single neumes, particularly in the Syriac, Samaritan or Jewish-Aramaic traditions, are vivid reminders of their true origin: for instance, *zaqef* ('upright', i.e. the stretching of a word, and, therefore, a momentary interruption of the recitation), for which the corresponding cheironomic movement is the raising of the index finger; and *nagda* (also *legarmeih*, or *pisqa* or *revi'a*), a trill-like ornament whose corresponding cheironomic sign is a trembling hand movement.

Another indication of the strong links between the reading and the cheironomic signs is the fact that the reader, chanting the Hebrew Bible (*ba'al qore*), was aided by a supporter (*somekh*) who was the exact counterpart of the ancient Pharaonic cheironomist, facing the musician and directing his performance. The reading of the Hebrew Bible has always been steeped in melodic recitation: in fact, by law it could not be read without the melodic framework (Talmud Bab., *Megilla* 32a). This melodic recitation is, by its very nature, not a song or a spoken recitation but a chanting style or cantillation that may move between the extremes of pure logogenic speech-melody and the pathogenic or halleluiatic style. The cheironomic tradition was not generally used for the 24 books of the holy scripture but was applied exclusively to the Pentateuch. As already mentioned, only the latter was read in public from the scrolls, in which the punctuation, the vowels and the neumatic accents are not added to the holy text. Thus the reader had to memorize the whole sequence of cantillation, and it was here more than anywhere else that he was dependent on the helping hand of the cheironomist standing by.

Besides the early source in the talmudic treatise of *Berakhot* (which has frequently been discussed by theologians, grammarians and musicologists: see Werner, p.124), there is additional literary evidence from the Middle Ages. Among others, there was the talmudic scholar Rashi (11th century)

who stated in his commentary to the above source that he had observed Bible readers from Palestine performing the hand signs during cantillation. The medieval traveller Petachyah of Regensburg reported in his travel diary (c1187) that he saw this tradition still practised when he visited the Jews of Iraq. The practice was also mentioned as a living one in the basic treatise on Hebrew syntax *Diqduqei ha-te'amim* (10th century). Indirect evidence of the living tradition of cheironomy may be present in the many local variants of performance of the written neumatic symbols developed from the hand signs. Although it is tempting to emphasize the close affinity of Syriac, Armenian, Coptic, Hebrew, Byzantine and Western systems of accents, there are certain basic differences between them, not only in design but also in their different historic evolution. Of all the neumatic systems, only the Roman one reached the state of rational and independent legibility through diastematic design and final supersession by staff notation.

## Cheironomy

### 5. Byzantine and Western chant.

Although cheironomy, in a general sense of conducting, is known in both Eastern and Western Christian chant performance, no precise cheironomic system in which particular gestures indicate specific melodic progressions appears to have existed during the Middle Ages or later. (Illustrations such as those discussed by Huglo, 1963, cannot be interpreted as evidence of such a system; see Hucke, 1979.) Although some theoretical treatises contain references to conducting and, occasionally, eye-witness accounts of the practice, such material tends to make the absence of detailed evidence even more obvious.

Regarding Byzantine practice, the treatise of Nicolas Mesarites (12th century) is often quoted; this work contains a description of novice choirboys being helped by gestures to hold the line, keep in time and in tune. Two further sources, however, are not Byzantine but were written by Western Christians: in the 12th-century manuscript *I-MC 318* a monk of Monte Cassino gives an account of a conductor (whom he calls 'chironomica') directing the singing in a Greek monastery in South Italy; in his *Euchologium graecorum* (Paris, 1647) the Dominican J. Goar describes a performance he had heard in the East in 1631 in which the singing was led by a 'cantus moderator'. The only Byzantine music treatise to make a direct connection between cheironomy and the signs of Byzantine neumatic notation is that of Michael Blemmides (ed. Tardo, 1938, pp.245–7). The theory that the neumes of Western Latin chant notation derive from cheironomic gestures, though attractive and plausible, has even less basis in contemporary accounts.

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# Chekhov, Anton Pavlovich

(b Taganrog, 17/29 Jan 1860; d Badenweiler, 2/15 July 1904). Russian dramatist and short-story writer. He moved to Moscow in 1879 and, while qualifying as a doctor, wrote (for comic papers) stories which became popular; some appeared in book form in 1886. The publisher Suvorin then gave him financial security, and his style began to change: his stories became less anecdotal, more profound, sometimes tragic; plot and narrative diminished, replaced by evocations of mood alone. His first play to be produced, *Ivanov* (1887), was a success; but *The Seagull* (1896) was a failure until it was restaged by the newly formed Moscow Arts Theatre in 1898, at which time it established Chekhov as a major dramatist and created the theatre's reputation. *Uncle Vanya* (1899), *The Three Sisters* (1901) and *The Cherry Orchard* (1904) were all triumphs. In 1901 Chekhov married the actress Olga Knipper. Increasing ill-health forced him to live mainly in Yalta or abroad.

Chekhov knew and admired Tchaikovsky, to whom he dedicated a volume of stories, but plans for a collaboration with him (on an opera based on Lermontov's *Geroy nashego vremeni*) came to nothing. He also knew Chaliapin, Rachmaninoff and other Russian musicians. Composers have been attracted principally by his early, comic works.

## WORKS SET TO MUSIC

*Zabii!* [He Forgot!] (1882): op by I.V. Prïbik

*Khirurgiya* [Surgery] (1884): comic op by P.-O. Ferroud, 1928; op by M. Ostroglazov

*Na bol'shoy doroge* [On the Highway] (1885): op by C. Nottara

*Roman s kontrabasom* [Romance with a Double Bass] (1886): op by A. Dubensky, 1916; op by Sauguet, 1930; op by V. Bucchini, 1954

*Na puti* [On the Path] (1886): Utyos [The Rock], sym. fantasia, op.7 by Rachmaninoff, 1893

*Ved'ma* [The Witch] (1886): op by Yanovsky, Moscow, 1916; The Scarf, op by L. Hoiby, 1959; radio op by Vlasov and Fere, 1961

*Lebedinaya pesnya* [Swan Song] (1888): op by Kh. Sheyi

*Medved'* [The Bear] (1888): The Boor, op by D. Argento, 1957; The Bear, extravaganza by Walton, 1967

*Predlozheniye* [The Proposal] (1889): op by L. Chayn

*Svad'ba* [The Marriage] (1889): op by V.G. Ehrenberg, 1916

*Dyadya Vanya* [Uncle Vanya] (1897): Sonya's final monologue, 1v, pf, op.26 no.3 by Rachmaninoff, 1906

*Vishnyoviy sad* [The Cherry Orchard] (1904): incid music by S. Bate

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APRIL FITZLYON

## Chekker

(Fr. *archiquier, eschaquier, eschiquier*; Ger. *Schachtbrett*; Lat. *scacarium, scacatorium*; Sp. *eschaquer, scaquer*).

The earliest term used in archives and other writings to denote a string keyboard instrument. Its exact meaning is still the subject of debate and research, but it is probable that most references are to a clavichord. There appears to be no Italian equivalent of the name; Farmer suggested that it is derived from the Arabic 'al-shaqira' and tentatively identified this as a virginal, but there is no supporting evidence. Some writers identified the chekker as an upright harpsichord (i.e. a [Clavicytherium](#)), since a letter written to Juan I of Aragon in 1388 referred to 'an instrument seeming like organs, that sounds with strings', but the instrument was not named. Galpin (*Grove4*, suppl.) believed that the [Dulce melos](#) described by Arnaut de Zwolle (c1440) was identical with the chekker. However, instruments with hammer action, such as the dulce melos, appear to have been rare, whereas the name 'chekker' appears frequently, and there is no evidence to support this identification. Galpin further suggested that the chekker's name was derived from the fact that the action was 'checked', in the sense that the motion of its keys was stopped by a fixed rail; this is unconvincing and could in any case apply to a clavichord, a harpsichord or a virginal. These suggestions can therefore be disregarded.

Documentary evidence reveals only that 'chekker' denoted a string keyboard instrument. Ripin, who thoroughly examined all the known documents, believed that he had found direct evidence for identifying the clavichord with the 'chekker': a sentence in a French court account book for 1448 refers to the purchase of 'un eschiquier ou manicordion'. However, the possibility that the scribe may have been ignorant of the exact usage of 'manicordian' and 'chekker' obliges us, as Page has argued, to be cautious in concluding that the two names were synonymous. Page further argued that it is a fundamental misconception to suppose that chekker denoted a particular instrument with its own special action, since terminology at that time was likely to have been imprecise. Although Page may be correct in this view, it is hardly verifiable. As evidence, Page described how Arnaut's 'clavichordium' could denote tangent, hammer or plucking action. Meeùs, however, has suggested that Arnaut could have been using the name 'clavichordium' in a didactic or illustrative way. Thus, when he wrote that the clavichord could be 'transformed' into a dulce melos or virginal by changing the action, it must be understood that he was not proposing an actual modification, because that would have been technically impossible. The 'clavichordium' was the instrument named (with other instruments in terms of it) simply because it was familiar to the reader.

In a pragmatic attempt to cut through the difficulties Meeùs argued that since 'chekker' is the earliest known name for a string keyboard instrument, the very first string keyboard instrument must have been denoted by that name. Since the earliest reference to the chekker is 1360 and there is evidence for the clavichord around the middle of the 14th century but none for the harpsichord until about 1390 it seems probable, but not proven, that only the clavichord could have been intended. Arnaut's treatise of around 1440 provides the first reference to an instrument identifiable as the virginal, and the first clavicytherium reference is around 1460. Thus, the clavichord appears to have been indicated by the early usage of 'chekker'.

In discussing the derivation of the name 'chekker', Ripin suggested that it was derived from 'exchequer', the medieval counting-board consisting of squares laid out on a table. Meeùs also made a persuasive case in support of this derivation of the name. The title-page of Gregor Reisch's *Margarita philosophica* (1503) shows a woman operating a counting frame (an exchequer) and she appears at first glance to be playing a clavichord. The four or five lines on the rectangular board give it a sufficiently close resemblance to a clavichord for it to be conceivable that the name 'exchequer' might have been applied to a keyboard instrument. The possibility is hard to dismiss, and the natural alliance between the two would seem to be confirmed by Mersenne, who even as late as 1648 used the Latin 'abacus' (the modern English word for 'exchequer') for 'keyboard'. If we admit this derivation, however, we allow the possibility that any keyboard instrument, including the organ could have been called a 'chekker', whereas some of the documentary evidence clearly specifies a string keyboard instrument.

A further issue raised by this derivation, however, is whether we should infer from the shape of the exchequer that the chekker also had a rectangular form. If this were the case, then it would appear to strengthen the argument that the chekker must be a clavichord, since most known early clavichords have a rectangular case. Of the 26 known 15th-century representations of rectangular instruments, at least 20 are probably of clavichords, although it is not always possible to identify the instrument with certainty.

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DENZIL WRAIGHT

## Chelard [Chélard], Hippolyte-André(-Jean)-Baptiste

(b Paris, 1 Feb 1789; d Weimar, 12 Feb 1861). French composer and conductor. The son of a clarinettist at the Paris Opéra, he began his formal music education with Fétis in 1800. He entered the Paris Conservatoire as a violin student of Rodolphe Kreutzer in 1803 and thereafter studied composition with Gossec and probably with Méhul and Cherubini. He won the Prix de Rome in 1811 and during the subsequent trip to Italy studied with Zingarelli and with Paisiello, who persuaded the Teatro dei Fiorentini in Naples to mount his *commedia per musica La casa da vendere* (1815) with some success. On his return to Paris the following year the Théâtre Favart agreed to stage the opera, but it failed, even with García and Cinti-Damoreau in the cast. He supplemented his income as a violinist at the Opéra by giving

instrumental, singing and harmony lessons. By 1821 he had opened a publishing establishment from which he issued his *Solfèges à plusieurs parties*, a volume that boasted a distinguished list of subscribers.

In 1827 Chelard's opera *Macbeth* was given at the Opéra. Despite its brilliant cast, it failed and was withdrawn after five performances. Critics generally attributed the failure to the lack of experience of Chelard and the librettist Rouget de Lisle. The work combined the traditional dramatic structure of *tragédie lyrique* with a Romantic, melodramatic subject, but failed to convince on either count. Having reworked many of its more criticized passages, Chelard submitted the score to the court theatre in Munich, where it was repeatedly and successfully performed between August 1828 and March 1829, and it also enjoyed success in London. After his return to Paris his comic opera *La table et le logement* was performed in December 1829, but once again the French public was unimpressed. This failure, together with the collapse of his music business in the revolution of July 1830, caused him to make his home in Germany. Some of the disenchantment he felt with the Paris music scene, having encountered 'every kind of vicissitude and obstacle', was reflected in a letter he wrote in October 1829 to an anonymous correspondent canvassing views on the founding of a new periodical (see Macnutt).

Chelard returned to Munich and in June 1831 staged his second serious opera *Mitternacht* (written as *Minuit* for the Salle Ventadour, but never performed there); although well received, it never achieved the success of *Macbeth*. In February 1832 *Der Student*, a largely rewritten version of *La table et le logement*, was an overwhelming success. He now had a considerable reputation in his adopted land and works such as the Mass, which includes parts for Turkish drums, triangles and cymbals, encouraged contemporary critics to compare him to Berlioz and Liszt. In 1832 and 1833 he successfully directed the German Opera's season in London, during which time his *Macbeth* was given twice at Covent Garden and *Der Student* (in an English translation by Planché as *The Students of Jena*) was performed at Drury Lane. Neither was a great success despite the contributions of the singers Malibran and Templeton.

In September 1835 Chelard's most significant work, the five-act opera *Die Hermannsschlacht*, achieved great success in Munich. In 1836 he was active as a theatre and concert director in Augsburg and in 1840 he was appointed Kapellmeister at Weimar, where his incidental music to *Der Scheibentoni* and his opera *Die Seekadetten* were performed in 1842 and 1844 respectively. In 1843 he gave considerable help and encouragement to his friend Berlioz, during the latter's visit to Weimar. In the following year he became foreign correspondent for the Paris Academy of Arts. Liszt's appointment to Weimar overshadowed Chelard's position there, and he gradually withdrew from the scene. With his official retirement in 1852 he returned to Paris, where he directed some notable concerts until he returned to Weimar permanently in 1854.

Chelard's compositional style is variable: whereas *Macbeth* is in the Gluck–Cherubini–Spontini tradition of *tragédie lyrique*, *Mitternacht* inclines more to the German Romantic school. In both there is an attempt to create local colour by rhythmic and harmonic means, but in neither is this wholly

convincing. In *Macbeth* the supernatural is suggested by imitation of and allusion to the instrumental colour, harmonic effects and dramatic moments of other supernatural operas, notably *Der Freischütz* and Boieldieu's *La dame blanche*. Such simple allusion was a technique more commonly – and more successfully – encountered in genres of the secondary theatres, where it was underpinned by spectacular visual effects central to the drama. These operas, nevertheless, exerted considerable influence, and arrangements of Chelard's 'Marche hongroise' or of the ballet from *Macbeth* were popular with amateur pianists and organists. His activities in the concert hall or opera house were criticized for their supposed extravagance, though as an opera conductor and general music director he was known to be first-rate. His urge to compose was strong but was not matched by his powers of imaginative invention; consequently, his works, though competent and intelligently made, lack real excitement. He is significant mainly for having prepared southern Germany for the music of Berlioz and Liszt, whose orchestral and melodic characteristics he sometimes palely foreshadowed.

## WORKS

### stage

La casa da vendere (commedia per musica, 1, A.L. Tottola), Naples, Fiorentini, 1815, excerpts pubd separately

*Macbeth* (tragédie lyrique, 3, C.J. Rouget de Lisle), Paris, Opéra, 29 June 1827, *F-Po*; rev., perf. Munich, court theatre, 25 Aug 1828, vs (Munich, ?1828), excerpts pubd separately

La table et le logement (oc, 1, J.J. Gabriel, T.M. Dumersan), Paris, OC (Ventadour), 24 Dec 1829; rev. as *Der Student*, Munich, court theatre, 19 Feb 1832

*Mitternacht* (op, 3), Munich, court theatre, 19 June 1831, ov. in concert version (Berlin, 1846)

*Die Hermannsschlacht* (op, 5, K. Weichselbaumer), Munich, court theatre, 12 Sept 1835, ov. pubd in many arrs.

*Der Scheibentoni* (incid music, C. Birch-Pfeiffer), Weimar or Munich, 1842

*Die Seekadetten, oder Die Emancipation der Frauen* [Nieder mit den Männern] (comic op, 2, Sondershausen), Weimar, court theatre, ?April 1844

*Le aquile romane* (op, 3, M. Marcello, after P.E.A. Du Casse), Milan, La Scala, 10 March 1864

### other works

Sacred: Messe solennelle, 1830; *Salvum fac regem*, 1831; Hymnus, 1834; *Salve regina*, 1846; *Salve regina coeli*, 1846

Secular vocal: *Ariane* (cant., B.-B. de Saint-Victor), 1811; *Chant grec* (P. Charles), 1826; *Musikalische Reise*, collection of songs, pf acc. (Munich and Leipzig, ?c1835); *Le vieux drapeau* (Béranger), vocal symphony, men's vv, 1848; *Les aigles romains*, ?cant., 1853; *Symphonies vocales*, incl. *Marche hongroise* arr. pf/(pf, org); other songs

Orch: *Bravourstück*, fantaisie concertante, 1834; *Variations*, 1839; *La symphonéide*, 1848

Pedagogical: *Solfèges à plusieurs parties*, vv, pf, suivis d'un cantique, S solo, 4vv, pf (Paris, 1821)

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BRIAN PRIMMER/SARAH HIBBERD

## Chelemele

(Fr.).

See [Shawm](#).

## Chelleri [Kelleri, Keller, Cheler], Fortunato

(*b* Parma, c1690; *d* Kassel, 11 Dec 1757). Italian composer of German origin. He was a choirboy at the chapel of the Madonna della Steccata, Parma (1700–03), but after the death of his German father when Fortunato was 12, and of his mother three years later, he was cared for by his maternal uncle Francesco Maria Bazzani, a priest and *maestro di cappella* of Piacenza cathedral, who instructed him in singing and keyboard playing. The opera *Griselda* (1707/8, Piacenza), usually attributed to Chelleri, was in fact a revival of Albinoni's setting for Florence (1703); however, Chelleri may have contributed the six arias that are new. This and other misattributions originate in Gerber's long article (*GerberL*) based on a supposedly autobiographical account by Chelleri himself. Equally dubious is the authorship of an *Alessandro il grande* (1708, Cremona). It seems that Chelleri's first opera was *Zenobia in Palmira*, composed in 1709 for Barcelona, which during the war of the Spanish Succession regained its status as a court and mounted an opera season with a group of Italians headed by Caldara, Astorga and Porsile.

Chelleri's movements after his return from Spain in 1710 remain undocumented up to 1715, when, at the latest, he was employed as *maestro della cappella di camera* by the Elector Palatine Johann Wilhelm and, following his death in 1716, by his brother Karl III Philipp. It is uncertain whether Chelleri attended the electoral court in its various residences in Germany; his frequent engagements in Italy suggest otherwise. After 1718, he may have served the dowager electress Anna Maria Luisa de' Medici in Florence, where she retired after her husband's death. Possibly two of his operas, later given in Padua and Venice, had their première in Florence: *Temistocle* and *L'innocenza difesa*. His main operatic activity spanned the years 1715–22 and took him to several northern Italian centres. In Venice, Vivaldi, responsible for the Teatro S Angelo in 1716–17, entrusted him with the second opera for the season, *Penelope la casta*, but the unsuccessful

outcome provoked an assassination attempt against Chelleri and a 48-verse satire on the ill-fated production. Otherwise his career in Venice was moderately successful; he composed seven operas in eight years, and while he did not receive *scrittura* from the major theatres, he was by far the youngest composer working in the city.

In 1722 Chelleri joined a group of Veneto-based musicians (among them Giovanni Benedetto Platti) who entered the service of Johann Philipp Franz von Schönborn, Prince-Archbishop of Würzburg. He was engaged as Hofkapellmeister and promoted to Court Councillor (Hofrat) in 1723, the year of his marriage to Apollonia Theresia Papius, with whom he had three sons. He wrote mainly oratorios, as required by the bishop and his brother, Count Rudolf Franz Erwein, who often translated Chelleri's oratorio texts into German and employed him in his private orchestra at Schloss Wiesentheid. However, the new post was short-lived as in 1725, soon after Johann Philipp's death, Chelleri became Kapellmeister to the Landgrave Karl of Hesse-Kassel in succession to Ruggiero Fedeli and moved to Kassel, where he spent most of his later life.

In October 1726, following an exploratory trip in summer 1725 to Hanover, where George I of England was residing, Chelleri travelled to London, where many of his Italian colleagues were employed, notably Pietro Sandoni and his wife (reportedly Chelleri's former pupil), Francesca Cuzzoni. His hopes for a commission from the Royal Academy of Music never materialized, but during his ten-month stay he briefly became a subscribing member of the Academy of Ancient Music (November 1726) and published a collection of arias and cantatas before returning home to Kassel. When Landgrave Karl died in 1730, his eldest son and successor, Friedrich, King of Sweden since 1720, dissolved the *cappella* and Chelleri was given an allowance until he found a new post elsewhere. In 1732 he joined Friedrich's court in Stockholm for two years but, unable to bear the northern climate, he returned to Kassel in 1734 with the title of Hofrat to direct music for Friedrich's brother Wilhelm, administrator of the landgravate.

Chelleri's composing followed largely the geographical pattern of his professional life when, after the operas for Italy and the oratorios for Würzburg, his move to Kassel and subsequent sojourn in Sweden signalled the beginning of his prolific career in instrumental music, the basis of his 18th-century reputation. His surviving works show the variety of options open to a composer of his time in relation to the number, order and character of movements and, given these choices, for formal disposition of his material. To the rondo, variation, simple binary and rounded binary forms he added others in which a sharper differentiation between tonic and dominant areas in the first section anticipates the procedures of sonata form. His two sets of harpsichord music of the late 1720s are written in an expressive idiom with French, Italian and German traits and mark early appearances of devices such as the Alberti bass and an original use of the alternate-hands technique. An undocumented ornament consisting of three diagonal strokes seems to stand for a mordent of variable length. Chelleri had a way of inserting, midway in the discourse, a short, haunting phrase in the minor that appears as natural as it is unexpected, while his musical invention and understanding of the keyboard often combine in strong gestures that remain in the memory.

## WORKS

### operas

drammi per musica unless otherwise stated

Zenobia in Palmira (3, A. Zeno and P. Pariati), Barcelona, Casa Lonja, 1709, music lost

La caccia in Etolia (pastorale per musica, B. Valeriani), Ferrara, S Stefano, May 1715; rev. as I felici inganni d'amore in Etolia, Innsbruck, November 1715; rev. as L'Atalanta, Rovigo, Campagnella, Oct 1725; *D-WD*

Ircano innamorato (int, Valeriani), Ferrara, S Stefano, May 1715, music lost

Alessandro fra le Amazoni (3, G. Braccioli), Venice, S Angelo, aut. 1715, music lost

Penelope la casta (3, M. Noris), Venice, S Angelo, carn. 1717, music lost

Alessandro Severo (Zeno), Brescia, Accademia degli Erranti, carn. 1719, 2 arias *S-Skma*

Amalasantha (G. Gabrieli), Venice, S Angelo, carn. 1719; perf. with Il marito giocatore (int, Salvi) ?by G.M. Orlandini; 24 arias ?*I-Vc*

La pace per amore (A. Schietti), Venice, S Moisè, carn. 1720, collab. G.M. Buini; rev. as Il nemico amante, Venice, S Moisè, carn. 1725; music lost

L'Arsacide (A. Zaniboni), Venice, S Moisè, carn. 1721; perf. with Petronio e Dorise (int), ?by Chelleri; 7 arias ?*D-Mbs*

Temistocle (Zeno), ?Florence, Cocomero, aut. 1720; Padua, Obizzi, June 1721; music lost

L'innocenza difesa (F. Silvani), ?Florence, Pergola, carn. 1721; Venice, S Angelo, carn. 1722 [arias included in Judith, Gemahlin L yser Ludewigs des Frommen, oder Die siegende Unschuld (pasticcio), Hamburg, 1733, with arias by Handel and Telemann and Ger, recits by Telemann], *D-Bsb* according to *EitnerQ*, ?*Hs*, Act 1 *KI*

L'amor tirannico (3, Lalli), Venice, S Angelo, May 1722; rev. as L'amor tirannico, o sia Il Farasmene, Ferrara, S Stefano, carn. 1724

doubtful: Tamerlano (A. Piovene), Treviso, Dolfin, Oct 1721, music lost

?arias in Griselda (Zeno) by T. Albinoni, 1707/8

### other secular vocal

Cantate e arie con stromenti (London, 1727) [1727]

Cantatas, for S solo unless otherwise stated: Amor, pi  non m'inganni, 1727; Cinto d'intorno, 1727; Infelice   il viver mio, *SIA A-Wgm, D-Bsb, I-Nc*; Io son semplice pastorella, cited in Breitkopf catalogue; O memoria dolente, 1727; Pupille e fin a quando, lost (formerly *D-Dlb*); Quanto mai sarai pi  bello; S , bellissima Clori, *Mbs*; Stille, voi del fresco rio, *US-BE* (inc.); Su le deserte sponde (L'Arianna abbandonata), *D-Mbs, GB-Lbl*

8 arias, 1727; other arias, *D-Bsb, S N, WD, S-H , L, Skma, Uu*; duets, *D-Dlb* (see *EitnerQ*), *S-L*

### oratorios

Il cuore umano, Mannheim, 1722, *D-WD*

Maria virgine, W rzburg, c1722-4, *WD*

Per la morte del Redentore (D. Lalli), W rzburg, c1722-4, music lost

De annuntiatione B. Mariae V. (Lalli), W rzburg, 2 July 1723, music lost

Allegorie, W rzburg, 1724, music lost

Oratorio per il Venerd  Santo, W rzburg, 1730, music lost

Dio sul Sinai, Dresden, 24 March 1731, *Dlb*

David umiliato, W rzburg, 1732, *WD*

Il serpente di bronzo (S.B. Pallavicini), Würzburg, after 1733

### other sacred vocal

Masses (Ky, Gl), 4vv, insts, *D-Bsb, WD*; Magnificat, 4vv, insts, *Kl*; Festinate spargendo flores, motet, S, str, bc, *I-Af, ?CZ-Bu, D-Kl, WD*

### instrumental

[6] Fuge, org, et [6] sonate, hpd (Kassel, ?1729); ed. V. Vavoulis (Madison, WI, 2000); 6 sonatas ed. V. Alcalay (Bologna, 1995)

[6] Sonate di galanteria, hpd (Kassel, c1730); ed. V. Vavoulis (Madison, WI, 2000)

Six simphonies nouvelles, str (Paris, c1742–51); no.3 ed. B. Churgin (New York, 1985)

Pièces choisies ... par de célèbres auteurs, hpd (Amsterdam, c1760) (incl. 2 pieces by Chelleri)

A Collection of Lessons ... by Sig.r Kunzen, Kellery, Agrell & Hoppe, hpd (London, 1762) (incl. 2 sonatas by Chelleri)

Syms., *B-Bc, D-DS* according to *EitnerQ, F-Pc, S-HÄ,L, Skma, SK, Uu*; concs., *D-WD, S-L,SK, Uu*; suites and ovs., *S-L, Skma, SK,Uu*; partitas, *Uu*; trios, *D-Bsb, MÜu, F-Pc,S-HÄ, L, Skma, Uu*; duos, 2 fl, *D-RH,S-L, Skma*; duos, fl, kbd, *Skma, SK*; duos, vn, kbd, *DK-Aalholm Slot*; solos, lute, *S-Uu*; solos, fl, *L, Skma, SK, Uu*; sonata, hpd, *Skma*; other kbd works *CH-CObodmer, D-Bsb,BFb, Kl, GB-Lcm, S-L, N, Skma,SK, Sm, STr, Uu*

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*EitnerQ*

*FétisB*

*GerberL*

*GerberNL*

*MGG1(W. Eckert)*

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**C.E. Troy:** *The Comic Intermezzo: a Study in the History of Eighteenth-Century Opera* (Ann Arbor, 1979)

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VASSILIS VAVOULIS

## Chelsea Opera Group.

A group formed in 1950 by Colin Davis, David Cairns and Stephen Gray, with the principal aim of giving concert performances of Mozart's operas. The orchestra consists largely of good amateur players. It first appeared at the Holywell Music Room, Oxford, with a performance of *Don Giovanni* that was so successful that it was soon repeated in Oxford and Cambridge. There followed performances of *Der Schauspieldirektor*, *Die Entführung aus dem Serail*, *Così fan tutte* and *Die Zauberflöte*. The group first appeared in London at St Pancras Town Hall in 1953, with a performance of *Fidelio*. Other works performed in Oxford, Cambridge and London have included *Falstaff*, *Les troyens*, *Benvenuto Cellini*, *Guillaume Tell*, *Der Freischütz*, *Euryanthe*, *Simon Boccanegra*, *Macbeth*, *Don Carlos*, *Iphigénie en Tauride* and *Khovanshchina*. It has proved an excellent training ground for young British conductors including Colin Davis, Maurits Sillem, John Matheson, Roger Norrington, Nicholas Braithwaite, John Eliot Gardiner and Martyn Brabbins. Several singers who appear regularly at Covent Garden and with the ENO have tried out new roles with the group; for example Peter Glossop his first Giovanni, Derek Hammond-Stroud his first Beckmesser, Elizabeth Robson her first Nannetta and Pauline Tinsley her first Leonora (*La forza del destino*). Operas performed in the 1970s and 80s included *Les vêpres siciliennes*, *Feuersnot*, *Mazepa*, *Béatrice and Bénédicte*, *Oberon*, *Lady Macbeth of the Mtsensk District*, *Friedenstag*, *Turandot*, *The Snow Maiden*, Bizet's *Ivan IV*, *La Gioconda* and Berkeley's *Nelson*. In 1987 the group abandoned performances outside London, and now performs each opera only once, in the Queen Elizabeth Hall. Operas performed have included *Daphne*, *Mefistofele*, *The Olympians*, *Le Siège de Corinthe*, *Aroldo*, *Francesca da Rimini*, *Koanga*, *Esclarmonde*, *Il Guarany* and *Semiramide*.

HAROLD ROSENTHAL/R

## Cheltenham International Festival.

An annual series of orchestral, chamber and solo concerts, with occasional operas, held in June or July and lasting one to two weeks. It was instituted in 1945 by the Borough of Cheltenham as the Cheltenham Festival, and since 1947 has been additionally supported by the Arts Council of Great Britain, devolved to South West Arts from 1992. Until 1962 it was announced as a 'Festival of British Contemporary Music', and primarily featured new works by British composers in a context of more general programmes. In the first 25 festivals a total of 291 works by 142 British composers received their first public performances.

The decision to organize such a festival was taken during wartime, in 1944, on the proposal of G.A.M. Wilkinson, the borough entertainments manager,

who advocated the inclusion of one new work by a British composer in each programme as a means of giving the festival a distinctive musical character. He served as festival organizer for 25 years, until 1969, when John Manduell became programme director for a further 25 years, being succeeded in 1995 by Michael Berkeley with a change of title to artistic director. The inaugural festival in 1945 consisted of three concerts by the LPO, at the first of which Britten conducted the first concert performance of the Four Sea Interludes from *Peter Grimes*, a week after the opera's première. Concerts have since been shared between different orchestras and ensembles, including several from abroad. There is no regular orchestra in Cheltenham, but a close association was established at one time with Barbirolli and the Hallé Orchestra, who appeared at 15 successive festivals from 1947. The BBC has made substantial contributions with regular participation by one or other of its 'house' orchestras (principally the BBC SO), and by the direct commission of new works.

For several years the festival added valuably to the meagre opportunities for performance available to young composers in the postwar period, and earned for itself the apt description of 'the shop-window for new British music'. The composers most frequently represented have been Fricker, Hoddinott, Bennett, Lennox Berkeley and Maxwell Davies. During the 1950s there was an underlying conservatism of taste in the choice of new works, which encouraged a species of neo-romantic composition nicknamed the 'Cheltenham symphony'; the preponderance of such works tended to diminish the festival's significance amid the opportunities for more progressive music that were proliferating elsewhere. After the 1959 festival there was a move towards the inclusion of more radical works, and from 1966 of representative contemporary music from other countries, as young composers became less attracted by Cheltenham-type commissions; this led to its being renamed the Cheltenham International Festival from 1974, and to a change of artistic policy towards a much smaller proportion of new works. In 1983 it was the only arts organization in Britain to perform the complete published works of Webern in his centenary year.

The scope of the festival has been challenged by the lack of any large auditorium other than the resonant town hall. Opera has accordingly made only sporadic appearances, with productions at the Everyman Theatre by the English Opera Group (1948–51), Intimate Opera (1955–6 and 1959) and the New Opera Company (1966), which gave première productions in a double bill of *Purgatory* by Gordon Crosse and *The What D'ye Call It* by Phyllis Tate. In 1974 the English Opera Group appeared at the town hall to mark Holst's centenary in his birthplace with a double bill of *Sāvitri* and *The Wandering Scholar*. Notable première successes were achieved by Kent Opera with Judith Weir's *A Night at the Chinese Opera* (1987) and by Opera North in 1993 with Michael Berkeley's *Baa Baa Black Sheep*. An ad hoc Festival Opera ensemble was formed in 1983 to give *Ruth* by the festival's then president, Sir Lennox Berkeley, and *What the Old Man Does is Always Right* during Alun Hoddinott's year as composer-in-residence (1989). In 1995 Almeida Opera gave the première of *Powder her Face* by Thomas Adès. Other productions have been staged by the Singers' Company (1980), WNO (1981), Warsaw Chamber Opera (1982), Opera Stage, Los Angeles (1985), Thameside Opera (1988), Opera North (1989 and 1992), British Youth Festival Opera (1990) and Music Theatre Wales (1990 and 1996).

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[incl. annual lists of first performances, featured composers etc.]  
(Cheltenham, 1994)

NOËL GOODWIN

## Chelys

(Gk.: ‘tortoise’).

In medieval and Renaissance Latin writings a term (with [Testudo](#)) used for the lute (see [Lute \(ii\)](#)). The word came to mean any arched structure, and Christopher Simpson (*The Division Viol*, 2/1665/R) defined it as a [Viol](#): the Viola da Gamba Society of Great Britain adopted the name for the title of its journal. See also [Lyra \(i\)](#).

## Chemberdzhhi, Yekaterina [Katya]

(b Moscow, 6 May 1960). Russian composer and pianist. She received her musical education at the Central School of Music (1967–78) attached to the Moscow Conservatory, and at the Conservatory proper (1978–84). There she studied the piano (with Alumian), composition (with Sergey Balasanian) and the theory of music (with Yuri Kholopov), graduating with distinction. She taught composition, orchestration and the theory of music at the Gnesin State Institute in Moscow (1984–6), and joined the Russian Union of Composers in 1986. In 1990 she settled in Berlin, where she has combined teaching (piano, theory and composition) at the Berlin-Wilmersdorf Music School with intensive concert work as a soloist and ensemble player. In 1994 she completed a European tour with the cellist Natalya Gutman, and from 1995 she appeared with the clarinetist Eduard Brunner and the singer Mieko Kanesugi.

The works which have brought Chemberdzhhi acclaim are mostly chamber compositions; her experience of performing them has given rise to a diverse technique preoccupied with instrumental timbre, unusual instrumental forces and theatrical elements. Her characteristic directness of expression is invariably equalled by clarity of form and idea (not only in terms of timbre and composition but also frequently in terms of programmatic content). In her *Labyrinth in memoriam Oleg Kagan* (1996) for solo cello and 12 strings, the principle of pitting the soloist against the chorus is given tragic poignancy. The *Trio dolcissimo mit einem Lied und einem Marsch* (1993) is constructed on subtle, interweaving timbre modulations, while the Piano Trio (1986) is based on a *diminuendo* in texture and timbre which dissolves the tense drama of the cyclic form. Her creative thinking is frequently stimulated by specific visual images, for instance the pictures of Escher and Bosch, and by scientific concepts.

## WORKS

Stage: Elephant’s Child (chbr op), 1990; Max and Moritz (chbr op, after W. Busch), 1998

Vocal: Die Irrsinninsel, S, orch, 1993; 4 Lieder aus 'Des Knaben Wunderhorn', chorus, 1994; 3 Gedichte (P. Celan), T, hn, hpd, accdn, 1995; Cantus controversus (cant., Bible, A. Einstein), S, Bar, male chorus, chbr ens, 1997; Reise nach China (J. Rasche), children's chbr ens, 1999

Chbr and solo inst: Haiku, 6 pieces, pf, 1983; Pf Trio, 1986; Lamento, vn, vc, tape, 1987; Melodies, va, pf, 1990; Sonata, cl, pf, 1990; Circus Music, hn, pf, 1991; A Few Words, fl, pf, 1991; Heidelbergtrio, cl, vn, pf, 1991; Im Namen Amadeus, cl, va, pf, tape, 1991; In memoriam (A. Akhmatova), nar, hn, vn, vc, pf, 1991; Lines, vn, va, 1991; Musika angelica, eng hn, pf, 1991; Short Stories, hn, pf, 1991; Trauermarsch, pf, 1991; Conc., hn, chbr orch, 1992; Gegenüber, fl, ob, cl, vn, va, vc, 1992; Kindermusik no.1, vn, accdn, 1992; Lieder ohne Worte, ob, vn, va, vc, db, 1992; Memory of Finland, str qt, 1992; Merry Music, vc, pf, 1992; Preludes, cl, vn, vc, pf, 1992; Trio, cl, hn, pf, 1992; Eine dramatische Szene, fl, perc, str qt, 1993; Trio dolcissimo mit einem Lied und einem Marsch, fl, vn, vc, 1993; Das Lied des Schmetterlings, fl, org, timp, vc, 1994; Tag und Nacht, pf, 1995; Labyrinth in memoriam Oleg Kagan, vc, 12 str, 1996; Andante in memoriam Alfred Schnittke, (vn, pf)/(va, vc, pf), 1998

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TAT'YANA FRUMKIS

## Chementi, Margherita.

See [Chimenti, Margherita](#).

## Chemin-Petit, Hans

(b Potsdam, 24 July 1902; d Berlin, 12 April 1981). German composer and conductor. He studied the cello with Hugo Becker (1920–25) and composition with Juon (1925–7) at the Berlin Musikhochschule. While still a student he played in, composed for and conducted theatre orchestras. From 1929 to 1969 he taught choral conducting, theory and composition at the Akademie für Kirchen- und Schulmusik in Berlin, where he was appointed professor in 1936 and professor emeritus in 1969. From 1939 to 1959 he conducted the Reblingscher Gesangverein Magdeburg and from 1939 to 1942 also the Magdeburg Cathedral choir. In addition he initiated the city symphony concerts and music festival in Memel (1939–44, now Klaipeda, Lithuania) and conducted the Potsdam City Chorus (1945–8). In 1943 he succeeded Ramin as conductor of the Berlin Philharmonic Chorus, a post which he held until 1981.

Chemin-Petit's oeuvre is stamped by a fundamentally ethical view of music. His style remained unaffected by rapidly changing trends in compositional

techniques between 1920 and 1980. He relied instead on traditional forms and had a particular preference for polyphonic structures. For him, the most important channel of expression was melody. His harmonic language remained within tonal limits, although tonal boundaries were extended considerably in his late works.

A member of the Berlin Akademie der Künste, Chemin-Petit was head of its music section from 1968 to 1981. He was awarded the Berlin Arts Prize in 1964, the Federal Cross of Merit in 1968, and the Ernst Reuter Badge of the city of Berlin in 1977.

## WORKS

(selective list)

Principal publishers: Bote & Bock, R. Lienau, Merseburger

### stage

Der gefangene Vogel (chbr op, K. Höcker), 1927, Berlin, 1927; Lady Monica (chbr op, 3, H.J. Moser), 1929; König Nicolo (op, H. Chemin-Petit, after F. Wedekind), 1959, Aachen, 1962; Die Komödiantin (op, 3, Chemin-Petit, after H. Coubier), 1965, Coburg, 1970; Die Rivalinnen (chbr op, Chemin-Petit, W. Poch, after G.F. Loredano), 1969, Berlin, 1984; Klage der Ariadne (dramatic scene, Chemin-Petit, after F. Nietzsche), 1971, Berlin, 1973; Cassandra (drama, 2, Chemin-Petit, after Aeschylus), 1980, concert perf., Berlin, 1982; incid music

### instrumental

Orch: Vc Conc., 1931; Sym. no.1, a, 1932; Orchesterprolog, 1939; Festliche Musik, 1941; Orchesterkonzert, 1944; Sym. Ov., 1948; Sym. no.2, C, 1949; Conc., org, timp, str, 1963; Intrada e passacaglia, 1963; Musik für Orch 1968, 1968; Vn Conc., 1971; Conc., fl/rec, hpd, str, perc, 1973; Conc. sym., 1976; Elegie, 1980; Heitere Suite, 1980

Chbr and solo inst: Str Qt 'Widmungen', 1922; Str Qt, e, 1925; Str Qt, g, 1926; Kleine Suite, 9 insts, 1938; Trio im alten Stil, ob, cl, bn, 1943; Variationen über Es, es, es, und es, pf, 1945; Kleine Suite im alten Stil, 2 fl/rec, vc, 1948; Wind Qt, 1948; Lento, vc, org, 1951; Aria antica, vc, org, 1952; Sonata, F, fl/rec, 1956; Sonatina, d, fl/rec, 1960; Sonata, d, fl/rec, org, 1964; Toccata und Passacaglia, pf, 1967; Capriccio, 2 tpt, 2 trbn, 1971; Capriccio, b cl, perc, 1977; Sonata, 2 cl, 2 hn, 2 bn, 1977; other works

### vocal

With orch: 3 Hymnen (F. Hölderlin), Bar, chbr orch, 1929–30; Von der Eitelkeit der Welt (A. Gryphius), Bar, chbr orch, 1935; An die Liebe (13th-century), S, chbr orch, 1937; Geistliches Konzert (R.M. Rilke), A, orch, 1944; Ps xc, Bar, 5vv, orch, 1953; Ps cl, 5vv, orch, 1954; Ps xcvi, 5vv, orch, 1962; Sym. Kantate (Salomonis), A, 5vv, orch, 1966

With small ens: Lyrische Suite (Jap., trans. H. Bethge), S, 6 insts, 1930; Kleines Triptychon (A. Silesius), Mez, 2 fl/rec, vc, 1945; Aus dem Buch Hiob, A, fl/rec, va, 1960; Prooemion (J.W. von Goethe), 5–6vv, org, perc, 1960, version for 5–6vv, wind insts, perc, 1961; 3 canti di Roma, Mez, fl/rec, gui, 1966; Introitus und Hymnus (Ps cxlviii), 5vv, wind insts, perc, org, hp, 1969; other works

With kbd (1v, pf): 3 Lieder (R. Huch), 1928; 3 Lieder (B. von Münchhausen), 1930; Hanswurstlied (F. Wedekind), 1940; Kleines Triptychon (Silesius), 1945; Gesänge aus dem Süden (P. Huchel), 1971; 2 Gesänge (R. Dehmel), 1981; many other songs

Unacc.: 3 Madrigale (J. von Eichendorff), 2 S, 3 female or children's vv, 1929; 3 Motetten (M. Claudius), 6–8vv, 1933–5; Schönheit dieser Welt vergeht (motet, M. Opitz), 6vv, 1931; Alte Treuenbrietzener Weisheit, male trio, 1941; Mitten wir im Leben sind (M. Luther), A, 3 male vv, 1941; Vom Abend bis zum Morgen (Eichendorff), madrigal cycle, 3 female vv, 1942; Das Guniwatschambo (F. Jöde: *Der Pottf*), 5vv, 1944; 3 Motetten (Silesius), 3–5vv, 1946; Der Optimist (W. Wendling), 4vv, 1950; Das Nörgeln (W. Busch), 3vv, 1953; 3 petit riens, 3 female vv, 1960; 3 Gedichte (J. Ringelnatz), 4 male vv, 1961, version for 4vv, 1964; 3 Motetten nach Worten der Heiligen Schrift, 4–6vv, 1970; De spiritu sancto, 3 motets, 5vv, 1977; c20 other works

c400 arrs.

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VERA GRÜTZNER

## Chemische Druckerey.

Austrian firm of music publishers, taken over by [Haslinger](#).

## Chemyn, Nicolas.

See [Du Chemin, Nicolas](#).

## Chenevillet [[Cheneveuillet](#)], Pierre

(*fl* 1652–72). French composer. According to F.-J. Fétis he was for a time choirmaster and canon of St Victor, Clermont. It is possible that he was the Chénevillette mentioned by Chartier as choirmaster of Notre Dame, Paris, from 1 December 1663 until the appointment of Mignon to that position on 30 August 1664. Between 1652 and 1672 three four-part masses by him were published in Paris, and the publisher, Ballard, still listed them in his catalogue of 1707. Only one, *Deus ultionem Dominus* (1653), survives (*F-Pc*).

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*FétisB*

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**D. Launay:** *La musique religieuse en France du concile de Trente à 1804* (Paris, 1993)

WILLIAM HAYS

## Cheney, Amy Marcy.

See [Beach, Amy Marcy](#).

## Cheng.

See [Zheng](#).

## Chen Gang

(*b* Shanghai, 10 March 1935). Chinese composer. He studied composition with his father Chen Gexin and with Ding Shande, and then at Shanghai Conservatory (1955-60), continuing there after his graduation as a teacher, other than a period as head of the Guangxi Institute of the Arts. He has written in most of the genres of Western art music. The violin concerto *Liang Shanbo yu Zhu Yingtai*, co-written with his colleague He Zhanhao in 1959, was his first major success. Modelled on sonata form, this one-movement concerto, depicting a traditional tragic love story, employs material from the yueju local opera style from Zhejiang Province. His harmonic style in this and other works draws on Western precedents but, like many Chinese composers of his generation, Chen adapts these to make considerable use of pentatonic note sets. Though his later works have included traditional titles and themes, he has continued to compose absolute works and film scores.

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(selective list)

Liang Shanbo yu Zhu Yingtai (The Butterfly Lovers), vn conc., 1959, collab. He Zhanhao; Pf Conc., d, 1960; Chun jiang hua yue ye [Moonlit Flowers on the Spring River], sym. portrait, 1973, collab. Sang Tong and Chen Mingzhi; Vn Conc., G, 1973; Miaoling de zaochen [Dawn on the Miao Mountains], vn, 1975; Ob Conc., 1985; Guzheng Conc., gaohu, erhu, zhonghu, 1986; Vn Conc. 'Wang Zhaojun', 1986

JONATHAN P.J. STOCK

## Cheng Changgeng

(*b* Anhui, 22 Nov 1811; *d* Beijing, 24 Jan 1880). Chinese opera actor. He went to Beijing early in life and earned a living selling musical instruments before taking up a career on the stage. Although his first public appearance

was a failure he later became famous through a brilliant performance at a private banquet attended by many of Beijing's most eminent citizens. By 1845 he had become the leader of the Sanqing troupe, one of the Four Great Anhui Companies (*sida huiban*), and retained the position until his death. Although most famous as a *laosheng* (old male), he could perform *dan* (female) and *xiaosheng* (young male) roles as well. Acknowledged by some as the father of Peking opera, he was the leading Peking opera actor of the 19th century, noted for his versatility, having mastered many kinds of Chinese opera music; he founded a style of Peking opera singing known as the 'Anhui school', which emphasized *erhuang* music (see [China, §IV, 1 \(i\)](#)). He was thorough and strict in his training methods and had many disciples.

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COLIN MACKERRAS

## Cheng Yanqiu

(*b* Beijing, 4 Jan 1904; *d* Beijing, 9 March 1958). Chinese Beijing opera actor. He was a specialist in *dan* (female) roles. Cheng's brightest period on the stage was from 1919 until the late 1930s, but he gave more time to teaching from the mid-1930s on. He went abroad several times, notably to Germany, France, Italy and Switzerland in 1932 and 1933 to study Western opera. After the Communists came to power, he devoted himself more to administration and teaching than acting and joined the Communist Party in 1957.

Although mainly a performer of traditional opera, Cheng was adept at creating his own melodies and acted in many newly written operas, especially those featuring new ideas about women of the past. He was one of the four great actors of female roles (*sida mingdan*). As a singer, his voice was deeper than usual for *dan* actors, his genius lying in the representation of tragic figures.

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**Hu Jinzhao:** *Cheng Yanqiu* (Changsha, 1987)

COLIN MACKERRAS

## Chenier, Clifton

(*b* Opelousas, LA, 25 June 1925; *d* Lafayette, LA, 19 Dec 1987). American zydeco and blues singer and accordion and harmonica player. The son of an African American accordion player, he heard both white and black Cajun musicians as a child. He played music at weekends before moving in the mid-

1950s to Houston, where he secured employment in zydeco dance halls attended by black migrants from Louisiana. He played the large piano accordion which was more versatile and suitable for blues in many keys. The success of his *Clifton Blues* (1954, Imper.) made him the most esteemed of the zydeco musicians. He was later joined by his brother Cleveland Chenier, who played a corrugated metal 'chest washboard' in the form of a breastplate; they had a hit recording, *Louisiana Blues* (1965, Bayou), a good example of Chenier's rich patois. His eminently danceable music, such as the songs *Monifique* (1967, Arhoolie), a slow drag with a heavy beat, and *Tu le ton son ton* (c1970, Arhoolie), had wide appeal, and in the 1970s he toured extensively. *Jambalaya* (1975, Arhoolie), made in Montreux, Louisiana, demonstrated the buoyant, jazz-influenced playing of his later style, and elaborate guitar work by Paul Senegal. The essence of his work and his improvisational ability was captured in the film *Hot Pepper* (1973). In 1979 ill-health curtailed his playing for a while, but he then resumed an active concert and recording career. He received a National Heritage Fellowship from the National Endowment for the Arts in 1984. Known as the foremost figure in zydeco music, Chenier performed blues in a manner closely related to that of urban blues, but with Cajun instrumentation and rhythm.

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PAUL OLIVER

## Chennevière, Daniel.

See [Rudhyar, Dane](#).

## Chen Peixun [Chan Pui-fang]

(b Hong Kong, 7 Dec 1921). Chinese composer. After studying music privately for a year in London (1937), he returned to Hong Kong as a music teacher. He studied in Shanghai (1939–41) then took teaching posts across China. In 1949 he became a professor of composition and orchestration at the Central Conservatory in Beijing, and in 1980 moved to a similar post in the Hong Kong Baptist College.

Chen's output includes piano solos and orchestral works. His Symphony no.2 'Qingming ji', commemorating those who perished in the Cultural Revolution, received a prize in a national contest in 1981. A representative example of modern Chinese symphonic writing, its colourfully orchestrated pentatonic themes create a picturesque image reminiscent of film music, and there are echoes of the French Impressionist style current during Chen's youth and of the folk-inflected style of Bartók. Chen has also done much to encourage the use of Cantonese folktunes in the composition of art music, and several of his arrangements of these have achieved considerable popularity in China.

#### WORKS

(selective list)

Orch: Sym. no.1; Sym. no.2 'Qingming ji' [Qingming Sacrifice], 1981; Fantasy Ov. 'Wang Zhaojun', c1982; 2 sym. poems

Pf solos on Cantonese folk tunes: Hantian lei [Thunder in a Time of Drought], c1952; Pinghu qiuyue [Autumn Moon on the Calm Lake], 1975; many others

JONATHAN P.J. STOCK

## Chen Qigang

(b Shanghai, 28 Aug 1955). Chinese composer. He studied composition at the Central Conservatory in Beijing with Luo Zhongrong, moving in 1984 to Paris to study with Malec, Baliff, Jolas, Castérède and, most influentially, Messiaen, who became a staunch supporter of his music. He obtained the doctorate in musicology at the Sorbonne (1989) and remained in Paris to work independently as a composer.

While not wanting to be labelled a Chinese composer, he has grown almost imperceptibly closer to the cultural traditions of his native country. Messiaen has praised his works for their harmonious stylistic union of Western and Asian musical ideas. Chen's early works possess a distinct French flavour, notably in the delicacy of their instrumentation. His Western examples range from Fauré and Debussy to Messiaen and Ligeti. In *Yuan* (1988), one of his most powerful scores, Chen has sought to recreate the pensive melos and timbral finesse of his early chamber pieces on the larger canvas of the symphony orchestra. He has further explored this direction in *Lumières de Guangling* (1989) and in his best-known work, *Poème Lyrique* (1990–91) for baritone and ensemble. This work, a profound expression of the feelings caused by separation, is based on an 11th-century poem by Su Shi and draws inspiration from vocal techniques used in Chinese opera. A more extrovert style of Romanticism dominates in his oboe concerto *Extase* (1995) and in his Cello Concerto written in the same year for Yo-Yo Ma and first performed in 1998.

### WORKS

(selective list)

Orch: *Yuan*, 1988; *Rêve d'un solitaire*, tape, synth, orch, 1991–2; *Une pétale de lumière*, fl, orch, 1993–4; *Extase*, ob, orch, 1995; *Vc Conc.*, 1995

Chbr: *Le souvenir*, fl, hp, 1985; *Yi*, cl, str qt, 1986; *Danse*, ob, pf, 1987; *Voyage d'un rêve*, fl, hp, perc, str trio, 1987; *Lumières de Guangling*, ens, 1989; *Feu d'ombres*, s sax, ens, 1990–91; *Sanxiao*, 4 Chin. insts, 1995; *Conc. pour un instrument de silence*, guqin [qin], ens, 1996; *Energie spirale*, ob, perc, 1996

Vocal: *Poème lyrique*, Bar/S, ens, 1990, rev. as *Poème lyrique II*, Bar, ens, 1991

Principal publisher: Gérard Billaudot

FRANK KOUWENHOVEN

## Chen Shihui [Chen Shih-Hui]

(b Taipei, 6 Sept 1962). Taiwanese composer, active in the USA. She graduated from the National Academy of Arts in 1982 where she studied with Ma Shuilong and Hsu Tsang-houei among others. She continued her education in the USA at Northern Illinois University (MM 1985) and at Boston University (DMA 1993) with Earl Kim, Joyce McKeel, Marjorie Merryman and Bernard Rands. A great number of her works, such as her first and second string quartets (1979, 1987), *Water Ink* (1988) and *Moments* (1995) are modernist paintings in sound that do not immediately betray her Chinese origin. Where she employs Chinese traditional techniques she does so with subtlety, but to great effect. *Mime* (1988) uses vocal and percussion techniques from Chinese opera, her childrens' pieces *Little Dragonflies* (1996) make use of Taiwanese folk melodies, and the series *Fu* (1998–9) elaborates on a specific technique for the *pipa*. In the melodically charming *66 Times* (1992), Chen applies the Asian techniques of embellishment on a single sound and heterophony. Each of the movements revolves around a small number of notes and motifs which are continually reinterpreted. A similar technique is also used in her String Quartet no.3 (1998).

## WORKS

(selective list)

Orch: *Mnemosyne*, 1993; *Moments*, 1995

Vocal: *Mime*, S, hp, perc, 1988; *66 Times* (Jap. text from the *Kokinshū*), S, chbr orch/ens, 1992; *There* (R. Creeley), S, chbr ens, slides, 1996

Chbr and solo inst: Str Qt no.1, 1979; Str Qt no.2, 1987; *Water Ink*, pf, 1988; Sonata, vn, pf, 1994; *Little Dragonflies*, pf, 1996; *Here, After There*, chbr ens, 1997; Str Qt no.3, 1998; *Fu* [Ambush]: I, pipa, 1998, II, pipa, 6 insts, 1999

MSS in C.C. Liu Collection, Institute of Chinese Studies, U. of Heidelberg

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BARBARA MITTLER

## Chen Xiaoyong

(b Beijing, 13 May 1955). Chinese composer. He studied composition with Su Xia at the Central Conservatory in Beijing. His Piano Quintet (1984) led Ligeti to invite him to Hamburg, where Ligeti taught him for several years at the Musikhochschule and supported him financially. Chen's String Quartet no.1 (1986–7) was awarded a first prize in Donaueschingen in 1987. He remained in Hamburg as an independent composer after 1989, and participated in founding the Gesellschaft für Neue Musik Hamburg (1992) and a computer music studio.

Chen's music, like that of his compatriot Tan Dun, can be described as a continuous play of light and darkness, of delicate timbral shades and tiny variations in pitch. Most of his works are introvert, austere, tightly structured and fairly complex in nature, betraying a deep involvement in European music from Ligeti to Scelsi and beyond. Yet there are constant references in Chen's works to Chinese traditional music and culture. The elegant Duet for violin and *zheng* (1989) and the intriguing and folk-inflected *Circuit for zheng* (1996) stand out among a long series of chamber works in which Chen explores new instrumental sonorities and unusual playing techniques. Compositions on a more ambitious scale include *Die* (1988–92), and – one of his finest achievements – *Warp* (1994), which effectively employs Tibetan singing bowls and Chinese percussion within the orchestra.

## WORKS

(selective list)

Orch: Vn Conc., 1985; *Die*, 1988–92; *San Jie*, Chin. orch, 1990–91; *Warp*, orch/large ens, 1994

Chbr and solo inst: Pf Qnt, 1984; Str Qt no.1, 1986–7; Str Trio, 1987–8; Duet, vn, zheng, 1989; *Diary*, pf, 1996; *Evapora*, fl, ob, vn, vc, pf, 1996; *Circuit*, zheng, 1996; Trio, sax, va, perc, 1996; *Enclosed Events*, fl, vc, pf, 1997; Trio, rec, hp, accdn, 1997; Str Qt no.2, 1997–8

Vocal: *Guan jü*, 16-pt chorus, 1987; *Yün*, S, 11 insts, 1991; *Viamorphis*, S, gui, va, 1996

FRANK KOUWENHOVEN

## Chen Yi

(b Guangzhou, 4 April 1953). Chinese composer. She studied the violin and the piano as a child. Sent to the countryside as a labourer during the Cultural Revolution, she kept her violin with her, entertaining farmers with melodies from 'revolutionary operas' condoned by the Gang of Four and practising Western repertory when she was alone. After returning home at the age of 17, she served as leader and composer for the local Beijing opera troupe. She studied composition with Wu Zuqiang and visiting professor Alexander Goehr at the Central Conservatory in Beijing when it reopened in 1977. In 1986 she continued her studies with Chou Wen-chung, Mario Davidovsky and others at Columbia University (DMA 1993). Upon completion of the doctorate, she served as composer-in-residence for the Women's PO, Chanticleer and the Aptos Creative Arts Program, San Francisco. After teaching at the Peabody Conservatory (1996–8), she accepted an endowed professorship at the University of Missouri, Kansas City. Her honours have included awards from the Guggenheim, Ford, Rockefeller, Alpert, Fromm and Koussevitzky foundations, and the American Academy and Institute of Arts and Letters. She is the subject of video documentaries produced by the International Society for Contemporary Music (1989) and Taiwan Public Television (1991). Her husband, Zhou Long, is also a composer.

Chen's music combines Western compositional techniques with elements of Chinese musical tradition. *Duo Ye* no.2 (1987), her first mature large-scale orchestral composition, explores Chinese pentatonic tonalities within a

Modernist idiom, displaying a masterful control of form and content, and a rich palette of dramatic and expressive orchestral colours. The *Chinese Myths Cantata* (1996) for male voices, Chinese instrumental quartet (*zheng, erhu, pipa, yangqin*) and orchestra, originates from three mythical stories (Pan Go, Nü Wa, and the Weaving Maid and Cowherd); the music attains a harmonious mixture of Chinese and Western instrumental colours, as well as exhibiting a firm grasp of multi-movement form and a keen sense of theatricality. Chen has also composed for traditional Chinese instruments. *The Points* for *pipa* solo (1991) translates the art of Chinese calligraphy into musical gestures.

## WORKS

(selective list)

Orch: Xian shi [String Poem], va, orch, 1983; Duo Ye, chbr orch, 1985 [arr. of pf work]; 2 Sets of Wind and Perc Insts, 1986; Sprout (Meng), str, 1986; Sym. no.1, 1986; Duo Ye no.2, 1987; Ov., Chin. orch, 1989; Ov. no.2, Chin. orch, 1990; Pf Conc., 1992; Pipa Rhyme, pipa, chbr orch, 1993; Sym. no.2, 1993; Ge Xu (Antiphony), chbr orch, 1994; Shuo, str, 1994; The Linear, 1995; Romance of Hsiao and Ch'in, 2 vn, str, 1995; Golden Flute, fl, orch, 1997

Vocal: 3 Poems from the Song Dynasty (Li Quingzhao, Xin Qiji, Shu Shi), SATB, 1985; As in a Dream (Li Qingzhao), S, vn, vc, 1988; A Set of Chinese Folk Songs (trad.), arr., SATB, 1994; Tang Poems (cant.), SATB, chbr orch, 1995; Chinese Myths Cantata, male vv, pipa, erhu, zheng, yangqin, orch, 1996; Spring Dreams, SATB, 1997

Chbr and solo inst: Variations on the Theme of Awariguli, pf, 1979; Str Qt, 1982; Duo Ye, pf, 1984; Yu Diao, pf, 1985; Wind Qnt, 1987; Near Distance, fl + a fl, cl + b cl, vn, vc, pf, perc, 1988; The Tide, Chin. insts, 1988; Guessing, pf, 1989; The Points, pipa, 1991; Suite, Chin. inst qnt, 1991; Sparkle, fl + pic, E♭cl, vn, vc, db, pf, 2 perc, 1992; Monologue (Impression on 'The True Story of Ah Q'), cl, 1993; Small Beijing Gong, pf, 1993; Song in Winter, (di, zheng, hpd)/(fl, zheng, pf), 1993; Fiddle Suite, Chin. fiddles, str qt, 1997; Qi, fl, vc, pf, perc, 1997; Song of the Five, str qt, 1997

Principal publisher: Presser

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**Zhou Qinru, ed.:** *Music in China*, i (1997)

JOANNA C. LEE

## Cherbuliez, Antoine-Elisée

(b Mulhouse, Alsace, 22 Aug 1888; d Zürich, 15 Oct 1964). Swiss musicologist. He came of French-Swiss family, but settled in eastern Switzerland and did most of his work in German. He first studied engineering,

taking a diploma in 1911 and a doctorate in 1914. He received his musical training at the conservatories of Zürich and Strasbourg. From 1913 to 1916 he studied with Reger at Meiningen and Jena and during 1916 he worked in Berlin with Siegfried Ochs. In 1921 he became musical director in Chur, Graubünden. The University of Zürich appointed him lecturer in 1912, honorary professor and director of the musicological seminar in 1932 and reader in 1950. From 1938 to 1948 he was president of the Schweizerischer Musikpädagogischer Verband; from 1948 onwards he served as vice-president of the International Folk Music Council.

Cherbuliez has made important contributions to Swiss musicology. His book *Die Schweiz in der deutschen Musikgeschichte* (1932) is the first comprehensive account of Swiss music history while his *Geschichte der Musikpädagogik in der Schweiz* (1944) offers a historical survey of Swiss music teaching from its beginnings to the present day. Cherbuliez investigated the musical sources of Graubünden and published some of his findings in the *Schweizerisches Jahrbuch für Musikwissenschaft* (1933) and the *Jahrbuch der Historisch-Antiquarische Gesellschaft Graubünden* (1937). He also wrote or adapted numerous biographies of composers and published many studies of musical education and theory, and questions of musical form and structure.

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- 'Musik in der deutschen und romanischen Schweiz', *Handbuch der Musikgeschichte*, ed. G. Adler (Frankfurt, 1924, 2/1930/R)
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- Geschichte der Musikpädagogik in der Schweiz* (Zürich, 1944)
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- 'Bemerkungen zu den "Haydn" Streichquartetten Mozarts und Haydns "Russischen" Streichquartetten', *MJb* 1959, 28–45
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ANDRES BRINER

# Cherbury, Lord Herbert of.

See [Herbert, Edward](#).

## Cherednichenko, Tat'yana Vasil'yevna

(b Dnepropetrovsk, Ukraine, 1 Sept 1952). Russian musicologist, cultural historian and music journalist. She studied musicology under Yu.N. Kholopov (1969–76) at the Moscow Conservatory, where she also completed her postgraduate studies. She obtained the *Kandidat* degree in philosophical sciences in 1979 and the doctorate in 1989. She taught aesthetics and the history of culture at the Moscow Conservatory from 1979 and was appointed senior lecturer in 1988 and professor in 1991. In 1993 she was made head of the department created at the conservatory to assist the post-Soviet reform in the teaching of social sciences. She has written more than 100 items on matters concerning musical aesthetics, the avant garde and post-avant garde, the history of 20th-century musical theatre and the theory of mass culture. As an expert on reconstituting literary texts, she has taken part in reconstructing a number of Russian operas including Pashkevich's *Skupoy* ('The Miser'), Borodin's *Knyaz' Igor'* ('Prince Igor') and Glinka's *Zhizn' za tsarya* ('A Life for the Tsar'). She is the author of the television series *Leksikon mirovoy kul'turi* ('A Lexicon of World Culture') and of radio broadcasts concerning issues in contemporary music.

### WRITINGS

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TAT'YANA S. KYUREGYAN

## Chéreau, Patrice

(b Lézigné, Maine-et-Loire, 2 Nov 1944). French director. The early part of his career was spent almost entirely in the spoken theatre. He was administrator of the theatre in Sartrouville, 1966–9, artistic co-director of the Théâtre de la Cité Villeurbanne, Lyons, from 1971, co-director of the Théâtre National Populaire, Paris, from 1972 to 1981, and co-director with Richard Peduzzi of the Théâtre des Amandiers, Nanterre, from 1982.

His first excursions into opera were with productions of *L'italiana in Algeri* in Spoleto (1969) and *Les contes d'Hoffmann* at the Paris Opéra (1974). But it was with his centenary production of the *Ring* at Bayreuth (1976) that he made his international reputation. His *Lulu* at the Paris Opéra in 1979 was the first staging of the complete, three-act version made by Friedrich Cerha. Other productions have included Mozart's *Lucio Silla* at La Scala in 1984, later repeated at Nanterre and Brussels; *Wozzeck* in Paris in 1992 and *Don Giovanni* at Salzburg in 1994, both conducted by Barenboim.

Chéreau's deconstructionist *Ring*, though following in the wake of radical productions by Herz and Melchinger, has already taken its place as one of the most important and influential in the history not only of Bayreuth but also of opera production generally. His conviction that the mythological setting of the *Ring* heightens rather than diminishes the social and historical dimensions of the work led him to locate the action in a chronological continuum extending from the mid-19th century to the present day. His starting-point was the context of the 19th-century industrial revolution. Thus the flowing waters of the Rhine became a hydro-electric dam, and Siegfried's forge housed a mechanical steam-hammer. The trappings of pit-wheel, power station, privileged bourgeoisie and oppressed proletariat emphasized the extent to which the work was conceived as a political allegory, but the deliberate mixing of periods, as with the costumes and weapons, betokened an attempt to integrate the contemporary and mythological spheres.

A caged woodbird and the moving of trees by conspicuous stagehands emphasized the necessary artificiality of the stage representation of nature. These and other Brechtian alienation techniques, together with a strong element of parody (as in the pantomime dragon), gave rise to an unprecedented level of humour in the staging. Indeed, it was its theatricality and the physical realization of intense emotion, ranging from the tender embraces of lovers to the brutal violence of tyrants (including Wotan), that struck home most forcibly. Gesture, posture, facial expression and movement formed an integral part of the staging and were executed with an immediacy then rare on the operatic stage.

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BARRY MILLINGTON

## Cherepnin.

See [Tcherepnin](#) family.

## Cherici [Chierici, Clerici], Sebastiano

(*b* Pistoia, 1647; *d* Pistoia, probably in 1703). Italian composer. He spent his formative years at Bologna as a pupil of G.P. Colonna and at Ferrara as a *musico suprano* in the Accademia della Morte (*I-FEc* Cl.I, 22, f.1v). Except for a brief visit to Dresden from September 1675 to March 1676 he resided at Ferrara until 1695, where he was *maestro di cappella* of the cathedral from 1670 to 1679 and of the Accademia dello Spirito Santo from at least 1672 to 1695. In 1685 he was elected to the Bolognese Accademia Filarmonica. In his op.4 (1686), dedicated to Grand Duke Ferdinando III de' Medici, he expressed a desire to return to his native Tuscany. He apparently continued to solicit a position away from Ferrara by dedicating his op.5 (1688) to Duke Francesco II d'Este of Modena and his op.6 (1695) to the Emperor Leopold I of Austria. Eventually, on 23 September 1695 the chapter of Pistoia Cathedral invited him to become *maestro di cappella*, and he held this position until 1703. He was mainly a composer of sacred music, which reveals his kinship with the composers of the Bolognese school, in whose orbit he was trained and whose compositional procedures he used, particularly in his works in the concertato style. He apparently gained some repute as a member of the prestigious Accademia Filarmonica, and his opp.2 and 4 were both reprinted, the latter twice.

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published at Bologna

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Harmonia di devoti concerti, 2–3vv, vns ad lib, bc, op.2 (1681)

Compieta concertata e breve, 3–4 solo vv, chorus, vns, insts, bc, op.3 (1686)

Motetti sagri, 2–3vv, vns ad lib, bc, op.4 (1686)

Motetti sagri, 2–3vv, vns ad lib, bc, op.6 (1695)

Motet, 1v, 1670<sup>1</sup>

2 motets, 1, 3vv, 2 vn, bc, *I-SPE*

### oratorios

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La SS annuntiata, Modena, 1684; Il trionfo della fede, Modena, 1686; Il trionfo della pace, 1688: *F-Pn*

Applausi trionfali, 1673; S Filippo Neri, 25 March 1673; Il martirio di S Agata, 1677; La passione di Gesù Christo, 1677; Le vittorie di Cristo morto e risorto, spr. 1677; La caduta d'Uria, 6 March 1678; La conversione di S Agostino, 20 March 1678; La Susanna (A. Passarelli), 25 March 1678; Il cieco nato (G. Ferri), 17 March 1679; S Sofia col martirio delle sante Fede, Speranza, e Carità sue figlie (I. Bentivoglio), 4 April 1679; Il senso abbattuto (Ferri), 1679; La conversione di S Ignazio Loiola, 1679; SS Giustina e Cipriano martiri, 1679; Il trionfo della fede (A. Donati), 22 Nov 1686, *Pn*; Il trionfo della pace, 1686; Il trionfo degli incanti amorosi, 1689; Le vittorie di Cristo morto, 1691; Il martirio di S Maurelio (G.C. Grazzini), 1693

### operas

all lost; first performed at Pistoia unless otherwise stated

Il mondo mascherato (esercizio cavalleresco, F. Berni), Ferrara, 1672; Amor, piaga ogni core (A. Donati), Ferrara, 1691; Ildegarde (Mellini), 1697; Il conte di Bacheville (F. Frosini), 1699; L'Egelinda, 1699

### secular vocal

Componimenti da camera, 2vv, bc, op.5 (Bologna, 1688)

Cant., 2vv, bc; 2 other works, perf. Ferrara, 1 in 1685: lost

### instrumental

Organ sonata, c1697<sup>8</sup>

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(Pistoia, 1913/R), 78, 114–15, 205–6

# Cherkassky, Shura

(b Odessa, 7 Oct 1909; d London, 27 Dec 1995). American pianist of Russian birth. A prodigy, he came to America in 1923, where he studied with Josef Hofmann at the Curtis Institute in Philadelphia, and in 1928 he started giving concerts. After World War II he left America to take up residence in London.

It was not until after the war that he achieved international prominence. By that time none of the great 19th-century pianists were in action, and it was suddenly realized that Cherkassky was virtually the last remaining exponent of the grand Romantic style, with his singing line, strong personality, controlled metrical fluctuations, total tonal control and strong musical personality. And, for a Romantic pianist, Cherkassky's repertory was unusual, containing as it did music by Boulez, Stockhausen, Hindemith, Ives, Ligeti and Berg. His enormous repertory also went back to Bach, Haydn and Mozart.

In his early years, his performances of the Classical composers were regarded as unstylistic; but later, thanks to studies sparked by the early music movement, Cherkassky's expressive, flexible and rhythmically free Haydn and Mozart found more sympathetic ears. In the Romantic literature it was universally agreed that he was one of a kind and, indeed, the last of his kind. His style was highly idiosyncratic, as were the styles of such great players as Rachmaninoff, Friedman and Hofmann; but it was a highly personal style based on solid musical and structural knowledge, and with a finger technique that never let him down. In an age of largely percussive playing, his sound was suave, never stressed, full of delicate applications of colour and yet big enough to encompass the sonorities of such massive works as the Tchaikovsky or Rachmaninoff concertos. And always his playing was suffused with a kind of poetry that threw new light on whatever music he played.

Cherkassky's art is well represented on records, although most of his many recordings came relatively late in his career. However, about 1926 he made his first recording, a Victor two-sided early electric ten-inch of the Beethoven *E♭* Ecossaise and his own *Prélude Pathétique*. The latter, the label assures us, was composed by Cherkassky at the age of 11. He recorded sporadically in the early days of LP, but when his career took off a flood of discs ensued, many of them live recordings. By the time of his death he had recorded a substantial part of his immense repertory.

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HAROLD C. SCHONBERG

# Cherll, Giovanni Gasparo.

See Kerll, Johann Caspar.

# Cherney, Brian

(b Peterborough, ON, 4 Sept 1942). Canadian composer. He studied at the Royal Conservatory, Toronto and at the University of Toronto (BMus 1964, MMus 1967, PhD 1974), where his teachers included John Weinzweig. In 1966 and 1969 he attended courses at Darmstadt. He was appointed to a teaching post at McGill University in 1972. Among his honours are awards from the International Rostrum of Composers in Paris (1976, 1984), the Jules Léger Prize for new chamber music (1985), and commissions from the Société de Musique Contemporaine du Québec, the CBC, the Montreal SO, New Music America and numerous other organizations, ensembles and performers.

Cherney's music is based on a rigorously organized harmonic language and carefully planned temporal proportions. In *Seven Images for 22 Players* (1971) phrases of text, around which each section is structured, reflect compositional issues important to his style: 'Wispy fragments of yesterday', suggests the use of earlier music in later works; 'Silence echoes along dark paths', refers to the exploration of silence or stillness; 'And time rings slowly' expresses an interest in musical time. A number of other works are inspired by poets and writers such as T.S. Eliot, P.B. Shelley, Stéphane Mallarmé, R.M. Rilke, August Strindberg and Heinrich Böll. His music from the 1980s reflects the influence of Debussy in its sensitivity to timbre.

## WORKS

(selective list)

Orch: Vn Conc., 1963; Variations, 1967; 6 Miniatures, ob, str, 1968; 7 Images for 22 Players (Cherney), 1971; Chbr Conc., va, 10 insts, 1974; Adieux, 1980; In the Stillness Between, band, 1982; Into the Distant Stillness, 1984; Illuminations, 1987; Ob Conc., 1989; Et j'entends la nuit qui chanten dans les cloches ..., pf/cel, orch, 1990; Transfiguration, 1990; Apparitions, vc, orch, 1991; In the Stillness of Sept, eng hn, str, 1992; Et le solitude derive au fil des fleures ..., 1995

Vocal: 2 Songs, S, chbr orch, 1963; Mobile IV (Tu Fu, trans. K. Rexroth), S, orch, 1969; Eclipse (B. Henderson), S, fl + a fl + pic, perc, pf + cel, 1972; 2 Songs (P. Celan), S, pf, 1996

Chbr: Qnt, a sax, str qt, 1962; Interlude and Variations, wind qnt, 1965; Wind Qnt, 1965; Str Qt no.1, 1966; 6 Miniatures, ob, pf, 1968; Kontakion (Quiet Music), 11 insts, 1969; Str Qt no.2, 1970; Notturmo, wind qnt, pf, 1974; Str Trio, 1976; Group Portrait with Pf, wind qnt, 1978; Triolet, fl, bn, hp, 1980; Beyond the Seventh Palace, va, perc, 1982; Gan Eden, vn, pf, 1983; River of Fire, ob d'amore, hp, 1983; Accord, ob, vc, accdn, 1985; Str Qt no.3, 1985; In Stillness Ascending, va, pf, 1986; In the Stillness of the Summer Wind, ob, str qt, 1987; Dunkle Stimmen ... am Rande der Nacht, va, vc, db, 1988; Le fil d'Ariane, gui, perc, 1988; Doppelgänger, 2 fl, 1991; Die klingende Zeit, fl, cl, pf, 2 perc, vn, va, vc, 1993–4; Like Ghosts from an Enchanter fleeing, vc, pf, 1993; Str Qt no.4, 1994; Echoes in the Memory, b cl, vc, pf, 1997

Solo inst: Mobile II, vc, 1968; Mobile IIIa, ob, 1970; Tangents I, vc, 1975; Tangents II, ob, 1976; 7 Miniatures in the Form of a Mobile, va, 1978; Etudes, ob, 1979; Epitaph, eng hn, 1986; Shekhinah, va, 1988; Doppelgänger, fl, 1992; In the Stillness of Eden, vn, 1992; Music for a Solitary Cellist, 1993; In the Great Museum of our Memory, b ob, 1994

Kbd (pf, unless otherwise stated): Dans le crépuscule du souvenir, 1977–80; Gothic Scenes and Interludes, org, 1983–87; In the Stillness of Autumn, 1983; Déploration, hpd, 1988; Quelque fois, à l'ombre de la nuit ... au lointain ... 1991–2; Tombeau, 1996

Principal publishers: Doberman, Jaymar, Waterloo, Iroquois

BRUCE MATHER

## Chernov, Vladimir

(*b* Caucasus, 22 Sept 1953). Russian baritone. In 1983, after studies at the Moscow Conservatory and Accademia della Scala, he joined the Kirov Opera. A prizewinner at the Glinka (1981) and Tchaikovsky (1983) competitions, and a finalist in the Voci Verdiane Concorso in Busseto (1983), he appeared at Covent Garden with the Kirov in 1987. In 1989 and 1990 he made auspicious débuts in Boston (Marcello), Los Angeles (his first Posa), Seattle (Andrey Bolkonsky in *War and Peace*), Glasgow (Don Carlo in *La forza del destino*), Rome (Miller in *Luisa Miller*) and returned to Covent Garden as Rossini's Figaro. In the 1990–91 season he made débuts at the Metropolitan Opera (Miller) and San Francisco (Ezio in *Attila*), and very quickly he became one of the most active Russian baritones in the West. Successes in other major centres include Ford at Salzburg, Rossini's Figaro in Brussels and Buenos Aires, Anckarstroem (*Un ballo in maschera*) in Chicago and Berlin, and Simon Boccanegra in Paris; he is a regular at the Met in Verdi, including such parts as Luna and Stankar (*Stiffelio*, 1993), and was a linchpin of Covent Garden's Verdi Festival, with appearances as Francesco Foscari (1995), Giacomo (*Giovanna d'Arco*, 1996) and Belfiore (*Un giorno di regno*, 1999, in concert). Chernov has sung in other major houses and festivals including Munich, Hamburg, Vienna, Bologna, Verona, Orange, Zürich, Barcelona and Mexico City, and further roles have included Yeletsy, Yevgeny Onegin, Germont, Enrico, Zurga, Guglielmo (*Le villi*), Alphonse (*La favorite*) and Filippo Maria Visconti (*Beatrice di Tenda*). His recordings include Yeletsy and many of his Verdi roles. He combines a charismatic stage presence with a beautiful, deeply expressive tone quality that has also made him much sought after as a recitalist.

JOHN ALLISON

## Chéron, André

(*b* Paris, bap. 6 Feb 1695; *d* Paris, bur. 7 Oct 1766). French organist, harpsichordist, conductor and composer. Born into a family of musicians and instrument makers, he studied from 1702 under Nicolas Bernier as a choirboy at the Ste Chapelle, where in 1713 he assumed the duties of auxiliary organist. Around 1729 he was in the entourage of the wealthy patron of the arts, Bonnier de la Mosson, to whom his opp.1 and 2 were dedicated. Serving in the same Parisian household was Jean-Marie Leclair *l'aîné* who, although only two years Chéron's junior and already internationally known, studied harmony and counterpoint with him. A decade later Leclair, with his op.7 violin

concertos, acknowledged his debt in a warm letter of dedication to Chéron in which he stated that, 'all the world knows that I am your pupil ... If some beauties are found here, I owe them to the learned lessons that I received from you'.

Chéron joined the Paris Opéra in 1734 as harpsichordist, and five years later was promoted to *batteur de mesure*, replacing Rebel. To his conducting duties were added in 1750 those of *maître de chant* of the Opéra, culminating in the position of *inspecteur de l'Opéra*. His regime saw such important premières as Leclair's *Scylla et Glaucus* (1746), Rameau's *Zoroastre* (1749) and *Les Paladins* (1760), Pergolesi's *La serva padrona* and *Il maestro di musica* (both 1753), and Rousseau's *Le devin du village* (1753).

Chéron also appeared frequently playing the harpsichord or organ continuo at the Concert Spirituel and at court. In both places his motets or sacred cantatas for solo voices and orchestra, with or without chorus, enjoyed favour for more than a quarter of a century; they were also well known in the French provinces. His music is of a conservative cast, following Lully for theatre music, Corelli and Couperin for instrumental music, and Lalande and Campra (Chéron's godfather) for sacred music. His instrumental compositions, of minor importance, survive, while his motets, of historical significance, are lost.

## WORKS

Sonates en trio, 2 fl/vn/ob, bc, op.1 (Paris, 1727)

Sonates en duo et en trio, fl, vn, bc, op.2 (Paris, 1729/R)

A military ballet in the tragedy Télégone, 1735, lost

Over 24 motets (sacred cants.), lost

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*Brenet*C

*La Laurencie*EF

**M. Pincherle:** *Jean-Marie Leclair l'aîné* (Paris, 1952/R)

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NEAL ZASLAW

## Cheroubikon [Cherubic Hymn].

The offertory chant in the Byzantine Divine Liturgy. Introduced into the liturgy in the 6th century by the Emperor Justin II, it is sung at the beginning of the Liturgy of the Faithful (after the Dismissal of the Catechumens) and accompanies the Great Entrance when the Holy Gifts are transferred in procession from the *prosthēsis* (table of 'preparation') to the altar. For ordinary use the text begins 'Hoi ta cheroubim mystikōs' ('We who mystically represent the Cherubim'), but during Great Lent and Holy Week other texts are used: 'Nyn hai dynameis tōn ouranōn' ('Now the powers of the heavens') at the Liturgy of the Presanctified; 'Tou deipnou sou tou mystikou' ('At thy mystical supper') on Holy Thursday; and 'Sigēsatō pasa sarx' ('Let all mortal flesh be silent') on Holy Saturday.

The Cheroubikon was originally sung in simple style as an antiphon to prescribed psalm verses, but, like the Byzantine communion hymn

(*koinōnikon*), it later lost its psalmody and became an independent choral chant. The *asmatikon* transmits a single, anonymous and incomplete melismatic setting of 'Hoi ta cheroubim' in the 2nd mode plagal; the Palaeologan and later composers produced highly elaborate settings in kalophonic style (see [Kalophonic chant](#)) in all the eight modes.

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**R. Taft:** *The Great Entrance* (Rome, 1975)

DIMITRI CONOMOS

## Cherry, Don(ald Eugene)

(*b* Oklahoma City, OK, 18 Nov 1936; *d* Málaga, Spain, 19 Oct 1995). American jazz cornettist and bandleader. He is the father of the African American pop singer Neneh Cherry. He learned to play many different brass instruments and began working professionally, sometimes as a pianist rather than a brass player, in rhythm and blues groups and in a bop quartet, the Jazz Messiahs (1957), which incorporated Ornette Coleman's compositions into its repertory. Cherry rose to prominence as a member of Coleman's groups and played a pocket cornet (calling it a pocket trumpet) on the leader's first seven albums, including *The Shape of Jazz to Come* (1959, Atl.) and *Free Jazz* (1960, Atl.). After leaving Coleman, Cherry worked with Sonny Rollins (1962–3), touring Europe. In 1963–4, with Archie Shepp and John Tchicai, he was a leader of the New York Contemporary Five, and in 1964 he joined Albert Ayler, touring Europe with both ensembles. In Paris in 1965 he formed a group that recorded his most widely praised albums, *Complete Communion* (1965, BN) and *Symphony for Improvisers* (1966, BN). While pursuing a nomadic life in Europe, Cherry organized an orchestral concert in Berlin (recorded as *Eternal Rhythm*, 1968, Saba MPS), which pioneered the incorporation of non-Western instruments and musical procedures into a jazz context.

After teaching at Dartmouth College in 1970, Cherry was based in Sweden for 15 years, while performing and studying informally throughout Europe and the Middle East. In the late 1970s and early 80s he worked with Lou Reed, the cooperative trio Codona, in which he played several instruments and vocalized, and the band Old and New Dreams (with Coleman's former sidemen). In the mid-1980s he joined an all-star band, the Leaders, and formed his own quintet, Nu. He had been based in New York from 1985 but in 1989 moved to the San Francisco Bay area, where he performed with Peter Apfelbaum's Hieroglyphics Ensemble and founded the Multikulti orchestra and quartet, which toured America, Europe and Japan.

Cherry was one of the most important free jazz musicians. His intentionally 'sloppy' approach to the cornet, and his kaleidoscopic sense for producing ever-changing shades of tone and note placement, fitted perfectly with Coleman's approach, as together they presented an intriguing heterophonic alternative to that which prevailed in the bop style and its derivatives. Later, in

his own bands, Cherry demonstrated a brilliant control of motivically linked improvisation.

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BARRY KERNFELD

## Cherubic Hymn.

See [Cheroubikon](#).

## Cherubini, Luigi (Carlo Zanobi Salvatore Maria)

(*b* Florence, 8/14 Sept 1760; *d* Paris, 15 March 1842). Italian, composer, conductor, teacher, administrator, theorist, and music publisher, active in France. He took French citizenship, probably in 1794, and was a dominant figure in Parisian musical life for half a century. He was a successful opera composer during the Revolutionary period, and had comparable success with religious music from the beginning of the Restoration. He was made director of the Paris Conservatoire and consolidated its pre-eminent position in music education in Europe.

1. Education and early career in Italy and London (1760–86).
2. Paris: music for the stage and first affiliation with the Conservatoire (1786–1804).
3. The years of uncertainty and depression (1805–15).
4. Superintendent of the royal chapel (1815–30).
5. Director of the Conservatoire (1822–42).
6. Instrumental music.
7. Pedagogical works and other writings.
8. Reputation.

WORKS

WRITINGS

Cherubini, Luigi

### 1. Education and early career in Italy and London (1760–86).

In the biographical preface to his work catalogue, compiled in 1831, Cherubini gave 8 and 14 September as his dates of birth, but the records of the baptistery of S Giovanni state that he was born on 14 September (and baptized the following day). He was the tenth of 12 children. It has been claimed that his mother died when he was four years old (Pougin, 1881, p.321) but there is no documentary evidence to support this. He had his first music lessons at the age of six with his father, Bartolomeo Cherubini, *maestro al cembalo* at the Teatro della Pergola in Florence. From 1769 he studied composition with Bartolomeo Felici and his son Alessandro at their school, continuing after 1776 with Pietro Bizzarri and Giuseppe Castrucci. Among Cherubini's first compositions were sections of the mass set for solo voices, chorus and orchestra (1773, 1774, 1775), a cantata, *La pubblica felicità*, performed at Florence Cathedral in 1774 in honour of Duke Leopold of Tuscany (later Emperor Leopold II), and an intermezzo, *Il giocatore* (1775). The surviving works do not affirm the traditional view that compositional teaching in Florence was still in the thrall of a 'medieval, scholastic empiricism' (Picchianti). In the mass movements accentuated string figuration enlivens the score and the texts are set in a mostly homophonic, syllabic style with melismas reserved for soloists. The intermezzo demonstrates that in Florence Cherubini had already absorbed Neapolitan influences, particularly Pergolesi's model of *buffo* style consisting of fast recitative conversation, and arias or duets in which musical structure highlights the drama.

Despite having 18 works to his credit at the age of 18 and a scholarship awarded by the duke, it was through an apprenticeship with Giuseppe Sarti in Bologna and Milan between 1778 and 1781 that Cherubini felt he learnt counterpoint and the style of dramatic music. Sarti, who in those years was commissioned to write a number of operas for Florentine theatres, asked him to contribute the arias for the secondary characters. While in Bologna and Milan, Cherubini also wrote some 20 unaccompanied antiphones and litanies for four, five and six parts in the style of Palestrina, and made a foray into instrumental music with six sonatas for the harpsichord dedicated to a Florentine noble. In these two-movement sonatas (an allegro or moderato followed by a rondo in the same major key) invention remains on a motivic, mostly formulaic level, and fizzles out altogether in some sequentially treated figurations.

Between 1779 and 1784 he composed a series of mostly serious operas based on historical plots for various Italian cities, including Alessandria, Florence, Livorno, Rome and Venice. In comparison with the level of musical dramatization already achieved by Traetta and Gluck, Cherubini's scores display his facility for treating predominantly Metastasian texts in a conventional way. As was common practice at the time, he omitted writing out secco recitatives in his scores. Starting with his first opera, *Quinto Fabio* (composed in 1780), he showed a particular interest in accompanied recitative, here inspired by the setting of an *ombra* scene, for which he invented orchestral motifs with incisive rhythmic accentuation. The only

surviving aria of the main protagonist displays a complex rondò form in slow–fast tempos where pauses and interludes are imaginatively used with solo instruments. However, in the overtures and arias of these operas almost no attempt is made towards a harmonic or thematic development. His early interest in individual orchestral colouring came to the fore in the *Sinfonia* of *L'Alessandro nell'Indie* (1784) where he incorporated a slow section consisting of viola, cello and bassoon *solì* with accompanying strings; other parts of the opera feature solo instruments. Furthermore, the quotation of a musical passage in a later part of the drama enhances the opera's structure. *Lo sposo di tre e marito di nessuna* (1783), his only *opera buffa* of the time and his only commission from Venice, closely resembles Paisiello's style and, in musically parodying numinous powers, shows a sense of humour, particularly in the ensembles.

During his last years in Italy Cherubini also composed a motet, *Nemo gaudeat* (1781), and a five-part madrigal, *Ninfa crudel* (1783). Both have a basso continuo and counterpoint based on chordal harmony. According to his preface, the latter was composed following the theory of Francesco Vallotti. The musical life of Florence, where Cherubini returned between his opera commissions, was enlivened by the local and visiting nobility and, in particular, by Georg Nassau Clavering, 3rd Earl Cowper (1738–89), a wealthy English patron, who gave frequent concerts and assemblies in his villa, and to whom Cherubini dedicated two duets with two-horn accompaniment. Through Cowper, who negotiated many posts for the King's Theatre (the Italian opera house in London), Cherubini secured a contract in 1784. He was to leave Florence for good in September 1784 and joined the King's Theatre company as house composer (with Pasquale Anfossi) during a disorientating season dominated by litigation.

One of his first pieces as house composer was a pasticcio entitled *Demetrio* (1785), which consisted partly of music from his Italian operas, and featured Girolamo Crescentini and Adriana Ferrarese, the recently appointed singers at the King's Theatre. In the overture to another work written in the same year, *La finta principessa*, the first occurrence of a personal stylistic trait has been detected, namely the introduction of the main theme in one part only, to which is added the bass before the other instruments enter (Hohenemser, 1913, p.70). The opera remains in the mould of Paisiello (although without his dramatic gestures), especially in the central trio of Act 2. Cherubini also held the position of court composer, on a salary of £224 for the winter season of 1785–6, and conducted a number of concerts and operas, such as *Il marchese Tulipano* (a parody by J.A. Gourbillon of Paisiello's *Il matrimonio inaspettato*, 1789), for which he also composed six insertion arias. His own opera, *Il Giulio Sabino* (1786), was based on a two-act adaptation of the libretto which Sarti had successfully set for Venice in 1781. The resulting dramatic oddities were exacerbated by misplaced accompanied recitatives and orchestral textures. *Giulio Sabino* was performed only once, 'murdered in its birth, for want of the necessary support of capital singers in the principal parts' (BurneyH).

Cherubini had already spent the summer of 1785 in Paris. He struck up an immediate friendship with Giovanni Battista Viotti, who introduced him to the French queen, Marie Antoinette, the sister of Duke Leopold of Tuscany, and to the writers Jean François Marmontel and Jean-Pierre Claris de Florian,

who were later to become his librettists. Undoubtedly, Viotti also had a hand in securing a performance at the Concert Spirituel of Cherubini's work; the instrumental section was however criticized in the *Mercure de France* for 'incoherence of ideas' and 'little motivic interest' (Pougin, 1881, p.345). After the failure of *Giulio Sabino* Cherubini decided to leave London.

Cherubini, Luigi

## **2. Paris: music for the stage and first affiliation with the Conservatoire (1786–1804).**

From his arrival in Paris in July 1786 Cherubini was to share an apartment for the next six years with Viotti, who having just abandoned the stage at the height of his career gave weekly matinées at home. Now they both formed part of the musical circle of Marie Antoinette at Versailles and, while learning French, Cherubini composed 18 *romances* to Florian's novel *Estelle*. Upon joining the masonic Loge Olympique in 1786 he composed a cantata, *Amphion*, the introduction of which he later used for the overture to his *opéra-ballet Anacréon* (1803). Fulfilling a contract he had signed on his very first journey from Florence to England, Cherubini spent the months from October 1787 to March 1788 in Turin, composing *Ifigenia in Aulide*. This opera received a glowing report in the Paris *Calendrier musical universel* (1789) where it inevitably provoked a comparison with Gluck's version of the plot with which he had started his momentous career in Paris in 1774. Cherubini was credited with almost unheard of effects apparently due to a tighter link between drama and music. While some protagonists – and especially Ulysses – still expressed their feelings in Metastasian-style metaphors, which resulted in formulaic, highly ornamented arias, Ifigenia's gradual emergence as the sacrificial heroine and the despair of her father, Agamemnon, are translated into pathos-laden, arioso declamation enhanced by accentuated ostinato figures in the orchestra.

These compositional features developed into a personal style in *Démophon* (1788), Cherubini's first commission for the Paris Opéra. Marmontel, who since the 1770s had provided Niccolò Piccinni with a series of librettos as well as an aesthetic rationale (insisting on a periodic structure and melodic flow), radically updated Metastasio's popular version of the plot, expressing the dramatic conflicts much more aggressively. The way in which the protagonists veer between submission to and revolt against supernatural powers has made it hard for contemporary as well as later audiences to resist making comparisons with Gluck's operas – *Alceste* in particular. Building on Gluck's expressivity, Cherubini transplanted techniques of motivic development from instrumental music into several arias of *Démophon* (Knepler, 1959, p.7; Döhring, 1975, p.158). The arioso declamation of the protagonists meant that the aria's structure was determined by the orchestra, which developed and varied instrumental figures. The origins of this noticeable stylistic change have been sought in Haydn's 'Paris' symphonies (Reichardt, 96); they have also been described as an aesthetic response to the French Revolution (Knepler, 1959 p.16) and interpreted as a compositional necessity deriving from the seemingly unstructured vocal melody (Dahlhaus, 1985, p.349ff). This orchestral technique, which was simultaneously developed in Paris by Etienne Méhul in *Euphrosine, ou Le tyran corrigé* (1790), just as Mozart had independently used it in *Idomeneo* (1781) and *Le nozze di Figaro* (1786), provided the musical means for the representation of emotions as dynamic

phenomena. Still, *Démophon* was coolly received, and was eclipsed by Johann Christoph Vogel's treatment of the same topic, produced posthumously at the Opéra the following year.

With the unlimited financial backing of the king's brother, the Count of Provence, later Louis XVIII, Léonard-Alexis Autié and Viotti founded the Théâtre de Monsieur in January 1789 to bring the comic Italian repertory of Pergolesi, Paisiello, Cimarosa, Gazzaniga and others to Paris. Cherubini acted as musical director and over the next three years composed some 40 insertion arias and ensembles to the works of these composers. The company's orchestra soon gained a reputation as the best in Paris, performing without a *teneur de baton*, and Cherubini was given a contract of 2000 livres for his French opera *Lodoïska*. In January 1791 this costly assemblage of musicians and actors moved to the newly built Théâtre Feydeau. Cherubini signed a four-year contract stipulating that he would continue to compose insertion arias and ensembles for a monthly salary of 500 livres, but would also write two French operas a year for 2000 livres each, and would receive another 4000 livres for each additional opera. In the following years neither side managed to fulfil its obligations.

After the abandonment of his next opera, *Marguerite d'Anjou* (1790), on the theme of royal heroism, *Lodoïska* (1791) became his first international success. Both works reflect the gradual move of the company – and Cherubini – towards a repertory of French plays and operas with spoken dialogues. Based on a contemporary bestselling novel by Jean-Baptiste Louvet de Couvray, which was known to the Feydeau's audiences in Villemain d'Allancourt's highly successful stage adaptation, this heroic comedy was intended to provoke and mock aspirations to high pathos. The evil Dourlinski, whose musical traits later inspired Beethoven's characterization of Don Pizarro (in *Fidelio*), has imprisoned the young Lodoïska in his gloomy castle from which she is liberated not by the heroic pretensions of her lover, Floreski, but by the wit of his servant Varbel and the military might of the Tatar soldiers. Their burning of the castle at the end of the opera, a spectacle created by the stage designers Ignazio and Ilario De Gotti and the technician Boulet, had an awe-inspiring effect on Parisian audiences. To achieve the pathos demanded by the Gothic subject, Cherubini refined his orchestral technique and mixed serious and comic situations in the ensembles. Crudely speaking, he had made striking progress in fusing the traditions of Gluck and Paisiello. Such a synthesis of conflicting styles was probably unprecedented in French opera, and it provoked Fétis to date a 'revolution' in its history with *Lodoïska* (*FétisB*).

In 1792 Cherubini's success came to a halt. The Feydeau administrators had disbanded the French acting troupe after bad reviews, and they were unlucky with the other acting companies employed to fill the gap. The Italian troupe, which had provided the mainstay of the repertory, emigrated after the August insurrection and the operatic genre which Cherubini had helped introduce into France was dropped from the repertory. Ironically, as both Autié and Viotti fled to England, Cherubini was for some months a temporary director of the Théâtre Feydeau, but towards the end of 1792 he took refuge himself, staying for one year at the Chartreuse de Gaillon near Rouen, a residence owned by the theatre architect Victor Louis, and with friends in Le Havre. There he almost completed *Koukourgi*, a mock 'rescue opera' in a Chinese setting

which parodied the heroic lover of noble birth – in a much more pungent fashion than Floreski in *Lodoiška*. The story had been written by Honoré-Nicolas-Marie Duveyrier (1753–1839) who had been known since the 1780s for his political satires. At a time when Louis XVI lost more and more authority, the ridicule of a decadent ruler in *Koukourgi* could hardly have been more pertinent. Indeed Duveyrier's own imprisonment and subsequent flight to Denmark may have been the main reason why this work was not performed. While staying at the Chartreuse Cherubini also worked on his next two operas, *Eliza, ou Le voyage aux glaciers du Mont St Bernard* (1794) and *Médée* (1797).

After his return to Paris in 1794, Cherubini married Anne-Cécile Tourette (1773–1864), with whom he was to have three children. In the same year, *Eliza* was completed. The spectacular effects of an avalanche on stage and musical *couleur locale* form the backdrop for a love-smitten hero seeking suicide in the glaciers. Curiously, Cherubini first composed a tragic ending, although this was converted into a rescue by a community of selfless friars before the opera reached the stage. During 1794 Cherubini gained some much needed financial stability when he became a member of the music band of the Garde Nationale led by Bernard Sarrette, who founded the Conservatoire Nationale de Musique (3 August 1795), an institution where Cherubini, along with Gossec, Méhul, Grétry and Le Sueur, was employed as a teaching inspector. Since one of the conservatoire's tasks was to celebrate the political festivals, between 1794 and 1799 Cherubini composed at least nine hymns, odes and marches for mass choruses and bands, using special instruments (such as the buccin and tam-tam). There are no documents indicating his political views; however, he did conduct a *corps de musique* at the anniversary of the beheading of Louis XVI on 21 January 1796 (Pierre, 1894, p.42). Faced with a massive educational programme but modest resources, in the same year he over-officiously wrote to the general director of public education, Pierre Louis Ginguené, asking whether Napoleon's victorious conquest of Italy could help to bring the exceptional music library of Padre Martini in Bologna to the Conservatoire (letter of 2 July 1796).

While Cherubini contributed to the inspectors' discussions concerning the creation of elementary textbooks for the Conservatoire and began writing solfèges for pupils, he also composed *Médée* (1797). He may have received the libretto as early as 1790 and makes reference to a compositional plan in 1793. Imitating Jean-Marie-Bernard Clement's greater verisimilitude in his play based on the same story (1779), the librettist François-Benoît Hoffmann portrayed Médée as an abandoned mother who commits suicide. Jason's adulterous plans to marry Dirce are gradually destroyed by Médée, whose original hesitation (see fig.1) gives way to ruthless revenge. With immense subtlety the composer follows an overall plan in which Médée's loss of identity and abandonment to her emotions are represented without resorting to a moralizing ensemble in the finale. The acceleration of dramatic action suited Cherubini's compositional technique at the time. His apt placing of lyrical, dramatic and declamatory melodies and his developmental orchestral techniques enhanced by jagged rhythms, chromatic harmonies and motivic connections between scenes had found their ideal subject, charting the process of a protagonist falling victim to her emotions and then becoming governed by their intensity (fig.2). No other composer had shed light on crimes of passion in such an unconciliatory manner. Only in this Parisian style

of opera could the energy with which Médée pursues her goals be demonstrated as a constituent part of her character. And in Julie-Angélique Scio, Cherubini had a highly dramatic soprano-actress at his disposal, who also created roles in his other operas. Despite widespread praise in the Parisian press, the traditional ending of Médée escaping on a dragon chariot was subsequently reinstated, though without altering the score.

After Cherubini (simultaneously with Méhul) had inaugurated a genre of opera that was both dramaturgically and musically original, his style underwent a radical change. It may have been caused by a shift in Parisian taste in favour of lighter opera and could have been related to political as well as financial problems at the Théâtre Feydeau (whose director Sageret filed for bankruptcy in 1799), but it was perhaps also due to a contradiction or aporia in his compositional technique (Dean, 1982, p.36; Dahlhaus and Miller, 1999, 158ff). Despite his skill in adapting to new demands, Cherubini's three one-act comic operas (*L'hôtellerie portugaise*, *La punition*, *La prisonnière*) (1798, 1799), were unsuccessful. However, his increasing awareness of public demand triumphed in *Les deux journées* (1800) which was to remain in the international repertory for most of the 19th century. Bouilly, who had also written the original text of Beethoven's *Fidelio*, transferred the plot from the contemporary trauma of arbitrary imprisonments to the 17th century. His naive appeal to solidarity and the existence of providence is set in memorable strophic arias and chansons. Reminiscence motifs enhance the tight dramatical shape, as do the ostinato motifs and their dissonant treatment in the ensembles that dominate the last act.

The 56 performances of *Les deux journées* in its first year could not prevent the merger of the Théâtre Feydeau and the Théâtre de l'Opéra-Comique in 1801, following which Cherubini relied on his income as inspector at the Conservatoire. His attempts to become concert director in 1801 failed after just two concerts. In the same year he, together with his pupil François-Adrien Boieldieu and his colleague at the Conservatoire Louis-Emmanuel Jadin, founded the *Journal d'Apollon* to publish romances and other vocal works. In 1802 he became a partner, with Méhul, Rodolphe Kreutzer, Rode, Isouard and Boieldieu (mostly colleagues at the Conservatoire) in the Magasin de Musique, their publishing firm, which existed until 1811. In order to combat his ebbing fortunes, Cherubini had his first *opéra-ballet*, *Anacréon, ou L'amour fugitif*, staged at the Opéra in 1803. Miscalculating a certain vogue for anacreontic poetry and its playful eroticism, the work was a complete disaster which Cherubini, however, attributed to the Opéra's blind hostility to his affiliation with the Conservatoire. Instead of providing an aesthetic experience for the audience by way of intensive, meaningful action, *Anacréon* abandons dramatic time in the festivities of a banquet. Ostinato motifs acquire significance through their gestural qualities, and inventive instrumental colouring establishes the sound quality as an independent factor. This special interest in instrumental colour was more strongly developed in a successful ballet for the Opéra, *Achille à Scyros* (1804), which included music by Catel, Méhul, Haydn, Joseph Weigl and Righini. In the same year Cherubini conducted the first Parisian performance of Mozart's *Requiem*.

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### **3. The years of uncertainty and depression (1805–15).**

Cherubini's blossoming interest in Viennese music was reciprocated, as six of his operas from the previous decade, as well as operas by Méhul, Le Sueur, Devienne and other French composers, had been recently performed in Vienna to great acclaim. Abandoning a further opera project with Bouilly for fear of the Opéra's hostility, and renouncing Jouy's offer to set *La vestale*, which was passed on to Spontini, Cherubini accepted an invitation to Vienna. He travelled with his wife and youngest daughter to the Austrian capital in June 1805 in the company of Baron Peter von Braun, director of the Hofoper. Cherubini began immediately to direct his own works. He brought a diploma and a medal from the Conservatoire for Haydn, with whom he fostered an affectionate relationship and whose rumoured death earlier in 1805 he had prematurely commemorated in a *Chant sur la mort de Haydn*. He also saw the première of Beethoven's *Fidelio* on 20 November 1805, a week after Napoleon's conquest of the city brought its musical life to a standstill, and he possibly advised Beethoven on how to improve the treatment of the voices (Beethoven owned scores of *Médée* and later, *Faniska*). Napoleon ordered Cherubini to organise and conduct a dozen concerts at his residences in Schönbrunn and Vienna, expressing his wish that Cherubini should return to Paris.

Because of time constraints in Vienna, he only composed *Faniska* (1806), based on a *mélodrame* by Pixérécourt. Although the plot closely resembles *Lodoïska*, the score reflects Cherubini's technical development, notably in the trimmed links between vocal and orchestral parts, the increased variety of vocal and instrumental forms (including a canon) and the search for a Polish tone. With the score of Hummel's *Fantasie* op.18 in his luggage, Cherubini returned to Paris in April 1806. He fell into a severe depression which had manifested itself already in 1801–2 and was to recur at intervals throughout the rest of his life. It crippled his writing for two years, during which he developed an interest in botany, assembled a herbarium, and took to painting cards and fantastic objects. After a long stay at the château of the Prince of Chimay in 1808 and 1809, a request for a mass-setting for the local church reawakened his interest in composition. This large-scale mass (in F major) received at first only a private performance in the prince's Parisian residence, although it was published in 1810 by the Magasin de Musique.

In 1809, Cherubini's *Pimmalione*, with the castrato Crescentini in the title role, was performed for the private entertainment of Napoleon. He also wrote ceremonial works for Napoleon's marriage ceremony with Marie-Louise of Austria in 1810, and for the birth of their son in 1811. If Napoleon's dislike of Cherubini's music had indeed impeded his career during the previous decade, as many biographers since Fétis have stated, he may have regained the emperor's favour by submitting to his musical demands. The plot's artificiality, and the string-dominated orchestra simply supporting a mellifluous vocal line, appear curiously out of date, although the opera features an early example of a *preghiera*. Similarly, the score of *Le crescendo* (1810) harks back to the comic characterization of *Lo sposo di tre* of 1783 (Hohenemser, 1913, p.374) and, according to contemporary reports, the plot caused the bored audience to break into a crescendo of whistles. Shortly afterwards, Cherubini abandoned a new opera, *Nausikaa*, and in 1811 composed a mass (D minor), even larger in scale than Beethoven's *Missa Solemnis*. The mass may have been written with some urgency, for contemporary letters show that Cherubini had grounds to believe that he might become Haydn's successor at

the Esterházy court, but the prince appears to have renounced any verbal agreement.

Cherubini spent most of 1812 composing *Les abencérages*, the première of which in April 1813 was attended by Napoleon. In this early orientalist opera, which was removed to the late 15th century, the ideal image of an altruistic, Christian Spanish soldier overcoming the barbaric practices and nefarious infighting of muslim families soon became hard to reconcile with contemporary political realities, when a Spanish uprising supported by English troops forced France to abandon the Iberian peninsula in May–June 1813. But Cherubini's small international success may have been due to the spectacular tableaux, complemented by an ingenious display of instrumental colouring, which seriously delayed the dramatic action. In its structure that anticipated grand opera, Cherubini's symphonic technique appears at times to match the taste of Viennese composers rather than that of contemporary Parisian audiences, who criticized him for lacking a light touch.

In 1813 plans to compose new operas in Naples and Milan came to nothing, probably because of Cherubini's high financial demands and delicate health. His wavering political position reached extremes in 1814: in February, at the command of the Napoleonic regime, he wrote morale-boosting music for the Garde Nationale and contributed to a *pièce de circonstance*, *Bayard à Mezières*; in May he wrote for the victorious Prussians; then in July and August he composed cantatas for the returning Bourbon king, Louis XVIII, who in December nominated him superintendent of the royal chapel and made him Chevalier of the Légion d'Honneur. Meanwhile in London, at the instigation of Clementi and Viotti, the Royal Society commissioned a symphony, an overture and an Italian vocal piece from Cherubini for £200. Only days after Cherubini arrived in London, Napoleon began his short return to power on 1 March 1815. An offer from the Prussian king to become *maître de chapelle* in Berlin, which would include compositional, conducting and teaching duties at the planned new conservatory, was put on hold by Cherubini as he had recently received the equivalent position from Louis XVIII. Hopes for a London performance of *Eliza*, the financial purpose of his trip, did not materialize, and Cherubini succumbed to a new bout of depression (letter of 7 April 1815). In May 1815 he was elected (in his absence) member of the Institut de France.

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#### **4. Superintendent of the royal chapel (1815–30).**

After the final abdication of Napoleon in June 1815, Cherubini contributed two *chants de circonstance* to festivities marking the second return of Louis XVIII. As the budget of the Conservatoire was reduced from 200,000 francs in 1810 to 80,000 francs in 1816, and 31 of its professors were dismissed in a politically motivated purge (Devriès-Lesure, 45), Cherubini was demoted to a professorship in composition. However, his new position as superintendent of the royal chapel, which he shared with Le Sueur and was to retain from 1816 until its dissolution by Louis-Philippe in 1830, gave Cherubini a much needed financial boost (his annual income rose to 14,000 francs) (Pougin, 1882, p.234) and perhaps some spiritual stability.

Even though his masses written in the 1770s diverged strongly from Palestrina's style, Cherubini demonstrated his strong interest in the

polyphonic tradition by transcribing a number of compositions by Palestrina, Marcello, Handel, Pergolesi, Jommelli and other authors. The only period in his entire career when he composed no religious music was from 1790 to 1806. However, in 1806 he completed an eight-part *Credo a cappella* for two choruses which, according to his own catalogue, he had already begun in 1778 while studying with Sarti. Its final massive fugue, which deviates distinctly from the earlier sections, shows Cherubini as a complete master of contrapuntal technique. This fugue was first published in his *Cours de contrepoint et de fugue* (1835) with detailed commentaries.

Between 1816 and 1822 he composed religious music almost exclusively. These settings had a tighter structure than his masses of 1809 and 1811 as they were required to be no longer than the spoken prayers (*FétisB*). Thus, he mostly set individual mass movements or sections of movements, motets, Marian and other prayers which were used interchangeably in the services. For the anniversary of the execution of Louis XVI on 21 January 1817 he wrote his first Requiem (C minor) which, contrary to his usual practice, had no soloists. He created a sombre tone from the beginning by reducing the orchestra in the Introitus and Kyrie to lower strings and lower winds, and by setting their parts often in parallel motion to the voices, but his request for extra cellos and double basses for the first performance was rejected (letter of 9 January 1817). He used a tam-tam in the Dies Irae, but he reserved perhaps the most astonishing effect for the Agnus Dei, in which an ostinato accompanies a monotone recitation of the text.

In 1819 he was given the task of writing the Mass (G major) for the coronation of Louis XVIII, which in fact was never performed because the King considered the restoration process too fragile to risk displaying monarchical pomp. He also composed a three-part Mass (A major) for the coronation of Charles X, which was performed in 1825. In these two masses Cherubini seems intentionally to have avoided some of the more refined contrapuntal techniques so ostensibly displayed in his *Credo* of 1806. More noticeably, he omitted syncopation almost entirely so that the bar-structure and regular metre were preserved. Orchestral figures and motifs rarely exceed the length of a bar so that a much lighter, march-like tone comes to the fore in staccato passages. The vocal parts are usually bound into a homophonic structure and symmetric periods with a rich orchestration either imitating the voices or executing diminished ostinatos. Many general pauses enhance the lucid texture, as do distinct contrasts between the sections. Words and phrases of the Ordinary are repeated out of context, enabling the recapitulation of musical material (e.g. in the Gloria of the G major Mass) or the increase of sequential phrasing (e.g. in the *Credo* of the A major Mass). Similarly, the same music is reused in different text sections. Independent instrumental motifs occasionally play an equal role in the compositional structure (e.g. in the Agnus Dei of the G major Mass), where they immediately increase the musical effect. Most of these devices clearly enhance the overall musical unity and communicate the religious message. However, some chromatic crescendo passages on an orchestral pedal followed by a drawn out cadence and a recitative-style section are reminiscent of operatic scenes.

In 1834 the archbishop of Paris objected to the performance of the C minor Requiem at Boieldieu's funeral, as it included women's voices. Overcoming this criticism in a way that was highly characteristic, Cherubini resolved in

1836 to compose a second Requiem (D minor) for a male chorus and orchestra. It was first performed at the Conservatoire in 1838, and later at his own funeral. With the exception of a few traditionally forceful sections (such as the Dies Irae and Sanctus) Cherubini used the orchestra more sparingly than in his C minor Requiem. In search of an archaic effect, the Graduale and Pie Jesu are written *a cappella*, while the Agnus Dei has a section in which the text is recited on a monotone. Such conscious reductions of musical means render the sound bare and exhausted. As his sequential development of phrases leads uncompromisingly into harmonically remote areas, the most startling dissonances occur when praying with 'a heart as contrite as ashes'. Although there is a sense of drama when a section seems to act out a conflict between major and minor keys (as in the Hostias et Preces or the Agnus Dei), the effort to sustain hope is overcome by gloomy resignation. Cherubini's attitude to grief in the D minor Requiem is an illuminating contrast to that of Berlioz in his Requiem (1837).

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### **5. Director of the Conservatoire (1822–42).**

Despite his compositional duties at the royal chapel and his teaching responsibilities at the Conservatoire (which in 1816 had been renamed the Ecole Royale de Musique et de Déclamation) Cherubini attempted unsuccessfully to become director of the Opéra in 1819. This led to tensions with Viotti, who was to hold this position until 1822, the year when Cherubini was finally appointed *directeur* of the Conservatoire with a salary of 8,000 francs (professors usually received salaries between 700 and 3,000 francs, see Devriès-Lesure, 52). He did not succeed in restoring its original name of 'Conservatoire' until 1831. During his tenure Cherubini was under the authority of three kings and seven ministers whose attitudes ranged from total support to petty interference. However, he had total control of the administration, teaching and house rules, supervising their execution down to the last detail, as famously recounted in Berlioz's *Mémoires*.

Since the quality of teaching and administration was in disarray on his arrival, he contributed to four reorganisations of the institution in 1822, 1827, 1828 and 1841. One of Cherubini's first measures was to make all students sit an examination; their number was then reduced by a third to 317 students, of which a third were female. In particular, the number of piano students was reduced from 73 to 30 as Cherubini considered Paris to be 'teeming with pianists' of little prosperity (Devriès-Lesure, 69). By 1840 the overall number of students had risen again to 416, half of which were women.

As his superiors and the public were particularly unhappy about the quality of singing at Parisian theatres, Cherubini immediately reopened the boarding house at the Conservatoire for the training of male and female singers, although in 1826 he closed the women's department as it was 'a constant source of trouble and disagreement' (Devriès-Lesure, 83). Against Cherubini's will, Rossini was appointed general inspector of singing in 1826. A major shake-up of personnel occurred in the following year, when the minister sent five existing professors of singing into early retirement to be substituted by three Italian professors, in the belief that only Italian methods could stave off the decline of French singing. Yet Cherubini, who also faced stiff competition from Choron's Institution Royale de Musique Classique et

Religieuse, wanted to retain a diversity of teaching methods. His own proposals for vocal teaching, summarized in *Idées sur quelques articles du projet de règlement relatif aux classes de chant de l'École royale de musique (F–Pan)*, were accepted from 1828 onwards (Devriès-Lesure, 80). Separate classes for speech, sight-reading and lyrical declamation were created, and later a distinction was introduced between classes for *opéra* and *opéra comique*.

In 1824 Cherubini resisted the ministerial appointment of Habeneck as honorary director of the Conservatoire (which thus became a purely advisory role), despite having previously proposed him as a member of the teaching committee, and despite supporting his promotion as professor of violin in 1825. In 1828 Habeneck founded the Société des Concerts du Conservatoire, and Cherubini was made honorary president. It quickly became renowned for its performances of Beethoven's symphonies and considerably increased Cherubini's own prestige. This foundation had grown out of the annual public performances of students in preparation for their musical career when the Conservatoire's teachers joined their students on the platform.

During Cherubini's tenure classes were created for harp (1825 for men and 1835 for women), double bass (1827), valve horn (1832), trumpet (1833) and trombone (1836), but female students had no access to classes for composition, violin, cello, double bass or wind instruments. He instigated a system of prizes for the end of every year and in 1827 made available 1200 francs to be shared between seven winners. He used his power to find professional engagements for students and, in 1832, succeeded in creating a pension fund for the Conservatoire's employees. To increase the supply of gifted students he instigated the creation of Conservatoire branches in Lille, Toulouse and Marseilles and had a number of *auditeurs* enrolled who were entitled to their own lessons if one of the ordinary students was absent. He resigned on 4 February 1842 because, among other things, he could not persuade the minister to exclude foreign students from certain classes and prizes. Three days later he was made Commander of the Légion d'Honneur.

During this period he returned to opera for the last time with *Ali-Baba* in 1833. The 1000-page manuscript score was the most ambitious he ever produced. The story of a father giving away his daughter in unwanted marriage purely to satisfy his greed is set with particular attention to instrumentation, and with dialogues in recitative or arioso style rather than traditionally extensive solo numbers. Yet the ensembles were not as effectively engaging as the choruses of the people in the political and religious plots of Auber's *La muette de Portici* (1828), Rossini's *Guillaume Tell* (1829) and Meyerbeer's *Robert le diable* (1831), models of grand opera with which *Ali-Baba* was unfavourably compared. Its fairy-tale elements were more suited to *opéra comique* and the ambivalence of some of the protagonists impeded the audience's empathies. Despite a lavish production at the Paris Opéra with Habeneck conducting, Cherubini was rightly so pessimistic about it that he never attended a performance. *Ali-Baba* folded after 11 performances.

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## **6. Instrumental music.**

Just before composing his first and only symphony in 1815, Cherubini wrote his first string quartet. Perhaps he was encouraged by his colleague at the

Conservatoire, the violinist Kreutzer, and by the subscription concerts which Cherubini's student Baillot founded with his quartet ensemble in 1814, to acquaint Parisians with the works of the Viennese Classical school. However, as Cherubini's first quartet was not performed until 1826, and as his second was an arrangement of his symphony (which had had no success), with a new second movement substituted in 1829, most of his string quartets were written between 1834 and 1837. Subsequently, he completed only the first of a planned series of string quintets, so this group of chamber music, together with the D minor Requiem, represents the final section of his oeuvre. In a letter dated 8 February 1838, Cherubini declared that he had no intention of writing another symphony for he did not wish to be perceived as competing with the symphonies of Haydn, Mozart and Beethoven.

Following a critical review by Schumann published in 1838, German writers in particular tended to evaluate Cherubini's chamber music techniques in the context of the Viennese school instead of recognizing their debt to the Parisian traditions of the *quatuor concertant* and *quatuor brillant* (Finscher, 24). Thus, the first violin dominates, almost invariably introducing the thematic material, but the other parts provide a harmonic foundation or, more often, participate in establishing and developing the theme. At times a high degree of virtuosity is demanded from all performers; the quartets are thus ostensibly to be played only by a professional ensemble.

Cherubini's quartet style shares with Viennese traditions the symmetric periodicity particularly associated with Haydn. However, his style deviates from Viennese models in the juxtaposition of short themes and motifs, each of which might be developed in any part of the movement, before being contrasted with a new musical idea. The cyclical reappearance of such themes and the often clear demarcation of sections facilitates musical comprehension. Still, this multitude of ideas of uncertain status may seem overwhelming, especially as 'curtain' gestures are often followed by a fugato, a recitative section, a march, dance, arioso, cadenza, or a gesture of high pathos. As such sequential treatment usually employs chromatically consecutive steps, startling harmonic alterations are introduced – usually in the middle two instruments – yet without changes to the movements' simple harmonic structure.

The audience's surprise at being continuously confronted with new musical ideas is effectively heightened by the *imprévu* of harmonic alterations. Combined they prevent the quartets – and the audience – from falling into an all too heavy mood. The perceived lack of 'warmth' is the reverse of a noticeable avoidance of any sentimentality. While it seems appropriate, for example, to identify the *romance* character of the main theme in the Lento of Quartet no.2, it almost immediately disintegrates. The composer's experimental attitude is evident in the Scherzo of Quartet no.4, where major–minor alterations are linked with the statements of two contrasting themes, which subsequently appear in quick succession and in fragmented shape before an operatic coda. In the same movement a *fortissimo* semiquaver unison flourish over 22 bars shows the severe side of a playfulness, whose lighter features come to the fore in the thematic development of the final movement. In a similarly experimental fashion, in Quartet no.6 the openings of all the previous movements are quoted in the finale. In Quartet no.1, his most popular quartet, movements are linked thematically and by emphasizing

contrapuntal technique; its Scherzo is a 'Spanish' genre piece with refined texture and colourful instrumentation.

Cherubini's overtures to his French operas became popular concert overtures in their own right during the 19th century. He quickly replaced the Italian overture of *Ifigenia in Aulide* with the French overture from *Démophon*, both of which he composed in 1788. The musical independence and relative technical simplicity of the former stands in marked contrast to the foreboding sound of *Démophon*, for which Cherubini took Gluck as his model. For the first time he employed metrically irregular demisemi-quaver figures, which became popular during the Revolutionary period. He usually treated the main motifs of his overtures sequentially, while giving a quasi-vocal theme a subordinate role. In *Eliza*, for example, the main motif consists of two parts which are later developed separately. In *Les deux journées*, the unifying feature of the overture is a dotted rhythmic impulse, while the motivic content is much reduced. The overture to *Anacréon* introduces two themes which are subsequently combined. Cherubini's interest in specific instrumental colours which is already noticeable in his use of the horns in *Lodoïska* appears to outweigh his dramatic concerns by the time of *Anacréon*.

The instrumental music for *Médée* clearly surpasses that of the other operas, not least because Cherubini wrote introductions to all three acts. The main musical ideas of the overture consist of motifs which are brought to the listener's attention by their dynamic intensity before they are replaced by other equally powerful figurations. To capture Médée's growing obsession with violent revenge the second act is preceded by musical soul-painting spun from one motif. The first part of the third introduction omits any motivic content to demonstrate the flux of emotion in the purest possible fashion, whereas the second part is a pantomime to accompany Médée's fateful gift being delivered by her children to her rival. Thunder, imitated in the music, inspires the audience's awe.

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## 7. Pedagogical works and other writings.

While at the Conservatoire, Cherubini composed a substantial number of figured basses, canons, fugues and, particularly after his appointment as director, solfège exercises for semestrial exams and competitions. He also participated in the highly learned debate at the Conservatoire concerning the adoption of official teaching methods with which the Conservatoire hoped to overcome the idiosyncratic approaches prevalent in traditional teaching.

In 1801 he wrote a letter, with Gossec, Méhul and Martini, defending the Conservatoire's teaching against Le Sueur's public criticism and in 1802 he wrote an extensive report in support of Catel's *Traité d'harmonie* (1802). In these years he also collaborated on teaching manuals published by Gossec, and wrote a substantial evaluation of the oeuvre of Méhul (who in the last decade of his life lived with Cherubini's sister-in-law); his discussion of their stylistically similar operas of the 1790s can be read in part as a criticism of his own style.

Yet Cherubini's main theoretical contribution to the Conservatoire's teaching was his *Cours de contrepoint et de fugue* (1835). He defined his theory as 'modern strict counterpoint', that is to say, its basis was, firstly, the aeolian

and ionian mode, representing the minor and major scale rather than the multitude of Medieval and Renaissance modes, and, secondly, the highly restrictive rules of vocal polyphony prescribed by some 16th-century theorists. Modelled on Fux's species counterpoint, the treatise presented a series of primarily technical exercises in voice leading, in which the rules on dissonances became progressively flexible to assimilate existing modern compositional techniques. Through Cherubini this understanding of counterpoint, which had been developed in the Italian tradition of Sarti and Martini, became the official counterpoint theory in 19th-century France (Groth, 81).

[Cherubini, Luigi](#)

## **8. Reputation.**

When reading Cherubini's early scores (which he kept from view during his lifetime), his student Fromental Halévy commented that 'nothing indicated the genius which was to reveal itself later' (Pougin, 1881, p.323). Totally involved from an early age in the world of Italian music, Cherubini profited immensely from moving abroad. He first absorbed the compositional techniques of Parisian opera (Gluck, Piccinni, Grétry, Méhul and others), and then studied the Viennese Classical school and, after the turn of the century, Renaissance polyphony. He developed an independent style based on these models in his church music, which was highly influential during the 19th century, and in his string quartets, which remained mostly unknown. Over the last 20 years of his long, active life he proved to be a highly efficient administrator who gave the Conservatoire a sense of stability and a European reputation.

However, reception history demonstrates the negative aspect of his international career: Cherubini did not fit into the national schools which during most of the 19th and 20th centuries have been seen as boundaries in the work of conductors, orchestras, scholars, governments and patrons. His oeuvre 'lacks national identity' (Della Croce, i, 18). That the relevant countries did not compete in taking responsibility for his work is illustrated glaringly by the fate of his immense autograph collection which was eventually bought for the Berlin State Library in 1878 by the German government, encouraged by a glowing report from the Bach specialist Spitta and the support of Joseph Joachim. While printed copies of his works were scattered across Europe, the majority were left unpublished, and attempts to compile a collected edition were unsuccessful, largely because his oeuvre gradually dropped out of the repertory. During World War II the autograph collection was moved out of Berlin and remained partly inaccessible until the end of the Cold War.

In the 20th century the Viennese Classical school was still the paradigm for the evaluation of 19th-century composers, and Cherubini scholars have often felt compelled to praise defiantly the musical values of a composer to whom very few wished to listen. They invariably remind their readers that between 1817 and 1823 Beethoven repeatedly called Cherubini the greatest living composer and that Brahms considered *Médée* the epitome of dramatic music, as if the praises of the great could still sway the taste of the many. Arthur Pougin's study from 1881–2 was based on the most thorough knowledge of historical sources, while Hohenemser's book of 1913 was written with the most complete knowledge of the scores. However, it has been independent-minded musicians such as Toscanini, the circle around the Maggio Musicale

Fiorentino in the 1950s (including Callas), the Melos Quartet and Muti who have stimulated interest in Cherubini's oeuvre over the last 50 years.

No other composer at the end of the 18th century (except perhaps Méhul) dared to impress upon the audience the dark side of human emotion so radically. The compositional complexity reached by the time of writing *Médée* was succeeded partly by Cherubini's return to a simpler style, evidenced by his life-long predisposition for *romances*, and partly by his development of contrapuntal techniques in his religious music and string quartets. His life and work under a succession of regimes present one of the earliest historical cases for studying music as a field of conflict between an unquenchable search for self-expression and the duties imposed by state employment. Constant demands from the king's chapel, for example, resulted in his often combining new material with old. A very different work concept emerges from that associated with Viennese composers.

Once Cherubini had settled in Paris, his career soon became dominated by the quickly changing musical demands that accompanied the political developments following the Revolution. This is reflected in the large number of abandoned projects during the 1790s. He survived the political upheavals probably because of his versatility, for example, he conducted music for the celebration of the beheading of Louis XVI in 1796 and wrote the C minor Requiem for his memorial service in 1817. However, the concern for the welfare of his staff at the Conservatoire shows a sense of responsibility grounded perhaps in his own experience of high inflation and loss of income during his career. Jean-Auguste-Dominique Ingres reported that when he invited Cherubini in 1841 to see his portrait, the composer looked at it for some time and left without uttering a word. The pictorial apotheosis of an artist protected by the muse Euterpe seems a far cry from the composer's real life in which, according to contemporary accounts, an obsessive pedantry was perhaps his strategy to keep *ennui* at bay. Still, composing may indeed have been his salvation, for a little later he sent Ingres a canon, 'O Ingres amabile', which was to be Cherubini's last work.

[Cherubini, Luigi](#)

## WORKS

Editions:*L. Cherubini: musique religieuse*, ed. S. Cherubini (Paris, 1867) [vocal score unless otherwise stated] [C]*L. Cherubini: opere postume* (Milan, 1884) [vocal score unless otherwise stated] [O]*Musique des fêtes et cérémonies de la Révolution française*, ed. C. Pierre (Paris, 1899) [all vocal score] [P]

printed works published in Paris unless otherwise stated; modern editions of many works published by Boccaccini & Spada (Rome) and Surini Zerboni (Milan)

† **not in Cherubini's autograph catalogue**

[stage](#)

[masses](#)

[smaller sacred](#)

[cantatas and ceremonial works](#)

other vocal

instrumental

pedagogical works

Cherubini, Luigi: Works

**stage**

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Title	Genre, acts	Libretto	First performance
Amore artigiano	int		Fiesole, S Domenico, 22 Oct 1773
Remarks and sources : lost			
Il giocatore	int		Florence, 1775
Publication : vs (Florence, 1980)			
Remarks and sources : <i>F-Pn</i>			
untitled int			Florence, Serviti, 16 Feb 1778
Remarks and sources : not listed in autograph catalogue			
Il Quinto Fabio	os, 3	A. Zeno	Alessandria, Paglia, 1780
Remarks and sources : <i>PL-K*</i> (3 arias)			
Armida abbandonata	os, 3	B. Vitturi, after J. Durandi, F. De Rogatis and T. Tasso: <i>Gerusalemme e liberata</i>	Florence, Pergola, 25 Jan 1782
Remarks and sources : <i>B-Bc*, I-Fc*</i>			

Adriano in Siria	os, 3	P. Metastasio	Livorno, Armeni, 16 April 1782
Remarks and sources : <i>PL-Kj*</i> (Acts 1, 2, frags. of 3)			
Mesenzio, re d'Etruria	os, 3	F. Casorri	Florence, Pergola, 8 Sept 1782
Remarks and sources : <i>PL-Kj*</i>			
Il Quinto Fabio	os, 3	Zeno	Rome, Argentina, Jan 1783
Publication : aria, 1v, orch, <i>Journal d'ariettes italiennes</i> (1786)			
Remarks and sources : <i>PL-Kj*</i> ; aria, S, orch, <i>I-Mc*</i> ; aria <i>F-Pc</i>			
Lo sposo di tre e marito di nessuna	ob, 2	F. Livigni	Venice, S Samuele, Nov 1783
Publication : ov. (1977)			
Remarks and sources : <i>PL-Kj*</i>			
Olimpiade	os, 3	Metastasio	1783
Remarks and sources : <i>I-Fc*</i>			
L'Alessandro nell'Indie	os, 2	Metastasio	Mantua, Regio, April 1784
Publication : aria, <i>Journal d'ariettes italiennes</i> (1794)			
Remarks and sources : <i>PL-Kj*</i> ; 2 arias, S, orch, <i>I-PAc*</i> ; aria, <i>B-Bc*</i> ; duet, 2 S, orch, <i>?I-PAc*</i>			
L'Idalide	os, 2	F. Moretti	Florence, Pergola, 26 Dec 1784

Remarks and sources : <i>PL-Kj*</i> ; ov., <i>F-Pc*</i>			
Demetrio	pasticcio	Metastasio	London, King's, 1785
Remarks and sources : 4 pieces by Cherubini, <i>PL-Kj*</i>			
La finta principessa	ob, 2	Livigni	London, King's, 2 April 1785
Remarks and sources : <i>PL-Kj*</i>			
Il Giulio Sabino	os, 2	after P. Giovanni: <i>Epponina</i>	London, King's, 30 March 1786
Publication : ov. (1975)			
Remarks and sources : <i>PL-Kj*</i> ; <i>I-Fc</i> , <i>Mc</i>			
Ifigenia in Aulide	os, 3	Moretti	Turin, Regio, 12 Jan 1788
Publication : aria, S, orch (London, 1789), ov. (1975)			
Remarks and sources : <i>PL-Kj*</i> , <i>B-Bc</i> , <i>D-Dib</i> , <i>F-Pc</i> , <i>I-Nc</i>			
Démophon	tragédie lyrique, 3	J.F. Marmontel, after Metastasio	Paris, Opéra, 2 Dec 1788
Publication : (1788/R1978: ERO, xxxii), ov. (1974)			
Remarks and sources : <i>F-Po</i> , ? copy <i>PL-Kj</i>			
Marguerite d'Anjou			
Remarks and sources : compd, 1790, inc., 7 pieces of Act 1 only, <i>PL-Kj*</i>			
La mort de Mirabeau	incid music	J.-B. Pujoux	Paris,

			Feydeau, 24 May 1791
Remarks and sources : 3 choruses for one-act drama, <i>Mirabeau à son lit de mort</i> , by J.-B. Pujoux, K <sup>j</sup> *			
Lodoïska	comédie- héroïque, 3	C.-F. Fillette- Loroux, after J.-B. Louvet de Couvrai: <i>Les amours du chevalier de Faublas</i>	Paris, Feydeau, 18 July 1791

Publication :  
(1791/R1978: ERO, xxxiii)

Remarks and sources : new finale, F-Pc*; addns for Vienna perf, 1805			
Koukourgi	3	H.-N.-M. Duveyrier	
Remarks and sources : compd 1793, PL-K <sup>j</sup> *; 4 pieces used in Ali-Baba, 1833			
Le congrès des rois	cmda, 3	Maillot [A.-F. Eve]	Paris, OC (Favart), 26 Feb 1794

Publication :  
(1794)

Remarks and sources : collab. Dalayrac, Grétry, Méhul and 8 others; lost			
Eliza, ou Le voyage aux glaciers du Mont St-Bernard	oc, 2	J.-A. de R. Saint-Cyr	Paris, Feydeau, 13 Dec 1794
Publication : (1794/R1979: ERO, xxxiv), ov. (1978)			
Remarks and sources : K <sup>j</sup> *			
Médée	oc, 3	F.-B. Hoffman	Paris, Feydeau, 13 March 1797

Publication :  
(1797/R)

<p>Remarks and sources : <i>US-STu*</i>; with autograph corrections, <i>B-Bc</i></p> <p><b>L'hôtellerie portugaise</b></p> <p>Publication : ov. (Leipzig, 1798)</p>	oc, 1	E. Saint-Aignan	Paris, Feydeau, 25 July 1798
<p>Remarks and sources : <i>D-Bsb*</i></p> <p><b>La punition</b></p> <p>Publication : ov. (?1799, 1974)</p>	oc, 1	J.-L.B. Desfaucherets	Paris, Feydeau, 23 Feb 1799
<p>Remarks and sources : <i>Bsb*</i></p> <p><b>La prisonnière</b></p> <p>Publication : ov. (?1799)</p>	oc, 1	E. de Jouy, C. de Longchamps and C.G. d'A. de Saint-Just	Paris, Montansier, 12 Sept 1799
<p>Remarks and sources : collab. Boieldieu; ov. and nos. 1, 2, 5, 8 by Cherubini; <i>B-Bc, F-Pn, R(m), US-Bp</i></p> <p><b>Les deux journées, ou Le porteur d'eau</b></p> <p>Publication : (1800/R1980: ERO, xxxv)</p>	comédie lyrique, 3	J.N. Bouilly	Paris, Feydeau, 16 Jan 1800
<p>Remarks and sources : <i>D-Bsb*</i>; new finale, <i>F-Pc*</i></p> <p><b>Epicure</b></p> <p>Publication : ov. (1800)</p>	oc, 3 [later 2]	C.A. Demoustier	Paris, OC (Favart), 14 March 1800

<p>Remarks and sources : collab. Méhul; ov., Act 1, Act 3 [2] nos.8 and 10 by Cherubini; <i>D-Bsb*</i></p>			
<p>Anacréon, ou L'amour fugitif</p>	<p>opéra-ballet, 2</p>	<p>R. Mendouze</p>	<p>Paris, Opéra, 4 Oct 1803</p>
<p>Publication : (1803)</p>			
<p>Remarks and sources : <i>Bsb*</i></p>			
<p>Achille à Scyros</p>	<p>ballet- pantomime</p>		<p>Paris, Opéra, 18 Dec 1804</p>
<p>Publication : arr. pf, vn (?1804)</p>			
<p>Remarks and sources : pasticcio, most music composed and arr. Cherubini, <i>Bds*</i></p>			
<p>Faniska</p>	<p>oc, 3</p>	<p>J. von Sonnleithner, after R.C.G. de Pixérécourt: <i>Les mines de Pologne</i></p>	<p>Vienna, Kärntnertor, 25 Feb 1806</p>
<p>Publication : vs (Leipzig, 1806), fs (1845)</p>			
<p>Remarks and sources : <i>Bsb*</i></p>			
<p>Pimmalion</p>	<p>dramma lirico, 1</p>	<p>S. Vestris, after J.-J. Rousseau and A.S. Sografi</p>	<p>Paris, Tuileries, 30 Nov 1809</p>
<p>Publication : vs (Florence, 1970)</p>			
<p>Remarks and sources : <i>D-Bsb*, B-Bc, F-Pc, Pn, GB-Lbl, I-Fc, PAc</i></p>			
<p>Le crescendo</p>	<p>opéra bouffon, 1</p>	<p>C.A. Sewrin [C.A. de Bassompierre</p>	<p>Paris, OC (Feydeau), 1 Sept 1810</p>

Publication :  
or. (1988)

Remarks and sources : <i>D-Bsb*</i> (except ov.), ov. <i>F-Pc*</i>			
Les abencérages, ou L'étendard de Grenade	opéra lyrique, 3 [later 2]	Jouy, after J.- P.C. de Florian: <i>Gonzalve de Cordoue</i>	Paris, Opéra, 6 April 1813
Remarks and sources : <i>D-Bsb*</i> (incl. copy), <i>B-Bc</i>			
Bayard à Mézières	oc, 1	E. Dupaty and R.A. Chazet	Paris, OC (Feydeau), 12 Feb 1814

Publication :  
vs (1814)

Remarks and sources : collab. Boieldieu, Catel and Isouard; 3 pieces by Cherubini			
Blanche de Provence, ou La cour de fées	1	M.E.G.M. Théaulon and de Rancé	Paris, Tuileries, 1 May 1821
Remarks and sources : collab. H.-M. Berton, Boieldieu, Kreutzer and Paer; pt 3 by Cherubini, <i>D-Bsb*</i>			
La marquise de Brinvilliers	drame lyrique, 3	E. Scribe and Castil-Blaze [F.-H.-J. Blaze]	Paris, OC (Ventadour), 31 Oct 1831

Publication :  
fs (Paris, 1831)

Remarks and sources : collab. Auber, Batton, H.-M. Berton, Blangini, Boieldieu, Carafa, Hérold and Paer; Act 1 introduction by Cherubini			
Ali-Baba, ou Les quarante voleurs	grand opéra, prol., 4	Mélesville [A.- H.-J. Duveyrier] and Scribe	Paris, Opéra, 22 July 1833
Publication : vs (Leipzig, 1834)			

Remarks and sources :

4 pieces taken from Koukourgi; *D-Bsb\**; frags., *F-Pc*, *Pn*, *Po*

Uncompleted: Sélico, 1794, *D-Bsb\**; untitled oc, 1802, *Bsb\**; Les arrêts, 1804, *Bsb\**; La petite guerre, 1807, *Bsb\**

## Cherubini, Luigi: Works

### masses

Mass [Kyrie and Gloria], D, soli, 4vv, orch, 1773, Florence, *PL-Kj\**

Mass [Kyrie and Gloria], C, soli, 4vv, orch, 1774, Florence, *Kj*

Mass [Kyrie and Gloria], C, soli, 4vv, orch, 1775, Florence, SS Annunziata, 23 Aug 1775, *Kj*

†Mass, chorus, orch, 1776, Florence, Compagnia di S Niccolò, 3 Aug 1776, lost

†Mass 'Te laudamus Domine', 4vv, org, op.20, 1779, *I-Md\**

Mass, F, S, T, B, chorus, orch, 1808–9 (1810), *F-Pc\** [Mass of Chimay]

Mass, d, 4vv, orch, 1811 (1825; ed. 1985), *D-Bsb\**, *F-Pc\**

Solemn Mass, C, 4vv, orch, 1816 (?1825), *Bsb\**

Requiem Mass, c, 4vv, orch, 1816, St Denis, 21 Jan 1817 (c1820; ed. 1967), *Bsb\**, *F-Pc\** [for anniversary of death of Louis XVI]

Solmen Mass, E, S, 4vv, orch, 1816 (1994), *D-Bsb*

†Petite messe de la Sainte Trinité, d, 3vv, c1817, with org acc. by L. Séjan (c1835)

Solemn Mass, E, 4vv, orch, 1818, O v, *D-Bsb*

Solemn Mass, G, 4vv, orch, 1819, C, O iv (1985), *Bsb\** [intended for coronation of Louis XVIII]

Solemn Mass, B, 4vv, 1821, C, O i, *Bsb\**

Mass, A, 3vv, orch, 1825, Rheims, 29 May 1825 (1825; ed. 1986), *Bsb\** [for coronation of Charles X]

Requiem Mass no.2, d, 3 male vv, orch, 1836, Paris, Conservatoire, 23 March 1838 (1837; ed. 1962), *Bsb\** [for composer's own obsequies]

## Cherubini, Luigi: Works

### smaller sacred

Dixit, 4vv, orch, 1774, lost

Dixit Dominus, 1v, chorus, org, 1775, *PL-Kj\**

Magnificat, 4vv, orch, 1775, lost

†Tantum ergo, T, orch, 1775, lost

2 Lamentations of Jeremiah, 2vv, orch, 1776, lost

Miserere, 4vv, orch, 1776, lost

Exulta e laude, motet, 4vv, orch, 1777, *Kj\**

Te Deum, 4vv, orch, Florence, Crociferi, 15 July 1777, lost

Oratorio, Florence, S Pietro, 1777, lost

9 antiphons (on c.f.), Bologna, 1778: Montes et colles, 2 Lauda Jerusalem, Beati omnes, A viro iniquo libera me, Expectabo Dominum, all 4vv; Angelus ad pastores, 5vv; Petrus apostolus, 6vv, *F-Pc\**, *PL-Kj\**; Venit Domine, 6vv, *Kj\**

8 antiphons (on c.f.), Milan, 1779: Vox clamantis, Non confundetur, Salva nos Domine, Lumen, Ipse invocabit me, Leva Jerusalem, Venit et Dominus, all 4vv; Expectabo Dominum, 5vv *Kj\**

Litany, 4vv, 1779, lost

†Per unum hominem, off, T, 1779, *I-Md\**

Ad cultum fidei, ant, 4vv, Milan, 1780, *PL-Kj\**

Regnavit exultet, 4vv, Milan, 1780, *Kj\**

Parasti in conspectu meo, 4vv, Milan, 1780, *Kj\**

Motet for Luigi Marchesi, S, orch, ?Milan, 1780/81, lost

Nemo gaudeat, motet, soli, 2 choirs, 2 org, Milan, 1781, *F-Pc\**; *PL-Kj\**

Seconda eterno Dio, Sommi dei che in cura avete, 2 choruses for orat consisting of

pieces from ops, Florence, Gesuiti, wint. 1784, *Kj*\*

5 sacred pieces, 3vv, Château de Breuport, 1790: O salutaris, Domine salvum, Adoremus, Regina coeli, O filii

Credo, 8vv, org, 1806 (Leipzig, c1860) [begun in Italy, 1778–9]

Litanie della Vergine [for Prince Esterházy], 4vv, orch, 1810, O iii (Rome, 1993), *D-Bsb*\*

3 Kyrie; Laudate, recit and chorus; Sanctus; Kyrie, 2vv; Kyrie and Pater noster, 4vv; O salutaris, 1v, orch; O salutaris, 3vv, orch; Pater noster, 4vv, orch (?1816), all 1816, *Bsb*\*

Ecce panis angelorum, off, T, orch, 1816 (?1816), *Bsb*\*

Ave Maria, S, eng hn, 1816 (?1816), *Bsb*\*

Crux alma veneranda, 3vv, 1816 [arr. from canon for 3vv in Faniska]

Lauda Sion, off, 2 S, orch, 1816 (?1816), *Bsb*\*

Gloria, Credo, 4vv, orch, 1816, *Bsb*\*

Ave verum, 3 S; O sacrum convivium, chorus, orch; Iste dies, 4vv, orch: ?all 1816, *I-Mc*\*, *F-Pc*

Tantum ergo, 5vv, orch, O viii; Tantum ergo, T, 4vv, orch, C, O ii; O salutaris, 2 T, B, bn, vc, O vii (fs); Agnus Dei, 4vv, orch, O viii; Sanctus, O salutaris, T, orch (c1840); Gloria, 1v, chorus, orch *Bsb*\*

Regina coeli, 4vv, orch (?1818), *Bsb*\*; O filii, 4vv, *S-Hfryklund*\*; O salutaris, 4 solo vv, chorus, orch, *Bsb*\*; Adjutor, motet, 4vv, orch, O vii, all 1818

Kyrie, chorus, lost; Christe, qt, *Bsb*\*; Kyrie, 4vv, lost, all 1819

In paradisum, 4vv, orch, 1820, C, O ii, *Bds*\*

Domine, Dominus noster, S, ob, 1820 [adapted from Air d'Eliza in Eliza]

Litanies de la Vierge, 4vv, orch, 1820 (Rome, 1993), *Bsb*\*

O salutaris, O ii; Agnus Dei, C, both 4vv, orch, 1821, *Bsb*\*

O fons amoris, T, chorus (1850); Sanctus, C, both 1822, *Bsb*\*

Kyrie, 4vv, orch; Laetare Jerusalem, motet, 4vv, chorus, orch; Inclina Domine, int, 4vv, orch (n.d.), all 1823, *Bsb*\*

Exundi Domine, 4vv; Adjutor et susceptor meus, chorus; Adoremus in aeternum, 3T (?1824), all 1824

Christus sempiternum, chorus, orch; Confirma hoc, Deus, 3vv, orch, both 1825 (?1825)

O salutaris, Bar, orch, 1826, C, O ii

O salutaris, 2 T, 2 B, 1826, C, O ii, *Bsb*\*, *A-Wn*\*

O salutaris, 2 T, 1 B, 1827, Musée Boieldieu de Boisguillaume\*

†Credo, chorus, orch, 1828, *F-Pc*\*

O filii, 1v, chorus, 1828

Sciant gentes, 4vv, orch; Esto mihi, chorus, orch, both 1829, *D-Bsb*\*

Cherubini, Luigi: Works

### **cantatas and ceremonial works**

La pubblica felicità (cant.), 4vv, chorus, Florence Cathedral, 27 Sept 1774, ?CZ-*Pnm*

†Il trionfo dell'Arno (cant.), 3vv, Volterra, S Filippo, 26 Aug 1784, lost

Amphion (cant.), Paris, Loge Olympique, 1786, unperf., *PL-Kj*\*

Circé, solo cant., Paris, Loge Olympique, 1789, *Kj*

Hymne à la fraternité (T. Desorgues), 1v, chorus, 1794 (1794), P, *F-Pc*\*

Clytemnestre (cant.), 1v, ?orch, 1794, *D-Bsb*\*

Hymne au Panthéon (J. Chénier), 3vv, orch, 1794, P, *Bsb*\*

Hymne à la fraternité (Desorgues), solo, 4vv, orch, 1794, P, *F-Pc*\*

Le salpêtre républicain, chorus for opening of saltpetre mines, 1794 (1798), *D-Bsb*\*, P

†Hymne du combat (Davignny), 1794, lost  
 Chant du 10 août (P.-D.E. Lebrun), solo v, 4vv, orch, 1795 (1795), P, *F-Pc\**  
 Cantata for inauguration of statue of Apollo, 1796, inc., *D-Bsb\**  
 †Hymne de l'agriculture (Pipelet), 1796, lost  
 Hymne à la victoire (C.M.L. Carbon de Flins), 4vv, 1796 (1796), P, *Bsb*  
 Hymne et marche funèbre (J. Chénier), 3 solo vv, chorus, orch, 1797 (1797), P, *Bsb*  
 [on death of General Hoche]  
 Ode sur le 18 fructidor (F.G.J.S. Andrieux), 3vv, orch, 1798 (1798), P, *F-Pc\**, *D-Bsb\**  
 Hymne pour la fête de la jeunesse (Parny), T, chorus, 1799, P  
 Hymne pour la fête de la reconnaissance (Mahéroul), 1v, chorus, orch, 1799, P, *Bsb*  
 †Cher aux amours (Chaussard), funeral hymn for General Joubert, 1799 (1799), P  
 [music from Hoche's hymn, 1797]  
 Chant sur la mort de Haydn, S, 2 T, orch, 1805, vs (1809), fs (1980), *D-Bsb\**  
 [premature tribute, instigated by false rumour of Haydn's death]  
 Ode à l'Hymen, 1810, *Bsb\** [for Napoleon's marriage]  
 Cantate sur la naissance de S.M. le Roi de Rome (Arnaut), 1811, collab. Méhul, Catel, *Bsb\** [for opening of new Conservatoire concert hall]  
 Cantata for 'la Gouquette', 1812, *Bsb\**  
 Cantata in honour of the National Guard and Royal Bodyguards (Rougemont), 3vv, orch, 1814 (?1814), *Bsb\**  
 Cantata in honour of Louis XVIII (de Millevois), several vv, chorus, orch, 1814, *Bsb\**  
 Inno alla primavera (cant., C.S. Vestri), 4vv, orch, London, 1815 (c1820), *Bds\**  
 Chorus and couplets for St Louis, 1815, *Bsb\**  
 Cantata in honour of National Guard and Royal Bodyguards, several vv, chorus, orch, 1816, *Bsb\**  
 Le mariage de Salomon (Dureau de la Malle), cantata for the marriage of the Duke of Berry and Princess Caroline of Naples, 1v, chorus, orch, 1816, *Bsb\**  
 Cantata for the Duke of Bordeaux's baptism (Baour Lormian), several vv, chorus, 1821, *Bsb\**  
 Stanze, solo vv, chorus, 1823, *Bsb\** [for return of the Duke of Angoulême; taken from opera *Il Quinto Fabio*]  
 Cherubini, Luigi: [Works](#)

#### other vocal

Rondo, duet, aria buffa, Florence, Accademia degli Ingegneri, 17 March 1776, lost  
 63 canons, Florence, 1779, *F-Pc\**  
 Amato padre addio, recit, aria, 1781, *PL-Kj\**  
 Se vi giunge, Caro consorte amato, Distaccati al primo, Questa è causa d'onore, Agitata tutta io sono; arias for op by another composer, Milan, 1781, *Kj\**  
 Caro padre, aria, Morte, morte fatal, recit and duet; for Lucio Silla, Venice, 1781, *Kj\**  
 Non bramo il merito, aria for *La semiramide*, pasticcio, Florence, 1782, *Kj\**  
 Io che languir, E mentre dolcemente; octaves (Marino), 1v, pf, Florence, 1782, *Kj\**  
 Ella dinanzi al petto (Tasso), octave, 1v, pf, Florence, 1782, *Kj\**  
 Bella rosa porporina (Chiabrera), canzonetta, 1v, pf, Florence, 1782, *Kj\**  
 Solitario bosco ombroso (Leipzig, 1815), Compagni amor lasciate, Il pastor se torna aprile, Il rivedrò sovente; nocturnes, 2 S, pf/hp, Florence, 1782, *Kj\**  
 Se viver non poss'io, Aretta grata, Se tu m'ami, Or che la notte, Parti coll' ombra, Son lungi e non mi brami; nocturnes, 2vv, pf, Florence, 1782 (London, n.d.)  
 †Non mi negate, Perfida Clori, Evviva Bacco, canons, 3–4vv, pf, 1782 (c1800)  
 †Perfida Clori, Evviva Bacco, Solitario bosco, La mia fille, 2 canons and 2 duets, 3 S, 1782 (London, 1785)

2 duets for Lord Cowper, with 2 corni d'amore, 1782, lost

Saprò scordarmi ingrata, aria for Adriano in Siria, Livorno, 1782, *Kj\** [for Crescentini]

Non bramo il merito, cavatina for La semiramide, pasticcio, Florence, 1782, *Kj\** [for Babbini]

Ninfa crudel, madrigal, 5vv, bc, 1783, *F-Pc\**, *Pn\**, *I-Mc\**

Forza è pur bell'idol mio, Pensate che la femmina, arias, T, Florence, 1783; *PL-Kj\**

Aria, Bar, Florence, 1783, lost

Se tutti i mali miei [? aria for Il Quinto Fabio], London, 1785, *Kj\**

Fra cento affanni e cento, [ ?aria for Il Quinto Fabio], London, 1785, *Kj*

Al mio bene al mio tesoro, aria, T, Nobile al par che bella, duet, Per salvarti, rondo, Madamina siete bella, aria, T, Assediato è Gibilterra, aria, Bar, Cosa vuole il marchesino, addn to 1st finale; pieces for Paisiello's Il marchese Tulipano, London, 1786, *Kj*

A tanto amore, aria for Cimarosa's Giannina e Bernardone, London, 13 Jan 1787, *F-Pc\**

18 romances (Florian: *Estelle*), acc. pf/hp, 1787 (1788)

†Che ascoltai qual fredda mano, trio, S, T, B, orch, 1788 (London, after 1800), *B-Bc\**, *I-Mc\**, *Nc\**

Sarete alfin contenti, recit, aria, for Mme Todi, Paris, Loge Olympique, 1788, *PL-Kj*

†Conservati fedele, Vuoi ch'io viva, 2 sonnets, 2 S, insts, 1788, *I-Vnm\**

Aria for Mme Galli in Cimarosa's Il fanatico burlato, Paris, Théâtre de Monsieur, Tuileries, 28 Nov 1789, lost

Se il duol che il cor m'affanna, aria for Guglielmi's La pastorella nobile, Paris, Théâtre de Monsieur, Tuileries, 11 Dec 1789 (?1789), *PL-Kj\**

Ti lascio adorato mio ben, recit, rondo, Paris, 1789, *Kj\** [for Mlle Balletti]

Non so più dove io sia, recit, aria, Paris, 1789, *Kj* [for Mlle Balletti]

D'un alma incostante, Mi sta nell' anima, Vedrai nel suo bel viso, Piano, piano, Scritti addio, Ah! ho male al core, Del caro ben che adoro, Or m'accorgo dell' errore, Viva amor; arias and final chorus for Paisiello's La molinarella, Paris, Théâtre de Monsieur, Tuileries, 31 Oct 1789, *Kj\**

Allegro of aria for Mlle Balletti in Sarti's Le gelosie villane, Paris, Théâtre de Monsieur, 14 April 1790, lost

D'un dolce amor la face, aria, Che avvenne che fu, duet; for Paisiello's La grotta di Trofonio, Paris, Théâtre de Monsieur, Tuileries, 1790, *Kj\**

Di valore armato il petto, Mirate, oh Dio quèl; arias for Guglielmi's Le due gemelle, St Germain, 29 May 1790, *F-Pc\**, *PL-Kj\**

Fa ch'io veda il dolce aspetto, Perdonate, mio signore; arias for Paisiello's La frascatana, Paris, Théâtre de Monsieur, St Germain, June 1790, *Kj\**

Cara da voi dipende, qt (?1790), Volgi o cara, aria, Evviva amore, finale; pieces for Anfossi's I viaggiatori felici, Paris, Théâtre de Monsieur, Foire, St Germain, 30 June 1790, *Kj\**

Al par dell'onda, aria; Senza il caro, aria; Lungi del caro, aria, *F-Po\**, *PL-Kj\**, ; Son tre, sei, nove, trio, *B-Bc\**, *F-Pn\**; Van girando per la testa, aria, *Pn\**, *PL-Kj\**; Ah generoso amico, recit obbl, *Kj\**; pieces for Cimarosa's L'italiana in London, 1790, Paris, Tuileries, Sept 1791

†Romance d'Essex à Elizabeth (A. Tilly), gui acc., 1790 (1790)

6 romances, 1v, pf, 1791, lost

Dors mon enfant, romance (Berquin), 1791, *PL-Kj\**

Le portrait de Thémire, romance, 1791, *Kj\**

Le veuf inconsolable, romance (Lamaisonfort), 1791 (1801), *Kj\**

Moro, manco, Fuggite o donne amore; aria and polonaise for Paisiello's Il tamburo notturno, Paris, Feydeau, 7 April 1791, *Kj\**

Penso, riflesso, aria for Martín y Soler's *Il burbero di buon cuore*, Paris, Feydeau, 22 Feb 1791, *Kj\**

Ti rasserena o cara, sextet for Gazzaniga's *Le vendemmie*, Paris, Feydeau, 1 June 1791, lost

Quest'è l'ora, recit obbl for Paisiello's *La pazza per amore*, Paris, Feydeau, 1791, *Kj\**; Ah quelle ivresse, cavatina, S, for same opera, *B-Bc\**

A ces traits je connais ta rage, duo for Lodoïska, not used, lost; Cette indigne barbarie, aria for same opera, not used, *PL-Kj\**

L'amitié, romance for Mlle C. Tourette, 1792, *Kj\**

Non ti fidar o misera, qt for Gazzaniga's *Don Giovanni*, Paris, Feydeau, 1792, *Kj\**

Di qual rigido marmo, recit, aria, for Martín y Soler's *Una cosa rara*, Paris, Feydeau, 1792, *F-Pc\**, *PL-Kj\**

Le dolci sue maniere, aria, *Kj\**, Ma se tu fossi amore, aria, *F-Pc\**, Io mi sento un non so che, aria, *PL-Kj\**, Il core col pensiero, trio, *Kj\**, Compassione ad una donna, duet, *Kj\**; pieces for Salieri's *La locandiera scaltra*, Paris, Feydeau, 1792

La libertà, La palinodia a Nice; duets (Metastasio), 2vv, pf, 1793 (London, after 1800), *D-Bsb\**

Tandis que tu sommeilles, Dans ce paisible azile; trios, with vn, 1793, *PL-Kj\**

Berenice che fai, recit, aria, for Mme Ethis, 1793, *Kj*

L'exil, romance, 1v, hpd, 1793, *Kj\**

Romance de Selico, inc., 1794, *D-Bsb\**

Viens voir sur l'écorce légère (Compigny), romance, 1v, kbd/hp, 1796 (1796), *PL-Kj\**

Blessé par noire perfidie, romance, 1v, pf, 1798, *Kj\**

Canzone, 1798, lost

Voyez cette naissante rose (T. Tasso), romance, 1v, pf, 1798, *Kj\**

2 anacreontic odes [Gk. text], 1v, 1799, Fr. trans. (1800)

La cintura d'Armida (Tasso), S, pf, 1801 (1801), *I-Pc\**, *PL-Kj\**

†Le réveil (Ferrary), romance, 1801 (1801)

L'écho, romance, 1v, pf, 1801, *Nouveau journal d'Apollon* (1802)

Un jour échappé de Cythère, romance, 1v, pf, 1801, *Nouveau journal d'Apollon* (1802), *Kj\**

Tu les brisas ces noeuds charmants (C. de Longchamps), romance, 1v, pf, 1801, *Nouveau journal d'Apollon* (1802), *Kj\**

Solitario bosco ombroso, nocturne, 2vv, pf, 1801 (1801)

Duet, chorus, for an inc. comic opera, 1802, *D-Bsb\**

Aria for *Les arrêts*, inc. opera, 1804, *Bsb\**

†10 canons, 3vv, 1806, *F-Pc\**

Credimi sì mio sole, recit, aria, for Crescentini, 1806, *D-Bsb\**

Chorus, melodrama, for an inc. opera, 1807, *Bsb\**

12 canons, 2–4vv, 1779–1807 (?1807), *Bsb\**

Le mystère (Bernard), romance, 1v, pf, 1808, *Pl-Kj\** [for Count Metternich]

La rose, romance, Chimay, 1809, *D-Bsb\**

Romance, Chimay, 1809, *Bsb\**

2 trios, Chimay, 1809, *Bsb\**

Romance (de Nivernais), 1811, *Bsb\**

Romance sur un enfant (Mme de Genlis), 1811, *Bsb*

Madrigal, 4vv, 1811, *Bsb*

†Canon, 8vv, 1811, MS

La ressemblance, romance, 1813, *Bsb*

Chant guerrier, La rançon de Duguesclin, Paris, Français, 1814, *Bsb\**

Eng. aria for Mme C, 1815, *Bsb\**

Vive le roi!, acc. pf, 1815, *Bsb\** [for St Louis]  
 Je ne t'aime plus, romance, 2vv, pf, Malabri, 1818 (?1818), *Bsb\**  
 Prière (Invocation) à Bacchus, drinking song, 3vv, 1819 (?1819), *F-Pc\**  
 Scène de table, 2vv, pf ad lib, 1820, *D-Bsb\**  
 Canon, 2vv, 1820, lost  
 L'amant trompé, romance, 1823, lost  
 Le bon Médore, romance, 1823, *Bsb*  
 Trio, unacc., 1825, lost  
 Canon, 3vv, 1829, lost  
 †Arietta, 1830, *I-Fc(?\*)*  
 Exhortation villageoise (A. de Beauchesne), canzonetta, 1834, *F-Pc\**  
 †Octave (Tasso: Gerusalemme liberata), 1v, vn, pf, 1834, *US-Wc\**  
 2 lt. ariettas, 1834–5: Ch'io mai vi possa, *I-Fc\**; ?lost  
 †Romance (de Vernes), 1835, *F-Pc\**  
 Vive le bric-à-brac, canon, 2vv, 1835, lost  
 †Ch'io mai vi possa, arietta, 1837, *Pc\** [2nd setting]  
 Arietta, 1839, lost  
 †Canons, 1779–1841, *Pc\**  
 †Souhails heureux, 1v, 1841, *Pc\** [for New Year 1842]  
 O Ingres amabile, canon, 3vv, 1842, Musée Montauban\*  
 Cherubini, Luigi: Works

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Sonata, 2 org, Milan, 1780 (Rome, 1982), *PL-Kj*  
 6 sonatas, hpd, F, C, B $\flat$ , G, D, E $\flat$ ; Milan, 1780 (Florence, 1783)  
 Chaconne, ?orch, London, 1785, lost  
 Capriccio, study, pf, Paris, 1789 (Rome, 1982), *Kj*  
 March for prefect of Eure-et-Loire, band, Chartres, 1800, *D-Bsb*  
 March for prefect's return from tour of département, ?band, Paris, 1800, *Bsb*  
 2 sonatas, studies, hn, orch, 1804, ed. J. Wojciechowski (Hamburg, 1954), *Bsb\** [pf acc.]  
 March, ob, cl, hn, bn, db, Vienna, 1805, *Bsb*  
 Sonata, cylinder org, Vienna, 1805, frag., *F-Pc\**, *D-Bsb*  
 Air à écho, panharmonicon, Paris, 1806, *Bsb\** [qt]  
 †Trio, ?1807, *I-Pc* [pf]  
 March, ww, Chimay, 1808, *D-Bsb\**  
 6 contre danses, orch, Chimay, 1808, *Bsb\**  
 Minuet, orch, Chimay, 1808, *Bsb\**  
 Aria di danza, orch, Chimay, 1808, *Bsb\**  
 2 romances, pf, Chimay, 1808, *Bsb\**  
 March, ww, Chimay, 1809, *Bsb\**  
 La rose, romance, pf, Chimay, 1809, *Bsb\**  
 Romance, pf, Chimay, 1809, *Bsb\**  
 3 contredanses, orch, Chimay, 1809, *Bsb\**  
 Fantasia, C, pf, 1810, C, O ii (Milan, 1984)  
 March, ww, Chimay, 1810, *Bsb\**  
 Aria di danza, orch, Chimay, 1810, *Bsb\**  
 2 contredanses, orch, Chimay, 1810, *Bsb\**  
 3 trios, orch, Chimay, 1810, *Bsb\**  
 Stanze, pf, 1811, *Bsb\**  
 Le mystère, romance, pf, 1811, *Bsb\** [for P.N. Guérin]  
 March, band, 1814, *Bsb\** [for National Guard]

Pas redoublé, band, 1814, *Bsb\** [for National Guard]

6 pas redoublés and 2 marches, tpt, 3 hn, trbn, 1814, ed. K. Haas (London, 1962), *Bsb\** [for Prussian Regiment]

Str Qt [no.1], E♭; 1814 (Paris, 1836), *Bsb\**, *F-Pc\**

Ov., G, orch, London, 1815, ed. F. Grützmacher (Leipzig, 1892), *D-Bsb\** [for London Philharmonic Society]

Sym., D, London, 1815, (Leipzig, 1890), *Bsb\** [for London Philharmonic Society]

Funeral March, d, orch, 1820 (Rome, 1983), *Bsb\** [for royal chapel]

Souvenir pour quatuor, E♭; str, 1828, inc. (Rome, 1983), *F-Pc\**

Adagio, for Str Qt [no.2], C, 1829 (Paris, 1836) [for arr. of Sym., D; Adagio replaces Larghetto]

Str Qt no.3, d, 1834 (Paris, 1836), *D-Bsb\**

Str Qt no.4, E, 1835 (Leipzig, 1869), *Bsb\**

Str Qt no.5, F, 1835 (Leipzig, 1869), *Bsb\**

Str Qt no.6, a, 1837 (Leipzig, ?1869), *Bsb\**

Str Qnt no.1, e, 1837, ed. C. Banck (Leipzig, ?1907; Milan, 1986), *Bsb\**

Cherubini, Luigi: Works

### pedagogical works

39 figured basses, 1798, *Bsb\**

Solfège contenant des leçons, 65 solfèges, 1799 (1800)

†Méthode de chant, 1800 (1804)

Solfèges contenant des leçons (1838)

†Figured basses, 1818–40, *F-Pc\**

†ed. P. Vidal: 52 leçons d'harmonie (1904)

Many other solfèges, 1800–40, variously pubd Paris, *Pc\**, *D-Bsb\**, lost

Fragmentary and doubtful works, *A-Wn*, *F-Pc*, *Pn*, *Po*, *I-Bc*, *Fc*, *Mc*, *Nc*, *PAC*, *PS*, *Vnm* (see Damerini, 1962, p.186–7)

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with Méhul and others: *Rapport à S.E. le Ministre de l'intérieur* (Paris, 1811) [on new instrument, 'l'orgue expressif']

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## Chérubini, Méhul et Cie.

See [Magasin de Musique](#) (ii).

## Cheslock, Louis

(*b* London, 25 Sept 1898; *d* Baltimore, 19 July 1981). American composer, violinist and writer on music. He came to the USA as a child and acquired citizenship through his father's naturalization. He graduated from the Peabody Conservatory in the violin (1917), harmony (1919) and composition (1921) and was appointed to the theory and composition faculty in 1922, having been a violin instructor in the school's preparatory department for six years; he remained there until his retirement in 1976. In 1964 he was awarded the DMus by the Peabody Institute. For 21 years (1916–37) he was a violinist in the Baltimore SO, serving for five years as assistant concertmaster and

conducting his own works on a number of occasions. He participated in H.L. Mencken's Saturday Night Club from 1928 to 1950.

Cheslock's compositions have been widely performed. Neo-romantic in style, they contain a rich and varied harmonic language, expansive melodic lines and distinctive rhythms and meters. Although he preferred traditional forms and procedures, from the 1940s Cheslock's works incorporated jazz elements, whole-tone and polytonal sonorities and aleatory and dodecaphonic techniques. He wrote an *Introductory Study on Violin Vibrato* (1931), numerous magazine and newspaper articles, and edited *H.L. Mencken on Music* (1961).

## WORKS

Stage: *The Jewel Merchants* (op, J.B. Cabell), 1930; *Cinderella* (ballet), 1946

Orch: *Vn Conc.*, 1921; *3 Tone Poems*, 1922; *Sym. Prelude*, 1927; *Serenade*, str, 1930; *Sym., D*, 1932; *Theme and Variations*, hn, orch, 1934; *Hn Conc.*, 1936; *Legend of Sleepy Hollow*, 1936; *Rhapsody in Red and White*, 1948; *Set of Six*, 1950; *Suite*, ob, str, 1953; *Homage à Mendelssohn*, str, 1960

Vocal: *Ps cl*, SATB, 1931; *David* (orat), SATB, 1937; *3 Period Pieces* (H.L. Mencken), SATB, 1940; *The Congo* (orat, V. Lindsay), SATB, 1942; 14 songs, 7 song cycles, 4 anthems, 2 partsongs

Chbr and solo inst: *Sonata*, vn, pf, 1917; *Shite Ami I* (str qt, hp), ll (vn, vc, hp), 1932; *Sonatina*, pf, 1932; *Str Qt*, 1941; *Sonatina*, vc, pf, 1943; *7 Miniatures in a Curio Cabinet*, pf, 1948; *Concertinetto*, brass, pf, perc, 1954; *Descant*, cl, 1970; 18 other str pieces; 12 other pf pieces

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SAM DI BONAVENTURA

## Chess.

American record company. It was established in 1950 by brothers Leonard and Phil Chess who had bought out their partners in the Aristocrat label, founded in 1947. The new label concentrated on blues, and included recordings by Muddy Waters, Howlin' Wolf, John Lee Hooker, Jimmy Rogers, Willie Mabon and Eddie Boyd. A sister label, Checker, began in 1952 with a similar policy, and its catalogue included Little Walter, Lowell Fulson, Sonny Boy Williamson 'II' and (briefly) Elmore James. Two leading African-American pioneers in the transition to rock and roll, Chuck Berry and Bo Diddley, were on Chess and Checker respectively from 1955. Some white artists were also recorded, notably Bobby Charles. The labels' doo-wop acts included the Moonglows and the Flamingos. In 1955 Argo was formed as a subsidiary label for jazz. Recordings for Chess were made by Buddy Guy, Otis Rush (both from 1960) and Koko Taylor (1967), and for Checker by Little Milton (1961). Despite such signings, the decline in the African-American market for blues affected the company adversely and it was sold to GRT (General Recorded Tape) in January 1969. When Leonard Chess died later that year, his son Marshall became president, with Phil Chess as vice-president. After

both had left, Chess was acquired by All Platinum Records in 1975 and subsequently by Sugar Hill before being purchased by MCA in 1986; all produced reissues from the back catalogue.

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HOWARD RYE

## Chester.

English city. The former medieval monastery of Chester became a cathedral church in 1541 and among the more notable of its organists have been Robert White (1567–c1570), Robert Stevenson (c1570–c1600), Thomas Bateson (1599–1609) and J.C. Bridge (1877–1925). The madrigalist Francis Pilkington was a 'conduct' (lay clerk) of the cathedral from 1602 to about 1612, and then a minor canon until his death. William Lawes was killed at the siege of Chester in 1645 while fighting on the royalist side in the Civil War. Charles Burney was a schoolboy at the Free School (later the King's School, Chester), and occasionally deputized for Edmund Baker, then the cathedral organist.

The city was on the route from London to Dublin, and here Handel stayed for several days at the Golden Falcon in November 1741 waiting for his ship to Ireland. Burney, in his 'Sketch of the Life of Handel' prefixed to his *Commemoration of Handel* (1785), tells how the parts of *Messiah* were tried over in Chester at this time; the reliability of his recollection has, however, been called into question (see D. Burrows, *ML*, lvi, 1975, p.323).

In 1772 Chester joined the number of provincial centres holding 'music meetings' or festivals when a four-day event was organized by Edward Orme, the cathedral organist, who had already promoted concerts in the city. The conductor was William Hayes; on three mornings in the cathedral Handel's *Messiah*, *Samson* and *Judas Maccabaeus* were performed, and on one evening a 'Concert of Select Musick' was given in the Exchange Hall. The soloists in the oratorios included 'the two Miss Linleys' (Elizabeth and Mary), and at the secular concert 'Mr [Thomas] Linley, Jnr, distinguished himself as one of the greatest masters of the Violin which this nation has produced' (*Chester Courant*, 23 June 1772). Further festivals were held in 1783, 1786, 1791, 1806, 1814, 1821 and 1829. Like other such events elsewhere in the provinces at that time, these conformed largely to the pattern by then regular at the Three Choirs Festivals, with their emphasis on the cathedral performances of Handel's music, miscellaneous evening concerts in the city, and balls and social events. Similar leading vocalists and orchestral players to those who performed at Gloucester, Hereford and Worcester were also found at Chester, but the conductor, by contrast, came from London, the festival of

1783 being conducted by Knyvett and the last four festivals by Greatorex. (For fuller details, see 'Chester Musical Festival', *Grove5*.) On the initiative of J.C. Bridge, festivals at Chester based in the cathedral were reinstated in 1879, and were held triennially up to and including 1900, all conducted by Bridge. Special organs were built for some of the festivals, notably one in 1829 by Samuel Renn; it is now lost, but most of the pipes are preserved in the Netherlands. The Chester SO, founded by Aidan Woodcock in 1966, participated in the festivals but was disbanded in the 1980s. Other performing groups include the Chester Cathedral Choir, the Chester Bach Singers and the St Cecilia Singers.

The practice of holding music festivals in conjunction with performances of the Chester Mystery Plays continued until the 1970s. Since then, mystery plays have been performed separately every five years. The Chester Summer Music Festival was established in 1977 and is held each July for two weeks; it has its own choir and orchestra and also brings guest choirs, orchestras and soloists to the city. It has commissioned works by prominent composers including Richard Rodney Bennett (1984), Odaline de la Martinez (1985), Judith Bingham (1991) and John Tavener (1992). In 1996 an International Mozart Festival was organized under the direction of H.C. Robbins Landon.

Stray references survive to the band of three or four waits which the city of Chester employed from the 15th century to the 17th. The city museum possesses a celebrated quartet of recorders by Bressan – treble, alto, tenor and bass – and a further alto one in E $\flat$  by the same maker. In 1684 'Father' Smith built a one-manual organ of ten stops, including a trumpet, for the cathedral at a price of £310 (see W. Shaw, *The Organ*, li, 1971–2, p.26). In the second half of the 18th century Snetzler added a new trumpet stop and a choir organ, and in this form the instrument did duty until 1844, when it found its way to St Paul's Anglican Cathedral, Valletta, Malta. Gray & Davison's 1844 instrument, which replaced it, was removed by George Gilbert Scott in his monumental restoration of the cathedral. A new organ was built by Charles Whiteley and Co. of Chester in 1876; a rebuilding by Wm. Hill & Son in 1910 was notable for an early form of electro-pneumatic action which, powered by a car battery, continued to work reliably until 1969, when Rushworth & Dreaper rebuilt the organ. A series of weekly recitals was inaugurated in 1973, and continues to attract large audiences, with performers from around the world.

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## Chester, J. & W.

English firm of music publishers. It was founded in Brighton by John Chester and his son William as a retail music shop in 1874, when they took over the branch office of Augener which John Chester had opened in 1860 or 1861. They established a reputation for service, and maintained both a large stock and a comprehensive lending library. In 1915 the firm was bought by Otto Marius Kling, and headquarters were set up in London, the Brighton house becoming a branch that was eventually sold. In addition to acting as agents, particularly for French and Russian publishers, the firm began its own publishing activities at this time, and soon entered into contracts not only with English composers such as Bantock, Bax, Lord Berners, Goossens and Ireland, but also with foreign composers such as Casella, Falla, Malipiero, Poulenc and Stravinsky. A small periodical, *The Chesterian*, was started in November 1915, mainly as a publishing bulletin; in 1919, when Georges Jean-Aubry was appointed editor, the magazine began to publish articles by an international team of contributors. Although interrupted by World War II, it was revived in 1947 and continued until 1961. Among present-day composers in the firm's catalogue Peter Maxwell Davies, John Tavener, Robert Saxton, Anthony Payne and Geoffrey Burgon are prominent, while educational music and Catholic church music have long been strongly represented. From 1957 the firm was linked with Hansen and other Scandinavian publishers, in addition to having ties with the Polish state publishing house through issuing works by Lutosławski. In 1989 it was taken over by Music Sales, and its hire library, now combined with that of Novello, is among the largest in Britain.

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ERIC BLOM/PETER WARD JONES

## Chester plays.

One of the four principal cycles of medieval English religious plays. The Chester cycle exists in five manuscripts dating from the period 1591–1607. All are antiquarian compilations, apparently based on the texts of a now lost mid-16th-century exemplar, perhaps the city's official copy. A Corpus Christi play was performed in Chester at least as early as 1422, with individual pageants produced by the city guilds. In or before 1521 the play was transferred to Whitsunday, and ten years later the 25-pageant cycle was distributed over a three-day period, probably the Monday, Tuesday and Wednesday in Whitsun week, with performances at four stations. The last performance was probably at Midsummer 1575, when material offensive to Protestants was omitted.

Vocal music is required by some 30 cues. Play 2, the Drapers' pageant of Adam and Cain, requires 'heavenly minstrelsy'. The main purpose of this music is to represent heaven and, by extension, God's heavenly messengers

and earthly agents; but, as in some other plays, the misuse of music shows the performer to be an ungodly person. A second function of the music is structural, marking entrances, exits and the transition from one scene to another. Most of the text incipits can be identified as liturgical items, presumably intended to be sung to chant. In the latest manuscript (*GB-Lbl* Harl.2124, dating from 1607; see [Medieval drama](#), §III, 3, ex.20), the Painters' play of *The Shepherds* (play 7) includes a single line of measured music for the first part of the angelic annunciation to the shepherds, 'Gloria in excelsis Deo'. Stevens considered this to be monophonic (1958, p.81; *Grove6*), but it could be a tenor line from a polyphonic setting of the mid-16th century (see Rastall, 1985, p.96, for a reconstruction).

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RICHARD RASTALL

## Chest of viols.

A term used, particularly in 16th- and 17th-century England, for a box containing viols (usually six), matched in power, size and colour, and used for chamber music. It normally comprised two trebles, two tenors and two basses, or occasionally two trebles, three tenors and one bass, the bass being properly twice as long in the string as the treble. These sets of viols were carefully fitted into a 'chest', which seems to have been a shallow vertical press with double doors. Thomas Tudway, in a letter addressed to his son, printed in Hawkins's *General History* (ii, 686n.), described it as 'a large hutch, with several apartments and partitions in it; each partition was lined with green bays, to keep the instruments from being injured by the weather'. When additional instruments were purchased, it was sometimes necessary to have the chest enlarged by a carpenter, as in the following payment in the Cecil family accounts for 1607: 'Item: for carrying the viol chest to the joiners to have the lyra and the treble viol fitted in it – 6d'. In 17th-century usage, the term 'chest' sometimes signified merely a 'set' or 'consort' of viols, and not the piece of furniture in which they were housed. It is often difficult to decide which sense is meant. In 1659, Sir Peter Leycester wrote a memorandum

under the heading: 'Concerninge the Chest of Violes now in my Custody'. In the course of the memorandum, however, he refers only to a 'set': 'there being seven Violes in all belonging to the Set, viz two Trebles, two Tenours, and two Basses, & one Lyro-Viole'.

In a well-known passage in *Musick's Monument* (p.245), Thomas Mace said of the 'Press for Instruments', which formed a conspicuous part of the furniture of his elaborately designed music room:

First see that it be conveniently large, to contain such a number as you shall design for your use, and to be made very close and warm, lyn'd through with bayes, etc., by which means your instruments will speak lively, brisk and clear...Your best provision, and most complete, will be a good chest of viols, six in number, viz. two basses, two tenors, and two trebles, all truly and proportionably suited...Suppose you cannot procure an entire chest of viols, suitable, etc., then thus: endeavour to pick up, here or there, so many excellent good odd ones, as near suiting as you can, every way, viz. both for shape, wood, colour, etc., but especially for size.

Mace's press for instruments included, besides the chest of viols, a pair of violins, a pair of 'lusty full-sized theorboes' and three 'lusty smart-speaking' lyra viols (see [Lyra viol](#)), the whole constituting 'a ready entertainment for the greatest prince in the world'.

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HOWARD MAYER BROWN/IAN WOODFIELD

## Chetham [Cheetham], John

(bap. Almondbury, Yorks. ?8 June 1688; bur. Skipton, 26 June 1746). English psalmodist. Almondbury parish records show two baptisms of John Chetham, son of James Chetham: one on 26 December 1687, the other on 8 June 1688; presumably the first infant died soon after he was baptized. Axon printed a letter of 1752 by William Chetham giving details of the writer's father, John Chetham; it is not certain, however, that this is John Chetham the psalmodist. The only certain facts about Chetham are his appointments as Master of the Clerk's School, Skipton, on 7 July 1723 and curate of Skipton on 4 February 1741 at £30 a year, and his burial.

Chetham's importance in English parish church music is considerable, although resting on a single work: *A Book of Psalmody*, published in Sheffield in 1718, but advertised in the *Nottingham Weekly Courant* as early as 27 February 1717. It had reached its 11th edition by 1787 and had become enormously popular in the north of England. Its contents were rifled for dozens of other collections. At Halifax Parish Church it had become such an institution by the 19th century that successive organists retained the name while revising the contents almost out of recognition. Thomas Stopford (organist 1766–1819) issued a revised edition entitled *Sacred Music, by John*

*Chetham* in 1811. His successor John Houldsworth (organist 1819–36) compiled a new, greatly revised edition, with full organ accompaniments, in 1832, which became known as ‘Houldsworth’s Cheetham’s Psalmody’ and went into at least 12 editions. Joseph Frobisher (organist 1838–62) issued a supplement. By the time ‘Pohlmann’s Cheetham’s Psalmody’ came out in 1879, little was left except the name, but the contents had survived elsewhere. Three of Chetham’s anthems, *I heard a voice*, *O give thanks* and *Sing we merrily*, were copied from one parochial collection to another, but the original source was forgotten. Two of his hymn tunes appeared in *Hymns Ancient and Modern* and are still current.

*A Book of Psalmody* is therefore a representative psalmody, important at a time when many of the clergy disapproved of parish choirs and elaborate music. Chetham explained:

The design of this undertaking is to better and improve this excellent and useful Part of our Service, to keep up an Uniformity in our Parish Churches, and bring them as much as may be, to imitate their Mother Churches the Cathedrals

. To this end Chetham provided psalm tunes, both plain and florid, and simple anthems, such as had appeared in Henry Playford’s *Divine Companion* (1701) and in the collections of John Bishop and of James and John Green; some were taken from these collections, without acknowledgment. The anthems are all of the ‘parochial’ variety: the tenor leads, and makes an effective duet with the bass, but the partwriting in the treble and alto is often anomalous. Chetham stated that the music ‘may be Sung in Three and Two Parts, without any Disallowances’. Some of the harmonies, in both tunes and anthems, are archaic, even modal. Rhythms are free, and often incorrectly notated. Chetham did not claim to have composed any of the music. About half of it had not been printed before, but oral tradition, as well as manuscript music, played a significant part in the transmission of parish church music at this date. It is likely that most of the new music originated in the West Riding of Yorkshire.

Chetham took one further step in the ‘cathedral’ direction by introducing, for the first time, harmonized psalm chants for the canticles. Like many features in his book, this was copied in later collections, especially in the north of England, and there is reason to believe that psalms were chanted in many parish churches in that region.

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NICHOLAS TEMPERLEY

# Chetwoode, Robert

(*fl* 1622). English composer. Four dull fantasias for treble, tenor and bass viols by him survive in manuscript (*GB-Lbl* Add.40657–61; ed. in B. Capleton: *Mr Chetwoode: Four Fantasias for Three Viols*, Oxford, 1995). The composer may perhaps be identified with the 'Mr Robert Chetwode' to whom Thomas Tomkins dedicated the 13th of his *Songs of 3. 4. 5. and 6. parts* (London, 1622).

ANDREW ASHBEE

# Cheute [chute]

(Fr.: 'fall').

A term used in French Baroque music for an appoggiatura or note of anticipation; it is also found in keyboard music for a passing note or acciaccatura used as an ornament in an arpeggiated chord. See [Ornaments](#), §7.

# Chevalet

(Fr.).

See [Bridge](#).

# Chevalier [Chevallier].

More than 12 French musicians in the 16th–18th centuries bore this surname. Notably among the Chevalier family, a Charles (*b* 1557) was oboist to the king in 1596 and composed *ballets de cour*; Nicolas (*fl* 1626–31) contributed to Ballard's *Tablature de luth de differens auteurs* (RISM 1631<sup>6</sup>). The family Chevallier had four violinists at the royal court. Several other court musicians in the 16th and 17th centuries may be related to these families. Perhaps the most prominent musician to bear the name was the singer Marie-Jeanne Fesch Chevalier, a pupil of Royer. She was a member of the Académie Royale de Musique and enjoyed success in the operas of Lully, Rameau and others in the mid-18th century. For further details see M. Benoit, ed.: *Dictionnaire de musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992).

IRVING GODT

# Chevalier, Maurice (Auguste)

(*b* Ménilmontant, 12 Sep 1888; *d* Paris, 1 Jan 1972). French singer and actor. He left school at 11 to become an electrician and soon thereafter became an acrobat, until an injury forced him to pursue singing and dancing instead. In 1900 he made his début at the Café des Trois Lions as a singer and comedian. His song-and-dance routines made him popular at local cafés and music halls where he was known as 'Le Petit Chevalier'. Through a three-year contract at the Folies Bergères, where he began a ten-year partnership both

on and off stage with the star Mistinguett, he developed the sophisticated and charismatic persona that was to make him popular on stage and in film. He learned English from a fellow POW during WWI, after which he successfully resumed his music-hall career and appeared in silent films and theatrical productions. His trademark straw hat, bow tie and cane complemented the elegant grace and joie de vivre that would come to personify French charm and sophistication. The advent of sound film allowed his charisma and talent to come through, and in 1928 he signed a contract with Paramount.

His first Hollywood film was *Innocents of Paris* (1929) in which he sang his trademark song *Louise*, and he became an international star in Lubitsch's *The Love Parade* (1929) with Jeanette MacDonald. For the next five years Chevalier defined sophisticated Hollywood musicals, with films such as *Love Me Tonight* (1932) and *The Merry Widow* (1934). Seeking to expand his acting range, he returned to France in the 1930s, and for the next two decades appeared in several important films, notably Clair's *Le silence est d'or* (1947), his greatest dramatic performance. He was made a member of the Légion d'Honneur in 1938. He went into seclusion during WWII, though he agreed to perform in Germany in exchange for the release of French POWs. After the war Chevalier took his one-man show around the world, returning to Hollywood in the mid-1950s. At 70 he made a comeback in musicals, notably with Wilder's *Love in the Afternoon* (1957) and *Gigi* (1958), a highlight of his career. He received a special Academy Award in 1958. His last performance was at the Théâtre des Champs-Élysées in 1968. His memoirs include the eight volumes of *Ma route et mes chansons* (Paris, 1946–63).

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MARK BRILL

## Chevardière, Louis Balthazard de la.

See [La Chevardière, Louis Balthazard de](#).

## Chevé, Emile Joseph Maurice

(*b* Douarnenez, 1804; *d* Fontenay-le-Comte, 26 Aug 1864). French physician. He abandoned a medical career to devote himself to the development of a method of teaching sight-singing founded on that of Pierre Galin. Working with his wife and with his brother-in-law Aimé Paris, Chev  helped to elaborate the [Galin-Paris-Chev  method](#) of which he became the most active propagandist.

BERNARR RAINBOW

## Chev  method.

An abbreviated name for the [Galin-Paris-Chev  method](#) of teaching sight-singing.

## Chevillard, (Paul Alexandre) Camille

(*b* Paris, 14 Oct 1859; *d* Chatou, Paris, 30 May 1923). French conductor and composer, son of Pierre Alexandre Fran ois Chevillard. He studied the piano at the Paris Conservatoire with Georges Mathias, winning a *second prix* in 1880, but had no formal training in composition. In 1882 he completed his first work, a piano quintet, and shortly afterwards his conducting career began when he became choral director for the Concerts Lamoureux, in which capacity he assisted in the first Parisian performance of *Lohengrin* in 1887. In the 1890s he frequently deputized for Lamoureux (his father-in-law), particularly after 1897 when Lamoureux was touring Europe. On the latter's death in 1899, Chevillard assumed permanent directorship of these concerts. His conducting was praised for its warmth, vigour, delicacy and precision, and in 1905 he was selected, with Strauss and Mahler, to conduct the first Alsace-Lorraine music festival. In particular he promoted the music of German composers (mainly Beethoven, Schumann and Wagner) and the Russian nationalists, but he had little appreciation of his younger contemporaries in France; he expressed a bias towards 'absolute' music, believing that dramatic music belonged in the theatre. In 1914 he was named music director of the Op ra. He founded the Soci t  Beethoven in 1889 and the Chevillard–Hayot–Salmon Trio in 1895. He was named a Chevalier of the L gion d'Honneur in 1903, appointed professor of instrumental ensemble music at the Conservatoire in 1907 and became president of the Soci t  Fran aise de Musique de Chambre in 1916.

His compositions include numerous chamber works (one of which won the Chartier Prize in 1903), orchestral works, incidental music for Edouard Schur 's *La roussalka*, piano pieces and songs. Gustave Ferrari described Chevillard's music as 'personal, solid and refined'. He also published piano transcriptions of music by Bach, Handel, Wagner and others.

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Songs: *L'attente* (M. de Moriana), op.12, 1895, also orchd; *Chemins d'amour* (C. Furster), op.13, 1896, also orchd; ?other songs

Orch: *Ballade symphonique*, op.6, 1889 (1913); *Le ch ne et le roseau*, sym. poem, op.7, 1890 (1901); *Fantaisie symphonique*, op.10, 1893 (Leipzig, 1894); *Zacharie*, sym. sketch, op.19, 1928

Chbr: Pf Qnt, op.1, 1882 (1912); Pf Qt, op.2, 1883; Pf Trio, op.3, ?1884 (1896); 4 Pieces, va, pf, op.4, 1887 (n.d.); Vn Sonata, op.8, 1892 (1894); 4 petites pi ces, vc, pf, op.11, 1893 (n.d.); Vc Sonata, op.15, 1896 (1897); Str Qt, op.16, 1897–8 (1902); *Allegro*, hn, pf, op.18, 1905 (n.d.)

Pf: *Th me et variations*, op.5, 1888 (1889); *Etude chromatique*, op.9, 1893 (1901); *Impromptu*, op.14, 1896; *Feuille d'album*, 1904 (pubd in *L'album musical* [May 1904]), *Th me vari *, 1905, mentioned in *Grove5*

Orch arrs. of works by Schubert and Schumann; pf transcr. of works by Bach, Handel, Chabrier and Rimsky-Korsakov; 2 pf, 8 hands transcr. of excerpts from

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JEFFREY COOPER

## Chevillard, Pierre (Alexandre François)

(*b* Antwerp, 15 Jan 1811; *d* Paris, 18 Dec 1877). Belgian cellist, father of Camille Chevillard. At the age of nine he entered the Paris Conservatoire, where he remained until 1827 when he won the *premier prix* for cello; his teachers included Norblin. Appointed solo cellist at the Théâtre du Gymnase, he continued to study theory with Fétis and made a number of very successful concert tours; in 1831 he became solo cellist at the Théâtre Italien. In 1835 Chevillard formed the Société des Derniers Quatuors de Beethoven. The first quartet associated with the society (which included Alard, Vignier and Sabatier) suffered from a lack of individual intelligence in its efforts to promote Beethoven's late quartets; but Chevillard's artistry and enthusiasm eventually prevailed, and after 1849, when Maurin and Mas had replaced Alard and Vignier, the quartet progressed from private to public performances, starting with an appearance at the Salle Pleyel. In 1855–6 they toured France and Germany, were well received, and particularly attracted the interest of Berlioz. Chevillard succeeded Vaslin as professor at the Paris Conservatoire on 1 January 1860, training a number of distinguished cellists.

A significant figure in the 'Paris School', he was considered a fine musician as well as a good technician. He played on an important Stradivari dated 1726. Chevillard's compositions, apart from a string quartet, include a concerto, *Morceaux développés* and *Quinze mélodies* for cello and orchestra, other cello solos and a *Méthode complète de violoncelle* (Paris, c1850).

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LYNDA MacGREGOR

## Cheviller

(Fr.).

See [Pegbox](#).

## Chevilles

(Fr.).

See [Wrest pins](#).

## Chèvre [chèvrette, cabrette]

(Fr.: 'goat').

Traditional terms in the Auvergne for the [Cornamusa](#). See [Bagpipe](#), §6.

## Chevreulle, Raymond

(*b* Watermael-Boitsfort, Brussels, 17 Nov 1901; *d* Montignies-le-Tilleul, 9 May 1976). Belgian composer. Having had to abandon his studies at the Brussels Conservatory, Chevreulle was self-taught. From 1934 his works were regularly performed at ISCM festivals and in 1950 he was awarded the Italia Prize for *D'un diable de briquet* op.45. His Second Piano Concerto was the set work for the Queen Elisabeth International Competition in 1952, and in the following year the Koussevitzky Foundation commissioned the *Symphonie printanière* op.60. In 1936 he worked as an acoustical engineer with Belgian radio. In 1974 he was elected to the Belgian Royal Academy.

Chevreulle destroyed his earliest attempts at composition, influenced by Richard Strauss and Stravinsky. His First String Quartet op.1 bears the imprint of Berg, with whom Chevreulle had affinities of temperament. Nevertheless, he sought out his own style, and if by 1935 he had composed little, it was because his work was achieved only with difficulty. Rejecting all preforming techniques, Chevreulle tended to begin with a 12-note series so as to draw from it a brief but characteristic theme divided into two asymmetrical elements. He would work this theme either by varying it, though without rendering it unrecognizable, or by altering its sonority through an interplay of timbres. Once this development was over, he would start on another theme, working it in a similar manner. This often resulted in a characteristic absence of formal unity, since the composer deliberately juxtaposed or alternated different themes. Chevreulle's music is not truly atonal, for the harmonic texture discloses that he gives a certain predominance to one of the 12 notes. Besides this, he does not employ the series exclusively; in a single work there may be tonal, polytonal and atonal passages, yet the whole never appears incongruous. Rhythm is relatively simple; clearly marked accents punctuate the fast movements, while the slow movements are more fluid.

His works create a tender and poetical atmosphere (notable in the *Evasions* op.25), which may develop towards carefree joy or pessimistic anguish. Chevreulle rarely combined these two extremes in a single work, generally preferring to attenuate the violent contrasts shown in the Second Symphony op.30, by adopting for each composition a predominant tone which is sometimes upset by the intervention of elements having an opposite

tendency. The ethos of a work having once been determined by the choice of themes, Chevreuille applied himself to the task of working it up to a paroxysm. Instrumental colour also contributes towards creating a work's atmosphere. The string quartets are usually of a solemn pathos while the concertos for horn and trumpet bask in joy and optimism. Through his work as an acoustical engineer, it had been day-to-day practice that acquainted Chevreuille with the resources of the orchestra – resources he had an admirable ability to manipulate. His unceasing quest for renewed and more intensified expressivity led him to demand of the performer an ever-increasing virtuosity. In his radio works, he used tapes, altering their speed to create new sonorities.

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Vn Conc. no.2, op.56, 1953; Tpt Conc., op.58, 1954; Sym. no.5 (Symphonie printanière), op.60, 1954; Variations on a Theme of Roland de Lassus, op.62, 1955; Récréation de midi, op.63, str, 1955; Mouvements, op.66, brass band, 1956; Sym. no.6, op.67, 1957; Sym., op.68, chamber orch, 1958; Carnaval à Ostende, op.72, 1959; Presto giocoso, op.76, 1960; Conc. grosso, op.77, 2 tpt, orch, 1961; Fl Conc., op.79, 1961; Fanfare inaugurale, op.81, 1962

Bruegel, peintre des humbles, op.82, 1963; Sym. no.7, op.84, 1964; Vn Conc. no.3, op.86, 1965; Vc Conc. no.2, op.87, 1965; Pf Conc. no.3, op.88, 1968; Cl Conc., op.89, 1968; Sym. no.8, op.95, 1970; Two airs, op.96, 1971

### **chamber and solo instrumental**

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HENRI VANHULST

## Chew Shyh-Ji.

See [Pan Shiji](#).

## Chézy, Helmina [Wilhelmine Christiane] von [née Kléncke]

(*b* Berlin, 26 Jan 1783; *d* Geneva, 28 Jan 1856). German poet and librettist. She was, on her mother's side, a granddaughter of the poet Anna Luise Karsch, whom she deeply admired and to some extent imitated. In 1799 she married Baron C.G. von Hastfer, leaving him after two years and setting up house in Paris with Friedrich and Dorothea Schlegel; they introduced her to the orientalist Antoine-Léonard de Chézy, whom she married in 1801. Under the Schlegels' auspices, she came to know the German artistic colony in Paris, including Mme de Staël, and began studying medieval romances. In 1810, when her second marriage also failed, she returned to Germany with

her sons Wilhelm and Max. After spending some time on the Rhine and in Belgium she was prosecuted for her support for disabled war veterans and fled to Berlin, where she was successfully defended by E.T.A. Hoffmann at her trial. In 1817 she settled in Dresden, where her friends in the so-called Liederkreis included Tieck, Kind and other writers, and Weber, who in 1821 asked her to write a libretto for him. The troubled progress of *Euryanthe* is described from Chézy's point of view in the *Neue Zeitschrift für Musik*, and from Weber's in his son's biography. She was in Vienna for the première in 1823; at this time Schubert wrote incidental music for her play *Rosamunde*. She settled in Munich in 1830, moving to Heidelberg in 1843, and to Geneva in 1852. On her deathbed, by then blind, she dictated her autobiography *Unvergessenes* to her cousin Bertha Borngräber.

Weber originally chose Chézy as librettist not on the strength of her novellas, for which she was most famous, but on account of her lyric poetry, which is sentimental and conventional but not without musical possibilities. What little dramatic gift she possessed was weakened rather than stimulated by the many changes required by Weber. Certain passages, notably Lysiart's soliloquy opening Act 2, indicate that she did not totally lack dramatic perception. *Unvergessenes* gives a sentimental but readable account of the artistic life of the time in Paris and Germany, and includes some glimpses of composers, among them Schubert, Weber and Grétry.

Wilhelm von Chézy (1806–56) became a writer, and was introduced to the Schubert circle by Ernest von Feuchtersleben; Max von Chézy (1808–46) became a painter.

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JOHN WARRACK/JOACHIM VEIT

## Chiabrano [Ciabran, Ciabrano], Carlo (Giuseppe Valentino) [Chabran, Charles]

(*b* Turin, 12 Feb 1723; *d* ?London after 1752). Italian violinist and composer. The brother of Gaetano Chiabrano, in some sources he is mistakenly referred to as Carlo Francesco. He studied the violin in Turin under his uncle, G.B. Somis, although his father, Giovanni Nicola (c1686–1776) was also a violinist, and was engaged as a violinist in the royal chapel on 26 April 1737. He performed at the Concert Spirituel in Paris in 1751 and was praised in a review in the *Mercure de France* (May 1751), for the extraordinary brilliance, polish and originality of his playing. In November he published, under the name Charles Chabran, *Six sonates à violon seul et basse continue* op.1, the fifth of which was reprinted in J.B. Cartier's *L'art du violon* (Paris, 1798) as an example of the early use of natural double harmonics. In 1752 he was in London, playing a major part in concerts there for three seasons, and leading the important Dean Street series in 1753. His subsequent career is unknown.

Carlo Chiabrano has sometimes been confused with Felice (originally Francesco) Chabran (*b* 6 March 1756; *d* London, 1 March 1829), another violinist active in London from at least 1782 to 1820. Felice Chabran was particularly associated with the ballet at the Italian Opera and issued four books of *Favorite Opera Dances* in 1790. He was also a successful guitar teacher. Among his three tutors for the instrument, his *New Tutor for the Harp & Spanish Guitar* (London, 1813) was the first English method for the six-stringed guitar, which replaced the five-stringed instrument.

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GUIDO SALVETTI/SIMON McVEIGH

## Chiabrano [Chabran, Ciabran, Ciabrano], (Gaspere Giuseppe) Gaetano.

(*b* Turin, 9 Feb 1725; *d* c1800). Italian cellist and composer. He came from a musical family: his father was the violinist Giovanni Nicola (c1686–1776) and his brothers the guitarist Giovanni Francesco Benedetto and violinist Carlo Giuseppe Valentino. He probably began his musical studies on the violin with his uncle, G.B. Somis, before learning the cello and double bass. As early as 1735 his father and uncle arranged for him to work in the Turin theatres accompanying the operas. He received an appointment as cellist and double bassist for the royal chapel and royal chamber in Turin on 27 December 1752, but continued theatre work until at least 1782. He also toured: he was probably the 'Capperan' who played the cello in the Paris Opéra orchestra and the Concert Spirituel in 1755 and six of his sonatas were published in Paris before 1780. He probably joined his brothers in London in 1784. He is thought to be the Chabran who played in the Concerts of Ancient Music that year. Other sonatas were published in London in 1767 and 1785, the latter advertising that the English cellist John Crostill had played them.

Chiabrano's cello writing is stylistically conservative, but tuneful. He favoured the three movement form of fast–slow–fast; the sonatas are constructed with idiomatic note patterns, double stops, and contrasting rhythms. He incorporated simple to moderately difficult shifting below the half-string harmonics in a manner similar to J.-B.S. Bréval's pedagogical sonatas. All 44 of his sonatas have been edited in *Monumenti musicali italiani*, xii: *Monumenti di musica piemontese*, v (Milan, 1988).

For bibliography see [Chiabrano, Carlo](#).

VALERIE WALDEN

## Chiabrera, Gabriello [Il Savonese]

(*b* Savona, 8 June 1552; *d* Savona, 11 Oct 1638). Italian poet and librettist. He wrote an autobiography which gives a brief general statement about his life and works but few biographical details. He was educated at the Jesuit

College in Rome until the age of 20, when he entered the service of Cardinal Cornaro. After being involved in a duel, he left Rome, and returned to his birthplace, where he spent the next decade pursuing his literary studies. He spent his later years in Florence (1595–1633) and Savona, enjoying the patronage of the Grand Dukes of Tuscany, Duke Carlo Emanuele I of Savoy, Duke Vincenzo Gonzaga I and Pope Urban VIII, all of whom he celebrated in his occasional verse. He also eulogized many of his contemporaries, among them Jacopo Corsi, Ottavio Rinuccini, Giulio Caccini and Torquato Tasso.

Although Chiabrera wrote in almost every literary genre of his day, his most important contribution was in the field of lyric and dramatic poetry intended for music. Influenced by the humanist theories of the Pléiade and by the strophic forms of the more popular vein of the Italian Renaissance, he experimented with the metrical patterns and simple strophic verse adapted by Ronsard from classical models, as well as with the varied stanza types of earlier Italian poets, such as Sannazaro, Serafino Aquilano, Lorenzo de' Medici and Poliziano. After publishing several collections of poetry (two books of *Canzonette* in 1591, *Scherzi e canzonette morali* and *Maniere de' versi toscani* in 1599) he was celebrated as a modern Pindar and as the creator of a new lyric style in Florence. The short, varied verses and novel, often symmetrical internal schemes of his canzonettas and *scherzi* (the latter a term he introduced) were natural aids to musical organization and attracted many song-writers in the early 17th century, such as Caccini, Peri, Monteverdi (the majority of the *Scherzi musicali* of 1607 are to Chiabrera's texts), Francesco Rasi, Stefano Landi and others. Although his theatrical works (*L'Orzalesi*, *Il Geri* and *Il Bamberini*) remained unpublished until 1826, they reveal an attitude of conscious reform aimed at greater simplicity and immediacy of appeal than the Petrarchist lyrics of his contemporaries.

A member of the Florentine Accademia degli Alterati, Chiabrera was also among the literary figures who frequented Corsi's salon in the 1590s and was one of the first poets to experiment with the new dramatic genre, the libretto. His *Rapimento di Cefalo*, set largely by Caccini, was the most spectacular event of the Florentine wedding celebrations of 1600. He visited Mantua in 1602 and 1605 and provided the prologue and *intermedi* to Guarini's *L'idropica*, presented during the Gonzaga court festivities in 1608. Also in that year, for the wedding of Cosimo II in Florence, he wrote a 'canzona sopra il balletto a cavallo' and two 'favolette da rappresentarsi cantando', one of which was probably *Il pianto d'Orfeo*. Other librettos from this period are *Oritia* and *Il Polifemo geloso* (both published only in 1615, with *Il pianto*), and *La Galatea* (1614, revised as *Gli amori di Aci e Galatea* and set by Santi Orlandi for a performance in Mantua in 1617). Probably somewhat later are *Angelica in Ebuda* (1615) and *La vegghia [veglia] delle Grazie* (or *Il ballo delle Grazie*), the latter produced in Florence in 1615 with music in part by Peri. Two other librettos, *Amore sbandito* and *La pietà di Cosmo*, are lost.

Chiabrera's influence on his contemporaries may be seen in the fact that certain formal features of Rinuccini's expanded *Dafne* libretto of 1608 and of Striggio's *Orfeo* resemble those in *Polifemo* and *Galatea*, particularly in the use of specific strophic forms and unifying choral structures. His experimentation with new formal schemes has been credited with inspiring some elements of Monteverdi's *concertato* designs as well as with fostering the musical separation between recitative and aria in the operas and chamber

cantatas of the mid-17th century and with providing the basis for the psychological portrayal of their characters.

*Il rapimento di Cefalo* and seven other librettos are in Angelo Solerti's *Gli albori del melodramma* (Milan, 1904/R), iii; and there is an edition by Luigi Negri of his *Canzonette, rime varie, dialoghi* (Turin, 1952), and an *Opere di Gabriello Chiabrera* by Marcello Turchi (Turin, 1973, 2/1984).

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BARBARA R. HANNING

## Chiamata

(It.: ‘call’; Fr. *chamade*; Sp. *chamado*).

A term indicating a monophonic trumpet or horn call, or a homophonous imitation of the same on other instruments, normally strings. The *chiamata* was apparently introduced shortly before 1600 as a prefatory piece to a newly developed series of military trumpet calls known as ‘alarm’ signals. In the course of the 17th century it came to supersede the military *toccata*, which had performed a similar function for an older body of military calls. The *chiamata* was originally a single-section piece consisting of a characteristic arpeggio figure rising from g to g', followed by a rapid reiteration of the latter

pitch (ex.1a). The form was extended before 1630: the first section was occasionally given a varied repeat; and a second section, comprising an arpeggio figure falling from  $c''$  to  $c'$  before rising to a rapidly reiterated  $g'$ , was added (ex.1b). Bendinelli (*Tutta l'arte della trombetta*, 1614) and Fantini (*Modo per imparare di sonare di tromba*, 1638) included military *chiamatas* together with their associated military trumpet calls. Fantini also included an unassociated 'prima chiamata di guerra' and composed six free-standing *chiamate di capriccio*, which add to the two-section form the same music transposed one octave higher. During the second half of the 17th century, the trumpet *chiamata* reverted to a single-section form, now an arpeggio rising and falling,  $c'-c''-c'$ , and terminating on  $g'$ , which was sometimes reiterated and/or trilled upon (ex.1c). It was employed in many signals into the 19th century.



The term *chiamata* was also employed more generally to describe the 'alarm' signals themselves, as in Mersenne's 'Autre Charge ou Chamade' (*Harmonie universelle*). In this sense it indicated 'a call, or summon, ... a parley ... [or] challenge', as noted by Randle Cotgrave (*Dictionarie of the French and English Tongues*, 1611), John Florio (*Queen Anna's New World of Words*, 1611), Gervase Markham (*The Souldiers Exercise*, 1639), Du Praissic (*The Art of Warre*, trans. J. Cruso, 1639) and others. Walther (*Musicalisches Lexicon*) expressly associated *chiamata* with 'the sound of trumpets and timpani challenging a [besieged] city'; *chamade* was 'a sign given by a trumpet or drum to notify the enemy that one wished to make some suggestions to him regarding the surrender of his besieged place'. Altenburg (*Versuch*, 1795) described the conventions pertaining to such dispatches, including the sounding of 'a signal consisting of several so-called calls [*Rüfe*]'.

The musical figure of the *chiamata* became associated with the circular hunting horn as it came into use during the 17th century. Orchestral *chiamate* – particularly the *chiamata alla caccia*, a short programmatic piece for strings representing the bustle of the hunt and based on rising and falling arpeggio

figures – feature in some 17th-century stage works, including Cavalli's *Le nozze di Teti e di Peleo* (1639) and Lully's *La princesse d'Elide* (1664). The call was quoted by a number of composers, most notably Christoph Strauss (*Missa 'Veni sponsa Christi'*), Biber (*Sonata a 7*, 1668; *Trombet undt musicalischer Taffeldienst*) and J.S. Bach (*Suite no.1 in C*; *Brandenburg Concerto no.1*; and in the obbligato trumpet part to the bass aria 'Grosser Herr, o starker König' of the *Christmas Oratorio*, [ex.1d](#)). See also [Signal \(i\)](#); and [Tuck, tucket](#).

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PETER DOWNEY, EDWARD H. TARR

## Chiang Wen-yeh.

See [Jiang Wenye](#).

## Chiara, Maria(-Rita)

(b Oderzo, 24 Nov 1939). Italian soprano. She studied in Venice and Turin, making her début in 1965 as Desdemona at the Doge's Palace, Venice. Engagements in the major Italian theatres led to appearances throughout Europe and in South America. She made her Covent Garden début as Liù in 1973, her US début (in Chicago) as Manon Lescaut and her Metropolitan début as Violetta in 1977. Chiara's roles included Anna Bolena, Mathilde (*Guillaume Tell*), Elsa, Massenet's Manon, Bellini's Juliet, Micaëla, Adriana Lecouvreur and Maddalena (*Andrea Chénier*), as well as many Verdi heroines, notably Aida, which she sang in Luxor (1987) and at the 50th anniversary season at the Baths of Caracalla, Rome (1991). However, her beautiful, soft-grained voice was best displayed in Puccini, as Tosca, Mimì, Suor Angelica, Butterfly and, in particular, Liù.

ELIZABETH FORBES

## Chiarentana [chiarenzana, chirinitana, giaranzana]

(It.).

An Italian dance, especially of the 15th and 16th centuries. It was known as early as 1459, when one is said to have been included in a ballo performed for Pope Pius II in Florence, and choreographies for *chiarentane* were included in treatises by [Domenico da Piacenza](#) and [Guglielmo Ebreo da](#)

**Pesaro.** The dance is mentioned in Gazoni's *La piazza universale di tutte le professioni* (1587) in a list of such popular dances as the pavan, galliard and saltarello. John Florio's *Queen Anna's New World of Wordis; or a Dictionarie of the Italian and English Tongues* (London, 1611) defined the 'chiarenzana' as 'a Kinde of Caroll or song full of leaping, like a Scottish gigge'. **Fabritio Caroso** included a sophisticated choreography in *Il Ballarino* (1581), describing something much like the English contredanse, with some individual steps taken from the pavan. Caroso noted that the *chiarentana* ordinarily caused great confusion at a ball, partly because of the concentration needed to execute correctly the passes, figures-of-eight and other floor patterns, and partly because before the dance began it was customary for each man to chase his chosen partner: 'gl'Huomini corrono à pigliar le Dame, come se fossero tanti Falconi, che corressero à pigliare la preda' ['the men run to seize the ladies, like falcons running to seize their prey'].

Music for the *chiarentana* is extremely rare in surviving sources of Renaissance instrumental music. Caroso included a brief example, with its *sciolta* or after-dance, and 14 were included in Marc'Antonio Pifaro's *Intabolatura de lauto* (1546). All are duple-metre dances (in spite of Chilesotti's transcription of Caroso's in *Lautenspieler des XVI. Jahrhunderts*, 1891) in a simple homophonic style with eight-bar phrases. Some individual dances are organized as variation forms over a recurring harmonic series. Several of Pifaro's are arrangements of vocal models, including Janequin's *La bataille* and Passereau's *Il est bel et bon*.

See also [Dance](#), §3(ii).

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## Chiari, Giuseppe

(b Florence, 26 Sept 1926). Italian composer. He began to compose in 1950 after he took private piano lessons and after a period at the engineering faculty of Florence University, where in 1947 he founded a jazz club. In 1961–2 he cooperated in the Florentine concert association Vita Musicale Contemporanea, and in 1962 he was co-organizer with Bussotti of the exhibition *Musica e Segno*, which was mounted in various cities in Europe and the USA. He was also a member of the Florentine Gruppo 70 and of the Fluxus Movement of New York (from 1962), and contributed to a number of journals including *Marcatre* and *Collage*.

Chiari is considered the leading Italian exponent of 'action music'. Beginning with *Qualche oggetto* (1964, included in *La strada*), his conviction that 'the

writing of action music is equivalent to not knowing how much dignity it is necessary to lose in order to express one's negative arguments' led him to devise his works for performance by himself. Frequently they consist of 'suites' in progress, including pages of music, verbal and graphic instructions, collages and 'décollages', all intended for happenings that can use any means in any location. Chiari's anti-professional instrumental technique – using simple objects as musical instruments and vice versa – restored acoustic events to everyday immediacy. From his typical investigation of music-making at its budding stage ( *Strimpellare*, included in *Quel che volete*) he evolved to the more constructive social criticism of *Happening sulla TV*, and to the political utopia of *Suonare la città*. Free, technically and ideologically, from any acquired theory of composition, Chiari's works can be fully appreciated only by taking into account avant-garde developments in total or visual art (from the Fluxus Movement to conceptual art), and his performances have tended to be in galleries rather than concert halls.

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(selective list)

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CLAUDIO ANNIBALDI/STEFANO A.E. LEONI

## Chiarini, Pietro

(*b* Brescia, early 18th century; *d* ?Cremona, after c1765). Italian composer. Féti's gave his birthdate as 1717. He was remembered by La Borde (1780) as a 'professeur habile & bon joueur de clavecin', an estimate paraphrased by Gerber (1790) and others. His activity as an opera composer is attested by the surviving librettos of works produced at Venice, Verona and Genoa from 1738 to 1746. A solitary libretto of 1754 places him at Cremona, as does the title of a keyboard sonata published by Haffner in 1765; the latter, in G major, reveals him as a lesser contemporary of Galuppi. Chiarini's collaboration with Goldoni, 1741–2, was first elucidated by Ortolani in his edition of Goldoni's complete works; Walker's further researches into the tangled history of the intermezzo *Il finto pazzo* and its later version *Amor fa l'uomo cieco* succeeded in establishing Chiarini's share in their music. On the basis of a manuscript in the library of the Paris Conservatoire, Walker also concluded that *Il geloso schernito*, previously ascribed to Pergolesi (and published as such in the composer's complete works), was in fact by Chiarini; and there can be no doubt that this is music of a later vintage, and of less importance, than Pergolesi's.

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Arianna e Teseo (after Pariati: *Teseo in Creta*), Brescia, 1739

Issipile (dramma per musica, Metastasio), Brescia, Erranti, carn. 1740

Statira (dramma per musica, C. Goldoni), Venice, S Samuele, May 1741

Il finto pazzo (int, Goldoni, after T. Mariani: *La contadina astuta*), perf. with Statira [rev. of G.B. Pergolesi: *Livietta e Tracollo*]; rev. as *Amor fa l'uomo cieco* (int), perf.

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Ciro riconosciuto (dramma per musica, Metastasio), Verona, Accademia Filarmonica, carn. 1743

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PIERO WEISS

## Chiaroscuro.

British vocal ensemble. Founded by the tenor Nigel Rogers, it specializes in the performance of early Italian Baroque music. The ensemble's membership has always been very flexible, including at various times Rogers, Patrizia Kwella, Emma Kirkby, Mark Padmore, Richard Wistreich, David Thomas and many others. It has focussed on the secular music of Monteverdi and his

contemporaries, often in association with the instrumental ensemble, London Baroque. Its discography includes an important recording of Monteverdi's *L'Orfeo*, made in 1983 with London Baroque and the London Cornet and Sackbut Ensemble. The ensemble has occasionally ventured into the secular repertory of the 15th and 16th centuries.

FABRICE FITCH

## Ciaula [Chiaula, da Palermo, Palermitano, Panormitano], Mauro [Maurus Panhormita]

(*b* Palermo, c1544; *d* Palermo, c1603). Italian composer. He was a Benedictine monk in the congregation of Monte Cassino and took orders in the abbey of San Martino delle Scale, near Monreale, on 28 August 1561 (Mongitore) or on 28 August 1562 or 6 November 1578 (Balsano). In 1581 the senate of Palermo decided to mount a new performance at the church of S Maria della Pinta of Teofilo Folengo's *Atti della creazione del mondo e dell'incarnazione del Verbo* (this *rappresentazione sacra* had had its first performance there in 1538, whence its popular title 'L'atto della Pinta'); the viceroy, Marc'Antonio Colonna, commissioned Ciaula to compose the music. In 1588 he dedicated his five-voice masses from Venice to the abbot of S Benedetto Po, near Mantua; he dedicated the motets of 1590 from S Benedetto and by 1597 he had returned to San Martino delle Scale where he remained until his death.

Folengo's *Atti della creazione del mondo* is a compilation into scenes, with stage directions, of Bible passages, mostly in Latin, interspersed with Latin and Italian poems; Ciaula set the biblical words as polychoral motets and the poems as monodic recitatives. The opening Sanctus, sung by a chorus of angels accompanied by various instruments, continued to be performed in the churches of Palermo until the early decades of the 19th century. Of Ciaula's four masses one is on the cantus firmus, *Fa sol la re*; the others are parodies of *Susanne un jour* and *Gustate et videte* by Lassus, and *Corona aurea* by Palestrina. In two masses he experimented with conflicting proportions: in the second 'Osanna' of the *Missa super 'Susanne un jour'* and the second 'Agnus Dei' of the *Missa super 'Corona aurea'* each of the five voices is assigned a different mensuration. The dedication of his *Sacrae cantiones* is addressed to Cardinal Montalto, a nephew of Pope Sixtus V and a generous patron of musicians. Its title page indicates that instruments may be used to double or replace voices. All his secular music, a book of madrigals and a madrigal in the collection *Infidi lumi* (Palermo, 1603; see Bianconi), is lost.

Because of his alternative names Mauro Ciaula has sometimes been confused with Bartolomeo Lieto Panhormitano, with Niccolò Panhormitano, abbot of Monte Cassino, with Fra Mauro (i) and with Mauro Matti.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

## Chiavelloni, Vincenzo

(fl 1668). Italian theorist. From the content of his only extant printed work it seems likely that he was not a musician. His *Discorsi della musica* (Rome, 1668), dedicated to Cardinal Giacomo Rospigliosi, nephew of Pope Clement IX, consists of 24 essays on the relationship of music to moral values and the development of virtue and as an aid to philosophy. The work relies entirely on ancient classical authors and is thus an example of the 17th-century Italian interest in the broad humanistic knowledge found in the works of philosophy, rhetoric and aesthetics of classical Greek and Latin sources. Of particular value to Baroque music aesthetics is the emphasis on music as a vehicle for representing and controlling the emotions of audiences, an aspect of ancient classical philosophy that was the basis for the Baroque theory of the Affects.

GEORGE J. BUELOW

## Chiavette

(It.: 'little clefs').

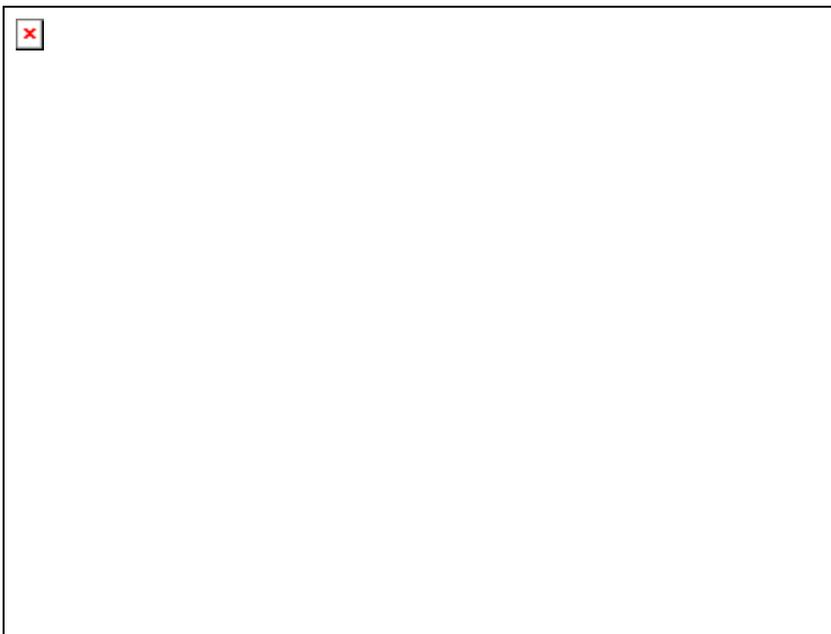
Term for certain combinations of clefs used in 16th- and 17th-century polyphonic music, distinct from the *chiavi naturali* (the combination of soprano, alto, tenor and bass clefs); it is especially used for the combination of 'high clefs' (treble, mezzo-soprano, alto and baritone clefs). Some theorists stated that the *chiavette* implied transposition by a 4th or 5th into the register of the 'normal' clefs, whence the alternative term *chiavi trasportate* (transposing clefs). These terms arose in the 18th century, when the practice was no longer current outside the papal chapel in Rome. Some modern scholars see clef combinations as an important clue to the mode of particular compositions, especially ones from late 16th-century Italy.

To correspond with [Clef](#), *italic* letters are used here to represent the pitches as named by Guido of Arezzo (see [Pitch nomenclature](#)); a figure after the letter-name of a clef denotes the staff line on which it stands, counting from the lowest (e.g. the modern treble clef, *g*2, the modern bass clef, *F*4).



[Table 1](#) provides an overview of the clef groupings. The first three were employed by composers while the fourth, *soprano acutissimo*, was added by Bononcini (*Musico pratico*, 1673) to complete the list of theoretical possibilities. *In contrabasso* notation was widely used by Franco-Flemish composers, but in Italy it appeared only in the polychoral compositions of the two Gabriellis and their followers; otherwise it had disappeared by the middle of the 16th century. Contrary to long-held opinion, *in contrabasso* notation was seldom employed to emphasize a funerary character: while there is a Josquin *De profundis* *in contrabasso*, one by Willaert is notated in high clefs and Vatican sources provide several examples of non-funerary music *in contrabasso*, including Févin's motet *Le vilain jaloux* and an *Ave Maria* by Marbrianus de Orto. High clef notation was used for much longer: in the age of Palestrina and Victoria the vast majority of *a cappella* polyphony was notated in this clef grouping. It remained in use in the *stile diatonico osservato alla Palestrina* of the Roman school throughout the 18th century and into the 19th, when it was last used by Giuseppe Baini (*Apparuit Dominus Salomoni*, 1837). This conservative practice was, however, restricted to composers writing for the papal chapel.

The first writer to mention standard and high clefs was Ganassi (*Lettonne seconda*, 1543); he referred to the high clef grouping as 'composizione ordinata per la parte sopra acuta' (i.e. in the *g2* clef). The term 'chiavette' first appeared in Girolamo Chiti's *Recercari, e solfeggi a voce sola di diverse chiavi* of 1718 (ms, *I-Rli Ms.Mus. P.15*, p.11), by which time, however, these clef groupings had become obsolete everywhere except Rome. Chiti defined *Chiavi naturali*, or *chiavi madri*, as the seven clefs of the *setticlavio musicale* (*g2, c1, c2, c3, c4, F3, F4*) with at most one flat in the key signature. *Chiavi accidentali*, or 'chiavette', were the same seven clefs but brought into use for transposition by the addition of a key signature of sharps or of more than one flat. The chiavette ('baby clefs') were thus seen as generated from the *chiavi madri* ('mother clefs') to facilitate transposition – thus the term 'transposition clefs' used by 18th-century theorists. Some writers (Paolucci, 1765–72; Becherini, 1813) used the term 'chiavette' for those clefs other than *F4* used for a few bars here and there in a figured bass part to avoid ledger lines. [Table 2](#) lists the names by which the different clef combinations have been designated.



The origin of the chiavette clef groupings is a source of controversy. It is clear, however, that the need to notate the *ambitus* of each of the eight (later 12) modes without resorting to ledger lines played a role (see Bononcini). This led to a difference in character between a mode as notated in the normal clefs (i.e. *chiavi naturali*) and as notated in high clefs: each *ambitus* has a different interval structure, and there was a different relationship between the highest note and the *finalis* (see Kurtzman, who confirmed an earlier observation by Hermelink). Another factor was the convention (see Paolucci and Martini) of conforming to the original key of a cantus firmus as it had appeared in the antiphony; once the appropriate transposed clef was chosen for the tenor, the notational system had to be adjusted to keep the parts at the correct distance from each other. Kurtzman analysed the relationship in Rome between the notation of plainchant antiphons and that of the polyphonic psalms and Magnificats with which they were modally associated in the Office; he found confirmation of the importance of this factor and suggested that this notational correspondence could be the origin of high clefs.

Chiavette clearly played an important role in the modal system. Towards the end of the 16th century, the confusion among eight 'psalm-modes', the eight 'motet-modes' and the 12 new Glarean modes made correct identification even more difficult (Powers). Bona (1595) and Cerone (1613) affirmed that transposition clefs could be of help in this task. The Spaniard Joseph de Torres y Martinez Bravo (1702), however, declared that the type of notation, together with the *finalis*, was sufficient for identifying the mode. The custom of using the final note of the bass to identify the mode had already been mentioned by Galilei (*Fronimo*, 1584); in 1640, Doni (*Annotazioni sopra il compendio*) explicitly confirmed that in order to differentiate between the authentic mode and its plagal, in the latter case the above mentioned final note was an octave lower than in the former. The disappearance of chiavette in the mid-17th century may have been directly linked to the growth in popularity around that time of the modern tonal system, in which the *ambitus* is not a defining element. But the decline of the system might also have been caused by the increasing use in the late 16th century of instruments such as the violin and the cornett, which were capable of producing higher pitches

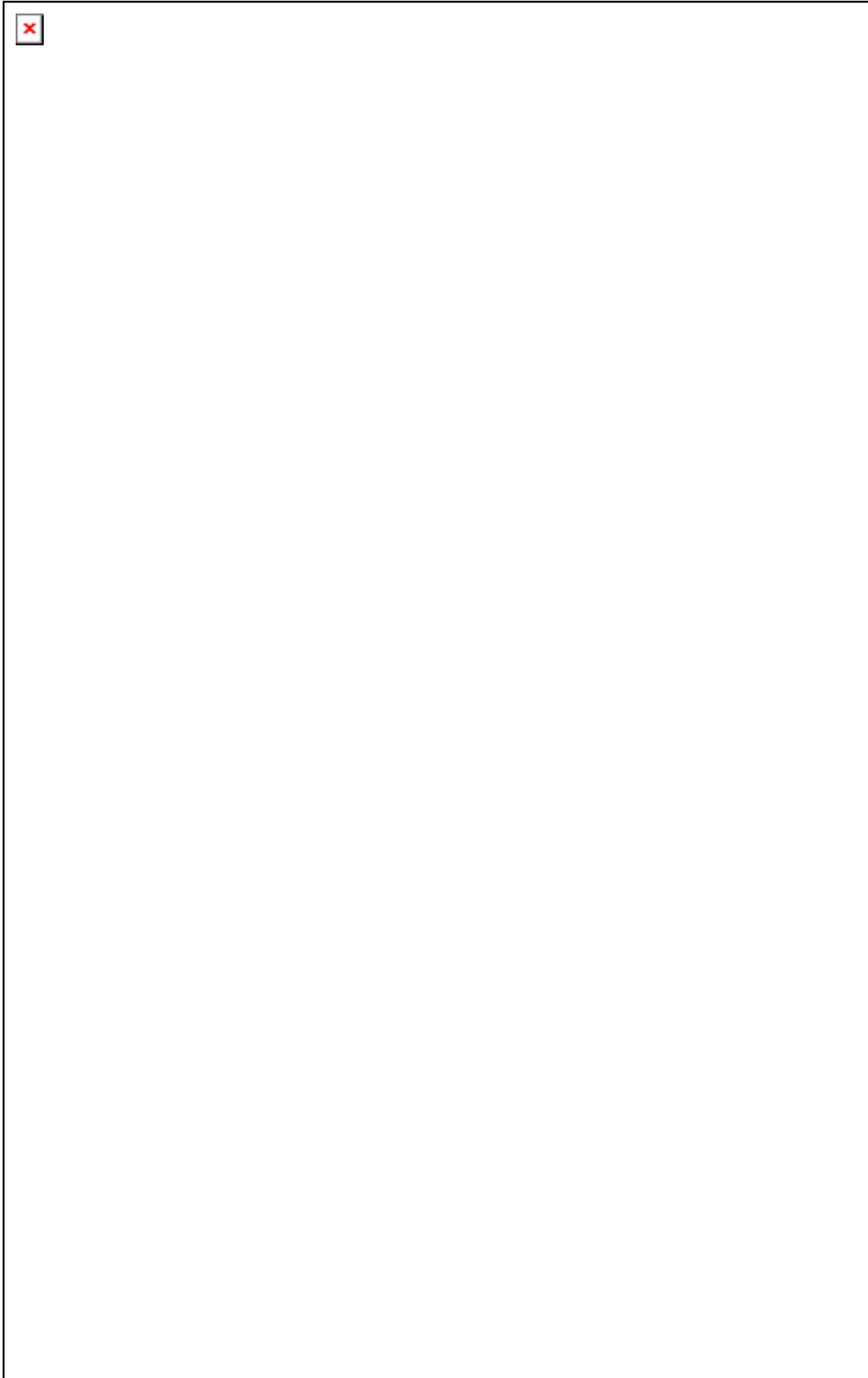
than all but a few singers; the larger range of these instruments hastened the abandonment of *chiavette* for voices.

Only those pieces set in *chiavi naturali* were considered unproblematic for standard vocal ensembles. Pieces notated in high clefs were intended to be transposed downwards, according to Ganassi, by a 5th, and according to Banchieri (*Cartella, overo Regole*, 1601) and Picerli (*Specchio secondo di musica*, 1631) by a 4th when the B $\flat$  is present in the signature and by a 5th with no key signature. An explanation of Banchieri's rule is the following (Baini, 1828). When the mode is notated in high clefs and there is a flat in the key signature, this means that the piece has been transposed a 4th upwards; for the piece to be sung, it must be returned to its natural place by removing the flat and lowering it by a 4th. When, however, the mode is set in high clefs but without a flat in the key signature, it has been transposed to remove the flat; for it to be sung, it must therefore be returned to its proper transposed key by restoring the flat and lowering it a 5th. The converse applies to pieces notated *in contrabasso*.

The above rule finds agreement in Italian sources dating from about 1561–3 to 1608. In mid-17th century Rome only transpositions to the 4th below are mentioned, and at the end of the century and throughout the next the transposition was to a 3rd below on account of the lowering by a whole tone of the pitch of Roman organs. Exceptions to the rule were provided by Philippe Rogier, whose first kyrie in the *Missa 'Domine Dominus noster'* (c1590–95) is the earliest example of a sacred composition in high clefs with a bass part for organ already transposed, Morley, who in 1597 declared against any kind of transposition, Praetorius (*Syntagma musicum*, iii, 2/1619) and Schütz (1619–36). According to J.B. Samber (1707), the downward transposition should be by a 4th when the bass is notated in F3, by a 5th when the bass is notated in c4. In general, transposition seems to have been made to suit the singers.

'Standard' clef combinations came into use in the second quarter of the 16th century; from that time onwards it was possible to speak of variants. Hybrid clef combinations such as c1, c3, c4, F3 required no transposition; in order to prevent the organist from transposing automatically on seeing the clef F3, the continuo part was marked 'sonate come stà' (play as it stands). A similar situation is encountered in the clef combination g2, c3, c4, F4, but in this case the warning was applied to the treble part (in the early 17th century, violin or cornett). This clef grouping became common around the beginning of the 17th century when violins and cornetts began to play the leading treble parts.

When used in instrumental music, 'transposition' clefs were meant to be read at pitch. Banchieri (*Conclusioni*, 1609 and *Cartella musicale*, 1614) connected the three standard clef combinations with three different types of ensembles: 'high clefs' were linked with 'strumenti acuti', the 'usual clefs' with 'strumenti christi' or 'voci humane' and 'in contrabass' with 'strumenti gravi' (see [Table 3](#)).



This division corresponds to the polychoral practice of composers such as the Gabriellis, Giacobbi, Lodovico Viadana, Leone Leoni, Clinio and Banchieri himself. Giacobbi (*Salmi concertati*, 1609) used the terms 'choro acuto', 'choro ordinario' and 'choro grave', and Viadana (*Salmi per cantare e concertare*, 1612) called for 'acuto', 'capella' and 'grave' choirs. This system may have led to the development of the low G-tuned viol consort, whose origin has long been unexplained.

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## Chiavi naturali

(It.).

Term for the customary combination of clefs (soprano, alto, tenor and bass) used in 18th- and 19th-century polyphonic music. See [Chiavette](#), Table 2.

## Chiavi trasportate

(It.: 'transposing clefs').

Term for a combination of clefs used in 16th- and 17th-century polyphonic music. See [Chiavette](#).

## Chic.

American pop group. It was formed in 1976 by Nile Rodgers (*b* New York, 19 Sept 1952; electric guitar) and Bernard Edwards (*b* Greenville, NC, 31 Oct 1952; *d* Japan, 18 April 1996; bass guitar) and included Tony Thompson (drums), Norma Jean Wright and Alfa Anderson (both vocals): Luci Martin replaced Wright in late 1977. Their first hit *Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)* (1977) introduced their basic compositional approach: chant-like group vocals during the choruses alternated with more melodic female-dominated or solo female vocals during the verses. The focus of the recordings, however, was the instrumental sound featuring infectiously interlocking rhythms produced by Edwards's extraordinarily mobile bass-playing, Rodgers's syncopated, choked guitar style and Thompson's four-on-the-bar kick drum. This combination produced a slick funk sound verging on disco with a texture that remained remarkably spare despite the use of orchestral instruments to sustain pitches and play riffs. Edwards combined the steady accents and octave runs typical of disco with percolating off-beat rhythms and wide-ranging melodic lines, fulfilling the function of both bass and lead instruments. After *Dance, Dance, Dance* the band's most successful singles were *Le Freak* (1978), *I want your love* (1978) and *Good Times* (1979) which provided the basis for the Sugarhill Gang's pioneering hip hop record *Rapper's Delight* (1979). Chic's popularity waned after 1979 and the group broke up in 1983. As producers, Edwards and Rodgers continued to be in demand both together and individually, and were involved with such performers as Sister Sledge, Carly Simon, Debbie Harry, Diana Ross, Aretha Franklin, Madonna (*Like a Virgin*), Robert Palmer (*Addicted to Love*) and David Bowie (*Let's dance*). When producing, Rodgers and Edwards often played as well, thus lending the Chic sound to these records, particularly with Sister Sledge. Chic reformed in the early 1990s but their reunion album *Chic-ism* was a commercial failure.

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DAVID BRACKETT

## Chicago.

American city. It is the third-largest city in the USA, and an important musical centre.

1. Early history.
2. Orchestras, choirs and festivals.
3. Opera and musical comedy.
4. Music schools and libraries.
5. Music publishers and instrument makers.
6. Composers and writers on music.
7. Jazz and blues.
8. Traditional music.

#### BIBLIOGRAPHY

ANNETTE FERN/JOHN VON RHEIN (1, 2, 4–6, 8; 2 with SARA VELEZ, 4 with BRUCE CARR), ROBERT C. MARSH (with ANNETTE FERN)/R (3), WILLIAM KENNEY (7), JOHN VON RHEIN (bibliography)

### Chicago

#### 1. Early history.

Chicago was established in the late 18th century as a trading post near the southern end of Lake Michigan, and in 1803 Fort Dearborn was built there. The village was incorporated in 1833 and received its city charter in 1837. Much of the city was destroyed by fire in 1871, but it was rebuilt and soon became a centre for trade and transport.

Chicago's concert activity until about 1880 was provided chiefly by touring artists and amateur music societies. The impresario P.T. Barnum brought musical attractions to Chicago as early as 1840. Later important touring artists included Adelina Patti, who made her first Chicago appearance in April 1853 with the violinist Ole Bull, and the pianist L.M. Gottschalk, who performed there several times in the 1860s. Early concert halls included Rice's Theatre and McVicker's Theatre; the first auditorium designed for concerts was Tremont Music Hall, which opened in 1850 in the Tremont Hotel. As bigger theatres were built, opera companies, orchestras and concert artists made regular visits to the city.

There were music schools and private music teachers in Chicago as early as 1835, and amateur performing groups soon followed. The Old Settlers' Harmonic Society (1835–6, sometimes called the Chicago Harmonic Society) was the first formal musical organization in the city. Other societies were the Chicago Choral Union (1846), the Mozart Society (1849), the Musical Union (1858–66), the Oratorio Society (1868–71) and the visiting Germania Musical Society. The Apollo Musical Club, still active (as the Apollo Chorus of Chicago) in the 1990s, was organized as a male chorus by Silas G. Pratt and George P. Upton in 1872; women formed an occasional auxiliary chorus from 1874 and were admitted permanently in 1885.

### Chicago

#### 2. Orchestras, choirs and festivals.

Chicago's first orchestra, the Philharmonic Society, performed from 1850 to 1868, conducted first by Julius Dyhrenfurth and later by Hans Balatka. Another orchestra performed under Henry Ahner from 1856 to 1858. The Chicago Orchestra was formed in 1891, with Ferdinand W. Peck as president. Theodore Thomas, who with his orchestra had visited Chicago for several seasons and was to be musical director of the World's Columbian Exposition (1893), was appointed its first conductor. The orchestra performed in the

Auditorium Theatre, and moved in 1904 to the new 2566-seat Orchestra Hall (see illustration). Thomas died in 1905; from 1906 it was called the Theodore Thomas Orchestra, and in 1912 it was renamed the Chicago SO. Thomas's successors were his assistant, Frederick Stock (1905–42), Désiré Defauw (1943–7), Artur Rodziński (1947–8), Rafael Kubelík (1950–53), Fritz Reiner (1953–63), Jean Martinon (1963–9), Georg Solti (1969–91) and Daniel Barenboim (from 1991). Significant premières given by the orchestra include Prokofiev's Third Piano Concerto (1921), Stravinsky's Symphony in C (1940), Kodály's Concerto for Orchestra (1941), Roy Harris's Seventh Symphony (1952), Martinon's Fourth Symphony, *Altitudes* (1965), Henze's *Heliogabalus Imperator* (1972), Tippett's Fourth Symphony (1977), Lutosławski's Third Symphony (1983), Corigliano's First Symphony (1989), Takemitsu's *Visions* (1989), Carter's Partita (1994) and Birtwistle's *Exody* (1998). Resident composers since the 1980s have been John Corigliano, Shulamit Ran and Augusta Read Thomas. The orchestra achieved international renown through its recordings, particularly under Reiner and Solti, and overseas tours beginning in 1971. The Chicago Symphony Chorus, founded in 1957 by Margaret Hillis, has made tours and recordings both independently and with the orchestra.

The Civic Music Association of Chicago was founded in 1913 to encourage the study of music; in 1919 it helped Stock organize the Civic Orchestra of Chicago for the training of young instrumentalists. The Chicago Children's Choir was established in 1956. Music of the Baroque, a professional chorus and orchestra, was founded in 1971 to perform the oratorio repertory. In addition, a number of early music groups have been based in Chicago, including the chorus His Majesty's Clerkes, the Chicago Baroque Ensemble and the Newberry Consort.

Two major annual summer festivals have been held in Chicago. From 1906 Ravinia Park, in the northern suburb of Highland Park, has held a summer season of music, dance and theatre which was suspended only during the 1930s depression. Its music directors have included Seiji Ozawa (1964–8), István Kertész (1970–72), James Levine (1973–93) and Christoph Eschenbach (from 1995). In July 1936 the Chicago SO played for the first time at the Ravinia Festival, which then became its regular summer home. A municipally sponsored summer orchestra series has been held since 1934 in a bandshell originally erected by the Works Progress Administration in Grant Park, on the lake shore near the centre of the city. Originally Grant Park Concerts, the series was renamed the Grant Park Music Festival in 1995.

## Chicago

### 3. Opera and musical comedy.

Chicago's first opera performance was of Bellini's *La sonnambula* in 1850. A second season was held in 1853, and from 1858 opera was a regular part of the music calendar. By 1875 more than 60 operas had been heard in the city, many of them recent works. Crosby's Opera House opened in 1865 with a stage suitable for full-scale grand opera; it was destroyed in the 1871 fire but quickly rebuilt. For the next decade light opera, operetta and musical comedy dominated the city's stages, and grand opera was not revived until the early 1880s. During the 1883–4 season the rival New York companies of Henry Abbey and James Henry Mapleson visited Chicago. In 1889 the Metropolitan

Opera of New York performed Wagner's complete *Ring* cycle in the new 4000-seat Auditorium Theatre, which was to be the city's principal venue for opera for the next four decades.

In 1910 Chicago's first resident opera company, the Chicago Grand Opera Company, was formed with Harold McCormick, a financier, as president and Cleofonte Campanini as musical director. During its first season Mary Garden, who was to be a central figure in Chicago opera for 21 years, performed in Debussy's *Pelléas et Mélisande*, Charpentier's *Louise* and Richard Strauss's *Salome*. A highlight of the Garden years was the première of Prokofiev's *The Love for Three Oranges* in 1921 during her one season as general director of the company.

Between 1910 and 1946 there were some seven opera companies in the Chicago area (several of them successive names for the same, reorganized company). All shared artists with the Metropolitan and leading European theatres, all presented a diverse repertory and all ceased operation because of financial difficulties. From 1912 to 1931 a summer season of opera was presented at Ravinia Park. In 1929 most opera performances moved to the new 3500-seat Civic Opera House.

The Lyric Theatre of Chicago, with Carol Fox as general manager, presented its first three-week season there in November 1954, during which Maria Callas made her American début in Bellini's *Norma*. In 1956 the company was renamed Lyric Opera of Chicago. It was essentially an Italian company (often called 'La Scala West'), with nearly 70% of its repertory Italian. Fox and Ardis Krainik, who succeeded her in 1981, looked largely to Europe for new talent. Later, American singers and conductors made more frequent appearances, and the scope of the company's repertory widened; notable works commissioned by Lyric Opera include Penderecki's *Paradise Lost* (1978), Bolcom's *McTeague* (1992), Anthony and Thulani Davis's *Amistad* (1997) and Bolcom's *A View from the Bridge* (1999). Resident composers since the 1980s have included Bright Sheng, Bruce Saylor, Shulamit Ran and Michael John La Chiusa. Opera is also presented by numerous smaller groups, notably the Chicago Opera Theatre, founded in 1974, which performs opera in English with an emphasis on works best suited to a smaller theatre.

From the turn of the century to the outbreak of World War I Chicago was also a centre for musical comedy. Among the composers who wrote for this regional market were Reginald De Koven, whose operetta *Robin Hood* (1890) and opera *Rip Van Winkle* (1920) were first heard there; Gustav Luders (*King Dodo*, 1901; *The Sho-Gun*, 1904); Raymond Hubbell (*Chow-Chow*, 1902, later produced on Broadway as *The Runaways*); Ben Jerome (*Louisiana Lou*, 1911, a vehicle for Sophie Tucker; *The Girl at the Gate*, 1912); and the prolific Joseph E. Howard who between 1904 and 1915 wrote some 17 shows for the LaSalle Theatre. Later, musical comedy in Chicago was provided chiefly by touring companies of New York productions or revivals produced locally. An exception was the long-running Broadway musical *Grease* (New York opening, 1972), originally a successful Chicago production, greatly altered for New York.

[Chicago](#)

#### **4. Music schools and libraries.**

Chicago's first important music conservatory was the Chicago Academy of Music, founded in 1867 by Florenz Ziegfeld; it later became the Chicago Musical College and then part of Roosevelt University. Ziegfeld was its president until 1916; among his successors were Felix Borowski (1916–25) and Rudolph Ganz (1933–54). Other conservatories were established by Hans Balatka (1879), John R. Hattstaedt (1886) and William H. Sherwood (1897). The University of Chicago has had outstanding courses in Renaissance music studies, composition and ethnomusicology; it also sponsors a professional performing group, the Contemporary Chamber Players. Northwestern University, in the northern suburb of Evanston, began to offer music instruction in 1873, and a school of music was established in 1895. Its library has a special collection of materials relating to Cage, part of the Moldenhauer Archive of 20th-century manuscripts, and extensive memorabilia, scores and correspondence of Fritz Reiner.

The Newberry Library has a rich collection of Renaissance and American music sources, and the music library of the University of Chicago has an important music history collection. The Chicago Historical Society contains documents of the city's musical history as does the Chicago Public Library. The Field Museum of Natural History has an important collection of musical instruments. Three newer repositories of source material for Chicago's musical history are the Chicago Jazz Archive at the University of Chicago, the Chicago Blues Archive at the Chicago Public Library and the Center for Black Music Research at Columbia College. The sheet music collection of Walter N.H. Harding, a valuable source of research material particularly for British and American popular song, went to the Bodleian Library, Oxford, in 1973 after its owner's death.

## [Chicago](#)

### **5. Music publishers and instrument makers.**

Chicago has had many publishers of school music books, gospel music and popular sheet music. The most important early firm was Root & Cady (1858–72); others included S.C. Griggs & Co. (1848–71), the first music publisher in Chicago; Joseph Cockcroft, the first in Chicago to print music from movable type (1853–4); Higgins Brothers, later H.M. Higgins Co. (1855–67), publishers of the popular songs of H.P. Danks and J.P. Webster; Clayton F. Summy, a leading publisher of educational music from 1888 to 1932; and the firm of Will Rossiter, founded in 1891 and the city's leading sheet music publisher in the early years of the century. After 1920 New York's domination of popular music publishing forced many Chicago firms to move east or to go out of business. The University of Chicago Press has published *Monuments of Renaissance Music*, a series of critical editions of 15th- and 16th-century music, and, in association with Ricordi in Milan, the critical edition of the works of Verdi.

Musical instrument manufacture, particularly of pianos and organs, was an important industry in Chicago from the mid-19th century. The W.W. Kimball Company was founded as a distributor in 1875 but began manufacturing organs in 1880 and pianos in 1887. Lyon & Healy, established as a music shop in 1864, began making musical instruments in 1885; later the firm was an innovatory manufacturer of harps. Organ builders have included Story & Clark, Wilcox & White, and Estey.

## Chicago

### 6. Composers and writers on music.

Popular songwriters who were active in Chicago in the mid-19th century include Henry Clay Work, who began as a music printer and later composed Civil War marching songs and parlour ballads; George F. Root, a partner in the firm of Root & Cady, also remembered for his patriotic songs of the Civil War; and Carrie Jacobs-Bond, also a publisher but better known for her sentimental ballads. The organist and composer Dudley Buck lived and worked in Chicago from 1869 to 1871, and P.P. Bliss, a composer of evangelist and gospel music, worked there from about 1864 until his death in 1876. Joseph E. Howard, in addition to his musical comedy scores, wrote popular songs in the ragtime style.

20th-century composers who have been associated with Chicago include John Alden Carpenter, who enjoyed critical acclaim during the 1920s while also pursuing a successful business career, and Leo Sowerby, who taught at John R. Hattstaedt's American Conservatory from 1925 to 1962 and for most of that time was choirmaster at the Episcopal Cathedral of St James. Ralph Shapey, Easley Blackwood and Shulamit Ran have all been members of the faculty of the University of Chicago, and Alan B. Stout joined that of Northwestern University in 1963. Other Chicago composers who achieved distinction in the latter part of the century include John Austin, John C. Eaton, George Flynn and Howard Sandroff.

Important among the city's writers on music are George P. Upton, who in 1863 became the first music critic on the *Chicago Tribune* and was a writer on opera and on individual composers; W.S.B. Mathews (1837–1912), author of books on music education and founding editor of the journal *Music* (1892–1902); and the composer and educator Felix Borowski (1872–1956), music editor of the *Chicago Sun* and programme book annotator for the Chicago SO.

## Chicago

### 7. Jazz and blues.

Throughout the 20th century Chicago played a central role in the evolution of jazz and blues. There are several reasons for this. First, the city's industrial might attracted a massive influx of young workers from around the world during the first two-thirds of the century. Many of these people arrived at the time of the so-called Great Migration of black Americans from the southern states. Their increased numbers created a new demand for cabarets, cafés, restaurants, dance halls, amusement parks and cinemas, particularly on the South Side, while also stimulating the market for racially orientated music there and in the city's other entertainment districts. Mayor William Hale Thompson created a permissive city environment for the flouting of Prohibition as well as the enjoyment of new musical entertainment. The concentration over several generations of so many black Americans in the South Side ghetto generated an intense and culturally distinctive creative environment for both jazz and blues.

Ragtime pianists, important precursors of jazz, gravitated to the World's Colombian Exposition in 1893 where they set in motion the grand procession of 20th-century popular music styles associated with the city. Since New

York's Tin Pan Alley dominated the music publishing business, Chicago tended more to attract performance artists rather than professional songwriters, and specialized in musicians who excelled at nightclub and dance hall work. New York swiftly took national control of the recording, broadcasting and booking of popular music as well, so that by comparison Chicago produced less heavily mediated music, often thought, for that reason, to be more authentic. As early as 1906, such influential performers as the pianists Tony Jackson and Jelly Roll Morton experimented with new improvisational possibilities that did much to transform ragtime into jazz. So, too, Chicagoans listened to cornettist bandleaders Freddie Keppard, Manuel Perez and, especially, King Oliver well before the 1920s. While most of the earliest Chicago pioneers were black Americans, a white group calling itself Stein's Dixie Jass Band performed at Schiller Caf in 1916. Several members of this band subsequently reorganized as the Original Dixieland Jazz Band and in 1917 played on the first jazz records ever made.

Chicago's attraction proved especially powerful for musicians from New Orleans and the Mississippi Delta. Bountiful club work and, beginning in 1923, the possibility of making records proved irresistible. From 1917 to 1923, groups like King Oliver's Creole Jazz Band, which included such powerful instrumentalists as the cornettist Louis Armstrong, the clarinetist Johnny Dodds and the drummer Baby Dodds, travelled between Chicago and Richmond, Indiana, to record for the Gennett label. But new popular labels such as Okeh, Paramount and Vocalion soon organized active recording programmes in Chicago. Louis Armstrong with his Hot Five and his Hot Seven recorded for Okeh in Chicago, as did the pianist Earl Hines and the clarinetist Jimmie Noone. The jazz and blues speciality labels worked the black American race market, and Chicago soon developed the reputation of being the nation's centre for authentic blues and jazz recording of emigrant Southern musicians.

The excitement of the city's nightlife, combined with an increased awareness of New Orleans jazz and the vaudeville blues of Ma Rainey and Bessie Smith, led to the formation of many white jazz groups. Among the most influential in the 1920s were the New Orleans Rhythm Kings, who played a 17-month engagement at Friar's Inn nightclub. A variety of recording groups which often included the banjo player and tenor guitarist Eddie Condon, the cornettist Jimmy McPartland, the clarinetist Frank Teschemacher, the tenor saxophonist Bud Freeman, the pianist Joe Sullivan and the drummer Dave Tough, soon came to be known as the 'Chicagoans' and their music as Chicago Jazz, retrospective labels used by New York recording executives. Some of these youngsters hailed from Austin High School in Chicago's west end and sometimes referred to themselves as the Austin High Gang. Their ties to that school were not close, however, and the city itself rather than the suburbs remained the focus of jazz activity. Several young white 'Chicagoans' hailed from the city. The clarinetist and orchestra leader Benny Goodman went on to become the King of Swing in the 1930s and 40s, most often with drummer Gene Krupa spurring him on. The pianist Art Hodes built a long and successful career as a blues-influenced piano stylist and the cornettist Muggsy Spanier made many important records. Many other white jazz musicians often associated with Chicago, such as Eddie Condon, Wild Bill Davison and Bix Beiderbecke, migrated in and out of the city from various locations in the Midwest.

Most of the more professionally ambitious members of the 1920s jazz scene in Chicago left for New York City late in the decade. The media and the music business increasingly centralized into national organizations run from the eastern city, a trend that the Depression accelerated. Such influential musicians as Jimmie Noone, the Dodds brothers, Art Hodes and Earl Hines continued to live and perform in Chicago, however.

The national media transformed jazz into Big Band Swing, beginning in the mid-1930s, but the blues remained a more ethnic, speciality taste that was relatively less commercialized, less nationalized, and therefore a more authentic musical style closely associated with Chicago's South Side. The Paramount, Vocalion and Bluebird labels recorded many of the leading blues singers in their Chicago studios, including Blind Lemon Jefferson from Texas, Big Bill Broonzy and Sonny Boy Williamson from Mississippi, Blind Blake from Florida and Thomas A. Dorsey and Tampa Red, both of whom had emigrated from Georgia. Such record producers as J. Mayo Williams, Lester Melrose and the Chess brothers shaped performances that created urban musical memories of the rural south. A Chicago school of emigrant blues pianists that included Cripple Clarence Lofton, Jimmy Yancey, Meade 'Lux' Lewis, Albert Ammons and Pine Top Smith performed at South Side rent parties and led a national craze for boogie-woogie piano stylings during the Depression.

During World War II a new and more urbanized blues style emerged in Chicago through the work of such performers as Willie Dixon, Elmore James, Little Walter, Muddy Waters, Howlin' Wolf, Otis Spann, Otis Rush, Memphis Minnie, Jimmy Reed, Sonny Boy Williamson and Bo Diddley. The 1920s sound of the solitary male vocalist singing in a Southern rural manner while accompanying himself on the guitar melded with the jazz rhythm section, electrified instruments and a more commercial pronunciation of the lyrics. As recorded by the Chess label in Chicago, this style, variously termed urban blues, city blues and northern blues, strongly influenced Berry Gordy, the first African American owner of a successful record company, who founded Tamla Records in Detroit in 1959 which became Motown two years later. Berry further extended blues crossovers into popular song formulae.

The post-World War II years on Chicago's South Side brought a revolution in jazz. In the 1950s the South Side avant-garde pianist/bandleader Sun Ra organized a jazz collective to promote performances and recordings of his Solar Arkestra. In 1961, responding to the decline of Chicago's jazz clubs, the history of racial exploitation in the music business and heightened interest in African-inspired cultural nationalism, a group of young, innovative hard bop and free jazz musicians further developed this idea of a musician-operated performance organization by forming the Experimental Band. Reorganizing themselves into the Association for the Advancement of Creative Musicians, such musicians as Anthony Braxton, Malachi Favors, Joseph Jarman, Roscoe Mitchell, Leroy Jenkins, Don Moye and many others challenged the musical traditions and political parameters of jazz. The AACM advocated free, atonal music arranged into multi-sectional units and minimized the role of the individual soloist. The AACM's flagship ensemble the Art Ensemble of Chicago further defied the isolation of jazz from other art forms in its blends of experimental music with costumes, make-up, dance, pantomime, comedy, dialogue and playlets. These musicians performed regularly across the USA and in Europe throughout the 1980s.

Today one can find venues in Chicago for many different jazz styles. The city continues to attract emigrants and tourists for whom jazz remains a vital expression of urban excitement and cultural diversity. From the turn of the 20th century to the present, Chicago musicians have pioneered in both the commercial promotion of jazz and in musical rebellions against the highly unequal distribution of fame in the media.

Chicago

## 8. Traditional music.

The population of Chicago is ethnically and racially diverse, and most groups strive to retain their own musical traditions. Black musicians contributed significantly to the development of jazz and blues in Chicago (see §7). The gospel music tradition in the city's black churches has also produced music and musicians of more than local importance, among whom the best known was Mahalia Jackson. The tradition of street evangelists, in which blind musicians were important, was curtailed by vagrancy laws after World War II but continued to the 1960s. Chicago has served since the beginning of the 20th century as a centre for recording, publishing, broadcasting and distributing Polish music, as well as being the home of numerous well-known performers and performing groups. Irish music has a long tradition in Chicago; much of it was gathered by Francis O'Neill (*b* 1849), compiler of *Music of Ireland* (1903) and other collections of traditional Irish tunes, who settled in Chicago in 1871. Germans were influential in the early development of mainstream musical institutions in Chicago, and have also been enthusiastic supporters of amateur choral singing.

Chicago

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## Chicago jazz.

A sub-species of New Orleans jazz developed by young white musicians in the Chicago area during the mid-1920s. A number of these musicians were associated with the so-called Austin High School Gang (Jimmy McPartland, Dave Tough, Frank Teschemacher, Joe Sullivan and Bud Freeman); others, notably Benny Goodman, Gene Krupa and Muggsy Spanier, were native to Chicago, while still others, such as Eddie Condon, PeeWee Russell and Red McKenzie, moved to Chicago early in their careers. Although only intermittently active in Chicago, Bix Beiderbecke and Frankie Trumbauer are also sometimes associated with this school. At first the Chicagoans merely copied the New Orleans style of King Oliver and the New Orleans Rhythm Kings, but brought to it in some cases a superior instrumental technique (Goodman) and a more hectic and extrovert rhythmic basis (Krupa), together with a greater emphasis on solo playing. In general, however, they varied the basic features of New Orleans jazz rather than developing an independent style. With the suppression of Chicago's speakeasy culture in the late 1920s most of these musicians moved to New York, where several of them became important figures in the swing style of the 1930s. (W.H. Kenney: *Chicago Jazz: a Cultural History, 1904–1930*, New York and Oxford, 1993)

J. BRADFORD ROBINSON

## Chickering.

American firm of piano makers. Jonas Chickering (*b* Mason, NH, 5 April 1797; *d* Boston, MA, 8 Dec 1853) had apprenticeships with cabinetmakers in New Ipswich, New Hampshire, and Boston, and from 1819 to 1823 with the Boston piano maker John Osborne. He formed a partnership in 1823 with the British maker James Stewart; they built about 100 pianos in Boston until 1826, when Stewart returned to London. Chickering then built about 30 to 40 pianos a year until 1830, when he joined in partnership with the wealthy Boston

shipping merchant John Mackay. The infusion of capital allowed Chickering to improve and increase the manufacture of square, cabinet upright, and by 1840 grand pianos (in 1839 his firm made over 580 pianos), while Mackay expanded markets for the instruments in American and foreign ports. By 1837 Chickering had developed a one-piece cast-iron frame (patented 1840) for the square piano that improved on a design of Alpheus Babcock, who was then working for Chickering. By 1845 he had devised a circular scale that allowed for freer movement of the hammers, especially in the bass. He was the first important American maker to manufacture grand pianos, for which in 1843 he patented a one-piece iron frame, his most significant innovation. This device gave the instrument solidity, made it more resistant to severe American climates, and permitted higher string tension, so that thicker strings, providing a richer tone, could be used. This frame laid the groundwork for the American system of piano manufacture which, by the 1870s, was dominating the world market. The firm was awarded a medal for its square pianos and a commendation for its grand pianos at the Great Exhibition of 1851 in London. Gottschalk, who toured with Chickering pianos in the 1850s and 60s, praised their fine, delicate tone.

Chickering moved premises in Boston more than once. In 1852 the factory was destroyed by fire; Jonas Chickering died before the completion of his impressive new building. His sons continued the firm as Chickering & Sons. The eldest, Thomas E. Chickering (*b* Boston, 1824; *d* Boston, 14 Feb 1871), was president of the firm until his death. Frank (Charles Francis) Chickering (*b* Boston, 20 Jan 1827; *d* New York, 23 March 1891) directed the company's operations in New York from 1859; he obtained seven patents between 1861 and 1886. George Harvey Chickering (*b* Boston, 18 April 1830; *d* Milton, MA, 17 Nov 1899) managed the Boston factory. Chickering & Sons won a gold medal at the Universal Exhibition of 1867 in Paris (resulting in a widely publicized conflict with Steinway over which firm won the highest award). A Chickering grand piano of the 1860s typically included a rosewood case, a one-piece metal frame with parallel supports, damper and una corda pedals, and a range of seven octaves and a minor 3rd (*A*" to *c*""). In the 1890s financial difficulties led the Chickering brothers to share control of the company with C.H.W. Foster and George L. Nichols. From 1905 to 1911 Arnold Dolmetsch worked with the firm, establishing his own department to build harpsichords, clavichords, lutes and viols. In 1908 Chickering became a division of the American Piano Company. The plant was moved to East Rochester, New York, in 1927 and became part of the Aeolian American Corporation there in 1932 (see [Aeolian \(ii\)](#)). The Chickering name and assets were owned by Aeolian Piano, Inc. from 1980 to 1985, when the bankrupt company was purchased by Wurlitzer; in 1988 the names of Chickering and Wurlitzer were bought by the Baldwin Corporation, which continues to produce pianos with the Chickering name.

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CYNTHIA ADAMS HOOVER

## Chicotén.

See [Tambourin de Béarn](#).

## Chierici, Sebastiano.

See [Cherici, Sebastiano](#).

## Chierisy

(*fl* early 15th century). ?French composer. He shares his name with two villages, one just north of Chartres, the other west of Cambrai. His sole surviving work is the Credo which opens the eighth gathering of *GB-Ob* Can misc.213 (ascribed 'Chierisy' but listed in the index as 'Chierisi', and with the characterization 'Virilas'). It is among some of the earliest music in the manuscript, and is for two equal voices, constantly overlapping, with the 'Amen' section in canon at the unison.

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DAVID FALLOWS

## Chiesa

(It.: 'church').

In the Baroque period the qualification 'da chiesa' was added to the title of an individual vocal or instrumental piece, or to an entire volume, denoting that the work or collection was suitable for performance in church. In the late 17th century it was most commonly applied to a four-movement sonata, in the form

slow–fast–slow–fast, with at least the first of the fast movements in fugal style.

MICHAEL TILMOUTH/SANDRA MANGSEN

## Chiesa, Melchiorre

(b ?Florence; fl Milan, 1758–99). Italian composer. According to Eitner a manuscript work in the Proske collection identifies him as a Florentine, but the only manuscript that Eitner listed from that collection bears only the composer's surname and may be of doubtful attribution. A manuscript motet (in *D-D1b*) was composed in 1758 in Milan, and in June 1762 he was appointed *maestro di cappella* of S Maria della Scala in Milan. In January 1771 Chiesa took over the second harpsichord in the orchestra of Mozart's opera *Mitridate* when Lampugnani moved to the first harpsichord to replace Mozart after the initial performances. He was *maestro al cembalo* with Lampugnani at La Scala for the inaugural season of 1778–9. In 1799 he was judge of the competition for the post of *maestro di cappella* at Milan Cathedral.

In his time Chiesa seems to have been highly regarded as a composer. In 1771 Leopold Mozart wrote in a letter to his wife:

If about 15 or 18 years ago, when Lampugnani had already composed so much in England and Melchoir Chiesa in Italy, and I had heard their operas, arias and symphonies, someone had said to me that these masters would take part in the performance of my son's composition, and, when he left the clavier, would have to sit down and accompany his music, I should have told him that he was fit for a lunatic asylum.

Burney, in Milan in 1770, wrote that 'Chiesa and Monza seem and are said to be the two best composers for the stage here at present'. Chiesa, however, is not otherwise known to have composed for the theatre. His existing works are sacred (principally in *CH-E*, *D-Dkh*, *D1b*) and instrumental (principally in *A-Wgm*, *D-DS*, *KA*, *Mbs*, *I-Mc*), including a concerto and several flute sonatas. He published a set of six trio sonatas op.1 (Paris, n.d.). Another set of six that appeared in London may be a partial reprint of these.

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# Chievre, Robert de Reins La.

See Robert de Reins La Chievre.

## Chifonie

(Fr.).

See Hurdy-gurdy.

## Chihara, Paul (Seiko)

(b Seattle, WA, 9 July 1938). American composer. He studied composition with Robert Palmer at Cornell University (MA in English literature 1961, DMA 1965), and continued his studies with Boulanger in Paris (1962–3), Ernst Pepping in Berlin (1965–6), and Schuller at the Berkshire Music Center (1966). He joined the faculty of UCLA in 1966 and was associate professor of music until 1976; during those years he founded and directed the Twice Ensemble, conducted the collegium musicum and was composer-in-residence for the Los Angeles Chamber Orchestra (1971–4). He was Andrew Mellon Professor at the California Institute of Technology in 1975 and taught at the California Institute of the Arts (1976). In 1980 he became composer-in-residence for the San Francisco Ballet. He re-joined the UCLA faculty in 1996 and was Visiting Professor in 1999. He has written over 15 film scores and has worked as a consultant and arranger for stage musicals, including Duke Ellington's *Sophisticated Ladies* (1981). He has received commissions from the Boston SO (Saxophone Concerto, 1981), Los Angeles PO (Symphony no.2, 1981), the Cleveland Orchestra (Viola Concerto, 1989), and the Chamber Music Society of Lincoln Centre (*Minidoka*, 1996) among others.

Chihara's works reflect his interest in oriental music through their emphasis on shifts in timbral colouring and limited pitch movement. *Logs* for double bass (1966) explores a group of brief phrases that may be repeated and combined in different orderings, or altered by the use of vibrato, accent, microtones, or unusual performance techniques. The resultant sonorities may be modified electronically. His later music develops these techniques, emphasizing the patternings of pitch and timbral units. Chihara also employs borrowed materials, as in the *Missa Carminum* which makes use of liturgical chant and traditional folksongs. (*EwenD*)

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Orch: Forest Music, 1970; Windsong, vc, orch, 1971; Grass, db, orch, 1972; Ceremony III, fl, orch, 1973; Ceremony IV, 1973; Gui Conc., 1975; Sym. no.1 'Sym. in Celebration' (Ceremony V), 1975; Conc., str qt, orch, 1980; Sax Conc., 1981; Sym. no.2 'Birds of Sorrow', 1981; Double Conc., vn, cl, orch, 1999

Chbr and solo inst: Logs, db, 1966; Driftwood, str qt, 1967; Branches, 2 bn, perc, 1968; Willow Willow, fl, tuba, perc, 1968; Redwood, va, perc, 1971; Ceremony I, ob,

2 vc, db, perc, 1972; Ceremony II, amp fl, 2 amp vc, perc, 1974; Elegy, pf trio, 1974; Pf Trio, 1974; The Beauty of the Rose is in its Passing, bn, 2 hn, hp, perc, 1976; Str Qt (Primavera), 1977; Sinfonia concertante, 9 insts, 1980; Sequoia, str qt, tape, 1984; Forever Escher, sax qt, str qt, 1995; Minidoka (Reminiscences of ...), ens, tape, 1996; Sonata, va, pf, 1997; Sonata, va, pf, 1998

Choral: Magnificat, 6 female vv, 1965; Ps xc, 1965; Ave Maria – Scarborough Fair (Lat., trad.), 6 male vv, 1971; Missa Carminum (Lat., trad.), 8vv, 1975; Minidoka (Y. Rhodes), chorus, perc, tape, 1998

TV scores, film scores incl. I Never Promised You a Rose Garden (dir. A. Page), 1977; Prince of the City (dir. S. Lumet), 1981; China Beach, 1986–90; Crossing Delancey (dir. J.M. Silver), 1988

Arrs. for musicals, incl. Ellington: Sophisticated Ladies, 1981

Principal publishers: C.F. Peters, G. Schirmer

RICHARD SWIFT/STEVE METCALF

## Chilcot, Thomas

(*b* ?Bath, *c*1707; *d* Bath, 24 Nov 1766). English composer and organist. He was educated at Bath Charity School, and was apprenticed in 1721 to Bath Abbey organist Josias Priest, on whose death in 1725 he became acting organist on full salary. In 1728, when his apprenticeship was due to end, his appointment was confirmed, and he remained in the post until his death, rarely travelling far from Bath. He married Elizabeth Mills of Bath in 1729 and had seven children, of whom four survived. Following Elizabeth's death, he married Anne Wrey, a member of a prominent West Country family, in 1749; Thomas and Anne are depicted on a memorial tablet in Tawstock Church, near Barnstaple. Chilcot was active in the concert life of Bath, rented out instruments, and was a freemason and a founder-member of the Society of Musicians. His large private library, including a collection of Handel manuscripts, was sold by auction in 1767 and again in 1774. His pupils included Thomas Linley (i).

Chilcot's *Six Suites of Lessons* for harpsichord are Handelian in style and are well crafted. The first suite, which opens with a French overture and chromatic fugue, is considered to be comparable in quality with Handel's suites. The suites also show Chilcot's first attempts at extended binary parallelisms, a sophisticated formal technique not popularized before Domenico Scarlatti's first publication four years later. This technique became the cornerstone of Chilcot's concerto first-movement form. The *Twelve English Songs* follow the fashions of British song collections in the 1740s, with texts by William Shakespeare and Anacreon, a preference for binary (sometimes strophic) rather than da capo form, pastoral or boozy texts and the occasional Scotch snap. Chilcot's instrumentation, however, is imaginative.

The 12 concertos are sophisticated, large-scale works. The meticulously planned first movements are cast in binary form (occasionally evoking sonata forms), but the relationship between solo and tutti resembles ritornello form. Like the early works of Domenico Scarlatti, the first set of concertos is full of hand crossings, several-octave arpeggios and leaping figures. The second

set is more restrained and mature. The slow movements are *galant* in style: the D minor Adagio from the fifth concerto of the 1765 set, for instance, has long coloratura melodies without losing its sense of direction. Orchestral parts were published for the 1756 concertos, and a set once owned by William Boyce was catalogued in 1928, but all copies are now lost (except for a single violin part at *GB-Gm*). The second set of concertos was intended to be published in the early 1760s, but was not actually issued until early 1767, shortly after Chilcot's death. The title-page mentions 'accompaniments', but it is uncertain whether orchestral parts were ever issued.

## WORKS

6 Suites of Lessons, hpd (London, 1734); ed. in *Le pupitre*, lx (Paris, 1981), 2 ed. in Penn State Music Series, xxii (University, Park, PA, 1969)

12 English Songs, 6 for 2 vn, va, vc/bc; 3 for 2 vn, va, bc; 1 for 2 vn, 2 fl, va, bc; 1 for 2 vn, fl, bc; 1 for 2 vn, va, bc with addl wind and perc (London, 1744)

6 Concertos, hpd, 4 vn, va, vc, b (London, 1765), str pts are lost except for a vn 1 pt at *GB-GM*

6 Concertos, hpd, ?orch (London, 1765); 2 ed. in *MC*, xxxii–xxxiii (1975)

Lost: 4 anthems, ?1734–59; Jub, 1759 (see Rishton, 1991 pp. 197–8)

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TIM RISHTON

## Child, Francis James

(*b* Boston, 1 Feb 1825; *d* Boston, 11 Sept 1896). American ballad scholar. He was educated at Harvard and at the universities of Berlin and Göttingen and in 1876 he was appointed the first professor of English at Harvard. His fame rests largely on his masterly compilation, *The English and Scottish Popular Ballads* (1882–98), a five-volume work in which he applied to the ballad the comparative and philological analysis he had brought to his work on Chaucer and Spenser. Although the majority of ballads in his edition of 305 ballad 'types' (i.e. plot types, in over 1000 versions) were from folk tradition, the texts were derived with few exceptions from books and manuscripts rather than from oral sources; he also corresponded extensively with scholars such as Svend Grundtvig, the editor of Danish ballads. The final part of Child's work contains an 'Index of Published Airs' compiled by William Walker: it contains 447 references to Child's ballad numbers and titles, a count raised to 500 by the printing of 53 tunes from manuscript, and shows Child's awareness of the tunes and their importance. He acknowledged Walker's assistance, and most of the latter's work eventually appeared in the selection of Child material edited by Alexander Keith (*Last Leaves of Traditional Ballads and Ballad Airs*,

Aberdeen, 1925). A comprehensive thesaurus of ballad tunes based on Child's numbering of types was later completed by Bertrand Harris Bronson.

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JAMES PORTER

# Child, William

(*b* Bristol, 1606/7; *d* Windsor, 23 March 1697). English composer and organist. According to Wood he was a pupil of Elway Bevin, organist of Bristol Cathedral, but there is no evidence for his having been a chorister of the cathedral. He was, however, apprenticed to Thomas Prince, one of the lay clerks, on 5 April 1620, but since there is no record in the Bristol Burgess Book of Child's admission as a freeman, it is possible that he left the city before completing his apprenticeship.

On 19 April 1630 Child was elected to the next vacant clerkship at St George's Chapel, Windsor. Shortly afterwards John Mundy died, and since Child is referred to as organist in a Chapter Act of 1632 (assigning to him one of the St Anthony's almsplaces) it is probable that he took Mundy's place. In 1634 the other organist, Nathaniel Giles, died, and it was agreed that Child, who had been standing in for Giles, should succeed to that place also, provided he found an adequate deputy when he was absent. Child did not take over from Giles as Master of the Choristers, however, though he taught the boys for a few months in 1633 as a stopgap.

Child was admitted BMus at Oxford on 8 July 1631, when he was required to compose 'cantilenam quinque partium' as part of his exercise. According to Tudway (*GB-Lbl* Harl.7338, f.18r) this was *Sing we merrily*, though it is in eight parts. He may have been confusing it with the exercise for Child's DMus, which he took after the Restoration, in July 1663.

Some time before 1634 Child appears to have married Joan Prince, the daughter of his old Bristol master, for in his will (1634) Prince made his 'welbeloved sonne in lawe William Child' executor and residuary legatee. Presumably Joan was already dead, since the Windsor parish registers record the marriage of a William Child to Anne Kewe in 1631. The baptisms of two of Child's sons are recorded in the registers of St George's; one at least seems to have been a chorister in 1639.

In 1639 Child's only printed collection was issued by James Reave, and reissued in 1650 and 1656, under the title *Choise Musick to the Psalmes*, by

John Playford. Child's settings were probably much in demand at 'private meetings' during the interregnum.

During the Civil War, Child and the rest of the Windsor establishment were ejected from St George's Chapel. No evidence has yet been found to support the statement made by Arnold and others that he retired to a farm, although in May and October 1647 the Committee for Sequestration in Bedfordshire paid salary arrears to 'Wm Child, late organist of Wyndsor ... and his son late Quirister there' of £20 18s. 2d. (and a second payment of half that amount). During this period he received £24 8s. 0d. by order of the House of Lords (1646) and £5 'on certificate of his poverty', by an order of the Trustees for the Maintenance of Ministers (1658). He returned to his former office at the Restoration, and was also made one of the organists of the Chapel Royal. In addition he was granted the post of 'Composer of Wind Musick', initially at least, and cornettist in the King's Music at £46 10s. 10d.; both positions were in effect sinecures. He was in attendance at the coronations of Charles II (1661), James II (1685) and William and Mary (1689), and may have written *The king shall rejoice* and *O Lord, grant the king a long life* for the first two respectively. In 1663 he was exempt from the subsidies due to Charles II and, in 1669, from 'the retrenchment of his Majesty's musick'. In 1686 he was paid £161 5s. 0d. in arrears of livery money.

Child's duties at Whitehall seem to have cut across those at Windsor during the early Restoration, and for some years (1662–5) he was forced to pay Benjamin Rogers to assist him during his absences. The chapter also felt that since he was already being paid £44 a year for a double place at Windsor (in addition to his court appointments) he could not expect certain other perquisites, such as double dividend from the knights' offerings and burial fees. A chapter minute of 7 May 1666 decided that he should have only a single share of these emoluments, since he could 'doe but one duty'. Six years later, however, having obtained some support from the choir, a similar claim was accepted by the chapter. Relations between Child and Matthew Green, the Master of the Choristers, were also strained for a time, and in 1668 Green assaulted him 'and gave Dr Child uncivill and rude language while he was doing his duty in playing the Organ, and ... did trip up his heels, and when down, did unhumanly beat him'. As a result Green was censured and ordered to pay Child £5, and put on a bond 'for future security of his peaceable behaviour'.

Pepys was acquainted with Child: on 23 November 1660 he records in his diary that among his fellow guests at Lord Sandwich's were 'Mr. Childe and Mrs Bochet, who are never absent at dinner there – under pretence of wooing'. On another occasion, at Windsor, Pepys and his wife having arrived at the Garter Inn 'sent for Dr Childe who came to us, and carried us to St. George's Chapel and there placed us among the Knights' Stalls ... And hither comes cushions for us, and a young singing-boy to bring us a copy of the Anthemne to be sung. And here, for our sakes, had this anthem and the great service sung extraordinary, only to entertain us' (26 February 1666).

The last years of Child's life seem to have been untroubled. The dean and chapter allowed him his house rent-free from 1675, and following the unexpected payment of arrears in his court salary he paved the choir of the chapel with marble at his own expense (this released him from a bargain he

had made with the chapter to accept £5 and some bottles of wine in lieu of his back pay). Other acts of generosity included a gift of £50 to the poor of Windsor and £20 towards building the town hall.

Child was buried 'in Woollen' in St George's Chapel on 26 March 1687, and his gravestone is near the present entrance to the organ loft. His will, proved on 6 April and now in Windsor Castle (Register, XIII. B.2), includes a bequest 'to the Clerks of Saint Georges Chapple within the Castle of Windsor to each of them a ring of the value of Tenn shillings'. An oil painting of Child in his doctoral robes (see illustration) hangs in the Bodleian Library, Oxford.

The influence of Italian Baroque style on English church music was felt only gradually during Charles I's reign; Child paid overt tribute to this influence in his *Psalmes*, which he described as 'Fitt for private Chappells or other private meetings with a continuall Base either for the Organ or Theorbo newly composed after the Italian way'. His anthems and services, however, are more conservative, but even in his early works the sort of counterpoint found in Gibbons and Tomkins had given place to a rather stiff style in which mild Italian influences, such as declamatory chordal writing and colourful harmonic juxtapositions, make their appearance. His contrapuntal skill is well illustrated by *Sing we merrily*, while *Turn thou us, O good Lord* shows him at his most expressive. These anthems predate the Civil War, as do other items of service music, such as the famous Sharp Service (in D), which Charles I 'much delighted to hear', the Whole Service (in G), written for Bishop Matthew Wren of Ely and containing every sung item in the liturgy, and a *Te Deum* and *Jubilate* in Latin, written for Dr John Cosin when he was Master of Peterhouse, Cambridge. Compared with the best service music of the earlier part of the century, these works are rather dry and skimpy.

With the Restoration, Child came into his own, singlehandedly remedying deficiencies in the cathedral repertory and pointing the way such music should go in the new situation. Most of his services probably date from this period, as well as many of his anthems. The full service, more or less devoid of counterpoint, became the norm, while in the verse service, declamatory (and occasionally florid) solos, duets and trios to an organ continuo replaced the old-fashioned contrapuntal texture of solo voices and organ. A tentative chronology of Child's services and anthems is proposed by Spink 1995, and it seems likely that Child remained active as a composer at least until the early 1680s. His Whole Service (in C) probably dates from about then, being in triple time throughout and quite at home in the company of similar services by Blow, Wise and Aldrich. His latest anthems, such as *Save me, O God, for thy name's sake* and the second setting of *O Lord, rebuke me not*, are characterized by contrasting sections of affective declamation with melodic triple-time verses, an approach that comes close to anticipating recitative-aria pairing.

Much of Child's music suffers from its transitional nature and its utilitarianism, the latter forced on it in part by the need to make a new start and re-establish old traditions after 1660. Burney, though critical of certain harmonic progressions, gave muted praise to the full anthems and found a 'glow of rich harmony' in the Sharp Service. Most writers in the first half of the 20th century have found Child's music lacking in depth and imagination. He was dismissed by Walker as 'a distinctly second-rate composer', and Fellowes, writing of the

service praised by Burney, commented: 'In the light of modern ideas this service is devoid of interest ... the material is frequently ill-suited to the words'. Since then editions of his music have revealed Child, in a handful of his best pieces, as a composer of vitality with a sensitive feeling for the words he was setting. His importance was as a model for the first generation of Restoration composers, re-defining the forms of English church music and handing on (and to some extent transforming) a great tradition, which was to flower again in the work of Blow and Purcell – some of whom transcribed his music (*GB-Cfm*). Among his best works are *O bone Jesu, O God, wherefore art thou absent from us* and *Turn thou us O good Lord*, the latter considered by le Huray as 'arguably his finest composition'.

## WORKS

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Child, William

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*Cathedral Music*, ed. S. Arnold (London, 1790) [A]

The First Set of [20] Psalmes, 3vv, bc (org/theorbo) (London, 1639) [1639]

## services

Short [Whole] Service, A (TeD, Bs, Jub, Ky, Cr, San, Mag, Nunc), 4vv, †*GB-Cfm*, †*Cu*, *Lbl*, *Lsp*, *Och*, *WRch*, †Y; ed. F.A.G. Ouseley, *Cathedral Services* (London, 1853), 306 [associated anthem is O Lord God, the heathen are come, indicating date of 1644]

Evening Service for Verses in A re (Mag, Nunc), †*Cfm*, *GL*, †*Lbl*, †*Och*, *WRch*

Last Service for Verses in A re (Mag, Nunc), *Och*, *WRch*

Evening Service for Verse in B mi flat, the First Service (Mag, Nunc), †*Cfm*, *GL*, *Lbl*, *Och*, *WRch*

Last Service for Verses in B [TeD, Jub, Ky, Cr, San, Mag, Nunc), *WRch*

Flat Service for Verses in C fa ut (Mag, Nunc), †*Cfm* (2 copies, 1 'a note higher'), †*Cu* ('a note higher'), *GL*, †*Lbl* ('a note higher'), *Och*, *WRch*

Whole Service in C fa ut, the Last Service (TeD, Jub, Ky, Cr, San, Mag, Nunc), full, *Cu*, *DRc*, *Lbl*, *WRch*

Sharp Service in D sol re (Ven, TeD, Jub, Ky, Cr, Mag, Nunc), 4vv, †*Cfm*, *Cp*, †*Cpc*, †*Cu*, *DRc*, *GL*, †*Lbl*, *Lcm*, *Lsp*, *LF*, 2 in †*Ob*, †*Och*, *WB*, *WRch*, Richard Border's MS (lost, microfilm in *Cpl*); B iii, 33 [Morning service associated anthem is Blessed be the Lord God; evening service anthem is O clap your hands, 4vv]

Evening Service in D sol re flat for four means (Mag, Nunc), verse, †*Cfm*, *GL*

Short Service in D sol re, the Last Service in D sol re flat (TeD, Bs, Jub, Ky, Cr, San, Gl, Mag, Nunc), 4vv, †*Cfm*, *DRc*, *Lbl*, *Lsp*, *WRch*

Sharp Service in E la mi [Service in E sharp], the First Service (TeD, Jub, Ky, Cr, San, Mag, Nunc), 4vv, †*Cfm*, †*Cu*, *DRc*, *GL*, †*Lbl*, †*Lcm*, *Lsp*, *LF*, †*Ob*, †*Och*, *WB*, *WRch*; A i, 40

Short Service for Verses in E la mi flat (TeD, Jub, Ky, Cr, San, Mag, Nunc), †*Cfm*, *DRc*, *GL*, †*Lbl*, *Lsp*, †*Och*, *WB*, *WRch*, †Y; B i, 145

Second Service in E la mi (Mag, Nunc), verse, *Lbl*, *WRch*

Whole Service in F fa ut (TeD, Jub, Ky, Cr, San, CanD, DeM), full, 4vv, †*Cfm*, †*Cu*,

*DRc, GL, †Lbl, Lcm, Lsp, Ob, Och, WB, WRch, †Y*; ed J. Goss and J. Turle, *Cathedral Services* (London, n.d.), 153 [associated evening service anthem is The king shall rejoice (full version), suggesting date of 1661; O Lord, grant the king a long life (full version), also 1661, probably belongs to the morning service]

Whole Service in Gam ut ('Made for the Rt. Rev. Matthew, Ld. Bp. of Ely') (Ven, TeD, Bs, Jub, Ky, Cr, San, Gl, Mag, Nunc, CanD, DeM), full, †*Cfm, Cp, †Cpc, †Cu, DRc, GL, †Lbl, Lcm, Lsp, †Ob, Ob, †Och, Ojc, WB, WRch, †Y*; ed. J. Goss and J. Turle, *Cathedral Services* (London, n.d.), 47 [Communion service offertory is Charge them that are rich]

Flat Service for Verses in G (Mag, Nunc), *Cpc, WRch*

Miscellaneous service music: 'Te Deum and Jubilate ('Made for the right Worshipful Dr Cosin' in Latin), full, *Cp*; 'For Morley's [First] Service' (Ky, Cr), full, †*Och*; Sanctus and Gloria, 8vv, †*Cfm, Cp, Cpc, DRc, Lbl, WRch*; Preces and Ps lxvii, full, *Cpc, GL, WRch*; Chant for Ps cxix.1–32, †*Ckc, †Lbl, †Ob*; Windsor chant, *Lbl*; Chant 'in F proper' (attrib. Tallis, arr. A. Batten and Child), †*Lbl*

### anthems

Alleluia, awake my soul, verse, †*GB-Ob*

Alleluia, O Holy Ghost, verse, †*Ob*

Alleluia, therefore with angels, verse, †*Ob*

Alleluia, thou who when all, verse, †*Ob*

Almighty God, which hast knit together, verse, *Cp, Cpc, Lbl* (words only)

Behold, God is my helper, verse, *GL*

Behold how good and joyful, verse, 5vv, †*Cfm, Cu, GL, Lbl, Lcm, Lsp, †Och, WB, WRch, †Y*

Blessed be the Lord God, full, 4vv, *DRc, GL, Lbl, WRch*

Blessed be the Lord my strength, verse, *Cu*

Blessed is the man that hath not walked, 3vv, bc, 1639

Bow down thine ear, O Lord, full, 4vv, *Cp, Lbl* (words only)

Charge them that are rich, full, *Och*

For why the Lord, full, *Cu*

Give the King thy judgements, verse, 6vv, †*Cfm, Cp, †Cpc, Cu, GL, Lbl, Och, WRch*

Hear me, O God, verse, *Ob*

Hear me when I call, 3vv, bc, 1639

Hear me when I call, verse, *Lbl, WRch*

Hear, O my people, verse, 7vv, †*Cp, DRc, Lbl, Y*

Help me, Lord, 3vv, bc, 1639

How long wilt thou forget me, 3vv, bc, 1639

If the Lord himself ('An anthem of Thanksgiving to God for having put an end to the Great Rebellion'), full, 4vv, †*Cfm, †Ckc, Cu, GL, †Lbl, Lsp, 2 in †Ob, †Och, WB, WRch, †Y, †US-BE*; A i, 70

If the Lord himself, verse, *GB-Cu, GL, WRch*

I heard a voice from heaven, full, 4vv, *WRch*

In the Lord put I my trust, 3vv, bc, 1639

I was glad when they said, verse, *WRch*

I will be glad and rejoice, verse, 4vv, †*Cfm, Lbl, WRch*

I will give thanks [Ps cxxxviii], 3vv, bc, 1639

I will give thanks [Ps ix], verse, *GL*

Let God arise, verse, 5vv, †*Cfm, Cu, GL, Lbl, Lcm, Lsp, †Och, WRch, †Y*

Lord, how are they increased, 3vv, bc, 1639

Lord, who shall dwell, 3vv, bc, 1639

Lord, who shall dwell, verse, *Lbl* (words only), *Och*

My heart is fixed, verse, 5vv, †Cfm, GL, Lbl, WRch

My soul truly waiteth, verse, Lbl (words only)

O clap your hands ('to be sunge up on Ascension Day'), full 4vv, Cfm, Cu, DRc, GL, Lbl, Lsp, †Och, WRch, †Y; ed. W.H. Cope, *Anthems by Eminent Composers* (London, 1849), 17

O clap your hands, verse, GL, Lbl, WRch

O God, wherefore art thou absent from us, full, 4vv, †Cp (the earliest version), DRc, Lbl; ed. in *The Treasury of English Church Music*, ii (London, 1965), 248

O how amiable are thy dwellings, verse, 5vv, †Cfm, GL, Lbl, WRch

O let my mouth be filled, verse, 5vv, †Cp, Cu, DRc, GL, Lbl, Lcm, Lsp, Ob (words only), Ojc, WB, WRch

O Lord God, the heathen are come into thine inheritance (pt 2 Lord, how long), full, 5vv, †Cfm, Cu, †Lbl, †Och, WRch; ed. in *The Treasury of English Church Music*, iii (London, 1965), 10

O Lord, grant the king a long life ('at the Restauration'), full, 4vv, ?Cfm, ?Cjc, Ckc, ?Ctc, Cu, DRc, GL, †Lbl, Lcm, †Lgc, Lsp, LF, †Ob, †Och, WB, WRch, †Y; B ii, 87

O Lord, grant the king a long life, verse, †Cfm, Cjc, ?Ckc, Cpc, ?Ctc, †Cu, GL, †Lbl, †Ob, Ojc, WRch

O Lord, my God, in thee have I put my trust, 3vv, bc, 1639

O Lord, our governor, 3vv, bc, 1639

O Lord, rebuke me not, 3vv, bc, 1639

O Lord, rebuke me not ('Compos'd for the Right Honourable the Lady Rachell Hascard'), verse, 4vv, †Cfm, Lbl, Lkc, Lsp, WRch, Y, US-BE

O praise the Lord, all ye heathen, full, 4vv, †GB-Lcm, WB

O praise the Lord, laud ye ('upon the Restauration of the Church And Royall Family in 1660'), full, 6vv, †Cfm, †Ckc, Cu, DRc, †Lbl, Lsp, †Ob, WRch, †Y, US-BE; ed. J.S. Smith, *Musica antiqua* (1812), 136

O praise the Lord of heaven, verse, GB-Ob

O pray for the peace of Jerusalem, verse, 4vv, †Cfm, †Ckc, †Cu, DRc, GL, †Lbl, Lsp, †Ob, †Och, WB, WRch, †Y, †US-BE; A i, 74

O sing unto the Lord a new song, verse, 4vv, †GB-Cu, DRc, GL, †Lbl, Lsp, †Och, WRch, Y

O that my ways, 3vv, bc, 1639

O that the salvation, 3vv, bc, 1639

O that the salvation, full, 5vv, †Cfm, Lbl (words only), WRch

O worship the Lord, verse, Lbl (words only)

Ponder my words, 3vv, bc, 1639

Praised be the Lord ('For our late happie victorie over the Dutch June 1665'), full, 4vv, GL, WRch

Praise the Lord, O my soul, full, 4vv, †Cu, DRc, GL, †Lbl, Lcm, Lsp, 2 in †Ob, Och, WB, WRch, †Y; B ii, 84

Praise the Lord, O my soul, verse, GL, Lbl, WRch

Praise ye the Lord, 3vv, bc, 1639

Praise ye the strength of Britain's hope, full, Lbl (words only), Ob (words only)

Preserve me, O God, 3vv, bc, 1639

Save me, O God, for thy name's sake, 3vv, bc, 1639

Save me, O God, for thy name's sake, verse, 4vv, †Cfm, Lbl, WRch

Sing unto God, verse, Lbl (words only)

Sing we merrily, full, 8vv, †Cfm, Cp, Cpc, Cu, DRc, GL, †Lbl, †Ob, †Och, WRch, †Y; B ii, 90

The earth is the Lord's, verse, 5vv, †Cfm, DRc, †Lbl, Lsp, WRch, †Y

The fool hath said, 3vv, bc, 1639

The king shall rejoice, full, *GL, WRch*

The king shall rejoice, verse, 5vv, †*Cfm, GL, WRch*

The Lord is only my support, verse, *Lbl* (words only)

The spirit of grace grant us, verse, *Lbl* (words only)

Thou art my king, O God, verse, 4vv, †*Cu, DRc, GL, Lbl, Lsp, †Och, WRch, †Y*

Thy word is a lantern, verse, *GL, WRch*

Turn thou us, O good Lord, verse, 5vv, †*Cfm, Cp, Cpc, Lbl, Och, WRch*

What shall I render unto the Lord, verse, 5vv, *Cp, Lbl* (words only)

Why doth the heathen, 3vv, bc, 1639

Why standest thou so far off, 3vv, bc, 1639

Woe is me that I am constrained, full, 4vv, *CAR, Ob*

Ye sons of Sion ('A Christmas hymn'), 2vv, †*Och*

### **motets**

all in †*GB-Ob Mus.Sch.C.32–7*

Cantate Jehovae, 3vv, bc

Converte nos, O bone domine, 5vv, bc

Ecce panis, 4vv, bc

Gloria patri, 3vv, bc

Gloria tibi domine, 3vv, bc

Laudate deum nostrum, 4vv, bc

O bone Jesu, 4vv, bc (also in †*Lbl, †Ob* (Mus. Sch. Co.38–40, 204), †*Ob †Och*)

O si vel tu nosses, 4vv, bc

Plange Sion, 5vv, bc

Quam pulchra es, 4vv, bc

Quem vidistis pastores, 4vv, bc

Servus tuus sum ego, 3vv, bc

Venite gentes, 5vv, bc

### **secular vocal**

If any so wise is, catch, 3vv, 1663<sup>6</sup>

Let poets ne'er puzzle ('A catch instead of an Epitaph upon Mr Ralph Amner of Windsor Choir'), 3vv, 1667<sup>6</sup>

Come Hymen come, 3vv, †*GB-OB, †Och*

Why so cruel, Daphne ('Dialogue'), 2vv, bc, †*Och*

### **instrumental**

Almain, courant, saraband, str, 1655<sup>5</sup>

Almain, corant, aire, saraband, str, †*Lbl Add.18940–41, 18943*

Prelude, pavan, ayre, courant, str, †*Lbl Add.31423*

Child, William

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## Child ballad.

A term applied to any of the 299 ballads contained in Francis James Child's *The English and Scottish Popular Ballads*, i–v (Boston, 1882–98/R). See [Ballad](#); [England](#), §II, 3(i); [Scotland](#), §II, 5(i); [Sweden](#), §II, 3; [United states of america](#), §II, 1(iii)(a).

## Childe

(*fl* 15th century). This name is written above a two-part carol, *Blessid be that Lord*, in *GB-Ob Arch. Selden B.26*, a collection of 15th-century carols, and is probably the name of the composer of the piece (ed. in *MB*, iv, 1952, 2/1958, no.40). Harrison suggested that the composer may have been the William Child who was assistant master at Eton from 1446 to 1449, later Fellow of New College, Oxford, and rector of West Lydford, Somerset (*d* 1487).

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See [Seguin, Arthur](#).

## Childs, Barney (Sanford)

(*b* Spokane, WA, 13 Feb 1926; *d* Redlands, CA, 11 Jan 2000). American composer. He studied at Deep Springs College (1943–5), the University of Nevada (BA 1949), Oxford University (Rhodes Scholar, BA 1951, MA 1955) and Stanford University (PhD in English literature 1961). His composition teachers included Leonard G. Ratner (1952–3), Carlos Chávez (1953), Aaron Copland (1954) and Elliott Carter (1954–5). After teaching English literature at the University of Arizona (1956–65) and acting as dean of Deep Springs College (1965–9), he became composer-in-residence at Wisconsin College Conservatory (1970). In 1971 he was appointed Fellow of Johnston College, University of Redlands, where he taught composition and music literature, and directed the New Music Ensemble. He also served as associate editor of *Perspectives of New Music*, co-founder of Advance Recordings, and advisor to the American Society of University Composers, the ACA and the Charles Ives Center for American Music. Among other honours he received four fellowships from the MacDowell Colony (1963, 1970, 1974, 1978). He wrote a number of articles on musical aesthetics and compositional technique.

Childs's music explores a range of innovative techniques including indeterminacy, improvisation and what he called 'self-generating structures', which derive from associations inherent in the musical materials. Many of his pieces from the early 1960s, notably *Interbalances I–VI* (1960–63), are indeterminate. Works such as *Keet Seel* (1970) and *When Lilacs Last in the Dooryard Bloom'd* (1971) use non-functional triadic sonorities. In the mid-1970s he composed various intense and reflective works dedicated to friends, such as the Trio (1972). Later compositions exhibit free, linear, mildly repetitive shapes and multi-sectional, non-hierarchic structures. (*EwenD*; *VintonD*, B. Johnston)

### WORKS

(selective list)

Orch: Sym. no.1, 1954; Conc., eng hn, hn, str, hp, perc, 1955; Sym. no.2, 1956; Music for Almost Everybody, 1964; Music, pf, str orch, 1965; Variations on a Theme of Harold Budd, str orch, 1969; CI Conc., 1970; Timp Conc., 1989

Band: 6 Events, 58 Players, 1965; Supposes: imago mundi, 1971; Concert Piece, tuba, band, 1973; The Golden Shore, 1974; Couriers of the Crimson Dawn, 1977; September with Band, 1978; A Continuance, 1979; Orrery, 1980

Vocal: Keet Seel (Childs, J. Donne, G. Herbert, W. Shakespeare), chorus, 1970; Virtue (Herbert), S, pf, 1970; When Lilacs Last in the Dooryard Bloom'd (W. Whitman), solo vv, chorus, band, 1971; Lanterns and Candlelight (O. Gibbons), S, mar, 1975; Banana Flannelboard! (Childs, J. Newlove), 3 readers, tape, 1980; Sunshine Lunch, & Like Matters (R. Kipling, other texts chosen by singer), Bar, b cl, perc, elec, 1984; other vocal works

Chbr and solo inst: Welcome to Whipperginny, 9 perc, 1961; Interbalances IV, tpt,

reader, 1962; Qt, fl, ob, db, perc, 1964; Any 5, 5 insts, 1965; Nonet, 1967; The Bayonne Barrel and Drum Company, solo wind ad lib, 13 wind, pf, 2 perc, 1968; Trio, cl, vc, pf, 1972; 4 Pieces, wind qnt, s/a sax, 1977; 13 Classic Studies, db, 1981; A Box of View, wind qnt, pf, 1988; Fantasia on Lines by Walt Whitman, 1988; Big 4, 2 fl, 2 ob, 1990; Grande fantasia de concert (Masters of the Game), cl, 1990; Quite a Row of Them Sitting There, cl, pf, 1991–2; Fantasy-Variations (8 Poems by Yvor Winters), vn, 1992; Intrada 'Be Someone Else', sax, qt, 1992; 4 brass qnts; 8 str qts; 5 wind qnts; c90 compositions for solo insts and chbr ens

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RICHARD SWIFT/PAUL ATTINELLO

## Chile

(Sp. República de Chile).

Country in South America. It is bordered in the north by Peru, east by Bolivia and Argentina and south and west by the Pacific Ocean. The country occupies a narrow strip of land running for 4200 km from north to south, with an area of 736, 905 km<sup>2</sup>. Further territory includes Easter Island (Rapa-Nui), the Juan Fernández Islands and many other islands to the west and south.

I. Art music

II. Traditional music

JUAN A. ORREGO-SALAS/R (I), MARÍA ESTER GREBE (II)

Chile

### I. Art music

#### 1. Colonial period.

References to music in chronicles and histories dealing with the 16th century are scarce. Opportunities for the Spanish soldiers to sing villancicos, to play the vihuela, flute or trumpet, were limited at a time when the settlers lived under the constant menace of Indian attacks. Yet by the end of the century the officials of the Spanish Church, who had observed the power that music had over the indigenous peoples, began using it as a missionary tool. The singing of the Mass with the participation of Spaniards and indigenous peoples became customary, and Amerindians were trained to make and play European instruments.

More peaceful and prosperous conditions in the 17th century favoured the development of music. In churches the use of plainsong alternated with hymns honouring the Virgin and with villancicos sung in unison, in two, three or four parts, or by a vocal soloist accompanied by guitar or harp. Pontifical Masses were complemented with 'fanfares of trumpets, cornets and drums'. The death of Charles II in 1700 and the accession of Philip V to the Spanish throne favoured an increasing French influence, notably in music. The first spinets and clavichords were imported, and around these and other instruments there developed among well-to-do Chileans *tertulias* (social

gatherings). Salon dances, imitative of those current in France, also became popular.

## 2. Composition since independence.

The work of the first native composers coincided with the struggle for independence (1810–17) and with the rise of a society increasingly influenced by European Romanticism. Music-making was mainly for an upper-class audience and was largely confined to a repertory of patriotic band tunes although occasionally this was augmented by the works of Stamitz, Haydn or Pleyel. The first pianos were brought to Chile in the early 19th century, and their importation increased at such a pace that in 1820 the British traveller Mary Graham wrote that the 'love for music in Chile is amazing, there is no house that lacks a piano'.

Composers showed an increasing awareness of the main trends of European music, particularly Italian opera and virtuoso instrumental composition. In spite of their limited techniques they knew how to attract their audiences with faithful replicas of Cramer, Hummel, Herz or Thalberg or with florid imitations of bel canto and coloratura. Such were Manuel Robles (1780–1836), author of Chile's first national anthem (1820), Isidora Zegers (1803–69), José Zapiola (1802–85), Federico Guzmán (1836–85), Guillermo Frick (1813–1905), a German who moved to Chile in 1840, and Aquinas Ried (1810–69), a native of Bavaria, who composed the first opera written in Chile, *Telésfora* (1846).

In the early 20th century Chilean composers began to lose interest in opera and increasingly turned to chamber, choral and orchestral forms with a growing concern for the development of a national idiom. Widely different styles existed concurrently: Enrique Soro was committed to the most traditional forms of Romanticism; Pedro H. Allende, Próspero Bisquertt, Carlos Isamitt and Carlos Lavín drew on Impressionism and made deliberate use of folk music idioms, Ibero-American and Amerindian; Alfonso Leng adhered to German post-Romanticism; Acario Cotapos was self-taught and used non-conventional methods; Domingo Santa Cruz avoided the spell of nationalism and drew on Hindemith's linear technique.

The composers of the following generations profited greatly from the Asociación Nacional de Compositores (founded in 1936; since 1948 the Chilean section of the ISCM), and from the generous system for the promotion and remuneration of creative work established in 1947 through the Premios por Obra y Festivales together with private awards such as the Olga Cohen Award (1952) and the CRAV Prize (1964), donated by the Compañía Refinería Azúcar Valparaíso, one of Chile's largest sugar refineries.

The scope of composition has broadened to include a growing variety of techniques while all forms of musical nationalism are rapidly disappearing. Even Jorge Urrutia Blondel, Alfonso Letelier and René Amengual, initially its supporters, adopted the more cosmopolitan outlook advocated by Juan Orrego-Salas and a large younger generation, among whom Eduardo Maturana, Abelardo Quinteros, Gustavo Becerra, Claudio Spies, Darwin Vargas, Juan Allende-Blin, León Schidlowsky and José V. Asuar have gained international recognition. This group includes supporters of the most strictly controlled methods of composition, whether tonal or atonal, as well as those

who give scope to chance and improvisation in the creative process. The first Chilean electronic music studio was established at the Catholic University of Santiago in 1959.

### 3. Musical life since independence.

Steps towards a more organized and permanent musical life that included more than opera were made with the establishment in Santiago of the Sociedad Filarmónica (1827), followed by similar organizations in other cities: Concepción (1829), Valparaíso (1845), Valdivia (1853), Talca (1855), Copiapo (1862), Osorno (1866), Antofagasta (1889) and others. But by the end of the century most of these societies were moribund, although in southern Chile, as well as in Valparaíso, they greatly benefited from the support of the German settlers.

Another important step forward was the foundation of the Conservatorio Nacional de Música in Santiago (1849), which remained until the end of the century the only official institution offering specialized education in music; private teaching also increased considerably throughout the country.

In 1857 the Teatro Municipal, Santiago, was inaugurated with Verdi's *Ernani*, but opera had started earlier. In 1830 Rossini's *L'inganno felice* was presented in the Cifuentes's spacious family mansion in Valparaíso a few weeks before its performance in Santiago. Valparaíso's first opera house, the Teatro de la Victoria, opened in 1844, and Copiapo's in 1847; increasingly in the 1850s Chilean citizens enjoyed elegantly ornamented theatres and well-furnished productions of opera and zarzuela. To a repertory dominated by Rossini, Bellini, Donizetti and Mercadante there were gradually added the works of other composers such as Auber, Gounod, Halévy, Hérold, Massenet, Bizet and Verdi. Mozart was first heard in 1870 (*Don Giovanni*) and Wagner in 1885 (*Lohengrin*). Before the 20th century the only opera by a native composer to have been staged in Chile was *La florista de Lugano* (1895) by Eliodoro Ortiz de Zárate (1865–1953), following the première of his *Juana la loca* at La Scala (1892).

The tours of some soloists of international reputation, such as Henri Herz (1850), Miska Hauser (1853) and Louis Moreau Gottschalk (1866), satisfied Chilean enthusiasm for instrumental virtuosity, but these were still sporadic events. There were no regular concerts by permanent ensembles until after 1910. In 1913 a short-lived orchestral society (1912–14) gave the first performance in Chile of the complete cycle of Beethoven's symphonies. At this time a number of choral and chamber groups were formed by local communities and groups of young people; these sought the guidance of such respected professionals as Alberto García-Guerrero (1886–1959) and Luigi S. Giarda (1868–1952), a skilful Italian composer who settled in Chile.

The Bach Society (1917–32) flourished beyond the rest and prepared the way for Chile's musical life to develop on a level with the best in Latin America. Under the guidance of Domingo Santa Cruz it promoted the reorganization of the Santiago Conservatory (1928) and the establishment of the faculty of fine arts (1929) at the University of Chile, which gave music teaching a place in higher education. Music studies were later introduced elsewhere: at the Catholic University of Santiago in 1959, at the Catholic University of

Valparaíso in 1960, at the Austral University, Valdivia, in 1962, and at the University of Concepción in 1963.

The reform of specialized music education in Chile culminated in the creation by a Bill of Congress of the Instituto de Extensión Musical (1941), as part of the University of Chile. Its vast programme began with the establishment of the Symphony Orchestra of Chile (1941) and the National Ballet (1942; based on members of the Jooss Ballet), the University Chorus and Revista Musical Chilena (both 1945); there followed the biennial Chilean music festivals (1948), the sponsoring of various chamber and choral ensembles, and the opening of an educational radio station in Santiago (1967).

A second full-time orchestra, the Municipal PO, was established in Santiago in 1955; other cities that have their own orchestras include Concepción (1952), Valparaíso (1954), Viña del Mar and Osorno (1956), Temuco (1957), La Serena (1959), Valdivia and Antofagasta (1960).

During the mid-20th century choral ensembles reached international standards; outside Santiago these include the Coros Polifónicos of Concepción (1934) and the Coro de Cámara of Valparaíso (1954).

Music education in public and private schools has been given strong encouragement by the Asociación de Educación Musical (1946) and by the Inter-American Institute for Music Education (1960), while research and preservation work was initially entrusted by the University of Chile to the Instituto de Investigaciones Musicales (1947).

The Chilean Jeunesses Musicales (1960) and the Consejo Chileno de la Música (1962), the national branch of UNESCO's International Music Council, reinforced the country's ties with international organizations, and the incorporation of music to the Instituto de Chile through its Academy of Fine Arts (1964) furthered the recognition of the professional musician among other distinguished representatives of the liberal arts and sciences.

The politics and development strategies that were established during the reign of the military government led to a pronounced reduction in state support for public organizations such as the University of Chile, especially after 1980 when the national university system was reorganized. The Agrupación Musical Anacrusa, a private, underground association consisting mainly of young musicians, was established in 1984. Over the next five years, under the leadership of the composer Eduardo Cáceres, the group was successful in disseminating new Chilean and Latin American compositions. In spite of severe budget restrictions, the University of Chile has continued to promote Chilean music. In 1998 it re-established the Festival of Chilean Music. The Music Institute of the Catholic University of Santiago has also supported national and international contemporary music by running various festivals. Since the mid-1980s new universities, including those of La Serena, Playa Ancha (Valparaíso), Santiago, and the Universidad Metropolitana de Ciencias de la Educación (Santiago), have also carried out important work in the field of music.

See also [Santiago](#).

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Chile

## II. Traditional music

From about 12000 bce Chile was inhabited by indigenous hunter-gathering Amerindian peoples. As a result of the Spanish conquest of Chile in 1583 and its subsequent colonization, contemporary Chilean musics comprise both indigenous and Hispanic traditions which have interacted, co-existed and amalgamated in varying degrees. Further hybridization has occurred as a result of urbanization. Although small numbers of African slaves were taken to Chile during the 17th century, it is likely that African musical influences in Chilean music came from shared cultural histories with neighbouring Latin American countries, especially [Argentina](#), [Bolivia](#) and Peru. Contemporary indigenous ethnic groups comprise the Aymara, Atacameña, Kolla, Rapa-Nui, Mapuche, Kawéskar and Yámana. These groups still distinguish between the *antiguo* (old) and *nuevo* (new), that is, their traditional musics and those which are the result of acculturation.

Some common musical elements may be discerned among the indigenous peoples of Chile. Free musical forms develop from melodic cells which are juxtaposed in varied sequential repetitions. In contrast, strophic musical forms are based on poetical texts, dance schemes or pre-existing patterns. Evidence of acculturation may be seen in the increasing use of equally tempered scale-types. Heterophony, intervallic parallelism and Western functional harmony are associated with certain specific chordophone repertoires and with the music of choral or instrumental groups. Free rhythms and strophes as well as isometric or polymetric sequences appear in both fixed and improvised music. In both fixed and free-time performances sudden changes between slow and fast parts occur in some dances, for example in the *huayño* of the Aymara. Many indigenous vocal music styles are characterized by a lack of vibrato, a nasality of tone, vocal tension and the use of glissando, appoggiatura and portamento. A great variety of vocal techniques are used, including beating, ritenuto, portamento, falsetto, exhalation, inhalation, crying, sobbing, whispering, closed-mouth singing, emphatic accents, fluctuations, oscillations and tonal deflections. Improvisation predominates, based in processes of transformation of melodic outlines or brief melodic cells.

1. [Aymara music](#).
2. [Atacameñan music](#).
3. [The music of the Rapa-Nui \(Easter Island\)](#).
4. [Mapuche music](#).
5. [Kawéskar music](#).
6. [Spanish and mestizo musics](#).

### BIBLIOGRAPHY

Chile, §II: Traditional music

#### 1. [Aymara music](#).

The Aymara music of Chile is an inseparable part of Andean culture, sharing genre and stylistic features with the Aymara music of neighbouring areas of Bolivia and Peru. Genres of music and dance are related to categories of

ritual: animal fertility rites, Carnival, patron saint festivals and the *pachallampa* or the ritual sowing of potatoes. During animal fertility rituals *tonos de enfloramiento* are performed by a soloist or by a spontaneous chorus, with or without accompaniment by the *bandola*, an instrument of Spanish colonial origin, which has a total of 16 strings divided into four sets of four. These songs are sung during the decoration of llamas and alpacas with multicoloured woven pieces of wool, while incisions are made in the ears of new or unmarked animals. Female animals from herds of different origin are considered 'mestizo' rather than Andean. Their decoration is undertaken by women a week after the ritual for male animals. *Tonos de floreo* are performed according to the dedicated animal, its gender and its functions and actions. Other *tonos* are dedicated to the sacred emblematic animals of the pastoralist, the feline *tite* or *suinave* and the *chullumpe* bird, which represents the spirit of the llama, reflecting pastoralists' relationship to their animals.

Each *tono*, based on a solo melody, is usually divided into two phrases repeated according to textual difference and the energy of the interpreter. The scales used indicate gender differentiation: diatonic major for males, pentatonic minor for females. The latter also characterizes the sacred songs of pastoralists and animals. The melodic compass is usually less than an octave; tempo is stable and moderate.

Carnival is the great community event closing the annual cycle of agricultural activities. It coincides with the harvest period and the seasonal transhumance of animals and aims to encourage the fertility of the earth and of animals. *Tonos de carnaval* (Carnival songs) and *ruedas* (circle dances) are performed by a *pandilla*, a group of musicians who accompany adolescent singers and dancers; their leader is usually an expert *bandola* player and singer. The music accompanies dancing based on circular movements following the direction of the sun and involving the displacement of the young women. Each young woman wears on her right arm a *culebrilla* (little snake) of woven wool symbolizing her own maturity and fertility. During Carnival in mountain communities, the *tonos* and *ruedas* are led by an expert guitarist and a solo singer who organizes the responses to the songs as well as the circle dances of the ritual community, in particular the *zapateo* (step dance) parts of the men. Each song has a melodic scheme characterized by intervallic structures which reveal either an Aymaran or Hispanic origin. It has lively, stable tempos underscored by *bandola* and guitar accompaniment from the instrumental group.

The aesthetic of vocal styles tends to affirm traditional gender roles and power relations: masculine vocal styles are characterized by what is considered an emphatic and self-affirming emotional tension, while female vocal roles are distinguished by what is considered a 'weak', 'timid' and 'soft' approach, of low volume with a sharp register. Two musical groups accompany songs and dances in the pre-Cordelita area: the *tarkeada* composed of a group of *tarkas* (indigenous recorders/flutes) with *caja* (a drum with two skins) and *bombo* (large drum); and the *orchestra*, a mestizo Andean group incorporating two *kenas* (bamboo flutes), mandolins, guitars, violin and accordion, with hand-clapped rhythms and solo and chorus vocalizations, who interpret *takiraris* and other Carnival dances. The joyful character of this music concludes the final days of Carnival.

The celebrations which take place in each Aymara village in honour of respective patron saints share the same basic organization and communal content as the official Catholic Church model, with some regional and local variation. The syncretic ritual encompasses Christian and Amerindian beliefs. Led by the *Alférez* or *Mayordomo*, the ritual Aymara leader, the event falls into three parts: the *antevispera*, *vispera* and patron saint's day itself. The *antevispera* contains Amerindian elements, while in the *vispera* and patron saint's day rituals syncretic Christian patterns are re-enacted.

The traditional music of the patron saint celebrations are the responsibility of four musical groups. The *sikuras* are a group playing large bamboo panpipes and double-headed drums. The *lakitas* are a group playing small panpipes made of bamboo or plastic, with a small *caja* and large *bombo* drum, while the *lichiguayos* are a group playing large *kena* flutes, and the *banda* play brass instruments. The *sikuras* and *lakitas* are the most emblematic indigenous groups, the other wind groups, such as the *lichiguayos*, and the brass band, enjoy only restricted local use and have become less common in certain areas.

The music of the *sikuras* group, whose patterns, processions and farewells possess a solemn ceremonial character, has a polyphonic texture, created by pentatonic melodies in 5ths or octaves, punctuated by isochronic drum beats. In contrast the texture of *lakitas* music is more simple, doubling the basic melody in parallel octaves, to the accompaniment of the pulse of the *bombo* and *caja*. The *lakitas* repertory uses penta-, hexa- and heptatonic melodies, and includes popular dances such as the *huayño*, *takirari*, *cumbia*, *vals* and *cueca*, and religious music such as the *diana*, *marcha*, *procesión* and *bendito*.

Rural–urban migration in northern Chile has resulted in a diminution of *sikuras* groups. By contrast, the *lakitas* enjoy great popularity, with numerous groups mostly composed of young Aymara men. In urban Iquique and Arica, *lakas* are usually made from readily available plastic pipes, used for plumbing, due to the scarcity of bamboo in urban areas and its fragility. This adaptation and acculturation of Aymara organology is inseparable from the growing influence of contemporary genres of Latin American popular music on the *lakitas* repertory.

The Aymara rite of *pachallampe*, which takes place during the sowing of potatoes, is an integral part of patron saint festivals. In the most recent past this consisted of songs accompanied by guitar. Although it has been of relative importance in the mountain villages neighbouring the northern port of Arica, the practice has almost disappeared. The Aymara dance repertory is characterized by its rich variety. Choreography includes circular and linear forms, close- or free-dancing couples, whose *mundanzas* (choreographic steps) exhibit both fantasy and creativity. Spanish influence is present in the frequent inclusion of *zapateo*. Dances fall into two groups: traditional Andean genres and cultural borrowings from popular Latin American and international musics. The latter have adapted popular models to Andean style through an integration of distinctive features as much choreographic as musical. Traditional dances include the *huayño*, or *trote*, the *takirari* or *kollawada*, a variety of *takirari* called the *waka-waka*, the *huacha-torito* and the *cachimbo*. Most of these dances come from the altiplano or mountain villages, except for *huachi-torito* and *cachimbo* which come from the desert villages. Dances

regarded as not fully traditional include popular forms such as the *cumbia*, *cueca*, *vals*, *Bolero* and cha cha cha. With *lakita* and *brass* groups broadening their repertoires by adapting new dance genres to their instrumentation within Andean idiomatic styles, a range of future developments are possible.

According to Aymara mythology, the origin of music is in the *manqha-pacha* or underworld inhabited by *seren-mallku*, the male spirit of music and *seren-t'all*, his female partner. They are accompanied by eight sacred animals including the *tite* and the *chullumpe* which have descriptive onomatopoeic songs dedicated to them as part of animal fertility rites. *Seren-mallku* and *seren-t'all* are the patron saints of music and are associated with the natural sound of water and with moving water. A *sirena* (mermaid in an underground spring) is believed to create the sounds of music from those of springs, waterfalls, streams, brooks and rivers. The *sirena* has both human and extra-human qualities. The *seren-mallku*, invoked as the mythological creator of music, is concerned with melodies and the melodic inspiration of musicians, as well as the tuning and timbre of instruments and the ability to synchronize them while playing. On the eve of a ritual festival, musicians go to listen to music at springs or waterfalls, taking their musical instruments with them.

The vibrations of nature, associated by musicians with water, wind, mountains, hills and shrubs, are thought to make the instruments sound. Musicians remain silent as they hear the melodies of *seren-mallku* through their instruments, and experience deep emotions which generate a state of mystical participation. *Seren-mallku* symbolizes music as melody generated by nature, the source of the musical repertory of a traditional instrumental group, a powerful means of communication and a necessary condition for ritual.

In the *sikuras* and *lakitas* panpipe groups the panpipes are divided into two types, the *ira* (first or male) and the *arka* (second or female). In groups of *sikus* (old cane pipes of differing sizes) there is an interconnected scheme of pulse and metre driven by a group of drums over which the panpipes play. The *siku ira* (male panpipe) interprets the 'leading' sounds in the first 'strong' position and its subdivisions, the *siku arka* (female panpipe) interprets the sounds which 'follow' and their subdivisions, which are defined as 'weak'. They also produce alternations and analogous relationships, with sounds of longer duration in the introductory and cadential passages of the *sikuras* group. In the *lakitas*, of smaller size, there are interconnected tonal schemes of 13 sounds ordered according to a descending diatonic scale. Six descending sounds correspond to the male panpipe (*ira*) (d–b–g–e–c–A) while the female pipe (*arka*) has seven dovetailing sounds (e–C–a–f–d–B)

While the male panpipes are indigenously defined by 'virile' connotations ('first', 'strong', 'macho'), the female panpipes are given what are culturally considered feminine attributes ('second', 'following', 'weak' and 'female'). As a result *lakas* have been conceived of anthropomorphically as interdependent 'pairs' of instruments. According to the musicians and their indigenous public, the male–female pairs of *lakas* interact as a human couple through an interconnected tonal dialogue which symbolically represents the Aymara couple.

Through these symbolic constructions, the Aymara have tried to legitimize patterns of male leadership and female subordination found in traditional society. That society now faces a number of challenges. Recent decades have witnessed increased migration of Aymaras from the altiplano (high plateau) and mountain foothills of northern Chile towards major urban areas on the coast and into neighbouring countries, with migratory movement towards the south, particularly gravitating to the capital Santiago. This has brought about various socio-cultural transformations within communities and extended families, inevitably affecting their ethnic identity and traditional culture as much as their aesthetic taste and musical activities.

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## 2. Atacameñan music.

The culture of the Atacameñan people comes from pre-Columbian agrarian pastoralists who lived around the oases, valleys and ravines of the Atacama desert, considered the most arid on earth. Both the pre-Hispanic peoples, referred to as Atacamas or Likan-antai, and their contemporaries, have lived in *ayllus*. These extended families, still found today in the Salar de Atacama and at the basin of the river Loa, maintain broad links with the local cultures of Jujuy and Salta in Argentina and with neighbouring people in Bolivia. Atacameñan traditional music forms an integral part of the annual ritual cycle, whose central events are the cleaning of *acequias* irrigation channels, the marking and decoration of animals to ensure their identity and fertility, the sowing of crops, village patron saint festivals and Carnival.

Two essential styles co-exist. The first, of ancient Atacameñan origin is associated with the original indigenous *kunza* language which is no longer used. The second, of post-Hispanic origin, is associated with the Spanish language. The first style, characterized by tritonic melodies, reappears in the sung dance-songs and accompanying instrumentals for the *talatur* cleaning of the irrigation channels, the sowing of crops, the treading in of the seed and in rituals surrounding animal fertility (ex.1). The second style, characterized by diatonic melodies, is found in the genre used for patronage festivals. Genres of the first style are ceremonial, consisting of mixed circular sung dances accompanied on traditional Atacameñan instruments, with elaborate footwork and rhythmic clapping. Such ancient ceremonial genres use typical three-toned Atacameñan melodies based on the major arpeggio, their tonal centre coinciding with the fundamental. Some sounds appear to be transposed to the higher or lower octave, and in this way amplify the melodic range.



Vocal interpretation comes from either solo or choral songs, the latter characterized by a use of relative or heterophonic unison proper to ancient, ritual *kunza* styles. Vocal music using an extremely high-pitched register, with a distinctive timbre created by an intense open-throat style, is syllabic with little ornamentation. The accompanying instrumental style is differentiated according to its original repertory. If, for example, it is according to ancient *kunza* styles, the accompanying instruments – the *clarín* (trumpet), *putu-putu* (animal horn) and *chorromón* (a rattle made of clusters of bells) – freely improvise rather than intervene in the fixed scheme of the music. In contrast to the post-Hispanic musics of Carnival and the patron saint festivals, the accompaniment of guitar and *caja chayera* (double-skinned/double-ended drum) is fixed and regular, offering necessary support for the poetic couplets while reinforcing metric schemes.

The music of the *kunza* has a great capacity to be extended. The formal organization of pieces is simple, generally based on the varied repetition of a single unique phrase with any extension of musical parts dependent on function and cultural context. In contrast Carnival couplets are of more restricted duration. In both *kunza* and *carnaval* couplets metric organization tends to be additive, changing in response to a need to maintain the regular pulse which affects the time units of preferred groups of prosodic accents. In the post-Hispanic Carnival repertory, couplets which tend to be in ternary metre are affected by the accompaniment which marks the strong beat or even the first and third metrical beats. Rhythmic schemes are simple or subordinate to metric organization. The tempo of the parts in old *kunza* style is unhurried, with a moderately slow speed the general tendency. In contrast the tempo of post-Hispanic styles tends to be faster and more lively. For the Atacameños, the triphonic music of *kunza* is ‘the song of the water’, born in nature and communicating its spirits. Water is the most significant element and its magical power and potency is symbolically represented in the song of the water deity, *tata-putarajni*.

Water – necessary for desert survival – is granted to the Atacameños through performance of the ritual song *talatur*. According to the testimony of a singer from the village of Socaire, the *talatur* is created and taught by the water:

Listening at night, I heard the water sing and I survived the shock. Later I returned to the village, while the water’s voice followed me. It taught me the melody, even the words. In one night I learnt all there was to know ... this song originated in the fume of the water. The water sang it, one has to learn it from the water.

In indigenous testimonies, the presence of an anthropomorphic image of water recurs. Conversations and drum patterns are heard to come from inside water, whose free flow is compared to the joyous human voice. All this enables the *canta* to hear and understand the message of the *canto del agua*. This latter is characterized by tritonic tonal organization, composed of sequences based on the major arpeggio which personify both the water and its song. The melody is accompanied by three ancient ritual instruments, the *clarín*, *putu* and *chorromón*, which improvise and elaborate a free texture.

The *clarín* is a natural, straight, tubular trumpet with a mouthpiece, played laterally. Its cane tube measures between 1.3 and 1.5 metres in length and it is decorated with multicoloured pieces of wool. It plays tritonic arpeggios, which accompany vocal music, and it shares some characteristics with the Argentine *erke* and the Mapuche *trutuka*. The *putu* is a natural, tubular vertical or lateral trumpet, curved, with or without mouthpiece. Decorated with a cow's horn, ornamented with balls of multicoloured wool, it emits sustained notes, and is related to the Argentine *erkencho*, the altiplano *pututo* (shell trumpet) and the Mapuche *küll-küll*. The *chorromón* is a rattle of pre-Columbian Atacameñan origin, made of pyramids of suspended metal bell which are struck indirectly. The top part of each is perforated to allow them to be strung together in threes or as a group of 12, divided into six slim 'female' ones and six thicker 'masculine' ones.

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### 3. The music of the Rapa-Nui (Easter Island).

The Rapa-Nui are the original inhabitants of Easter Island (also called Rapa-Nui), part of Chile since 1886. The culture of the Rapa-Nui is linked to that of greater Polynesia, particularly to the people of Mangareva, Tahiti and the Maori of New Zealand. Although some traditional Rapa-Nui are inheritors of oral tradition, mostly relating to dance, the process of acculturation has been intense and complex, with influences coming not only from Chile but from many other areas. The resulting mestizo culture has also been influenced by island people travelling to study and work in mainland Chile and elsewhere.

Music of remote origin, with ritual community functions, acts as a means of communication for the ceremonial re-enactment of mythical belief systems. Presided over by the *hatu* (who directs) it is interpreted by both male and female performers who sit opposite each other on the floor, accompanying their songs with rhythmic body movements, reinforced by sounds from one or two traditional instruments including the shell trumpet.

Songs are generally choral, predominantly using consonant or dissonant irregular, parallel intervals. Each song is habitually preceded by the *hatu* indicating tuning and intonation. Final cadences, which come after a signal to conclude, depend on specific formulae for the completion of each type of song. Central distinguishing characteristics lie in the relationship between melody, text and dance gestures with dance gestures involving the face and eyes describing the content of the text through metaphor and mimed metonym. As a result older dances are not regarded as autonomous forms of expression. First recognized by missionaries who arrived in 1884, there was gradual influence on such music by music brought by the Catholic Church, particularly through *himene* (hymns) which have been adapted in distinctive ways on most Polynesian islands.

Nine types of song are commonly found: (1) *aku-aku*, which are mostly performed on festive occasions, are dedicated to the spirits which iconically represent the giant sculpted *Moai kava-kava* figures found all over the island. (2) *Riu* are polyphonic choral songs characterized by their diversity, richness and expressive power and the fantasy embodied in their texts, which commonly allude to wars, triumph and legend. From these *riu-tangi* evolved, recited funeral laments which are accompanied by cries and vocal expressions of pain. (3) Two types of love song are common: *ate*, songs of

unhappy love, fraternal sentiment, praise and the glorification of particular people or important deeds and events; and *uté*, songs of requited love. (4) *Kai-kai* are rhythmically recited with string accompaniment, with the most recent versions adding melodies on top of a rhythmic base. (5) *Ei* are songs of a burlesque or insulting nature, which play a key part in song competitions. (6) *Hakakio* are songs of thanks for received favours while (7) *ha ipo-ipo* are wedding songs. (8) *Himene* are hymns which refer to the history or legend of the ancient *ariki*s (kings) or other figures. (9) *Kohau rongo-rongo* is a recited genre, possibly derived from inscribed tablets of the same name.

Most of the ancient dances of the Rapa-Nui are performed to the accompaniment of musical instruments, hand-clapping, shouts, cries and other vocal sounds. Their poetic texts boast of the exploits and heroic deeds of people in earlier times during war, fishing trips and when in love, the content commented upon by mimicry or mimed gestures. In women's dances a fundamental expressive role is played by undulating arm movements and their measured style. Masculine dances are characterized by broad, agile, energetic movements with displays of physical virtuosity as demanded by the text.

Understanding of the music of the Rapa-Nui has been severely hindered by the impact of key historical events which dramatically affected the population of the island. During the 18th and 19th centuries the island community faced an extensive period of crisis involving piracy and enslavement. Following an attempt by Spain to possess the territory in 1770, a catastrophic episode occurred in 1862–3 when a squadron of ships from various countries, under the flags of North America and Europe, arrived in search of indentured labour to work in Peruvian agriculture, capturing at least 800 men (perhaps double that number) as slaves. In 1863 approximately 12 managed to escape, returning to the island but bringing with them tuberculosis, measles, *kokonga* and other contagious diseases and subsequently infecting their families. The resulting epidemic of 1877 reduced the population of the island to 110 people, the lowest in its history.

Those who died in Peru and on the island were mostly men, the legitimate bearers of the island's ancient oral history and traditional culture. With the intention of safeguarding the transmission of their heritage, the islanders created at least 67 *rongo-rongo* hieroglyphic tablets which recorded this cultural legacy. However, due to the deaths between 1863 and 1877 of those who could decipher them, decoding the tablets has proved impossible. From 1864 the Catholic evangelization of the population, coupled with the assimilation of new cultural influences mostly from Tahiti introduced a new cultural phase. Because of the lack of continuity of original musical traditions and the impossibility of deciphering the *rongo-rongo* tablets, anthropological understanding of the ancient music of the island in its cultural context has proved extremely difficult.

Modern music of Polynesian origin was brought by the people of Rapa-Nui who had emigrated to Tahiti and other Polynesian islands and who returned home following Chile's annexation of the island in 1888. From 1914 onwards the *sau-sau*, *tamuré*, *hula* and *vals tahitiano* were adopted. The island's youth were attracted by the rhythmic dance music and absorbed elements of it in their own music. The influence of popular music of international origin

expanded following World War II when the island started to open up to tourism. Young island men who travelled to the Chilean mainland to do military service brought back many influences, including material recordings and a new commercial cassette culture. The period when the island was used as a base for the North American military saw the introduction of radio, television and film as well as other aspects of north American culture. Hybrid genres developed such as the *tango pascuense*, followed by the *vals*, *corrido*, *foxtrot*, *twist*, *rock* and others. This music in turn influenced the traditional musical repertory. While 'feminine' styles are characterized by a high register and smoothness, the 'masculine' is emphasized by falsetto styles, sharp sounds and special vibrato, as well as abrupt and rough, deep, low sounds which often include glottal stops.

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#### 4. Mapuche music.

Following cultural contact with first the Incas and later the Spanish, the Mapuche defended and preserved their original territory and cultural heritage over a long period of wars which lasted over 400 years (16th to 19th centuries). The *machi* is the principal carrier and transmitter of Mapuche culture, with diverse sacred ritual and shamanic roles within the community. According to Mapuche myth the cosmos is divided into seven square earths, each taking the form of stratified platforms superimposed on each other in a descending order of cosmic space. Such earths represent domains controlled by supernatural powers which are beneficial and constructive as well as malign and destructive. The four superior earths belong to *wenu-mapu* (the high lands), the supreme space of the forces of good, where beneficent spirits, deities, ancestors, *machi* (female shamans) and deceased *cacique* leaders reside. In contrast malign spirits live in the *rangiñ-mapu* (fifth earth); while in the *minche-mapu* (seventh earth) the evil agents of *weküfes* and *kalkus* (witches) interact, bringing illness and death. Mapuche women and men live in the *mapu* (sixth earth).

According to Mapuche ritual leaders the musical universe is structured by the two essential domains of the sacred and profane. It is believed that sacred music is generated by deities and spirits belonging to the *meli-ñom-wenu* (the four platforms of the Mapuche sky); while profane music exists as a means of communication between earthly Mapuches. The *tayíl*, a sacred song of great power which comes from the divine domain of deities and spirits, is given to certain *machi* called *tayiltufes* (interpreters of the *tayíl*) or Mapuches with shamanic vocation received through a dream, vision or state of trance. Three basic categories of *tayíl* are distinguished: the *puel-tayíl* or *tayíl* of the east; the *wenu-tayíl* or *tayíl* of the platforms of the *wenu-Mapu* (the sky); and the *kompa-pulli-tayíl* or *tayíl* of the ecstatic trance of the *machi*. The first two categories are interpreted in successive form in the *ngillatún*, the main community fertility ritual associated with the *choike-purrún* (the dance of the ostrich). The third category, which includes ecstatic trance, forms part of shamanic initiation, post-initiation, therapeutic and diagnostic rites.

In the *ngillatún*, the great community fertility ritual, as well as in medicinal rites, the *machi* symbolically reactualizes cosmological beliefs and their significance. In such contexts the role of ritual music is paramount, constituting a transcendent means of communication directed to both the

deities and the ritual community. It is the medium which permits communication and interaction between the Mapuche and their mythical pantheon, reinforcing a system of beliefs inseparable from their ethnic identity. The drawing out and the subdivision into squares of ritual space, the actions of the principal ritual actors, the organization, number and repetition of each episode of the rite, regulated always by paired numbers, reproduces the regulating principle of a world view based on the pair and its multiples, dominated by the number four. In this rite music symbolically re-creates the order of the cosmos, thus ensuring the cultural continuity necessary for the regeneration of sustaining vital energies.

Two categories of music co-exist in the second domain of humans. The *machi-ül-kantún*, which includes varieties of non-ritual, profane song, considered the oldest, most fixed genre, is interpreted at informal meetings or family celebrations. The more recent *mapuche-ül-kantún*, considered freer in structure, and more entertaining in content, serves as an escape valve for the externalization of emotions and conflict but is considered of lesser importance. Both musical categories are created through improvisation or poetic improvisation based on the adaptation, transformation and re-creation of pre-existing melodic patterns and schemes. It is expected that a good singer will also be a good poet.

The *rewe*, the sacred totem pole, iconically represents the cosmos and is the ritual focal point of the *machi*, while the *kultrún* (shamanic drum) represents the earth. The membrane of the drum is painted with a cross which is polysemic in its symbolism, representing on the one hand the division of Mapuche land into four areas, four regional families with one centre, and, on the other, the four cardinal points, the four astral stars and planets. communication between spirits and the Mapuche people takes place through the ritual activity of the *machi* because the inner meanings and workings of the cosmos have been revealed to her. Thus the *machi* generates the vital energy, health and well-being necessary for the survival and positive destiny of the people, defending them against potential harm from *kalkus* and *weküfes*, who bring suffering, failure, illness and death.

The Mapuche attribute the power and success of the *machi's* song to her role as the carrier of the unlimited spiritual powers of the *wenu-mapu*, mediating between these beneficial powers and the people. Ritual shamanic music is believed capable of linking and communicating between these supernatural world of deities and spirits and the world of humans, of accessing divine help, of facilitating the diagnosis and cure of illness and with the possibility of extracting malign spirits from the body of a sick person. The *machi's* powerful intervention through song draws the attention of deities and spirits to the supplications of the sick person. As a shaman, the *machi* is not only transcendent, but also the means of bringing about both life and good health. While Mapuches do not take their *mapuche-ül-kantún* ('profane songs') as seriously, they are considered significant ways of communicating emotions and human tensions, shedding light on important aspects of social dynamics. At social gatherings they are used to pass the time, stimulating interaction and the emotional response of listeners.

Mapuche musicians have imposed order and coherence on their sound universe, categorizing genres, principal musical types and inter-relationships.

In the *machi-ül-kantún* certain shamanic songs are designated as part of the *ngillatún* fertility rites; the *machi-elwún*, shamanic funeral rites, the *machilwún* initiation and *ngeikurrewén* post-initiation rites; while the *ülutún* (simple), *datún* (complex) and *pewetún* are diagnostic healing therapies. The songs of the *pallantún*, or of the *pichi-pillantún*, are used by the *machi* to communicate with her spirit aids.

Diverse sub-categories are recognized which vary according to thematic and functional content. Songs are classified as 'old' and 'new' according their relative age or youth; while in performance they are classified by gender, according to the age of the respective singer. These include narrative songs about journeys, farewell, return, previous generations of a family, lineage, history, all of which are popular at family gatherings; lyrical songs, of love, nostalgia, welcome, happiness, sadness, and of weddings which are favoured at social encounters, get-togethers and parties; work songs about the search for work, collective work, the construction of the *ruka* (the traditional thatched Mapuche home, made of dried mud); of the sowing of crops, the reaping and grinding of corn and wheat; and of the spinner and the weaver; drinking songs, for wine, for *chicha* (cider), the bar, all of which are performed by men; lullabies, performed by women; playful songs for games of *palín* (pranks and jokes), dice, masks and bird catchers.

Mapuche dances have a ritual function. Their choreographic patterns are circular in movement and they are danced either in mixed- or single-gender groups, or by a couple. Among the most important are: the *ngillatún* fertility rite, represented by the *choike-purrún*, a dance with stylized movements which mimic the mountain ostrich; the *lonko-meo*, a collective dance with semicircular lines; and the *machilwün* and *ngeikurrewén*, the dances of shamanic rites of initiation and post-initiation. In each, beliefs are symbolically re-enacted, particularly those representing the circular movement of the sun and spatial associations with cardinal points.

Mapuche musical instruments include the following aerophones: the *trutruka*, a natural trumpet with a mouthpiece made of a horn; the *pifüllka*, a vertical wooden flute with finger-holes and without a mouthpiece, which has one or two tubes with one tube closed at the interior end; the *nołkiñ*, a natural, vertical trumpet, with or without mouthpiece; the *corneta*, a small *trutruka*. Membranophones include the *kultrúng*, a small round shamanic drum, hollowed out of wood, which has a slightly conical shaped bottom, its stretched skin usually divided by drawn lines into four segments, and which has a few sacred stones placed inside it so that it also functions as a rattle. Idiophones include the *wada*, a shell rattle; the *kadkawilla* or *yüullu*, bell rattles; the *trompe*, a small mouth harp ('jew's harp', *birimbau*), as a plucked idiophone; and the *chueca* or *wiño*, variety of rattle. The ritual orchestra includes a variety of instruments (mostly depending on their availability), among them the *kultrúng*, the *pifüllka* (for rhythm) and the *trutruka* (for melodic improvisation).

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### 5. Kawéskar music.

Both the Kawéskar and Yámanas form part of the *fuegina* culture, whose descendants live in the extreme southern Austral area of Chile and Argentina. In the 1970s it was found that while Kawéskar ritual music and children's

games were no longer common, secular music had survived albeit with a reduction in the number and variety of characteristic imitative zoomorphic songs. Younger people have shifted their interest away from solo and collective group traditions and are relatively unfamiliar with songs in their native language.

The growing acculturation of Kawéskar music has reduced its broad thematic scope; the only thriving music is profane and is linked to the family, the expression of emotion, experience or work. The original ancient religious music associated with shamanism, supernatural beliefs and concepts, the mythical pantheon of deities, legend and vital annual rituals has been lost as the Kawéskar have adapted to survive. Educated in Spanish they are now integrated into mestizo culture alongside the fishermen of Chiloé and other residents of the Austral region.

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## 6. Spanish and mestizo musics.

Chilean Hispanic and mestizo music are influenced by three cultures: the Hispanic, the Amerindian and the African. Chilean traditional music of Hispanic origin derives primarily from music brought at the time of the conquest and during the colonial period (16th to late 18th centuries). The interaction between Spanish and Amerindian cultures led either to the retention of Hispanic features or to the generation of mestizo musical forms which, once integrated, became relatively fixed. During the 19th and 20th centuries, new musical elements of either European or Latin American origin (particularly from Argentina, Peru and Bolivia) have been incorporated and adapted. Chronologically, there are two categories: the older colonial music of Spanish origin and the later modern republican music. The former, which dates from the formative period (16th to 18th centuries) is found in an area between Coquimbo, the Bío-Bío and the island of Chiloé. The latter evolved through the transformation of old colonial repertoires with the introduction of new genres and styles from both European or Latin American sources, a process favoured by independence from Spain and the subsequent colonization and cultural integration of the new northern and southern regions. Although both older and modern music and dance categories are distinguished by genres, styles, structures, instruments and the festivities of the annual ritual cycle, they share features and have imprecise borderlines, particularly in southern Chile.

Colonial musics from the 16th century to the 18th century fall into three main types: the **Romance** (ballad) and related forms, ceremonial dances and songs, and some miscellaneous forms and genres. The *romance* or ballad and its related forms – the *copla* and *glosa* – the contemporary *verso*, *tonada* and **Corrido** – were originally based on Spanish medieval and Renaissance sung poetry of secular character and popular folk origin. The *romance* consisted of various narrative stanzas of four lines sung to the same brief melody, frequently employing the major mode, either solo, or accompanied on *vihuela*, guitar or other instruments. Although the term *romance* is now little known among Chilean folk musicians, this genre survives in other narrative songs such as the *tonada*, *canción*, *corrido* and *verso* and in certain children's game songs, such as the *ronda*. In all these cases, the old *romance* may be

recognized easily by its textual content, poetic structure and specific melodic features.

Ceremonial ritual dances of Spanish origin were also introduced in the early colonial period for civil and religious occasions performed by *hermandades* or *bailes* (dance groups) sponsored by guilds and the Catholic Church. One of the oldest surviving and most widely known *hermandades* of ceremonial dances are the *bailes de chinos* (Dance of the Chinese men); other well-known groups are the *morenos*, *cuyacas*, *danzantes* and various other *bailes*. Their main traditional elements are characteristic fancy costumes, ornaments, special emblems; the survivals or adaptations of ancient Amerindian dances performed alongside dance movements originally of European origin; instrumental and vocal melodies with a simple strophic structure, employing either major or minor diatonic or minor pentatonic melody types. Performances of such groups are an integral part of the main annual religious festivities of northern and central Chile, such as La Tirana (July), Las Penas (October), Andacollo (24–8 December) and the Cruz de Mayo (3 May).

The Fiesta de Andacollo is the oldest (1585–90). Its religious ceremonies start with a midnight mass and include solemn processions when the musicians and dancers present their songs as gifts to the Virgin. The traditional music and dances are performed by three main *hermandades* or *bailes*; the *chinos*, *danzantes* and *turbantes* (ex.2). Religious songs and dances are performed by these groups with their song-texts, derived from the *romance*, mainly consisting of the *tonada al Niño* or *aguinaldo* (Christmas carol) and the *verso* or *Décima*. At the end of the 20th century, participating pilgrims introduced popular components inspired by contemporary TV and radio programmes, a new trend promoting a generation of new *bailes* following the changing subjects and preferences of the mass media. Such practice would suggest a process of incorporation of cultural elements from different popular but no less significant sources in the past.

The *tonada al Niño* is a lively Christmas carol related to the Spanish *cantiga*. The ancient term *villancico* has now practically disappeared, replaced by the terms '*tonada*' or '*tonada al Niño*' (*tonada* for the child Jesus). The musical characteristics of these songs are similar to those of the *tonada* (ex.3). It consists of a repeated quatrain which usually alternates with a refrain, with major-mode melodies with conjunct movement generally accompanied by guitar, and occasionally by harp. Traditionally it is performed on Christmas Eve in farms or village churches. Imitations of animal cries or the symbolic striking of the churches. Imitations of animal cries or the symbolic striking of the church door are customarily added between stanzas. In the second half of the 20th century it became a feature in urban popular and folk repertoires.

The *verso* or *canto a lo pueta* ('sung in the manner of the poet') is a genre of sung poetry based on the *décima* form. There are two types of *verso*, the secular, *a lo humano* (of the human) and the sacred, *a lo divino* (of the divine). *Versos a lo divino* are usually sung at *velorios* (wakes). The textual form is based on an initial quatrain (which may be omitted in performance) which states the subject, followed by five stanzas of ten octosyllabic lines or *décimas*, four of which quote one line of the quatrain in their tenth line, the last of which is a *despedida* (farewell). The music is based on various recitative-like patterns with characteristic descending cadences, organized in

simple binary form. Other musical characteristics are tonal (major–minor), modal or mixed melodies of conjunct movement; triadic harmonies, modal or tonal chord progressions and parallelisms; unmeasured or fixed rhythm; moderate tempos; high, loud and plaintive solo voices; and strummed or plucked accompaniments on either guitar or *guitarrón*. Some of these features are shown in [ex.4](#). The traditional *verso* survives today in the repertoires of representative performers, called *payadores*, who are mostly based in rural areas. A number of well-known professional performers improvise their sung poetry for large urban audiences, either live in public or on television thus ensuring the tradition survives among an urban public, most of whom have rural roots.

Children's game songs include the *ronda*, the *pregón* (street cry) and *arrurupatas* (lullabies), inspired by their function and brought from Spain during the colonial period. Musical instruments of colonial Spanish origin include the guitar, played with various scordatura tunings ([ex.5](#)); the *guitarrón*, a large guitar with 25 strings ([fig.1](#)); the *rabel*, a three-string fiddle ([fig.2](#)); the harp and the *bandola*, a flat-backed lute.

Republican music of the 19th and 20th centuries includes the *cueca*, *tonada*, *corrido* and *valse*. The *cueca* is Chile's national dance. Widely diffused throughout the country, it has regional variants. According to Chilean musician Zapiola (1802–85), the *cueca* or *zamacueca* came to Chile from Peru in approximately 1823. The dance developed in both countries under the same name until following the War of the Pacific the Peruvians changed its name to the *marinera* to honour those marines who had died in battle against the victorious Chileans. Of black American origin, and sung to guitar and pandereta accompaniment, it is a dance of mixed, independent couples with characteristic use of a swirled handkerchief. It consists of three parts called *pies*, each of which correspond to divisions of the poetic text: a *remate*, consisting of a concluding pair of verses. In between these parts brief and expressive refrains are inserted.

The choreography of the *cueca* can be schematically resumed as following: the coming together of the couple, woman on the arm of the man, with a first initial turn to the turn to the right in a circle following a figure of eight; advance and retreating movements between partners following semicircles; a second turn with a circle and change of side; a continuation of advancing and retreating figures; a third turn again with a circle and change of side; a continuation of further advancing and retreating figures; and a turn and finishing figure with the couple close together. The dance steps combine those of the *valseado* (waltz steps), the *escobillado* (sliding, skipping steps across the floor), with *zapateado* (tap-dance) footwork from the male dancer. (Compare with *bambuco* and *marinera*.)

Melodies, usually in the major mode, are composed in two phrases, which freely alternate and vary, allowing the insertion of expressive refrains. Such melodies are based on melodic formulas characterized by *sesquialtera* rhythms and metric alternation between 6/8, 3/4 and 2/4. The vocal melody is interpreted by a singer, usually with a doubling in 3rds or 6ths by a second voice. Both voices are characterized by high-pitched tone and intense volume, probably developing from the need for the voice to carry in a natural manner.

The principal singer accompanies himself on a guitar, the body of which is used percussively (*tanada*) by the second singer. The main rhythm is underscored by the percussive clapping of those present, often reinforced by a *cacharina* (a scraped percussive idiophone made out of a donkey's jawbone); and a *pandera* (a particularly robust tambourine). The harp is also sometimes added as an instrument of accompaniment.

Other song and dance forms include the *tonada*, another traditional song which also enjoys wide presence and diffusion. Its name is derived from the *tono*, meaning melody or song. During the colonial period, it was sung to the poetic texts of *romances* and *Villancicos en el tono de* ('to the tune of'). The great majority now performed are of recent origin. A profane song of lyric character, in slow time, with or without a chorus, the *tonada's* final verse is called the *cogollo* or coda. Vocal melodies are interpreted either by a soloist or duos who duplicate the principal melody in 3rds or parallel 6ths. Vocal styles of singers are characterized by nasal timbres and high-pitched tessitura. Strummed guitar accompaniment uses alternating chords I and V on a 6/8 metric base, with hemiola marked in a maintained tempo. Occasionally, accompaniment is augmented by an additional guitar or harp to which is added percussion knocked out on the instrument's body. If slow and fast tempos are alternated, the *tonada* becomes a *tonada-canción*. Generally melodies are in the major mode using similar melodic intervals to the *cueca* with frequent repetitions of phrases. The term *tonada* is also applied to a group of musical genres which share common features. Among them are the *corrido* (narrative dance-song), the *tonada al Niño* (Christmas song), the *esquinazo* (evening or dawn serenade in honour of a person or saint) and *parabienes* (wedding songs).

Related to the *romance* and *tonada*, the *corrido* is very popular in central and southern Chile. A narrative dance-song, its text is composed of octosyllabic lines. In certain cases the first pair of verses rhyme, while the second are left free. The verse can be hexa- or hepta-syllabic with a single rhyme. It is based on a basic, single melody, which is repeated successively adapting itself to each new poetic line. The choreography corresponds to a dance in binary metre, with the body movements of participating couples following the movements of the feet. Such characteristics are also present in the contemporary Mexican *corrido*, which seems to have been influenced by the Chilean model.

Several typical regional folkdances of recent origin but which have almost disappeared are the northern *cachimbo*, *trote*, *torito*, *chaya-chaya*, *zonzoternero*, *las lanchas*, *la danza*; the central southern *refalosa*, *sajuriana*, *sombrerito*, *chapecao*, *mazamorra*, *aire*, *cuando*, *cielito*, *peuquen*, *aguilucho*, *jote*, *chincolito*; the Chiloé islands *sirilla*, *pericono*, *trastasera*, *nave*, *costillar*, *pavo*, *cielito*, *rin* and *zamba*.

Apart from the musical instruments described above, instruments used include the *matraca* (fig.3) and *cacharina* (scraped idiophones); the *tormeno* and *pandero* (respectively struck and shaken idiophones); the *tambor* and *bombo* (small and large double-headed drums) the *charango* and *chillador* (small Andean guitars); *bandola* (flat-backed lute) and *chanango* (board zither).

Many of the characteristics of Chilean Hispanic music are shared by similar traditions found in other Latin American countries, particularly neighbouring Argentina, Bolivia and Peru. These characteristics include: the predominance of fixed, strophic forms corresponding to the text, and of improvised free forms modelled on melodic patterns; simplified functional harmony employing I, IV, V and VIII cadences; frequent parallel motion in either 3rds or 6ths; the use of hemiola and other compound rhythmic structures; the predominance of a regular and fixed tempo; and an alternation between slow and fast sections. Vocal characteristics include lack of vibrato, nasality, tension, high intensity and pitch; frequent use of slides, glissandos, portamentos and appoggiatura; solo or duo performances and singing contests called *desafíos* in which singers improvise alternately. Instrumental accompaniment is mainly provided by chordophones, in particular the five- or six-string guitar, used either solo or in ensembles, with a variety of *afinaciones transpuestas* (scordatura tunings) and occasional double courses. Accompaniments are either strummed or plucked, with duplications of the vocal melody in the instrumental interludes; the most traditional instrumental ensemble comprises guitar, harp and idiophone.

[Chile, §II: Traditional music](#)

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## Chilese, Bastian

(*fl* 1608). Italian composer. He was probably related to a family of instrumentalists active in Venice about 1610–20, and in Vienna about 1620–40. Three pieces, one for five and two for eight instruments, published in Alessandro Raverii's *Canzoni per sonare* (Venice, 1608, ed. R.P. Block, *Canzon 22 à 5*, London, 1970), employ echo effects and ornamental passages.

ELEANOR SELFRIDGE-FIELD

## Chilesotti, Oscar

(*b* Bassano del Grappa, nr Vicenza, 12 July 1848; *d* Bassano del Grappa, 23 June 1916). Italian writer on music. After graduating in law from the University of Padua (1871), he studied the cello, flute and guitar; he also became an outstanding performer on the lute, which led him to investigate the structure, tuning and repertory of that instrument.

Chilesotti owned a large collection of 16th- and 17th-century tablatures, both printed and manuscript, and was a pioneer in transcribing lute music. His methods were interpretative, in that he picked out the implied polyphony in the tablature and retained the single staff in transcription, using a treble clef. In order for the music to be performed on the guitar he employed a false tuning in E rather than the original tuning in G or A. Many scholars were critical of these choices, finding the transcriptions too guitar-like. Chilesotti's two principal publications, the *Codice Lauten-Buch* (1890) and *Lautenspieler des XVI. Jahrhunderts* (1891), are collections in which dance music predominates. Chilesotti took an active role in making early music better known, to which end he initiated the series Biblioteca di Rarità Musicali, in which he made transcriptions for piano. Composers such as Leoncavallo and Respighi drew on these transcriptions. Chilesotti also contributed to many periodicals, including (in addition to those named in the list of writings) *Santa Cecilia* in Turin, *Orfeo* and *Musica* in Rome and the *Gazzetta di Venezia*. From 1884 to 1891 he was curator of the Museo Civico at Bassano del Grappa.

Together with Francesco Caffi and Pietro Canal Chilesotti was responsible for introducing modern methods of historical musicology, on a positivist basis, into Italy. Although somewhat naive in his application of positivist evolutionary principles to music, he was one of the first Italian scholars to approach historical research based on accurate reading of the sources with methodological rigour, and he was underestimated by the next generation of critics, which had adopted a position of philosophical idealism. His manuscripts are held in the Fondazione Giorgio Cini in Venice.

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CARLIDA STEFFAN

## Chilingirian Quartet.

English string quartet. It was founded in 1971 by Levon Chilingirian (*b* Nicosia, 28 May 1948), Mark Butler, Simon Rowland-Jones and Philip De Groot, all former students of the RCM. Rowland-Jones left in 1978 and was replaced successively by Csaba Erdélyi, Nicholas Logie and Louise Williams; he returned from 1992 to 1995. Since 1992 the second violinist has been Charles Sewart and since 1995 the viola player has been Asdis Valdimarsdottir. From 1973 to 1976 the group was quartet-in-residence at Liverpool University, from 1977 to 1993 it held a similar position at Sussex University and since 1986 it has been resident at the RCM. The Chilingirian's early promise was soon diluted by an over-reliance on flair and a lack of attention to technical details; but its enthusiasm and the musicianship of individual members, notably the cellist, have won it a large following for its concerts and recordings, which include Panufnik's chamber music for strings and the mature quartets of Mozart and Schubert. It has given the premières of works by Jacques Castérède, Alain Daniel, Bruno Ducol, Frédéric Martin, John Tavener, Hugh Wood, Robert Saxton, Peter Klatzow and Tigran Mansuryan.

TULLY POTTER

## Chilmead, Edmund

(*b* Stow-on-the-Wold, Glos., 1610; *d* London, 19 Feb 1654). English music theorist and man of letters. He has sometimes been referred to incorrectly as 'Edward Chilmead'. In 1625 he became a clerk in the choir of Magdalen College, Oxford, taking the BA at the university in 1628 and the MA in 1632. About this time he copied out several music books for the use of the choir. In 1632 he was appointed one of the chaplains of Christ Church and began his catalogue, completed in 1636, of Greek manuscripts in the Bodleian Library. He was an able mathematician and an excellent linguist. A work which must have been useful to the young men in his pastoral care was *A Treatise of the Essence, Causes, Symptoms, Prognosticks, and Cures of Love or Erotique Melancholy* (Oxford, 1640) from Dr James Ferrand's *Erotomania*, the first of Chilmead's translations from several languages.

At Oxford Chilmead is likely to have taken part in the music meetings which were a feature of university life. His royalist and Anglican persuasions, however, led to his ejection from the university probably in the mid-1640s (not, as Wood suggests, in 1648) by the Parliamentary Visitors. He went to London, where according to Wood he 'earned his living by that, which before was only a diversion to him ... a weekly Musick-meeting'. These meetings lasted until his death in 1654 and were held in a large room at the Black

Horse in Aldersgate, formerly the music printer Thomas East's house, where Chilmead lodged.

Chilmead's *De musica antiqua graeca* was printed as an appendix to Aratus's *Phoenomena* (Oxford, 1672) together with his annotations to and transcriptions into modern notation of the three odes attributed to Dionysius referred to by Burney. According to Wood Chilmead wrote another unpublished treatise entitled *De sonis*. This is probably Chilmead's commentary on Francis Bacon's acoustical observations in the *Sylva sylvarum* recently discovered in the Bodleian Library, Oxford (*GB-Ob* Tanner 204). Of his compositions a dialogue, a duet and a piece for strings in three parts survive (in *Lbl*).

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MICHAEL TILMOUTH/PENELOPE GOUK

## Chilò, Gian Carlo.

See [Cailò, Gian Carlo](#).

## Chilston

(*fl* early 15th century). English theorist. His name is found in connection with a treatise in *GB-Lbl* Lansdowne 763, which dates, on palaeographical evidence, from c1450. (The date of 1460 given by the catalogue of Lansdowne MSS has no apparent evidence to support it.)

Of the 20 treatises preserved in this manuscript, nos.17–20 (ff.117–122v, ed. in Meech) form a coherent unit. No.17 opens with 'Here beginneth tretises diverse of musical proporcions ... secundum Chilston'. This sentence is perhaps an addition by the compiler of the manuscript, John Wylde (who was preceptor of the Abbey of the Holy Cross, Waltham) rather than an inherent part of the treatises.

The other treatises in the collection are by writers ranging from Guido of Arezzo to Leonel Power. The term *secundum* is conventionally used for copies or paraphrases of earlier authors by later ones; thus the date of the manuscript alone cannot be used as certain evidence of Chilston's dates and only the content of his three treatises suggests the 15th century. They describe very conventionally the various kinds of mathematical proportions that were beginning to concern 15th-century composers and theorists. Although their technical terms are in Latin they probably constitute the first treatise on proportions to be written in English.

Preceding these short works by Chilston is no.16 (ff.113v–116v, ed. in Bukofzer and in Georgiades), beginning ‘Here folwith a lilil tretise ... of the sight of descant and also for the sight of counter and for the sight of the countirtenor and of faburdon’. Hawkins and Burney, in their histories of music (1776 and 1776–89), attributed this work also to Chilston, and Riemann perpetuated the error in his *Geschichte der Musiktheorie* (1898). There is no evidence to substantiate Chilston’s authorship and the citation of his name in connection with discant and faburden is therefore erroneous: modern practice cites the treatise by the name Pseudo-Chilston.

Pseudo-Chilston described the sights, or transposition, of mene, treble, quatreble voices, and the consonances which belong to them, and then proceeded to countertenor, counter and faburden: all are basically voices extemporizing above, around or below the tenor (see [Discant](#), §II). When the cantus firmus is high, Pseudo-Chilston said that the contratenor may be low; when it is low, the contratenor becomes the mene. This appears to be a theoretical recognition of a practice thought to be of later 15th-century origin: the contratenor, moving around the tenor, divides into two voices, the higher of which is the mene (or in continental terms, *altus*), the lower the counter (*bassus*). See also [Faburden](#).

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ANDREW HUGHES

## Chilton, John (James)

(b London, 16 July 1932). English writer on jazz and trumpeter. He formed his own band in 1954, was a member of Bruce Turner’s Jump Band (1958–63), and entered a permanent affiliation with George Melly in 1971. Although a performer of only minor importance, he came into contact with many notable players, about whom he has written. His writings demonstrate a rare ability (within the realm of jazz literature) to combine access to first-hand information with meticulous research into published sources and memorabilia. His strength is in detailing biographical activities rather than in offering musical description and analysis, although his more recent books (notably those on Bechet, Hawkins and Jordan) have ventured into this area. His reference works are clearly intended to be read in conjunction with discographies, as he has restricted the discussion almost exclusively to performance, with only occasional references to recordings. His *Who’s Who of Jazz* has gone through several editions and remains the standard reference source on American jazz musicians born before 1920. He has written a parallel book covering the widely neglected British jazz scene.

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BARRY KERNFELD

## Chime-bells.

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

## Chimènes, Myriam

(b Paris, 6 Jan 1952). French musicologist. She studied musicology at the University of Paris IV (MA 1972) and then at the Ecole Pratique des Hautes Etudes with François Lesure, gaining the doctorat de 3ème cycle in 1980 with a dissertation on Debussy's ballet *Khamma*. Concurrently, she studied the piano at the Ecole Normale de Musique and gained the teaching diploma in 1975. In 1988 she became a researcher at the CNRS in Paris.

Chimènes' primary concern is to unite musicology and history. Her research activities are concerned with three main areas. The first of these is the social history of music in France between 1870 and 1940. In 1997 she qualified as a research supervisor at the Ecole des Hautes Etudes en Sciences Sociales with a dissertation entitled *Elites sociales et vie musicale parisienne sous la IIIe République*. The second is Debussy; since 1984 she has been curator at the Centre de Documentation Claude Debussy, and in 1985 she became a member of the editorial committees for the critical edition of Debussy's complete works and for the journal *Cahiers Debussy*. Her third area of interest is musical life in France during World War II. In 1994 she established and became director of a multidisciplinary research group on this subject,

involving collaboration between musicologists and historians; in 1999 she organized a colloquium on this theme at the Paris Conservatoire.

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JEAN GRIBENSKI

# Chimenti [Chementi], Margherita [‘La Droghierina’]

(b Rome; fl 1733–46). Italian soprano. She sang at Camerino (in Vinci’s *Artaserse*) and Viterbo in 1733, and sang male parts in operas by Pergolesi and Leo in Naples (1734–5), and at Venice (1736). She spent two seasons at the King’s Theatre in London (1736–8), first with the Opera of the Nobility, then with Heidegger and Handel, again generally in male roles, making her début in Hasse’s *Siroe* and appearing in operas by Broschi, Pescetti, Veracini and Duni. She created the parts of Adolfo in Handel’s *Faramondo* and Atalanta in *Serse*, and appeared in two pasticcios, one of them Handel’s *Alessandro Severo*. She sang in Handel’s benefit oratorio on 28 March 1738. Mrs Pendarves called her ‘a tolerable good woman with a pretty voice’. Her Handel parts indicate a limited technique and the compass (c<sup>1</sup>:to d<sup>2</sup>) of a mezzo-soprano. After leaving London she sang at Livorno (1739–40), Florence (1741 and 1743–4, when Horace Mann considered her ‘not worth hearing’), in two operas in Turin in 1741, three in Venice in 1741–2, two in Bologna in 1742, and in Duni’s *Catone in Utica* in Naples in 1746.

WINTON DEAN

## Chimes.

A generic term for a set of idiophones consisting of hollow, open tubes which, when struck at one end, emit a sound of definite pitch (the [Gong-chime](#) and [Drum-chime](#) do not belong to this category; for the modern Western type, as used in symphony orchestras, see [Tubular bells](#)). The term more specifically denotes a set of tuned, stationary bells, less extensive than a [Carillon](#), as well as the music on such bells.

The word ‘chimes’ is derived from the Latin *cymbala* (plural of *cymbalum*, ‘bell’). ‘Chimes’ may now refer to a set of bells large or small, hung indoors or out, provided they are of limited range, are fastened stationary and are struck to sound (see also [Wind chime](#)). Such an instrument, older than the carillon, may have as few as two bells, as on many clock chimes, or a sequence – predominantly diatonic – of up to two octaves. It is used primarily for performing unaccompanied melodies (except in the Russian tradition, where the rhythmic and harmonic properties are more important than the melodic dimension).

### 1. Historical development.

Around the 5th century bce in China chimes of nine to 16 bells, called *bianzhong* (see [Zhong](#)), were taken into the instrumental ensemble used in Confucian rites. At first the bells were hung on a low cross-bar, and the player sat on the floor and tapped them with a light hammer; later they were hung higher on several cross-bars and the player stood in front of them. The instrument was adopted in Korea and Japan. At the end of the 18th century it went out of use except in Korea, where it is still played in religious and classical court music (see fig.1).

In western Europe the first use of the word chime referred to a clockwork mechanism on which chant melodies could be sounded (see §2 below; for a discussion of medieval *cymbala*, see [Cymbala, §2](#)).

From the 17th century some Russian chimes, *trezvon*, have exceeded in number and size of bells any western European installations of swinging bells (possible because chiming does not put a lateral thrust on the tower as does the swinging of heavy bells). The largest *trezvon* comprised over 20 bells, the heaviest weighing 30 or 40 tons. Ringing the whole range of bells was reserved for the most important occasions, with fewer and smaller bells used on less important ones. The largest *trezvon* would require half a dozen ringers in the bellchamber, some manipulating ropes attached to the clappers of small bells, others pulling a single rope to the clapper of a large bell, and two men standing facing each other under the largest bell, pushing its clapper back and forth. Before the days of electrical amplification no musical instrument produced so loud a sound. The ordinary church would of course have fewer and lighter bells, on most occasions sounding only four or five rung by one man (two with each hand and one with a foot; see fig.2). Before the end of the 19th century Russian bells were not tuned to a scale. The resulting dissonances particularly of tritones, were highly prized and individual bells were given such folk names as 'The Swan', 'The Goat' or 'Red Bell'. The true delight of Russian chiming was the interplay of high and low sounds of indefinite pitch, some mellow, some cacophonous, rendered in carefully executed rhythmic patterns. To obtain this effect in *Boris Godunov* Musorgsky, in his original score, called for a *trezvon* on stage with the heaviest bell weighing 15 tons. This use of real bells is in addition to the simulation of bells in the orchestra score, in the Coronation scene (Prologue, scene ii). In the latter, the music accurately depicts the rhythmically controlled striking/chiming of the *trezvon*. Other composers inspired by Russian chiming include Rachmaninoff and Stravinsky. [Ex.1](#) shows the scoring of a rhythmic pattern for a heavy 11-bell *trezvon*.



The other Eastern churches have not developed any comparable bell music, for they seldom chime more than one bell. But in the upper Rhône valley in Switzerland, chiming on five or six bells is rendered with considerable expression by a solo chimer in the bellchamber. In some European towers with swinging bells the ringers occasionally attach their bell ropes to move the clappers instead of the bells, enabling them to play tunes that could not be played by swinging the bells. In the 19th century some English peals were equipped with hammers to strike the bells when they hung still; these were operated by ropes leading to a lower part of the tower, so that when ringers were unavailable the bells could be sounded from below by one person such as the sexton. This was called the 'Ellacombe' system.

In the USA and Canada there was a unique development of chiming, partly because there was no established church to set one method of ringing, and partly because many towers, although outwardly copies of sturdy European structures, were not strong enough to support more than one or two bells in swinging motion. Consequently, chimes of eight to 14 fairly heavy bells were installed; their hammers were connected to a 'chimestand' on the floor below the bellchamber, where they were connected to levers like large pump-handles which the player pushed down. Hymn tunes and other airs that could be adapted to the range, with an occasional 'alto' harmony note added, were played on these chimes. Most of these tower instruments were made between 1870 and 1940 by the McShane foundry in Baltimore, Maryland, the two Meneely foundries in Troy, New York, and the Van Dusen foundry in Cincinnati, Ohio. The music played on them was simple, but it had a captive audience both in churchgoers and in students at colleges and universities, where hymn tunes would float out over the campus every morning from a central bell tower. At other times the chimes aroused school spirit by playing college songs. This chime music paved the way for the later proliferation of

carillon music across the continent, and set early standards for judging it. As a prestigious adornment of American campuses, the chimes created an opening for the establishment of the carillon and the development of its music in American universities.

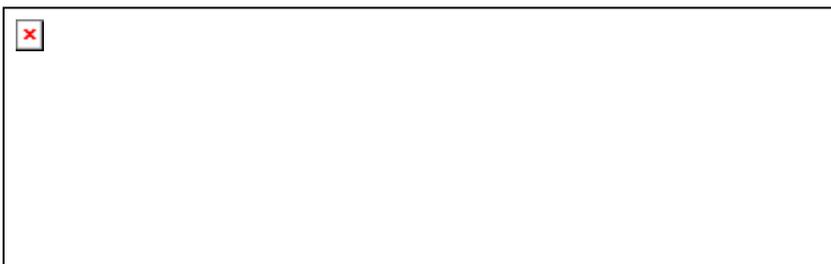
## 2. Clock chimes.

From the 2nd century bc automatic timepieces were used by Mediterranean peoples. Before bells were put to this purpose the sound for marking elapsed periods of time was made by dropping metal balls into a bronze pan similar to the metal frame of a Roman drum or *tympanum*. Later this device became a type of doorbell for Roman houses and was the progenitor of the French and Spanish *timbre*, a shallow hemispherical bell widely used on clocks, and at the end of the 19th century adopted for the telephone. By the 8th century ad bells of more conventional shape were also used on timepieces in China as well as Europe. In both regions they were first struck by puppets, known in English as 'clock jacks'; these served both a mechanical function and the talismanic one of keeping unseen forces from sounding the bells. Older than dials on clocks, they were essential to an illiterate population unable to read figures on a dial.

From the single jack there evolved the use of two jacks striking two bells in succession. This gave the first chime tune, and one still in universal use for indicating the quarter-hours, called 'ting-tang quarters'. The interval between the two notes was not fixed. (The Chinese combination was a bell and a drum to symbolize the Confucian balance of Yin and Yang.) Gradually more bells were added, at first no idea of scale relationship; the singularity of their sound had value rather as an audible identification of the tower and the town at night or in a fog.

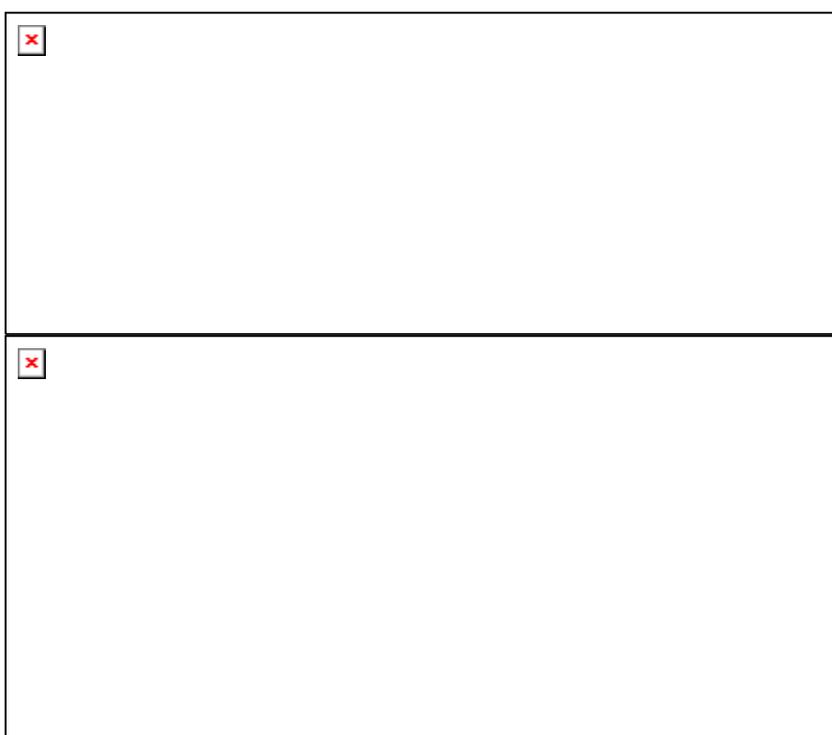
In the early 14th century a weight-driven rotating cylinder with pegs to move the bell hammers was introduced (see [Musical clock](#)). This allowed more bells to be sounded, and more rapid playing. Jacks went out of use, the bells were increased in number and tuned to a scale, and chimes came to be heard as music. On some indoor clocks this music was made quite elaborate, and the most luxurious examples incorporated various instruments and also visual effects.

The chime bells of public tower clocks had a far-reaching sound, and before small clocks were in general use these instruments were important in regulating daily urban life. Some of these constantly repeated bell sequences – with a whole city as a captive audience – were given words and became folksongs, as did *Frère Jacques*, expanded from a three-bell chime, and *Turn again, Whittington* (see [ex.2](#)) out of one for six bells.



Strains of religious music were also used as hourly chimes on some buildings, both religious and secular, for example the first notes of *Veni*

*Creator* on the city hall clock of Caen from 1597. The English habit of ‘quarter chimes’, not much followed on the Continent, is to increase the length of the chime as the hour proceeds, as in the Magdalen Chimes (Oxford, 1713; see [ex.3](#)), Carfax Chimes (Oxford, but first used at Freshwater in 1895), Guildford Chimes (1843), Beverley Minster Chimes (1902), the various forms of the Whittington Chimes, etc. The best known of all clock chimes, the Westminster Quarters (see [ex.4](#)), was derived from a quatrain in Handel’s *Messiah*. In 1794 William Crotch wrote four variations on the fifth and sixth bars of ‘I know that my Redeemer liveth’ and proposed them as chimes for the new Cambridge University clock in Great St Mary’s Church. They were accepted, and in 1845 were copied on the Royal Exchange clock, London. In 1859–60 they were reproduced on the much larger bells of the tower clock of the new Houses of Parliament, Westminster, from which they took their present name. They have subsequently been copied on clocks large and small around the world.



Further mechanical developments involved changing the chiming cylinder, originally wooden with fixed pegs, into a perforated metal cylinder with replaceable pegs, so that new music could be set on it. In the Low Countries this was built large enough to play full [Carillon](#) music on several octaves of bells for five or six minutes without repetition. The cylinder is now usually replaced by a variety of electrical devices, most of which operate magnets to control the striking of the hammers.

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## Chimes, orchestral.

See [Tubular bells](#).

## Chimney Flute.

See [Organ stop](#).

## Chimurenga.

Zimbabwean urban popular music style. In the Shona language of the Republic of Zimbabwe *chimurenga* means 'fighting in which everyone joins' but has also been used to mean 'liberation war'. After UDI (1965), the liberation war waged by ZANU and ZAPU guerrillas from Mozambique and Zambia intensified. In the 1970s a new form of urban music developed in Zimbabwe, drawing together the traditional harmonic patterns of the *mbira* and elements of earlier Zimbabwean and South African popular guitar styles. The song texts in Shona often transmitted secret messages about the liberation war (*chimurenga*) and the new music became associated with the struggle for liberation from the regime of Ian Smith and the Rhodesian settlers. Thomas Mapfumo was important in the early development of *chimurenga* music, and during the late 1970s and early 1980s many other performers became involved in the new music, notably Oliver Mutukudzi.

After Zimbabwe gained independence in 1980, *chimurenga* music became 'common currency' and its popularity spread into Zambia, Malawi and Mozambique. Thomas Mapfumo's style began to be termed 'traditional', while others such as Oliver Mutukudzi assimilated contemporary trends such as reggae. In some records which were released shortly after 1980, episodes from the liberation war were recounted; during the song *Take Cover*, performed by the William Dube Jairos Jiri Sunrise Kwela Band, someone shouts 'Take cover!' and the drummer imitates machine-gun fire. This song gained enormous popularity during 1982 and versions of it were performed by many musicians, some of whom used more 'traditional' instruments. *Chimurenga* music became recognized as a distinctive style within the panorama of southern African popular music, and during the 1990s many recordings were produced in Zimbabwe by Leonard Zhebata, Simon Chimbetu and Leonard Dembo.

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MOYA ALIYA MALAMUSI

## Ch'in.

A Chinese long zither, one of the family of east Asian zithers that includes the Japanese *Koto*, the Korean *kōmun'go* and the Vietnamese *dan tranh*. The *ch'in* has long been associated with Confucianism and Chinese scholarship, and traditionally was the symbol of 'correct' music, a means of purification and education, and an essential feature in ceremonies and rites. It is one of the oldest Chinese chordophones, with a history of over 3000 years: by the time of the Chou dynasty (c1050–255 BC) it was already important in the official music of the courts, and in art and entertainment music.

The *ch'in* has seven strings of equal length and varying thicknesses, each being twisted from a fixed number of silk strands. Unlike other Chinese and east Asian zithers, the *ch'in* has no bridges. Finger positions are marked along the soundboard by 13 inlaid ivory or mother-of-pearl discs. The instrument is placed horizontally on the ground or on a table, or held across the player's knees. A plectrum is not used, as it is thought to detract from the execution of slides, harmonics and special strokes which contribute to the characteristic expressive quality. With the Cultural Revolution of the mid-1960s, many aspects of *ch'in* playing and *ch'in* ideology were considered decadent, but historical research on the instrument continues in China and in the West.

## Chin, Unsuk

(b Seoul, 14 July 1961). Korean composer. After studies in Korea she was awarded a German government scholarship, and moved to Europe in 1985. She had lessons in Hamburg with Ligeti, an important influence on her music, after which she settled in Berlin, composing and working in the electronic studio of the Technische Universität.

Her early works, including *Gestalten* (selected for the ISCM World Music Days in Canada in 1984), *Troerinnen* (1986) for women's voices and orchestra and the tape piece *Gradus ad infinitum* (1989), laid the foundations for a style which tends as naturally towards the monumental as towards the intimate, and which can deal — both seriously and playfully — with dramatic archetypes and rituals. Several of her later compositions are on a relatively large scale, and explore radically contrasted expressive states, from the processional solemnity of *santika Ekatala* (1993) and the expansive,

exuberant pattern-making of the Piano Concerto (1997) to the refined and allusive play with medieval sources and procedures in *Miroirs des Temps* (1999). But her most strongly characterized, effectively organized works build on her Ligeti-like delight in surreal texts (*Akrostichon-Wortspiel*, 1991–3), and also deploy a subtle blending of instrumental sonorities, sometimes with an electro-acoustic component (*Fantaisie mécanique*, 1994; *ParaMetaString*, 1995–6).

The ongoing collection of piano studies, brilliantly conceived for the instrument, have obvious textural associations with Ligeti's. But Chin's music of the 1990s also displays positive signs of contact with 'spectralist' composers like Murail, Grisey and Lindberg, who have worked at IRCAM — and also with Xenakis. That these influences are well-digested is especially evident in *Xi* (1998), her most extended electro-acoustic work to date, written to an IRCAM commission. Though its material can be seen as consolidating the types of gestures explored in earlier scores, the expansiveness of its single-movement form makes possible a stronger feeling for the interplay and even opposition of contrasting moods and textures than the more discrete formal and expressive units of her earlier works had allowed for. Chin's fundamental approach is essentially organicist, however, and her well-nigh classical concern for explicit continuity is evident in the clear, if not literal recapitulation with which *Xi*, like *Fantaisie mécanique*, ends, as well as in the insistent patterning of the Piano Concerto and *Miroirs des temps*. 'Xi' is a Korean word meaning core, nucleus, the smallest source of unity in things, and this image is clearly of defining importance for Chin's compositional aesthetic.

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Gestalten, fl, vn, pf, 1983, withdrawn; Troerinnen (Euripides), 2 S, Mez, women's chorus, orch, 1986; Gradus ad infinitum, tape, 1989; Akrostichon-Wortspiel (Chin, after L. Carroll and M. Ende), S, fl + pic + a fl, ob, cl + b cl, perc, mand, hp, pf, vn, va, db, 1991–3; El aliento de la sombra, tape, 1992; santika Ekatala, orch, 1993; Allegro ma non troppo, tape, 1993–4, rev. 1998 for solo perc, tape; Fantaisie mécanique, tpt, trbn, 2 perc, pf, 1994; Etude no.2 'Sequenzen', pf, 1995; Etude no.3 'Scherzo ad libitum', pf, 1995; Etude no.4 'Scalen', pf, 1995; ParaMetaString, str qt, elects, 1995–6; Pf Conc., 1996–7; Xi, ens, elects, 1998; Etude no.1 'In C', pf, 1999; Miroirs des temps (10th-century Lat., 14th-century It. and Fr., F. Pessoa), Ct, 2 T, Bar, orch, 1999; Etude no.6 'Grains', pf, 2000; spectres-speculaires, vn, elects, 2000

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ARNOLD WHITTALL

## China, People's Republic of (Chin. Zhonghua renmin gonghe guo).

Country in East Asia. China is composed of 22 contiguous provinces, five autonomous regions originally inhabited largely by 'minority' groups (Inner Mongolia, Xinjiang-Uighur, Guangxi-Zhuang, Ningxia-Hui and Tibet), three

centrally-controlled municipalities (the capital Beijing, Shanghai and Tianjin) and the special administrative region of Hong Kong. Its total area of about 9,573,000 km<sup>2</sup> also includes the area formerly called Manchuria (now the three north-eastern provinces). Of the total population, estimated to be 1,276 million in 2000, 55 'minority nationalities', ethnically distinct from the Han Chinese majority, comprise about 6%.

The majority of the 21 million people (1997) of the Republic of China on the island of [Taiwan](#) originate from Fujian and eastern Guangdong provinces of mainland China; about 2.5 million came from other parts of mainland China with the Nationalists in 1949.

Outside of mainland China and Taiwan, the largest groups of Chinese include about 10 million in South-east Asia, (mostly in Thailand, Malaysia, Singapore, the Philippines and Indonesia), and over 2 million in the USA (including Hawaii) and Canada. The music of these groups is discussed, as far as possible, in the articles on the countries in which they went to live.

See *also* [Central Asia, §1](#); [East Asia](#); [Mongol music](#); [Tibetan music](#).)

## [I. Introduction: historical, regional and study perspectives](#)

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ALAN R. THRASHER (I, III), JOSEPH S.C. LAM (II, 1–5, IV, 4(ii)(a)),  
JONATHAN P.J. STOCK (II, 6, IV, 6(i)), COLIN MACKERRAS (IV, 1(i)),  
FRANCESCA REBOLLO-SBORGI (IV, 1(ii)), F. KOUWENHOVEN, A.  
SCHIMMELPENNINCK (IV, 2), STEPHEN JONES (IV, 3, 4(i)), HAN MEI (IV,  
4(ii)(b)), WU BEN (IV, 4(ii)(c)), HELEN REES (IV, 5(i)), SABINE TREBINJAC  
(IV, 5(ii)), JOANNA C. LEE (IV, 6(ii))

## [China, People's Republic of](#)

# **[I. Introduction: historical, regional and study perspectives](#)**

Chinese music, owing to its depth of historical development and breadth of regional diversity, constitutes an uneasy alliance of many traditions. Some traditions, such as court ritual music and *qin* zither, maintain observable lines of continuity between ancient periods and the present; in others, such as the common-practice vocal and instrumental genres, their histories are more recent, and regional differences among similar types often quite pronounced. Thus a balanced view of traditions called 'Chinese' must be based not only on a knowledge of written history and related iconography but also on the distinctive cultural patterns and musical tastes of the various regions.

1. Han Chinese regions and genres.
  2. Minority regions and genres.
  3. Sources and perspectives.
- China, People's Republic of, §I: Introduction.

### 1. Han Chinese regions and genres.

China today occupies a vast land mass extending from the Mongolian steppe southwards to the borders of present-day Vietnam and Myanmar (Burma), and from the East China Sea westwards to the borders of India and Afghanistan. The ancient centre of Chinese civilization, however, was a very much smaller area on the 'Central Plain' of north China (present-day Henan, Hebei, Shanxi and Shandong provinces). Following the emergence of a number of contending kingdoms such as Qin, Wei and Chu, Qin ascended to power in the 3rd century bce, expanding its influence to the South China Sea and unifying the political system throughout its newly acquired empire. Further expansion in these and other directions occurred during the Han dynasty (206bce–220ce), bringing with it the dissemination of many cultural elements, such as the written language and Confucian philosophy and its rituals. As a result, most Chinese today refer to themselves as 'Han people' in acknowledgement of this consolidation.

The notion of a monolithic Chinese culture has penetrated deeply into popular thinking, both Chinese and Western. But unification touched the many regions of China unevenly, and over the last 2000 years, diverse regional subcultures, dialects and musical traditions have grown and thrived. These subcultures have gravitated for the most part towards the drainage areas of the Huanghe ('Yellow river') in north China, the lower Yangzi (Yangtze) river in central-eastern China, and the Zhujiang ('Pearl river') delta in south China. Their various musical traditions commonly share some structural similarities, although they are valued by local practitioners for their distinctive regional qualities. Among the many non-Han peoples, ethnic minorities who have been pushed into the mountains, deserts and other less desirable space, the more usual response to Han unification has been resistance and often bloody rebellion. Their various musical traditions share few roots with the 'great tradition' of the Han.

The Han Chinese comprise roughly 94% of the population of China. While the common-practice traditions retain close associations with specific regions, several Han music genres have achieved national prominence over the centuries, such as the Confucian ritual music of the court, the traditions of *qin* zither, *Kunqu* opera and Beijing opera, and other genres supported by the emperor or Han Chinese literati. Since the mid-20th century, the concert-hall tradition of 'national music' (*guoyue*) has also achieved a particularly strong pan-Chinese presence and is often the only tradition known among young conservatory-trained musicians of recent decades.

Popular Chinese thinking divides Han China into two broad geographic regions: the North, with its lively traditions of Beijing opera and wind-and-percussion music, and the South, with its more refined literary traditions of *Kunqu* opera and silk-and-bamboo music. Qiao Jianzhong, approaching this question from a more empirical orientation, divides the country into as many as 12 music culture areas, based upon historic regional nomenclature and distinctive performance characteristics. The divisions given below, which

largely coincide with his music areas, are based on geographic and socio-linguistic factors, resulting in what some sinologists call 'macroregions' (fig.1).

- (i) Central Plain.
- (ii) The north-west and central interior.
- (iii) Jiangnan.
- (iv) Sichuan basin.
- (v) The south-east coast.
- (vi) Cantonese region.

China, People's Republic of, §I, 1: Introduction., Han Chinese regions and genres.

#### **(i) Central Plain.**

Bordering the Yellow river as it flows through and often over the floodplain of northern Henan and western Shandong provinces is the region known as the Central Plain (*Zhongyuan*). This broad area is the acknowledged birthplace of Han Chinese civilization and subsequent location of political centres (especially at Luoyang and Anyang) from the Shang through Tang periods (c16th century bce to 10th century ce). The northern province of Hebei, together with the cities of Beijing and Tianjin, may also be included in this macroregion, though cultural development here occurred later. Artefacts of musical significance unearthed on the Central Plain include bone and clay flutes dating to between 6000 and 5000 bce, together with later finds of Shang bronze bells and stone chimes. Oracle bones dating from between the 14th and 12th centuries bce, on which are inscribed many references to musical instruments, ceremony and dance, were also found in this region. Much later, imperial ceremonies such as Confucian rituals, with their magnificent instrumental ensembles were established in the Shandong city of Qufu (legendary home of Confucius), in Beijing and in other urban centres.

Instrumental ensembles in common practice today are mostly of the wind-and-percussion variety, notably the processional *suona*-and-percussion bands and the ritually more significant ensembles utilizing *guan* (reed pipe), *sheng* (mouth organ), *di* (flute), *yunluo* (frame of pitched gongs) and percussion. Both types are common throughout northern China, the latter currently most famed in central Hebei province. The most significant instrumental solo tradition to emerge on the Central Plain is the 'northern school' of *zheng* zither, centred in eastern Henan and south-western Shandong. [Beijing opera](#) and the other opera traditions of this are more recent in origin and related to those opera types of the north-west and other areas of central China. Narrative song is represented by varieties of *dagu* ('large drum', accompanied by large *sanxian* and drum), as well as Henan *zhuizi* and Shandong *qinshu*, which are unique to their areas. Folksong genres include *shan'ge* ('mountain songs') and the call-and-response type *tiange* ('field songs') of Henan, and the colourful Fengyang *huagu* ('flower drum') songs, which originated in Anhui province and spread into Shandong and other areas. The music culture of the Central Plain exerted considerable influence on surrounding regions, most immediately in the north-west and central interior.

China, People's Republic of, §I, 1: Introduction., Han Chinese regions and genres.

#### **(ii) The north-west and central interior.**

The north-west (*Xibei*), centred on present-day Shaanxi and western Shanxi provinces and extending into the more western provinces of Gansu and Ningxia, is a highland plateau surrounding the upper reaches of the Yellow river. This region, centre of political activity during the Western Zhou dynasty (c11th–8th centuries bce), saw the rise of the 3rd-century bce state of Qin, whose founder, Qin Shihuang, boldly declared himself the first emperor of China and instigated massive and effective measures of political unification. His capital was established near the city of Xi'an, an area that retained its importance for the next millennium. Present-day wind-and-percussion music, such as the ceremonial *guyue* ('drum music') of the Xi'an area and other variants, have been thought to retain some Tang (618–907ce) characteristics, though they have naturally undergone subsequent change. Like related wind-and-percussion traditions on the Central Plain, these genres are still performed in conjunction with funerals, calendrical rites and other celebrations. Among the regional opera traditions, the lively *bangzi* (which appeared in the Ming period, 1368–1644) is the most famous and influential; the style was absorbed into many local opera traditions elsewhere in China. Most distinctive of the folksong types are the high-tessitura, rhythmically flexible *xintianyou* of northern Shaanxi and nearby areas, and *yangge*, a very old type of dance-song that spread widely across northern China. Located in the central interior provinces of Hubei and Hunan (historically dominated by the state of Chu) are the ancient tomb sites of Zenghou Yi (5th century bce) and Mawangdui (2nd century bce), the former containing a spectacular collection of musical instruments, most likely a ritual ensemble. During subsequent centuries, as this interior region lost its political and cultural prominence, it absorbed many other traditions from the Central Plain, such as the wind-and-percussion ensembles.

Owing to constant pressure from the nomadic and warlike horsemen of the Mongolian steppe, the centre of Chinese culture shifted after the Tang period from the north-west, south-eastwards to the Jiangnan area.

[China, People's Republic of, §1, 1: Introduction., Han Chinese regions and genres.](#)

### **(iii) Jiangnan.**

The fertile rice-growing region of the Yangzi river basin of central-eastern China is most commonly known as Jiangnan (literally, 'south of the river'), a region centred in present-day southern Jiangsu and northern Zhejiang provinces and populated by speakers of Wu dialects. Jiangnan emerged as the dominant economic and cultural centre of China after the 12th century, engendering an enormous range of creativity by poets, artists and musicians active in such newly cosmopolitan cities as Hangzhou and Suzhou. Today, the city of Shanghai has taken over the role of cultural capital. Most distinctive of the Jiangnan vocal genres is the 'classical' opera *Kunqu*, which emerged in the 16th century and in which the *qudi* flute is the principal instrument of accompaniment. More recent opera variants include Shanghai opera (*Huju*) and Shaoxing opera (*Yueju*). Other vocal genres prevalent in southern Jiangsu include the *pingtan* narrative song, accompanied by *pipa* and *sanxian*, and various folksong types.

Predominant among the instrumental ensemble traditions is *sizhu* ('silk-and-bamboo'), a type of instrumental chamber music dominated by strings and

flutes, derived during the 19th century from existing string music and local ceremonial traditions. The Jiangnan region is also the centre of two instrumental solo genres of great importance: the revered *pipa* tradition, with no fewer than four traditional 'schools' (see §IV, 4(ii)(c) below), and the more ancient *qin* tradition (see §IV, 4(ii)(a) below), emblematic of the highest of literati ideals, also represented by several 'schools'. From the 1930s the city of Shanghai became an important centre for the growth of *guoyue* ('national music'), 20th-century concert-hall music comprised of ensemble compositions, instrumental concertos and solo pieces. Musical influences from the Jiangnan region have been strong on the poorer nearby areas of Anhui and northern Jiangsu (which also absorbed influences from Shandong province) and on the Han population up-river in Sichuan province.

[China, People's Republic of, §I, 1: Introduction., Han Chinese regions and genres.](#)

#### **(iv) Sichuan basin.**

The vast south-western province of Sichuan was in imperial times a prosperous region. Emerging under the kingdom of Shu in the 3rd century ce, the fertile agricultural basin of eastern Sichuan was able to sustain a very large population of farming peoples from the Tang dynasty onwards, by which time there had been a sizable migration from north-west China and the Central Plain. Sichuan was also strongly influenced by the more distant region of Jiangnan. This shared influence is especially evident in the make-up of Sichuan opera (*Chuanju*), which during the Ming dynasty absorbed diverse elements of North-west opera (such as *bangzi*) and Jiangnan opera (especially *Kunqu*), together with other influences. The narrative song genre *yangqin* (named after its principal instrument of accompaniment) most likely emerged after the Ming period and is still performed in traditional teahouses. While instrumental music in Sichuan has as yet been little studied, a regional style of *qin* is preserved. Among folksong types, *shan'ge*, especially the minority-influenced antiphonal courtship songs, became popular in rural areas, and along the upper stretches of the Yangzi river, workers and boatmen sang strongly rhythmic worksongs (*haozi*).

[China, People's Republic of, §I, 1: Introduction., Han Chinese regions and genres.](#)

#### **(v) The south-east coast.**

The south-eastern coastal region of present-day southern Fujian and eastern Guangdong provinces, historically isolated from the rest of China by rugged mountainous terrain, is home to a complex of subcultures that are clearly less homogeneous than in other regions of China. This region is dominated by Minnan (Hokkien) and Chaozhou peoples on the coast, together with the more insular (but nevertheless highly influential) Hakka subculture of inland areas. While the Minnan and Chaozhou subcultures share many close cultural and linguistic relationships, their musical traditions appear to be based on different systems. The Minnan area is centred in southern Fujian province, the urban areas of Quanzhou and Xiamen being the largest. Since the Minnan were capable sea travellers, many migrated to [Taiwan](#) (where they dominate the population), the Philippines, other Pacific areas and South-east Asia. Their vocal and instrumental genre *nanguan* (or *nanyue*) is distinctive for its usage of very old instrument variants (such as the southern

*pipa* and *dongxiao* flute) and its melodic refinement and introspection, which some scholars have traced to Tang or Song court traditions. Among their opera traditions, the flamboyant *gezaixi* is most popular.

To the south, on the coastal plain of eastern Guangdong, lies the centre of the Chaozhou subculture. Chaozhou and Shantou are the largest urban areas, though many Chaozhou people have settled in Hong Kong and as far away as Bangkok, Singapore and Malaysia. Chaozhou opera (*Chaoju*) is still very popular throughout these areas of settlement. Chaozhou instrumental chamber music, known as *xianshi* ('string-poem'), is strikingly different from the neighbouring Minnan music in its use of distinctive instrument variants (such as the high-pitched fiddle *erxian* and 16-string *zheng*) and a different melodic repertory, shared in part with Hakka musicians. Chaozhou *da luogu* ('great gong-and-drum' music) is the best known of the ritual wind-and-percussion traditions along the south-east coast.

The Hakka (*Kejia*) subculture is centred in the mountainous Meixian district of north-eastern Guangdong province, though with a diaspora stretching across to Sichuan province and into Hong Kong, Taiwan and throughout South-east Asia. The very conservative Hakka people, having migrated south from the Central Plain in several waves over the last 1500 years, think of themselves as the preservers of the true Han spirit, exemplified by a strong sense of filial piety and other Confucian virtues. Indeed, the Hakka *zheng* tradition (see §IV, 4(ii)(b) below), which local musicians consider to be reflective of ancient Confucian ideals, maintains a social position analogous to the *qin* of the Jiangnan region (an instrument rarely played on the south-east coast). In vocal music, the Hakka maintain their own opera tradition (*hanju*) and a wealthy heritage of folksong (*shan'ge*).

[China, People's Republic of, §I, 1: Introduction., Han Chinese regions and genres.](#)

#### **(vi) Cantonese region.**

Finally, centring on the Pearl river delta in the far south of China is the Cantonese subculture. The Cantonese occupy most of southern Guangdong province (the cities of Guangzhou and Hong Kong containing the largest urban populations), with substantial settlements in Guangxi province, Macau, Vietnam, Singapore and the Western world. While preserving old elements of language and social behaviour, in their expressive culture the Cantonese have demonstrated over the last century a unique openness to Western ideas, especially in their lively and eclectic music. Most significant is the Cantonese opera (*Yueju*), arguably the newest of all Chinese opera traditions, which during the 1930s blended northern operatic styles with local songs (and some Western influence) in the creation of a highly syncretic form.

Instrumental ensemble music (dominated by the two-stringed fiddle *gaohu* and dulcimer *yangqin*) emerged at the same time, based on traditional local genres as well as the Jiangnan *pipa* repertory, and prompting unprecedented creativity from several dozen composers. Traditional folk and narrative songs such as *longzhou* and *nanyin* have mostly been absorbed into the opera tradition. The unique repertory of *xianshui ge* ('salt water songs'), however, is still known among the older generation of 'boat people', a subculture not well assimilated into the Cantonese mainstream.

[China, People's Republic of, §I: Introduction.](#)

## **2. Minority regions and genres.**

Reflecting even greater cultural diversity than the Han Chinese are China's ethnic minorities. Known as 'national minorities', more than 50 non-Han cultures live in various 'autonomous' regions, prefectures and counties at the margins of Han China; taken as a whole, they comprise roughly 6% of the total population. They will be outlined here in three geographic categories (see §IV, 5 below; see *also* [Mongol music](#); [Tibetan music](#); and [Taiwan](#), §2).

### **(i) The north-east and Inner Mongolia.**

The north-east, including the provinces of Liaoning, Jilin and Heilongjiang, has been subject to considerable Han migration since the 17th century and industrialization in the 20th century, but its several minority cultures retain at least some of their traditional ways. The largest groups are Manchu (over 4 million) and Korean (about 3 million). The Manchu, who ruled China during the Qing dynasty (1644–1911), have become largely assimilated, but traditions such as shamanism remain strong. The Koreans, living mostly in eastern Jilin, bordering North Korea, have also modified their traditional culture under Han influence.

In the grassland area of Inner Mongolia, south of the Chinese-Mongolian border, live more than 3 million Mongols of different ethnicities, many of whom still practise transhumant pastoralism. Because of the intertwined histories of China and Mongolia (the founder of the Yuan dynasty was Genghis Khan's grandson Khubilai, who transferred the centre of the Mongol Empire from Karakorum to today's Beijing in the 13th century), Mongols also inhabit other provinces, such as Gansu, Qinghai, Xinjiang and Yunnan. They have become renowned for their long-songs accompanied by the two-string 'horse-head' fiddle, and narrative tales accompanied by the four-string fiddle.

### **(ii) The far west.**

The far west of China, dominated by present-day Xinjiang province, is one of the largest geographic regions in China. Through its desert corridor ran the legendary Silk Road, along which Buddhist and other material culture and music were introduced into China over the last two millennia. Occupying this area today are a dozen tribal peoples with close ethno-linguistic ties to Central Asia. Largest among them are the Uighurs (about 6 million), Turkic speakers with Muslim-influenced religious practices, who today dominate the Xinjiang Uighur Autonomous Region. Smaller in numbers are the Kazakh, Kyrgyz and others. Arab and Persian musical influences have been strong here. Especially characteristic of the region's music-making are the full ensembles of Central Asian instruments, including *dutar* and *tanbur* lutes, *daf* frame drum and many others, employed in the performance of *muqam* suites (see §IV, 5(ii) below; see *also* [Central Asia](#), §4). Living in isolated pockets throughout the area and elsewhere in China are the Hui (about 7 million), who are also Muslim in belief but otherwise closely related to the Han.

### **(iii) The south-west and Tibet.**

South-west China has at its core the mountainous provinces of Yunnan and Guizhou, though areas of southern Sichuan, western Guangxi and the vast Xizang plateau (Tibet) are often included as well. Closely related tribal

peoples also live in neighbouring northern Guangdong and western Hunan provinces, and across the borders in Vietnam and other areas of South-east Asia. As a region of early kingdoms, such as Dian and Nanzhao, the south-west was known to the Han Chinese since the Tang dynasty and earlier. Today it is a region of great heterogeneity, including roughly two dozen tribal cultures speaking dialects of several broad language families. Lolo speakers (a Sino-Tibetan branch) include the Yi (about 5.5 million), Tibetans (about 5 million), Bai (about a million) and many smaller cultures of Yunnan province, most of which absorbed a variety of Han influences over the ages. Whereas Tibetan music is well documented, the Yunnan genres, such as unaccompanied courtship songs (*duige*) sung between male and female, and circle dance-songs (*dage*) accompanied by lutes, mouth organs or other instruments, are less well known.

Tai speakers, related to the Thai in Thailand, though dominated in China by the huge Zhuang population (about 13 million, mostly in Guangxi), are lowland farmers who have been exposed to strong sinicization over recent centuries. Miao-Yao speakers, notably the high-mountain dwelling Miao (about 5 million, mostly in Guizhou) and Yao (about 1.5 million), have remained more isolated from mainstream Chinese developments. One distinctive Miao genre is the *lusheng* dance, for which the large mouth organ [Lusheng](#) is used to accompany group dances associated with calendrical festivals, courtship and other functions.

[China, People's Republic of, §I: Introduction.](#)

### **3. Sources and perspectives.**

This section seeks to identify major trends in the study of Chinese music during the imperial and modern periods.

#### **(i) The imperial period.**

Written sources for music are voluminous for the imperial period (until 1912). These include not only official writings, such as sections on music in dynastic histories, imperially commissioned encyclopedias and music treatises, but also musical references in novels, poetry and anecdotal 'notebook' literature. Some are valuable in giving alternative views to the Confucian ethic propounded in official sources. For instance, the 3rd-century musician and philosopher Ji Kang (or Xi Kang) advanced a well-articulated anti-Confucian aesthetic reflecting Daoist philosophies.

But the primary motivation for the growth of Chinese musical scholarship resides in the ancient association made between music and government theory. With the emergence of the Confucian texts (c3rd and 2nd centuries bce), comprehensive theories of music philosophy and pitch systems evolved. These theories served to establish the principles of a 'refined music' (*yayue*), believed to reinforce state-sanctioned norms of behaviour and, through regulation of pitch systems, reconcile the empire with the cosmological order. So important was the effort to bring all things into harmony that, in both Zhou and early Han dynasties (before the 1st century bce), offices of music (*yuefu*) were attached to the governments to oversee and coordinate this activity. Thus the Confucian orientation was a powerful motivational force in early scholarship. A remarkably large number of imperial compilations from the period of Confucian classics onwards have extended sections on music, the

most recent and largest being the monumental 18th-century encyclopedia *Gujin tushu jicheng*. In this source, the music section is included not within the category of 'Arts and sciences', but under 'Political economy', together with sections on the civil service examination system, court ceremonies and military administration.

While scholarship of the imperial period touches upon many aspects, it focusses primarily upon six areas:

*Ethos of music.* The ethos or philosophy of music (*yuelun*), an area close to the centre of Confucian orthodoxy, is the dominant theme of the earliest writers. Music (*yue*) is treated primarily as a medium to promote essential values of the Confucian state (such as moderate behaviour). While this philosophy is advanced in several of the Confucian classics, it is most cogently presented in the *Yueji* (Record of music) section of the *Liji* (Record of rites; c1st century bce). This Confucian view is repeated and interpreted in works throughout the imperial period, including Chen Yang's early 12th-century music treatise *Yueshu* (nearly half of whose 200 chapters contain commentary on the Confucian classics), and in the various encyclopedic compilations and dynastic histories.

*Pitch systems and modes.* Scholarly interest in pitch systems and modes (*lülü*) arose from governmental attempts to establish cosmologically the root pitch (*huangzhong*, 'yellow bell') of each empire and bring the 12 chromatic pitches (*lülü*) into correspondence with the cyclic nature of the calendar. Among the earliest textual accounts to detail these theories is the *Lüshi chunqiu* (c239 bce). As an essential part of this inquiry, it became known early in China that the circle of pure 5ths taken 12 times produced an interval sharper than the octave taken seven times. Initial attempts to shrink the size of the 5th and thus correct the discrepancy were made as early as the 2nd century bce and documented in the *Huai Nanzi* (c120 bce). With the publication of [Zhu Zaiyu](#)'s music treatises *Lüxue xinshuo* (1584) and *Lülü jingyi* (1596), this endeavour was finally given a sophisticated formulation resulting in a type of equal temperament. The concept of 'mode' (*diao*), which in Chinese theory exists in five-note and seven-note forms, is well documented in the 3rd-century bce dictionary *Erya* and other early sources. Summaries and interpretations of these theories of pitch and mode are found in most later treatises, including the 12th-century *Lülü xinshu* and 18th-century *Lülü zhengyi*.

*Confucian ritual music.* While historic documentation of Buddhist and Daoist musical traditions has been minimal (most accounts dating from the Qing dynasty), Confucian court ritual music, embodying the musical ideals of Confucian philosophy and the ancient pitch system, has been well documented over the last millennium. Coverage of all aspects of the ritual is found in most of the above-named music treatises and in encyclopedias and dynastic histories as well.

*Musical instruments.* Documentation of the history, construction and symbolic associations of musical instruments is so abundant in historic sources that the field of Chinese organology is treated by many scholars as a separate area of inquiry. The earliest descriptions, after citations in the *Shijing* (Classic of odes; c7th century bce) appear in Confucian texts such as *Zhouli* (Rites of Zhou; c3rd century bce) and *Erya* (c3rd century bce), and in the dictionary

*Shuowen jiezi* (ca c121). More comprehensive accounts of both indigenous and introduced instruments appear in the Tang-dynasty encyclopedia *Tongdian* (801), the 9th-century general music treatise *Yuefu zalu* and Chen Yang's widely quoted treatise *Yueshu* (c1100; see §III below).

*Instrumental music.* Documentation of instrumental music in imperial times focusses upon the scholars' traditions, not surprisingly. While some transcriptions of music (in *gongche* or other notation) for *di* and *xiao*, *pipa*, *zheng* and instrumental ensembles appear in Qing sources (rarely earlier), it is the *qin* zither tradition that is most thoroughly documented, with many essays and treatises dating from the 2nd century onwards, and over 200 collections of *qin* music in notation from the 6th century onwards (see §IV, 4 below).

*Vocal music.* Most historic documentation of vocal music focusses on songs from the *Shijing*, songs composed by the 12th-century Jiang Kui and other art songs. Although folksongs were widespread throughout China, they were ignored by imperial scholars. Coverage of opera is dominated by *Kunqu*, for which numerous treatises and notations appear from the 16th century onwards. Repertory collections for Beijing opera and some other regional traditions date mostly from the early 20th century (see §IV, 1(i) below).

## **(ii) The modern period.**

Research orientations during the 20th century shifted away from some of the areas outlined above because of the disintegration of the Confucian institution early in the century and the growth of a new social order and new political imperatives. Interest in the ethos of music (i.e. music for promotion of Confucian values) and in Confucian ritual music itself waned among scholars, especially those on the Chinese mainland, although more recently aesthetics have once again become a popular topic. Research into the ancient pitch systems and modes however, continued without interruption, in large part because this body of theory could more easily be disconnected from the Confucian institution that it formerly served. A number of useful analytical accounts have been published since the 1950s (see bibliography).

Several research orientations gained strength from the mid-20th century onwards. Most significant is the documentation of Chinese music history, which took root in the 1930s with the publications of Wang Guangqi and matured during and following the 1950s with the superb scholarship of Yang Yinliu and others. Yang's now standard survey of Chinese music history (1981) documents the numerous historical traditions, instruments and theories for each dynasty. With the formation of the Music Research Institute (Yinyue yanjiusuo) in Beijing, many essential research tools pertinent to Chinese music history have been assembled (see bibliography and §II below). Simultaneously, documentation of musical instruments has drawn new interest, aided by extraordinary discoveries of buried instruments and the growth of Chinese archaeology (see §III below).

Most important of the late 20th-century trends was a new interest in the systematic documentation of regional common-practice traditions, notably folksong, opera, narrative song, instrumental music and dance. Beginning in the 1980s, a massive project was organized by the Chinese Musicians' Association and the Ministry of Culture to assemble an *Anthology of Folk*

*Music of the Chinese Peoples (Zhongguo minzu minjian yinyue jicheng)* based on fieldwork and including numerous early notations and contemporary transcriptions of the music genres in common practice (see §IV Introduction below). As a result of this work, new insights are emerging into actual local practice. Study of the music of the 'national minorities' is also receiving greater attention (see §IV, 5 below).

Many useful analytic accounts of the local common-practice traditions are found in Chinese-language journals such as *Yinyue yanjiu*, *Zhongguo yinyuexue* and those of the many regional conservatories. Most notable among Western-language journals that focus on these and other topics are the American *ACMR Reports* (journal of the Association for Chinese Music Research), *CHIME* (journal of the European Foundation for Chinese Music Research), *Chinoperl*, *Asian Music* and *Musica asiatica*. Among the best of the archives containing Chinese music materials are the Music Research Institute (Beijing), the Library of the Shanghai Conservatory of Music, the Chinese Music Archive at the University of Hong Kong, the Harvard-Yenching Library (Cambridge, MA) and the CHIME Library at the European Foundation for Chinese Music Research (Leiden).

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China, People's Republic of

## **II. History and theory**

1. General.

2. Antiquity to the Warring States period (to 221 bce).

3. Qin to Tang dynasties (221 bce–907 ce).

4. Song to Yuan dynasties (960–1368).
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## China, People's Republic of, §II: History and theory

### 1. General.

The continuously documented history of Chinese music reflects both the vast size of the country and ethnic and cultural interactions; constant change has nevertheless been based on long traditions. For its variety and dynamism in both time and space, Huang Xiangpeng has compared Chinese music to a river, which carries in its present current rich historical material on aspects such as aesthetics, practices, repertoires, song texts, instruments and musicians.

The broad view of Chinese music history is clear. Despite historical and regional variation, it is unified not only by a degree of geographical, political and cultural homogeneity but also by many distinctively Chinese pairs of *yin* and *yang* dynamics. These include 'proper' versus 'vernacular' musics; national versus regional developments; ethnically Han Chinese genres and practices versus non-Han ones; commoners' creation of repertoires and styles versus the élite's appropriation and remoulding of them; and retrospective understanding and faithful transmission of inherited musics versus innovatory interpretations of them.

Nevertheless, much about Chinese music history and theory remains unclear. In addition to mysteries about structural features of historical works, there are numerous unanswered questions about aspects such as performing practices, venues and interrelationships between repertoires. The filling of these lacunae depends on future research and discovery of new evidence that will overcome a relative lack of notated sources and balance the Confucian and élitist biases that permeate available sources. The prognosis is promising. Recent studies have discovered musical traditions (such as the so-called 'drum music' of Xi'an and the operas of Putian and Xianyou in Fujian) that, having resisted the forces of 20th-century modernization and Westernization, may have preserved residues of music that disappeared centuries ago. Since the end of two millennia of imperial rule in 1911 (Table 1), and even since the revolution of 1949, while the towns have been increasingly affected by forces such as Maoism and transnational capitalism, rural areas have persisted in keeping their regional traditions.

TABLE 1: Chinese dynasties and periods

Xia dynasty	c2205–c1766 bce	
Shang dynasty	c1766–1122 bce	
Zhou dynasty	1122–256 bce	
	Springs and Autumns period	722–481 bce
	Warring States period	403–221 bce
Qin dynasty	221–206 bce	
Han dynasty		
	Western Han	206 bce–23 ce
	Eastern Han	25 ce–220

Three Kingdoms era	220–280	
Jin dynasty		
	Western Jin	266–316
	Eastern Jin	317–420
Northern and Southern Dynasties	420–589	
Sui dynasty	581–618	
Tang dynasty	618–907	
Five Dynasties era	907–960	
Song Dynasty		
	Northern Song	960–1127
	Southern Song	1127–1279
Yuan dynasty	1279–1368	
Ming dynasty	1368–1644	
Qing dynasty	1644–1911	
Republic of China	1912–1949	
People's Republic of China	1949–	

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Stimulated by studies of historical sources and living traditions, and propelled by an economy growing rapidly since the 1980s, contemporary China is heading towards uncharted music frontiers, rediscovering its musical roots and reconstructing historical repertoires while creating new Chinese music. Indeed, the new ways in which China responds to the forces of the contemporary world are reminiscent of earlier periods, such as the fundamental shifts of the social and political order in the Qin-Han and Song eras, which conveniently serve as dividing points in the following sketch of Chinese music history.

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## **2. Antiquity to the Warring States period (to 221 bce).**

From the earliest times, Chinese people sang, danced and played such instruments as bone flutes and clay vessel flutes to request rain and other survival needs from supernatural forces. By the Shang and Zhou dynasties, the Chinese court had already established traditions legitimizing imperial ancestors as military, political and moral leaders with elaborate works of song, dance and music played on stone-chimes, bell-chimes, drums and other instruments; the *Shao* and *Wu*, two much discussed musical works from Chinese antiquity, are representative. At the same time, both the élite and the common people sang and danced as a means of self-expression, influencing one another. Lü Buwei (d 235 bce), for example, in his *Lüshi chunqiu* (Springs and autumns of Master Lü), describes a maid composing a song to describe her waiting for her master Yu, founder of the Xia dynasty, south of Mount Tu. This song is said to have become the earliest example of the southern folksongs that were subsequently collected by Zhou dynasty officials, rearranged and sung as the *Zhounan* and *Zhaonan* songs, 25 lyrics of which are preserved in the *Shijing* (Classic of odes). By the 5th century bce, a diverse and sophisticated music culture was in place, laying the foundations for Chinese music theory and practices for the next two and a half millennia.

A central figure in the laying of these foundations is [Confucius](#) (551–479 bce), who taught a humanist and functional approach to music. Reasoning that music is an expression of the human heart or mind and a counterpart of ritual, Confucius promoted music as a means of governance and self-cultivation and

denounced the use of music as entertainment. By praising the *Shao* as the most perfect and beautiful music, and by denouncing the 'licentious' tunes of the Zheng and Wei states as music that dissipated people's time and energy, Confucius established the paradigms of 'proper music' (*yayue*) and 'vernacular music' (*suyue*). People who aspire to become benevolent and cultivated should practise the moderate and harmonious (*he*) sounds of the former and avoid the excessive and vain sounds of the latter. By compiling the *Shijing*, Confucius bequeathed an exemplary collection of 305 song texts, diverse in content, literary structure and musical style. Studied by all Chinese students, the collection has inspired them to create many literary and musical works until the present day.

The musical diversity projected by the *Shijing* is echoed by other ancient texts: the *Jiuge* (Nine songs) of Qu Yuan (c340–c278 bce), the patriotic poet of the Chu state, for example, vividly portrays the songs and dances of the region. Archaeological evidence substantiates these descriptions. Musical artefacts excavated from the tomb of Marquis Yi of the Zeng state (c433 bce) reveal not only the gigantic scale of court music and dance but also a most advanced technology for making musical instruments, most clearly evidenced by a set of 64 bronze bell-chimes, each of whose bells can produce two pitches either a major or minor 3rd apart (fig.2). Inscribed on the bells are more than 2800 words describing theories and practices of music pitches of the time. The sophistication of the musical culture of this early regional court is clear from the variety, size and manufacture of the instruments and from the conceptual detail of the inscriptions.

The mature state of ancient Chinese music theory, as revealed by archaeological and literary evidence, may account for its lasting relevance. The *Guoyu* (Conversations from the states) and *Lüshi chunqiu*, for example, describe the 12 standard fixed pitches (*lülü*) produced through the circle of 5ths (*sanfen sunyi*), constituting a complete octave, and the five and seven relative tones (*wusheng, qisheng*) that can be used to form different scales and keys. Identified by 12 bisyllabic terms (see [Table 2](#) below; see also [Notation, §II](#)), the 12 standard fixed pitches embody the Chinese pursuit of absolute and accurate pitch standards, serving not only musical needs but also those of practical and theoretical measurements and calculations. Throughout Chinese history, Chinese courts initiated numerous changes of pitch standards: during the Northern Song dynasty, for example, no less than five extensive revisions were introduced at court.

The five and seven relative tones represent Chinese understanding of relative pitches, intervals and their use in actual musical pieces. Together, the fixed and relative pitches constitute a complex modal system (known as *gong, yun* or *diao*) also associated with non-musical entities. For example, the five relative tones are respectively correlated socially with king, ministers, people, affairs and objects, and with the colours of yellow, white, blue, red and black. The modes, which are traditionally defined by the pitch levels of the constituent notes, their assigned roles as the five or seven relative tones and as initials and finals in melodies, are employed not only by musical principles but also by cosmological considerations: music honouring Heaven, for example, should use the *jiazhong gong* mode, which can be interpreted as a set of pitches adopting the fixed pitch of *jiazhong* as the *gong* degree.

Apart from technical and structural aspects, ancient Chinese music theory also discusses topics such as the nature and functions of music. The *Yueji* (Record of music, c1st and 2nd centuries bce), for example, manifests Confucian moral theories of understanding music in its social context. Studied and implemented by Confucian scholar-officials, who dominated formal learning in imperial China and controlled textual representation of it, these theories helped form a musical Confucianism that overshadowed but did not erase rival approaches. These include the assertion of Mozi (c468–c376 bce) that music wasted human and material resources, and Laozi's claim that the greatest music had no sounds. Indeed, Daoist influence on Chinese music and music culture has remained substantial. Even the music of the *qin* zither, a genre closely affiliated with Confucian scholar-officials, includes many works with Daoist references, such as *Tianfeng huanpei* ('Heavenly Breeze and Sounds of Jade Pendants').

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### 3. Qin to Tang dynasties (221 bce–907 ce).

Though the Qin dynasty (221–206 bce) unified China for only 15 years, its policy of standardization and control of knowledge directly and indirectly exerted a lasting influence on Chinese culture. The first Qin emperor (Qin Shihuang), who is said to have burnt numerous books in an intellectual purge, thus destroyed much musical literature, inadvertently generating an insatiable need to reconstruct ancient music, now idealized as perfect. The Han dynasty, which overthrew the Qin, developed its distinctive musical culture within this context. Adopting Confucianism as the official ideology, the Han court (206 bce–220 ce) implemented Confucian theories of ritual and music by instituting an elaborate system of state sacrifices and music. Following a Qin model, the Han court also established the Yuefu (Office of Music). It collected folksongs to learn about the experiences of common people, and it transformed them, musically and textually, into works that served the political as well as the expressive needs of the court. The office employed many musicians to perform a variety of music: in 7 bce, at a time when the Han court had to downsize because of financial constraints, the office cut 441 out of a total of 829 employees. One of the directors of this office was Li Yannian (d c90 bce), a musician who came from a family of entertainers and was noted for his singing and compositional skills. He once rearranged a piece brought back from Central Asia by the famous Han emissary Zhang Qian (d 114 bce).

If the Yuefu symbolized Chinese courts' continual appropriation of folk music, the rise of 'drum-and-wind' music (*guchui*) at the Han court shows how musical exchanges between Han Chinese living within China proper and non-Han peoples living at its borders might lead to new genres and practices. Drum-and-wind music is said to have evolved from two sources: the music of non-Han peoples living in the north-west of China proper, and the music Zhang Qian brought back from Central Asia. Drum-and-wind music soon became an integral part of Chinese music culture; traditionally, Han Chinese believe that once accepted and absorbed into Han culture, the ethnic musics of non-Han peoples will eventually become totally sinicized. Used in regional courts, drum-and-wind music largely accompanied military rituals and processions; in folk form, the genre included songs and instrumental pieces

performed for calendrical and life-cycle occasions, a practice still common in rural China today.

No notated Han dynasty music has survived, but musical practices and products are clearly described in many documents. The *xianghe* genre consisted not only of short, separate songs but also multi-movement suites (*daqu*), with solo and choral singing, playing of various musical instruments and dancing. Their structure is indicated by the terms *qu*, *yan* and *luan*, which have been interpreted as music played *accelerando*, with ornaments and as refrains and codas. Such structures were to become fundamental strategies of Chinese music composition and can still be found in many traditional genres today. These include *qin* music, a repertory of instrumental solos and accompanied songs, some of which had already emerged by the end of the Han dynasty, and music theatre, such as the *nanxi* (southern operas) of the Song dynasty, which feature suites of arias – indeed, the roots of Chinese music theatre can be traced to the Han dynasty variety plays (*baixi*) performed by actors or puppets.

After the collapse of the Han dynasty in 220 ce, China experienced four centuries of social and cultural unrest, during which a succession of dynasties rose and fell. Musically, it was a time of drastic changes and tenacious continuities. The tradition of multi-movement suites of songs, instrumental music and dance continued; further musical exchanges took place between Han and various non-Han peoples; and Confucian theorists such as Jing Fang (77–3 bce), He Chengtian (370–447 ce) and Xun Xu (d 289 ce) pushed their technical and cosmological explanations of music to theoretical limits. Meanwhile Chinese music culture was transformed by the universal acceptance of Buddhism, which originated in India, and by music and musical instruments imported from Central and West Asia. By the time of the Northern and Southern dynasties (420–589 ce), Buddhism had totally merged with indigenous ways of life. As demonstrated by numerous documents, paintings and sculptures, Buddhism introduced new genres and practices, notably a form of vocal liturgy (*fanbei*) that featured melismatic melodies for multi-syllabic words that specify no linguistic tones – Chinese words are monosyllabic and tone-specific. Buddhism also transformed musical practices by appropriating indigenous tunes and venues to chant sutras, perform rituals and teach religious doctrine.

As this musical and cultural transformation unfolded, China embraced instruments imported from various cultures located in the west of China proper (fig.3). Four of these later became important components of the entertainment music of the Sui (581–618) and Tang (618–907) courts and are prominently featured in visual representations of the genre: the bent-neck *pipa* (*quxiang pipa*), a pear-shaped lute with four strings and four frets, which originated in Persia; the *bili*, a short, double-reed pipe with eight finger-holes brought to China proper by musicians from what is now Kuqa in Xinjiang province; the *konghou*, a vertical harp, perhaps also from Persia; and the *jiegu*, an hourglass drum. The acceptance of these imported instruments generated not only new repertoires and performing practices but also new music theories. The *pipa*, for example, carried with it a theory of musical modes that subsequently led to the Sui and Tang theory of 84 musical modes.

Against this backdrop of imported music and musical instruments, indigenous traditions continued to develop both at court and among the general populace. By the Jin dynasty (266–420 ce), the Han multi-movement suites had evolved into a music called *Qingshang yue*. Considered to represent Han Chinese music, it stood in contrast to repertoires that were wholly or partially imported. These repertoires eventually led to the rise of the entertainment music performed at the Sui and Tang courts. Like the *Qingshang yue*, *qin* music was also maturing into a creative and sophisticated tradition of instrumental music. Ji Kang's *Qin fu* (Essay on *qin* music) describes performing techniques such as double-stops and ornamental notes. Challenging orthodox Confucian aesthetics that music should not be used to indulge visual and auditory senses, such techniques represented attempts to manipulate sounds as creative expressions, not mechanical reflections of human emotions or mental states. Theoretical underpinning for these departures can be found in Ji Kang's argument that musical sounds have no inherent sadness or happiness.

After four centuries of social and cultural turbulence, China enjoyed peace and prosperity in the early part of the Tang dynasty, and Chinese music achieved a high point that has had few parallels. Almost 600 folk and popular song texts are still preserved in anthologies. New genres also evolved from folk and religious contexts. Buddhist monks played a significant role in the early development of the 'transformation text' (*bianwen*), a narrative genre, a branch of which tells Buddhist stories; it foreshadowed the blossoming of narrative singing in the Song and subsequent dynasties. During the Tang, theatrical dances such as the 'adjutant plays' (*canjun xi*) and the 'stepping and singing woman' (*tayao niang*) became popular. The former is a comical dance ridiculing disgraced officials, while the latter features a drunkard and his complaining wife; they are often seen as prototypes of Chinese opera. At the same time, literati produced numerous *shi* poems that could be sung as art songs; traces of the singing style of Tang poetry can still be found today in the *qin* songs.

Written to express diverse emotions and to celebrate various social occasions and interactions, many Tang *shi* poems are also informative historical records, describing musicians, musical activities and practices. The *Pipa xing* (Pipa journey) of the great Tang poet Bai Juyi (772–846) vividly describes a female musician playing the *pipa*, evoking the artistic sophistication of Tang music. Similarly, a poem by Li Ye, a Tang courtesan, projects vivid images of *qin* music, with metaphors of sharp cliffs and gushing streams, echoing the complex performing techniques described by Zhao Yeli (563–639) and other professional performers of the time, and showing that music brought together people of different social status. Such a flourishing of *qin* music also demanded well-made instruments. *Qin* made by the Lei family of Sichuan were highly acclaimed. The few Tang *qin* still surviving in leading museums, such as the Shōsōin in Nara (Japan) and the Palace Museum in Beijing, reveal both organological and decorative mastery; besides their role as musical instruments, *qin* were also valued by the élite as *objets d'art*.

As one of the most powerful governments in Chinese history, monopolizing tremendous human and material resources, the Tang court created several musical institutions. The Dayueshu (Office of Grand Music) and Guchuishi (Office of Drum-and-Wind Music) oversaw elaborate systems of state

sacrificial music and military music. Documented in the *Kaiyuan li* (Rites of the Kaiyuan period) of 732 and other sources, the Tang system of state sacrificial music was so exhaustive that it became a model for subsequent dynasties.

Achievements in ritual music, however, paled beside those in entertainment music. In the mid-7th century the Tang court featured ten kinds of ethnic banquet music (*yanyue*): indigenous Chinese music, music that combined Chinese and non-Chinese elements, and musics from Bukhara, Cambodia, India, Kashgar, Korea, Kuqa, Samarkand and Turfan. Moreover, through the Jiaofang (Office of Entertainment Music) and the Liyuan (Pear Garden), the Tang court trained numerous musicians, many of whom were female, to perform a variety of songs, instrumental music and dances (fig.4). Dance was a prominent component of Tang entertainment music; many Tang pieces are labelled as dances, such as the celebrated 'twirling dance' (*huxuan wu*). Only the best of the trained musicians would be allowed to perform for the emperor after passing many levels of musical examinations.

Music flourished under the reign of the great artistic patron Xuanzong (712–56), and the Kaiyuan period (713–41) of his reign is traditionally considered one of the golden ages of Chinese arts. A repertory of 14 large-scale works emerged and was classified as sitting and standing music (*libuji, zuobuji*). A refined genre called *faqu* thrived, incorporating Buddhist and Daoist elements into multi-movement suites; Xuanzong actually participated in the teaching and performance of it. In 754, Xuanzong issued an edict to sinicize titles of musical works that included foreign elements. For example, the title *Boluomen*, clearly of Indian Buddhist origin, was changed to *Nishang yuyi qu* ('Music of the Rainbow Feather Dress'), a title that subsequently became a metaphor for exquisite music. Though only a fragment of this piece has been preserved in notation, early literary sources describe it as an extensive work exemplifying the tripartite structure of the Tang dynasty suite (*daqu*). It began with six movements of instrumental music in free rhythm (*sanxu*), continued with 18 movements of lyrical songs and dances accompanied by instrumental music (*zhongxu*), and concluded with 12 movements of gradually accelerating music and dances.

In later ages Xuanzong was well remembered for his musical patronage. His Liyuan academy has become a symbol of music, professional musicians and their institutions, and numerous stories and dramas have been written and performed to describe his love for the imperial concubine Yang Guifei and their music. The day Yang was invested, *Nishang yuyi qu* was performed inside the palace.

Tang dynasty music culture is copiously described in Chinese sources. Apart from official records such as the *Yueshu yaolu* (Essential records of music documents), a treatise of music theory compiled during the reign of Empress Wu (684–704), and the 'Old' (945) and 'New' (1061) official histories of the Tang, many informal sources of the time describe musicians and their careers. A Kaiyuan period document, the *Jiaofang ji* (Record of the Office of Entertainment Music), for instance, describes Cao Miaoda and Duan Shanben as master *pipa* players of the time, and Li Guinian as a virtuoso of the *bili* pipe and *jiegu* drum. Similarly, the *Yuefu zalu* (Miscellaneous records of the Office of Music), compiled at the end of the Tang dynasty, reports

competitions between *pipa* masters such as Kang Kunlun and Duan Shanben, revealing how audiences knew leading performers and championed their talents. Such descriptions also show the contacts between folk and élite musicians, contexts and repertoires. Thus Tang entertainment music (*yanyue*), described in most early sources as courtly, was not unknown among common people. Court musicians who were commoners before being drafted into court service, and who later retired back to ordinary life, must have stimulated exchanges between court and populace. Individual musicians naturally contributed to the spread of Tang entertainment music. A story about Yongxin, a female singer, is revealing: even after she was drafted into court service, people remembered her, and once the emperor Xuanzong had to ask her to sing to appease a boisterous audience of commoners at a festive event.

Further evidence of the appeal of Tang entertainment music is its export to Japan. There, it led to the rise of *gagaku* (see [Japan, §V](#)), a tradition of court music and dance that still lives on in Japan today, providing a precious means for scholars to probe the mysteries of Tang entertainment music. For example, through his pioneering studies, Hayashi Kenzō established musical relationships between *gagaku* and Tang music; similarly, by transcribing notated music preserved in medieval Japanese sources, [Laurence picken](#) and his colleagues have produced anthologies of 'Music from the Tang Court'.

The only substantial and verifiable notated source of Tang music to have survived in China itself is a set of 25 pieces from 933 discovered at Dunhuang. These have been much studied, both in China (by scholars such as [Ye Dong](#), Chen Yingshi and He Changlin) and in Japan and the West; though the transcriptions are still controversial, the source has stimulated the study of Tang music and dance. Tang performing practice and modal theory have become major topics for scholarly debates, while 'reconstructed' and 'imitation' Tang music and dance have become widely known through performances and audio and video recordings and have influenced new compositions.

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#### **4. Song to Yuan dynasties (960–1368).**

Chinese music culture followed a path that was open and international in nature during the Tang, but it changed direction during the Song dynasty (960–1279); as new forces emerged, China turned inwards. Non-Han empires arose along China's northern and western borders; neo-Confucianism and new civil values were propounded; a powerful and privileged class of scholar-officials emerged; and commoners in urban centres gained economic empowerment. The result of the change in direction, however, was a selectively retrospective and creative music culture, with an intensifying conflict between 'proper' and 'vernacular' music. It is to this period that the direct roots of traditional Chinese music today can be traced.

Indicative of the retrospective elements in Song music culture are state sacrificial music and formal discourses on 'proper' music. For example, the *Zhongxing lishu* (a compilation of ritual and music of the Southern Song) of the 1180s shows that state sacrificial music of the time emulated ancient models. The ritual pieces notated in the document follow prescriptions for

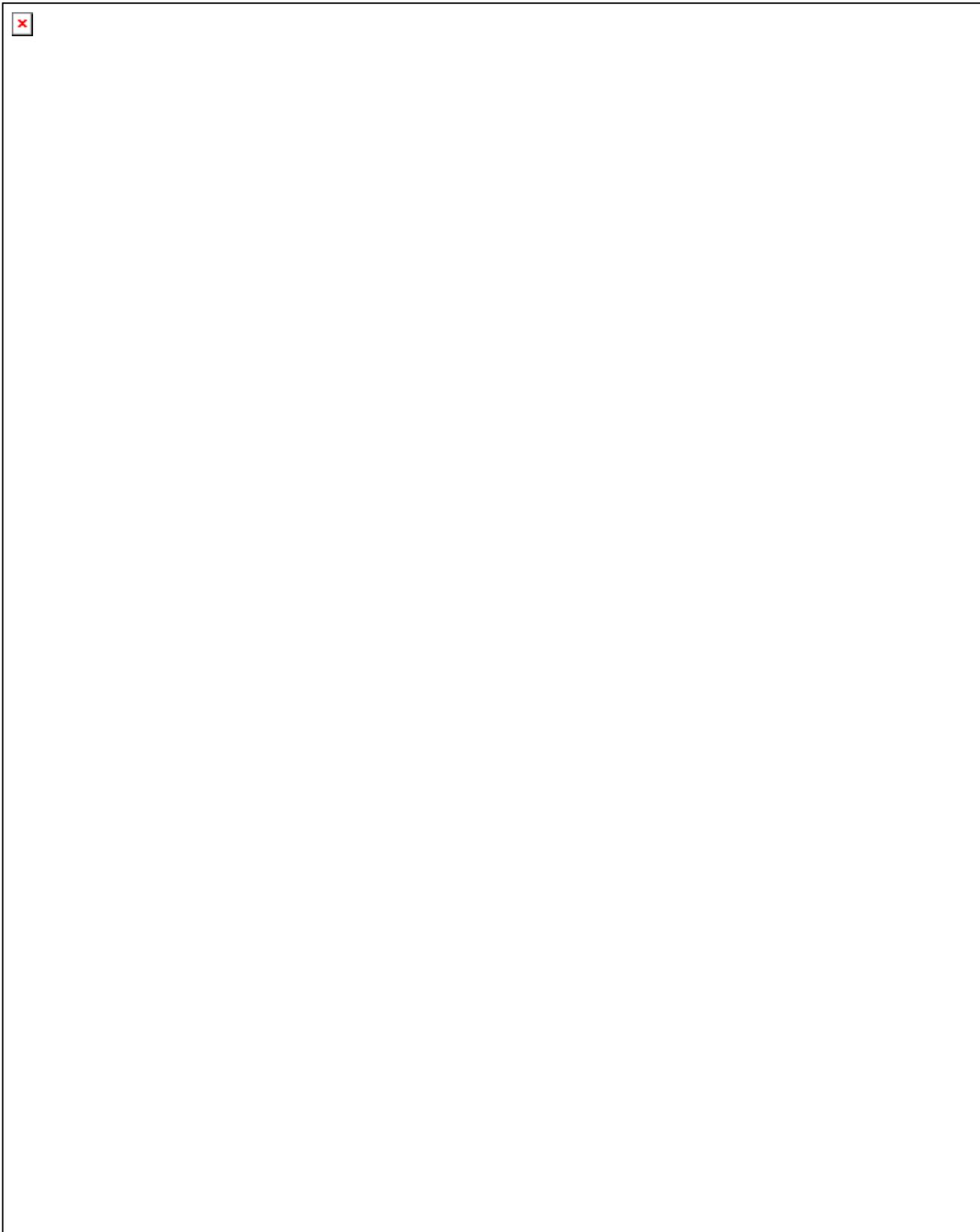
musical modes listed in the ancient text of the *Zhouli*; its melodies were sung in a syllabic style, reflecting scholar-officials' interpretations of ancient music as having been sung syllabically. From Chen Yang's *Yueshu* of 1104, a musical encyclopedia that comprehensively collates ancient texts about music, it is also clear that music discourse had become dependent on classical descriptions and historical models. Even the great neo-Confucianist Zhu Xi (1130–1200) cited historical sources to illustrate his doubts about whether the syllabic style of singing was an authentic feature of ancient music: in his *Yili jingchuan tongjie* (General survey of ritual) he presented the notated music of Zhao Yanshu's 12 ritual songs, attributed to the Kaiyuan period (713–41) of the Tang dynasty.

This interest in ancient music and dependency on historical data were instrumental in widening the gap between theory and practice. A case in point is the solution devised by Cai Yuanding (1135–98) for the problem of 'going without return' (*wang' er bufan*), a theory clearly explicated in his *Lülü xinshu* (New treatise of music theory). The pitches produced with the traditional cycle of 5ths method contradict the technical and cosmological understanding that the 12 standard pitches (*lülü*) are equidistant and cyclical, and that they would form complete octaves and scales that allow unrestricted transpositions; to resolve the contradiction, Cai proposed the use of six supplementary notes, but they never found their way into actual music-making.

Many innovations also reveal the creative aspect of Song dynasty music culture. Rooted in the *shi* poetry of the literati and in more popular songs, a new wave of *ci* lyrics and compositional techniques appeared. Repeated use of pre-existing melodies and established textual structure led to innovatory ways of creating variety. To generate rhythmic interest, for example, additional words could be inserted into a pre-existing textual and melodic phrase, such as one with seven words, entailing rhythmic and melodic changes. Alternatively, the number of words in standardized phrases might be decreased; to delete or fill the vacated space, the melody could either be truncated or some of its notes lengthened. More drastic transformations were also possible: melodic phrases from different songs could be arbitrarily assembled to make new songs, while complete tunes could be recast into different music modes. These variational and compositional techniques were probably rooted in the tradition of multi-movement suites. Unlike their Tang predecessors with 30 or more movements, Song dynasty suites became more compact, most having no more than ten movements.

*Ci* poetry is so inherently musical that one of its greatest authors is also one of the few documented composers in Chinese music history. [Jiang Kui](#) (1155–1221) did not have a career as a scholar-official, although in 1197 he submitted to the court a proposal for 'proper music'. Supported by friends and patrons, Jiang created *ci* songs such as *Yangzhou man* (Song of Yangzhou), popular ever since its creation. Besides authoring poetic texts, Jiang also composed and notated the melodies of his lyrics, which are valuable evidence for Song dynasty music. The notation Jiang used is a forerunner of the *gongche* notation that began to appear in many notated sources by at least the 17th century and is still used by many traditional musicians today. Reflecting its probable origin in tablatures for wind instruments, Jiang used 18 symbols precisely indicating pitches, and other signs to suggest rhythm; the version of *gongche* notation that later became common uses nine characters

to specify pitches and three symbols to mark cyclical structure of beats and rhythmic divisions. [Table 2](#) compares five Chinese systems of pitch names/notation with their Western counterparts.



In addition to *ci* songs, Song dynasty Chinese also sang a variety of art songs, including the *changzhuan*, sung to the accompaniment of drum, flute and clappers. This genre is significant because it displays Song attempts to organize individual songs into extended structures: typically a *changzhuan*

includes a prelude, a modally unified sequence of several songs (or an alternation between two individual songs) and a coda. It foreshadows a basic structural principle of Chinese music (*qupai ti*): by arranging a number of labelled and pre-existent tunes into modally and structurally unified sequences, they can be used as building blocks to create very extensive works, such as a music drama of more than 50 scenes. The individual and pre-existent tunes are called labelled melodies (*qupai*), whose melodic, rhythmic, rhyme, phrasal and other structure can be adapted to match different texts and expressive needs.

With the establishment of entertainment quarters in urban centres, Song China saw the rise of a whole class of music masters, most of whom were professionals vying to create various genres to satisfy the expressive and entertainment demands of an increasingly affluent urban class. One such genre that deeply affected subsequent musical history is narrative singing (see §IV, 1(ii) below), in which one or two performers tell long stories, often over a series of performances, by singing and speaking in the first and third persons. One major form in the Song dynasty was the *zhugongdiao* ('medley'), the creation of which was attributed to a professional entertainer called Kong Sanchuan (fl 1080s). Mature samples of the genre could be structurally very extensive: the *Xixiangji zhugongdiao* ('Medley of the Romance of the West Chamber'), attributed to Dong Jieyuan (fl 1190s), for example, employs 14 different musical modes and more than 150 labelled melodies.

Mature samples of narrative singing can easily become theatrical; if musicians of narrative singing put on make-up and wear costumes, sing, recite, dance and act on stage and in the first person, the result is understood as music theatre or opera (*xi, ju, xiju*). Song dynasty China had several forms of musical theatre, including the *zaju* (variety plays) and *nanxi* (southern opera), which developed in northern and southern China respectively. Whereas little is known about the *zaju*, the rise of *nanxi* is better documented. It first appeared in Wenzhou, Hangzhou and other coastal cities of central-eastern China and then spread nationally. Its music, which involved vocal solos and duets, ensemble singing as well as instrumental playing, originated from folksong and is thus noted for a flexibility and creativity that are not harnessed by theoretical prescriptions. The *Zhangxie zhuangyuan* ('Zhangxie, First Imperial Candidate'), one of the three earliest known samples of *nanxi*, shows its maturity. Actors took specified male and female roles, venues included stages with promotional signs, and audiences often paid admission fees.

Song dynasty China also made significant advances in instruments and instrumental music. A free-reed mouth organ (*sheng*) was developed with 19 pipes, tuned to allow octave doublings and modal transpositions; marking a range of two octaves and a 3rd, the pipes played 12 regular pitches (*zhengsheng*) that constituted a central and complete octave, three low pitches (*zhuosheng*) chosen from the octave below and four clear pitches (*qingsheng*) from the octave above. Though the 19-pipe *sheng* did not become popular, it reminds us not only of the organological innovations of the time but also of the general importance of the *sheng* in later history: as the only traditional Chinese instrument that can produce sustained sounds of

more than one pitch, it is still indispensable in many traditional ensembles today.

Another revealing case is the *xiqin*, a two-string fiddle of the Xi people of northern China that became widely used by commoners in the Song dynasty. As described and illustrated in Chen Yang's *Yueshu*, the *xiqin*, which was played not with a bow but with a thin strip of bamboo, is a rather distant prototype of the two-string fiddles in use today, but the enduring tradition of using two-string fiddles to accompany narrative singing and opera may be traced to the Song dynasty.

While folk instruments and music developed, *qin* music was favoured by professionals and elite amateurs. Zhu Changwen's *Qinshi* (*Qin* history) of 1084 records some of the distinctive *qin* schools (*pai*) then being founded, with genealogies of teachers and disciples. Apart from composing and performing, the musicians promoted their schools and aesthetics by producing anthologies of *qin* tablatures. For instance, Yang Zuan's *Zixiadong pu* [*Qin* score of Purple Cloud Cave], an influential collection of 468 melodies, established Yang's 'Zhe school' as a leader in Song dynasty *qin* music; though the collection is now lost, traces of its contents and influences can still be found in Ming sources. The rise of *qin* schools, with their genealogies and notated anthologies, illustrates the importance of master-pupil transmission in schools with distinctive musical and aesthetic styles and in communities held together by geographical and social bonds.

Song dynasty music culture was so tailored to the needs of the populace that its course of development survived the powerful, non-Han impact of the brief Mongol Yuan dynasty (1279–1368). Nevertheless, the Yuan too left a permanent mark on Chinese literature and music theatre. Many Han literati and artists who, voluntarily or involuntarily, did not serve the Mongolian court poured their creative energy into the new drama (*zaju*) of the time. Indeed, the surviving repertory of over 150 Yuan dramas shows musical as much as literary mastery. Each of the four acts in a typical drama, such as *Dou'e yuan* ('Injustice Done to Dou'e'), is a sequence of arias unified by a common mode and structure and sung by either a male or female performer accompanied by flute, drums, clappers and other instruments. As described in Zi An's *Changlun* (Treatise on singing), Yuan drama arias, called *beiqu* (northern arias), used 17 modes, each of which was said to have distinctive musical and expressive qualities. For example, arias in the *xianlü gong* mode were considered pure, fresh, continuous and far-reaching, while those of the *nanlü gong* modes were described as emotive and melancholic. What these poetic and emotive descriptions meant in musical terms remains to be examined, but they attest to Yuan people's concern for musical and dramatic expression.

Yuan drama arias were also sung with a sophisticated vocal technique, as Zi An's descriptions again show. Judging from notated samples preserved in Qing dynasty sources, melodies from Yuan drama featured heptatonic scales, energetic rhythm and melodic contours that are generally compatible with the rise and fall of linguistic tones in Mandarin, the official language of contemporary China, not unrelated to what was spoken in Yuan China. Judging from historical evidence and titles of the arias, the pre-existent labelled melodies came from a variety of sources, including Tang and Song suites, *ci* lyrics and *changzhuan*. Yuan drama marked a momentous advance

in the expressive culture of China, and it still remains an integral part of literary and musical China.

While Yuan drama dominated the music culture of its time, it was only one of many old and new types of music practised then (fig.5). The Yuan court, for example, performed not only orthodox state sacrificial music but also elaborate banquet music that included non-Han songs and dances such as the *Weiwuer* preserved in the *Da Ming jili* (Collected ceremonials of the Great Ming) of 1370. Non-Han influences were also heard outside the Mongolian court. The famous *pipa* piece *Haiqing na tian'e* ('Eagle Captures the Swan') was created in Yuan China; a vivid portrayal of falconry, the piece was widely performed at the time and still remains in the repertory today. Folk traditions of songs, narrative singing, instrumental music and dances were often interrelated. For example, *Huolang'er* ('Peddler's Ditty'), a type of folksong originating from peddlers' musical calls, became a form of narrative singing and a type of Yuan drama melody noted for its melodic variations.

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### **5. Ming to Qing dynasties (1368–1911).**

When the Ming dynasty (1368–1644) came to power, China was once again ruled by Han Chinese, and indigenous culture regained centre stage. The creativity of Ming musicians was again based on tradition. As demonstrated by the *Taichang xukao* (Expanded monograph of the Court of State Sacrifices), Ming state sacrificial music of the 1530s employed orthodox elements, such as the use of bell-chimes, but used pentatonic and flowing vocal melodies that reflect mid- and late-Ming preferences. In the same way, though Lü Nan (1479–1542), Zhu Zaiyu (1536–1610) and other theorist-composers followed Song dynasty models of composing antiquarian melodies to sing lyrics from the *Shijing*, their melodies reflected their creativity and aesthetic ideals.

A monument to the change and continuity between Ming and earlier times is [Zhu Zaiyu's](#) late 16th-century *Yuelü quanshu* (Collected works of music theory). While this encyclopedia presents what is probably the earliest theory of 12 tempered pitches in world history, it also preserves Zhu's critique of the theoretical works of many leading Song and Ming predecessors, including Cai Yuanding, Li Wenli (*jinshi* degree 1480) and Li Wenchang (*fl* 1540s). Another seminal Ming work is the 1425 *qin* score *Shenqi mipu* (Wondrous and secret notation) by [Zhu Quan](#); a notated anthology of 64 *qin* pieces, it not only preserves music from the Song dynasty and earlier but also demonstrates Ming *qin* musicianship and scholarship. Besides notated music, many Ming *qin* anthologies include descriptive programme notes on individual works, detailed instructions for performance techniques and penetrating discussions on historical and theoretical issues. Yan Cheng's (1547–1625) *Songxian guan qinpu* (*Qin* score of the Pines and Silk Studio), for example, preserves the repertory of the Yushan school, promoting an aesthetic pursuit of music that is 'clear, subtle, light and broad' (*qing, wei, dan, yuan*), and revealing artistic tensions between the instrumental and vocal branches of the genre.

That Ming music culture was not a simple continuation of inherited music is most evident in its music theatre. This form blossomed with the rise of *chuanqi* drama, a genre that grew out of *nanxi* but generated new regional vocal styles, known as *qiang* or *shengqiang* and traditionally classified as

*nanqu* (southern arias). By the middle of the Ming dynasty, four major regional styles had appeared: *Haiyan qiang*, *Yiyang qiang*, *Yuyao qiang* and *Kunqiang*. *Kunqiang* (or *Kunqu*) originated in the Kunshan area of Jiangsu and is noted for its florid and slow melodies that perfectly match lyrics enunciated in the Wu dialect. As a lyrical style of singing that was often performed with elegant dances, *Kunqiang* was popular among the élite and was performed wherever they lived. It was a major factor in the development of *chuanqi*, many late Ming examples of which were performed as *Kunqiang* operas. *Wanshaji* ('Washing Silk') by Liang Zhenyu (1519–c1591) and *Mudan ting* ('Peony Pavilion') by Tang Xianzu (1550–1616), for example, were both musical and literary milestones. As reported by Wang Qide (d 1623), a Ming scholar and critic of music theatre, the success of *Wanshaji* made performers and audiences ignore the old northern arias. Similarly, the *Yiyang qiang* style first appeared during the Yuan dynasty in the Yiyang area of Jiangxi. Its robust style features solo singing punctuated by choral refrains and loud percussion accompaniment. As it spread all over China, *Yiyang qiang* acquired different local characters, generating many regional genres by the mid- and late Qing, including what is now known as Beijing Opera.

While operatic and professional music flourished in Ming China, trends were also evident in folk and popular songs. Shen Defu (1578–1642) reported that around the turn of the 17th century the urban ditties *Dazaogan* and *Guazhi'er* were so popular that they were sung by all, regardless of gender, age, social status and geographical location. As clear from the song texts collected and edited by Feng Menglong (1574–1646), late Ming folk and popular songs are emotive and candid; some are even bawdy. Such songs challenged Confucian notions of 'proper' music and of using music as a means of governance and self-cultivation, though at the same time reflecting the Confucian theory that music is a sincere expression of hearts and minds. Indeed, this is one reason why the Ming élite collected commoners' songs and emulated them as authentic (*zhen*) expressions, comparing them to the regional airs (*guofeng*) preserved in the *Shijing* of antiquity.

While late Ming songs display increasingly populist sentiments and urban settings, fictional sources such as the *Jinping mei* (Golden Lotus), a late Ming novel, portray China, notably the Jiangnan (lower Yangtze) area, as a society of lavish lifestyles in which music was a constant part of daily life. It was performed inside rich households by familial, often female, musicians, many of whom were highly gifted. Outside familial quarters, many professionals, from itinerant operatic troupes to individual courtesans, also performed a large variety of music (fig.6). This blooming of music culture was temporarily interrupted by the turbulent events during the transition from Ming to Qing but soon recovered during the peaceful and prosperous times of the early Qing.

The Qing rulers (1644–1911) were Manchurians, but far from marginalizing Han culture they appropriated and promoted it alongside their own. As a result, Chinese music continued to develop along a course that had been set since the Song dynasty, while collecting distinctively Qing characteristics. Like its predecessors, the Qing court performed Confucian state sacrificial music, sang songs from the *Shijing* and instituted elaborate programmes of banquet music. Similarly, the élite continued its love of *Kunqu* operas, *qin* music and other 'refined' genres, while the common people continued to produce folk and popular songs, narrating stories with a fixed sequence of melodies (fig.7),

and celebrating ritual as well as daily activities with music of gongs, drums and wind instruments.

What separates the musical worlds of Ming and Qing China is neither a marked shift of genres nor a fundamental change in aesthetics, but modifications in repertoires, styles and structures. For instance, during the Qing, the *Kunqiang* and *Yiyang qiang* styles competed to dominate music theatre. With the tremendous success of *Changsheng dian* ('Palace of Eternal Youth') by Hong Sheng (1645–1704) and *Daohuashan* ('Peach Flower Fan') by Kong Shangren (1648–1718), *Kunqiang* dominated the literary and musical world of the early Qing. Nevertheless, by the mid-Qing, *Kunqiang* was deemed too refined by the general audience, and a variety of regional operatic styles emerged to claim leadership. Yangzhou, a city famous for its entertainment quarters, became a site where refined and vernacular musics competed for audiences' attention. Nevertheless, it was in the capital, Beijing, that artistic prominence could be definitively established: no genre could become nationally successful without the patronage of the court and the scholar-officials. Beijing opera originated in the local theatre of Anhui province, an indirect descendant of *Yiyang qiang*; a prototype of the genre reached Beijing in 1790, featuring a form known as *banqiang ti*, music that is constructed with a limited number of melodies and rhythmic procedures that are set to lyrics of fixed phrase structure and diverse verbal meanings. Beijing opera soon evolved into a sophisticated performance art and dominated music theatre: the *banqiang ti* form appeals with its straightforward music intelligibility, in which a maximum of expressiveness is achieved with a minimum of musical material.

What also separates Ming and Qing is the amount of notated music they have bequeathed to posterity. Musical notation was known and used in Ming China; documents such as the *Wenlin jubao wanquan xinluo* (Comprehensive collection of scattered treasures for scholars) of 1600 leaves no doubt that the late Ming used *gongche* notation, the predominant form found in Qing sources. Little Ming notation has been preserved, however. The wealth of Qing notation is easily explained by factors such as its temporal proximity with contemporary China, the Qing tradition of empirical scholarship, imperial efforts to collect and organize all kinds of documents and knowledge, and changing perceptions of musical works. After the mid-Qing, notation also seems to have begun to assume a more significant role in the transmission of music, especially that of the upper classes; much of commoners' music was transmitted orally until recent decades.

Given the tenacious continuity found in the histories of many genres of traditional Chinese music, and given that most historical scores were produced by musicians who performed the music they notated, Qing notated sources evidently involve much more than music of their own times. Indeed, most seem to include traces of pre-Qing music that is otherwise lost, preserving genres that had been orally transmitted long before the Qing. Most extensive of such scores is the *Jiugong dacheng nanbeici gongpu* (Comprehensive anthology of texts and notation of Southern and Northern arias in nine modes) of 1746, a gigantic collection in 81 fascicles. Preserving the notated music of 2094 labelled melodies and their variants from numerous operas, it is now the largest single source of operatic arias once sung in Yuan, Ming and Qing China (fig.8a). The *Taigu quanzong* (Arias from ancient

times) of 1749 preserves not only operatic music of the early Qing but also *pipa* arias from the late Ming. Ye Tang's 1792 collection of *Kunqu* arias, the *Nashuying qupu*, preserves the melodies he composed for singing many Ming and Qing dramatic texts, including the four 'dream' operas of Tang Xianzu, one of the most influential playwrights in Chinese history. Ye Tang's collection is also valuable because his compositions and style of singing *Kunqu* arias have been indirectly but continuously transmitted to the present; the *Kunqu* music of [Yu Zhenfei](#), one of the most respected singer-actors of 20th-century China, can trace its lineage to Ye Tang's music. Xie Yuanhuai's *Cuijin cipu* (Notated register of *ci* songs) of 1847 represents Qing scholar-musicians' historical understanding of *ci* music of Song dynasty China and attempts to reconstruct and perform it.

As to instrumental scores, Rong Zhai's unique *Xiansuo beikao* of 1814 notates the heterophonic music of a string ensemble. Rong Zhai confirmed that his score notates traditional music that he learnt orally, affirming that music notated often predates the time when the notation is produced. Hua Qiuping's *pipa* score of 1818 includes a repertory of 58 pieces, some of which, such as the *Shimian maifu* ('Ambush from All Sides') and *Yue'er gao* ('The Moon on High'), had long been traditional favourites and remain so today. The maturity of the notation used in the anthology attests to the historical roots of the music and its transmission.

As the Qing dynasty collapsed in 1911, two millennia of imperial rule came to an end. Nevertheless, the traditions bequeathed from imperial times did not cease. Many operatic and instrumental genres flourished with new aesthetics and innovatory practices, while some more conservative genres such as ritual music and the *qin* were authentically maintained by intellectual and regional communities. Even state sacrificial music survived: Confucian ceremonial music, which originated as ritual music performed during state sacrifices honouring Confucius, a tradition that began soon after the philosopher's death in 479 bce, is now performed during public worship of Confucius in Taipei, Qufu and other Chinese communities inside and outside mainland China.

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## **6. Since 1911.**

The history of music in 20th-century China is inseparable from broader national and intercultural trends. While many traditional performance styles have been sustained, others have been adapted or completely reformed. Some ancient genres have been reconstructed from historical records, and certain entirely new Chinese genres have been created. Modern China has also become a fertile site for the composition, performance and reception of musical styles from the West and Japan. In urban centres particularly, a substantial spectrum of foreign musical theory and practice has been adopted, from equal temperament and staff notation to choral singing, symphonic concerts, rock music and *kala-OK* (karaoke). Stimulated by the advent of new institutions and technologies, most obviously sound broadcasting, and impinged upon by broader social and political developments, there has been a reformation of the ways in which music – including older traditional forms – is envisaged by large segments of Chinese society. Nonetheless, cultural exchange has not been a one-way process:

certain styles of Chinese music have acquired an international reputation during this period.

A brief chronological outline of the main political events of this period will orientate the musical discussion that follows. In 1911, the Manchu Qing dynasty was overthrown by an alliance of Chinese reformists. The Republic of China was established one year later, although large parts of the nation were controlled by warlords and foreign powers. The Nationalist Party, led by Jiang Jieshi (Chiang Kai-shek), partially reunified the country by the early 1930s, repressing the nascent Communist party, but the country was torn apart by the 'War of Resistance' to invasion from Japan (1937–45). After the defeat of Japan, the Communists, whose support had grown significantly in rural China, were victorious in a civil war against the Nationalists; while Mao Zedong proclaimed the founding of the People's Republic of China in 1949, the Nationalists perpetuated the Republic of China on the island of [Taiwan](#). In the 1950s agricultural production was collectivized into a large-scale commune system, and in the cities, industries and shops were nationalized. Mao Zedong's disastrous attempt at instant industrialization, the Great Leap Forward (1958), led to a famine in which millions of peasants died.

Temporarily discredited, Mao seized power again during the Cultural Revolution (1966–76), when he encouraged rival bands of teenage Red Guards to rove the nation assaulting all signs – and practitioners – of traditional and foreign culture. Eventually order was restored, and many of these youths were themselves exiled to the country for re-education. From 1980, the Maoist commune system was dismantled; public-sector commerce and industry and state-sponsored cultural units were severely cut, and traditions that the new liberal climate had allowed to revive were now influenced by new popular culture.

Much musical change in 20th-century China results from the encounter of Chinese society with facets of Western political, economic and cultural life. Late 19th-century Chinese reformers saw the greater military and economic might of foreign nations as a result of their modern patterns of culture, and sought to replicate such patterns in China. The political revolution culminating in the overthrow of the Qing dynasty was thus paralleled – at least in urban society – by a simultaneous but longer-lasting movement for cultural reform (later called the May Fourth Movement) summed up in the slogan 'Chinese essence, Western means'. Music reformers took part in this cultural movement, attempting to reinvent existing traditions along Western-influenced lines.

Western music itself had been introduced to China by musicians employed to add pomp to early Western diplomatic, religious and military expeditions. During the 17th and 18th centuries, for instance, Jesuit priests used music to interest the Qing emperors in European culture and ideas. However, it was only in the second half of the 19th century that significant impact occurred. A new wave of missionaries imported Western instruments and encouraged collective singing, uncommon in Chinese religious practices, as a means of instructing converts. The Christian-influenced rebel Hong Xiuquan (1814–68) borrowed hymn tunes (including 'Old Hundred') and the idea of cementing group identity through communal singing when founding the Taiping Heavenly Kingdom (1851). Missionaries also produced and disseminated hymn books

using a form of cipher notation (*jianpu*) based on the system of Emile J.M. Chev . This notation remains widely used today.

Military and educational reformers also adopted Western-style mass singing. Illiterate army recruits memorized regulations through singing, and school curricula from the early years of the 20th century provided for the performance of new songs. Songs were also composed by activists in many of China's new social and political movements. Singing mobilized mass boycotts of imported goods and broadcast news of foreign encroachments upon Chinese sovereignty. The creators of these songs were often foreign-trained intellectuals, such as the linguist Zhao Yuanren (Yuen Ren Chao, 1892–1982) and musicologist-composer Huang Zi (1904–38). Important composers of political songs include [Xian Xinghai](#) and [Nie Er](#), who contributed numerous songs to Communist efforts to overthrow the Republic of China. Some basic aspects of later Communist cultural policy were formulated during the war against Japan from the Communist headquarters at Yan'an in Shaanxi province, where new works such as *yangge* operas ([fig.9](#)) and folksong were adapted from traditional models to reflect the political struggle. More often new diatonic or pentatonic melodies were composed, along with harmonic accompaniments written for piano, accordion or other instruments. The composition and performance of these songs continued throughout the 20th century, reaching a peak during the Cultural Revolution and declining in importance thereafter.

The import of Western entertainment technology to Chinese cities in the 1920s was also significant. For example, a new genre of film song was created, with singing stars drawing on jazz, among other foreign styles, in the 1930s. The introduction of radio stimulated the spread of the new genre of Cantonese ensemble music.

A third strand of Western-influenced musical activity was the establishment in China of a network of teacher training colleges, music conservatories, research institutes and university departments. Initiated during the 1920s, the curriculum at these institutions today includes Chinese traditional instruments (*erhu*, *pipa* etc.) and instruction in Chinese musical history. However, students of Western-style art music remain in the majority, and courses on Chinese music have been closely modelled on Western methods. Those who studied indigenous traditions tended to combine a broadly nationalist outlook with a progressive attitude towards existing Chinese musical traditions, their intent being to develop a new musical language from the synthesis of Western and Chinese ingredients, the former providing a 'scientific' and 'modern' basis and the latter national colour and identity. Beijing-based music scholar [Liu Tianhua](#), for instance, composed a series of ten solos for the two-string fiddle *erhu*, which typify this aesthetic ([ex.1](#)). Indeed, the very idea of treating the *erhu* as a solo recital instrument was itself a new one. Liu's solos combine traditional Chinese elements, such as descriptive titles, with Western ingredients, including aspects of violin technique and equal temperament. From the start, they were disseminated in fixed form in notation, and the performer was expected to perform this music as written, not develop a personal realization, as in traditional music. Gradually, this performance aesthetic was applied to older traditional pieces also. The establishment of the conservatory system thus led not only to the rise of new musical styles in China but also to transformations of performing practice and expectations.



The music composed and performed by the new conservatory-based musicians falls into two broad categories: music for Western instruments, and Western-style voices and that for Chinese instruments and voices (commonly called *guoyue*, 'national music'). Some crossover pieces also exist. The former category includes many pieces in nationalistic and social realist styles, testimony to the profound impact of Russian and then Soviet teachers on several generations of Chinese composers. These pieces rely mostly on indigenous folk-tune melodies (or original imitations of these) and the conventions of the late-romantic tonal system. In some, pentatonic note-sets are used as a harmonic basis. Intended to appeal widely to Chinese listeners, almost every mainland Chinese composition written between 1949 and about 1980 has a socialist programme or theme. A typical example is [Ding shande's](#) 'Long March' symphony (1959–62), commemorating the Communist army's journey in 1934–5 from Jiangxi province to a new headquarters at Yan'an. Music for Chinese instruments and voices includes solos such as those of Liu Tianhua, harmonized arrangements of folk pieces and many new compositions for ensembles and orchestras of redesigned Chinese instruments. In the main, these pieces share the programmatic nature, sectional structure and musical language of those for Western instruments.

In parallel to the growth of the education network after 1949, numerous state-supported professional performance ensembles (from symphony orchestras to song-and-dance troupes) were established, and large factories were set up in principal cities to produce reformed and standardized musical instruments, in some cases developing Western style SATB families for use in the new orchestra of Chinese instruments. Pre-existing ensembles, such as privately run traditional opera troupes, were nationalized and sent forth to educate the people at large. These troupes were expanded, gaining full-time resident composers, directors, script-writers and other support personnel. Extemporization on the part of singers was discouraged, with scripts now requiring the approval of a Communist Party official prior to their performance. The performers of one local tradition were also encouraged to learn from those of another (many opera troupes adopted percussion music based on

that of Beijing opera, for instance). Accordingly, the 1950s and early 1960s can be viewed as an innovatory period in Chinese cultural life (fig.10).

The music conservatories and many urban professional performance units were closed down during the Cultural Revolution, and much of their repertory, whether for Western or Chinese instruments, was banned. Nonetheless, some composition and performance was allowed at this time, including the combination of Western instruments and Beijing opera singing first assayed in 1968 with an arrangement of songs from the revolutionary model opera *Hongdeng ji* ('The Red Lantern') by pianist Yin Chengzong (b 1941) (ex.2). This was one of the few so-called 'model operas' (*yangbanxi*) passed for performance by the cultural authorities. These operas have been criticized for reducing drama to a moralistic triumph of good over evil, yet the music was regarded by many as very well crafted, and in recent years there has been a resurgence of enthusiasm for several of these compositions.



In the meantime, prospective music students were dispersed across the Chinese interior. Hitherto mainly exposed to conservatory-mediated representations of national music, young composers such as [Tan Dun](#) (b 1957) returned to the cities in the late 1970s with a real sense of the vibrancy of rural musical styles. In the conservatories they now encountered a diverse range of contemporary Western compositions, which political liberalization was finally allowing into China. Several of the most successful members of the Chinese avant garde are now resident abroad, but even middle-generation composers within China have moved away from the composition of programmatic nationalist pieces to combine techniques from Chinese folk and historical traditions and the whole range of 20th-century Western styles.

Since about 1980, foreign popular music has been broadcast within China, and recordings sold in music shops. Hong Kong and Taiwanese pop have been most successful, although Beijing also has a small rock scene (see §IV, 6(ii) below). The national media industries have also produced immense amounts of light music, which is disseminated on radio and television. Although political and cultural freedom of expression have increased during the past two decades, the freezing of many government subsidies since the 1980s has hit the large state-supported ensembles and educational institutions particularly hard, and many have had to make redundancies. Many other staff have resigned as inflation erodes their earnings and economic development allows greater financial rewards to be reaped in the commercial sector. The general retreat of politicians from cultural matters has meant that most musicians have lost the important social position they held from the 1950s.

In the countryside, where the majority of the Chinese population still resides, the picture is somewhat different (see also §IV below). In some areas, older traditions were maintained throughout much of the 20th century, and elsewhere traditions stamped out (or introduced) by the political leadership have reasserted themselves (or disappeared) once the political tide has turned – even in the Cultural Revolution, some villages ignored governmental cultural dictates. Radio and television broadcasts and, as in previous centuries, occasional visits by professional urban ensembles may supplement the musical lives of the peasantry without much influencing the music they choose to make themselves.

Rural traditions, however, have not remained static. For instance, partial mechanization in some agricultural regions has reduced the need for the singing of work songs, while some village bands now include cover versions of the latest pop songs together with older music in their wedding repertory. Old rituals may be shortened in the face of social pressure to limit wedding or funeral expenses, and the gradually increasing availability of electricity has offered villagers new forms of musical entertainment – people may watch television instead of joining a musical group. Political campaigns have also had a decided impact. Early Communist movements against village landlords not only redistributed land but also destroyed the social class who organized and sponsored many rural cultural events. Likewise, campaigns against religious bodies broke up certain traditional performance groups and, until recently, curtailed opportunities for the performance of musics – temple fairs, it should be noted, formed the focus of a wide variety of musical events, including secular instrumental and operatic music performed to entertain both

mortals and gods. More recently, the opening of China to the tourist trade has provided new contexts for musical performance, a case in point being the Naxi minority's *dongjing* ensemble music from Yunnan province (see §IV, 5(i) below). Here, an old ritual form of music, once performed partly to assert cultural unity with the majority Han Chinese, has now become an activity aimed at tourists and marked by ethnic difference, secularism and commercial gain.

Our picture of musical life in 20th-century China is still more detailed for the cities than for the villages. It is easier to document the impact of rural styles on urban music, for example the rise in the 1980s of 'Northwest wind' (*xibeifeng*)-style rock music, than *vice versa*. Nonetheless, political liberalization since 1980 has allowed growing numbers of Chinese and foreign scholars to carry out research into local musical traditions, and improved relations with the outside world have permitted a greater number of Chinese musicians to perform abroad. We now have at least some sense of the musical lives of ordinary Chinese people.

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[China, People's Republic of](#)

### III. Musical instruments

This section surveys the development of Chinese instruments. Those in common practice today, whose history is briefly introduced here, are further discussed in separate entries. For instruments of China's ethnic minorities see §IV, 5 below.

1. [Ancient instruments: the archaeological finds.](#)
2. ['Bayin' instruments.](#)
3. [Common-practice instruments.](#)

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#### 1. Ancient instruments: the archaeological finds.

When ancient Chinese rulers died, part of their estate was routinely buried with them, including ritual vessels, weapons, musical instruments and sometimes even servants and dancers. Within the last few decades, numerous tombs in north and central China have been found yielding treasure troves of instruments – clay flutes, stone chimes and bronze bells in particular, but also instruments made from more perishable materials, such as

zithers with silk strings and flutes of bamboo. The oldest instruments found to date are flutes made from bird or animal bones, with two or three finger-holes, unearthed at various sites across north China and dating to between about 6000 and 5000 bce. The most remarkable specimens of these bone flutes, the 'Jiahu flutes' (named after the Henan village where they were discovered), have unnotched blowing ends and between five and eight carefully spaced and meticulously drilled finger-holes. Appearing in Shanxi province (and other) sites dating to c4000 bce and later are numerous irregular clay vessel flutes (later known as [Xun](#)), ball-shaped, egg-shaped and fish-shaped, each with one or two finger-holes. Most of these are kept at the Shanxi and Gansu Provincial Museums. Stone chimes (later known as [Qing](#)), chipped from limestone or other resonant rock, date from about 2000 bce.

The most significant finds of Shang instruments (c16th–11th centuries bce) have been unearthed in northern Henan province, especially at sites near the town of Anyang. The following instruments, most dating to about the 12th century bce, reflect a very conscious attention to form, design and acoustics: (a) *xun*, small globular flutes of baked clay, with three finger-holes in front plus two thumb-holes, some decorated with the highly stylized mythical animal face (*taotie*) typical of the period; (b) *qing*, stone chimes made from highly polished slabs in various shapes, both single and in sets of three, some carved with beautifully stylized motifs of tigers and fish; (c) *nao*, bronze bells, short and broad in profile, designed to be hand-held and struck with beaters (see [Zhong](#)); (d) the ancient Shang bronze barrel drum (*tong gu*, not to be confused with the large gong of the same name still played by ethnic minorities, for which see [Bronze drum](#)), made entirely of bronze and resting horizontally on four legs, with a raised saddle-shaped decoration on top; its two heads (about 39 cm in diameter) are also of bronze. These musical instruments (and others), which were in ritual usage during the Shang dynasty, are cited in the ancient oracle bone inscriptions. They are held at the Chinese Historical Museum and the Palace Museum in Beijing, and at other museums in north China. (For a thorough English-language examination of Shang instruments, see Tong, 1983.)

Instruments uncovered from several Zhou sites (c11th century bce–256 bce) are of even greater abundance and diversity. Most significant are those found in the tomb of the Marquis Yi of the Zeng state (Zenghou Yi), Hubei province, a site in central China dating to about 433 bce. Found together with ritual vessels, weapons, gold, jade and lacquer-ware (about 7000 artefacts in all) was a magnificent ensemble of well-preserved musical instruments, including (a) the visually stunning set of 65 bells (*bianzhong*) arranged on an ornate, three-tiered frame and reflecting different suspension methods and construction types (see [Zhong](#)); (b) the complementary set of 32 L-shaped stone chimes (*bianqing*), arranged on a two-tiered frame (see [Qing](#)); (c) a ten-string [Qin](#) zither with a short soundboard; (d) a five-string zither (possibly a *zhu*) with a long, narrow soundboard; (e) twelve 25-string *se* zithers with broad soundboard; (f) two transverse flutes of the *chi* type, lacquered black with red designs; (g) two panpipes (*paixiao*), each with 13 tubes of bamboo, lacquered black and arranged in 'single-wing' form (see [Panpipe](#)); (h) six mouth organs ([Sheng](#) or *he*), with varying numbers of bamboo pipes inserted into windchests of gourd, all lacquered black; (i) a large wooden barrel drum (*jian' gu*) mounted on a thick vertical pole held upright in an ornate bronze

base; (j) three small barrel drums of different types. These instruments are housed at the Hubei Provincial Museum in Wuhan.

Other instruments unearthed from sites in central China include a surprisingly early *zhang* zither with positions for 13 strips (c6th century bce) and many relatively thin drums now known as *niu jiao gu* ('bird-frame drum', c5th century bce), each suspended by cords between two carved wooden figures of large birds (probably egrets) standing on the backs of crouching tigers.

Among Han sites (206 bce–220 ce) containing musical instruments, most significant is the tomb of Mawangdui in Hunan province, dating to the 2nd century bce. Unearthed from tombs 1 and 3 are instruments similar to the earlier finds but including several important discoveries: (a) two 25-string *se* zithers, each with four top-mounted string-holding pegs (similar to the Zenghou Yi *se*) and, remarkably, with silk strings and bridges intact; (b) one seven-string *qin* zither, similar in shape to the older Zenghou Yi *qin* but with a longer soundboard and the now-standard seven strings; (c) one *zhu* zither, with very narrow soundboard and positions for five strings; (d) two long *yu* mouth organs, one consisting of 23 pipes mounted in a wooden windchest, with many of its metal reeds intact; (e) one set of 12 bamboo pitchpipes (*yulü*), tuned chromatically within a one-octave range; (f) two transverse flutes of the *chi* type, with finger-holes on one side rather than on the top. These instruments are held by the Hunan Provincial Museum in Changsha.

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## 2. 'Bayin' instruments.

The *bayin* ('eight tone') system was devised by Zhou court scholars in an attempt to classify the musical instruments of the period. While most instruments were mentioned in the *Shijing* (Classic of poetry, c7th century bce), the eight-tone system was most clearly articulated in the *Zhouli* (Rites of Zhou, c3rd century bce). Eight distinct resonating media and/or materials used in construction are identified: metal, stone, earth, skin, silk, wood, gourd and bamboo. The system is based on the ancient lexicographic practice of classifying language and material culture according to meaning-suggestive radicals (e.g. 'earth', 'bamboo'), thus forming word categories. But the prime motivation behind the eight-part system was to establish a system of cosmological correspondences between these important ritual instruments and the eight trigrams (*bagua*), eight compass points and other meaningful eight-part systems. Today, the *bayin* instruments are usually housed at the larger Confucian shrines, notably in Beijing, Qufu and Taipei, where they are occasionally employed in ritual ceremonies.

*Metal (Jin)*. Bronze casting, one of the great technological achievements of the Shang and Zhou dynasties, was employed especially for construction of ritual implements such as vessels and bells. The most ancient bell types, the *nao*, *zheng*, *duo* and *chun*, have declined in usage over the centuries and are now found in museums only. Since the Zhou dynasty, the two most common surviving bell types have been the *zhong* and *bo*, both struck externally. The *zhong*, in its most common form, has a leaf-shaped cross-section and concave mouth, with an elongated handle and a small ring at its base for suspension; the *bo* has a flat mouth and is suspended by an elaborate loop-shaped hanger on its crown (see [Zhong](#)).

*Stone (Shi)*. Historically, stone was thought to be symbolic of longevity and stability, which helps explain its usage in ancestral rituals. Only one instrument type is found in this category, the **Qing** stone chime, an L-shaped lithophone constructed of resonant limestone or jade, each tuned to a specific pitch.

*Earth (Tu)*. Use of clay in instrument construction is suggestive of the significance of earth (*di*) as a generative force, complementary to the cosmological dominance of heaven (*tian*). While the *Shijing* cites the existence of a musical bowl made of clay (*fou*), it is the **Xun** globular flute, an egg-shaped clay flute with between five and eight finger-holes distributed in various patterns, that best exemplifies this category.

*Skin (Ge)*. The skin category is comprised entirely of drums, the historic significance of which is found in the signalling nature of the drums themselves. More than 20 drum types are cited in the *Zhouli*, *Liji* and other ancient texts, of which the *jian gu*, *jin gu*, *tao gu* and *bofu* have shown the most enduring legacy. All have barrel-shaped shells of wood, their two open ends covered with animal skin tacked around the circumference. Most significant is the elaborately decorated *jian gu* ('mounted drum'), a large drum mounted horizontally on a post and covered with a richly ornamented canopy. The *jin gu* ('Jin [kingdom] drum') is the largest drum in the Chinese instrumentarium (over 1 metre in diameter), resting vertically in a frame. Both are struck with wooden beaters. More unusual is the twirling drum *tao gu*, a small drum mounted on a long round handle, with two short, beaded cords attached to the side of the shell. It is sounded by rotating the handle, causing the beads to strike the two drum heads alternately. The *bofu* (literally 'strike-slap') is a drum of moderate size, resting horizontally on a low rectangular frame and struck with the hands.

*Silk (Si)*. Use of silk in the construction of instruments is unique to China. The *Liji* suggests that silk strings represent 'purity' (*lian*) and 'determination' (*zhi*), an indication of the high value assigned to string instruments. By the time of the late Zhou dynasty, four zither types were differentiated: *qin*, *se*, *zheng* and *zhu*. The seven-string **Qin** is the most venerated of instruments among Chinese scholars (see also §IV, 4(ii)(a) below). It differs from the other zithers in its irregular shape, absence of bridges and multitude of symbolic associations with Confucian cosmology and ideology. The *se* is a larger zither, with rectangular soundbox and 25 (or more) strings, each with a movable bridge. Metaphorically associated with the *qin* in ancient literature, its usage today is confined to the Confucian ritual. Related to the *se* (possibly derived from it), the **Zheng** is a medium-sized zither, with 16 (or more) strings and movable bridges (see also §IV, 4(ii)(b) below). Unlike the *se*, this zither has won popular acceptance as both a solo and small ensemble instrument. The *zhu*, a small zither with narrow soundboard and five strings, was reportedly struck with bamboo beaters. This zither is mentioned in ancient texts and old specimens have been found, but it has long been obsolete.

*Wood (Mu)*. The classic texts describe several ancient and very unusual wooden idiophones in this category, of which the *zhu* and *yu* are predominant. The *zhu* idiophone (not to be confused with the *zhu* zither) is shaped like a wooden box, open at the top, with four outward sloping sides and (on later instruments) a round hole in the wall of one side; it is struck on

the inside with a beater. Commentary in the *Shijing* notes that the *zhu* is like 'a lacquered grain container', suggesting possible historic usage in agricultural rites. The *yu* idiophone is essentially a carved wooden image of a crouching tiger, with a row of ridges along its back. In performance, a switch of wood or bamboo is drawn across the ridges, producing a rasping sound. The symbolic implications of this act are powerful, though never explicated in the ancient texts. The tiger, lord of all Chinese animals, symbolized many qualities, such as courage and military prowess. Common-practice sayings recognize the importance of subjugating tigers and remaining alert to danger. While some *zhu* and *yu* survive from the recent Qing dynasty, no ancient specimens have been unearthed.

*Gourd (Pao)*. This category is unusual in that its primary instrument, the *sheng* mouth organ, bears closer affinities to 'bamboo' than to 'gourd' (owing in part to the significant presence of the 'bamboo' radical in its character). It is so classified, however, because gourd was formerly used in the construction of windchests. The *sheng* is comprised of bamboo pipes inserted into a windchest, with a blowpipe on one side; attached to the bottoms of the pipes are free-beating reeds. Several historically related mouth organs include the [Sheng](#), *he*, *yu* and *chao*, most bearing strong symbolic associations with the mythic phoenix.

*Bamboo (Zhu)*. Chinese scholars and poets have assigned deep cultural significance to the use of bamboo in the construction of flute-type instruments. Bamboo's naturally hollow interior was thought to be symbolic of the Confucian values of humility and modesty; its hardiness in winter was symbolic of human endurance and longevity. Various associations with the legendary dragon and phoenix are commonly found as well. Over a dozen flute names appear in Zhou texts, though most of these are size variants (and related instruments) for three basic types: transverse flutes, vertical flutes and panpipes. The names of these flutes, however, have undergone confusing changes over the last 2000 years. The *chi* is a transverse flute of several different styles, constructed from a bamboo variety of relatively large internal diameter (about 3 cm). Scholars now believe that the name *chi* is etymologically related to the name [Di](#) (the more recent transverse flute) and that the two flute types themselves may be related. The vertical flute (formerly known as *di*, now as [Xiao](#)) is constructed with a notch at the blowing end (to facilitate tone production) and five frontal finger-holes plus one thumb-hole. The Chinese [paixiao Panpipe](#) is constructed of graded bamboo pipes, bound in one rank with horizontal bracing strips. Historically known by the name *xiao*, it has been called *paixiao* only within the last millennium.

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### **3. Common-practice instruments.**

Musical instruments in popular usage today emerged, for the most part, soon after the end of the Zhou dynasty. With the founding of the Han dynasty (206 bce–220 ce), continuing through to the eclectic Tang (618–907) and beyond, numerous ideas and artefacts from India and Central Asia were introduced into China with the flow of Buddhism. Imported instruments arrived in several waves. Among the first to be introduced were the *pipa* lute, *konghou* harp, *di* transverse flute, *bili* reedpipe, *tongjiao* metal horn, *tongbo* small cymbals and *xiyao gu* hourglass drum. These instruments are well described in the

*Tongdian* (801), *Yueshu* (c1100) and other sources, and are pictured in artwork left in the earlier Dunhuang and Yungang caves (and others) from the 4th century ce onwards, and again in the important Wang Jian reliefs of the early 10th century. (For a comprehensive English-language review of instruments pictured at Dunhuang, see Zheng, 1993.)

The principal repository of instruments surviving from this period is the Shōsōin in Nara, Japan, where numerous specimens of Tang lutes, harps, zithers, flutes and other instruments are preserved (see Hayashi, 1967). Tang and post-Tang instruments surviving in China are kept in various provincial museums. The most comprehensive collection of instruments dated from the late imperial period is housed at the Music Research Institute in Beijing.

The following is a summary of only the most significant common-practice Han Chinese instruments. For instruments of the many ethnic minorities, see §IV, 5 below.

- (i) Early plucked string instruments.
  - (ii) Wind instruments.
  - (iii) Drums.
  - (iv) Clappers and woodblocks.
  - (v) Small bells and cymbals.
  - (vi) Gongs.
  - (vii) Later string instruments.
  - (viii) 20th-century developments.
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#### **(i) Early plucked string instruments.**

The indigenous plucked string instruments most probably were all zithers, used primarily in ritual performances. The *zheng* (see §2 above), however, appears to have been a common-practice instrument from the beginning. It has retained its popularity in and out of the court to the present day. Most important among the new string instruments to emerge during the Han period are the *Pipa* and *ruan* lutes and related variants (see *Yueqin*).

The *pipa* lute is well documented from the Han dynasty onwards. Widely believed to have been introduced from India or Central Asia, its name may be a transliteration of the Sanskrit term *vina* or other Central Asian lute name. *Pipa* was initially a generic name for different varieties of plucked lutes: the bent-necked *pipa* with pear-shaped body and four strings; the straight-necked *pipa* with slightly smaller pear-shaped body and five strings (*wuxian*); and the straight-necked lute with round body and four strings (*ruanxian*). Within a few centuries of its appearance, the bent-necked *pipa* (which at that time was held in a horizontal position and plucked with a large plectrum) came to dominate the other varieties and became fashionable in court entertainment ensembles. It was readily embraced by musicians during the Tang and Song periods and has continued its popularity to the present day (see §IV, 4(ii)(c) below), remaining one of the indispensable instruments employed in 'silk-and-bamboo' ensembles.

The *ruanxian*, with large, round resonating chamber and long, fretted neck, also emerged during the Han period, though most likely on Chinese soil. While the *ruanxian* (or *ruan*) itself declined in common-practice music

performance (rthough revised for 20th-century concert-hall music), its two derived variants, *yueqin* and *qinqin*, became more prevalent within the recent centuries. The short-necked **Yueqin** ('moon lute') is used primarily in Beijing Opera accompaniment. The *qinqin* ('Qin [kingdom] lute'), with its long neck and distinctively scalloped soundbox, is used in both Cantonese and Chaozhou music.

Other historic lutes related to the *pipa* include the *hulei* and *liuye qin*. The *hulei* (literally 'sudden thunder'), a small *pipa*-shaped lute with only two strings and snakeskin-covered sound chamber, was documented during the Tang dynasty. Although large and small specimens survive from this period, the instrument is no longer employed in Han Chinese music. The *liuye qin* ('willow leaf' *qin*, or simply *liuqin*), a *pipa* miniature with (usually) three strings, is also believed to have emerged during the Tang. It is still employed in local opera traditions of eastern China and in concert-hall ensembles.

Finally, several types of harps, known in China as *konghou*, are mentioned in the literature of the 2nd century bce onwards. Introduced from India or possibly West Asia, harps are described in Chinese sources as being of three sub-types: 'vertical' *konghou* (with lower string-holding arm at right angle to the body), 'phoenix head' *konghou* (with a single long, arching body) and 'horizontal' *konghou* (zither-like in shape, with frets). The 'vertical' *konghou*, which became the most common variant, is clearly described in the *Tongdian* (801) and other literature and is pictured in the artwork of these periods. An essential element of court entertainment ensembles during the Sui and Tang dynasties, the *konghou* declined in popularity after the Tang and it eventually disappeared.

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### **(ii) Wind instruments.**

While most wind instruments employed in ancient ritual contexts retained their exclusive status as court instruments (i.e. the *bayin* instruments), the **Xiao** vertical flute and **Sheng** mouth organ were also accepted into common-practice music-making. Both are still used in ensemble music, the *xiao* mostly in southern ensembles and with *qin*, the *sheng* in northern ensembles. Principal among the new wind instruments to emerge during the Han period are transverse flutes, reedpipes and horns.

The **Di** transverse flute, initially known as *hengdi* and by other names, is believed to have been introduced early in the Han period (although it may have been related to the ancient *chi*). Initially employed in military ensembles and court entertainment ensembles, by the 16th century a new variant of *di* (with an extra hole to be covered by a vibrating membrane) became a lead instrument in *Kunqu* classical opera and other entertainment genres. By the 20th century, it had also become an important solo instrument within the context of the concert hall.

Double-reed instruments are of two types. The *bili* reedpipe (with large double reed) is thought to be of Central Asian origin. Emerging soon after the Han period, the reedpipe became important in court entertainment ensembles of the Sui and Tang. Subsequently known by the names **Guan** or *guanzi*, the instrument is today used mainly in ensembles of north China with the *sheng*

mouth organ and percussion. The [Suona](#) shawm type (with small double reed) is one of many worldwide adaptations of related Arab or Persian instruments (e.g. *zurna*). It is performed in outdoor processional ensembles throughout China.

Traditional horns are of several types. Long, valveless, metal horns (*tongjiao*) made from copper (or an alloy), with broad-rimmed cup mouthpieces and straight or curved bells, are depicted in Han reliefs (along with drums) as military instruments. Probably introduced from India or Persia, they are described in the *Tongdian* (801) and *Yueshu* (c1100) as being like water buffalo horns of metal. Actual animal horns (*niujiachao*) with cup mouthpieces are rare today, although they are played occasionally by Daoist or other priests. Straight and curved metal horns, known as *laba*, *haotong* and other local names, are still used in outdoor village ceremonies. The very long straight horns used in Tibetan Buddhist ensembles are related instruments.

Another horn type is the conch (*hailuo*) or 'Buddhist shell' (*faluo*), a shell in which a blow-hole has been cut at or near the small spiral tip (forming a cup mouthpiece). Historically known as *bei* ('shell'), the shell horn is well documented in Tang art and literature as being part of court ensembles. It is still used today in Tibetan Buddhist ensembles and some Han Chinese ritual ensembles.

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### **(iii) Drums.**

The oldest drums documented in China had barrel-shaped shells, with drumheads tacked to the shell at both ends. Drums introduced from India and/or Central Asia to the Sui and Tang courts (7th to early 10th centuries) were mostly hourglass- or tubular-shaped, with laced drumheads, notably the *xiyao gu* ('narrow-waist drum', or *yao gu*) and *jie gu* ('Jie [tribe] drum'). Most have clear affinities with Indian instruments. While some of these drum types were passed on to Japan and Korea during this period of cultural contact, their importance in Han Chinese ensembles diminished after the Tang, and they eventually disappeared in China, with the exception of some preservations among ethnic minorities.

Drums employed in the accompaniment of opera, narrative singing and instrumental ensembles mostly appeared after the Tang period, including *shu gu* ('narrative drum'), a flat wooden drum about 30 cm in diameter, suspended in a three-legged stand, which is used to accompany northern *dagu* narrative singing; *dian gu* ('point drum'), a smaller drum with a thick wooden shell tapered towards the outer perimeter, used in *Kunqu* and *sizhu* in central-eastern China; *danpi gu* ('single-skin drum') or *ban gu*, a frame constructed of thick wedges of hardwood glued together in a circle about 25 cm in diameter, covered on the top end only with pighide or cowhide and wrapped with a metal band, used in opera accompaniment; *tang gu* ('hall drum') and other large barrel drums, of variable size, suspended in a stand, widely used in opera and instrumental music. Flat drums are usually struck with one or two slender sticks of wood or bamboo; the larger barrel drums are struck with thicker beaters.

Numerous other types of drum are found in China, including those employed in dance accompaniment such as *bajiao gu* ('octagonal drum'), *shi gu* ('lion drum') and *yao gu* ('waist drum', not to be confused with the historic *xiyao gu*). Employed in 20th-century concert-hall ensembles are new variants such as *pai gu* ('row drums'), *bian da gu* ('flat large drum') and *huapen gu* ('flowerpot drum').

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#### **(iv) Clappers and woodblocks.**

Clappers and woodblocks are primarily time-marking instruments. The oldest type of clapper in contemporary usage, the *paiban* (or *ban*), is constructed of five or six strips of resonant hardwood, bound together with a connecting cord through their top ends. In performance, this instrument is held in both hands and 'clapped' together on regular beats. Mentioned in the *Tongdian* (801) and *Yueshu* (c1100), and pictured in 10th century art, the multi-strip *paiban* is still employed in *nanguan* (*nanyin*) music in Fujian. A later variant is the three-strip *paiban*, employed in Beijing opera and other northern genres. This clapper is held in the left hand only (suspended over the thumb), leaving the right hand free to strike a small drum (*ban gu*) in alternation.

Woodblocks of several types have emerged over recent centuries. The *muyu* ('wooden fish'), described in the Ming dynasty *Sancai tuhui* (1619), is one of the oldest. It is most commonly constructed of mulberry or camphor wood, with a hollow interior resonating chamber, the exterior elaborately carved in a rounded abstraction of a fish (although some older *muyu* are in fact fish-shaped). The *muyu* is struck with a beater in accompaniment of Buddhist chant. The woodblock known as *nanbangzi* ('southern *bangzi*'), essentially a *muyu* in rectangular form, similarly has a lateral slit on one side and an internal resonating cavity. It is struck with a thin beater in accompaniment of Cantonese opera (in place of the older *ban gu* drum) and other genres. Cantonese musicians identify several sizes, named *gok* (large), *duk* (medium) and *dik* (small), in imitation of their different tonal effects. *Bangzi*, on the other hand, are concussion sticks, similar to Western claves though of unequal lengths and shapes. They are struck together in accompaniment of the northern *bangzi* opera. Among the many other local variants of clappers and woodblocks, an especially distinctive instrument is the *sibao* employed in *nanguan* music, four short strips of bamboo which are held (two in each hand) and shaken. Other clappers, woodblocks and metal idiophones known to Moule during the early 20th century are examined in his study of 1908 (pp.12ff).

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#### **(v) Small bells and cymbals.**

Small bells (*ling*) and cymbals (*bo*), while morphologically different idiophones, are not always clearly differentiated in historic Chinese sources or by artists in cave reliefs. Pairs of small bells, variously known by the onomatopoeic names *pengling*, *xing*, *shuangling*, *lingbo* etc., are described in Tang literature and depicted in cave art of the 5th and 6th centuries. Resembling Indian bells, these small, hand-held, clapperless bells (about 5 or 6 cm in diameter) are hemispheric in shape, made of a brass alloy and

attached together with a cord through holes in their crowns. Their pitches are tuned, but exact pitches vary from one pair to another. In performance, they are struck together to punctuate Buddhist chant and occasionally instrumental ensemble music. A related bell is the *yinqing* (or *xingzi*), a single hemispheric bell mounted on a wooden handle and struck with a thin metal beater.

A larger type of bell is a resonating bowl of hammered bronze, which rests on a cushion and is struck with a padded beater. Commonly known today as *zuoqing* ('seated' *qing*) or simply *qing* (not to be confused with the ancient stone chime of the same name), this very resonant bell has been used in Buddhist temples to accompany chant since the Tang dynasty. The largest bell found in Buddhist temples is the clapperless *zhong*, round in cross-section and flat or scalloped at the bottom, suspended under the eaves of temples and struck to mark periods of worship.

Another idiophone which (unlike the *zuoqing*) was closely related to the stone chime is the *fangxiang* ('square [resonant] sound'), a Sui-Tang substitution for the ancient *qing*, constructed in sets of 16 rectangular iron bars of varying thickness, suspended in frames. Used primarily in the court 'banquet music' of the period, *fangxiang* idiophones disappeared after the Tang.

Pairs of small cymbals (*bo*), historically known as *tongbo* ('copper [alloy] cymbals'), are described in pre-Tang literature and depicted in earlier cave art. Probably introduced from West or Central Asia, small **Cymbals** were regularly employed in court ensembles during the Tang dynasty. Cymbals in use today are of various sizes and shapes, including medium-sized *jingbo* ('capital cymbals', used in Beijing opera), and the large ritual cymbals *nao* and *bo*. *Jingbo* and related cymbals are generally between 15 and 20 cm in diameter, with a large raised central bulb through which a strip of cloth or cord is tied for holding. Most cymbals today are employed in opera and ceremonial ensembles.

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#### **(vi) Gongs.**

Gongs (*luo*) differ from bells and cymbals in that their area of greatest resonance is at their centres, not at their rims. Chinese gongs are made from 'resonant bronze' (*xiangtong*, an alloy of copper and tin), hammered into various dish-shaped or basin-shaped structures, with shoulders turned back at about 90 degrees. Gong-type instruments may have originated in what is now south-central China, a region heavily populated by non-Han tribal peoples, and in northern areas of South-east Asia. A bronze gong unearthed in Guangxi province, dating to the Han dynasty, measures approximately 32 cm in diameter, with a large, flat, central striking area, rounded shoulders and three metal rings around its edge for suspension. The so-called 'bronze drums', which are actually gong types, appeared several hundred years earlier (see [Bronze drum, §2](#)). Gong types 'like large copper plates' (known as *zheng gu*) are described in the *Tongdian* of 801, and possibly related gongs (*guchui zheng*) are pictured in the treatise *Yueshu* (c1100). The Japanese *shoko* (Chin. *zheng gu*) used in *gagaku*, with narrow shoulders at 90 degrees, through which cords are inserted for suspension in a frame, may be a survival from this period. Other gongs are pictured and described in

Chinese sources, such as the knobbed gong called *tong gu* in the 1713 treatise *Lülü zhengyi*.

Chinese gongs today exist in a very wide variety. Small, basin-shaped gongs suspended in frames, struck with thin unpadded beaters, include *xiangzhan* ('resonating cup'), a small, flat gong resting in a basket (about 6 cm in diameter), employed in *nanguan* of Fujian province; *zhengluo*, a slightly larger gong (about 10 cm in diameter) suspended by three cords in an individual frame; *Yunluo* ('cloud gongs'), a set of ten or more similar sized pitched gongs common in northern China. Knobbed gongs are larger (about 25–45 cm in diameter), with a raised boss at the centre and sharply turned-back shoulders. They are suspended by two cords in standing frames, hung from poles (when used in processions) or hand-held, and struck with padded beaters. Most commonly found in south-central China, especially among minority peoples, and in south-eastern China and Taiwan, notably among the Chaozhou people, knobbed gongs bear local onomatopoeic names such as *gongluo* or *mangluo*.

Gongs used in the operatic traditions of north and central-eastern China are different in that their surface shapes are convex, with a flattened central striking area and relatively narrow shoulders. Their most distinctive acoustical feature is that their pitches change after being struck. For large gongs (about 30 cm in diameter), known as *daluo* ('large gong') and other local names, the pitch descends; for small gongs (about 22 cm in diameter), known as *xiaoluo* ('small gong') and other names, the pitch ascends. Such gongs are employed in ensembles accompanying northern opera and other instrumental ensembles. They are also used in southern China, together with very large basin-shaped gongs with flat surfaces and wide shoulders, such as the Chaozhou *shenbo* (literally 'deep slope', about 60–80 cm in diameter) and the smaller *douluo* ('container gong').

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#### **(vii) Later string instruments.**

Beginning with the Song dynasty (960–1279), changes in Chinese taste associated with neo-Confucianism forced many 'foreign' instruments out of fashion. While the *konghou*, *wuxian* and *xiyaogu* appear less frequently in period paintings, the *hengdi*, *bili* and *pipa* are regularly pictured in ensembles, often together with *zheng*, *xiao*, *sheng* and *paiban*. Most significant and widespread of the instruments imported during the late Tang and early Song periods are the bowed two-string fiddles.

**Huqin** (literally 'barbarian *qin*') is the term applied to the broad family of bowed instruments. All have a thin, round, fretless neck mounted in a relatively small resonating chamber of varying shapes, with (usually) two strings between which the hair of the bow passes. Historic *huqin* types include the post-Tang *xiqin* (activated by a thin strip of bamboo), the later *mawei huqin* (activated with a horsehair bow), and the *tiquin* ('hand-held' *qin*) of about the 17th century. Among the dozens of more recent *huqin* varieties still played in regional opera and instrumental ensembles are *erxian*, *erhu*, *gaohu* and *banhu*.

Another instrument imported into China after the Tang dynasty was the **Sanxian**, a lute with long, fretless neck and snakeskin-covered resonator. The *sanxian* (literally ‘three string’), most likely an adaptation of some other three string lute of Central Asia (such as *setar*), was first mentioned in Chinese sources during the Mongol-dominated Yuan dynasty (1279–1368), though some scholars believe it was in common usage before this. It is still employed in the accompaniment of the narrative arts and other genres throughout China. Distantly related is the *huobusi*, one of several historic transliterations for the Central Asian lute *qobuz*, an instrument not well documented until the Yuan period. A specimen preserved in Beijing from about the 15th century has a long neck, narrow sound chamber covered with snakeskin, and four strings – very similar to instruments still played among the Naxi people of Yunnan and non-Han peoples of Xinjiang. (For a useful English-language review of this and other Tang and Song string instruments, see Picken, 1965, pp.82–9.)

One of the last of the string instruments to be introduced before the 20th century was the **Yangqin** (‘foreign *qin*’), a trapezoidal dulcimer with seven or more courses of metal strings, struck with two slender beaters. An adaptation of the Persian *santur*, the *yangqin* was introduced into south China during the late Ming dynasty (1368–1644), ultimately becoming widely accepted into Chinese ensemble music, both north and south.

[China, People’s Republic of, §III, 3: Musical instruments, Common-practice instruments.](#)

#### **(viii) 20th-century developments.**

During the first half of the 20th century, many Euro-American jazz and popular instruments were introduced into the coastal cities of Shanghai and Hong Kong, such as banjo, double bass, violin, xylophone, saxophone and piano. Some instruments, notably the banjo and C-melody saxophone, were accepted into the Cantonese tradition; others enjoyed only short-term popularity. But the Euro-American influence was far greater in terms of construction ideals. During the 1950s, the new state-operated instrument factories, with the aim of projecting a progressive worldview and prosperous national image, implemented numerous ‘reforms’: instrument volumes were increased, equal temperament adopted (making modulation to distant keys possible), and many instruments were constructed in families (soprano, alto, tenor, bass). Some of these experiments, such as the *jiajian sheng* (‘keyed [soprano] *sheng*’), tenor *suona*, and *daruan* (‘large *ruan*’), now maintain essential roles in contemporary concert-hall ensembles. However, traditionally constructed instruments remain in common use for regional genres.

[China, People’s Republic of, §III: Musical instruments](#)

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## IV. Living traditions

Although Chinese scholars have studied living regional traditions since the 1940s and earlier, with much research in the 1950s, wider awareness of the riches of folk music in China has come only since the dismantling of the Maoist commune system in the 1980s. This period saw not only the revival of many forms of traditional culture but also an intensification of collection and research. The main stimulus for this work was the vast project *Zhongguo minzu minjian yinyue jicheng* (Anthology of Folk Music of the Chinese Peoples), a series including volumes for every province on opera, narrative singing, folksong, instrumental music and dance. Largely based on fieldwork in the early 1980s, volumes began to appear in the late 1980s. For all its flaws, the series, consisting largely of transcriptions into cipher notation, with brief documentation of history and social background of genres, is an indispensable starting-point for fieldwork.

Also useful is the *Zhongguo yinyue nianjian* (Chinese music yearbook), which lists Chinese research on different genres. Major archives include the Music Research Institute of the Chinese Academy of Arts, Beijing, and the CHIME Foundation, Leiden. Regional performance troupes for opera, narrative singing and instrumental music may also preserve valuable unpublished documentary and recorded material.

Traditional genres adapted with difficulty to communist power and were virtually silenced in the 1960s and 70s during the Cultural Revolution. After the dismantling of Maoism in the late 70s, traditions revived. At the same time, many genres that had hitherto resisted political pressure were subject to the new influence of modern popular culture. Nonetheless, traditions have proved more resilient in rural areas than in the towns.

§§1–4 below discuss Han Chinese genres, §5 ‘minority’ traditions, and §6 Western-influenced styles.

1. Musical drama and narrative.
  2. Folksong and dance.
  3. Religious music.
  4. Instrumental music.
  5. Minority traditions.
  6. Western-influenced styles.
- China, People’s Republic of, §IV: Living traditions

### **1. Musical drama and narrative.**

Vocal dramatic music has dominated Chinese taste since at least the Yuan dynasty (1279–1368). As song adds dramatic elements, incorporating speech and recitation with extended narrative content, costume and instrumental accompaniment, the Chinese classification moves from folksong to narrative singing and opera.

Chinese research on regional genres was extensive in the 1950s and has thrived again since around 1980. Apart from the major work of the *Anthology of Folk Music*, journals include *Zhongguo xiju* (formerly *Xiju bao*), *Quyí* and many others published in Beijing or in regional centres, and in the West, *Asian Theatre Journal* and *CHINOPERL Papers*. Many more recordings of regional opera than of narrative-singing are available in China, most collections being held privately by research institutes and performing troupes. Archives include the Xiqu yanjiusuo and Quyí yanjiusuo in Beijing; provincial conservatories and troupes also often have research departments.

- (i) Opera.
- (ii) Narrative.

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### **(i) Opera.**

- (a) History and styles.
- (b) Opera under Mao.
- (c) The revival.

China, People’s Republic of, §1(i): Living traditions, Musical drama and narrative., Opera.

## (a) History and styles.

The Chinese *xi*, *xiqu* or *xiju*, variously rendered in English as opera, drama or theatre, denotes a multi-media performance in which a dramatic story is enacted in costume and make-up, a synthesis of speech, song, dance, acting and acrobatics. Stage props are sparse, and action is highly stylized (fig.11).

A major dictionary of Chinese regional opera, published in 1995, lists and explains the history, features and music of 335 different styles, including Beijing opera. These vary according to music, instrumentation and the dialect or language of the librettos. Apart from the operas of ethnic 'minorities', especially Tibetan opera, the stories tend to be consistent from one place to another, though some are particular to one region. Some styles are popular in large areas of the country, others in single provinces, and most in still smaller districts. Whereas in the West an opera is generally identifiable by its composer, in China it is known by its region of origin.

Chinese sung drama originated during the 12th century under the Southern Song dynasty (1127–1279), but the regional operas performed today developed mainly during the Ming and Qing dynasties (1368–1911). The largest in scale among the styles belong to several main 'systems' of opera, notably *gaoqiang*, *Kunqu*, *bangzi qiang* and *pihuang*.

The great majority of regional opera styles were for the masses; the educated élite looked down on these plays. The oldest of the surviving systems of popular opera is *gaoqiang*, also known as *Yiyang qiang* after its place of origin, Yiyang in Jiangxi province. Characteristics include fast metres and the use of a small chorus, which in some cases entirely replaces wind and string instruments. Major examples are Sichuan opera (*Chuanju*) and Chaozhou opera (*Chaoju*), both of which still use the small chorus.

The more sophisticated style of *Kunqu* evolved in the Suzhou area of east-central China during the 16th century. It influenced the later development of Beijing opera but was losing popularity by the 20th century. It is an aristocratic style characterized by a slow and regular 4/4 rhythm with much melisma, accompanied by *di* transverse flute and *sanxian* three-string lute.

A third system common in northern China is clapper opera (*bangzi qiang*), which was originally accompanied by a date-wood clapper. All clapper opera styles use string instruments, especially a two-string bowed fiddle (see [Huqin](#)). Like the *Yiyang qiang*, their librettos are based mainly on colloquial language. Major examples of this system are the operas of Shaanxi (*Qinqiang*) and Shanxi (*Jinju*).

The fourth main system is *pihuang*, a combination of *erhuang* and *xipi*, modes with their different affects. The main example of this system is [Beijing opera](#); another is Cantonese opera (*Yueju*), with its mellifluous and slightly sensuous tonalities; the saxophone and other Western instruments were introduced into this opera in the first half of the 20th century.

Apart from styles belonging to these four systems, there is a plethora of small-scale folk regional styles. Their plays have small casts, with very few instruments accompanying the singers and simple and repetitious melodies. The stories are comic, many revolving around a flirtatious couple and clearly

designed for entertainment. Both imperial and modern authorities frequently castigated the operas as lewd, with frequent bans and edicts against them. A major example of a style that began as folk theatre but expanded in scale after becoming urbanized early in the 20th century is Shaoxing opera (*Yueju*, written differently from the characters for Cantonese opera). The music is softer, more lyrical and less percussive than that heard in most of China's main regional styles, although of course the orchestra includes percussion.

Apart from its function as entertainment, opera is also part of folk ritual in many parts of China. Buddhist plays using a regional style in their musical accompaniment were incorporated into these rituals. Plays such as *Mulian jiumu* ('Mulian Saves his Mother'), about the virtuous Mulian who seeks, finds and saves his sinful mother from hell, became extremely popular, forming the basis of religious rituals. David Johnson has suggested that the main reason for the close connection of ritual and opera is because both were scripted performances in a culture where doctrine was always of slighter significance than behaviour.

Standard role types are *sheng* (male), *dan* (female), *jing* (painted face, male) and *chou* (clown) (fig. 12). Although Shaoxing opera began the practice of all-female casts in the first half of the 20th century, until the mid-20th century most actors were male, including those who performed female roles; thereafter the tradition of males playing female roles largely died out. Actors were very low in class, despite the extraordinary skills their art demanded, and enjoyed no protection at all under the law. Even the performers of *Kunqu* were low in status and included the slaves of the aristocracy.

Musically, Chinese regional operas have been classified as 'metrical melody' (*banqiang*) and 'labelled melody' (*qupai*) forms. In the former, skeletal musical phrases (often in pairs) are varied and elaborated to fit the text, metre etc. In the latter, by contrast, the unit of variation is the 'labelled melody', a large repertory of pre-existing tunes, to which the text is adapted or composed. The styles belonging to the clapper opera and *pihuang* systems follow the first pattern, while the great majority of other styles accord with the second.

The instrumental accompaniment is often divided into 'civil' and 'martial' arenas (*wenchang*, *wuchang*). Apart from bowed and plucked fiddles and flute, a shawm plays overtures and codas and marks the entrance of imposing characters such as emperors or generals. The percussion section is led by a drum-master playing a high-pitched 'single-skin' drum (*danpi gu*) and clappers, with punctuation from gongs and cymbals.

[China, People's Republic of, §1\(i\): Living traditions, Musical drama and narrative., Opera.](#)

### **(b) Opera under Mao.**

The policy of the Chinese Communist Party (CCP) on regional drama has moved through different phases. Before the Cultural Revolution (1966–76), regional theatre was encouraged as a popular art form loved by the masses. The government invested money in establishing professional troupes that would maintain and enhance the various regional forms. It set up and paid for training schools to foster a new generation of performers. It persuaded 'old artists' to use their talents to reconstruct arts that were dying out and to work in the training schools. The social status of actors of the regional opera was

even lower than in Beijing opera, and the CCP tried to improve their position, lionizing such stars as the *Kunqu* actor [Yu Zhenfei](#), the Shaoxing opera actress Yuan Xuefen (b 1922) and the Cantonese opera performer Ma Shizeng (1900–64).

In the 1950s, the CCP also undertook extensive reforms of the regional theatre in order to eliminate politically untoward content that could be construed as anti-socialist. At the same time folk opera troupes, though also affected by reform, showed themselves remarkably resistant to modernized styles of music or content. At all times, they have preferred their own traditions.

A new form of traditional opera was inherited from the northern Shaanxi zones that the CCP had held in the 1930s and 40s. Called ‘newly arranged historical drama’ (*xinbian lishi xi*), this form had several characteristics. The music was composed especially for each new play but followed the style of the original traditional regional opera, with only inessential changes such as increasing the size of the accompanying orchestra. Scenery was made more spectacular and complicated than in any traditional regional opera. Librettos were especially written to suit the music of the regional opera style and for a story set in the dynastic period. Instead of short episodic scenes, such as characterize traditional opera, the newly arranged plays feature dramatic tension, rising to a climax and dénouement. The themes had to accord with socialist demands and express what CCP Chairman Mao Zedong (1893–1976) described as ‘the democratic essence’ of the Chinese people. So operas about rebels against the feudal society or women asserting their right to play a part in public life were especially favoured.

The Cultural Revolution saw the banning of all traditional regional operas. Even the most politically correct of the ‘newly arranged historical dramas’ were banned. The most rigid censorship replaced them with adaptations of the model Beijing operas favoured by Mao’s wife Jiang Qing. Actors associated with the traditional theatre were harassed, humiliated and persecuted.

Early in 1978, following a major political turnabout in Chinese politics, the new power-holder Deng Xiaoping (1904–97) effected a change in policy on regional theatre. An avid supporter and lover of Sichuan opera, he had seen at that time a private performance of some traditional items in the provincial capital Chengdu. With Deng’s explicit approval, Sichuan opera became the first of the major regional styles to reintroduce traditional plays.

[China, People’s Republic of, §1\(i\): Living traditions, Musical drama and narrative., Opera.](#)

### **(c) The revival.**

Since 1978, two trends have been obvious. The state-subsidized regional theatre troupes at first revived significantly but then fell off. According to figures in the annual State Statistical Yearbook, the total number of state-subsidized troupes of all regional opera styles in 1986 was 2013, giving 397,000 performances of which 286,000 were in the countryside. By 1997, these figures had fallen, respectively, to 1472, 254,000, and 195,000. Audiences had fallen by about a quarter. Government subsidies had about halved over the same period and although performance takings had nearly

trebled, this was because of much higher ticket or entrance prices, at least in part through performances for tourists. Some of the surviving troupes exist more in name than reality. Although many items performed belong to the category 'newly arranged historical drama', the majority are on traditional themes, with very few indeed on modern or contemporary topics.

The second trend is the revival of regional opera that is entirely independent of the state financially and often purely folk (*minjian*). These types of opera can be performed by amateur folk troupes. There are also professionals who make part of their living from their performances, working as ordinary peasants or at some other job for some of the year, and in opera for some of it. Entry into these troupes, even the folk companies, can be quite competitive, members being trained in their arts. Those in the countryside perform only on special occasions, such as at festivals or for a wedding or funeral. They do not usually perform in a theatre but in a covered enclosure built specially for the purpose or in the open air, often opposite a temple. The audience may pay for tea or tip the singers by throwing them money during the performance, but there is seldom a system of entrance payment. Sometimes if a regional opera company cannot make money in its own home, it will simply uproot and go elsewhere for a spell in the hope of finding better remuneration. The operas that such troupes perform are mainly classical, with traditional singing style and few accompanying musicians (fig.13).

One striking revival is that of ritual opera performed by lay clergy as part of an extended funeral or other ceremony. In southern Fujian province there are several ancient styles of regional opera, including the opera of Putian and Xianyou (*Pu-Xian xi*). Operas about Mulian are again performed as part of funeral and other rituals in this style, mainly by Buddhist priests. In some areas Daoist funeral ceremonies include ritual opera.

Another common form of regional opera found in various styles is known as *nuo* (fig.14). The name means 'to cleanse or exorcize', suggesting a strong ritual emphasis. Indeed, *nuo* is usually performed either at the spring festival to welcome the (lunar) new year, or at the autumn harvest festival to pray for a good harvest. However, provided they can pay, anybody can request a performance to alleviate a disaster such as drought, infertility or illness, to accompany a funeral or other special occasion or, increasingly in the 1990s, just for entertainment. *Nuo* opera is very ancient; like many ritual traditions thought to have died out under the People's Republic, it re-emerged as a living tradition during the 1980s, attracting considerable interest both in China and abroad.

*Nuo* opera has been studied in Shanxi, Anhui and Guizhou. In Guizhou, a province with many minority nationalities, it is found among both the dominant Han and eight of the minority nationalities of the region – Miao, Yao, Yi, Bouyei, Dong, Shui, Gelao and Yao. One distinctive feature of all *nuo* styles is the use of masks, although not all *nuo* performances include masked characters. The masks vary enormously from region to region and even within a particular style. Masks are not usual in Chinese opera, the infinitely varied patterns of the painted face appearing to make them unnecessary. Some scholars have suggested a link between the *nuo* styles and Tibetan opera, which also uses masks. The music of the *nuo* styles is generally similar to other regional opera and folksong of its particular area in melody,

instrumentation and rhythm. Although a few of the stories deal with topics such as the origin of the people among whom they are popular, the majority are traditional love stories, military tales of the 3rd-century Three Kingdoms period etc., rather similar to most other regional operas.

The actors of the *nuo* operas are members of the community, mostly male, and serve to reinforce community spirit. There are also folk amateur troupes that will perform on demand at a price. An informant stated in 1990 that the total number of troupes was very substantial, with at least one in every county in Guizhou and three or more in many. Scornful of the professional troupes, he added that the folk troupes provided much the best opera to be found in Guizhou province. The actors and administrators are mostly peasants and are thus mainly active during the slack agricultural seasons. The usual site for a *nuo* opera is in any large space in the open air, but they can also be found in formal theatres.

A province especially noted for its traditional theatre is Sichuan. The main style, known as Sichuan opera (*Chuanju*), combines musical elements from the main systems noted above with local melodies and instrumentation. Of these elements the most prominent, termed *gaoqiang*, derives from the *Yiyang qiang* system; the vocal texture has an identifiable high-pitched quality, with accompaniment restricted to a very small chorus and percussion instruments.

From 1982 there was a major officially sponsored movement aimed at 'reviving Sichuan opera' (*zhenxing Chuanju*), with the number of state troupes reaching about 100. By the mid-1990s this number had fallen to 80, of which nearly half were inactive, existing in name only. There are still formal schools for Sichuan opera, notably the Sichuan Provincial Opera School in the capital Chengdu, which is very active. Although audiences in the cities are mainly small and fairly to very old, there is still a following in the villages, including among the young. Many villages still have their own folk troupes, with ordinary people able to sing Sichuan opera. They perform not only on the major festivals but on any special occasion, such as a wedding, or during the slack agricultural season.

Two other features of the Sichuan opera scene are worth noting. One is that this style has produced the writer who has created what are perhaps the most interesting – and certainly most controversial – new operas in China since the 1980s: Wei Minglun (b 1941). His most noted opera is *Pan Jinlian* (1986), described as 'a Sichuan opera of the absurd'. It takes the form of a contemporary trial, presided over by a female judge. The title character is a woman traditionally castigated as evil, being noted for debauchery and for murdering one of her husbands. The judge's verdict is that blame rests not with Pan herself but with Chinese patriarchal society and its oppression of women.

The second feature concerns the revival of the Mulian dramas, which was part of the movement to 'revive Sichuan opera'. Although very ancient in Sichuan (the first documented performance being in 829), the Sichuan opera Mulian dramas were moribund by the late 1950s and were totally suppressed during the Cultural Revolution. However, a revived performance took place in the first five days of September 1993, with the focus on the temple stage of the Fuleshan park in Mianyang, not far north-east of Chengdu. The

significance of the dates is, first, the length of the performances and, second, that they corresponded, in the traditional way, with the Avalambana Festival on the 15th day of the seventh lunar month, marking the Buddha's advice to Mulian to offer food, incense and paper money to rescue his mother from hell. The performance adopted a highly traditional style, including the religious ritual so central in the past. The distinction between performers and audiences was blurred, with action both on the stage and among the audience and inside and outside the temple.

Puppetry (*kuilei*) is another ancient art form that contributed to and benefited from the thriving urban culture of the Song dynasty. Although puppetry exists all over the country, regions famous for this art are eastern Hebei, Shaanxi and southern Fujian. In general, the music, dialect and themes of puppet styles accord with those of the local human opera. Under the CCP, professional troupes have been set up to foster puppetry. However, folk performers still operate in many regions and, at least in the countryside, it is they who provide their art's main contact with ordinary people. Puppetry also has a ritual background, often being associated with Daoism.

There are several surviving forms, as opposed to musical styles, of puppetry, including marionettes, string puppets and cloth puppets. The marionettes are about a metre high and manipulated from behind with three rods attached to the head and hands. String puppets are about two-thirds the size of the marionettes and are controlled from above with strings. The much smaller cloth puppets are manipulated by inserting the fingers. The marionette theatre of southern Fujian still preserves full versions of the Mulian story, which can be performed in association with religious rituals. Other than the fact that marionettes replace people on stage, these performances are musically similar to counterpart regional opera styles; for example, the marionette version of the Mulian story as performed in Putian, central Fujian coast, is the same musically and in other ways as that of the Pu-Xian opera.

China, People's Republic of, §1: Living traditions, Musical drama and narrative.

## **(ii) Narrative.**

The Chinese narrative arts, known as *quyi* or *shuochang*, comprise a body of orally performed genres in which linguistic communication and musical delivery are complementary. Compared to Chinese operatic forms, the narrative arts use simpler costuming, props and instrumentation. Attention is focussed primarily on a single performer's ability to assume all the roles of the various characters in the story, including that of narrator. As a transportable, cost-effective form of entertainment that has appealed to a broad cross-section of patrons, the narrative arts have served several important traditional functions: as a communication technology for illiterate patrons, as an outlet for veiled social protest and as a source of aesthetic pleasure for the connoisseur who delights in the beauty of the marriage between text and tune.

## **(a) Stories.**

The narrative arts are commonly believed to have descended from the Tang dynasty (618–907) *bianwen* ('transformation texts'), which were Buddhist-inspired stories performed by professional storytellers who sometimes used

large paintings to illustrate various points of the text. This multi-media form attracted large audiences from a number of social strata and became a popular form of entertainment during the Tang period.

*Bianwen* was prohibited by governmental decree at the beginning of the Song dynasty (960–1279), but secular narratives continued to gain in popularity. Stories told by professional storytellers in urban commercial centres were often written down in the vernacular of the day in storytellers' scripts, which also served as source materials for other narrative performers.

The interrelationship between oral and literary traditions was particularly evident in the prose fiction from the Ming (1368–1644) and Qing (1644–1911) periods. Examples such as *Shuihu zhuan* ('Water Margin') and *Honglou meng* ('Story of the Stone') were not only written episodically, as if each chapter were being told as part of an instalment within a longer saga, but these and other novels have also provided a wealth of source materials for orally performed stories up to the present day. The stories that have been 'borrowed' from novels are often favourite episodes that lend themselves particularly well to being told orally: episodes with a lot of action, emotional turmoil or descriptive interest.

In addition to borrowing stories from prose fiction, the narrative arts have traditionally used other sources for stories as well, such as current topical themes or romanticized historical subjects. Stories may be tragic, comedic, satirical or descriptive, and different genres tend to specialize in a particular type of story and feature a particular kind of 'literary' style that corresponds to its characteristic delivery style.

### **(b) Delivery styles.**

In addition to their value as entertaining stories, Chinese narrative forms exhibit the greatest variety of delivery styles of any performed narrative in the world. The approximately 150 types of modern narrative genres have been divided into the following four categories: *pinghua* (spoken storytelling); *xiangsheng* (comic routines); *kuaiban* (clappertales); and *guqu* (sung genres). *Guqu* is by far the largest category, representing over 100 of the 150 genres.

The sung genres have been grouped generally into eight broad categories according to regional variation, instrumentation, musical form and choreographic features. *Guci* are genres from north China that feature the accompaniment of drum, clapper and stringed instruments; *tanci* are from central China and feature plucked lute accompaniment; *shidiao xiaoqu* feature popular tunes that are used as models for writing new texts; *daoqing* are accompanied by percussion instruments; *paiziqu* are similar to *shidiao xiaoqu* but use more than one melody per piece; *qinshu* feature the struck dulcimer *yangqin*; *zouchang* are dance narratives; and *zaqu* are miscellaneous vocal genres (fig. 15).

In addition to their variety in musical form, instrumentation and performance style, the sung genres also differ broadly in length, featuring either extended tales or the shorter vocal narrative. The extended tales are told by a performer in two-hour instalments over a period of several months as continuous entertainment for both rural and urban audiences. The shorter, vocal narrative, sung in its entirety in about 20 minutes, has become the

preferred length in modern urban China. Extended tales may still be heard in rural settings, however.

### **(c) Musical settings.**

Despite differences in the length of a performance, accompaniment or delivery style, one of the most striking characteristics of all sung genres is the careful way in which stories are set to music. Because these are narrative genres, communicating the story is of paramount importance. The setting of lyrics to music is a process in which the textual message must penetrate the musical treatment, and performers often say that they must ‘first convey text, then sing the tune’ (*xian nianzi hou changqiang*). The two basic ways in which melodic and linguistic parameters are balanced are the text-setting processes known as *banqiang* and *qupai* forms. Although each of these processes includes a number of variants, the following discussion introduces each system in simplest terms.

*Banqiang* form is a system for setting texts in which the music functions as a subsidiary element to the text. This is accomplished by means of recurrent melodic and rhythmic formulae used at appropriate points in the text. In other words, the melodic formulae in a *banqiang* genre emerge differently in each line according to the tonal and rhythmic requirements of the text and the aesthetic preferences of the singer. At the same time, however, the musical rendition of every textual line preserves the essential pitch structure, characteristic melodic movements and cadential patterns of the system. Consequently, no two pieces composed according to the same *banqiang* will sound alike to the uninitiated listener, since different texts demand individual settings; only the seasoned connoisseur can discern and fully appreciate the way in which the *banqiang* form is used. This process of setting texts is flexible and is used to accommodate virtually any text written according to the basic literary conventions of the genre.

*The qupai* genres are more melody-centred. Drawing from a repertory of pre-existing tunes, the creator of a piece using the *qupai* text-setting process selects one or more tunes as models for composing new texts. These models, known as *qupai* (‘labelled melodies’) or *paizi* (‘standards’), then become part of the standard repertory of a genre, and despite some changes over the years, they often retain their original names. The most popular tunes that are also the most easily adaptable for setting new lyrics have been selectively retained by performers, and new texts are written according to rules implied by the original, prototypical text in a process referred to as *tianci* or ‘filling in the lyrics’. Pieces written to the same *qupai* will sound similar musically, even though there will be slight variations from piece to piece in the form of different grace notes added to textual syllables with a different tonemic contour than the corresponding syllables of the prototypical text.

### **(d) Current centres and prospects.**

Two urban areas have emerged as particularly important regional centres because of the local emphasis placed on narrative performance: Tianjin in the north and Suzhou in central China. As the centre for the performance of northern styles, the city of Tianjin boasts some of the finest performers in north China, the regional training school for all northern genres and one of the largest troupes of professional narrative performers in the country. Genres

are performed in either standard Beijing Mandarin or in local Tianjin dialect. Because of the close relationship between language and music, the dialects used determine the way the melodies are rendered. The primary instruments of choice in Tianjin are the *sanxian* (three-string plucked banjo), *sihu* (four-string bowed fiddle) and *pipa* (four-string plucked lute). Narrative genres performed in Tianjin are generally representative of the performance traditions in Beijing, Jilin, Shandong and other areas in north China where narrative-singing flourishes.

As the centre for performance styles in central China, the *pingtan* traditions that flourish in the Shanghai-Suzhou area are also locally and nationally recognized for their musical and artistic beauty. The major distinctions between this and narrative traditions in other areas are the following: the use of local dialect, which determines not only the semantic intelligibility of the genres to local people but also the nature of the melodic rendition, since melody must conform to the idiosyncracies of the dialect; a different instrumentarium, which features the *pipa* and a smaller *sanxian* as the main accompanying instruments; and *banqiang* and *qupai* forms peculiar to the region. On one level there are popular stories derived from sources that are beloved throughout China. In addition, however, there are also stories of local interest. As with similarities and differences in cuisine throughout China, local areas share certain general musical preferences for the telling of stories to musical accompaniment with other areas in China, and yet each region displays certain unique characteristics with regard to dialect, its melodic accommodation, accompaniment and popular stories. (See also [Jiang Yuequan](#), [Xu Lixian](#) and [Zhang Jianting](#).)

Despite the revival since the 1980s, narrative traditions have suffered, especially in urban areas, first under the extreme period of socialism in the Cultural Revolution, and then as advances in modern telecommunications challenged the narrative arts as a communication technology and as a source for inexpensive entertainment. The state of the narrative arts in rural China is still little known, although the narrative volumes of the *Anthology of Folk Music* (see §IV Introduction above) now offer leads. Some genres that have attracted the attention of Chinese scholars include *erren tai*, *erren zhuan* and *Yulin xiaoqu* in northern China, *kuaishu* in Shandong and *wenchang* in Guangxi; Sichuan also has several styles.

[China, People's Republic of, §1: Living traditions, Musical drama and narrative.](#)

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China, People's Republic of, §IV: Living traditions

## 2. Folksong and dance.

### (i) Folksong.

People throughout rural Chinese society participate in folksinging. There is evidence of traditionally distinct repertoires for peasants, cowherds, fishermen, women doing indoor work, itinerant beggars, pedlars, house-builders and numerous other groups. The spread of literacy in China has deeply influenced folksong repertoires. Booklets of lyrics circulated among literate folksingers in the 19th century, and the constant interplay between oral and written forms appears to have roots going back to the late 16th century or earlier. In the 20th century, folksinging waned in many areas, owing to industrialization, changing agricultural patterns and political censorship.

There is an abundance of local genres and local terms for folksongs. Chinese folksong theorists tend to distinguish three major categories: *haozi*, *xiaodiao* and *shan'ge*. *Haozi* ('cries') is a fairly general word for rhythmic working cries, often sung in antiphonal form by two groups of singers, or by a lead singer and a chorus. These cries support repetitive physical movements during work.

*Xiaodiao* ('lesser tunes') are described as lyrical, mellifluous songs (usually solo songs) in a regular rhythm, often sung indoors in a soft voice and accompanied by instruments like *erhu* (bowed fiddle) and clappers or other small percussion instruments. Some *xiaodiao* have a musical refrain. Some scholars view *xiaodiao* mainly as an urban genre, and some describe it as a (professional) artists' genre, a type of music suited for stage production or for adaptation by instrumental ensembles. Others associate it primarily with popular festivals, notably in the New Year period. More likely, *xiaodiao* is a generic term for a number of functionally and artistically different genres. To a lesser extent, this may also be true for songs of the third category, *shan'ge*.

*Shan'ge* ('mountain songs') are generally defined as improvised songs in free rhythm, sung loudly during work outdoors (specifically during the work of weeding and harvesting). *Shan'ge* are more explicitly associated with peasant life than the other two genres. A typical *shan'ge* may include a loud and piercing falsetto passage, as in ex.3, in which the singer boasts he has so many songs in his belly that he could make the whole lake overflow by singing them. The dividing lines between *shan'ge*, *xiaodiao* and other generic folksong terms should not be drawn too sharply. Numerous intermediate forms occur, and many genres are not covered by the theoretical division in three major genres. Local terms used by folksingers deserve more attention and lead to a more differentiated picture of song genres and performance contexts (Schimmelpenninck, 1997).

Solo songs are the most common type of folksongs in China, but homophonic part-singing, with various performers singing a solo part in turn, is also quite common. The most familiar genre of this kind is *duige* (dialogue songs). More complicated song forms involve three to eight (or even more) singers who sing in alternation and may partly overlap one another. True polyphony (in the sense of simultaneous parts with elaborate chordal effects) is rare, except in minority areas (Fan Zuyin, 1994). Most outdoor songs sung during work in the fields are unaccompanied, although exceptions occur, such as the many

varieties of 'gong-and-drum weeding songs' (collectively known as *haocao luogu*) of Hubei province.

Most folksingers in China apply the middle and high ranges of their voices. Falsetto parts may be sung by both men and women. Solo songs and *duige* are usually stanzaic, with stanzas of two or four lines of text, linked in performance with an equal number of melodic phrases. But many alternative structures exist. The music of bridal laments and funeral songs is often a one-phrase melody ending in a sob (ex.4). Folksongs in regular rhythm usually have either two- or four-beat patterns, though three-beat structures and other patterns may also be found. Most melodies rely essentially on an anhemitonic pentatonic framework, in which semitones may occur as 'passing notes'. The tonal make-up of a regional folktune repertory usually depends more on overall melodic contours and shared formulae of progression and cadence than on any specific mode.

Little is known about folksong traditions in the past. Some ancient text collections, such as the *Shijing* (Classic of odes) of the Zhou dynasty (1122–256 bce), the Tang period (618–907) manuscripts from Dunhuang, and Guo Maoqian's *Yuefu shiji* of the 12th century include what are believed to be folksong texts. But no written music for these repertoires has survived, and the original performance traditions of the songs remain a matter for conjecture. Feng Menglong's *Shan'ge*, an anthology of mainly erotic folksongs from early 17th-century Jiangsu, is of interest because many of the texts resemble lyrics sung in southern Jiangsu today. Some early musical notations of Chinese folksongs have survived from the 19th century (Yang Yinliu, 1981, pp.749–811).

Modern textual studies of folksong were initiated in the early 1920s, partly inspired by previous folklore movements in Russia and in the West and partly by a search for new cultural and social values. Musicological study of folksongs was introduced on a small scale in the 1930s. The first substantial collection of folk melodies took place in the 1940s and 50s, mainly for political purposes; tunes were borrowed to set propaganda texts to music. However, some substantial fieldwork was also made in the 1950s in regions such as Hunan and north-western Shanxi. In-depth ethnomusicological research started in the early 1980s, with the appearance of numerous articles in music journals and the publication of the first folksong volumes of the *Anthology of Folk Music* (see §IV, Introduction above). Song Daneng (1979) and Jiang Mingdun (1982) wrote the first extensive monographs on Chinese folksong. Recently Chinese scholars have paid much attention to the existence of so-called 'colour areas', referring to important stylistic differences between the folksongs of various regions within China (Miao Jing and Qiao Jianzhong, 1987). Most sound recordings of rural folksongs date from the period since 1978. Commercial recordings of folksongs in China are usually modern arrangements sung by radio and TV artists.

## **(ii) Dance.**

Dance traditions in China are numerous, and many dances are related to specific musical, theatrical or religious repertoires. There is dancing in rural areas purely for amusement, for example in combination with drumming or accompanied by folksongs (as in the traditionally popular *yangge*, 'rice-planting songs'). During the New Year festival, a vast variety of dances are

performed with the help of attributes such as lanterns, paper boats or stilts. Buddhist and Daoist practices and numerous local religious cults and exorcist rites, such as the *nuo* theatre of southern China (see §1(i) above), all have their own dance traditions. In *nuo* performances the dancers wear masks. Lion dances (*shiwu*) and dragon dances (*longwu*) are known all over China and, like many other types of dances with masks, are believed to originate in exorcist practices and old totemistic beliefs. In contemporary contexts, lion and dragon dances are often danced primarily for amusement. 'Flower drum' (*huagu*) and 'tea-picking' (*caicha*) dances have evolved in similar fashion in central and southern China.

The steps and movements of many folkdances are relatively free and improvised, except in staged and choreographed performances that frequently incorporate elements of Western ballet and modern dance. Both men and women participate in the dancing. Dancers often use small props such as fans, sticks, swords and shields. In their movements, performers may try to convey the images of phoenix, crane, butterfly or other animals that symbolize notions such as longevity or loyalty in traditional Chinese culture. Unlike most folkdances, dance genres incorporated in the martial arts or in traditional theatre often require a high degree of technical skill and many years of training, and can only be witnessed in stage performances by (semi-)professional dancers.

The dance volumes of the *Anthology of Folk Music* provide information about regional genres and performance contexts and include detailed descriptions and illustrations of dance-steps, dance formations, costumes and musical instruments used.

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## 3. Religious music.

### (i) Introduction.

The definition of religious music of the Han Chinese is still somewhat ambiguous. The vocal liturgy of Buddhist and Daoist temples is discussed below, but a more complete discussion of music for folk ritual and ceremonial should also include para-liturgical melodic instrumental music and the substantial ritual components of opera, folksong and narrative-singing, as well as the kinetic aspects of ritual. The music of other religious practitioners, including Christian communities and folk shamans, also requires further study.

Buddhist and Daoist liturgy has a history of nearly 2000 years and is still widely practised in China today. Large, official 'institutional' temples, in towns and on the great religious mountains, transmit orthodox versions and have been the main focus of research; but since Chinese religion had a long history of vernacularization even before the 20th century, current research also often extends wisely to 'diffused' observances among lay ritual specialists in rural areas, whose practice may be derived from the temples. Strict traditions in the major temples, both Buddhist and Daoist, recognize only vocal liturgy and ritual percussion. The texts are written, but the music is largely orally transmitted.

Buddhism was introduced from India in the early years of the first millennium (see also [Buddhist music](#)). Contact with Indian monks was frequent until the Tang dynasty (618–907); early Indian influence on vocal liturgy and gradual sinicization have been posited. Buddhist vocal liturgy is known as *fanbei*. Daoist liturgy developed in competition with the new religion. The Tang dynasty was the often-cited 'golden age' of religion, but much of the liturgy practised today is based on texts revised in the Ming dynasty (1368–1644), and the mutual influence between Buddhism and Daoism goes back long before then. Han Chinese ritual traditions have also been considerably influenced by Tibeto-Mongolian Tantric Buddhism. Many rituals, such as the Releasing Flaming Mouth (*Fang Yankou*) ceremony, and melodies such as hymns and incantations are shared by Buddhists and Daoists, and the two often co-exist, indeed compete, within a region. *Zhengyi* folk Daoists are now more common than priests of the *Quanzhen* monastic sect.

Despite the impoverishment of religious practice through the 20th century, and especially during the Cultural Revolution, a substantial revival has occurred since the 1980s. Both temple and folk traditions are perhaps more lively in southern China; Buddhist and Daoist music-ritual in Taiwan (see [Taiwan, §3](#)) and elsewhere in South-east Asia are also related. But mainland groups now maintain a lesser part of the repertory that was performed before the 1940s, as social demand has been constricted.

## **(ii) Rituals and venues.**

Morning and evening services are the basic duties of the temples. The practice of more complex and lengthy calendrical or occasional rituals has been simplified in many temples since the 1940s, although ritual manuals such as the Buddhist *Chanmen risong* are still standard. Apart from calendrical rituals, funerary services (*pudu*, *daochang* etc.) are most commonly observed, often including Water-and-Land (*shuilu*) and Releasing Flaming Mouth rituals. The lengthy Daoist Offering (*jiao*) ritual is performed in some areas for the peace of the community.

Of the major Buddhist temples today, the Tianning si in Changzhou has been most influential in modern times. Others include the Tiantong si in Ningbo, the Luohan si in Chongqing, the Kaiyuan si in Chaozhou and the Guanghua si in Putian. Northern liturgy is less well known, but Beijing still has major temples (the Guangji si, Guanghua si and Fayuan si), and the Wutaishan mountain temple complex remains an important centre for both Han and Tibeto-Mongolian practice. In recent centuries the southern influence on northern temples has been substantial. The vocal liturgy of all the major religious

mountains, including Emeishan, Putuoshan, Jiuhuashan, Tiantaishan and Huangshan, deserves study.

For Daoism, the vocal liturgy of the Baiyun guan temple in Beijing is more authentic than its instrumental music. Temple and folk practice are lively in Zhejiang, Fujian and Shandong (Taishan, Laoshan). Studies have been made of the music of the Wudangshan, Qingchengshan, Longhushan, Taiqing gong (Shenyang) and Qingyang gong (Chengdu) temples. Around Shanghai, areas such as Maoshan, Changshu and Suzhou (Xuanmiao guan) have major traditions.

### **(iii) Music.**

Various forms of recitation as well as singing are employed in both Buddhist and Daoist vocal liturgy. Sung genres include hymns (*zan*), as well as some incantations (Sanskrit *dhāranī*; Chinese *zhou*) and sung poems (Sanskrit *gāthā*; Chinese *ji*). The liturgy includes both solo and choral sections, and melisma is common. While many transcriptions have been made, melodic analysis of these still substantial repertoires is much to be desired (for some preliminary clues see Hu Yao, 1986); comparison with Western, and indeed other Eastern, liturgical chants is suggested.

The ritual percussion section (*faqi*) consists of large drum and bell, small cymbals, 'wooden fish' woodblock (*muyu*), metal bowl (*qing*), small bowl on stick (*yingqing*), gong in frame (*dangzi*) and often large *nao* and *bo* cymbals (fig.16). These instruments accompany the vocal liturgy and punctuate it with independent interludes.

### **(iv) Current research.**

Some major temples now have training academies for ritual and music, part of a long tradition seeking to standardize liturgy nationally, although regional traditions have remained distinctive.

The coverage of religious music in the *Anthology of Folk Music* is unsatisfactory: traditions are covered in passing and often divided between the volumes on folksong and instrumental music. However, the project has stimulated much research and debate, often published in the journals of regional conservatories such as *Huangzhong* and *Yinyue tansuo*. The ritual opera projects of C.K. Wang (Xinzhu, Taiwan), for example the series *Minsu quyì congshu*, are also relevant. For Daoist music, the Wuhan Conservatory has led research; see also volumes from the major project led by Tsao Pen-yeh (Chinese University, Hong Kong). For Buddhist music, Tian Qing has been prominent in publishing articles and recordings. For fuller bibliographies, see Tsao and Shi, 1992, Tian Qing, 1994, Gan Shaocheng, 1995, Jones, 1995, pp.14–32, and *Zhongguo yinyue nianjian* annually.

Many audio and video recordings, not yet widely available, have been made and may be sought in conservatories, music research institutes and temples in China. Many commercial recordings purporting to represent Buddhist or Daoist meditational music use urban professional arrangements.

See also [Buddhist music](#).

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#### **4. Instrumental music.**

Han Chinese instrumental music is traditionally played mainly in ensemble. Although some genres may feature a leading instrument such as a *di* or shawm, 'solo' or concerto-type pieces are largely a product of the 20th-century urban repertory (see §IV, 6 (i) below). Major exceptions are the three plucked instruments, *qin*, *zheng* and *pipa*.

(i) [Ensemble traditions.](#)

(ii) [Solo traditions.](#)

#### **BIBLIOGRAPHY**

[China, People's Republic of, §4: Living traditions, Instrumental music.](#)

#### **(i) Ensemble traditions.**

Living folk traditions of instrumental music among rural Han Chinese are largely for ensemble. Many groups perform for ceremonial occasions, including weddings, funerals and gods' days; the Chinese New Year is the most lively period for folk arts. Amateur ensembles also perform for self-cultivation, mainly along the south-eastern coast.

Though mostly now practised in folk contexts, many of these genres may be considered 'classical' traditions, on the basis of both their articulated theory and notation (often derived from imperial courtly, literati and temple genres) and their local prestige. While some scholars have attempted to trace links with the Tang dynasty (618–907), and aspects of 'ancient music' doubtless survive in individual genres, these traditions have continued to adapt, incorporating instruments and repertory, and they belong largely to the period since the Ming dynasty, from the 14th century. Despite a certain impoverishment of old contextual repertoires under the secularizing movements of the 20th century, instrumental traditions survive over a wide area of rural China today.

Chinese scholars, led by [Yang Yinliu](#), have studied these genres since the 1950s, interrupted only by the Cultural Revolution. Local studies are important, such as Li Shigen's work on the ceremonial music of Xi'an. Since 1979, the vast national *Anthology of Folk Music* project (see §IV Introduction above), though consisting largely of transcriptions, has been a major stimulus to fieldwork and is a valuable starting-point to discover regional riches. Southern coastal genres display a more natural continuum between folk and urban styles and until recently have been the object of more research and

recordings; northern and inland genres are more isolated. Apart from the genres introduced below, others (such as groups in Sichuan and Hunan, and Han ensembles in Yunnan) may soon become more accessible through the *Anthology*.

The focus below is mainly on rural ceremonial and entertainment ensembles. Instrumental ensembles accompany vocal and dramatic music, including opera and narrative-singing, in which they may also play independent instrumental pieces as overtures or at transitional points. Percussion ensembles, sometimes with shawms, also accompany dance genres such as *yangge* and *huagu*. But it is the ceremonial and entertainment genres that have been considered the basis of folk instrumental traditions.

Modern Chinese sources often distinguish *chuida* ('blowing-and-beating') and *sizhu* ('silk-and-bamboo') ensembles, said to belong mainly to north and south respectively. Some further distinguish *guchui* ('drumming-and-blowing') and *chuida*. *Guchui* has been applied mainly to northern wind-and-percussion ensembles, led mainly by shawm or double-reed pipe *guan*; *chuida* generally denotes a larger instrumentation including strings, with a large and important percussion section, found mainly in the south. Silk-and-bamboo denotes chamber ensembles using plucked and bowed strings as well as aerophones such as flutes, rather than double reeds. But such a simple classification cannot encompass local conditions. More marginal parts of the modern Chinese classification are *luogu* (gong-and-drum) percussion ensembles and *xiansuo* string ensembles; the latter tends to overlap with silk-and-bamboo.

Chordophones are by now rare in northern instrumental music, but they are still important as accompaniment to vocal-dramatic genres. String chamber ensembles are found in Shandong and Henan; other genres such as *erren tai* and the 'lesser melodies' of Yulin in northern Shaanxi mainly accompany narrative-singing. Solo traditions, both literati and folk, for *pipa* plucked lute and *zheng* plucked zither still survive in some parts of northern China. The repertory performed by Manchu and Mongol literati around Beijing in the Qing dynasty before 1911, known as *xiansuo shisan tao* ('13 suites for strings'), now survives mainly in the *Xiansuo beikao* score of 1814.

The most common type of instrumental ensemble in China is the shawm (*suona*)-and-percussion band. These bands are often called *guyue ban* 'drum music band' or *gufang* 'drum household', the musicians *chuigushou* 'blowers-and-drummers'. In northern China, *sheng-guan* ritual ensembles led by *sheng* (free-reed mouth organ) and *guanzi* (double-reed pipe) are also common; such ritual associations may go by the name *hui* (often *xianghui* 'incense association'). Amateur entertainment groups are often called *she*, 'society'. Folk names commonly used to denote instrumental ensembles over much of rural China include *shifan*, 'multiple variations', and *bayin*, 'eight tones', terms with a long historical pedigree. The term *tuan* ('troupe') generally denotes an officially supported urban ensemble performing modernized arrangements for the concert stage.

- (a) Social background.
- (b) Shawm-and-percussion bands.
- (c) Sheng-guan ensembles.
- (d) Southern Jiangsu ensembles.
- (e) Fujian and Guangdong ensembles.

(f) Musical principles.

(g) 20th-century changes.

China, People's Republic of, §4(i): Living traditions, Instrumental music., Ensemble traditions.

**(a) Social background.**

Musicians of most ensembles are male. Many shawm bands consist of members of the same family. Ritual specialists, too, are often related, with hereditary transmission the norm. The musicians of shawm bands have traditionally been of low social status and still are today; they may be blind. Shawm bands play outside the gateway of the house or temple, while the more prestigious *sheng-guan* ensemble occupies the central space at the ritual arena.

Shawm bands are hired to perform. Ritual specialists are also generally paid, but some groups, such as the music associations in Hebei province or the ritual groups around Xi'an, are strictly amateur, performing mainly within and on behalf of the village, as a religious or social duty. Some south-eastern amateur ensembles perform as a social pastime.

The aesthetics of southern entertainment ensembles often derive from refined Confucian literati culture and *Kunqu* vocal-dramatic music. The ethos of northern and inland ceremonial groups is quite remote from this world. *Sheng-guan* music inhabits a world of religious devotion, appealing to the gods for assistance in survival. The ethos of shawm bands is highly macho, and it is a matter of pride that many shawm players breathe their last while playing. Although village shawm players perform with virtuosity for some parts of their repertory, the affected stage-gestures of urban professionals remain quite foreign to traditional music-making.

Both ritual and entertainment musicians often sit around a table to perform; the music is for the gods, or for their own self-cultivation, rather than for any mortal audience. They are often versatile at most of the instruments, both melodic and percussion, and may play different instruments during the course of a performance.

Much folk ensemble music throughout China is performed in conjunction with three main types of ritual, all of which may require instrumental music: (a) calendrical (birthdays of gods, temple fairs, New Year, the 'Ghost festival' in the 7th moon etc.); (b) life-cycle, especially weddings and funerals, the latter retaining more of their traditional observances; (c) occasional (exorcism, rain-prayers, the blessing of a new house or the opening of a new shop etc.). All of these persist today, despite the intensification of campaigns against 'feudal superstition' from imperial times and since the founding of the People's Republic in 1949. The Cultural Revolution was a severe blow, but with the greater economic freedoms of the 1980s, traditional customs have revived significantly in many areas.

Instrumental music in ritual is one part of a complex whole: vocal liturgy is important, and opera may also be performed. Vocal liturgy is accompanied by the ritual percussion. Melodic instrumental music is para-liturgical, accompanying ritual but lacking specific ritual content; it is more closely related to local folk traditions. Melodic instruments sometimes also accompany the melodies of vocal liturgy.

The more exalted traditions of both Buddhism and Daoism reject melodic instruments in theory, taking the view that vocal liturgy should be accompanied only by the ritual percussion. But in practice, melodic instrumental music has long been a part of village, and even temple, ritual in both northern and southern China. Folk Daoists of the *Zhengyi* sect, living among people, are important practitioners of instrumental music in Chinese society; some of the most outstanding musicians of modern times, such as [An Laixu](#) in Xi'an, or [Zhu Qinfu](#) in Wuxi, have been Daoists.

[China, People's Republic of, §4\(i\): Living traditions, Instrumental music., Ensemble traditions.](#)

### **(b) Shawm-and-percussion bands.**

The shawm-and-percussion band is the most popular form of instrumental music in China (fig.17). Northern genres have been most studied by Chinese scholars, but shawm bands are found throughout the country. The neutral term 'shawm' is adopted here since *suona* is little used by folk musicians; a common folk term is *laba* ('horn'). The word [Suona](#), common in historical sources, is used mainly by urban educated people. As the name suggests, the instrument spread from Central Asia by around the 15th century. Its use soon expanded from the Chinese court and armies to opera and folk ceremonial. The shawm has a conical bore, a small reed (not lipped) with pirouette and a loose-fitting brass bell; it has seven finger-holes and one thumb-hole. Shawm players often make their own instruments.

The north-east (the provinces of Liaoning, Jilin and Heilongjiang, as well as eastern Hebei) has a remarkable funerary style for large shawms, including solemn and lengthy *hanchui* suites. Shandong, notably the south-west around Heze, is famed for a more popular and rather mellifluous style, much influenced by the local operas, mixing the styles of shawm band and *sheng-guan*; many pieces are variants of the two standards *Kaimen* and *Dadi jiao*. In Shanxi and northern Shaanxi, the shawm style is harsh and macho: a taste may be gained from Chen Kaige's 1984 film *Yellow Earth*. Shawm bands commonly perform for ceremonial throughout southern China.

Percussion ensembles without melodic instruments are also common in north and south. In the north, drum ensembles accompanying *yangge* dance in Shaanxi and elsewhere, and other ritual percussion ensembles such as the Dharma-drumming associations (*Fagu hui*) of the Tianjin area, may comprise several dozen musicians. Melodic genres with substantial independent percussion components include the ceremonial ensembles of Xi'an, Chaozhou and *shifan* of southern Jiangsu.

Shawms are often a supplement to the pure percussion ensemble. The percussion generally consists of a double-headed barrel drum, small cymbals and gong and/or knobbed gong. A woodblock (*bangzi*) may be added in fast sections. A long natural trumpet (called by names such as *hao*) may 'open the way' on procession. There are usually two shawms in a band. Large shawms are used for funerals, small shawms (sometimes called *haidi*) for weddings. In recent years small shawms have become more popular than the large shawms used for solemn funerary suites.

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### (c) Sheng-guan ensembles.

The *sheng-guan* ensemble spread from temples and courts, along with ritual and vocal liturgy, to folk ritual specialists, absorbing folk influence in differing degrees. This instrumentation, and its core repertory, can also be traced to around the 14th century. *Sheng-guan* ensembles, again performing for ceremonial, are found mainly in the north. Although they revived in the 1980s, the *sheng-guan* ensembles are surviving less well than the shawm bands.

The classic *sheng-guan* ensembles derive from northern Buddhist and Daoist temples, such as those of Beijing (notably the Zhihua si Buddhist temple), Tianjin, Wutaishan, Xi'an and Qianshan. But since melodic instrumental music is now rare in temples, *sheng-guan* music survives best in folk ritual ensembles. In Hebei province just south of Beijing, music associations (*Yinyue hui*) serving village ritual are related to the temple music of imperial Beijing and Tianjin. Just further south in Hebei, the 'songs-for winds' (*chuige*) style (traditionally known as 'southern music', *nanyue*) has added large *guan*, small shawm and other instruments to the basic instrumentation since at least the 1920s. This style was adopted ephemerally by cadres in the 1950s, around the time of collectivization and the Great Leap Forward, but the traditional style persists today in many areas of Hebei.

In Shanxi, *sheng-guan* music is often played by folk Daoists. Apart from the Buddhist temples of Wutaishan, whose instrumental music is in decline, the 'eight great suites' of the Dongye region at the foot of the mountain are well known and still performed for folk ceremonial. In Shaanxi, the ceremonial music of Xi'an (commonly known as *Xi'an guyue*, Xi'an 'drum music' or 'ancient music') often uses an expanded percussion section lead by four different types of drum (of which the *zuogu* drum is rare in China for being played with its face vertical); as the *guan* double-reed pipe has become less common, the *di* flute often leads. There are folk Buddhist and Daoist ritual *sheng-guan* ensembles throughout Shaanxi province. There are also traces of *sheng-guan* music in temples much further south, such as Wudangshan and Fuzhou.

The melodic instruments are often considered 'civil', the percussion 'martial'. The classic temple instrumentation consists of pairs of the four types of melodic instrument, but folk groups are often large and more flexible, using many *sheng*. The instruments include *Guan*, *Sheng*, *Di*, *Yunluo* and percussion. *Guan*, a small, slender, cylindrical pipe with large double reed has seven finger-holes and one thumb-hole. Large and small *guan* sometimes play in the same ensemble. Some pieces use a 'double *guan*', two pipes joined together, played simultaneously by the same player. *Guan* are usually locally made. *Sheng*, a free-reed mouth organ, generally with ten to 14 sounding reeds, is often bought from urban shops. *Di*, or *mei*, a transverse flute with kazoo membrane, is now becoming rarer. *Yunluo* is a frame of pitched gongs, traditionally ten, arranged in three rows of three with one on top. They are difficult to replace when damaged, and some areas now have frames of only two or three gongs. They are traditionally considered a member of the melodic section. Percussion instruments include a large barrel drum (or, for procession, smaller 'hand-drum'), small cymbals, gong-in-frame (*dangzi*); *nao* and *bo*, two pairs of large cymbals, playing in hocket; and other

ritual percussion (bowl, bell, *muyu* woodblock etc.). A conch may also be blown during ritual.

China, People's Republic of, §4(i): Living traditions, Instrumental music., Ensemble traditions.

#### **(d) Southern Jiangsu ensembles.**

While urban silk-and-bamboo is accessible in places such as Shanghai, Nanjing and Hangzhou, there are also many fine rural traditions in eastern central China. The classic silk-and-bamboo ensemble, derived from the *Kunqu* vocal accompaniment, is based on drum (or woodblock) and clappers, *di* flute and plucked lute *sanxian*. Fretted plucked lute *pipa* and bowed lute *erhu* are thought to have been added more recently. Urban silk-and-bamboo has further incorporated a struck dulcimer *yangqin* since early in the 20th century. Other instruments may include plucked lutes such as *qinqin* and *ruan*, as well as end-blown flute (*xiao*) and free-reed mouth organ (*sheng*). A simple percussion accompaniment is provided by small drum or woodblock and clappers.

Such music derives from rural ceremonial ensembles and *tangming* groups performing for Daoist ritual and *Kunqu* vocal dramatic music. These groups often add a substantial percussion section to the silk-and-bamboo melodic section. Southern Jiangsu also has two celebrated styles called *shifan gu* and *shifan luogu*, both played mainly by folk ritual specialists. The former plays 'classic' labelled melodies (see fig.8(b) above) interspersed by solo sections, while in the latter, vocally derived melodies compete on unequal terms with a percussion ensemble of which the instruments (drums, gongs and cymbals) alternate, playing recurring patterns in additive rhythms. Two types of drum are used, the *tang gu* large barrel drum and the small 'single-skin' drum *danpi gu*. Such music may still be found in the Suzhou-Wuxi, Changshu and Yixing areas.

Just to the south-east in Zhejiang province, percussion ensembles are also renowned, again often performed by folk Daoists. Pitched gongs become more common as one goes further south. Such groups often have separate melodic repertoires for shawms and for silk-and-bamboo instruments.

China, People's Republic of, §4(i): Living traditions, Instrumental music., Ensemble traditions.

#### **(e) Fujian and Guangdong ensembles.**

*Nanguan* (or *nanyin*), distinctive to southern Fujian, Taiwan (see [Taiwan, §3](#)) and other Hokkien communities in South-east Asia, is largely a vocal genre, in which a singer marking the main beats with clappers is accompanied by four melodic instruments: *pipa* fretted plucked lute, *dongxiao* end-blown flute, *erxian* bowed lute and *sanxian* plucked lute. There are some suites for the instrumental ensemble alone, and a transverse flute or small shawm may lead an augmented ensemble with a distinctive percussion section. Elsewhere in Fujian, other mainly vocal ceremonial genres often incorporate instrumental music (fig.18), including the mixed ensemble called *shiyinor shiban*, the *shiyin bayue* of Putian, and shawm bands.

In Guangdong, the most renowned genres are in the eastern area of Chaozhou-Shantou and the Hakka region of Meixian and Dabu inland.

Amateur string ensembles (sometimes known as *xianshi yue*) are led by the high-pitched bowed lute *erxian*. Bass bowed lutes (*dahu*, *pahu* etc.) have been introduced to some ensembles during the 20th century. The plucked zither *zheng* (whose strings have individual tuning bridges) is also used in smaller-scale chamber music. There are large-scale processional gong-and-drum ensembles, which may use melodic instruments such as flutes and plucked lutes. Distinctive percussion instruments are the large gongs *suluo*, *douluo* and the deep-rimmed *shenbo*, and the knobbed gong *qinzi*.

The style known as 'Cantonese music', as developed in Guangzhou, Hong Kong and Shanghai since the early 20th century, marks the transition to new urban music but has its roots in the rural ceremonial ensembles of the Pearl river delta. Under the colonial influence of Western jazz, dance-hall music and the silent movie industry, composer-performers such as [Lü Wencheng](#) created a lively hybrid of Chinese and Western music in the 1920s and 30s. Although it was stultified by institutionalization by the 1950s and has long lost its popularity to newer styles of pop music, aspects of its style were taken over by urban professional troupes, and it remains a popular commercial image of Chinese instrumental music.

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#### **(f) Musical principles.**

A basic device is the interplay of melody and percussion. Indeed, musicians are often versatile on many melodic and percussion instruments. Melodies are based on anhemitonic pentatonic scales, with the fourth and seventh degrees used as passing notes or as part of a temporary new pentatonic scale a 5th above or below the main tonic. In the second excerpt of [ex.5b](#), ambiguity is explored between a *la* mode on B and a *re* mode on B. Metres are dominantly duple, although some percussion music uses additive metre, and irregular phrase-lengths and cadences 'crossing the beat' create rhythmic variety.



Core repertoires consist of 'labelled melodies' (*qupai*) or 'standards' (*pai*), many dating back to the vocal 'Northern and Southern arias' of the Yuan and Ming dynasties (1279–1644) and often having spread by way of opera. There is a finite number of titles for these tune families. They are rarely programmatic, except in literati solo string traditions: the titles function more

like jazz standards. Different repertoires are traditionally performed according to ceremonial context, with strict sequences.

Since the 19th century, popular melodies from local folksong and opera have entered some local repertoires: four-square question-and-answer phrases are often a characteristic of such pieces. Semi-improvised ostinato phrases stressing pivotal notes, sometimes called 'tassels' (*suizi*), are often used towards the fast climax of a long suite ([ex.6](#)).



Many genres distinguish sitting and processional music (*zuoyue*, *xingyue*), contexts respectively for 'large pieces' (*daqu*, or suites, *tao*) and 'small pieces' (*xiaoqu*). Sitting music, performed at the ritual arena, consists of long suites, sequences of many labelled melodies, often with percussion interludes. A gradual *accelerando* is made throughout a sequence. A slow free-tempo prelude leads into the 'body' of the suite, which contains one or more slow pieces, often long. As the tempo accelerates, suites often climax with a sequence of fast pieces. Processional pieces are generally short, fast and popular.

Several types of variation are commonly employed. Simple technical decoration of the nuclear notes of the score is common in northern wind bands. Metrical augmentation or diminution of a basic melody is sometimes used, similar to 'metrical melody' (*banqiang*) operatic form. North-eastern shawm players may decorate a simple ground most ornately ([ex.7](#)). The ground (sometimes called 'mother piece', *muqu*) may also be performed in successive metrically augmented versions, beginning with the slowest and most ornate. This is common in music for strings, especially in the south-east: the melody *Lao liuban* (*Baban*) is most often used ([ex.8](#)). More often, however, wind-and-percussion music in both north and south uses 'labelled melody' (*qupai*) form, sequences of independent melodies, generally linked by percussion interludes.





Another variation technique to create new pieces is pitch substitution, which is important in some shawm music, notably in the north-east, where it is called 'borrowing notes' (*jie zi*). A basic level of pitch-substitution creates the feeling of temporary modulation within a piece (see ex.5 above). More extensively, a whole new piece may be created by substituting one or more notes throughout the original melody, changing the scale and thus the mode and/or key. This process may be taken through multiple substitutions, modulating round a circle of 5ths. A similar process is used in creating the three different scales of Chaozhou and Hakka music. However, the most common keys in most genres are 'standard key' or 'basic key' (*zheng diao*, *ben diao*) and the key a 5th above or below it, often called *fan diao* or *bei diao* ('reverse key').

Traditional notation is commonly found for instrumental music but rarely for vocal liturgy. It is an aid to memory and often a prestigious artefact of the group. In northern China, many ritual associations, and some shawm bands, have scores handed down or copied for many generations. Scores were often copied from temples; the earliest known of those still in use today are from the 17th century.

For melodic music, the *gongche* system is still used. This is a heptatonic system, very like solfège (Table 3; Notation, §II). *He* and *liu* are thus an octave apart; so are *si* and *wu*. Many genres now use sol-fa-type system with a movable *doh*, whereby the tonic of each key is always called by the same name. But some *sheng-guan* ensembles still use the ancient fixed-pitch system, where the note-names always refer to the same pitches irrespective of key.



Unlike many coastal literati genres based on *Kunqu* vocal music, inland and temple-derived genres often use *he*, rather than *shang*, as tonic of their main key. The *gongche* symbols, too, may differ from standard *gongche*, in forms resembling notational symbols found in Song dynasty (960–1279) sources (see [Table 2](#) above).

Metre is indicated by dots to the right of the symbol, showing the position of the main beats. Main and subsidiary beats are called *ban* (or *pai*) and *yan*. The simple melodic framework shown in the score is always decorated, each instrument using embellishments appropriate to its technique.

Scores indicate the melodic framework only, not the percussion accompaniment. Separate percussion ensemble music is also sometimes notated, with mnemonics indicating the sounds of different percussion instruments. For both melodic and percussion music, realization depends more on oral-aural transmission. Cipher notation is known by some younger musicians but is still little used outside the towns. Two southern genres use distinctive forms of notation: *nanguan* uses a form of *gongche* still basic to the study of the repertory (see [Taiwan](#), fig.8), but the *ersi* ('2–4') notation of Chaozhou string music (see [Zheng](#), fig.3) is now rare.

The musicians in a *sheng-guan* or silk-and-bamboo ensemble have unwritten rules about blending in the heterophonic realizations of the nuclear notes of the score, playing with sensitivity within a hierarchy of instruments. The texture of free-tempo sections in the *sheng-guan* ensemble is often hauntingly beautiful. The *guan* usually leads with a simple version of the melody, while the *sheng* plays supporting rhythmic patterns; the *di* may play free descending motifs, while the repeated notes of the *yunluo* create a halo of sound.

Shawm players tend to decorate the bare bones of the score quite freely and elaborately; sometimes they play almost in unison, but good bands use heterophony, the leader playing a more elaborate version of the basic melody heard on the second shawm.

[China, People's Republic of, §4\(i\): Living traditions, Instrumental music., Ensemble traditions.](#)

### **(g) 20th-century changes.**

Both music and ritual have become simplified since the 1930s. Folk ritual practice, associated with heterodoxy, has been threatened since at least the 19th century. There was a gradual extension of state control over society until the 1980s. The republican period and the war against Japan were disruptive.

The most severe destruction of temples occurred after the Communist Party came to power. Campaigns against religion continued in the 1950s; the economic disasters following the Great Leap Forward were soon followed by the chaos of the Cultural Revolution (1966–76). Since the liberalizations of 1979, and with the continuing economic relaxations of the 1980s and 90s, traditional culture, including ceremonial music, has made a substantial revival.

With the partial secularization of the 20th century, the practices of many rural groups have been impoverished, but quite a few have otherwise modified their practice substantially. Fewer keys are used: where traditional practice often had four keys, musicians can often now play in only one or two keys. Repertoires are dwindling; long suites are often abbreviated, with free-tempo preludes and codas often omitted. There is a certain input from popular 'lesser melodies', from folksong, opera and pop songs heard on television or in films.

Shawm bands and *sheng-guan* ensembles have influenced each other during the 20th century. As ritual specialists have become fewer, some shawm bands have adopted a subsidiary repertory of *sheng-guan* pieces. Some *sheng-guan* ensembles have adopted a more popular style, adding small shawms and incorporating new repertory. Since early in the 20th century, shawm bands have often performed popular *yangge* (song-and-dance) melodies and opera-mimicry (*kaxi*). In the latter, they perform excerpts from popular local operas, imitating the different vocal roles on their instruments. Trick instruments such as the 'Lama horn' and a small reed inserted in the mouth may be used to jocular effect.

The movement initiated by ideologues since early in the 20th century to fabricate a 'national music' (*guoyue*) style supposedly synthesizing regional characteristics has led to the establishment of urban professional troupes whose modern style is often heard in broadcasts, but its influence has been largely limited to the towns. Many virtuosos in the conservatories or professional state-supported urban troupes come from the background of hereditary village 'folk artist' families, but they have largely abandoned the traditional ethos in favour of a modernized, virtuoso and partly Westernized style, using a tempered scale, abbreviating pieces considerably and exaggerating dynamics and gestures for stage performance. This 'conservatory style' is more accessible but of less complexity than the traditional rural music-making.

Celebrated shawm players who have 'graduated' to the professional urban troupes include [Ren Tongxiang](#) from Shandong and Yin Erwen from Shanxi. [Yang Yuanheng](#) was a Daoist priest who became professor of *guan* at the Central Conservatory, Beijing; his pupil Hu Zhihou is the current professor. Many musicians from the famous Songs-for-Winds association (*Chuige hui*) of Ziwei village (Dingxian county, Hebei province), such as Wang Tiechui, have also joined urban troupes. Around Shanghai, *dizi*-players such as [Lu Chunling](#) and [Zhao Songting](#) have modified the local instrumental music. In coastal southern China, *nanguan* and Chaozhou music display a more natural continuum between traditional and urban professional styles. However, traditional instrumentalists serving folk ceremonial still deserve attention.

[China, People's Republic of, §4: Living traditions, Instrumental music.](#)

**(ii) Solo traditions.**

In addition to the modern ‘conservatory style’ solo instrumental repertoires (see §6(i) below), major traditions from imperial times have evolved for the plucked zithers [Qin](#) and [Zheng](#) and the plucked lute *pipa* (see [Pipa](#), §1). Discussed below are the history and performing traditions for each instrument; for construction tunings and notation, see under the individual instrument heading.

(a) [Qin](#).

(b) [Zheng](#).

(c) [Pipa](#).

[China, People’s Republic of, §4\(ii\): Living traditions, Instrumental music., i\) Solo traditions.](#)

**(a) [Qin](#).**

Promoted by the Chinese élite and copiously described in literary and notated sources, *qin* music is now recognized as one of the great traditions of Chinese music. Basic features of the *qin* and its history are now clear, but much historical, biographical, organological and music material has yet to be examined and integrated into *qin* histories.

The history of the *qin* and its music may be divided roughly into four stages: ancient (from antiquity to 221 bce), medieval (221 bce–907 ce), traditional (907–1911) and modern (since 1911). The *qin* is said to have been created by the mythical sages Fuxi (c2852 bce) or Shennong (c2737 bce). Shang dynasty ideographs carved on oracle bones show that a form of zither had already appeared by that time (c1766–1122 bce): the ideograph for *yue* (music) consists of silk strings stretched over a piece of wood; that for *qin* (zither) graphically suggests strings and sounds of the instrument. By the Zhou dynasty (1122–256 bce) the *qin* was frequently mentioned in connection with the 25-string zither *se*. The *Zhouli* [Rites of Zhou], for example, describes the use of *qin* and *se* as instruments in large orchestras that provided music for state sacrifices; poems in the *Shijing* [Classic of odes] describe playing the *qin* and *se* to entertain friends and to serenade ladies. By the Springs and Autumns Period (722–481 bce) solo *qin* music was documented. The *Shiji* [Records of the historian] reports that [Confucius](#) played the instrument, and learnt the piece *Wenwang cao* from Master Xiang. By the end of the Warring States Period (475–221 bce), the legend of Boya and Ziqi became widely known, establishing the Chinese ideal of total empathy between expressive performers and knowing listeners (*zhiyin*), and projecting *qin* music as sophisticated and communicative (fig. 19). However, the ancient *qin* and its music were quite different from today. Judging from the earliest archeological specimen, excavated in 1978 from the Zenghou Yi tomb (c433 bce), the *qin* must have been played mainly with open strings.

In the Han dynasty (206 bce–220 ce) the 13 *hui*, inlaid studs that indicate the positions where harmonics and stopped notes may be sounded, began to appear. This is a most significant development, implying the use of just intonation and recognition of a wide gamut of pitches, including those of harmonics. Specialized *qin* writings also began to appear. The *Qindao bian* [Essay on the way of *qin*] by Huan Tan (c23 bce–50 ce) describes performances with Confucian principles; the *Qincao* [*Qin* compositions] by Cai Yong (133–92) lists programmatic titles and stories of 47 pieces, most of which appear to be songs.

During the Jin dynasty the *qin* evolved into an instrument essentially the same as the traditional one of 7 strings and 13 *hui* played today. Legends about several prominent musicians and compositions appeared. Cai Yan (b 177 ce), the daughter of Cai Yong and an esteemed female performer in later *qin* narratives, inspired the composition of *Hujia shiba pai* ('Eighteen Stanzas of Barbarian Pipe Music') and a number of related works. Ruan Ji (210–63), a scholar-official and musician, composed *Jiukuang* (Intoxicated), a version of which is a favourite of modern audiences. Huan Yi played a flute melody that was rearranged into the classical *qin* piece *Meihua sannong* ('Three Variations on Plum Blossom'); variation is a compositional strategy commonly found in tradition *qin* pieces, and ensemble playing of *qin* with the vertical flute (*xiao*) is still common.

But the towering figure in this period is Ji Kang (223–62), a scholar-official and musician who wrote the *Qinfu* [Poetic essay on the *qin*] and played a major role in the evolution of *Guangling san* (also called 'Nie Zheng Assassinates King Han'), a masterpiece of complex and extensive structure; versions of four compositions attributed to Ji are still performed today. In the *Qinfu*, Ji described titles and programmes of many compositions, classifying them into refined and vernacular pieces and explaining their structural features and aesthetic principles. His explanations, which are further elaborated in his seminal treatise *Sheng wu aile lun* [Music has no sorrow or joy], demonstrate a master musician's insights on performance and composition. Despite Ji's claim that *Guangling san* would disappear with his death (he was executed in 262 ce), the piece has been preserved, and its earliest extant version is now notated in a 15th-century score.

As complex instrumental solos and virtuoso performing techniques emerged, notation was developed as an aid. The earliest extant form of *qin* notation is called *wenzipu* ('prose notation'), a Tang dynasty sample of which preserves the earliest known notated *qin* composition, *Youlan* ('Lone Orchid'), attributed to Qiu Ming (493–590). As *wenzipu* explains pitches and finger movements with prose, it was cumbersome, and simplification was inevitable. By the end of the Tang dynasty, *jianzipu* ('simplified character notation') appeared. In this notation, parts of various Chinese characters are gathered into composite symbols to specify performing techniques and locations where the strings are stopped (see [Qin](#)). *Jianzipu* leaves many aspects of *qin* music unnotated, in particular the precise rhythm, but it exemplifies traditional aesthetics and practices: a *qin* composition is not an inflexible object, but must be 'recreated' by performers. The process of interpreting the *jianzipu* of a historical composition and recreating it is called *dapu*; since the 1950s many pieces notated in early sources have been recreated and issues of the process discussed.

During the Tang dynasty (618–907), *qin* music became a sophisticated art practised by professional performers and privileged connoisseurs alike. Poems and essays of the time record numerous *qin* activities and reveal significant advances in repertory, theory, aesthetics and production of the instrument. For example, Zhao Yeli (563–639), a vocational performer, edited *qin* compositions, compiled a treatise on performance techniques and commented on the distinctive styles of regional performers. His ideal of plucking the strings with both the nail and flesh of the fingers still guides 20th-century performers. Instruments constructed by the Lei family of Sichuan

were acclaimed by both professionals and amateurs. Traditionally, *qin* are not only used as musical instruments but also appreciated as *objets d'art*.

Features of the tradition living today took shape in the Song dynasty, to which period authentic *jianzipu* scores and historical accounts still current today can be reliably traced. The *Qinshi* [*Qin* history] by Zhu Changwen (1038–98), the first formal and chronological history of the genre, highlights the rise of regional schools and records genealogies of *qin* musicians. It explains, for example, the prominence of the court musician Zhu Wenji (fl 976–83) and his school. One of his many acclaimed disciples was Yi Hai, a monk whose performance was described as particularly expressive by Shen Gua (1031–95), a leading scholar-official and scientist of the time. In the Southern Song dynasty (1127–1279), the Zhejiang school rose to fame, represented by Guo Chuwang (fl 1260–74), whose masterpiece, *Xiaoxiang shuiyun* ('Waters and Clouds of the Rivers Xiao and Xiang'), is now a frequently performed classic.

Throughout the Song dynasty, professional *qin* musicians and musical literati collaborated closely. Ouyang Xiu (1007–72), a great literary figure of the time, wrote an essay that inspired a *qin* musician to create the *Zuiweng yin* ('An Intoxicated Old Man's Chant'). Jiang Kui (1155–1221), perhaps the most famous poet and composer in ancient Chinese music history, wrote both the melody and the text of *Guyuan* ('Ancient Lament'). Musicians and literati also worked together to collect ancient scores and compile multi-volume anthologies of *qin* music and texts such as Yang Zuan's *Zixia dongpu* [Notation of Purple Cloud Cave] and Xu Tianmin's *Xumen qinpu* [Notation of the Xu school]. Although these anthologies are now lost, their influence and contents can be traced to some extent in later sources. By the end of the Song dynasty, the *qin* had become inseparable from the literati. Even encyclopaedias such as the *Shilin guangji* [Comprehensive record of the forest of affairs] would include a chapter on the genre, explaining its history and practices and providing notation for *diaoyi*, short preludes performed to test tunings and to introduce the musical affects and modes of lengthy solos. The appearance of these preludes attests to the increasing importance of tunings and modes in traditional *qin* theory and appreciation.

*Qin* music flourished in the Ming dynasty (1368–1644), producing many new works, notated anthologies and treatises on theory and aesthetics. While Ming *qin* musicians faithfully maintained pre-existing theories and pieces, they also produced new ideas and compositions. Comparison of different versions of pieces as preserved in scores ranging over several centuries demonstrates not only their shared components but also their structural and theoretical differences. The demand for *qin* music produced a market for *qin* anthologies. Their market value is attested by the fact that some anthologies carelessly plagiarized earlier works and were produced solely for financial gain.

Most Ming anthologies are, however, meticulously prepared, reflecting historical and musical interests. The 15th-century edition of the *Taigu yiyin* [Remnants of ancient sounds], originally compiled in the Song dynasty, preserves no notated music but surveys traditional *qin* knowledge, stating, for example, the following points. Gentlemen (*junzi*) use the instrument as a means of self-cultivation. The upper and lower soundboards of the *qin* are, respectively, made round and flat to symbolize Heaven and Earth; the seven strings represent the five elements (metal, wood, water, fire and earth), rulers

and officials in the human world. The instrument produces three kinds of sounds: harmonics, open strings and stopped strings. During performance, which should only occur in appropriate venues, musicians should assume a respectful posture and use fitting techniques to accurately produce pitches and articulate phrases. While performing, musicians should devotedly listen to the sounds produced, and their minds should not wander. They should not care if there is an audience or not: *qin* musicians, however, did and still do gather to play music and socialize in 'refined meetings' (*yaji*).

Zhu Quan's *Shenqi mipu* [Wondrous and secret notation] of 1425 is the earliest extant *jianzipu* anthology of *qin* music. Its 1st fascicle preserves 16 pieces from the Northern Song dynasty (960–1127) and earlier; its 2nd and 3rd fascicles preserve 48 pieces composed since the Southern Song. The anthology also includes an informative preface, detailed notes on the individual pieces and programmatic subtitles for their sections. Such verbal descriptions are standard features of traditional *qin* notated sources and provide essential data for recreating and performing *qin* music. Xie Lin's *Taigu yiyin* [Remnants of ancient sounds] of 1511 is an anthology of 35 *qin* songs, the melodies of which are syllabically set to poetic texts. As the volume includes not only new songs but also those transmitted from the Tang and Song dynasties, the anthology demonstrates the continued vitality of the vocal branch of the *qin* tradition. Zhu Houjue's *Fengxuan xuanpin* [Wonderful manifestations of customs] of 1539 is noted for its 154 pictograms that illustrate musical, poetic, kinetic and cosmological attributes of various performance techniques. For example, *yan*, a technique whereby the left thumb lightly taps the top soundboard of the *qin*, is compared to howling in an empty valley: the illustration for the technique depicts standing on a ridge, howling and listening to echoes.

Two anthologies from the late Ming indicate distinctive trends of their time. The historical and academic interests of the late Ming are reflected in Jiang Kelian's *Qinshu daquan* [Compendium of *qin* documents] of 1590. Encyclopedic in nature, this anthology of 22 fascicles preserved 62 pieces and a vast collection of writings selected from numerous theoretical, literary and historical sources. The refined taste of privileged literati musicians of the late Ming is reflected in Yan Cheng's (1547–1625) *Songxianguan qinpu* [*Qin* notation of the Pine and Silk Studio] of 1614. Preserving 29 pieces, Yan's anthology embodies the rise of the Yushan school in the Changshu area of Jiangsu province and perpetuates its particular repertory, style and aesthetic. *Liangxiao yin* ('Serene Evening') in this influential anthology has since become a favourite for masters to teach *qin* music structure and technique. It includes a prelude, an exposition of the main thematic materials, an introduction of additional material, a recapitulation and a coda; both the prelude and the coda feature the use of harmonics and non-metered rhythm. Though brief, the piece employs many standard techniques of plucking, stopping and vibrato.

Yan's anthology includes neither programmatic subtitles nor explanations; theorizing *qin* music as a purely instrumental genre, he argued that musical expressiveness lies in the manipulation and production of sounds. Yan's ideal was later distilled into the motto of 'clear, subtle, light and broad' that has been widely accepted as a guiding principle of *qin* performance. Emphasizing controlled refinement, it reflected the aesthetic preferences of privileged and

literary musicians from a scholar-official background. It was balanced by the work of Xu Qingshan, another major figure of the Yushan school, who wrote 24 principles of *qin* music performance and aesthetics and left a legacy of more than 30 compositions that eschewed the dogmatic application of aesthetic principles.

In the Qing dynasty (1644–1911), *qin* musicians carried on their tradition, transmitting pre-existing pieces, composing new ones, compiling anthologies and launching new schools with distinctive styles and aesthetics. Dominating the scene was the Guangling school of Yangzhou. Xu Qi, a member of this school, produced the *Wuzhizhai qinpu* [Notation of the Five Learnings Studio], an anthology that became influential after its posthumous publication in 1722. The score was meticulously edited, creatively revised and comprehensively annotated. Similarly, Dai Yuan produced the popular *Chuncao tang qinpu* [*Qin* notation of the Spring Grass Studio] of 1744 and proposed eight practical and insightful principles of *qin* music-making: it should be expressive, melodious like singing, rhythmically accurate and diversified, and articulated like natural breathing; performers should play not only with the fingers but also with the energy of the whole body, producing clear and harmonious tones, showing a clear understanding of the notation and identifying differences among the various schools and music masters. Zhang Chun (c1779–c1846) experimented with the use of *gongche* notation to supplement the pitch and rhythmic indications in *jianzipu*; he also published *qin* arrangements of vernacular songs, publicly acknowledging the non-élite roots in *qin* music. Zhang Kongshan (fl 1851–1904) recreated the piece *Liushui* ('Flowing Water'), transforming it into a programmatic piece that not only demonstrates the expressive potentials of the instrument but also challenges the traditional and Confucian ideal of control and moderation. The piece includes 72 rounds of *gun* and *fu*, rapid arpeggiandos of the seven strings.

The modern era of *qin* music begins with the early 20th century, when it was meagerly sustained by an élite and patriotic group of musicians and intellectuals under the pressures of modernization and westernization. Yang Zongji (1865–1933) laid a musical and objective foundation for contemporary *qin* scholarship with his encyclopedic *Qinxue congshu* [Collected writings of *qin* studies]. Yang taught many students, including Guan Pinghu, a central figure in the modern history of the *qin*, who recreated a number of historical *qin* pieces and himself became an influential teacher (fig.20).

The other central figure is Zha Fuxi, a scholar-official and musician whose research and fieldwork transformed *qin* scholarship. In 1936 Zha organized a society to connect *qin* musicians; the publication that celebrated the forming of the society, the *Jinyu qinkan* [Journal of the *qin* society of contemporary Yu region], includes a wealth of historical and musical data and is a precious record of *qin* music of the time. Since the establishment of the People's Republic of China in 1949, the *qin* has been taught in the new conservatories, bringing further communication between regional styles. In 1956 Zha Fuxi led a fieldwork project to interview *qin* musicians throughout the nation, recording their music and collecting their notated sources. In the same year he published a major index of extant *qin* compositions, identifying a repertory of 646 pieces and their more than 2000 different versions.

In 1962, the Beijing *Qin* Research Society, which Zha Fuxi helped launch in 1952, published the *Guqin quji* [Collection of *qin* music], an anthology of 79 transcriptions of performances by *qin* masters. Presenting *qin* music in both Western staff notation and *jianzipu*, this anthology and its sequel facilitate modern and comparative analyses. With Zha's editorial guidance, the *Qinqu jicheng* [Anthology of *qin* music] was also launched, a major series of facsimiles of historical scores and anthologies; by 1997, 16 of the projected 24 volumes had appeared, generating much progress in *qin* music-making and research.

In addition to Guan and Zha, many other 20th-century masters strove to carry on the *qin* tradition, such as [Wu Jinglue](#), Yu Shaoze, [Zhang Ziqian](#), Yao Bingyan, Cai Deyun and Wu Zonghan, all master musicians noted for their distinctive personal styles. Many of their students have subsequently become successful performers and scholars, including Cheng Gongliang, Gong Yi, Lau Chorwah, Li Xiangting, Liang Mingyue, Lin Youren, Lü Zhenyuan, Tong Kin-Woon, Wang Di, Wu Wenguang, Xu Jian and Bell Yung, who have performed globally and produced many recordings, articles and monographs. Stimulated by these activities, many ethnomusicologists in the West have developed interest and expertise about the genre, resulting in a substantial literature in Western languages. Several composers, such as [Chou Wen-chung](#), Liang Mingyue and [Zhou Long](#), have composed music in an avant-garde idiom inspired by the sound and aesthetic world of the *qin*. Today *qin* music thrives, with an ever increasing number of performances, recordings and publications, while gradually adjusting to the social and musical challenges of a rapidly changing China.

[China, People's Republic of, §4\(ii\): Living traditions, Instrumental music., i\) Solo traditions.](#)

### **(b) Zheng.**

Throughout the imperial period the *zheng* plucked zither was used not only in ensemble music but also as a solo instrument, serving as a source of self-cultivation and entertainment. Since the solo *zheng* was played mainly by the literati, female members of the imperial family, courtesans and professional musicians serving at court, its music was often associated with romantic subjects, such as the beauty of nature or women, sentimental feelings of love and sad memories.

Since the Ming dynasty (1368–1644), solo repertoires have been closely related to regional ensembles incorporating *zheng*, although since the mid-19th century solo playing has tended to gain a higher profile. In the 20th century, the influence of conservatory teaching has fostered greater technical complexity, but regional styles are still cultivated, with distinctive repertoires and techniques. The most common structure of *zheng* pieces in both north and south is the *Baban* tune-family, a 68-beat structure with a fixed phrase pattern, often performed in metrical variations of increasing tempi (see §(i) above and §(c) below). Though many regional traditions persist, two broad styles, northern and southern, are commonly identified, the former represented by Henan and Shandong provinces, the latter by the Chaozhou and Hakka regions of eastern Guangdong.

In Henan and Shandong the *zheng* is part of ensembles accompanying vocal music and playing solo pieces: in Henan the *bantou* genre, in Shandong the

string chamber ensemble genre called *peng Baban* ('knocking Eight Beats'). The Henan solo style is known for its lively action, with short descending phrases played with a quick plucking of the right thumb, accompanied by rapid and wide left-hand vibrato. The repertory has two parts: *bantou qu* and *paizi qu*. The former, which follows the *Baban* structure, may be played as prelude to *dadiao quzi* ('great melodies'), from which the *paizi qu* ('labelled melodies') also derive. Pieces such as *Tianxia datong* ('Universal Harmony') and *Bainiao chaofeng* ('Hundred Birds Honour the Phoenix') have become widely popular.

The Shandong school is noted for its 'earthy' style. Its melodies are often embellished with descending and ascending glissandos around the melodic notes. Repertory includes *Lao Baban* ('Old Eight Beat') and some minor tunes from the local narrative singing genre *qinshu*; the pieces *Gaoshan liushui* ('High Mountains and Flowing Waters') and *Hangong qiuyue* ('Autumn Moon over the Han Palace') are nationally renowned.

In the south, the Chaozhou and Hakka styles are closely related, and indeed are thought to preserve elements of the ancient music of north-central China. Although not part of larger instrumental ensembles, the *zheng* is performed both solo and in a chamber ensemble called *xianshi* ('string poem') or *xiyue* ('fine music') in Chaozhou and *sixian* ('silk string') or *qingyue* ('pure music') among the Hakka. The three main modes of Chaozhou *zheng* music, *qing sanliu*, *zhong sanliu* and *huowu*, have been much studied. Metrical variations are again common. Both Chaozhou and Hakka repertoires distinguish between *Baban* variants and other melodies. The Chaozhou repertory includes *Pingsha luoyan* ('Geese Alighting on the Sandy Shore'), *Hanya xishui* ('Winter Crows Playing in the Water') and *Liuqing niang* ('Lady Liuqing'); *Jiaochuang yeyu* ('Night Rain Sprinkling the Window') and *Chushui lian* ('Lotus Blossoms Emerging from the Water') are major Hakka pieces.

In modern times the Wulin *zheng* school, centred in Hangzhou in Zhejiang province and based on the local *tanhuang* narrative singing style, has been popularized by Wang Xunzhi (1899–1972). Other regional solo and ensemble traditions invite further study, such as those in northern Shaanxi and southern Fujian and the Cantonese *nanyin* vocal tradition.

As many *zheng* masters sought to develop their music from regional identities into both personal and national styles during the first half of the 20th century, the solo *zheng* tradition grew quickly. Except for its use in court, the *zheng* was little known in Beijing before its introduction in the 1920s by Lin Yongzhi and Wei Ziyou. Their disciple Lou Shuhua rearranged a traditional *zheng* piece and named it *Yuzhou changwan* ('Fishermen Singing in the Twilight'), which subsequently became a model piece for both contemporary practice and performance. [Liang Tsai-ping](#) not only rearranged old *zheng* melodies and composed new ones but assembled *Nizheng pu*, the first *zheng* teaching manual, published in 1938 (see [..\Frames/F001172.htmlZheng](#), fig.2).

In the 1940s, for the first time in Chinese history, a *zheng* performance course was offered at the national music conservatory at Nanjing (Nanjing Guoli Yinzhuang), and some fine *zheng* masters taught in conservatories under the People's Republic. By that time the *zheng* was also becoming common on the concert stage. Influential performers and teachers include [Cao Dongfu](#) (1898–1970) from Henan; Gao Zicheng (b 1918) and Zhao Yuzhai (b 1924) from

Shandong; Su Wenxian (1907–71), Guo Ying (*b* 1914) and Lin Maogen (*b* 1929) from Chaozhou, and the Hakka Luo Jiuxiang (1902–78). Cao Zheng (1920–98), trained in the Henan style, is also an influential pedagogue. His teacher Liang Tsai-ping has been active in performing and teaching both in Asia and the West since emigrating to Taiwan. The Beijing *Zheng* Association was founded in 1980, the first of its kind.

Since the 1950s, many new pieces have been composed. Performance techniques have developed further, especially in the use of the left hand to play harmony and counterpoint together with the right hand. *Qingfeng nian* ('Celebrating the Harvest', Zhao Yuzhai, 1955), *Zhan taifeng* ('Struggling with the Typhoon', Wang Changyuan, 1965) and the *zheng* concerto *Miluo River Fantasia* (Li Huanzhi, 1984) are hallmarks of the new style. In the 1980s, experimental pieces using atonal idioms were also composed, such as *Sandie* ('Three Sections', Ye Xiaogang, 1984), *Jiunong* ('Nine Phrases', Li Binyang, 1986), and *Shanmei* ('The Goddess of the Mountain', Xu Xiaoling, 1989).

To accommodate such requirements, the instrument itself has been modified since the 1970s. Zhang Kun of the Shenyang Music Conservatory designed and produced a *zhuandiao zheng* ('changeable key *zheng*'), with a harp-like pedal mechanism; a chromatic *die zheng* ('butterfly *zheng*') was designed by He Baoquan of the Shanghai Conservatory of Music. While the 21-stringed *zheng* is most commonly used now, the traditional 16-stringed *zheng* is still in use among some musicians.

China, People's Republic of, §4(ii): Living traditions, Instrumental music., i) Solo traditions.

### (c) Pipa.

Before the Tang dynasty (618–907), the *pipa*, a plucked lute, seems to have been used mainly in ensemble, accompanying singing and dancing for the entertainment of the imperial and noble courts. During the Tang period, it was also used as a solo instrument in both courtly and folk contexts. Later the *pipa* became a major accompanying instrument for several genres of narrative singing and opera-derived forms, such as *tanci* and *Kunqu* in Jiangsu (see §1 above). It also became part of various instrumental ensembles.

Today the *pipa* is best known as a solo instrument. The music is mainly transmitted orally, and the original composers are unknown; scores are used mainly as an aid to memory. A piece may be played in different versions by players from different regional schools, and individual musicians may add their own creative elements. Although several *pipa* scores from the late Tang and Five Dynasties periods, written in forms of tablature, were discovered in the 20th century, their interpretation remains controversial, and no further *pipa* scores have come to light from before 1819. These more recent *pipa* scores are written in *gongche* notation. Although pieces in the 1819 score had evidently been handed down from an earlier time, we can only date living traditions of *pipa* music firmly from that year; however, pieces in this score have been performed continuously since then.

Traditionally, *pipa* solo was practised by two social groups: literati and musicians of low social status. The major body of extant traditional pieces was played and preserved by literati, who used the *pipa* as a means of self-

cultivation and entertainment. Apart from the controversial Ju Shilin score, said to date from the late 18th century, four early collections of *pipa* pieces are used today, compiled by Hua Qiuping (1784–1859), Li Fangyuan (*b* c1850), Shen Zhaozhou (1859–1930) and Shen Haochu (1889–1953). The editors of these collections were themselves *pipa* players, and their scores made an important contribution to the transmission of their performing schools.

Most traditional *pipa* pieces have titles that describe natural scenes, historical events or human emotions; there are also some pieces with non-programmatic titles, such as *Baban* ('Eight Beats'), the title relating to its musical structure. Traditional pieces are categorized in different ways. They are divided into *daqu* ('large piece' or suite) and *xiaoqu* ('small piece') based on length. About 30 'large pieces' and 150 'small pieces' are notated in extant *pipa* collections. A 'large piece' usually has several sections, whereas most 'small pieces' have only one section and a metric structure of 68 *ban* ('beats' or measures). Both 'large' and 'small' pieces are further divided into 'civil' (*wen*) and 'martial' (*wu*) pieces. Civil pieces are often refined and elegant, and are played at a slower tempo with a soft dynamic; they are considered to be feminine in nature. The well-known *Xiyang xiaogu* ('Flute and Drum at Sunset') is a typical civil piece: it consists of several sections describing the exquisite scenery of a river during a spring night. Other popular civil pieces include *Yue'er gao* ('The Moon on High'), *Saishang qu* ('Song at the Frontier') and *Pu'an zhou* ('Incantation of Pu'an'). On the other hand, martial pieces are often very powerful and mighty, are viewed as being masculine, and are played at faster tempos and at louder dynamics. The most famous is *Shimian maifu* ('Ambush from All Directions'). It portrays the historical battle between the warlords Liu Bang and Xiang Yu in 202 bc, when Liu Bang used various ambush-strategies in this battle, routing Xiang Yu. In the piece, special *pipa* techniques are used to imitate sounds such as the frantic running and neighing of horses, the screaming of soldiers and the clashing of spears. Together these sounds combine to portray a lively sonic picture of the ancient battle. Other famous martial pieces include *Haiqing na tian'e* ('Hunting Eagles Catching Swans'), *Bawang xiejia* ('The Tyrant Takes Off his Armour') and *Jiangjun ling* ('Command of the General').

Along with the development of local performing traditions and their transmission from teacher to student, regional performing schools appeared. According to Hua Qiuping's *Pipa pu* of 1819, there were two *pipa* performing schools at that time: the 'southern' and the 'northern' schools. By the late 19th century and the early 20th, four schools had appeared in the Jiangnan (lower Yangtze river valley) area, named after the places where they developed: Wuxi, Pinghu, Chongming and Pudong. The four printed traditional *pipa* collections belonged to the four schools. During the 1920s and 30s, another school took shape represented by Wang Yuting (1872–1951) in Shanghai. These Jiangnan schools are considered to be extensions of the earlier southern school. At the same time, the earlier northern school, represented by Wang Lu (1877–1921), continued mainly in Shandong province. The major differences among these schools were different repertory and playing techniques, as well as distinct interpretations of the same pieces. But they all belonged to the literati tradition in general and shared many basic features and repertory.

Low-status musicians were another social group transmitting traditions of *pipa* solo. They played the *pipa* for their living on the streets or in teahouses. The music was transmitted orally, and their repertory was mainly adopted from folksong or local opera. *Longchuan* ('Dragon Boats') is a good example of their repertory, describing the lively scene of the dragon boat race among ordinary people at a folk festival. It is composed of several so-called 'gong-and-drum sections', which imitate the sound of a percussion ensemble, alternating with melodic sections adopted from folk tunes. The blind musician [Abing](#) (1893–1950) was an outstanding representative of this social group.

Since roughly the 1920s, another group, that of modern intellectuals, started to influence the *pipa* solo tradition. These players usually had some training in Western music, and though they learned *pipa* from traditional literati, they made changes to the music, rearranging the frets of the *pipa* based on the 12-note equal temperament and using cipher or Western staff notation. Meanwhile, they composed new pieces to describe modern events or feelings. Musically, these works illustrate Western influence in their melodic style and harmonic elements. *Gaijin cao* ('Exercise for Improvement') and *Gewu yin* ('Prelude for Song-and-Dance'), both composed in 1927 by [Liu Tianhua](#), are good examples of this kind of composed piece. Influential modern pedagogues include [Wei Zhongle](#) and [Lin Shicheng](#).

Since the 1950s, *pipa* solo has been best known from performances by professional urban players who learned from traditional literati or modern intellectuals and who have tended to synthesize the styles of traditional regional performing schools. They usually work in a professional performing troupe or a music conservatory, relying on notation for transmission more than before. Concerts and mass media have become their major performing arenas. When they play traditional pieces, they often arrange and condense them to appeal to modern tastes. They also play contemporary composed pieces, some of which are popular concert items, such as *Yizu wuqu* ('Dance of the Yi People') by Wang Huiran (1960), *Gan huahui* ('Going to the Fair') by Ye Xuran (1960), *Langyashan wu zhuangshi* ('Five Heroes of Langyashan') by Lü Shao'en (1960) and *Caoyuan xiao jiemei* ('Little Sisters of the Grassland') by Wu Zuqiang, Wang Yanqiao and Liu Dehai (1973).

Today, apart from the contexts of conservatories and concert halls, *pipa* traditions also survive in silk-and-bamboo ensembles in central-eastern China and in rural areas such as northern Shaanxi and Shandong, where the *pipa* may be part of a small ensemble that often accompanies narrative singing.

[China, People's Republic of, §4: Living traditions, Instrumental music.](#)

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### **China, People's Republic of, §IV: Living traditions**

#### **5. Minority traditions.**

The government of the People's Republic of China divides its citizens into 56 officially recognized ethnic groups or 'nationalities' (*minzu*) (fig.21). Over 90% are categorized as Han Chinese, while the remainder are divided among 55 'minority nationalities' (*shaoshu minzu*). Recognition of a nationality as a separate group is theoretically based on Stalin's concept of a nation as a historically constituted, stable community sharing common language, territory, economic life and psychological profile. In practice, grey areas, contentious classifications and scholarly debates abound. Nevertheless, the official classifications, which predominate in the literature, are adopted below.

Current government policy towards minority culture includes salvaging cultural heritage, considered threatened by both modernization and the many pre-1980s political movements; helping minorities cultivate distinct cultural forms; and promoting socialist national unity. Minorities generally are perceived by the Han Chinese as 'good at singing and dancing' (*nengge shanwu*), and their performances are frequently showcased at national festivals. Minority populations are concentrated in south-western and north-western China.

Fieldwork on minority music began before 1949 but accelerated in the 1950s, when the new Communist government dispatched teams to document minority music and dance. Apart from pure research, this provided raw material for professional composers and performing troupes. Research ceased during the iconoclastic Cultural Revolution (1966–76) but has resumed since the late 1970s and has led to the publication of many anthologies, monographs and articles. Sound and video field recordings are preserved privately or in the archives of national-, province- or county-level institutions. A few such recordings were issued commercially in the 1990s. See also [Taiwan, §2](#); [Tibetan music](#); and [Mongol music](#).

(i) [South China](#).

(ii) [North and west China](#).

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[China, People's Republic of, §5: Living traditions, Minority traditions](#).

(i) [South China](#).

Four language families are represented among minorities in southern China (the provinces south of the Yangtze river and southern Sichuan): Tai (Zhuang, Buyi, Dai, Dong, Shui, Mulam, Maonan, Li); Tibeto-Burman (Tibetan, Yi, Lisu, Hani, Lahu, Jinuo, Naxi, Jingpo, Dulong, Qiang, Pumi, Nu, Achang); Miao-Yao (Miao, Yao and probably She); and Mon-Khmer (De'ang, Bulang, Wa). Unclassified or isolated languages include those of the Gelao, Tujia, Bai and Jing. The Hui (Muslims) speak local Han dialects. Some minorities live near other groups and speak several local languages, including Han dialects; others have borrowed substantially from Han Chinese or even largely lost their own language.

Minority populations vary greatly; the 1990 census recorded over 15 million Zhuang, but under 6000 Dulong. Southern minorities are heavily concentrated in south-western provinces: non-Han constitute almost half the population in Guangxi and a third in Yunnan and Guizhou, but are numerically insignificant in the south-east. Generally, members of minorities living around urban areas adapt to mainstream Chinese culture, while those in remote regions often preserve distinctive ethnic traditions.

**(a) Traditional musics and their context.**

Vocal music takes many forms, with folksongs (*min'ge* in Chinese) most prevalent. All 'nationalities' seem to have solo songs; many have antiphonal songs, alternating between two individual singers, between leader and chorus or between two choruses; several have multi-part songs, and many combine simultaneous singing and dancing. The Naxi of Lijiang county, Yunnan, are known for solo singing as well as for their leader-chorus antiphonal festive song-and-dance 'Alili', and for their two-part funeral song-dance 'Remeicuo', sung polyphonically by male and female choruses. The Miao of Guizhou, like many other groups, use individual male-female response singing (*duige*) in courtship. Vocal timbre often marks a particular minority or genre; for example, singing in the song-and-dance of the Yi of Mouding county, Yunnan, is characterized by free alternation between open-throated natural voice and a thin falsetto pitched an octave above. A piercing, semi-open-throated natural voice with slow, wide vibrato on long held notes is considered typical of much Naxi solo singing.

Many ethnic groups combine singing with instrumental accompaniment. A complex form of vocal polyphony among the Hani of Honghe county, Yunnan, includes eight voices, *labi* (end-blown flute) and two *lahe* (three-string plucked lutes) (ex.9). Yi song-and-dance in Mouding county involves some heterophony in group singing and heterophonic accompaniment on bowed and plucked strings. Several minorities possess genres regarded by Chinese scholars as equivalent to Han Chinese narrative-singing. A well-known form is *dabenqu* of the Bai of Dali, Yunnan, in which a singer accompanies himself on plucked lute. A few minorities, often those in more developed areas, have dramatic forms considered equivalent to Han Chinese opera. Some genres, such as Bai and Dai opera in Yunnan and Zhuang opera in Guangxi, were established before the 20th century; others, including Yunnanese Yi opera, were created after 1949.



China's minorities are renowned for their diverse instrumentarium, which has largely escaped the homogenization imposed in recent decades on Han Chinese instruments through factory manufacture. Individual ethnic groups often use a limited array of instruments, which helps give their music its distinctive flavour. The Li of Hainan Island traditionally lacked chordophones; they had a few membranophones, some distinctive idiophones, including jew's harp, rhythmic wooden poles and a two- or three-bar xylophone, and a range of aerophones, including one unique in mainland China, the nose flute. Certain instruments have achieved wide currency among southern minorities and are closely associated with them: the free-reed mouth organs [Lusheng](#) and *hulusheng* are played by many ethnic groups, as are bronze drums (see [Bronze drum, §2](#)) and tree-leaves; the [Jew's harp](#) is also widespread and is well known as a speech surrogate used in courtship among Yi, Naxi and other groups.

Sharing of instruments and musical genres among ethnic groups occurs frequently. Commonality of religious beliefs in Guangxi leads all ethnic groups, Han and minority, to perform similar ritual theatre (*shigongxi*). The origins of certain Naxi dances in Lijiang are attributed to neighbouring Yi, Lisu and Tibetans; and Naxi Dongjing music is clearly adapted from the Han Chinese Dongjing ritual societies found throughout Yunnan (fig.22). In some places, Yi musicians have adopted Han Chinese *suona* (shawms) and melodies, while Han Chinese in Yi areas sometimes participate in Yi dances; and national film and pop hit tunes occasionally reappear in minority 'folk' genres. There is also increasing interest in cross-border musical comparison with South-east Asia.

It is difficult to generalize about musical characteristics among so many disparate groups, although obviously distinctive combinations of instruments, vocal quality, texture, rhythm, scales and tuning characterize individual minorities (and sub-groups). Much music of the Sani (considered an Yi sub-group) from Lunan county, Yunnan, emphasizes what sounds to Western ears like an arpeggiated major triad ([ex.10](#)); this contrasts with anhemitonic pentatonic dance-tunes of other Yi peoples, or of the Naxi ([ex.11](#)), and is even more sharply differentiated from the semitones and microtones of some multi-part Hani singing (see [ex.9](#)).





Within a single minority, different genres may have different musical characteristics. The Naxi flute dance-tune (fig.23) in ex.11 is in seven beats (4+3) and belongs to a body of similar monophonic tunes whose metrical units are very varied; but Naxi Dongjing instrumental music, borrowed from the Han, displays typical Han-style ensemble heterophony and a simple duple beat. In addition, absolute and relative tuning of instruments made by local craftsmen may vary considerably within accepted parameters. Most southern minorities traditionally have not used musical notation; a frequent exception is the use of *gongche* notation for Han Chinese-derived musics.

Music is traditionally employed in a huge variety of social contexts. Folksongs typically include love songs, wedding songs, funeral laments, work songs, children's songs, drinking songs and narrative or descriptive songs. Another category since the 1940s has been political songs: the Communist Party has long used folksong and opera in spreading patriotic, pro-Party and policy messages.

Many forms of music are still tied to certain occasions. The song-and-dance of the Yi in Mouding is performed today at the Torch Festival, at weddings, birthdays, village holidays and often in leisure hours. Life-cycle and religious rituals are particularly important occasions for musical activity. Dai and Tibetan Buddhist liturgical music flourishes in southern and northern Yunnan respectively; Christian Lisu, Miao and others converted by foreign missionaries in the late 19th and early 20th centuries still sing Christian hymns, some in four-part harmony, others adapted from local folksongs; and priests and shamans of many indigenous belief-systems still perform rituals involving traditional music.

#### **(b) Music in the 1990s.**

Much traditional minority music, particularly that associated with religious ritual, suffered suppression during the sporadic political movements between

1949 and 1979, especially during the Cultural Revolution. Despite an impressive cultural revival since the political and economic reforms of the late 1970s, a whole generation missed out on the transmission of local culture. This, coupled with improved communications, extension of Han-language schooling, changes in work patterns and the advent since the 1970s of television and cassette culture, has led to a decline in much traditional minority music. Many older people and scholars regret this development and are trying to revive the transmission process. Naxi Dongjing musicians opened an academy in Lijiang in 1996 to train children, and the Yunnan Ethnic Culture Institute in Anning county hosts mentors and students studying minority cultural traditions. There are also calls for more minority music to be included in school and college curricula, which even in heavily minority areas favour mainstream Han Chinese and Western classical music.

However, many minority youngsters, like their Han Chinese counterparts, are captivated by pop music from Hong Kong, Taiwan, North America and China itself, and by the concomitant discos and karaoke gatherings popular even in the smallest towns. One or two minority pop groups have joined the trend: combining well-crafted songs with minority exoticism, synthesizers with 'ethnic' instruments, Yi or Han Chinese lyrics on the tape with mysterious Yi graphs on the cover, the Yi group Shanying ('Mountain Eagle') from Sichuan Province sold vigorously in south-west China in 1996.

State-supported song and dance troupes, established in most minority regions since 1949, play a quixotic role in preserving and disseminating minority music and dance. They certainly lend visibility and demonstrate government support for folk arts, and they are sometimes the last arena for colourful customs that have otherwise died out. However, their often conservatory-trained composers and performers frequently introduce Han and Western instruments, equal temperament and simple functional harmony to arrangements of local music. The results cleave to a national conservatory-inspired 'professionalized' style, often criticized by local folk musicians as 'flavourless'. The full gamut, from 'authentic' to 'professionalized', is presented on the CD *A Happy Miao Family*.

Musics of China's southern minorities are encountering outside influences at an unprecedentedly rapid rate, and for a variety of reasons some are dying out. Others, whether because of geographical remoteness or a continuing relevance to people's lives, are flourishing, adapting and even reaching out to new audiences. The tourist trade has offered commercial impetus to several Naxi, Yi and Li musics since the 1980s, and some minority musicians have toured abroad. Commercial recordings, too, are reaching overseas markets and bringing overdue recognition to the wonderful variety of sounds indigenous to southern China.

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#### **(ii) North and west China.**

This area comprises 12 of the 21 provinces of the People's Republic of China and four of its five autonomous regions. Nine of these territorial entities, from west to east comprising Tibet, Xinjiang, Qinghai, Gansu, Ningxia, Inner Mongolia, Heilongjiang, Jilin and Liaoning, are populated by a variety of ethnic groups, since a number of them have frontiers with neighbouring countries. These people belong to some 22 of the 56 recognized by the

People's Republic 'national minorities'. (The ethnic groups and sub-groups ignored by the Chinese authorities, such as the Tuvan, Oirat, Turkmen, Dolan and Loplik, are not covered here.) As the Mongolian and Tibetan populations are dealt with elsewhere, the following account deals with some of the musical traditions of the 20 remaining groups.

These ethnic groups can also be divided into large linguistic families. The Altaic family has a Turkic branch (comprising the languages of the Uighurs, Kazakhs, Kyrgyz, Uzbeks, Tatars, Salars and western Yugu or Yellow Uighurs), a Mongolian branch (the languages of the Daur, Dongxiang, Monguor and Baoan) and a Tunguso-Manchurian branch (the languages of the Manchurians, Sibe, Nanaï, Evenk and Orochen). Ethnic groups in China belonging to the Indo-European linguistic family include Tajiks (the Iranian branch) and Russians (the Slav branch). Finally, the population includes Koreans (linguistically close to the proto-Altaic family) and Muslim Hui or Han Chinese. At the time of the 1982 census these 20 or so ethnic groups comprised over 21 million people living in a territory of over 3.5 million km<sup>2</sup>.

North China can be divided into eastern and western areas. Minority culture in the eastern area is largely influenced by Mongolian and Han Chinese traditions. North-eastern China is home not only to a substantial Korean population but also to Manchu culture, the shamanism of which has been a major topic of study; the Manchu Qing dynasty (1644–1911) also imported genres such as the *Taiping gu* into Beijing and other areas of China.

The musics of the western part of the region, however, relate much more to Irano-Arabo-Turkic musical traditions. Ancient chronicles contain many references to the music of the far west of China, including a reference in the 2nd century bce to the ambassador Zhang Qian bringing a melody from the north-west of the empire back to the imperial capital. Two musical repertoires in Chinese court music that were very fashionable at this period, the *guchui* ('drumming-and-blowing') and *hengchui* ('transverse blowing'), were much influenced by the traditions of the west of the country. Dynastic histories mention Turkestani ensembles representing 'barbarian' music playing a major part in successive imperial musical institutions from the Han dynasty onwards. The main such ensembles were those of *Qiuci* [Kuqa], *Shule* [Kashgar], *Gaochang* [Turfan], *An'guo* [Bukhara] and *Kangguo* [Smarmkand]. In the sui dynasty, ensembles from Kuqa, Bukhara, Kashgar and Samarkand were among seven and later nine non-Han-Chinese ensembles; the early Tang emperor Taizong further increased the number of 'barbarian' groups at the court to ten, adding an ensemble from Turfan. Under the Yuan dynasty, in 1276, *huihui* musicians are documented, indicating Muslims from Xinjiang; a group of *huihui* dancers were present at the Ming court, and a Muslim ensemble was one of seven 'barbarian' ensembles during the Qing dynasty. Besides historical chronicles, frescos near the present town of Kuqa (formerly Qiuci), chiefly painted between the 6th and 10th centuries provide information about ancient Central Asian music. They show musicians playing some 20 instruments: strings, winds and percussion. Such written and pictorial records enable us to appreciate the vast amount of traffic in skills as well as goods that passed along the Silk Road, obeying forces that were sometimes centrifugal, sometimes centripetal. Despite certain modifications, several instruments that originated in Central Asia thus became Chinese, including the *suona*, the *pipa* and *huqin* bowed fiddles. A similar process occurred with

musical forms, the best example being the *daqu* ('large piece' or suite), a Chinese musical genre that reached its peak under the Tang dynasty; strongly influenced by the ancient Turkestani suites now known as *muqam*, it spread as far east as Japan in the guise of *gagaku*.

Today, all the ethnic groups populating western China, that great crossroads of East Asian, Central Asian, Indian, Middle Eastern and Western civilizations, maintain their own flourishing and clearly distinct musical traditions, whether they are herdsmen or farmers, Muslims, Shamanists, Lamaists or Buddhists. For the region is a place of particularism as well as exchange, and traditions are often attached not to a whole ethnic group but to a single oasis.

Unlike the other ethnic groups inhabiting the north of China, who often live on both sides of international frontiers, the Uighurs are concentrated chiefly in the People's Republic. Slightly over 6.6 million live in the autonomous Uighur region of Xinjiang (1988 census), whereas in 1991 there were only 263,000 in the former USSR. They are a sedentary farming people. The Uighurs themselves distinguish 'classical music' (*kilassiki muzika* formerly *ilim muzika* or *ilim nagmä*) and 'folksongs' (*xälq naxsisı*). The 'classical' tradition consists of the *muqam* (fig.24), monodic and modal instrumental suites to which songs and dances are performed, are 9, 12 or 13 in number, depending on their location and historical period of origin. Each suite has its own name and modal colouring. The Uighur version of this term, which is obviously of Arabic origin (*maqām*), seems to date from the 14th or 15th century.

The 12 *muqam* of Kashgar (*on ikki muqam*) are made up of three distinct parts, each further subdivided into several linked sequences. The first part, entitled *čoŋŋägmä* or 'great music', begins with a '*muqam* heading' (*başı muqam*), an unmeasured sung prelude determining the whole concept of the *muqam*. After this introduction, some 15 linked sequences follow each other in a progressively accelerating tempo, passages of song alternating with an instrumental 'buckle' (*märğul*) that is performed to a faster tempo. The last note of a sequence is the first note of the next sequence. Musically, this initial section of the *muqam* is very tightly constructed. The next section takes its name from the sung passages of which it consists, *dastan* or 'stories'. Three or four such movements are performed, the narratives dealing with historical events or famous love stories. Again, they are separated from each other by an instrumental 'buckle' and the tempo of the sections accelerates progressively. Each has its own distinctive text, melody and rhythm. Finally, the third section of the *muqam*, entitled *mäšräp*, is entirely danced, and unlike its predecessor it does not alternate between sung and instrumental passages. After about two hours of uninterrupted music, the repetition of the '*muqam* heading' marks the end of the suite.

This, in broad outline, is the formal tripartite structure of the 12 *muqam* peculiar to the Kashgar area. Comparative analysis of the different forms of *muqam* found in Xinjiang shows that, depending on the particular oases of the province, there are three basic forms and four other forms derived from them. The three basic forms are largely heptatonic (as in Kashgar), pentatonic (as in Qumul) and hexatonic (as performed by the Dolan). It must also be emphasized that the *muqam* and indeed Uighur music in general has a great

many rhythmic formulae, with asymmetry and much use of the *aqsaq* and patterns combining duple and triple note values.

The other musical genre defined by the Uighurs, folksongs, consists of a body of work that is both extensive and diverse. Traditionally, it is arranged according to geographical criteria, with places such as Kashgar, Ili and Khotan having their own repertoires. Most of the songs are heptatonic, but they may be pentatonic (especially in eastern Xinjiang), or they may combine both aspects. They are written in the modes of C, D, E and G, a preference for certain modes depending on their location of origin. Like the *muqam*, the modes are envisaged in the context of the octave rather than the tetrachord or pentachord (as in Middle Eastern traditions.) There is also much rhythmic similarity between the songs and the *muqam*, for instance in the short cycles, the quantitative importance of variations and the extensive use of asymmetry and syncopation. The organization of the textual form into two or three quatrains of heptasyllabic or octosyllabic lines naturally goes together with the melodic structure, which usually consists of four melodic phrases running A-B-C-D. Most subject-matter deals with love in all its aspects (onset of love, love injured, betrayed, unrequited, past or revived). Some of the songs are in narrative style, relating a historic incident from the life of the Uighurs or celebrating a hero of the past.

Like the music itself, Uighur instruments belong to the Irano-Arabo-Turkic world, but they resemble still more the instruments of the interior of Asia. Examples include long-necked lutes played with or without a plectrum or bow (*dutar*, *satar*, *tanbur*, *rawap*), spike fiddles deriving from the Persian *kamānche* (*ghichak*), the wooden-framed long drum with a donkey-skin head (*dap*), kettledrums (*naġha*), the dulcimer with 14 quadruple strings struck by small mallets (čaññ), derived from the Chinese *yangqin* and/or the Middle Eastern *santūr*, and less commonly aerophones (the *sunay* and *baliman*).

The musical tradition of the Uighurs has been stressed here, first because it dominates and influences the traditions of the other ethnic groups of the Turkic branch of the Altaic linguistic family, and second because the traditions of those other groups differ little (apart from their Uighur borrowings) from the traditions of members of the same groups living in the Central Asian republics of the former USSR (see [Central Asia](#)). Tajiks living in the same western part of China have some distinctive musical characteristics, however. Their melodies, mostly sung, are very short and monothematic, with a rapid tempo and a clear preference for rhythms in 7-time. Note also that they still use the old kind of three-string plucked lute (*setār*), on which they play equally old non-chromatic intervals of three-quarter tones.

The People's Republic of China, a multi-ethnic state that takes pride in its wealth of diverse traditions, is also anxious to affirm the existence of a *national* musical tradition, which involves manufacturing heavily sinicized versions of the products of other cultures. Only long research in the field will enable ethnomusicologists to get past such music and claim an acquaintance with the traditional musical culture of the national minorities.

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*Music of Chinese Minorities*, King Record Co. KICC 5142 (1991)  
*Asie Centrale: les maîtres du dotâr*, coll. J. During, VDE-Gallo 735 (1993)  
*Asie Centrale: traditions classiques*, coll. J. During and T. Levin, Ocora C 560035–6 (1993)  
*Musique tadjike du Badakhshan*, coll. J. During and S. Trebinjac, Auvidis D 8212 (1993)  
*Turkestan: komuz kirghize et dombra kazakh*, coll. J. During and S. Trebinjac, Ocora C 560121 (1997)

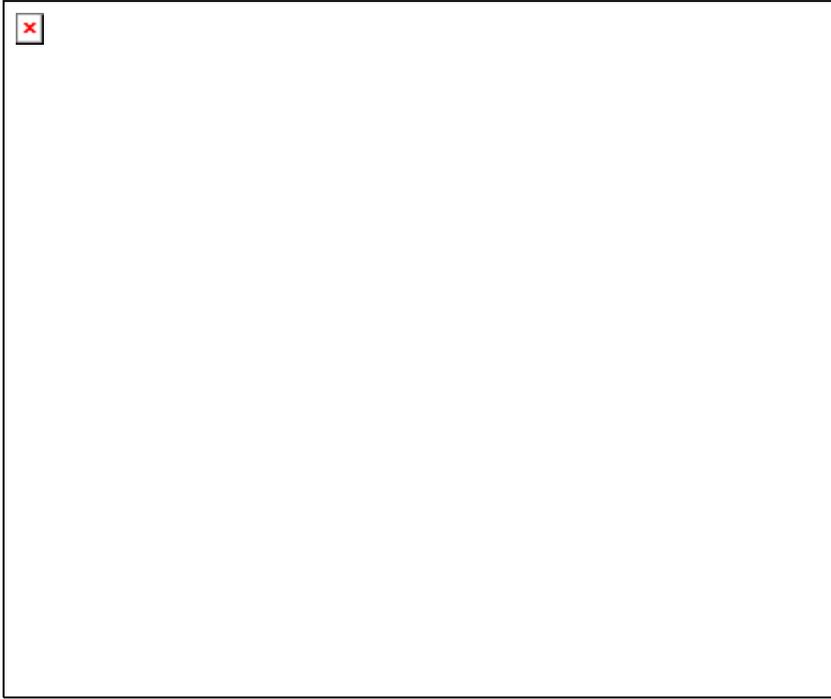
China, People's Republic of, §IV: Living traditions

### 6. Western-influenced styles.

Almost the whole spectrum of Western music-making is now available to Chinese audiences in recorded or broadcast form, and live performances range from traditional Irish music to classical piano recitals and heavy metal concerts. Numerous Chinese soloists, orchestra members and singers have achieved expertise in the performance of Western music of the 'common-practice' period. This section, however, concentrates on the composition in China of new music drawing on Western idioms. The mass song tradition and the so-called 'conservatory style' of music are discussed here; §(ii) below looks at popular music genres.

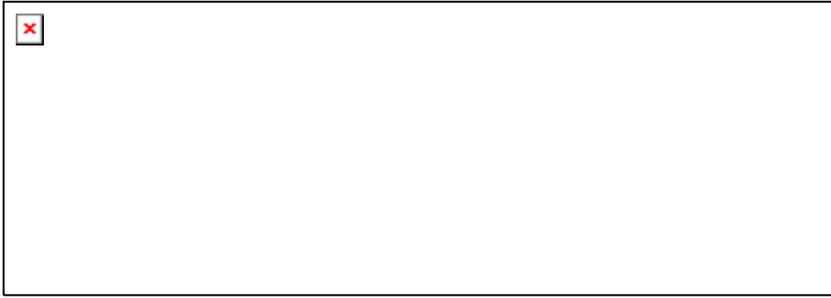
#### (i) Mass song and conservatory style.

Throughout the 20th century, Chinese reformists used mass singing as a means of disseminating their messages. Typically, these songs have a simple and syllabic diatonic or pentatonic, folk-like melody. Many use march idioms, with triadic fanfare motifs. Singing normally occurred in unison, although harmonized accompaniments were also provided. A representative example is *Biye ge* ('Graduation Song'), composed in 1934 by Communist musician [Nie Er](#) (ex.12).

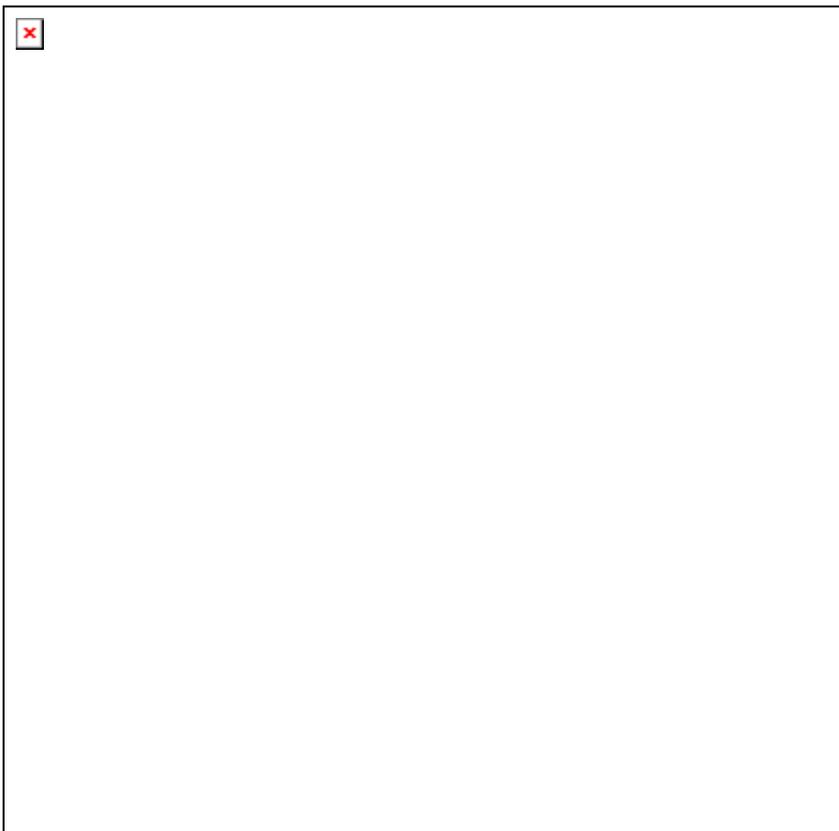


Aside from their work in the field of mass songs, 20th-century Chinese composers have rearranged numerous folksongs for concert performance with instrumental accompaniment. In so doing, the rough timbres, special temperaments and free rhythms of peasant performance have been replaced by a style more akin to the aesthetic of Western concert music. Much original vocal music has also been written in the standard Western idioms, including art songs, cantatas and operas.

Perhaps the first Western-influenced instrumental genre created by Chinese musicians was that known initially as 'national music' (*guoyue*). Typical of this repertory are the ten solos for two-string fiddle *erhu* composed by [Liu Tianhua](#). These are small-scale, programmatic works, comprising several short, contrasting sections. Each has an evocative title that sets the mood or action of the piece. Liu drew on traditional *erhu* performance technique but extended this through recourse to that of the violin, which he also played. He also borrowed techniques from other traditional Chinese instruments. Liu's music employs aspects of Western tonality and metre, using the march features already noted in *Guangming xing* ('March of Brightness') of 1931 and compound quadruple time (not normally found in Chinese traditional music) in *Zhuying yaohong* ('The Candle's Shadow Flickers Red') of 1932 (ex.13).

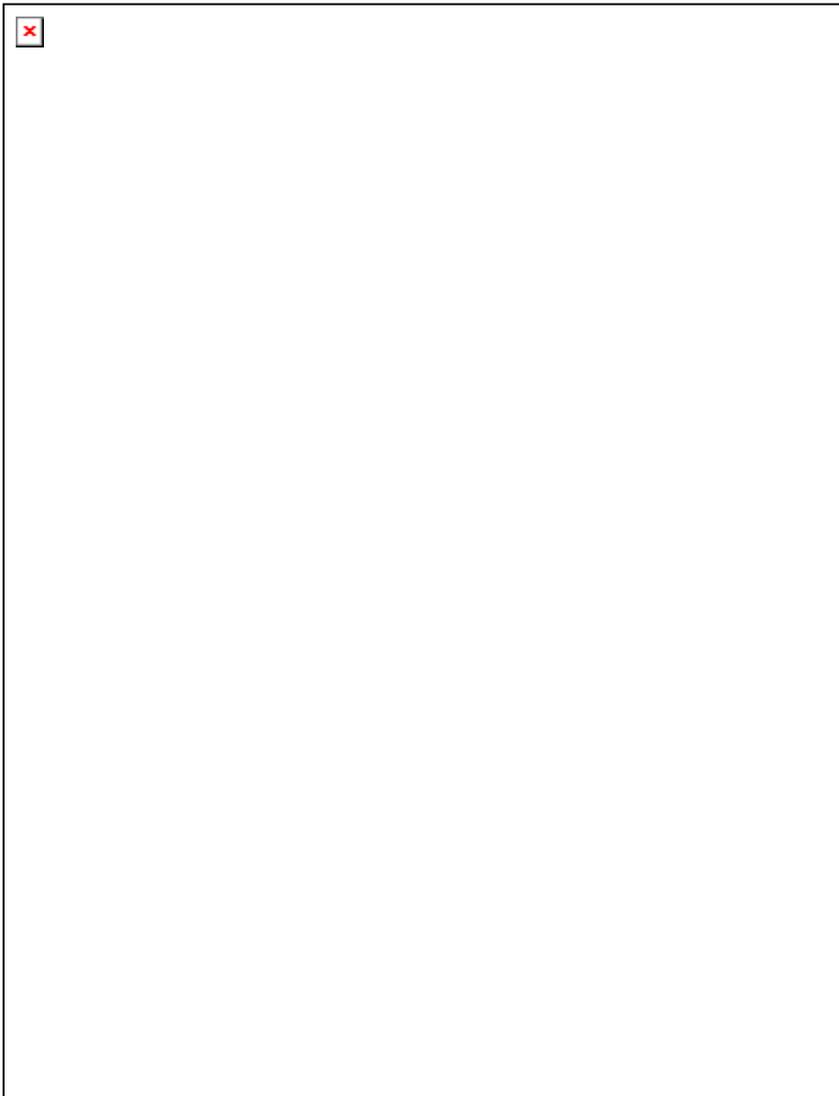


Contemporaneous Chinese pieces for Western instruments or solo voice with piano are similar in many respects to Liu's compositions. The piano solo *Mutong duandi* ('The Cowherd's Flute'), composed by [He Luting](#) in 1934, for example, shares the pictorial mood, sectional structure, melodic pentatonicisms and rhythmic flow of most of Liu's works for *erhu*. Unlike the monophonic *erhu* pieces, however, He Luting interweaves two melodic lines, the lower-pitched of which provides rhythmic drive at the cadence points of the upper part ([ex.14](#)).



By the late 1930s, certain Chinese composers were beginning to write larger-scale works, for instance the stirring 'Yellow River Cantata' (1939) by [Xian Xinghai](#), better known in the West in its 1969 piano concerto rearrangement. Xian Xinghai spent his last years in the Soviet Union, where a number of other Chinese composers also trained. After the establishment of the People's Republic of China in 1949, and until relations soured around 1960, it was common for the best young Chinese composers and performers to train in the Soviet Union and Eastern Europe, while scholars from the Eastern bloc held posts at the Chinese conservatories. These teachers, and the social realist style advocated by Mao Zedong's cultural officials, stimulated the composition of numerous colourful works – from overtures to song-and-dance pageants – celebrating such standard socialist topics as revolutionary heroes, bumper harvests and rural festivals. Intended to appeal widely to Chinese

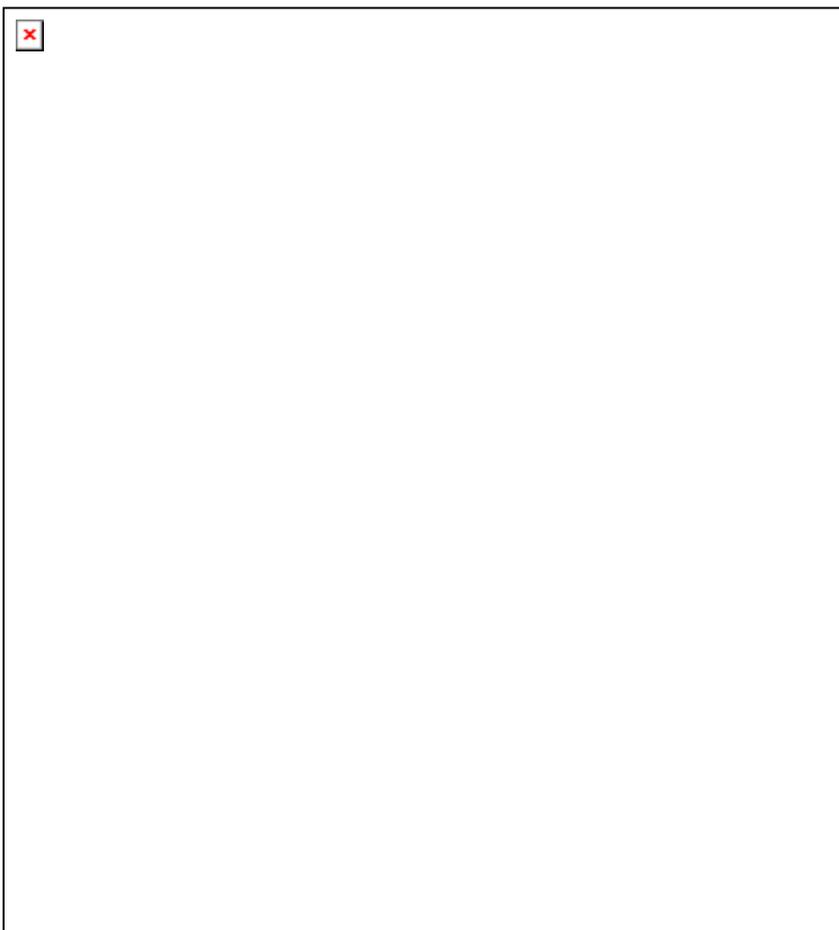
audiences, these pieces rely mostly on indigenous folktune melodies (or original imitations of these) and the conventions of the late-romantic tonal system. In some, pentatonic note-sets are used as the mainstay of the harmonic accompaniment, often erected on a tonal bass line. A case in point is offered by the lyrical, one-movement 'Butterfly Lovers Violin Concerto' (1959) by [He Zhanhao](#) and [Chen Gang](#) (b 1935) (ex.15). This composition is nationalistic in that it draws melodic material and its subject from the *Yueju* traditional opera of Zhejiang Province. Yet it also satisfied Socialist cultural criteria in that it may be read as a criticism of the inequities of arranged marriage in pre-Communist China.



By the mid-1960s, new repertoires had been created for numerous traditional Chinese instruments. Some pieces were derived from folk pieces, in which the *yangqin* hammered dulcimer provided a harmonized accompaniment to the carefully arranged theme. Other pieces followed the musical lead of Liu Tianhua. As many of the instruments were themselves redesigned in factories, composers began to exploit new technical possibilities, and numerous compositions were written for mixed ensembles and the orchestra of redesigned Chinese instruments. Examples include the 'Sanmen Gorge Fantasia' for *erhu* and national orchestra (1960) by Liu Wenjin (b 1937) and the 'Dance of the Yi People' for solo *pipa* (1960) by Wang Huiran (b 1936). In the main, these pieces share the programmatic nature, sectional structure and musical language of those for Western instruments.

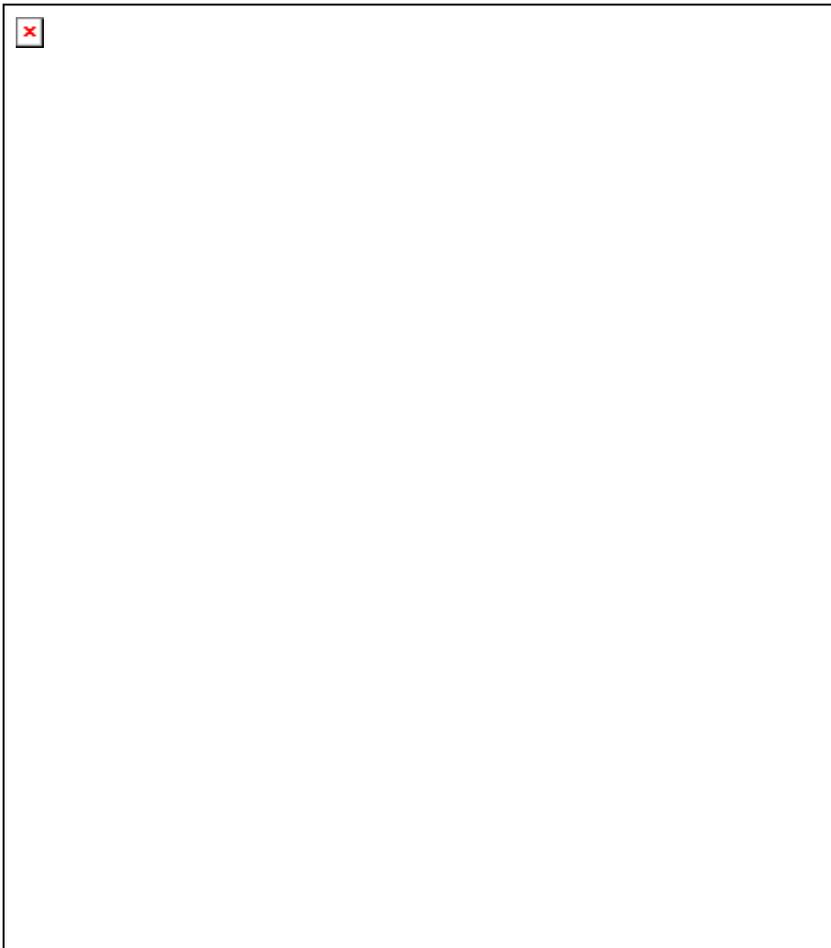
Almost all these categories of music were banned at the start of the Cultural Revolution (1966–76), and the music conservatories and many professional performance units were temporarily closed down. Instead, an emphasis was placed on amateur music making: rather than being performed to by experts, the masses themselves were to take full part in their own cultural lives. Gradually, however, the professionals reasserted themselves, and a small number of revolutionary model compositions was created, for instance a version of the modern-setting Beijing opera *Hongdeng ji* ('The Red Lantern') with piano accompaniment made in 1968 by pianist Yin Chengzong (b 1941). In terms of musical language, the model works are similar to the compositions of previous decades: sectional structures, colourful instrumentation, folk-like themes and pentatonic-flavoured tonality.

Political liberalization from about 1980 allowed the import of foreign scores and recordings, and the performance of much 20th-century Western music was now permitted. Chinese composers were quick to seize on the elements of these newly introduced styles; Wang Jianzhong (b 1933), for example, has engaged with serialism in his 'Five Pieces for Piano' (ex. 16). As the title of this composition suggests, there has also been a movement among middle- and younger-generation composers away from the standard use of programmatic titles and revolutionary themes.



The last two decades of the 20th century saw an increasing interest among Chinese composers in the indigenous techniques and timbres of regional folk traditions and historical performance styles. Often, elements from these are combined with ideas drawn from the international avant garde. Several composers have sought to recreate the timbres of the seven-string zither *qin* in their compositions for Western instruments. In his composition *Mong Dong*

for ensemble of Chinese and Western instruments (1984), [Qu Xiaosong](#) employs (among other effects) the rhythmic permutations of traditional percussion music – note the pattern of contraction and expansion of rests in the eight-quaver conga unit – while also imitating the tonal qualities of rural Chinese double-reed and percussion ensembles ([ex.17](#)).



## **(ii) Popular music.**

China's popular music industry began in the late 1920s in Shanghai, a thriving metropolis where Western powers had established their own settlements and imported Western modes of entertainment. It was also the centre of China's growing middle class, to which numerous film and record companies catered. Dance halls (with salon orchestra) became a mainstay of Shanghai's night life. The most prolific composer in the pre-1949 period was Li Jinhui, who organized his own group, the Bright Moon Song-and-Dance Troupe (*Mingyue gewutuan*). Li's song melodies are lyrical, folklike and pentatonic, set to Western harmonies and orchestrated for jazz band. Zhou Xuan (1918–57) was the most prominent singer and film actress of the 1930s, well known for her romantic ballads about urban life, such as *Ye Shanghai* ('A Night in Shanghai') and *Tianya genü* ('Wandering Songstress'), the latter sung by her in the film *Malu tianshi* ('Street Angels', 1937).

Shanghai's popular music was banned by the Communist government in 1949 as bourgeois, decadent and pornographic ('yellow'). Soviet-style revolutionary songs were used as propaganda and in mass rallies in the ensuing years. During the Cultural Revolution, the only mass music available

to the people were the eight revolutionary model operas and songs quoting the words of Mao Zedong.

As China opened its door in 1978, Taiwanese singer [Deng Lijun](#) (Teresa Teng) achieved tremendous popularity, although her music was officially banned. Her recordings were disseminated through private copies of cassettes and made their way into the black-market. Produced in Taiwan and Hong Kong, Deng's lyrical ballads (sung in the Mandarin dialect) followed the tradition of Zhou Xuan and were influenced by contemporary Japanese popular music. Deng's soundtracks were characterized by synthesizers, strings and soothing rhythm machines, sometimes supplemented by Chinese instruments. The Communist government also marketed its own *tongsu yinyue* (popular music), the subject-matter of which conformed with the socialist agenda, performed by government-sponsored song-and-dance troupes (*gewutuan*) and broadcast on television and radio. *Xibeifeng* ('North-west wind'), folksongs accompanied by disco beat, became a prominent *tongsu* style in the mid-1980s.

The open-door policy also brought Western rock music into China. Universities became centres where foreign students' musical tastes helped shape youth culture. Started by Western expatriates living in major cities, band-playing became a vogue. *Yaogun yinyue* (rock and roll music) belonged to an underground culture, and rock musicians performed only in privately owned bars and clubs, not in government stadiums or municipal halls. Although cut off from national television and radio networks, *yaogun yinyue* reached urban and rural youths nationwide via cassette tapes.

The first prominent Chinese rock singer, [Cui Jian](#), synthesized a new Chinese rock music with a coarse vocal delivery and socio-political lyrics. Cui's international fame began in 1989, when his *Yiwusuoyou* ('Nothing to my Name') became the unofficial anthem of the Beijing student movement. Numerous bands have emulated Cui, among them Heibao ('Black Panther'), Cobra and Tangchao ('Tang Dynasty').

By the mid-1990s, popular music consumption in China manifested itself in many forms. Audio and video recordings of *yaogun* and *tongsu* music, Hong Kong's Cantopop and Taiwanese pop (in Mandarin dialect, but stylistically Cantopop), known collectively as *Gangtai* (Xiang *gang-Taiwan*) music, were widely available (see Hong Kong, §II; [Taiwan](#), §5). Karaoke bars also offered the entire gamut, even English and American popular songs of the 1970s and 80s. Television stations broadcast much indigenous and *Gangtai* popular music (except *yaogun*) in their daily shows. 'Yellow music', banned by the Communists since 1949, was reclaimed as part of the Chinese consumer culture of the 1990s, as the government loosened its grip in controlling the availability and accessibility of popular entertainment.

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*Hongqi xia de dan/Balls under the Red Flag*, perf. Cui Jian, EMI 7 2438 30801 4 4 (1994)

*Yan jing she* [Cobra], Jindie JH-1245 (1996)

## Chinelli, Giovanni Battista [‘L’Occhialino’]

(b Moletolo, nr Parma, 24 May 1610; d Parma, 15 June 1677). Italian composer. He was *maestro di cappella* of Novara Cathedral from October 1631 until 1634, then of Parma Cathedral until 1660 but with a long interruption from 1637 to 1652, when he seems to have been in Venice, possibly associated with S Giorgio Maggiore, whose abbot was the dedicatee of his op.7. The dedication of his op.5 to a Ferrarese organist suggests a connection with that city also. He was also absent from Parma from 1658 on and in 1660 he was briefly in Ferrara, at the Accademia della Morte, but for the rest of his life he was again at Parma Cathedral, this time as organist. His output consists mainly of sacred music in an up-to-date concertato style; it sometimes includes parts for strings and – in the first volume of masses – trombones. His one extant collection of secular music, the *Madrigali concertati* of 1637, includes several duets in a florid style, some of which include tempo indications. The set of music for the office of Compline (1639) was the first to use thoroughly up-to-date textures, and is unusual in being complete. The style is forward-looking: the violin parts dovetail with each other as well as with the voices, and the triple-time sections are well varied in melody and rhythm. In two of the masses of 1648 the violins provide ritornellos to unify the longer movements.

## WORKS

Messe a 4, 5 e 8 voci parte da capella, e parte da concerto con bc (org), con una posta nel fine, concertata a 6 voci e 6 instrumti, op.3 (Venice, 1634)

Il primo libro de madrigali concertati a 2–4vv, con alcune canzone, poste nel fine concertate con 2 vn, op.4 (Venice, 1637)

Il primo libro di motetti a voce sola, op.5 (Venice, 1637)

Compieta, antifone, e letanie della B.V.M. concertate, a 2–5vv, con 2 vn a beneplacito, op.6 (Venice, 1639)

Il terzo libro de motetti a 2–4vv, op.7 (Venice, 1640)

Il secondo libro delle messe concertate a 3–5vv, con 2 vn a beneplacito, op.8 (Venice, 1648)

Il quarto libro de motetti a 2–3vv, con alcune cantilene nel fine a 3vv, vns, other insts ad lib, op.9 (Venice, 1652)

4 motets, 1641<sup>3</sup>, 1642<sup>4</sup>, 1651<sup>2</sup>; 2 arias, 1656<sup>4</sup>

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JEROME ROCHE/ELIZABETH ROCHE

## Chinese pavilion.

See [Turkish crescent](#).

## Chinese woodblock.

See [Woodblock](#).

## Ching.

Large, lipped flat bronze gong of Korea. It is also variously called *taegŭm* ('large gong'), *kŭm* ('gong'), *na* ('gong') or *kŭmna* ('metal gong'). There is no fixed size for the *ching*, but it is usually about 40 cm in diameter with a rim lip of about 8 to 10 cm. It is suspended from a cloth cord looped through two holes in the rim. The player holds up the instrument with his left hand and strikes it near the centre with a large mallet, the tip of which is tightly wrapped in cloth; good quality *ching* will produce a noticeable rise in pitch if properly struck.

The *ching* is said to have been used traditionally in Korea as a military signalling instrument, the gong sounding the retreat and a drum sounding advance. The treatise Akhak kwebŏm (1493), however, describes it only in connection with dance at the Sacrifice to Royal Ancestors (*Chongmyo*). At present its use is diverse: it appears in the ritual music performed at the *Chongmyo* in Seoul, in *tae-ch'wit'a* (military processional court music), in shaman and Buddhist rites and in *nongak* (farmers' music). Typically it serves to reinforce the main beats of rhythmic patterns.

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- K. Howard: *Korean Musical Instruments: A Practical Guide* (Seoul, 1988), 38–40

ROBERT C. PROVINE

## Ching-hu.

A Chinese two-string bowed lute made of bamboo; for a full discussion, see [China, III](#).

## Chin rest

(Fr. *mentionnière*; Ger. *Kinnhalter*; It. *mentoniera*).

A device clamped to the lower part of the violin or viola (or similar instrument played on the arm), generally at the left side of the tailpiece. The chin rest serves to separate the chin from actual contact with the instrument and at the same time gives the player a firm grip with the chin. In his *Violin-Schule* of 1832, Spohr claimed that he had invented what he called a ‘fiddle holder’ some ten years earlier, with the aim of helping violinists in the frequent changes of position required by the modern style of playing. Spohr argued that it enabled the violin to be held securely and unconstrainedly, thus emancipating the left hand and (by avoiding the risk of moving the instrument in shifting) ensuring ‘tranquillity of bowing’. Spohr pointed out also that the chin rest removed pressure of the chin on the belly or tailpiece, and in this way no longer obstructed the vibrations of their parts, improving the quality and volume of tone. Curiously, Spohr’s chin rest (see illustration) is placed directly over the middle of the instrument, and not to the left side of the tailpiece, despite the fact that most writers from L’abbé *le fils* (1761) onwards recommended that the violin should be held with the chin on the G string side of the tailpiece.

DAVID D. BOYDEN/PETER WALLS

## Chinzer [Chintzer, Ghinzer, Kinzer], Giovanni

(*b* Florence, 18 Sept 1698; *d* after 1749). Italian trumpeter, impresario and composer. The word ‘corazza’ (cuirassier), used in connection with his name, suggests a link between his family (of German origin) and the Swiss Guard of the Grand Duke of Tuscany. On 13 December 1719 he joined a company of Florentine musicians. His activity as an impresario and composer of dramatic music was mostly in Florence, but also in other Tuscan cities such as Lucca, Pisa and Pistoia. After 1738 he is described in some librettos as ‘professor di tromba’ by imperial appointment, and after 1743 as ‘maestro di cappella della Real Brigata de’ Carabinieri di Sua Maestà Cattolica’. A French privilege to

print his instrumental music, issued to Chinzer on 11 March 1749, suggests that he was in Paris at that time.

In his operas he continued the tradition of Florentine *commedia per musica* until its popularity was supplanted by the Neapolitan variety. His sonatas often employ rounded binary form, small-scale phrase repetition, reverse dotting, echo phrasing and small, ornamental figures typical of mid-century style. Lack of imagination is notable in his motifs.

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### instrumental

published in Paris unless otherwise stated

op.

1	Sei sonate da camera, 2 vn, bc (c1750)
2	Sei sonate, 2 vn, 2 hn/tpt ad lib, bc (c1750)
3	Sei sonate da camera, 2 vn, bc (c1750)
4	[6] Allettamenti armonici, 2 fl/vn (c1750)
5	Sei sonate, fl/vn, bc (c1750)
6	[6] Simphonie, 2 vn, va, bc (c1751)
7	Sei trios, 2 fl, bc (c1751)
8	[3] Concerti, fl, 2 vn, va, bc (c1751)
9	Sinfonie a 4, 2 vn, va, 2 hn ad lib, bc (?Paris, c1753), lost [MGG1 gives op.9, Sei trio, 2 vn, b (Paris, n.d.)]
10	[3] Concerti a 6, 2 fl, vns obbl (c1754)
11	Sei trios, 2 vn, bc, (c1755)
—	Six Sonatas or Trios, 2 fl/vn, bc, bk 1 (London, c1750)
—	Six Sonatas, 2 vn, bk 1 (London, 1750)
Pieces in Sei sonate a tre ... di differenti autori, 2 fl, bc (c1750); 1 each in Second livre ou recueil d'airs en duo choisis et adjustés, ed. Bordet (1755); M. Corrette, L'Art de se perfectionner dans le violon (1782); Sacred Music, ed. J. Corfe (London, c1800)	

Conc., vn, insts, *GB-Mp*

### dramatic

La serva favorita (op, G.C. Villafranchi), Florence, Cocomero, carn. 1727

Amor vince l'odio, ovvero Timocrate (op, A. Salvi), Florence, Cocomero, carn. 1731,

Act 1 only, acts 2 and 3 by L. Bracci

La commedia in commedia (op, ? F. Vanneschi), Florence, Cocomero, aut. 1731

La vanità delusa (op, ? Vanneschi), Florence, Cocomero, aut. 1731

Abelle ucciso da Caino (orat, P.G. Viviani), Florence, Compagnia di S Marco, 1731

Pimpinone (scherzo drammatico, rev. Vanneschi), Florence, Abbozzati, 1735

Il Temistocle (P. Metastasio), Pisa, Pubblico, carn. 1737

Chi non sa fingere non sa godere, Florence, Cocomero, carn. 1738

La misteriosa resurrezione del figlio della Sunamite (orat, ? P.A. Ginori), Florence, 1739

La contadina nobile (int) Pisa, Pubblico, sum. 1741

Atalo (F. Silvani), Venice, S Cassiano, carn. 1742; rev. as La verità nell'inganno, Munich, aut. 1747

Demofonte (dramma per musica, Metastasio), Rimini, Pubblico, spr. 1743, recits only

Arias: *A-Wn, B-Bc, F-Pa, Pn, GB-Lbl*

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FRANCESCO GIUNTINI, JOHN WALTER HILL

## Chiochiolo [Chiocchiolo, Chioccioli], Antonio

(*b* ?Brescia, c1680; *d* after 1706). Italian composer. The libretto of *Gli amori di Rinaldo con Armida* calls him 'giovani', which suggests that in 1697 he was not yet of age. He was apparently in Florence about 1705 and may have taken religious orders.

### WORKS

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*S Caterina* (orat), 5 characters, Florence, Compagnia di S Marco, 1705 [music lost, pubd lib in *Rn*; an orat with 4 characters perf. in Florence, Oratorio di S Filippo Neri, 1706, possibly the same work]

Il merito coronato dalla virtù per le glorie ... di ... Clemente XI (cant.), Florence, 1706 [music lost, pubd lib in *Rn*]

*Ad cantus, ad gaudium*, motet, 1v, vn, va, org, 1710, *Ac*

*Care dulces, care letitie*, motet, S, 2 vn, va, bc, *GB-Cfm* [catalogue gives date

c1730]

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THOMAS WALKER

## Chiodi, Buono Giuseppe

(*b* Salò, Lombardy, 20 Jan 1728; *d* Santiago, 7 Sept 1783). Italian composer, active in Spain. A priest, he was apparently *maestro di cappella* at Bergamo Cathedral when he was appointed to the equivalent post at Santiago di Compostela in 1769. Besides numerous sacred works, he wrote at least two operas, *De las glorias de España, la de Santiago es la mejor* (1773) and *La birba* (1774). Nothing survives of the first, a kind of oratorio or 'poema sacromelodramático' to a libretto by Amo y García de Lois. *La birba*, in three acts, was composed for the feast of St James the Apostle, and from surviving parts it was evidently a comic opera, possibly the first ever performed in Santiago. The many arias and eloquent duets are particularly brilliant and carry the whole action; the few recitatives that survive are unusually elaborate for the time.

## WORKS

all MSS in E-SC

More than 550 sacred works, mostly 8vv and orch, incl.: 14 masses; mass sections; 27 motets; c90 pss; 27 hymns; 7 Lamentations for Holy Week; 6 Stabat mater; 5 Mag; 5 Dies irae; 1 Salve regina; 320 villancicos (mostly for Christmas)

Other works: *De las glorias de España, la de Santiago es la mejor* (poema sacromelodramático, A. y García de Lois), 1773, lost; *La birba* (op, 3), 1774; 3 orats

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**J. López-Calo:** *Catálogo musical del archivo de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972, rev. 2/1992–3 as *La música en la Catedral de Santiago*)

**M.P. Alén:** *El compositor italiano Buono Chiodi y su magisterio en Santiago de Compostela* (diss., U. of La Laguna, Tenerife, 1992)

**M.P. Alén:** *La capilla de música de la catedral de Santiago de Compostela: renovación y apogeo de una etapa privilegiada, 1770–1808* (Sada, 1995)

M. PILAR ALÉN

## Chiodino, Giovanni Battista

(*fl* 1610). Italian theorist. He was a Franciscan monk. He wrote *Arte pratica latina et volgare di far contrappunto à mente, et à penna* (Venice, 1610). This treatise, in ten sections, is one of a number of such works written in Italy whose authors continued to advocate the virtues and skills of traditional counterpoint at a time when the upsurge of monodic music must have seemed to be undermining it. Chiodino's work is mentioned by Silverio Picerli

in his *Specchio primo di musica* (Naples, 1630), and J.A. Herbst translated it into German in his *Arte prattica et poëtica* (Frankfurt, 1653).

## BIBLIOGRAPHY

*EitnerQ*

**E.T. Ferand:** 'Improvised Vocal Counterpoint in the Late Renaissance and Early Baroque', *AnnM*, iv (1956), 129–74

**I. Horsley:** 'Symposium on Seventeenth-Century Music Theory: Italy', *JMT*, xvi (1972), 50–61, esp. 57, 60

NIGEL FORTUNE

## Chiozzotto.

See [Croce, Giovanni](#).

## Chipre.

Designation appearing at the head of a three-voice Kyrie from the Avignon repertory (edn in CMM, xxix, 20, and in PMFC, xxiii, p.64). The work, dating from the 14th century, is in simultaneous style, and is noteworthy for its use of the archaic third rhythmic mode and its fluctuations between major and minor prolation. This latter peculiarity occurs in only one of the three sources of the piece (*I-IVc*). The designation may indicate the provenance of the composer or of the work itself.

## BIBLIOGRAPHY

**H. Harder and B. Stäblein:** 'Neue Fragmente mehrstimmiger Musik aus spanischen Bibliotheken', *Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*, ed. D. Weise (Bonn, 1957), 131–41

**H. Stäblein-Harder:** *Fourteenth-Century Mass Music in France*, MSD, vii (1962), 34–5, 47, 95, 115ff

GILBERT REANEY/R

## Chirbury [Chyrbury], R.

(*fl* c1400). English composer. Several identities have been suggested but nothing certain is known of his life. His four known works are all contained in the original layer of the Old Hall Manuscript. All are in score notation, although only one is based on plainchant. They are straightforward and rather archaic in style and include some minor notational anomalies (syllable change within a note or ligature, disregard of the *similis ante similem* rule) which are otherwise very rare in this manuscript.

[Old Hall Manuscript](#)

## WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–73) [OH]

Credo, 3vv, OH no.61

Sanctus, 3vv, OH no.102

Sanctus, 3vv, OH no.108 (San melody Sarum no.7, migrant)

Agnus Dei, 3vv, OH no.132

For bibliography see Old hall manuscript.

MARGARET BENT

## Chirescu, Ioan D(umitru)

(b Cernavodă, 5/17 Jan 1889; d Bucharest, 25 March 1980). Romanian composer and conductor. At the Bucharest Conservatory (1910–14) he studied with Kiriac-Georgescu and Castaldi; later he studied with d'Indy and Lioncourt at the Schola Cantorum (1922–7), and he also graduated in theology at Bucharest University. He worked as a music master in Fălticeni and Bucharest, and then became professor of theory and solfège at the Bucharest Conservatory, where he also served as rector from 1950 to 1955. A noted choral conductor, he directed the Carmen Society (1927–50) and the choir of the Domnița Bălașa Church in Bucharest (1928–73). He promoted Romanian music and wrote more than 400 choral pieces, most of them based on folk tunes. His educational choruses are well designed for children's voices; he also composed motets and masses (he was a professor at the Bucharest Academy of Religious Music between 1932 and 1939). The accessible style, rich melodiousness and unsophisticated polyphony of his music have ensured its wide dissemination and popular acclaim.

### WORKS

(selective list)

Opt cîntece pentru copii [8 Songs for Children], 1923; Allegro simfonic, orch, 1927; Miniaturi corale, 1944; Colecție de coruri, 1937; Coruri, 1956; Ale noastre, ale voastre [Our Songs, Your Songs], 1959; 32 coruri pentru școlari și tineret [32 Choruses for Schoolchildren and Young People], 1963; Odă lui Mihai Viteazul [Ode to Mihai the Great] (V. Bârna), mixed chorus, 1975

Principal publishers: ESPLA, Muzicală (Bucharest)

### BIBLIOGRAPHY

**L. Rusu:** *Ioan D. Chirescu în slujba muzicii corale românești* [Chirescu in the service of Romanian choral music] (Bucharest, 1959)

**Z. Vancea:** *Creația muzicală românească, sec. XIX–XX* (Bucharest, 1968), 213–17

**V. Cosma:** *Muzicienii români: lexicon* (Bucharest, 1970), 113–15

**G. Breazul:** *Pagini din istoria muzicii românești*, iii (Bucharest, 1977)

**G. Breazul:** *Scrisori și documente*, i (Bucharest, 1984)

**V. Cosma:** *Muzicienii din România: lexicon*, i (Bucharest, 1989), 298–308

VIOREL COSMA

## Chiriac, Mircea

(b Bucharest, 19 May 1919; d Bucharest, 1 Dec 1994). Romanian composer. He studied law at Bucharest University (1943) then composition with Jora at the Bucharest Academy (1945). After working for Romanian Radio (1941–7), Chiriac founded and conducted the Romanian Railways Ensemble (1948–9), then worked as a researcher at the Institute of Folklore and as conductor of the Barbu Lăutaru Folk Music Orchestra (1949–53). He composed and arranged for a folk ensemble and taught at the Pedagogical Institute (1963–6) before gaining a place on the staff of the Academy (1966–84). Chiriac's intensely melodic works incorporate elements of Romanian folk music within a luxuriant neo-romantic context. While richly coloured modalism and asymmetrical rhythms distinguish all his compositions, they are particular features of his many symphonic works.

## WORKS

(selective list)

Ballet: Iancu Jianu (3, O. Danovski), 1960, Bucharest, Opera, 7 Feb 1964

Orch: Nocturnă, 1943; Rapsodia I, 1953; Rapsodia II, 1955; Bucureștii de altă dată [Old Time Bucharest], sym. suite, 1957; Simfonieta, 1965; Conc. no.1, str, 1966; Sym. Triptych, 1971; Sym. Variations, pf, orch, 1979; Thalassa, sym. poem, 1982; Conc. no.2, str, 1983; Triple Conc., fl, eng hn, hp, orch, 1984

Vocal: Terrae daciae (I. Brad), T, orch, 1977; Ars poetica (M. Eminescu, L. Blaga, G. Bacovia, I. Minulescu), T, orch, 1980; lieder, choral works

Chbr: Serenada, vn, pf, 1937; Str Qt no.4, 1993

Folksong arrs.; arr. for trad. insts of G. Enescu: Rapsodia Română

Principal publisher: Muzicală

## BIBLIOGRAPHY

**O.L. Cosma:** *Opera românească*, ii (Bucharest, 1962)

**G.W. Berger:** *Muzica simfonică contemporană*, v (Bucharest, 1977)

**Z. Vancea:** *Creația muzicală românească în secolele XIX–XX*, ii (Bucharest, 1978)

**V. Cosma:** *Muzicieni din România* (Bucharest, 1989)

OCTAVIAN COSMA

## Chiriac, Tudor

(b Chuchulen', 21 March 1949). Moldovan composer. He graduated from Lobel's composition class at the Institute of Arts in Kishinyov in 1975 and is a winner of the Moldovan Youth Prize (1979) and the Moldovan State Prize (1988). He went on to teach at the Iași Academy of Music in Romania. His compositions are unique for their distinctive interpretation of essentially Romanian characteristics. He found new methods of synthesizing folklore with late 20th-century compositional techniques; the most prominent stylistic features of his work are a predilection for meditative but intellectualized lyricism, philosophical depth and an admixture of genres. *Miorița*, a poem for voice, organ, tubular bells, church bells and tape was awarded the Grand Prix

at the Tribune internationale des compositeurs (1988) and garnered high praise at the Zagreb biennale (1987).

## WORKS

(selective list)

Inst: Suite, 7 movts, pf, 1970; Variations, pf, 1972; Sinfonietta, orch, 1973; Str Qt no.1, 1974; Conc. Sym., vn, orch, 1975; Pyad' zemli (Pe-un pichor de plai) [The Span of the Earth], suite, nay, cimb, taragot, orch, 1977; Ballad, vc ens, pf, 1981; Chokirliya, conc. sym., orch, 1981; Legenda Chokirliyey, conc. sym., orch, 1986; Fantasia alea rustica, vn, pf, 1989

Vocal: Pokloneniye [Adoration] (cycle, Moldovan poets), chorus, 1973; Sveti, solntse, sveti [Shine, Sun, Shine] (G. Vieru), children's chorus, 1978; Miorița, (poem, V. Alexandri), 1v, org, church bells, tubular bells, tape, 1983; Dregayka, vocal-choreog. poem, 1984; Litaniya-bdeniya [Litany of Vigil] (Vieru), chorus, 1987; Doynatoriya (Vieru, M. Eminescu, and N. Dabizhi), C, chorus, nay, vib, org, church bells, wood block, 1991

Principal publishers: Literatura Artistică, Hyperion

## BIBLIOGRAPHY

- V. Pogolsha:** 'Simfonicheskaya syuita "Pyad'zemli" T. Kiriayaka', *Muzikal'noye tvorchestvo v sovetskoy Moldavii*, ed. G.K. Komarova (Kishinev, 1988), 45
- M.A. Belikh:** "'Mioritsa" T. Kiriayaka', *Moldavskiy muzikal'niy fol'klor i yego pretvoreniye v kompozitorskom tvorchestve*, ed. P.F. Stoyanov and others (Kishinev, 1990), 96–113
- M. Cengher:** 'Modele folclorice în creația lui Tudor Chiriac', *Muzica*, new ser., iii/2 (1992), 27–39

ELENA MIRONENKO

## Chirico, Andrea de.

See [Savinio, Alberto](#).

## Chirihuano.

**Panpipes** ensemble of Cuyupaya, Ayopaya Province, Cochabamba Department in the Bolivian altiplano. The name is also used by the Chirihuano, an Aymara-speaking ethnic group of the northern shore of lake Titicaca, Huancané Province, Peru, for an ensemble consisting of 12 or more (usually about 30) players of *siku* panpipes.

## Chirimía

(Sp.).

(1) **Shawm** (classified as an **Oboe**). As a folk instrument it was played in most areas of Spain and the New World but has become increasingly rare. The

name was used also for the Spanish *gaita*, or *dulzaina*; the Catalan spelling is *xirimía*. The instrument used in the Catalan *cobla* exists in two sizes, *tible* (treble) and *tenora* (tenor; see [Shawm, §5](#)). The *chirimía* with ten holes is used in ceremonies at Santiago de Compostela and Salamanca, and in Galicia it joins with other instruments in ensemble music, including the *alborada* (dawn song) and preludes to dances and processional marches. The wide dispersion of the *chirimía* in Latin America probably results from the Spanish colonial church policy of promoting native *chirimía* and recorder performance as a means to promote Christianity. In Costa Rica, El Salvador, Nicaragua and Guatemala, ensembles including up to eight *chirimías* sometimes play for large festivals. In Honduras the *chirimía*, with drum accompaniment, sometimes provides music for the Moros y Cristianos (Moors and Christians) dances. In religious ceremonies in many parts of Mexico a *chirimía* is played from a church tower, in alternation with strokes on a drum played in the atrium below. Shawms are now rarely made in Mexico, but when existing instruments are replaced by flutes or some kind of trumpet the substitute instrument often retains the name 'chirimía'. In the Azuay and Cañar Provinces of highland Ecuador the Quechua people play a wooden *chirimía*, about 70 cm long, which is roughly cylindrical or conical and has a single or double reed.

(2) A term used for an instrumental ensemble in Colombia. It probably originated in the Chocó, the northern area of the Pacific coastal region. It is thought that the melody instrument in the Chocó ensemble was originally a hornpipe, but it has now been replaced by the modern clarinet. Other instruments of the *chirimía* ensemble are locally made percussion: the *tambora*, the *redoblante* or *caja* (drums) and the *platillos* (cymbals).

(3) An [Organ stop](#) (*Gaitas*).

For illustration see [Guatemala, §II, 2](#), fig.4.

JOHN M. SCHECHTER/HENRY STOBART

## Chirinitana.

See [Chiarentana](#).

## Chiroplast.

A mechanism for training pianists' hands. See *under* [Logier, Johann Bernhard](#).

## Chishko, Oles' [Aleksander] Semyonovich

(*b* Dvurechniy Kut, nr Khar'kiv, 21 June/3 July 1895; *d* Leningrad, 4 Dec 1976). Russian-Ukrainian composer, tenor and teacher. In 1914 he entered

Khar'kiv University, where he attended lectures in law and sciences. He received his early music training at the Khar'kiv Music College as a pupil of Bugomelli for singing and Akimov for composition. Later he had singing lessons for several years with Kich, and he completed the singing course as an external student at the Khar'kiv Music and Drama Institute. He then worked in the Ukraine for some years as an opera and concert singer, teacher and conductor. In the 1920s he took part in the work of the All-Ukraine Association of Revolutionary Musicians; in 1928 he organized a composers' workshop at its Odessa branch, and later he joined the Association of Proletarian Musicians of the Ukraine.

Chishko completed his education at the Leningrad Conservatory (1931–4) under Ryazanov (composition), Tyulin (harmony), Kushnaryov (counterpoint) and Steinberg (orchestration), and in 1932 he joined the Composers' Union. During the 1930s he sang at the Mal'iy with the Leningrad PO and on radio, and he organized the song and dance ensemble of the Baltic fleet (1939–41), spending the war years in Tashkent. After his return to Leningrad in 1944 he engaged in various activities as composer, performer (he was Pierre in the first performance of Prokofiev's *War and Peace*) and teacher (in 1948 he was appointed reader at the Leningrad Conservatory and from 1957–65 was assistant professor there). His awards include the titles Honoured Art Worker of the Uzbek SSR (1944) and Honoured Art Worker of the RSFSR (1957), and the Badge of Honour. He became a member of the communist party in 1948.

Vocal works occupy a dominant place in Chishko's output; they include folksong arrangements for various ensembles and compositions that served as points of departure for his major stage works. *Bronenosets Potyomkin* ('Battleship Potyomkin') has been produced on almost all the opera stages of the USSR and was one of the first of the 'song operas', playing an important part in the development of Soviet opera. Chishko's other operas have also met with success, and his works for folk orchestras have helped to expand the repertoires of these ensembles.

## WORKS

(selective list)

Operas: *Yudif'* (Chishko), 1922; *V plenu u yablon'* [In Captivity among Apple Trees] (Chishko), 1930; *Bronenosets Potyomkin* [Battleship Potyomkin] (Chishko, V. Chulisov, S. Spassky), 1937, rev. 1955; *Doch' Kaspiya* [Daughter of the Caspian] (N. Baymukhamedov, Chishko, L. Derzhinsky), 1942; *Soperniki* [The Rivals] (Chishko, after A. Arbuzov: *An Irkutsk Story*), 1964

Orch: *Ov.*, 1933; *Molodyozhnaya syuita* [Young People's suite], 1933; *Concert Scherzo*, xyl, orch, 1934; *Scherzo*, 1938; *6 p'yes* [6 Pieces], 1939–45; *4 pi'yesī* [4 Pieces], 1946

Vocal: *Gvardeytsī* [Guardsmen] (P. German, V. Gusev), vv, orch, 1942; *Flag nad sel'sovetom* [The Banner over the Village Soviet] (A. Nedogonov), vv, orch, 1948; *Shakhtyorī* [The Miners] (trad., ed. Chishko), vv, orch, 1955; *Yest' takaya partiya* [There is such a Party] (cant., Sov verse), solo vv, chorus, orch, 1957; *Pesni lyubvi* [Love Songs] (Tkachenko), 1v, pf, 1962

Inst: *Str Qt.*, 1941, unpubd; *Ukrainskaya rapsodiya*, org, 1955–7; *Pieces*, ww, 1969

Works for orch of folk insts; over 150 folksong arrs., chorus, insts; over 150 songs: other vocal music

Principal publishers: Muzgiz, Sovetskiy kompozitor

## WRITINGS

- 'Bol'she vnimaniya samodeyatel'nosti' [More attention to amateur activities], *SovM* (1933), no.3, p.133 only
- 'Moya tvorcheskaya rabota' [My creative work], *SovM* (1938), no.1, p.85–8
- 'O sovetskoy pesne v bitu' [On Soviet song in real life], *Leningrad* (1945), no.6
- Pevcheskiy golos i yego svoystva* [The singing voice and its qualities] (Moscow and Leningrad, 1966)

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- N. Sergeeva:** 'Chasī – pokazivayut segodnyashneye vremya (muzikal'niy den' stani): beseda s. O. Chishko o yego rabote nad novoy operoy "Soperniki"' [The clock is showing the present day (the country's musical day): a conversation with Chishko about his work on the new opera 'The Rivals'], *Sovetskaya kul'tura* (27 Jan 1962)
- V. Bogdanov-Berezovsky:** 'Dialog ob opere, yego avtore i o postanovke' [Dialogue about an opera, its composer and the production], *Stranitsi muzikal'noy publitsistiki* (Leningrad, 1963)
- V. Gorodinsky:** "'Bronenosets Potyomkin" v Bol'shom teatre', *Izbranniye stat'i* (Moscow, 1963)
- 70th birthday tribute, *SovM* (1965), no.8, p.156 only

A. KLIMOVITSKY

## Chisholm, Erik

(*b* Glasgow, 4 Jan 1904; *d* Cape Town, 8 June 1965). Scottish conductor and composer. He studied with Herbert Walton and Lev Pouishnoff, and at the Scottish Academy of Music from 1918 to 1920. In the late 1920s he toured Canada and the USA as a pianist, before returning to study composition with Tovey at Edinburgh University (BMus 1931, DMus 1934). Always an ardent and energetic promoter of new music, he founded the Active Society for the Propagation of Contemporary Music (1929). As conductor of the Glasgow Grand Opera Society (1930–39) he presented many British premières (*Les Troyens*, *Béatrice et Bénédict*, *Idomeneo*), and during these years he also founded the Barony Opera Society. He spent the war years as conductor of the Carl Rosa Opera Company (1940) and was then musical director of the Entertainments National Services Association (ENSA) for South East Asia.

In 1946 Chisholm was appointed director of the South African College of Music at the University of Cape Town. There he founded the University Opera Company (1951) and the University Opera School (1954), both under the direction of the baritone Gregorio Fiasconaro. Chisholm and Fiasconaro gave great impetus to opera in South Africa: productions (usually conducted by Chisholm) included the premières of Joubert's *Silas Marner* and of Chisholm's own *Dark Sonnet*, *The Inland Woman* and *The Pardoner's Tale*, Act 2 of

*Canterbury Tales*, as well as many South African premières. A tour of Britain under Chisholm (1956–7) included the British stage première of Bartók's *Bluebeard's Castle*. He also founded the South African section of the ISCM (1948) and pursued an international conducting career.

A prolific composer, Chisholm used Celtic forms and idioms in much of his earlier work; later he sometimes incorporated aspects of Hindu music into his moderately dissonant style. It was as an opera composer that he produced his best work: this is particularly evident in the trilogy *Murder in Three Keys* and in the three acts that constitute *Canterbury Tales*. The latter is arguably his best stage work and a good example of his dramatic flair. In it he used a free modification of Schoenberg's 12-note technique and ingeniously incorporated Ars Nova devices and adaptations of 14th-century tunes. He prepared his own librettos for all his operas. His writings include *The Operas of Leoš Janáček* (Oxford, 1971), music criticism and many articles.

## WORKS

(selective list)

### operas

librettos by the composer

The Feast of Samhain (comic op, 3, after J. Stephen), 1941

The Inland Woman (1, after M. Lavin), 1951, Cape Town, 21 Oct 1953

Murder in Three Keys (trilogy), New York, Cherry Lane, 6 July 1954

Dark Sonnet (1, after E. O'Neill: *Before Breakfast*)

Black Roses (1, after T.S. Eliot)

Simoon (1, after A. Strindberg)

Canterbury Tales (3, after G. Chaucer), 1961–2

The Importance of being Earnest (3, after O. Wilde), 1963

Several others

### other works

Ballets: The Pied Piper of Hamelin, 1937; The Forsaken Mermaid, 1942

Orch: Straloch, pf, str, 1933; Sym. no.1 'Tragic', 1938; Sym. no.2 'Ossian', 1939;

The Adventures of Babar, spkr, orch, 1940; Pictures from Dante, 1948; Pf Conc. no. 2 'Hindustani', 1951; Conc. for Orch, 1952

Vocal: Crabbed Age of Youth, chorus, 1926; many songs for 1v, pf

Chbr and solo inst: Double Trio, wind, str; many pf pieces

MSS in W.H. Bell Music Library, U. of Cape Town

Principal publishers: Curwen, OUP, Schott

## BIBLIOGRAPHY

**S. Glasser:** 'Professor Erik Chisholm', *Res musicae*, vi/4 (1960), 5–6

**G. Pulvermacher:** 'Chaucer into Opera', *Opera*, xiii (1962), 187–8

**K. Wright:** 'Erik Chisholm: a Tribute', *Composer*, no.17 (1965), 34–5

CAROLINE MEARS, JAMES MAY

# Chissell, Joan (Olive)

(b Cromer, 22 May 1919). English music critic. She studied at the Royal College of Music from 1936 to 1942 under Kendall Taylor (piano), Herbert Howells (composition) and Frank Howes (history and criticism). Turning away from an intended career as a pianist, she became a teacher at the RCM, lecturer and critic, and from 1949 to 1979 she was on the music staff of *The Times*. 19th-century music, and particularly the piano, are her central interests, and in this area she has always been a perceptive critic and adjudicator, generous in her encouragement. She has been a frequent broadcaster, and a reviewer of records in *Gramophone*. Her writings include chapters in several symposia and articles in periodicals; she has written books on Chopin (London, 1965) and Brahms (1977) for younger readers, as well as two books on Schumann, a lucid and sympathetic study in the Master Musicians series (London, 1948, 5/1989) and a smaller volume on his piano music (London, 1972), and a sympathetic study of Clara Schumann (London, 1983). She was awarded the Robert Schumann Prize of the City of Zwickau in 1991.

STANLEY SADIE

## Chitarino

(It.).

See [Gittern](#). See also [Chitarrino](#).

## Chitarra

(It.).

Term used in the 14th and 15th centuries for a [Gittern](#), from the mid-16th for a small guitar (see [Guitar](#), §3 and §4).

## Chitarrino

(It.). From the middle of the 16th century, the small four-course guitar (see [Guitar](#), §3). In the 14th and 15th centuries the term 'chitarino' was applied to the [Gittern](#).

## Chitarrone

(It.; Ger. *Chitarron*, *Chitaron*).

A name used synonymously with *tiorba* (see [Theorbo](#) in Italy during the late 16th and early 17th centuries. The type of lute denoted by this humanist, classicizing term (chitarrone means, literally, a large kithara) was associated particularly with Jacopo Peri, Giulio Caccini and the other early writers of monody from the 1590s until about 1630 (see fig.1). After 1600, the alternative name *tiorba* was often used. Two contemporary references, Praetorius (1619, p.52) and Piccinini (1623, p.5), led some modern writers to

conjecture that the *chitarrone* was strung with wire and the *tiorba* with gut. However, this theory has been discredited by subsequent research (see Mason, pp.10–14).

The instrument was used chiefly for vocal accompaniment, but also served as a general continuo instrument. For solo music in tablature, the following sources specifically designate *chitarrone*: 1604 G.G. Kapsberger: *Libro primo d'intavolatura di chitarone* (Venice, 1604) 1616 G.G. Kapsberger: *Libro secondo d'intavolatura di chitarrone* (Rome, 1616, lost) 1623 A. Piccinini: *Intavolatura di liuto, et di chitarrone, libro primo* (Bologna, 1623) 1626 G.G. Kapsberger: *Libro terzo d'intavolatura di chitarrone* (Rome, 1626, lost) 1640 G.G. Kapsberger: *Libro quarto d'intavolatura di chitarrone* (Rome, 1640) Most sources for the instrument's solo repertory use the alternate name *tiorba*, or, in the case of many manuscript sources, the instrument is not named. For a listing of these sources, see [Theorbo](#).

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*PraetoriusSM, ii*

- A. Banchieri:** *Conclusioni nel suono dell'organo* (Bologna, 1609/R, 2/1626 as *Armoniche conclusioni nel suono dell'organo*, Eng. trans., 1982)
- N. Fortune:** 'Continuo Instruments in Italian Monodies', *GSJ*, vi (1953), 10–13
- M. Prynne:** 'James Talbot's Manuscript, IV: Plucked Strings – the Lute Family', *GSJ*, xiv (1961), 52–68
- R. Spencer:** 'Chitarrone, Theorbo and Archlute', *EMc*, iv (1976), 407–23
- D.A. Smith:** 'On the Origin of the Chitarrone', *JAMS*, xxxii (1979), 440–62
- F. Hellwig:** 'The Morphology of Lutes with Extended Bass Strings', *EMc*, ix (1981), 447–54
- R. Spencer:** 'English Nomenclature of Extended Lutes', *FoMRHI Quarterly*, no.23 (1981), 57–9
- K.B. Mason:** *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth, 1989)
- P. Beier:** Review of K.B. Mason: *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth, 1989), *The Lute*, xxxii (1992), 84–7

JAMES TYLER

## Chitchian, Geghuni Hovannesi

(b Leninakan, 30 Aug 1929). Armenian composer. She attended the Tchaikovsky Music School in Yerevan before studying composition with Grigor Yeghiazarian at the Komitas Conservatory (1947–53) where she has taught since 1971. After graduating, she taught at a music school and in 1955 joined the Armenian Composers' Union. She is the laureate of some 20 competitions held in Armenia and the former Soviet Union; she became an Honoured Representative of the Arts in 1980. Her links to classical Armenian music are evident in her interest in folk melodies and modal harmony, while her connections to contemporary Armenian trends manifest themselves in her alignment to neo-classicism and folkloristic neo-Romanticism. The subtle poetry and cantabile thematicism of her vocal works have been imprinted on her instrumental writing; *Bari lujs!* ('Hello Morning!') follows the example she set in the Concerto for Voice in the balancing of instrumental groups, the use of airy orchestral textures and the chromatic inflection of diatonic modes. She

has developed the technique established by Khachaturian involving chains of parallel intervals and chords; in the Violin Concerto the melodic and harmonic structures which are based on the interval of a 4th impart a particular colouristic and psychological significance to the music (similar effects are employed in the Chamber Symphony, the sonatas for trumpet and for viola, and the song cycles). Her choral writing is characterized by rhythmic polyphonic writing, while her music for children – which is frequently reminiscent of Prokofiev's – combines didactic purpose with picturesque portrayal. The well-known *Haykakan khorakandakner* ('Armenian Bas-Reliefs') are remarkable for the same reasons.

## WORKS

(selective list)

Inst: Str Qt, 1951; Sonata, vc, pf, 1952; Children's Suite, orch, 1956; Ballet Suite, orch, 1957; Yerasardakan [Youth], ov., orch, 1960; 7 Pictures For Children, orch, 1964; Children's Pictures, pf, 1966; Bari lujs! [Hello Morning!], orch, 1967; Pieces, tpt, pf, 1970; Syuite, vn ens, 1970; Haykakan khorakandakner [Armenian Bas-Reliefs], pf, 1972; Ensembles, pf 4 hands, 1976; Vn Conc., 1976; Pieces, tpt, pf, 1977; 2 Pieces, ww qnt, 1977; Sonata, tpt, pf, 1979; Pieces, ud, shvi, qānūn, 1981–5; Sonata, vc, 1983; Pf Conc. 'Youthful', 1984; Sonata, va, pf, 1986; Sonatina, pf, 1987; Chbr Sym., str orch, 1988; An Album for Children, pf, 1990; Sonata, ud, pf, 1990

Choral: Im Hayastan [My Armenia] (cant., G. Sar'ian, M. Markaraian), 1959; Hayreni k'arer [Native Stones] (suite, S. Kaputikian), 1966; Tarva yeghanakner [The Seasons] (cant., S. Kharazian, P. Mikaelian, Sarmen), 1972; Anhayt zimvor'e [The Unknown Soldier] (poem-epitaph, S. Muradian), 1975; Dzon Hayrenikin [An Ode to the Homeland] (Muradian), 1976; Ashnan terev [An Autumn Leaf] (Ts. Shogents), 1977; Hayots dzar'e [The Tree of Armenia] (poem, Muradian), 1980; acc. choral works

Solo vocal: 5 Songs (H. Shiraz), 1v, pf, 1955; 5 Songs (Ye. Charents), 1v, pf, 1957; Siro yerger [Songs of Love] (song cycle, Kaputikian), 1v, pf, 1961; Conc., 1v, orch, 1963; 5 Songs (P. Sevak), 1v, pf, 1964; Ejer Isahakyantis [Isahakian Verses] (song cycle, A. Isahakian), 1v, pf, 1975; Yerku shshuk [2 Whispers] (song cycle, V. Davtian), 1v, pf, 1979; The Mountain Declined (H. Saghian), 1v, pf, 1981; 4 Songs (Safarian), 1v, pf, 1993; Surb hogi [The Sacred Soul] (song cycle, Bishop Nerses Pozapalian), 1v, pf, 1995; c100 vocal works for children

Principal publishers: Sovetakan Grokh, Sovetakan Hayastan, Sovetskiy Kompozitor

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- G. Chitchian, M. Mazmanian and Y. Yuzbashian:** *Yerazhshtutyayn dasagirk* [Textbook of music] (Yerevan, 1967, 4/1973) [for secondary school classes]
- A. Chilingarian:** 'Garnanayin nakhergank' [Spring overture], *Lraber* (6 Oct 1970)
- A. Grigorian:** 'Iskrennost' chuvstva' [Sincerity of feeling], *SovM* (1982), no.8, pp.30–32

## Chiti, Girolamo

(b Siena, 19 Jan 1679; d Rome, 4 Sept 1759). Italian composer and music theorist. He first studied under G.O. Cini and T. Redi in Siena. In 1713 he went to Rome, where B. Gaffi and above all G.O. Pitoni were his teachers. In 1717 he referred to himself as *Maestro eletto all'Orfanelli*, i.e. of S Maria in Aquiro. In 1726 he took over the direction of music at S Giovanni in Laterano, a position he held until his death. As a member of the Congregazione dei Musici di S Cecilia in Rome, he was several times *Guardiano della sezione dei maestri*. From 1745 onwards, he carried on an extensive correspondence with Padre Martini in Bologna.

Chiti wrote in a mixed style characteristic of the Roman school, using not only strict imitation, but also homophonic note-against-note writing and a concertato manner. His masses and psalms are primarily contrapuntal; the psalm tone emerges more strongly here. In his polychoral works Chiti included passages for few voices, combining the polychoral and concertato principles. In his duets he preferred to compose according to the more modern Affect principle, using a descriptive, expressive style. He held a somewhat special place in the Roman school because he occasionally used accompanying instruments in addition to continuo. The older masters that Chiti took as his models were principally Palestrina, Benevoli and Pitoni.

In his theoretical essays Chiti was particularly concerned with mensural notation and the problems of musical temperament. He wrote primers on the singing of Gregorian chant and essays on counterpoint and figured song. He was also Pitoni's biographer. After Pitoni and Padre Martini, Chiti was one of the leading Italian music theorists of the time. He was also an important collector of music and copied many of Palestrina's works.

### WORKS

Masses, antiphons, responsories, hymns, psalms, introits, Mag: 4 and more vv, some with insts

Offertories, graduals: mainly 4vv

Many other sacred works in MSS incl. litanies, motets, Te Deum, Alma Redemptoris mater, arias, solo motets

Principal sources: A-Wn, D-Bsb, Mbs, Mm, MÜs, I-Bc, PAc, Rli, Rsg

#### theoretical works

*Compendio in pratica et in teoretica* (Siena, 1703) [based in part on writings by G.A. Florimi, C. Piochi and others]

with G. Cini: *Libro di lettioni* (Siena, 1704–5)

*Divisione del contrapunto* (Rome, 1713)

*Cantata per l'organista*, 1720

*Principii di musica per imparare a solfeggiare*, 1721

*Parere*, 1723

*Primi principii di musica*, 1741

*Solfeggi*, 3vv, 1741

*Solfeggi, Lettioni moderni*, 1741

addns to O. Alessandro da Foligno: *Modo facilissimo per imparare a cantare e conoscere le regole del canto fermo*, 1744

*Ristretto della vita et opere del ... G.O. Pitoni*, 1744

*Principii e regole più necessarie per il canto gregoriano*, 1746

*Primi principii di musica con varie regole necessarie per il canto figurato*, 1747

*Breve ristretto di regole*, 1748

*Notizie cavate dal specchio primo*, attrib. Chiti, 1752

*Introduzione alla musica*, n.d.

Principal sources: *I-Bc, Mc, Rli, Rvat*

Full catalogue of works in Gmeinwieser (1968)

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*DBI* (A. Iesvé)

*Eitner*Q

*Fellerer*P

*MGG1 suppl.* (S. Gmeinwieser)

**F. Parisini**: *Carteggio inedito del P. Giambattista Martini coi più celebri musicisti del suo tempo* (Bologna, 1888)

**V. Raeli**: 'La collezione Corsini di antichi codici musicali e Girolamo Chiti', *RMI*, xxv (1918), 345–76; xxvi (1919), 112–39; xxvii (1920), 60–84

**S. Gmeinwieser**: *Girolamo Chiti, 1679–1759: eine Untersuchung zur Kirchenmusik in S. Giovanni in Laterano* (Regensburg, 1968)

**S. Gmeinwieser**: 'Girolamo Chiti', *NRMI*, iv (1970), 665–77

**S. Gmeinwieser**: 'Girolamo Chiti als Komponist geistlicher Lieder', *KJb*, lvi (1972), 73–90

**G. Rostirolla**: 'La corrispondenza fra Martini e Girolamo Chiti: una fonte preziosa per la conoscenza del Settecento musicale italiano', *Padre Martini, musica e cultura nel Settecento europeo*, ed. A. Pompilio (Florence, 1987), 211–75

**S. Gmeinwieser**: 'Aspetti della policoralità nelle opere di G.O. Pitoni e di G. Chiti', *La policoralità Romana del Sei e Settecento: Trent 1996* (forthcoming)

SIEGFRIED GMEINWIESER

## Chiufolo.

See [Zuffolo](#).

## Chiuso (i)

(It.: 'closed').

In horn music, an instruction that notes should be fully stopped with the hand; this is countermanded by 'aperto'. See [Bouché](#) and [Horn](#), §3 (ii).

## Chiuso (ii)

(It.: 'closed').

In medieval music, the word used to denote the second-time ending (*punctum clausum*), the first being labelled [Aperto](#).

## Chkhikvadze, Grigol

(*b* Tbilisi, 15/27 April 1898; *d* Tbilisi, 27 Dec 1986). Georgian ethnomusicologist. He was the son of Zakaria Chkhikvadze, a collector of Georgian folksongs. He studied composition at the Tbilisi State Conservatory (graduated 1927) and ethnomusicology with Yevgeny Gippius at the Institute of Anthropology and Ethnography in Leningrad (graduated 1935). He took the doctorate at the Moscow Conservatory (1946) with a dissertation on Georgian musical culture from the earliest times to the 19th century. Chkhikvadze organized the folk music section of Georgian Radio (1935), taught at the Tbilisi State Conservatory (from 1935) and at the Georgian Theatrical Institute (1941–5), and was head of the ethnomusicology section of the Institute of History, Archeology and Ethnography in Tbilisi (1953–60) and leader of the State Ensemble of Georgian Singing and Dancing (1965–8). He organized and led the department of Georgian folk music at the Conservatory (1970–76), and conducted numerous fieldwork expeditions to different regions of Georgia, transcribing his first set of native Kakhetian songs from memory in 1917–20. Chkhikvadze's works created the basis for further ethnomusicological studies in Georgia, in particular those concerning studies of dialect in different ethnographic regions. His compositions, which remain in manuscript, include songs for radio broadcasts and several operas for children.

### WRITINGS

*Sakartvelos musikaluri kultura udzvelesi droidan metskhramete saukunemde* (diss., Moscow Conservatory, 1946)

*Kartveli khalkhis udzvelesi samusiko kultura* [The ancient musical culture of Georgian people] (Tbilisi, 1948)

with **A. Begijanov**: 'Gruzinskaya SSR' [Georgian SSR], *Muzikal'naya kul'tura Soyuznikh Respublik*, ed. N. Shakhnazarova (Moscow, 1957), 3–34

*Types of Georgian Polyphony* (Moscow, 1964)

### FOLKSONG EDITIONS

*Kartuli khalkhuri simgera* [Georgian folksong] (Tbilisi, 1961)

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**L. Kakuliia** and **S. Chkoniia**: *Kompozitori i muzikovedi Gruzii* (Tbilisi, 1985), 437–9

JOSEPH JORDANIA

## Chladni, Ernst (Florenz Friedrich)

(*b* Wittenberg, 30 Nov 1756; *d* Breslau [now Wrocław], 3 April 1827). German acoustician. He studied law at Leipzig University before turning to scientific studies. He invented two instruments, the 'euphon' and the 'klavizylinder', both of which were variants of the glass harmonica. However, he owes his fame to his celebrated experiments on the nodal patterns and corresponding frequencies of vibration plates. He showed that the vibration patterns, often called Chladni figures, could be made visible by sprinkling sand on the plate. The sand is thrown up on vibrating areas and collects around nodal lines. Chladni travelled through Europe playing on his instruments and demonstrating his experiments before many persons and institutions; he encountered Goethe, Lichtenberg, Olbers, Laplace, Napoleon and other notable men of the period. Chladni's experiments stimulated much early work

on the vibration of plates and bars and indeed so impressed the Académie des Sciences, Paris, that it offered a prize for a successful explanation of his sand figures and the motion of elastic surfaces in general. His work helped to form the foundation of modern theories, capable of predicting precise vibration patterns for violin and guitar top plates and the soundboards of keyboard instruments.

See also [Physics of music](#), §4 and figs.1 and 2.

## WRITINGS

*Entdeckungun über die Theorie des Klanges* (Leipzig, 1787/R)

*Die Akustik* (Leipzig, 1802)

## BIBLIOGRAPHY

**M.D. Wohler:** *Chladni Plates* (London, 1960)

**S. Dostrovsky:** 'Chladni, Ernst Florenz Friedrich', *Dictionary of Scientific Biography*, ed. C.C. Gillispie (New York, 1970–80)

**D. Ullman:** 'Chladni und die Entwicklung der experimentellen Akustik um 1800', *Archive for History of Exact Sciences*, xxxi (1984), 34–52

C. TRUESDELL/CLIVE GREATED

# Chlubna, Osvald

(*b* Brno, 22 July 1893; *d* Brno, 30 Oct 1971). Czech composer. After his schooling at the Realgymnasium in Brno, where Kunc was his singing teacher, he studied at the Czech Technical College (1911–13) and at the Commercial Academy (1913–14). His only conventional composition training was at the Brno Organ School under Janáček (1914–15), and in Janáček's master classes (1923–4). Until 1953 Chlubna earned his living as a bank clerk; he also taught instrumentation and counterpoint at the Brno Organ School (1918–19), harmony and instrumentation at the Brno Conservatory (1919–35, 1953–9) and theory at the Brno Academy (JAMU, 1956–8). He was active as a committee member of the Moravian Composer's Club (later syndicate) from 1919 to 1948, and of the Czech Music Foundation (1954–61). His music is lyrical and reflective, stimulated by nature and celebrating the working life of contemporary man. He favoured larger forms and, although he did not have an outstanding dramatic gift, he strove throughout his life to compose operas. After a transitional phase influenced by the musical developments of around 1930, Chlubna developed into a romantic figure, the essence of his art lying in a calm acceptance expressed with great warmth. His finest achievements were the two orchestral cycles *Příroda a člověk* ('Nature and Man') and *To je má zem* ('This Is My Country').

An outstanding orchestrator, Chlubna was responsible, in 1918, for the scoring of the last act of Janáček's first opera *Šárka*, and together with Bakala he prepared *From the House of the Dead* for its world première in 1930, supplying the opera with an optimistic ending. Criticized for this arrangement, Chlubna clarified his approach in an article (1958). He also reconstructed Janáček's symphonic poem *Dunaj* ('The Danube') in 1948. A multi-volume

work on Janáček's style in relation to European 20th-century music remains in MS.

## WORKS

(selective list)

### vocal

9 operas incl. Pomsta Catullova [Catullus's Revenge] (J. Vrchlický), 1917; Freje pana z Heslova [The Affairs of the Lord of Heslov] (L. Stroupežnický), 1940; Kolébka [The Cradle] (A. Jirásek), 1952

Se smrti hovoří spící [The Sleeping Speak with Death] (O. Březina), 1v. pf, c1920; Chvalozpěvy osvobozené [Songs of Praise of the Liberated], 1v, pf, 1945; Hornická balada [Ballad of the Miners], male chorus, 1949; Je krásná země má [My Land is Beautiful] [part of sym. cycle], cantata, 1955; Rozjásané odpoledne [Jubilant Afternoon], song cycle, 1956; Požehané jaro [Blessed Spring], song cycle, 1958; Spi moře v české slze [The Sea Sleeps in Czech Tears], song cycle, 1962; many choral cycles

### instrumental

Orch: Vysněné dálky [Dreamt-of Distances], 1916; Sinfonietta. 1924; Ze strání, hor a lesů [From the Hillsides, Mountains and Forests], 1934; Příroda a člověk [Nature and Man]; Z jara [From the Spring], Letní serenáda [Summer Serenade], Karneval podzimu [Autumn Carnival], sym. cycle, 1949–53; To je má země [This is my Country]; Brněnské kašny a fontány [The Fountains of Brno], Propast Macocha [Macocha Ravine], Ej hore, chlapei, hore [Oh, Upwards, Boys, Upwards!], Hrad Pernštejn [Pernštejn Castle], Je krásná země má, sym. cycle, 1955–7; several concertante works

Other works: Nocturne, pf, 1933; Preludium, Toccata and Fugue, pf, 1933; Sonata, vn, pf, 1948; Str Qt no.4 'E morta', 1963; Sonata, vc, pf, 1969

MSS in CZ–Bm

Principal publishers: Hudební Matice, Český hudební fond

## BIBLIOGRAPHY

**J. Racek:** *Leoš Janáček a současní moravští skladatelé* (Brno, 1940)

**M. Černohorská:** *Pisňová tvorba O. Chlubny* [Chlubna's songs] (Brno, 1959)

**M. Černohorská:** *Osvald Chlubna* (Brno, 1963)

**J. Tyrell:** *Janáček's Operas: a Documentary Account* (London, 1992)

JAN TROJAN

## Chocalho.

A tube [Rattle](#). See also [Brazil](#), §II, 1(iv).

## Choeurs (i)

(Fr.).

Choirs (see [Choir \(ii\)](#)).

## Choeurs (ii)

(Fr.).

See [Courses](#).

## Choir (ii).

Eastern end of a church and usually the western part of the chancel, used for the performance of the clergy and singers. It is separated from the nave by a choir screen.

## Choir (i).

A group of singers who perform together either in unison or, much more usually, in parts. The term is derived from the architectural name of the part of a church building where the singers traditionally perform See [Chorus \(i\)](#).

## Choir (iii).

A homogeneous group of instruments, generally forming part of larger forces. For example, a group of brass instruments can be referred to as a brass choir, and an instrumental component of a polychoral work as an instrumental choir.

## Choir organ.

See [Chair organ](#).

## Chojnacka, Elisabeth [Elżbieta]

(*b* Warsaw, 10 Sept 1939). French harpsichordist of Polish birth. She completed her studies at the Academy of Music in Warsaw in 1962, then moved to Paris, where she studied with Aimée van de Wiele. In 1968 she won first prize at the international harpsichord competition in Vercelli. Chojnacka is one of the few 20th-century harpsichordists to explore and inspire a substantial contemporary literature for the instrument. Her technical brilliance and outstanding musicianship, combined with an enthusiasm for some of the most difficult 20th-century works, has attracted over 80 composers to write for her, including Bussotti, Donatoni, Ferrari, Górecki, Kessler, Halffter, Ligeti, Mâche, Marco, Montague, Nyman, Ohana, Penderecki and Xenakis. She has a contemporary repertory of over 300 works which she performs on an amplified modern pedal harpsichord. Her numerous recordings, embracing Renaissance and Baroque as well as contemporary works, include the complete harpsichord works of Xenakis and Ohana. In 1995 she was appointed professor of contemporary harpsichord at the Salzburg Mozarteum.

## Choke cymbals.

See [Hi-hat](#).

## Chollet, Jean Baptiste (Marie)

(*b* Paris, 20 May 1798; *d* Nemours, 10 Jan 1892). French tenor. He studied the violin and solfège at the Paris Conservatoire, and from 1815 to 1818 was a chorus singer successively at the Opéra, Théâtre Italien and Opéra-Comique. For several years he sang the high baritone roles associated with Martin and others, appearing in Switzerland, Le Havre (1823–5), the Opéra-Comique (1825) and Brussels (1826). In 1826 he joined the Opéra-Comique as a tenor, and appeared with success in the première of Hérold's *Marie*. He remained at the Opéra-Comique until 1832, and created the title roles in Auber's *Fra Diavolo* (1830) and Hérold's *Zampa* (1831), the latter demanding a range from G to  $d_4^{\#}$ . From 1832 to 1834 he sang at Brussels and then at The Hague, but in 1835 he returned to the Opéra-Comique, where he created Chapelou in Adam's *Postillon de Longjumeau*, and remained until 1847. His voice deteriorated after an illness in 1844, and the last years of his career were unsettled; he directed theatres in Bordeaux (1847–8) and The Hague (1851), and sang in opera at Toulouse (1848), St James's Theatre, London (January 1850) and the Théâtre-Lyrique, Paris (1852–4).

Chollet was largely self-taught, but was capable of both powerful and light vocalization: his virtuosity in *fioriture* reminded Bellini, who heard him in 1834, of Rubini. Like many tenors of his day, he made use of falsetto, particularly in cadenzas, but before his career was over this practice was becoming less acceptable: Chorley, in 1850, wrote 'we can hardly speak of M Chollet's organ as a voice'. He also composed some romances and nocturnes which were published in Paris and enjoyed some success.

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**A. Laget:** *Chollet* (Toulouse, 1880)

PHILIP ROBINSON

## Chołoniewski, Marek

(*b* Kraków, 23 Oct 1953). Polish composer and performer. At the State Higher School for Music in Kraków (now the Academy) he studied the organ, music theory and composition (with Schäffer) between 1972 and 1979. He joined the staff of the electronic studio at Kraków in 1976, and in addition has worked at Finnish radio in Helsinki; in 1986 he established his own studio, MCH. As well as co-directing the Stuttgart–Kraków International Workshop for New Music, in 1993 he became director of an international course for composition at Schwaz, Austria. He has taught at the teachers' institute in Rzeszów, led courses in computer music in several countries and is currently artistic director of the international Audio Art Festival in Kraków. Muzyka

Centrum, an organization he formed (1977) to arrange concerts of new music, have given over 400 premières and first performances in Poland.

Chołoniewski's output includes instrumental music as well as electronic and audiovisual computer compositions, among them music for radio, theatre, film and television. His concept of audio art combines different artistic disciplines and integrates elements from avant-garde performance and sound installation. In the early 1980s a mixture of diverse elements aligned the work *Rag, Rag, Rag* with jazz and rock and roll, as well as suggesting *Ars Nova* and the sound worlds of Indonesia; the latter is also true of *Dla wszystkich ten sam ogień* ('The Same Fire for All'). His principal interest lies with interactive processes involving sound, light and movement. In *Wysyg* (1989) the density of texture, the length of structures and the position of the sounds in space are determined by changes in light, effected by means of sensors following the performance of the conductor-composer. Movements of parts of a sound installation, with the aid of contact microphones, can also trigger MIDI events, as in *Switched On ... for objects and computer* (1990), while several works require a specially designed light-baton to control the MIDI system.

## WORKS

(selective list)

Assemblages, concrète musicians and tape, 1975; Citroblage, headphones only, 1975; Pizza, orch, 1976; Soprano Qt, 3 s, s sax, 1977; gmb 78, b viol, 1978; Amput, C, 3 insts, 1979; La Cumparsita (hki...), tape, 1980; Rag, Rag, Rag, tape, 1983; Swinging Parameters, ob, vn, synth, tape, 1984; Dla wszystkich ten sam ogień [The Same Fire for All], tape, 1985; Follow Me II, synth, cptr, 1987; Follow, Follow (Triple Con.), 4 ob, orch, cptrs, 1988; Follow Salzach, insts, ambiances, cptr, 1988; Wysyg, light, cptr, 1989; Switched On..., objects, cptr, 1990; Switched Off..., insts, cptr, 1990; 2 słońca [2 Suns], insts, cptr, 1990; Like Breathing, insts, cptr, 1991; Pikna i bestia [Beauty and the Beast], 1v, light, cptr, 1992; Doubles, 1v, light, cptr, 1993; Lighting, interactive installation–performance, 1995; River Dart, 1v, light, cptr, 1995; Hypermeable Objects, sound installation, 1996; Another Thing, perc, light, objects, 1997; All Real, audio-visual work, 1997; Passage, 8 musicians, interactive cptr systems, 1998; works in collaboration with Piotr Bikont, Krzysztof Knittel, Tomasz Stańko

MARTINA HOMMA

## Chomiński, Józef Michał

(b Ostrów, nr Przemyśl, 24 Aug 1906; d Warsaw, 20 Feb 1994). Polish musicologist. He studied composition with Mieczysław Sołtys and conducting with Adam Sołtys at the Lwów Conservatory (1927–9) and musicology with Adolf Chybiński and ethnography with Adam Fischer at Lwów University (1926–31). He took the MA in 1931 with a work on imitative techniques in the 13th and 14th centuries and the doctorate at Lwów in 1936 with a dissertation on Grieg's songs; in 1949 he completed the *Habilitation* at Poznań University with a work on Szymanowski's sonatas. Illness prevented him from lecturing during his appointment as a professor of music history in the music school in Poznań (1945–8). He was lecturer in music history (1947), senior lecturer (1951) and reader (1954) at Warsaw University, where in 1960 he was

appointed professor of music history and theory. Between 1951 and 1968 he was chairman of the music division in the art institute of the Polish Academy of Sciences, and edited *Studia muzykologiczne* (1953–6), *Muzyka* (1956–71), *Rocznik chopinowski* (1956–71) and the series Monumenta Musicae in Polonia (1964–71).

Chomiński's musicological interests were extensive but he concentrated, in a number of comprehensive surveys, on technical and formal problems in music history. In his *Historia harmonii i kontrapunktu* (1958–90) he traced the development of compositional techniques, chiefly on the basis of music examples, but also taking account of contemporary theoretical statements. His *Formy muzyczne* (1954–84) treats form not as a static scheme but as the dynamic force of a musical work; it again presents the topic in the context of opinions and conventions of the given epoch. Chomiński's main interests in Polish music were the Renaissance, Chopin, Szymanowski and contemporary music. He initiated a branch of study called 'sonorystyka', the study of the structure and sound technique of a composition. This includes studies of sound qualities, the organization of time in performance and its influence on sound, the formation of horizontal and vertical structures, the transformation of traditional elements of a composition (e.g. harmony) into new qualities and the interdependence of the structure and sonorities of a composition. This theory has been adopted by Chomiński's numerous pupils.

## WRITINGS

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- 'Studjum o organum quadruplum "Sederunt" Perotina', *PRM*, i (1935), 1–27
- Zagadnienia konstrukcyjne w pieśniach Edwarda Griega* [Construction in Grieg's songs] (diss., U. of Lwów, 1936)
- 'Problem formy w preludiach Chopina', *KM*, nos.26–7 (1949), 183–288; no.28 (1949), 240–395
- Zagadnienia konstrukcyjne w sonatach Szymanowskiego* [Construction in Szymanowski's sonatas] (Habilitationsschrift, U. of Poznań, 1949; *KM*, nos.21–2 (1948), 170–207; no.23 (1948), 102–57; repr. in *Studia nad twórczością Karola Szymanowskiego* (Kraków, 1969)
- 'Z zagadnień analizy formalnej' [Questions of formal analysis], *Księga pamiątkowa ku czci Prof. Adolfa Chybińskiego w 70-lecie urodzin* (Kraków, 1950), 146–97
- 'Rola tradycji w muzyce współczesnej' [The role of tradition in contemporary music], *Materiały do studiów i dyskusji*, i/special issue (1950), 160–74; ii/5 (1951), 184–98
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ZYGMUNT M. SZWEYKOWSKI

# Chopin, Fryderyk Franciszek [Frédéric François]

(b Żelazowa Wola, nr Warsaw, 1 March 1810; d Paris, 17 Oct 1849). Polish composer and pianist. He combined a gift for melody, an adventurous harmonic sense, an intuitive and inventive understanding of formal design and a brilliant piano technique in composing a major corpus of piano music. One of the leading 19th-century composers who began a career as a pianist, he abandoned concert life early; but his music represents the quintessence of the Romantic piano tradition and embodies more fully than any other composer's the expressive and technical characteristics of the instrument.

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### 1. In his homeland: 1810–30.

Chopin was the second of four children born to Mikołaj Chopin and Tekla Justyna Kryżanowska; according to the register of births his birth date was 22 February, but he and others always gave the date as 1 March. His parents met in 1802, when Mikołaj, a Frenchman from Lorraine, was employed by Countess Justyna Skarbek as a tutor for her son (later to be Chopin's godfather) at her estate in Żelazowa Wola, some 45 km west of Warsaw. Chopin's mother had been sent to the Skarbeks while still a girl. She was a distant relative and acted as a companion and housekeeper for Countess Justyna. The couple married in 1806 and remained with the Skarbek family until 1810, leaving for Warsaw when Chopin was seven months old. Mikołaj had secured a post at the recently established Lyceum, housed in the Saxon Palace, and for more than six years the Chopins lived in an apartment in the right wing of the palace. They were a respected family, and reasonably well connected socially, not least because Mikołaj was shrewd enough to cultivate the right people and to avoid offending those in positions of authority. It was a staunchly middle-class household, committed to a sound education, a well-developed sense of morality and an ethos of self-improvement. All four children benefited from a lively cultural milieu in which literary and musical interests were fostered.

In early childhood Chopin mixed socially with three principal groups of Warsaw society. First there were professional people, academics in particular. In 1817 the Lyceum moved to the Kazimierzowski Palace, next to the newly established University of Warsaw, and the Chopins took rooms in the right annex of the palace, where they mixed constantly with university teachers. Mikołaj was part of a circle of Warsaw intelligentsia, whose salons had something of the character of literary or scientific gatherings, and it was through these contacts that the young Chopin was able to visit Berlin in 1828, his first glimpse of the world beyond Poland. Secondly there were the middle gentry (*szlachta*). Many of the Lyceum pupils were from this background, and several of them boarded with the Chopins. Even before he entered the Lyceum in 1823 (he was privately educated until the fourth class), Chopin became friendly with these boys, and several of the friendships were to prove enduring and important. Later, in his teenage years, he spent two summers (1824 and 1825) at the country home of one of the boarders, Dominik Dziewanowski. Much has been made of Chopin's documented contacts with folk music during these youthful visits to Szafarnia. But it is possible to overrate their significance. His contribution to musical nationalism was real and important, but it did not in the end hinge on the recovery of some notionally 'authentic' peasant music.

The third group with which Chopin mixed was the small handful of wealthy aristocratic families at the top of the social hierarchy in Poland. Here his

passport was his talent, for as a gifted prodigy (a 'second Mozart') his fame rapidly spread, and he was much in demand at the salons of the best society. He was even a regular visitor to the Belvedere Palace, home of the notoriously unpopular Viceroy of Poland, Grand Duke Constantin. Aside from such salon performances, he made occasional public appearances, including a performance of a Gyrowetz concerto at the Radziwiłł Palace in February 1818. Already by then he was a published composer. Two polonaises from 1817 have survived, and one of them (in G minor) was lithographed by Canon Izydor Cybulski. The Warsaw press responded with a eulogy: 'The composer of this Polish dance, a young lad barely eight years old, is ... a true musical genius'. Of his other early works, it is worth singling out a Polonaise in A<sup>♯</sup> major of 1821, not least because it is the first of Chopin's surviving autographs. It was dedicated to his teacher Wojciech (Adalbert) Żywny, one of several Czech musicians then living in Warsaw. Reports on Żywny's teaching are somewhat mixed, but at the very least he did Chopin the service of introducing him to Bach and to 'Viennese' Classicism. He taught Chopin from 1816 to 1821, at which point he no doubt realized that his most gifted pupil needed to move on.

It is likely that Chopin had private lessons with Józef Elsner for several years before entering the High School of Music (lessons were held at the university and the conservatory), of which Elsner was rector, in 1826. We know that Elsner introduced him to a harmony textbook by Karol Antoni Simon in 1823, for instance, and this may have been the trigger for sporadic lessons in music theory. In the same year he began to take organ lessons from Wilhelm Würfel, an eminent pianist on Elsner's staff at the High School. Yet in all important respects he was self-taught as a performer. Neither Żywny nor Elsner had much to offer on keyboard technique, and it may well be that Chopin's highly individual approach to teaching and playing in later life resulted in part from this unorthodox background. His High School years, on the other hand, gave him a rigorous training in composition, though there is some suggestion that in the later stages of the course Elsner may have allowed him more freedom to follow his own inclinations than was usual for High School students. In any event, his final report, written in July 1829, left no doubt about Chopin's acumen: 'Chopin F., third year student, exceptional talent, musical genius'.

It was clear at this point that Poland had little further to offer Chopin, and when the Education Ministry turned down an application for funds to study abroad the composer grew increasingly restless in his native city. There were concert series in Warsaw, and regular visits from virtuosos en route to St Petersburg, as well as a tolerable opera repertory at the National Theatre. But in comparison with Europe's cultural capitals, the town had a provincial feel. That was brought home to Chopin when he paid a short visit to Vienna immediately after his graduation from the High School, especially as he managed – more by luck than planning – to secure two well-received public concerts in the Austrian capital. After the first concert, at which he played the Variations op.2, he wrote home that 'everyone clapped so loudly after each variation that I had difficulty hearing the orchestral tutti'. On his return to Poland he gave numerous salon and concert performances, but the pressure to give a big public concert in Warsaw steadily mounted. In the end he succumbed and gave the F minor Concerto to an audience of 900 people on 17 March 1830. Later in the year (11 October) he followed this with a second

concert at which he played the E minor Concerto. The publicity surrounding these concerts, especially the first, was distasteful to Chopin, and may well have strengthened his growing conviction that the conventional path of the public pianist-composer was not for him. On the other hand, alternative career paths were by no means obvious.

This uncertainty about his future was no doubt a principal factor in the depression Chopin suffered during his final year in Warsaw. But he was also troubled by emotional insecurities of a kind that are by no means unusual among 19-year-olds. He decided that he was in love with a young singer Konstancja Gładkowska, but apparently did little to make her aware of his feelings. Indeed he found it much easier to communicate emotionally with men than with women in these days, and perhaps in later years too. Before his premature death in 1828, Chopin's school friend Jan Białobłocki had been his principal confidant. That role was quickly taken over by another friend from the Lyceum years, Tytus Woyciechowski, and it was in letters to Tytus that Chopin poured out his heart over Konstancja. The letters reveal him as emotionally fragile and indecisive, all too ready to lean on his more robust and self-assured friend. Fittingly, it was in the company of Tytus that he finally ventured on a much planned (and often postponed) journey to Vienna on 1 November 1830, though at the time he had no reason to think that it would be his last contact with Poland.

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## **2. New frontiers: 1830–34.**

The intention was to embark on a European tour, with Vienna as first stop. In the end Chopin stayed for eight months in the Habsburg capital. One week after their arrival, the youths had news of the Warsaw uprising, which had been sparked off by an ill-judged attempt to assassinate the Grand Duke Constantin. Tytus immediately returned to play his part, leaving Chopin to fend for himself in a city where Poles were no longer welcome.

Unsurprisingly, he now found it virtually impossible to arrange a concert of any importance and whiled away his time rather aimlessly with a small circle of new and old friends, including the Malfatti family (Dr Malfatti had been a close friend of Beethoven), one of his fellow students from Warsaw, Tomasz Nidecki, the young Czech violinist Josef Slavík and the cellist Josef Merk. His nostalgia for Poland is evident in letters to his new confidant Jan Matuszyński, then a medical student in Warsaw, and, if the language is at times excessive, the sentiments were no doubt real enough: 'I curse the moment of my departure'. It seems that he had considered returning with Tytus but had been dissuaded from doing so by his friend, partly on the grounds that his contribution to the Polish cause could best be made in other ways.

Several of Chopin's friends (including his teacher Elsner) were hopeful that he would one day create a great Polish opera, which might do justice to the national plight. He himself was aware that his talents lay elsewhere, but it does seem that following the uprising his attitude to 'Polishness' in music changed in significant ways. It was in Vienna that he wrote the first nine mazurkas that he himself released for publication, as opp.6 and 7, and it was through these that the genre was comprehensively defined. Perhaps more significantly, it was in Vienna that he stopped composing the salon polonaises of his early years, pieces barely distinguishable in style from the polonaises of

Hummel, Weber and other non-Polish virtuosos. When he returned to the polonaise several years later he was able to redefine it as a genre, allowing it to take on a quite new, explicitly nationalist, significance. It goes without saying that Chopin's music cannot be confined by a nationalist aesthetic, but that it played a part in the development of cultural nationalism, and not only in Poland, is beyond question.

On 20 July 1831 Chopin finally left Vienna, following difficulties in securing a passport from the Russian authorities. He stayed in Munich for a month and then proceeded, by way of Stuttgart, to Paris. The two weeks spent in Stuttgart were among the darkest of Chopin's life, as his diary entries reveal. Even by Chopin's standards, it was a period of agonizing indecision. He was far from friends and family, and he was painfully conscious that he was dependent still on funds from his father. As yet he had shown little evidence that he could establish a reputation beyond Warsaw, though at the same time he was all too well aware of the limitations of musical life in Poland. It was while in Stuttgart that he learnt of the failure of the uprising, and he gave vent to his feelings in an extraordinary, barely coherent outpouring of grief in his album. 'O God! You are there! You are there and yet you do not take vengeance! ... Oh father, so this is how you are rewarded in old age! Mother, sweet suffering mother, you saw your daughter [the youngest child Emilia] die, and now you watch the Russian marching in over her grave to oppress you!' To return to Poland was now out of the question, and a few days after the 'Stuttgart diary' he was in Paris.

Two months later he was writing home in a very different frame of mind. From the start he felt at home in Paris, not least because sympathy for the Polish cause was distinctly fashionable there, and Polish émigrés were everywhere to be seen. He was overwhelmed by the cultural life of the capital, not only by the Opéra, naturally, but also by the 'swarm' of pianists who were launching the new season of concerts just as Chopin arrived. He even considered a course of lessons with one of the most famous of them, Frédéric Kalkbrenner. It was partly through Kalkbrenner's offices that Chopin arranged his first Parisian concert, which took place in the Salle Pleyel on 26 February 1832 (fig.2), and included the E minor Concerto. A supportive and perceptive review by Fétis clearly did Chopin no harm at all. Nor did his growing acceptance by other young artists and musicians in the city, including Hiller, Liszt, Berlioz and the cellist Auguste Franck. By the end of 1832 he was in constant demand socially, and it was partly due to this that an alternative career began to open up for him. His sources of income in the early days in Paris had come partly from his father, partly from private performances and partly from modest sales of his published music. From the winter season of 1832 onwards they came predominantly from teaching, and he was soon in such demand that he could charge exorbitant fees.

For the next two years his reputation as a teacher of exceptional quality, if somewhat unconventional method, grew steadily. So too did his fame as a performer. He largely avoided public concerts, but continued to grace the salons, with their air of intimacy and exclusivity, and to these occasions his technique as a performer seemed perfectly suited. Descriptions are colourful: 'The marvellous charm, the poetry and originality, the perfect freedom and absolute lucidity of Chopin's playing cannot be described. It is perfection in every sense'. 'When he embellished – which he rarely did – it was a positive

miracle of refinement'. Schumann famously described Chopin, playing the A♭ Etude op.25 no.1, 'bringing out' the inner voices from the accompaniment figuration. It is noteworthy that as a composer he turned away at this time from the genres of the concert hall, the variations, rondos and concert pieces which had occupied so much of his time in Warsaw. Instead we have mazurkas, nocturnes and études, where the achievements of public and salon pianism were distilled and refined into a musical style of remarkable individuality. Moreover this music was beginning to reach the wider world. In early 1833 Chopin sold publishing rights to Maurice Schlesinger, and at the end of the year his music began to appear 'simultaneously' in France (Schlesinger), England (Wessel & Co) and Germany (Kistner, and later Breitkopf & Härtel). The music sold, and critical reception was favourable. Chopin, in short, was doing well in Paris.

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### 3. The best society: 1834–9.

By late 1834 he had settled into a stable routine of teaching, composing and performing in the salons. There were, however, some more public appearances during the season of 1834–5, and of these the most important were two concerts in April: a performance of the E minor Concerto at the Théâtre Italien under Habeneck, and an appearance under the same conductor at the prestigious Société des Concerts du Conservatoire, where he chose to play the *Grande polonaise brillante* op.22. The critical reception of these concerts was by no means unfavourable, but it is significant that following them Chopin resolutely refused invitations to appear before the wider public for several years. Increasingly he saw himself as a composer rather than a pianist-composer, and by the summer of 1835 he had consolidated the considerable achievements of his shorter genre pieces within the context of more large-scale compositions, including the two Polonaises op.26, the first Scherzo op.20 and the first Ballade op.23. The more enlightened critics were beginning to see in these works the mark of a composer of real stature – one of the most radical and penetrating musical minds of the post-Beethoven era.

In this climate, thoughts of returning to Poland may have steadily receded from Chopin's mind. At the same time he depended heavily on the Polish community in Paris, and especially on the colourful Wojciech Grzymała, the earnest Julian Fontana (who became his general factotum and copyist), and, closest of all, Jan Matuszyński, who had moved in with Chopin when he arrived in Paris in the spring of 1834. He undoubtedly had periods of homesickness and debated returning to see his family on numerous occasions. But despite the official amnesties he was nervous of renewing his Russian passport and placing himself at the mercy of Russian officials in Warsaw. In the end he arranged to spend a month with his parents in Karlsbad in the summer of 1835. It was on his return journey from that happy occasion that he had another reminder of home, meeting in Dresden with one of his father's boarders Felix Wodziński. When he called on the rest of the Wodziński family, he was greatly taken with the 16-year-old Maria, whom he had last seen five years earlier in Warsaw. The following summer (1836) he spent the whole of August with the Wodzińskis at Marienbad, and on 9 September, his last night there, he proposed marriage to Maria 'at the twilight

hour' and was given some grounds for hope by her mother ('Look after your health since everything depends on that').

The next year was a period of waiting, and it is intriguing that in the course of it Chopin's social life intersected briefly with that of George Sand. In October the novelist had installed herself at the Hôtel de France along with Liszt and his mistress Marie d'Agoult. Chopin met her at the Liszt salon and at a soirée in his own apartment, and was decidedly unimpressed. 'What an unattractive person La Sand is. Is she really a woman?' At this stage, his thoughts of love were directed only to one source, and, as the season drew to a close, he began to despair of hearing from the Wodzińskis, whom he hoped to join again for the summer months. A brief visit to London with Camille Pleyel in late July 1837 found him in 'a dreadful state of mind', and it was during that visit that a letter from Maria's mother was forwarded to London, putting paid to any hopes of marriage. Alone and depressed, he spent the rest of the summer in Paris immersed in work, preparing some of his existing pieces for publication (including the Etudes op.25 and the Impromptu op.29) and working on new compositions such as the second Scherzo, the Nocturnes op.32 and perhaps the *marche funèbre* which would later be incorporated into the B $\flat$  minor Sonata (the precise dating of this movement is difficult to determine).

The following April (1838) Chopin met George Sand again. Both of them had come through a difficult period involving a sense of loss, and this time their love was kindled almost instantly, despite the obvious contrast in their backgrounds and personalities. It was an attraction of opposites perhaps, and Sand was probably right when she later remarked that it had been above all a strong maternal instinct which had drawn her to Chopin. Whatever the truth of that, the pair were lovers by early June, and they conducted the early stages of their affair mainly within the circle of Sand's friend, Countess Charlotte Marliani, wife of the Spanish consul in Paris. It was at the Marliani's that they hatched a plot to spend the winter months of 1838–9 in Majorca with Sand's two children, partly to escape the difficulties posed by her former lover Félicien Mallefille. It was an ill-considered venture, during which Chopin's health deteriorated rapidly. For most of the time their rooms were in an old Carthusian monastery at Valldemosa, a few hours' journey from Palma, and it was accommodation which was quite unable to withstand the harsh Majorcan winter. Sand proved herself an attentive nurse, an effective tutor (to her two children) and a resourceful provider (the locals treated the group with the utmost suspicion and were reluctant even to sell them basic provisions), while at the same time carrying on with her writing. Nor was Chopin idle in Majorca. On 22 January he was able to write to Pleyel, 'I am sending you my *Préludes*. I finished them on your little piano which arrived in the best possible conditions in spite of the sea, the bad weather and the Palma customs'.

By late January Chopin's illness had reached a shocking state, and the party was obliged to leave the island. There followed a long period of convalescence in Marseilles under the care of Dr Cauvières, a friend of the Marlianis. Although the Majorcan doctors had clearly diagnosed consumption, Cauvières, like other French doctors who attended to Chopin, insisted that there was no major illness (it is distinctly possible that different traditions of medical opinion rather than faulty diagnoses lay behind these divergent views). In any event, Chopin was consoled. In a letter to Fontana from

Marseilles, he wrote specifically, 'they no longer consider me consumptive'. Dr Cauvières was undoubtedly right about the need for rest, and by May Chopin was feeling bored, but very much healthier. He had already decided to spend the summer months at Sand's home in Berry, and on 1 June he caught his first glimpse of Nohant, the manor house which would play such an important role in his life for the next eight years.

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#### 4. Years of refuge: 1839–45.

A new routine now developed for Chopin, where the summers (apart from 1840) would be spent in Nohant and given over largely to composing, while the winter season would see him in Paris, teaching and occasionally playing. Whatever may be said of Chopin's relationship with Sand, it did provide him with a stable home life – the first since his Warsaw days – and consequently with the ideal material and emotional conditions for sustained composition. Much of his greatest music was composed in Nohant, beginning with that first summer of 1839, when he wrote the Mazurkas op.41, the second of the two Nocturnes op.37, the F $\sharp$  major Impromptu op.36 and the remaining three movements of the B $\flat$  minor Sonata op.35. Yet even during his first visit there Chopin quickly became restless and constantly needed congenial company. He found himself hankering after the city, his real milieu, and when they returned to Paris in October, he remained there for the next 18 months. He took rooms at 5 rue Tronchet and spent his days teaching there until around four, before making his way to Pigalle, where Sand had rented two twin-storey summer-houses. It was a comfortable routine, which enabled Sand and Chopin to maintain a degree of independence, which both of them clearly needed.

From the start there were tensions in the relationship. For one thing they moved uneasily in each other's social circles. Sand had little time for Chopin's 'society' friends, nor for the Polish clique, Grzymała apart. Nor did Chopin warm to Sand's artistic, often rather bohemian, milieu, though he made an exception of Delacroix and engaged in lengthy (and revealing) debates with him about art and music. He had little interest, moreover, in the literary and political projects which occupied so much of Sand's time and energies; and where he did engage with them his innate conservatism stood in sharp contrast to her own radical agenda. There were other, more personal tensions. Increasingly Chopin was prone to petty and obsessive jealousy and suspicion about Sand's friendships with others, fuelled no doubt by her colourful reputation and by the fact that physical relations between the couple lasted for a relatively short time. It seems clear that – for Sand – a maternal feeling was the dominating factor ('I look after him like a child, and he loves me like his mother'), but it is far from certain that Chopin shared this view. Unhappily much of the correspondence between them was destroyed by Sand, so our picture of the relationship remains incomplete. But it does seem that, for all the difficulties, the bond between them was powerful. As late as 1845 she was able to write, 'Love me, dear angel, my dear happiness, as I love you', scarcely the language of detachment.

Although Chopin's critical standing as a composer grew steadily during the 18 months he spent in Paris from October 1839 to June 1841, it was in reality a far from productive period. It seems that around this time he engaged in a

major re-examination of his artistic aims, and it was only when he returned to Nohant for the summer of 1841 that the results became evident. Interestingly he requested treatises on counterpoint almost as soon as he arrived, and by the end of the summer he had completed the Prelude op.45, the Nocturnes op.48, and two major works, the A $\flat$  Ballade op.47 and the F minor Fantasy op.49. He was increasingly perfectionist about his art at this time, writing of the Ballade and Fantasy, 'I cannot give them enough polish', and his compositional process became correspondingly slow and laborious. The richness and complexity of the music of the 1840s is a testament to this, almost as though the difficulty of composition and the resistance it set up wrested from him only music of an exceptional, transcendent quality. The following summer in Nohant (1842), part of it spent in the company of Delacroix, produced some of the great works of his later years, including the Mazurkas op.50, the A $\flat$  major Polonaise op.53, the F minor Ballade op.52 and the E major Scherzo op.54.

When Chopin and Sand returned to Paris in August 1842 they moved to new accommodation in the Square d'Orléans, close to their friends the Marlianis, and also incidentally to Kalkbrenner and Alkan. It was a satisfactory domestic arrangement. But Chopin's health was giving cause for real concern, and the relationship with Sand was deteriorating, partly due to growing tensions within the family. All of this, together with his inability to recapture his earlier fluency in composition, contributed to his low spirits in the winter of 1843–4. But the hardest blow of all came in May 1844, when he learnt of the death of his father. Sand immediately whisked him off to Nohant, but he refused to be consoled until his sister Ludwika, to whom he had always been close, announced her intention to visit France with her husband that summer. They met in Paris in July and the visitors divided their time between there and Nohant until they departed for Poland in early September. 'We are mad with happiness', Chopin wrote. But it was not to last. The winter season brought further strains in his relationship with Sand, and when they set out for Nohant in June 1845 tensions within the family circle were beginning to come to a head.

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## **5. Twilight: 1845–9.**

George Sand's son, Maurice, was aged 22 in 1845, and increasingly resented Chopin's place in his mother's affections. Her daughter Solange, on the other hand, spent more and more time with Chopin. She was a fickle, not to say rebellious, teenager, a real problem for her mother, and it seems that Chopin was inclined to spoil her. The conditions were exactly right for a major family war, and the first skirmish took place in the summer of 1845. The catalyst was Augustine Brault, a distant cousin who had in effect been adopted by Sand earlier in the year. Solange, who was jealous of the girl, accused Maurice of seducing her, and Chopin sided with Solange. He was quickly told to mind his own business by Maurice, and effectively by Sand herself. Things eventually quietened down, and a temporary truce was established. But shortly the whole of literary Paris was made aware of Sand's exasperation with Chopin and of her loss of faith in the relationship. Her novel *Lucrezia Floriani*, published in instalments during 1846, was blatantly autobiographical and far from flattering to Chopin: 'He [the central character] would be supercilious, haughty, precious, and distant. He would seem to nibble lightly enough, but

would wound deeply, penetrating right to the soul. Or, if he lacked the courage to argue and mock, he would withdraw in lofty silence, sulking in a pathetic manner'. With hindsight it is difficult not to read the novel as a kind of post-mortem of their relationship.

Soon the real war began. In autumn 1846 Solange became engaged to a young landowner from Berry, Fernand de Préaulx, and the match was approved by both Sand and Chopin. A few months later, on 26 February 1847, she cancelled the engagement, having succumbed to the advances of a young sculptor, Auguste Clésinger. It was apparent to Chopin (and also to Delacroix, who spent much time with the family at this point) that Clésinger was an unscrupulous character, and specifically a fortune-hunter. In April the young man pursued Solange to Nohant (while Chopin was in Paris), and scenes of considerable confusion resulted, with Solange at one point plunging herself into an icy stream because she feared pregnancy. In the end the marriage was just about forced on Sand, but she proceeded without informing Chopin. Moreover when Clésinger discovered that his financial difficulties were not going to be instantly resolved by George Sand he caused extraordinary and violent scenes at Nohant, culminating in his and Solange's expulsion from the family home. Chopin's subsequent contacts with the Clésingers were viewed by Sand as a betrayal, while he in his turn refused to 'give up' Solange. Angry letters were written, and the outcome was, as Sand put it, 'a strange conclusion to nine years of exclusive friendship'.

Chopin never really recovered from this. His teaching round continued, of course, and he was even persuaded to give a public concert at the Salle Pleyel (the last three movements of the Cello Sonata op.65, with his close friend Franchomme). But before any semblance of normality could be restored in his life politics intervened in the shape of the February revolution of 1848. The reality of these events was for Chopin something to be avoided at all costs, and the means to do so were provided by his devoted Scottish pupil Jane Stirling. By April he was in London, where he gave several concerts and made his way (as usual) into the highest strata of society. He was far from at ease there, however. His health was sinking fast, he was making very little money and, above all, he was finding the attentions of Stirling and her relatives wearing in the extreme. 'They want me to go and see all their friends, whereas it is as much as I can do to keep body and soul together'. In August he was in Scotland, where the social round was even more tiring, and his consumption tightened its grip. 'Often in the mornings I think I will cough myself to death', he wrote to Grzymała. 'I am miserable at heart, but I try to deaden my feelings'. Increasingly his thoughts turned to Poland and to absent friends, and only a brief visit from his pupil Princess Marcelina Czartoryska succeeded in leavening a gloomy Scottish autumn.

It became increasingly clear that Stirling hoped to replace George Sand in Chopin's affections, though anything less amenable to Chopin would have been hard to find. He spoke the simple truth when he remarked that he was 'closer to a coffin than a marriage bed'. When he returned to London in October he weighed less than 45 kg, and although he managed one final concert for the Friends of Poland, his doctors were well aware that he was in the terminal stages of his illness and recommended that he return to Paris as soon as possible. He was well looked after during those final months in Paris. Friends rallied round, Jane Stirling offered financial help and in August his

sister Ludwika arrived with her husband and daughter, providing just the family atmosphere that Chopin craved. As the word quickly spread that he was dying, friends and acquaintances gathered constantly in his new rooms in the Place Vendôme. Pauline Viardot remarked cynically that 'all the grand Parisian ladies considered it *de rigueur* to faint in his room.' Then, on 12 October, Alexander Jelowicki, an acquaintance from Warsaw days, who had since taken orders, persuaded him to partake of the last sacrament. Five days later, in the presence of Solange and his pupil Adolphe Gutmann, Chopin died.

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## 6. Formative influences.

Chopin's earliest compositions, especially his polonaises, variation sets and rondos, clearly register the influence of the 'brilliant style' of public pianism associated with composers such as Hummel, Weber, Moscheles and Kalkbrenner, among others. The keyboard polonaise reigned supreme in the salons of early 19th-century Poland, and it was usual for young composers to cut their teeth on it. Chopin's early 'brilliant' polonaises, which have little in common with the later 'heroic' works composed in Paris (the only ones the composer himself chose to publish), indicate that in a very short time he managed to assimilate many of the standard materials of bravura pianism. Essentially they are essays in virtuoso figuration and exuberant right-hand ornamentation, complete with hand crossings, wide leaps, trills and double trills, arpeggio-based passage-work, and other stock-in-trade devices of the pianist-composer. Excluding the two earliest, written in his eighth year, there are seven solo polonaises of this kind composed in Warsaw, and we may add the *Polonaise brillante* op.3 for cello and piano. They are pieces of considerable accomplishment. But they are hardly 'Chopinesque', and they give the lie to any notion that Chopin's unique sound world was somehow present from the start, that it appeared from nowhere, fully formed. The idiomatic figuration in these works was in fact closely modelled on an extensive repertory of post-Classical concert music, and it reached its zenith in the *Grande polonaise brillante* op.22 for piano and orchestra, which must rate as one of the peaks of the 'brilliant style'.

The variation sets, beginning with the Introduction and Variations on a German Air ('Der Schweizerbub'), belong to the same world, and again they include orchestral concert pieces, the 'Là ci darem' Variations op.2 and the Fantasy on Polish Airs op.13, in both of which we can hear pre-echoes of the mature Chopin. (The four-hand Variations on a Theme of Moore, and the *Souvenir de Paganini* are of disputed authenticity.) The final essay in this genre, the *Variations brillantes* op.12 on a theme of Hérold, was composed in Paris in 1832, but its conception and execution is very much in line with the Warsaw pieces, underlining that for Chopin the genre was inseparably linked to the virtuoso style. And this was also true of his involvement with the independent rondo. Following the Rondo op.1 he composed the *Rondo à la mazur* op.5 in 1826–7, the Rondo op.73a (later arranged for two pianos) in 1828, and the *Rondo à la krakowiak* op.14 for piano and orchestra in the same year. Again there was one final essay in the genre (op.16), composed in Paris in 1832 and belonging stylistically with the Warsaw-period music. In all these pieces, including the polonaises, we witness a young musician preparing himself for a career as a pianist-composer, with the expectation of

parading his wares in the salons and on the concert platforms of Europe's cultural capitals. Bravura figuration and ornamental melody, together with a formal process which squares the one off against the other, lie at the heart of this musical style. These were the essential ingredients of the post-Classical repertory, and they represent the starting-point for Chopin's musical thought.

His debt to post-Classical pianist-composers in these early years represents a level of influence which might be characterized as 'direct emulation', a modelling process which is common enough in the formative stages of any composer's creative evolution. A rather different level of influence is invoked by Italian opera and Polish folk music, both of which were much loved by Chopin during the Warsaw period and beyond. Here the influence was indirect, in that it involved a transference of stylistic features from one medium to another, and thus a greater element of interpretation. Chopin was steeped in Italian (and to a lesser extent French) opera from an early age and, like many pianist-composers, saw a vital link between vocal bel canto and piano lyricism. Much of his ornamentation was transparently vocal in origin, stylizing the portamentos, *fioriture* and cadenzas which were part of the singer's art. Likewise his tendency to sweeten the melody with parallel 3rds and 6ths is strongly reminiscent of operatic duet textures. Such features were already prominent in the music of the Warsaw period, culminating in the first of the nocturnes (the E minor, published posthumously as op.72 no.1). Admittedly the operatic influence was partly mediated through existing keyboard repertoires, especially that of John Field. But at a deeper level it left its mark on Chopin's whole approach to melody and melodic development. Characteristically he favoured the decoration, elaboration and variation of melodic 'arias' rather than thematic dissection and reintegration on the German model.

In his early mazurkas (and also in several of the little-known songs) Chopin turned to yet another musical background, the folk music of the Mazovian plains of central Poland, and especially to the rhythmic and modal patterns, the characteristic melodic intonations and the *duda* drones of the *mazur*, *kujawiak* and *oberek*. Here again the influence was both direct and indirect. Chopin had some personal contact with Polish folk music, but mostly it would have been mediated through salon dance pieces and songs *im Volkston* which would have been familiar to him from his earliest years in Warsaw. Either way the early mazurkas clearly evoke the world of the traditional folk ensemble of central Poland, where a melody instrument (violin or *fujarka*, a high-pitched shepherd's pipe) would often be accompanied by a drone (*duda* or *gagda*, a Polish bagpipe) and/or a rhythmic pulse (*basetla* or *basy*, a string bass). At a very early stage, Chopin made this genre his own. Even in youthful pieces, such as the 'improvised' mazurkas (the B $\flat$  major and G major C[homiński and] T[urło] 100, 101), whose first versions were published in 1826, the unmistakable character of the mature mazurka is discernible. It is all the more marked in the three mazurkas later collected by Julian Fontana as op.68 nos.1–3, and especially in no.2, with its characteristic Lydian 4th, bourdon 5th pedal and iconoclastic harmonies (in the closing section of the trio).

There is a further level of influence, already apparent in the Warsaw-period compositions. This involved a radical reworking of forms, procedures and materials drawn from earlier masters, and especially from the Viennese

Classical composers and Bach. Chopin's training at the Warsaw Conservatory involved studies in 18th-century counterpoint (Albrechtsberger and Kirnberger) as well as in the practice of sonata composition. Elsner liked to start his pupils off with polonaises and then to move through independent rondos and variation sets to sonatas, which they would usually begin at the end of the first year. Hence the Sonata op.4, completed in 1828 and dedicated to Elsner. The sonata's monothematic first movement, with its unusual (possibly Reicha-inspired) formal and tonal organization – the exposition is monotonal – is entirely characteristic of Elsner and his students. Significantly we find an equally unorthodox tonal scheme in the Piano Trio op.8 (1828–9), again a monotonal exposition and a reprise in which the second group modulates to the dominant minor. In other words, the weight of tonal activity is transferred from the early to the later stages of a work. In due course Chopin carried Elsner's formal and tonal principles through into his mature music, where it changed in radical ways the function of the reprise, and therefore the underlying shape, or 'plot', of sonatas and sonata-influenced works such as ballades. There is already a suggestion of this in the first movements of the two major works of the late Warsaw period, the piano concertos, the first extended compositions of Chopin to have an established place in the repertory. (A third concerto was left incomplete and later found its way into the *Allegro de concert* op.46.)

Although these are 'brilliant' concertos in the mould of Hummel, Field and Weber, they also represent something of a reworking of an earlier Mozartian model. Schumann went so far as to claim that 'if a genius such as Mozart were to appear today, he would write Chopin concertos rather than Mozart ones'. The concertos, in other words, mediate between the Classical and the post-Classical, between Mozart and the brilliant style. This is apparent in the formal organization of the F minor Concerto op.21, the first to be written. The relation between solo and accompaniment is closer to Hummel than to Mozart. So too is the duality of lyrical and configurative elements (poetry and display) within each tonal region, already at some remove from Mozart's delicate equilibrium between a ritornello-concertante principle and a developmental-symphonic principle. Yet right from the opening prelude, which embeds its procession of contrasted materials within an apparently seamless flow, this movement owes something to Mozart directly as well as something to Mozart by way of Hummel. And much the same is true of the slow movement. This has been described as Chopin's first 'nocturne', but the essential point is that, in its internal phrase and sentence structures, it is at least as much a transformation of Mozart as a continuation of Field.

Chopin himself paid tribute to Mozart in a famous comparison with Beethoven: 'Where [Beethoven] is obscure and seems lacking in unity ... the reason is that he turns his back on eternal principles; Mozart never'. Elsewhere he made it plain that these eternal principles included strict counterpoint, and in this respect his teacher was Bach. The influence of Bach, already apparent in the contrapuntal surface of several of the very early works, including the Sonata op.4, came to the fore in two pieces composed right at the end of Chopin's Warsaw period, the first and second of the op.10 Etudes. Already in the *moto perpetuo* figuration of these pieces, where linear elements emerge discreetly through the surface pattern without disturbing the underlying harmonic purpose, we see indications of how Chopin would in due course reformulate Bach's legacy. Moreover in their formal organization – a

unitary process of intensification and resolution (achieved through harmony and line) rather than dialectic of tonal contrast and resolution – the études reach back across the Classical era to Baroque antecedents. In the music of his full maturity this debt to Bach gained even greater significance as a direct motivator of Chopin's creativity, and it will be necessary to return to it shortly.

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## 7. Piano writing.

It is worth noting that Chopin had already reached full maturity as a composer before he arrived in Paris in the autumn of 1831. Four of the familiar Chopin genres – the mazurka, nocturne, étude and waltz – were already in place, and in something like their mature formulation, before he left Warsaw. They were consolidated in Vienna and in the early Paris years by the earliest pieces in these genres released for publication by Chopin himself. These included the Mazurkas opp.6 and 7, composed in Vienna, the Nocturnes opp.9 and 15, the remainder of the op.10 Etudes, which were completed in Paris in 1832, and the E♭ major Waltz op.18, composed two years later, somewhat on Weber's formal model. By presenting his Viennese mazurkas to the publisher in conventional sets of four and five compatible pieces (opp.6 and 7), Chopin crystallized the genre and in a sense defined it, investing the salon dance piece with a complexity and sophistication which immediately transcended habitual meanings. Here, and in the early Paris sets (opp.17 and 24), he established a new model for the stylization of folk idioms, marrying elements of peasant music with the most 'advanced' techniques of contemporary art music in a cross-fertilization which would set the tone for Slavonic nationalists generally in the later 19th century. From this point onwards he carved out for the mazurka a special niche in his output, with a singular repertory of technical and expressive devices. It is fitting that his nationalism should have been expressed thus, through the renovation of a simple dance piece rather than through the more usual channels of opera and programmatic reference.

In a similar way, Chopin's engagement with an expressive aesthetic was filtered into the piano nocturne rather than made specific in the art song. When John Field published his first three nocturnes in 1812, neither the title 'nocturne' nor the 'nocturne style' were in any sense novelties, but they had not yet been drawn together to form a genre. By the 1820s, however, there was some measure of generic consistency in the nocturne, especially among composers associated with Field. Central to the genre was the idea of vocal imitation, whether of French *romance* or Italian aria, and this was facilitated by the development of the sustaining pedal, enabling those wide-spread arpeggiations supporting an ornamental melody which we recognize today as the archetype of the style. To some extent, then, Chopin's early E minor Nocturne already belonged to a tradition, but his op.9 set effectively formalized that tradition. If we were to speak of a normative design, it would be one which allows an ornamental aria (subject to cumulative variation) to alternate with a sequentially developing, tension-building theme. In reality, however, no two of the Chopin nocturnes are alike, and already in the op.15 set it became clear that the title 'nocturne', once its connotative values had been established, could attach itself to music of highly varied formal and generic schemes, and even – as in op.15 no.3, which effectively confronts a 'mazurka' and a 'chorale' – to pieces which seem blatantly to defy the expectations of the genre.

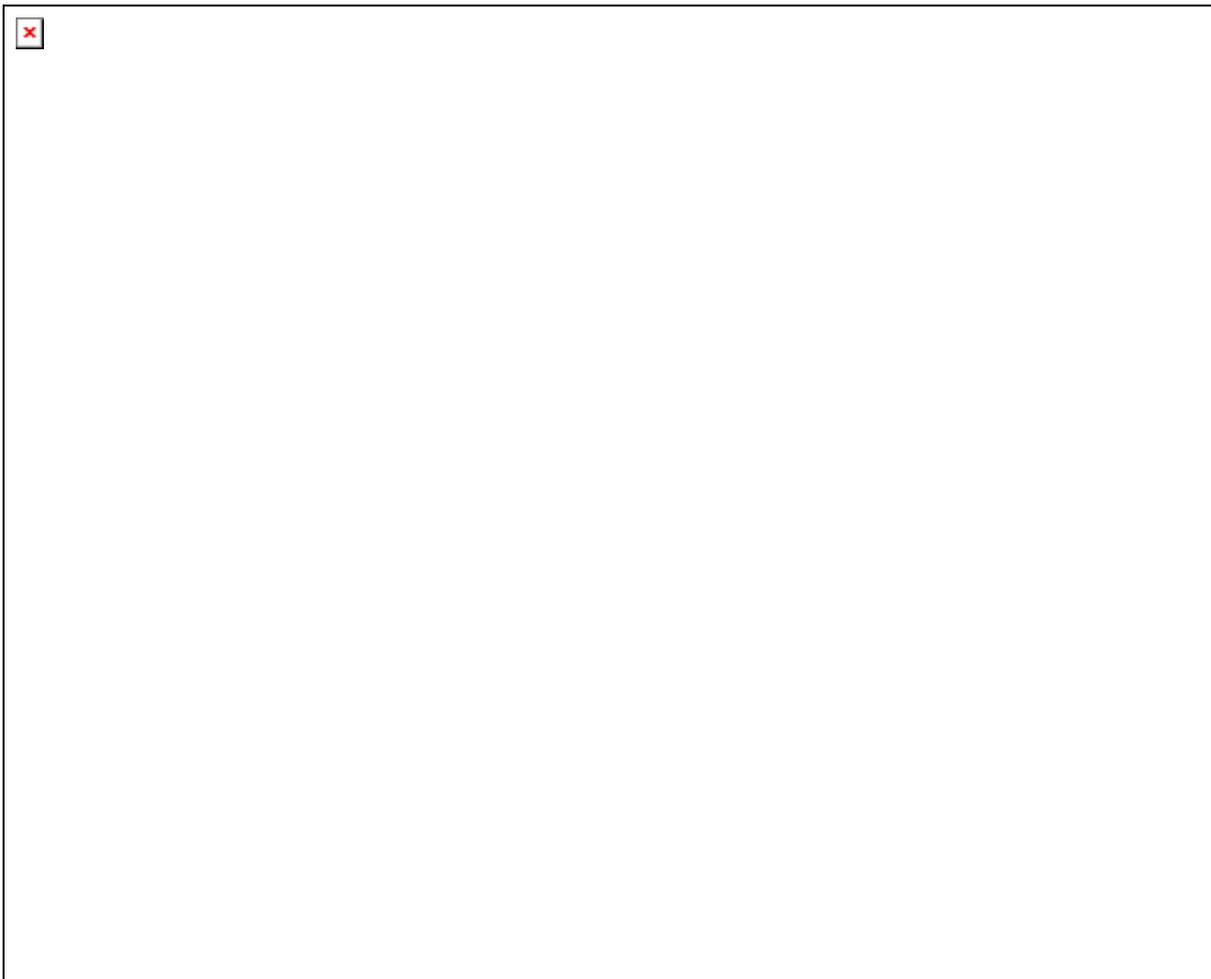
The major achievement of this creative period was the set of 12 Etudes op.10, whose composition spanned the Warsaw, Vienna and early Paris years. They have special significance within Chopin's output as the opus which most clearly signified his transcendence of the brilliant style, confronting virtuosity directly, but conquering it on home ground. The tradition of the *étude* had developed at the turn of the century as part of a much wider institutionalization of instrumental pedagogy, notably at the Paris Conservatoire; indeed there is a real sense in which the *étude* was a creation of the Conservatoire. By the 1830s it had already emerged as the principal channel for artistic virtuosity, joining forces with emergent 'lyric' and 'character' pieces to challenge the sonata as the archetypal keyboard genre. Unlike the virtuoso *études* of Liszt and Thalberg, Chopin's op.10 retains a link with the 'school *étude*', addressing one principal technical problem in each piece and crystallizing that problem in a single shape or figure. But it goes without saying that he achieved a balance between technical and artistic aims which was unprecedented in the earlier history of the genre. As Schumann remarked, 'imagination and technique share dominion side by side'.

The *études* are a workshop in Chopin's piano technique, which was by common consent strikingly individual, predicated on a 'natural' hand shape (with B major as the paradigmatic scale), and on an acceptance, controversial at the time, of the imbalance and functional independence of the fingers. The third of the op.10 Etudes, a study in the control of legato melody and in its appropriate phrasing, perfectly exemplifies this, and an adequate performance of it would heed Chopin's caution that 'the goal is not to play everything with an equal sound, [but rather] it seems to me, a well-formed technique that can control and vary a beautiful sound quality'. He believed in a flexible wrist and supple hand, so that the wrist and not the arm is in movement. The first of the *études*, with its massive, striding arpeggios, would have been performed by him in just this way, and of course it further cultivates a capacity to use the pedal to best effect (as does the third *étude* in a rather different way). 'The correct employment [of the pedals] remains a study for life'. Moreover, in the interests of fluidity of movement and evenness of tone he was prepared to sanction unorthodox fingerings, as in the detailed autograph fingerings in the second *étude*. He was happy, for instance, to use the thumb on the black keys not only in the fifth ('black key') *étude*, where we would of course expect it, but also in the sixth, where it helps the performer maintain the legato of the countermelody alongside the sustained bass notes.

Chopin's mature piano style was defined above all in these works, bridging the final year in Warsaw and the early years in Paris. It remains essentially distinct from that of other bravura pianist-composers of the early 19th century, as it does from the lyrical character pieces of a Prague–Vienna axis (Tomášek, Voříšek, Schubert) and the 'symphonic' piano style of Beethoven, Schumann and Brahms. Drawing together aspects of Viennese bravura writing (Mozart, Hummel) and a lyrical manner derived from French and English schools (Adam, Clementi, Field), it achieved a unique synthesis which in turn laid the foundations for later piano styles, notably in French and Russian music of the late 19th century. More directly than any of his predecessors, Chopin derived his piano writing from the instrument itself (its uniformity of sound, its diminuendo on every note, its capacity for dynamic shading and its sustaining pedal), and from the physical properties of the two hands (the limitations of compass within each of them, and the absence of

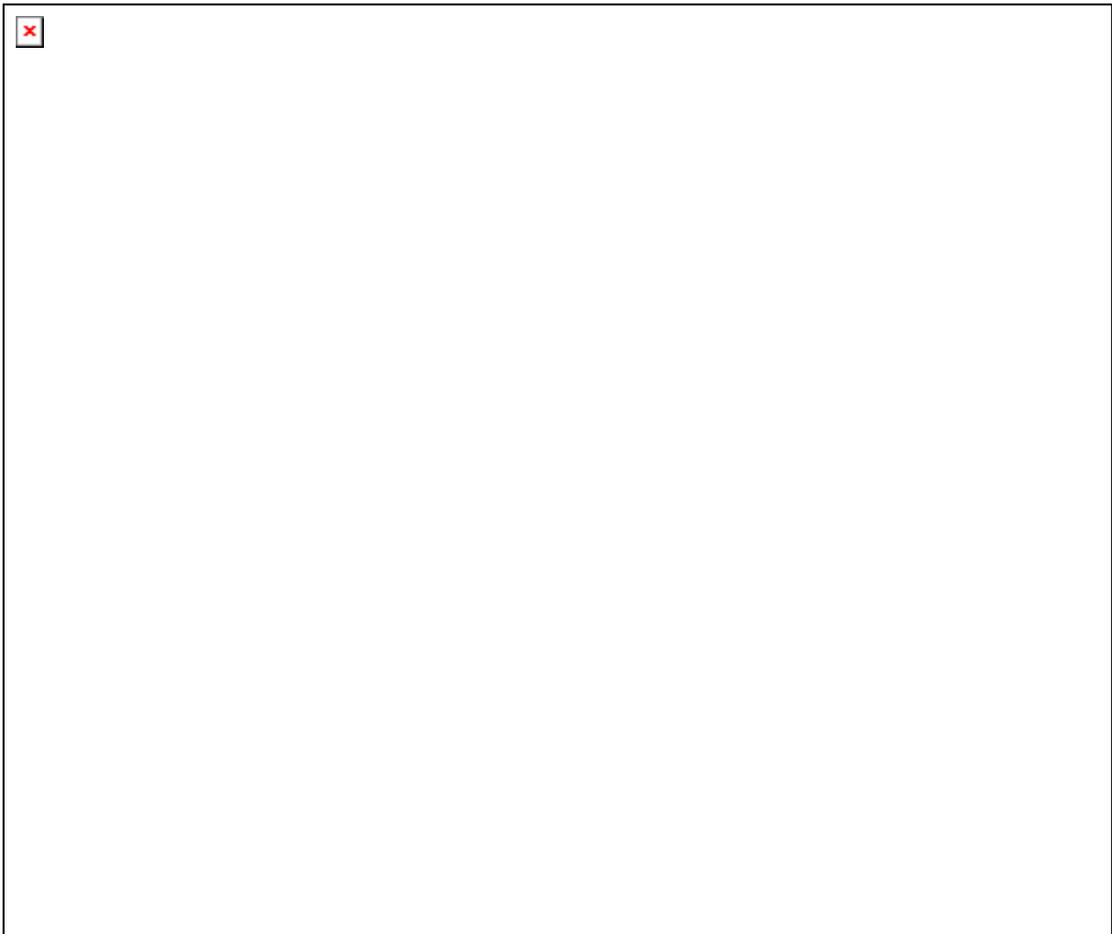
any such limitation between them). Hence the idiomatic counterpoint which characterizes his textures, and their separation into two layers, collaborating in many different ways, but above all functioning as 'sonoristic counterweights'.

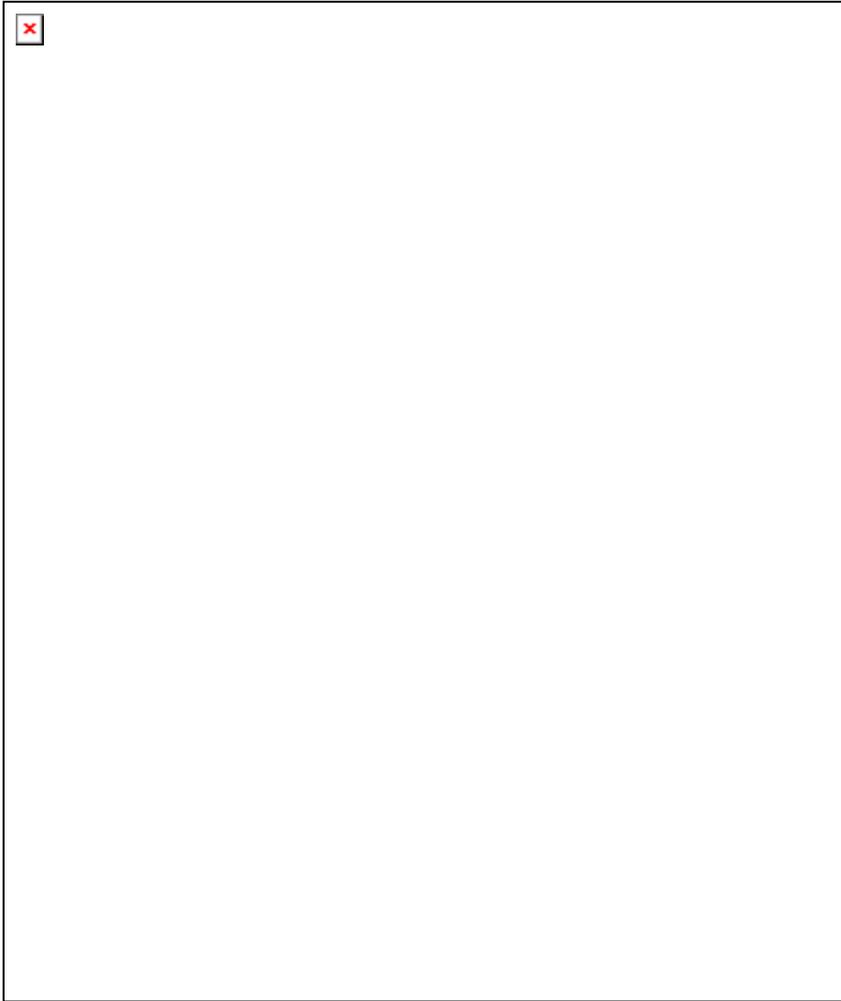
Within that global approach we can identify three very broad categories of piano texture in these early works. The mazurkas and waltzes represent the first and most straightforward category, where the basic texture is derived from the functional dance, though Chopin achieved a remarkable diversity of keyboard layout even in apparently simple textures such as these. The nocturnes form a second category, comprising an ornamental cantilena with widespread broken chord accompaniment. Characteristically there is a delicate balance here between 'vocal' substance and 'pianistic' ornament, and often a blurring of distinction between the two, as parallel extracts from the F<sup>♯</sup> major Nocturne op.15 no.2 demonstrate (ex.1). Fundamental to this texture is a rhythmically stable accompaniment layer which promotes continuity, filling the 'gaps' in the melody and thus helping to simulate vocal legato, supporting it when it takes off in flights of ornamental fancy, and binding together its impulsive contrasts of register and dynamics. The characteristic role of the accompaniment layer is interactive rather than supportive (there is on occasion a motivic relationship between the two layers), emphasizing that the 'Chopin melody' is first and foremost a texture and not just a line.



The études make up a third category of texture, one whose main component is figuration of numerous kinds. The first two études set the terms for the main categories of figuration, generated respectively by harmony (a widespread

arpeggiation) and melody (an intricate chromatic scalar movement), and these categories are replicated elsewhere in the op.10 collection. At the same time Chopin's textures in op.10 often blur the boundaries between melody, harmony and figuration, and even between principal voice and accompaniment. This interpenetration of functions tends in two opposing directions, towards a differentiated pianistic counterpoint on the one hand, and an undifferentiated sonority on the other. These tendencies can be illustrated by the sixth and third études respectively. Superficially the texture in op.10 no.6 is a 'melody' and 'accompaniment', but in reality the four 'voices' balance each other in a counterpoint which is perfectly moulded to the piano, where independent lines can be added or lost with no threat to the contrapuntal flow nor to the illusion of a homogeneous texture (ex.2). Conversely, in the middle section of op.10 no.3 the music splinters into symmetrically mirrored figurations which threaten (but only threaten) to lose touch with an underlying harmonic foundation (ex.3). In such passages we sense harmony dissolving into 'colour', to use a common metaphor.





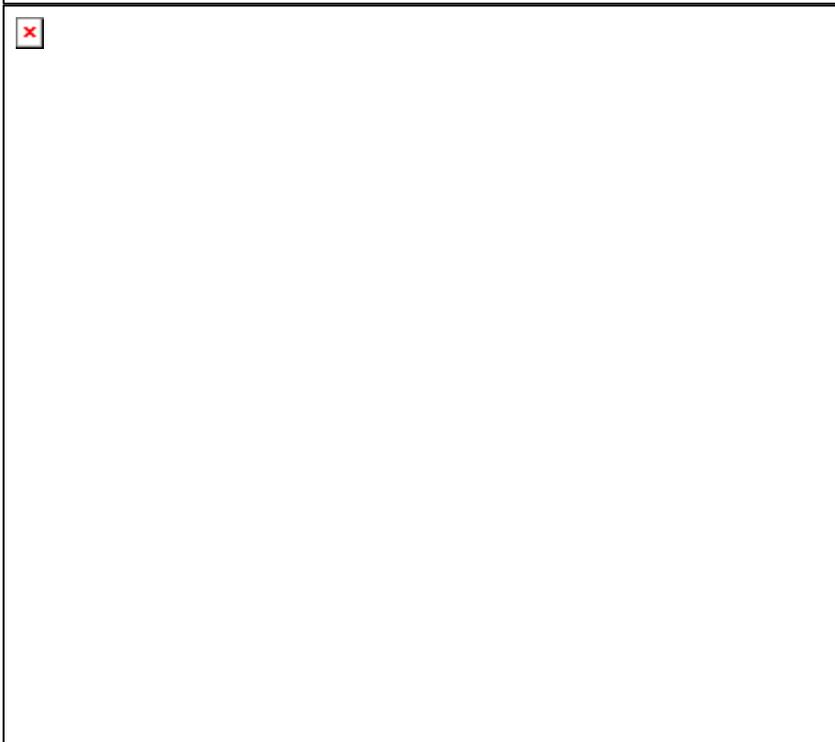
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### **8. Musical style.**

It was through these mazurkas, nocturnes and études that Chopin's piano music acquired its unmistakable sound. While that sound may be explained on one level as a transformation of early 19th-century models, it can also be viewed as a recreation, in terms entirely idiomatic for piano, of Bach's ornamental melody, figuration and counterpoint. All three textural types had receded somewhat in the era of the Classical sonata, and they were in a sense reinvented by Chopin during his early maturity. The next stage of his creative journey was to find ways of harnessing the acquisitions of the early Paris years – in melody, figuration and harmony – to the needs of (relatively) more extended forms, and this he achieved with the Two Polonaises op.26, the first Scherzo op.20 and the first Ballade op.23. These were all composed around the same time (1834–5), and for each of the three genres there were to be three further opuses, culminating in the A $\flat$  major Polonaise op.53, the E major Scherzo op.54 and the F minor Ballade op.52, all composed during 1842–3. In other words the entire corpus of mature polonaises, scherzos and ballades was composed between 1834 and 1843. (Intriguingly, a similar chronology applies to the impromptu, which again consist of four opuses). By the time of his first visit to Nohant in June 1839 Chopin was about halfway through this sequence, having completed the op.40 Polonaises, the second and third Scherzos and the second Ballade.

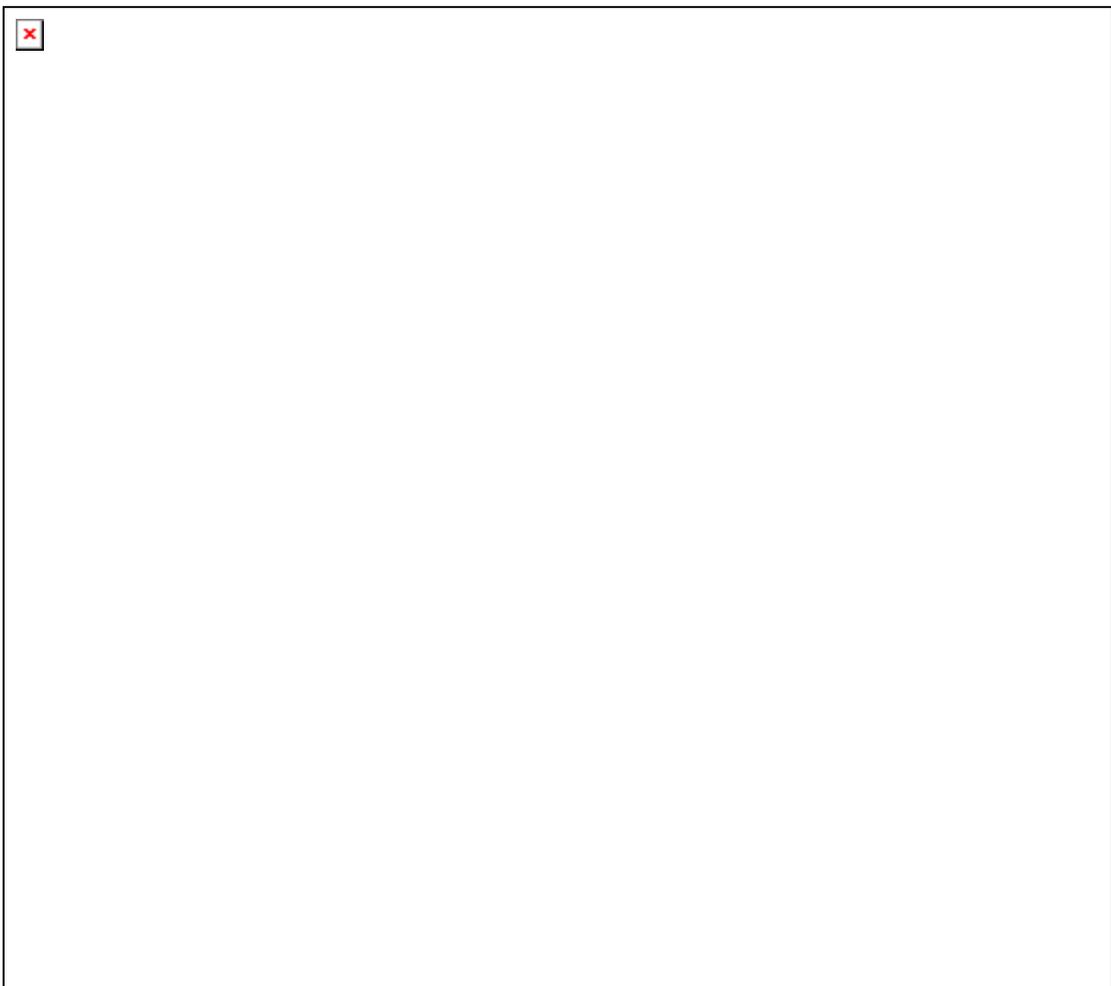
Paradoxically his interest in the epic during the late 1830s was matched by an interest in the epigrammatic. His 24 Preludes op.28 must count as one of his most radical conceptions, giving a quite new meaning to a genre title mainly associated in the early 19th century with the contemporary practice of 'preluding' in extempore performance. Chopin's pieces, however aphoristic, transcend such associations and demand rather to be regarded as works of substance and weight. Like each volume of Bach's '48' (which Chopin brought to Majorca, where he completed the Preludes), Chopin's pieces form a complete cycle of the major and minor keys, though the pairing is through tonal relatives (C major/A minor) rather than Bach's tonal parallels (C major/C minor). They are the first preludes to be presented as a cycle of self-contained pieces, where each can stand alone – issuing a challenge (as Jeffrey Kallberg puts it) to 'the conservative notion that small forms were artistically suspect or negligible' – while at the same time contributing to a single overriding whole, a 'cycle' enriched by the complementary generic characters of its components and integrated by the tonal logic of their ordering (Kallberg, 1992).

During these pre-Nohant years (1834–9) Chopin also consolidated some of the genres already established during the Vienna and early Paris years, including songs (four of those posthumously published as op.74), impromptus (op.29 in A♭ major, the second to be composed and first to be released for publication), nocturnes (the op.27 and op.32 sets, and the first of the two op.37 pieces), waltzes (op.34), mazurkas (opp.30 and 33) and études (the twelve of op.25). It was, in short, an immensely productive period, and the music produced during it can form the basis for useful generalizations about Chopin's musical style. We may begin by returning briefly to texture and figuration. The Etudes op.25 and Preludes op.28 extend some of the subtleties of figuration already found in op.10, and especially the tendency to inject an unprecedented density of information into apparently standard melodic and harmonic figurations from the Classical and post-Classical traditions. The blurring of function between melody and figure in the right hand and between broken chord and contrapuntal line in op.25 no.2 is characteristic (ex.4). So too is the interplay of functions within a single figuration – effectively a compound of discrete though interactive particles – in op.28 nos.1 and 8 (ex.5). The potent pairing of intricate, variegated figurations and a strong underlying harmonic structure, characteristic of these examples, amounts to a basic ingredient of the style. It is by no means unique to the études and preludes, informing even the apparently transparent, but in reality highly differentiated, melody and accompaniment textures found in the nocturnes.



Chopin's melodies fall into one of two general categories. The most common is the stanzaic melody, whose internal repetitions are modelled on variants of a well-established archetype, the eight-bar classical sentence (consider the second theme of op.27 no.2 (bars 10–17), with its two-bar phrase, varied repetition and four-bar liquidation). In broad stylistic terms, such melodies are often similar to, and were on occasion influenced by, those of the early 19th-

century operatic aria. The second category is a freer, non-repetitive melody, unfolding continuously in the manner of operatic arioso or even recitative (as in op.25 no.7), or through a process of developing variation such as the familiar opening of op.27 no.2 (ex.6), where the expressive character of the melody results from an unpredictable placing and weighting of the kinds of appoggiaturas which were common currency for Mozart. Characteristically, the underlying regularity of the eight-bar sentence is mitigated by the internal asymmetry of its two unequal phrases, a feature often found in the morphology of Chopin's music. The treatment (as opposed to the structure) of the Chopin melody is characterized above all by a process of cumulative variation and transformation (see the restatement of ex.6), where the melody is enriched by ornamentation, textural amplification, contrapuntal intensification, or elaboration of its accompaniment layer. This supports a general tendency to end-weighted structures, involving the enlargement or apotheosis of materials (as in the climactic re-scoring of the second theme of the G minor Ballade, or the evolutionary, goal-directed melodic extensions of the C minor Etude op.25).



Much of the innovatory quality of Chopin's harmonic practice amounts to either the foreground chromatic elaboration of familiar diatonic progressions or an extension (and speeding up) of the chromatic symmetries commonly found in Classical development sections. Two examples from the polonaises will serve (exx.7 and 8). In both cases the combination of an 'organic' chromaticism and the local attraction of the dominant 7th harmony poses no serious threat to the security of a stable underlying diatonic anchor. In slower pieces such organic chromaticism can be powerfully expressive, as in the

well-known E minor Prelude (op.28 no.4) where the opening surface chromatic succession (bars 1–13) elaborates a simple diatonic progression in the depths. In all these cases the 5th relationship is all-important on the foreground of the harmony, where it is largely without tonal significance. Intriguingly, it is used only sparingly at deeper levels of harmonic structure. The major extended works, for example, conspicuously avoid the dominant as a means of articulating larger formal divisions. Thus the first and third Scherzos, both in a minor key, move to the tonic major for their trios, while the second reverses the procedure in that the D $\flat$  major moves to C $\flat$  minor for the trio (the ‘tandem’ of B $\flat$  minor and D $\flat$  major in this work is another feature of style in Chopin). Likewise the polonaises of opp.26 and 40 explore tonic, subdominant and submediant relationships rather than dominant, while in the first two ballades, it is 3rd-related regions which dominate the tonal organization.



The underlying strategy in all these cases was to reserve the 5th relationship for the latest possible stage of the tonal argument, where it could function as a powerful structural dominant at the background level. And very much the same thinking informs a general tendency for Chopin to begin outside the tonic. Occasionally this means no more than opening with chord IV or V rather than I (giving an impression of starting in mid-thought), but in numerous works the overall tonal scheme is ‘emergent’ or ‘directional’ in character, as in the second of the op.30 Mazurkas or the A minor Prelude op.28 no.2. Usually such pieces can be described as monotonal with a non-tonic opening. But in some extended works, notably the second Scherzo and op.49 Fantasy, the structural tension between two tonal regions (admittedly tonal ‘relatives’ in each case) is enough to suggest a two-key scheme. In the second Ballade Chopin went further. Here the alternation of F major and A minor refuses to permit a monotonal analysis, and as such the work represents a significant departure from early 19th-century structural norms.

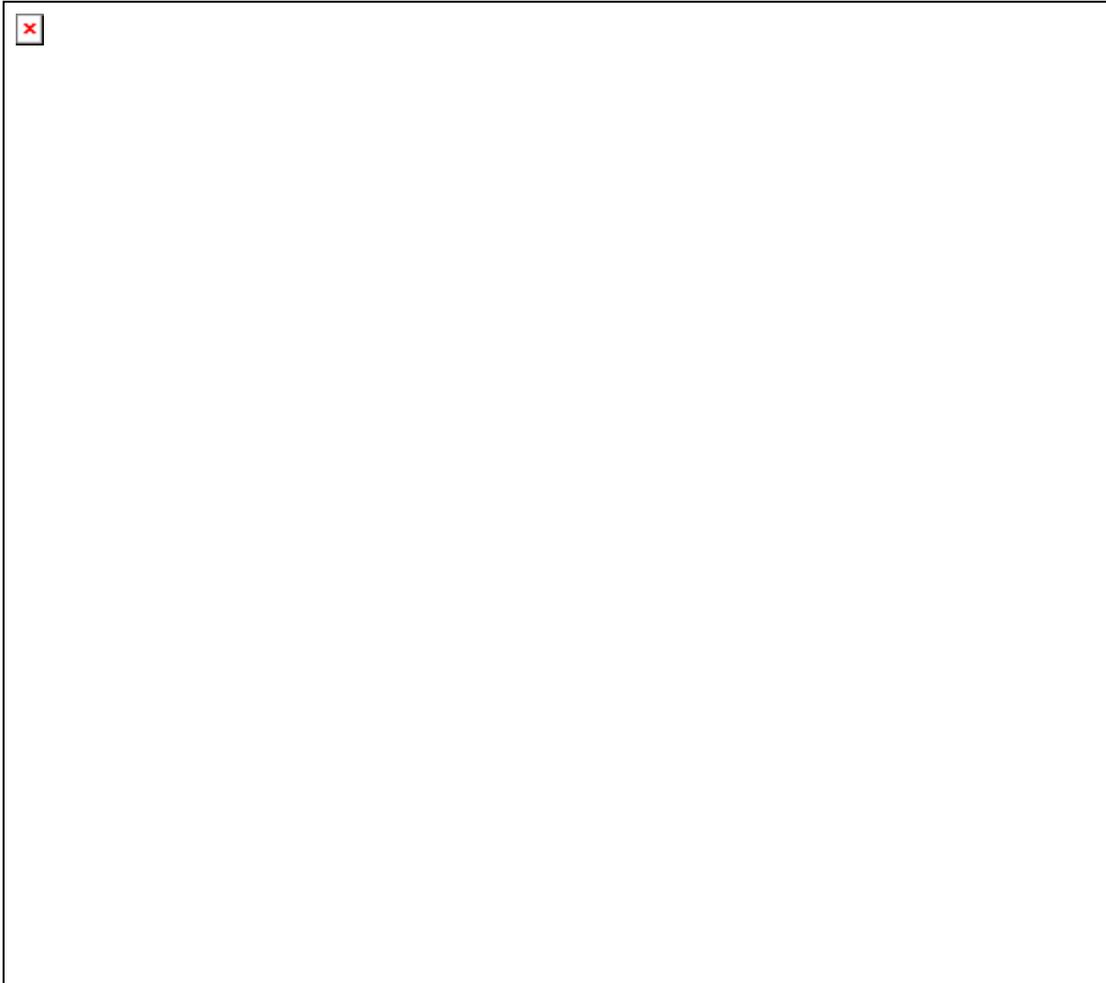
We can identify two contrasted formal tendencies in Chopin's music, the one towards a continuous, strongly directional form, the other towards a sectionalized ternary design, an expansion of the classical three-part song form. In continuous forms the subtlety often lies in Chopin's control of the ‘intensity curve’ of the piece, which may well be counterpointed against its formal design – a counterpoint of dynamic shape and ‘spatial’ pattern. This is true of miniatures such as the G $\flat$  minor Prelude op.28 no.12, but also applies to more extended works such as the first Ballade, where there is a calculated non-congruence between a strongly directional intensity curve and a ‘static’ symmetrical design (in both cases it is strategies of closure which bridge the gap between shape and pattern). In sectionalized ternary designs Chopin's concern is to achieve a balance between contrasted elements and to soften formal divisions through common motivic substance, voice-leading connections across the caesura, or (in larger works) transitional materials which mediate the contrast, as in the approach to the central ‘hymn’ of the third scherzo. In later works, such as the Polonaise-Fantasy op.61, he demonstrates incomparable skill in sustaining a level of intensity across the extended time-span of a large ternary design, not least by strategies of

concealment, where the formal functions become clear to us only after the event.

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## 9. Genres.

From 1839 until the break with George Sand, Chopin composed mainly during the summer months at Nohant. Much of the music from this period was produced in the tranquility of this setting, and it is no doubt significant that for the one year he stayed in Paris (1840) his output was exiguous – really only the Waltz op.42 and the *Trois nouvelles études*, commissioned by Moscheles for the second volume of his (and Fétis's) *Méthode des méthodes*. In general Chopin worked more slowly during these years, a measure of his growing self-doubt and increasingly self-critical approach to composition. The early 1840s have often been described as a turning-point in his creative evolution, marked by a renewed interest in counterpoint, by a more sparing and structurally focussed ornamentation and by a strengthening command of structure. This is apparent in the very much more expansive and ambitious mazurkas dating from this period (opp.50 and 56), as well as in the nocturnes (opp.48 and 55). The last of the op.50 mazurkas, for example, is a powerful rhapsody whose contrapuntal intricacy and intensity of expression are only lightly earthed by folkloristic elements. This is a very considerable distance from the tone of the early mazurkas composed in Warsaw and Vienna. Likewise the 'dissonant counterpoint' in the second of the op.55 nocturnes (ex.9) places the familiar melody and accompaniment layout of the nocturne style in a quite new light, characterized by a stratification of rhythmically differentiated lines which is far removed from the relative textural simplicity of the early nocturnes.



A similar ambition attends the major extended works composed during these Nohant years. They include two polonaises (opp.44 and 53), two ballades (opp.47 and 52) and a scherzo op.54, as well as the second and third piano sonatas (opp.35 and 58), the Fantasy (op.49) and the Berceuse (op.57). The B $\flat$  minor Sonata op.35 was completed during that first summer in Nohant (the slow movement had been drafted at least two years earlier). Here Chopin effectively used the sonata genre as a framework within which the achievements of his earlier music – the figurative patterns of the études and preludes, the cantilenas of the nocturnes, and even the periodicity of the dance pieces – might be drawn together. In this sense the work might be seen as a kind of dialogue between the public pianism of the brilliant style and the German sonata principle, though it should be noted that, as in his earlier essays in sonata form, the first movement's reprise is distinctly unorthodox. The later B minor Sonata op.58 takes a step closer to the German tradition, achieving in its first movement in particular a process of continuous development and transformation of motifs, a close integration of melody and accompaniment, and a density of contrapuntal working which are in every way worthy of Brahms. Here Chopin tackled the historical archetype of the most celebrated and prestigious of classical forms on its own terms, so to speak, and emerged victorious.

Significantly the earlier sets of two polonaises (opp.26 and 40) were replaced at this time by single, more extended works (opp.44 and 53), in which Chopin achieved an epic quality through a kind of essentialism, an elemental reduction of the musical materials to dance archetypes – rhythmic and

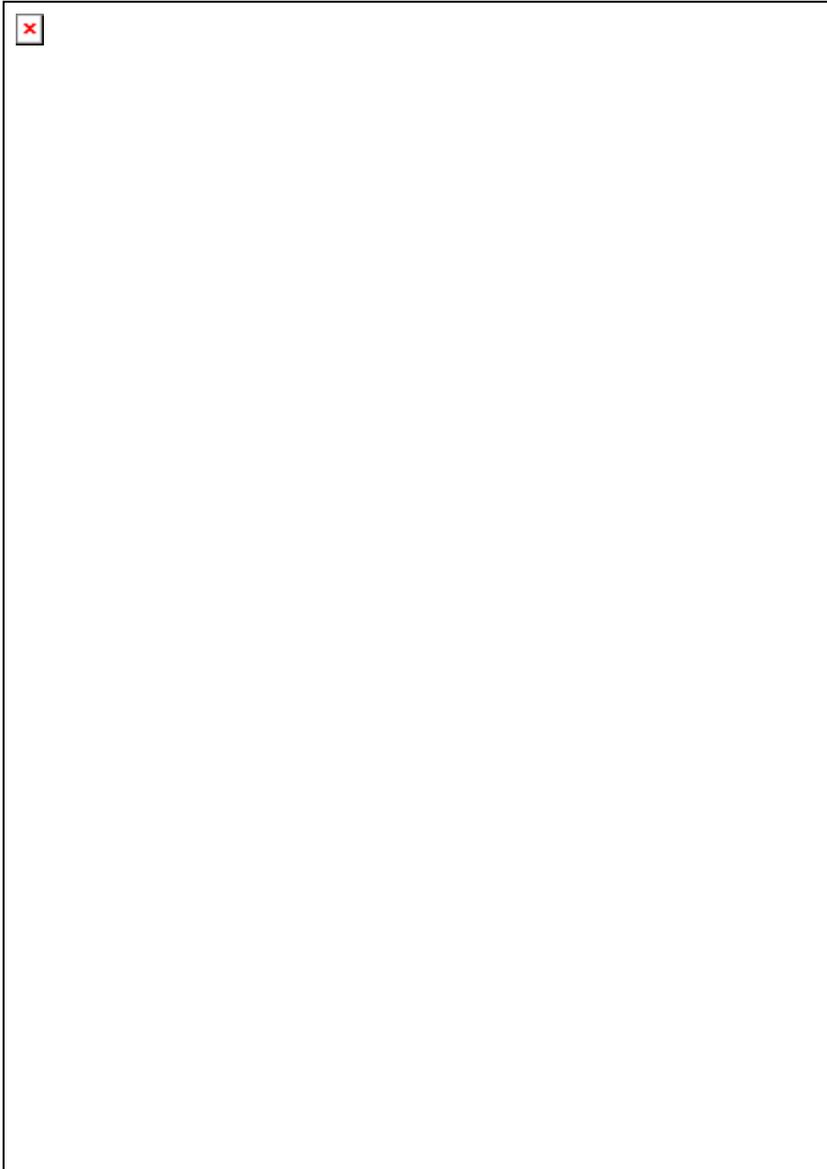
melodic – stripped of all ‘inessentials’. The op.53 Polonaise is one of a group of three major works dating from 1842–3, all of them sharply contrasted in character. Thus the fourth scherzo (op.54) is as calm, benign and untroubled as the Polonaise is fierce and heroic. In particular it is concerned with balance and proportion, laying out spacious, relatively self-contained paragraphs which maintain interest over a lengthy time span through a delicate juxtaposition of contrasts. Different again is the fourth Ballade (op.52), by common consent one of Chopin's masterpieces, and one of the masterpieces of 19th-century piano music in general. Few of his other extended works can match it in formal sophistication and in the powerful goal-directed sweep of its musical ideas. Here Chopin brought to summation the narrative techniques associated above all with the ballades, involving an interplay of strongly characterized generic themes, a transformation of conventional (sonata-based) formal successions and a powerful drama of large-scale tonal relationships.

These were seminal, culminating compositions in Chopin's development, triumphantly confirming the essential elements of their respective genres, as he understood and (re)defined them. In each case his transformation of the existing generic associations was radical, though it still retained some contact with original meanings. At the same time the transformation resulted in new, relatively clearly defined and consistent generic definitions. Thus at the heart of all four Chopin scherzos lies a reinterpretation of the element of contrast essential to the conventional genre, such that the central formal contrast is built into the detailed substance of the work. Likewise all four ballades transform the sonata-form archetype in such a way that the resolution of tonal tension is delayed until the latest possible moment. This in turn helps to condition the larger ‘plots’ of these works, which may well have been inspired by the tradition of the literary ballad. In a word, the ballades take on the character of a story by invoking and then modifying conventional schemata, and by focussing the events through a distinctive (generic) characterization of themes, the ‘personae’ of the drama. And in most cases the story culminates in that ‘whirlwind of musical reckoning’ so characteristic of the poetic ballad. Even miniatures such as the four impromptus exhibit a measure of generic stability, reinforced by obvious commonalities in their musical material.

A comparable stability might be demonstrated for the other Chopin genres, and again the connotative values of the titles echo themes in the wider repertory: improvisation in the prelude and fantasy, vocal transcription and imitation in the nocturne. In short, Chopin's achievement was to give generic authority to the free-ranging devices of an emergent, early 19th-century piano repertory, and that at a time of considerable permissiveness, when titles were used casually and interchangeably, and often emanated from the publisher rather than the composer. Where such stability exists, genre can take on a powerfully communicative role, functioning somewhat as a contract between composer and listener, a contract which may be purposefully broken. Genres ‘consist of orienting frameworks, interpretive procedures, and sets of expectations’, as William Hanks has argued, and as such they may be manipulated for a wide variety of communicative ends (‘Discourse Genres in a Theory of Practice’, *American Ethnologist*, xiv, 1987, pp.666–92). One of the ways in which Chopin commonly activated this communicative code was through allusions to genres other than the main controlling genre of a piece. Thus his music draws frequently upon vocal genres, especially from opera,

and upon such popular genres as march, funeral march, waltz, mazurka, barcarolle and chorale. Of these, the most common referent is the waltz, which constantly slides in and out of more ambitious contexts, as in the first ballade (bar 138ff) or the second scherzo (bar 334ff).

There is often a similar role for the mazurka, the nocturne and even the prelude. Thus the A minor Mazurka op.17 no.4 plays host to the nocturne, while the G minor Nocturne op.15 no.3 plays host to the mazurka – and also to the chorale. Perhaps it is not far-fetched to claim that in this sense the first of the 24 Preludes plays host to the prelude. It was partly through such generic referents that 19th-century critics arrived at the descriptive and programmatic interpretations which we tend to dismiss today. A comparison between the central march of the F $\sharp$ -major Impromptu op.36 and contemporary operatic choruses, for instance, would provide some rationale for Niecks's description of a 'procession' (3/1902, ii, p.260), and even for Huneker's reference to a 'cavalcade' (1900, p.134). Viewed in this way, genre allows us to cut across the boundaries of individual works, forging links with other moments in Chopin and beyond. The infusion of popular genres into the introduction of the Fantasy op.49, for instance, enables us to make connections with the march from op.36 as well as with the improvisatory prelude of op.28 no.3 (ex.10). These connections would in turn lead us beyond Chopin to (respectively) the choruses of *grand opéra* and the common practice of contemporary improvisation. And it is from this base that an additional layer of meaning – one which involves some reference to extra-musical designates – might be adduced in an interpretation of the Fantasy.



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### **10. Sources and editions.**

During his final years Chopin reached a new plateau of creative achievement, marked by an eloquent simplicity which severely excludes the extraneous and the gratuitously ornamental. Even his late songs, *Nie ma czego trzeba* ('There is no Need') and *Melodya* ('Melody'), come within sight of a lied aesthetic, unlike those of his earlier years, which remain closer to late 18th-century popular traditions. A new-found simplicity is also discernible in the mazurkas composed during these final years, the three of op.63 (the last published during his lifetime), the second and fourth of the posthumously published op.67, and the sketched mazurka which was reconstructed and published as op.68 no.4 (this latter, for many years considered Chopin's last work, was almost certainly drafted in 1846 and abandoned in favour of op.63 no.2). The late waltzes, a single piece of relatively traditional cast (the A minor, CT 224), and a complete set, op.64, composed in 1847, continue the theme of inspired simplicity, with op.64 in particular drawing the familiar gestures of the earlier waltzes into a miniature compendium of all the grace, elegance and spontaneity we associate with the Chopin waltz. With such pieces Chopin redefined the category 'salon music'.

Like the waltzes, the late nocturnes consist of a posthumously published piece (the C minor, CT 128) and a set, the Two Nocturnes op.62. These latter, composed in 1846, represent the pinnacle of Chopin's achievement in the genre. In the B major he finds once more an inspired simplicity of utterance, where a melody of exquisite restraint conceals subtleties of phrase structure (a kind of musical prose, with metrical dislocations of the melodic repetitions) and of counterpoint (an accompaniment whose motivic fragments interact delicately with the principal melodic layer). Throughout the opening and middle sections, Chopin exercises the greatest possible restraint in the ornamentation of his basic material, so that the reprise, presented in trilled notes which open out into magnificent *fioriture*, can make its effect – truly one of the supreme achievements of Chopin's ornamental melody. In the E major Nocturne, he approaches a kind of *unendliche Melodie*, where exact repetition is kept to a minimum, in favour of a process of discreet variation. The middle section here employs a form of differentiated counterpoint of a kind commonly found in the later music, where tension–release patterns arise as much from dissonance–consonance relationships within a contrapuntal texture as from underlying harmonic progressions. It is striking that in these very late works Chopin arrived – within the constraints of his own highly individual stylistic world – at something akin to both the ‘developing variation’ of Brahms and Schoenberg and the ‘dissonant counterpoint’ of Mahler.

Three major extended works were composed during these final years, the Barcarolle op.60, Polonaise-Fantasy op.61 and Cello Sonata op.65. All three are strikingly original, departing significantly from Chopin's own ‘tradition’ to tackle novel problems of form, genre and even (in the case of op.65) medium. This is entirely symptomatic of the renovative approach to composition he adopted in his final years, and it is perhaps not surprising that the late works caused him endless difficulties. This is shown not only by his correspondence but by the manuscript sources. What few sketches we have tend to be for the later music, including illuminating worksheets for the Berceuse, the Polonaise-Fantasy and the Cello Sonata. Chopin's more usual practice was to bypass this sketching process and to proceed directly from the piano to an engraver's manuscript (*Stichvorlage*). In numerous cases, however, these would have to be abandoned, and such ‘rejected public manuscripts’ often form a valuable category of source. (We learn much, for instance, from abandoned manuscripts of the C minor Polonaise op.40 no.2, the F♯ Impromptu op.36, the fourth Ballade and the op.59 Mazurkas.) Even those fair copies which were sent to the publisher often contain evidence of several ‘layers’ of compositional process, something Saint-Saëns pointed out long ago in a path-breaking study of the autograph of the second Ballade. If we add the presentation autographs (some of them written many years after the piece had been composed), scribal copies, often with autograph glosses, and first editions with autograph corrections, we begin to sense something of the complexity of the manuscript tradition in Chopin.

Nor are things much easier when we come to the early printed sources. Most of Chopin's music was published simultaneously in France, Germany and England. While Schlesinger in Paris characteristically worked from an autograph, the German and English publishers followed several options (autograph, scribal copy or proof sheets). This, combined with the fact that Chopin could exercise little control over the publishing process outside Paris, resulted in numerous discrepancies of text between the three first editions.

Moreover the print runs were usually small, and it was common for later 'impressions' (*tirages*) to appear with the same plate numbers, but with changes to the text; in the case of the French edition, this evolution of text may, at least in some cases, have been condoned or even instigated by Chopin himself. It is hardly surprising, given the multiplicity of sources and the textual discrepancies between them, that the subsequent publication history of Chopin's music has been fraught with problems. Following the posthumous publications of 1855 and 1859 (opp.66–74, prepared by Julian Fontana for Meissonier and A.M. Schlesinger), the earliest collected editions were French, the Schonenberger, edited by Fétis (1860), and the Richault, edited by Chopin's Norwegian pupil Tellefsen (also 1860). Both were permissive with the text by present-day standards, but for entirely different reasons. The first assumed an editorial licence, an implicit belief that the editor knows best, while the second attempted to recover a living Chopin performance tradition, even if this involved departing from the sources.

These two opposed philosophies continued to inform later 19th- and early 20th-century editions. Tending towards the former approach were the Stellovsky and Jürgenson (later Augener) editions, as also the Litloff and Biehl. Among those which tried to maintain a living link with Chopin were the Gebethner & Wolff, Heugel and Kistner editions, the latter produced by Chopin's pupil Karol Mikuli, based on annotated French and German first editions supplemented by copious notes made from Chopin's lessons. This approach was adopted too in the second Gebethner & Wolff edition (1882), which referred to 'variants supplied both by the author himself and as passed on by his most celebrated pupils', and it reached its culmination in Edouard Ganche's Oxford Original Edition, based almost entirely on the seven-volume annotated collection of Jane Stirling. Of the 'source' or 'Urtext' editions produced following World War II, the most popular today is the Polish Complete Edition ('Paderewski Edition'), based mainly on the work of Ludwik Bronarski. Yet whatever its pioneering significance, this is a deeply flawed text, selecting permissively from different sources, mistaking copies for autographs and basing orthography and phrasing not on legitimate sources but on unidentified recent editions and even personal judgments made in the light of particular harmonic theories.

The jury is still out on more recent collected editions. At the end of the 20th century, the Wiener Urtext had been at a standstill for several years; moreover the volumes which have been produced have no clear or consistent editorial policy. Closer to completion is the Henle Urtext, edited mainly by Ewald Zimmerman; and after many years of gestation the Polish National Edition, under Jan Ekier, also seems to be making some headway (albeit only by sacrificing for subsequent volumes the remarkably detailed commentary which accompanied the first volume, the ballades; Ekier has subsequently replaced this volume by a new edition of the ballades). Of these two, the Polish National is by far the more satisfactory, but despite its declared intention to present an edition of a single ('best') source, it continues to import from other versions, resulting in the kind of conflation (though to a lesser degree) which has marred Chopin editions in the past. It is easy to see why this has occurred; it requires a particular kind of editorial courage to relegate a preferred reading of a passage to the status of a variant. Nevertheless, a Chopin edition which did remain faithful to a single source, presenting us with a text which did actually once exist, would be as valuable as it would be

unique; that is the objective of the latest in the field, Peters Edition's *The Complete Chopin: a New Critical Edition*.

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## 11. Reception.

The afterlife of Chopin's music well illustrates the many different ways in which musical works – the products of singular creative acts – can achieve a social existence in the world. By revealing the constantly changing reception of his music, we light up the ideology concealed in the corners of music history, and in the process we expose some of the vested interests at work in the promotion, dissemination, influence and evaluation of musical works. By the late 19th century it was clear that there were several different images of Chopin, as his music responded to the particular needs of particular cultural communities. Different modes of reception serve to focus these images. Thus French critics highlighted the notion of expression. Chopin was the poet of the piano, 'disclosing his suffering' through music. Moreover his preference for intimate performance contexts, for an art of nuance, sophistication and refinement was viewed as a model to be followed, a bulwark against encroaching German influence. Chopin, in short, was portrayed as a kind of vital missing link connecting the *clavecinistes* to the great pianist-composers of the *fin-de-siècle*, Fauré, Debussy and Ravel. German publishers told a different story. The publication of the Breitkopf & Härtel collected edition (1875–80) was a landmark in Chopin reception, and not just because it enabled a wider dissemination of the music. The Breitkopf complete editions of the late 19th century played a large part in the formation of a musical canon, an exercise with strong nationalist overtones. By admitting Chopin to this (largely German) pantheon, they helped translate his music from salon compositions to 'classical music' within the German world, and that status was secured by major biographies (Weissmann and Scharlitt) and by a remarkable analytical study from Hugo Leichtentritt, subjecting virtually every work of the published music to a detailed scrutiny.

Conflicting images of Chopin were also registered through compositional influence – itself a mode of reception – in the late 19th century. Russian composers proved especially susceptible, and from Balakirev onwards their inclination was to view Chopin as a Slavonic composer first and foremost. For Balakirev, Chopin presented a fusion of nationalism and modernism, and it was just such a fusion that he himself tried to promote at the Free School of Music in St Petersburg. Not surprisingly, then, Chopin's stylistic influence on progressive tendencies in Russian music was a decisive one. But it should be noted that Russian composers selected carefully from the fused whole of Chopin's musical style, favouring those elements which appeared to offer an alternative to the forms and methods of an already established Austro-German tradition. In contrast, Chopin was largely domesticated in England. Victorian composers were happy to purloin the external features of his nocturnes and mazurkas, reducing his closely woven textures and delicately shaped phrases to a handful of easy gestures. And in due course his own music was lumped together with this progeny. We find the nocturnes published in collections called 'drawing-room trifles', the preludes described as 'pearls' and the études paraded as 'tuneful gems'. We even encounter publications of simplified and shortened versions of some of the tougher, more technically demanding works, including the G minor Ballade. Chopin's

unique features, in short, were smoothed out by association with surrounding lowlands of mediocrity

In the late 19th century, then, Chopin's music was an intimate communication, an icon, an agent of cultural and even political propaganda, and a commodity. And in this respect it held a mirror to the conflicting ideologies attending a critical period in music history, right on the cusp between classical and modernist notions of art. In the 20th century there was something of a closure of meaning in Chopin reception, and this stands in a polarized relation to the perceptions of his own era. Present-day views of Chopin have been marked above all by a separation of performance and text. These had been inextricably tied together during Chopin's lifetime, and their later separation can be traced through performance histories, editions and of course a tradition of music criticism which swerved abruptly into analysis in the early years of the century. It was common practice for Chopin's contemporaries to relate his music to real or imagined contexts. The work was understood to mediate larger realities, and of several kinds: it expressed an emotion; it told a story; it exemplified a genre; it articulated a style; it confirmed an institution. In contrast, the 20th century sought to de-contextualize the music, which became rather a world in and to itself, claiming an ideal relationship of part to whole. The work became a structure, and in that lay its value.

It is worth trying to make concrete this contrast between an 'active present' and a 'recovered past'. In the reprise of the fourth Ballade we may hear a triumphant synthesis of strict canon and ornamental bel canto, Bach and Italian opera. Chopin's world might have related this sequence to a conventional succession of contemporary improvisation, and it might even have heard in the bravura coda a distant echo of the applause-seeking perorations of popular concert pieces. In the second Ballade we may hear a dramatic confrontation of contrasted materials, heightened by a two-key scheme. Chopin's world might have related this to the classic formal ingredients of the brilliant style – bravura figuration squared off against popular melody, étude against siciliano. In the introduction to the F minor Fantasy we may hear a multi-sectional upbeat to the first tonal and thematic cycle. Chopin's world might rather have heard the stylization of an operatic scena, slow march, recitative, grand chorus. Likewise, we signally fail to notice those generic features which would have struck Chopin's contemporaries: those gestures in the A minor Prelude which signal a funeral march; those features of the G minor Ballade which identify it as a lament; and of course the waltzes and barcarolles which infuse extended works such as the scherzos and ballades. It goes without saying that Chopin's music will not be confined by the vagaries and fashions of scholarship. It will always remain larger than any of our attempts to describe it. But that will not stop us trying.

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CI Chopin Institute, Warsaw  
 Ferra collection of A.M. Ferra, Valldemosa, Mallorca

piano solo

piano four hands

two pianos

chamber

piano with orchestra

solo songs

arrangements, transcriptions

other works

Chopin, Fryderyk Franciszek: Works

**piano solo**

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CT Op. or KK Key Composition P

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**mazurkas**

	17/4a	a	1824		?orig. version of op.17 no.4
	7/4a	A	1825	*PL-Wtm	facs. in <i>Kn Kobylańska: Chopin w Kraju</i> (Kraków, 1955;

					orig. version of op.7 no.4	
100, 101	IIa/2, 3	G, B	1825-6	Wtm, F-Pn	Warsaw, 1826 (2nd version s); Poznań, 1875 (1st version s)	x
97	68/2	a	c1827	—	Berlin, 1855	x
—	7/2a	a	1829	—	Leipzig and Warsaw, 1902; orig. version of op.7 no.2	—
—	IVa/7	D	1829	—	Poznań, 1875; 1st version of IVb/2	—
98	68/3	F	c1830	—	Berlin, 1855	x
96	68/1	C	c1830	—	Berlin, 1855	x
56-9	7	B, A, F, A	1830-32	*Basle, Flörsheim Collection (nos.1, 3), *S-Smf (no.3), *PL-Kj (no.4, sketch), Schloss Kórnik, Poland (no.2)	Leipzig, 1832; Paris and London, 1833; no.1, Warsaw, 1835	x
51-55	6	E, E	1830-32	*Cologne, Stadthiv (no.1), *F-Ppo (no.2 sketch), *RU-	Leipzig, 1832; Paris and London, 1833; ded. Countess	x

				<i>SPsc</i> (no.4, sketch)	Pauline Plater	
103	IVb/1	B	24 June 1832	* <i>PL-Kcz</i>	<i>Lamus</i> , ii (Lwów, 1909); ded. Alexan drine Wołow ska	x
—	IVb/2	D	1832	—	Leipzig , 1880	—
60–63	17	B, e, A, a	1833	* <i>Kj</i> (no.2, sketch)	Leipzig , Paris and London , 1834; ded. Lina Freppa	x
—	IVb/3	C	1833	<i>D-MZsch</i>	Warsa w and Mainz, 1870	x
64–7	24	g, C, A, b	1833	* <i>PL-Wn</i>	Leipzig , Paris and London , 1836; ded. Count de Perthui s	x
104	IVb/4	A	July 1834	* <i>F-Ppo</i>	ed. M. Mirska, Warsa w, 1930	x
94	67/3	C	1835	—	Berlin and Paris, 1855; ded. Mme Hoffma n	x
92	67/1	G	c1835	—	Berlin and Paris, 1855; ded. Anna Młokosi ewicz	x
68–71	30	c, b, D, , c	1837	<i>Wn</i>	Leipzig and Paris, 1838; ded. Princes	x

72-5	33	g, D, C, b	1838	*Wn	s Maria Czartoryska Württemberg Leipzig, Paris and London, 1838; ded. Countess Róża Mostowska; order varies	x
74	41/1	e	28 Nov 1838	*US-LA *A-Wgm, *F-Pn	Leipzig, Paris and London, 1840; ded. Stefan Witwicki; numbering varies	x
76, 78-9	41/2, 3, 4	B, A, C, d	1839	PL-Wn	same as CT 77; numbering varies	x
105	IIb/5	a	1840	—	<i>Album de pianistes polonais</i> , i (Paris, 1841); ded. Emile Gaillard	x
106	IIb/4	a	1841	—	<i>Six morceaux de salon</i> , Paris, 1841; <i>Notre temps</i> (Mainz, 1842)	x
—	50	G, A, d	1842	*US-NYpm, *PL-Kj (no.3, 1st	Vienna, Paris and London, 1842;	x

				version )	ded. Leon Szmitkowski	
83-5	56	B, C, c	1843-4	*Wn, *GB-Lbl (no.2; sketch)	Leipzig and Paris, 1844; London	x
					, advertised 1845; ded. Catherine Maberly	
86-8	59	a, Al, f	1845	*D-MZsch (nos.1, 2), *F-Po (no.2), *GB-Ob (no.2), *US-NYpm (no.3)	Berlin and London, 1845; Paris, 1846	x
89-91	63	B, f, cl	1846	*F-Pn (no.1), *private collection of Mme Y. Faure (La Croix en Touraine) (no.2, sketch)	Leipzig and London, 1847; Paris, 1848; ded. Countess Laura Czosnowska	x
95	67/4	a	1846	*A-Wgm, *private collection of Mme K.H. Strauss (Paris)	Berlin, 1855; Paris, 1856; 3 versions	x
99	68/4	f	1846	*C (sketch)	Berlin, 1855; Paris, 1856; realized 1852 by A. Franchomme	x

					from sketches	
93	67/2	g	1848–9	—	Berlin, 1855; Paris, 1856	x

Lost: several early mazurkas, KK Vf, see Koptiajew; Mazurka, D, KK Ve/5, ded. ?W. Kolberg, mentioned in *3 Polonaises 1817–12*, ed. Z. Jachimecki (Kraków, 1947); KK Vc/2, 1832, mentioned in letter from Chopin to J.K. Jędrzejewicz, 10 Sept 1832; KK Ve/7, 14 Sept 1832, listed in auction catalogue, Paris, 1906; ?Mazurka, B, KK Ve/4, 1835, sold in Paris, 20 June 1977; Mazurka, KK Vc/4, 1846, mentioned in letter from Chopin to W. Grzymała, Dec 1846; KK Ve/8, mentioned in letters from Breitkopf & Härtel to Izabela Barcińska, 1878; KK Ve/6, ded. Mme Nicolai, mentioned in note from Augener to C.A. Spina, 21 May 1884

Doubtful: Mazurka in D, B 4, KK Anh. Ia/1, ?1820, ed. in *Kurier* (Warsaw, 20 Feb 1910), P x; in b, KK Anh. Ib, MS with J.T. Stopnicki, Warsaw

Spurious: in F, KK Anh. II/1 (by Charles Mayer)

## nocturnes

126	72/1	e	c1829	—	Berlin, 1855; Paris, 1856	vii
127	IVa/16	c	1830	*Ferr	Poznań, 1875; ded. Ludwik Chopin; 'Lento con gran espressione'	xviii
108–10	9	b, E, B	1830–32	—	Leipzig, 1832; Paris and London, 1833; ded. Marie Pleyel	vii
111–12	15/1–2	F, F	1830–32	—	Leipzig, 1833; Paris and London, 1834; ded. Ferdin and Hiller	vii
113	15/3	g	1830–32	*US-NYLeh	same as CT	vii

				<i>man</i> (frag.)	111–12	
114	27/1	d, l	1835	—	Leipzig , Paris and London , 1836; ded. Counte ss Thérès e d'Appo ny	vii
115	27/2	D, l	1835	* <i>PL- Wn</i>	same as CT 114	vii
116–17	32	B, A, l	1837	—	Berlin, Paris and London , 1837; ded. Barone ss Camille de Billing	vii
118	37/1	g	1838	* <i>Ferra</i> (frag.) <i>PL-Wn</i>	Leipzig , Paris and London , 1840	vii
119	37/2	G	1839	<i>Wn</i>	same as CT 118	vii
120–21	48	c, f, l	1841	Cl	Paris, 1841; Leipzig and London , 1842; ded. Laure Duperr é	vii
122–3	55	f, E, l	1842–4	* <i>PL- Wn</i> * <i>F- Pn</i> (no.1)	Leipzig and Paris, 1844; London , adverti sed 1845; ded. Jane Stirling	—
124–5	62	B, E	1846	* <i>PL- Wn</i> , * <i>US- Cn</i> (no.1),	Leipzig , Paris and London , 1846;	—

				*Ferra (no.2)	ded. Mlle R. de Könneritz	
128	IVb/8	c	1847	*F-Pn (sketch), *C (sketch)	ed. L. Bronarski (Warsaw, 1938); sketches not entitled Nocturne	xviii
<p>Doubtful: in <a href="#">D. KK Anh.la/6</a>, 'Nocturne oublié', (St. Petersburg), CI</p>						

### polonaises

161	IIa/1	g	1817	—	Warsaw, 1817; ded. Countess Wiktoria Skarbek	viii
160	IVa/1	B	1817	—	1834; ed. Z. Jachimecki (Kraków), 1947	viii
162	IVa/2	A	1821	—	ed. J. Michalowski (Warsaw, 1908); ded. Wojciech Żywny	viii
163	IVa/3	g	1824	D-MZsch, CI	Warsaw and Mainz, 1850–60; ded. Mme Du-Pont	viii
164	IVa/5	b	1826	—	Leipzig, 1881; ded. Wilhelm Kolberg	viii

						; 'Adieu'
157	71/1	d	1827–8	Cl	Berlin, 1855	viii
158	71/2	B <sup>l</sup> :	1828	Cl	Berlin, 1855	viii
159	71/3	f	1828	*Cl	Berlin, 1855	viii
165	IVa/8	G <sup>l</sup> :	1829	D-MZsch	Warsaw and Mainz, 1850–60	viii
150–51	26	d <sup>l</sup> , e <sup>l</sup> :	1835	*US-NYpm	Leipzig, Paris and London, 1836; ded. Joseph Dessauer	viii
152	40/1	A	1838	*GB-Lbl	Leipzig and Paris, 1840; London, 1841; ded. Julian Fontana	viii
153	40/2	C	1839	*GB-Lbl	same as CT 152	viii
154	44	f <sup>l</sup> :	1841	—	Vienna and Paris, 1841; London, 1842; ded. Princess de Beauvaux	viii
155	53	A <sup>l</sup> :	1842–3	*US-NYpm	Leipzig and Paris, 1843; London, advertised 1845; ded. Auguste Léo	viii

Lost: several early Polonaises, KK Vf, incl. one on themes by Rossini and Spontini, 1825, mentioned in letter from Chopin to J. Białobłocki, Nov 1825, see Koptiajew; KK, Vc/1, 1831, mentioned in letter from Chopin to his family, July 1831; KK Vc/3, 1832,

mentioned in letter from Chopin to J.K. Jędrzejewicz, 10 Sept 1832

waltzes

216	69/2	b	1829	*Kj	Kraków , 1852; ded. Wilhel m Kolberg	ix
219	70/3	D	1829	—	Berlin, 1855	ix
220	IVa/12	E	c1829	—	Kraków , 1871	ix
221	IVa/13	A	1830	*PL- Wtm	Warsa w and Leipzig, 1902	ix
—	IVa/14	E	1830	—	Warsa w and Leipzig, 1902	ix
222	IVa/15	e	1830	—	Warsa w and Mainz, 1868	ix
207	18	E	1831–2	*B-MA, *US- NH, *private collecti on of Vicomt e P. de la Panous e (Yvelin es)	Leipzig, Paris and London , 1834; ded. Laura Horsfor d	ix
217	70/1	G	1832	*private collecti on of Vicomt e P. de la Panous e (Yvelin es), *US- NH	Berlin, 1855	ix
209	34/2	a	c1834	A-Wn (frag.)	Leipzig and London , 1838; Paris, 1839; ded. Barone ss G. d'Ivry	ix
208	34/1	A	15 Sept 1835	*PL- Wtm	Leipzig and	ix

					London, 1838; Paris, 1839; ded. Josefina von Thun-Hohensstein	
215	69/1	Al	1835	*F-Pc, *US-Wdo	Berlin, 1855; autographs ded. Charlotte de Rothschild Mme Peruzzi, Maria Wodzińska, 'L'adieu'	ix
210	34/3	F	1838	—	Leipzig and London, 1838; Paris, 1839; ded. Mlle A. d'Eichtal	ix
211	42	Al	1840	—	Leipzig, Paris and London, 1840	ix
218	70/2	f	1842	*F-Pn *private collection of J. Samuel (Vienna); *F-ASOlang	Kraków, 1852; autographs ded. Marie de Krudner, Mme Oury, Elise Gavard, Countess Esterházy	ix
212	64/1	Dl	1847	*Pn (incl. sketch); *GB-Lcm	Leipzig, 1847; Paris and London	ix

					, 1848; Paris edn ded. Counte ss Delfina Potock a; 'Minute'
213	64/2	cl	1847	*F-Pn, *Po (sketch )	Leipzig, ix 1847; Paris and London , 1848; Paris edn ded. Barone ss Charlott e de Rothsc hild
214	64/3	Al	1847	*Po (sketch )	Leipzig, ix 1847; Paris and London , 1848; Paris edn ded. Counte ss Katarzy na Branick a
224	IVb/11	a	1847	*F-Pn (incl. sketch)	facs. in — <i>ReM</i> (1955), no.225, p.13
—	Va/3	B	12 Oct 1848	—	ded. — Mrs Erskine ; MS not availabl e, formerl y owned by W. Westle y Mannin gs (Londo n)

Lost: several early waltzes, KK Vf, incl. waltz, a, 1824,

ded. Countess Łubieńska, see Koptajew; in C, KK Vb/8, ?1824; in C, B p.11, KK Vb/3, 1826; in A, KK Vb/4, 1827; in d ('La partenza'), B p.23, KK Vb/6, 1828; in A, KK Vb/5, B p.62, 1829 or 1830; in E, KK Vb/7, 1829 or 1830, listed in catalogue by Ludwika Jędrzejewicz; KK Ve/10, listed in auction catalogue, Paris, March 1906; KK Ve/11, mentioned in letters from Breitkopf & Härtel to Izabela Barcińska, 1878; KK Ve/12, mentioned in diary of L. Niedźwiecki, 1845

Doubtful: 'Valse mélancolique', f, KK Ib/7, CI (New York, 1932)

## other

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IVa/4	Introduction and Variations, E, on a German air ('Der Schweizerbub')	1824	*PL-Kp	Vienna and Paris, 1851; ded. Katarzyna Sowińska	xiii
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192

1	Rondo, c	1825	—	Warsaw, 1825; arr. pf 4 hands, Leipzig, 1834; ded. Mme Bogumil Linde	xii
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12

72/2	Funeral March, c	c1826	CI, F-Pn, Kórnik Palace, Poland	Berlin, 1855; version in CI, ed. E. Ganche (London, 1932)	xviii
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5	Rondo à la mazur, F	1826-7	—	Warsaw, 1828; ded. Countess Alexandrine de Moriollès	xii
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201

4	Sonata, c	1827-8	*US-NY Lehman	Vienna and Paris,	vi
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					1851; ded. Józef Elsner	
—	73a	Rondo, C	1828	*A- Wgm	P; ded. Aloys Fuchs; orig. version of Rondo, C, 2 pf, op.73	xii
229	Iva/10	Variati ons, A, 'Souve nir de Pagani ni'	1829	—	ed. in <i>Echo muzyc zne i teatraln e</i> , v (Warsa w, 1881); on Veneti an air 'Le carnev al de Venise'	xiii
13	72/3	Three Eccosa ises, D, g, D	c1829	US- STu (nos.2, 3)	Berlin, 1855; Paris, 1856	xviii
21-4	10/8- 11	Four Etudes , F, f, A, E	Oct- Nov 1829	*C (nos.8, 10), *US- NYleh man (no.9), *S-Smf (no.11)	Leipzig , Paris and London , 1833; ded. Franz Liszt	ii
18-19	10/5-6	Two Etudes , G, e	?sum 1830	*CI	same as CT 21-4	ii
14-15	10/1-2	Two Etudes , C, a	late aut. 1830	*CI (MSS, no.1. ?no.2), *S-Smf (no.2)	same as CT 21-4	ii
—	22	Andant e spianat o, G	1830- 35	—	Leipzig , Paris and London , 1836; introdu ction to Grande Polonai se, pf,	viii

					orch, CT 149	
25	10/12	Etude, c	?Sept 1831	*Smf	same as C 21-4	ii
20	10/7	Etude, C	spr. 1832	*US- NYpm	same as CT 21-4	ii
16	10/3	Etude, E	25 Aug 1832	*Cl, *US- NYleh man	same as CT 21-4	ii
17	10/4	Etude, d	Aug 1832	*Basle, Flörshe im Collecti on	same as CT 21-4	ii
226	12	Variati ons brillant es B	1832	—	Leipzig , 1833; Paris and London , 1834; ded. Emma Horsfor d	xiii
195	16	Introdu ction, c, and Rondo, E	1832-3	—	Leipzig , Paris and London , 1834; ded. Carol ine Hartma nn	xii
8	19	Introdu ction, C, and Bolero, C-A	c1833	—	Leipzig , 1834; Paris and London , 1835; ded. Counte ss Emilie de Flahaul t	xviii
36	25/11	Etude, a	1834	Wn	Leipzig , Paris and London , 1837; ded. Counte ss	ii

					Marie d'Agoul t	
9	IVb/6	Cantabile, B♭ <sub>3</sub>	1834	—	ed. L. Bronarski in <i>Muzyka</i> (Warsaw, 1931), nos. 4–6	xviii
191	IVb/7	Prelude, presto con legerezza, A♭ <sub>3</sub>	July 1834	*Spokane Conservatory, WA	ed. in <i>Pages d'art</i> (Geneva, Aug 1918); ded. Pierre Wolff	i
46	66	Fantasy impromptu, c♭ <sub>3</sub>	c1834	*private collection of A. Rubinstein (Paris), Cl, F-Pn Cl F-Pn	Berlin and Paris, 1855; London, n.d.; ded. Baronesse d'Este	iv
1	46	Allegro de concert, A	1834–41	*PL–Wn	Leipzig and Paris, 1841; London, 1842; ded. Friederike Müller-Streicher; incl. material originally intended for a 3rd pf conc.	xliii
197	20	Scherzo, b	c1835	—	Leipzig, Paris and London, 1835; ded. Thomas Albrecht	v

2	23	Ballade , g	c1835	*US- LApia t gorsky	Leipzig , Paris and London , 1836; ded. Baron de Stockh ausen	iii
29–31, 33–5	25/4–6, 8–10	Six Etudes , a, e, g, D, b; G, b	1835–7	*F-Po (no.4) *PL- Wn (no.8), Wn (nos.4, 5, 6, 9, 10)	Leipzig , Paris and London , 1837; ded. Counte ss Marie d'Agoul t	ii
27	25/2	Etude, f	Jan 1836	*Ferra (frag.), PL-Wn, Kn	Leipzig , Paris and London , 1837; ded. Counte ss Marie d'Agoul t	ii
32	25/7	Etude, c	early 1836	Wn	same as CT 27	ii
28, 37	25/3, 12	Two Etudes , F, c	1836	Wn	same as CT 27	ii
26	25/1	Etude, A	Sept 1836	*Wn	same as CT 27	ii
198	31	Scherz o, D	1837	*F-Pn	Paris and London , 1837; Leipzig , 1838; ded. Counte ss Adèle de Fürste nstein	v
202	35	Sonata , b	1837	*Cl (frag.), PL-Wn	Leipzig , Paris and London , 1840; 3rd movt compo sed	vi

					1837 as Funera l March, 1837	
230	11b/2	Variati on no.6, E, in Hexam éron (Variati ons on the March from Bellini' s I puritani )	1837	PL-Kj	Vienna and London , 1839; Paris, ?1839; compo sed for Princes s Christi na Belgioj oso-Trivulzi o; collab. Liszt, Thalbe rg, Pixis, H. Herz and Czerny	xiii
—	—	Funera l March, b[ ]:	1837	A-Wn	pubd as 3rd movt. of Sonata , CT 202	vi
43	29	Impro ptu, A[ ]:	c1837	*Cl	Paris and London , 1837; Leipzig , 1838; ded. Counte ss Carolin e de Lobau	iv
—	—	Andant ino, g	1838	A- Wgm, PL- WRol	ed. A. Orga (Londo n, 1968); pf part of song, CT 130	—
166–89	28	Twenty -four Prelud es	1838–9	*PL- Wn, *US- LApiati	Leipzig i , Paris and London	

					gorsky , 1839; (no.2; autogr no.4, aph sketch) and , *F-Pn Leipzig (no.20) edn. , *RF- ded. MI J.C. (no.20) Kessler	
3	38	Ballade , F/a	1839	*F-Pn	Leipzig , Paris and London , 1840; ded. Robert Schumann	iii
199	39	Scherz o, c	1839	PL-Wn	Leipzig , Paris and London , 1840; ded. Adolf Gutmann	v
44	36	Imromptu, F	1839	*CI (sketch), *PL-Kc (sketch)	Leipzig , Paris and London , 1840	iv
—	IVc/1	Canon, f	c1839	*private collection of M. Uzielli (Liestal) (frag.)	ed. L. Bronarski, <i>Annales Chopin</i> , ii (1957); inc.	—
38–40	IIb/3	Trois nouvelles études, f, A, D	1839–40	*Ferra	Berlin and Paris, 1840; London , 1841; for Moscheles's 'Méthode'	ii
—	IVb/10	Sosten	1840	*F-Pc	ed. M.J.E.	—

		uto, E			Brown (London, 1955)	
4	47	Ballade, A	1841	<i>F-Pn</i>	Paris, 1841; Leipzig and London, 1842; ded. Pauline de Noailles	iii
42	49	Fantasy, f/A	1841	* <i>PL-Wn</i>	Paris, 1841; Leipzig and London, 1842; ded. Princess Catherine de Souzou	xi
205	43	Tarantelle, A	1841	<i>F-Pn</i>	Hamburg, Paris and London, 1841	xviii
190	45	Prelude, c	1841	—	Vienna and Paris, 1841; London, 1842; ded. Princess Elisabeth Tschernischeff; composed for Mechetti's 'Beethoven-Album'	i
—		Fugue, a	c1841	* <i>Ferra</i>	Leipzig, 1898	xviii
45	51	Improptu, G	aut. 1842	private collection of Lady Gwynne-Evans	Leipzig, Paris and London, 1843; ded. Countess	iv

				(Wales ss ) (1st Jeanne version Batthy , any- *privat Esterh e ázy collecti on of Mrs G. Selden -Goth (Floren ce) (2nd version )		
5	52	Ballade , f	1842-3	*GB- Ob, *US- NYkali r (frag.)	Leipzig iii and Paris, 1843; London , adverti sed 1845; ded. Barone ss Charlot te de Rothsc hild	
200	54	Scherz o, E	1842-3	*PL-Kj	Leipzig v and Paris, 1843; London , adverti sed 1845; ded. Jeanne de Caram an	
107	IVb/12	Moder ato, E	1843	RF-Mcl	ed. H. Pachul ski in <i>Świat</i> (Warsa w, 1910), no.23; ded. Counte ss de Chere metieff, 'Album blatt'	xviii
7	57	Berceu	1844	*F-Pn, *US-	Leipzig xi , Paris	

		se, D[ ]		<i>NYleh man</i> (sketch )	and London , 1845; ded. Élise Gavard	
203	58	Sonata , b	sum. 1844	* <i>PL-Wn</i> , * <i>Cl</i> (sketch ), *private collection of J. Reand e (Paris) (sketch )	Leipzig vi , London and Paris, 1845; ded. Counte ss Emilie de Perthuis	
6	60	Barcarolle, F[ ]	1845–6	* <i>Cl</i> (sketch ), * <i>PL-Kj</i>	Leipzig xi , Paris and London , 1846; ded. Barone ss de Stockh ausen	
156	61	Polonaise-Fantasy, A[ ]	1846	* <i>Wn</i> , * <i>Cl</i> (sketch )	Leipzig viii , Paris and London , 1846; ded. Mme A. Veyret	
—	IVc/13	Galopp , A[ ]	1846	*private collection of Mme K.H. Straus s, Paris	—	—
49	IVb/5	Largo, E[ ]	1847	* <i>F-Pn</i>	ed. L. Bronar ski (Warsaw, 1938)	xviii

Lost: Military March, KK Vd/4, 1817 (1817), ded. Grand Duke Konstantyn Pavlovich; other early marches, KK Vf, see Koptiajew; Variations, KK Ve/9, 1818, see *Pamiętnik Warszawski*, Jan 1818; Andante dolente, b[ ], KK Vb/1, B p.19, and Ecosaise, KK Vb/9, B p.19, both 1827, listed in catalogue by Ludwika Jędrzejewicz; three marches, KK Vd/1–3, mentioned in letter from J. Fontana to Ludwika Jędrzejewicz, 14 March 1854 (perhaps, incl. Funeral March, c, B 10); Ecosaise, KK

Ve/3, mentioned in letter from O. Kolberg to M.A. Szulc, 15 Dec 1874; two lost works for Äolopantaleon, KK Ve/1–2, mentioned in *Gazeta Warszawska* (23 Sept 1873)

Doubtful: Contredanse, G, B 17, KK Anh.Ia/4, ?1827 (Warsaw, 1843), P xviii; Prélude and Andantino, F, KK Anh.Ia/2–3, 1845, ed. Z. Mycielski in *Muzyka* (1930), no.1

Chopin, Fryderyk Franciszek: Works

### piano four hands

228

IVa/6	Variations on a theme of Moore, D	1826	PL-Kj (frag.)	ed. J. Ekier (Kraków, 1865); on a Venetian air	—
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Lost: Variations, F, KK Vb/2, 1826, ded. Tytus Woyciechowski, mentioned in catalogue by Ludwika Jędrzejewicz, see B p. 11; Sonata, op. 28, KK Vc/5, mentioned in letter from Chopin to Breitkopf & Härtel, 1835

Chopin, Fryderyk Franciszek: Works

### two pianos

196 **73** Rondo, C **1828** — **Berlin, 1855; orig. for pf solo, op.73a** xii

Chopin, Fryderyk Franciszek: Works

### chamber

B	Op. or KK	Title, key, scoring	Composi tion	MSS	P
206	8	Piano Trio, g	1828–9	*Cl	xvi
Publication; dedication; remarks : Leipzig, 1832; London, 1833; Paris, 1934; ded. Prince Antoni Radziwiłł					
148	3	Introduction and Polonaise brillante, C, vc, pf	1829–30	—	xvi

Publication; dedication; remarks :  
Vienna, 1831; Berlin, 1832; Paris, 1835; London, 1836; ded. Joseph Merk

10	IIb/1	Grand Duo, E, on themes	1831	*F-Pn	—
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		from Meyerbeer's Robert le diable, vc, pf			
Publication; dedication; remarks : Berlin, Paris and London, 1833; ded. Adèle Forest; collab. Auguste Franchomme					

204	65	Sonata, g, vc	1845–6	*Cl (sketches), *F-Pn (sketch), *US-NY Lehman (sketch), F-Pn	xvi
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Publication; dedication; remarks :  
Leipzig, 1847; Paris, 1848; ded. Auguste Franchomme

Lost: several works for vn, pf, see Koptiajew  
 Doubtful: Variations, E, on 'Non più mesta' from Rossini's La Cenerentola, fl, pf, B 9, KK Anh.la/5, ?1824, ed. in K. Kobyłańska: *Chopin w Kraju* (Kraków, 1955); P xvi

**Chopin, Fryderyk Franciszek: Works  
 piano with orchestra**

B	Op.or KK	Title, key	Compos ition	MSS	P
225	2	Variations, BL, on 'Là ci darem' from Mozart's Don Giovanni	1827	*A-Wn, *US-NY Lehman (sketch)	xv, xxi (score)
Publication; dedication; remarks : Vienna, 1830; Paris and London, 1833; ded. Tytus Woyciechowski					
41	13	Fantasy on Polish Airs, A	1828	*CH-CO Bodmer (sketch)	xv, xxi (score)

Publication; dedication; remarks :  
Leipzig, Paris and London, 1834; arrs. for pf solo and pf, str qt, Leipzig, ?1834; ded. Johann Peter Pixis

194	14	Rondo à la krakowiak, F	1828	*PL-Kc, *US-NY Lehman (sketch)	xv, xxi (score)
<p>Publication; dedication; remarks :  Leipzig, Paris and London, 1834; arr. for pf solo, Leipzig, ?1834, pf, str qt and 2 pf, Paris, 1834; ded. Princess Anna Czartoryska</p>					

48	21	Concerto no.2, f	1829	*PL-Wn, *Cl (sketch)	xiv, xx (score)
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Publication; dedication; remarks :  
Leipzig, Paris and London, 1836; arrs. for pf solo, pf qt and pf qnt, Leipzig, ?1836; ded. Countess Delfina Potocka

47	11	Concerto no.1, e	1830	F-Pn	xiv, xix (score)
<p>Publication; dedication; remarks :  Leipzig and Paris, 1833; London, 1834; arrs. for pf solo, 2 pf, pf qt and pf qnt, Leipzig, ?1833; ded. Friedrich Kalkbrenner</p>					

149	22	Grande polonaise brillante, E♭	1830–35	—	viii, xxi (score)
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Publication; dedication; remarks :  
Leipzig, Paris and London, 1836; arrs. for pf solo and pf qt, Paris, ?1836, pf solo, London, 1838; ded. Baroness d'Este; see also Andante spianato, pf solo, B 88

## Chopin, Fryderyk Franciszek: Works

### solo songs

all with piano accompaniment

134	74/6	Precz z moich oczu! [Out of my sight!] (A. Mickiewicz)	1827	*Cl (sketches), A-Wn, F-Pn	Berlin, 1857	xvii
—	Iva/9	Jakież kwiaty [Which flowers] (l. Maciejowski)	1829	*CZ-Pnm	ed. in F. Wójcicki: <i>Cmentarz Powązkowski pod Warzą</i>	—

					wa, ii (Warsaw, 1856); ded. Vaclav Hanka; no pf part known	
133	74/5	Gdzie lubi [There where she loves] (S. Witwic ki)	c1829	A-Wn, PL-Wn	Berlin, 1857	xvii
129	74/1	Zyczenie [The Wish] (Witwic ki)	c1829	A-Wn, PL-Wn, CZ- Pnm	Kiev, 1837	xvii
146	IVa/11	Czary [Charm s] (Witwic ki)	1830	—	facs, Leipzig , 1910	xvii
132	74/4	Hulanka [Merry making ] (Witwic ki)	1830	A-Wn, F-Pn, PL-Wn	Berlin, 1859; as Patryot Piesn [Patriot ic song] (S. Hernis z), B 168b, 1831	xvii
131, 143–4f	74/3, 15, 16	Smutna rzeka [The Sad Stream ] (Witwic ki), Narzec zony [The Bridegr oom] (Witwic ki), Piosnka litewska [Lithua nian	1831	*F-Ppo (no.16) A-Wn	Berlin, 1859	xvii

		Song] (L. Osiński)				
135	74/7	Posel [The Envoy] (Witwicki)	1831	*private collection of G. Mecklenburg (Marburg), A-Wn, F-Pn, PL-Wn	Berlin, 1859	xvii
138	74/10	Wojak [The Warrior] (Witwicki)	1831	*Cl, A-Wn, PL-Wn	Kiev, 1839	xvii
145	74/17	Spiew grobowy [Hymn from the Tomb] (W. Pol)	1836	PL-Wtm, A-Wn	Berlin, 1859	xvii
142	74/14	Pierścień [The ring] (Witwicki)	8 Sept 1836	*Cl (sketch), A-Wn, F-Pn	Berlin, 1859	xvii
140	74/12	Moja pieszczotka [My Darling] (Mickiewicz)	1837	*PL-Kn, F-Pn	Berlin, 1859	xvii
130	74/2	Wiosna [Spring] (Witwicki)	1838	*GB-Cfm	Berlin, 1859; ? version for pf solo, see Andantino, 1838	—
147	IVb/9	Dumka [Reverie] (B. Zaleski)	1840	—	ed. S. Lam in <i>Słowo Polskie</i> (Lwów, 22 Oct 1910)	xvii
136	74/8	Śliczny chłopie	1841	A-Wn, F-Pn	Berlin, 1859	xvii

		c [Handsome lad] (Zaleski)			
139, 141	74/11, 13	Two Dumkas (Zaleski): Dwojaki koniec [The Double End], Nie ma czego trzeba [There is no need]	1845	A-Wn (nos. 11, 13), F-Pn (no. 13)	Berlin, 1859 xvii
137	74/9	Melodya (Z. Krasiński)	1847	A-Wn	Berlin, 1859 xvii

Lost: song, KK Vc/10, mentioned in letter from Ludwika Jędrzejewicz to Chopin, 9 Jan 1841; Płotno [Linen], KK Vd/5, mentioned in letter from J. Fontana to Ludwika Jędrzejewicz, 2 July 1852; three songs, KK Vd/6–8, listed in letter from J.W. Stirling to Ludwika Jędrzejewicz, July 1852

Doubtful: Dumka na Wygnaniu [Song of the Exile] (M. Gosławski), KK Anh.lc/1; Tam na błoni [There on the green], KK Anh.lc/2; Trzeci maj [The Third of May] (S. Starzeński), KK Anh.lc/3; O wiem, że Polska [Oh, I know that Poland] (Z. Krasiński), KK Anh.lc/4; Pytasz się, czemu [You ask why] (Krasiński), KK Anh.lc/5; Pieśni pielgrzyma polskiego [Songs of a Polish Pilgrim] (K. Gaszyński), KK Anh.lc/6

Two sacred works, Kk Va/1–2, incl. Veni creator, before 1846, ded. Bohdan Zaleski and Zofia Rosengardt, not available

## Chopin, Fryderyk Franciszek: Works

### arrangements, transcriptions

B	KK	Work arranged	Forces	Date	MS; publication
—	VIIa/l	'Casta diva' from Bellini's	pf acc.	?c1831	US-LApiatigorsky

—	VIIa/2	Norma Three Fugues, a, F, d, from Cherubi ni's Cours de contrepo int et de fugue	pf		private collectio n (Paris)
—	VIIb/1, 2	Two Bourrée s, g, A	pf	1846	ed. A. Orga (London , 1968)
—	VIIb/7, 8	Allegrett o, A. Mazurka , d	pf		MS sold in Paris, 21 Nov 1974

Frag. (v part only): Czułe serca [Tender Hearts], B 140b (3–4), KK VIIb/3; Dawniey Polak [Previously a Pole], B 140b(2), KK VIIb/4, Cl; Doŷna Vallacha [Romanian Folksong], KK VIIb/5, Cl; song, a, B, 140b(1)

Lost: Variations, v, pf, on a Ukrainian Dumka by Antoni Radziwiłł, completed by Chopin, KK VIIa/3, mentioned in letter from Chopin to T. Woyciechowski, 5 June 1830; songs, KK VIIb/6, mentioned in letter from Chopin to Ludwika Jędrzejewicz, 18 Sept 1844

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### other works

Exercises, theoretical works, KK VIIc/1–7

Unidentified sketches, KK VI/1–12

Further lost works, see KK

Chopin, Fryderyk Franciszek

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## Choral

(Ger.).

See [Plainchant](#).

## Choralbass.

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

## Choralbearbeitung

(Ger.).

A vocal or instrumental composition based on a pre-existing sacred melody. The equivalent English terms, 'chorale setting' and 'chorale composition', are restricted to arrangements of German Protestant hymns ('chorale'; Ger. *Kirchenlied*), but the German term is also applied to compositions based on chants of the Gregorian repertory (Ger. *gregorianischer Choral*).

See [Chorale](#) and [Chorale settings](#).

## Chorale.

The congregational hymn of the German Protestant church service. Typically, it possesses certain formal and stylistic traits appropriate to its lay purposes: simple language, rhymed metrical verse, a strophic musical and textual form and an easily singable melody. Since the Reformation, and particularly during the first 200 years of its existence, the chorale has provided raw material for a variety of compositional forms, including the chorale prelude, chorale motet and chorale cantata (see [Chorale settings](#) and [Borrowing](#), §§6 and 8).

1. Terminology.
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ROBERT L. MARSHALL/ROBIN A. LEAVER

### Chorale

#### 1. Terminology.

During the first decades of the Reformation, Martin Luther and his contemporaries most commonly referred to the individual items in the newly revived genre of congregational, vernacular hymns as 'geistliche Lieder' (spiritual songs), 'Psalmen', 'christliche Lieder' and 'geistliche' (or 'christliche') 'Gesänge' or 'Kirchengesänge'. In the later 16th century the term 'Choral', which had traditionally referred to the melodies of the Latin plainchant repertory, began to be applied to the vernacular church hymn. This was presumably partly because congregational singing in Luther's time was led by the monophonic *chorus choralis* (as distinct from the polyphonic *chorus musicus* or *figuralis*), and partly because in the Protestant service the congregation and congregational hymn singing assumed the liturgical position and significance occupied in the Roman Catholic service by the chorus (*chorus choralis*) and by Latin chant (*gregorianischer Choral*). In modern German 'Choral' generally means the tune or simple setting only, while 'Kirchenlied' commonly embraces both hymn text and tune. In modern English usage 'chorale' can apply either to the hymn in its entirety (text and melody) or to the hymn tune alone. Moreover, following a German practice common in the 17th and 18th centuries, the term is often used to refer to simple harmonizations of the German hymn tune, as in 'Bach chorales' or 'four-part chorales'.

### Chorale

## 2. Pre-Reformation antecedents.

The early Christian church provided a number of opportunities for congregational participation. The Ambrosian hymns were originally intended to be sung by the congregation, and congregational refrains were added to a number of liturgical chants. From the 6th century liturgical singing became the preserve of the cantor and choir. But extra-liturgical songs in the vernacular continued to be written and sung at principal festivals, some saints' days and, later, in connection with liturgical drama. Throughout the Middle Ages the refrain 'Kyrieleison' was sung as part of the litany as well as after the Latin strophes of such hymns as the *Te Deum* or after the individual verses of psalms. By the Carolingian period, the 'Kyrieleison' refrain was frequently extended with short vernacular phrases, and German translations of the Latin hymn strophes themselves began to appear. The oldest surviving example is an Old High German version of the Latin hymn *Aurea luce*, the so-called 'Freisinger Petrus-hymnus', in an early 9th-century neumed manuscript. Such vernacular hymnody was particularly strong in German-speaking regions. Between the 9th century and 1518 over 1400 German vernacular hymns are known to have been written. The hymn of Hussite Bohemia, the English medieval carol and the Italian *lauda* are comparable repertoires of this period.

From the 12th century the principal forms of vernacular singing that developed into the Reformation chorale were German translations of Latin chant, the *Leise* (German spiritual song) and the *cantio* (Latin spiritual song). Of all the forms of Gregorian chant, medieval translators understandably favoured the Ambrosian hymn of the monastic Offices with its short strophes, concise and straightforward language and essentially syllabic melodic style. These qualities later made it the most significant Gregorian source for the Protestant chorale writers. Single hymns such as the 'Petrus-hymnus' and even entire hymnaries were translated; but during the later Middle Ages hymns for the principal feasts were strongly preferred. Two of the most important German translators of the period, the Monk of Salzburg and Heinrich Laufenberg, set important precedents for Reformation poets with their choice of hymns as well as their translations. Late medieval hymn translations were rarely provided with musical notation, but the fact that they kept the original metrical schemes suggests that they were meant to be sung to the original melodies; the presence of rubrics suggests that they may have been used occasionally in some forms of liturgical worship.

Apart from the hymns, the chants for the Office did not as a group stimulate many translations, but individual antiphons such as *Media vita in morte sumus*, formerly attributed to Notker Balbulus, and the 11th-century Pentecost antiphon *Veni Sancte Spiritus* existed in the German versions *Mitten wir im Leben sind* and *Komm, heiliger Geist, Herr Gott* from at least the early 15th century. The chants for the Mass having non-strophic texts and relatively intricate melodies did not encourage translation in the pre-Reformation period, particularly since they remained the exclusive province of the clergy and choir. There were isolated translations of some items, however, such as a 15th-century German metrical rendering of the Credo, *Wir glauben in einen Gott*, which served as one of several sources for Luther's *Wir glauben all an einen Gott*. Of the Propers only the sequence assumed considerable, indeed outstanding, importance for the later history of the chorale as the origin of the *Leise*.

During the late Middle Ages the practice developed of occasionally permitting the congregation to sing German versions of the sequence (itself by this time a metrical, strophic form) during the regular service at the principal feasts of the church year, immediately after the clergy and choir had performed the Latin original. These German strophes typically concluded with the refrain 'Kyrieleis' and thus suggested the name *Leise* for the genre, a name which was soon applied to other refrain songs as well. Most *Leisen* have a single strophe of four short lines, a simple melody often consisting of repeated motivic formulae and the 'Kyrieleis' refrain. Generally a *Leise* strophe retained the same melody throughout the centuries while the refrain continually received new settings, invariably of the simplest melodic material.

Since the *Leise* shares stylistic and liturgical elements with the litany, the Kyrie, the hymn, the sequence and the folksong, its origins and development have been a matter of controversy. The picture is complicated by the fact that whereas there was an outburst of production of *Leise* texts between the 12th century and the early 14th, melodies for them are extant only from the 15th century. The most important and well-known *Leisen*, those which survive in Protestant chorales, have particularly strong musical and even liturgical connections with the sequence. The chorales associated with the major feasts listed in Table 1, the opening strophes of which existed as *Leisen* in the Middle Ages, all substantially derive their melodic material from the Latin sequence for the same feast. Chorales included in the standard hymnbook of the present German Lutheran church, the *Evangelisches Gesangbuch (EG)*, are cited by their number in that volume.

Most of these *Leisen* appear with the corresponding Latin sequence in medieval liturgical manuscripts, and because of that they are now thought to have developed as abbreviated forms of the Latin sequence. According to this interpretation the concluding 'Kyrieleis' refrain, with its variable melodies, assumes only secondary importance, whereas earlier views suggested that the four-line strophe was appended to the original acclamation.

TABLE 1			
<u>Feast</u>	<i>Leise</i>	<i>EG</i>	<i>Sequence</i>
Christmas	<i>Gelobet seist du,</i>	23	<i>Grates nunc omnes</i>
		<i>Jesu Christ</i> (14th century)	reddamus
Easter	<i>Christ ist erstanden</i>	99	<i>Victimae paschali laudes</i>
		(12th century)	( <i>Liber usualis</i> , 780)
Pentecost	<i>Nun bitten wir den</i>	124	<i>Veni Sancte Spiritus</i>
		<i>heiligen Geist</i> (13th century)	(Hypolydian version)
Corpus	<i>Gott sei gelobet Christi</i>	214	<i>Lauda Sion Salvatorem</i>
		<i>und gebenedeiet</i>	<i>Liber usualis</i> ,

(14th century)

In addition to these 'liturgical' *Leisen* there were others whose origins were closer to that of folksong, being associated with less formal aspects of medieval religious life such as liturgical dramas, processions and pilgrimages. The best-known is probably the 13th-century crusaders' *Leise In Gottes Namen fahren wir*, the melody of which is sung to a hymn of the same title (EG 498) and to Martin Luther's *Dies sind die heiligen zehn Gebot* (EG 231). The melodies of such 'popular' *Leisen* show some preference for the Mixolydian mode.

The *cantio*, a non-liturgical but sacred Latin unison song that was cultivated from the 14th century, largely in monastic and literary circles, is clearly related both to Latin liturgical hymnody and to the *Leise*. *Cantiones* often originated in connection with the liturgical dramas for Easter and Christmas (e.g. *In natali Domini, Puer natus in Bethlehem, Surrexit Christus hodie*) and were otherwise generally associated with Advent and Christmas. Many *cantiones* were translated into German long before the Reformation and were frequently sung antiphonally, particularly in Germany and Bohemia, with alternating Latin and German verses. A number of these mixed-language song pairs such as *Surrexit Christus hodie – Erstanden ist der heilig Christ* (EG 105) and the completely macaronic *In dulci jubilo – Nun singet und seid froh* (EG 35), with alternate Latin and German lines, were appropriated unchanged into the Reformation hymnbooks and are included in the *Evangelisches Gesangbuch* in German versions alone. With their major-mode melodies and frequently strong dance rhythms, often in triple metre, the *cantiones* show the considerable influence of medieval folksong and dance.

## Chorale

### 3. The chorale in Luther's liturgical reform.

Only with the Reformation did the chorale become an integral, indeed central, part of the main church service. By being elevated to liturgical status, the chorale, along with the sermon, helped to effect a fundamental change in the nature of the liturgy. For Martin Luther the church service was no longer a sacramental act alone but also the occasion for the proclamation of the Word among believers: the congregation, united through the act of singing, could participate by responding to the spoken word of the pastor, proclaiming the Gospel and expressing the joy of faith and the praise of God.

Apart from his views on the congregation and vernacular singing, however, Luther's attitude towards the liturgy was basically conservative. In the *Formula missae* (1523) he indicated that German chorales could be incorporated into the traditional structure of the Latin Mass – either in addition to the Latin chants or as substitutes for them – in the positions of the gradual, Sanctus, Agnus Dei, and after communion. It was not until his *Deutsche Messe* (1526) that Luther had worked out all the details of a vernacular service which included German equivalents of the introit, gradual, Credo, and (during communion) the Sanctus, Agnus Dei or German hymns. The *Graduallied*, performed between the readings of the Epistle and Gospel, later became the principal chorale of the service. Versifications of the Kyrie, Gloria and a new German version of the Agnus Dei – Luther's *Christe, du Lamm*

*Gottes* (EG 190.2) – were subsequently added to the German Mass, thus completing the translation of the Ordinary into the vernacular and its transference to the congregation.

In 1523, at the same time as he drafted the *Formula missae*, Luther evidently began to write his first chorales; 24 were written between 1523 and 1524. The active hymn singing of the German branch of the Bohemian Brethren provided Luther with a close model for the restoration of the chorale, but it is possible that his own writing of 1523 was provoked by the appearance in that year of ten German translations of Latin hymns by the mystic radical Thomas M nzer in a form Luther found unacceptable (although some, for example EG 3, found their way into later Lutheran use). In recommending the creation of vernacular ‘spiritual songs’ for the people, however, Luther cited only those of the Church Fathers and the Old Testament psalms.

## Chorale

### 4. Luther’s texts.

Luther and the other early Reformation hymn writers and compilers drew on the pre-Reformation *Leisen* and on the existing German translations of Latin hymns in the interest of maintaining a strong sense of historical continuity and in the hope of securing wide popular support. But they also used other pre-Reformation material, mainly such rarely used items of the liturgical Latin plainsong as the Mass Ordinary and the corpus of secular German folksong and art song. Hardly any early 16th-century Protestant chorale is completely original in both text and music, although the degree of dependence on an earlier source is sometimes slight. (The texts and melodies of Luther’s hymns are listed in [Luther, Martin.](#))

In the variety of their subject matter, Luther’s chorales established almost all the principal literary and theological categories: *de tempore*, biblical and catechism chorales, chorales of meditation, penitence, praise, comfort, faith and supplication and chorales on death or for the times of day. But irrespective of their sources, topics or the manner of their derivation, his texts have a strongly unified poetic style. His preference for short, often monosyllabic, words, short strophes and short sentences within strophes (often only one line long), and his frequent use of alliteration and of indicative and imperative verb forms evoke an unusually forceful and personal literary presence.

## Chorale

### 5. Luther’s melodies.

Like other hymn writers of the time, Luther (or whoever was responsible for the melodies of his chorales) generally adapted a complete existing melody to his new text, usually the one associated with the text model. Luther was an unexcelled and unusually resourceful master of this craft, going beyond the simpler practices of *contrafactum*, whereby one text is mechanically substituted for another without changing the melody. His techniques of adapting complete Gregorian or other monophonic melodies reveal the concern for good text declamation prevalent in the early 16th century: original melismas were removed or underlaid to create syllabic settings, and melodic climaxes were adjusted to correspond with the natural accents of the new texts. A good example of Luther’s procedures is his skilful adaptation of the

melody of the hymn *Veni Redemptor gentium* to three different chorales, *Verleih uns Frieden gnädiglich* (EG 421), *Erhalt uns, Herr, bei deinem Wort* (EG 193) and *Nun komm, der Heiden Heiland* (EG 4), so that each was not only 'correct' but also had a character of its own. The prayerful and meditative character of the three texts common to most of Luther's chorales set to Gregorian melodies doubtless prompted their common derivation and justified it aesthetically.

On other occasions Luther adopted another common practice of constructing 'original' melodies from melodic formulae and melody types. For example, the melodies of two of his most famous chorales, *Vom Himmel hoch* and *Ein feste Burg* (see illustration), with their unambiguous major tonality and controlled descent through the octave from the upper to the lower tonic (melodies considered the quintessence of his personal style), share their structure and a large number of details with the melody of Hans Sachs's *Silberweise*, *Salve, ich grus dich*, which was possibly their immediate model. The same melodic design is also found in Johann Walter's melody to Johannes Zwick's *All Morgen ist ganz frisch und neu* (EG 440); its general outline belongs to a European archetype traceable to the art songs of the troubadours and the Minnesinger. Luther associated this melody type with the texts of his extrovert and enthusiastic *Verkündigungslieder* (hymns of faith) and normally used it in connection with brisk short-note upbeat patterns, whereas for meditative texts set to Gregorian melodies he used long-note upbeats. Apart from their distinctive upbeat patterns, however, Luther's major-mode and church-mode melodies are basically isometric in rhythm, facilitating congregational learning and singing, and perhaps betraying their monophonic or Gregorian origins. Conversely, the occasional presence of more complex rhythms within the phrases of a melody suggests a polyphonic origin, probably as the *cantus firmus* of the popular German Tenorlied of the late 15th and early 16th centuries.

A modal aesthetic in many of Luther's chorales – the use of Ionian mode for hymns of faith, of Dorian or Hypodorian for meditative texts and of Phrygian for texts of repentance (*Aus tiefer Not, Ach Gott vom Himmel*) – may reflect the practice of the Meistersinger. Their influence is certainly evident in the preference of Luther and his fellow hymn writers for casting their melodies in the traditional bar form, usually as a seven-line strophe consisting of a repeated two-line *Stollen* followed by an *Abgesang*, which is either through-composed, producing the overall design *ABABCDE*, or which concludes with a return to the end of the *Stollen* *ABABCDB*.

The extent of Luther's role as a composer will probably always remain unclear. Johann Walter (i), Luther's main musical collaborator, appears to have been largely responsible for a number of the melodies of his chorales (see [Luther](#), [Martin](#)).

## Chorale

### 6. Other Wittenberg chorales.

Luther's practice was also that of his immediate collaborators, whose chorales appeared with Luther's in the earliest printed collections, and who together formed the 'Wittenberg orbit', named after the centre of Luther's activities from 1512. Many of their chorales are still sung, notably *Wo Gott der Herr nicht bei uns hält* (EG 297) by Justas Jonas; *Es ist das Heil uns kommen*

her (EG 342) by Paul Speratus; *Ich ruf zu dir, Herr Jesu Christ* (EG 343), sometimes attributed to Johann Agricola (c1494–1566); Johann Walter's *Wach auf, wach auf, du deutsches Land* (EG 145); Erasmus Alber's *Christe, du bist der helle Tag* (EG 469), based on the hymn *Christe qui lux es et dies*; *Nun lob, mein Seel, den Herren* (EG 289) by Johann Gramann (1487–1541) and *Herr Christ, der einig Gotts Sohn* (EG 67) by Elisabeth Cruciger (c1500–35), the first Reformation chorale to draw on the late medieval tradition of Jesus mysticism that became prominent in succeeding generations. (The melody of this chorale is derived from a mid-15th-century secular love song, *Mein Freund möchte sich wohl mehren*, in the Lochamer Liederbuch, and its text is based on the Christmas hymn of Aurelius Prudentius, *Corde natus ex parentis*.) *Allein Gott in der Höh sei Ehr* (EG 179) and *O Lamm Gottes, unschuldig* (EG 190.1) by Nikolaus Decius are important as versifications of the Gloria and Agnus Dei that are set to the original Gregorian melodies. Although Luther, for personal reasons, never included Decius's chorales in the official Wittenberg hymnbooks, they soon became part of the standard German Mass Ordinary cycle.

## Chorale

### 7. The Bohemian Brethren.

Luther may have begun to write church hymns in the vernacular in emulation of the Bohemian Brethren, who had published hymnbooks in Czech in 1501, 1505 and 1519. Luther's most important contemporary, in fact, was Michael Weisse (c1488–1534), the editor of the first German hymnbook of the Bohemian Brethren, *Ein new Geseng Buchlen* (1531). This was by far the largest hymnbook to have appeared by that time (157 chorales); it was also the first whose contents were thoroughly and systematically organized by categories, beginning with the church year, followed by chorales of praise, of prayer, on the Christian faith etc. The melodies of the Bohemian Brethren are independent of the Wittenberg repertory; they make almost no use, for example, of bar form. But they are also derived from Gregorian chant and folksong, drawing even more heavily and more literally than the Lutheran chorale on older sources, and adopting a larger variety of Gregorian melodies, including more florid types.

Luther was a friend and admirer of Weisse and was presumably responsible for the inclusion of 12 chorales by Weisse in the Bapst (Babst) hymnbook (1545). Subsequently there were numerous exchanges of hymns between the Lutherans and the Bohemian Brethren. During the 16th century most Passion chorales (the only major genre entirely neglected by Luther) were taken from the Bohemian Brethren hymnbook, for example Weisse's *Christus, der uns selig macht* (EG 77).

## Chorale

### 8. Calvinist influence.

The presence of Luther made Wittenberg so influential in the development of the chorale that some centres of activity such as Nuremberg, the base for Hans Sachs, Lazarus Spengler and Sebald Heyden, or Königsberg, the base for the Margrave Albrecht of Prussia (1490–1568), Paul Speratus and Johann Gramann, never attained significant independence. In both Strasbourg and Konstanz, however, the Lutheran model was tempered by Calvinist influence emanating from Zürich and Geneva. In Strasbourg for the first time the

congregation constituted the sole musical participant in the service, singing not only strophic chorales but also German versions of Gregorian chants. The chorale repertory of the Strasbourg 'school', which extended north to Hesse and south to Württemberg and Basle, contained both the Lutheran hymns (sometimes set to local melodies) and its own. The latter, in contrast to those of the Wittenberg tradition, made much less use of medieval models, and, both influencing and reflecting Calvinist practice, consisted overwhelmingly of psalm settings.

While the Strasbourg melodies exploited the common stock of existing formulae, they were in general more elaborate than those of the Wittenberg repertory, perhaps because most of them were probably composed by two accomplished musicians, Wolfgang Dachstein and Matthias Greiter. Two of the most famous Lutheran melodies, those of Greiter for Sebald Heyden's *O Mensch, beweine deine Sünde gross* (EG 76), and for Dachstein's *An Wasserflüssen Babylon* (now sung to Paul Gerhardt's *Ein Lämmlein geht*, EG 83), show a characteristic Strasbourg preference for long strophes with a three-line *Stollen* and (as in *O Mensch, beweine*) for repeating the first line of the *Abgesang*: ABCABCDDEFGH.

Three Konstanz pastors, Johannes Zwick (c1496–1542) and the brothers Ambrosius and Thomas Blarer (1492–1564 and 1499–1570), were responsible for the *Nüw Gsangbüchle* (Zürich, 1536), which secured a place for the congregational chorale in the Reformed (Calvinist) Church of Switzerland and south Germany. As in Strasbourg, the Protestant chorale in Konstanz occupied a position midway between Lutheran Wittenberg and Calvinist Geneva; this is evident from the organization of the *Nüw Gsangbüchle*, which begins in the Calvinist manner with settings from the Psalter before presenting chorales on other subjects or based on other sources. None of the Konstanz chorales was incorporated into the main Lutheran tradition until the 19th century, but several are represented in the *Evangelisches Gesangbuch*, including Zwick's *All Morgen ist ganz frisch und neu* (EG 440) and A. Blarer's *Wach auf, wach auf, 's ist hohe Zeit* (EG 244). On the other hand, the verse-for-verse translation of the Genevan Psalter by the Lutheran Ambrosius Lobwasser (Leipzig, 1573) brought Calvinist melodies into the German tradition at a relatively early date. These were later transferred to other psalm or chorale texts, the best-known being *Freue dich sehr, o meine Seele* (EG 524) to the melody of Psalm xlii and Paul Eber's *Herr Gott, dich loben alle wir* (EG 300) to the melody of Psalm cxxxiv.

## Chorale

### 9. Early hymnbooks.

The rapid growth of hymnbook publication in the first half-century of the Reformation (during which over 200 were published) provided for the dissemination, continuity and development of the chorale; it also provoked such counter-developments as the production of Catholic hymns. But its most important effect was to establish the German chorale as one of the most vital literary genres of the 16th century.

Following a precedent set by the Bohemian Brethren of printing collections of congregational hymns in the vernacular, and after a number of chorales had appeared in single broadsheets, four significant collections of German chorales appeared within a single year. Their interrelationships shed light on

the procedures of the early hymn writers. The so-called *Achtliederbuch* (*Etlich Cristlich Lieder*), evidently the earliest, was printed in Nuremberg in 1523/4 (despite the imprint 'Wittenberg./M.D.Xiiiij' on the title-page). It included eight chorale texts and a total of four different melodies. It was followed in 1524 by two publications, both called *Eyn Enchiridion oder Handbüchlein* and known as the *Erfurter Enchiridien*, containing a total of 25 hymns and 16 melodies. Luther's *Aus tiefer Not* and *Ach Gott vom Himmel* appeared here for the first time with their melodies; the texts alone had been printed in the *Achtliederbuch* with a direction that they were to be sung, along with *Es spricht der Unweisen Mund wohl*, to the melody now reserved for Speratus's *Est ist das Heil*.

In the same year (1524) in Wittenberg Johann Walter (i) published a volume of 38 four- and five-voice settings of 35 melodies for 32 hymns, the *Geystliches Gesangk Buchleyn*, with a foreword by Luther. A monophonic version of Walther's choral hymnbook, published in Wittenberg two years later by Hans Lufft, was the first true German congregational hymnbook. These early publications established two important precedents. First, there were two basic types of German hymnbook: a monophonic edition of texts and melodies intended to be sung by the lay congregation without any organ or choral accompaniment, and a polyphonic edition intended for the church choir. Secondly, the practice of using the same tune for different texts was established, as was its converse, the association of more than one melody with the same text.

Joseph Klug's hymnbook (Wittenberg, 1529, with a new foreword by Luther) was the first to have a clear principle of internal organization, one which predominated during the rest of the 16th century and has remained influential. In Klug's definitive edition (1543, authorized by Luther) an initial section was devoted exclusively to Luther's chorales arranged in four groups: *de tempore* chorales for the principal feasts, catechism chorales, chorales based on the psalms and chorales on miscellaneous subjects. The second section included the 'Lieder der unsern' (chorales by Luther's collaborators, including Jonas, Spengler, Speratus and Cruciger). The final principal section was devoted to pre-Reformation German and Latin chorales, including *Der Tag, der ist so freudenreich* and *In dulci jubilo*.

With the publication of Valentin Bapst's hymnbook (Leipzig, 1545), the last to appear during Luther's lifetime and containing a new foreword by him, an appendix of 40 chorales was added to the central corpus of 80 Reformation chorales. The basic canon, drawn from various regions of north, central and south Germany, remained relatively constant and free of variants for the next 200 years, but the innovation of a regional appendix, which was typical of many subsequent hymnbooks, allowed for variety and for the further growth of the repertory.

## Chorale

### 10. Post-Reformation period, c1550–c1600.

Luther's death was followed by a period of consolidation against the challenge of the Counter-Reformation; this was furthered by rationalizing the liturgical organization of the Reformation chorale repertory. In Johann Eichorn's regional hymnbook (Frankfurt an der Oder, 1559) the central repertory of Lutheran chorales was arranged according to the utilitarian

categories of the Bohemian Brethren, instead of being arranged by author according to the early Lutheran system – a procedure which gave those of Luther great prominence and permanence and kept the others from becoming firmly established in the repertory. An orthodox tradition was further codified by a complete *de tempore* ordering of chorales for the church year in Johannes Keuchenthal's *Kirchen Gesenge latinisch und deudsch* (Wittenberg, 1573) and Nikolaus Selnecker's *Christliche Psalmen, Lieder und Kirchengesänge* (Leipzig, 1587).

The conservative tendencies of the period, combined with war, plague and famine in the second half of the 16th century, resulted in a reduction in the number of new chorales and in a shift in emphasis to themes of the Crucifixion and comfort, death and eternal life and the Second Coming, while the conflict with the Counter-Reformation generated chorale texts concerning pure Christian doctrine and the life and work of the church. Accordingly the years from about 1570 to 1648, which include the post-Reformation period and the Thirty Years War, have often been referred to as the age of the 'Bekenntnis- und Glaubenslied' (chorales of confession, or creed, and faith).

The most important hymn writer at the beginning of this period was Nicolaus Herman of Joachimsthal in Bohemia, a contemporary of Luther but a transitional figure; his chorales (for which he wrote both the texts and melodies), including *Lobt Gott, ihr Christen alle gleich* (EG 27) and *Erschienen ist der herrlich Tag* (EG 106), were not published until 1560, and then, significantly, in a one-author collection of home devotions and children's hymns for the church year. His chorales show the continuing influence of the Meistersinger traditions in their quantitative scansion and use of church modes with existing melodies and melodic formulae, but the folklike simplicity of his texts and his increased use of pure major-mode melodies reflect new tendencies. In the work of a younger generation, Nikolaus Selnecker, Paul Eber (1511–69), Ludwig Helmbold, Bartholomäus Ringwaldt (1530–99) and Martin Schalling (1532–1600), a more personal tone of Lutheran humanism is discernible, particularly in the texts of Helmbold's *Von Gott will ich nicht lassen* (EG 365) and Schalling's *Herzlich lieb hab ich dich, o Herr* (EG 397).

The imagery and poetic style used by Philipp Nicolai in *Wie schön leuchtet der Morgenstern* (EG 70) and *Wachet auf, ruft uns die Stimme* (EG 147), both published in 1599, belong to the Baroque era. These chorales are perfect expressions of the Baroque 'Brautmystik' (the allegory of the soul, church or Mary as bride and Jesus as groom) that unites a medieval mystical tradition, rooted in Psalm xlv and the *Song of Solomon*, with the tradition of secular love lyrics inherited from the Minnelied and German folksong. Nicolai's chorales are also typically Baroque in their constantly changing images, the extension of the allegory even to the verbs and adverbs, and the use of such devices as acrostics and optical verse (e.g. strophes laid out on the page in the shape of a grail in *Wie schön*). But the melodies of these chorales, despite their modern major tonalities, triadic patterns and occasional tone-painting, are still products of the 16th century in their use of existing material: a melody from the Strasbourg Psalter (1538) is the basis of *Wie schön*; *Wachet auf*, in the manner of the Meistersinger, and indeed following the model used by Luther, appropriates elements from Hans Sachs's *Salve, ich grus dich*.

Chorale

## 11. Baroque era, c1600–75.

The history of the chorale in the late 16th and early 17th centuries was not marked by the creation of new melodies, which were few in number, so much as by the rise of the *Cantionalsatz*, the simple four-part harmonization of a chorale with the melody no longer in the tenor but in the discant. This innovation, first introduced by Lucas Osiander in his *Fünffzig geistliche Lieder und Psalmen* (Nuremberg, 1586), was intended to facilitate and encourage congregational singing of the tune to the accompaniment of the church choir, presumably in emulation of *falsobordone* practices and the contemporary Calvinist settings by Claude Goudimel and others. The rapid growth of *Cantional* publications by 1600 meant that new chorale melodies were usually conceived and published not as monophonic tunes or as Tenorlieder but as the top part of four-part homophonic settings. By the early 17th century chorale texts were increasingly written by professional poets, and their melodies and harmonizations were more and more the work of professional musicians. This development, together with the prevailing historical and theological circumstances and the spread of the doctrine of the Affections in music and literature, led to the growth of the individual devotional song as a vehicle of self-expression. Throughout the 17th century the poems, now autonomous, tended towards being personal statements, and the music, more open to foreign, especially Italian, influences (e.g. monody and balletto), was increasingly modelled on the art song, rather than on the folksong as in the 16th century.

Until the mid-17th century chorale texts and German secular poetry, being written by the same authors, developed similarly. Their style was influenced by the reforms of the new literary societies, which achieved a more natural German scansion within more artful poetic designs, as did Martin Opitz in his *Buch von der deutschen Poeterey* (Breslau, 1624). New verse forms (other than the ubiquitous four-foot line) often employed ancient or foreign models, such as the Sapphic metre in Johann Heermann's *Herzliebster Jesu* (EG 81), the Horatian ode forms in the lyrics of M.A. von Löwenstern and the French Alexandrine verse scheme, which was popular in Germany throughout the Baroque era, and was used in Martin Rinckart's *Nun danket alle Gott* (EG 321) and Heermann's *O Gott, du frommer Gott* (EG 495).

But the strongest influence on early 17th-century chorale texts was the Thirty Years War, which produced an outpouring of chorale poetry by laymen as well as professional poets. The destruction of German churches and schools during the war also encouraged private devotions rather than formal church services. This in turn heightened the personal and subjective tone of the chorales, which suggested the term 'Ich-lied' for 17th-century chorale poetry in contrast to the 'Wir-lieder' of the 16th century. It is symptomatic that the works of the most outstanding chorale poets of the time – Paul Gerhardt, whose 134 texts are the greatest in the tradition next to Luther's, Johann Heermann, Johann Franck and Johann Rist – appeared first in collections of home devotions and not in hymnbooks.

The favourite topics of the period, almost all expressions of the personal piety of the individual believer, were also clearly dictated by the experience of the war. They include the memento mori, yearning for death, and sin and repentance (themes usually associated with Heermann and particularly

evident in the newly cultivated genre of Passion chorales, e.g. Heermann's *Herzliebster Jesu* and Gerhardt's *O Haupt voll Blut und Wunden*, EG 85), and deliberately contrasting affirmations of life and optimistic texts of comfort (also characteristic of Gerhardt, e.g. his *Wie soll ich dich empfangen*, EG 11, *Befiehl du deine Wege*, EG 361, and *Fröhlich soll mein Herze springen*, EG 36). Chorales by the prolific and versatile Johann Rist show his preoccupation with the horrors of hell, as in *O Ewigkeit, du Donnerwort*. More traditional chorales resembling those of the post-Reformation period were still produced by lesser-known poets who are sparsely represented in the modern hymnbook: Rinckart's *Nun danket alle Gott* (EG 321), *Ach wie flüchtig* (EG 528) by Michael Franck and *Wer nur den lieben Gott lässt walten* (EG 369) by Georg Neumark.

Relatively well-known composers, attracted first by the technical demands of four-part setting and later perhaps by the quality of much of the new poetry, began to publish collections of chorale settings in the early 17th century. The most familiar settings by the principal melodists are *Heut triumphieret Gottes Sohn* (EG 109), *Auf meinen lieben Gott* (EG 345) and *Befiehl du deine Wege* (EG 361) by Bartholomäus Gesius; *Gelobt sei Gott* (EG 103) by Melchior Vulpius; and the secular tune *Mein G'müth ist mir verwirret* (1601) by Hans Leo Hassler sung to Christoph Knoll's *Herzlich tut mich verlangen* (1605) and later to Gerhardt's *O Haupt* (1647, EG 85). Several melodies by Schütz, originally part of his 1628 settings of the German Psalter of Cornelius Becker (a futile attempt to suppress Lobwasser's popular translations set to melodies of the Calvinist Psalter) are now sung to Lutheran texts.

These trained composers were susceptible to the new Italian harmonic and tonal procedures, and their melodies show a strong harmonic sense, having definite major–minor tonality reinforced by such structural devices as frequent semi-cadences and caesurae on important scale degrees, mostly the dominant. Italian influence is also evident in the strong metrical organization and in the use of such recurrent groupings as alternating 2/2 and 3/2 metres, and rhythmic patterns derived from the early Baroque dance suite.

The most important mid-17th-century chorale composer was Johannes Crüger, Kantor at the Nikolaikirche in Berlin (where from 1657 Gerhardt was deacon) and the principal musical collaborator of both Gerhardt and Heermann; his 70 original melodies include those for Gerhardt's *Wie soll ich dich empfangen* (EG 11) and *Fröhlich soll mein Herze springen* (EG 36), for Heermann's *Herzliebster Jesu* (EG 81), and for *Schmücke dich, o liebe Seele* (EG 218) and *Jesu, meine Freude* both by Johann Franck. They are all distinguished by their fusion of simplicity suited to the congregation with expressive declamation and rhythmic flexibility, the latter being due largely to the incorporation of Calvinist models. As a hymnbook editor Crüger introduced the private devotional hymn (*Erbauungslied*) that prevailed in the second half of the 17th century; in his first collection, *Newes vollkörnliches Gesangbuch* (1640), which bore the explicit designation 'for home or church use', the standard core of Reformation *de tempore* chorales appeared together with the new *Trostlieder* of Heermann and others. For the first time chorales were presented as melody and figured bass (instead of four-part harmonizations), a format obviously appropriate for home devotions at the keyboard and for church congregations with organ accompaniment. Organ accompaniment had been introduced in about 1600 but had become

widespread only as many church choirs were dissolved in the wake of the Thirty Years War. Crüger modified the traditional Reformation melodies by adding large numbers of leading-note accidentals, which helped to erase the last vestiges of the church mode system in favour of major–minor tonality. The second edition, which appeared as *Praxis pietatis melica*, contained a larger number of contemporary chorales including 15 by Gerhardt. (Later editions reflected changing tastes, and with the 44th, the *Praxis pietatis melica* became the most reprinted hymnbook in Protestant history.)

Apart from Crüger the most significant mid-17th-century melodists were his successor at the Nikolaikirche, J.G. Ebeling, who supplied further settings for Gerhardt's texts including *Warum sollt ich mich denn grämen* (EG 370), and Rist's principal collaborator, Johann Schop (i), who wrote the melodies for *Sollt ich meinem Gott nicht singen?* (EG 325), and *Werde munter, mein Gemüte* (EG 475).

## Chorale

### 12. Pietism and Orthodoxy, c1675–c1750.

The chorale reached its artistic maturity in the achievements of Gerhardt, Crüger and their contemporaries. In the late 17th century the genre began to be overdeveloped and to decline in quality; this situation was aggravated to some extent by such external conditions as increasing secularization, but more specifically by theological dissent within German Lutheranism between the Orthodox and the Pietists.

Pietism as a movement is officially dated from the publication in 1675 of Spener's *Pia desideria*, but it was the natural outcome of the mysticism and religious emotionalism that had been increasing throughout the 17th century. The efforts of the Pietists to replace the formality of regular church services with private Bible classes and home devotions further transformed the character of the chorale and the hymnbook. By 1700 there were two types of hymnbook: one for the congregation, containing only texts (and the melodies of some new hymns), and the so-called 'Choralbuch' for the organist, containing melodies with figured basses and text incipits (the first of this kind was Daniel Speer's *Choral Gesang-Buch*, Stuttgart, 1692).

The new Pietist repertory, which grew rapidly with the mass-production of new hymnbooks, placed renewed emphasis on the soul of the individual believer and the experiences of conversion and penitence. The passivity in the texts of the preceding period was replaced by vigorous utterances and strong contrasts, for example *Jesu, meines Lebens Leben/Jesu, meines Todes Tod* (EG 86); the chorales on death (*Sterbelieder*), which were numerous during the Thirty Years War, were replaced by combative hymns of faith (*Kampflieder*). For the first time eschatological topics from the Bible (e.g. the apocalypse) and christocratic theology had special prominence. Paradoxically the Pietists, reacting against traditional dogmatism in the cause of personal piety, made copious use of biblical allusions, and so effected a strong theologizing of the hymnbook. This partly explains why the most significant Pietist poets, Joachim Neander, the author of *Lobe den Herren, den mächtigen König* (EG 317), and Gerhard Teerstegen (1697–1769), who were in fact the greatest chorale poets in the history of the German Reformed Church, were both Calvinists.

Of the numerous Pietist hymnbooks the most typical and influential were J.A. Freylinghausen's *Geistreiches Gesang-Buch* (Halle, 1704) and his *Neues geistreiches Gesang-Buch* (Halle, 1714), which contained 815 texts and 158 melody–continuo settings. Like most late 17th-century hymn tunes, Freylinghausen's are of two contrasting types. The first represents a retreat from the rhythmically differentiated pattern of the early and mid-17th-century chorales and a return to isometric melodies, but now – unlike those of the 16th century – with a strict and clearly defined metrical organization, as in *Was Gott tut, das ist wohlgetan* (EG 372) by Samuel Rodigast (1649–1708). The second, derived from the Italian Baroque aria by way of the contemporary German continuo lied, made extensive use of short connecting ornaments and stereotyped cadences and were frequently in a continuous dactylic metre. Common to both the isometric and the aria-style chorales is the predominance of a major-mode melodic model in which leaps of a 6th and 7th and cadential progressions from the fourth to the third degree are frequent, often contributing a sentimental and sensuous character symptomatic of the personal enthusiasm of the Pietist movement.

The influence of the Pietist or Freylinghausen style extended to Orthodox chorale poets and musicians, notably Benjamin Schmolck (1672–1737) as well as J.S. Bach's librettists Salomo Franck and Erdmann Neumeister, who both wrote chorale poetry. Orthodox musicians included Bach himself, whose settings of Paul Gerhardt's *Ich steh an deiner Krippe hier* (EG 37) and of Johannes Schröder's *Eins ist Not* (EG 386) are still in use, Telemann, and his colleague J.B. König, who compiled the largest Choralbuch of the 18th century (the *Harmonischer Lieder-Schatz*, Frankfurt, 1738) and was the presumed composer of the popular melody of *O dass ich tausend Zungen hätte* (EG 330).

J.S. Bach's significance for the chorale is not determined by the few original melodies he evidently contributed but rather by his appropriation of the chorale in an enormous variety of instrumental and vocal compositions. His four-part chorale harmonizations in particular, which mark the culmination of the *Cantionalsatz* tradition, may be the most important event in the history of the chorale since the Reformation, for they conveyed a sense of the greatness of the chorale heritage to later generations and helped to inspire and influence the restoration movement in the 19th century (see [Chorale settings](#)).

## Chorale

### 13. The Enlightenment, c1750–c1810.

The philosophy of the Enlightenment affected religion in the second half of the 18th century as profoundly as it did secular institutions, and was in many ways the obverse of Pietism. It shared the Pietist emphasis on individual belief and also rejected traditional forms, but it substituted reason for the soul as the noblest human attribute and replaced the ideal of the pious man with that of the enlightened man. Enlightenment hymnbooks continued the Pietist arrangement according to categories of dogma such as the characteristics of God, the articles of faith, and so on, but the *de tempore* organization had by now been almost completely abandoned. The church service of this period centred on the moralizing sermon, and prayer was almost entirely eliminated. Older chorale texts were either rewritten or removed; the number of new

hymns was greatly reduced, and the number of melodies was reduced even further, with many texts assigned to as few melodies as possible. Four-part harmonizations printed on two staves replaced arrangements for melody and continuo in organ chorale books as the role of organ accompaniment became more crucial. The increasing use of the organ in the church service from the end of the 17th century was accompanied by increasing slowness in the tempo of chorale performance; this reached its extreme when the pastor and theoretician K.W. Frantz (1773–1857) suggested a tempo of four seconds per melody note.

Apart from C.F. Gellert, whose *Geistliche Oden und Lieder* (1757) were set by many well-known composers of the late 18th century (notably and most extensively by C.P.E. Bach but also by Haydn, Quantz, Kirnberger and others), the only other important chorale poets of the Enlightenment were Klopstock and Matthias Claudius (1740–1815). The few melodies produced during the period adopt either the restrained pathos of the contemporary *empfindsamer Stil* or the equally prevalent style of folklike simplicity, as in J.A.P. Schulz's setting of Claudius's *Der Mond ist aufgegangen* (EG 482).

## Chorale

### 14. 19th and 20th centuries.

Although a number of new, mainly revivalist, chorales were produced during the 19th century, the most important contributions to chorale history were made by the new disciplines of hymnology and musicology. Research led to the restoration of much of the traditional liturgical structures and the reconstruction of the chorale heritage of the 16th and 17th centuries, and also initiated a movement to implement these restorative achievements by establishing an authoritative, uniform, German Protestant hymnbook. This work was stimulated by patriotic feeling engendered by the wars of independence during the first half of the century, and by the zeal of such individuals as Ernst Moritz Arndt (1769–1860). By 1915 the first all-German hymnbook appeared with the title *Deutsches Evangelisches Gesangbuch*. It was superseded in 1950 by the *Evangelisches Kirchengesangbuch*, which contained a central core of 394 chorales drawn from every historical period arranged according to the reconstructed liturgical categories followed by a variable regional appendix. Its few contemporary chorale texts (by Jochen Klepper (1903–42), Otto Riethmüller (1889–1938) and R.A. Schröder (1878–1962) and others) were mostly written during the revival of interest in the chorale in the 1930s and manifest a consciously traditionalist attempt to recreate not only the congregational tone and orientation of the Reformation chorale but frequently even to resurrect such 16th-century procedures as the transcription and adaptation of existing biblical and Latin hymn texts. The settings for these new texts, by Fritz Werner, Johannes Petzold (*b* 1912) and others, are similarly retrospective, occasionally introducing church modes and bar forms.

The 1950 hymnal was succeeded by the *Evangelisches Gesangbuch* in 1993. While retaining a significant basic corpus of the distinctive German chorale tradition, together with a representative selection of recently written texts and tunes, this hymnal breaks new ground by incorporating self-consciously ecumenical and wide-ranging international hymnody. Like its predecessor, EG offers a core repertory (535 numbered items, although some are

subdivided to include as many as 14 individual pieces under one basic number) to which each regional church has appended its own supplement of additional hymns and liturgical pieces. While the newer hymn texts and melodies are thus presented within the context of the basic chorale tradition, it is an open question whether they can be designated 'chorales' in the same sense as in earlier Protestant hymnody.

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## Chorale cantata

(Ger. *Choralkantate*).

A composition generally scored for a combination of voices and instruments and cast in several distinct and relatively independent sections or movements, two or more of which are based on the text (and usually also the melody) of a German chorale. The chorale cantata grew from the multi-sectional chorale concerto as developed by Scheidt and was cultivated most extensively from about 1650 to 1750 by the church composers of north and central Germany. In the late 17th century there were two main types: the 'pure' chorale cantata in which all the movements are based on the strophes of a single chorale; and the 'mixed' chorale cantata in which the first and last, and perhaps a central movement too, are based on a chorale, while the remaining movements are settings of other texts. In the 1720s J.S. Bach introduced a third type, the chorale paraphrase cantata, in which the interior movements, set as recitatives and arias, are based on poetic paraphrases of the internal strophes of a chorale, while the outer movements retain the original text and melody of the first and last chorale strophes.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale concerto [chorale concertato]

(Ger. *Choralkonzert*).

A sacred vocal composition, developed during the first half of the 17th century, based on a German chorale and scored for one or more voices and basso continuo and occasionally including obligato instrumental parts. Like the 'sacred concerto' or *geistliches Konzert*, of which it is a sub-category, the chorale concerto adopted the techniques and aesthetic principles of the concertato style of the early Italian Baroque period. There were two main types, distinguished by the size of the ensembles used: the large-scale chorale concerto, cultivated mostly from about 1600 to 1620, which used two or more vocal or instrumental choirs or both, and was modelled on the elaborate polychoral concertos of Giovanni Gabrieli; and more intimate settings, characteristically set for one or two voices and continuo, which

emulated the small *concerti ecclesiastici* of Viadana. Leading composers of the chorale concerto were Michael Praetorius, Schein and Scheidt.

In the 20th century the German equivalent, *Choralkonzert*, was used by Siegfried Reda for a group of his organ compositions.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale fantasia

(Ger. *Choralfantasie*).

In its broadest and most common meaning, any large organ composition based on a chorale melody. Such works were composed by north German organists during the mid- and late 17th century, notably by Scheidemann, Tunder and Buxtehude, although the term itself was rarely used by the composers. In these elaborate organ compositions a German chorale melody is freely developed, each phrase normally treated several times in different ways. Bach applied the term 'fantasia' during his Weimar period to a variety of different organ chorale types, but in Leipzig he limited the term to large compositions with the chorale melody presented as a cantus firmus in the bass. (The term 'chorale fantasia chorus' is sometimes applied to the elaborate opening chorus of a chorale cantata by Bach, but this usage is misleading, since Bach's chorale choruses are usually cast in a clear form, most frequently that of the ritornello concerto or the chorale motet.) In the late 19th century, as cultivated by Reger, the chorale fantasia became a rhapsodic organ composition of monumental dimensions based on a chorale melody.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale fugue [chorale fughetta]

(Ger. *Choralfuge*).

(1) A short organ composition in which the first line (occasionally the first two lines) of a chorale is treated as the subject of a fugue. Chorale fugues were composed mainly by late 17th-century central German composers, among them Pachelbel and several of Bach's ancestors, notably Johann Christoph. Their function, like that of the chorale prelude, was to introduce the congregational singing of the chorale.

(2) A synonym for [Chorale ricercare](#).

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale mass.

A cyclical composition based in whole or part on the Lutheran chorales derived from the Ordinary of the Mass. Luther introduced the concept of such hymnic alternatives in his *Deutsche Messe* (1526; the specific chorales are given in [Lutheran church music, §2](#)) particularly cultivated in the 20th century, notably by Pepping and Distler. The designation is often applied (incorrectly) to the third part of Bach's *Clavier-Übung* because it contains organ settings of the Lutheran Kyrie, Gloria and Credo chorales.

See [Chorale settings](#).

ROBERT L. MARSHALL/ROBIN A. LEAVER

## Chorale monody.

A sacred composition based on the text of a German chorale and written in the expressive declamatory style of the early 17th-century Italian concertato madrigal and monody. The chorale monody differs from the contemporaneous chorale concerto in that it makes no obvious use, if any at all, of the traditional chorale melody. Schein and Schütz included chorale monodies in their collections of *geistliche Konzerte*.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale motet (i)

(Ger. *Choralmotette*).

A polyphonic vocal composition in two or more parts based on a German chorale. During the 16th century the chorale motet was the leading form of chorale composition; although it could be performed *a cappella*, instruments were frequently used either to reinforce or to replace one or more vocal parts. At first the chorale melody was usually treated as a rather clearly differentiated cantus firmus, but towards the end of the 16th century and into the early 17th each line of the chorale was normally presented in fugal imitation. After its eclipse by the chorale concerto and the chorale cantata in the 17th and 18th centuries, the *a cappella* chorale motet experienced a significant revival in the late 19th century and in the 20th.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale motet (ii).

An organ chorale written in the style of the chorale motet, i.e. a synonym for [Chorale ricercare](#).

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale partita.

A set of variations based on a chorale melody. Since the 18th century the terms 'chorale partita' (which, strictly, should be 'choral *partite*') and 'chorale variations' have mostly been used interchangeably. In the late 17th century the chorale partitas developed by central German composers, especially Pachelbel, differ from earlier chorale variations in using structural principles formerly associated with variation sets based on secular songs and dances; each variation retains the original proportions and often the original rhythmic values of the pre-existing melody as well as its basic harmonic properties.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale prelude

(Ger. *Choralvorspiel*).

(1) A relatively short setting for organ of a single chorale strophe intended to introduce the hymn tune to be sung by the congregation. The chorale prelude as an autonomous genre was developed by the north German composers of the mid- and later 17th century, notably Buxtehude. The chorale melody, often decorated with expressive ornaments, is usually presented over a mildly polyphonic accompaniment without any interludes separating the individual chorale phrases. The form reached its culmination in the 45 chorale preludes in Bach's *Orgel-Büchlein* but continued to be cultivated throughout the 19th century and especially the 20th by, among others, Brahms, Reger, Distler and Pepping.

(2) A generic term for any chorale setting for organ, i.e. a synonym for organ chorale.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale ricercare.

A leading early 17th-century organ genre in which each line of a German chorale, emulating the style of the contemporary chorale motet, is presented in fugal imitation, whereupon it may be further embellished with idiomatic keyboard figuration. The principal exponents of the chorale ricercare were Michael Praetorius and Scheidt. It is also referred to as 'chorale canzona', 'chorale motet' and 'chorale fantasia'.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Chorale settings.

Arrangements of traditional German Protestant hymns for several parts or voices. Chorale settings have developed since the early 16th century within two main traditions: ensembles for two or more voices or for a combination of voices and instruments; and settings for organ, that is, 'organ chorales'. Compositions in both categories vary from the simplest of harmonizations to the most elaborate contrapuntal and formal designs.

I. [Vocal settings](#)

II. [Organ chorales](#)

ROBERT L. MARSHALL/ROBIN A. LEAVER

[Chorale settings](#)

### I. **Vocal settings**

1. The Reformation generation: Johann Walter and his contemporaries.
2. Development of the 'Cantional' and the chorale motet, c1570–c1630.
3. Chorale concerto: Praetorius, Schein, Scheidt, c1610–50.
4. Chorale cantata, c1650–c1700.
5. Early 18th century: J.S. Bach.
6. After 1750.

[Chorale settings, §I: Vocal settings](#)

#### **1. The Reformation generation: Johann Walter and his contemporaries.**

The first substantial musical publication of the Reformation, the *Geystliches Gesangk Buchleyn* of Johann Walter (i), prepared under the active supervision of Martin Luther, appeared in Wittenberg in 1524. The collection contained 38 four- and five-part arrangements of 35 melodies set to 32 hymn texts. In his foreword to the volume Luther explained that he desired part settings so that 'young people, who should and must be trained in music and

other proper arts, would free themselves from love songs and other carnal music and learn something wholesome instead', and, further, that he wanted 'to see all the arts, especially music, used in the service of him who has given and created them'. The compositions, then, were intended primarily for the schools, but they were also to be used in the church service.

From the first, the newly created repertory of the German Protestant hymn was presented and conceived within the stylistic framework of traditional and prevailing art music. In all Walter's settings the chorale tune is treated as a *cantus firmus*, that is, the melody is presented in its entirety in a single voice. About half of the arrangements reflect the stylistic conventions of the previous generation, adopting the contrapuntal techniques common to both the Netherlandish motet and the local tradition of the secular Tenorlied of the late 15th century; the chorale melody appears in long note values in the tenor part (doubled in canon in the five-part settings) and is decorated by strongly contrasting, lively counterpoints in the surrounding parts, whose non-declamatory, melismatic character suggests instrumental participation, either *colla parte* or alone. The ornamental lines unfold with almost complete melodic independence, although they occasionally present a 'pre-imitation' of the *cantus firmus* at the beginning of chorale lines. But this retrospective 'late Gothic' polyphonic style, with its obviously symbolic treatment of the chorale as the structural and stable centre of the composition, is modified by a more modern harmonic style characterized by frequent bass line motion by 4ths and 5ths and by full sonorities instead of open 5ths on the strong beats. The remaining settings are cast in a more chordal or homophonic texture. The concern, reflecting contemporary humanist influence, is for full sonority and the clear projection of the text in all parts. Again the chorale *cantus firmus* usually remains in the tenor, but the outer parts are more vocal in character; there is little melismatic writing and no use of imitative polyphony.

The *Geystliches Gesangk Buchleyn* provided the classic example of the Protestant *cantus firmus* chorale motet for the early 16th century. Moreover, it established two basic but opposing approaches to chorale setting that were to endure throughout the history of the genre: the heterogeneous polyphonic style in which the *cantus firmus* voice is clearly differentiated from the others; and the more homogeneous chordal style in which the *cantus firmus* is presented essentially in the same rhythmic values as the other parts.

Walter's collection was continually expanded and revised during the following years until, with the appearance of the final edition in 1551, over 80 German chorale settings in three to six parts had appeared in the volume at one time or another along with an increasing number of Latin compositions. The volume (from 1544 bearing the title *Wittembergisch deudsch geistlich Gesangbüchlein*) ultimately represented the basic liturgical repertory for the central German regions. The later editions reflect notable changes in style, particularly a growing preference for the homophonic type of chorale setting (although the more polyphonic style never completely disappeared) and for settings with soprano rather than tenor *cantus firmus*.

Next to Walter's *Gesangbüchlein* the most important early collection of chorale settings was the *Neue deudsche geistliche Gesenge* (Wittenberg, 1544), which appeared under the auspices of the principal Protestant music publisher of the Reformation period, Georg Rhau. This too was prepared

explicitly for school use but was clearly intended for the church service as well. Unlike Walter's publication, the *Newe deudsche geistliche Gesenge* was an international and interdenominational anthology containing 123 compositions by 19 composers, of whom the best-represented are Balthasar Resinarius, Arnold von Bruck, Lupus Hellinck, Ludwig Senfl, Benedictus Ducis, Sixt Dietrich, Thomas Stoltzer and Stephan Mahu. Resinarius and Dietrich, along with Walter, were the leading composers of the Reformation generation, the three together often referred to as the 'Erzkantoren' (arch-Kantors); but Bruck, Senfl, Stoltzer, Mahu and Hellinck were all Roman Catholic, and their inclusion in the volume is indicative of Rhau's cosmopolitan intent. The anthology reveals in general no stylistic advance beyond Walter's two basic types, the traditional Resinarius preferring the more polyphonic textures and the modern Dietrich the text-orientated homophonic style. Several works, however, tend towards the style of the chorale motet of the later 16th century, most notably Hellinck's setting of *Christ lag in Todesbanden*.

The 1540s also witnessed the publication of numerous volumes of bicinia and tricinia, two- and three-part compositions that presumably served pedagogical purposes but whose history was to continue into the 17th century. One of the most important bicinia collections, Rhau's *Bicinia gallica, latina, germanica* (RISM 1545<sup>6</sup>) included settings of German chorales.

Caspar Othmayr's *Cantilena aliquot elegantes ac piae* (1546<sup>10</sup>) was another significant publication of the period. It further refined Walter's homophonic type, stressing a more declamatory treatment of the text in all voices and a concomitant reduction in the role of the tenor as an isolated cantus firmus. Othmayr's settings therefore also form part of the stylistic transition to the later 16th-century chorale motet style that appeared fully developed in Walter's penultimate published work, his six-part setting of Luther's chorale *Erhalt uns, Herr, bei deinem Wort* (Wittenberg, 1566). Even so, Walter's successor at the Saxon court, Matthaeus Le Maistre, is still best regarded as a transitional figure. His *Geistliche und weltliche teutsche Geseng* (Wittenberg, 1566), for four and five voices, with their strong contrast between cantus firmus and free voices, are quite conservative, while his *Schöne und auserlesene deudsche und lateinische geistliche Gesenge* (Dresden, 1577), for three voices, reflecting the influence of Othmayr and Lassus, favour systematic imitation of short syllabic units or the motivic treatment of the chorale melody.

[Chorale settings, §I: Vocal settings](#)

## **2. Development of the 'Cantional' and the chorale motet, c1570–c1630.**

The opposing tendencies already evident in Walter's earliest chorale settings led during the last third of the 16th century on the one hand to the flowering of the strictly homophonic setting and, on the other, to the through-imitative chorale motet. Although some of Walter's contemporaries, notably Dietrich, had continued to compose homophonic settings, most of the German Protestant musicians of the 1540s, 50s and 60s concentrated on polyphonic works. The main exponents of the chordal style at the time were rather the Calvinist composers who were interested in developing a simple setting of the Genevan Psalter suitable for private home devotions. Loys Bourgeois' 50 four-part *Pseaulmes de David* (Lyons, 1547), and Claude Goudimel's setting

of the complete Psalter, *Les pseumes ... mis en musique à quatre parties* (Geneva, 1564), accordingly consisted of strictly note-against-note, four-part harmonizations, in which, however, the melody was still placed in the tenor (see [Psalms, metrical, §II, 2\(ii\)](#)). With the publication of Ambrosius Lobwasser's German translation of the psalter in Leipzig (1573) this manner of composition spread to Germany; Lobwasser included both the original melodies and Goudimel's four-part settings. Finally, the theologian Lucas Osiander adapted the strictly chordal style to the traditional Lutheran chorale melodies and published the first collection of true four-part chorales under the title *Fünffzig geistliche Lieder und Psalmen* (Nuremberg, 1586). These settings, however, did not merely imitate the Calvinist Psalter publications, for Osiander, motivated by the desire to encourage and facilitate congregational singing in the church service, moved the chorale melody from the tenor to the soprano part in order to ensure its audibility. This may reflect the influence of the older Italian *falsobordone* practice or even that of the contemporary secular villanella. In Osiander's simple harmonizations the text is declaimed simultaneously in all voices and the phrases of the chorale strophe are clearly articulated by cadences marked by fermatas.

Osiander's innovation, soon referred to as the 'Cantionalsatz' or 'cantional' style, so successfully fulfilled its utilitarian purpose that similar chorale collections, or *Cantionale*, were widely produced throughout Lutheran Germany during the next 50 years. Important *Cantionale* were published in Leipzig by Calvisius (1597) and Schein (1627); in Dresden by Rogier Michael (1593) and Erhard Bodenschatz (1608); in other central German cities by Melchior Vulpius (Leipzig, 1604, and Jena, 1609); in Nuremberg by H.L. Hassler (1608) and Melchior Franck (1631); in East Prussia by Johannes Eccard (Königsberg, 1597) and Bartholomäus Gesius (Frankfurt an der Oder, 1601); finally in north Germany by Joachim Burmeister (Rostock, 1601) and Michael Praetorius. In the sixth, seventh and eighth parts of his encyclopedic *Musae Sioniae* (Wolfenbüttel, 1609–10), Praetorius presented a total of 742 harmonizations for 458 hymn texts, comprising settings of almost all the chorale melodies in use at the time, many in every local variant.

*Cantionalien* and cantional-style chorale harmonizations continued to be produced throughout the 17th century and beyond, but the genre reached its highpoint between about 1590 and 1630 when it was cultivated by such major composers as Eccard, Schein, Hassler and Praetorius. Hassler's and Schein's four-part chorales are enriched by the latest harmonic innovations emanating from Italy (incipient major–minor functional tonality, a wider and more expressive vocabulary of triads, 7ths and dissonances). But by 1627 the inclusion of a basso continuo part in Schein's *Cantional* signalled the eventual internal dissolution of the style; and as early as 1597 the active accompaniments in Eccard's five-part settings, suggestive of the rhythmic and textural richness of polyphonic writing, had already resulted in a mixed style between the strictly chordal *Cantionalsatz* and the truly polyphonic motet. It was, however, precisely Eccard's intermediate style that was to be appropriated more than a century later when the cantional genre enjoyed a second flowering in the four-part chorales of Bach.

The appearance of the cantional style in the 1580s can be understood as the adoption of mid-16th-century French Calvinist psalmody modified by the discant style of the Italian *falsobordone* and villanella and incorporated into a

long-standing German practice, but the chorale motet of this period generally refined and continued the indigenous polyphonic tradition established by the Reformation generation. The *Geistliche und deutsche Gesenge* of Georg Otto (Erfurt, 1588), for example, and many chorale motets of Leonhard Schroeter and Joachim a Burck still consisted of decorative outer parts embellishing a continuous structural tenor cantus firmus, the style familiar from the settings of Walter and Rhau's collection of 1544. But next to this conservative mainstream there appeared a smaller modernist school of chorale motet composers who continued the trend, already evident in Hellinck's setting of *Christ lag in Todesbanden*, towards greater equalization of the tenor and the other voices. Lassus's chorale motets in his *Neue teütsche Liedlein mit fünf Stimmen* (Munich, 1567, 1572) and his four-part *Neue teutsche Lieder* (Munich, 1583) contributed to this development. It was not until the turn of the century, however, that the systematic line-by-line presentation of the chorale melody in imitation by all voices, a technique already common in the 16th-century Netherlandish motet, was completely established in the chorale motet repertory in the Nuremberg publications of Melchior Franck and H.L. Hassler, and in the *Musae Sioniae* of Praetorius.

During the 1580s the most progressive composers usually preferred to abandon the cantus firmus altogether and replace it with freely invented material characterized by a constantly shifting texture alternating between greater and lesser degrees of pure polyphony and declamatory homophony. This style (often called song motet) was capable of the greatest expressivity and drama; it was derived from the motets of Lassus and adopted for both traditional and new chorale texts, most notably by two of Lassus's pupils: Leonhard Lechner, in his *Neue teutsche Lieder* (Nuremberg, 1582, for four and five voices); and Eccard, in his *Preussische Festlieder* (published posthumously, Elbing, 1642; Königsberg, 1644).

Shortly after 1600, the traditional cantus firmus motet, too, particularly those of Hassler, Melchior Franck and especially Michael Praetorius, became receptive to the most significant musical developments of the time – specifically the late 16th-century Italian madrigal – after a period of about 20 years (c1580–1600) during which the genre had been cultivated for the most part in relative isolation by conservative composers of modest abilities.

The chorale treatment in Melchior Franck's *Contrapuncti compositi deutscher Psalmen und anderer geistlichen Kirchengesäng* (Nuremberg, 1602), clearly indebted to the late 16th-century Netherlandish tradition, is based on the principles of complete equality of the voices and the systematic presentation of each line of the complete chorale melody in imitation. Indeed, each voice in Franck's chorale settings remains tied as much as possible to the motivic material of the chorale cantus firmus, a result that often could be achieved only by treating the rhythmic values in which the text was declaimed with a flexibility quite uncharacteristic of the motet style, approaching at times the declamatory freedom and shifts of rhythmic motion typical of the contemporary Italian madrigal.

Hassler's *Psalmen und christliche Gesäng* (Nuremberg, 1607, for four voices) are related to Franck's *Contrapuncti*, sharing with them an almost identical repertory. But Hassler's collection is rather a compendium of styles in which Franck's strict imitative type is only one of several approaches to the chorale

melody, along with more traditional compositions with tenor or soprano cantus firmus. Like Franck's, and indeed all chorale motets of the 16th and early 17th centuries, Hassler's were to be sung by the choir in the church service as part of the performance of the principal Sunday chorale (the *Haupt-* or *Graduallied*) according to the *alternatim* practice in which the individual strophes were rendered by the congregation, choir or organ (see §II below).

The nine parts of Praetorius's monumental *Musae Sioniae* (1605–10), taken in their entirety with a total of over 1200 compositions, provide a comprehensive and generally retrospective survey not only of the chorale motet but of all the forms of chorale composition developed in the 80 years after the Reformation – from the bicinium and tricinium to the *Cantionalatz* to the Venetian-style polychoral motet. But in the fifth part of the *Musae Sioniae* (Wolfenbüttel, 1607) Praetorius consistently applied techniques that were only incipient in the works of his contemporaries. The cantus firmus, for example, is often treated with considerable rhythmic variability and melodic freedom. Sometimes the mixture of rhythms within one chorale phrase even results in the creation of short, independent motivic fragments that serve to isolate the meaning of individual words or concepts of the text at the expense of the melodic integrity of the chorale line as a whole: see, for example, the five-part setting of *Gelobet seist du, Jesu Christ* in *Musae Sioniae*, part 5 (no.67 in the complete edition), especially the treatment of the word 'Christenheit'.

In the foreword to the ninth part of *Musae Sioniae* (Wolfenbüttel, 1610) Praetorius suggested a systematic categorization of the principal types of 17th-century cantus firmus treatment. He described three 'manners' (*Arten*): 'Muteten-Art', 'Madrigalische Art' and 'Clausul-Art'. In the 'motet style' the cantus firmus is kept intact in one voice and presented in phrase units of one complete chorale line at a time; the texture is based on the principle of imitative counterpoint; rhythmic motion is mainly in large note values; and the chosen unit of declamation remains constant. Instead of the even disposition of vocal ranges found in the traditional motet style, the 'madrigal style' adopts the basic texture of Viadana's *Cento concerti ecclesiastici* (Venice, 1602), which consists of strongly contrasting registers of two higher parts (usually sopranos or tenors) projected against one lower part (Praetorius, however, made only sparing use of Viadana's instrumental basso continuo); a thorough-going cantus firmus is abandoned; and all the voices are permeated by material derived from the chorale tune, which is dissolved into rhythmically varied motifs. Praetorius referred to the 'Clausul-Art' as 'an innovation invented by the author himself'. The (untranslatable) 'Clausul-Art' is a mixture of quite heterogeneous elements, in effect the attributes of the first two categories; against a statement of the complete cantus firmus presented in long notes in one voice, the other two voices develop throughout a single melodic and textual clause of the chorale in the modern, Italian concertante manner, breaking it down into small, short-breathed and rhythmically variable motivic fragments.

[Chorale settings, §I: Vocal settings](#)

### **3. Chorale concerto: Praetorius, Schein, Scheidt, c1610–50.**

During the second decade of the 17th century the latest Italian compositional practice continued to influence German Protestant composers, particularly as

the principles of the concertato style became increasingly familiar to them. This led to the creation of a new form – the chorale concerto.

With the publication in Wolfenbüttel in 1618 of the third part of his theoretical work, *Syntagma musicum*, and his latest collection of chorale settings, *Polyhymnia caduceatrix et panegyrica*, Praetorius became the advocate and leading exponent of the large-scale chorale concerto. The instrumental combinations in *Polyhymnia caduceatrix* range from continuo-accompanied solo voices and simple *colla parte* instrumental doubling to complete vocal and instrumental choruses conceived as illustrations of the 12 manners of scoring described in the third part of *Syntagma musicum*. But for all their colouristic variety the compositions of *Polyhymnia caduceatrix* never completely disguise an underlying texture of only four or five real parts inherited from the traditional cantus firmus chorale motet. The genuinely modern, concertato elements in these settings are reflected rather in the rhythmic flexibility and melodic freedom of each voice (frequently featuring coloratura scales and virtuoso passage-work), in the exploitation of echo effects, and, most of all, in the clear formal organization that arises from the use of ritornellos and other repetition schemes as well as from strong contrasts of metre, texture and scoring between adjacent sections of a work.

The dissolution, brought about by the Thirty Years War, of the large musical establishments attached to many German courts and churches soon made the composition of elaborately scored chorale concertos of the type in *Polyhymnia caduceatrix* unfeasible. Accordingly, Praetorius's contemporaries preferred the *geistliches Konzert* (i.e. sacred vocal concerto for small ensemble), a form directly modelled on Viadana's *Cento concerti ecclesiastici* and, like these, best understood as in principle constituting a reduction of the large sacred concerto in which tutti ritornellos and independent instrumental choirs were eliminated and the texture was restricted for the most part to one standard type – two upper parts (usually sopranos or tenors) and continuo.

In the first part of his *Opella nova, geistlicher Concerten ... auff italiänische Invention* (Leipzig, 1618), Schein appropriated this format for the chorale, also using the bold harmonic vocabulary of the Italian style. Schein's chorale concertos, scored for two to four voices with basso continuo, also frequently reflect the influence of Praetorius's 'Clausul-Art'. In the opening composition, for example, a setting of Luther's *Nun komm, der Heiden Heiland* for two sopranos, tenor and continuo, each line is presented as a cantus firmus in the tenor part with the two sopranos manipulating in alternation and imitation short motifs of the chorale melody cast in the typically free rhythms of the concertato manner. In other compositions of *Opella nova* a strict cantus firmus is missing entirely; fragments of the chorale tune appear in the solo voices either ornamented with the affective embellishments and coloratura passage-work of the Italian monodists or declaimed in a parlando-like stream of quavers (see, for example, *Da Jesus an dem Kreuze stund* and *Christ unser Herr zum Jordan kam*). With his setting of *O Jesu Christe, Gottes Sohn*, for solo soprano, violin obbligato and continuo, Schein abandoned the traditional melody altogether and in effect created the first 'chorale monody'.

The 80 chorale settings included in the four parts of Scheidt's *Neuwe geistliche Concerten* (Halle, 1631–40) belong to a more conservative school, indebted rather to the chorale motets of *Musae Sioniae* (but now consistently provided

with basso continuo) and to Scheidt's own organ style (see §II below) than to the expressionistic vocal concertos of the Italian monodists. Unlike Schein, Scheidt frequently set not only the first but several strophes – sometimes all – of a chorale, much in the manner of the chorale variations for organ. Most of Scheidt's settings in the *Newe geistliche Concerten* are scored for three voices (usually cantus, tenor, bass) and continuo (obligato instruments are only rarely used); the constituent sections, each consisting perhaps of one or more strophes or only of part of a single strophe, are set in contrasting styles. The first section is typically cast as a traditional polyphonic chorale motet, with each line of the cantus firmus presented in imitation, and is a concerto only in the use of the basso continuo and solo scoring. Interior sections may then be set in trio texture according to the 'madrigalian manner'; but Scheidt made considerably more use of literal quotations of the chorale melody and less use of the ornamental vocabulary of the monodists. The final section is normally treated as a simple chordal *Cantionalsatz* (see *Wenn wir in höchsten Nöten sein*, 1634, and *Herr Jesu Christ, meins Lebens Licht*, 1640). The principles of strong stylistic contrast and clear sectionalization embodied in Scheidt's multipartite chorale concertos were to furnish the model for the chorale cantata of the following generation.

The great contemporary of Schein and Scheidt, indeed the leading German Protestant composer of the 17th century, Schütz, did not cultivate the chorale genres extensively or systematically, although more than 50 chorale settings are scattered among his works, mostly as isolated items in larger collections. But they range in style from the cantional harmonizations in his four-part setting of the Becker Psalter (Freiberg, 1628; see *Chorale*, §10), to cantus firmus chorale concertos and freely composed chorale monodies cast in the contemporary Italian style in the *Kleine geistliche Konzerte* (Leipzig, 1636, and Dresden, 1639; e.g. *Nun komm, der Heiden Heiland* and *Wann unsre Augen schlafen ein* respectively); to retrospective *a cappella* chorale motets in the *Geistliche Chor-Music* (Dresden, 1648), in which, however, references to the traditional melodies are usually indirect or tenuous; as well as to the large-scale polychoral setting of *Komm, Heiliger Geist* for voices and instruments in *Symphoniae sacrae*, part iii (Dresden, 1650).

[Chorale settings, §I: Vocal settings](#)

#### **4. Chorale cantata, c1650–c1700.**

During the second half of the 17th century the production of church music increased enormously throughout the Protestant regions of central and northern Germany. With few exceptions, and in contrast to earlier periods, most of this repertory never appeared in print. Individual Kantors, music directors, or organists of the principal town churches and Lateinschulen, and to a lesser extent the court Kapellmeister, composed or collected in manuscript the works most suitable for local conditions. As a result numerous extensive repertories of manuscripts were established, the largest surviving collections being the so-called Düben, Bokemeyer and Grimma collections (now, respectively, in *S-Uu*, *D-Bsb* and *D-Dlb*). But significant collections are known to have existed in Leipzig, Lüneburg and elsewhere; indeed, about 95% of the repertory is thought to be lost.

The predominant form of church music remained the sacred concerto at first. But the trend towards greater internal differentiation, already apparent in

Scheidt's *Neue geistliche Concerten*, reinforced by increasingly marked musical (and, later, textual) contrasts between the sections, by the last quarter of the century had gradually transformed the initially unified *geistliches Konzert* into a hybrid form, the cantata, whose sections, now relatively independent, closed movements, appropriated variously the formal and stylistic traits of the prevailing genres of the time – the concerto, the motet, the aria and the chorale. By the end of the century the cantata also adopted the textual and musical forms of the contemporary Italian opera.

As in all previous genres of German Protestant church music, the texts and melodies of the congregational chorale continued to a greater or lesser extent to provide the raw material for the church cantata. But while the strophic form of the chorale lent itself well to the multipartite structure of the cantata, the principle of contrast that was to govern the succession of individual movements made the use of the chorale as the sole text problematic. Nonetheless, the 'pure' chorale cantata *per omnes versus*, in which all the strophes of a single chorale were set with no other text material, was one of the principal cantata types, at least in the early history of the form. Later the 'mixed' chorale cantata was preferred, interpolating biblical passages or freely invented verses between the chorale strophes. Conversely, single chorale strophes or movements appeared at the beginning, middle or end of a cantata based mainly on other texts; and isolated vocal or instrumental quotations of a chorale cantus firmus were frequently superimposed on solo or choral settings of non-chorale texts.

The various uses of the chorale in the cantata were cultivated in different ways and at different times in north, central and south Germany. The north German composers were the first to abandon printed collections and to cultivate the cantata. Moreover, most of the 150 or so surviving pure chorale cantatas (in contrast to mixed cantatas with chorale movements) were written by north German musicians, although some of the earliest examples of the form were composed (before 1650) by the south German, or rather, Nuremberg, composers J.A. Herbst (a work based on the cantus firmus *Wenn wir in höchsten Nöten sein*) and J.E. Kindermann (a setting of *Wachet auf, ruft uns die Stimme*). (Although Nuremberg is in south Germany, it clearly belonged to the central German musical heritage throughout the 17th century.) In north Germany influences of the Italian monodic tradition, as represented by the sacred concertos of Schein and Schütz, survived longest. The characteristically expressive harmonies and declamation used for vivid and subjective text interpretation, as well as the techniques of concertante fragmentation and free elaboration of the cantus firmus (analogous to those found in the contemporary north German organ chorale), and the fluid shifts of texture and styles within the single strophe (rather than between one strophe and the next), resulted in highly complex and individualized forms attained at the expense of the unity of the individual movements and the structural clarity of the cantata as a whole. The hallmarks of the north German chorale cantata can be observed in those of Franz Tunder, Nicolaus Bruhns and, most notably, the six large chorale cantatas of Buxtehude (e.g. his setting *per omnes versus* of *Herzlich lieb, hab ich dich, o Herr*).

The pure chorale cantata is seldom found among the works of central German court Kapellmeister. Only one example survives, for instance, by the prolific J.P. Krieger – his setting of *Ein feste Burg*, which retains a uniform

scoring throughout, rendering its classification as a cantata questionable. But the genre is quite well represented in the works of the town Kantors of the region, particularly the Thomaskantors of Leipzig, Sebastian Knüpfer and Johann Schelle. Among composers active in south Germany, only Pachelbel and perhaps one or two others are known to have contributed to the form.

The mixed cantata, containing one or more chorale movements, flowered later than the pure chorale cantata and was apparently more extensively cultivated, especially in central Germany; about twice as many survive. But the hallmarks of the central German cantata and its characteristic treatment of the chorale were established quite early in the second half of the 17th century. Before 1655 Johann Rosenmüller, in at least five of his sacred concertos, used what was to become the typical central German final chorale movement, a straightforward chordal harmonization, usually in 3/2 metre, decorated by ornamented obbligato parts in the upper registers (this modification of the cantional style had been created by Johannes Crüger in his *Geistliche Kirchen-Melodeien*, Leipzig, 1649). By 1670 Knüpfer had developed a standard design for the central German cantata in which several movements, each unified within itself and strongly contrasting with adjacent movements, were symmetrically disposed according to scoring, metre and texture (see his *Was mein Gott will* and *Es spricht der Unweisen Mund wohl*; also Schelle's *Vom Himmel kam der Engel Schar*). In contrast to the north Germans, Rosenmüller, Knüpfer and their successors made practically no use of the monodic style. They used clear, simple structural forms and an undecorated cantus firmus; in their choruses they preferred relatively sophisticated contrapuntal textures based on imitative polyphony (or even canon) to a highly affective and sophisticated harmonic vocabulary. Later central German composers, notably Knüpfer's successor, Schelle, cultivated a more homophonic choral style, and the internal movements of their cantatas began to be dominated by settings without cantus firmus. By the end of the 17th century the structural clarity and more objective style of the central German cantata had been almost universally adopted in north and south Germany, appearing in the works of the Hamburg composers Joachim Gerstenbüttel and Georg Bronner as well as in those of Pachelbel.

By 1700 the pure chorale cantata was abandoned almost entirely throughout Germany in favour of the mixed type. Typical examples are the compositions on *Christ lag in Todesbanden* and *Wie schön leuchtet der Morgenstern* by Johann Kuhnau (Schelle's successor), in which only the tutti movements at the beginning and end are set to strophes of the chorale; the internal movements interpolate recitatives, arias and biblical settings.

[Chorale settings, §I: Vocal settings](#)

### **5. Early 18th century: J.S. Bach.**

At the beginning of the 18th century, German composers again became receptive to the latest Italian secular developments. The forms and styles of the contemporary Italian opera and, before long, the instrumental concerto as well, exerted as strong and as fundamental an influence on German Protestant church music as had the concertato madrigal, the monody and the sacred concerto a century earlier. Symptomatic of this was the appearance in 1700 of the *Geistliche Cantaten statt einer Kirchenmusic* by the Weissenfels poet and theologian Erdmann Neumeister. The title marks the first use of the

term 'cantata' in connection with sacred music, and it is indicative of the collection's nature and significance, for Neumeister's texts consist exclusively of his own freely invented lyrics, all cast in the basic secular text forms of contemporary Italian opera and cantata: the madrigalian (i.e. free-verse) recitative, and the more tightly constructed aria. The two types alternate systematically throughout each cantata.

Neumeister's innovation, usually referred to as the 'new' cantata, immediately became immensely popular, and his texts were set to music by J.P. Krieger, Kuhnau, F.W. Zachow and others. The restriction to recitative and aria texts only in the 'new' cantata, however, was soon modified by Neumeister himself and others, and by 1710 the traditional text sources, biblical passages and chorales, were reintroduced into the German cantata. But their role thenceforth was generally considerably more modest. The only composer of the time to cultivate the chorale extensively was J.S. Bach.

At first Bach made no use of the madrigalian recitative and aria forms of the new Neumeister type. On the contrary, his earliest cantatas adhere strongly to the late 17th-century central and north German traditions with their mixed texts, drawing to a large extent on the standard chorale repertory and passages from the Bible. His setting of *Christ lag in Todes Banden* (bww4), possibly composed in Mühlhausen in 1708 (or perhaps earlier), in fact is cast as a pure chorale cantata, specifically as a series of chorale variations *per omnes versus*. Its symmetrical ordering of movements (choruses at the beginning, middle and end, separated by duets and arias) with the final chorus set as a simple four-part chorale harmonization, clearly reflects the central German norm going back to Knüpfer. The composition seems to have been influenced by cantatas on the same text by Kuhnau and Pachelbel. The opening and middle strophes are treated as elaborate chorale motets with the cantus firmus presented in long notes in one voice while the remaining voices have imitative motivic material mostly derived from the chorale melody. To a lesser degree elements of the north German practice are evident as well, as in the mixture of techniques within the opening chorus and the decoration of the cantus firmus in the first duet.

The style of Bach's later chorale cantatas, particularly the 40 settings he wrote in 1724–5 in Leipzig as part of a complete cantata cycle for the church year, has no known antecedents, although Bach may have taken the idea for the project from one of his predecessors as Thomaskantor, Johann Schelle, the only other composer known to have written a complete annual cycle of chorale cantatas (now lost). Bach's settings of 1724–5 achieved a unique fusion of the older mixed chorale cantata tradition with the more recent operatic idioms of the Neumeister type. The opening chorale strophe is typically set as an elaborate movement for chorus and orchestra (often described as a 'chorale fantasy') and the final strophe as a simple harmonization in cantional style. The internal strophes, however, are not set literally but are paraphrased and recast in the forms of recitatives and arias. Accordingly, Bach's creation has been called 'chorale paraphrase' cantata. In his chorale cantatas of the late 1720s and 30s, and also in several of the 1724–5 cycle, Bach preferred to set the literal chorale text throughout rather than paraphrases of it. But he retained the musical design of the 1724–5 cycle, which consisted of an opening chorale chorus followed by a succession of recitatives and arias and a concluding four-part chorale.

In his mature chorale cantatas Bach drew on devices from all the prevailing vocal and instrumental genres of his own and earlier periods, characteristically combining two or more simultaneously. The solo movements are usually freely composed recitatives and arias, but they often contain direct or indirect allusions to the chorale melody, perhaps appearing as an instrumental *cantus firmus*. But the most extraordinary demonstrations of technical virtuosity are in the opening choruses. Here Bach adopted as his usual model the design of the contemporary Italian instrumental concerto as perfected by Vivaldi, the orchestra presenting in effect the ritornellos based on the opening instrumental tutti in alternation with the separated lines of the chorale in the chorus, which function in the formal conception as the solo episodes of the concerto design. The chorale lines themselves are still ultimately cast in one of the two fundamental types of chorale setting, the chordal cantional harmonization or the polyphonic chorale motet. Other chorale choruses may be based not on the concerto model but on the combination of the chorale with other forms: the French overture (bwv61, 20); the strict chorale motet with *colla parte* instruments (bwv2, 28); the recitative, with chorale interpolations (bwv73, 27); or the extended basso ostinato (bwv122). Perhaps Bach's most remarkable combination of techniques is in the opening chorus of *Jesu, der du meine Seele* (bwv78) in which the bar form chorale is presented as a *cantus firmus* chorale motet, each line being prepared in the lower parts by a polyphonic pre-imitation before the entry of the chorale melody in the soprano. Between statements of the chorale lines there is a ritornello, based on the orchestral introduction, which has the metre of the sarabande. This entire concerto plus chorale motet structure rests on the almost uninterrupted repetition of a basso ostinato that uses the old passacaglia theme of a chromatically descending 4th. The movement, then, combines simultaneously the formal and stylistic properties of the bar form chorale, the chorale motet, the sarabande, the Baroque concerto and the passacaglia. In their expressive depth, their enormous formal variety and their sophistication, Bach's chorale cantatas constitute not only a comprehensive summation of the history of chorale setting but also its greatest artistic manifestation.

Among the cantatas of Bach's contemporaries only those of Christoph Graupner contain relatively ambitious chorale settings; but Graupner composed no real chorale cantatas. The few chorale cantatas of Telemann use the chorale melody only in the outer movements, where it is set in simple chordal style. Occasional chorale movements, again mostly in simple settings, also appear in cantatas by G.H. Stölzel, J.F. Fasch and others.

[Chorale settings, §I: Vocal settings](#)

## **6. After 1750.**

During the second half of the 18th century the growing secularization inspired by Enlightenment attitudes brought about the gradual decline of the religious institutions that had historically supported the production and performance of Protestant church music in Germany: the well-trained school choirs directed by professional Kantors; volunteer church choruses (Kantoreien); and regularly employed court and town musicians. Moreover, the rise of theatre and concert music at this time attracted the most talented musicians away from the church. In response to the new aesthetic ideals of simplicity and naturalness the operatic elements of the early 18th-century church cantata,

which had been increasingly cultivated by composers (C.H. Graun, G.A. Sorge, J.P. Kellner) and criticized by theologians – secco recitatives, da capo arias, vocal virtuosity – were suppressed in favour, once again, of biblical and chorale texts, or the new sacred lyrics (*Geistliche Oden*) of such important poets as C.F. Gellert (1715–69). The new musical settings, accordingly, were generally more directly melodious, the textures more chordal.

In the central German regions of Saxony and Thuringia, however, most of the traditional forms were still cultivated; motet composition began to gain in popularity as instrumentally accompanied cantatas declined. J.L. Krebs, a pupil of Bach, and the Dresden Kantor G.A. Homilius and other composers of the region composed motets in which, typically, chorale and biblical texts were combined in textures of greater (e.g. Krebs's *Erforsche mich, Gott*) or lesser contrapuntal complexity (Homilius's *So gehst du nun, mein Jesu, hin*). The motets of the Leipzig Thomaskantor J.F. Doles usually included chorales that were either set as a four-part *Cantionalsatz* decorated by a solo rendering of a biblical passage or presented in systematic alternation with four-part settings of the biblical quotation.

The leading cantata composers of the generation after Bach were, again, Homilius and Doles. In the late 1760s, having composed chorale cantatas modelled on those of Bach and Telemann, Doles cultivated a 'new kind of church music' (in the words of his successor, J.A. Hiller), in which each strophe of a traditional chorale was sung to identical music; a setting of the tune for a four-part chorus was reinforced by a trombone choir (increasingly popular from the late 18th century) and perhaps by the congregation itself, while the rest of the orchestra performed framing ritornellos and interludes between the chorale lines. This 'figurierter Choral Dolesscher Art' was taken up by a number of composers, notably Hiller, C.G. Tag and D.G. Türk.

By the 19th century church cantatas were composed as a rule only for the principal feasts and for special occasions. In general both the style and the scoring of these works were kept modest with a view to congregational participation. The four-part chorale settings published by J.F.S. Döring in 1827 represented the three current principal types: simple strophic settings intended for the school choir, perhaps in alternation or together with wind ensembles (or organ accompaniment) and the congregation; the Doles type; and 'chorale cantatas' containing chorale strophes only in the outer movements. More ambitious settings followed in the wake of the Bach revival of the late 1820s. Between 1827 and 1832 Mendelssohn, the leading proponent of that revival, composed five chorale cantatas based exclusively on the chorale texts, although not always using the traditional melodies. These rather retrospective settings, however, include cantus firmus choruses modelled on those of Bach, simple chorale harmonizations, and lyric arias.

The backward-looking tendency observable in the chorale cantatas of Mendelssohn, the *a cappella* motets of J.G. Schicht, and later in Brahms's chorale motet, *Es ist das Heil uns kommen her* op.29, was a creative response to the Restoration movement in the Lutheran church that had begun in the second decade of the 19th century (see *Chorale*, §14); this movement led not only to the scholarly investigation of the chorale and liturgical traditions but also to intensive consideration of the question of 'proper' church music. This in turn led to successive revivals of older styles, each presented

as the ideal: 16th-century *a cappella* music, especially that of Palestrina and Eccard; then the church music of Bach; and later that of Schütz. The trend continued into the early 20th century with settings by Heinrich Herzogenberg and most notably Reger's four *Choralkantaten zu den Hauptfesten* (1903–5), which are strophic cantus firmus settings for solo voices, organ and accompanying instruments.

The examples of Brahms, Herzogenberg and Reger, but most of all the restoration of the *de tempore* liturgy and the efforts to create a national German hymnbook using the original forms of the traditional chorale repertory, provided the stimulus for the extensive production of artistically ambitious church music from about 1910 on. The chorale cantatas of Arnold Mendelssohn belong to the early stages of this renewal. The trend received further impetus during the anti-Romantic reaction that set in after World War I, leading to the cultivation of a more elaborate polyphonic style. In 1928 Ernst Pepping's *Choralsuite* for large and small choirs marked the beginning of the composer's long series of chorale-based church music in a style characterized by the use of cantus firmus techniques, strict polyphonic texture and a tonal idiom derived from the Renaissance church modes. Other publications of Pepping's include *Kanonische Suite in drei Chorälen* (1928) and his *Deutsche Choralmesse* (1928) – a six-part setting of the Gloria and Credo chorales (*Allein Gott in der Höh sei Ehr* and *Wir glauben all an einen Gott*) and other traditional texts. The work led to further cycles of chorale masses by Hugo Distler, Wolfgang Fortner, Karl Marx and J.N. David. Some of Distler's chorale settings are reminiscent either of the note-against-note style or the polyphonic cantus firmus style of Johann Walter. In general the 20th-century chorale motet repertory of Distler, Günter Raphael, J.N. David and others was characterized by a great variety of styles; but all were predicated on the retention of the cantus firmus, *a cappella* scoring and strict polyphony.

The 1930s and 40s witnessed a renewal of interest in the *Cantional*. Simple settings began to appear with Distler's collection *Der Jahreskreis* op.5 (1932–3), in which the four-part harmonization was rejected in favour of two- and three-part linear writing based on a lightly varied cantus firmus. Pepping's *Spandauer Chorbuch*, published between 1934 and 1941 (271 settings of 250 chorales for two to six voices, all contained in the congregational hymnbook), is the most exhaustive collection of chorale harmonizations since the 18th century. As in Distler's *Jahreskreis* the texture is polyphonic but maintains a generally simultaneous declamation of the text.

Chorale cantatas based exclusively on the original texts were composed by Kurt Thomas, Fritz Werner, Walter Kraft and others. After World War II interest continued to be focussed on three of the principal genres from the early 16th century onwards: chorale harmonizations, chorale motets and the chorale cantata. Contributions to these genres were made notably by Siegfried Reda and Helmut Bornefeld. Throughout the 20th century the emphasis was on technical sophistication, cultivation of the traditional genres, faithfulness to the historical texts and melodies, and liturgical usefulness.

[Chorale settings](#)

## II. Organ chorales

### 1. 16th century.

2. Chorale ricercare and chorale variations, c1600–50: Sweelinck, Scheidt, Scheidemann.
3. Chorale fantasia and chorale prelude, c1650–c1700: Buxtehude and the north German tradition.
4. Chorale fugue and chorale partita, c1650–c1700: Pachelbel and the central German tradition.
5. Early 18th century: J.S. Bach.
6. After 1750.

## BIBLIOGRAPHY

Chorale settings, §II: Organ chorales

### 1. 16th century.

The function of the organ in the early Protestant church service was not to accompany the congregational singing of chorales. The congregation at that time always sang *a cappella* and completely in unison. Nor is it clear exactly what role Luther expected the instrument to play in the service, for he rarely referred to it in his writings, not mentioning it at all in his hymnbook forewords, the *Formula missae* or the *Deutsche Messe*. But he evidently appreciated the organ's traditional function in the Roman Catholic service in which it played the alternate verses or sections of certain Gregorian chants – principally the *Magnificat*, the *Te Deum*, the gradual and the hymn – for the Reformation applied the *alternatim* practice to the strophic German chorale as well as to the Latin items of the liturgy.

Throughout the 16th and 17th centuries, when the chorale was always performed in its entirety (i.e. *per omnes versus*), strophes sung in unison by the congregation often, for the sake of variety, alternated with strophes performed polyphonically by either the school choir, the Kantorei or the organ. The *alternatim* practice therefore allowed for numerous possible combinations – of polyphonic and unison textures, of *a cappella* and instrumental ensembles, and of choral, congregational and organ performance – in addition to the possibilities of having only the congregation, the choir or the organ perform alone all the strophes of the chorale.

There was, however, no specific literature for the organ in the Reformation period, since Luther and other Protestant theologians were wary of its secular associations and disapproved of displays of virtuosity. Accordingly, they rejected autonomous organ music in the church service. Rather the entire liturgical repertory was available to the instrument; and Protestant organists, adopting a long-standing tradition, prepared intabulations of polyphonic vocal pieces (for example, from the collections of Johann Walter and Georg Rhau; see §I, 1 above), typically adding idiomatic passages and embellishments to the original compositions. Or they improvised on the chorale cantus firmus according to rules and formulae developed by the organists of the 'Fundamentum' tradition that extended back at least to the mid-15th century, to the *Fundamentum organisandi* (1452) of Conrad Paumann and the repertory of the Buxheim Organbook. The *Fundamentum* techniques enabled organists to improvise simple chordal settings, lively counterpoints round a long-note cantus firmus (*bicinia*), as well as other contrapuntal textures, by mastering a limited number of basic contrapuntal procedures, a vocabulary of stereotyped melodic figures, and a repertory of diminution patterns and embellishments that were to be applied directly to the chorale melody itself, according to the practice known as coloration.

By the early 16th century, organ settings of Gregorian melodies published in the *Tabulaturen etlicher Lobgesang* (Mainz, 1512) by Arnolt Schlick already used devices that became significant in the later history of the Protestant organ chorale, notably the use of introductory pre-imitations in the accompanying parts preceding the entry of the cantus firmus, and the separation of the cantus firmus into segments, each of which was decorated by independent accompanimental counterpoints proceeding in imitation (see Schlick's setting of *Da pacem*).

In marked contrast to the history of vocal chorale settings, no organ chorales by central or north German organists survive from the Reformation period. With few exceptions the early 16th-century liturgical organ repertory consists almost exclusively of settings of Latin liturgical chants by south German Catholic organists. The earliest extant organ setting of a Protestant chorale is an intabulation of *Aus tiefer Not* by the Protestant Swiss organist Hans Kotter. No other Protestant organ chorales are known from the first half of the 16th century and only isolated examples from the 1560s. But church agendas from the post-Reformation generation testify to the increasing role of the organ, and the first important publication to contain Protestant organ chorales, the *Orgel oder Instrument Tabulatur* by E.N. Ammerbach, appeared in Leipzig in 1571. Together with the second edition of 1583, Ammerbach's tablature contained a total of about 20 chorales, largely of praise and thanksgiving, which for the most part did not remain in the repertory. Some of these chorales were intabulations of vocal settings. Reflecting the same stylistic tendencies as the roughly contemporary *Cantional* (see §1, 2 above), Ammerbach's settings are for four parts in a loosely homophonic texture with the cantus firmus usually in the discant. But the lower parts are rhythmically activated and notable for their dissonances.

Towards the end of the 16th century, organ tablatures consisting apparently of intabulations of vocal chorale settings were prepared by Bernhard Schmid (i) (1577) and Jacob Paix (1583) and owned by Christoph Loeffelholz von Colberg (1585). A more extensive collection of 77 chorales, written in a four-part homophonic style related to Ammerbach's, was August Nörmiger's *Tabulaturbuch auff dem Instrument*, a manuscript from 1598 that for the first time in the history of keyboard literature was arranged according to the church year and included settings of the more familiar chorales (e.g. *Nun komm, der Heiden Heiland* and *Vom Himmel hoch da komm ich her*). Of great importance is the so-called Celle tablature of 1601 (now lost), the first known source of organ music from north Germany since the mid-15th century and containing about 75 chorale settings of which 61 survived, including compositions on *Allein Gott in der Höh sei Ehr*, *Ach Gott vom Himmel sieh darein* and *Vater unser im Himmelreich*. Most of the settings were anonymous; the only composer mentioned by name was Johann Stephan (Steffens). Again, the embellished chordal style familiar from the Ammerbach tablature is represented, but more ambitious compositions appeared in the Celle tablature too (see §2 below).

Organ chorales in basically homophonic style, either strictly chordal or with embellishments applied to the melody or the accompanimental parts, continued to be cultivated after 1600, not only, as in the past, for use in *alternatim* performances but also, as contemporary testimony makes clear, to accompany congregational singing. The first mention of the organ for this

purpose is in the *Melodeyen Gesangbuch* (Hamburg, 1604), a collection of cantional-style chorale settings in choirbook format, composed by the principal Hamburg organists of the period: Hieronymus Praetorius, Joachim Decker, Jacob Praetorius (ii) and David Scheidemann. The practice of accompanying the congregation with the organ grew only gradually during the 17th century and did not become the rule until the 18th.

Chorale settings, §II: Organ chorales

## **2. Chorale ricercare and chorale variations, c1600–50: Sweelinck, Scheidt, Scheidemann.**

In addition to the continued production of relatively modest and basically utilitarian organ chorale harmonizations the turn of the 17th century witnessed the appearance of more elaborate and autonomous chorale arrangements. Their function, if any, in the church service of the time is not clear (they were possibly performed instead of motets on Sundays when the chorus was unavailable, or during the distribution of Communion when extended chorale settings were possible). The Celle tablature already contained many organ chorales constructed in emulation of vocal genres, specifically in the manner of the contemporary chorale motet with each line of the chorale set as a point of imitation (e.g. a five-part setting of *Ach Gott vom Himmel sieh darein*). This organ counterpart of the chorale motet has itself been called a 'chorale motet', or, adopting the terminology variously used in the early 17th century for similarly constructed instrumental compositions, 'chorale canzona', 'chorale fantasia' or chorale 'ricercare'. The causes of consistency and simplicity seem to be best served by restricting the term 'chorale motet' to vocal compositions, using the term 'chorale ricercare' for the analogous and relatively strict organ form in which each line is presented in fugal imitation, and reserving the term 'chorale fantasia', finally, for the fundamentally freer and more idiomatic organ chorale type that appeared somewhat later and in which each line is characteristically developed several times in different ways.

The chorale ricercare quickly became one of the favourite organ chorale forms of the time. Particularly large-scale examples were contributed by the leading master of the vocal chorale motet, Michael Praetorius (see his *Ein feste Burg* and *Christ, unser Herr, zum Jordan kam*) as well as by the Hamburg organist Jacob Praetorius and others. In addition to adopting the form of the indigenous chorale motet, early 17th-century German organists, following the example of the vocal composers, sought to expand the formal and stylistic resources at their disposal by studying foreign developments. At the same time that sacred and secular Italian vocal music began to exert a strong influence on the style of Protestant vocal music, a similar phenomenon can be observed in the organ repertory. The *Tabulatur Buch* of Bernhard Schmid (ii) (Strasbourg, 1607) was the first such collection in Germany to include a large number of original organ works by Italian composers (the Gabriellis, Merulo and others), and exposed native organists to the elements of the Italian organ style – the sparkling passage-work of the toccata and the rhythmic patterns and textures of the canzona.

Slightly later, a second foreign keyboard idiom, that of the English virginalists, was transmitted to German organists through the Dutch Calvinist master Sweelinck. By adapting the keyboard variation form of the English virginalists to the Protestant chorale Sweelinck became, apparently, the creator of the

chorale variations for organ, compositions intended exclusively for concert performance and not for the church service. The basic principle of the chorale variations form is the presentation of the chorale melody, treated usually as a cantus firmus stated in long notes, in several different settings. In Sweelinck's compositions there are normally four variations in a set; the individual variations are mostly for three voices, but also for two or four, and they are characteristically connected by transitional passages. The cantus firmus can appear in any voice and is usually unornamented, although for the sake of variety, especially in bicinia, Sweelinck sometimes alternated 'plain' and 'coloured' presentations of the chorale melody within the same variation.

English influence is most apparent in the active contrapuntal voices of Sweelinck's two- and three-part variations, which typically embellish the cantus firmus with idiomatic keyboard figuration derived from short, mosaic-like motifs that are literally and mechanically repeated in sequence. But Sweelinck's four-part chorale variations are his most successful; they are characterized by a love of variety that often results in a relatively non-systematic, almost improvisatory composition, alternating within a single verse chordal and contrapuntal textures, lively and calm lines, and even occasionally deriving some of the contrapuntal motifs from elements of the cantus firmus. In Sweelinck's few individual variations with a coloured cantus firmus, the principle of embellishment is the same as that used in contrapuntal voices; the melody is adorned with idiomatic, patterned keyboard figuration spun out by sequential repetition, a technique that results in little differentiation between the accompaniment and the cantus firmus. In his chorale variations Sweelinck was not particularly concerned with creating strongly organized cycles. The individual verses are generally similar to each other, adjacent two- and three-voice settings typically sharing their prevailing rhythmic motion. The sense of cyclic design is created only by the increasing number of voices from one variation to the next.

Sweelinck's two leading German pupils, Scheidt and Heinrich Scheidemann, brought the form and the keyboard idiom of Sweelinck's chorale variations to Protestant central and north Germany, respectively, where they were no longer concert pieces but part of the church service. The genre reached its highpoint in the works of Scheidt. Most of the elaborate settings of German Protestant chorales in his monumental publication, *Tabulatura nova* (Hamburg, 1624, published in three parts), are in the form of chorale variations. A total of 16 different variation types have been distinguished in Scheidt's chorale variations, according to the number of voices, location of the cantus firmus, plain or coloured treatment of the melody, the type of texture (homophonic, imitative polyphony, canonic), etc. There are two to 12 variations in each cycle, for two, three or four voices, with the four-voice settings prevailing.

In contrast to Sweelinck's, Scheidt's variation sets, as they appear in the *Tabulatura nova*, reveal a systematic principle of internal order. The succession of the constituent variations, like Sweelinck's, is largely controlled by the number of voices in each variation; but Scheidt normally replaced the principle of increasing the number of voices with a symmetrical pattern, generally based on the order of four–three–two–three–four voices (with the first three-voice variation often omitted). Moreover, the styles of the individual variations are designed to contrast with one another. The opening four-voice

variation is typically cast as a chorale *ricercare* with the cantus firmus in the discant and imitative polyphony prevailing. The two- and three-voice variations are usually close to the Sweelinck style: lively counter-voices embellish a sustained cantus firmus, and the two-voice group often makes use of double counterpoint (the cantus firmus presented as the upper and lower part in succession). As a rule the second (or only) three-voice variation has the cantus firmus in the tenor. In the final four-voice variation, the cantus firmus is in the bass, or in two voices, or coloured in the discant and with a chordal accompaniment. The similarity to the design of Scheidt's multi-sectional chorale concertos in the *Neuwe geistliche Concerten* (see §I, 3 above) is apparent, but there is no evident connection between the musical style of the individual variations and the texts of the individual strophes of the chorale.

Nor is it clear that the variations, in spite of their systematic ordering in the *Tabulatura nova*, were actually intended always to be performed in their entirety as complete cycles. Unlike Sweelinck's chorale variations, Scheidt's are only rarely connected by transitional passages; normally each is a separate, autonomous setting. And it may be significant that instead of the term 'Variatio', found in the headings of Sweelinck's variations, Scheidt used the term 'Versus', and that some of Scheidt's variation cycles were demonstrably partly constructed from earlier single pieces that survive separately in some sources. But the symmetrical organization of the variation sets in their final published form strongly suggests that they were ultimately regarded as unified works. The publication of the south German J.U. Steigleder's *Tabulatur Buch* (Strasbourg, 1627), containing 40 variations for two, three and four voices on the *Vater unser* chorale (mainly in the style of Sweelinck), constituted, along with the *Tabulatura nova*, the culmination of the chorale variations genre, and was surely intended as a repository of alternative settings and not as a closed cycle (the same is true of a contemporary manuscript compilation of 20 variations on *Allein Gott in der Höh sei Ehr* composed by various members of the Sweelinck school).

Scheidt's chorale fantasia on *Ich ruf zu dir* is one of a few early 17th-century uses of the term 'fantasia' for an organ chorale, and it reveals Scheidt's love of rational constructions. Each chorale line has two parts and each is treated in the same general manner: a pre-imitation of each line in small note values is followed by a systematic presentation of the cantus firmus in long note values in each voice against an increasing number of counter-voices, normally concluding with a four-part chordal setting. The work is significant for its mixture of techniques, using points of imitation, long-note cantus firmus setting, and techniques of fragmentation familiar from Scheidt's own chorale concertos.

In contrast to the chorale variations and the chorale fantasia included in the *Tabulatura nova*, in his late publication, the so-called *Görlitzer Tabulatur-Buch* (1650), Scheidt took up the genre of the four-part chorale harmonization, offering 100 of the best-known chorales arranged in the order of the church year and Luther's catechism. These brief works may have been intended either to accompany the congregation or for use in *alternatim* performances; but in their free and extensive use of passing notes, suspensions and syncopations in the inner parts they are more advanced than the basically

homophonic chorale settings in the Ammerbach and Celle tablatures, and form an unmistakable stylistic link with Bach's four-part chorales.

The publications of organ works by Scheidt and Steigleder were actually exceptional. Only seven tablature prints, including Scheidt's and Steigleder's, appeared in Germany before 1650. The German organ repertory of the early 17th century was almost entirely transmitted in manuscript. The most significant manuscript collection of the period 1620–40, the so-called LynarB or Lübbenau tablatures (now in *D-Bsb*), contains a repertory predominantly of chorale settings by anonymous composers, but it also includes organ chorales by Sweelinck, Jacob Praetorius (ii), Melchior Schildt, Scheidt and Scheidemann. The appearance of another important manuscript source, the two so-called Zellerfeld tablatures (now in *D-CZ*), led to the discovery of a large number of previously unknown works by Scheidemann. As a result there are now more extant compositions by Scheidemann than by any other 17th-century north German composer with the exception of Buxtehude. Moreover, they reveal Scheidemann not only to be the greatest Sweelinck pupil next to Scheidt but also to be the founder of the specifically north German school of organ composition

A total of 35 organ chorales by Scheidemann survive; most are transmitted in the form of cycles of several chorale verses (usually two or three), but it is not certain whether these sets of variations – any more than those of Scheidt and Steigleder – were necessarily intended as integral sets and not simply as collections from which the performer was expected to choose individual settings. Along with Scheidt, Scheidemann inherited Sweelinck's stylistic synthesis of the English virginalist keyboard idiom with the contrapuntal and cantus firmus techniques of the strict vocal forms – the bicinium, tricinium and chorale motet. And like Scheidt he replaced Sweelinck's relatively loose organization and love of variety with a stronger sense of internal unity, ensuring that the same rhythmic motion and cantus firmus treatment were maintained throughout a verse. Scheidemann's keyboard figuration is spun out more freely than Sweelinck's, betraying a growing independence from the patterned sequences and other techniques inherited from the virginalists. Scheidemann obtained variety by creating contrasts of register and tone-colour (he may have been the first in history to exploit the colouristic resources of the pedals for this purpose), and by imaginatively constructing the opening imitations of his settings according to a large number of different schemes (using the cantus firmus or the counter-theme as the subject, using basically short or long notes, direct or invertible counterpoint, etc.).

Unlike later north German composers Scheidemann did not use echo effects or highly embellished cantus firmi, preferring the more traditional and objective forms of Scheidt and Praetorius. Scheidemann's three-voice organ variations do occasionally colour the chorale melody but in an altogether new way, for the coloration does not take the form of instrumentally conceived displays of keyboard virtuosity (scales or sequential patterns) but rather, for the first time, features vocally inspired 'affective' decorations such as passing notes, suspensions and trills. The resulting style constitutes a basically new genre: the 'monodic' organ chorale (see the second verse of his *Erbarm dich mein, o Herre Gott*). It was to be further developed by Buxtehude and later by J.S. Bach.

As cycles, Scheidemann's variation sets occupy an intermediate position between those of Sweelinck and Scheidt. A few of Scheidemann's sets, like Sweelinck's, include transitional passages between the verses and are organized according to the increase in the number of voices; but most of them, consisting as a rule of only two or three verses, are closer to Scheidt's separable verses and a design based on systematic contrast, beginning, for example, with a strict four-voice setting of a plain cantus firmus, followed by a middle monodic chorale, and finally a verse in keyboard style for two or three voices. During a church service the opening variation possibly functioned as a prelude to the congregational singing, and the second and third as *alternatim* strophes.

Scheidemann also contributed one fantasia on a Lutheran chorale, *Jesus Christus, unser Heiland* (no.16 in the complete edition). It is his longest work – a free, multi-sectional piece and almost a rhapsodic composite of elements taken from the *ricercare*, *bicinium* and free *toccata*, in which the cantus firmus appears several times in each section, either plain or embellished. This is the first fully formed example of the north German chorale fantasia type that was to be cultivated soon afterwards by Tunder, Weckmann, Buxtehude, Bruhns and Lübeck. The liturgical role of such a piece is unclear.

Scheidemann continued, then, to contribute compositions to the dominant genre of the early 17th century, the chorale variation set, with its preference for the unadorned, plain cantus firmus, but he was also a considerable innovator with respect to form, virtually creating both the monodic chorale and the free chorale fantasia. Since both new forms embodied significant stylistic features of the mid-17th-century Baroque aesthetic – the monodic chorale representing an instrumental equivalent of the aria or *arioso* with basso continuo, and the chorale fantasia sharing with the concerto style the emphatic combination of two or three contrasting timbres – it is not surprising that, generally speaking, north German composers of the next generation were attracted to them at the same time that they lost interest in plain cantus firmus settings.

Chorale settings, §II: Organ chorales

### **3. Chorale fantasia and chorale prelude, c1650–c1700: Buxtehude and the north German tradition.**

The north German repertory of the mid-17th century is transmitted for the most part in the so-called Lüneburg tablatures (in *D-Lr*), whose five principal manuscripts contain the works of composers active between about 1640 and 1660, including Matthias Weckmann, Delphin Strungk and Franz Tunder, along with many of the older generation represented in the Lynar B manuscripts (see above). In both collections the two principal types of chorale settings are the chorale variations and the chorale fantasia – both the strict imitative type (designated here as 'chorale *ricercare*') cultivated by Scheidt and Michael Praetorius and modelled on the motet, and the free *toccata*-like hybrid form first perfected by Scheidemann.

The chorale fantasia was extensively cultivated by Tunder, organist of the Marienkirche in Lübeck from 1641 until his death. Six of his nine surviving organ chorales are chorale fantasias. As he perfected the genre and transmitted it to later organists, the chorale fantasia became an imposing showpiece, an example of the so-called north German 'Prunkstil' (ornate

style), and presumably intended for performance not in the service but in the famous Lübeck [Abendmusik](#). Its basic structural plan is to present each chorale line twice, once ornamented in the soprano, and once unadorned in the bass. Systematic use of pre-imitation and points of imitation in the chorale lines are rare; the governing compositional principle is fragmentation: motifs derived from the first and last few notes of a chorale line are treated imitatively, in echo style, or are passed between the voices in complementary rhythmic patterns; quotations of the cantus firmus are freely embellished either with old-fashioned virtuoso passage-work or with Scheidemann's more restrained but affective ornamentation. In contrast to Tunder, his younger contemporary, Matthias Weckmann, organist at the Jakobikirche in Hamburg, was a conservative. His seven surviving organ chorales are all cast as chorale variations consisting of three or four verses in the style of Sweelinck and Scheidt. Apparently he did not even compose motet-inspired chorale ricercares as had his teacher, Jacob Praetorius. The two surviving chorale settings of J.A. Reincken, organist of St Katharinen in Hamburg and a Scheidemann pupil, are both large-scale chorale fantasias. They too use the keyboard and stylistic resources of the north German style including echoes, passage-work, imitative polyphony, fragmentation techniques, ornamented cantus firmus and, Reincken's hallmark, frequent hand-crossing.

There are over 40 surviving organ chorales by Buxtehude, Tunder's successor at Lübeck, and they constitute the most important contributions to the genre in the 17th century. His settings include chorale variations, chorale ricercares, chorale fantasias and chorale preludes. Buxtehude's chorale variations are mostly conservative, cast in the forms of bicinia and tricinia. The cantus firmus in these settings, however, is usually not presented in the traditional long notes but in normal rhythms, and the counter-voices are not mechanically patterned but rather freely spun out in the manner of Scheidemann. Buxtehude's variation 'suite' on *Auf meinen lieben Gott*, in which the individual verses or variations are set respectively in the forms of allemande and *double*, sarabande, courante and gigue, is unique in the history of the organ chorale (indeed, the keyboard style and the absence of an independent pedal part strongly suggest that the work was intended for the harpsichord). His chorale ricercares, too, are basically conservative, while his chorale fantasias use the fragmentation techniques and keyboard style established by Tunder. An elaborate chorale fantasia on *Nun komm, der Heiden Heiland* – the single surviving organ chorale by Buxtehude's pupil Nicolaus Bruhns – is a remarkable combination of the obbligato part-writing of the older chorale ricercare with the free, multi-sectional chorale fantasia, incorporating the idiomatic passage-work characteristic of the north German genre.

Buxtehude's principal contributions to the organ chorale are his 30 short chorale preludes, which consist of a single presentation of the chorale melody. The chorale prelude can be best understood as a single chorale variation whose function in the church service was to introduce the hymn tune to be sung by the congregation (increasingly to an organ accompaniment), the congregational rendition of the chorale strophes constituting in effect the remaining variations. Just as Tunder had perfected Scheidemann's chorale fantasia, Buxtehude, in his chorale preludes, appropriated Scheidemann's monodic chorale, liberally ornamenting the soprano cantus firmus with expressive 'vocal' embellishments to a reserved accompaniment in the lower

parts in which pre-imitation and other anticipations of the next chorale line are only occasionally used. Buxtehude's most successful compositions in this genre (e.g. *Durch Adams Fall*) convey the general 'affect' of the chorale text quite in the manner of a 19th-century character-piece for piano or, more to the point, in the manner of the contemporaneous devotional song. The six chorale preludes of Buxtehude's Hamburg contemporary, J.N. Hanff, his only surviving instrumental works, are almost all of the Buxtehude type, although Hanff's use of pre-imitation in the lower voices (a central German trait: see below) is more extensive.

[Chorale settings, §II: Organ chorales](#)

#### **4. Chorale fugue and chorale partita, c1650–c1700: Pachelbel and the central German tradition.**

While the north German group of Sweelinck disciples, beginning with Scheidemann and passing on mainly to the great Lübeck masters Tunder and Buxtehude, cultivated an approach to the organ chorale increasingly characterized by a flexible manipulation of its structure and dimensions, by the expressive embellishment of the cantus firmus and the general exploitation of an idiomatic keyboard style, the central German line, descended from Scheidt, continued to develop the stricter polyphonic genres based on imitative treatment of the cantus firmus or its presentation as an unadorned, long-note cantus planus; in either case its structural and melodic integrity remained substantially intact. The first significant source of organ music containing any chorale settings to appear in central Germany after the Ammerbach and Nörmiger tablatures of the late 16th century was the *Harmonia organica* (Nuremberg, 1645) by J.E. Kindermann. The organ chorales in the collection are already cast in one of the two characteristic central German genres of the mid-17th century: the chorale fugue, a short composition in which the first and second lines of the chorale (or the first line alone) are treated as a subject for fugal imitation (later chorale fugues typically treated only the first line).

Except for Kindermann's early and tentative experiments with the chorale fugue, the main exponents of the form in the later 17th century were the organists and church music directors of Saxony and Thuringia. The Mühlhausen organist J.R. Ahle, although best known for his sacred arias and concertos, also composed organ works including over 20 (surviving) organ chorales. More conservative than his contemporaries, he continued to compose chorale variations and polyphonic arrangements which, although designated 'chorale fugues', are unlike the prevailing central German chorale fugue, since not only the first line but the complete chorale melody is set in the manner of a chorale ricercare. The cantus firmus is not presented in long notes, but rather in the modern crotchet values. Ahle's settings, then, can be considered generically, if not chronologically, as a transitional stage between the chorale ricercare of Scheidt and the typical central German chorale fugue as cultivated, along with others, by the early members of the Bach family, notably by Johann Christoph Bach (1642–1703). A substantial manuscript collection of 44 short chorale preludes by Johann Christoph Bach survives, most of which are polyphonic settings in imitative style of the first line only (i.e. chorale fugues), although others set the second line or even the entire chorale. While the latter settings are close to the style of Ahle, the former clearly approach that of the leading master of the central German organ

chorale, Pachelbel, who occupied significant positions in several central German centres, including Eisenach, Erfurt and Nuremberg. Among his nearly 80 surviving organ chorales are 12 short chorale fugues as well as seven sets of chorale partitas (the term is derived from the Italian *partite*: 'variations'). The chorale partita, along with the chorale fugue, was the most significant central German contribution to the organ chorale in the second half of the 17th century. It takes as its point of departure the formal principle of the 17th-century secular variations descended from Scheidt and Froberger. In contrast to the older variations each variation now retains the harmonic and structural properties as well as the original proportions – and even the original rhythmic values – of the pre-existent melody, so that there is virtually no rhythmic differentiation between the cantus firmus and the other parts. Moreover, the keyboard patterns and figurations of the accompanying parts are decorative rather than contrapuntal. Most of Pachelbel's organ chorales, however, are strict cantus firmus settings cast in a form often referred to as the 'Pachelbel type'. The complete chorale melody, typically unadorned, is presented in minims in the soprano or bass, each phrase prepared by an introductory pre-imitation usually derived from the cantus firmus. While it is sounding, the chorale cantus firmus is embellished as a rule either by two rapid counter-voices proceeding in semiquavers or by three accompanying parts in prevailing quaver motion. The non-motivic character of Pachelbel's accompanying counterpoint distinguishes his cantus firmus settings from those of Scheidt, in which the accompanying parts are based generally on chorale-generated motifs.

Pachelbel was also the creator of a two-part combination form in which the first part consists of a chorale fugue on the first line and the second part, connected to the first by a transitional passage, is a three- or four-voice cantus firmus setting of the entire chorale. The composition as a whole in effect resembles the first two sections of a variation set by Scheidt: the opening chorale ricercare (here reduced to a chorale fugue) is followed by the first cantus firmus variation.

The influence of Pachelbel's organ chorales can be observed in the compositions of his pupil J.H. Buttstett of Erfurt and those of F.W. Zachow of Halle, both of whom cultivated the chorale fugue as well as cantus planus settings. The central German tradition is also reflected in the *Musicalische Kirch- und Hauss-Ergötzlichkeit* (Leipzig, 1709–13), by the Leipzig organist Daniel Vetter; it is a collection of well-known chorale melodies presented in two contrasting settings, simple four-part harmonization intended for the organ, and an embellished version in the style of the chorale partita.

The central German approach to the inherited organ chorale genres in the second half of the 17th century was, to a remarkable extent, just the opposite of that of north Germany. The north Germans created the chorale prelude by reducing the early 17th-century chorale variation form to a single variation, and they derived the chorale fantasia by incorporating elements of the secular toccata into the old chorale ricercare. Conversely, the chorale fugue was created in central Germany by reducing the early 17th-century chorale ricercare to the opening point of imitation, while the chorale partita represents the incorporation of the principles of the secular keyboard variation forms into the traditional chorale variations genre. Moreover, both abbreviated forms, the north German chorale prelude and the central German chorale fugue,

evidently had the same liturgical function, serving as an introduction to the congregational singing of the chorale.

Chorale settings, §II: Organ chorales

### **5. Early 18th century: J.S. Bach.**

Although the characteristic north and central German genres and techniques that had developed mainly during the second half of the 17th century were never totally isolated from one another, at the beginning of the 18th century they began to exert a particularly strong mutual influence. The tendency, already observed in the chorale preludes of Hanff, is quite noticeable in the compositions of the north German Georg Böhm, organist of the Johanniskirche in Lüneburg. Of Böhm's 18 surviving organ chorales, eight are chorale preludes of the Buxtehude type with the cantus firmus embellishments now more elaborate and extensive than before. But the accompanimental parts, reflecting central German tradition, make more consistent use of pre-imitation than is normally the case in Buxtehude's chorale preludes.

The central German influence on Böhm is most evident, however, in the fact that he was one of the principal exponents of the chorale partita and contributed five works to the genre. He also continued to write chorale variations of the older type in which, however, the cantus firmus, reflecting general stylistic developments of the late Baroque period, was internally expanded with spun-out sequential extensions or heavily ornamented in the north German manner. Finally, stylistic elements of the late Baroque vocal forms, particularly the continuo-like accompanimental patterns and motto devices of the contemporary aria, left their imprints on Böhm's organ chorales.

The synthesis of styles, traditions and genres reached its culmination in the organ works, as it had also in the vocal music, of Bach, more than half (about 155) of whose organ compositions are chorales based on a total of 75 different tunes. These compositions draw on all the principal organ chorale forms of the 17th and early 18th centuries, as well as upon vocal genres of the time, adopting them either directly or, more often, modifying or combining them into essentially new genres. Consequently, Bach's organ chorales have been variously classified according to the manner in which the chorale tune is used (e.g. cantus firmus chorale, chorale motet, chorale canon, melody chorale, ornamental chorale, bound or free), the treatment of the accompanying parts, the principles of formal design, or according to the historical or geographical traditions to which they evidently belong.

It is helpful to divide Bach's organ chorales into long or short forms, basing the distinction on the complete or incomplete presentation of the chorale melody; the presence or absence of interludes between the individual chorale phrases; and/or the setting of one or more verses of the chorale. There are, however, not only individual works but even genres of organ chorales by Bach that cannot be unambiguously classified even according to such broad criteria.

The most celebrated of Bach's short organ chorales are the great majority of settings included in the *Orgel-Büchlein* (bwv599–644), a collection of 45 chorale preludes mostly composed in Weimar between 1713 and 1716. They

are usually quite short, often between ten and 20 bars; the chorale is normally presented as a continuous melody, essentially in its original rhythmic and melodic shape (melody chorale), to a contrapuntal accompaniment in the lower parts whose constant and unified motivic material, although almost always unrelated to the melodic substance of the chorale, is suggested by the emotional content or theological symbolism of the text. In effect, the chorale text, silent but implied by the traditional melody, is presented simultaneously with its exegesis by the counter-voices. No exact precedent is known for the typical chorale prelude of the *Orgel-Büchlein*. Antecedents can be found in the late 17th-century chorale partita, particularly as cultivated by Böhm, and in the chorale preludes of Buxtehude. Their influence is most prominent in those chorale preludes of the *Orgel-Büchlein* in which the cantus firmus is highly embellished (ornamental chorale) as in *Das alte Jahr vergangen ist* (bww614), *O Mensch, bewein' dein' Sünde gross* (bww622) and *Wenn wir in höchsten Nöten sein* (bww641).

Two different principles of organization underlie Bach's large organ chorales. According to the first, several different settings of a single complete chorale (each in essence a short chorale) are presented in succession as a cycle. This is the additive principle of the chorale variations and chorale partita. Bach contributed to both genres, although he was not consistent in his terminology or practice. Early in his career (presumably c1700–07) he composed three cycles called 'Partite' (bww766–8) in which both variations and 'partite' are included within each set. His greatest contribution to the chorale variation principle, *Einige canonische Veränderungen über das Weynacht-Lied Vom Himmel hoch* (Nuremberg, 1748), dates from the end of his life and is the most significant composition in the history of the genre. Chorale canons appear elsewhere in his work, including the *Orgel-Büchlein* (*In dulci jubilo* bww608; *O Lamm Gottes, unschuldig* bww618).

Bach more commonly created organ chorales of large dimension by using the principle of internal expansion, treating the chorale either as a subject extended by polyphonic imitation or as a cantus firmus framed by related or unrelated introductory and concluding material that also appears between the individual chorale lines as a recurring interlude. For the most part Bach neglected the typical north German chorale fantasia with its sectional organization and highly differentiated mixture of techniques and styles. The clearest example among his organ chorales is a setting of *Christ lag in Todes Banden* (bww718), which combines north German coloration, echo effects and gigue rhythms with contrapuntal techniques ultimately derived from Scheidt. Bach preferred the more unified forms of the central German tradition and continued to cultivate the 'Pachelbel type' of organ chorale in which each line of the chorale is systematically presented in imitation, usually with one voice presenting the melody as a true cantus firmus in long notes. Both the so-called large and small catechism chorales on *Aus tiefer Not* (bww686, and 687), from the third part of the *Clavier-Übung* (Leipzig, 1739), belong to this category. The central German chorale fugue, setting only the first line or two of the chorale in imitative or fugal style, is represented in its simplest form by the fughetta on *Christum wir sollen loben schon* (bww696) and, among the catechism chorales, in more elaborate fashion, by the fugue on *Jesus Christus, unser Heiland* (bww689) and the fughetta on *Wir glauben all' an einen Gott* (bww681). In the latter the heavily ornamented cantus firmus

subject reflects the infiltration of north German style into the central German genre.

Bach had already enriched the chorale fugue in his earliest works, in many cases by adding obligato countersubjects that provide both variety and a tension of systematic contrast not found in the chorale fugues of Pachelbel or his other predecessors. Examples are the settings of *Nun komm, der Heiden Heiland* and *Lob sei dem allmächtigen Gott* (bww699 and 704). Bach's chorale fugues reach their culmination, however, in the large concertante fugues on *Allein Gott in der Höh sei Ehr* (bww664) and *Herr Jesu Christ, dich zu uns wend* (bww655), both from the '18 [actually 17] Great Chorales' revised in the composer's late Leipzig period. Here Bach combined the traditional fugue with elements of the trio sonata and the large format of the chorale fantasia. The imitation of the literal chorale subject is replaced with an ornamented version, still treated imitatively, to which are added strongly contrasting obligato countersubjects and harmonically active interludes. But unlike the north German fantasia, unity is ensured here by textural and motivic consistency.

Bach's organ chorales on the largest scale are the extended cantus firmus settings among the '18' and the large catechism chorales. The complete chorale tune is presented as a long-note cantus firmus whose individual lines are separated by rests while the remaining parts present interludes, a framing introduction and coda to the composition, and accompany the cantus firmus. The most important achievement of these compositions is the imaginative and highly unified organization of the accompanying parts. They characteristically treat one thematic idea throughout and are themselves cast in the form of an almost autonomous composition, usually retaining the basic texture of imitative polyphony: a fugue (e.g. *Nun komm, der Heiden Heiland* bww661); a trio sonata (*Christ, unser Herr, zum Jordan kam* bww684); a three-part invention (*Komm, Heiliger Geist* bww651); or a fugue cast in the rhythm of a sarabande (*Komm, Heiliger Geist* bww652).

The 'Schübler' chorales, published in Zella about 1748–9, are all arrangements of movements from earlier cantatas. In several of these Bach created cantus firmus settings in which the accompaniments are based on the basso ostinato principle of periodic repetition applied either relatively strictly, as in *Meine Seele erhebt den Herrn* (bww648), or modified and expanded to resemble a songlike accompanied melody that is repeated several times in the course of the piece, in virtually total independence from the chorale cantus firmus. The settings of *Ach bleib bei uns, Herr Jesu Christ* (bww649) and *Wachet auf, ruft uns die Stimme* (bww645) present this new monodic type in its clearest form. The lyric style, combined with the periodic structure of the basso ostinato, served as a model for the next generation.

Bach's contemporaries, notably Telemann, J.G. Walther and G.F. Kauffmann, generally cultivated the same genres and styles as Bach, but their works are considerably reduced in scale and simplified in texture. The contrapuntal style, however, especially in many of Walther's surviving organ chorales, occasionally makes them practically indistinguishable from Bach's. Most notable are the organ chorales published in Kauffmann's *Harmonische Seelenlust* (1733–6), a collection of 98 chorale preludes and simple figured bass harmonizations for almost all of the same melodies; like the collections

of Bach, or even Scheidt's *Tabulatura nova*, it was evidently an attempt to survey the variety of organ chorale types available at the time. Telemann's 48 chorale preludes (Hamburg, 1735) also contain twofold settings of each chorale: a three-part chorale ricercare with long-note cantus firmus, then a bicinium for unadorned cantus firmus and a freely patterned, running counter-voice.

## Chorale settings, §II: Organ chorales

### 6. After 1750.

The generation of organ composers after Bach who were active in central Germany (J.L. Krebs, G.A. Homilius and J.P. Kellner – all Bach pupils) occasionally composed organ chorales reminiscent of Bach's style, as did his pupils and others at Berlin, including J.P. Kirnberger, F.W. Marpurg and J.F. Agricola. But in general the contrapuntal genres were almost entirely abandoned after 1750. Indeed, the composition of organ chorales in the later 18th century was increasingly conceived in terms of mood-setting accompaniments of congregational singing. The emphasis on creating a generalized atmosphere also prevailed in the chorale preludes of the period, which in fact only rarely contained any reference to the chorale melody except the occasional quotation of an isolated motif. Homilius and his pupil C.G. Tag wrote a number of melody-dominated chorale preludes modelled after the lyric type in Bach's 'Schübler' chorales, as well as ostinato-accompanied chorales inspired by the same collection.

During the first half of the 19th century organ music for the church service was produced in enormous quantities, but with few exceptions it represented the qualitative nadir of its history. A deliberately neutral and totally utilitarian church style was cultivated, characterized by chordal texture, moderate tempos and stereotyped cadences, modulations and rhythms. Chorale preludes, too, whether based on the cantus firmus tune or not, were generally composed in this style throughout much of the century. The 'Bach Renaissance', however, begun in the 1820s and pursued vigorously after the middle of the century, exerted an increasing influence on the genre. It is evident, for example, in the 11 chorale preludes for organ composed by Brahms (1896, published posthumously as op.122); these are reminiscent at times of Bach's large-scale cantus firmus chorales but are mostly cast in the miniature forms of the *Orgel-Büchlein*, which are quite compatible with the Romantic keyboard tradition of the character-piece or song without words.

Mendelssohn's Six Sonatas op.65 (composed 1844–5), perhaps the most significant organ works from the first half of the 19th century, represent a more original assimilation of Bach's influence; three of them (nos.1, 3 and 6), which like all ambitious 19th-century organ music were concert pieces and not intended for the church service, use chorale melodies and are therefore often described as 'chorale sonatas', although they are not written in the Classical sonata allegro form. Sonata no.6 indeed is in the form of the Baroque chorale partita, a form that had been sporadically cultivated throughout the late 18th and early 19th centuries. The variations (on *Vater unser im Himmelreich*) begin with a simple chordal setting followed by a series of cantus firmus variations culminating in a chorale fugue on the first line of the tune. The lyrical final section, a character-piece, is not related in any obvious way to the chorale. Mendelssohn's organ sonatas inspired

numerous imitations that formed important links with Reger's chorale fantasias of 1898–1900; two of Reger's three fantasias op.52 (on *Wachet auf, ruft uns die Stimme* and *Halleluja! Gott zu loben*) achieved a synthesis of the modern and backward-looking tendencies of the 19th century. They combine the principles of chorale variation with those of the symphonic poem, using all the technical and tonal resources of the Romantic style and the Romantic organ. But Reger, like Brahms and other late 19th-century composers, also composed in the smaller organ forms, particularly chorale preludes which, unlike the large-scale chorale fantasias, were conceived for the church service. In general, however, Reger's organ works were intended for concert performance, so his influence on the renewal of a genuinely liturgical organ repertory in the 20th century was only indirect.

That renewal resulted rather from the broad restoration of the traditional Lutheran liturgical and musical heritage that had been increasingly pursued throughout the late 19th and early 20th centuries. More immediately, it was the inevitable consequence of the *Orgelbewegung* (see [Organ, §VII](#)), which itself grew from the restoration movement. The *Orgelbewegung* called both for the authentic reconstruction of historical instruments and for the revival of the sound-ideal of the Baroque organ. These developments, together with the general revival of composers' interest in polyphony in the 1920s, led to the extensive composition of new, serious organ music, which quite prominently included the intensive cultivation of the organ chorale. The influential toccata *Wie schön leucht' uns der Morgenstern* (1923) by Heinrich Kaminski, which makes systematic use of Baroque-style terraced dynamics, along with Kaminski's Chorale Sonata of 1926 and his Three Chorale Preludes of 1928, are characteristic of the decade. So too are Günter Raphael's Five Chorale Preludes op.1 (1922) and his Chorale Partita op.22 on *Ach Gott vom Himmel sieh darein*.

The desire to provide organ music for the church service resulted by the 1930s in an even greater concentration on the traditional chorale genres, particularly the chorale prelude, understood at this time as a composition of either small or large dimensions in which the cantus firmus is subject to strict or free treatment, and the so-called organ chorale, now the term for a specific genre, namely, simple settings of the complete melody intended for *alternatim* performance. But the preference was at first for the multi-sectional chorale partita, a form not intended for the service. Its cultivation testified to the same artistic interest in creating large-scale and varied polyphonic forms that had motivated the cultivation at the same time of the chorale mass among the vocal genres (see §I, 6 above).

The leading composers of chorale settings for organ after the 1930s were J.N. David, Hugo Distler and Ernst Pepping. David's multi-volume *Choralwerk*, begun in 1932, includes the forms of chorale partita, chorale fantasia and chorale prelude, and in the later volumes is marked by a technique related to serial procedures, the entire texture being permeated by the substance of the chorale melody. Distler's chorale partitas of 1933, with their undecorated cantus firmi and ornate contrapuntal elaborations, on the other hand, are retrospective, reflecting the influence of Scheidt. Distler's 1938 collection of *Kleine Orgelchoralbearbeitungen* op.8 no.3 are more modest settings designed for the service.

The most prolific modern contributor of organ chorales for church use was Pepping. His three-part *Grosses Orgelbuch* (1939) consists of 40 settings of chorales arranged according to the church year. 27 are cast as chorale preludes and 13 as organ chorales in the sense just described. In 1940 he published a less difficult collection of 18 chorale preludes and organ chorales in his *Kleines Orgelbuch*. In 1953, after a gap of 12 years in the production of chorale-based organ music, he returned to the genre with the publication of three partitas on *Sterbechoräle* (chorales on death). This was followed in 1958 by 12 simple chorale preludes and in 1960 by 25 organ chorales on settings for the *Spandauer Chorbuch* (see §I, 6 above). The chorale partitas in Helmut Bornefeld's multi-volume *Choralwerk* (composed 1948–59), his chorale preludes (1958–60) and his three *Choralkonzerte* (1946–8), as well as the 30 chorale preludes (1945–6) of Siegfried Reda, are all notable for their emphasis on colour, a neo-romantic gloss on general neo-Baroque tendencies.

Other composers of organ chorale settings around the middle of the century include Armin Knab, Max Drischner, H.W. Zimmermann and Wolfgang Wiemer; among those active somewhat later were Günter Neubert, K.U. Ludwig, Herbert Beuerle and Rolf Schweizer. J.O. Bender, a pupil of Distler's who spent some time in the USA (1960–76, 1979–82), was a significant factor in the encouragement of American Lutherans to compose chorale-based organ works, among them Paul Bunjes, D.A. Busarow, Ludwig Lenel, Paul Manz and C.F. Schalk.

An important subgroup of the chorale prelude is the chorale intonation, a short introduction to the congregational singing of a chorale, consisting of two- to four-part imitative counterpoint based on the opening of the chorale melody. Although essentially an improvised tradition, many examples of these diminutive organ preludes are found in such published anthologies of chorale harmonizations as M.G. Fischer's *Choral-Melodien der Evangelischen Kirchen-Gemeinde* (Gotha, 1820–21), A.F. Hess's *Rheinisch westphalisch Choral-buch* (Eiberfeld, 1840), H.M. Poppen, P. Reich and A. Strube's *Orgelvorspiele zum Evangelischen Gesangbuch* (Berlin, 1953), W. Opp and D. Schubert's *Singe, Christenheit* (Munich, 1981) and the newer collections designed for use with the *Evangelisches Gesangbuch*.

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## Chorale variations.

In its most restricted historical sense, a series of compositions or sections of a composition generally for the organ in which the same chorale melody is presented several times in succession, each time in a different polyphonic arrangement (e.g. as a chorale ricercare, a long-note cantus firmus surrounded by a variety of contrapuntal voices and patterns, a simple harmonized tune). Chorale variations were cultivated most extensively in the early 17th century, chiefly by Sweelinck, Scheidt and Scheidemann. With the exception of Sweelinck's variations, which are connected by transitional passages, it is not certain that the early 17th-century chorale variation set was intended to be performed in its entirety as an integral cycle. Since the 18th century the term has been used interchangeably with 'chorale partita', and the distinctions between the two genres have disappeared.

See [Chorale settings](#).

ROBERT L. MARSHALL

## Choralflöte

(Ger.).

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

## Choral Harmonists' Society.

Amateur choir formed in London in 1833. See London, §VI, 2(i).

## Choralreform

(Ger.: 'chant reform').

A term used in German for any of the major revisions of Western ecclesiastical chant that have taken place from time to time and that have generally been associated with liturgical reforms; the term excludes changes occurring in the chant repertory through gradual evolution. Examples are the revisions of the chant, and the promulgation of authoritative texts of the chant repertory, in the Carolingian era, in the 16th century and in the 20th century after the work of the monks of Solesmes. The word is applied particularly to the editing of the chant repertory, undertaken for their own use, by most of the Western religious orders. Although the term seems never to have been used in connection with Eastern chant, similar revisions of chant were undertaken by hymnographers such as the Greek scholar [Chrysanthos of Madytos](#).

See also [Plainchant](#) and articles on individual Western rites.

GEOFFREY CHEW

## Choralvorspiel

(Ger.).

See [Chorale prelude](#).

## Chorasselt.

An anagram of his name with which [Charles Ots](#) signed many of his works.

## Chord

(Fr. *accord*; Ger. *Akkord*, *Klang*; It. *accordo*).

The simultaneous sounding of two or more notes. Chords are usually described or named by the intervals they comprise, reckoned either between adjacent notes or from the lowest: the [Triad](#), for instance, consists of two 3rds (reckoning between adjacent notes) or, equally, a 3rd and a 5th (reckoning from the lowest note). In functional harmony the [Root](#) of a chord is the note on which it seems to be built. If the lowest note of the chord is also its root, it is said to be in root position; if not, it is said to be in inversion (see [Inversion](#)). If a triad is inverted it becomes either a [Sixth chord](#) or a [Six-four chord](#).

See also [Added sixth chord](#); [Altered chord](#); [Augmented sixth chord](#); [Diminished seventh chord](#); [Dominant seventh chord](#); [Doppelleittonklang](#); [Doubling \(i\)](#); [Mystic chord](#); [Neapolitan sixth chord](#); [Ninth chord](#); [Seventh chord](#); [Spacing](#); [Substitute chord](#); and 'Tristan' chord.



# Chordal style.

A style in which all parts move in the same rhythm, thus producing a succession of chords. See [Homophony](#).

# Chordophone.

General term for musical instruments that produce their sound by setting up vibrations in a stretched string. Chordophones form one of the original four classes of instruments (along with idiophones, membranophones and aerophones) in the hierarchical classification devised by E.M. von Hornbostel and C. Sachs and published by them in *Zeitschrift für Ethnologie* in 1914 (Eng. trans. in *GSJ*, xiv, 1961, pp.3–29, repr. in *Ethnomusicology: an Introduction*, ed. H. Myers, London, 1992, pp.444–61). Their system, which draws on that devised by Victor-Charles Mahillon for the Royal Conservatory in Brussels and is widely used today, divides instruments into groups which employ air, strings, membranes or sonorous materials to produce sounds. Various scholars, including Galpin (*Textbook of European Instruments*, London, 1937) and Sachs (*History of Musical Instruments*, New York, 1940), have suggested adding electrophones to the system, but it has not yet been formally extended.

Chordophones are subdivided into zither-like instruments including the piano and harpsichord, classified as ‘simple chordophones’, and ‘composite chordophones’ where the structure includes a neck, yoke or other component which acts as a string holder. The plucked drums, which were classified with the membranophones by Hornbostel and Sachs, have since been identified as variable tension chordophones but the classified list has not yet been updated. Each category is further subdivided according to the more detailed characteristics of an instrument. A numeric code, similar to the class marks of the Dewey decimal library classification system, indicates the structure and physical function of the instrument. The Hornbostel-Sachs classification (from the *GSJ* translation, with minor alterations) follows as an appendix to this article.

For further information on the classification of instruments in general, see [Instruments, classification of](#). See also [Variable tension chordophone](#).

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## APPENDIX

3 *Chordophones*: one or more strings are stretched between fixed points

31 *Simple chordophones or zithers*: the instrument consists solely of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus

311 *Bar zithers*: the string bearer is bar-shaped; it may be a board placed edgewise

311.1 *Musical bows*: the string bearer is flexible (and curved)

311.11 *Idiochord musical bows*: the string is cut from the bark of the cane,

remaining attached at each end

311.111 *Mono-idiochord musical bows*: the bow has one idiochord string only – found in New Guinea (Sepik River), Togo

311.112 *Poly-idiochord musical bows or harp-bows*: the bow has several idiochord strings which pass over a toothed stick or bridge – found in West Africa, among the Fang

311.12 *Heterochord musical bows*: the string is of separate material from the bearer

311.121 *Mono-heterochord musical bows*: the bow has one heterochord string only

311.121.1 *Without resonator*: NB if a separate, unattached resonator is used, the specimen belongs to 311.121.21; the human mouth is not to be taken into account as a resonator

311.121.11 *Without tuning noose*: found in Africa (*ganza*)

311.121.12 *With tuning noose*: a fibre noose is passed round the string, dividing it into two sections – found in south-equatorial Africa

311.121.2 *With resonator*

311.121.21 *With independent resonator*: found in Borneo

311.121.22 *With resonator attached*

311.121.221 *Without tuning noose*: found in southern Africa (*hade, thomo*)

311.121.222 *With tuning noose* – found in southern Africa, Madagascar (*gubo, hungo*)

311.122 *Poly-heterochord musical bows*: the bow has several heterochord strings

311.122.1 *Without tuning noose*: found in Oceania (*kalove*)

311.122.2 *With tuning noose*: found in Oceania (*pagolo*)

311.2 *Stick zithers*: the string carrier is rigid

311.21 *Musical bow cum stick*: the string bearer has one flexible, curved end (NB stick zithers with both ends flexible and curved, like the Basuto bow, are counted as musical bows) – found in India

311.22 (*True*) *stick zithers*: NB round sticks which happen to be hollow by chance do not belong on this account to the tube zithers but are round-bar zithers; however, instruments in which a tubular cavity is employed as a true resonator are tube zithers

311.221 *With one resonator gourd*: found in India (*tuila*), Celebes [now Sulawesi]

311.222 *With several resonator gourds*: found in India (*vīnī*)

312 *Tube zithers*: the string bearer is a vaulted surface

312.1 *Whole-tube zithers*: the string carrier is a complete tube

312.11 *Idiochord (true) tube zithers*: found in Africa and Indonesia (*valiha*)

312.12 *Heterochord (true) tube zithers*

312.121 *Without extra resonator*: found in South-east Asia (*čhakhē*)

312.122 *With extra resonator*: an internode length of bamboo is placed inside a palm leaf tied in the shape of a bowl – found in Timor

312.2 *Half-tube zithers*: the strings are stretched along the convex surface of a gutter

312.21 *Idiochord half-tube zithers*: found in Flores

312.22 *Heterochord half-tube zithers*: found in East Asia (*qin, koto*)

313 *Raft zithers*: the string bearer is composed of canes tied together in the manner of a raft

313.1 *Idiochord raft zithers*: found in India, Upper Guinea, central Congo

313.2 *Heterochord raft zithers*: found in the north Nyasa region

314 *Board zithers*: the string bearer is a board; the ground too is to be counted as such

314.1 *True board zithers*: the plane of the strings is parallel with that of the string bearer

314.11 *Without resonator*: found in Borneo

314.12 *With resonator*

314.121 *With resonator bowl*: the resonator is a fruit shell or similar object, or an artificially carved equivalent – found in the Nyasa region

314.122 *With resonator box (box zither)*: the resonator is made from slats (zither, Hackbrett, piano)

314.2 *Board zither variations*: the plane of the strings is at right angles to the string bearer

314.21 *Ground zithers*: the ground is the string bearer; there is only one string – found in Malacca [now West Malaysia], Madagascar

314.22 *Harp zithers*: a board serves as string bearer; there are several strings and a notched bridge – found in Borneo

315 *Trough zithers*: the strings are stretched across the mouth of a trough – found in Tanganyika [now part of Tanzania]

315.1 *Without resonator*

315.2 *With resonator*: the trough has a gourd or a similar object attached to it

316 *Frame zithers*: the strings are stretched across an open frame

316.1 *Without resonator* (perhaps among medieval psalteries)

316.2 *With resonator*: found in West Africa (*kani*)

32 *Composite chordophones*: a string bearer and a resonator are organically united and cannot be separated without destroying the instrument

321 *Lutes*: the plane of the string runs parallel with the soundtable

321.1 *Bow lutes or pluriarcs*: each string has its own flexible carrier – found in Africa (*nsambi*)

321.2 *Yoke lutes or lyres*: the strings are attached to a yoke which lies in the same plane as the soundtable and consists of two arms and a crossbar

321.21 *Bowl lyres*: a natural or carved-out bowl serves as the resonator (East African lyre)

321.22 *Box lyres*: a built-up wooden box serves as the resonator (kithara, crwth)

321.3 *Handle lutes*: the string bearer is a plain handle; subsidiary necks are disregarded, as are also lutes with strings distributed over several necks, like the harpo-lyre, and those like the lyre-guitars, in which the yoke is merely ornamental

321.31 *Spike lutes*: the handle passes diametrically through the resonator

321.311 *Spike bowl lutes*: the resonator consists of a natural or carved-out bowl – found in Persia [now Iran], India, Indonesia

321.312 *Spike box lutes or spike guitars*: the resonator is built up from wood – found in Egypt (*rabāb*)

321.313 *Spike tube lutes*: the handle passes diametrically through the walls of a tube – found in China, Indochina [now Vietnam]

321.32 *Necked lutes*: the handle is attached to or carved from the resonator, like a neck

321.321 *Necked bowl lutes* (mandolin, theorbo, balalaika)

321.322 *Necked box lutes or necked guitars* (violin, viol, guitar): NB a lute whose body is built up in the shape of a bowl is classified as a bowl lute

321.33 *Tanged lutes*: the handle ends within the body resonator

322 *Harps*: the plane of the strings lies at right angles to the soundtable; a line joining the lower ends of the strings would point towards the neck

322.1 *Open harps*: the harp has no pillar

322.11 *Arched harps*: the neck curves away from the resonator – found in Myanmar and Africa

322.12 *Angular harps*: the neck makes a sharp angle with the resonator – found in Assyria, ancient Egypt, ancient Korea

322.2 *Frame harps*: the harp has a pillar

322.21 *Without tuning action* (all medieval harps)

322.211 *Diatonic frame harps*

322.212 *Chromatic frame harps*

322.212.1 *With the strings in one plane* (most early chromatic harps)

322.212.2 *With the strings in two planes crossing one another* (the Lyon chromatic harp)

322.22 *With tuning action*: the strings can be shortened by mechanical action

322.221 *With manual action*: the tuning can be altered by hand levers (hook harp, dital harp, harpinella)

322.222 *With pedal action*: the tuning can be altered by pedals

323 *Harp-lutes* [bridge-harps]: the plane of the strings lies at right angles to the soundtable; a line joining the lower ends of the strings would be perpendicular to the neck; notched bridge – found in West Africa (*kora*)

[*Variable tension chordophones*: formerly defined as plucked drums. For classification see Membranophone]

Suffixes for use with any division of this class:

4 sounded by hammers or beaters

5 sounded with bare fingers

6 sounded by plectrum

7 sounded by bowing

71 with a bow

72 by a wheel

73 by a ribbon [*Band*]

8 with keyboard

9 with mechanical drive

Appendix reprinted from Hornbostel and Sachs, 1914 (by permission of Limbach Verlag, Berlin); Eng. trans., 1961/R

HOWARD MAYER BROWN/FRANCES PALMER

## Chord zither.

See [Autoharp](#). See also [Harp zither](#).

## Chorēgia.

Part of a system of *leitourgiai* in ancient Greece whereby the rich financed expensive public services. A *chorēgia* was assigned to an individual *chorēgos*, who was responsible for setting up a chorus to compete in dithyramb, tragedy or comedy at a public religious festival. Competing *chorēgoi* cast lots for priority in choosing an aulos player to accompany the chorus. Each *chorēgos* enlisted *choreutai* (members of a chorus) and funded their teacher, training facilities, board and lodging, costumes and accessories. Although the bulk of our information pertains to Athens, where the *chorēgia* was abolished in the late 4th century bce, there is evidence of *chorēgiai* in other ancient Greek cities.

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DENISE DAVIDSON GREAVES

## Choreinbau.

See [Vokaleinbau](#).

## Choreography.

See [Ballet](#) and [Dance](#).

## Choreometrics.

A system of analysis of dance performance. See [Cantometrics](#).

## Choristfagott

(Ger.).

An early name for the dulcian. See [Bassoon](#), §2.

## Chorley, Henry F(othergill)

(*b* Blackley Hurst, nr Billinge, Lancs., 15 Dec 1808; *d* London, 16 Feb 1872). English writer and critic. He received some musical training from Jakob Zeugheer (J. Zeugheer Herrmann), and wrote the libretto for Zeugheer's opera *Angela of Venice* (c1825). For a while he worked as a clerk in a firm of merchants, a position he detested. In 1830 he began to write articles and reviews for the new weekly *The Athenaeum* and in 1834 joined its staff in London. There he began a long career as the author of plays, novels, poems and essays; he also wrote librettos for Emanuele Biletta (*White Magic*, 1852), Vincent Wallace (*The Amber Witch*, 1861) and Sullivan (*The Sapphire Necklace*, c1862), and translated operas by Auber, Cimarosa, Gluck, Gounod, Mercadante and Meyerbeer. His contributions to *The Athenaeum* included weekly notices of musical events in London. His operatic enthusiasms were for the works of Rossini and Meyerbeer. He considered himself the English discoverer of Gounod, and the first English performance of *Faust* took place in Chorley's translation (1863, Her Majesty's Theatre) which, though sometimes ridiculed as stilted, was used on the English stage for many decades. During the 1860s he also advocated the revival of Gluck's operas. Verdi's operas he disliked and Wagner's he detested. Schumann's music repelled him. He admired Mendelssohn, however, almost without reservation, and in 1847 attempted to persuade him to set his own adaptation of Shakespeare's *The Winter's Tale*. Towards the end of his life he promoted the career of Arthur Sullivan. Although performers went in and out of his

favour, he exerted his influence consistently on behalf of Pauline Viardot and Charles Santley and was a life-long supporter of the conductor Michael Costa.

Along with J.W. Davison, Chorley was the most influential of the mid-Victorian musical journalists in the eyes of his contemporaries. His books, though hastily put together, have contributed largely to later generations' understanding of mid-Victorian musical taste. *Music and Manners in France and Germany* (1841) is a record of professional travel; most of it was re-used for *Modern German Music* (1854). His masterpiece, *Thirty Years' Musical Recollections* (London, 1862), a year-by-year summary of London operatic seasons from 1830 to 1860, contains informative digressions on contemporary singers and composers and chronicles Chorley's belief that, because of Benjamin Lumley's poor management, Her Majesty's Theatre declined until, after 1847, it was gradually supplanted as the principal opera house of London by the Royal Italian Opera at Covent Garden.

Chorley retired from *The Athenaeum* in 1868, though he continued to contribute occasional reviews and letters. He was said to be moody, quarrelsome and eccentric, and alienated many of his musical and literary friends though he remained intimate with Dickens, to whom he dedicated his novel *A Prodigy: a Tale of Music* (1866). At the end of his life he was working on a study of Rossini's music and his own autobiography; substantial portions of the autobiography were used in Hewlett's compilation.

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ROBERT BLEDSOE

## Choro.

A term with various meanings in Brazilian popular music. Generically *choro* denotes urban instrumental ensemble music, often with one group member

as a soloist. Specifically it refers to an ensemble of *chorões* (musician serenaders) that developed in Rio de Janeiro around 1870. One of the first known *choros* was organized by the popular composer and virtuoso flautist Joaquim Antonio da Silva Callado (1848–80). In the mid-19th century the instrumental ensemble generally included flute, clarinet, ophicleide, trombone, *cavaquinho* (a type of ukelele), guitar and a few percussion instruments (particularly the tambourine). The repertoire of *choro* ensembles consisted mostly of dances of European origin performed at popular festivities. For the serenades the band accompanied sentimental songs, such as *modinhas*, performed by a solo singer. No special music was composed for the *choros* at that time, but such designations as *polka-choro* and *valsa-choro* indicate the nationalization of European dances in Brazil.

In the 20th century the *choro* or *chorinho* has been closely connected with other popular dances of urban Brazil such as the *Maxixe*, the *tango brasileiro* and the *Samba*. All have the same rhythmic patterns (syncopated binary figures), although tempo and instrumentation are distinguishing features. The originality of the *choro* of the 1930s and 1940s, for example those of the Velha Guarda band of 'Pixinguinha' (Alfredo da Rocha Viana), lies in the typical virtuoso improvisation of instrumental variations and the resulting imaginative counterpoint.

See also [Latin America](#), §IV; [Brazil](#), §III, 1.

GERARD BÉHAGUE

## Choron, Alexandre(-Etienne)

(*b* Caen, 21 Oct 1771: *d* Paris, 29 June 1834). French writer on music, instructor, publisher and composer. While still a boy, he taught himself Hebrew and German and acquired a permanent interest in scientific experiment and a fascination for music theory and the techniques of composition. Although he reached the age of 16 before taking music lessons, he had already attained elementary skill on keyboard and other instruments. He greatly valued a friendship with Grétry which began in his 20th year and which suggests that he moved to Paris after his father's death.

Choron's earliest publications, the three-volume *Principes d'accompagnement des écoles d'Italie* (1804) and *Principes de composition des écoles d'Italie* (whose publication was announced for 1806 even though it did not appear until the end of 1808 or early 1809 - the preface is dated 9 December 1808), include courses in thoroughbass together with instruction in counterpoint and fugue, implemented by exercises from Sala, Martini, Marpurg and Fux. In February 1806 he undertook the editing for August Leduc of the scores of Haydn's symphonies. He began his activities as a music publisher in partnership with Leduc in November of that year, in order to exploit a licence for lithographic printing bought from Frédéric André in 1807. His partnership with Leduc ended in late 1811. Choron published works by Josquin, Goudimel, Palestrina and Carissimi, as well as Italian and German music up to the time of Bach. In 1827 his daughter Alexandrine (*d*

1835) took over the running of her business, which after her marriage in 1832 to the composer and teacher Stéphano Nicou took the company name of the Société Nicou-Choron. There followed the two-volume *Dictionnaire des musiciens* (1810–11) in which Fayolle was his collaborator. Choron was too idealistic to be financially successful, and his attention to business was limited by his scholarly and scientific pursuits. What might have been his magnum opus, *Introduction à l'étude générale et raisonnée de la musique*, remained unfinished. He was forced to teach music and accept public appointments.

In 1811 he was appointed a corresponding member of the Beaux-Arts class of the Institut de France in succession to Framery. From 1812 until Napoleon's downfall he was Directeur de la Musique des Fêtes Publiques. His essays on plainsong and church music led to his nomination for the task of reorganizing music in French cathedrals and in the royal chapel after the restoration of the Bourbon monarchy. In January 1816 Louis XVIII made him régisseur général of the Académie Royale de Musique. According to Fétis he turned the Opéra 'into a trial theatre', and his dismissal after little more than a year enabled him to devote his energy to the founding of his Institution Royale de Musique Classique et Religieuse. He secured public grants for it between 1826 and the Revolution of 1830, but Charles X's attempt to revive absolutism led the new government under Louis Philippe to discontinue expenditure associated with royal privilege.

The reduced budget not only proved disastrous for Choron but incurred disappointment for music lovers in general, as Choron's students associated with other schools to give choral festivals in Notre Dame, St Sulpice and provincial cathedrals. The programmes included unaccompanied works of the Renaissance, together with Baroque oratorios with orchestra and music of later periods. After years of decline his school was revived by Niedermeyer and renamed Ecole de Musique Religieuse Classique. It remains the most substantial testimony to the work of an influential idealist during a time when French musical life badly needed ideals.

Although a few Conservatoire pupils sought Choron's instruction, his school produced no outstanding composers until the Niedermeyer régime after 1836; yet Choron had a widespread influence on teachers, organists, choralists and those who were awakening to the importance of music history. His inexpensive editions of polyphonic and choral music were invaluable, despite the later issue of most of the works in better format by Proske and the Regensburg scholars and by English and German publishers; nor were his labours towards the revival of plainsong in vain, though the work of the Benedictine monks of Solesmes superseded them. His interest in the Baroque masters was more a revival than a novelty, and contributed indirectly to the demand for scholarly editions. The *Manuel complet de musique vocale et instrumentale*, published after his death by his collaborator, La Fage, was uniquely valuable in its day. In a country whose musical tradition was almost entirely unscholarly, and focussed on the capital, Choron stimulated interest that made his own publications impermanent.

He composed chiefly sacred music, including a *Messe brève*, a *Magnificat*, a *Stabat mater* and numerous motets, both *a cappella* and with organ accompaniment. His opera, *Nadir et Salyha*, was produced in Kassel in 1811.

He also wrote a number of songs, of which *La sentinelle* (1810) was popular in his lifetime.

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## Chorsaitte

(Ger.).

See [Chanterelle](#).

## Chorton

(Ger.: 'choir pitch').

A term applied in Germany and the Habsburg Lands to describe a pitch level used in the performance of church music. *Chorton* has been associated with many different pitch levels. In the Habsburg Empire and in southern Germany until the late 18th century it denoted a pitch a whole-tone below [Cornet-Ton](#) (which was  $a' = c465$ ), thus about  $a' = 413$ . This was directly analogous to the practice in Italy, where *tuono corista* was originally a whole-tone below the pitch of cornetts. In northern Germany, as Praetorius explained (*Syntagma musicum*, ii, 1618), many organs that had been built at a low pitch were raised a whole tone. The level of Chorton therefore rose at this time: confusingly, Praetorius used the term *ChorThon* to mean both low and high pitch levels. The association of Chorton with a high pitch in Germany was reinforced in the last decade of the 17th century when [Cammerton](#) (secular instrumental pitch) shifted its meaning downwards as the traditional Renaissance woodwind instruments (which had generally been pitched at *Cornet-ton*) made way for new French woodwinds that arrived in the 1680s and were pitched between  $a' = 385$  and  $a' = 425$  (see [Pitch](#), §I). Chorton came to be associated with most organs, brass instruments and cornetts, pitched at an average of  $a' = c465$  (i.e. the old Cornet-ton). Chorton was also applied to a small number of organs that were built at higher pitch levels, from  $a' = 437$  to  $a' = 486$ . An important reason for the existence of these organs was to save tin on pipes; if they were used only to accompany voices, there was no need to tune them to an exact pitch standard. By the early 19th century most new organs were pitched at Cammerton (i.e.  $a' = c440$ ).

BRUCE HAYNES

## Chorus (i) [choir]

(from Gk. *choros*; Fr. *choeur*; Ger. *Chor*; It., Sp. *coro*).

A group of singers who perform together either in unison or, much more usually, in parts; also, by extension, a work, or movement in a work, written for performance by such an ensemble (e.g. the 'Hallelujah' chorus in Handel's *Messiah*). In the performance of part-music a distinction is generally observed between a group of soloists (one singer to each part) and a chorus or choir (more than one singer, usually several or many, for each part); this distinction is not, however, without its exceptions (e.g. the solo *petit chœur* of the 17th-century French *grand motet*). The designations 'chorus' and 'choir' are often used in conjunction with qualifying terms indicative of constitution or function (e.g. mixed choir, male voice choir, festival chorus, opera chorus). Moreover at various times and places certain types of chorus and choir have been generically designated by terms lacking the words 'chorus' and 'choir' (e.g. *schola cantorum*, glee club, singing society, chorale). In English, but in no other language, a distinction is often made between 'choir' and 'chorus': an ecclesiastical body of singers is invariably called a choir, as, normally, is a small, highly trained or professional group; 'chorus' is generally preferred for large groups of secular provenance. This article deals with the chorus as it developed in Western art music; group singing in the art and traditional music of other cultures is discussed in articles on individual countries.

1. [Antiquity and the Middle Ages.](#)
2. [The Renaissance.](#)
3. [The Baroque.](#)
4. [From the mid-18th century to the later 19th.](#)
5. [The 20th century.](#)

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#### Chorus (i)

##### 1. **Antiquity and the Middle Ages.**

Organized choruses are known to have existed in several cultures of the ancient world. Two pre-Christian cultures, those of Greece and Palestine, fostered choral singing that was destined to have an influence on later developments in Western music.

In ancient Greece the chorus was a dancing as well as a singing ensemble. It consisted of one of four groupings – men, women, men and women together, or men and boys – and performed only monophonic music. It played a particularly important role in the drama of the Periclean Age – indeed, Greek drama evolved from religious and ceremonial performances of a chorus of masked dancers. Of the many types of choral dances performed by such choruses, the paeon, first mentioned in the *Iliad* (c850 bc), was an invocation to Apollo in his capacity as god of healing; the partheneia, introduced about 650 bc, was for a women's chorus composed of Spartan virgins; and the dithyramb, raised to the level of choral art music about 600 bc, was a choreographic description of the adventures of the fertility god Dionysus. It was the dithyrambic chorus that led directly to the tragedies and comedies of the 5th and 4th centuries. In these dramas, the chorus, whose leader (*coryphaeus*) sometimes spoke as its representative, functioned as a corporate commentator. Delivering its commentary from a traditional, conservative perspective that bespoke its earlier existence as a religious and ceremonial body, the chorus acted as an articulate spokesman for

conventional society, thereby heightening the spectators' perception of the tension existing between the protagonists and their environment. Pre-dramatic Greek choruses are reported to have been sometimes quite large, numbering 600 on at least one occasion; the dithyrambic chorus was conventionally composed of 50 boys and men arranged in a circle about an aulos player (see fig.1). Authorities disagree about the size of the chorus in Greek drama. It is generally said to have numbered 12 in the dramas of Aeschylus and 15 in those of Sophocles, and the latter figure subsequently became standard for tragedies; it has been variously asserted that the chorus in comedies consisted of 24, 50 or perhaps as many as 60 singers.

The Old Testament provides ample evidence of the existence of well-organized choral singing in ancient Israel. David, when he made preparations for bringing the Ark of the Covenant into Jerusalem, 'spoke to the chief of the Levites to appoint their brethren to be the singers with instruments of music, psalteries and harps and cymbals, sounding, by lifting up the voice with joy' (*1 Chronicles* xv.16). Of the leaders appointed at that time, three were assigned the honour of signalling with cymbals, and 14 (eight with psalteries and six with harps) were designated to play the string instruments which constituted, then and later, the typical accompaniment for Jewish choral music. Chenaniah, appointed to supervise the singing, 'instructed about the song, because he was skilful' (*1 Chronicles* xv.22). He proved to be an able teacher; when the first Temple establishment was formally organized shortly afterwards, David found it possible to appoint 288 skilful Levite musicians – 24 groups of 12, each group with its designated leader. For ordinary occasions these small groups may have served in rotation, but at more important ceremonies the entire body of Levite musicians performed. At the splendid ceremonies conducted at the dedication of Solomon's Temple, this already large choir was further augmented by the addition of 'an hundred and twenty priests sounding with trumpets ... the trumpeters and singers ... as one, to make one sound to be heard in praising and thanking the Lord' (*2 Chronicles* v.12–13).

Several times, during periods of apostasy or adversity, the Temple choir was disbanded, only to be restored subsequently to its original splendour. A choir school was maintained in which Chenaniah's successors trained generation after generation of cantors and choristers. The levitical choir was officially composed of only adult males, but Levite boys were allowed, probably in the role of apprentices, to add the sweetness of their voices to the singing. There is insufficient evidence to support the view held by some authorities that women were allowed to perform with the levitical singers, but, notwithstanding their probable exclusion from the official choir, women no doubt participated in the congregational acclamations and responses introduced into the singing of psalms. The choirs of many synagogues, though more modest in size and usually lacking accompanying instruments, were modelled on that of the Temple in Jerusalem. In the Temple and synagogues, Jewish choral music, which was monophonic, was often performed responsorially or antiphonally. Certain psalms bear superscriptions which have been held to refer to performance by a soloist with responding chorus, and antiphonal singing is described in several biblical passages (e.g. *Nehemiah* xii.31–9). That the ancient practice of antiphonal singing was still in existence among Jews of the 1st century is shown by Philo of Alexandria's description of congregational

antiphony as practised by a Jewish sect known as the Therapeutae (*De vita contemplativa*, §29):

They rise up together and ... form themselves into two choirs, one of men and one of women, the leader chosen from each being the most honoured and most musical among them. They sing hymns to God composed of many measures and set to many melodies, sometimes chanting together, sometimes antiphonally ... It is thus that the choir of the Therapeutae of either sex – note in response to note and voice to voice, the deep-toned voices of the men blending with the shrill voices of the women – create a truly musical symphony.

The leaders of the early Christian Church, guided by Old Testament precedent and New Testament admonition (e.g. *Colossians* iii.16 and *James* v.13), gave their general approval to the use of music in the services of the church; but although Christianity was a Jewish sect at its inception and therefore heir to the musical materials and practices of Judaism, it possessed during its earliest period neither the financial resources nor, since it was forced by persecution to conceal its activities, the physical facilities necessary for the development of a tradition of choir singing like that of the Jews. As a result of these circumstances the singing that flourished among the early Christians was largely congregational. Specific practices varied from place to place, but the activity of singing praise was common to Christians everywhere. 'The Greeks use Greek', reported Origen (c185–c254), 'the Romans Latin ... and everyone prays and sings praises to God as best he can in his mother tongue'. The singing of Old Testament psalms was practised, initially at least, by Christians of both sexes and of all ages, but some of the later church Fathers, heeding the interdiction of St Paul (*1 Corinthians* xiv.34), opposed the participation of women in congregational singing.

Not only were the psalms themselves borrowed by the Christians from their Jewish predecessors but Jewish methods of performance were also incorporated into Christian worship. References to antiphonal and responsorial singing occur in the works of several patristic writers. Eusebius (c260–c340), Bishop of Caesarea, in whose *Historia ecclesiastica* Philo's account of antiphony among the Therapeutae is quoted, remarked that in his own time the manner of singing described by Philo was still practised among the Christians. Responsorial psalmody was mentioned, probably with reference to Rome, by Tertullian (c155–c222). Antiphonal and responsorial singing may have appeared first among those Christians in closest geographical proximity to the Judaic roots of Christianity, but by the end of the 4th century at the latest these methods of performance were common to Eastern and Western churches alike. Moreover, antiphonal and responsorial singing were not used exclusively in connection with psalm texts but were applied to other types of texts as well, and exercised an influence on the development of the early Christian liturgy. Patristic opinion was divided concerning the propriety of using instruments to accompany singing. Because of their association with pagan festivities, instruments were censured by many of the church Fathers, among them Clement of Alexandria (c150–c220), who forbade their use in church. Even as late a writer as Didymus of Alexandria

(c313–38), however, defined a psalm as 'a hymn which is sung to the instrument called either psaltery or cithara'.

Constantine the Great's Edict of Milan of 313 elevated Christianity to the status of an officially recognized religion, thereby eliminating all previously existing impediments to the development of choirs. The work of educating experts in the art of singing seems to have begun almost immediately, for according to tradition St Sylvester, pope from 314 to 336, was the founder of the first *schola cantorum*. The Roman *schola cantorum*, which served simultaneously as the papal choir and as an institution for training apprentice choir singers, was further developed during the 5th-century pontificates of Celestine I and Hilarius; two other 5th-century popes, Sixtus II and Leo I, are reported to have established monasteries devoted to the daily practice of psalmody; moreover, music also held an important place in the activities of the monastic order established in the early 6th century by St Benedict. Thus, when Gregory I, pope from 590 to 604, set about reforming the liturgy and music of the church he found that some of the tools necessary for his task were already at hand. Recognizing its importance to his programme of reform, he reorganized the *schola cantorum*, in the process making use of the musical skills of a Roman community of Benedictine monks. The alliance thus formed between monastery and *schola cantorum* was to have far-reaching effects on the development of choral music; during the next five centuries monasteries, and the cathedral schools that succeeded them, functioned as the principal centres of choral music education, imparting Roman musical methods to many generations of singers, who became the cantors and choristers of churches throughout the Christian world.

The existence of expert singers – soloists and choristers – was reflected in the development of stylistically differentiated liturgical chants. In contrast to the simple, syllabic chants entrusted to the priests and congregation, more elaborate ones were assigned to the choir; the most difficult and elaborately melismatic chants were sung by the virtuosos who functioned as cantors. Methods of performance were also affected by the existence of virtuoso soloists within the choir; responsorial performance, in which the soloists were given an opportunity to display their skills, was eventually employed not only for those liturgical chants that had traditionally been performed in this manner but also for chants that had earlier been performed antiphonally. The resulting prevalence of responsorial singing in the performance of monophonic chant is of basic importance to an understanding of the respective roles of soloists and choir in early polyphony. In the organa of about 1200 and in clausulas throughout the 13th century, only those portions of the responsorial chants originally assigned to soloists were provided with polyphonic settings; those portions originally chanted by the choir remained monophonic. This distinction is almost universally accepted as showing that polyphony in its earliest stages was assigned exclusively to soloists. Indeed, there is a great deal of evidence suggesting that only unison choirs and solo ensembles were known in the medieval church and that it was not until about 1430, a date coinciding with the beginning of the musical Renaissance, that polyphony was assigned to the choir.

In the churches and monasteries of the Middle Ages choirs were composed of men or of men and boys; only in convents were women afforded an opportunity to sing sacred choral music. Extant documents from the last few

decades before the Renaissance show that cathedral choirs usually consisted of four to six boys and ten to 13 men; the eight boys and 18 men employed in 1397–8 at Notre Dame, Paris, constituted what was, for that period, an exceptionally large choir. Instruments, if they had ever been entirely eliminated from church services in accordance with the directives of some of the early church Fathers, were readmitted to play in churches by the later Middle Ages. Many churches had organs; string and wind instruments were regularly employed in religious processions outside the church and are known to have been played on occasion inside the church as well; it is probable that in some 14th- and 15th-century performances of sacred vocal polyphony these instruments were combined with the voices, the former doubling, or substituting for, some of the latter.

European secular music during the Middle Ages was almost entirely the province of soloists. In the period of monophony, choral singing of secular music was restricted to the performance of choral refrains in works of the litany and rondel types. Choruses also sang the refrains of some secular and para-liturgical polyphonic compositions, for example carols. In general, however, secular polyphonic works were performed entirely by ensembles of soloists in which there was equal participation between singers and instrumentalists.

Chorus (i)

## 2. The Renaissance.

With only a few exceptions, secular music continued throughout the Renaissance to be sung by soloists. At the courts and in the homes of aristocrats and prosperous merchants, madrigals, chansons and all other types of Renaissance secular music were performed for pleasure by amateurs, sometimes with the assistance, or perhaps under the leadership, of court or household professional musicians. Men and women were on an equal footing in performing these convivial pieces, and instruments were freely combined and interchanged with the voices; the social nature of the musical activity made it essential for all those present on any given occasion to contribute whatever vocal or instrumental talents they possessed. Although secular music of this period was generally sung and played by solo performers, there were some important occasions, such as festivities associated with court weddings, at which it was publicly performed by choruses consisting for the most part of professional musicians. In 1475, at festivities in celebration of the wedding of Costanzo Sforza and Camilla of Aragon, two 16-voice antiphonal choruses performed along with 'organi, pifferi, trombetti ed infiniti tamburini'; and in a masque described in Balthasar de Beaujoyeux's *Balet comique de la Royne*, a chorus of about 12 singers sang both with and without instruments at a wedding celebration held at the court of Henri III of France in 1581, the instruments on this occasion comprising violins, viols, flutes, oboes, cornetts, trombones, trumpets, harps, lutes and percussion. Choruses also participated in the Italian *intermedi*. For example, Cristofano Malvezzi's 1591 compilation of *Intermedii et concerti*, performed at the wedding in 1589 of the Medici Grand Duke Ferdinando I, includes a six-voice madrigal described as having been sung by a chorus of 24 singers and a concerted finale said to have been performed by a company of 60 musicians composed of about equal numbers of singers and instrumentalists. Though such festive choral performances of secular music

were rare, the fact that they occurred at all suggests that the prevalence of solo ensemble singing in Renaissance secular music resulted from the convivial function generally served by the music rather than from any fixed objection to the use of larger numbers of singers.

About 1430 sacred polyphony ceased to be sung exclusively by solo ensembles and began to be sung by choirs as well. As composers of sacred music explored the capabilities of the choir, rapid progress was made in its development as a vehicle for the performance of polyphonic music, and its general constitution was established along lines that were to remain constant throughout the later history of choral singing. Ranges of outer parts were gradually extended until, by the beginning of the 16th century, the range of the choir as a whole spanned three to three and a half octaves. It was recognized that this aggregate range allowed for the existence of four basic voice parts. By the end of the 16th century the Latin forms of the names by which these parts were to be known had emerged. The lowest part was called the bassus, a shortened form of 'contratenor bassus', which had earlier designated the lower part written against the tenor; the next lowest part, the tenor, retained the name originally used for the part assigned the function of carrying (literally 'holding') the pre-existing material of cantus firmus compositions; the part above the tenor was called the altus, a shortened form of 'contratenor altus', which had earlier designated the higher part written against the tenor; and the highest part was often called the superius (later Italianized as 'soprano'). The emergence of this SATB distribution of parts did not deter Renaissance composers from writing for other combinations and for larger numbers of parts. Choirs of the Renaissance, like those of later periods, were often called on to sing in five, six or eight parts; occasionally the number of parts was even greater, as for example in Tallis's 40-part motet, *Spem in alium*. Four parts, however, became the standard minimum and SATB their basic distribution. In works in more than four parts, one or more of the basic parts was subdivided, or if the number of parts was unusually large they were distributed among two or more choirs; for example, Tallis's 40-voice work is for eight choirs, each in five parts resulting from subdivision of the lowest part into what would today be called baritone and bass parts.

The choirs of Renaissance churches and chapels, like their predecessors of the Middle Ages, were composed entirely of male singers (fig.2). Bass and tenor parts were sung by men. Alto parts were sung by men with exceptionally high natural voices, by falsettists, by boys or by boys and men combined. Soprano parts were normally assigned to boys, who occasionally were assisted or replaced by falsettists capable of singing these high parts. In the second half of the 16th century, castratos were introduced into the choirs of the Roman Catholic Church. They were first listed as members of the Cappella Sistina in 1599, but this listing may constitute a belated acknowledgment of an already well-established practice; one singer listed in the Vatican rolls for 1562 as a falsettist is elsewhere referred to as a castrato, and castratos are known to have been employed in Portugal and elsewhere as early as about 1570. Although the use of castratos in church choirs seems to have been most prevalent in Italy, particularly at Rome, the practice spread to all other Roman Catholic countries. At first only soprano parts were assigned to castratos, but after 1687 castratos in the Cappella Sistina sang alto parts as well. Although the Church took a strong stand against castration, it continued to employ castratos in its choirs. In 1780 more than 200 of them

were employed in churches at Rome, and they continued to sing in the Cappella Sistina throughout the 19th century, the last of them retiring as late as 1913.

Renaissance sacred polyphony was probably not infrequently performed by instruments and voices combined. However, all-vocal performances seem to have been the ideal; the Cappella Sistina, for example, was particularly noted for its singing without instruments. When melody instruments were used, they served to replace absent parts, or doubled the singers to enrich the texture on festive occasions; they were rarely required. The players of melody instruments sometimes listed on the membership rosters of church and chapel organizations were usually used as a separate, contrasting ensemble rather than as an accompaniment added to the voices. Although many other melody instruments were employed by such organizations, sackbuts, shawms, dulcians and cornetts were those most frequently associated with performances in ecclesiastical surroundings. Organs were sometimes used to accompany the voices in the last few decades of the Renaissance. Organists often played from bass partbooks, sometimes from organ scores, which consist for the most part of reductions of the vocal parts.

Roman Catholic choirs of the Renaissance, maintained in the chapels of princely patrons as well as in churches, were in general larger than their medieval predecessors. In 1467, for example, the Burgundian chapel of Philip the Good consisted of about 30 men and boys, and in England 16 boys and 16 men made up the choirs of the collegiate churches of King's College, Cambridge, in 1448 and Magdalen College, Oxford, in 1484. Choirs tended to increase in size as the period progressed. Employing only nine singers in 1436, the papal choir, descended from the Roman *schola cantorum* and called the Cappella Sistina from about 1480, grew to 18 in 1450, 24 in 1533 and 28 in 1594; in 1625 its strength was permanently established at 32. Most choirs of the period were probably no larger than the Cappella Sistina, but there were some important exceptions; for example, about 1570 the Bavarian Hofkapelle at Munich, directed by Lassus, consisted of a total of 92 performers: 16 boys, 6 castratos, 13 alto falsettists, 15 tenors, 12 basses and 30 instrumentalists. This and other exceptionally large establishments no doubt functioned on a day-to-day basis as umbrella organizations from which smaller performing units were extracted as needed for ordinary events (even the Cappella Sistina rarely, if ever, performed at full strength); for festive religious and ceremonial occasions their full complements were available to give aural representation to the magnificence of their ecclesiastical or secular patrons.

Although the Reformation signalled the end of Roman Catholic hegemony in the development of church choirs, the 16th century witnessed only modest steps towards the establishment of independent traditions of Protestant choral singing. Both Luther and Calvin, emphasizing the priesthood of all believers, recognized the need for revitalization of the ancient, but generally neglected, practice of Christian congregational singing. Calvin's austere views concerning the function of music in the service of religion led him to sanction only unison congregational singing of psalms, thereby forestalling for at least two centuries the development of choirs in Calvinist churches. Luther, however, encouraged the use of choirs, acknowledging that they served both aesthetic and didactic functions in worship. Early Lutheran choirs were

modelled on their Roman Catholic predecessors. The doctrine of the priesthood of all believers did not result in the participation of women singers; men and boys were trained in the cantorial tradition at schools which were under the protection of clerical or municipal authorities. Lutheran choirs may sometimes have been larger and less professional than Catholic choirs of the period. Johann Walter (i), Luther's principal musical adviser and from 1526 to 1548 Kantor at Torgau, was the leader of a Kantorei made up of students from the Torgau Lateinschule, clergy, teachers and other interested citizens. Walter's choir, like many other Lutheran choirs, performed on civic and scholastic as well as ecclesiastical occasions.

Inasmuch as the Reformation in England was motivated more by political considerations than by religious discontent or theological differences with Rome, the early Anglican Church tended to conserve many customs and traditions of the past. English choirs were not therefore greatly altered in constitution or in function as a result of the Reformation. The dissolution of the monasteries between 1536 and 1540 and the similar fate that befell the choir schools of cathedrals and collegiate churches as a result of the Chantries Acts of 1545 and 1547 would have been fatal to English choral singing traditions had not Henry VIII and his successors provided for the survival or establishment of more than 30 regularly constituted and endowed cathedral and collegiate choral foundations. The Chapel Royal, which had existed since the late 13th century, was also retained, and it continued to attract to its service the finest of England's singers and composers (see [London](#), §II, 1). From the mid-16th century until the Civil War a century later it regularly employed 32 men and 12 boys. The choirs of cathedrals and collegiate churches varied in size from place to place; the cathedral choirs of 16 men and eight boys established in 1541 at Oxford, Ely and Peterborough were average in size, but smaller choirs of 12 men and six to eight boys were established between 1540 and 1542 at the cathedrals of Bristol, Carlisle, Chester, Gloucester and Rochester, while during the same years larger choirs of 20–24 men and ten boys were established at Westminster Abbey and at the cathedrals of Canterbury, Durham, Winchester and Worcester. Unusually large choral bodies were sometimes created when, in connection with particularly important occasions of state, the Chapel Royal joined with the musical forces of one of the cathedrals, thus producing choirs of more than 70 voices. Although recorders and viols were sometimes used in English churches, cornetts and sackbuts were the instruments most frequently combined with choirs; indeed, the use of a quartet of two cornetts and two sackbuts was more or less standard practice in some churches. As on the Continent, the organ, although probably used with voices in earlier times as well, began to be recognized as a constituent part of English choral establishments only during the last few decades of the 16th century; at the Chapel Royal the first appointment of an organist specifically so designated is not recorded until 1601. Following medieval custom, English choirs of the Renaissance were divided into two equally balanced halves; the two groups were seated facing one another on opposite sides of the chancel, *decani* on the dean's side and *cantoris* on the precentor's side. This encouraged an antiphonal mode of performance that was often exploited in the works of English Renaissance composers. The principle of responsorial singing was employed in the English verse anthem. In contradistinction to the entirely choral full anthem, the verse anthem consisted of contrasting sections for soloist or soloists (verse) and chorus. In Renaissance verse anthems, soloists

were supported by a consort of viols or an organ; the instruments doubled the voices of the choir during the full choral sections. It has been suggested that the use of the term 'verse' to designate the solo sections of these anthems was derived from its association with responsorial chants (e.g. graduals, alleluias, introits) consisting of verse and respond sections sung respectively by soloists and choir; according to an alternative explanation, the term was derived from secular or paraliturgical compositions (e.g. rondels, carols) possessing a structure of verse (solo) and refrain (chorus). In either case the fact that this term, with its antecedents in earlier responsorial singing, was adopted by English composers of verse anthems may be seen as a specific reflection of the general continuity that characterized the development of the chorus throughout the Middle Ages and up to the end of the Renaissance.

The general statement that women did not sing in church and chapel choirs during the Renaissance and Baroque eras is subject to two important exceptions. In convents, unison chanting was used in daily religious observances from the Middle Ages onwards. During the late Renaissance period and the Baroque, some female monastic houses emerged as centres of musical development. In these centres, polyphony was performed and sometimes composed by nuns specially trained as musical leaders. Late 20th-century research into this subject has tended to show that with some exceptions the polyphony performed in the chapels of convents was more conservative than that sung coterminously in non-monastic musical establishments. This was not the case, however, with the second exception. At four *ospedali* in Venice, renowned composers such as Caldara, Cimarosa, Hasse, Jommelli, Lotti and Porpora were engaged to direct and teach and to compose works in the most up-to-date styles for talented and rigorously trained women singers and instrumentalists who began as students and progressed to become teachers and leaders; these institutions were the forerunner of later conservatories of music. Among the women who emerged as leaders within these conservatories were several composers whose works, some of which compare favourably with those of their famous teachers, have begun to receive the attention of musical scholars. Founded to provide charitable relief for the indigent, the chronically ill and orphans (hence the derivation of the word 'conservatory'), the *ospedali* began in the mid-16th century to offer musical training to the female orphans in their care. By the mid-17th century, this training and the opportunities it opened for its recipients became so desirable that the daughters of Venice's patrician and noble families, who were neither orphans nor indigent, sought admission. Talented young women of lower socioeconomic status who were not orphans were recruited and accepted as what would today be called scholarship students. Each *ospedale* had a large church building attached to it in which services and concerts featured the singing and playing of the student ensembles. Although the orchestras sometimes included male teachers playing alongside their female students, the choruses were made up entirely of women. These choruses were not large – perhaps no more than 20 singers as a rule – but on at least one important occasion, a concert in 1782 in honour of Emperor Joseph II, the four *ospedali* combined to create a force of over 100 singers and instrumentalists. The music historian Charles Burney spent several days in 1771 investigating the *ospedali*. In his *Present State of Music in France and Italy* (1771), he gave a decidedly favourable description of what he saw and heard, commenting as follows on technical aspects of the choral ensembles:

As the choruses are wholly made up of female voices; they are never in more than three parts, often only in two .... Many of the girls sing in the counter-tenor [range] as low as A and G, which enables them always to keep below the soprano and mezzo soprano, to which they sing the bass.

Chorus (i)

### 3. The Baroque.

The general enlargement of church and chapel choirs that had taken place during the Renaissance was not carried forward to any great extent during the period from 1600 to 1750. As in the previous period, unusually large choirs occasionally flourished as a result of favourable patronage: the French royal chapel in the second half of the 17th century, for example, consisted of about 60 singers, Louis XIV having doubled its former size in order to make it a sufficiently splendid representative of his opulent court. For the celebration of particularly important occasions, untypically large choral bodies were sometimes created either by combining two or more choirs or by enlarging a single choir through the temporary employment of additional singers. The choirs of the Chapel Royal and Westminster Abbey were customarily combined at English coronations, and on at least one occasion, the funeral of Handel in 1759, they performed in conjunction with the choir of St Paul's Cathedral as well. Extra singers were often employed at, for example, S Petronio, Bologna, in connection with the feast on 4 October of the church's patron saint; in 1687, a typical year, the basic 16-voice choir was augmented by 49 additional singers. On the other hand, Baroque choirs were often smaller than their Renaissance predecessors. Periods of adversity were sometimes the result of external circumstances: for instance, German choirs suffered a drastic shortage of adult male singers during the Thirty Years War (1618–48), and English choirs, already adversely affected during the Civil War (1642–9), ceased to exist altogether during the Commonwealth and Protectorate (1649–60). Towards the end of the Baroque era, indifference on the part of patrons had a deleterious effect on choirs. English choirs, although they had been re-established at pre-Commonwealth strength immediately following the Restoration in 1660, were allowed to degenerate in both size and quality by Charles II's successors. Lack of affirmative patronage is also reflected in the memorandum that Bach submitted in 1730 to the Leipzig town council. In his 'Short but most necessary draft for a well-appointed church music, with certain modest reflections on the decline of the same', he complained of the inferior quality of some of the singers assigned to him and enumerated the minimum number of singers required to serve the three Leipzig churches in which concerted music and motets were performed; this minimum number, according to him, was 36 – three choristers, one of whom also functioned as a soloist, for each of the four parts of three 12-voice choirs. However, notwithstanding the existence from time to time and place to place of larger and smaller choirs, the choir of 30–40 voices which had become common during the Renaissance continued to be regarded as a satisfactory norm throughout the Baroque era. S Marco, Venice, had a choir of 36 in the late 17th century; as has been stated above, the Cappella Sistina numbered 32 from 1625; the restored Chapel Royal of England consisted of 44 singers from 1660 to 1689, 34 from 1689 to 1715 and 38 thereafter; Buxtehude employed a choir of about 30 in his Abendmusik concerts at Lübeck during the last three decades of the 17th century; and even Bach, when major

undertakings warranted the use of all his singers in a single performance, possessed a choir of 36.

Thus choirs did not generally grow in size during the Baroque period, primarily because they were expensive. For this reason, solutions less costly and more effective than the mere multiplication of voices were devised to satisfy the Baroque concern for increased sonority. Contrast was the essential factor in these solutions, one of which involved polychoral performance and spatial distribution of the voices, others the use of solo–tutti contrasts and of independent choral and instrumental bodies in a concertato style.

Music for two or more choirs was not a new development of the Baroque period. Mention has already been made of a performance by antiphonal choirs at a 1475 wedding celebration, of *decani–cantoris* antiphony in English Renaissance music and of a motet for eight choirs by Tallis. Polychoral works were produced by many other Renaissance composers, among them Palestrina at Rome and Willaert at Venice. Performance by *Cori spezzati* – literally ‘broken’ choirs, that is, choirs spatially separated from one another – was indicated for several psalm compositions by Willaert which were published in 1550 under the designation ‘salmi spezzati’. It was, however, during the early 17th century that performance by two or more choirs in a concertato manner was fully exploited. Choirs of like timbre (e.g. SATB/SATB) as well as those of unlike timbre (e.g. SSAT/SATB/TTTB) were pitted against one another; spatial distribution of the choirs created an illusion of increased sonority. S Marco in Venice became famous for its use of antiphonal *cori spezzati*, and Venetian techniques spread to other countries as well, especially to Germany, where they were employed by Lutheran musicians such as Michael Praetorius and Schütz. At Rome, although the Palestrinian contrapuntal style was perpetuated in conservative *stile antico* writing, polychoral performance flourished and was expanded to unprecedented dimensions. The term ‘colossal’ has been aptly applied to Roman polychoral performances, some of which involved as many as 12 choirs. André Maugars described one such spectacular performance which he attended in 1639 at S Maria sopra Minerva:

Two large organs are elevated on the two sides of the main altar, where two choirs of music were placed. Along the nave were eight more choirs, four on one side and four on the other, raised on platforms eight or nine feet high, separated from one another by the same distance and facing one another. With each choir there was a small organ.

The grand style of Roman polychoral performance was exported to other countries, notably to Austria. Indeed, the colossal Baroque style can be said to have reached a climax in the later 17th century with the 53-part polychoral mass formerly attributed to Orazio Benevoli but now thought to be by Biber or Andreas Hofer. Polychoral distribution of the voices, although never again so extensively employed as in the 17th century, remained a device occasionally used by composers of all later periods.

Contrasts between large and small choirs or between soloist(s) and choir(s) were sometimes employed in both Venetian and Roman polychoral performances, but such quantitative contrasts, probably because they

contributed to a lesser degree to the illusion of increased sonority, were not an indispensable feature of the splendid performances of Italian music that occurred during the 17th century. In the last half of the century, however, solo–tutti contrast constituted an essential feature of choral performances in both England and France. The French *grand motet* depended for its identity on a juxtaposition of *grand choeur* and *petit choeur*, the latter consisting of solo voices, and the Restoration verse anthem, like its Renaissance forerunner, was similarly identified by contrast between soloists (verse) and chorus.

Since there was no general increase in the number of participants, solo–tutti contrast and polychoral disposition of the singers made a contribution more illusory than real to increased sonority. Initially at least, similar circumstances prevailed in connection with concertato deployment of instrumental ensembles. The same instruments that had previously functioned as an integral part of the choir, reinforcing or replacing *ad libitum* the individual vocal parts, were organized in the late 16th and early 17th centuries into independent ensembles which, functioning now as one or more of the separate choirs of polychoral works, were pitted against the voices. At first, as in a 1587 collection of polychoral compositions by the Venetian composers Andrea and Giovanni Gabrieli which appeared under the title *Concerti ... continenti musica di chiesa*, composers began to express a generalized desire for vocal–instrumental contrast, but without designating either the specific parts to be assigned to instruments or the specific instruments to be used. As time passed, specific instrumental designations began to appear and the contrast between voices and instruments was heightened by concomitant developments in the differentiation of vocal and instrumental idioms. Not only was there a shift from a *colla parte* to a concertato use of melody instruments in the early Baroque period but the organ also began to function in a new role, underpinning the vocal and instrumental choirs with a virtually indispensable continuo part. Shortly after 1600, as the instruments of concertato ensembles began to be specifically designated, a real increase in sonority resulted from enlargement of the instrumental groups. The aforementioned 53-part mass, for example, was written for two eight-part vocal choirs; two six-part choirs of string instruments; a six-part choir of flutes and oboes; a seven-part choir of trumpets, cornetts and trombones; two four-part choirs of trumpets, one with timpani; and three organs, two of them functioning as continuo instruments with the vocal choirs and the third playing a master *basso seguente* part. The instrumental ensembles participating in early Baroque performances of choral music were not standardized, but as the period progressed, choirs performed more frequently with homogeneous groups of instruments, most often strings, and with regularly constituted orchestras. In Louis XIV's royal chapel, for example, the famed '24 Violons du Roi' played a prominent role in performances of concerted motets, and a similar band of string instruments, organized by Charles II in imitation of it, participated in Chapel Royal performances of many English verse anthems. Similar string groups and orchestras also existed in many churches and cathedrals. Buxtehude's choir of 30 or so voices performed with a string ensemble of about 15 players, and Bach, in his 1730 memorandum to the Leipzig town council, specified the need for an orchestra of about 18 players. At S Petronio, Bologna, in the previously cited typical year of 1687, the normal 16-voice choir sang regularly with an orchestra of 13 players, and the 49 singers added to the choir to celebrate the feast of the church's patron

saint were balanced by an additional 28 instrumentalists. By the end of the Baroque period, continuo underpinning was virtually an ever-present element in choral music and fully developed orchestral accompaniments were a normal part of most choral performances.

The foundations of opera were laid by the musicians, poets and scholars of the Florentine Camerata, who had as their goal the renewal of musical practices associated with ancient Greek drama. Although concerned chiefly with the creation of a monodic style of declamation suitable for the individual expression of passionate utterances, they recognized that the restoration of Greek practices required the use of the chorus not merely as a decorative element, as had been the case in *intermedi* (which were among the immediate theatrical predecessors of the opera), but in the roles of interlocutor and commentator as well. Moreover, early composers of operas, especially Monteverdi, discovered that the chorus served a useful purpose from a purely musical point of view by providing contrast and structural delineation amid the unvarying style that prevailed in solo song before the development of stylistic contrast between recitative and aria. The chorus therefore played a structurally important role, dramatically and musically, in early opera, especially in the works of Monteverdi and in those of Roman composers. At about the time that Venice emerged as a leading centre of operatic activity, a variety of circumstances – theoretical, musical, and practical – combined to reduce the importance of the chorus in Italian opera: a waning of speculative interest in the restoration of Greek drama undercut the theoretical basis on which the dramatic importance of the chorus had initially been predicated; developing stylistic differentiation between recitative and aria eliminated the previous need for choral delineation of musical structure; and most important, increasing reliance on public support, rather than, as previously, on the support of munificent patrons, demanded the elimination of the extravagance of choristers' salaries. After about 1640 the chorus virtually disappeared from Italian opera; only in festival operas produced at the Italianate courts of such Austrian and German centres as Vienna and Munich, where opera continued to be supported by wealthy patrons rather than by the public, did the chorus retain something of its former importance. In the late 17th century and in the 18th, the chorus flourished briefly in French operas by Lully, Rameau and their contemporaries, as it did also in English theatrical music of the Restoration, especially in the works of Purcell (e.g. *Dido and Aeneas* in which the chorus, with Belinda as its leader, functions very much in the manner of its Greek ancestor).

At about the time of its disappearance from Italian opera, the chorus began to be used in the oratorios which were just then becoming popular in Rome. Supported by church societies, the Roman oratorio was not subject to the budgetary difficulties that adversely affected the chorus in publicly supported opera. The oratorio initially possessed a dramatic libretto in which a sacred story was recounted; non-sacred subjects of a moralizing nature were also used at a later time. These dramatic texts were usually presented, however, without benefit of scenery, costumes or stage action. Under these circumstances the chorus was found to be useful not only in its ancient role of commentator and in its operatic role of collective persona but also for the purposes of narrating the action and compensating for the lack of visual representation. The chorus flourished particularly in the oratorios of Carissimi and, outside Italy, in those of Charpentier and Schütz. During the last

decades of the 17th century a few Italian composers of oratorios (e.g. Stradella and Legrenzi) made extensive use of the chorus, but by the end of the century Italian oratorio, like the opera for which it served by that time as a Lenten substitute, featured the singing of virtuoso soloists to the virtual exclusion of the chorus. In the first half of the 18th century, Italian oratorios in which the chorus played a prominent part were produced in Vienna. It was, however, in the English oratorios of Handel that the chorus, enjoying a reversal of its earlier exclusion from opera due to economic considerations, became an element of central importance. Handel, whose entrepreneurial ventures in opera had ended in failure, discovered as a result of several fortuitous circumstances the profitability of a kind of public entertainment that, although presented in the same theatres that had formerly housed his operatic works, dispensed with expensive scenic trappings and highly paid Italian virtuosos and substituted for them an expanded use of the relatively inexpensive chorus. Handel gave the chorus an importance, invariably structural and sometimes quantitative, that outweighed that of the solo singers. He often, as in *Israel in Egypt*, assigned the chorus the role of idealized protagonist, writing brilliant and varied movements on a grand scale and sometimes combining two or more consecutively to form multi-movement choral structures on an exceptionally large scale. Through his emphasis on the chorus he developed the oratorio far beyond its original scope and produced works that were destined to serve as models for many later generations of oratorio composers, especially in England.

Little documentary evidence is available concerning the size and other physical characteristics of Baroque opera and oratorio choruses. A rare insight into the size of the chorus in the earliest operas is provided by Marco da Gagliano's specification, in the preface to his *Dafne* (1608), that the chorus should be composed of 'no more than 16 or 18 singers'; it is also known that at Vicenza in 1585 a group of 15 singers, a number determined by the supposed size of the ancient Sophoclean chorus, performed the music composed by Andrea Gabrieli for the choruses of the drama *Edippo Tiranno*. Probably the choruses employed in early Italian operas were generally no larger than these. Indeed, evidence shows that the designation 'coro' was sometimes used in these early operas to refer to an ensemble which, although it functioned dramatically as a chorus, was composed of only one singer for each part. Except at the German and Austrian courts, where operas were produced on a grander scale, this latter practice became the norm for all Italian operas after about 1640. In Handel's operas, for example, the final ensembles, although designated 'coro', were performed by the principals. The chorus in French opera was at first no larger than its Italian predecessor. Cambert's *Pomone*, produced in 1671, employed a chorus of 15 singers and an orchestra of 13. Larger groups were organized by Lully and his successors. From at least 1713 the orchestra of the Académie Royale de Musique consisted of 46 players, and it was presumably balanced by a chorus not too dissimilar in size: in 1754, when the orchestra still numbered just under 50, there was a chorus of 38. It is impossible to determine the extent to which women participated in Baroque opera choruses. They appeared from the outset in solo roles. Moreover, in 1681 female dancers were admitted to the French operatic *corps de ballet*, and it may be reasonable to suppose that at this time female singers – if they had ever been excluded – were also licensed to appear in operatic choruses. They had definitely been admitted by 1754; of the 38 choristers employed in that year,

17 were women. It has been generally assumed that the structurally and dramatically important choruses of early Italian oratorios were sung by choral groups no smaller, perhaps even considerably larger, than the average church choirs of the period, but there is at present no direct evidence for this assumption. Maugars, whose account of music performed at a Roman church service (see above) included ample description of the use of choirs, provided an analogous account of a 1639 Roman oratorio performance in which he mentioned the singing of an introductory motet but omitted any reference to a chorus. He was apparently unimpressed by the singing of the oratorio chorus – or perhaps there was no chorus, the introductory motet having been sung by an ensemble composed of the soloists who later portrayed the various characters in the oratorio. The instrumentation of two violins and continuo typically used by Carissimi and his contemporaries suggests that the chorus was only of modest size, but later Italian oratorios, particularly those produced at Vienna during the 18th century, used larger orchestras and may therefore have required appropriately larger choruses. The English oratorios of Handel, however, were often more fully orchestrated still and virtually always more emphatically choral than any previous oratorios; yet their choruses were generally performed by groups of about 25 singers, sometimes even fewer, this number including the soloists who are known to have participated at times in the singing of the choral movements. For the 1758 Foundling Hospital performance of *Messiah*, for example, Handel's forces consisted of 13 adult male choristers, six boy choristers, three male and three female soloists and an orchestra of 33. Regularly employed as members of the choirs of the Chapel Royal, Westminster Abbey and St Paul's Cathedral, Handel's choristers found in the oratorio a welcome opportunity for part-time employment. They were probably typical in this respect of most of the choral singers in Baroque performances of non-ecclesiastical music, for although opera and oratorio provided additional vocational opportunities for professional choristers, the church remained, throughout the Baroque period, the principal educator and employer of choral singers.

#### Chorus (i)

#### **4. From the mid-18th century to the later 19th.**

During the last years of his life Handel's oratorios were increasingly performed in the English provinces, generally in conformity with practices familiar in London. His death turned what had already become a cult almost into a religion. In 1759 there were many commemorative Handel performances, not only in London but also in Oxford, Cambridge and other large towns and in the small village of Church Langton, near Leicester, where there was a two-day festival. In the same year, at the Three Choirs Festival at Hereford, *Messiah*, which like the other oratorios had been previously performed only in secular buildings, was for the first time sung in a cathedral. Almost from the beginning of Handel's career as an oratorio composer, the profits on performances of his works had helped sustain charities, and as the need for investment in hospitals became more urgent, so the cult of Handel, assisted by the editions of Randall and Arnold, grew even stronger during the remainder of the 18th century.

The centenary of Handel's birth was celebrated in 1784 (a year prematurely) with a festival of his works in Westminster Abbey; 300 singers and 250 instrumentalists participated. The singers came from various parts of

England, and, as a result of the impressions they carried home with them to their local choral organizations, large-scale performances became the rule rather than the exception. As far as interpretation was concerned, the 1784 commemoration was a watershed, for from then until modern times the main emphasis was on large numbers and broad effects, with the orchestra reduced to a supporting role. The success of the 1784 commemoration was followed by other Handel festivals in Westminster Abbey: in 1785 there were 616 participants, in 1786 749, in 1787 806, and in 1791 (when Haydn was present) the number had increased to more than 1000. In the same year the festival in York Minster comprised a force of 100 singers and players, but at the more important festival of 1823 there were 465 ('vocal band' 285, 'instrumental band' 180), including 49 female and 13 boy trebles and 55 altos, all men. It was not always the case at this time, however, that women were included in festival choruses. In the Norwich Festival chorus of 1830 there were 70 trebles, 38 countertenors, 61 tenors and 65 basses; in a memorandum giving these numbers Edward Bunnett noted 'no ladies at this period'.

The stimulus given by Handel's works to choral singing in Britain (already noted in F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik*, 1758) was to some extent paralleled on the Continent. At Hamburg, Michael Arne directed performances of German versions of *Alexander's Feast* and *Messiah* in the early summer of 1772, and these works and a *Te Deum* by Handel were included in the concert series given in the 1775–6 season in the Handlungsakademie. German performances of *Messiah* were stimulated by translations of the text by Herder, J.A. Hiller and Klopstock. One of the most important of these performances was directed by Hiller on 19 March 1786 in Berlin Cathedral; there were 305 singers and players. Hiller also arranged two performances of *Messiah* later in the year in the university church at Leipzig, where he used 90 singers and rather more orchestral players. During the years 1788–90, Mozart, on commission from the Prefect of the Imperial Court Library, Gottfried van Swieten, reorchestrated four of Handel's works: *Acis and Galatea*, *Messiah*, *Alexander's Feast* and the *Ode for St Cecilia's Day*. Mozart's expanded use of woodwinds in *Messiah* became closely associated with 19th-century performances of that work and his version remained in use well into the 20th century.

As in England, where the cult of Handel provided an impetus for the use of grandiose performing forces, the numbers in continental choruses grew, particularly in response to special needs and occasions. At Naples in 1774, 300 performed the music at Jommelli's funeral. In Vienna, oratorios were given in 1773 by 400 performers, in 1811 by more than 700 while in 1812 1000 took part in Handel's ode *Alexander's Feast*. Annual oratorio performances involving such forces took place in Vienna until 1847.

As choruses grew larger, participation of amateur singers supplanted the reliance on professionals which had been characteristic of oratorio and church music performances in earlier times, and the distinction between church and civic venues began to blur. To some extent, this emancipation of 'sacred' music from its former confinement in the ecclesiastical arena was brought about by a new concept of social obligation, symbolized by the sorts of charity set up during the Enlightenment. As regards the development of the chorus, one of the most important of these charitable enterprises was the

Tonkünstler-Societät of Vienna, for which a constitution was drawn up in 1771; it was modelled on the Society of Musicians in London and catered for the needs of indigent members of the musical profession and their dependants. On 29 March 1772 Gassmann's *Betulia liberata* was performed under its auspices and was so well received that further performances were given on 1 and 5 April. Haydn was greatly interested in the society and composed for it his *Il ritorno di Tobia* (1774–5). Later, one of the most popular works in its repertory was his *Creation*, which was greatly influenced by Handel and almost immediately after its composition joined Handel's works in the international repertory.

In Britain, new societies for the purpose of singing madrigals and madrigal-type music came into being during the 18th century, either to conserve old music, as with the Madrigal Society (founded in 1741) and the aristocratic Anacreontic Society (1766), or to encourage the production of new music, preferably of a convivial nature, as with the Noblemen's and Gentlemen's Catch Club (1761) and the Glee Club (1783). Although they were male preserves (except for 'ladies' nights'), such bodies served a useful function in developing musical literacy, especially among the middle classes, and increasing the regard for choral music *per se*. The term 'glee club' was in due course adopted in North America, but its meaning was extended beyond English usage to denote a choral group in general – usually one in a high school or college and, in the late 20th century at least, all-male or all-female – rather than a club devoted to singing catches and glees.

In the 19th century, Romanticism led to the advancement of music associated with words, and choral music enjoyed the benefits of this. The age of the lied and the Wagnerian music drama, was also the age of the *Chorgesang* and Beethoven's Ninth Symphony. That choral music could prove influential in developing political as well as religious philosophies had been shown long before, but it was to become more evident during the epoch to which the storming of the Bastille in 1789 was the prelude. In 1790 a popular festival to celebrate the French Revolution took place in Paris. The music for it, a *Te Deum*, was composed by Gossec, who subsequently wrote a number of other choral works reflecting his political thinking. In 1794 the National Festival – a popular yearly event – was remarkable for the use of a chorus of 2400 voices. From this initial enthusiasm there developed in France a male-voice choir movement, its participants largely working-class men, which from 1833 was generically known under the name [Orphéon](#).

In Germany by the end of the 18th century much patriotic music for male voices was being published in such periodicals as the *Berlinische musikalische Zeitung*. In 1793, with an initial membership of 30, C.F.C. Fasch established the Berlin Sing-Akademie (which was also a teaching institution) for the purpose of protecting standards in German choral music. Encouraging developments soon occurred throughout the German states. In 1801 an Akademischer Chor was founded in Würzburg, in 1802 a Singakademie at Leipzig and in 1804 a Singverein at Münster; in 1806 choral societies came into being at, among other places, Dresden, Erlangen and Kassel. Meanwhile Zelter, Fasch's successor at the Berliner Sing-akademie, founded the first [Liedertafel](#), a male-voice choir organized as much for convivial as for musical purposes, and many similar bodies so designated (or sometimes called Liederkrantz to denote a group rather more popular in character) were later

established throughout Germany and ultimately in North American cities with large German communities. By 1839 the male-voice choirs of the German-speaking countries (often, like Orphéon choirs, composed of working-class men) were brought together into an association known as Vereinigte Liedertafeln. Regional festivals, usually including a competitive event, were organized for which festival compositions were sometimes commissioned. For example, for one such festival, an 1843 gathering of Saxon male choruses, Wagner supplied a large-scale work entitled *Das Liebesmahl der Apostel*. Nowhere was the urge to nationalism stronger than in the German male-voice choral movement, which received a great impetus in the first place from the liberation of Germany through the so-called Battle of the Nations at Leipzig in October 1813. Typically nationalist works include Spohr's *Das befreite Deutschland* (1814) and Weber's *Kampf und Sieg* (1815), while anthologies such as *Auswahl deutscher Lieder: Vaterlands- und Bundeslieder, Kriegs- und Heldenlieder nebst Festgesänge für Siegestage* (Leipzig, 1830) appeared in profusion. The importance of the Liedertafel movement is illustrated by the fact that in 1847 Schumann undertook to conduct the one in Dresden in succession to Ferdinand Hiller, whom he also succeeded, in 1850, as director of the Düsseldorf Gesangverein, a mixed-voice choral society. Schumann produced several lovely but relatively easy Liedertafel partsongs, as did a multitude of other composers. A composition that provides some insight into the convivial nature of the Liedertafel is Brahms's 'Tafellied' (1884), a scintillating portrait of 'ladies' night' at a Liedertafel gathering.

Side by side with the French and German development of choral music an important movement grew up in Switzerland. The initial inspiration came from H.G. Nägeli, who postulated that music involving the participation of many people in joint performance was of its very nature democratic. He founded a Singinstitut and a Sängerverein at Zürich, and from time to time he provided them with compositions of his own. The political character of the male-voice choir – for which much music to politically inspired texts was provided by German composers – met with disapproval in Austria, where the formation of such choirs was for a time forbidden. German partsongs were also written for female ensembles by many 19th-century composers. Some, like those composed by Schubert to be performed by the voice students of Anna Fröhlich, were intended for informal soirées and concerts by ad hoc ensembles. Others, like those supplied by Brahms for the women's chorus he conducted in Hamburg from 1859 to 1861, were written for formally constituted ensembles which enjoyed an existence similar to that of their male-voice counterparts. These women's ensembles, however, were far less numerous than men's ensembles, and they were not organized, as the male groups were, into a strong national organization that existed for the purpose of promoting their development.

In the first half of the 19th century, new choral societies (SATB) sprang up in virtually every British town. Just as the 1784 Westminster Abbey commemoration had proved an inspiration to the country at large so too did the festival held in the Abbey in 1834 by command of King William IV. Once again performers came from all parts of the country; they were directed by Sir George Smart. The conservative nature of the festival was reflected by a programme note which read: 'To avoid giving offence to any living Authors, it was determined, that the selection should be made, solely, from compositions of those who had been gathered to their fathers'. Smart, who in the course of

a long life conducted some 1500 concerts, popularized the grand manner of Handel performances through the festivals (many of them dating from the previous century) in Bath, Birmingham, Bury St Edmunds, Cambridge, Colchester, Derby, Dublin, Edinburgh, Hull, Liverpool, Manchester and Norwich. A remarkable growth in secular choral societies was in no small measure due to the vocal scores that were being made increasingly available: just as in Germany Breitkopf & Härtel had seen the commercial possibilities of the situation, so in England Alfred Novello, himself much in demand as a bass soloist in oratorios, put himself in the van of progress by issuing material for amateur singers at low cost. In London the Sacred Harmonic Society (1832–82) did much to widen opportunities and also to broaden the repertory. The chorus had women to sing the treble and alto parts (though they were invited to assist at the performances rather than being admitted to full membership of the society). The Handel Festival at the Crystal Palace in 1859 was prompted by a suggestion from R.K. Bowley, sometime secretary and librarian of the society. When the society's regular meetings came to an end through lack of proper rehearsal facilities the final report presented to the members on 24 November 1879 stated:

It cannot be forgotten ... that to the efforts of the Sacred Harmonic Society of forty years ago, and to the consistent course pursued by its Managers throughout its entire history, is due the great advance which has taken place in public musical taste, and that cultivation of oratorio music which in times gone by was only the luxury of a few wealthy amateurs. The style of the Society's Concerts has furnished the type and standard of oratorio performances throughout the country.

It was also noted that towards the end of its existence the society had found it difficult to meet ever-increasing costs which all but exhausted its funds. Performances patterned after the large-scale English festivals were presented in other countries as well, most importantly in Germany, Austria and the USA. The manner in which these festivals developed, and the principles that inspired them, affected both architecture and composition. The centuries before the 19th had brought to maturity a style that had evolved within great ecclesiastical buildings and for the purposes of the ceremonies held within those buildings. The major works of the 19th century were mostly designed for secular buildings, which were themselves not infrequently planned with the requirements of oratorio-type music in mind. At the same time, choral festivals encouraged the creation of new large-scale choral works; many festivals regularly commissioned composers to write what were called 'novelties', and the oratorio-type works thus created were for a new category of singers, largely amateurs and members of the emerging middle class, and a new kind of public. The oratorio enjoyed enormous popularity, but the religious element was of relatively little significance, except that it denoted 'serious' music for middle-class audiences who liked to take their pleasures gravely. For example, works by Ferdinand Hiller, Loewe and Spohr detailing the destruction of Jerusalem or Babylon, dramatic themes formerly treated by Handel, had their day. On the other hand, Mendelssohn – 'Bach's spiritual son', in Hanslick's phrase – ensured himself a place beside Handel and Haydn in the pantheon of oratorio composers with *St Paul*, composed for the Cäcilienverein of Frankfurt in 1836, and *Elijah*, the 'novelty' that received its première at the Birmingham Festival of 1846. Many of the oratorios of the

Romantic era were blatantly nationalistic in their aspirations and therefore appealed only within national frontiers. Apart from the religious and nationalistic subjects that inspired composers, mention should also be made of the Faust theme, which aroused so much speculation and introspection: Goethe's masterpiece inspired works by Berlioz and Schumann among others.

The availability of choral-orchestral forces of symphonic proportions and the acoustical possibilities of new concert halls brought a wave of choral symphonies (or works so described) in the wake of Beethoven, of which perhaps the most remarkable are Mahler's Eighth Symphony (the 'Symphony of a Thousand') and the 'Gothic' Symphony by Havergal Brian. In Romantic opera the chorus played an increasingly important role, and certain operatic choral numbers have taken their place in popular esteem by the side of favourite vocal and instrumental excerpts. By the end of the 19th century there was no adequately appointed opera house without a resident chorus, just as today there are few major orchestras which do not possess an affiliated symphonic chorus. In more recent times, at least one opera company has developed from a choral tradition of special significance – the Welsh National Opera (founded 1946), which grew out of the eisteddfod tradition.

In the second half of the 18th century, the choirs of Roman Catholic court chapels continued to be made up of professional musicians. Many of these organizations were quite modest in size. In 1754 the chapels at Gotha and Breslau possessed only one-on-a-part vocal ensembles. Even the famous chapel and chamber music establishment at Mannheim had modest vocal resources: in 1756 its orchestra of 30 string players and ten wind players was balanced by only 'three female and three male sopranos [the former presumably for chamber music only], two male altos, three tenors, two basses' (Marpurg: *Historisch-kritische Beyträge*). On the other hand, the archbishop's Kapelle at Salzburg in 1757 – the year after the birth of Mozart – had a smaller orchestra, less than 20 string players about ten wind players, and a much more grand vocal complement of 10 solo singers (5 male sopranos, 3 tenors and 2 basses), 15 boy choristers and 29 adult male choristers (4 altos, 12 tenors and 13 basses). From 1772 to 1867, the Hofmusikkapelle of the imperial court at Vienna, with an orchestra of about 30, had a choral contingent which hovered at around 20 members, of whom half were boys evenly divided between soprano and alto (no women and no adult male sopranos or altos). Since the Esterházy establishment in which Joseph Haydn was employed had an orchestra slightly smaller than that of the imperial Hofkapelle, we may suppose that its vocal resources were no larger. It was for forces such as these that the masses and other liturgical music of Haydn, Mozart and their contemporaries were written. Towards the end of the 18th century, a series of reforms promulgated by Joseph II attempted to curb what the emperor viewed as excessively ostentatious displays of ecclesiastical opulence. As a result of these reforms, certain limitations were placed on composers. A well-known instance of this involves the restrictions imposed by Archbishop Colloredo on Mozart as to the maximum amount of time which could be taken up by the musical setting of the mass ordinary. But counterbalancing these attempts to discipline and limit composers was a prevailing tendency, in the wake of the French Revolution, to recognize the need to allow composers freedom of expression. The

ultimate in this respect was Beethoven's Mass in D, composed for an archbishop's enthronement but destined to take its place among the small group of works that forever test anew the resourcefulness of secular choruses. Ecclesiastical theories concerning the nature of sacred music were put under great strain by this work and also by later self-assertive masterpieces on liturgical texts by Berlioz, Verdi and, in most of his masses, Bruckner. These works were a far cry from the ideal of Palestrina and the *a cappella* style. The Requiem by Berlioz, with its huge instrumental component which was balanced by a chorus of 200 at its first performance in 1837, is one of the foremost examples of gigantism in the 19th century. Verdi's Requiem took the theatre into the church, the first performance in 1874 being given in S Marco, Milan, by a selected choir of 120 trained singers and an orchestra of 110.

The 19th-century Roman Catholic Church, along with some non-Catholic musical conservationists, espoused the view that a special virtue was attached to 16th-century polyphony. Among those who set out to revive interest in it was A.F.J. Thibaut, Schumann's law professor at Heidelberg, who brought together in his home a group of singers to perform Renaissance music (fig.9). In London the Motet Society, with Edward Rimbault as secretary and editor, came into being in 1841 as a consequence of the emphasis on liturgical propriety by the ritualistic Oxford Movement. Giuseppe Baini's pioneering study of the style of Palestrina's music (*Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*) appeared in 1828 and was published in German (*Über das Leben und die Werke des G. Pierluigi da Palestrina*) in 1834; it provided the Catholic reform movement with an icon whose name was associated with all that was good and proper about Renaissance polyphony. It was at this time, too, that the term *a cappella* began to be accepted as synonymous with 'unaccompanied'. About 1600 a distinction began to be made between the old style of the Renaissance, for which Palestrina's music served as a model (*Prima pratica*), and the new style of the Baroque (*seconda pratica*). By the middle of the 17th century the term *a cappella* had become associated with the old style, notably in Christoph Bernhard's widely circulated manuscript treatise *Tractatus compositionis augmentatus*. But 19th-century musicians, noting that no instrumental parts were included in the sources in which 16th-century polyphonic works were found, believed the term to have been used to designate the type of ensemble required – i.e. voices only, no instruments – rather than style. The question of forces had not been an issue in the preceding centuries. Although unaccompanied voices were always heard in the papal chapel in the 16th century, elsewhere instruments were sometimes used to replace absent voices or to enrich the sound on special occasions. In the 18th century, *stile antico* compositions had almost invariably included a basso continuo to be played on the organ. In the 19th century, however, many people (following Baini, who stressed the unaccompanied style of the papal chapel) wished, as the cult of Palestrina progressed, to return to the ideal of unaccompanied singing, designated by the term *a cappella*. In 1868, in order to promote the ideals associated with the Palestrina style, the Catholic church choirs of the German-speaking countries were brought together into the Allgemeiner Cäcilienverein, a powerful reform organization named in honour of the patron saint of music. The principles of Cecilianism, as this reform movement has been called, were formally endorsed in the 1903 *Motu proprio* of Pius X. One direction found in this encyclical is particularly

pertinent to the subject of choral development: 'wherever it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the church'.

Protestant church music in Germany was also influenced by a reverence for its musical past. Moreover for historical reasons German Protestantism had been closely allied with nationalism, and in the 19th century the urge of the latter stimulated concern for the musical heritage of the former. State schools of church music were established at Breslau (in 1810), Königsberg (1812) and Berlin (1822), the last being the creation of Zelter, who was its first director. A great deal of music and literature was published to provide new material for general use. Key works were *Über den Gesang in den Kirchen der Protestanten* (1817), Thibaut's *Über Reinheit der Tonkunst* (1825), the *Berliner Gesangbuch* (1829), C.F. Becker's *Kirchengesänge von J.S. Bach* (1843), the *Eisenacher Gesangbuch* (1854) and the various works of C.J.V. von Winterfeld published between 1832 and 1850. The so-called Bach revival – incorrectly supposed to have begun with Mendelssohn's performance of the *St Matthew Passion* with the Berlin Sing-Akademie in 1829 – is to be seen in the context of a general revival of Lutheran church music.

A revival of interest in Britain in the classics of the Anglican tradition coincided with a feeling on the part of many church musicians that the authorities of the Church of England were negligent in their maintenance of the choral foundations. In 1841 a large number of organists sent a petition to the deans and chapters of the cathedrals requesting them not to implement their proposals to economize in this area. None worked harder than S.S. Wesley to restore the standard of church music. In 1849, when he was organist of the new parish church at Leeds, where daily sung services were maintained, he published the first of two pamphlets relating to the improvement of music 'in Divine Worship'. In 1856 Sir F.A.G. Ouseley devoted much of his private fortune to the foundation of St Michael's College, Tenbury Wells, the main purposes of which were to provide a standard for church music and to train choristers. A popular tradition of choralism derived from the Methodist and collateral evangelical movements and gathered new strength through the wish of many among the working classes to perform not only hymns and gospel songs but also oratorios and cantatas. There was a consequent broadening of musical literacy. Many volumes of favourite hymns contained guides to theory, and instruction became available in mechanics' institutes and Sunday schools. The influence of Joseph Mainzer, author of *Singing for the Millions* and other works, and of John Curwen, promoter of the tonic sol-fa system, was of inestimable benefit. Earlier, in the last half of the 18th century, musical literacy in Anglican parish churches (both urban and rural) and in nonconformist chapels had been the object of the educational efforts and publications of a large number of composers, often self-taught, whose principal advantage was their intimate knowledge of the singers for whom they wrote. These men were frequently itinerant teachers whose singing schools involved the formation of choruses, which often became, after the singing masters had departed, the embryos from which the choirs of small churches developed.

English parish and village choirs created in this manner provided what may have been the earliest opportunities for women to participate along with men in church choirs. Nicholas Temperley (*The Music of the English Parish*

*Church*) has called attention to the following passage from a satirical work of 1727 by Alexander Pope in which a fictional parish clerk recounts having tutored both 'the young men and maidens to tune their voices as it were a psaltery; and the church on the Sunday was filled with these new hallelujahs'. On the Continent, women were still a rarity in church choirs in 1772 when Charles Burney noted in his *Present State of Music in Germany, the Netherlands, and the United Provinces* (1773) that at the Stephansdom in Vienna 'there was a girl who sung a solo verse in the *Credo* extremely well'. At the cathedral of St Bartholomäus in Frankfurt, Burney found that the choir 'was not furnished with singers of great talent, but yet there were a number of girls, who, though the service was that of the Roman catholics, were many of them Lutherans or Calvinists, that chanted with the priests and canons'; and in connection with a service he heard at the church of Ste Gudule in Brussels, Burney opined that he:

was glad to find among the [band of voices] two or three women, who, though they did not sing well, yet their being employed, proved that female voices might have admission to the church, without giving offence or scandal to piety, or even bigotry. If the practice were to become general of admitting women to sing the soprano part in the cathedrals, it would, in Italy, be a service to mankind, and in the rest of Europe render church-music infinitely more pleasing and perfect.

Veneration of the ideal past, a characteristic of the Romantic ethos in all the arts, manifested itself not only in church music, as described above, but also in concert music and in the establishment of choral societies named after and devoted to performing the works of individual great composers of earlier times. The Beethoven Festival of 1845, when the statue of the composer was unveiled at Bonn, brought musicians from all over Europe to hear choral works not only by Beethoven but also by Liszt and other, lesser composers; it also necessitated the building of a new concert hall. The centenary of Bach's death caught the force of a tide already favourable to his genius. Bach Societies were formed, and Bach Choirs followed. The Bach Choir was founded in London in 1875 and stimulated similarly named bodies in many parts of the country. The Handel centenary in 1859 brought into being the Great Handel Festival Chorus in England, with various supporting 'Amateur Divisions' in different parts of the country, and the consequent long tradition of the Crystal Palace Handel Festival. Held triennially until 1926, this festival exemplified good intentions married to doubtful taste, but it gave great satisfaction to performers and audiences alike.

Many of the groups of settlers who established themselves in North America during the 17th and 18th centuries were religious communities. Music was important to some of these groups, most notably the Moravian Brethren (or *Unitas Fratrum*) who established communities in Bethlehem, Pennsylvania, and Salem (now Winston-Salem), North Carolina. The Moravians produced some outstanding composers and maintained choirs and orchestras on a par with those of Europe, but they remained, as a matter of religious principle, isolated within their insular settlements, and therefore had virtually no influence on contemporaneous American music. Of much more importance during the 18th century were the so-called Yankee tunesmiths, self-taught composers and teachers who travelled from place to place – sometimes in

urban centres such as Boston but more often in small rural communities – offering singing schools at which they taught the rudiments of music, sold tunebooks of their own creation and formed choruses. It was formerly believed that these itinerant singing masters emerged without precedent, arising more or less spontaneously on the American scene, but Temperley has shown that there were English antecedents for these men and their methods. William Billings has long been deservedly recognized as the leading figure among Yankee tunesmiths and, notwithstanding the debt he owed to his English predecessors, he was a man of great imagination and originality. He issued six collections of sacred music for popular use. In his *Continental Harmony* (1794) formal instruction in music theory was presented in the form of an entertaining dialogue (in the manner of Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* of 1597) between master and pupil. Billings and his co-workers made a great contribution to musical literacy in 18th-century America, and their enthusiasm for music, especially choral music, was infectious. In many small communities the singing school choruses they organized were transformed after their departure into church choirs. In keeping with the egalitarian principles of the new country in which they came into being, the singing school choruses and the church choirs which were their successors were open to male and female participants of all ages.

During the 19th century, later generations of singing masters – whose music became associated with a newly invented notational system in which variously shaped notes were associated with solmization syllables (see [Shape-note hymnody](#)) – carried the traditions of the Yankee tunesmiths to rural and frontier communities of the American South and West, but in the cultural centres of the eastern USA, choral development was patterned after European practices. Men who prized orthodox musical learning – Lowell Mason, Thomas Hastings, W.B. Bradbury and others – railed against what they considered to be the immature crudity of the music of Billings and his colleagues and advocated imitation of the more refined and sophisticated music of Europe. It is by no means certain that this imitation of Europe made an immediately positive contribution to the development of musical composition by American composers, but there can be no doubt that it contributed greatly to the proliferation and development of choral groups. Among the earliest were the Handel and Haydn Society of Boston (founded 1815) and the Sacred Music Society of New York (1823). Towards mid-century, German emigrés formed singing societies modelled after those already in existence in Germany. In New York, the Deutsche Liederkranz was organized in 1847, and a rival organization, the Männergesangverein Arion, was set up in 1854. Similar Germanic convivial music societies were established in the Mid-western cities of Milwaukee, Chicago, Cincinnati and in other centres with large German communities. Glee clubs were organized on English models. Among the most notable were the Mendelssohn Glee Club (New York, 1866), the Apollo Club (Boston, 1871), the Apollo Club (Chicago, 1872) and the Mendelssohn Club (Philadelphia, 1874). Glee clubs and Germanic singing societies began almost invariably as all-male convivial organizations, but often evolved into large choral societies of mixed voices. Many societies were formed specifically to perform large-scale choral works with orchestra. The Oratorio Society of New York (1873) was the best-known civic chorus, but oratorio societies were also established in most major cities. Other large choruses followed the example of the Handel and Haydn Society

in naming themselves after famous European composers: a Mendelssohn Society (1858) and a Beethoven Society (1873) were founded in Chicago, and the Bethlehem (Pennsylvania) Bach Choir, tracing its ancestry back to 18th-century Moravian roots, was founded in 1898 and sponsored the first of its annual Bach Festivals in 1900. Choral festivals were organized along British and German lines. The Cincinnati May Festival, which began as an all-male *Sängerfest* in 1849, converted to a festival for a chorus of mixed voices in 1873, in which year there was a chorus of 800 and an orchestra of over 100, and in 1880 a permanent May Festival Chorus of 600 singers was established. In 1856 the Handel and Haydn Society of Boston sponsored the first American event initiated as a festival for a chorus of mixed voices: in that year 600 singers and an orchestra of 78 participated. The largest festivals held in the USA during the 19th century were the Peace Jubilees which took place in Boston in 1869 and 1872. These were gargantuan affairs: in 1869 there were more than 10,000 choristers and 1000 instrumentalists, and in 1872 these numbers doubled.

Black Americans developed a choral idiom of great vitality in which African and European elements were combined (see [United states of america, II, 2](#) and [Spiritual, II](#)). In 1878 George Grove was present at a service in a black Methodist church in Philadelphia and was greatly impressed by the vigour of the singing and the wide contrasts in mood and dynamics. Grove's experience was shared by many as the spirituals of the recently emancipated black slaves became known. One group in particular, the [Jubilee Singers](#), a small touring ensemble of ex-slaves from Fisk University in Nashville, Tennessee, eloquently presented the tradition of the black spiritual to audiences throughout America and in Britain and Germany.

In the 19th century the principle that music was universally educative was an ideal that coincided with the provision of general education. In countries with a strong choral tradition, class-singing was cultivated, but not always under the direction of adequately trained teachers. In America, Lowell Mason introduced systematic music teaching in the public schools of Boston and New York, and organized and conducted teacher-training institutes. In Britain the lead was given by John Hullah, inspector for music in elementary schools, and John Stainer, his successor. During the 19th century, patriotic songs (giving way in the early 20th century to folksongs) were the basis of elementary school music. Children's choirs were provided by obliging teachers in most Western countries for church, civic and even national occasions; the greater the occasion the larger the choir. Thus the number of choristers assembled for such events as the 1863 festival of the Metropolitan Schools Choral Society in the Crystal Palace was hardly smaller than that of adults who took part in the Handel festivals.

[Chorus \(i\)](#)

## **5. The 20th century.**

Two major trends – sometimes mutually contradictory, but nonetheless co-existent as the century drew to a close – marked the progress of choral development in the 20th century. On the one hand, there was the pursuit of a monolithic ideal in terms of choral organization and sonority. This tendency, which predominated during the first 60 or so years of the century, was challenged, mildly at first and more strongly from the 1960s, by a growing

tendency towards differentiation: organizational, structural, functional, timbral and stylistic.

From very early in the century, the SATB chorus of mixed voices became the favoured medium. Female sopranos and altos were firmly entrenched in choruses large and small, sacred and secular. Choirs of men and boys continued to exist only in a few tradition-laden ecclesiastical and academic institutions, primarily those of the Anglican and Roman Catholic churches. These all-male church choirs, as the century progressed, became exceptional even within the Anglican and Roman churches, and they were no longer in the forefront of choral development. Secular choruses, like those founded during the 19th century for oratorio singing, became increasingly important. Under the leadership of choral specialists such as the Englishman Henry Coward, these organizations pursued the ideal of 'artistic choralism', as it was called in Coward's *C. T. I. [i.e. Choral Technique and Interpretation]: the Secret* (1938). In the USA, choruses associated with colleges and universities assumed a leading role. These ensembles were often involved in what has been called the 'a cappella choir movement'. F. Melius Christiansen, founder of the St Olaf Choir of St Olaf College in Northfield, Minnesota, and J.F. Williamson, founder of the Westminster Choir of Westminster Choir College (from 1930 in Princeton, NJ) were leaders in pursuit of the *a cappella* ideal. Their methods and goals were communicated to large contingents of choral conducting disciples, who made the unaccompanied chorus pervasive in colleges, high schools and churches throughout the USA. Fred Waring, Robert Shaw and Roger Wagner, although not involved exclusively in the *a cappella* choir movement, were also influential in shaping the ideals of American choral music. Although these and other leading American choral conductors differed from one another with regard to certain technical questions (Waring, for example, made the control of diction and blend through what he called 'tone syllables' the centre of his methodology, while Christiansen became known for his emphasis on straight tone production), they are seen in retrospect to have been united in their pursuit of an ideal of discipline, blend, balance and tonal unity.

In addition SATB mixed-voice choruses, male-voice ensembles of tenors and basses and all-female ensembles of sopranos and altos proliferated in American educational institutions and elsewhere. The all-male choruses traced their ancestry in a direct line to ensembles of the 19th century and earlier, but the all-female groups, although they had isolated antecedents in the past, gained a firm footing as coequal with their male counterparts for the first time in the early 20th century. This was at least partially a result of the existence enjoyed by female-voice ensembles in women's educational institutions, but as colleges and universities became coeducational, men's and women's glee clubs continued alongside mixed choruses as standard components of a well-rounded choral music programme. These single-gender groups tended to perform a somewhat lighter repertory than the mixed-voice ensembles, but as they grew and developed during the 20th century, they were no less focussed than their SATB counterparts on the achievement of 'artistic choralism'.

As the century progressed, however, the concept of a monolithic, universally applicable choral ideal was called into question. Nationalism, for example, and, later, multiculturalism promoted an awareness that concepts of choral

beauty differ from culture to culture, and improved communication, especially through recordings and international touring, made this awareness pervasive in the choral community. In the early and middle years of the century, the tendency was to make an eclectic use of these differences by borrowing attractive features from nationally and ethnically diverse sources, while incorporating these features within the universally admired performance style of western Europe and the USA. Towards the end of the century, under growing influence of multiculturalism, attempts were made to capture performance techniques associated with diverse repertoires, even if this sometimes meant sacrificing traditional views concerning choral unity and beauty of tone.

In part, the quest to master multicultural styles is one aspect of the broader topic of authenticity in choral performance. Similar, and of more consequence, is the concern for historical accuracy which has arisen among choral conductors as a result of musicological elucidation of performing-practice issues. At the end of the century it was generally recognized that the style of performance appropriate to the music of one historical period might not be equally appropriate to the music of another. This attention to performing-practice issues affected not only performing styles, but also the choice of forces. Although pre-Baroque, Baroque and Classical works continued sometimes to be performed by large choruses like those preferred during the 19th century, there was a tendency to restore pre-1800 works to the dimensions originally envisioned by their composers. Thus, Handel's oratorios, for example, were often performed by choruses and orchestras only a fraction of the size of those employed in pre-1950 performances. The initial fervour to achieve historical accuracy in early music restored to favour the choirboy (in secular terminology described as a boy chorister or boy soprano, the latter replacing the time-honoured 'treble'), but by the end of the century early-music ensembles tended to employ women sopranos, often seeking from them a boy-like quality. Many large choruses that specialized in singing oratorio-type literature began to mix adult male falsettists with female altos in order to achieve a more penetrating alto part (but it is not clear whether this was being done as a restoration of practices of the 18th century and the early 19th, or simply as a useful technique for enhancing modern performances). Perhaps the most provocative controversy surrounding appropriate performance forces concerned whether or not Bach intended some of his vocal works – the controversy centres on the Mass in B minor – to be performed not by a chorus, but by an ensemble of one-on-a-part soloists: Joshua Rifkin asserts the affirmative, Robert L. Marshall the negative.

The quest for cultural and historical accuracy demanded a new versatility, perhaps even a new virtuosity, from choral singers. No longer were they permitted to sing all works in a single style, but they had to master the different techniques appropriate to various styles. Recognizing that this burden weighs heavily upon singers, especially the amateurs who continued to populate most choruses, conductors sought an alternative solution by forming specialist choruses of various sizes and make-ups. Madrigal groups of 12 to 16 singers were popular from mid-century. Towards the end of the century, many groups of moderate size (generally 24–36 singers) were formed to perform early music and the vocal chamber music of later periods. These groups, although they are often given imaginative names (e.g. Camerata Chorus, Amor Artis Chorale, Gloriana Singers), are generally called

chamber choirs. Another type of specialist chorus that came into existence at least partly as a result of the widening repertory horizon was the show or swing choir. These choirs specialized in popular music and often combined singing and visual elements (dance, costumes, etc.). Yet another type of ensemble that became a standard component of multifaceted university choral programmes in the USA was the black chorus (usually with membership not racially restricted). Some black choruses sang only black spirituals, gospels and so forth; others performed a wider variety of works that included selections from the standard repertory of classical choral music.

Some specialist ensembles looked to the future rather than the past, performing avant-garde literature that required the use of what have been called 'extended vocal techniques'. This term refers to sound production through non-traditional use of the vocal mechanism: grunting, hissing, shrieking, inhaling audibly and so forth. Ensembles specializing in extended vocal techniques have been in existence since the 1960s. By 1971 the vocabulary of non-traditional techniques was sufficiently well developed to generate a compendium of new notational devices associated with it (Pooler and Pierce), and during the last decades of the 20th century many techniques developed by groups specializing in avant-garde performance made their way into music for mainstream choruses.

In the late 20th century, choruses sometimes owed their existence to some non-musical affinity shared by participants – e.g. age, occupation, sexual orientation. These affinity choruses often achieved a very high level of artistic performance. Especially important musically are the superb children's choirs that emerged as part of municipal programmes of cultural and educational enrichment. Many adult groups found that choral music offered a highly satisfactory method of expressing solidarity for a cause. Perhaps the fastest growing and artistically most significant example of this tendency has been the gay choral movement, organized internationally as GALA Choruses (the Gay and Lesbian Association of Choruses). There are currently more than 150 gay choruses in the USA, 70 in Europe, 10 in Australia and about 15 others world wide.

Another factor that contributed significantly to the development of choral music in the 20th century was the establishment of advanced programmes of study in choral conducting. In the 1950s the DMA degree was established in American universities as a performance-oriented analogue to the PhD. At the end of the century the DMA degree in choral music was offered by several universities, and hundreds of choral conductors, firmly grounded in choral literature, conducting techniques and performing practices, had graduated from these programmes.

The 20th century witnessed the formation of several organizations dedicated to the advancement of the choral art. The largest national organization of choral leaders, the American Choral Directors Association (ACDA), founded in 1958, had a membership of over 16,000 in 1997. In 1981 ACDA was one of seven national and pan-national organizations that joined together to form the International Federation for Choral Music (IFCM); the other founding organizations were A Coeur Joie International (France and other French-speaking countries), Arbeitsgemeinschaft Europäische Chorverbände (Germany), Asociación Interamericana de Directores de Coros (Latin America),

Europa Cantat (a European federation of youth choruses based in Passau, Germany), the Japan Choral Federation and the Nordiska K rkommitt n SAMNAM. Both individually and collectively as IFCM these organizations provided opportunities for collegial interchange among conductors, held conventions and symposia, sponsored important performances and published journals and bulletins. Leading members of these organizations spearheaded efforts to harness for the benefit of the worldwide choral community the most recent technological advances in rapid communication. As of 1997, ChoralNet (with branches named ChoraList, ChoralTalk and ChoralAcademe) provided internet and e-mail services for choral professionals throughout the world. Begun by Walter Collins of the University of Colorado at Boulder and developed by James Feiszli of the South Dakota School of Mines and Technology, ChoralNet is now operated under the auspices of IFCM. Another internet service provided by IFCM is MUSICA, an on-line database, developed by Jean Sturm of the University of Strasbourg, which currently includes more than 60,000 choral compositions.

In the early centuries of the choral tradition the singers were professional, employed by royal and noble patrons, churches and abbeys. In the 18th and 19th centuries a great expansion of interest and opportunity placed the emphasis on amateur singers. In the second half of the 20th century the growth of the recording industry, the needs of radio and television programmes and the film industry, and the more exact requirements of concert and festival promoters and of contemporary composers created a rebirth of choral professionalism. At the end of the century there were professional choruses, either entrepreneurial or state supported, in virtually all countries in which the music of Western civilization is performed. In the USA, an umbrella organization, Chorus America (formerly the Association of Professional Vocal Ensembles), was formed to promote the welfare of professional choral singing. Founded in 1977 by Michael Korn of Philadelphia, this organization had in 1997 a membership of 550 choruses, about half of them professional, which together provide performance opportunities for more than 25,000 singers. While professionalization proceeded, the standards of amateur choral music, no doubt to some extent due to the professional models available were in general significantly raised. Perhaps the most encouraging guide to this and to the cultural opportunities inherent in the medium was the development of the A Coeur Joie movement, founded in Lyons by C sar Geoffray in 1945, which spread interest in choral music among young people throughout French-speaking countries and also into Spain, and Europa Cantat, which was founded at Passau in 1961 to bring together young choralists from many lands and which has continued on a triennial basis.

[Chorus \(i\)](#)

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## Chorus (ii).

(1) In a strophic composition, that section of text and music, more properly called **Refrain** or burden, which is repeated after each stanza or verse.

(2) In jazz any statement, or, more particularly, any restatement with variations, of a theme. The term is commonly applied to those clearcut forms

that consist of a theme, followed by a series of variations on the theme, and then a repetition of the theme itself; it is not generally used in discussing those styles of jazz in which free improvisation takes the place of the series of variations on the theme.

## Chorus (iii).

A Latin term (translated from the Hebrew *machol*), used during the Middle Ages for several different types of musical instrument. Two meanings were given in the letter *De diversis generibus musicorum* from 'Jerome' to 'Dardanus', which was apparently written in the 9th century. One referred to a simple form of bagpipe, consisting of a mouthpipe and chanter both of brass, inserted into a bag of skin which served as an air reservoir. The other referred to a string instrument which would presumably have been plucked, as the bow is not known to have reached Europe by the 9th century; the 11th-century Tiberius Psalter (*GB-Lbl* Tib c.vi, f.18) says that its frame was of wood. Sebastian Virdung in his *Musica getuscht* of 1511 says that 'it has a mouthpiece, into which one blows, and two tubes in the middle. After that, at the lower end, it has one aperture from which the sound or air exits'. His picture shows no bag. These descriptions, however, were attempts to represent instruments of the Psalms, and although they were reproduced many times from the Carolingian period onwards, they do not represent genuine medieval instruments.

More realistic references also show a variety of types. Giraldus Cambrensis (c1146–c1223) says that the chorus was played by the Scots and the Welsh, but neither he nor his imitator Ranulph Higden (*d* 1363) specified its type. A 15th-century translator of Higden (*GB-Lbl* Harl. 2261, f.57) rendered the word 'chorus' as 'crowde', as did the *Promptorium parvulorum* of the Dominican Frater Galfridus (c1440), while the commentary on Psalm cl in the Psalter of Richard Rolle (c1340) says 'Louys him ... in croude, that is, in pesful felagheship and concord of voicys' – a reference to the sounding together of more than one string on the crowd or crwth. Aimeric de Peyrac (*d* 1406) in his *Lamentacio cantorum* said that the chorus had double strings, but did not indicate how they were played. The anonymous *Summa musice* (5v) of 1274–1312 includes the chorus among instruments strung with metal, gut or silk, while Jean de Brie in *Le bon berger* (1379) says that it is played by the fingers and best strung with gut. Jean Charlier de Gerson (1363–1429), however, describes it in his *Tres tractatus de canticis* (before 1426) as a string drum of the *tambourin de Béarn* type. No strings are referred to in John of Trevisa's translation of Higden (completed in 1347), where 'chorus' is rendered as 'tabour'.

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MARY REMNANT

## Chorus (v).

A type of signal processing unit that makes a single instrument sound like a group of instruments. Its effect is produced by time-delay electronics. The unit is often operated by means of a foot-pedal. See [Electric guitar](#), §2.

## Chorzempa, Daniel (Walter)

(b Minneapolis, 7 Dec 1944). American organist, harpsichordist, pianist and composer of Polish and Alsatian parentage. He studied at the University of Minnesota (1955–65) and the Staatliche Musikhochschule, Cologne. He is an accomplished pianist and harpsichordist, and his first major successes were as a pianist in Hamburg and Cologne in 1969, and in Oxford and London in 1970 and 1971, playing Beethoven's Diabelli Variations. It is as a virtuoso organist, however, that he is best known in Europe and the USA. His first London recital at the Royal Festival Hall in 1969 won critical acclaim, as did another at St Paul's Cathedral, where he replaced Germani at short notice and learnt a new programme in five days. He plays the whole of a wide-ranging repertory from memory, and has won particular distinction as an exponent of the major organ works of Liszt; his fluent pianistic technique gives brilliance as well as depth to his interpretations in the concert hall and on disc. Chorzempa's PhD dissertation (University of Minnesota, 1971) was on the life and works of Julius Reubke. He became a member of the Studio für Elektronische Musik, Cologne, in 1970 and has composed electronic music. His organ recordings include music by Bach, Handel, Mozart, Liszt and Widor. He has also recorded Bach's *Das wohltemperirte Clavier*.

STANLEY WEBB

## Chottin, Alexis

(b Algiers, 13 Aug 1891). French ethnomusicologist. He studied music theory, composition and the viola, and took a diploma in classical Arabic. After World War I he moved to Rabat, where he was director of the Conservatory of Moroccan Music (1929–39, 1956–9) and professor of Arabic at the Collège des Orangers (1945–56). Concurrently he served as adviser to the Théâtre Mohammed V on the orchestration and interpretation of Arabic music. His writings, chiefly on Arab music, contain useful collections of Moroccan music, notably in his *Corpus de musique marocaine* and his *Tableau de la musique marocaine*.

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DORIS J. DYEN

## Chotzinoff [Chatianov], Samuel

(b Vitebsk, Belorussia, 4 July 1889; d New York, 9 Feb 1964). American critic and administrator of Russian birth. He studied briefly at Columbia University with D.G. Mason, but left without graduating in 1911. He achieved early success as a piano accompanist and toured with Alma Gluck, Efrem Zimbalist and Jascha Heifetz. In 1925 he succeeded Deems Taylor as music critic on

*The World*, a position he held until 1931. He was music critic on the *New York Post* (1934–41); among his projects for the promotion of music appreciation was a series of recordings made anonymously by well-known artists and organizations, distributed at cost by the newspaper. In 1936 he was appointed music consultant for NBC radio, and his first assignment was to induce Toscanini to organize and conduct the station's new symphony orchestra, which gave its first concert on Christmas Day 1937. Chotzinoff commissioned the first opera composed expressly for radio, Menotti's *The Old Maid and the Thief* (1939). From 1938 he was the official commentator for the broadcasts of the New York PO. He also lectured on music for the Carnegie Corporation and taught at the Curtis Institute in Philadelphia. In 1949 he was appointed general music director of NBC radio and television. He became a pioneer in televised opera, sponsoring the first opera composed for television, Menotti's *Amahl and the Night Visitors* (1951).

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PHILIP L. MILLER

## Choudens.

French firm of publishers. It was founded in Paris by Antoine Choudens (1825–88) and is first mentioned in an advertisement in September 1844. From 1888 to 1890 the firm was run by Choudens's two sons, the second of whom, Paul, continued alone from 1890 until his death on 6 October 1925; after this the leadership was shared by Paul's sons-in-law, Gaston Chevrier (until 1952) and André Leroy (until 1958), and grandson, André Chevrier. Choudens published three of the most important French 19th-century operas: Berlioz's *Les Troyens* (piano-vocal scores of Parts I and II, 1863), Bizet's *Carmen* (piano-vocal score, 1875; full score, 1877) and Gounod's *Faust* (piano-vocal score, 1859; full score, 1860); the firm also issued works by Reyer, Saint-Saëns and the first editions of Fauré's early songs. In 1891 Choudens published five of Debussy's early piano works: *Valse romantique*, *Reverie*, *Ballade*, *Marche écossaise* and *Tarantelle styrienne*.

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NIGEL SIMEONE

## Chouquet, (Adolphe) Gustave

(*b* Le Havre, 16 April 1819; *d* Paris, 30 Jan 1886). French writer and historian. His musical enthusiasms were fostered in Paris, where he studied for the *baccalauréat*. He returned to Le Havre in 1836 for four years before going to the USA, where he taught music in New York and wrote criticism for 16 years. A serious respiratory condition then obliged him to go to the south of France. In 1860, however, he moved to Paris and rapidly took an active part in writing for *France musicale*, *Art musical* and to a lesser extent *Le ménestrel* and the *Gazette musicale*. He also became known as the author of song texts, choral pieces and cantatas: his cantata *David Rizzio* was the text for the 1863 Prix de Rome, won by Massenet.

In 1864 Chouquet wrote his *Histoire de la musique depuis le XIVe siècle jusqu'à la fin du XVIIIe siècle*, which won the Prix Bordin; he received the prize again in 1868 for a history of opera which was published in 1873 as *Histoire de la musique dramatique en France depuis ses origines jusqu'à nos jours*. This book was recognized as a pioneer work of research and evaluative criticism. Chouquet was on the editorial board of a *Dictionnaire des beaux-arts*, and wrote many articles for the first edition of *Grove*. In 1871 he was appointed keeper of the Conservatoire instrument museum, recently acquired by the state, and made large additions to it. His exemplary catalogues of this collection, *Le Musée du Conservatoire national de musique, catalogue raisonné des instruments de cette collection*, were issued in 1875 and 1884; supplements by L. Pillaut were published in 1894, 1899 and 1903, and the entire work was reprinted by Minkoff in 1993. He is also the author of *Les instruments de musique et les éditions musicales* (Paris, 1878).

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GEORGE GROVE/DAVID CHARLTON

# Chourmouzios the Archivist [Chourmouzios the Chartophylax; Chourmouzios (Georgiou) Chartophylax]

(*b* Chalki, ?1770; *d* Chalki, 1840). Romaic (Greek) composer and scribe. He studied Byzantine chanting with Georgios of Crete and the patriarchal cantors [Petros Byzantios](#) and [Jakobos Peloponnesios](#). As was customary, he also became fluent in the Arabo-Persian tradition of Ottoman secular music. He was evidently active by 1792, the date of his only known autograph not to employ Chrysanthos of Madytos's 'New Method' of Byzantine notation, yet he seems never to have held a major office among the singers of the Ecumenical Patriarchate, which bestowed on him the title 'archivist' (*chartophylax*). He chanted at several Constantinopolitan parish churches and at the monastic dependency (*metochion*) of St Catherine's, Mt Sinai. Following patriarchal acceptance of the New Method in 1814, Chourmouzios began to collaborate

with [Chrysanthos of Madytos](#) and [Gregorios the Protopsaltes](#) on the refinement and dissemination of the reform. While the ‘three teachers’ were serving together as instructors at the Fourth Patriarchal School of Music (1815–21), Chourmouzos began to work in parallel with Gregorios on the transcription of the received repertory into Chrysanthine notation. Gregorios's efforts were cut short by his early death in 1821, but Chourmouzos worked steadily on the project until his own death.

Chourmouzos's published liturgical works, most of which were printed with the aid of his student Theodore Phokaeus, are editions of the contemporary chant repertory supplemented by a number of his own compositions. For the Divine Office he wrote two sets of ‘abridged’ *anoixantaria* (festal tropes to Psalm ciii), festal, Marian and penitential *polyeleoi* (Psalms cxxxiv, lxiv and lxxxvi), six Great Doxologies and a cycle of *doxastika* for the *stichēra aposticha*. His chants for the eucharistic liturgies include the psalms of the *typika* (cii and cxlv), a modally ordered series of eight Cherubic Hymns, a cycle of 21 Marian *katabasiai* drawn from the 9th odes of festal kanons, and several communion verses for the feasts of the liturgical year.

In 1830 Chourmouzos, Theodore Phokaeus and Stavrakēs the Domestikos jointly brought out the first printed collection of Greek secular songs with musical notation; it contains melodies in both Ottoman and European styles. Also of great significance are Chourmouzos's 34 unpublished volumes of liturgical music (*GR-An* MPT 702–15, 722, 727–34, 747–50, 758, 761–4), which represent a systematic attempt to transcribe the entire patrimony of Byzantine and post-Byzantine chant into the New Method. Two approaches to the realization (*exēgēsis*) of pre-Chrysanthine notation are evident in his methodology, which was essentially identical to that of Gregorios: a ‘short’ form, applied to the chants of [Petros Peloponnesios](#) and Petros Byzantios and their contemporaries, whereby intervallic neumes (with the exception of certain stereotyped florid melodic formulae – *theseis*) were converted into the New Method in a ratio of no more than 1:2; and a ‘slow’ (*argē*), florid form, rendering earlier repertories at a ratio of 1:4 or greater. Chourmouzos's highly melismatic realizations of chants by such composers as [Joannes koukouzeles](#) have generated considerable controversy among scholars and performers of Byzantine chant. According to some Greek commentators, the transcriptions faithfully record the way in which the original works were realized in performance at the time of their composition, thus representing a ‘key’ to the interpretation of medieval Byzantine notation. This view has been rejected by other Greek and most Western scholars, who regard the realizations as reflecting later developments in performing practice.

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ALEXANDER LINGAS

## Chou Wen-chung

(b Chefoo, Yantai, 29 July 1923). Chinese composer, scholar and teacher, active in the USA. He had already completed his studies as a civil engineer when he arrived in the USA to study architecture at Yale University. After one week, however, he changed his plans and enrolled at the New England Conservatory, where he studied with Carl McKinley, Nicolas Slonimsky and others. In 1949 he moved to New York, and began to conduct research into traditional Chinese music. During this period, he took private composition lessons from Martinů (1949) and Varèse (1949–54), and completed the MA (1954) at Columbia University. Between 1955 and 1957 he directed a research programme at Columbia on classical Chinese music and drama. Entrusted with Varèse's music shortly before his death, he completed *Nocturnal* and *Tuning Up*, based on Varèse's sketches, and prepared several new editions of Varèse's works.

A professor at Columbia from 1964, Chou, who became a naturalized American citizen, founded the Fritz Reiner Center for Contemporary Music (1984) and was appointed its first chair (1984–91). He served extensively in the capacity of academic dean at Columbia's School of the Arts, designed and developed curriculum for the doctoral programme in composition, and was mentor to many young composers. He was also president of CRI (1970–75) and founder of the Center for US-China Arts Exchange (1978), which later extended its scope from arts education to conservancy of Asian folk cultures. His writings cover a wide range of topics, including philosophies of contemporary music, Varèse's music and Chinese historiography. Among his honours are the Rockefeller Award (1992), the University of Cincinnati Award for Excellence (1996), membership in the American Institute and Academy of Arts and Letters, honorary membership in the ISCM, and numerous commissions and fellowships.

Chou's first orchestral work, *Landscapes* (1949), is an exploration in timbre. Based on traditional Chinese melodic patterns, the work alludes to the immaculate proportions of Chinese landscape painting. The Suite for Harp and Wind Quintet (1951), based on five Chinese melodic patterns, synthesizes his philosophy on the merging of East and West, a perspective confirmed in two later works, *All in the Spring Wind* (1952–3) and *And the Fallen Petals* (1954). Also characteristic are titles inspired by poetry or calligraphy. *The Willows are New* (1957), after Wang Wei's poem *Yang Kuan*, treats the piano as a metamorphosis of the *qin* (Chinese zither). *Cursive* for flute and piano (1963) translates the expressivity of cursive script into music by projecting 'not only fluid lines in interaction but also density, texture and poise'.

Chou's works from the 1960s onwards are inspired by the *wenren* aesthetic of a harmonious communion of humanity and nature. In *Yü Ko* ('Song of the Fisherman', 1965), *qin* articulations and pitch inflections are adapted to Western instruments. Texture, colour and varied techniques of sound production became the essence of the counterpoint. *Pien* ('Transformation', 1966–7) is a virtuoso chamber concerto, employing 'variable modes' based on the *I Ching*; *Yün* (1969) translates the reverberations of nature into music, depicting the harmonious merging of the universe and humankind, and achieving balance not only in a Western structural conception, but also in the yin–yang duality of sound and silence.

After a hiatus from composing (1969–86), during which time he concentrated on teaching and administrative duties, Chou wrote *Echoes from the Gorge* (1989), a work that continues along much the same path as *Pien* and *Yün*. Scored for percussion quartet, *Echoes* is an intricate contrapuntal interplay of register, timbre, articulation, duration, rhythmic modal permutation, ascending-descending relationships, advancing-receding relationships and nature imagery. *Windswept Peaks* (1990), composed during the democracy movement that culminated in Tiananmen Square, is dedicated to persecuted Chinese intellectuals, who 'stand tall among the mightiest peaks in the history of humanity'. The Concerto for Violoncello and Orchestra (1992) synthesizes the Western concerto genre and a central aesthetic of Chinese art, the interaction between the individual and the environment. The String Quartet 'Clouds' (1996) is based on a constant transformation of 'variable modes', reflecting the natural fluctuation of cloud formations.

## WORKS

(selective list)

Orch: Landscapes, 1949; All in the Spring Wind, 1952–3; And the Fallen Petals, 1954; In the Mode of Shang, 1956; Metaphors, wind ens, 1960–61; Riding the Wind, wind ens, 1964; *Pien* [Transformation], chbr conc., pf, wind, perc, 1966–7; Vc Conc., 1992

Vocal: 7 Poems of the T'ang Dynasty, S/T, ens, 1951; Poems of White Stone, chorus, ens, 1958–9, unpubd

Chbr and solo inst: 2 Chinese Folksongs, hp, 1950; 3 Folksongs, fl, hp, 1950; Suite, wind qnt, hp, 1951; 2 Miniatures from the T'ang Dynasty, 10 insts, 1957, unpubd; Valediction, kbd, 1957, unpubd; The Willows are New, pf, 1957; Soliloquy of a Bhiksuni, tpt, brass, perc, 1958; To a Wayfarer, cl, hp, perc, str, 1958; Cursive, fl, pf, 1963; The Dark and the Light, vn, va, vc, db, pf, perc, 1964, unpubd; *Yü Ko* [Song of the Fisherman], 9 insts, 1965; Ceremonial, 3 tpt, 3 trbn, 1968, unpubd; *Yün*, wind sextet, pf, 2 perc, 1969; Beijing in the Mist, 10 insts, 1986; *Echoes from the Gorge*, perc qt, 1989; *Windswept Peaks*, vn, cl, vc, pf, 1990; *Clouds*, str qt, 1996

5 documentary film scores, 1960–66

Edns (all works by E. Varèse): *Nocturnal* (New York, 1973); *Amériques* (New York, 1974) [orig. 1922 version (New York, 1996)]; *Integrales* (New York, 1980); *Octandre* (New York, 1980); *Dance for Burgess* (New York, 1998); *Tuning Up* (New York, 1998)

Principal publisher: Peters

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JOANNA C. LEE

## Chowning, John M(acLeod)

(b Salem, NJ, 1934). American composer. A pioneer in computer music, he studied composition with Boulanger (1959–61) and at Stanford University (PhD 1966) under the guidance of Leland Smith. In 1964, while a still postgraduate student, he visited Max V. Mathews and his collaborator John R. Pierce at Bell Telephone Laboratories and brought Mathews' computer program, Music IV, back to Stanford to establish a computer music facility. His discovery of frequency-modulation computer sound synthesis allowed for rich musical sounds to be created in a simple, straightforward and elegant way, due to the complex phasing that occurs between component waveforms. In 1974 a patent for his discovery was licensed to Yamaha, who used the algorithm in the DX-7 synthesizer, an instrument hugely popular with rock and jazz musicians during the 1980s. In 1975 he became the director of Stanford's Center for Computer Research in Music and Acoustics (CCRMA).

Chowning's other primary interest has been simulating the motion of sound through physical space. In *Turenas* (an anagram of 'natures'), the first work to employ this technique, he created the illusion of a continuous 360-degree environment using only four speakers. He recognizes his entire oeuvre as comprised of four works, all for computer: *Sabelithe* (1966–71), *Turenas* (1972), *Stria* (1977, commissioned by Berio for the opening of the IRCAM studio in Paris) and *Phoné* (1980–81). He is a fellow of the American Academy of Arts and Sciences (1988) and a recipient of the Légion d'Honneur (1994).

## WRITINGS

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OLIVIA MATTIS

## Chreli.

Signs used in Georgian chant notation in the 17th and 18th centuries. See [Georgia](#), §II, 5.

## Chrétien [Crétien, Chrestien], Gilles-Louis [Louis-Gilles]

(*b* Versailles, 5 Feb 1754; *d* Paris, 4 March 1811). French cellist, teacher and engraver, son of [Jean-Baptiste Chrétien](#). He gained the survivance of his father's position as a cellist in the *chambre du roi* in 1760, and after the Revolution was a musician at Napoleon's court. He had the reputation of a brilliant though expressionless performer. As a teacher of cello and solfège, he was well in advance of his time. He valued a child-like spontaneous invention over the traditional scholastic rudiments, promoted a strictly tempered tuning and was the first to recommend audio-visual methods. His novel vocabulary was undoubtedly misunderstood by his contemporaries, who showed little enthusiasm for his theories. Many of his ideas were expressed in his posthumously published *La musique étudiée comme science naturelle, certaine et comme art, ou Grammaire et dictionnaire musical* (Paris, 1811). He was also a skilful engraver of music and portraits, and invented the *physionotrace*, a system of portrait making regarded as the forerunner of photography.

Joseph Chrétien, probably a relative of Gilles-Louis, was a cellist who may have been active at Versailles in the second half of the 18th century. He is known only from a directory of the masonic Lodge 'Le patriotisme' at Versailles and may have been confused with Gilles-Louis.

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*Choron-Fayolle*D  
*Eitner*Q  
*Fétis*B

PierreH

R. Cotte: *La musique maçonnique et ses musiciens* (Braine-le-Comte, 1975)

ROGER COTTE

## Chrétien, Hedwige (Gennaro-)

(b 1859; d 1944). French composer and teacher. She studied with Ernest Guiraud at the Paris Conservatoire, where she won first prize in both harmony and fugue in 1881 and later became a professor. Little else is known of her life. She composed about 150 works, including 50 songs, 50 piano pieces, two one-act comic operas, a very successful ballet, and several chamber and orchestral works. Although the subject matter of her texts is often traditional, such as love, patriotism and troubadours, the musical idiom is clearly 20th century: most works are through-composed, using ninth, eleventh and thirteenth chords, with chromatic melodies and frequent changes of metre and tonality, often modulating into remote keys. Chrétien's fame extended beyond France into England and the USA. Some of her songs were translated and published in England, and her wind quintet was reprinted in the USA.

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CohenE

GroveW (J.S. Tsou) [incl. work-list]

PazdirekH

WCBH

A. Elson: *Woman's Work in Music* (Boston, 1903, 2/1931)

JUDY TSOU

## Chrétien, Hippolyte

(b Sommervillers, 1 April 1845; d Neuilly-Plaisance, April 1913). French violin maker. He succeeded his uncles Pierre and Hippolyte Silvestre; see [Silvestre](#) family.

## Chrétien [Crétien, Chrestien], Jean-Baptiste

(b ?Paris, c1728–30; d Versailles, 31 May 1760). French cellist and composer. Older members of his family included Marin Chrétien (d ?Versailles, 1657), a baritone in the *chambre du roi* but a tenor in the *chambre de la reine*, and Jacques Chrétien (d after 1683), a maker of brass instruments which are still valuable. Jean-Baptiste is often referred to as Charles-Antoine Chrétien in early reference sources. From the age of 14 he held a post in the *chambre du roi*, where he studied with Campra. In 1744 he was a soloist at the Concert Spirituel and in 1746 he made his début as a composer at Versailles with a motet 'with which the whole court was pleased', according to the *Mercure de France*. Later he composed orchestral and chamber music as well as stage works; his *divertissement lyrique, Iris, ou L'orage dissipé*, was favourably reviewed by the *Mercure*. With other court

musicians, he was a member of the first masonic lodge to be allowed at the Versailles palace.

## WORKS

Iris, ou L'orage dissipé (divertissement lyrique), Fontainebleau, 2 Oct 1752, lost

Les précautions inutiles (oc, 1, Achard, L. Anseaume), Paris, Foire St Laurent, 23 July 1760, lost; excerpts in Nouveau Théâtre de la Foire, v (Paris, 1763)

Vocal: motet, perf. Versailles, 1746, lost; Le sommeil, cant., inst acc. (Paris, 1756);  
?other works

Inst: sym., 1754, lost; Pièces de différens auteurs mises en trio, vns, op.1 (Paris, 1751); 6 trios, vn, vc, b (Paris, 1758); 4 sonatas, vc, bc, lost

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C. Pierre: *Histoire du Concert spirituel* (Paris, 1975), 97, 109

ROGER COTTE

## Chrétien [Crétien] de Troyes

(b Troyes; fl c1160–90). French trouvère, writer and poet. He was the author of the Arthurian romances and the earliest lyric poet in Old French. Although best known as the author of *Perceval* and *Lancelot*, he is also the earliest of the trouvère poet-composers whose name has come down to us. Some scholars have speculated that he was a converted Jew, owing to his unusual name and taking into account the presence of a large Jewish community in Troyes in the 12th century. He received a clerical education in Troyes, and later spent at least some time at the court of Henry I, Count of Champagne, where his presence is documented in the year 1172. Henry's wife was Marie de Champagne, daughter of Eleanor of Aquitaine by her marriage to Louis VII of France; it was probably in Marie's 'court of love' that Chrétien was active, and the themes of some of his romances were inspired by her. Because of the prominence of the 'matière de Bretagne' in Chrétien's works, and the family connections of the court in Champagne with England, it has been suggested that Chrétien visited England, but this cannot be documented.

Five poems have been attributed to Chrétien in the trouvère chansonniers, two of them without music. The problem of attribution is difficult since all but *Amours, tenson* and *De joli cuer* are also ascribed to other trouvères.

Foerster, on stylistic and linguistic grounds, considered only *Amours, tenson* and *D'Amours qui m'a tolu* to be genuine, and these are the only ones normally included in editions of Chrétien's works. On the basis of manuscript attribution, however, at least four of the five may be by Chrétien.

## WORKS

Amours, tenson et bataille, R.121 (no melody)

De joli cuer chanterai, R.66 (no melody)

D'Amours qui m'a tolu a moi, R.1664 (also ascribed to Gace Brule); ed. J. Maillard, *Anthologie de chants de trouvères* (Paris, 1967)

Joie ne guerredon d'amours, R.2020 (ascribed to Tressorier de Lille and Guiot de Dijon in five of six sources)

Quant li dous estés decline, R.1380 (also ascribed to Guiot de Dijon)

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

ROBERT FALCK/R

## Crichton, Robert.

See [Creighton, Robert](#).

## Chrismann, Franz Xaver [Crisman, Chrismanni, Križman, Krismann, Frančisek Ksaver]

(*b* Reiffenberg, Austria [now in Slovenia], 22 Oct 1726; *d* Rottenmann, 20 May 1795). Austrian organ builder. He was ordained a priest in 1750. In 1754 he became a pupil of the famous priest organ builder Pietro Nachini in Venice. His workshops were first in Wippach in Krain, and from about 1764 in Upper Austria: Engelszell (where he built an organ for the Cistercian monastery, c1765–6, the case of which is still extant), St Florian (1770–74), Garsten (1775–83), Vienna and Linz. His pupil and colleague Peter Hölzel, who came from Grulich in Bohemia, completed his last organ at St Nikolaus, Rottenmann (1795; case extant). Chrismann adapted and extended Nacchini's 18th-century Venetian style of organ to develop an individual Austrian type relevant to the interpretation of Mozart's and Albrechtsberger's organ writing. A century later, Bruckner was inspired by Chrismann's St Florian organ (1774; three manuals, 54 stops; case extant). Important surviving organs are at Vienna, St Laurenz am Schottenfeld (1788; two manuals, originally 25, now 22 stops), and Linz Old Cathedral (after 1788; possibly originally two manuals, 23 stops; now three manuals, 31 stops).

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## Chrisogonus, Federicus.

See [Grisogono, Federik](#).

## Christchurch.

New Zealand city. Known colloquially as the Choral City, Christchurch developed a strong choral tradition from its settlement by the English in 1851. The pioneering Canterbury Vocal Union became the nucleus of the Royal Christchurch Musical Society, founded in 1860. In 1927 Victor Peters started the Christchurch Harmonic Society. With two large choirs competing for a similar audience, amalgamation into the 160-strong Christchurch City Choir in 1991 under the conductor Brian Law became inevitable. Its landmark was the Australasian première of Szymanowski's Symphony no.3 in 1997. The most prominent of the many chamber choirs is the Jubilate Singers, founded in 1977 by Martin Setchell, who directed the country's first authentic performance of Monteverdi's Vespers. In 1988 its new director, John Pattinson, extended its repertory to all eras.

The nucleus of Christchurch's professional music activity is the Christchurch SO (founded 1973), with its key support role for local opera, ballet and choirs. The amateur 75-piece Christchurch Youth Orchestra performs much local music, 20th-century repertory such as Stravinsky, Kodály and Shostakovich, and standard symphonic works. The professionally funded Canterbury Opera, founded in 1985, had produced 30 works by 1999.

The University of Canterbury (founded 1873), which started its music faculty in 1891 with one part-time lecturer, now has a permanent staff of 11 offering courses in performance and composition to MMus level and musicology and music education to PhD level. The main provider of teacher training in school music is the Christchurch College of Education. The National Academy of Singing and Dramatic Art, initiated in 1992 by Luisa Shannahan, trains singers and actors towards a stage career in a three-year Bachelor of Performing Arts degree. In 1991 Christchurch Polytechnic started the Christchurch Jazz School offering a three-year diploma course under its founder and director Neil Pickard. Christchurch School of Instrumental Music, which opened in 1955 under Robert Perks to provide affordable group tuition for primary school children after hours, is now the Christchurch School of Music and has expanded to all levels of performance, from pre-school to adults. Its annual enrolment of 1500 students taught by over 90 part-time staff makes it the country's largest after-hours conservatory.

Christchurch Civic Music Council, founded in 1941, coordinates the city's musical activity. As a strong pressure group it has organized fundraising for the two Steinways, the concert harpsichord and the outstanding new Austrian-built Rieger pipe organ, all housed in the new Town Hall complex built in 1972. It also organizes various musical activities, including the country's first National Concerto Competition in 1967. Christchurch's other main competitions are the biennial Adam International Cello Competition and Festival (founded 1995) and the biennial International Chamber Music

Festival and Competition (founded 1996), both initiated by the cellist Alexander Ivashkin. Other biennial events include the three-week Arts Festival (1995). Contemporary resident composers include John Ritchie, Philip Norman, Tony Ryan, Patrick Shepherd, Chloe Moon and Eric Biddington. John Cousins and Chris Cree-Brown compose electro-acoustic music and performance installations.

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IAN DANDO

## Christenius, Johann [Christianus, Johannes]

(*b* Buttstädt, nr Weimar, c1565; *d* Altenburg, between July and Dec 1626). German composer. He is not heard of before 1617, when he became court Kantor to Duke Johann Philipp of Saxony at Altenburg. He was pensioned towards the end of 1625, perhaps because of illness or the disastrous effects of the Thirty Years War. His most important work is the *Complementum und Dritter Theil Fest- und Aposteltägiger Evangelischer Sprüche*, one of a large number of publications of occasional motets from the period around 1600 whose contents were used liturgically in the Lutheran Mass in place of readings. His *Symbola saxonica* is one of the last collections to consist of three-part pieces and settings of heraldic mottoes in the tradition dating back to Caspar Othmayr. The *Kirchen Quodlibet* contains simple four-part settings of 113 melodic lines from the familiar repertory of Lutheran hymns. Both of Christenius's secular collections include dance movements, with and without words, in the style of those in the early Baroque suite. By including a few based on Polish themes, Christenius, like Christoph Demantius and Valentin Haussmann, prepared the way for the inclusion of such themes in German instrumental music of the time.

## WORKS

sacred

Man wird zu Zion sagen (Ps lxxxvii), 7vv (Jena, 1609)

20 anmutige geistliche Text, Gebet und Danksagungen zu Gott, 4vv (Jena, 1616)  
Symbola saxonica, 3vv (Leipzig, 1620)

Complementum und Dritter Theil Fest- und Aposteltägiger Evangelischer Sprüche ... nach madrigalischer Manier, 4–8vv (Erfurt, 1621); 6 ed. K. Ameln and C. Mahrenholz, Handbuch der deutschen evangelischen Kirchenmusik, ii/1 (Göttingen, 1935), 161, 181; 3 ed. K. Ameln and H. Kümmerling, Biblische Motetten für das Kirchenjahr, i (Kassel, 1970, 2/1973)

Kirchen Quodlibet, in welchen die gewöhnlichsten Psalmen und geistlichen Lieder des ganzen Lutherischen Gesangbuch, 4vv (Gera, 1624)

4 works, 1625<sup>6</sup>

### secular

Omnigeni. Mancherley Manier newer weltlicher Lieder, Paduanen, Intraden, teutscher und polnischer Tántze mit und ohne Texte, 5vv, vns (Erfurt, 1619)

Gülden Venus Pfeil ... neue weltliche Lieder, teutscher und polnische Tántze, 4vv (Leipzig, 1619)

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

## Christensen, Axel W(aldemar)

(*b* Chicago, 23 March 1881; *d* Los Angeles, 17 Aug 1955). American popular pianist, teacher and editor. He studied the piano as a youth and in 1903 opened a teaching studio in Chicago with the advertisement 'Ragtime Taught in Ten Lessons'. He simplified African-American ragtime piano playing to three essential melodic-rhythmic patterns or 'movements', and these became the basis for his teaching method and for a series of instruction books he brought out from 1904. *Christensen's Rag-time Instruction Book for Piano* went through numerous revisions and title changes to incorporate early jazz and, eventually, swing styles; one method book remained in print until at least 1955.

Early in his career Christensen began establishing branch schools to teach ragtime piano. By 1914 he had founded 50 branches, and by 1918 he had schools in most major cities in the USA and also some abroad. By 1935 these schools had taught ragtime, popular piano and jazz piano to approximately 500,000 (mostly white) pupils.

From 1914 to 1918 Christensen edited and published the monthly *Christensen's Ragtime Review*, the only magazine of the period devoted to ragtime. The *Review* heavily promoted Christensen's schools and

publications, covered vaudeville and early jazz, and occasionally published information on the 'classic ragtime' of Scott Joplin and his peers. In April 1918 the *Ragtime Review* was absorbed by *Melody* magazine, for which Christensen continued to contribute a regular column.

By the 1910s Christensen had become known as the 'Czar of Ragtime', and was later given the title the 'King of Jazz Pianists'. He composed a number of piano rags, several of which he recorded in the 1920s. He was also active as a pianist-entertainer and musical monologist.

## WORKS

(selective list)

Pf: Irmena Rag (1908); The Cauldron Rag (1909); Star and Garter, ragtime waltz (1910); The Minnesota Rag (1913); Webster Grove Rag (1915); Teasing the Classics (1923); Axel Grease (1924); Nighty Night! (1924); Boogie Woogie Blues (1927)

Pedagogical: Christensen's Rag-time Instruction Book for Piano (1904, 8/1920 as Axel Christensen's New Instruction Book for Rag and Jazz Piano Playing); Christensen's Rag Time Instructor no.2, for Advanced Pianists (1909, 3/1925); Instruction Book for Vaudeville Playing (1912) [books 1–5]; Saxophone Rag Jazz Instructor (1922); Axel Christensen's Instruction Book for Jazz and Novelty Piano Playing (1927, 3/1933); Axel Christensen's Instruction Book for Modern Swing Music (1936, 3/1954)

Principal publisher: Christensen

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JOHN EDWARD HASSE

## Christensen, Dieter

(b Berlin, 17 April 1932). German ethnomusicologist active in the USA. In Berlin he studied the cello with Richard Klemm at the Hochschule für Musik (1950–53) and musicology and anthropology with Reinhard and Dräger at the Free University (1952–7), where he took the doctorate in 1957 with a dissertation on music in New Guinea. He was curator and director of the department of ethnomusicology of the Museum für Völkerkunde, Berlin (1958–71), while working as an external lecturer at the Free University, Berlin (1962–70); he was also editor of the museum's publication *Klangdokumente zur Musikwissenschaft*. In 1971 he was appointed associate professor of music and director of the Center for Studies in Ethnomusicology at Columbia University, New York, and was made full professor in 1975. He was editor of the book review section in *Ethnomusicology* (1972–5) and of the *Bulletin of the International Council for Traditional Music* (1981–96). In addition to having

served on committees for the Society for Ethnomusicology (1968–72) and the International Folk Music Council (1969–81), he has been secretary general of the International Council for Traditional Music since 1981 and editor of the *Yearbook for Traditional Music* since 1982. In 1994 he became editor for the CD series 'UNESCO Collection of Traditional Music'. His chief areas of research have been the music of Oceania, Turkey (particularly the Kurds), Mexico, Bosnia-Herzegovina, and the Sultanate of Oman, in addition to the methodology and history of ethnomusicology.

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LINDA FUJIE

# Christian IV, King of Denmark and Norway

(b Hillerød, 12 April 1577; d Copenhagen, 28 Feb 1648). Danish ruler and patron of music. He succeeded to the throne on the death of his father, Frederik II, in 1588 but ruled under a regency until his coronation in 1596. In the course of his education he revealed a marked interest in the arts, especially architecture and music, both of which enjoyed the advantage of his personal encouragement throughout his long reign, with results that have contributed much to the enduring impression of the period as a golden age in Danish history.

The royal chapel at the time of Christian's coronation numbered 71 musicians divided into three groups – singers, instrumentalists and trumpeters. Like those of most other European courts in the 16th century, it had been built up by importing its leading musicians from the Netherlands, and just as Christian's big architectural undertakings – Frederiksborg, Kronborg and Rosenborg palaces, for example – show a continuing Netherlandish influence, so for most of his reign the chapel was under the direction of the Dutch Gregorius Trehou, who played an important role in building up the chapel, and Melchior Borchgrevinck. He was nevertheless anxious to cultivate Danish talent, and he instructed government representatives all over the country to look out for promising talent for his chapel. It is said that whenever possible he himself interviewed and auditioned those who applied to enter his service. In 1599 he sent a party of young Danish musicians, including Mogens Pedersøn and Hans Nielsen, under the leadership of Borchgrevinck, to study with Giovanni Gabrieli in Venice; Pedersøn and Nielsen both went back to Venice later for further study, and Hans Brachrogge also went there twice. These visits resulted in a brief flowering of the Italian madrigal on Danish soil. According to the dedication of Vecchi's *Le veglie di Siena* (1604) Borchgrevinck had won the admiration of Gabrieli and the fame of Christian's chapel had spread throughout Europe.

Whereas Danes and Dutchmen predominated among the singers (among whom was the composer Jan Tollius), English lutenists and violists were favoured among the instrumentalists. According to the dedication of his *Schoole of Musicke* (1603), Thomas Robinson must have been at Elsinore before the marriage of Christian's sister Anne to James VI of Scotland in 1589, but undoubtedly Christian's greatest catch was John Dowland, for whom he was prepared to pay a salary nominally (if not actually) equal to that of an admiral of the fleet. Dowland was at the Danish court from 1598 to 1606, during which time he published his second and third books of songs and composed part at least of his *Lachrymae* (1604). The *Varietie of Lute-lessons* published by his son Robert in 1610 contains a galliard by him 'commonly known by the name of the most high and mightie Christianus the fourth, King of Denmark'. Other English instrumentalists at the court included Thomas Warren (who left in 1588), William and Christian Brade, Daniel Norcome, Thomas Cutting, John Stanley, Darby Scott and Thomas Simpson. The traffic was not all one way, however; in 1611 Christian reduced his chapel drastically because of his involvement in the Kalmar War with Sweden and sent four of his Danish musicians (Pedersøn, Brachrogge, Jacob Ørn and

Martinus Otto) to his sister Anne, whose husband had now become King James I of England. They remained in England for three years and apparently had some contact with Francis Tregian, then in prison for recusancy; some of their music, unknown elsewhere, has been found in the manuscripts associated with Tregian. Christian himself made two visits to England. The second, in 1614, was brief and unofficial, but in July and August 1606 he made an official visit on a grand scale which was accompanied by brilliant entertainments, including performances of several of Shakespeare's plays; it has been persuasively argued that the king and the playwright may have met at one or more of these occasions (*Hamlet*, which suggests some familiarity with the Danish court, is, however, thought to have been written in about 1600–01).

Christian's organists and the music teachers to his children included Borchgrevinck, Truid Aagesen, the Dutchman Michael Utrecht, the German Johann Meincke and from Poland the Italian Vincenzo Bertolusi and Michael Crakowitz. Apparently none of the famous English keyboard players attracted his interest. Instead, from the 1620s Denmark became an outpost of the north German organ school which developed around the pupils of Sweelinck, among them Melchior Schildt, who went to Copenhagen in 1626. Another Sweelinck pupil, Jacob Praetorius (ii), unlike his friend Johann Schop (i), did not accept Christian's invitation to go to Copenhagen, but his teaching was transmitted to Denmark by his son-in-law, Johann Lorentz (ii), another of Christian's protégés. The king also encouraged the building of organs and had his 'privileged' organ builders Nicolaus Maas and Johann Lorentz (i). Esaias Compenius was apparently in Denmark in 1610, and in 1617 Christian received as a gift the splendid Compenius organ which still exists in its original condition and tuning in the chapel of Frederiksborg Castle.

In 1602 Christian's sister Hedvig married the Elector of Saxony. She became a patron of Heinrich Schütz, and in 1633 Schütz was invited to Copenhagen to serve as director of music for the magnificent celebrations planned for the marriage in 1634 of Crown Prince Christian to Magdalena Sibylla of Saxony. The invitation came from the crown prince himself and was presumably occasioned by the fact that Schütz was at that time not only the greatest composer of the Lutheran world but also an experienced Kapellmeister. It has been thought also that his experience of the *stile rappresentativo* was required for the composition of the first such music to be performed in Denmark but no evidence has been found to confirm this. Virtually all this music directly associated with the wedding celebrations is lost, but other music by Schütz written in Denmark during this (1633–5) and another period of service to King Christian (1642–4) includes the second sets of *Kleine geistliche Concerte* (1639) and *Symphoniae sacrae* (1647). Until his death in 1647, Prince Christian maintained a chapel of his own, which included as organist Matthias Weckmann, who had been a pupil both of Schütz at Dresden and of Jacob Praetorius (ii) at Hamburg.

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JOHN BERGSAGEL

## Christian, Charlie [Charles]

(*b* Texas, 29 July 1916; *d* New York, 2 March 1942). American jazz guitarist. He grew up in a poor black section of Oklahoma City. His father, who was blind, was a guitarist and singer, his brothers Edward and Clarence were also musicians, and Charlie himself built and played cigar-box 'guitars' during his elementary school days. He later became much admired as a local musician in Oklahoma, and played an amplified acoustic guitar as early as 1938. Word of his skill reached the writer and record producer John Hammond, who arranged for Christian to travel to Los Angeles in August 1939 for an audition with Benny Goodman. Goodman, deeply impressed by Christian's playing, engaged him and soon featured him on weekly radio broadcasts and in recordings, notably on *Breakfast Feud/Good Enough to Keep (Air Mail Special)* (1941, Col.); before the year was over he was a nationally prominent jazz soloist. Unfortunately his success was as brief as it was immediate: he contracted tuberculosis in mid-1941 and died the following year.

Christian was among the first jazz guitarists to amplify his instrument in order to match the volume of wind instruments, and he was clearly the most brilliant soloist of his time on electric guitar. He was emulated by many swing-style players, and his posthumous impact on younger bop guitarists was enormous. Had he lived longer he doubtless would have become the first great bop guitarist, for he was a regular participant in the Harlem jam sessions at which Dizzy Gillespie, Kenny Clarke, Charlie Parker and a few others played as they gradually developed the new idiom. Some of Christian's favourite melodic figures (especially the chromaticisms indicated in [ex.1](#)) became common property among bop musicians. Christian remains among the most creative soloists of the swing period and a seminal figure in the evolution of the jazz guitar.



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THOMAS OWENS

## Christian Church, music of the early.

The musical practices and attitudes of Christians from Apostolic times to the mid-5th century ce. The definition of early Christian music is broader than that of formal ecclesiastical chant. It embraces not only the psalmody of the Mass and Office but also the great variety of hymnody, psalmody, declamation and acclamation employed by Christians in any number of settings from eucharistic gatherings to night-time vigils. It includes, moreover, the hymns of heretical groups, and, finally, the attitudes of Christians towards every aspect of music, whether it be their own liturgical song, the diverse manifestations of pagan music or the classical philosophy and theory of music.

[I. History](#)

[II. Special issues](#)

JAMES W. MCKINNON

Christian Church, music of the early

## I. History

1. Background and scope.
2. 1st-century origins.
3. 2nd and 3rd centuries.
4. 4th century.

Christian Church, music of the early, §I: History

### 1. Background and scope.

The choice of the mid-5th century as the date by which to limit the following discussion of early Christian music is appropriate for two reasons. First, by this time the golden age of patristic literature in both East and West had come to an end; eminent figures such as [Ambrose](#) (*d* 397), [John Chrysostom](#) (*d* 407), [Jerome](#) (*d* 419/420) and [Augustine of Hippo](#) (*d* 430) had all passed from the scene, and with their deaths the abundant stream of evidence about Christian music dwindled to a trickle. The second reason is related to the first: the mid-5th century witnessed the end of an historic era. The back of the Roman Empire had been broken by barbarian incursions, and even if the East managed to maintain some semblance of the ancient order, the West was devastated and the cultural bonds that had unified the people of the Mediterranean basin were irrecoverably severed. The result of this for liturgy was that the roughly homogeneous liturgical practice that had developed during the 4th century came to be fragmented. East and West went their separate ways, and the West in particular developed the divergent liturgical dialects known as the Mozarabic, Gallican, Ambrosian and Roman.

The principal languages of early Christian music were Greek, Latin and Syriac. The very first Christians, and indeed Jesus himself, spoke Aramaic (Hebrew had become a literary language by his time), but with the spread of Christianity to the Gentiles by way of Paul's mission, Greek became the dominant early Christian language. In the wake of the Alexandrian conquests, Greek had become the principal language of the eastern Mediterranean basin, particularly in the cities and seaports. This Greek, known as the *koinē* (the 'common' tongue), a grammatically simplified form of classical Greek, was also spoken in parts of the West; the Christian community at Rome itself spoke it until well into the 3rd century, and there were traces of spoken Greek in the Rhône valley as late as the 6th century. Latin, however, had always been the language of Christianity in the western reaches of North Africa, and from the 3rd century was all but universally spoken among Western Christians. Syriac, a dialect of late Aramaic, was the language of the Mesopotamian region. With the spread of Christianity to that area, an important literature developed, including some of the earliest translations of the Bible and an extensive body of patristic writings. The latter is especially remarkable for its religious poetry; the hymns of figures such as Ephrem Syrus (*d* 373), Narsai (*d* c503) and Jacob of Serugh (*d* 521) are generally acknowledged to have exercised considerable influence on Byzantine hymnography.

In the 5th century the Bible and the Syriac liturgy were translated into Armenian. An Armenian hymnody had its beginnings during the same period, but its history belongs more to the Middle Ages than to the early Christian period. (See *also* Armenia, §II.) The same can be said for the music of the

Coptic rite. The Coptic language was a survival of the ancient Egyptian tongue, written by and large with Greek letters. The liturgy of Christian Egypt was at first in Greek but was translated into Coptic for the population of the Upper Nile region. The music that survives today from this rite is considerably later than the period under consideration here. The Coptic monks of the 4th century, however, were the dominant force in early Christian monasticism, and their psalmodic practices had a profound influence on the formation of both Eastern and Western Offices. (See *also* [Coptic church music](#).)

Patristic literature presents a pervasive problem for the study of early Christian music in that most authors use the terms 'psalm' and 'hymn' interchangeably. In the following discussion, modern usage is employed: 'psalm' refers to a psalm of the Hebrew Psalter, and 'hymn' to a non-biblical composition.

[Christian Church, music of the early, §1: History](#)

## **2. 1st-century origins.**

The origins of Christian song are extremely difficult to trace. Indeed the subject remains obscure even between the later 2nd and earlier 4th centuries, a period in which the evidence becomes relatively more plentiful. Not until the later 4th century, the peak period of patristic production, was a measure of clarity achieved. Moreover, it is not only insufficient evidence that makes the earlier centuries so difficult to understand; it is highly probable that the musical practices were themselves in a state of considerable fluidity until the later 4th-century consolidation and standardization of liturgical usage.

The subject has been rendered all the more obscure in recent years because it has lost one of its principal certainties. Most liturgical and music historians had long assumed that the early Christian liturgy was adopted from Jewish ritual practices. Now, however, it appears that for all the obvious general influence of Judaism upon Christianity – Christianity after all originated as a Jewish sect – it is often a mistake to trace Christian liturgical usage to specific Jewish practices. In many cases the Jewish rites in question did not yet exist in the 1st century, but neither did their purported Christian counterparts. This applies most notably to the ancient Synagogue service and the pre-eucharistic synaxis, or Fore-Mass, as it came to be called. The Synagogue service was thought to have consisted of four elements – reading, discourse, psalmody and prayer – and to have been adopted *en bloc* by the first Christians. It is true that the reading of scripture and commentary upon that reading was customary in the synagogues of the 1st century; indeed Jesus himself participated in the practice (*Luke iv.16*). And it is not unlikely that some sort of prayer might have accompanied the synagogal readings, although there is no positive evidence for it. But at this time it was the Temple that was looked upon as the centre of Jewish worship, and all the evidence suggests that a stable and formalized Synagogue service of prayer was established only after the Temple's destruction by the Romans in 70 ce. And even then it was developed only gradually, indeed reluctantly, as a temporary substitute for the Temple service; the hope that the Temple and its ritual would be restored remained alive in Judaism for centuries. As for psalmody, its regular practice is not attested in the sources until the 8th-century tractate *Sopherim*, which tells how the recitation of the daily Temple psalm was finally

allowed in the Synagogue as a surrogate for its original performance at the moment of sacrifice.

But again, to deny the Christian adoption of specific Jewish rituals is not to deny a more general, indeed more profound, influence of Judaism upon early Christian worship. At issue here is the status of the Temple among Jews at the time of Jesus. The Temple of Jerusalem shared a common ritual pattern with the pagan temples of antiquity. It was fundamentally different from a church or synagogue, whereby a congregation would gather within a room for instruction and prayer; rather, the people stood in a temple square and looked on as priests slaughtered the sacrificial animals. The sacrificial act was generally accompanied by the playing of musical instruments, which performed magical functions such as the frightening away of unwanted demons. It is not true, as many have maintained, that the more enlightened Jews had by the dawn of the Christian era rejected this form of worship in favour of the Synagogue; most Jews of the time remained loyal to the Temple and its ritual, even though they were engaged in the process of creating new religious resources. They developed a complex ethical code and a pervasive habit of prayer, and they established a canon of sacred books, among them the incomparable Book of *Psalms*. It is true that the Synagogue, though as much a civic as a religious institution, was the centre of a considerable portion of this activity, particularly those aspects of it that involved instruction. But just as important was the home; indeed Jesus berated the hypocrites who prayed publicly in the synagogues and on the street corners rather than in the privacy of their homes (*Matthew vi.5*). And within the home the event that was the focus of the most intense religiosity was the evening meal, which was also an event of special musical significance.

The first Christians maintained the religious practices of their Jewish background. They continued to worship in the Temple and to gather for instruction and discussion in the Synagogue, but there was an increased emphasis upon the sacral meal – now a communal rather than family meal – frequently referred to as the ‘breaking of bread’. As the new religion spread beyond the borders of Palestine with Paul’s mission, the converts were no longer expected to worship in the Temple, and after an initial period of controversy they came to be exempted from the more onerous aspects of the Mosaic Law such as circumcision. Meanwhile, the process of conversion was carried out in the synagogues and other public places, but the proper ritual gathering of the faithful was the communal meal, which was usually held in the home of some Christian prominent in a particular locality. It is not certain whether every mention in the New Testament of the ‘breaking of bread’, or of related terms such as ‘the Lord’s supper’, refers to a eucharistic celebration, but certainly many of them do.

The precise nature of the primitive eucharistic celebration is not known, even if it is no longer thought to consist of a preliminary Synagogue-derived service of reading, psalmody, prayer and discourse, followed by a formal ritual meal. Rather than a split between a service of instruction and the Eucharist proper, there was probably a sacral meal in which instruction was frequently an integral part. But not much can be said with any certainty beyond that; indeed the likelihood is that there was no set pattern but rather a variety of practices. The process whereby the Eucharist came to be separated from the evening meal and was celebrated in the morning, preceded by a discrete service of

instruction, cannot be traced; it is possible to observe only that this classic pattern is manifested in Justin Martyr's mid-2nd-century description of the Roman Eucharist (see §I, 3 below).

The musical aspect of the Eucharist while it was still celebrated in conjunction with an evening meal is also a matter for speculation. Two factors make it probable that singing was not uncommon at this meal. First, musical diversion of some sort has been a constant feature of the common evening meal throughout history, and the meals of late antiquity were no exception. Once the evidence becomes more abundant in the 3rd century, the custom can be observed among the pagans of the time, among the Jews and indeed among the Christians. Secondly, the New Testament, even if its references to music are notoriously difficult to interpret, creates an unmistakable general impression of enthusiasm for sacred song.

As for the nature of this singing, it is generally believed that it consisted of newly created material rather than Old Testament psalms. For example, when Paul said to the Corinthians 'What then, brethren? When you come together each one has a psalm, has a teaching, has a revelation, has a tongue, has an interpretation' (1 *Corinthians* xiv.26–7), it seems that he was referring to individual contributions of the congregation. The Corinthians, it is true, were notoriously individualistic in their style of worship, but they differed from other Christians in this respect only by a matter of degree. Many scholars find the New Testament to be permeated with fragments of liturgical hymns, and they consider the canticles of Luke's Gospel (the *Magnificat*, the *Benedictus* and the *Nunc dimittis*) to be complete hymns that were sung in the liturgy of the time. But this is a highly problematic view. With respect to the fragments, it can be argued that the majority of them are simply examples of rhetorical rather than hymnic language, just as it can be argued that the Lukan canticles were the evangelist's own creation rather than contemporary liturgical hymns. Whatever the truth on this question of New Testament hymnic quotation, few are inclined to deny that hymns of some sort were sung at the primitive Eucharist.

In addition to the singing of full-length hymns, which would probably have been performed by individuals, the entire congregation must have participated in short acclamations and responses. In the enthusiastic atmosphere of the time, one-word acclamations like 'Amen', 'Alleluia' and 'Maranatha' must have been common, as well as somewhat longer exclamations such as doxologies or perhaps favourite psalm verses. These were possibly chanted in response to prayers and readings, which themselves might have been declaimed rather than read.

And what of the Old Testament psalms? Recent scholarship, in emphasizing the prevalence of newly created material over the Davidic psalms, may have gone too far in its exclusion of the latter. It is said that the Old Testament Psalter was considered at this time in both Judaism and Christianity as more a book of readings than a hymnbook. Although there is undoubtedly some truth in this, the obviously musical character of the psalms cannot be denied. Smith (1990) has shown that considerably more than two-thirds of the psalms were sung at one time or another in the Temple. So while it is true that there was no ritual pattern of psalmody in the Synagogue of the time, and probably nothing of the sort in the early Church either, it is entirely reasonable to

suppose that the first Christians would have sung selected psalms on occasion.

See also [Jewish music, §II, 4](#), and [Psalm, §I](#).

[Christian Church, music of the early, §I: History](#)

### 3. 2nd and 3rd centuries.

There exists one particularly clear description of the Eucharist from the mid-2nd century, that of Justin Martyr (*d* c165). The portion that describes the pre-eucharistic synaxis reads as follows:

On the day named for the sun there is an assembly in one place for all who live in the towns and in the country; and the memoirs of the Apostles and the writings of the Prophets are read as long as time permits. Then, when the reader has finished, he who presides speaks, giving admonishment and exhortation to imitate those noble deeds. Then we all stand together and offer prayers. (*First Apology*, 67)

The precision of Justin's description is striking; he presents each element of the synaxis in sequence, separating them by some adverb that means 'then'. Reading, discourse and prayer are cited, but not the fourth element of the later synaxis, psalmody. Justin's description tallies in this respect with that of the early 3rd-century Carthaginian Tertullian (*d* c225): 'I myself shall now set down the practices of the Christian community ... We come together to surround God with prayer ... We gather together to consider the divine Scriptures ... And at the same time there is encouragement, correction and holy censure' (*Apologeticum*, xxxix.1–4). But on another occasion the same author speaks of a charismatic woman who goes into 'an ecstasy of the spirit' during the Sunday liturgy: 'The material for her visions is supplied as the scriptures are read, psalms are sung, the homily delivered and prayers are offered' (*De anima*, ix.4). Although the last of these three descriptions mentions 'psalms', it must be pointed out that the context of the description is probably a service of the enthusiastic Montanist heresy. The 'psalms', moreover, may very well have been heretical hymns, as is suggested by other passages in the writings of Tertullian where he speaks scornfully of heretical 'psalms'. On balance the rather scanty evidence creates the impression that psalmody was not a formally acknowledged feature of the 2nd- and 3rd-century pre-eucharistic synaxis; however, the possibility that it was present on occasion cannot be excluded.

That singing was typical of the earliest eucharistic gatherings but not as common in the Eucharist of the 2nd and 3rd centuries should not be surprising in view of the rite's separation from the evening meal. In fact there is considerable evidence from the 3rd century that singing continued to be a frequently encountered practice at the communal evening meals of Christians, whether these meals were the so-called *agapē* ('love feast'), at which the poor were fed, or simply informal social occasions involving

Christians. There is, for example, a passage from Cyprian of Carthage (*d* 258) that shows a particularly warm appreciation of sacred song:

Now as the sun is sinking towards evening, let us spend what remains of the day in gladness and not allow the hour of repast to go untouched by heavenly grace. Let a psalm be heard at the sober banquet, and since your memory is sure and your voice pleasant, undertake this task as is your custom. You will better nurture your friends, if you provide a spiritual recital for us and beguile our ears with sweet religious strains. (*Ad Donatum*, xvi)

It was mentioned above that Tertullian was disturbed by the phenomenon of heretical hymns. In one instance he contrasts the psalms of David with the hymns of Valentinus: 'Not the psalms of that apostate, heretic and Platonist, Valentinus, but those of the most holy and illustrious prophet David. He sings among us of Christ, and through him Christ indeed sang of himself' (*De carne Christi*, xx.3). Valentinus was not the only heretical hymnodist of the early 3rd century. Bardaisan of Edessa (*d* 222) composed a collection of 150 hymns in imitation of the Davidic Psalter, which his son Harmonios is said to have set to music. It was Bardaisan's work that spurred on the great poet Ephrem Syrus (*d* 373) to compose his own orthodox Christian hymns.

The passage of Tertullian quoted above may be taken to imply that Old Testament psalms came to be sung in the 3rd century only as a reaction to heretical hymns: psalms were canonical scripture and hence doctrinally safe. The great upsurge in the singing of the Davidic Psalter during the 4th century has often been cited in support of such a view, reinforced by a passage from Canon 59 of the Council of Laodicea (possibly later 4th century): 'One must not recite privately composed psalms (*psalmi idiotici*) nor non-canonical books in the church, but only the canonical books of the Old and New Testament'. Again, the argument is that it was the fear of heresy that encouraged the singing of biblical psalms. Yet, whatever the interpretation of the 4th-century evidence, it is just as easy to read the passage from Tertullian as indicating simply that in the early 3rd century the Davidic psalms were being sung with some frequency and would have been sung whether heretical hymns had become fashionable or not. On another occasion Tertullian makes an apparent reference to the singing of Old Testament psalms (and orthodox hymns as well) at the *agapē*, this time without mentioning heretical hymns: 'After the washing of the hands and the lighting of lamps, each is urged to come into the middle and sing to God, either from the sacred scriptures or from his own invention' (*Apologeticum*, xxxix.18). It should be further noted that there is nothing in either of these passages from Tertullian to suggest that the singing of Davidic psalms was an innovation in his time.

[Christian Church, music of the early, §1: History](#)

#### **4. 4th century.**

However common the singing of the Old Testament psalms was in the first three centuries of the Christian era, there appears to have been a sharp increase in the practice during the 4th century, particularly in its closing decades. This is observable in three contexts especially: the newly emerging Office, the popular psalmodic vigil and, to a lesser extent, the Mass.

(i) [Psalmody and the developing Office.](#)

(ii) The psalmodic vigil.

(iii) Psalmody in the Mass.

Christian Church, music of the early, §1, 4: 4th century

### **(i) Psalmody and the developing Office.**

Among the more important factors underlying the increase in psalmody in the 4th century was the movement of desert monasticism. Ascetical groups had banded together before in the history of Christianity to pursue a common life of virtue, but what began to happen in the deserts of Egypt around the turn of the 4th century was so unprecedented in scope that the origins of Christian monasticism are generally traced to this time and place. Literally thousands of stalwart souls fled the cities and towns to seek a life of prayer and deprivation in the harsh environment of the Egyptian deserts. The connection between psalmody and monasticism came about because the central ideal of desert monasticism was to 'pray unceasingly' (*1 Thessalonians* v.17). The means that the early monks found most appropriate to achieve this was the 'continuous' recitation of the Psalter: psalms were not singled out individually but were recited in order and, moreover, in considerable quantity, even if interspersed with prayers. There are anecdotes from the time that tell of individual monks chanting the entire Psalter in a single night. The desert monks recited the Psalter by themselves especially, but they did so also at their common morning and evening Offices. The typical manner of psalmody in common was for a single monk to chant while the rest listened in silence, occupying their hands in such tasks as weaving linen and plaiting rope, by which the monks supported themselves. The purpose of this psalmody was not the later liturgical ideal of a ceremony of praise but rather a device to sustain individual prayer and meditation. Presumably the musical character of the chanting was sober and unassuming, even if not selfconsciously unmusical.

Desert monasticism stirred the imagination of 4th-century Christianity. Many of the most eminent ecclesiastical figures of the time – Basil, Jerome, Cassian, Rufinus, Paul and Palladius – visited Egypt to observe the lives of the heroic monks and nuns in residence there. They went away inspired to found and foster monastic communities of their own, in some cases in remote regions but as often as not in the cities, where they could serve as models for the general population. Virtually every important Christian leader of the 4th century, including Augustine, Jerome, Basil, John Chrysostom, Gregory of Nyssa and Ambrose, whether they had visited Egypt or not, either lived at one time as monks or at least actively encouraged monasticism in their own dioceses. The monastic life became the dominant ideal of Christian spirituality, so that when Jerome, for example, counselled the lay women of Rome to live the life of committed Christians, he simply advised them to follow the monastic horarium.

Jerome also recommended that they memorize the Psalter. Psalmody was, after all, emblematic of the monastic life; virtually no contemporary description of the monastic life fails to mention it. John Chrysostom, for example, wrote: 'As soon as they are up, they stand and sing the prophetic hymns ... Neither cithara, nor syrinx, nor any other musical instrument emits such sound as is to be heard in the deep silence and solitude of those holy men as they sing' (*In I Timotheum*, Homily XIV.3–4). Basil, in recommending the attractions of his monastic retreat at Pontus to his friend Gregory of Nazianzus, wrote: 'What

is more blessed than to imitate the chorus of angels here on earth; to arise for prayer at the very break of day and honour the Creator with hymns and songs?' (*Epistle* II.2). Basil's brother, Gregory of Nyssa, said of their younger sister, the nun Macrina: 'She had psalmody with her always, like a good companion which one forsakes not for a moment' (*Vita S Macrinae*, 3). The matter is well summarized in that frequently quoted anonymous paean to psalmody:

In the monasteries there is a holy chorus of angelic hosts, and David is first, middle and last. In the convents there are bands of virgins who imitate Mary, and David is first, middle and last. In the deserts men crucified to this world hold converse with God, and David is first, middle and last. (Pseudo-Chrysostom, *De poenitentia*)

Monastic psalmody had a profound effect upon the early development of the Christian Office. The Office's remote origins derive from the fact that certain times of the day were considered to be especially appropriate for prayer; this was true both of early Christianity and of Judaism before it. Different patterns appear to have characterized different times and places; there was, for example, the threefold pattern of prayer at morning, noon and evening, and the threefold pattern of the third, sixth and ninth hours, either of which might be combined with prayer in the middle of the night. Generally, however, these hours were observed more privately than publicly in the centuries before the emancipation of the Church under Constantine in 313. The pattern that became standard in the cities after that date was a daily public Office in the morning and in the evening – the 'cathedral' Office. This Office was originally free of monastic influence, and its psalmody and hymnody were distinctly different from the psalmody of monasticism. In contrast to the continuous psalmody of monasticism, the musical component of the cathedral Office was carefully selected so as to be appropriate to the time of day. In the morning the hymn *Gloria in excelsis* was sung in many of the principal ecclesiastical centres, while Psalm lxii (in the Greek and Latin numbering of the Psalter), 'O God my God, I arise before thee in the early morning', was sung in most cathedrals throughout the East. Also common were the set of alleluia psalms – Psalms cxlviii–cl – that would come to be the psalms *par excellence* of Lauds. The evening service opened, typically, with the *lucernarium*, the ceremony of lamp-lighting, accompanied by the hymn *Phōs hilon* ('O gladdening light'). The standard psalm of the service was Psalm cxi, with its appropriate second verse: 'Let my prayer be guided to thee as incense, and the lifting of my hands as an evening sacrifice'. Significantly, John Chrysostom spoke of both Psalms lxii and cxi as psalms that his congregation knew by heart.

Monastic psalmody had its effect upon the Office in the later decades of the 4th century. This is best observed in Egeria's description of the Office of Jerusalem, the most detailed description of any urban Office of the time. In the morning the monastic and cathedral Offices were combined, each one remaining intact but celebrated successively. Well before daylight there was the monastic vigil of continuous psalmody, and then the morning cathedral service of praise, a pattern still recognizable in Western medieval Matins and Lauds. Egeria provides the following description of the monastic vigil:

Each day before cockcrow ... all the *monazontes* and *parthenae*, as they are called here, come down, and not only they, but also those lay people, men and women, who wish to keep vigil at so early an hour. From that hour until it is light, hymns are sung and psalms responded to, and likewise antiphons; and with every hymn there is a prayer. For two or three priests, and likewise deacons, who say these prayers with every hymn and antiphon, take turns to be there each day with the *monazontes*. (*Itinerarium*, xxiv.1)

Three essential points about this vigil may be noted: the prolonged psalmody is sung exclusively by the monks and nuns; devout lay people arise early in the morning to observe the vigil; and while the bishop is not present, a few representative members of the local clergy are on hand to recite the prayers, thereby, it would appear, giving ecclesiastical sanction to the monastic service. All this is in sharp contrast to the second service, Egeria's description of which begins: 'As soon as it begins to grow light, they start to sing the morning hymns, and behold the bishop arrives with the clergy' (*Itinerarium*, xxiv.2). This service continues with a series of prayers led by the bishop and concludes with his blessing. It is clearly a cathedral service: the bishop and his clergy preside; it ends with an episcopal blessing; and the 'morning hymns', presumably, are not continuous monastic psalmody but the special morning hymns of praise such as *Phōs hilaron*, Psalm lxii and Psalms cxlviii–cl.

The time between the morning and evening services came to be filled in by those shorter services at the third, sixth and ninth hours that are known as the [Little Hours](#) in the later Western Office (the service at the first hour, Prime, was not yet present in the 4th century). These were typically services of monastic psalmody; Egeria describes Sext (at Jerusalem Terce was sung only during Lent) as follows: 'Again at the sixth hour all come down ... and sing psalms and antiphons until the bishop is called in. He first says a prayer, then blesses the faithful ... And at the ninth hour they do the same as at the sixth' (*Itinerarium*, xxiv.3). It should be noted that these services consisted simply of psalmody, which was performed in the absence of the bishop, who made his entrance only at the conclusion to say a prayer and to bless the congregation.

The evening Office at Jerusalem began with the cathedral element of the *lucernarium* and its proper hymnody, but continued with a period of protracted psalmody before the bishop and clergy arrived and took their places. The service concluded with additional singing followed by the customary closing prayers and bishop's blessing. Egeria's description reads in part:

But at the tenth hour – what they call here *licinicon*, and what we call *lucernare* – the entire throng gathers again, and all the lamps and candles are lit, producing a boundless light ... And the *psalmi lucernares*, as well as antiphons, are sung for a long time. And behold the bishop is called and comes down and takes the high seat, while the priests also sit in their places, and hymns and antiphons are sung. (*Itinerarium*, xxiv.4)

This service appears to be a more complex mix of monastic and cathedral elements, even suggesting the overall pattern of medieval Western Vespers,

with its prelude of four or five psalms, sung in numerical order (the monastic contribution), followed by a diverse grouping of prayers and chants (the cathedral contribution). An elaborate evening Office of this sort was typical for the principal ecclesiastical centres of the time; in a few locations it was followed by a brief gathering of monks and nuns for a final period of prayer and psalmody, a kind of proto-Compline.

While Egeria's description of the Office at Jerusalem is the clearest and most detailed for any location, sufficient evidence has been found to reconstruct the later 4th-century Office of several important centres, for example, Basil's Caesarea and John Chrysostom's Antioch (see Taft, 1986). There are different combinations of cathedral and monastic elements in each location: Taft has characterized the Offices of Palestine and Antioch, for example, as 'a monastic cursus that has absorbed cathedral elements', and that of Cappadocia as 'a cathedral cursus onto which monastic hours have been grafted'. But the musical contribution of monasticism remains clear: continuous psalmody as opposed to selective psalmody and hymnody. A reverse influence must also be assumed, however: the sober psalmody of desert monasticism could not have remained totally unaffected by the more overtly musical urban psalmody.

Christian Church, music of the early, §I, 4: 4th century

#### **(ii) The psalmodic vigil.**

Monastic psalmody appears to have played a part in the rise of the popular psalmodic vigil, another important musical phenomenon of the later 4th century. Egeria's description of the pre-dawn monastic Office at Jerusalem was given above. This service, however, was held on just six days of the week; in its place on Sunday the people themselves performed something remarkably similar to it: 'On the seventh day, that is, the Lord's Day, all the people gather before cockcrow ... Hymns are sung and also antiphons, and there are prayers with each hymn and antiphon. For priests and deacons are always prepared for vigils in that place because of the crowd which gathers' (*Itinerarium*, xxiv.8). It would appear that on Sunday at Jerusalem when the monks and nuns did not rise for their accustomed vigil, the people held one in imitation of them.

In his Letter 207, written in the year 375, Basil defends the nocturnal psalmodic vigil of his congregants; in this case the principal performers of the psalmody appear to have been the men and women of his diocese who lived a quasi-monastic existence. Early in his letter he admits that they are mere children compared to the famous desert monks of Egypt, Palestine and Syria, but he claims that they are brave souls, nevertheless, who 'have crucified their flesh with its affections and desires', who, moreover, 'sing hymns to our God unceasingly, while they work with their own hands'. He goes on to assert that the psalmodic vigils of his congregation are no different from those practised in other churches of the East:

Among us the people arise at night and go to the house of prayer; in pain, distress and anguished tears they make confession to God, and finally getting up from prayer they commence the singing of psalms. At first they divide themselves into two groups and sing psalms in alternation with each other ... And then they entrust the lead of the chant to one person,

while the rest sing in response. After thus spending the night in a variety of psalmody with interspersed prayer, now that the light of day has appeared, all in common as if from one mouth and one heart offer the psalm of confession [?Psalm I] to the Lord, while each fashions his personal words of repentance. Now if you shun us because of these practices, you will shun the Egyptians, you will shun the Libyans as well, and the Thebans, Palestinians, Arabians, Phoenicians, Syrians and those who live by the Euphrates; and indeed all those among whom vigils, prayers and common psalmody are esteemed.

In discussing this much-quoted passage musicologists tend to dwell upon the reference to antiphony, one of the very few such references in patristic literature. The question of early Christian antiphony is taken up below (§II, 5); for the moment, attention should be focussed on the broader point, namely, that the passage describes a nightly psalmodic vigil and that Basil felt constrained to defend the practice. He concludes by asserting that 'vigils, prayers and common psalmody are esteemed' throughout all the regions of the Christian East; his need to make the claim suggests that the custom may have been relatively new.

Basil mentions only Eastern localities, but just over a decade later, in 386, a psalmodic vigil was held in Ambrose's church at Milan, an occasion made famous by Augustine's description of it. Ambrose and his congregation were prevented from leaving the city's basilica because of guards posted outside by the Arian empress dowager, Justina:

Not long since had the church of Milan begun this mode of consolation and exhortation with the brethren singing together with voice and heart ... At that time the custom began that hymns and psalms be sung after the manner of the Eastern regions lest the people be worn out with the tedium of sorrow. The practice has been retained from that time until today and imitated by many, indeed, by almost all your congregations throughout the rest of the world. (*Confessions*, IX, vii.15)

Many have interpreted the phrase 'after the manner of the Eastern regions' as referring to the singing of psalms in antiphony. Augustine did not use the term, however, and the more obvious meaning of the passage is the broader one, that is, he was referring to the custom of the nightly vigil of psalmody and hymnody, which Basil told us was common throughout the East several years earlier. Ambrose's own description of the event confirms this interpretation: 'I was not able to return home, because the soldiers surrounded the basilica, keeping it under guard; we recited psalms with the brethren in the lesser basilica of the church' (*Epistle XX*, 24). There is no mention of antiphony here, whereas the more general consideration that psalms were sung was deemed significant enough to merit inclusion in a minimally brief reference to a momentous event. The term *antiphona* was finally associated with the occasion some 37 years later in the biography of Ambrose written by his secretary Paulinus in 422: 'At this time antiphons, hymns and vigils first began to be celebrated in the church of Milan' (*Vita S Ambrosii*, 18). Paulinus states explicitly that vigils were an innovation at the time, and the fact that he includes the term *antiphona* should come as no surprise in a passage that

dates from the third decade of the 5th century, by which time the word appeared routinely (as a noun) in references to ecclesiastical song.

The most extended discussion of psalmody at vigils is that of Niceta of Remesiana (*d* after 414), who devoted an entire sermon to the subject. This remarkable work for a long time remained unknown to musicologists because of its false attribution in Gerbert's *Scriptores* to the 6th-century Nicetius of Trier. The sermon is the second of a pair. The first, *De vigiliis*, is a defence, against certain unnamed rigorists, of the vigils held during the early morning hours before the Saturday and Sunday Eucharist. Niceta closes it with a promise to devote a second sermon to the psalmody that played so important a role in the vigils. The result, *De psalmodiae bono*, is an extended defence of psalmody that manages to summarize the entire patristic doctrine on ecclesiastical song. The relevance of the two sermons to the famous vigil at Ambrose's Milan is obvious: they defend at great length the custom of psalmodic vigils but make no mention of antiphony.

There is no evidence to suggest that monks or nuns were involved in the vigils of Niceta's Remesiana (now Bela Palanka in Serbia), whereas they may well have been in Ambrose's Milan (both Augustine and Ambrose refer to the singing of 'the brethren'). On the whole there appears to have been a broad influence of the monastic vigil on the popular psalmodic vigil, even if monks or nuns were not directly involved at every time and place. More important is the phenomenon of the congregational psalmodic vigil considered in itself; it appears to have been greatly popular at the time, even if a puritanical minority objected to it.

[Christian Church, music of the early, §I, 4: 4th century](#)

### **(iii) Psalmody in the Mass.**

The third area in which the Davidic psalms came to play an important role in the later 4th century is the Mass itself, although here their use was more narrowly defined. A psalm was sung during the distribution of Communion, and this appears to be the ancestor of the Byzantine *koinōnikon* and Western communion chants; another sung during the pre-eucharistic synaxis is the apparent ancestor of the Byzantine *prokeimenon* and the Western gradual. In addition to these two an alleluia psalm appears to have been sung at Jerusalem by the earlier 5th century.

The psalm sung during the distribution of Communion was probably the first of these, and this is not surprising. The event was an occasion of joy occurring at the climax of the service; it was also an action that would have been conducted in silence unless accompanied by song; and, finally, the distribution might still have had associated with it lingering connotations of the common meal. The communion psalm, in any event, is attested by several sources from the second half of the 4th century. These sources generally specify the singing of Psalm xxxiii with its appropriate verse 8: 'Taste and see that the Lord is good'; indeed this proto-communion might even be considered as an Ordinary rather than a Proper item of the Mass. Significantly Psalm xxxiii.8 still appears as the *koinōnikon* of the medieval Byzantine Liturgy of the Presanctified, and as such is the most common of the Byzantine communion chants. The history of the communion psalm in the West appears to be significantly different. There are hints in the sources that Psalm xxxiii was singled out in at least some localities as a special communion psalm, but

Augustine referred at one time to the singing of 'hymns from the Book of Psalms ... while what has been offered was distributed to the people' (*Retractationes*, II.37). This might suggest that a different psalm was sung at Communion each day, at least in Hippo, and it is true that the Gregorian communion derived from Psalm xxxiii.8, *Gustate et videte*, occupies a place of no special significance in the liturgical year. (See also [Communion](#).)

The history of the gradual psalm is quite different from that of the communion psalm. Until recently the conventional view of its origin was that it functioned as a musical response to a reading; it was thought to have occupied this position in both the Synagogue and the primitive Church. It is true that the medieval responsory, related as it appears to have been to the gradual, functioned more or less in this manner, but there is no ancient evidence, Jewish or Christian, that readings were customarily paired with complementary psalms. On the contrary, the gradual psalm was at first looked upon as a reading itself. Augustine, for example, said: 'We heard the Apostle, we heard the psalm, we heard the gospel; all the divine readings sound together so that we place hope not in ourselves but in the Lord' (Sermon 165). If, however, in the later 4th-century literature, the gradual psalm was spoken of as a reading, it was at the same time just as clearly described as something that was sung. The most plausible hypothesis, perhaps, to explain these apparently contradictory circumstances is that in earlier centuries a psalm had been selected on occasion to serve as the Old Testament reading in the pre-eucharistic synaxis, while in the later 4th-century period of enthusiasm for psalmody, a psalm came to be chanted at every pre-eucharistic synaxis and to be treated as a discrete musical event.

There are numerous patristic references to the responsorial singing of the gradual psalm. A typical formulation might be that of Augustine in his Sermon 153 where he says: 'We heard and we responded together and we sang with harmonious voice, *Beatus vir quem tu erudieris, domine*' (Psalm xliii.12); or that of John Chrysostom in his commentary on Psalm cxvii: 'The passage of the psalm which the people are accustomed to sing in response is this: "This is the day which the Lord has made"' (Psalm cxvii.24). In spite of the wealth of such references it remains possible that the gradual psalm, particularly on less festive occasions, might have been chanted without a congregational response. The sources frequently mention the singing of a psalm without specifying a response verse; in such cases it is simply not known whether a response was involved or not.

A final point of considerable significance concerning the gradual psalm is that the abundant Western references, in particular those from the sermons of Augustine, refer to a single psalm in the pre-eucharistic synaxis. This has an obvious bearing upon the early history of the Western alleluia. If an alleluia psalm existed in the later 4th and earlier 5th centuries, it might be expected that two psalms would have been sung regularly in the synaxis: the gradual psalm, and a second psalm with an alleluia response. But there is only the one psalm, even if its response might on occasion be an 'alleluia', particularly if it is one of those psalms that have 'alleluia' prefixed to them in the biblical text (e.g. Psalms cx–cxviii). The situation in the East is more complex. There are several passages that suggest the singing of a single psalm in the synaxis, but others that appear to call for an indeterminate number. The *Apostolic Constitutions* (VIII, xii.27), for example, state: 'After two readings

[from the Old Testament] let someone else sing the hymns of David, and let the people respond with verses. After this let our Acts be read and the epistles of Paul our fellow worker'. Whatever the interpretation of this passage (it could be argued that it lists everything that might be read in the course of the year rather than on a single day), the testimony of the so-called Armenian Lectionary is unambiguous. This document (Renoux, 1961), which is believed to reflect the liturgy of Jerusalem for the earlier 5th century, assigns two psalms to each date in the calendar and prefixes the second of them with the word 'alleluia'. (See also [Gradual \(i\)](#).)

The overall impression remains, then, that a gradual and a communion psalm were sung in most ecclesiastical centres of the East and West in the later 4th century, and that these can legitimately be looked upon as the ancestors of the Byzantine *prokeimenon* and *koinōnikon* and the Roman gradual and communion; by the earlier 5th century an alleluia psalm was sung in Jerusalem and possibly at other Eastern centres but not in the West. As for psalms that might prefigure the medieval entrance and offertory chants, there is no convincing contemporary evidence for their existence.

[Christian Church, music of the early](#)

## II. Special issues

1. Instruments.
2. Biblical exegesis.
3. The jubilus.
4. The singing of women in church.
5. Antiphony.
6. Music theory.
7. Metrical hymns.
8. The musical character of early Christian song.

[Christian Church, music of the early, §II: Special issues](#)

### 1. Instruments.

The polemic against musical instruments in patristic literature is remarkable for both its pervasiveness and its intensity. Virtually every one of the major Christian authors of the 3rd and 4th centuries made pejorative remarks about instruments, and they seem almost to vie with one another in the vehemence of their rhetoric. John Chrysostom, for example, referred to musical instruments along with dancing and obscene songs as the 'devil's heap of garbage' (*I Corinthians*, Homily XII.5), and Arnobius of Sicca asked: 'Was it for this that God sent souls, that in men they become male prostitutes, and in women harlots, sambuca-players and harpists?' (*Adversus nationes*, II.42).

The Church Fathers were not alone in casting musical instruments in an unfavourable light. A pagan author such as Livy, for example, included the employment of women harpists at banquets among the undesirable luxuries introduced to Rome from Asia (*Ab urbe condita*, xxxix, 6.7); and Rabbi Johana said: 'Whoever drinks to the accompaniment of the four musical instruments brings five punishments to the world' (*Sotah*, 48a). Nevertheless the fulminations of the Christian authorities on the subject go well beyond anything uttered by their pagan and Jewish contemporaries.

The most common explanation given for the patristic attitude is the association of musical instruments with pagan religious practices. Tertullian, for one, gave credence to the view when he said of the theatre: 'Whatever transpires in voice, melody, instruments and text is in the domain of Apollo, the Muses, Minerva and Mercury. You will despise, O Christian, those things whose authors you can only detest' (*De spectaculis*, x.9). But certainly the patristic position is not just one of theological opposition; the ethical element is at least as potent a factor. Indeed at times the two factors appears to merge in the minds of some Church Fathers, with the sense of sexual immorality seemingly to be chiefly responsible for the intense emotional tone of their rhetoric. John Chrysostom, for example, wrote in this manner about the musical abuses at a marriage celebration:

Nature indulges in Bacchic frenzy at these weddings; those present become brutes rather than men; they neigh like horses and kick like asses. There is much dissipation, much dissolution, but nothing earnest, nothing high-minded; there is much pomp of the devil here – cymbals, auloi and songs of fornication and adultery. (*In Acta Apostolorum*, Homily XLII.3)

A number of typical contexts for the patristic polemic may be noted: the lewd behaviour of musicians in the theatre, the coarse singing and dancing at weddings and the dubious profession of female harpists at banquets. It is significant that there are no instances of a patristic condemnation of musical instruments in church. If there had been, it would be reasonable to assume that the occasional intrusion of instruments into Christian ecclesiastical song was a problem. But it was not; apparently the psalmody and hymnody were simply of such a musical character that the issue of instrumental accompaniment did not arise. This is not to say absolutely that at no time were instruments used in association with early Christian song. Despite the lack of positive documentary evidence, it is easy to imagine that in the earlier centuries in particular – before the patristic chorus of condemnation had become so strident, and when Christian song was especially spontaneous in character – a psalm or hymn sung at an evening ritual meal might sometimes have been accompanied by a lyre or kithara.

See also [Biblical instruments](#).

[Christian Church, music of the early, §II: Special issues](#)

## **2. Biblical exegesis.**

A considerable portion of the references to music in early Christian literature were made in an exegetical context. A large majority of these references are found in a single exegetical genre, the psalm commentary, which itself was the most common genre of all patristic literature, with most of the major Church Fathers of the 3rd and 4th centuries contributing their own example of it. The typical psalm commentary is a lengthy work, explaining verse by verse each of the 150 psalms in order. There are many references to music in the psalms, especially references to musical instruments, and hence there exist a

great number of corresponding passages from the psalm commentaries. The modern scholar cannot assume that these remarks about music refer to the author's contemporary circumstances, but their biblical context must be taken into account. This is all the more so because most psalm commentaries are written in the style of the so-called allegorical or figurative exegesis. This style, influenced in its early stages by the Jewish Neoplatonist Philo and developed by his Christian follower Origen, generally ignores the literal and historical meaning of a biblical passage and seeks instead to extract some spiritual, ethical or prophetic meaning from it.

As for musical subject matter, this is particularly obvious in the way musical instruments are treated. At times the allegorical interpretations that the instruments are given produce moderately successful figures, as in the following passage where Pseudo-Athanasius explains the distinction between the two different types of trumpet cited in Psalm xcvi.5–6 – the trumpet of forged metal and the trumpet derived from an animal's horn: 'A fervent and intense study of evangelical preaching is understood by the metal trumpets; whereas kingly dignity is understood by the horn because kings are anointed from a horn'. The treatment of the same passage in the psalm commentary of Eusebius of Caesarea is, perhaps, less poetically apt; for him the metal trumpet, beaten into shape over a burning forge, signifies the preaching of the Apostles who underwent trial by fire on account of their faith, while the horn represents action because the horn is taken from a beast of burden. The purpose of these interpretations, however, was not to create good poetry in the Romantic sense; it was, rather, to provide theological and ethical edification. In any event, what is noteworthy in this instance is a total lack of reference to the historical objects of the original psalmic passage, that is, the metal trumpets of the Levites and the shofar, and most certainly a lack of reference to any contemporary Christian use of instruments.

While instruments account for much of the patristic musical exegesis, other musical categories are also subject to occasional interpretation, most notably the set of related terms: psalm, hymn and canticle. For example, Hilary of Poitiers (*d* 367), in the preface to his psalm commentary, provides a complex explanation of the terms psalm and canticle as they appear in superscriptions to the Old Testament psalms. He establishes four genres: 'psalm', 'canticle', 'psalm of a canticle' and 'canticle of a psalm'. He defines, for example, the 'psalm' as the type where 'the voice rests and only the playing of the instrument is heard'. A music historian who misses the exegetical context of Hilary's interpretation might take the passage to refer to the use of instruments by Christians in the psalmody of their own time. Some Church Fathers distinguish the types of psalms by their content: generally 'hymns' and 'canticles' are said to be more exaltedly spiritual and 'psalms' more pragmatically ethical. In any event these distinctions, generally made in reference to the superscriptions of the psalms, have to do with different categories of Old Testament psalms; they must not be confused with the threefold modern distinction of Old Testament psalms, newly composed hymns, and biblical canticles.

While the majority of patristic psalm commentaries employ the allegorical method, those produced by members of the Antiochene exegetical school use the 'literal' or 'historical' method. These exegetes, then, were required to explain the use of instruments by the ancient Israelites; why was it, they

asked themselves, that God permitted the use of instruments in his worship. The explanation that they provided is not without an element of anti-semitism, a typical example being the commentary by Theodoret of Cyrus (d c460) on Psalm cl:

The Levites employed these instruments long ago as they hymned God in his holy temple, not because he enjoyed their sound but because he accepted the intention of those involved ... He allowed these things to happen because he wished to free them from the error of idols. For since they were fond of play and laughter, and all these things took place in the temples of the idols, he permitted them and thereby enticed the Jewish people, thus avoiding the greater evil by avoiding the lesser.

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### **3. The jubilus.**

The so-called jubilus, mistakenly associated with the melismatic alleluia of the Mass, is also something that must be understood in the context of biblical exegesis. Virtually all patristic references to the jubilus occur in psalm commentaries by way of interpreting the term 'jubilare' and its derivatives (not 'alleluia') as the word appears, for example, in the opening verse of Psalm cxix: *Jubilate Deo omnis terra*.

The jubilus was not a genre of Christian ecclesiastical song but rather a secular vocal phenomenon characterized by the absence of words. At times it was described in the literature as a shout rather than a song, although at other times a more lyric character was attributed to it. It appears in various contexts but most often as a kind of rhythmic chant that agricultural workers used as an aid to their labours. It earned its place in Christian literature when Latin Church Fathers appropriated it as a trope upon the word 'jubilare'; Augustine in particular exploited the figure to great effect in his virtually Romantic expansions upon the notion of a joy that surpassed ordinary speech. But no passage from patristic literature either states or implies that the jubilus was a device of Christian ecclesiastical song.

The application of the term 'jubilus' to the melismatic extension of the alleluia of the Mass was first made by Amalarius of Metz (d c850): 'This jubilation which the cantors call the sequence, leads our mind to that state, when the speaking of words will not be necessary' (*Liber officialis*, I.i, 16.3). The context of this passage makes it clear that Amalarius was using the term sequence to refer to the melismatic extension of the alleluia. Still, the identification of the jubilus with the alleluia was not yet complete; medieval authors, including Amalarius, used the term to refer to any sort of melismatic flourish in the ecclesiastical chant, and it was only in modern times that it came to be associated exclusively with the alleluia.

See also [Alleluia, §I, 2](#), and [Jubilus](#).

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#### 4. The singing of women in church.

St Paul set the tone for this issue when he wrote to the Corinthians: 'Let your women keep silent in the churches for it is not permitted unto them to speak' (1 *Corinthians* xiv.34). Three centuries later St Ambrose felt obliged to refer to Paul's injunction when advocating that all members of the Christian congregation (including women) engage in psalmody: 'The Apostle admonishes women to be silent in church, yet they do well to join in a psalm; this is gratifying for all ages and fitting for both sexes' (*Explanatio psalmi* i, 9).

Paul's words aside, it appears that the issue of whether or not women ought to sing at liturgical gatherings was not frequently raised in the earliest years of Christianity. Presumably, women as a matter of course joined in the psalmody and hymnody of this time when ecclesiastical song was more informal and spontaneous. The custom was seldom questioned until the 3rd and 4th centuries, and even then not very frequently. There are two obvious reasons – in addition to the inhibiting presence of Paul's words – why the issue was finally raised. First, the emergence of women's choirs in heretical circles of the 3rd century, such as that which sang under the auspices of Paul of Samosata, may have caused orthodox Christians to have scruples over the matter. Secondly, there was the spectacle of immoral female professional musicians, a phenomenon to which the Church Fathers of the 3rd and 4th centuries made increasingly common allusion.

Related to this second reason was a general puritanical sensibility that looked upon all physical pleasure as morally suspect, sexual pleasure in particular, but musical pleasure as well. Jerome, for example, well known as a rigorist on matters of sexuality from his notorious Letter 22 on the subject of virginity, betrays a hint of musical puritanism when he says: 'The *kakophonos*, if he has performed good works, is a sweet singer before God. Thus let the servant of Christ sing, so that not the voice of the singer but the words that are read give pleasure' (*In epistulam ad Ephesos*, III, v.19). And there is more than a hint of both sexual and musical puritanism present when he argues that women ought not to sing in church: 'You insist upon being regaled with their voices and songs ... but who does not know that women are to sing psalms in their chambers, away from the company of men? You, however, allow them to put on display what they ought to do modestly and without witness' (*Contra Pelagianos*, i.25).

But Jerome's position is that of the minority: Ambrose, as stated, approved of women singing in church; Niceta in his thoroughgoing discourse on psalmody at vigils did not so much as allude to the issue, and neither did Basil and John Chrysostom, the chief spokesmen on ecclesiastical music in the East, in their numerous references to Christian song; Ephrem is said to have actively encouraged women's choirs to sing his hymns. Even Augustine, who expressed an extraordinary sense of guilt over the pleasure he felt listening to the psalmody at Milan, never once suggested in his many remarks about singing in church that women ought to be excluded. But if women were not silenced in church by early Christian authorities, they were in later centuries as a result of historical circumstances, namely, when lay congregations ceased to join in the singing and an exclusively male clergy assumed control of church music.

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## 5. Antiphony.

The role of antiphony in early Christian music is a matter of some controversy. For many years scholars maintained a neat threefold categorization of early Christian psalmody: (1) 'direct' psalmody – the singing of a psalm from beginning to end without responses or antiphons; (2) 'responsorial' psalmody – the singing of the individual verses by a soloist, with a choral refrain sung after each verse; (3) 'antiphonal' psalmody – the alternate singing of the verses by two choirs. The third category, however, came to be questioned by scholars such as Helmut Hucke (1953) and Helmut Leeb (1967). The primary difficulty they had with the conventional view stemmed from the inconclusiveness of the patristic evidence. On the one hand there are extremely few unambiguous references to the alternate singing of two choirs (like that of Basil's Letter 207 quoted in §1, 3 above), and where such references do occur the term antiphony is not used to describe the phenomenon. On the other hand, those passages in which the term (or some derivative) is used do not in fact describe the alternate singing of choirs.

The uncertainty over the issue focusses especially upon the two related passages that fall into the latter category. Socrates and Sozomen, two early 5th-century ecclesiastical historians, in describing the same event tell how Arians assembled outside at night and sang 'antiphonal songs' expressing heretical views on the nature and relationship of the Father, Son and Holy Spirit. Christians, in turn, were organized to sing orthodox Trinitarian hymns, creating an impressive display for the faithful with their illuminated silver crosses. A confrontation between the Arian and orthodox groups resulted in serious violence and a consequent imperial ban on Arian hymnody. These two passages suggest a number of conclusions of varying degrees of probability. The Christian 'antiphonal song' that they describe clearly involved newly composed texts celebrating the Trinity, and most scholars see a connection between this observation and the fact that later descriptions of antiphonal psalmody specify the use of a concluding doxology. The passages also convey a general sense of musical excitement, with the presence of enthusiastic crowds gathering in the night-time. New melodies of a popular nature may have been involved, as well as a variety of performance styles, choral and solo, including quite possibly some manner of antiphony, perhaps between choirs of men and women, even if not a neatly symmetrical arrangement whereby two choirs sang the verses of a psalm or hymn in alternation.

The existence of a different category of evidence serves to complicate the issue still further. There are several passages concerning monastic psalmody that use the term *antiphona* as a noun within a series of terms that appear to refer to different modes of liturgical psalmody. Egeria, for example, in describing the singing of the Jerusalem 'monazontes' and 'parthenae', frequently uses expressions such as 'and with every psalm and antiphon a prayer is said', or 'and there are prayers with each hymn and antiphon'. Similarly, the contemporary monastic Rule of Pseudo-Augustine has expressions such as: 'During May, June, July and August there are eight antiphons, four psalms and two readings'; and that of the nun Melania the Younger: 'For the night-time three responsories are to be completed ... and at the morning office fifteen antiphons'. A century later Benedict would write in his Rule of 'six psalms with antiphons', and, conversely, 'let these three

psalms be said straightforward without an antiphon'. Benedict appears to speak of the antiphon as a short musical piece sung somehow in conjunction with the psalms, and it is not implausible that the 4th- and 5th-century passages quoted here use the term similarly. This has prompted some to claim that antiphonal psalmody was nothing but responsorial psalmody with non-biblical refrains. This is surely an oversimplification, just as it is an oversimplification to equate antiphonal psalmody with the alternate singing of two choirs. Precisely where the truth lies, however, may continue to elude even the most perceptive of modern commentators.

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## **6. Music theory.**

Although the Church Fathers were vigorous in their opposition to the concrete manifestations of pagan music, they were largely receptive to the classical discipline of music theory. This was because their attitude towards music as an intellectual discipline was simply one facet of their attitude towards classical intellectual culture as a whole. The early Christian authorities recognized the necessity of a rapprochement with pagan learning. Jerome might have scrupled over the pleasure he experienced in reading the classics, and the irascible Tertullian might have asked disdainfully, 'What has Athens to do with Jerusalem? What has the Academy in common with the Church?'; but most acknowledged their dependence on classical learning. It was after all the only intellectual system available to them; they needed it if they wished to express their beliefs systematically, to defend them effectively and to interpret the Bible with sophistication.

Classical culture was conveyed to the citizens of late antiquity in the educational system of the seven Liberal Arts. Much of the essential doctrine of the system was present already in the educational teaching of Plato and Aristotle, even if it received its definitive form only in the early 5th-century *De nuptiis Mercurii et Philologiae* of [Martianus Capella](#). This work provides short treatises on each of seven arts: Grammatica, Rhetorica, Dialectica, Arithmetica, Musica, Geometrica and Astronomica. The first three are language arts, the Trivium as they came to be called in the Middle Ages; they are propaedeutic to the group of four mathematical arts (including Musica), the so-called Quadrivium. In practice the typically well-educated person of late antiquity, whether a pagan or Christian, was given a thorough grounding in the language arts, especially Grammatica and Rhetorica, and only a superficial acquaintance with the mathematical arts, which were more intensively cultivated by specialists. Still, it was the mathematical arts that Augustine had in mind when he explained how an acquaintance with Musica aids in the interpretation of the Bible: 'We find both number and music honourably placed in many passages of the Sacred Scriptures' (*De doctrina christiana*, II, xvi.26).

Augustine also made his own contribution to the discipline of Musica with his treatise *De musica*. In this work he concentrated on just two of the three principal divisions of Musica: Metrica and Rhythmica. He announced his intention to contribute another treatise on the third division, Harmonica, a highly technical subject that deals with the classical tonal system, but not surprisingly he failed to accomplish this. (In fact his work on Musica was

originally conceived as part of an ambitious plan, again not realized, to compose a treatise on all seven of the Liberal Arts.)

The early Christian acceptance of the pagan Liberal Arts was of great significance for subsequent music history. The tradition was continued by the 6th-century Christian intellectuals [Boethius](#) and [Cassiodorus](#), both of whom attempted to summarize classical music theory within their encyclopedic treatment of the Liberal Arts. Their work, in turn, was absorbed by the Carolingian music theorists, who applied the vocabulary and concepts of the classical *Musica* to the ecclesiastical chant of their own time. This unique effort not only provided a systematic explanation of their own music but probably helped to determine the subsequent course of Western classical music, characterized as it is by its strong rationalistic bias.

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### **7. Metrical hymns.**

To be distinguished from the anonymously composed, quasi-prose hymns like *Phōs hilaron* and *Gloria in excelsis* are the metrical hymns of self-consciously artistic character created by ecclesiastical figures of the 4th century. The greatest of the Eastern poets was [Ephrem Syrus](#) (*d* 373), whose Syriac *madrāshe* – strophic hymns with refrain verses – had an important influence upon later Eastern liturgical hymnody, in particular upon [Romanos the Melodist](#), the celebrated 6th-century Byzantine hymnographer of Syrian descent.

The first of the Latin hymnodists was [Hilary of Poitiers](#) (*d* 367). It is not known whether his highly complex poems were intended for liturgical use, but those of his somewhat younger contemporary [Ambrose](#) of Milan (*d* 397) most assuredly were. These were graceful verses in a simple iambic tetrameter that must have been eminently singable from the start, even though it is not known if the beguiling tunes to which they are set in the medieval sources have any relation to their original melodies. Many hymns of the Ambrosian type – referred to in fact by the term ‘ambrosiana’ – were composed in the early Middle Ages and were attributed to the revered bishop of Milan. At least four of them – *Aeterne rerum conditor*, *Deus creator omnium*, *Jam surgit hora tertia* and *Veni redemptor gentium* – are most certainly his work and possibly another ten in addition. It remains something of a surprise that the Ambrosian hymn gained a place in the monastic Office of 6th-century Gaul and Italy; apparently its liturgical appropriateness and general attractiveness proved sufficient to overcome the ascetic bent of early monasticism as well as the early Christian reluctance to employ non-biblical texts.

See also [Hymn, §I](#).

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### **8. The musical character of early Christian song.**

There exists only one certain monument of early Christian music, and a possible second. The first is the so-called Oxyrhynchus Hymn, a substantial

fragment of a hymn to the Trinity discovered at Oxyrhynchus in Lower Egypt in about 1920 by Grenfell and Hunt (1922); it was copied on the back of a papyrus towards the end of the 3rd century by a Greek-speaking Christian (see [illustration](#)). Its Greek letter notation allows for an accurate transcription. It is a diatonic piece of slightly less than an octave in range, with its final on G, and with most syllables of its text set to one or two notes. Scholars have held widely divergent views on how characteristic of early Christian music this seemingly isolated fragment was. The possibly contemporary example of Christian song is the simple Sanctus melody that is best preserved in the Western medieval Requiem Mass. Kenneth Levy (1958–63) has argued persuasively that this melody, and indeed the entire dialogue between celebrant and congregation of which it forms a part, dates from the 4th century. It is narrower in range than the Oxyrhynchus Hymn, as befits a congregational acclamation, and slightly more syllabic, while its diatonic tonality differs from that of the Hymn in that it has a half-step below its final.

Even if this Sanctus is accepted as authentic music of the 4th century, and its rough similarity to the Oxyrhynchus Hymn is noted, the two provide little evidence on which to generalize about the character of early Christian song. Only a number of broad reflections on the subject are possible. It can be said with some degree of certainty that early Christian music was largely diatonic. The one or two preserved examples aside, it appears that the music of the entire Mediterranean basin and Mesopotamian area, over a period of many centuries, was basically diatonic, even if sometimes embellished chromatically and microtonally (see Crocker). No doubt Christian music inevitably participated in this tonal environment.

It can also be said that early Christian music was text-centered and as such probably tended more towards the syllabic than the melismatic melodic pole. This does not exclude the occasional wordless utterance in the enthusiastic atmosphere of primitive Christianity, but it does rule out the supposedly common rhapsodic types of song incorrectly associated with the *jubilus*. Might it be said, then, that early Christian music was 'simple' in character? Certainly the kind of display involved in song accompanied by a battery of instruments, like that of the Jewish Temple or of many pagan cult practices, was foreign to it. And taking into account that the Christian worship of the first centuries was conducted in domestic settings, it is reasonable to suppose that the song of the time was characterized by a certain intimacy. But, accordingly, as Christian worship moved into the great basilicas of the Constantinian period, its music would have had to adapt to the new acoustical environment. Still, it was the soloist with congregational response, rather than the practised choir, that remained the dominant mode of performance in the 4th century. The soloist, moreover, continued generally to be called a lector rather than a cantor and frequently was a mere youth rather than an adult.

All this does not mean that Christian song was dull and unattractive in the 4th century. Probably the singing of the nocturnal vigil, employing at times the so-called 'antiphonal songs', was generally livelier and more popular in character than that of the Eucharist, although this is not to say that the Eucharist was altogether lacking in musical interest. Much depended, no doubt, upon the native ability of the lector and also upon the quality of the tunes that were used as congregational responses. Of significance for the latter is the remark of Augustine about Psalm cxxxii.1, *Ecce quam bonum*: 'So sweet is that

sound, that even they who know not the Psalter sing that verse' (*In psalmum* cxxxii.1). In summary it must be remembered that early Christian song was the music of an oral tradition, indeed of many different oral traditions, maintained in a variety of regions over a number of centuries. Variety might very well have been its single most constant quality.

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# Christiania.

See [Oslo](#).

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See [Gerson, Jean Charlier de](#).

# Christian Scientists, music of the.

See [Church of Christ, Scientist, music of the](#).

# Christiansen, Henning

(b Copenhagen, 28 May 1932). Danish composer and action artist. He entered the Copenhagen Conservatory in 1950, studying the clarinet (Thomsen) and theory (Holmboe), and then became a clarinetist in the Danish Royal Guard (1956–60). He re-entered the Copenhagen Conservatory in 1960 to study theory (Westergaard), form (Høffding) and history (Hjelmborg). There he became a leading figure among the students who sought to emphasize experimental music by presenting Fluxus-dadaist performances; he left the conservatory, however, not finding its environment conducive to experimental approaches. Two summers in Darmstadt (1962–3) expanded his musical awareness; while there he deepened his acquaintance with Terry Riley, and they worked together in Darmstadt in presenting musical 'happenings'. Christiansen taught at the Odense Conservatory in 1961, worked as a clarinetist and taught privately until the early 1960s. He then devoted himself to composition and to writing articles on compositional goals and music aesthetics. In 1962 he took part in a Fluxus concert in Copenhagen, and in 1964 met Joseph Beuys at a Fluxus-dadaist festival in Aachen. The two began a significant collaboration which lasted until 1985; from 1967 to 1970 Christiansen worked with Beuys in Düsseldorf, producing a number of mixed-media, 'action' works. From 1985 to 1997 he was professor of multimedia at the Hochschule für Bildende Künste in Hamburg.

Christiansen's early works have a neo-classical character, but by the end of the 1950s his style approached that of the Darmstadt school. In the mid-1960s, however, he reacted against the complexity emphasized at Darmstadt, producing a number of static compositions which employed a slow-moving, repetition principle. *Perceptive Constructions* (1964) is one of the first works of this type, and Christiansen became influential in the movement among Danish composers called 'Den Ny Enkelhed' (The New Simplicity), which for him meant the establishment of a new artistic starting-point. In his chamber opera *Dejligt vejr idag, n'est-ce pas, Ibsen* ('Lovely weather today, isn't it, Ibsen', 1968), in which he began to 'move the music again' in a more melodic manner, the repetition principle was combined with cyclic-ritual rules for text and stage action. By 1970 he was adopting a more straightforward tonal style, using folk-type melodies, harmonies and rhythms to create a simple music which 'people can play and sing'. Christiansen's membership of the Danish Communist Party has influenced his compositional attitude, encouraging a

musical statement which 'can say something to the people'. He has provided a number of scores for films produced by the Danish Film Institute and for plays shown on Danish television and abroad. In continuation of the Fluxus movement's breaking-down of the differences among art forms, Christiansen works with a mixture of art in action, picture and sound. He has gradually abandoned scored music in favour of 'visual music' and no longer composes works in the conventional sense of the term. He describes himself as an 'idea composer', advocating thinking in sound rather than in music.

## WORKS

(selective list)

### dramatic and vocal

Stage: Dejligt vejr idag, n'est-ce pas, Ibsen [Lovely weather today, isn't it, Ibsen] (chbr op, H.-J. Nielsen), op.37, 1968, Danish TV, 1968; Blomsten og forraederiet [The Flower and the Treachery] (op, Shandorf, after H.C. Andersen), op.88, 1974, Danish TV, 1975; It is a matter of your security, musical, op.95, 1975; Bridas Fall, op, op.103, 1976

Film scores: Den forsvundne fuldmaegtig [The Missing Bureaucrat], op.69a, 1971; Skarpretteren [The Executioner], op.68, 1972; Livet i Danmark, op.73, 1972

Choral: Oktober er gul [October is Yellow] (Nielsen), op.61, tr vv/solo v, elec gui, 1968; Laeserne [The Readers] (Andersen), op.92, solo vv, chorus, pf, 1975; Venceremos (C. Scharnberg), op.94b, unacc., 1975; Folk Poetry from Central Asia, op.104, female vv, 1976

Songs: 3 sange fra 'Aftonland' (P. Lagerkvist), op.5, 1v, pf, 1957; 3 Beckettsange, op.14, Bar, chbr ens, 1963; Artikulationer (Nielsen), op.30, 1v, orch, 1965; Jüngling auf der Wanderschaft (P. Kirkeby), op.63, reciter, pf, 1971; Politiske og folkelige sange og viser (Christiansen), op.74, 1972; Efter 2. oktober, op.80, Bar, pf, chorus ad lib, 1972; Naturdigte (E.K. Mathiesen), op.81, Bar, pf, 1974; Venceremos, 94a, 1v, pf, 1975; Melodrama: Enter your Time (N. Grieg), op.97, reciter, pf, 1975

### instrumental

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Chbr: Quintetto infernale, op.9, cl, bn, perc, pf, vn, 1961; Quintetto espressione, op.10, fl, pf qt, 1962; Sonata, op.13, vn, pf, 1962; Den arkadiske, op.32, str qt, 1965; Den rokadiske [The Castling], op.34, str qt, 1966; Demonstrationer, op.35, str qt, 1966; Ein Engel ging vorbei, cl qnt, op.38, 1967; Satie auf hoher See, op.52, (vn, pf)/pf, 1969; Det er forår [It's Spring], op.56, rec, hpd, 1970; Laenge leve livet [Long Live Life], op.76, rec, vc, hpd, 1972; Det forsømte forår [The Neglected Spring], op.93, cl, pf, 1975; Trio, op.91, rec, vc, spinet, 1975; In the Deep Woods, op.102, 5 tubas, 1976; It might be so lovely, op.105, rec, vc, 1976; The Merry Future, op.107, rec, spinet, 1976; Turkeymusic, op.109, ens, 1977

Solo inst: Sonata, op.4, pf, 1957; 3 progressive sonater, op.17, pf, 1963; Modeller, action pieces, op.33, pf, 1964–8; Informations (after Nielsen: *Textures*), org, 1965; Eurasienstab, fluxorum organum, op.39, org, 1967; Lokalteter [Localities], op.53,

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### collaborative

with Beuys

Manresa, Düsseldorf, 1966; Hauptstrom, Darmstadt, 1967; Eurasienstab-fluxorum organum, Vienna, 1967; Wide-White-Space, Antwerp, 1968; Ich versuche dich freizulassen ... (machen), Berlin, 1969; Mönchengladbachkonzert: oder sollen wir es verändern?, Mönchengladbach, 1969; Celtic: Kinloch Rannoch: Schottische Symphonie, Edinburgh, 1970; Celtic, Basle, 1971; Die grosse grüne Zeltsymphonie, Düsseldorf, 1980; Friedenskonzert, Hamburg, 1985

Many other sound performances/actions, collab. W. Durand, E. Kretzer, B. Nørgaard, N.J. Paik, C. Quartucci, C. Tató

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WILLIAM H. REYNOLDS/THOMAS MICHELSEN

# Christianus, Johannes.

See [Christenius, Johann](#).

## Christie, John

(*b* Eggesford, Devon, 14 Dec 1882; *d* Glyndebourne, 4 July 1962). English patron of music. An opera enthusiast, he was the founder of the [Glyndebourne Festival](#).

## Christie, William (Lincoln)

(*b* Buffalo, NY, 19 Dec 1944). American conductor. He studied the piano and organ in Buffalo and took a degree in art history at Harvard University before going to Yale University, where he studied the harpsichord under Ralph Kirkpatrick and musicology under Eliot Forbes. In 1969–70 he lectured at Dartmouth College, New Hampshire, where he directed the collegium musicum, but in 1971 he moved to Paris where at first he worked chiefly as a harpsichordist, collaborating with such artists as Judith Nelson and René Jacobs. Successful work with ensembles led him in 1979, to found a group that he called Les Arts Florissants, after a work by M.A. Charpentier, a composer with whom he has shown special affinities.

This group, principally of French and American musicians, quickly set new standards in the performance of French music of the Baroque period, playing and singing with much refinement and urbanity and with particular care for shapely line and accurately placed detail. They at first specialized in the music of Charpentier but soon extended their repertory, giving such works as madrigals by Monteverdi, Landi's *Sant'Alessio*, Luigi Rossi's *Orfeo* and, particularly admired, a production of Lully's *Atys* (given widely in 1987, the composer's tercentenary year) as well as Charpentier's *Médée* and music by Rameau. They have also performed works by Purcell (among them a sumptuous tercentenary production of *King Arthur*) and Handel, with a recording of *Messiah* that was widely praised but also noted for a hint of French inflection. Christie conducted productions at Glyndebourne of *Theodora* (1996, staged by Peter Sellars) and *Rodelinda* (1998). In the late 1990s he also enjoyed success in performances and recordings of Mozart operas, bringing to them his usual refinement of style and care for detail, obtained through his cool, undemonstrative but precise conducting technique.

It is, however, primarily in the field of Baroque music, French in particular, that Christie's impact has been powerful, in effect drawing attention to what had traditionally been considered a recondite repertory and making it widely popular with the concert-going and record-buying public, and at the same time propagating in France, and drawing to the attention of a generation of French musicians, a historically aware style of interpretation of French Baroque music. Christie taught at the Paris Conservatoire, 1982–95, and is an honorary professor at the GSM, London; of dual French and American citizenship, he has been appointed Officier de l'Ordre des Arts et Lettres (1986) and Officier de la Légion d'Honneur (1993). He has written, with Marielle Khoury, *Purcell au coeur du Baroque* (Paris, 1995).

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STANLEY SADIE

# Christina [Christina Alexandra], Queen of Sweden

(b Stockholm, 8 Dec 1626; d Rome, 19 April 1689). Swedish ruler and patron of music, active partly in Italy. She was one of the principal 17th-century patrons of arts and learning and for 30 years the leading figure in the cultural life of Rome.

## 1. Sweden.

Christina succeeded at the age of six to the throne of her father, Gustavus II Adolphus, hero of the Thirty Years War, who was killed at the Battle of Lützen in 1632. In accordance with his wishes she was given the education of a prince during the chancellorship of Axel Oxenstierna, and by 1644 she had achieved a reputation for intelligence, learning and culture. After the alliance with France in 1635, French culture began to assert itself at the Swedish court, and in 1637 she brought from France the dancing-master Antoine de Beaulieu. In 1646, to provide authentic music for the French ballets that quickly became the rage in Stockholm, she imported six French violinists, among them Pierre Verdier, who at first were established as a separate ensemble independent of the so-called German chapel of Andreas Düben. Other French musicians were brought in, and in 1647 the Swedish representative at Elsinore was instructed to engage English musicians formerly with the Danish king, but they seem not to have gone to Stockholm.

Of more far-reaching importance than the engagement of French musicians, however, was the contact that this rapprochement with France occasioned between the young queen and the remarkable French diplomat Pierre Chanut and, through him, Descartes. Descartes went to Stockholm at her invitation in October 1649. His first assignment was to collaborate on the ballet *La naissance de la paix* to be performed for her birthday in December, and thereafter he met her two or three times a week at 5 o'clock in the morning to discuss philosophy and mathematics. Though he died in February 1650, his impact on her was tremendous, and she later paid tribute to him, as well as to Chanut, for resolving many of the difficulties she encountered on her path to Catholicism.

For his part, Descartes could not praise the queen highly enough, but he complained that he had to compete with her interest in Greek, ancient philosophy and old books. These interests, combined with her well-known passion for music, made her the obvious dedicatee of Marcus Meibom's *Antiquae musicae auctores septem* (Amsterdam, 1652). She promptly invited him to Stockholm, but his stay was brief and ended unhappily (see [Marcus Meibom](#)). He was named as assistant royal librarian, but Christina, having secretly decided early in 1652 to convert to the Catholic faith, abdicate her throne and take up residence in Rome, soon began smuggling her valuable

library and art treasures out of Sweden to Antwerp. Simultaneously she transferred her musical interest from French ballet to Italian opera. In November 1652 an Italian troupe engaged for her by Alessandro Cecconi was attached to the court. Cecconi, himself a musician who became the queen's trusted personal servant and continued in her service in Rome, had discharged his commission well; the troupe included a number of excellent musicians such as Domenico Albrici and his sons Vincenzo and Bartolomeo, Domenico and Nicola Melani and Pietro Reggio. Soon after the elaborate celebration of Christina's coronation on 20 October 1650 (which continued into 1651) was concluded, the court's German and French chapels joined forces under Düben's direction, but the new Italian group remained independent under the leadership of Vincenzo Albrici. Curiously, no account survives of any operas performed by them, but a great deal of other Italian music from this period remains in Swedish sources. English music also made its appearance at Christina's court with the arrival of an embassy from England headed by Sir Bulstrode Whitelocke, representing Oliver Cromwell. The music-loving Whitelocke left a lively account of the young queen, and, like Cromwell and Milton, he esteemed her highly and praised her in eloquent terms. He reported that she admired the English music he had had performed for her and that she had requested him to obtain copies of it for her. It presumably included the viol music by Benjamin Rogers which is found in autograph sets in Uppsala University Library. Whitelocke also admired the excellent performances of Christina's musicians, and it may have been through his friendship and encouragement that some of them went to England to pursue their careers after Christina left Sweden. One who did so was the virtuoso violinist Thomas Baltzar, and the Albricis and Reggio eventually made their way to England too.

## 2. Rome.

Queen Christina abdicated her throne on 6 June 1654, for reasons which are still a matter of dispute, and left Sweden without delay. She went first to Antwerp and then to Brussels, where on Christmas eve she secretly embraced the Catholic faith. In the autumn of 1655 she proceeded to Innsbruck, where her official reception into the Church was celebrated, under the auspices of Archduke Ferdinand, with a week of festivities that included a performance of Cesti's opera *L'Argia*. Her journey to Rome, which she reached just before Christmas, was nothing less than a triumphal procession accompanied by special entertainments and music at every stage (see [illustration](#)). She entered Rome through the Porta del Popolo, which still bears an inscription of welcome dated 1655. Pope Alexander VII received her for communion on Christmas Day and established her in Rome as if she were still a reigning monarch; in gratitude she added 'Alexandra' to her name. The celebrations in her honour continued in the New Year and included Marazzoli's opera *La vita humana* (dedicated to her and performed on 31 January 1656) and a revival of his *Le armi e gli amori*, both given at the Palazzo Barberini; *Il giudizio di Paride* by Tenaglia, performed at the Palazzo Pamphili; and, at the Collegio Germanico, Carissimi's *Historia di Abraham et Isaac*, with the lost *Giuditta* as an intermezzo.

Christina's first residence in Rome was the Palazzo Farnese and she established herself at once as one of Rome's leading cultural figures by founding an academy at which leading artistic and scholarly personalities met

for the first time on 24 January 1656. This influential assembly, which had as its purpose the re-establishment of classical ideals, continued to meet until her death and beyond, when it became the Arcadian Academy. Though it was essentially a literary society, music occupied an important place in its activities, and every meeting ended with a concert. In 1680 Christina founded a second society in memory of her friend Pope Clement IX, the statutes of which stipulated the performance of a sinfonia and a vocal work at every meeting.

Late in 1656 and again during the period 1657–8 Christina was in France plotting with Mazarin for the throne of Naples. They were betrayed, however, and, invoking a royal prerogative, she had the Marchese di Monaldesco executed for his part in the affair. Shortly afterwards her favourite, the musician Alessandro Ceconi, died in the Palazzo Rospigliosi, into which she moved on her return from France in 1658. In 1659 she moved to the Palazzo Riario, where, except for a journey to Sweden (1660–62) and another to Hamburg (1666–8), she remained for the rest of her life. She added to her collection of treasures with such taste and to such purpose that her home became a virtual museum for connoisseurs and a haven for scholars (e.g. Kircher), artists (Bernini, Maratta), men of letters (Guidi, Filicaja, Menzini) and musicians, over which she presided as 'Pallas nordica'. She built a theatre in her palace where she produced operas and plays, and in 1671 she opened the rebuilt Teatro Tor di Nona as the first public opera house in Rome with a performance of Cavalli's *Scipione africano*, now rededicated to her and provided with a new prologue by Stradella.

Numerous musicians were associated with her during her 30 years as the leading figure in the cultural life of Rome. Some, such as Marazzoli, Pasqualini, Vittori, Francesco Bianchi and Giuseppe Melani, were also musicians to Cardinal Antonio Barberini and may have been only shared or borrowed by her, though in 1656 Marazzoli was referred to as her *virtuoso da camera*. Other prominent figures who enjoyed her patronage and protection and dedicated works to her included Pasquini (the operas *L'Alcasta*, 1673, and *Il Lisimaco*, 1681), Alessandro Melani (*L'empio punito*, 1669), Corelli (op.1, 1681) and Alessandro Scarlatti, who at the age of 18 attracted her enthusiastic attention with his *Gli equivoci nel sembiante* to the extent that she defended him against the displeasure of Pope Innocent XI. She sponsored the performance of his *L'honestà negli amori* in 1680, and from then until he left to join the King of Naples in 1684 he was styled her *maestro di cappella*. In a letter to the Grand Duke of Tuscany in 1706 he remembered this remarkable and perceptive woman and reported that the madrigals of Gesualdo pleased her more than anything else. In 1687, on the arrival of Lord Castlemaine from England to reopen diplomatic relations with the Vatican, she held a special meeting of her academy to celebrate the coronation of the Catholic James II two years before. For this meeting Pasquini composed his *Accademia per musica* to a text by Guidi, which was performed by an assembly of 150 musicians led by Corelli.

After Christina's death 1900 books and manuscripts from her library went to the Vatican, where they have been admired and used by scholars (e.g. Burney) ever since. She was buried in S Pietro.

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JOHN BERGSAGEL

## Christmann, Johann Friedrich

(*b* Ludwigsburg, 9 Sept 1752; *d* Heutingsheim, nr Ludwigsburg, 21 May 1817). German composer and writer on music. He grew up in a musically congenial atmosphere, often attending academies given by the excellent Württemberg court orchestra, and was himself proficient as a keyboard player and flautist. He attended the Gymnasium at Stuttgart in 1762 in preparation for a scientific career but subsequently studied theology at Tübingen (1770–74). In 1777 he moved to Winterthur, where he was a preceptor at court and where he completed preparations for his *Elementarbuch der Tonkunst*. Two years later he lost his right eye in an experiment with flammable gas for an aerostat; after recuperating he became a tutor at the Karlsruhe court, where he met the Abbé Vogler. In 1784 he married and became pastor at Heutingsheim and Geisingen, where he served for the rest of his life.

Christmann is best known for his *Elementarbuch* (Speyer, 1782–9) and as joint editor (with Bossler) of the *Musikalische Realzeitung* (1788–90), a Speyer weekly in which he outlined plans for a comprehensive music dictionary, never realized, and (with J.H. Knecht) of the Württemberg hymnbook. He gained some fame as a composer of lieder and wrote several lengthy articles of interest to music historians for the Leipzig *Allgemeine musikalische Zeitung* (1798–1803).

## WORKS

Vocal: [26] Vaterlandslieder, für Wirtemberger und andere biedere Schwaben, vv, kbd (Stuttgart, 1795); Die Bataille: ein Tongemälde, 1v, pf (Darmstadt, 1796); Oden und Lieder für das Klavier (Leipzig, 1797); Vollständige Sammlung, [266, 26 by Christmann] theils ganz neu componirter, theils verbesserter, vierstimmiger Chormelodien, für das Neue Wirtembergische Landgesangbuch, ed. with J.H. Knecht (Stuttgart, 1799, appx 1806); Die Braut von Korinth (J.W. von Goethe) (Leipzig, 1799); Arion (A.W. Schlegel), romance (Augsburg, 1801); Die Kinder im Walde, ballad, arr. kbd (Leipzig, n.d.); at least 90 songs in contemporary anthologies issued mainly by Bossler at Speyer

Inst: Tiroler sind immer so lustig und froh: l'air connu varié, vn, bc (Offenbach, 1800); Ah! Vous dirai-je, Maman: varié, fl, bc, op.2 (Offenbach, 1801); Recueil de 12 marches, pf, 2 for pf 4 hands, op.3 (Offenbach, c1801); numerous other kbd works and inst pieces in contemporary anthologies

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GerberL

GerberNL

ZahnM, v

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**H. Henck:** 'Kabbalistische Musiktheorie: zwei unbekannte musiktheoretische Abhandlungen von Johann Ludwig Fricker', *Blätter für württembergische Kirchengeschichte*, lxxvi (1976), 176–83

SHELLEY DAVIS

## Christmas plays.

For the music of medieval Christmas plays, see [Quem queritis](#). See also [Medieval drama](#).

## Christo, Luiz de [Cristo, Luís de]

(*b* Lisbon, 1625; *d* Lisbon, 7 Sept 1693). Portuguese composer. His father's surname was Dias. He became a Calced Carmelite on 18 May 1641 and professed at the Lisbon monastery of his order on 19 May 1642. From about 1660 he was organist of Lisbon Cathedral. That he was a favoured composer at the court of Afonso VI is attested to by his settings of Tonos IV and V in Francisco Manuel de Melo's *Avena de Tersicore* (Lyons, 1665). His sacred works included four choral Passions, Lessons for the Dead, motets and vilhancicos, none of which survives.

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ROBERT STEVENSON

## Christofellis, Aris

(*b* Athens, 5 Feb 1960). Greek male soprano. He studied the piano and singing at the Athens Conservatory and the Ecole Normale de Musique in Paris, and continued his vocal studies with Fofi Sarandopoulo, with whom he developed a remarkable range of over three octaves. He made his recital début in Bordeaux in 1984 and his operatic début, in Vivaldi's *L'Olimpiade*, in Frankfurt in 1986. He has subsequently sung in many 18th-century operas, among them Handel's *Il pastor fido* and *Arminio*, Jommelli's *Armida abbandonata* and Paisiello's *L'idolo cinese*. His recordings include Vivaldi's *Ottone in villa* and *L'Olimpiade*, and discs of soprano castrato arias. Christofellis has also made a detailed study of the vocal techniques and ornamentation of the 18th-century castratos and has unearthed a number of forgotten works. He combines a bright, penetrating timbre with impressive agility and a sure command of style.

MICHAEL HARDY

## Christoff, Boris (Kirilov)

(*b* Plovdiv, 18 May 1914; *d* Rome, 28 June 1993). Bulgarian bass. He first studied law, but was heard in the famous Gusla Choir by King Boris of Bulgaria who sent him to Rome to study singing with Riccardo Stracciari; he continued in Salzburg with Muratti. Returning to Italy in 1946, he made his operatic début as Colline at Reggio di Calabria. The following season he sang Pimen at both Rome and La Scala. He first sang Boris Godunov in 1949 at Covent Garden, creating a sensation; he repeated the role in many leading houses, including La Scala and the Opéra, and in 1974 sang it at Covent Garden to celebrate the 25th anniversary of his first appearance there. He first sang his other great role, Philip II in *Don Carlos*, at Florence in 1950, and repeated it, memorably, in Visconti's Covent Garden staging in 1958. His repertory also included Khan Konchak, Rocco, King Mark, Hagen and Gurnemanz, Gounod's and Boito's Mephistopheles, Dosifey and most of

Verdi's leading bass roles. He made his American début as Boris at San Francisco in 1956 and sang at Chicago from 1957 to 1963. He was also a fine recitalist, and made an extensive series of recordings of Russian song, most notably of Musorgsky. His last major appearance was in concert in New York in 1980.

Christoff was hailed by many as Chaliapin's successor because of his identification with the great singing-acting parts in the Russian repertory. His voice, though not large, was of fine quality, smooth, round, well projected and perfectly controlled. His many operatic recordings include two of *Boris Godunov* in which he sings three roles, Boris, Pimen and Varlaam. He was able, through his personal magnetism and theatrical skill, to generate tension whenever he was on stage. His dramatic powers, and his ability to give words their fullest meaning and expressive weight, placed him among the great singing actors of his day.

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HAROLD ROSENTHAL/ALAN BLYTH

## Christoforus [Cristoforo] de Monte[de Feltro]

(*b* Feltre, *fl* 1406–37). Italian composer; two single-texted motets for four voices are found in the old layer of *I-Bb* Q15. The text of *Dominicus a dono* (*I-Bc* Q15 no.220) includes autobiographical information that he was 'in Feltro natus' and that he learned singing in his native mountains. New documentation (provided by Paolo Da Col) suggests that he may not be the same Cristoforo who was employed at Padua Cathedral between 1402 and 1426, as was previously suggested (S. Clercx: *Johannes Ciconia*, Brussels, 1960). While a sojourn in Padua is not necessarily incompatible with the known facts, and would fit well with the presence of his works in Q15 in the 1420s, an identification is premature in the absence of a more specific name.

He is already described as a priest by 1406 and must therefore have been born by 1383. His patronymic (son of Antonius Donatus) is given in documents from Belluno of 1407 and 1411; archival sources and the fragment *D-Mbs* Mus.ms.3224, which includes an incomplete Credo by him (ed. in Wolf), call him 'de Feltro' (the name 'de Monte' seems to have been derived from the scribe of Q15 from the text of *Dominicus a dono*). A notarial act of February 1406 calls him 'plebanus' and, in the same year, Clemente Miari's Belluno chronicle (Padua Biblioteca del Seminario, MS 627) calls him 'cantor', 'presbyter' and 'plebanus de Petra Rubea' (i.e. Pederobba). Miari refers to an occasion when Christoforus was summoned from Feltro to Belluno, together

with other musicians, to provide music at the celebration of the first Mass in Belluno of the new bishop, Enrico Scarampi. From 1407 Christoforus was salaried by the Belluno Cathedral chapter, first (until 1411) as *magister cantus* and later (from 1412 to 1415) as *mansionarius* and sacristan. His name is absent in 1416–17; from 1418 to 1420 he was paid as cantor. After an absence from the Belluno archives (which includes the period when one and possibly both his motets were composed and copied into Q15 in Padua) he next appears at Udine, where he is documented from 17 May 1432 to 29 April 1437 as *mansionarius* of that cathedral; various domestic records record some of his activity in 1432. In the same year Nicolaus de Capua was also present in Udine.

His two motets (both ed. in Cox), are single-texted motets for four voices with equal discantus parts notated in *tempus perfectum* and show strong signs of Ciconia's influence; the lower parts of *Dominicus a dono* (in honour of the Dominicans) are in major prolation. *Plaude decus mundi* (no.215) was evidently written for the installation of Doge Francesco Foscari in 1423 and is the latest composition to be copied in the old layer of the manuscript.

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MARGARET BENT

## Christou, Jani

(*b* Heliopolis, Egypt, 8 Jan 1926; *d* Athens, 8 Jan 1970). Greek composer. The son of a Greek chocolate manufacturer who settled in Egypt, he grew up in the patrician Greek community of cosmopolitan Alexandria. These surroundings – not least the shadow of an ancient civilization obsessed with survival after death – had a deep effect on his creative personality. His education was predominantly in English institutions, giving him a mastery of the language in which he was to write his many unpublished philosophical and musical texts, his diaries and notes on his dreams. After studying at the wartime branch of Victoria College in Alexandria (?1936–45), he went to King’s College, Cambridge, to study with Russell and Wittgenstein, receiving the BA in 1948. Having previously taken lessons with Alexander Plotnikoff, a Russian emigré pianist, in Egypt, and with Gina Bachauer, he studied counterpoint and composition privately with Redlich at Letchworth during his Cambridge years. In the course of the next two years he studied analysis and orchestration with Lavagnino in Gavi and Rome. Also, on five occasions, he attended the summer courses at the Accademia Musicale Chigiana in Siena, where he took classes in composition with Frazzi and film music with Lavagnino. At some unknown time his interest in depth psychology took him

to the Jung Institute in Zürich. It has not been confirmed that he took lessons with Jung himself, but his brother Evangelos, who was a profound influence on Christou, studied at the institute from 1951 to 1954 and became a practising analyst.

In 1950 or 1951 Christou returned to Alexandria where in 1956 he married Theresia Horemi. Later in that year Evangelos died in a car crash, an event which precipitated a decisive change in Christou's work. In 1960 he settled in Greece, dividing his time between Athens and Chios. Although he remained somewhat apart from Greek musical life, the impact of his creative work and his personal charm gained him an increasingly important position in avant-garde circles in his later years. At this time his reputation began to spread abroad and in 1969 Christou considered organizing an international festival of modern music in Chios. He died, like his brother Evangelos, in a car crash.

Christou's oeuvre presents a continuously evolving unity, which can be detected even in such stylistically discrepant works as *Phoenix Music* and *Enantiodromia*. Papaïoannou (*MGG1*) described six periods in Christou's output, but it is more appropriate to condense these into three moderately distinct phases illustrating his evolving philosophy and attitude to art: from *Phoenix Music* (1948–9) to the Symphony no.2 (1957–8), from *Patterns and Permutations* (1960) to *Tongues of Fire* (1964) and lastly from *Mysterion* (1965–6) onwards. The works of the first period were described by Christou as 'freely atonal'. The slight and gradually disappearing influences of Stravinsky (in the Latin Liturgy), Berg and Mahler (in the Eliot Songs) do not detract from the individuality of a rather austere linear polyphony which is carefully constructed and discreetly orchestrated. Broad cantilenas are avoided in favour of forms built from three-note motifs containing only semitones and whole tones (e.g. *Phoenix Music* and much of the Symphony no.2). In this early period Christou's music and his philosophy were already interdependent.

In his second phase Christou progressed to what he called 'meta-serialism' (in Christou's vocabulary that prefix 'meta-' often has the sense of 'beyond'), producing a sparkling polyphony from rhythmic ostinatos and the 'fusion of incompatible instrumental colours' (Slonimsky). Christou was now far from considering music as an activity for its own sake (he scorned such a view as 'decorativism' and 'aestheticism'), but rather as a means of activating primordial shared emotions otherwise hidden by civilized experience, and of achieving mystical states of trance or hysteria. From this period he introduced, or redefined, terms to describe the techniques and aims of his music. For example, the 'patterns' of *Patterns and Permutations* are 'the constant regroupings of the same or different aspects of the same components of a musical statement', while 'permutation' is defined as 'the general process of multiplication of musical matter, through the organization into different structural combinations of a given number of factors'. Christou's philosophy at this time may be said to evoke a mystic fusion with the divinity, principally expressed in *Tongues of Fire*.

In dramatic contrast to the second, the third phase manifests Christou's increasing concern with death and the after-life (*Mysterion*, appearance of Darius's ghost in *The Persians*). Perhaps this was one of the results of his brother's death, but he may also have had presentiments of his own end.

Among other works he sketched some 120 *Anaparastasis* ('Re-enactments'), of which two were performed during Christou's lifetime and 33 left in a state he regarded as completed. They are essentially short 'scenarios' designed to stimulate deep psychic reactions between the performers, so their performance is extremely problematic. Christou began to use a notation of his own ('shorthand' or even pictographical devices), but always (except in *Epicycle*) determined durations for passages of more or less free improvisation. However, in *Epicycle* he aimed at 'a voluntary abdication of [his] role as a composer' in order to bring about 'a confrontation with chaos ... in its negative, non-artistic aspect'. Again in this phase new terms appeared; most importantly, 'praxis' (an action which conforms purposefully with the current logic of a medium) and 'metapraxis' (a concept essentially elusive, an assault on the logic of the performer's relationship to his own particular medium). *Enantiodromia* provides an example of the former in performers playing their instruments, and of the latter in performers who begin to shout. Basic to *Epicycle* (1968) is the notion of 'continuum': 'a sustained sound' and 'a climate of total impassivity, whose participants must dissociate themselves from all other events ... taking place around them'. Also in his last years Christou became more concerned with the possibilities of tape, producing in his own studio a rich archive of sound recordings.

Some of the *Anaparastasis* were possibly intended for incorporation in the *Oresteia*, a massive stage ritual for actors, singers, dancers, chorus, orchestra, tape and visual effects, which was to take the Aeschylean trilogy as the starting-point for dealing with mythical archetypes. Shortly before his death Christou stated that the work was finished, but the fragmentary nature of the notes, sketches and tapes which survive makes it unlikely that a realization of the *Oresteia* will be possible. In his last interview, Christou associated the *Oresteia* with 'the panic of the lack of solution to the problem of human existence'.

## WORKS

### dramatic

Ops: Gilgamesh (op-orat), 1953–8, lost; La ruota della vita (3 ops, D. de Paulis), 1955–7, lost; Una mamma, Savitri, Il trionfo della morte; The Breakdown (op, 3, Christou), 1964, lost; Oresteia, 1967–70, inc.

Incid music: Prometheus Bound (Aeschylus), 1963, Epidaurus, 16 June 1963; Agamemnon (Aeschylus), 1965, Epidaurus, 27 June 1965; The Persians (Aeschylus), 1965, London, Aldwych Theatre, 20 April 1965; The Frogs (Aristophanes), 1966, Athens, Herod of Atticus Theatre, 19 July 1966; Oedipus Rex (Sophocles), 1969, London, Aldwych Theatre, 22 May 1969

Other dramatic: The Inner World (TV score), 1964, 19 April 1964; Mysterion (ancient Egyptian funeral texts), 1965–6, Athens, 13 June 1974; The Strychnine Lady, Athens, Hilton Hotel, 3 April 1967; Oedipus Rex (film score), 1967–8; Epicycle, variable forces, 1968, Athens, Hilton Hotel, 20 Dec 1968

### anaparastasis

all for inst ens unless otherwise stated

Reconstruction of an Event, 1966; Lapidation I, 1966; The Ship, 1966; Walk I, 1966; Advertisements, 1966; Continuity, 1967; Anaparastasis II: Sacralization of Eating, 1967; Clock, actor, ens, 1967; Dream, 1967; Aspirin, actor, ens, 1967; Water Music,

tape, ens, 1967; Piano I, actor + pf, 1967

Anaparastasis I: astronkatidhanykteronomighyryn [I have become familiar with the assembly of the stars of night] (Aeschylus), Bar, va, ens, 1968; Anaparastasis III: The Pianist, actor, ens, tapes, 1968; Lecture I, male spkr, tapes, 1968; Lecture II, female spkr, tapes, 1968; Lapidation II, film, 1968; Piano II, actor + pf, 1968; Anaparastasis IV: The Screaming Mother, female actors, ens ad lib, 1968; Consecration, 1968; Prosodion, 1968; Pattern, 1968

Pattern and Antipattern, actor + 1v, ens, 1968; Piano III, actor + pf, 1968; Dissociation, 1968; The Death of Calchas, 2 actors, ens, 1968; Have you cut off her hands?, 1968; Pendulum, 1968; Walk II, 1968; Music Evoked, actor, 1968

Praxis and Metaprxaxis, pf, orch, 1968 [based on Toccata, 1962]; Silent Action, 1968; Let me try too, 2 actors + insts, 1968; Sins, actors, 1968; Moving my arms in an unusual way, 1968

### other works

Vocal: Everyone sang a poem, S, pf, 1944; Sym. no.1 (T.S. Eliot), Mez, orch, 1949–50; Lat. Liturgy, chorus, brass, perc, 1953 [incorporated as finale of Sym. no.2]; Psalms of David, Bar, chorus, orch, 1953, lost; The Conception of Saint Anne, Mez, chorus, orch, 1955, lost; 6 Songs (Eliot), Mez, pf, 1955; Sym. no.2, chorus, orch, 1957–8; The 12 Keys (medieval alchemical), Mez, fl, ob, str trio, pf, 1962, lost; The Ship of Death (D.H. Lawrence), Mez, orch, 1963, lost; The Testament (medieval alchemical), Mez, fl, db, pf, 1964, lost; Tongues of Fire (Gk. New Testament), Mez, T, Bar, chorus, orch, 1964

Inst: Fantasia, pf, ?1943, ?lost; Allegro quasi una fantasia, El, pf, 1944; Prelude and Fugue, d, 2 pf, ?1944, ?lost; Sonata, 2 pf, ?1944, ?lost; Phoenix Music, orch, 1948–9; Sym. no.3, orch, 1959–62, lost; Patterns and Permutations, orch, 1960; Toccata, pf, orch, 1962 [?identical to a 1962 'concerto']; Praxis for 12, 11/40 str, pf-cond., 1966; Enantiodromia, orch, 1965–8; Untitled piece, e, 2 pf

Principal publishers: Chester, De Santis, Philippos Nakas, Ricordi

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GEORGE LEOTSAKOS

## Christy, Edwin Pearce

(*b* Philadelphia, 28 Nov 1815; *d* New York, 21 May 1862). American minstrel-troupe organizer and performer. In 1842 while helping the widow Harriet Harrington to run a tavern at Buffalo, he joined her son George (who adopted the name Christy) and Thomas Vaughn to sing blackface songs. The troupe was augmented with Lansing Durand and others, and toured upstate New York in 1843–5. Acting as manager, interlocutor (centre man on the minstrel semicircle), ballad singer and banjo player, Christy took the six-man troupe to Palmo's Opera House in New York on 27 April 1846. From 15 February 1847 to 15 July 1854 they played at Mechanics Hall, Broadway, perfecting a minstrel show in three sections that appealed to all levels of audience. On 25 August 1847, at the close of their second Cincinnati visit, Christy's Minstrels gave Stephen Foster a benefit performance that included *Oh! Susanna*. From that time the troupe specialized in Foster premières, and in 1851 at Foster's request Christy published *Old Folks at Home* as his original song.

Christy's Minstrels sailed on 20 September 1854 for San Francisco, where they played at Music Hall until early in 1855, when Christy retired from performing and the group returned to New York. He was then manager, and bought circus properties and theatres (called Christy's Opera Houses) from Brooklyn to Chicago. He never visited England, although the troupe licensed to use his name opened on 3 August 1857 at St James's Theatre in London with such success that 'Christy Minstrels' became the generic name for blackface minstrels in Great Britain.

The texts of the troupe's most popular songs were published in the five volumes of *Christy's Plantation Melodies* (Philadelphia, 1851–6). The fifth volume includes an article by Christy, 'The Original Christy Minstrels', which cites a New York State Supreme Court decision supporting his claim to having originated blackface minstrelsy. Fearing that his business would be ruined by Civil War reverses, Christy committed suicide by jumping from a window of his New York house on 9 May 1862, and died 12 days later.

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ROBERT STEVENSON

## Christy [Harrington], George

(b Palmyra, NY, 6 Nov 1827; d New York, 12 May 1868). American minstrel performer. He changed his family name of Harrington after joining (as a jig dancer) the troupe of his stepfather, Edwin Pearce Christy, at Buffalo in 1842. He appeared with Christy's Minstrels in New York from 1847 to 1853, creating such roles as Lucy Long and Cachuca, and distinguishing himself in every part from endman and bone player to wench. In 1853 he joined Henry Wood at 444 Broadway to form Wood and Christy's Minstrels. After a fire destroyed their premises in December 1854, the company went on tour; they later returned to New York and re-established themselves on Broadway. Christy formed his own company, George Christy's Minstrels, in 1858, and played at Tom Maguire's Opera House in San Francisco. In May 1859 he attempted to resume occupancy of the rebuilt 444 Broadway in New York, but was prevented from doing so by his erstwhile partner Wood. His last appearance was in Brooklyn with Hooley's Minstrels ten days before his death. Christy published collections of his songs, dialogues and jokes, including *Essense of Kentucky* (New York, 1862), and collaborated with Charles White (1821–91) in *Christy and White's Ethiopian Melodies* (Philadelphia, 1854), an especially large collection, with 291 songs.

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ROBERT STEVENSON

## Chromatic

(from Gk. *chrōmatikos*: 'coloured').

Based on an octave of 12 semitones, as opposed to a seven-note [Diatonic](#) scale. A chromatic [Scale](#) consists of an ascending or descending line that advances by semitones. An instrument is said to be chromatic if throughout the whole or a substantial part of its compass it can produce all the semitones. An interval is said to be chromatic if it is not part of a diatonic scale (e.g. F–F $\flat$ ; B–E $\flat$ ).

In melodic and harmonic analysis the term 'chromatic' is generally applied to notes marked with accidentals foreign to the scale of the key in which the passage is written. But a note that is chromatic with reference to a particular key may cease to be chromatic if a suitable modulation takes place at the

same time. Thus if one considers [ex.1](#) as representing in its entirety a move from I to V in C major, then there are points of chromaticism throughout, on the weak beat of each bar; but if the incidental modulations to D minor, E minor, F major and G major are taken into particular account, then none of the notes in the passage is actually chromatic.



The diatonic–chromatic opposition is roughly analogous to the contrast between *musica recta* and [Musica ficta](#) in medieval and early Renaissance polyphonic theory; unlike the later diatonic system, however, *musica recta* generally included B $\flat$  in addition to the seven ‘uninflected’ notes from A to G. Throughout this period notes were altered by semitone in performance, mainly to avoid vertical or melodic dissonances and to create leading-note relationships at cadences. This practice led some 20th-century commentators to speak of a 16th-century ‘secret chromatic art’ (Lowinsky, 1946, 1972; but see Bent). True chromaticism had its first flowering in the secular music of the second half of the 16th century, above all in the Italian madrigal (Rore, Marenzio and Gesualdo), where it went hand in hand with expressive, affective text-setting. This development was transported to England in the late 16th and early 17th centuries, and also had a profound influence on secular monody and the beginnings of opera in Italy around the turn of the 17th century.

In the Baroque era the use of chromaticism was closely linked with the Doctrine of the Affections (see [Affects, theory of the](#)), as well as with abstract musical composition (conceived in particular for the keyboard), rather than with vocal music. Ricercares (and similar contrapuntal forms) with chromatic subjects are common in the works of early Baroque keyboard composers, such as Sweelinck and John Bull. In the 18th century the acceptance of [Equal temperament](#) made all chromatic intervals equivalent to some diatonic interval (e.g. C–D $\flat$  = C–E $\flat$ ) and the use of such [Enharmonic](#) relationships made for an expansion of harmonic possibilities. These were fully realized in the music of Bach throughout his career, from the Chromatic Fantasy and Fugue to the six-part ricercare from the *Musical Offering*. In the Classical period there seem to have been simultaneous yet relatively independent developments in diatonicism (J.C. Bach, Haydn) and chromaticism (C.P.E. Bach, Mozart).

The flourishing of chromaticism belongs to the 19th century. The work of Schubert and Chopin takes enharmonic change to its limits. In the mid-19th century the seminal work in the development of a totally chromatic language is Wagner's *Tristan und Isolde*, in which the implications of harmonic ambiguity in the opening bars of the Prelude (especially in the ‘[Tristan](#)’ chord itself) are spelt out in the course of the opera. For Wagner, however, chromaticism was still partly tied to the notion of ‘affections’: he used it where it seemed necessary for the expression of the text, mood or emotion. In a work such as *Parsifal* strict diatonicism is made to co-exist with a chromaticism even more strongly inflected than in *Tristan*; see especially the Prelude to Act 3. After Wagner chromaticism developed more along abstract lines, from the impressionism of Debussy to the ‘free’ atonality of Schoenberg and his contemporaries after 1907. In [Twelve-note composition](#), in which all

the notes of the chromatic octave are of equal weight, the significance of chromaticism as an extension of the diatonic system no longer exists.

For a definition of 'chromatic' as used in ancient Greek music theory, see [Tetrachord](#).

See also [Harmony](#).

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GEORGE DYSON/WILLIAM DRABKIN/R

## Chronos prōtos

(Gk.)

The temporal unit of ancient Greek music (see [Greece](#), §1), as defined by Aristoxenus; it could not be divided into smaller values, and all larger temporal values were multiples of it. No absolute value is known to have been associated with it; in most modern transcriptions it is rendered as a quaver.



## Chrysander, (Karl Franz) Friedrich

(*b* Lübtheen, Mecklenburg, 8 July 1826; *d* Bergedorf, nr Hamburg, 3 Sept 1901). German music scholar. The son of a miller, he started work as a private tutor in and around Rostock, later teaching at schools in Doberan and Schwerin. An intense interest in music led him to compose an opera, but he soon decided to concentrate on criticism and scholarly studies. His first publications were reviews and articles in local journals. In 1853 he published essays on folksong and oratorio, on the strength of which he was awarded a

doctorate by Rostock University on 19 April 1855. By then he was already deeply interested in the study of Handel and had begun collecting material for a biography of the composer, the first volume of which appeared in 1858. The second followed in 1860 and part of the third in 1867; the work was never finished.

In 1856 Chrysander and the literary historian Gottfried Gervinus (1805–71) founded the Händel-Gesellschaft to publish a collected edition of Handel's works. The first volume (*Susanna*) appeared in October 1858. By 1860, however, the society had collapsed because of dissension among the members. With Gervinus's help, Chrysander determined to continue the project and it became his life's work. Financial problems were eased in 1860 by an annual grant from the Hanoverian crown, but that ceased with Prussia's annexation of the state in 1866. Chrysander then took over the entire production of the edition, setting up a small printing shop in the garden of his Bergedorf home. The sale of produce from his market garden provided some finance, but as this was hardly sufficient Chrysander took on the editorship of the *Allgemeine musikalische Zeitung* (1868–71 and 1875–82) and further editorial work, including two important essay collections entitled *Jahrbuch für musikalische Wissenschaft* (1863, 1867); in 1885 he founded with Spitta and Adler the influential, though short-lived, quarterly *Vierteljahrsschrift für Musikwissenschaft*. To obtain further funds Chrysander sold part of his library in 1875 to the state of Hamburg, which at the same time acquired the collection of Handel's conducting scores that Chrysander had bought from Victor Schoelcher with funds provided by Hamburg businessmen. (This material, with the rest of Chrysander's papers, is now in the Staats- und Universitätsbibliothek, Hamburg.) Though the Hanoverian grant was renewed by Prussia in 1870 Chrysander was never free from financial worries and was unable to bring his Handel edition to completion (volume xlix was begun, but never published). He frequently visited London to examine the Handel autographs then at Buckingham Palace, staying with his daughter and her husband, Charles Volkert, the managing partner of Schott & Co. His last years were clouded by the deaths of his eldest son in 1884 and his wife in 1887; his other surviving son, Rudolf (1865–1950), was Bismarck's private secretary and physician from 1890 to 1898.

Chrysander was one of the pioneers of 19th-century German musicology. He wrote essays and articles on a vast number of musical figures (including C.P.E. Bach, J.S. Bach, Beethoven, Buxtehude, Dussek, Keiser, Mendelssohn, Mozart, Pergolesi, Alessandro Scarlatti, Spohr and Spontini) and a wide range of musical subjects (including notation, church music, operetta, pedagogy and theory). Though as a critic he was blinkered by severe prejudice against the music of his own time, the thoroughness and documentary accuracy of his Handel biography and other writings inspired a whole generation of German scholars, while his various editorships exerted a continuing influence almost to the end of the 20th century. His musical editions, which covered Bach, Corelli and Carissimi as well as Handel, are now hard to judge. The inadequacies of the Händel-Gesellschaft edition are well known: Chrysander did not, in the case of the major works, make the detailed and thoughtful comparison of sources needed to clarify Handel's numerous revisions, and arbitrarily ignored items present in the sources available to him. In the light of the conditions under which he worked and the rate at which the volumes were produced (an average of three a year) these

defects are understandable. Unfortunately, Chrysander's prefaces – sometimes laconic, sometimes arrogant – give a misleading impression of a search for definitiveness and have thus led to some justified personal criticism; but his industry and persistence have never been in question.

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ANTHONY HICKS

## Chrysanthos of Madytos

(*b* ?1770; *d* Bursa, 1846). Greek archimandrite, chanter and teacher of music. With his two collaborators [Chourmouzos the Archivist](#) and [Gregorios the Protopsaltes](#), he was responsible for the much needed reform of the notation of Greek ecclesiastical music. His first endeavours were presented in a short introductory treatise (*Eisagōgē*) published in 1821. This was followed 11 years later by the more exhaustive and highly influential *Theōrētikon mega tēs mousikēs* ('Great Theoretical Treatise on Music'), the first part of which expounds the New Method and notational principles of the three reformers. The second part is purely historical: an ambitious but unsuccessful attempt to present, in the form of a chronicle, a general history of music from the time before the Flood to his own day.

Chrysanthos's reform consisted essentially of a simplification of medieval Byzantine neumatic notation, which by the early 19th century had become so complex and technical that only highly skilled chanters were able to interpret the symbols accurately. As an aid to beginners, Chrysanthos invented a kind of sol-fa based on the first seven letters of the Greek alphabet. Each degree corresponds to one note in a scale, as shown in [ex.1](#). In addition, he systematized the ordering of the eight modes into the three species: diatonic, chromatic and enharmonic. Within each of these three categories the

intervallic progression of the degrees was fixed according to elaborate mathematical calculations. Chrysanthos also introduced new processes of modulation and chromatic alteration, and abolished some of the notational symbols. Fundamental to this New Method was the system of 'interpreting' the medieval chants composed in the 14th and 15th centuries, a process known as exegesis (*exēgēsis*). The reformers eliminated a large number of the red subsidiary symbols (*cheironomiai*) and replaced them by fully realized musical 'positions' (*theseis*). As a result of these efforts, a large repertory of medieval hymnody was made available to chanters who were ignorant of the melodic and dynamic content of these signs.



Despite its numerous shortcomings, Chrysanthos's work represents a landmark in the history of Greek church music since it introduced the system of neo-Byzantine music upon which are based the present-day chants of the Greek Orthodox Church.

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DIMITRI CONOMOS

# Chrysaphes, Manuel

(ff c1440–63). Byzantine composer and theorist. The only surviving biographical evidence about Chrysaphes is contained in music manuscripts. Information in *IL-Jp* 31 (c1440) reveals that he held the office of *lampadarios* (leader of the left choir) in the Byzantine palace. His autograph appears in an [Akolouthiai](#) manuscript, *GR-ATSiviron* 1120, which bears the date 1458. The latest recorded date for Chrysaphes is in a signed manuscript, *TR-Itks* 15, completed on 29 July 1463. A number of sources indicate that some of his compositions were commissioned by the last two Byzantine emperors, John VIII Palaeologos (1428–48) and Constantine XI Palaeologos (1449–53). Chrysaphes is also known to have spent some time in Crete and even to have travelled as far as Serbia, where he wrote liturgical music.

His treatise, *Peri tōn entheōroumenōn tē psaltikē technē kai hōn phronousi kakōs tines peri autōn* ('On the theory of the art of chanting and on certain erroneous views that some hold about it'; *GR-ATSiviron* 1120, ff.11r-28v), contains important evidence, not found in any other source, for certain aspects of modal theory and musical practice; it also provides a great deal of information about the development of the tradition of Byzantine singing in the 14th and 15th centuries. Chrysaphes deplored the practice of those chanters who were satisfied to follow only the bare melodic line without considering the ornamental formulae (*theseis*) that were introduced by the early 14th-century composers. The second part of the treatise deals with an explanation of the *phthorai*, notational symbols that refer to modal transposition.

Chrysaphes's chant compositions appear in unequalled numbers in Byzantine music manuscripts written after the mid-15th century. Like his predecessors, [Joannes Glykys](#), [Nikephoros Ethikos](#), [Joannes Koukouzeles](#), [Xenos Korones](#) and [Joannes Kladas](#), he adhered to the new stylistic trends of the Palaeologan renaissance, characterized by the dominant [Kalophonic chant](#). Chrysaphes recomposed older chants and enriched the repertory with new vocal settings. His prolific output includes hymns and psalmic compositions for choirs and soloists, embellished chants, *kratēmata*, *mathēmata*, *anagrammatismoi* etc. These were known and sung for four centuries, not only in the Greek Church but also in the Slavonic and Romanian Churches.

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DIMITRI CONOMOS

## Chrysaphes the New.

See [Panagiotes the New Chrysaphes](#).

# Chrysoponus [Chrysogonus] Gevicenus [Gevicensis], Andreas [Chrysoponus Jevíčský, Ondřej]

(*b* Jevíčko, c1550; *d* after 1590). Czech composer. He was the son of a Calixtine priest and worked as an organist and cantor. During the period 1576–82 he was active in Prachatice in southern Bohemia. His only publication, *Bicinia nova* (Prague, 1579; ed. M. Sršňová and M. Horyna, Prague, 1989), is a collection of 100 two-voice works. Also extant are four masses for six to eight voices, two cycles of Proper chants and 25 motets; all these works, with the exception of the motet *Et valde mane*, dated 1578 (ed. J. Černý, *Hudba české renesance*, Prague, 1982), survive incomplete. For Czech schools and literary associations, Chrysoponus composed settings of Latin texts for five to nine voices with melodies inspired by Gregorian chants and Czech sacred songs.

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JIŘÍ SEHNAL

## Chrysostom, John

(*b* Antioch, c347 ce; *d* Komana, Pontus, 14 Sept 407 ce). Saint, churchman and preacher. He was born to a wealthy Christian family at Antioch where he was thoroughly schooled in rhetoric. After a period of severe asceticism, living as a hermit in the wilderness, he returned to Antioch to take up an ecclesiastical career. In 386 he was ordained a priest and assigned to preach in the cathedral; during the following years he preached most of the eloquent homilies that earned him the sobriquet Chrysostom, meaning 'golden mouth'. In 398 ce he reluctantly agreed to be patriarch of Constantinople. In that position his outspoken moralism was a reproach to both clergy and court; he was exiled in 404 to Cucusus in Armenia and again in 407 to the remote Pontus on the Black Sea, where he died from the rigours of the journey.

The richly anecdotal style of his many surviving sermons offers a wealth of musical reference. On numerous occasions he voiced vivid denunciations of the musical excesses of secular society, most notably the musical instruments, dancing and lewd songs observed at weddings. On the other hand, in his commentary on Psalm xli he wrote a long and enthusiastic encomium of Christian psalmody. Of greatest value perhaps are his remarks about the liturgy and ecclesiastical song of his time, which make it possible to reconstruct the broad outlines of the eucharistic pro-anaphora and the

'cathedral' and monastic Offices of late 4th-century Antioch; they tell, moreover, of the singing of numerous specific psalms and hymns at these services.

The so-called Liturgy of St John Chrysostom, the most widely used eucharistic liturgy of the Eastern churches (see [Divine liturgy \(byzantine\)](#)), is for the most part spurious, dating to a period long after John's time.

See also [Christian Church, music of the early](#), §II.

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JAMES W. MCKINNON

## Chuchro, Josef

(b Prague, 3 July 1931). Czech cellist. He studied with K.P. Sádlo in Prague (1946–53), made his debut there in 1950, and won the Prague Spring Competition in 1955 and the Casals Competition in Mexico in 1959. He has played in most European centres and in the USA, Japan and Australia. His repertory includes Strauss, Prokofiev, Martinů and contemporary composers, and his interpretation of Dvořák's B minor Concerto (which he has recorded) is considered a model. The intellectual and emotional sides of his playing are perfectly in balance, and the beauty of his tone is most apparent in slow-moving cantilena. He played with the Suk Trio (from 1952) and has taught at the Prague Conservatory (from 1965) and at the Prague Academy (AMU), where he was appointed in 1967 and served as dean of the music faculty from 1990 to 1997. In 1961 he was appointed the soloist of the Czech PO.

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ALENA NĚMCOVÁ/R

# Chudova, Tat'yana Alekseyevna

(b Moscow, 16 June 1944). Russian composer. She studied at the Central Music School in Moscow, then at the Moscow Conservatory with Shaporin (1963–6) and with Khrennikov (1965–70); she has taught at both establishments since 1970 and was appointed professor at the conservatory in 1995. Chudova has participated in many folk expeditions and made a special study of folk culture, including folk singing skills. Her own music has reflected this; she has evolved a language where folk elements and techniques such as polytonality, pointillism and Sprechstimme are closely interwoven. The world of Russian fairy tale and folklore pervades her symphonic suites and operas. In the 1970s the subject matter and style of her works changed, and she began to write bold and distinctive melodies, march- or toccata-like pieces, characterized by rapid changes of dynamics. Episodes from Russian history form the basis of her cantatas, and also of the symphonic trilogy *Sovetskoy molodyozhi* ('To Soviet Youth'), the third part of which was awarded the Lenin Komsomol Prize in 1984.

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## Chueca, Federico

(*b* Madrid, 5 May 1846; *d* Madrid, 20 July 1908). Spanish composer. He studied elementary piano and theory at the Madrid Conservatory, but then, at his parents' insistence, turned to medicine. However, Barbieri brought him back to a musical career when he conducted a set of Chueca's waltzes, *Lamentos de un preso*, which commemorated a student escapade. His first theatrical success was *La canción de la Lola* (1880), which ran for two years at the Teatro de Variedades. He composed about 37 zarzuelas, mostly in one act (*género chico*), many of them orchestrated by Joaquín Valverde. Chueca was able to capture the local flavour of regions as far apart as Asturias and Andalusia and had the gift of writing facile tunes that immediately appealed to the Madrid public and eventually won the favour of the entire Spanish-speaking world, as well as the esteem of Falla. *La Gran Vía* (1886) ran uninterruptedly for four years at the Teatro Apolo and had numerous productions in Italy, France and England, while the march from *Cádiz* (1886) became the *de facto* Spanish national anthem during the Spanish-American War of 1898. Two months before his death he composed the patriotic anthem *El dos de mayo* to celebrate the centenary of the Madrid uprising against Murat.

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(selective list)

#### stage

all first performed in Madrid; all in 1 act and published in vocal score shortly after first performances unless otherwise stated

Las ferias (sainete lírico, M. Barranco y Caro), Buen Retiro, 3 July 1878, collab. J. Valverde, unpubd; La canción de la Lola (sainete lírico, R. de la Vega), Alhambra, 25 May 1880; Fiesta nacional (acontecimiento cómico-lírico, Luceño, Burgos), 1882, collab. Valverde; Luces y sombras (gacetilla cómico-lírico, S. Lastra y Sira and others), Variedades, 1882, collab. Valverde; De la noche à la mañana (sueño cómico-lírico, Lastra), Variedades, 1883, collab. Valverde; Caramelo (juguete cómico-lírico, Burgos), 1883/4, collab. Valverde; Hoy sale, hoy (sainete lírico, T. Luceño y Becerra, J. de Burgos), Variedades, 16 Jan 1884, collab. F.A. Barbieri, unpubd; Vivitos y coleando (coplas y zapateado, Lastra and others), March 1884 (1890)

La Gran Vía (F. Pérez G.), Felipe, 2 July 1886, collab. Valverde; Cádiz (episodio nacional cómico-lírico-dramático, 2, Burgos), Apolo, 20 Nov 1886, collab. Valverde; El año pasado por agua (Vega), Apolo, 1 March 1889, collab. Valverde; De Madrid à Paris (viaje cómico-lírico, J. Jackson Veyán and E. Sierra), Felipe, 12 July 1889, collab. Valverde (1888)

El arca de Noé (problema cómico-lírico, A. Ruesga and E. Prieto), Zarzuela, 26 Feb 1890 (1889), as Fotografías animadas, 1897, unpubd; El chaleco blanco (episodio cómico-lírico, M. Ramos Carrión), Felipe, 26 June 1890; La caza del oso, ó, El tendero de comestibles (viaje-cómico-lírico, Jackson Veyán and Sierra), Apolo, 6 March 1891; Los descamisados (sainete lírico, López Silva and C. Arniches), Apolo, 31 Oct 1893; Las zapatillas (Jackson Veyán), Apolo, 5 Dec 1895 (1898)

El coche correo (sainete lírico, Arniches and López Silva), Apolo, 4 April 1896, unpubd; Agua, azucarillos y aguardiente (pasillo veraniego, Ramos Carrión), Apolo, 23 June 1897; El mantón de Manila (F. Iráizoz), 1898; Los arrastraos (sainete lírico, Jackson Veyán and López Silva), Apolo, 1899, as El capote de paseo, 1901

La alegría de la huerta (A. Paso and E. García y Álvarez), Eslava, 20 Jan 1900; El bateo (sainete lírico, A. Domínguez and Paso), Zarzuela, 7 Nov 1901 (1910); La borracha (zar, Jackson Veyán and López Silva), 1904; Chinita (sainete lírico, L. Ibáñez), collab. P. Córdoba (1907); El estudiante (zar cómica, López Silva), Gran, 19 April 1907, collab. L. Fontanals; Las mocitas del barrio (A. Casero and A. Larrubiera), Lara, 1909, unpubd

### other works

Lamentos de un preso, waltzes, orch, arr. pf (Madrid, c1880); Preciosita, gavotte, arr. gui (London, 1899); Himno al ciudadano Emilio Castelar, v, pf; 3 waltzes: Vilo Club, Veni vidi vici, Zamacois; 2 polkas: Tute de caballos, La patinadora; Guerrita, pasacaglia; Los marinos, collection of waltzes; Felices, Don José, mazurka; El dos de mayo, pasodoble militar

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*ES* (J. Subirá)

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**J. Deleito y Piñuela:** *Orígen y apogeo del 'género chico'* (Madrid, 1949)

**A. Fernández-Cid:** *Cien años de teatro musical en España (1875–1975)* (Madrid, 1975)

**J. Arnau and C.M. Gomez:** *Historia de la zarzuela* (Madrid, 1979)

**R. Alier and others:** *El libro de la zarzuela* (Barcelona, 1982, 2/1986 as *Diccionario de la zarzuela*)

**M. Del Campo y del Campo:** 'Federico Chueca y el centenario de La Gran Vía', *A Tempo*, no.39 (1986), 19–21

ROBERT STEVENSON

## Chugayev, Aleksandr Georgiyevich

(*b* Yeysk, Krasnodar district, 29 Jan 1924; *d* Moscow, 22 March 1990). Russian composer, musicologist and teacher. In 1940 he enrolled at the Moscow Conservatory in Shebalin's class and in 1941 joined the volunteer corps, but was soon discharged on health grounds. In 1943 he returned to the conservatory, studying with Shostakovich (1946–8), and graduating from Shaporin's class in 1953. In 1947 he began teaching at the Gnesin Academy of Music, and in 1952 at the Gnesin State Institute for Musical Education, from 1967 as senior lecturer. In 1979 he became a senior lecturer at the Moscow Conservatory.

Chugayev's creative interests became apparent even during his years of study at the conservatory. For many years his idol was Shostakovich, whose traditions he developed in his own works. He also acknowledged J.S. Bach as a source of inspiration, in particular his polyphonic art; it was to this that Chugayev devoted his chief musicological studies. However, Chugayev did not try to recreate the style of Bach, even to the degree that Shostakovich did: the neo-Baroque remained alien to him. Far more important to Chugayev was the continuation of the Russian polyphonic tradition, brought to fruition above

all in the creative work of Sergey Taneyev and the composers of his school. Chugayev's music relies on the classical principles of tonality and is characterized by its strong melodies, thematic richness and the well developed use of polyphonic devices. Like that of many Soviet composers of his generation, it is traditional in its approach to form and genre. His works were rarely performed, and this may possibly account for his small output. The Violin Concerto and the two chamber works with piano – the trio and quintet – are considered to be his finest works.

## WORKS

Ballet: Chernolikiye [Black Faces] (3, 8 scenes, N. Kanin and Kh. Mustafayev, after M. Gafuri), 1965, collab. Kh.Sh. Zaimov, Ufa, 1965

Orch: Kontsertnaya uvertyura [Conc. Ov.], 1951; Preljudiya i skertso [Prelude and Scherzo], 1951; 1905 god [The Year 1905], sym. poem, 1955; Dramaticheskaya ballada [Dramatic Ballad], 1957; Vn Conc., 1962

Chbr and solo inst: Preludes, pf; Variations, pf; Str Qt, all 1946–51; Str Qt no.2, 1953; Dialog i kaprichchio [Dialogue and Capriccio], vn, 1965; Pf Qnt, 1970; Pf Trio, 1979

## WRITINGS

**with A. Stepanov:** *Polifoniya* [Polyphony] (Moscow, 1972)

*Osobennosti stroyeniya klavirnikh fug Bakha* [Peculiarities in the construction of Bach's keyboard fugues] (Moscow, 1975)

'O muzikovedcheskom nasledii G.I. Litinskogo' [On the musicological heritage of G.I. Litinsky], *SovM* (1986), no.6

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**Ye. Ribakina:** 'Aleksandr Chugayev', *Kompozitori Rossiyskoy Federatsii*, iii (Moscow, 1984)

**S. Berinsky:** 'Fenomen Aleksandra Chugayeva' [The phenomenon of Aleksandr Chugayev], *SovM* (1989), no.8, pp.23–5

SVETLANA SAVENKO

# Chukhajian, Tigran Gevorki

(*b* Constantinople, 1837; *d* Izmir, 23 March 1898). Armenian composer, conductor and teacher. He studied with G. Yeranian and Mangioni at Constantinople, then at the Milan Conservatory (1861–4). On his return to Turkey he took part in the activities of the Armenian Musical Society, published the journal *K'nar Haykakan* ('The Armenian Lyre') with G. Yeranian, gave lectures and concerts, organized a small orchestra and worked with the Gusanergakan Music Theatre. He also worked from 1864 to 1867 with the Arevelyan Tadron, the theatre of the Constantinople Armenians, and it was there that his incidental music to the play *Vardan Mamikonean, p'erkitich hayreneats* ('Vartan Mamikonian, the Saviour of his Country', by Durian, Terzian and Sedefjian) was first performed in 1867. In 1868 he completed the opera *Arshak Erkrord* ('Arshak II'), to a libretto by Terzian, marking the birth of Armenian national opera. Excerpts were performed in Constantinople, Naples, Venice, Paris and Vienna during the composer's lifetime. The score, which was thought to have been lost, was discovered in Yerevan in 1942, and a revised version by Shahverdian and Khojia-Eynatov to a libretto by A. Gulakian was given in 1945. In 1872 Chukhajian began working with the

Vardovian Theatre, and in the period 1877–87 he headed his own company which gave guest performances in Turkey, Greece and Egypt. In the 1870s Chukhajian wrote the comic operas *Arif* (based on Gogol's comedy *The Government Inspector*), *Kyose kyokhva* ('The Balding Elder') and *Leblebidji hor-hor agha* ('The Pea Seller'), and in 1890 the *opéra féerique Zemire* with a libretto from Arabian tales; he composed his last opera, *Indiana*, in 1897. He also wrote chamber and orchestral music and the earliest Armenian piano pieces (dances, marches, fugues, fantasias, paraphrases), which appeared in Constantinople in the 1870s and 1880s. In 1896 Chukhajian moved to Izmir, where he taught; among his pupils was the pianist and composer H. Sinanian (1872–1930).

As the founder of Armenian opera, Chukhajian was an important figure in the cultural history of West Asia. He was the first composer to fuse the techniques of European music with the special features of Eastern, and in particular Armenian, folk music. His musical ideals were interwoven with notions of patriotism and the liberation of the Armenians from Turkey, and he was instrumental in rousing the Armenian liberation movement in the second half of the 19th century. His style was forged under the influence of various factors: the Italian operatic school (he has been called 'il Verdi armeno'), French operetta (when he was giving concerts of his own music in 1891, the Paris press called him 'the Eastern Offenbach') and above all Armenian urban folklore, the influence of which is particularly noticeable in *The Balding Elder* and *The Pea Seller*. The historical–heroic opera *Arshak II* occupies an important place in Armenian music because of its high level of artistry; with a libretto based on 4th-century Armenian history it is national in its general tone, though conceived on the scale of grand opera, with extensive choruses and ballet scenes. Its monumental proportions present a contrast to Chukhajian's comic operas which, with their social awareness, stereotyped characters and references to Armenian folk music, are thoroughly local and convey a true feeling of their time. *The Pea Seller*, a satirical comedy of manners, is distinguished by lively action, precise characterization, variety of vocal forms and *buffo* writing; the opera was instantly popular, and in 1943 was produced in a revised version under the title *Karine*. Chukhajian's non-operatic works are programmatic in nature, sometimes consisting of potpourris from his incidental music, and are based on folksongs and dance melodies of Eastern or European origin. The style of his vocal music is determined by his choice of texts, which are of lyrical or patriotic Armenian poetry.

## WORKS

many MSS in the Charents Museum of Literature and the Arts, Yerevan

### stage

Vardan Mamikonian, perkitch hayreneats [Vartan Mamikonian, the Saviour of his Country] (incid. music, Durian, T. Terzian and A. Sedefjian), Constantinople, 1867

Arshak Erkrord [Arshak II] (op, Terzian), 1868; rev. A. Shahverdian and L. Khojia-Eynatov, lib A. Gulakian, Yerevan, Spendiarian Theatre of Opera and Ballet, 1945; arr. pf (Yerevan, 1969)

Arif (comic op, H. Atjemian, after N.V. Gogol'), Constantinople, 1872

Kyose kyokhva [The Balding Elder] (comic op, T. Rshtuni), 1873, Constantinople, 1974

Leblebidji hor-hor agha [The Pea Seller] (comic op, T. Nalian), Constantinople,

1875; rev. 1943 as *Karine*, Yerevan, Theatre of Musical Comedy

*Zemire* (opéra féérié, T. Galemjian, from Arabian tales), 1880, Constantinople, 1891  
*Indiana* (op), 1897

### other works

Orch: Grand marche Persian; Fantaisies orientales; Ballet arabe [from *Zemire*];  
Marche de remerciement

Pf pieces, songs, church music

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- G. Tigranov:** *Armyanskiy muzikal'nīy teatr* [The Armenian music theatre], i (Yerevan, 1956, 2/1975), 240–50
- A. Shahverdian:** *Ocherki po istorii armyanskoy muziki XIX–XX vekov* [Essays on the history of Armenian music in the 19th and 20th centuries] (Moscow, 1959), 183–94
- N. Teymurazian and Z. Semyonova:** *Tigran Chukhajian: matenagitut'yun* [Bibliography] (Yerevan, 1964)
- G. Geodakian:** *T. Chukhadzhyan i yego opera Arshak Vtoroy* (Yerevan, 1971) [in Russ. and Armenian]
- N. T'ahmizian:** ‘T. Chukhajiani yev nra “Arshak II” operaye masen’ [On T. Chukhajian and his opera *Arshak II*], *Sovetakan arvest*, no.5 (1971), 4–10 [in Armenian]
- G. Stepanian:** ‘A few questions surrounding the composition history of *Arshak II*’, *Lraber Academy of Sciences of Armenia*, no.8 (1972), 12–23 [in Armenian]
- M. Muradian:** *Urvagits arevmtahay yerazhshtutyun patmutyan* [An Outline of the History of Western Armenian Music] (Yerevan, 1989), 127–96
- A. Grigoryan:** *Armyanskaya kamerno-vokal'naya muzika* [Armenian small-scale vocal music] (Yerevan, 1982), 42–5
- M. Arutyunian and A. Barsamian:** *Hay yerazhshtutyun patmutyan* [The history of Armenian music] (Yerevan, 1996), 68–83

SVETLANA SARKISYAN

## Chula.

A Brazilian dance and song of Portuguese origin. It has a mix of features identified with both Hispanic and African traditions. As a song it was known in Portugal from the 16th century. The first descriptions of the dance in Brazil date from the early 19th century. It was related to the *lundu* in its voluptuous and lascivious character and its provocative choreography, which included *umbigada* (a final touch of the navel), shoe-tapping and hand-clapping. In the 20th century *chula* dance became virtually extinct. The few samples of *chula* song collected since the early 1900s show an alternation of syncopated rhythmic figures with regular ones, binary form and guitar accompaniment. In southern Brazil the term ‘chula’ designates the fandango, while in Bahia it refers to the tunes associated with the *samba-de-viola*.

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**M. de Andrade:** *Ensaio sôbre a música brasileira* (São Paulo, 1928, 3/1972)

**O. Alvarenga:** *Música popular brasileira* (Rio de Janeiro, 1950, 2/1982)

GERARD BÉHAGUE

## Chulaki, Mikhail Ivanovich

(b Simferopol', 6/19 Nov 1908; d Moscow, 30 Jan 1989). Russian composer and teacher. He graduated from the Leningrad Conservatory under Vladimir Shcherbachyov in 1931. Thereafter he was director and artistic adviser of the Leningrad PO (1937–9) and a teacher of composition and instrumentation at the Leningrad Conservatory (from 1939). In 1948 he moved to Moscow, where he worked as secretary of the Composers' Union, lecturer at the conservatory, director of the Bol'shoy Theatre (from 1955) and deputy of the supreme soviet of the RSFSR, which granted him the title Honoured Art Worker in 1963. His compositions draw on Russian folk music.

### WORKS

(selective list)

Ballets: *Skazka o pope i rabotnike yego Balde* [The Story of the Priest and his Servant Balda] (Yu. Slonimsky, after A.S. Pushkin), 1939; *Mnimiy zhenikh* [The Pretending Bridegroom] (B. Fenster, after C. Goldoni: *Il servitore di due padroni*), 1946; *Yunost'* [Youth] (Fenster and Slonimsky, after N.A. Ostrovsky: *Kak zakalyalas' stal'* [How the Steel was Hardened]), 1949

Vocal: *Zaziv v otryad* [Call to the Group], chorus, tpt, drums, pf (1930); *Krasnoputilovitsi*, 3vv, pf (1937); *Vesyolaya pesnya* [Happy Song], chorus, pf (1937); *Na beregakh Volkhova* [On the Banks of the Volga] (cant., V. Rozhdestvensky) (1943); *Nad Ladogoy* [At Ladoga], 1v, pf (1944); *Prazdnichnaya kantata* [Festival Cant.] (S. Bolotin, T. Sikorskaya) (1945); *Lenin s nami* [Lenin is With Us], choral cycle (1961); *Konechno, Lenin mog zimoy roditsya* [Of Course, Lenin can be Born in Winter], chorus (1967); *Krasnoarmeyskaya syuita* [Red Army Suite], chorus, wind orch

Inst: *Mayskiye kartinki* [May Pictures], 2 pf (1928); *Sym.* [no.1], orch, 1929; *Dance, balalaika orch*, 1932; *Trio* (1934); *Conc. for Orch*, 1936; *Sym.* [no.2], orch, 1945; *V gostyakh u pionyerov* [Fellowship with the Pioneers], pf (1950); *2 tantseval'niye kartini* [Dance Pictures], pf (1954); *Sym.* [no.3], orch, 1959; *Echo*, pf (1960); *Pesni i tantsi staroy Frantsii* [Songs and Dances of Old France], orch, 1960; *Sonata*, hn, pf, 1980; *Sym.-Conc.*, orch, 1980s; 2 orch suites; *Pesnya* [Song], vn, pf; *Pf Sonata*

*Film scores, many songs*, 1v, pf

Principal publisher: Soviet State Publishing House

### WRITINGS

*Instrumenti simfonicheskogo orkestra* (Moscow and Leningrad, 1950, 2/1962)

*O muzike, kotoraya nas okruzhayet* [On the Music that Surrounds us]

(Moscow, 1965)

DETLEF GOJOWY

## Chunchus-collas.

A dance-drama of the Amerindian peoples of Bolivia and Peru in which the historic conflict between the Incas and the Spanish conquistadors is re-enacted. The dancers are arranged in two lines and proceed alternately forwards and sideways towards the opposite file of dancers. Elaborately dressed in costumes of ribbons and feathers and singing verses in the Quechua or Aymara languages, the dancers are armed with spears, arrows and swords which they hurl into the earth at intervals indicated by the music.

WILLIAM GRADANTE

## Chung.

Family of musicians of Korean birth.

(1) [Myung-Wha Chung](#)

(2) [Kyung-Wha Chung](#)

(3) [Myung-Whun Chung](#)

MARGARET CAMPBELL (1), TULLY POTTER (2), CHARLES BARBER (3)

[Chung](#)

### (1) [Myung-Wha Chung](#)

(*b* Seoul, 19 March 1944). American cellist of Korean birth. She first appeared as a soloist with the Seoul SO in 1955, at the age of 11, and at 13 she was the youngest performer to win the Korean National Competition. She studied with Rose at the Juilliard School of Music (1961–5) and with Piatigorsky in Los Angeles (1965–8). She made her US début in San Francisco in 1967 and her European début at Spoleto in 1969. In 1971 she won the Geneva International Music Competition and has since performed with major orchestras in the USA and in Europe, and has taken part in many international festivals. Of her recordings, the Tchaikovsky Variations on a Rococo Theme with the Los Angeles PO has been particularly praised. She also plays chamber music with her sister, Kyung-Wha Chung, and her brother, Myung-Whun Chung. In 1991 she was appointed to the faculty of Mannes College of Music, New York, and in 1993 became professor at the Korean National Institute for the Arts. She plays a Stradivarius, the 'ex-Braga' dated 1731.

[Chung](#)

### (2) [Kyung-Wha Chung](#)

(*b* Seoul, 26 March 1948). Violinist, sister of (1) Myung-Wha Chung. She learnt the piano initially but at six was given a violin and took to it immediately. Making rapid progress under teachers including Shin Sang Chul, at nine she played Mendelssohn's E minor Concerto with the Seoul SO and at 12 she toured Japan. In 1961 she moved to New York to study at the Juilliard School of Music with Ivan Galamian; and in 1967 she shared the Leventritt Memorial Award with Pinchas Zukerman. The following year she played concertos with the New York PO and Pittsburgh SO, but she continued studying with Galamian until 1971, also taking advice from Paul Makanowitzky, Szymon Goldberg, Josef Gingold and Joseph Szigeti. In 1970 she made her London début playing the Tchaikovsky Concerto and since then she has been extremely popular in Britain, where she has made her home for some years.

Her committed, if not always technically perfect, playing has also made her a favourite in America, Europe and the Far East – she was the first Korean to achieve an international reputation in Western music. Although best known as a concerto soloist, she has often appeared in the Chung Trio with her younger brother, the pianist and conductor Myung-Whun and her elder sister, the cellist Myung-Wha, and some of their repertory has been recorded. Her sonata partners have included Radu Lupu, Krystian Zimerman, Stephen Kovacevich, Peter Frankl and Itamar Golan. Kyung-Wha Chung's innate musicality is enhanced by a pleasing platform manner and a delightfully spontaneous personality. She rarely gives a dull performance and at her best she is capable of real inspiration. Her tone, though not large, is both flexible and concentrated. Her recordings of the concertos by Elgar, Walton, Sibelius, Bartók, Prokofiev and Stravinsky have been widely praised and she has recorded fine interpretations of many of the Classical and Romantic masterpieces. She plays the 1734 'ex-Rode' Guarneri del Gesù.

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- B. Schwarz:** *Great Masters of the Violin* (London, 1983), 616–18
- D. Blum:** 'Nature's Gift', *The Strad*, c (1989), 126–31
- H. Kurzbauer:** 'The Art of Balance', *The Strad*, cx (1999), 1131–5

Chung

### (3) Myung-Whun Chung

(b Seoul, 22 Jan 1953). Conductor and pianist, brother of (1) Myung-Wha Chung. He made his début as a pianist with the Seoul PO at the age of seven, and then studied the piano with Reisenberg and conducting with Bamberg at Mannes College in New York. After graduating from the Juilliard School in 1974 he worked with Sixten Ehrling from 1975 to 1978. He made his conducting début in 1971 with the Korean SO and won second prize in the Tchaikovsky Piano Competition in Moscow in 1974. Giulini appointed him assistant conductor at the Los Angeles PO in 1978 and two years later promoted him to associate conductor. He was chief conductor of the Saarbrücken RSO (1984–90) and in 1986 made his Metropolitan début conducting *Simon Boccanegra*. This resulted in numerous guest engagements, including performances with the Vienna PO, the Berlin PO and leading British and American orchestras. From 1987 to 1992 he was principal guest conductor at the Teatro Comunale in Florence and in 1989 was awarded the Arturo Toscanini Prize. In the same year he succeeded Barenboim as director at the Opéra Bastille in Paris, following the latter's dispute with the government. Chung's directorship led to a similar impasse; after conducting acclaimed productions of *Les Troyens*, *Otello* and *Lady Macbeth of the Mtsensk District* and directing the opera orchestra with great success on tour, he left the Bastille in 1994 amid strikes and lawsuits. He was subsequently appointed chief conductor of the Korean Broadcasting System SO and is active as a guest conductor in concert and opera. In 1994 he gave the première of Messiaen's *Concert à quatre*, of which he is the dedicatee.

Chung often directs piano concertos from the keyboard, and has formed a piano trio with his sisters Kyung-Wha and Myung-Wha. On the podium, much of his technique is reminiscent of Karajan. He favours long singing lines, but

is also a master of powerful dramatic effects. He has made eloquent, idiomatic recordings of French, Russian and Italian repertory, including several major works by Messiaen.

## Church.

American firm of music publishers. On 21 April 1859 Oliver Ditson of Boston bought the catalogue of Baldwin & Truax (established in 1851 by David Truax in Cincinnati, named Curtis & Truax in 1855 and Baldwin & Truax in 1857), and in association with John Church jr (*d* Boston, 19 April 1890) founded the firm of John Church, Jr. On 1 March 1869 Church bought the half-interest of Ditson and, in partnership with his bookkeeper John B. Trevor, established the firm of John Church & Co., which became incorporated in 1885 as John Church Co. Church bought the catalogue of George Root & Sons of Chicago in 1872, and at about this time William Sherwin joined the firm. In 1881 James R. Murray became chief director of publications and editor of the firm's periodical, *Music Visitor* (1871–97).

Church became notable for publishing the operas and, particularly, the celebrated marches of John Philip Sousa (see [illustration](#)); the firm's other publications include operas and operettas by Julian Edwards and Reginald de Koven as well as a set of piano pieces by Theodore Presser and works by contemporary American composers. At Church's death his son-in-law R.B. Burchard became president: W.L. Coghill became manager of publications in 1919, and in 1930 the entire catalogue was sold to Theodore Presser Co.; it is no longer active.

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ERNST C. KROHN

## Church, John

(*b* 1674; *d* London, 6 Jan 1741). English composer and singer. He was trained as a chorister at St John's College, Oxford. He may have been the John Church from Oxford who was apprenticed to the music publisher Henry Playford on 3 June 1689 but did not complete his apprenticeship, or the one from Alscott [?Ascot], Berkshire, who matriculated at St Edmund's College, Oxford ('aged about 14'), on 31 March 1690 and gained the BA in 1693, though the latter seems slightly too young. By 1695 he was singing tenor at the Theatre Royal, Drury Lane, in London. He was appointed a Gentleman Extraordinary of the Chapel Royal on 31 January 1697 and admitted to a full place on 1 August; in the same year he also became a lay vicar at

Westminster Abbey, where he was Master of the Choristers from 1704 until Michaelmas 1740. He was principal copyist for both the Chapel Royal and Westminster Abbey until about 1735, and compiled the earliest extant set of Chapel Royal partbooks (*GB-Lbl* R.M.27.a.1–15); he is thought to have been responsible also for the Chapel Royal anthem wordbook, *Divine Harmony* (1712). In about 1716 he supplied Tudway with some of the material for his collection of church music (*Lbl* Harl.7337–42). From 1724 Church was 'receiver of the tomb money' at Westminster Abbey, and from 1729 to 1740 he kept the 'Chapel Royal subscription book for a perpetual fund' (*Cfm* MU MS 1011) to provide pensions for the relatives of deceased choirmen.

Church was a conservative composer, little influenced by contemporary Italian style. Although harmonically unadventurous, he showed considerable imagination in his handling of form, especially the ground.

Another John Church was a vicar-choral at St Patrick's and Christ Church cathedrals in Dublin in the 1730s.

## WORKS

all printed works published in London

2 services, F, e, chants, canons: *GB-Lbl*

17 anthems: *Cfm, Lbl, Ob*

3 hymns in *The Divine Companion* (1701); 1 in *Harmonia sacra*, i (2/1703); 1 in *Ckc*

1 song in *The Self Conceit, or, Mother made a Property*: *Ob*

Songs in 1699<sup>4</sup>, 1699<sup>5</sup>, 1699<sup>6</sup>, 1700<sup>6</sup>, *Wit and Mirth*, iii (2/1707) and single sheets

3 catches in *The Pleasant Musical Companion* (6/1720)

6 inst pieces in *The Compleat Musick-Master* (3/1722)

An Introduction to Psalmody (c1723)

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MARGARET LAURIE

## Church mode [ecclesiastical mode]

(*Ger. Kirchentonart*).

Term used for the scalar and melodic categories into which the repertory of Gregorian chant was classified from about the 8th or 9th century. See [Mode](#), §II.

## Church Music Association.

Breakaway group of the [Society of St Gregory](#), active from 1955 to 1975.

## Church Music Society.

British society, the main aim of which has always been to publish performing editions of church music of all schools. It was founded in 1906 to assist clergymen in selecting and performing church music. It also did valuable work organizing lectures, rehearsals and courses. Among early members were Robert Bridges, Hugh Allen and Walford Davies. The first chairman was Henry Hadow, whose successors have included H.C. Colles and E.H. Fellowes. In 1928 its educational tasks were largely taken over by the School of English Church Music (later renamed the Royal School of Church Music). Since then the society has concentrated almost entirely on publishing, most recently through Oxford University Press. Its honorary general editors have included Watkins Shaw (chairman of the society from 1979 to 1987), Peter le Huray, David Lumsden, Richard Marlow and Richard Lyne. Among the society's publications are many anthems by Purcell and a substantial corpus of 18th-century music.

SIMON LINDLEY

## **Church of Christ, Scientist, music of the.**

The church was founded in Boston in 1879 by Mary Baker Eddy, as a result of her discovery in 1866 of healing through prayer and her subsequent development of the doctrine of Christian Science; this teaches that all human ills are caused by the failure to understand and obey God, and that the cure for these ills can be achieved only through such understanding and obedience. When groups of Christian Scientists began to form, Eddy organized the Christian Science Mother Church, the First Church of Christ, Scientist, of which all other groups (though self-governing) are considered to be branches; the movement has adherents worldwide.

No official service book exists for the Church of Christ, Scientist, and worship is extremely simple. There are no choirs, nor are there special musical services. According to Eddy's *Manual of the Mother Church* (1895), the music shall be 'of an appropriate religious character and of a recognized standard of musical excellence'. It normally consists of organ (or piano) selections, three hymns, and, on Sunday, a solo. The choice of solos of 'musical excellence' has on occasion proved difficult, and the Christian Science Publishing Society has therefore issued helpful volumes. Texts of hymns and solos are at all times carefully integrated with the subjects of the lesson-sermons, which are standard throughout the movement. The first Christian Science Hymnal was issued in 1892 (2/1909), and a substantially revised and enlarged edition, containing over 400 hymns, appeared in 1932. In view of the church's international character, a number of hymns from other countries are included, particularly from England, Germany and Scandinavia. Complete translations of the hymnal have been issued in several European and Scandinavian languages and also in Japanese. *A Concordance to Christian Science Hymnal and Hymnal Notes* was published in Boston in 1961.

H. EARLE JOHNSON

# Church of Jesus Christ of Latter-Day Saints [Mormon Church], music of the.

Mormons see themselves as a 'new Israel', invested with divine authority and commissioned by angelic messengers to re-establish the Church of Jesus Christ after centuries of apostasy, so that Christ may come again to reign personally upon the earth. Mormon theology is based on the principle of continuous revelation and the restoration of 'all things' in the latter days. The *Book of Mormon*, an account of the ministry of Christ in ancient America, was translated by Smith from ancient records through 'the gift and power of God' and is accepted by Mormons as scripture, along with the Bible and other sacred revelations.

## 1. Historical background.

The Church, whose headquarters are in [Salt Lake City](#), Utah, USA, was formally organized by Joseph Smith in Fayette, New York, in 1830, with important communities at Kirtland, Ohio (1831–8), western Missouri (1831–9) and Nauvoo, Illinois (1839–46), all of which were abandoned because of intense persecution and mob violence. Even before Smith was martyred at Carthage, Illinois, in 1844, Mormon leaders had been searching for a remote place of refuge and in February 1846 began an exodus to the Rocky Mountains, reaching the Valley of the Great Salt Lake in July 1847. Infused by a steady stream of converts, especially from Europe and Great Britain, successful colonies were established throughout the western USA and in Canada and Mexico. Today, the Church is a vital force in Christianity, with a worldwide membership of ten million, including more than four million in the USA and Canada.

## 2. Hymnody.

From its inception the Church felt the need for hymns that would reflect its unique doctrine and purpose. An early revelation directed Smith's wife, Emma, to 'make a selection of sacred hymns' from the existing Christian repertory, which was to suffice 'till we are blessed with a copious variety of the songs of Zion'. The result was *A Collection of Sacred Hymns, for the Church of the Latter Day Saints*, a vest-pocket hymnal containing 90 texts without music, issued in 1835. The next hymnal, *A Collection of Sacred Hymns*, published in England in 1840, contained some original hymns and was later used in the USA in expanded form; 25 editions had appeared by 1912, the title changing to *Sacred Hymns and Spiritual Songs* for the 9th and subsequent editions. A new volume, *Latter-Day Saint Hymns* (Salt Lake City, 1927), was substantially revised and enlarged in 1948 and 1950 under the title *Hymns: the Church of Jesus Christ of Latter-Day Saints*. The 1985 publication *Hymns* contains 341 hymns and children's songs, a quarter of which are either newly composed or hymns previously excluded from the Christian tradition.

The dramatic early history of the Church and its wealth of new and sometimes startling theological principles provided a rich source of materials for poets

and composers. Many hymns focussed on 'restoration' motifs and the Church's strong millennial expectations; others dealt with the 'gathering of Israel', the building of Zion, and themes of faith and courage through times of hardship and persecution. Notable among these early hymns are *The Morning Breaks* by Parley P. Pratt (1807–57), perhaps the most skilful writer of this period, *High on the Mountain Top, If You Could Hie to Kolob* and *The Spirit of God Like a Fire is Burning* by William W. Phelps (1792–1872), the much-loved *O my Father* by Eliza R. Snow (1804–87) and *Come, Come Ye Saints* by William Clayton (1814–79).

### **3. Secular music.**

Reflecting a prejudice of many 19th-century Americans, some early Mormons were uneasy about the role of secular music in their society, but Nauvoo, the first Mormon city of consequence, enjoyed an active concert and theatre life, and its short-lived university contained a fledgling music department. European converts in particular aspired to infuse their adopted religion with high musical standards, and some were professionally trained musicians. The rise of Mormonism in the 1820s and 30s coincided almost exactly with the beginnings of the brass-band movement in Europe and America; thus the city's militia, the Nauvoo Legion, had both a military band (essentially a fife and drum corps) and a brass band, led by British convert William Pitt. Pitt's band (said to have converted *en masse* in England) accompanied the pioneer trek west; its multi-talented members were central to the establishment of theatre and orchestral music in 19th-century Utah. In time virtually all pioneer communities had their own bands, many of which were associated with units of the Territorial Militia. These bands played an active and sometimes controversial role in the fractious era before statehood.

Music was especially important in the era of colonization (1849–c1915) that followed the settlement of Salt Lake City. Unwilling to abandon themselves to the crudities of the wilderness, colonists often sacrificed other necessities to accommodate musical instruments (19th-century commentator John Hyde observed that every third Mormon seemed to be a fiddle player). Colonies were established in some of the most rugged and remote regions on earth, which, even today, are terrible in their isolation. Music was a major force in sustaining these communities against the hardships and loneliness of pioneer life. Church buildings served as schoolhouses and social halls, hosting dances and often some form of amateur theatre. An extensive repertory of folksongs and quodlibets has survived from this period. Important collections include A.M. Durham's *Pioneer Songs* (1932), *Mormon Songs from the Rocky Mountains* (1968) edited by T.E. Cheney, and *Ballads of the Great West* (1970) edited by Austin and Alta Fife.

### **4. Choral tradition.**

Choral music, which had flourished in the Midwestern settlements, continued to grace Mormon worship in its new surroundings. Church choirs were ubiquitous, and in towns important enough to have tabernacles, 'tabernacle choirs' became prominent. Competition among communities often induced choirmasters to move from town to town, as the more successful choirs vied openly for their talents. Inevitably, the centrality and prestige of the Tabernacle in Salt Lake City elevated its choir above the others. Shortly after the pioneer company reached Salt Lake Valley, a sagebrush Bowery was

erected for assembly and worship. There, at a 'general conference' of the Church on 22 August 1847, a choir drawn from the mostly male assembly sang for services, an event officially held to be the origin of the Salt Lake Mormon Tabernacle Choir. However, the arrival of a group of Welsh Mormons in 1849, and the appointment of their leader, John Parry, as conductor, can be regarded as the real beginning of the now famous choir. George Careless and Ebenezer Beesley (both professionally trained in England) were outstanding conductors in the 19th century, followed by Evan Stephens (1880–1916), Anthony C. Lund (1916–35), J. Spencer Cornwall (1935–57), Richard P. Condie (1957–74), Jay Welch (1974–5), Jerold Ottley (1975–) and Craig Jessop (1995–). Richard L. Evans was for many years the commentator for the choir's weekly radio broadcast 'Music and the Spoken Word'; first heard nationwide on 15 July 1929, this programme became the longest-running network broadcast in the history of radio (it was televised from 1962). In 2000, a new auditorium was inaugurated to accommodate the rapid growth of the Church; however, the Tabernacle continues to house the 320-voice choir, which, through tours, radio and television appearances, numerous recordings (including a 1959 Grammy award for its recording with the Philadelphia Orchestra of *The Battle Hymn of the Republic*) and the presidential inaugurations of Lyndon Johnson, Ronald Reagan and George Bush, has become one of the most celebrated choirs in the world.

## **5. The Tabernacle organ.**

In 1852 the Bowery was replaced by the 'Old Tabernacle' (served by a small pipe organ built in Australia by Joseph Ridges and carted by wagon from San Pedro, California, to Salt Lake City in 1857); this building was itself replaced in 1867 by the now familiar, dome-shaped Tabernacle with its remarkable acoustics. The 'new' Tabernacle's first instrument, built by Niels Johnson, Ridges and other pioneer craftsmen between 1867 and 1885, was followed by a Kimball rebuild in 1901 and extensive changes by Austin between 1916 and 1940. This organ was replaced in 1948 by the current, world-renowned instrument, designed in the 'American Classic' tradition by G. Donald Harrison of Aeolian-Skinner (op.1075). Additional work completed in 1988 by Schonstein brought the five-manual organ to 147 voices in 206 ranks, with 11,623 pipes in eight divisions. Joseph J. Daynes, the son of English immigrants, was the first organist (1867–1900). Prominent successors in the 20th century have included John J. McClellan (1900–25), Tracy Y. Cannon (1924–30), Edward P. Kimball (1924–37), Frank W. Asper (1924–65), Alexander Schreiner (1924–77), Wade N. Stephens (1933–44), Roy M. Darley (1947–84), Robert Cundick (1965–91), John Longhurst (1977–), Clay Christiansen (1982–) and Richard Elliott (1991–).

## **6. Worship and musical training.**

Latter-Day Saint worship places little emphasis on liturgy. Services are simple and dignified in conception, but quality varies with the degree of training and commitment in local congregations. A typical Sunday service includes an organ prelude and postlude and the singing of several congregational hymns, including a 'sacrament hymn' while young men (Mormonism functions with a lay priesthood, to which boys are typically ordained at age 12) prepare the bread and water symbolic of the body and blood of Christ. Each congregation is expected to have a choir for regular services and special occasions, and

often a vocal or instrumental soloist may perform. Because all music positions are filled by volunteers, the development of music skills is encouraged in every family, and various programmes exist to train lay musicians. Brigham Young University (Provo, Utah), BYU-Hawaii (Laie) and Ricks College (Rexburg, Idaho) offer accredited college-level music programmes. The Church Music Workshop provides a week-long training session each summer at BYU's Provo campus. Between 1917 and 1957 the Church maintained the McCune School of Music and Art in Salt Lake City, with conservatory training, as well as a populist outreach that led to a concerted effort to train local musicians under the direction of the General Music Committee by sending qualified professionals into 'the field'. As this generally successful programme (beginning in 1936) dissipated in the late 1960s owing to rapid growth of the Church outside the Rocky Mountain core, a new programme was initiated whereby musically trained missionaries would teach music fundamentals and keyboard skills to beginners, especially in Third-World countries.

## 7. Art music.

Although there is little demand for art music in the typical worship service, the composition of sacred music continues to thrive, and a substantial body of anthems and hymn arrangements has been produced. The Church also fosters festivals, pageants and musicals of various types. By the turn of the 19th century, aspiring Mormon composers, encouraged by Church leaders, had begun to study at leading music schools in the USA and Europe, with high hopes of creating an indigenous classical tradition in Latter-Day Saint music. Among the most promising, Arthur Shepherd graduated in 1897 from the New England Conservatory but produced nothing overtly Mormon except for an anthem *And the Lord shall Bring Again Zion* and a reference to a Latter-Day Saint hymn in his orchestral work *Horizons* (1927). B. Cecil Gates (Brigham Young's European-trained grandson) achieved temporary success with his oratorio *The Restoration* (1916), and lasting fame with a highly regarded setting of the Lord's Prayer. But the quintessential 'home' composer was Leroy J. Robertson, who, after study with G.W. Chadwick at the New England Conservatory and, later, with Bloch and Schoenberg, received international recognition for his music incorporating Amerindian as well as Mormon themes; his Oratorio from the *Book of Mormon* (1953) remains the outstanding work of its kind. Merrill Bradshaw's *The Restoration* (1974) and Robert Cundick's *The Redeemer: a Sacred Service in Music* (1978) have also received both critical and popular acclaim. Crawford Gates's impressive score for chorus and orchestra (1956, rev. 1988) for the Hill Cumorah Pageant (a religious epic staged each summer since 1937 at the birthplace of Mormonism near Palmyra, New York) and his musical *Promised Valley*, commissioned for the centennial observance of the founding of Salt Lake City (1947), are among the most celebrated of Latter-Day Saint works. An increasingly significant group of young composers and arrangers has addressed Latter-Day Saint themes in the later 20th century. Their work is not to be confused with Mormon 'religious pop', which, though prolific, is generally undistinguished. Children's music is also a genre in which Mormon composers have excelled.

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ROGER MILLER

## Church sonata.

See [Sonata da chiesa](#).

## Churgin, Bathia (Dina)

(b New York, 9 Oct 1928). American and Israeli musicologist. She graduated in 1950 from Hunter College, where Louise Talma was among her teachers. During the summers of 1950 and 1951 she studied music theory with Nadia Boulanger at Fontainebleau. She received the MA from Radcliffe College in 1952 and the PhD from Harvard University in 1963; at Harvard she studied theory with Piston and music history with Gombosi and Pirrotta. She taught at Vassar College from 1952 to 1957 and from 1959 to 1971. She was also visiting professor at the Harvard Summer School in 1963 and at Tel-Aviv University in 1972. From 1970 she was professor and head of the musicology department at Bar-Ilan University, Ramat Gan, Israel; her tenure as department head ended in 1984, and she retired in 1996. Her work has been concerned with the origin and early phases of the Classical symphony and style, and the contributions of Sammartini and other Italian composers. Her research interests also include Beethoven, where her main focus has been on the compositional process and the analysis of stylistic development; she has also prepared editions of symphonies by Beethoven, Sammartini and Antonio Brioschi. A Festschrift in her honour was published in Winter 1999 (*JM*, xvii).

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PAULA MORGAN

## Churkin, Nikolay Nikolayevich

(b Dzhalal-Ogli, nr Tbilisi, Georgia, 9/21 May 1869; d Minsk, 27 Dec 1964).  
Belarusian folklorist and composer. He completed his studies in composition

with Ippolitov-Ivanov at the Tbilisi Music College (1892), and then worked as a music teacher in Baku and from 1903 in the north-west region of Russia (in the towns of Kovno, Vil'no and Mstislavl'). He headed amateur societies and choirs, and began his work as a folklorist. His first volume of 53 Belarusian songs was published in Vil'no in 1910. His opera *Osvobozhdyonniy trud* ('Emancipated Labour') was written in Mstislavl' in 1922 and was staged there by amateurs in the same year.

After 1935 Churkin lived permanently in Minsk and devoted himself to folklore. He recorded around 3000 Belarusian, Lithuanian, Polish, Georgian, Armenian and Azerbaidjani folksongs. These served as sources for many of his instrumental works – three sinfoniettas (1925, 1949, 1955), two orchestral suites and overtures in addition to numerous chamber works which are particularly associated with Belarusian folklore. Churkin wrote many choruses, romances and songs in a traditional Belarusian style to verses by many of his compatriots.

Some of Churkin's papers were destroyed in Minsk during World War II; the material which has survived is housed at the Central State Archive of Literature and Art of the Republic of Belarus' (TsDALiM, fund 123).

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## Chusid, Martin

(b Brooklyn, 19 Aug 1925). American musicologist. He studied at the University of California, Berkeley, under Bukofzer, Kerman, David Boyden and Lowinsky, receiving the BA in 1950, the MA in 1955 and the PhD in 1961. He taught at the University of Southern California from 1959 to 1963. Since then he has been on the faculty of New York University, where he was made professor in 1968; he was also the chairman (1967–70) and acting chairman of the department of music (1966–7; 1981; 1986–7) and associate dean of the graduate school of arts and science (1970–72). In 1976 he was appointed director of the American Institute for Verdi Studies at the university.

Chusid's principal fields of research are the operas of Verdi and the music of Schubert. In addition to his articles on tonality in Verdi's operas he has contributed *A Catalog of Verdi's Operas* (1974) and a monograph on Verdi's middle period (1997). In his edition of Schubert's B minor Symphony he has advanced a novel explanation for the work's incompleteness.

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PAULA MORGAN

## Chustrovius, Johannes

(d Lüneburg, 18 Oct 1605). German composer. He was sacristan at the Nikolaikirche, Lüneburg, from 1577. He also appears to have directed performances of sacred music there, a task that was normally the responsibility of the Kantor of St Johannis. He published two collections of motets: *Sacrae cantiones plane novae*, for four to six and more voices (Helmstedt, 1589) – which he dedicated to the Lüneburg town council and, according to an autograph letter of 24 October 1589, had assembled at the request of his admirers – and *Sacrae cantiones*, for five, six and eight voices (Frankfurt, 1603). They contain a total of 48 works. There is also a *Missa 'Concussum est mare'* for five voices (Helmstedt, 1595), and four other sacred pieces by him in manuscript (two in holographs dated 1593 in *D-Hs* and two Christmas motets, one for four voices and one for six, both incomplete, in a volume dated 1604–5 in *D-Lr*).

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*Walther*ML

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HORST WALTER

## Chute.

See [Cheute](#).

# Chutney

(from Hindi *catnī*).

A local and popular music and dance form of East Indian culture in the Caribbean. In the Indo-Caribbean communities of Guyana, Surinam and Trinidad the term *chutney* traditionally denoted light, fast and often ribald songs in Bhojpuri, a dialect of Hindi, set to variants of the four-beat *tāla* known in India as *Kaharvā*. *Chutney* songs were most typically performed, often with lewd dancing, by women in sexually segregated contexts at weddings and childbirth festivities. In Trinidad in the mid-1980s *chutney*, as performed by a solo vocalist with harmonium, *dāndtāl* (a metal rod struck with a clapper) and *dholak* (barrel drum), became widely popular as a social music and dance genre, enjoyed by both men and women at large public fêtes and weddings. In the next decade a hybrid genre called *chutney-soca* emerged which incorporated dance-band instruments, modern calypso rhythms and mixed Hindi and English lyrics. Although controversial, *chutney-soca* has become popular among many Creoles as well as Indo-Caribbeans and its appeal has spread to the Indo-Caribbean communities in North America.

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PETER MANUEL

# Chuuk.

See [Micronesia](#), §II, 2.

# Ch'ü Wei.

See [Qu Wei](#).

# Chvála, Emanuel

(*b* Prague, 1 Jan 1851; *d* Prague, 28 Oct 1924). Czech critic and composer. He studied as a railway engineer in Vienna and worked all his life as an official of a railway company in Prague. A composition pupil of Fibich and Josef Foerster, he began writing music criticism for *Lumír* in 1878. He was best known for his writing in the daily press, in *Politik* and *Národní politika* (1880–1921, under the cypher '-la'), where he championed Dvořák and Fibich and, of the younger generation, Suk and Novák. Conscientious and well informed, his reviews were to the point and free of malicious polemics and chauvinism. Particularly valuable is his early, eye-witness account of Czech national music (1886). Four volumes of memoirs remain unpublished, apart from a few excerpts (e.g. 1916). His compositions, now forgotten, include the opera *Záboj* (3, J. Vrchlický, 1906–7), belatedly performed at the Prague National Theatre on 9 March 1918.

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*Ein Vierteljahrhundert böhmischer Musik* (Prague, 1886; Cz. version, 1888, as *Čtvrtstoletí české hudby*)  
'O orchestrálních skladbách Griegových' [Grieg's orchestral works], *Dalibor*, xxv (1903), 84–5  
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JOHN TYRRELL

## Chybiński, Adolf (Eustachy)

(*b* Kraków, 29 April 1880; *d* Poznań, 31 Oct 1952). Polish musicologist. He received a rudimentary musical education in Kraków, where he studied classics and German, and in Munich. Between 1904 and 1908 he undertook a regular course of musicological study under Adolf Sandberger and Theodor Kroyer, while at the same time taking private composition lessons with Ludwig Thuille. In Munich he also attended lectures in art history and philosophy. In 1908 Chybiński took the doctorate at Munich with a dissertation on aspects of the beat in music and in 1912 completed the *Habilitation* at Lwów University with a work on the 16th-century Polish theories of mensural music. He was appointed reader in 1917 and full professor in 1921. He was in charge of the musicology institute at Lwów University from 1913 to 1941 and was, during this time, also a professor at Lwów Conservatory. From 1945 until his death he was head of the musicology institute at Poznań University. In 1928 Chybiński began to publish *Wydawnictwo Dawnej Muzyki Polskiej*, a series of editions of outstanding early Polish compositions. Together with Kazimierz Sikorski he edited the *Kwartalnik muzyczny* (1928–33), with Bronisław Rutkowski the quarterly *Muzyka polska* (1934–5), and he was editor of *Polski rocznik muzykologiczny* (1935–6) and *Kwartalnik muzyczny* (1948–50).

Chybiński had wide interests. His writings range from scholarly studies to newspaper reviews and consist of some 650 items. He paid particular attention to the history of Polish music, especially that of the 16th century to the 18th, and to Polish contemporary music. His ethnomusicological studies chiefly concern the people of the Tatra Mountains. Chybiński devoted most of his energies to the investigation of sources as he believed that the insufficient knowledge of sources at that time made it impossible to formulate reliable general statements about Polish musical culture. Chybiński created modern Polish musicology, and most of the Polish musicologists of the following generation were his direct or indirect pupils.

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- 'Z dawnej pasterskiej poezji i muzyki górali podhalańskich' [On ancient shepherd poetry and music of the Podhale hill people], *Wierchy*, i (1923), 98–111
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- 'Z dziejów muzyki polskiej do 1800 roku' [The history of Polish music to 1800], *Muzyka*, iv/7–9 (1927), 31–72
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ZYGMUNT M. SZWEJKOWSKI

## Chyliński, Andrzej

(fl 1620–35). Polish composer and singer, probably of Russian or Lithuanian extraction. He was a Franciscan monk and in 1625 was director of music at a house of his order at Drohiczyn Podlaski. He left for Italy in 1630 to work as a musician and priest at the basilica of S Antonio, Padua. He soon became a bass in the choir, but after he was appointed *maestro di cappella* in 1632 conflicts developed, which led to his departure from Padua; he returned to Poland in 1635. His only known work is *Canones XVI. Idem ad diversa, rectis contrariisque motibus toti in toto et toti in qualibet parte* (Antwerp, 1634). Each of the canons is based on the same theme, *Da pacem in diebus nostris*.

According to Starowolski he published a puzzle canon in Venice as early as 1620 and called in vain on musicians to solve it.

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MIROSŁAW PERZ

## Chym, Carl.

See [Khym, Carl](#).

## Chyrbury, Robert.

See [Chirbury, r.](#)

## Ciabran [Ciabrano], Carlo.

See [Chiabrano, Carlo](#).

## Ciabran [Ciabrano], Gaetano.

See [Chiabrano, Gaetano](#).

## Ciaccona

(It.).

See [Chaconne](#).

## Cialamella

(It.).

See [Shawm](#).

## Ciampi, Francesco

(*b* ? Massa or Pisa, ?c1690; *d* after 1764). Italian composer. He is usually said to have been born at Massa, where he was later in the service of the duke, Alderamo Cybo, as a composer and violinist; but on the rolls of the Bologna Accademia Filarmonica, of which he became a member on 3 July 1719, he is said to be from Pisa. In 1735 he was *maestro di cappella* of S Angelo Custode, Rome. He composed ten *opere serie* between 1715 and 1735. Burney had high praise for a mass and *Miserere* by him; the latter (in

*GB-Lcm*) is a large work in several movements for soloists, two choirs and orchestra.

## WORKS

### operas

Sofonisba (G.M. Tommasi), Livorno, 1715; Tamerlano, Massa, Ducale, 1716; Timocrate, Massa, Ducale, 1716; Il Teuzzone (A. Zeno), Massa, Ducale, carn. 1717; L'amante ravveduto (A. Zaniboni), Bologna, 1725; Ciro (? P. Pariati), Milan, Ducale, 28 Aug 1726; Lucio Vero, Mantua, 1726; Zenobia, Mantua, 1726; Onorio (D. Lalli and B. Boldini), Venice, S Giovanni Grisostomo, aut. 1729, ov., 10 arias, *GB-Lbl*; Demofonte (P. Metastasio), Rome, Tordinona, 5 Feb 1735, 1 aria *I-Mc*

### sacred vocal

Per l'Assunzione della Beata Vergine Maria (orat), Rome, Collegio Clementina, ? 1729 or 1734

Mass; Salve regina, *A-Wn*; Ecce enim, motet, *I-Rvat*; Miserere, f, solo vv, double choir, str, hns, fls, *GB-Lcm*; Agnus Dei in A, S, insts, *Lcm*

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## Ciampi, Marcel

(*b* Paris, 29 May 1891; *d* Paris, 2 Sept 1980). French pianist and teacher. He studied from an early age with Marie Perez de Brambilla, a former student of Anton Rubinstein, and in 1909 he received a *premier prix* in the class of Louis Diémer at the Paris Conservatoire. He performed throughout Europe as a soloist, as the pianist in a trio with Maurice Hayot and André Hekking, and as the frequent partner of Casals, Enescu and Thibaud. From 1941 to 1961 he taught at the Paris Conservatoire, where his students included Yvonne Loriod, Cécile Ousset and Eric Heidsieck; he also taught at the Ecole Normale de Musique in Paris and at the Yehudi Menuhin School, Stoke d'Abernon, Surrey. His few recordings, which include Franck's Quintet (with the Capet Quartet) and works by Chopin and Liszt, reveal a broad, free style and a subtle approach to sound that seem to reflect the Russian influence of his first teacher. Ciampi was also a noted interpreter of Debussy, for whom he once played.

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CHARLES TIMBRELL

## Ciampi, Vincenzo (Legrenzio)

(*b* Piacenza, ?1719; *d* Venice, 30 March 1762). Italian composer. His place and date of birth, from Fétis, may be incorrect; he was frequently called a

Neapolitan in librettos. He studied in Naples with Leo and Durante (perhaps at the Conservatorio di S Onofrio), and his first six comic operas were performed there (1737–45). He was at Palermo for half the 1746–7 opera season, composing his first *opera seria* and serving as *maestro al cembalo* for another. From 1747 he worked at the Ospedale degli Incurabili, Venice, first as an assistant to G.B. Runcher, the *maestro di coro*, then as *maestro di coro* himself (he first has this title in the libretto of his next opera, *L'Adriano*, Carnival 1748). He composed at least 15 motets for the Incurabili during this period, and his oratorio *Christus a morte* was probably given there in 1748. His comic opera *Bertoldo, Bertoldino e Cacasenno* (probably given in Venice on 26 December 1748) was highly successful in Paris in 1753, where it played a decisive role in the *Querelle des Bouffons*, influencing through Favart's parody *Ninette à la cour* (1755), the development of *opéra comique*. Frederick the Great is said to have been highly entertained by the opera and the *primi buffi* Maria and Carlo Paganini, who played an important role in the dispersion of Venetian comic opera.

Ciampi was one of the first music directors of the Incurabili to be given leave of absence for a period of several years, and by autumn 1748 he was in London (he was replaced in Venice by Gioacchino Cocchi). In London Ciampi became composer and music director of a company under G.F. Crosa that gave London's first season of Italian comic operas at the King's Theatre. These included *Gli tre cicisbei ridicoli*, in which the favourite song 'Tre giorni son che Nina' has sometimes been attributed to Ciampi, but on very dubious grounds, according to Walker. In summer 1749 the company visited Brussels, but it is uncertain whether Ciampi was with them. In autumn 1749 he visited Venice, composing the comic opera *Il negligente*.

Back in London for the 1749–50 season, Ciampi moved with the Crosa company to the Little Theatre in the Haymarket after a dispute between Crosa and Vanneschi, impresario of the King's Theatre. From 21 November to 16 December they gave eight performances of *Il negligente*, and in January 1750 they returned to the King's Theatre, performing comic operas and two *opere serie* by Ciampi. The season was cut short in April by the impresario's bankruptcy, whereupon the company returned to the Little Theatre for four performances.

There was no Italian opera in London in the next three seasons but Ciampi remained there; he began to publish instrumental works about 1751. His opera *Didone* was given nine times in the King's Theatre in the 1753–4 season, but a version of *Bertoldo* put on in December 1754 at Covent Garden seems not to have repeated its successes on the Continent, being given only three times. The extent of Ciampi's association with the Italian opera seasons in London in this period is not known. By the end of 1756 he seems to have been back in Venice, as he resumed his operatic career there. By Holy Week 1760 he was again *maestro di coro* at the Incurabili, a post he kept until his death. He may have composed for the Ospedale della Pietà as well.

Ciampi's music is typical of that of many composers of his era in combining what are now considered old-fashioned (Baroque) elements with modern (*galant*) ones. Even when using Baroque material, he often cast it in the regular, short-breathed phrases of the *galant* style, though on occasion – as in the aria 'Se resto sul lido' in *Didone* (which Burney considered the best of

his London *opere serie*) – he achieved an effect of majesty and broad rhythmic sweep. He was an agreeable and tuneful, if not a distinguished, composer, and Burney's judgment of his vocal works is still valid: 'they are not without merit; he had fire and abilities, but there seems something wanting, or redundant, in all his compositions; I never saw one that quite satisfied me, and yet there are good passages in many of them. ... The comic songs of // *negligente* are infinitely better than his serious, and convince me that his *genre* was buffo'.

Ciampi's instrumental works were published in London between about 1751 and 1757 by John Johnson and John Walsh, each of whom used an independent series of opus numbers (only intermittently indicated on Walsh's prints). This has helped produce considerable bibliographical confusion, still to be found in the latest listings. In about 1751 each publisher issued two sets of six trio sonatas – thus 24 different pieces, all but one in three movements. Still in 1751, Walsh issued six two-movement harpsichord sonatas, probably to be counted as op.3 (the 12 trio sonatas, only the second set of which has an opus number, are mentioned on the cover as previously published). These sonatas also bear the notice 'Speedily will be published 12 solos for a violin and harpsichord'. Nothing is known that can be counted as op.4, but six violin solos make up op.5, so possibly another set of six, op.4, is lost. However, the one known copy of op.5 refers on its cover to six concertos for harpsichord or organ as having just been published. The only known set of such concertos is op.7, first advertised in January 1756. It may be that the surviving copy of op.5 is a 1756 reprint; Smith and Humphries date it speculatively as about 1753, but it should be noted against this that the set of six concertos, op.6, published in 1754, refers on its cover to the 12 trio sonatas and six harpsichord solos, but not to the violin solos. Ciampi also published three sets of concert arias, mostly to texts by Metastasio.

## WORKS

### operas

dm dramma per musica  
ob opera buffa

Da un disordine nasce un ordine (ob, G. Federico), Naples, Fiorentini, aut. 1737

La Beatrice (ob, Federico), Naples, Nuovo, carn. 1740

La Lionora (ob, Federico), Naples, Fiorentini, wint. 1742 [ov. and parti buffe by Logroscino, parti serie by Ciampi]

La Flaminia (dm), Naples, Nuovo, spr. 1743

L'Arminio (dm, F. Navarra), Naples, Fiorentini, aut. 1744

L'amore ingegnoso (ob, A. Palomba), Naples, Fiorentini, aut. 1745

Artaserse (dm, P. Metastasio), Palermo, S Cecilia, 1747

L'Adriano (dm, Metastasio), Venice, S Cassiano, carn. 1748, *I-MOe*; rev. as Adriano in Siria, London, King's, 1750, Favourite Songs (London, 1750)

La scuola moderna, ossia La maestra di buon gusto [after G. Cocchi: La maestra] (ob, C. Goldoni), Venice, S Moisè, aut. 1748; rev. as La maestra, London, King's, 28 Feb 1749; as La maestra di scola, Verona, aut. 1749 [parti buffe by Ciampi, parti serie by Cocchi]

Bertoldo, Bertoldino e Cacasenno (ob, Goldoni), Venice, S Moisè, ?26 Dec 1748, *MOe*; as Bertoldo in corte (int), Paris, 1753, *F-Po*; as Bertoldino alla corte del rè Alboino (int), Potsdam, Sanssouci, 1754, as Bertoldo, Bertoldino e Cacasenno alla corte del rè Alboino, London, Covent Garden, 1755, *B-Lc\**; Favourite Songs

(London, 1755 and 1762)

La favola de' tre gobbi (int, Goldoni), Venice, S Moisè, carn. 1749, *F-Pn*; rev. as *I tre gobbi rivali*, Potsdam, Sansouci, 1754; as *Li tre gobbi rivali amanti di Madama Vezzosa*, Venice, aut. 1756; as *Les trois bossus*, Paris, Jan 1762; as *I tre gobbi innamorati*, Parma, carn. 1773; as *Li tre difettosi rivali in amore* (lib rev. S. Pretti), aut. 1782

*Il negligente* (ob, Goldoni), Venice, S Moisè, aut. 1749; rev. London, King's, 1750; as *Il trascurato*, Lodi, 1751; *D-Wa*, *Favourite Songs* (London, 1750)

*Il trionfo di Camilla* (dm, S. Stampiglia), London, King's, 31 March 1750, *Favourite Songs* (London, 1750)

*Didone* (dm, Metastasio), London, King's, 5 Jan 1754, *Favourite Songs* (London, 1754)

*Catone in Utica* (dm, Metastasio), Venice, S Benedetto, 26 Dec 1756, *A-Wn*

*Il chimico* (ob), Venice, S Samuele, carn. 1756–7, *I-Fc*

*La clemenza di Tito* (dm, Metastasio), Venice, S Moisè, carn. 1756–7, *I-Gl, Mc, MAav, P-La* (1759, Reggio nell'Emilia)

*Arsinoe* (dm, G.B. Galliani), Turin, Regio, carn. 1758, *P-La*

*Gianguir* (dm, A. Zeno), Venice, S Benedetto, 26 Dec 1759

*Amore in caricatura* (ob, Goldoni), Venice, S Angelo, 18 Jan 1761, *La*

*Antigona* (dm, G. Roccaforte), Venice, S Samuele, April 1762

*L'Arcadia in Brenta* (ob, Goldoni), ?Bonn, ?1771

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DENNIS LIBBY/SASKIA WILLAERT (text) JAMES L. JACKMAN (work-list)

## Cianchettini, Pio

(*b* London, 11 Dec 1799; *d* Cheltenham, 20 July 1851). English pianist and composer. He was the son of the Bohemian pianist Kateřina Dusíková and Francesco Cianchettini of Rome, head of the London music publishing firm Cianchettini & Sperati; he was a nephew of J.L. Dussek. At the age of five he appeared in London as an infant prodigy; when he was six he toured Germany, Holland and France with his father, and at the age of eight he was reported to be proficient in four languages. When he was ten he composed various works, including a concerto, which he played in London. He composed for and directed the concerts and tours of Angelica Catalani. He also composed and published a Benedictus, a cantata to Milton’s *Paradise Lost*, 60 Italian catches and other vocal and piano music.

M.C. CARR/KEITH HORNER

## Cianchettini, Veronica.

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

## Ciaramella

(It.).

See [Shawm](#). See also [Bagpipe](#), §7(iii).

## Chiaula, Mauro.

See [Ciaula, Mauro](#).

## Cibber [née Shore], Catherine

(*b* London, bap. 24 Oct 1669; *d* Knightsbridge, London, 17 Jan 1734). English soprano and actress. She was the daughter of the trumpeter Matthias Shore.

According to Hawkins she was 'a very beautiful and amiable young woman, whom Purcell taught to sing and play on the harpsichord'. After her marriage to the actor Colley Cibber in May 1693 she appeared on stage for a few years. She sang Purcell's 'Then follow brave boys to the wars' in the second part of Thomas D'Urfey's *The Comical History of Don Quixote* (May 1694), with her brother John playing trumpet obbligato. According to their daughter Charlotte (later Mrs Charke), Cibber fell in love with her after hearing her singing to her own accompaniment, and he wrote a part for her which used this double skill in his *Woman's Wit* (1697). Their son Theophilus (b 1703) was the husband of Handel's Mrs Cibber.

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OLIVE BALDWIN, THELMA WILSON

## Cibber [née Arne], Susanna Maria

(b London, bap. 28 Feb 1714; d London, 30 Jan 1766). English tragedienne and singer, sister of the composer [Thomas Augustine Arne](#). As a child she studied singing with her brother Thomas. She made her singing début (as Miss Arne) at the Little Theatre in the Haymarket on 13 March 1732 in the title role of J.F. Lampe's *Amelia*, to extremely enthusiastic reviews, and on 17 May she sang Galatea in a pirated version of Handel's *Acis and Galatea*. During the next two years she sang in Arne's *Rosamond*, *The Opera of Operas* and *Dido and Aeneas*, the title role in J.C. Smith's *Teraminta*, and Venus in Charke's *The Festival*. She performed a minor role in Handel's *Deborah* on 20 March 1733, thus establishing a lifelong friendship with the composer. That same year her name appeared in the playbills offering entr'acte songs 'by popular demand' at the Haymarket. In 1734 she and her brother Richard were engaged as singers, and Thomas as composer, at Drury Lane, and on 5 April she gave a benefit concert for Charke at Hickford's Room. In the same year, she married Theophilus Cibber, son of the actor, dramatist and poet laureate Colley Cibber, who, recognizing in Susanna the makings of a great tragic actress, trained her for what was to become one of the most famous careers of a tragedienne of the 18th century. Mrs Cibber made her début as a dramatic actress playing the title role in Aaron Hill's *Zara* (1736) and was widely acclaimed. She also played Shakespearean roles. A much noted dispute with Kitty Clive over the part of Polly in *The Beggar's Opera* inspired a satire, *The Beggar's Pantomime, or The Contending Columbine*. In 1738 her husband tried to sue her for adultery with a Mr William Sloper. The court documents reveal that Cibber had persuaded his wife into relations with their friend and then had the couple followed and their intimacies documented. Aware of Theophilus's collusion, the jury awarded only £10 of the £5000 that he had claimed. Susanna went into seclusion with Sloper and gave birth to their daughter, Susanna Maria (Molly).

Leaving London to flee the scandal, Susanna went to Dublin in autumn 1741 for a busy season at the Aungier Street Theatre with her good friend and mentor, the actor James Quinn. Quinn is reported among the fine company that visited her London house on Sunday evenings. Burney, referring to these evenings, wrote that he found himself 'in a constellation of wits, poets, actors, and men of letters', including, among others, Handel, Garrick and Arne. In Dublin, Cibber also sang in some of Handel's oratorios, including possibly *Acis and Galatea* and *Esther*, and certainly *Alexander's Feast*. She also sang in the première of *Messiah* (13 April 1742), and her emotional singing of 'He was despised' caused the Rev. Dr Delany to exclaim 'Woman, for this thy sins be forgiven thee'. On 21 and 28 July she sang a duo recital with her sister-in-law, the soprano Cecilia Arne (née Young). The Dublin notices were full of praise for Cibber for both her acting and her singing. Thomas Sheridan wrote: What then must [the mighty force of oratorical expression] be, when conveyed to the heart with all the superadded powers and charms of musick? No person of sensibility, who has had the good fortune to hear Mrs Cibber sing the oratorio of the Messiah, will find it very difficult to give credit to accounts of the most wonderful effects produced from so powerful an union.

Cibber returned to the London stage in autumn 1742 to perform at Covent Garden, adding many new dramatic roles to her repertory. She was also engaged by Handel for his oratorio season, creating the role of Micah in *Samson*. In 1744–5 she continued to sing for Handel, now at the King's Theatre in the Haymarket. Her roles included Jael (*Deborah*), Lichas (*Hercules*) and David (*Saul*), and she sang in *L'Allegro*, *Alexander's Feast* and *Messiah*. Handel wrote for her the part of Daniel in *Belshazzar*, but, due to illness (she suffered from recurring illness most of her life), she never sang the role. In 1744 she became Garrick's leading lady at Drury Lane, and their partnership and friendship (reflected in letters) continued until her death. From 1744 to 1765 she added numerous dramatic roles to her repertory and was, after Garrick, the highest paid Thespian in London. Contemporary reviews, dedications, letters and poems all refer to her ability to affect the listener deeply. According to Burney, Handel 'was very fond of Mrs Cibber, whose voice and manners had softened his severity for her want of musical knowledge'. Burney also wrote that she 'captivated every hearer of sensibility by her native sweetness of voice and powers of expression'. She began her career as a soprano with a small voice that had considerable agility and range, but later the music written for her was in the contralto range.

She was buried in the north cloisters of Westminster Abbey. On the day of her death Covent Garden and Drury Lane closed their doors as a tribute to one of their finest actresses and singers. Garrick, upon hearing of her death, said: 'Then Tragedy expired with her'.

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MOLLY DONNELLY

## Cibell [cebello, sebell].

An English musical form of the period 1690–1710 found in instrumental and vocal pieces. It derives from the 'Descente de Cybelle' in the first act of Lully's opera *Atys* (1676) in which there is a chorus with orchestral accompaniment, 'Nous devons nous animer d'une ardeur nouvelle', in praise of the goddess Cybele. How and why this became popular in England has not been ascertained, but its melody became known as the 'Old Cibell' and is found arranged for oboe in *The Sprightly Companion* (RISM 1695<sup>14</sup>) by John Banister (ii) and in other sources. At least two songs were written as contrafacta to it: *Lard, how men can claret drink* and *Pray now, John, let Jug prevail*. Purcell's *Trumpet Tune, called the Cibell* (Purcell Society Edition, vi, 27) was clearly modelled on Lully's chorus, as apparently was a cibell by Gottfried Finger; but others (by Henry Morgan, Jeremiah Clarke (i) and Robert King) take the piece by Purcell as their starting-point and are thus parodies of a parody.

True cibells are in duple metre with phrases beginning and ending at the half bar, as in the gavotte. They are characterized by comparatively frequent episodes in which the bass has running figures in crotchets and quavers, either unaccompanied or, in keyboard cibells, with simple chords functioning as the realization of an imaginary figured bass. A strongly marked anapaestic rhythm is a feature deriving from Purcell's parody rather than from Lully's original. Thurston Dart's article 'The Cibell' (*RBM*, vi, 1952, pp.24–30) includes a thematic index of 21 cibells.

MICHAEL TILMOUTH

## Cibot, Noel.

See [Cybot, Noel](#).

## Ciccarello, Nuntio

(*b* ?Cerreto, nr Naples, ?1585–90; *d* ?Naples, after 1611). Italian composer. His only known music, *Primo libro de' madrigali a quattro voci* (Naples, 1611), is dedicated to Fabio Carrafa, brother of the Duke of Maddaloni, Martio Carrafa; he mentioned that every day he sang and had his compositions sung for the Carrafa family. His madrigals have short syllabic phrases, a great

many of which are repeated, occasionally to new words. This, plus his *Lidia, ti lasso, ahi lasso*, which is in part modelled on G.D. Montella's setting of the same Marino poem, suggests that Montella may have taught him. The collection also includes settings of poems by Guarini and Francesco Contarini.

KEITH A. LARSON

## Ciccolini, Aldo

(b Naples, 15 Aug 1925). French pianist of Italian birth. At the age of 15 he received a first prize in piano at the Naples Conservatory in the class of Paolo Denza, a former student of Busoni. In 1942 he made his local *début*, playing Chopin's F minor Concerto, and in 1947 he became the youngest musician until then to hold the post of piano professor at the Naples Conservatory. Subsequently he won a number of international piano prizes, including the S Cecilia prize in Rome in 1948 and first prize at the Marguerite Long-Jacques Thibaud Competition in Paris in 1949, the year of his move from Italy to France. He made his New York *début* in 1950 and has since performed throughout the world. From 1971 to 1989 he taught at the Paris Conservatoire. His early recordings of Satie have not been surpassed for their insight and panache; he is also a noted interpreter of Debussy and Saint-Saëns. In his most recent recordings he has concentrated on Viennese masters, and has given musicianly accounts of many of Mozart's works and of the last five sonatas of Beethoven.

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DOMINIC GILL/CHARLES TIMBRELL

## Ciccolino.

See Rivani, Antonio.

## Ciceri, Pierre-Luc-Charles

(b Saint-Cloud, 17 Aug 1782; d Saint-Chéron, Seine-et-Oise, 22 Aug 1868). French stage designer and painter. After his training as a singer at the Paris Conservatoire was broken off because of an accident, he began in 1802 to take instruction in drawing and painting from the architect and stage designer F.J. Belanger. By 1805 he had entered the Paris Opéra studio as 'peintre des paysages'; about 1816 he was accepted into the circle of 'peintres en chef' and after the death of Eugenio Degotti (1824) he was effectually head of this institution until 1847. He also worked as stage designer for other Parisian theatres, and was active in Kassel (1810), Saint-Cloud (1813) and London (1815). After an early phase in which he carried on the traditional forms of neo-classicism, culminating in the designs for Spontini's *Olimpie* (1819, with Degotti), he developed during the time of the Bourbon restoration a style of scenery design which reflected technical and economic developments and the discovery of national historical and cultural consciousness. It combined

the progressive technique of gas lighting (first in *Aladin ou La lampe merveilleuse*, 1822, with L. Daguerre, music by Isouard and Benincori), and the effective use of the new panorama and the diorama (first used in *Alfred le Grand*, 1822, ballet, music by Gallenberg; see illustration) as well as the moving panorama (*La belle au bois dormant*, 1829, ballet, music by Hérold), with neo-Baroque mechanical effects (volcanic eruption in *La muette de Portici* by Auber, 1828, after the model by Sanquirico in Milan), and the accurate, detailed depiction of historical epochs in stage scenery (e.g. Meyerbeer's *Robert le diable*; see [Paris](#), fig.20). Ciceri's effective scenography corresponded exactly with the intentions of Romantic music drama and it was above all due to his ability to conceive stage design as the integrating element of theatrical production that he became the dominating personality of Romantic stage art and the prophet of an age of 'spectacles purement oculaires' (Théophile Gautier, 1858). A commercial scenic studio founded by him in 1822, which made scenery for theatres at home and abroad, made a considerable contribution to the international fame of the style of setting developed in Paris.

Ciceri should not be confused with the American stage designer Charles Ciceri (fl c1794–c1837) who created the scenery for one of the first American operas, James Hewitt's *Tammanny or The Indian Chief* (John Street Theatre, New York, 1794).

See also [Opera](#), §VII, 5.

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MANFRED BOETZKES

## Cicero, Marcus Tullius

(b Arpinum [now Arpino], 3 Jan 106 bce; d Caieta [now Gaeta], 7 Dec 43 bce). Roman statesman, orator and man of letters. The hundreds of

references to music in his writings (see Wille, 1967) include no comprehensive statement of theory; individual passages show that his usual eclecticism prevailed here as well. The Epicurean condemnation of music and of late Stoic musical theory by a philosopher well known to him personally, [Philodemus](#) of Gadara, influenced his thinking; nevertheless, he occasionally used Platonic and Stoic doctrines. He accepted the view of Democritus and Epicurus that music is one of the fine arts, not a pursuit necessary for life (*Tusculan Disputations*, i.25.62); at the same time, the musical culture of Hellenic Greece seemed to him admirable (*ibid.*, i.2.4).

Cicero's orations usually referred to the place of music in private life and for forensic purposes treated it as a sign of dissolute tendencies; but his treatises on rhetoric show a lively awareness of the rhythmic and melodic elements that entered into oratorical technique. The influence of Cicero's oratorical theory is most directly seen in the *Institutio oratoria* of [Quintilian](#). Evidence of Cicero's views on fundamental points may be gained by comparison of his *Republic* and *Laws* with statements in the corresponding dialogues of Plato. Two passages have special importance: *Republic*, vi.9–29 on the music of the spheres (the 'Somnium Scipionis', preserved in the commentary of [Macrobius Ambrosius Theodosius](#), which enjoyed considerable influence in the Middle Ages), and *Laws*, ii.15.38–9 (cf ii.9.22) on the power of music, the beliefs of Plato about ethos (perhaps derived from [Damon](#)) and the musical conservatism of the old Greek city-states. Cicero's *Republic* was known to [Aristides Quintilianus](#), who referred to it explicitly in his *On music* (ii.6; he also seems to have known Cicero's oration *Pro Q. Roscio comoedo*), and Cicero was regularly cited as a musical authority in early medieval treatises such as those by [Martianus Capella](#), [Remy of Auxerre](#) and [Regino of Prüm](#), and very frequently in later treatises of the 15th and 16th centuries.

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WARREN ANDERSON/THOMAS J. MATHIESEN

# Ciciliano

(Old It.).

See [Siciliana](#).

## Cicognini, Alessandro

(*b* Pescara, 25 Jan 1906; *d* Rome, 10 Nov 1995). Italian composer. He studied composition at the Milan Conservatory with Giulio Cesare Paribeni and Renzo Bossi, graduating in 1927. He first became involved in film music in 1936 with *I due sergenti* (dir. Enrico Guazzoni) and *Il corsario nero* (dir. Amleto Palermi) and settled in Rome. In the last decade of Fascist cinema he worked with many important directors, including Alessandro Blasetti, Augusto Genina, Mario Camerini, Camillo Mastrocinque and Carmine Gallone. The sentimental vein in his music, a sort of simplified echo of the operatic tradition, was well suited to these films, but, curiously, it survived intact in some of Vittorio De Sica's masterpieces of neo-realism (*Sciuscià*, 1946; *Ladri di biciclette*, 1948; *Umberto D.*, 1952), to which it was ill-matched, as well as in his visionary fantasies (*Miracolo a Milano*, 1951; *L'oro di Napoli*, 1954; *Il giudizio universale*, 1961). Cicognini also wrote more convincing scores for the first examples of Italian film comedy, by Luigi Comencini, Dino Risi, and Mario Monicelli. In all, he composed for more than 100 films, but in 1965 abandoned the genre altogether. Other works include an opera, *Donna lombarda* (1933, Turin), a cantata, *Saul* (1932), and a Mass for five voices (1943). He was president of the Associazione nazionale compositori di musica cinematografica and director of the Reggio Calabria Conservatory from 1969 and the Brescia Conservatory from 1971. He was awarded a Nastro d'argento.

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SERGIO MICELI

## Cicognini, Giacinto Andrea

(*b* Florence, 1606; *d* c1650). Italian playwright and librettist, son of [Jacopo Cicognini](#). He earned a law degree from the University of Pisa in 1627, and from 1640 to 1645, in Florence, he regularly assisted G.B. Ricciardi (also a Tuscan poet and playwright) with his legal problems. During much of his residency in Venice, Cicognini was employed as secretary to Francesco Boldieri, who managed the Venetian priory of the Knights Hospitaller of St John of Jerusalem. Like his father, Jacopo Cicognini (1577–1633), Giacinto Andrea achieved fame as a playwright; he produced works in every dramatic genre, including tragedies, comedies, sacred comedies and opera librettos. One of the most important figures in 17th-century Italian drama, he fused

comic and tragic elements and, also like his father, introduced Spanish influence, drawing on the works of authors such as Calderón de la Barca and Tirso de Molina. Cicognini's first libretto, *Il Celio*, appeared in Florence in 1646 with music by Sapiti and Baglioni. That same year he moved to Venice, where his remaining librettos were written and originally staged. He participated in the meetings of the Accademia degli Incogniti, whose members shaped the direction of Venetian opera during the 1640s. Two of Cicognini's operatic works, *L'Oronthea* and *Il Giasone* (both 1649, with music by Lucio and Cavalli respectively), were the most popular of the century; they were performed throughout Italy for more than three decades, and *L'Oronthea* was presented in Innsbruck (1656, music by Cesti), Hanover (1678) and Wolfenbüttel (1686). His works were discussed by literary critics such as G.M. Crescimbeni and Stefano Arteaga. Cicognini's librettos are known for their intermingling of comic, satiric and tragic elements, their comic characterizations and their variety of verse forms. The libretto *Gl'amori di Alessandro Magno, e di Rossane* was completed by an unidentified author after Cicognini's death and was subsequently set to music by Lucio (1651), Ferrari (1656), G.G. Arrigoni (c1657–8) and Boretti (1668, as *Alessandro Amante*). A modern edition of the libretto for *Giasone* is included in the anthology *Libretti d'opera italiani* (ed. G. Gronda and P. Fabbri, Milan, 1997).

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BETH L. GLIXON

## Cicognini, Jacopo

(*b* Castrocaro, nr Forlì, 27 March 1577; *d* Florence, 27 Oct 1633). Italian playwright, poet and actor, father of [Giacinto Andrea Cicognini](#). In 1586–7 he was enrolled at the Compagnia di S Antonio da Padova in Florence. By 1600 he had received a diploma in law, from Pisa. From 1601 to 1615 he served various aristocratic patrons in Rome, although he made frequent appearances in Florence during this period. In 1605 he married the Florentine Isabella di Domenico Berti and in 1611 he apparently began his various collaborations with Jacopo Peri, who in that year reported the completion of

the music for one of Cicognini's librettos, probably *Adone*. After a brief period of service for Cardinal Capponi at Bologna in 1614, he apparently lived in Florence until his death by suicide in 1633. In 1618 the Florentine carnival activities included his texts for *Andromeda*, an elaborate *intermedio* with music by Domenico Belli. Another of his secular works, *La finta mora* (published in 1625), was performed with musical *intermedi* by Filippo Vitali in 1623. Of special interest are his *rappresentazioni sacre* with musical *intermedi*, produced for the Compagnia dell'Arcangelo Raffaello, which he joined in 1622, and the Compagnia di S Antonio da Padova. For S Antonio da Padova he wrote *Il martirio di S Agata* (performed in 1622 and published in 1624) with music by G.B. da Gagliano and later additions by Francesca Caccini; *Il martirio di Santa Caterina* (performed in 1627) with music possibly by F. Caccini; and *Trionfo di David* (performed in 1629 and published in 1633) with music by Agnolo Conti. For Arcangelo Raffaello he revised and expanded Giovammaria Cecci's *La benedittione di Jacob* (performed in 1622), and he wrote *Il gran natale di Christo salvator nostro* (performed in 1622 and published in 1625) and *La celeste guida o vero l'arcangelo Raffaello* (performed in 1623 and 1624 and published in 1625). The music for all three works produced for the Compagnia dell'Arcangelo Raffaello was provided by G.B. da Gagliano and Jacopo Peri. Florentine records indicate productions of additional texts by Cicognini in the confraternities and at court (some now lost) which very likely included music (see Harness). Cicognini also provided texts for short sacred dialogues with music, the most notable being *Coro d'anime del Purgatorio* for All Saints' Day 1622. For all of Cicognini's texts known to have been set to music, very little music is known to have survived; an exception is a chorus from *Il gran natale di Christo salvator nostro* in G.B. Gagliano's *Varie musiche*, 1623. His plays, treating both sacred and secular subjects, followed Italian theatrical genres of the late 16th century, although in the preface to his *Trionfo di David* he acknowledged the influence of Lope de Vega, with whom he had corresponded. He produced numerous collections of poetry, which often reflect the style of his friend and colleague Chiabrera.

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WILLIAM V. PORTER

## Ciconia, Johannes

(*b* Liège, c1370; *d* Padua, between 10 June and 12 July 1412). Franco-Flemish composer, active principally in Italy. More music by him survives, with more stylistic variety, than by any other composer active around 1400.

1. Life.
2. Music.
3. Theoretical works.

WORKS

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GIULIANO DI BACCO and JOHN NÁDAS (1), MARGARET BENT (2, 3), work-list and bibliography with DAVID FALLOWS

Ciconia, Johannes

### 1. Life.

In two Paduan documents Ciconia identified himself as the son of a Johannes Ciconia of Liège, but although his Paduan career has been extensively researched, first by Suzanne Clercx and more recently by Anne Hallmark, his pre-Paduan years are less well documented. The existence of several clerics from Liège with the same name has given rise to various hypotheses explaining his whereabouts and early training. The composer's career was first conflated by Clercx with that of his father, owing to the identity of their names. The possible error was first pointed out by Fallows (1976), following an earlier suggestion by Heinrich Bessler: the Johannes Ciconia who was born in about 1335 could only have composed the surviving music attributed to Ciconia if he reached an advanced age, to judge from the style of the works and the likely dates of the manuscripts that transmit them. This led Fallows to a passage in a liégeois chronicle that stated that the descendant of a noble family, 'une filhe mal provee', had produced 'pluseurs enfans natureis de saingnor Johan de Chywongne, canonne de Saint Johan'. The composer was then identified as a *duodenus* documented in 1385 at the collegiate church of St Jean l'Evangéliste in Liège. He was thus presumably born in about 1370, although no confirming documentation has come to light. Clercx vigorously refuted this, furthermore identifying the father of her canon/composer as another Johannes Ciconia, a fur trader documented up to the 1350s, but this did not resolve the principal questions regarding the style of the surviving music. Other members of the larger Ciconia family held canonicates at St Jean, including a Guillelmus (*d* by 1417) and another Johannes (documented until at least 1423).

If we accept the hypothesis of a Ciconia father and son, the composer's musical education and apprenticeship is still to be explained, for at the start of his Paduan years Ciconia already reveals a solid musical preparation and, above all, a remarkably deep knowledge of Italian genres and styles of the Trecento. Where, therefore, may one imagine that his musical career developed during the last decade of the 14th century?

A partial answer was presented by Nádas and Ziino, who recognized elements that would place Ciconia, if only briefly, at the Visconti court at the very end of the 14th century. Among these are references to heraldic Milanese-Pavian devices in *Una panthera* (previously linked to the city of Lucca), *Le ray au soleyl* and *Sus une fontayne*, also supported by French-Italian and Ars Subtilior musical features. Moreover, documents from the Vatican Archives show that Ciconia was in Rome for some of the 1390s. A letter from Pope Boniface IX dated 27 April 1391 presents the information that a *clericus* by the name of Johannes Ciconia, the illegitimate son of a priest, served as *clericus capelle* of cardinal Philippe d'Alençon, who had travelled to northern Europe as a papal legate. This Johannes Ciconia, who had obtained a papal dispensation for his *defectus natalicium*, as well as an expectative of a prebend at the church of the Holy Cross in Liège, was now granted the possibility of pursuing his ecclesiastical career, the right to hold more benefices and, more important, allowed never again to have to mention his illegitimate birth. A document from July 1391 makes it clear that the *clericus* Ciconia did indeed follow Philippe's household from Liège back to Rome, where he was present as a witness at the cardinal's titular church, S Maria in Trastevere.

The new Roman documents associated with Cardinal d'Alençon appear to fill the biographical void for Ciconia, providing a possible context for a liégeois musician seeking a career in Padua in the early years of the 15th century. The notion that Ciconia had lived in Italy – at Rome – prior to his Paduan years is attractive from a number of standpoints, both biographical and musical. First and foremost, the important status of the liégeois cleric in the cardinal's household merits particular attention: he was a *clericus capelle*, a position in the cardinalate and papal chapels of the period that was most often filled by young musicians who eventually became fully fledged *capellani capelle*. There is no question that some distinguished musicians served in Alençon's chapel, among them Guillelmus de Hildernisse and Johannes Sapiens, who later also became singers in the papal chapel; thus one can seriously consider the Johannes Ciconia in Rome as having had a connection with the musical functions of the chapel.

Some details of Philippe d'Alençon's life are also noteworthy: he was a member of the French royal family, whose brilliant ecclesiastical career seemed to emphasize the tremendous political stroke of his appointment as one of Urban VI's new cardinals of Roman obedience in 1378. As a powerful member of the curia he travelled extensively as papal legate, and his legations to northern Europe resulted in a notable expansion of his *familia*, with the presence of numerous clerics from Germany and the Low Countries, especially Liège. Among his tasks in Italy was the governance of the Patriarchate of Aquileia, during which period he sought the allegiance of the Carrara family of Padua, where he resided during the mid-1380s, governing as well the monastery of S Giustina until his death in 1397. In fact, Ciconia could have owed his first contacts with Padua and the Carrara to the cardinal.

The dating of the composer's works and the manuscript sources that carry them also support the hypothesis that Ciconia was in Rome for some period of time in the 1390s, perhaps even until the death of his patron. It is true that most of his securely datable works are from his Paduan years, but at least a few, among them settings of Italian texts, may have been composed, and

entered the manuscript tradition, quite early on in Rome and its environs during the 1390s and the early years of the Quattrocento. This hypothesis would, moreover, allow us to account for works otherwise unclear in terms of dating and provenance.

Notable among them is the motet *O virum omnimoda*, one of the most puzzling in the Ciconian canon, clearly intended as a celebration of St Nicholas Peregrinus, patron saint of the southeastern city of Trani. Given the well-circumscribed local veneration of this saint, and the presence in the Roman curia of Trani's bishops in the 1390s, Rome – if not Trani – appears to be the most likely place to have celebrated the tercentenary of his death and/or canonization (1094), possibly prompted by the coincidence of the appointment of the new bishop of Trani, Jacobus Cubellus, in 1394. Another early work may be the troped Gloria *Suscipe Trinitas* (no.7), whose plea to the Trinity to restore Christian unity need not necessarily apply to the threefold Schism; in fact, it appears to be a product of the many early Roman efforts to end the Schism, with roots in rigorous theological reasoning aired by important political and cultural voices – among them that of Philippe d'Alençon (Di Bacco and Nádas, 1998).

A period of Roman residence would also help to explain the reciprocal influence between Ciconia and the papal scribe, singer and composer Antonio Zacara da Teramo – seen in particular in the Gloria-Credo pair nos.3–4, influenced by Zacara's Gloria 'Micinella' and Credo 'Cursor', and in similar contrapuntal and declamatory techniques observed in a number of their Italian songs. Rather than a possibly brief contact between the two composers at Padua at the end of the first decade of the 15th century, occasioned by the movements of the Italian papal chapels in the years surrounding the Council of Pisa, a longer relationship in a common ambience within the city of Rome is entirely consistent with the styles of their compositions and their manuscript distribution. Two examples of musical sources emanating from the orbit of the Roman popes and containing the works of Zacara and Ciconia are the manuscripts *I-GR* 197 and *PL-Wn* 378.

From Rome Ciconia surely moved to Pavia, where he spent some time at the court of Giangaleazzo Visconti; among several works that can be associated with the Visconti, the madrigal *Una panthera* has been dated in May or June 1399, for the visit of Lazzaro Guinigi of Lucca to Pavia to secure an alliance with Giangaleazzo (Nádas and Ziino).

On 11 July 1401 Ciconia was appointed by the archpriest of Padua Cathedral, Francesco Zabarella, to a benefice in the church of S Biagio di Roncalea; three days later Ciconia was also granted a chaplaincy in the cathedral. With the support of Zabarella, a noted legal scholar who later became Archbishop of Florence and an influential cardinal, Ciconia assumed a professional career as a musician, as *cantor et custos* of Padua Cathedral, beginning as early as April 1403 and holding the position until his death. In addition to these positions, in March 1402 the chapter of Padua Cathedral granted Ciconia the office of *mansionarius* and the benefice attached to it. He was granted other benefices at S Fidenzio in Meliadino (21 June 1404), S Lorenzo in Conselve (by 8 June 1405), S Pietro in Valdastico (1406) and S Giovanni de Ospedaletto (resigned in 1409). It is still not clear whether Ciconia was ever ordained priest or truly became a canon of Padua Cathedral, since in extant

documentation both qualifications appear only inconsistently and are sometimes crossed out. In this period Ciconia wrote some outstanding motets and secular songs, for Francesco Zabarella, his most important mentor and patron, and for the Carrara family, the secular and ecclesiastical rulers of the Paduan state. On 10 June 1412 Ciconia witnessed a final document; on 13 July Luca da Lendinara was appointed *cantor* of Padua Cathedral 'per mortem M. Johannis Ciconie'.

Ciconia, Johannes

## 2. Music.

### (i) Secular works.

Ciconia's secular works are diverse in genre (madrigal, virelai, ballata, canon), language (French, Italian, Latin), and above all in the wide range of musical stylistic features. Most survive, many uniquely, in the fragmentary Lucca manuscript (see Nádas and Ziino), which contains repertory from both the Pavian and Paduan courts of the years around 1400 and was probably compiled in Padua during Ciconia's lifetime. Other manuscripts are widely distributed, with often unclear transmission patterns; some of the songs survive in widely differing versions.

Ciconia's authorship is now confirmed for several works previously thought to be doubtful (in Bent and Hallmark, eds., PMFC, xxiv, 1985). New leaves belonging to the 'Mancini' Codex provide an attribution and an incomplete contratenor for *Merçé, o morte*, which brings this piece even closer in style to *O rosa bella* and *Ligiadra donna* (see D. Fallows, review of Nádas and Ziino), with their sequential text repetitions and rhythmic imitations. The new leaves also strengthen the attribution of unascribed pieces (hitherto treated as doubtful) copied below ascribed ones: *Ave vergene*, *Chi vole amar*, *Gli atti col dançar*, *Le ray au soleyl* and *Poy che morir* can now be confirmed; doubt remains about *Amor per ti sempre*. Fallows also very tentatively attributes *O bella rosa* and *Fugir non posso* to Ciconia (Fallows, 1992 and forthcoming). The Boverio fragment (*I-Tn* T.III.2) provides a fragmentary third voice for the still doubtful *Non credo, donna*, unattributed but cited together with three secure Ciconia works in Prudenzer's *Il saporetto*. There is little support for Clercx's proposal of the ballata *O donna crudele*; *Deduto sey* is confirmed as a work of Zacara (Caraci Vela, 1997).

The stylistic range between and even within genres is wide. Most extreme is the contrast between the two French-texted virelais, unlike anything else by Ciconia. *Aler m'en veus* appears also as a Latin contrafactum, *O beatum incendium*. Although the French text seems to be the original, the close unison imitations are musically italianate. By contrast *Sus une fontayne* cultivates the proportional complexities of French notation around 1400, paying homage to Philippus de Caserta by incorporating three-voice quotations from the beginnings of three of his ballades, *En remirant*, *En atendant souffrir* and *De ma douleur*. Avignon had been proposed as the locus of this tribute by Ciconia, but the fountain image was a principal emblem of the Visconti court where both composers spent time. Strohm has shown that Giangaleazzo's court at Pavia (1378–1402) must have been the principal centre for the cultivation of the musical *Ars Subtilior* in Italy in the late Trecento, the manuscript *I-MOe* α.M.5.24 being its main repository, with connections to the Chantilly Manuscript; it is no longer necessary to assume

direct transmission of French repertory through Avignon. The canon *Le ray au soleyl*, unique in style and form, has been dated in the 1390s on the grounds of its references to the heraldry of Giangaleazzo Visconti ('soleyl', 'tortorelle', 'A bon droyt'). Ciconia may have written both *Sus une fontayne* and *Le ray au soleyl* at the Visconti court.

A solution has yet to be found for Ciconia's other canon, *Quod jactatur*, probably written in Padua. Cryptic instructions suggest a canon three-in-one at intervals of a fifth, but unacceptable dissonance arises beyond a two-voice canon.

The ballata *Con lagreme bagnandome* is headed in one manuscript 'Ballata fatta per messer francescho singnior di padova' (incorrectly reported in most secondary literature). It may be that it was written in honour of Francesco 'il Novello' Carrara of Padua, who died in 1406, when the discredited Carrara family could not be publicly mourned (Nádas and Ziino; Fallows, 1992). (Francesco 'il Vecchio' died a prisoner of Giangaleazzo Visconti in 1393 and was given a magnificent funeral; Ciconia's future patron Zabarella gave the oration, but this may be too early to assume Paduan connections for Ciconia, who was probably in Rome or Pavia then.)

The four Italian madrigals form a stylistically coherent group, with characteristics of the late Trecento madrigal, including fully Italian notation. Several carry textual clues to their provenance: *Una panthera* refers to the armorial beast and mythical founder of the city of Lucca, where Ciconia is not known to have had any associations. Nádas's reading of the text (Nádas and Ziino) interprets references to Mars and Jupiter as to Giangaleazzo Visconti, offering military and civil protection to Lucca (the panther). *Caçando un giorno* and *I cani sono fuora* mix hunting imagery with veiled references possibly to the Carrara family. *Per quella strada* refers to 'un carro ... abrasato' and 'carro triumphal', the red bullock cart of the arms of the Carrara. It may mark the return of Francesco Carrara 'il Novello' to Padua from exile in 1390 or his receipt of the title 'imperial general' from the Holy Roman Emperor in 1401.

The secular works and especially the madrigals contain many specifically Italian features of notation and rhythm, triplets within the beat and local syncopations, features that could only have been learnt in Italy. In other cases, Italian features of rhythm once present to some degree have been masked by 'translation' into French notational dress, with rhythmic features current in northern Italy about 1400.

Ciconia may have written some of the texts that he set to music, including some or all the motet texts. For texts attributable to poets younger than Ciconia (see Fallows, 1999), the settings would have to date from his last decade, giving further support for a 1406 dating of *Con lagreme* (like *O rosa bella*, which may be by Giustiniani). The beginnings of a chronology emerge from the evidence for text authorship and the pieces for Visconti and the Carrara: *Una panthera*, *Sus une fontayne* and *Le ray au soleyl* must now date from the Visconti court in the late 1390s, *Per quella strada* and perhaps also *Caçando un giorno* and *I cani sono fuora* from Carrara circles from about 1401 to 1405, *Con lagreme* for the death of Francesco Carrara 'il Novello' in 1406, *O rosa bella* (and maybe also *O bella rosa*) in the Paduan decade. *Ligiadra donna* is probably as late as can be balanced with the birthdate of its poet, Brocardo, and Ciconia's death.

## (ii) Motets and Latin contrafacta.

The recognition of a distinctively north Italian tradition of motet composition in the 14th century has provided a context and background for Ciconia's motet style (Bent, 1984). The typical Italian motet has two upper voices of equal or nearly equal range, with the same or different texts, and with imitation and interplay between them. They are accompanied by a free tenor, and the final cadence is typically 10-6–12-8 on F or D. One antecedent is the anonymous *Marce marcum* (for the doge Marco Corner, 1365–8; ed. in PMFC, xiii, 1987, no.44), which shares with Ciconia's motets an opening in echo imitation, two equal-range cantus voices with the same text over a freely-composed tenor – features that distinguish them from the French tradition, though a fusion with French features of style and notation was conspicuous in the Veneto in the first third of the 15th century.

The motets nos.12–19 present no problems of authenticity. All are ascribed to Ciconia and/or incorporate his name as supplicant and composer in their texts. Five are unique to the manuscript *I-Bc* Q15. Most are dedicatory or occasional pieces referring to Padua or Venice. *O felix templum jubila* honours Stefano Carrara, illegitimate son of Francesco Carrara 'il Novello' and administrator of the Paduan see from 1396. It may celebrate the dedication of an altar to St Stephen in Padua Cathedral by Stefano Carrara in 1400 (Clercx, 1960), or more likely celebrate or postdate his assumption of the bishopric on 10 April 1402. Two more honour successive bishops of Padua, Albano Michiel (1406: *Albane, misse celitus*) and Pietro Marcello (1409: *Petrum Marcello venetum*). Only in *O felix templum* is there any diminution in the lower parts; the isorhythm is not of a common French kind, as each statement of the talea is followed by a version in diminution (3:1) before the next talea is presented for the same treatment. But overall the second half of this motet, as also of nos.16, 18, 19, 20 and 21, is simply a rhythmic replication of the first half, requiring none of the advance planning of a French motet with tenor diminution. All these motets are conceived from the top parts down, the tenor being a freely-composed accompanying part and not a pre-existing chant tenor. The isorhythmic and non-isorhythmic designations used in the complete edition of Ciconia's works (PMFC, xxiv) imply too strong a link with French techniques, especially for *Doctorum principem*, where a single notated tenor is read successively in different mensurations and hence slightly different rhythms.

The two texts of *Venecie, mundi splendor/Michael, qui Stena domus* honour Venice and Michele Steno, doge from 1400 to 1413. Ciconia's Paduan career weakens the case for this motet being inaugural; it was more likely for Padua's formal surrender to Venice on 3 January 1406. Ciconia composed two motets for his patron Francesco Zabarella. *Ut te per omnes celitus* addressed to Francesco Zabarella's patron saint Francis, intercedes for him as a great teacher and Paduan lawyer, and prays also for the Franciscan order. *Doctorum principem* praises Zabarella directly as 'prince of teachers' and 'nourisher of the clergy', alluding to music. No reason remains for Clercx's datings of these pieces at 1390–97 and 1406–9 respectively, though as the outer limits of Zabarella's teaching career in Padua they must also fall within Ciconia's nearly co-terminous composing career. *O Padua, sidus preclarum* resists dating; it refers to Antenor, the mythical founder of the city,

and absence of reference to Venice may suggest that it precedes the 1405 conquest.

One possible exception to the general pattern of the motets' genesis in Padua in the years 1401 to 1412 is *O virum omnimoda*, honouring St Nicholas of Trani (canonized 1094). Also known as Nicholas Pilgrim ('Nicholaus peregrinus' in the motet), he was a pious and simple-minded Greek shepherd boy obsessed with the Kyrie eleison, which he continuously intoned (the 'Miserere nobis, Domine' obsessively repeated in *I-Bu* 2216). A possible occasion for the composition of Ciconia's motet would be the 300th anniversary of St Nicholas's canonization, but this has unexplored implications for the dissemination of Veneto motet style.

Motets nos.20 and 21 are anonymous and incomplete, each having only its second cantus and tenor parts. They have topical and manuscript links to Padua during Ciconia's lifetime and share some features of his style. *Padu... serenans* (reading uncertain) honours Andrea Carrara, brother of Stefano, as abbot of S Giustina in Padua, a post that he held in effect from 1402 until his death in 1404. *O proles Hispanie* celebrates St Anthony of Padua. A fragmentary Veneto motet on St Cristina can also be cautiously attributed to Ciconia (Bent, 1984).

Of the three Latin pieces, at least two are contrafacta of songs, and have *ouvert-clos* endings. *O beatum incendium* also survives with the French text *Aler m'en veus*. Earlier hypotheses about the madrigalian *O Petre, Christi discipule*, likewise for two equal low voices without tenor, and with a sacred Latin text, are superseded by the suggestion (in Di Bacco and Nádas, 1998) that it is addressed to Pietro Filargo (antipope Alexander V) on behalf of Pietro Emiliani whom he appointed, at the council of Pisa in 1409, to the bishopric of Vicenza (Bent, 1998).

Clercx's proposed connection between the Gloria-Credo pair nos.3–4 and the anonymous 'motet' *Regina gloriosa* (really a virelai or ballata contrafactum) rested too heavily on the use of a cliché common to many works of the period, leaving no good reason to attribute it to Ciconia.

### **(iii) Mass settings.**

All the surviving Mass movements attributed to Ciconia are Glorias and Credos. Glorias outnumber Credos as they do in contemporary sources, which present very few settings of the Kyrie, Sanctus and Agnus. Nos.1–2 and 3–4 form indisputable Gloria-Credo pairs. Nos.1 and 2 share general style, technique and musical material, as well as being adjacent in manuscripts. These attractive movements have equivalent activity and texting in all voice-parts. The unique repetition and hocket of the word 'pax', heard six times after 'Et in terra', may relate to specific curbs on this inflammatory word by the Visconti in 1409 or even to the papal Schism. Musical resemblances of form, tenor and tenor treatment, and manuscript placement link nos.3 and 4; their connection with the Gloria 'Micinella' and Credo 'Cursor' of Antonio Zacara da Teramo was first noted by Layton. Three-voice writing, with or without alternating duets, is the norm for Ciconia's Mass music. The only four-voice pieces are nos.3–4 and no.6; in the latter the contratenor is contrapuntally and rhythmically ancillary. The Gloria no.5 has undergone interesting revisions to make it more sectional. Its long Amen

(present only in *I-Bc* Q15) uses an extra, diminished statement of the lower parts, the only form of isorhythm or diminution in Ciconia's Mass music. The long *Amens* of nos. 1, 2, 3, 5, 6, 7, 8, 9 and 10, some of them unique to *Bc* Q15, all have strongly Ciconian features. Two other pairs (nos. 6 and 10; 8 and 11) were accepted by Clercx but are not compelling. The fragmentarily preserved *Gloria* no. 9 (listed as two separate works in *Grove6*) has some connections with the *Credo* no. 10, which has extensively syllabic setting of the text and many madrigalian or depictive features. Some scribal pairings have only a weak musical basis.

An earlier suggestion that no. 7, the widely preserved *Gloria Suscipe Trinitas*, may refer to the period of threefold Schism after the council of Pisa (1409) can now be superseded (Di Bacco and Nádas, 1998) by the proposal of an origin in Ciconia's Roman years in the 1390s.

The Mass movements are confined to fewer sources than the secular works and present fewer problems of attribution. Most of them share enough features both to inspire some confidence about their authorship by a single composer, and to discourage the attribution of further anonymous works to Ciconia. Although ascribed to him in its unique source, only the *Credo* no. 11 lacks Ciconia's usual fingerprints (see Bent, 1985).

[Ciconia, Johannes](#)

### 3. Theoretical works.

Ciconia's treatise *Nova musica* survives in two manuscripts, both anonymously. A revision of book III, *De proportionibus*, dated 1411, names Ciconia as author. References to a *De arithmetica*, once thought to be a lost work of Ciconia, are actually to the treatise of that name by Boethius.

*Nova musica* will disappoint those who hope to find links with contemporary compositional practice. The treatise is speculative and deals with the discipline (*ars*) of music. It is resolutely unpractical and non-polyphonic in its orientation, avoiding treatment even of hexachord solmization. Books I to III cite no authorities more recent than Guido of Arezzo, though a heavy dependency on Marchetto's *Lucidarium* is documented by Ellsworth (pp. 18–19). *De proportionibus* is dedicated to the singer Giovanni Gasparo da Castelgomberto, and directs the material at practical musicians to the end of avoiding error. In it Marchetto, Franco and Johannes de Muris are wrongly credited with providing signs for proportions and mensurations.

[Ciconia, Johannes](#)

### WORKS

Edition: *The Works of Johannes Ciconia*, ed. M. Bent and A. Hallmark, PMFC, xxiv (1985)  
[cites all previous edns and facs.] Mass music is arranged in the order of the edition by Bent and Hallmark; motets and songs are listed in alphabetical order.

no. in PMFC xxiv

### mass movements

1–2 **Gloria-Credo, 3vv; paired in both *I-Bc* Q15 and *I-TRmp* 87 (*StrohmR* notes similarities to the *Gloria* by Egardus, ed. in PMFC, xii, 1976, p.21)**

- 3–4 Gloria-Credo, 4vv; T and Ct repetition and diminution, with introductory duo; similarities to Gloria 'Micinella' and Credo 'Cursor' of Zacara (Layton; Bent and Hallmark in PMFC, xxiv); Clercx titled the pair 'Regina gloriosa', but the association with the anonymous Latin song has been rejected (Bent and Hallmark, following Layton)
- 5 Gloria 'Spiritus et alme', 3vv
- 6 Gloria 'Spiritus et alme', 4vv; paired in *I-Bc* Q15 with Credo no.10
- 7 Gloria 'Suscipe Trinitas', 3vv; possibly written in the 1390s, in Rome (Di Bacco and Nádas, 1998)
- 8 Gloria, 3vv; has musical form *ABCBCD*; paired in *I-Bc* Q15 with Credo no.11
- 9 Gloria, 3vv, with monophonic introduction
- 10 Credo, 3vv; paired with Gloria no.6 in *I-Bc* Q15, more plausibly with no.7 in *I-GR*, though stylistic pairings with nos.5 and 9 have been suggested; based on Credo 'festivus', also used for Zacara's Credo 'Deus Deorum' (Ciliberti)
- 11 Credo, 3vv; paired in *I-Bc* Q15 with Gloria no.8; ascribed to Ciconia in *I-Bc* Q15, but in PMFC, xxiv, as doubtful on stylistic grounds.

## motets

### freely composed

- 12 O felix templum jubila, 4vv (?3vv); in honour of Stefano Carrara, Bishop of Padua 1402–5
- 13 O Padua, sidus preclarum, 3vv; refers to Anthenor, mythical founder of Padua
- 15 O virum omnimoda/O lux et decus/O beate Nicholae, 4vv (?3vv); possibly written in Rome in 1393–4 for the third centenary of the death of St Nicholas of Trani (Di Bacco and Nádas, 1994)
- 14 Venecie, mundi splendor/Michael, qui Stena domus, 3vv; honours doge Michele Steno, perhaps 3 January 1406
- [... ba]ptizari virgo Cristina, 3vv, inc.; anon. but tentatively attributed to Ciconia and dated c1400, with partial edn (Bent, 1984)

### with tenor organization

- 16 Albane, misse celitus/Albanus, doctor maxime, 4vv (?3vv); perhaps for the installation of Albano Michele as Bishop of Padua, 8 March 1406
- 17 Doctorum principem/Melodia suavissima/Vir mitis, 4vv; in honour of Francesco Zabarella, Archpriest of Padua Cathedral from 1397, perhaps written after the Council of Pisa (1409; Hallmark, 1997)
- 21 O proles Hispanie, 2vv, inc. (?3vv); honouring St Anthony of Padua; anon., attrib. Ciconia by Plamenac
- 20 Padu... serenans/Pastor bonus, 2vv, inc. (?3vv); apparently in honour of Andrea Carrara, Abbot of S Giustina, Padua, 1402–4; anon.
- 18 Petrum Marcello venetum/O Petre, antistes inclite, 4vv (?3vv); perhaps for installation of Pietro Marcello as Bishop of Padua, 16 November 1409
- 19 Ut te per omnes celitus/Ingens alumnus Padue, 4vv (?3vv); in honour of Francesco Zabarella

### latin songs

- 22 O beatum incendium, 2vv; contrafactum of Aler m'en veus
- 23 O Petre, Christi discipule, 2vv; perhaps for the coronation of Pietro Filargo as Pope Alexander V in Pisa, July 1409 (Di Bacco and Nádas, 1994), but most likely for the appointment of Pietro Emiliani as Bishop of Vicenza, 12 August 1409 (Bent, 1998)
- 46 Quod jactatur (canon), 3vv; also ed. in CMM, liii/3 (1972)

- 24 Regina gloriosa, 3vv; anon., attrib. Ciconia by Clercx, largely on the basis of associations with Gloria-Credo nos.3–4 (rejected by Layton and by Bent, 1985)

### madrigals

- 25 Caçando un giorno vidi una cervetta, 2vv
- 26 I cani sono fuori per le mosse, 2vv
- 27 Per quella strada lactea del cielo, 2vv; refers to the Carrara arms (possibly in imitation of Petrarch's 'Quando il sol bagna in mar l'aurato carro'), perhaps for Francesco II Carrara at his appointment as Imperial General in 1401 (Hallmark, 1997)
- 28 Una panthera in compagnia de Marte, 3vv; perhaps to celebrate a diplomatic meeting between the rulers of Lucca and Pavia in 1399 (Nádas and Ziino)

### ballatas

- 37 Amor, per ti sempre ardo, inc., ?2vv (Cantus only survives); anon., attrib. Ciconia by Fischer (review of Clercx, 1960), considered doubtful in PMFC, xxiv
- 35 Ben che da vui, donna, sia partito, inc., ?2vv (Cantus only survives)
- 32 Chi nel servir antico me conduce, 3vv
- 38 Chi vole amar ame con vera fede, 2vv; also ed. in PMFC, xi (1978); in PMFC, xxiv, as doubtful, now confirmed as by Ciconia (found in Mancini Codex in a section of Ciconia's songs)
- 29 Con lagreme bagnandome nel viso, 2vv; perhaps lamenting the death of Francesco II Carrara (1406) or of his father, Francesco I (1393); text ascribed to Leonardo Giustiniani (*b* c1383; text sources in Fallows, 1999)
- 30 Dolçe Fortuna, o may rendime pace, 2vv
- Fugir non posso, 2vv; ed. in PMFC, xi (1978), p.76; attrib. Ciconia by Fallows (forthcoming)
- 43 Gli atti col dançar Francesch'inanzi passa, 3vv; in PMFC, xxiv, as doubtful, now confirmed as by Ciconia; perhaps for Francesco II Carrara or Francesco Zabarella (Nádas and Ziino)
- 36 Io crido Amor ... viscida, inc., ?2vv (Cantus only survives)
- 31 La fiamma del to amor che già me strinze, 2vv; in younger layer of Mancini Codex, so perhaps about 1406
- 33 Ligiadra donna, che'l mio cor contenti, 3vv (also with alternative Ct by Matteo da Perugia); text by Domizio Brocardo (text sources in Fallows, 1999)
- 39 Merçé, o morte, o vaga anima mia, 2, 3vv, ed. in PMFC, xi (1978), p.89, also in Nádas and Ziino (1990), p.105; two distinct versions; in PMFC, xxiv, as doubtful but now confirmed as by Ciconia
- 40 Non credo, donna, che la dolce fiamma, 2, 3vv; ed. in PMFC, xi (1978), p.97; anon., tentative attribution in PMFC, xxiv, on the basis of citation in Prudenanzi's *Il saporetto*; fragmentary 3rd voice in *I-Tn* T.III.2
- O bella rosa, 2vv; ed. in PMFC, xi (1978), p.125 (attrib. in Fallows, forthcoming)
- 34 O rosa bella, o dolçe anima mia, 3vv; text ascribed to Leonardo Giustiniani (text sources in Fallows, 1999)
- 41 Poy che morir mi convien per to amore, 2vv; in PMFC, xxiv, as doubtful but now confirmed as by Ciconia
- 42 Deduto sey, 3vv; now definitively ascribed to Antonio Zacara da Teramo (Caraci Vela; Fallows, 1999)

### french songs

- 44 Aler m'en veus en strangne partie (virelai), 2vv; Discantus only survives in unique source, but contrafactum O beatum incendium (no.22) has both voice-parts

- Ave vergene (rondeau), inc., ?3vv (lacks top voice); ed. in Fallows (forthcoming), with suggested date of 1406
- 47 Le ray au soleyl qui dret som kar meyne (canon), 3vv; also ed. in CMM, liii/3 (1972; with 3 solutions); in PMFC, xxiv, as doubtful but now confirmed as by Ciconia; refers to the arms of Giangaleazzo Visconti (*d* 1402)
- 45 Sus une fontayne en remirant (virelai), 3vv; also ed. in CMM, liii/1 (1970)

### theoretical writings

all ed. in Ellsworth

Nova musica (Musica nova), *I-Fr* 734, *I-Rvat* Vat.lat.5320; both sources anon., but the work is mentioned as his in *De proportionibus* (chap.9, 12, 14, 15); perhaps written soon after 1400

*De proportionibus*, *I-FZc* 117, *I-Plu* 606, *I-Vnm* lat.VIII/85; revision of bk.III of *Nova musica*; dated 1411; dedicated to Giovanni Gasparo da Castelgomberto, canon of Vicenza

*De arithmetica institutione*, believed lost but never existed; references to the work in *Nova musica* (bk.III, chap.19) and *De proportionibus* (chap.21) are to Boethius's *De arithmetica* (Ellsworth, 5–6)

Ciconia, Johannes

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## Cieco, II.

See [Carisio, Giovanni](#).

# Ciecolino.

See Rivani, Antonio.

## Ciera, Ippolito [Cyera, Hippolito]

(fl 1546–61). Italian composer. The little that is known of his life derives from archival references and the title-pages of his publications. The earliest definite information, a salary payment for March 1546, names him as a Dominican friar in the choir of Treviso Cathedral; in the same year he was also paid for teaching singing to the novices of the convent of S Nicolò at Treviso. In his volume of madrigals of 1561 he is described as *maestro di cappella* of SS Giovanni e Paolo, Venice.

The large-scale parody mass *Missa 'Ego sum qui sum'*, printed in a volume primarily devoted to masses by Jacquet of Mantua, reveals Ciera to be a follower of the Netherlandish tradition of all-pervading imitative writing. Willaert's influence is evident here as well as in the 1561 book of madrigals (one of which is dedicated to Willaert): here Ciera competently used a variety of techniques, ranging from strict imitation to antiphonal effects and carefully controlled block harmonies; *Giardin felice* demonstrates *note nere* technique.

### WORKS

Missa 'Ego sum qui sum', 5vv, in 1555<sup>1</sup>

Motet, Hic est beatissimus, 5vv, in 1554<sup>16</sup>

3 motets, *I-TVd*; 7 others formerly in *TVd*, now lost

Madrigali del laberinto, 4vv (Venice, 1554)

Il primo libro di madrigali, 5vv (Venice, 1561)

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## Cifra, Antonio

(*b* nr Terracina, 1584; *d* Loreto, 2 Oct 1629). Italian composer. From June 1594 until August 1596 he was a choirboy at S Luigi dei Francesi, Rome, and was a pupil of G.B. Nanino. He directed the music at the Seminario Romano from 1605 to 1607 and at the Collegio Germanico for about 12 months from the summer of 1608; he was dismissed from the latter post for 'his evil habits with women' and for his neglect of his duties with the choirboys. On 28 October 1609 he became *maestro di cappella* of the Santa Casa, Loreto, a position he occupied for the rest of his life except for the period from 1 March 1622 to 22 June 1626; for the last three years of this four-year period he was *maestro* of S Giovanni in Laterano, Rome. During this period he was again associated with the music at S Luigi dei Francesi, directing one of three choirs at its name day celebrations in August 1625. In January 1626 he performed at

S Pietro at a ceremonial Vespers for the translation of the body of St John Chrysostom, along with musicians from many Roman churches: he directed the second choir, while the *maestro* of the Cappella Giulia, Vincenzo Ugolini, directed the first, which was accompanied by Frescobaldi.

Despite his principal appointment at Loreto and the size of his secular output, Cifra was essentially a member of the Roman school of church composers, together with men such as Gregorio Allegri, Paolo Agostini and Benevoli. (Loreto, as a centre of pilgrimage, had strong connections with Rome, and the musical director there was normally a Roman.) He was by far the most prolific composer of this school in the early 17th century. His sacred music is dominated by eight books of concertato motets for two to four voices and organ, some of which were popular enough to run into several editions, but it also includes two volumes of masses as well as a number of motets, psalms and litanies for two or three choirs. The number of his motets published in German anthologies at the time makes him the most important ambassador there of the Roman style. His secular output is divided almost equally between five-part madrigals and *scherzi* for smaller forces and basso continuo.

The essential element of the Roman manner of the early 17th century is traditionalism modified by cautious acknowledgment of modern taste as represented by the concertato style widespread in northern Italy by 1610. The traditional element in Cifra's music is uppermost in his masses, which follow the precepts of Palestrina's style and include many canonic movements, and in his earlier polychoral psalms and litanies, most of which are simple in layout and homophonic in texture. His later polychoral music, which, significantly, was published not in Rome but in Venice, is more modern in outlook, though still conservative for 1629: some of the psalm settings are in a sectional form in which individual verses are allotted to small groups of soloists, while the motet *Angelus ad pastores* has dialogue elements in which solo voices and choral groups answer one another. On the whole the concertato motets are also conservative. They are written in a competent but uninspired post-Viadana idiom, do not exploit the possibilities of the medium and lack graceful ornamentation, though their rhythms are lively enough. Cifra seems to have been far more inventive when setting the Italian words of the *Scherzi sacri*, which are similar in style to his secular *scherzi*: the monodies among them are in effect spiritual solo madrigals, which are quite melodious and declamatory when they are not weighed down by semiquaver runs. Many of these pieces are associated with religious feasts or symbols: the one concerned with the 'angelic salutation', a setting of a text that is a gloss on the biblical narrative, is like a small cantata, including a dialogue and ending with a chorus. One duet is built on the *romanesca* bass. In his secular *scherzi* Cifra employed this and similar basses more often than any other composer of his day, mainly for duet settings of ottavas. They are rather mechanical and inexpressive, a criticism that can be levelled too at most of the other contents of these volumes, where Cifra no more exploited the possibilities of the medium than he did in his concertato motets. The five-part madrigals show quite deft rhythmic and contrapuntal interplay, though they are mostly conventional in texture: for example he did not add a continuo part until the penultimate book (1621). His somewhat dry, academic side is seen in the first book of *ricercare*s and *canzonas*, which is thoroughly contrapuntal; the

second book, in which the canzonas are based on the preceding ricercares, is more lively.

## WORKS

Editions:*La flora*, ed. K. Jeppesen, iii (Copenhagen, 1949) [incl. 1 work from op.20; 1 work from op.23]*Basilica: Messen und Motetten altklassischer Vokalpolyphonie*, ed. H. Lemacher and K.G. Fellerer, i (Düsseldorf, 1953)

published in Rome unless otherwise stated

### sacred

Il primo libro di salmi per li vesperi, 4vv (1601)  
Motecta, 2–4vv, bc (org), liber I (Venice, 1609)  
Il terzo libro di salmi per li vesperi, 4vv (1609)  
Motecta, 2–4vv, bc (org), liber II (1609)  
Motecta, 2–4vv, bc (org), liber III (1609)  
Psalmi septem, qui in vesperis ad concentus varietatem interponuntur, 4vv, bc (org), op.7 (1609)  
Motecta, 2–4vv, liber IV, op.8 (1609)  
Vesperae, et motecta, 8vv, bc (org), op.9 (1610)  
Salmi septem, qui in vesperis ad concentus varietatem interponuntur, 4vv, bc (org), op.10 (1611)  
Motecta, 2–4vv, bc (org), liber V, op.11 (1612)  
Motecta, 2–4vv, bc (org), liber VI, op.13 (1613)  
Litaniae Deiparae virginis, 8, 12vv, bc (org), op.15 (1613)  
Motecta, 2–4vv, bc (org), liber VII, op.16 (1614)  
Motecta, 2–4vv, bc (org), liber VIII, op.17 (1615)  
Scherzi sacri, 1–4vv, libro I, op.22 (1616)  
Scherzi sacri, 1–4vv, libro II, op.25 (1618)  
Missarum, 4–6vv, liber I (1619)  
Motecta ex sacris cantionibus, 2–4vv, bc (org) (1619)  
Psalmi sacrique concentus, 8vv, org (Assisi, 1620)  
Motecta, 4vv, bc (org) (1620)  
Motetti, 4–6, 8vv (1620)  
Missarum, liber II (1621)  
Psalmorum, sacrorumque centuum, 8vv, org, liber II (Assisi, 1621)  
Il terzo libro di messe (1623)  
Il quinto libro di messe (1625)  
Antifone e motetti per tutto l'anno, 2–5vv (1625)  
Motecta, et psalmi, 12vv, bc (org) (Venice, 1629)  
Motecta, et psalmi, 8vv (Venice, 1629)  
Motecta, 2–4, 6, 8vv, bc (org) (Venice, 1629)  
Sacrae cantiones, 2–4, 6, 8vv (1638)  
7 motets, 1616<sup>2</sup>; 19 motets, 1622<sup>2</sup>; 14 motets, 1623<sup>2</sup>; 6 motets, 1626<sup>2</sup>; 2 motets, 1626<sup>4</sup>; 14 motets, 1627<sup>1</sup>; 2 motets, 1627<sup>2</sup>; Confitebor, 8vv, in F. Costantini: *Salmi, himni et Magnificat concertati*, op.11 (Venice, 1630); 1 motet, 1638<sup>5</sup>  
Various works in *D-Bsb*, *I-MOe*, *PL-WRu*, *S-Uu*

### secular

Il primo libro de madrigali, 5vv (1605)

Il secondo libro de madrigali, 5vv (Venice, 1608)

Li diversi scherzi, 1–3vv, libro I, op.12 (1613)

Li diversi scherzi, 1–3vv, libro II, op.14 (1613)

Scherzi et arie, 1–4vv, bc (hpd/chit/other inst) (Venice, 1614)

Madrigali, 5vv, libro III (Venice, 1615)

Li diversi scherzi, 1, 2, 4vv, libro IV, op.20 (1615)

Madrigali, 5vv, libro IV (1617)

Li diversi scherzi, 1–4vv, libro V, op.23 (1617)

Madrigali concertati, 5vv, bc, libro V (1621)

Madrigali, 5vv, bc, libro VI (1623)

### instrumental

Ricercari e canzoni francese, libro I (1619)

Ricercari e canzoni francese, libro II (1619)

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- G. Tebaldini:** *L'archivio musicale della Cappella lauretana* (Loreto, 1921)
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- T.D. Culley:** *Jesuits and Music, i: a Study of the Musicians connected with the German College in Rome during the 17th Century and of their Activities in Northern Europe* (Rome, 1970), esp. 96, 119ff, 343
- G. Dixon:** *Liturgical Music in Rome 1605–45* (diss., U. of Durham, 1982)

JEROME ROCHE/R

## Cifuentes, Pedro

(b Madrid; d Santiago, c1769). Spanish composer. He was organist at the royal chapel in Madrid from at least 1734 until 16 March 1745, when he was elected *maestro de capilla* of Santiago Cathedral, a post he held until his death. A large manuscript collection of his music survives (in E-SC), including motets for eight voices and instruments, and three Lamentations for Holy Week, two for eight voices with instruments, and one for treble solo with instrumental parts. His music is in general austere, but brilliant writing is used

for contrast, particularly in solo sections. (J. López-Caló: *La música en la Catedral de Santiago*, xi (Santiago, 3/1999), 401ff)

JOSÉ LÓPEZ-CALÓ

## Ciglič, Zvonimir

(b Ljubljana, 20 Feb 1921). Slovenian composer and conductor. He studied at the Ljubljana Academy of Music until 1948 with Škerjanc (composition) and Švara (conducting). After serving as conductor of the Sarajevo Opera (1948–9) and director of the Subotica PO and Music School (1955–6), he studied conducting with Lovro von Matačić in Salzburg in 1957. He was orchestral assistant to the Lamoureux Orchestra (1958–9) and then took up teaching posts in Ljubljana.

Ciglič's music takes Wagnerian romanticism and Debussian Impressionism as its starting-point. Typical of the larger, richly Expressionist works are the symphonies with their closely integrated thematic structures. Outstanding also are the more impressionistic symphonic poem *Obrežje plesalk* ('Dancer's Shore') and the Harp Concertino of 1960. The latter's subtle thematic metamorphoses, strong but restrained harmonic language and freely developing forms were exploited in the small number of pieces which date from his later years.

### WORKS

(selective list)

Orch: Silhuete, 1943; Nocturno, 1944; Finale, 1946; Scherzo, 1946; Sym. [no.1], 1948; *Obrežje plesalk* [Dancer's Shore], 1952; 2 syms., 1956; Concertino, hp, str, 1960; *Vizija* [Vision], sym. sketch, 1965

Choral: Preludij, chorus, orch, 1942; 4 Choruses, 1957; *Srečku Kosovelu* [From the poetry of Srečka Kosovel], 1962; *Simfonija smrti* [Sym. of Death], chorus, orch, 1970

Solo vocal: 3 Songs, S/T, pf, 1946, orchd 1953; *Topoloi v jesem* [Poplars in the Autumn] (Maver), *Usoda* [Fate] (I. Maver), 1v, pf, 1954–5; *Eros-tanatos*, 1v, pf, 1965; *Triptih*, 1v, orch, 1971, rev. 1983

Other inst: *Pepelkina tožba*, pf, 1939; *Jutro v parku* [A Day in the Park], pf, 1939; *Na promenadi*, pf, 1939; *Nocturno*, pf, 1941; *Mala suita* [Little Suite], pf, 1943; *Intermezzo*, vn, pf, 1944; *Suita v starem slogu* [Suite in the Old Style], pf, 1944; *Ostinato*, pf, 1945; *Študija*, pf, 1945; *Romanca*, pf, 1945; *Adagio amoroso*, hp, 1948; *Sublimacije*, hn, hp, 1967; *Absurdi* [Absurdities], wind qnt, str qt, 1970–71 [incl. versions of songs *Usoda*, *Topoloi v jesem*]; *Idée fixe*, fl, 1973

Principal publisher: Društvo slovenskih skladateljev (Ljubljana)

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NIALL O'LOUGHLIN

## Cigna, Gina [Sens, Genoveffa; Sens, Ginetta]

(*b* Angère, Paris, 6 March 1900). Italian soprano of French birth. She studied with Calvé, Darclée and Storchio, and in 1927 made her début at La Scala as Freia, under the name Genoveffa Sens (she married the tenor Maurice Sens in 1923). In 1929, as Gina Cigna, she returned there and sang every season until 1943, establishing herself as a leading Italian dramatic soprano. She was particularly admired as La Gioconda, Turandot and in Verdi; she also took part in important revivals of *Alceste* (1935) and *L'incoronazione di Poppea* (1937) at Florence, and was the Kostelnička in the first performance in Italy of *Jenůfa* (1941, Venice). Cigna made her Covent Garden début as Marguerite in *La damnation de Faust* in 1933, and returned there in 1936, 1937 and 1939. She sang at the Metropolitan (1937–8), and also in San Francisco and Chicago. In 1947, following a car accident, she retired. She was a highly dramatic and musical singer though her voice inclined to hardness. Her pre-war recordings of Norma and Turandot show the physical excitement of her singing and her dramatic involvement. (GV; R. Celletti, R. Vegeto)

HAROLD ROSENTHAL/ALAN BLYTH

## Cigna-Santi, Vittorio Amedeo

(*b* ?Poirino, nr Turin, c1730; *d* after 1795). Italian librettist. Very little is known about his life and activities. Conflicting accounts report his birth as early as 1725, but this is contradicted by later reports of his age. He published only a few known celebratory poems before being appointed principal librettist in the Teatro Regio, Turin, from 1754–5, a post he was to keep for nearly 30 years. Most of the original librettos he wrote for Turin achieved at least modest success outside the city as well, such as *Mitridate re di Ponto*, later set by Mozart for Milan in 1770. His most successful libretto, *Montezuma*, is typical of his dramaturgical style and was adapted and set, after its première in a version by G.F. Majo for Turin in 1765, by Mysliveček, Paisiello, Galuppi, Sacchini, Anfossi, Insanguine and Zingarelli over the next 16 years (the Zingarelli version was revised and restaged by Haydn in 1785). Cigna-Santi's poetry is clearly less polished and elegant than that of either Zeno or Metastasio, whom he imitates. The choice of Montezuma as a subject is itself telling; influenced by the wave of exotic settings popular in the 1760s and 70s, it concerns a warrior (Cortez) who, by deception and with financial motives, seeks to destroy the kingdom of Montezuma – not a very appropriate Arcadian idea. The usual balance among five to seven roles is also strained, with the three main characters almost entirely dominant. Arias are sometimes overplayed in the drama for simple effects, and motivation for the characters' actions is not always clear. Metastasio found Cigna-Santi's poetry worthy of public praise, as he reported in a letter to Tommaso Filipponi on 27 February 1760. *Alcina e Ruggero*, his last *dramma per musica*, was staged primarily for

visual display, with spectacular effects and intricate machines, a kind of production Cigna-Santi later defended. By his own account he spent much of his energy adapting other librettos for local performance. In 1777 he was nominated a 'poeta della società' of the Cavalieri.

## WRITINGS

dm

dramma per musica

*Andromeda* (dm), Cocchi, carn. 1755 (Colla, 1771; G. Gazzaniga, 1775, as *Perseo ed Andromeda*); *Enea nel Lazio* (dm), Traetta, 1760; *Ifigenia in Aulide* (dm), Bertoni, 1762 (C. Franchi, 1766); *Ercole sul Tago* (serenata per musica), L. X. Santos, 1765; *Motezuma* (dm), G.F. Majo, 1765 (Mysliveček, 1771; Paisiello, 1772; Galuppi, 1772; Sacchini, 1775; Anfossi, 1776; Insanguine, 1780; Zingarelli, 1781); *Mitridate re di Ponto* (dm), Q. Gasparini, 1767 (Mozart, 1770); *Issea* (favola pastorale), Pugnani, 1771 (comp. unknown, London, as *Apollo e Issea*); *Tamas Kouli-Kan nell'India* (dm), Pugnani, 1772 (Guglielmi, 1774); *L'isola di Alcina* (dm), Alessandri, 1775, as *Alcina e Ruggero*

DALE E. MONSON

## Cigrang, Edmond

(b Diekirch, 7 July 1922; d Aix-en-Provence, 29 Sept 1989). Luxembourg composer, musicologist and teacher. He studied piano, harmony and composition at the Zürich Conservatory with Paul Müller and Rudolf Mittelsbach (1946–52), at the Cologne Musikhochschule with Hans Mersmann, Philippe Jarnach and Rudolf Petzold (1952–5) and in Paris with Max Deutsch and André Jolivet (1955–6). He graduated at the Luxembourg Ecole Normale in music education with his thesis *Das Lied als Ausgangspunkt und Mittelpunkt der Musikerziehung in der Normalschule* (1956). He was professor of musical education at the Institut Pédagogique (1964–85) and lecturer in music history, analysis and harmony at the Luxembourg Conservatoire (1954–87). He was elected a member of the Grand-Ducal Institute in 1962, and two years later he was invited by the government to prepare a syllabus for music teaching in primary schools.

Though not numerous, his works represent a turning-point in Luxembourg music history, and he taught most of the new generation of Luxembourg composers (Jeannot Heinen, Claude Lenners, Johnny Fritz, Marcel Wengler and Henri Rodesch). His preference was for chamber music, and his essentially personal style cannot be assigned to any particular school. He worked mainly within a polyphonic, polytonal or polymodal idiom in which melody is the point of departure and which is characterized by whole-tone, tetratonic and pentatonic scales and chords.

## WORKS

Dramatic: Joseph Kutter (film score, J.-E. Müller, dir. Marcel Franziskus), 1961; Jean Chalop (musical drama, Norbert Weber), 1963

Inst: Duo, vn, vc, 1952; Suite, fl, va, vc, 1952; Suite pastorale, 1v, chbr orch, 1953–4; Trio d'Anches, 1953–5; Pièce brève, str orch, 1956 [for cycle '9 compositeurs contemporains rendent hommage à Mozart', R. Chevreuille and others]; Musique pour Son et Lumière, orch, 1963: Sigefroi (963), Ermesinde (1244), Créquy (1684);

## Partita, fl, 1965–6

Vocal: Von Küssen und Trinken (G.-E. Lessing), cycle, male chorus, 1953; 5 japanische Lieder (trans. Manfred Hausmann), 1 female v, fl, cl, 1957; 7 japanische Lieder (trans. Hausmann), 1 female v, ob, 1958; Klavierlieder (P. Henkes), 1v, pf, 1958; Le joueur de flûte, 1v, fl (H. de Régnier and J. Supervielle), 1v, fl, 1959; Klavierlieder (C. Morgenstern and A. Koltz), 1v, pf, 1960–1

PAUL ULVELING

## Cikker, Ján

(b Banská Bystrica, 29 July 1911, d Bratislava, 21 Dec 1989). Slovak composer and teacher. He was first taught the piano by his mother, then with Marie Kmoníčková during his studies at the gymnasium in Banská Bystrica (1921–30). He gave occasional solo recitals, and played with the local amateur orchestra. At the same time he studied music theory and worked on his first attempts at composition. In 1930 he was accepted by the Prague Conservatory as a student of composition (with Jaroslav Křička), conducting (with Pavel Dědeček) and the organ (with Bedřich Wiedermann). While studying musicology at the University of Prague (1930–34), he earned his living as a night-club musician. Having successfully completed his studies (1935) he attended Vítězslav Novák's master class, graduating in 1936 with his Symphonic Capriccio (performed the same year by the Czech PO). This was followed by a one-year scholarship in Vienna (1936–7), where he studied conducting with Weingartner at the Music Academy, then by two years in the army (1937–9). In 1939 Cikker took up a post as a teacher of music theory at the Academy of Music and Dramatic Art in Bratislava and, for a short time, he was conductor of the amateur orchestra of the Slovak Philharmonic. In 1944 he became involved in the antifascist movement as an official of the School Administration in Banská Bystrica and as a member of the local radio station of the resistance. In 1945–8 he was dramaturg of the Slovak National Theatre in Bratislava, and in 1949–77 he lectured in composition at the College of Performing Arts of Bratislava, where several outstanding younger Slovak composers were among his pupils. His awards included the title National Artist (1966), the Herder Prize from the University of Vienna (1966) and the UNESCO Prize for Music (1979).

Cikker is one of the founders of modern Slovak music (together with Moyzes and Suchoň) and one of the more frequently staged contemporary European opera composers of the 1960s and 70s. From his native region, which considerably influenced his musical imagination through folk music, he went to Prague, a cultural metropolis and a meeting point for the newest music trends. However, it was Vítězslav Novák, together with Suk representing predominant late Romantic-Impressionist trend in Czech music of the time, who had the decisive effect on Cikker's further development. It was Novák's individual approach to folklore, combining the modality of folksongs with chromatically extended tonality to create a harmonious and coherent whole, that inspired Cikker. In his works between the Sonatina of 1933 and *Spomienky* ('Reminiscences') of 1947 he found an original solution to this problem by using complex chords made up of superimposed 3rds. The characteristic features of his compositions from that period include oscillation between lively motoric rhythms (an influence from folkdances) and quiet, sensual sections inspired by Impressionism, particularly apparent in *Leto*

('Summer') and *Spomienky* ('Reminiscences'). At the same time Cikker developed a highly emotional and individual language, indirectly reflecting his personal experiences, especially in the trilogy of symphonic poems *Leto*, *Vojak a matka* ('Soldier and Mother') and *Ráno* ('Morning') and in *Spomienky*, where for the first time he looked back into the past with a nostalgia typical of his later work.

The victory of communism in 1948 meant that the non-communist Cikker was not only expelled from the post of dramaturg, but also forced to write compositions required by the regime, above all for the newly established folklore ensembles (mainly SĽUK, the Slovak Folk Art Collective). In this area he developed in an original way the tradition of folkdance as well as the cantilena of folksong, notably in adaptations for chorus, using simple and yet refined structure and harmony. Cikker's first two operas, remarkably mature and successful in their time, also employ national subjects, although folklorism is not their guiding principle. They are based on the contrast of declamatory vocal parts and elaborate orchestration and frequently make use of, and transform, the vocal themes.

A turning point in terms of composition and of music drama is represented by his opera *Mister Scrooge*. The music of the opera, written while Cikker was seriously ill, shows a stronger inclination towards linear thinking and employs an individual modal language, resembling tone rows with frequent 2nds and 7ths which dominate both the melodic writing and the harmony. At the same time Cikker uses a highly concentrated form of thematic development (employing elements of leitmotif) resulting in a greater unity of the vocal and the orchestral parts. Abandoning traditional operatic procedures he approached an individual dramatic style; *Vzkriesenie* ('Resurrection') represents the climax of this development. It is based on elaborated structures of motifs which in turn create the structure of the story; individual scenes seem to be only loosely linked (in the form of montage), showing the heroes in fatal situations, and thus revealing the existential problems lying behind the depicted episodes. Musical continuity is provided by the orchestra, which, for example in *Resurrection*, stands somewhere between a observer using motifs to comment on the action, and a mysterious metaphysical character in the drama.

In the late 1950s and early 1960s Cikker also wrote a series of monumental symphonic works, transforming polyphony into poly-linearity, combining his modal technique with elements of dodecaphony, and leaving almost completely the sphere of harmony based on a tonal centre, for example in *Blaženi sú mrtvi* ('Blessed are the Dead'), a piece written in memory of his mother, and in *Orchestrálne štúdie k činohre* ('Orchestral Studies to a Drama'), based on sketches for an uncompleted opera based on Friedrich Dürrenmatt's play *Die Physiker*. The same can also be said about the music of *Hra o láske a smrti* ('The Play of Love and Death') in which the realism and the time structure typical of the spoken theatre are impressively broken by the invisible chorus's entries, as well as about other operas of Cikker's, none of which achieved the effect of *Resurrection*, even though each of them contained a number of dramatic innovations. Each of the stories of his operas contains the composer's moral message, evidently religious in *Mister Scrooge* and *Resurrection*, and extending into the sphere of politics in *The Play of Love and Death* and *Coriolanus*.

Cikker's compositions of the 1970s and 80s show a partial simplification of his musical language and an inclination towards retrospection, manifesting itself in a return to folksong adaptations and to programme music (*Epitaf* and *Symphony 1945*, reacting to the events of World War II). He returned to the sketches for the unrealized opera *Physiker* in his orchestral work *Paleta*. His last two operas are of interest as nostalgic and humorous views of human folly.

## WORKS

(selective list)

### operas

(first performed in Bratislava, Slovak National Theatre, unless otherwise stated)

Juro Jánošík (3, S. Hoza), 1950–53, 10 Nov 1954

Beg Bajazid [Bey Bajazid] (3 with prol, J. Smrek), 1955–6, 16 Feb 1957

Mister Scrooge (3, Cikker, after C. Dickens: *A Christmas Carol*), 1958–9, as Abend, Nacht und Morgen, Kassel, Stadttheater, 5 Oct 1963

Vzkriesenie [Resurrection] (3, Cikker, after L.N. Tolstoy), 1959–61, Prague, National, 18 May 1962

Hra o láske a smrti [The Play of Love and Death] (1, Cikker, after R. Rolland) 1966–8; Bayerische Staatsoper, 1 Aug 1969

Coriolanus (3, Cikker, after W. Shakespeare), 1970–72, Prague, Smetana, 4 April 1974

Rozsudok [The Verdict] (3, Cikker, after H. von Kleist: *Das Erdbeben in Chili*), 1976–8, 6 Oct 1979

Obliehanie Bystrice [The Siege of Bystrica] (3, Cikker, after K. Mikszáth), 1979–81, 8 Oct 1983

Zo života hmyzu [From the Life of Insects] (3 with prol and epilogue, Cikker, after K. Čapek and J. Čapek), 1983–6, 21 Feb 1987

Antigóna (3, Cikker after Sophocles), 1987–9, unfinished

### vocal

Choral: Vianočná kantáta [Christmas Cant.], chorus, orch, 1930; Vel'konočná kantáta [Easter Cant.], chorus, orch, 1931; Měsíční květ [Moon Flower], song, op.14, Mez, pf, 1936; Cantus filiorum (cant., V. Reisel), op.17, B, chorus, orch, 1940; O mamičke [About Mother] (V. Beniak, A. Guoth, F. Hečko), song cycle, op.18, Mez/B, pf, 1940; Vojak a matka/Boj [Soldier and Mother/Battle] (A. Žarnov), sym. poem, op.21, spkr, orch, 1943; Zdravica Stalinovi [A Greeting to Stalin] (cant., F. Kráľ), op.30, chorus/male chorus, orch, 1949; Hymnus roľníka [Peasant's Hymn] (V. Erben), Bar, orch, 1950; Tichá noc, svätá noc [Silent Night, Holy Night], arr. chorus, 1967; 10 uspávaniek [10 Lullabies] (folk texts), A, chbr orch, 1973; Óda na radosť [Ode to Joy] (orat, M. Rúfus), S, A, T, B, spkr, chorus, orch, 1982; 2 partizánske zbory [2 Partisan Choruses], 1984; Arrs. of songs by Rachmaninoff, Grechaninov and Borodin

Folksong arrs.: Medzi horami [In the Hills], chorus, 1940; Vianočné koledy [Christmas Carols], chorus, wind qt, 1940; Lúčne spevy a tance [Meadow Songs and Dances], op.31/3, female chorus, orch, 1950; Vyletel vták [The Bird Flew], op.31/2, chorus, orch, 1950; Keď som ja v Žiline [When I was in Žilina], 2 T, orch, 1953; Na Jána [St John's Eve], orch, male chorus, 1954; Vlha, vlha, pekný vták [Bee-Eater, Bee-Eater, the Nice Bird], chorus, 1954; V spomienkach [In Memories],

B/Bar, male chorus, orch, 1955; Hučí a stene Dnepr široký [The Wide Dnieper Roars and Groans], male chorus, 1957 [Ukrainian folksong arrs.]; 3 Male Choruses, 1968; 3 choruses, 1970; Chodníčky po horách [Forest Paths], A/B, chbr orch, 1973; Syn môj premilený [My Dear Son], A, male chorus, orch, 1973; Kač, domu kač, chorus, 1975; 5 Slovak Folksongs, A/B, pf, 1975; 3 Slovak Folksongs, chorus, 1975; 3 To moje srdiečko [My Heart], chorus, 1975; 3 Ukrainian Folksongs, male/mixed chorus, 1975; Trebišov to valal [Trebišov, That Village], chorus, 1982

### instrumental

Orch: Epitaf, sym. poem, 1931; Prologue symphonique, op.13/3, 1934; Capriccio, op.14/3, 1936; Jarná symfónia [Spring Sym.], op.15, 1937; Leto [Summer], sym. poem, op.19, 1941; Concertino, op.20, pf, orch, 1942, arr. 2 pf; Slovak Suite, op.22, 1943, arr. 2 pf; Selanka [Idyll] (ballet), op.23, 1944; Ráno [Morning], sym. poem, op.24, 1945–6; Spomienky [Reminiscences], op.25, suite, 5 wind, str, 1947; Vlčie diery [Wolf Traps], op.27, 1948–9 [from film score]; Dupák, op.31/1, 1950; Verbunk, 1952; Hviezdnatá noc [Starry Night], 1954 [arrs. of East Slovakian dances]; Stretnutie [A Meeting], 1954; Dramatic Fantasia, 1956; Variations on a Theme from Verdi's *Un ballo in maschera*, 1962; Blažení sú mŕtvi [Blessed are the Dead], Meditation on a Motet by H. Schütz, 1964; Orchesterálne štúdie k činohre [Orch Studies to a Drama], 1965; Hommage à Beethoven (Coriolan), 1969; Sitnianski rytieri [Knights of Sitno], dance scene, 1969; Variations on a Slovak Folksong, 1970; Keď som bol mladý [When I was Young], 1972; Epitaf (Nad starým zákopom [Over an Old Trench]), 1973; Sym. 1945, 1974; Zemplínsky tanec [Folk dance from Zemplín], 1975; Paleta [Palette], 1981

Chbr and solo inst: Sonata, c, op.11, pf, 1927, orchd 1930 as Sym.; Str Qt, B♭, 1928; Sonatina, op.12/1, pf, 1933, orchd as Symfonieta, op.16/1, 1938; Scherzino, op.12, wind qnt, 1934; Pf Variations, op.14/1, 1935; Str Qt no.1, op.13/2, 1935; Suite, op.13/1, vn, va, 1935; Str Qt no.2, op.14/2, 1936; Dans la solitude, op.16/2, 2 pf pieces, 1940; Scherzo, str qt, 1940; Uspávanka [Lullaby], pf, 1942; Pochod povstalcov [Uprising March], pf, 1944, orchd 1945; 2 skladby pre mládež [2 Pieces for Children], op.27, pf, 1948; Tatranské potoky [Tatra Streams], 3 études, pf, 1954; Čo mi deti rozprávali [What the Children Told Me], aquarelles, pf, 1957, orchd as Akvarely, 1976; Variations on a Slovak Folksong, pf, 1973; Str Qt no.3 'Domovina' [The Native Land], 1986

Incid music, film scores

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VLADIMÍR ZVARA

## Cilea, Francesco

(b Palmi, Reggio Calabria, 23 July 1866; dVarazze, nr Savona, 20 Nov 1950). Italian composer and teacher. The son of a prominent lawyer, he was intended by his father for the same profession; however, the influence of Francesco Florimo, the famous archivist and friend of Bellini, procured him entry to the Naples Conservatory in 1879, where his teachers included Paolo Serrao, Beniamino Cesi and Giuseppe Martucci, and his fellow pupil Umberto Giordano. There he made rapid progress, becoming a *maestrino* in 1885. His Suite for orchestra (1887) was awarded a government prize and on 9 February 1889, his final year, his opera *Gina* was performed at the conservatory. Despite a poor libretto the editor Sonzogno thought sufficiently well of it to commission from him an opera on a fashionable low-life subject. *La tilda* was given with moderate success at the Teatro Pagliano, Florence, with Rodolfo Ferrari as conductor and with Fanny Torresani in the title role. Sonzogno included it in his Italian opera season mounted later that year in Vienna, where it earned the gratifying approval of Hanslick. Cilea spent three years on the composition of his next opera, *L'arlesiana*, to a libretto based on Alphonse Daudet's play, for which Bizet had supplied incidental music. The text of Rosa Mamai's aria ('Esser madre è un inferno') was provided by Grazia Pierantoni, the wife of the senator in whose house Cilea was staying at the time. The opera was well received at its première at Sonzogno's Teatro Lirico, Milan, where it helped to launch Caruso on his international career. Not until the following year, however, did *L'arlesiana* achieve its definitive three-act form.

In 1900 Cilea began work on his most famous opera, *Adriana Lecouvreur*, whose subject appealed to him because of its 18th-century ambience and its mixture of comedy and pathos. The première proved another triumph for Caruso as well as for the composer. At a season of operas mounted by Sonzogno at the Théâtre Sarah Bernhardt, Paris, in 1904, Alfred Bruneau singled out *Adriana Lecouvreur* as the worthiest product of the Italian 'giovane scuola'. A projected collaboration with Gabriele D'Annunzio on *Francesca da Rimini* came to nothing owing to Sonzogno's unwillingness to meet the poet's financial demands. In his search for a subject that would offer a choral dimension Cilea turned to *Gloria*, a story of star-crossed lovers set in 14th-century Siena at the time of the siege. Despite the advocacy of Toscanini the opera was coolly received and failed to circulate; nor did a revised version of 1932 to a new text by Ettore Moschini fare substantially better. A last operatic attempt, *Ritorno ad amore*, foundered on Renato Simoni's failure to complete the libretto. From then on Cilea ceased to compose for the stage. His only other large-scale work was the 'Poema sinfonico' *Il canto della vita* for tenor, chorus and orchestra, written to a text by Sem Benelli in commemoration of

the Verdi centenary in 1913. The previous year Leopoldo Mugnone had conducted a revival of *L'arlesiana* in Naples, for which he had persuaded the composer to enlarge the part of Vivetta and cut the aria of Rosa Mamai and her scene with L'Innocente. The result so disappointed Cilea that he withdrew the score from circulation for the next 20 years. It was not heard again until a radio transmission in 1932. The Museo Cilea in Palmi contains the manuscript of an unpublished 'Intermezzo arlesiana' dated 1938.

Until his retirement in 1935 Cilea pursued a distinguished career in musical education. He taught harmony and the piano at the Naples Conservatory from (1890–92), and held the chair of harmony and composition at the Istituto Reale (later the Conservatorio Luigi Cherubini) in Florence (1896–1904). In 1913 he assumed the directorship of the Palermo Conservatory, moving to that of the Naples Conservatory, a post which he held for nearly 20 years. He was elected to the Academy in 1938. Though justifiably proud of his record as a teacher, he regarded it as secondary to his operatic career, which he believed to have been blighted by the intrigues of others.

More of an all-round musician than most of his colleagues of the 'giovane scuola', Cilea shows a lighter touch. Besides Bellini, his chief gods were Bach, Beethoven and Chopin. An accomplished pianist, his keyboard writing is always inventive, and several of his pieces composed between the wars show an attempt to come to grips with the styles of Ravel and Casella. If his operas conform to the manner of Mascagni and his school, they never descend to brutal excess. Thematic recurrence plays an important part in them, even though the motifs themselves are rarely very theatrical. If *Adriana Lecouvreur* remains his most popular opera, largely due to its appeal to the aging prima donna, his best-loved single aria is the 'Lamento di Federico' from *L'arlesiana*, to this day one of the gems of the tenor repertory.

## WORKS

(selective list)

### operas

Gina (3, E. Golisciani), Naples, Conservatory, 9 Feb 1889

La tilda (3, A. Graziani [A. Zanardini]), Florence, Pagliano, 7 April 1892

L'arlesiana (4, L. Marengo, after A. Daudet), Milan, Lirico, 27 Nov 1897, rev. version (3), Lirico, 22 Oct 1898

Adriana Lecouvreur (4, A. Colautti, after E. Scribe and E. Legouvé), Milan, Lirico, 6 Nov 1902

Gloria (3, A. Colautti), Milan, Scala, 15 April 1907; rev. version (E. Moschini), Naples, S Carlo, 20 April 1932

### other works

Vocal: Il canto della vita, poema sinfonico (S. Benelli), T, chorus, orch, 1913, rev. as Ode sinfonica (E. Moschini), 1934; 3 vocalizzi da concerto, 1v, pf, 1930; Dolce amor di povertade, song, 1949

Orch: 2 suites, 1887, 1931

Chbr and solo inst: Pf Trio, 1886; Sonata, vc, pf, 1889, rev. 1901; Suite (vecchio stile), pf, 1916; Serenata a dispetto, pf, 1922; Verrà?, Acque correnti, Valle fiorita, pf, 1923; Festa silana, pf, 1930; Risonanza nostalgiche, pf, 1930; Suite, vc, pf, 1937

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**Gajanus:** *Francesco Cilea e la sua opera* (Bologna, 1939)  
**R. de Rensis:** *Francesco Cilea* (Palmi, 1950)  
**M. Limoscelli:** *Francesco Cilea* (Milan, 1951)  
**T. D'Amico:** *Francesco Cilea* (Milan, 1960)  
**G. Gavazzeni:** *Francesco Cilea dieci anni dopo la morte* (Milan, 1960)  
**G. Pitarresi, ed.:** *La dolcissima effigie: studi su Francesco Cilea nel 30° anniversario dell'istituzione del Conservatorio di Reggio Calabria* (Lucca, 1994)

JULIAN BUDDEN

## Cillario, Carlo Felice

(b S Rafael, Argentina, 7 Feb 1915). Argentine conductor of Italian parentage. He moved with his parents to Italy when eight years old, studied at the Conservatorio di Musica G.B. Martini at Bologna and began his career as a solo violinist, turning to conducting in 1942 at the Odessa Opera. After forming concert orchestras in Italy and Argentina he became increasingly involved with opera, making his British début at Glyndebourne in 1961 (*L'elisir d'amore*) and in the USA at the Chicago Lyric Opera (*La forza del destino*). His Covent Garden début in 1964, with Callas and Gobbi in the Zeffirelli production of *Tosca*, earned him critical approval for his disciplined control and the expressive orchestral playing. Besides frequent engagements with major European and American opera companies (including La Scala, the Metropolitan and San Francisco) he was the music director for the Elizabethan Opera Trust in Sydney, 1970–71, and in 1988 was appointed principal guest conductor and music adviser to Australian Opera. He has also conducted regularly at the Stockholm Royal Opera and at Drottningholm. Mainly working in Italian and French opera, he has been widely praised for his sensitive support for singers and firm orchestral direction. His recordings include *La traviata* (1965, with Scotto and Pavarotti), and the little-known *Caterina Cornaro* and *Gianni di Parigi* of Donizetti.

NOËL GOODWIN

## Cillavenia, Francesco.

See [Cellavenia, Francesco](#).

## Cima.

Italian family of composers and organists. They were active in Milan and Rome in the 17th-century.

- (1) Giovanni Paolo Cima
- (2) Andrea Cima
- (3) Giovanni Battista Cima
- (4) Tullio Cima

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JEROME ROCHE/RODOBALDO TIBALDI

## Cima

### (1) Giovanni Paolo Cima

(b Milan, c1570; d Milan, 1630). He succeeded Ottavio Bariola as organist of S Maria presso S Celso, Milan, in 1595 and remained in the post until his death, during the plague of 1630. From 1607 to 1611 and from 1614 until his death he also acted as *maestro di cappella* there, although the post was never officially his. He held an important position as the leading composer of the Milanese instrumental school in the early 17th century. The motets of 1599 demonstrate how, after a period of stagnation, due in part to Carlo Borromeo's ideas on sacred music, the contrapuntal *stile osservato* had been restored. Cima's motets, praised by Angleria in 1622, display a predilection for imitative counterpoint and for broad, non-syllabic melodies; ornamental crotchet figures are widely used as well as some elements of the instrumental *ricercare*. The church music in his 1610 collection is on the whole conservative although the polyphonic writing does give way to some motets for solo voice and basso continuo in a pseudo-monodic style, similar to that of Viadana. The use of ornamentation is also reminiscent of late Renaissance instrumental traditions, rather than of new trends in vocal music. The pieces for several voices are interesting for their use of echo or dialogue structures, for example the eight-voice *Assumpta est Maria*. There is also a four-part mass, which alternates a generally syllabic style and frequent references to the instrumental canzone, with a more conventional polyphonic procedure. It is clear that Cima was more interested, however, in organ and instrumental music. His 1606 compilation points to the distinction between the imitative, motet-like *ricercare* and the more homophonic *canzona* with its French rhythms and dance-like strains; at the end Cima appended some instructions

on the retuning of a clavichord so as to be able to play in any key at one time. His contributions to Angleria's *Regola del contrapunto* (1622) show that he was also concerned with contrapuntal theory; but his importance lies most of all perhaps in his very early use of the trio sonata medium in the *Sonata a tre* for violin, cornett and continuo in the 1610 *Concerti*, a through-composed work with both thematic integration and considerable virtuosity of style.

## WORKS

Il primo libro delli motetti, 4vv (Milan, 1599)

Partito di ricercari, canzoni alla francese (Milan, 1606<sup>15</sup>); ed. in CEKM, xx (1969); 1 ed. in AML, iii (n.d.)

Concerti ecclesiastici, 1–5, 8vv, Messa, 2 Magnificat e falsi bordoni, 4vv, 6 sonate a 2–4, bc (Milan, 1610<sup>4</sup>); *Adiuvo vos*, edn in *Adrio*; 1 motet, 5vv, ed. F. Commer, *Musica sacra*, xiii (Regensburg, 1882)

*Vesperae de communi BVM*, 5vv, *D-Mbs*

Ricercare et canoni, 2–4vv, in C. Angleria, *La regola del contrapunto, e della musical compositione* (Milan, 1622)

3 bicinia, 1598<sup>13</sup>; 6 motets, 1608<sup>13</sup>; 2 motets, 1610<sup>1</sup>; 2 motets, 1612<sup>3</sup>; 1 capriccio, 1617<sup>2</sup>; 1 motet, 1619<sup>4</sup>; 1 motet, 1620<sup>2</sup>; 2 motets, 1 canzona, 1626<sup>5</sup>; *Ricercare e canzoni, I-Vnm*; 2 contrafacta spirituali in *Il secondo libro della musica di Claudio Monteverde e d'altri autori* (Milan, 1608), mentioned in *VogelB*

Canzoni, conseguenze e contrapunti doppi, 2–4vv (Milan, 1609), lost, mentioned in Picinelli, 315

Cima

### (2) Andrea Cima

(*b* Milan; *fl* 1606–27). Brother of (1) Giovanni Paolo Cima. All we know of his life is that he was organist of S Maria Maggiore, Milan, in 1614 and of S Maria della Rosa and S Maria della Grazie, also Milan, in 1627. There is no evidence to support Picinelli's claim that he was later *maestro di cappella* of S Maria Maggiore, Bergamo. His two surviving publications contain motets in an unambitious concertato idiom, two being dialogues for soprano and bass. He also contributed nine motets and a four-part mass to several anthologies. He belonged to the school of instrumental composers that flourished in Lombardy, as is indicated by his three canzonas (RISM 1606<sup>15</sup> and 1617<sup>2</sup>), each in four parts and suitable as either keyboard or ensemble pieces. His Capriccio for a high instrument and basso continuo, which appears in his brother's *Concerti ecclesiastici* (1610), is one of the first examples of a composition for this combination.

## WORKS

Il primo libro delli concerti, 2–4vv (Milan, 1614)

Il secondo libro delli concerti, 2–4vv (Milan, 1627)

1 canzona, 1606<sup>15</sup>; 4 motets, 1 capriccio, 1 sonata, 1610<sup>4</sup>; 1 motet, 1615<sup>13</sup>; 2 motets, 2 canzoni, 1617<sup>2</sup>; 1 mass, 4vv, 2 motets, 1626<sup>5</sup>

Cima

### (3) Giovanni Battista Cima

(*b* Milan, 1596; *d* Sondrio, nr Bergamo, c1675). Son of (1) Giovanni Paolo Cima. He was organist of S Nazaro Maggiore, Milan, and was succeeded as *maestro di cappella* of Como Cathedral by Alfonso Bamfi in 1641. His later years were spent at Sondrio. The only known works by him are a four-part

motet *Ad te Domine clamavi*, included in (2) Andrea Cima's motet collection of 1627 and written in an even simpler style than Andrea's, and a motet for two voices and basso continuo, *Tota pulchra es* (GB-Lbl). The second book of *Concerti* for two to four voices (Milan, 1626), mentioned by Picinelli (p.277), is no longer extant.

Cima

#### (4) Tullio Cima

(b Ronciglione, nr Rome, 1596; d after 1675). A pupil of Abundio Antonelli, he was a boy chorister at S Giovanni in Laterano, Rome, until 1612. In 1625 he became *maestro di cappella* of the Seminario Romano. He was organist of Perugia Cathedral in 1645 and in 1646 was proposed as *maestro di cappella* there, but the appointment was not taken up. In 1659 he was elected *maestro di cappella* of Rieti Cathedral, but he turned the post down and competed unsuccessfully for the post of *maestro di cappella* of Orvieto Cathedral. He took the degree of Doctor of Law late in life and may have practised as a lawyer. Although his music may lack any particular merit, he was certainly an industrious amateur, producing eight collections, mainly of motets, over his long life. The possibilities of coherent musical structure or of obligato instrumental participation seem never to have interested him, his melodies are rather dull and syllabic and his ornaments too patterned; the *Beatus vir* of the 1673 psalms, however, avoids such shortcomings. This publication is also interesting for its publisher's preface, which sets out details of a fair business arrangement between composer and publisher, a feature that was evidently all too rare in 17th-century Rome.

#### WORKS

Sacrae cantiones, Magnificat, litanis BVM, liber 1, 2–4vv, bc (Rome, 1621)

Motecta, 2–5vv, bc, liber 2 (Rome, 1625)

Motecta, 2–5vv, bc, liber 3 (Rome, 1629)

Salmi per il vespro e 2 Magnificat, 4vv, op.5 (Rome, 1636)

Sacrarum modulationum, 2–5vv, liber 4 (Rome, 1648)

Ecclesiasticae modulationes, 2–3vv, liber 5 (Rome, 1656)

Vespertina psalmodia, Missa, Litanie BVM, 3vv, bc, op.7 (Rome, 1673)

Sacrae modulationes, 2–3vv (Rome, 1675)

3 motets, 1642<sup>1</sup>; 3 pieces, 1643<sup>2</sup>; 1 piece, 1646<sup>2</sup>

## Cimador [Cimadoro], Giambattista [Giovanni Battista; J.B.]

(b Venice, 1761; d Bath, 27 Feb 1805). Italian composer, singer, violinist and music publisher. Born of a noble family, he studied the violin, cello and piano. In 1789 his *Ati e Cibele*, a *favola per musica* in two short scenes, was performed in Venice. This was soon followed by *Pimmalione*, a monodrama after Rousseau for tenor and orchestra with a small part for soprano, and *Il ratto di Proserpina*. Choron and Fayolle reported that, dissatisfied with *Pimmalione*, Cimador burnt the score and renounced composition. Artaria, however, advertised publication of the full score in 1791 in Vienna and excerpts were published later in London. The work achieved considerable popularity throughout Europe as a concert piece for both male and female singers, being revived as late as 1836. While still in Venice he wrote a double

bass concerto for the young virtuoso Dragonetti; the manuscript survives, together with Dragonetti's additional variations on the final Rondo, which he evidently considered too short.

In 1791 Cimador moved to London, where he taught singing and was, as is recorded in *The Gentleman's Magazine*, 'a celebrated vocal performer'. He visited Bath in 1794 with Haydn, who referred to him as a violin virtuoso and composer. On 14 May 1795 *Ati e Cibele* was given its first London performance at the King's Theatre, with pantomime and dances by Noverre, for the benefit of Morichelli, who sang Cibele. Extracts from *Pimmalione* were given there on 8 June 1797, and he appeared as a pianist during the season 1799–1800.

In about 1800 he entered into partnership with the Italian music publisher [Tebaldo Monzani](#). Together they issued periodical collections of Italian and English vocal music, and, as The Opera Music Warehouse, they published Mozart's great operas, advertising that 'any of the songs, Duets, Trios, Overtures ... may be had Single & the whole of Mozart's Pianoforte Compositions, published in Numbers'. Many of these were arranged or provided with piano accompaniments by Cimador. His arrangement of several Mozart symphonies for flute and strings was allegedly provoked by the refusal of the King's Theatre orchestra to play the works in their original form because of their difficulty; six of these were published by Monzani after Cimador's death. His arrangement of the Romance from Mozart's Piano Concerto K466 appeared in the *Harmonicon* as late as 1833.

Although Gerber suggested that Cimador patterned himself after Haydn, his compositions owe more to the early works of Mozart. Choron and Fayolle, writing mainly of *Pimmalione*, summed up Cimador as 'a musician of no great scientific acquirement although his works are full of fire and imagination'; Fétis however pronounced the work merely mediocre. The double bass concerto is well scored and in the slow movement shows a gift for beautifully simple and lyrical lines, but had it been written for an instrument with a larger repertory it is doubtful whether it would have been revived.

## WORKS

*Ati e Cibele* (favola per musica, 2, A. Pepoli), Venice, Accademia dei Rinnovati, spr. 1789

*Pimmalione* (scena drammatica, S.A. Sografi, after J.-J. Rousseau), Venice, S Samuele, 26 Jan 1790; score (Vienna, 1791), *A-Wn\**, *B-Bc*, *Lc*, *D-Bsb*, *Mbs*, *F-Pc\**, *I-Bc*, *Fc*, *Gl*, *Li*, *Mc*, *Nc*, *PAc*, *PLcon*, *Rrai*, *Rsc*, *Vlevi*, *Vnm*; arias (London, 1797); ov. and 4 arias (Vienna, n.d.)

*Il ratto di Proserpina* (favola per musica, 2, M. Botturini), Venice, Accademia dei Rinnovati, carn. 1791

2 single songs (London, c1800; Offenbach, n.d.); hornpipe, hp/pf (London, c1800); concerto, db, str, *GB-Lbl*, ed. R. Slatford (London, 1969); many arrs./pf accs. of works by Mozart, Cimarosa and others

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*Fétis*B

*Gerber*NL

Obituary, *The Gentleman's Magazine*, lxxv (1805), 290 only

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RODNEY SLATFORD (work-list with MARITA P. McCLYMONDS)

## Cimarosa, Domenico

(b Aversa, 17 Dec 1749; d Venice, 11 Jan 1801). Italian composer. He was a central figure in opera, particularly comic opera, of the late 18th century.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

JENNIFER E. JOHNSON/GORDANA LAZAREVICH

Cimarosa, Domenico

1. Life.

Cimarosa (his name is spelt Cimmarosa on his baptismal certificate) was taken by his parents, a few days after his birth, from Aversa to Naples. His father, Gennaro Cimmarosa, was employed as a stonemason in the construction of the Palazzo Reale di Capodimonte; in the course of work he was killed in a fall. The family lived close to the church of S Severo de' Padri Conventuali, and Cimarosa's mother was able to obtain work as a laundress at the monastery while Domenico was taken into the school. Cimarosa soon attracted the attention of the monastery organist, Father Polcano, who gave him music lessons. He made rapid progress, and was admitted in 1761 to the Conservatorio di S Maria di Loreto. He remained there for 11 years. His teachers were Manna, Sacchini, Fenaroli and Carcais, the *maestro di violino*. Cimarosa became an able violinist and keyboard player, and he was also a gifted singer; after he left the conservatory he had singing lessons from the castrato Giuseppe Aprile. It was, however, mainly as a composer that he established himself while still a student, and by 1770 he, Zingarelli and Giuseppe Giordani were senior students in the *maestro di cappella* class, the class for composers. He may have had further lessons in composition from Piccini in 1771, when he had left the conservatory.

During his student days Cimarosa composed a number of sacred motets and masses, but with the première in 1772 of his first *commedia per musica*, *Le stravaganze del conte*, performed at the Teatro dei Fiorentini in Naples with the farsetta *Le magie di Merlina e Zoroastro*, his fame as a composer began to spread. Influenced by the tradition of the *commedia dell'arte*, the farsetta, which constituted Act 3 and included characters such as Dottor Balanzoni and Pulcinella, was the first of a number of similar intermezzos and farsettas that he was to write throughout his career. His works soon became popular in Rome, where his comic intermezzos were performed by a cast of five male singers at the Teatro Valle. *Il ritorno di Don Calandrino*, *L'italiana in Londra*, *Le donne rivali* and *Il pittore parigino* were given there between 1778 and 1781. Goethe was quite charmed by *L'impresario in angustie*, which he heard during his visit to Rome in 1787. In his *Italienische Reise* Goethe commented on the humour in the Act 1 finale in which the poet (centre stage) is being criticized by the impresario and the prima donna on one side of the stage, and the composer and the seconda donna on the other. Serious operas, including

*Caio Mario* (1780) and *Alessandro nell'Indie* (1781), also had their premières in Rome, at the Teatro delle Dame and the Teatro Argentina. On 10 July 1780 *L'italiana in Londra* was the first of Cimarosa's operas to be given at La Scala in Milan, initiating a tradition of performances of his works that lasted well into the 19th century.

On 29 November 1779 Cimarosa had been appointed supernumerary organist (without pay) of the Neapolitan royal chapel. He was promoted on 28 March 1785 to the position of second organist, with a monthly salary of eight ducats (which continued to be paid to him even during his periods of absence from Naples). From the early 1780s he also held an appointment as *maestro* of the Ospedaletto conservatory, Venice; it is not clear exactly when he was appointed, though 1782 is a likely date, as in that year his oratorio *Absalom* was composed for the institution. Several of his opera librettos in the ensuing years (first those of *L'eroe cinese* and *La ballerina amante*, both given in Naples in 1782) refer to his connection with the Ospedaletto, and it would seem that he retained his Venetian post even when absent.

In 1787 Cimarosa accepted the position of *maestro di cappella* at the St Petersburg court of Catherine II, an invitation probably extended at the recommendation of the Duke of Serra Capriola, the ambassador in Russia of the Kingdom of the Two Sicilies. On their way to St Petersburg Cimarosa and his wife visited Livorno as guests of Grand Duke Leopold of Tuscany, who later, as emperor (1790–92), played a role in Cimarosa's successful sojourn in Vienna. At Parma he paid a visit to Duchess Maria Amalia (daughter of Maria Theresa and wife of Ferdinand of the Bourbons), and he spent 24 days in late August and September in Vienna, where he was presented to Joseph II. During this period the emperor repeatedly invited Cimarosa to sing and play for him. All these contacts strengthened his ties with the Viennese court. From Vienna Cimarosa visited Warsaw and finally arrived in St Petersburg on 3 December 1787.

At the court of Catherine II Cimarosa succeeded a line of Italian composers that included Manfredini, Galuppi, Traetta and Sarti. His operas were presented at the Hermitage and the theatre at Gatchina, the sumptuous palaces of the empress. His serious opera *Cleopatra* and two previously written comic operas, *Le donne rivali* and *I due baroni di Rocca Azzurra*, were adjusted for performers in Russia. Shortly after Cimarosa's arrival, however, the empress engaged Martín y Soler as her second *maestro di cappella*. His operas seemed to have met with greater success at the Russian court than Cimarosa's. The magnificence and splendour of Catherine's court began to fade by 1791 when economic crises had forced the empress to release most of the Italian singers. Cimarosa, who could not bear the harshness of the Russian winters, left the court in June 1791. After spending three months in Warsaw, he arrived in Vienna shortly after the death of Joseph II.

It had been known for some time that Cimarosa's contract in Russia was nearing an end and that he was planning to return to Naples because of poor health. Joseph II had intended to employ him as soon as he reached Vienna, and in 1789 a number of Cimarosa's works were given at the Burgtheater in preparation for his return. Between May and September *I due supposti conti* was revived with a new cast, and *I due baroni di Rocca Azzurra*, for which Mozart composed the aria 'Alma grande e nobile core' (K578), was also

presented. Upon his arrival in Vienna Cimarosa was appointed Kapellmeister by Leopold II and was commissioned to write an opera, *Il matrimonio segreto*, to a text by Giovanni Bertati based on Colman and Garrick's *The Clandestine Marriage*. The opera, performed at the Burgtheater on 7 February 1792, was so successful that Leopold II ordered that it be repeated that same evening in his private chambers. Cimarosa, whom Joseph Weigl described as having a jovial and friendly personality, enjoyed great popularity among Viennese society and often entertained his hosts by performing at the keyboard. During his two years in Vienna he composed two more operas (*La calamita dei cuori*, which was a failure, and *Amor rende sagace*), and reworked his *Il pittore parigino*.

Cimarosa presumably returned to Naples in spring 1793, between the production of *Amor rende sagace* in Vienna at the beginning of April and that of *I traci amanti* in Naples in mid-June. On 8 November 1796 he was appointed first organist of the royal chapel with a monthly salary of ten ducats. In addition to composing new operas, he reworked *L'italiana in Londra* and *I due baroni*, adding sections in Neapolitan dialect. The most important works written during this last phase of his career were *Le astuzie femminili* (1794) and two serious operas, *Penelope* (1794) and *Gli Orazi ed i Curiazi* (1796), the last for La Fenice in Venice. In the 1790s Italy was experiencing reverberations of the French Revolutionary Wars that shook Europe. In 1796 the French captured Venice. Three years later, liberal leaders under the auspices of the French established the 'Parthenopean Republic' after the Bourbon king was forced to flee Naples. Cimarosa, in sympathy with their cause, composed a patriotic hymn to a text by Luigi Rossi which was sung on 19 May for the ceremonial burning of the royal flag. At the end of June, however, the Parthenopean Republic fell and the Bourbon troops re-entered the city. Cimarosa found himself in a perilous position in view of his republican sympathies; he endeavoured to make amends by paying homage to the Bourbons, composing (at the suggestion of a priest, Gennaro Tanfano) a cantata in praise of Ferdinand IV, performed on 23 September. He composed other works in his efforts to appease the king, but it seems that they merely angered Ferdinand further, and on 9 December 1799 he was arrested. He spent four months in prison, and was spared the death sentence only because of the intervention of powerful friends (among them Cardinal Consalvi, Cardinal Ruffo and Lady Hamilton). On his release from prison Cimarosa returned to Venice, where he was invited to compose a new opera, *Artemisia*. He did not live to complete it, as his health rapidly deteriorated and he died on 11 January 1801. Rumours were rife that he had been poisoned at the instigation of Queen Marie Caroline, and pressure of public opinion forced the government to publish a medical report (on 5 April 1801), which certified that he had died from an internal ailment. Cimarosa was twice married: in 1777 to Costanza Suffi, who died the next year; and later to Gaetana Pallante, who died in 1796.

[Cimarosa, Domenico](#)

## 2. Works.

Cimarosa's reputation in his last years, and during the early part of the 19th century, was unparalleled in Italian opera until Rossini. His facility at writing music resulted in the creation of almost 60 stage works, most of which were comic pieces. His operas were performed on all the major European stages,

including Prague, Copenhagen, Stockholm, St Petersburg, Hamburg, London and Berlin. His works were particularly popular in Vienna and at Eszterháza. In Vienna, for example, *Le trame deluse* was repeated 16 times in 1787, and *Il pittore parigino* 27 times in Cimarosa's revised version of 1792. At Eszterháza between 1783 and 1790, Haydn conducted performances of 13 operas by Cimarosa, and many of them were given several times. *L'italiana in Londra* was repeated there at least 14 times in five years. Although Cimarosa revised some of his earlier compositions to suit the Neapolitan tastes his music had a broad, international appeal. Some of his operas were still being played in Naples as late as 1811, and his *Gli Orazi ed i Curiazi* and *Il matrimonio segreto* were given in Venice throughout the early 19th century.

Cimarosa was also admired by a number of 19th-century commentators. Eugène Delacroix preferred Cimarosa's music to Mozart's, and Stendhal wrote that he would rather be hanged than be forced to state which of the two he preferred. Hanslick praised Cimarosa's wonderful facility, masterly compositional strokes and good taste. Goethe, who first heard Cimarosa's music in Rome, wrote to Schiller in 1788 from Naples, praising one of Cimarosa's operas (probably *Il marito disperato*, performed there as *La gelosia punita*). Upon his return to Weimar Goethe directed performances of *Le trame deluse* and *Il matrimonio segreto*. He also created the pasticcio *Die theatralischen Abenteuer* (1791), from Cimarosa's *L'impresario in angustie*, incorporating parts of Mozart's *Der Schauspieldirektor* in 1797.

Cimarosa's earliest surviving score is a set of instrumental *Partimenti* from 1762. During his years as a student, he wrote mainly sacred works. It was as a comic opera composer, however, that he first established himself, and all his early operas are in that genre. His operas are based on librettos by a number of authors; this accounts for the uneven quality of the texts. Giuseppe Palomba and Giuseppe Maria Diodati furnished the largest number, with 13 and seven respectively. Both librettists created characters who speak in Neapolitan dialect, and Palomba's texts also intermingle broken Spanish and French words with *lazzi* ('tricks') from the *commedia dell'arte*. His plots feature multiple disguises and bizarre intrigues and complications. Cimarosa's *La trame deluse*, a setting of Diodati's text, became one of his most successful operas. The language of *Penelope* is in the dignified style of Metastasio, though by avoiding pomposity and including ensembles Diodati indicated new stylistic tendencies. G.B. Lorenzi, Antonio Sografi, Giuseppe Petrosellini, Angelo Anelli and Giovanni Bertati were among Cimarosa's other librettists. In *Il matrimonio segreto* Bertati provided an excellent plot, devoid of disguises and excessive complications.

Despite the occasionally mediocre quality of the texts, Cimarosa was always able to write music suffused with lightness, elegance and finesse. The orchestration of his earlier works consisted primarily of strings, oboes, horns and trumpets, and only occasionally bassoons and flutes. The orchestra functioned as a vehicle for vocal accompaniment, with the strings providing most of the activity. During his Russian sojourn he began to use clarinets, and his orchestration generally acquired a fuller and richer sonority. This is evident in *Il matrimonio segreto*, where the large orchestra provides colour and exhibits independent motivic and rhythmic material that serves as commentary on the action. Cimarosa seldom wrote stylized da capo arias. His arias are sectional, with contrasting tempos, metre and keys to accommodate

changes of mood and situation in the text. This freedom from a structural mould creates the effect of spontaneity and flexibility. The last section of an aria is frequently in a fast tempo in the manner of a cabaletta. Cavatinas also occur frequently.

One of Cimarosa's strengths was the composition of witty and vivacious ensembles. *Il matrimonio segreto*, an ensemble opera in the style of Mozart's *Le nozze di Figaro*, is composed of eight arias, four duets, three trios, a quartet, a quintet and two finales featuring all six characters. Frequently his operas begin with a trio or a quartet, and he excelled at creating large-scale chain finales. Although Cimarosa's characters do not display layers of Mozartian complexity, he was capable of depicting human emotions in a touching but not over-sentimental manner, as in the opening duet 'Cara non dubitar' from *Il matrimonio segreto*.

Cimarosa's harmonic vocabulary is diatonic and unadventurous; the strength of his music lies in the richness of his melodic invention, the brilliance and energy of his rhythmic and melodic motifs and his constantly lively accompaniments. He expanded the parameters of *opera buffa* by creating a genre permeated with sentiment, simplicity, elegance and delicacy. The freshness and vigour of his music was unmatched by his Italian contemporaries.

Cimarosa's instrumental works include concertos, similar in general style to Mozart's. The middle movement of the Harpsichord Concerto in B $\flat$  comprising a 'recitative' and 'aria', attempts to present in purely instrumental terms a dramatic situation involving the concept of a solo voice. There is strong evidence for believing that Cimarosa's many keyboard sonatas, generally known in one-movement form, were originally intended as two- or three-movement pieces. One manuscript (*GB-Lcm* 142) contains a three-movement 'Sonata per il fortepiano', and features of another (*I-Fc*) reveal that certain movements were intended to follow others without a break; these include movements ending in the dominant key, such indications as 'segue Andante', and series of key relationships that suggest multi-movement structures. The movements display a variety of forms, including binary, and several contain passages not unlike those found in Domenico Scarlatti's music; the keyboard range is contained within five octaves, the texture is usually two-part, and melodic interest is generally reserved for the upper line.

[Cimarosa, Domenico](#)

## WORKS

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## operas

NC	<a href="#">Naples, Teatro S Carlo</a>
NFI	<a href="#">Naples, Teatro dei Fiorentini</a>
NFO	<a href="#">Naples, Teatro del Fondo</a>
NN	<a href="#">Naples, Teatro Nuovo</a>

RV Rome, Teatro Valle  
 WB Vienna, Burgtheater  
 cm commedia per musica  
 dg dramma giocoso  
 dm dramma per musica  
 fm farsa/farsetta per musica  
 int intermezzo in musica  
 ob opera buffa

Le stravaganze del conte (cm, 3, P. Mililotti), NFI, carn. 1772, *I-Nc\**, *Rmassimo*; Act 3 = Le magie di Merlina e Zoroastro [Le pazzie di Stellidaura e Zoroastro] (fm)

La finta parigina (cm, 3, F. Cerlone), NN, carn. 1773, *Nc\**, *Rmassimo*

La donna di tutti i caratteri (cm, 3, A. Palomba), NN, 1775 [rev. of music by P. Guglielmi]

I matrimoni in ballo (fm, 1, P. Mililotti), NN, carn. 1776 [with *I sdegni per amore*]; rev. as *La baronessa stramba* [as Act 3 of *Il credulo*], NN, 1786, *F-Pn*, *I-Nc\**

*I sdegni per amore* (cm, 1, G. Mililotti), NN, Jan 1776, *Nc\**, *Rmassimo*

La frascatana nobile [La finta frascatana] (cm, 3, P. Mililotti), NN, wint. 1776, *F-Pn*, *I-Nc\**, *Rmassimo*

I tre amanti (int, 2, G. Petrosellini), RV, carn. 1777, *D-Dlb*, *F-Pn*, *I-Nc\**, *Rmassimo*, *RU-SPtob*; as *Le gare degl'amanti* (dg), Nice, Maccarani, spr. 1783

Il fanatico per gli antichi romani (cm, 3, G. Palomba) NFI, spr. 1777, *F-Pn*, *I-Nc\**

L'Armida immaginaria (dg, 3, G. Palomba, after T. Tasso: *Gerusalemme liberata*), NFI, sum. 1777, *F-Pn*, *I-Nc\**, *Rmassimo*

Il ritorno di Don Calandrino (int, 2, ?Petrosellini), RV, carn. 1778, *D-Dlb*, *Hs*, *Wa*, *F-Pn*, *GB-Lcm*, *I-Nc\**, *RU-SPtob*; as *Armidoro e Laurina* (dg), Livorno, 1783

Gli amanti comici, o sia La famiglia in scompiglio (dg, 2, Petrosellini), NFI, 1778; Cremona, carn. 1796; as *Il matrimonio in commedia*, Livorno, spr. 1797; as *La famiglia stravagante, ovvero Gli amanti comici* (fm), Macerata, carn. 1798

Le stravaganze d'amore (cm, 3, P. Mililotti), NFI, wint. 1778, *F-Pn* (rev.), *I-Nc\**, *Rmassimo*, *US-Wc*

Il matrimonio per raggio (dg, 2), Rome, c1778–9, RV, carn. 1802, *A-Wgm*, *B-Bc* (no ov.), *D-Bsb* (2 copies, both in It. and Ger.), *Dlb*, *I-Bc* (inc.) *Fc*, , *Rmassimo*, *Rsc*, *S-Skma*, *Uu*, *US-Bp*, *Wc*

L'infedeltà fedele (cm, 3, G. Lorenzi), NFO, 20 July 1779, *D-Dlb*, *I-Nc\**, *Rmassimo* [for inauguration of NFO]

L'italiana in Londra (int, 2, Petrosellini), RV, 28 Dec 1779, *A-Wn* (2 copies), *B-Bc* (inc.), *CZ-Pnm*, *D-Dlb*, *Hs*, *DK-Kk* (2 copies, 1 in Dan.), *F-Pn*, *Po*, *H-Bn*, *I-CR*, *Fc* (3 copies), *Gl*, *Mc*, *MOe* (in Ger.), *Nc\**, *PAc*, *Rmassimo*, *Rsc*, *P-La*, *RU-SPtob*, *US-Wc* (in Fr.); as *La virtù premiata* (dg), Genoa, aut. 1794

Le donne rivali (int, 2, ?Petrosellini), RV, carn. 1780, *F-Pn*, *GB-Lbl*, *I-Fc*, *Mc*, *Nc\**, *Rmassimo*, *RU-SPtob*; as *Le due rivali* (cm), Monza, aut. 1791, collab. other composers; as *Le due fidanzate* (cm), Moscow, Imperial, 10 June 1789

Caio Mario (dm, 3, G. Roccaforte), Rome, Dame, carn. 1780, *F-Pn*, *I-Mc*, *Nc*, *Rmassimo*, *RU-SPtob*

I finti nobili (cm, 3, G. Palomba), NFI, carn. 1780, *F-Pn* (Acts 1, 2), *I-Nc\**, *Rmassimo*; Act 3 = *Gli sposi per accidente* (fm), *Nc\**

Il falegname (Il falegname) (cm, 3 or 2, G. Palomba), NFI, 1780, *A-Wn* (2 copies, 1 rev. in It. and Ger.), *D-Bsb*, *Dlb*, *F-Pc* (pts only), *Pn*, *H-Bn*, *I-Mc* (inc., pts only), *Nc\**, *Rmassimo*, *P-La*; as *L'artista* (dg, 2), Treviso and Udine, 1789

Il pittore parigino (int, 2, Petrosellini), RV, 2 Jan 1781, *A-Wn*, *B-Bc* (rev.), *D-Bsb*, *Dlb*, *Rtt*, *F-Pn*, *GB-Lcm* (rev.), *H-Bn*, *I-Fc*, *Gl*, *Nc\**, *Rmassimo*, *P-La*, *RU-SPtob*, *US-Bp*, *Wc*; as *Il barone burlato* (cm, 3, G. Bonito, after Petrosellini), NN, 1784, with addns by F. Cipolla; as *Le brame deluse* (dg), Florence, 1787

Alessandro nell'Indie (dm, 3, P. Metastasio), Rome, Argentina, 11 Feb 1781, *I-Nc\**,

## *Rmassimo*

Giunio Bruto (dramma tragico per musica, 2, Eschilo Acanzio [G. Pindemonte]), Verona, Accademia Filarmonica, aut. 1781, *H-Bn, I-Fc, Nc\**, *Rmassimo*

Giannina e Bernardone (dg, 2, F. Livigni), Venice, S Samuele, aut. 1781, *A-Wgm, Wn, B-Bc, D-Dlb, Rtt, F-Pn* (inc.), *H-Bn, I-Fc, Gl, Mc, Mr, Nc\**, *Rmassimo, Tf, P-La, RU-SPtob, S-Skma, St* (2 copies, 1 inc.), *US-BE*; as *Il villano geloso* (int), Venice, 1786

L'amante combattuto dalle donne di punto (cm, 3, G. Palomba), NFI, 1781; as *La biondolina*, NFI, 1781, *Nc\**, *Rmassimo*; as *La giardiniera fortunata* (2), NN, 1805, *Nc*

Il capriccio drammatico (cm, 1, G.M. Diodati), ?Turin, ?1781, or London, 1794 [related to *L'impresario in angustie*, 1786]

Il convito (dg, 2, Livigni), Venice, S Samuele, carn. 1782, *CH-Zz* (in Ger.), *D-Bsb* (2 copies, 1 in Ger.), *Dlb, DO* (in Ger.), *Rtt, F-Pn, GB-Lbl, I-Fc, Gl, Nc\**, *OS, Rmassimo, Tf, Vnm, P-La, US-Wc*; as *Der Schmaus*, Frankfurt, 1784

L'amor costante (int, 2), RV, carn. 1782, *A-Wn, F-Pn, H-Bn, I-Mc, Nc\**, *Rmassimo, P-La, RU-SPtob*; as *Giulietta ed Armidoro* (dg), Dresden, 1790, *D-Dlb*

L'eroe cinese (dm, 3, Metastasio), NC, 13 Aug 1782, *F-Pn, I-Fc, Mc* (rev.), *Nc\** (and 2 copies), *Rmassimo, P-La*

La ballerina amante (cm, 3, G. Palomba), NFI, 6 Oct 1782, *A-Wgm, B-Br, D-Dlb, F-Pn* (3 copies), *H-Bn, I-Fc, Nc\** (and copy), *Rmassimo, P-La, RU-SPtob, US-Bp*; as *L'amante ridicolo* (dg, 2), Rovigo and Ferrara, 1789

Il morbo campano (dm), Chiavenna, Uccelloppoli, 1782

La Circe (dm, 3, D. Perelli), Milan, Scala, carn. 1783, *F-Pn*(inc.), *I-Nc\**, *Rmassimo, P-La*

I due baroni di Rocca Azzurra (intermezzo comico per musica, 2, G. Palomba), RV, carn. 1783, *A-Wn* (with addl aria by Mozart), *B-Bc, CZ-Pnm, D-Dlb, DK-Kk* (Act 2), *F-Pc, Pn, GB-Lbl* (with addns), *H-Bn, I-Fc* (2 copies), *MOe, Nc\** (and copy), *Rmassimo, P-La, RU-SPtob* (in Russ. as *Dve nevesti*, also pts as *I due baroni*), *US-Bp*; as cm, lib rev., NFO, 1793; as *La sposa in contrasto*, Modena, 1802

Oreste (dm, 2, L. Serio), NC, 13 Aug 1783, *F-Pn, I-Nc\** (and copy), *Rmassimo, P-La*

La villana riconosciuta (cm, 3, G. Palomba), NFO, 1783, *F-Pn, I-Nc\** (and copy), *Rmassimo*; as *La villanella rapita*, Berlin, 1793

Chi dell'altrui si veste presto si spoglia (cm, 2, G. Palomba), NFI, 1783, *B-Bc, D-Dlb, F-Pn* (3 copies), *H-Bn, I-Fc, Nc\** (and 2 copies), *PAc, Rmassimo, P-La, RU-SPtob, US-Wc*; as *Nina e Martuffo* (1), NN, 1825, *I-Nc*

I matrimoni impensati (*La bella greca*) (int, 2), RV, carn. 1784, *Mc, Nc\**, *Rmassimo*

L'apparenza inganna, o sia *La villeggiatura* (cm, 2, Lorenzi), NFI, spr. 1784, *Fc, Nc\**, *Rmassimo*

La vanità delusa (*Il mercato di Malmantile*) (dg, 2, C. Goldoni), Florence, Pergola, spr. 1784, *F-Pc, Pn* (2 copies), *I-Fc, Nc* (partly autograph), *Rmassimo, US-Bp, Wc*

L'olimpiade (dm, 3, Metastasio), Vicenza, Eretenio, 10 July 1784, *F-Pn, GB-Lbl, Lcm, I-Bc, Fc, Nc* (partly autograph), *PAc, Rmassimo, Vnm* (2 copies), *P-La, S-Skma, US-Bp* [for inauguration of Eretenio theatre]

I due supposti conti, ossia *Lo sposo senza moglie* (da, 2, A. Anelli), Milan, Scala, 10 Oct 1784, *A-Wn, D-Dlb, F-Pn* (3 copies), *H-Bn, I-CMbc, Fc, Nc\**, *PAc, Rmassimo, P-La, RU-SPtob, US-Bp, Wc*; as *Lo sposo ridicolo* (fm), RV, 1786

Artaserse (dm, 3, Metastasio), Turin, Regio, 26 Dec 1784, *I-Nc\**, *Rmassimo, P-La, RU-SPsc*

Il marito disperato (*Il marito geloso*) (dg, 2, Lorenzi), NFI, 1785, *CZ-Pnm* (inc.), *D-Bsb* (rev. in Ger.), *F-Pn* (rev.), *H-Bn, I-Fc, Nc\**, *Rmassimo, US-Bp*; as *Die bestrafte Eifersucht*, Berlin, 1794; as *L'amante disperato*, NFO, 1795, *I-Nc*

La donna sempre al suo peggior s'appiglia (cm, 3, G. Palomba), NN, 1785, *F-Pn, I-Nc\**, *Rmassimo*

**La figlia di Peste, 1785, excerpts *GB-Lbl***

Il credulo (cm, 3, Diodati), NN, carn. 1786 [Act 3 = La baronessa stramba, 1776], *D-Dlb, F-Pn* (2 copies), *GB-Lbl* (? partly autograph), *H-Bn, I-Fc* (no ov.), *Mc* (2 copies), *Nc* (4 copies, 1 partly autograph), *Rmassimo, RU-SPtob, US-Bp, Wc*; as *Il credulo deluso* (dg), Modena, 1791

**Le trame deluse, ossia I raggiri scoperti (cm, 3, Diodati), NN, 7 Dec 1786, *A-Wn, D-Bsb, Dlb, Hs, F-Pc, Pn* (inc.), *I-Fc, Mc* (2 copies), *Nc\** (and 2 copies), *PAC, Rmassimo, Rsc, S-Skma, US-Bp*; as *L'amor contrastato* (cm, 3, Palomba), NFI, 1788; as *Li raggiri scoperti* (dg), Bologna, 1799**

L'impresario in angustie (fm, 1 or 2, Diodati), NN, 1786 [preceded by *Il credulo*], *A-Wn, D-Bsb* (2 copies in Ger.), *Dlb, HR*(inc.), *Hs, Mbs, F-Pc, Pn, GB-Cpl, Lbl, Lcm, H-Bn, I-Bc, Fc* (3 copies), *Gl, Mc* (2 copies), *Nc\** (and copy), *Rmassimo, Rsc, Tf, P-La, RU-SPtob* (pts only), *S-St* (pts only, in Swed.), *US-Bp* (2 versions), *Wc*; as *Die theatralischen Abenteuer* (1, Goethe), Weimar, 1791

**Volodimiro (dm, 3, G. Boggio), Turin, Regio, carn. 1787, *I-Nc\**, *Rmassimo, P-La***

Il fanatico burlato (cm, 2, F.S. Zini), NFO, 1787, *A-Wn* (rev.), *F-Pn, I-Fc* (as *La burla felice*), *Mc* (Act 1), *Nc\**, *Rmassimo, US-Bp, Wc*; as *Der adelsüchtige Bürger*, Mannheim, 1791

**La felicità inaspettata (azione teatrale, 2, F. Moretti), St Petersburg, Hermitage, March 1788, *B-Bc, D-SWI, F-Pn* (2 copies), *I-Fc, Nc\**, *RU-SPtob* (pts only)**

La vergine del sole (dramma serio, 3, Moretti), ?St Petersburg, Hermitage, ?1788, St Petersburg, Kamenniy, 26 Oct/6 Nov 1789, *D-SWI* (in 2 acts), *F-Pn, I-Fc, Nc\** (and copy), *Rmassimo, RU-SPtob* (inc.), *US-Wc*

**La Cleopatra (dramma serio, 2, Moretti), St Petersburg, Hermitage, 27 Sept/8 Oct 1789, *B-Bc, Br, F-Pn, I-Fc* (as *Cleopatra e Marc'Antonio*), *Nc\**, *Rmassimo, RU-SPsc, SPtob***

Il matrimonio segreto (melodramma giocoso, 2, G. Bertati, after G. Colman (i) and D. Garrick: *The Clandestine Marriage*), WB, 7 Feb 1792, *A-Wgm* (orch pts), *Wn, B-Bc* (rev. as *Sophie et Dorval*), *Br, CZ-Pnm, D-Bsb* (3 copies), *Dlb, DK-Kk* (in It. and Dan.), *F-Pn, GB-Lbl* (2 copies), *Ob, I-BGi, Fc* (several copies), *Gl* (2 copies), *Mc* (3 copies, 1 inc.), *Nc\** (and several copies), *PAC, PCcon, Rmassimo, Rsc, Vc, RU-Mk* (in Russ., It. and Fr.), *SPtob* (inc.), *S-St* (2 copies, 1 in Swed.), *US-BE, LOu*

**La calamita dei cuori (dg, Goldoni), WB, 1792**

*Amor rende sagace* (dg, 1, Bertati), WB, 1 April 1793, *I-BZtoggenburg, RU-SPtob* [related to *Le astuzie femminili*, 1794]

**I traci amanti (cm, 2, G. Palomba), NN, 19 June 1793, *A-Wn, B-Br, D-Dlb, F-Pn* (2 copies), *I-Fc* (2 copies), *Mc, Nc\** (and copy), *Rmassimo, US-Bp*; as *Il padre alla mode* ossia *Lo sbarco di Mustanzir Bassà* (dg), Padua, 1795; as *Gli turchi amanti* (dg), Lisbon, 1796**

*Le astuzie femminili* (cm, 2, G. Palomba), NFI, 26 Aug 1794, *A-Wgm* (Act 1), *B-Bc* (inc.), *Br, D-Bsb* (in It. and Ger.), *Dlb, F-Pn* (2 copies, 1 rev.), *GB-Lbl, I-Fc* (2 copies), *Nc\**, *Rmassimo, Rsc* (in 3 acts, inc.)

**Penelope (dm, 2, Diodati), NFO, carn. 1795, *B-Bc, Br, CZ-Pnm, D-Dlb, SI* (as *Ulysses*), *F-Pn, GB-Lbl* (2 versions), *I-CR, Fc* (2 copies), *Gl, Mc, Nc\** (and copy), *PAC* (in 1 act), *Vnm, S-St* (inc.), *US-Bp, Wc***

*Le nozze in garbuglio* (cm, 2, Diodati), Messina, Monizione, May 1795

**L'impegno superato (cm, 2, Diodati), NFO, 21 Nov 1795, *D-Dlb, F-Pn* (rev., inc.), *I-Fc, Mc, Nc* (2 copies, 1 partly autograph), *Rmassimo, US-Bp, Wc***

*I nemici generosi* (fm, 2, ?Petrosellini), RV, carn. 1796, *A-Wn, B-Bc* (Act 2), *D-Dlb, F-Pc, Pn* (in 1 act), *GB-Lbl*(in 1 act), *I-Fc, Nc* (3 copies, 1 partly autograph),

*Rmassimo, P-La, RU-SPtob* (2 copies), *S-Skma* (2 copies), *US-Bp, Wc*; as *Il duello per complimento* (1), Venice, 1797

Gli Orazi ed i Curiazi (tragedia per musica, 3, S.A. Sografi), Venice, Fenice, 26 Dec 1796, *A-Wgm, Wn* (rev. in Ger.), *B-Bc, CZ-Pnm, D-Bsb* (in It. and Ger.), *Dlb, Mbs*(rev.), *DK-Kk* (2 copies), *F-Pn* (several copies), *GB-Lbl* (4 copies, 1 arr.), *Lcm, I-Bc, Fc* (2 copies), *Gl, Mc, Msartori, Nc* (several copies in 2 or 3 acts), *OS*(2 copies), *PAC* (2 copies), *Rsc* (3 copies), *Tn* (Act 2), *Vc, Vnm, RU-SPtob* (2 copies), *US-BE, LOu, Wc*; ed. G. Morelli and E. Surian (Milan, 1985)

*La finta ammalata* (fm, 1), Lisbon, S Carlos, 1796, perf. with V. Fabrizi: *Il convitato di pietra* (fm, 1)

*Achille all'assedio di Troja* (dm, 2), Rome, Argentina, carn. 1797, *I-Nc* [related to *Gli Orazi ed i Curiazi*, 1796]

*L'imprudente fortunato* (dg, 2), RV, carn. 1797, *A-Wgm, D-Dlb, F-Pc, Pn, I-Fc, Nc* (ov. autograph), *Rmassimo, US-Bp, Wc*

*Artemisia regina di Caria* (dramma serio per musica, 2, M. Marchesini), NC, sum. 1797, *A-Wn, F-Pn* (2 copies), *GB-Lbl, I-Gl* (Act 1), *Nc* (2 copies, 1 partly autograph)

*L'apprensivo raggirato* (cm, 2, Diodati), NFI, 1798, *CZ-Pnm, F-Pn, I-Fc, Nc, RU-SPtob*

*Artemisia* (dramma tragico per musica, 3, Cratisto Jamejo [G.B. Colloredo]), Venice, Fenice, carn. 1801 [not completed by Cimarosa], *A-Wgm, Wn, B-Br, CZ-Pnm, D-Dlb, GB-Lbl, I-Fc, Nc\** (and copy), *PAC* (2 copies), *Rmassimo, Rsc, S-St*

Undated, doubtful etc.: *La contessina* (dg, 3, M. Coltellini, after Goldoni), Bologna, Zagnoni, sum. 1778, collab. G. Astarita and F.L. Gassmann, *F-Pn*; *Il matrimonio per industria* (commedia, 2), ?Naples, ?1778, *Pn*; *L'avviso ai maritati* (fm, 1, ?F. Gonnella), ?NFI, ?1780, *Pn*; *Il vecchio burlato* (dg), Venice, 1783; *Angelica e Medoro* (dramatic cant., Metastasio), collab. Millico, ?1783; *Li finti conti*, Turin, Gallo-Ughetti, spr. 1785; *I fratelli papamosche*, Turin, Gallo-Ughetti, spr. 1785; *Le statue parlante* (int), Correggio, 1785; *Gli amanti alla prova* (Bertati), Naples, 1786; *L'incognito* (oc, Belle van Zuylen), c1786, collab. Belle van Zuylen, F. Tomeoni); *L'impostore punito* (3), Turin, Carignano, 1786–7; *Il maestro di cappella* (comic monologue), c1786–92, vs *D-Bsb* (in Ger.), *I-Rsc* (Leipzig, 1810); *La scuffiara*, 1788; *Il matrimonio per susurro*; *Contrattempi*, Bonn, 1793; *La pupilla astuta* (cm, 2, Palomba), NFO, 1794; *La serva innamorata* (commedia, 2, Palomba), NFI, 1794; *Attilio Regolo* (dramma serio, 3, ?Metastasio), Reggio nell'Emilia, carn. 1797; *Le nozze di Lauretta* (dg, 2, G. Caravita), Turin, ?1797; *Semiramide* (3, Metastasio), NFI, 1799; *L'arte contro l'arte*, Alexandria, carn. 1800; *Il nuovo podestà* (commedia, 2), Bologna, Comunale, spr. 1802; *Tito Vespasiano* (dramma serio, 2), Lisbon, S Carlos, 1821; *Assalonte*, *B-Bc*; *La discordia fortunata* (cm, 3), *F-Pn*; *L'ajo nell'imbarazzo* (ob, 1), *US-Wc*; *Le donne vendicate* (commedia, 2), *I-Fc*; *Il cavalier del dente* (dg, 3), *Gl*; *La Molinara*, *PAC* (inc.); *Gli inimici generosi*, excerpts *US-Bp*; *Il conte di bell'amore*

Music in: *Les folies amoureuses*, 1823; *La fausse Agnès*, 1824; *Bernabo*, 1856

Cimarosa, Domenico: Works

### oratorios

*Giuditta* (2, P. Bagnoli), Venice, ?1782, *A-Wgm* (rev. as *Judith*), *I-Nc* (Lat.), *F-Pn* (as *La Betulia liberata*, o sia *La morte di Oloferne*, 3, rev. S. Pazzaglia, It.), *I-Fc* (as *La Betulia liberata*, It.)

*Absalom* (*Absalon*) (*actio sacra*, 2, Lat.), Venice, 1782, *D-Dlb, MÜs, F-Pn, GB-Lbl, I-Nc\**, *Rf, Vsm* [sources incl. different versions in It. or Lat., some with text by G.B. Burri]; as *Assalonne* (It.), Milan, 1819, *B-Bc*

*Il sacrificio d'Abramo* (2 pts), Naples, Fondo, 1786, *A-Wgm, F-Pn, GB-Lcm* (2 versions, 1 inc.), *I-Nc* (2 versions), *PAC, Rf*

Il trionfo delle fede (componimento drammatico, C. Filomarino), Naples, May 1794, *Nc\**; for liquefaction of blood of S Gennaro

Il martirio (componimento drammatico, G. Mollo), Naples, 1795, *Bc\** (frag.); for liquefaction of blood of S Gennaro

S Filippo Neri che risuscita Paolo Massimi (componimento sacro per musica, G.B. Rasi), Rome, 1797 [incl. music from Penelope, arr. P. Bonfichi], *Rf* (as Miracolo di S Filippo Neri)

lefte, *Nc* (inc.)

Recit and arias, Della figlia già presso alla morte (from lefte), Se fui sempre amiche stelle (from Achille all'assedio di Troja), inserted in F. Cipolla: La figlia di Gefte, *GB-Lbl, I-Mc, Nc, Rsc, Vc*

Cimarosa, Domenico: Works

### other sacred

Masses: F, TTB, insts, 1765, *I-Nc*; F, SATB, insts, 1768, *Nc\**; C, SATB, orch, 1772, *D-MÜs*; D, SATB, orch, ?1776, *MÜs*; G, SATB, orch, 1782, *MÜs*; Missa pro defunctis, g, SATB, orch, St Petersburg, 1787, *A-Wn* (Libera me only), *CH-E, D-Bsb, MÜs, F-Pn, I-Fc* (2 copies), *Ls, Nc\*, Rsc, TE, Vnm*, ed. V. Negri (Wiesbaden, 1975), ed. E. Krähenbühl (Zürich, 1976);  $\text{E} \square \text{;}$  SATB, orch, *I-Nc* (dated 9 May 1796), *Mc* (as Grande Messe, only partly similar to *Nc*); c, SATB, orch, *A-Wn, D-MÜs* (dated 1799), *I-Fc*; C, SATB, insts, *I-Nc* (?autograph); c, SATB, orch, *Nc* (pts only); D, SATB, orch, *D-MÜs*; d, SATB, orch, Vienna, *MÜs*;  $\text{E} \square \text{;}$  SATB, orch, *GB-Lbl*; Requiem, F, SATB, orch, *I-Fc*; F, SATB, orch, *D-Bsb* (as Gloria); F, SATB, bc, *B-Bc, I-FAN*; F, SATB, orch, *D-MÜs* (inc.); Messe brève, G, TTB, kbd, ed. L. Bordèse (Paris, 1879); Messe pour l'Avent et le Carême, G, SATB, org, ed. L. Bordèse (Paris, 1879);  $\text{B} \square \text{;}$  SATB, orch, *I-Nc*

Mass sections: Credo, D, SATB, insts, 1768, *I-Nc\**; Kyrie, C, SAB, orch, *US-NYpm*; Kyrie,  $\text{B} \square \text{;}$  SATB, orch, *GB-Ob*, ed. J. Pilgrim (Hilversum, 1972); Kyrie,  $\text{B} \square \text{;}$  SATB, orch, *D-Mbs*; Credo, D, SSATB, orch, *A-Wn*

Other works: Magnificat, SATB, insts, 1769, *I-Nc\**, ed. J. Wojciechowski (Frankfurt, 1977); Gloria patri, S, insts, 1769, *Nc\**, ed. J. Wojciechowski (Frankfurt, 1977); Te Deum, SATB, orch, 1798, *D-MÜs*, vs ed. F. van Amelsvoort (Hilversum, 1960); Psalm xii (It. trans., S. Mattei), S, insts, 1769, *I-PS*; Laudate, S, insts, 1769, *MOe\**; Salve regina, S, B, insts, *Ac, Bsf*; Litanie, SATB, insts, 1775, *Nc\**; O salutaris hostia, STB, orch, *Fc*, ed. P. Porro (Paris, n.d.); Mottetto\*, 1765, Domine\*, 1765, Mottetto\*, 1770, Dixit\* (2 settings), Dixit, 1796: all SATB, insts, *Nc*; Domine, SATB, orch, 1782, *CH-E* (pts only); Domine, SATB, orch, *PL-Wu*; solo motets: Quoniam, S, insts, 1770, *I-Nc\**, ed. J. Wojciechowski (Frankfurt, 1977); In caelo laetantes, S, orch, *Gl*; Antra, ubis quaestus echo, A, orch, 1780, *Gl* (pts only); Pave coelum, A, orch, 2 April 1782, *Vnm*; Ab unda furibunda, B, orch, *Vnm* (inc.); Memento Domine David, B, org, *GB-Ob*; Quasi leo, B, orch, 1782, *CH-E* (pts only, inc.); other motets: Benedictus Dominus, 4vv, org, *GB-Ob*; Inno di SS Pietro e Paolo, 2vv, org, *Ob*; Laudamus, gratias et Domine, S, T, B, bc, *I-FAN*

Cimarosa, Domenico: Works

### secular vocal

Cantata pastorale [Deifile, Rodope, Corebo], 3 solo vv, chorus, ?c1780, *B-Bc*

Cantata [Le tue parole o padre] (V. Monti), 3vv, Rome, 3 March 1782, *D-Mbs* (as L'ombra, Genio ed Enrico), *F-Pn, I-Nc\**; for the birth of the dauphin

Angelica e Medoro (cant.), Vienna, 1783, collab. Millico

Aristea (cant., 2), 4 solo vv, chorus, *I-Fc* (incl. music by A. Sacchini)

? Le feste d'Apollo, Naples, Fondo, 1787

Atene edificata (cant., F. Moretti), 4 solo vv, chorus, St Petersburg, Hermitage, 29 June/10 July 1788, *Nc\**; for St Peter's Day  
 Coro di guerrieri, St Petersburg, *Nc\** (dated 1790), *USSR-Ltob*  
 Coro dall'Indica marina, St Petersburg, c1787–91, formerly *I-Sac\**  
 Coro doppio, St Petersburg, c1787–91, *USSR-Ltob*  
 La sorpresa (cant. pastorale, ?Moretti), 5 solo vv, chorus, St Petersburg, c1790–91, *I-Nc\** (inc.); for Count Bezborodko  
 La serenata non preveduta (cant., ?Moretti), St Petersburg, spr. 1791; for Prince Grigory Potyomkin  
 Inno patriottico (L. Rossi), Naples, 19 May 1799; for the burning of the royal flag  
 ? La felicità compita (patriotic hymn, Rossi)  
 Bella Italia (hymn, V. de Mattei), Naples, 1799, *Nc\** (frag.)  
 Il giuramento delle reali armate napolitane (hymn, S.A. Dandolo), STB, insts, *Mc*  
 Cantata [No che più lieto giorno] (L. Barbarotta), 3 solo vv, chorus, Naples, 23 Sept 1799, *A-Wn*, *I-Nc\** (and copy); for the return of the king [related to Il giorno felice]  
 Il maestro di cappella (int), Bar, orch, c1786–93; vs *D-Bsb* (in Ger.), *I-Rsc* (Leipzig, 1810) [ov. = that of L'impresario in angustie]  
 Il calzolaro (int); aria with pf (Berlin, ?1793)  
 6 canzonette italiane coll'accompagnamento di chitarra (Vienna, ?1803/*R*)  
 8 duettini, 2 S, kbd, *B-Bc* (S, T), *D-Mbs*, *MÜs*, *I-Bsf*, *Fc* (2 copies) (Vienna, ?1803)  
 Il giorno felice (cant., ?G. Fiorio), 4 solo vv, chorus, Venice, La Fenice, 1803 (? previously perf. Naples, ?c1775–7), *F-Pn*, *I-BGj*; ov. ed. A. Toni (Milan, 1957)  
 Cimarosa, Domenico: Works

### solo keyboard

Editions: *Domenico Cimarosa: 32 sonates*, ed. F. Boghen (Paris, 1925–6) *Domenico Cimarosa: Izbrannīye sonatī*, ed. L. Lukomsky (Moscow, 1961) *Domenico Cimarosa: 24 Sonatas*, ed. J. Ligtelijn and J. Ruperink (Amsterdam, 1967–8) [same sonatas as L. Lukomsky edn above] *Domenico Cimarosa: 31 sonate*, ed. V. Vitale (Milan, 1971–2) *Domenico Cimarosa: Sonaty wybrane*, ed. Z. Śliwiński (Kraków, 1971) *Domenico Cimarosa: Sonate per clavicembalo o fortepiano*, ed. A. Coen (Padua, 1989–92) *Raccolta ... per il fortepiano* (2 bks), *I-Fc*; Bk i: 50 sonatas; Bk ii: 31 sonatas; other MS sources, *GB-Lcm*, *I-Mc*, *Vt*

### Cimarosa, Domenico: Works

#### other instrumental

Sym., B $\square$ : 2 ob, 2 hn, str orch; ed. H. Müller (Wiesbaden, 1981)  
 Sym., D, *CH-E*, *Zz*, *I-PEsp*, *Rc*, also attrib. Mysliveček in *US-AAu*  
 Hpd Conc., B $\square$ : *I-Gj*; ed. G. Carli Ballola (Milan, 1973)  
 Conc., G, 2 fl, orch, 1793, *Nc\** (Bonn, ?1803–4); edns incl. (Berlin, 1991)  
 Sextet, G, pf, bn, 2 vn, va, vc, St Petersburg, *GB-Ob\**; ed. H. Bartholomäus (Berlin, 1996)  
 Sextet, F, pf organizzato, hp, bn, vn, va da gamba, vc, St Petersburg, *Ob\** [fl, cls also indicated in score]  
 6 qts, D, G, C, F, C, a, fl, vn, va, vc, *CZ-Pnm*; nos. 1, 4, 6 ed. K. Lenski (London, 1975)  
 Partimenti, ?vc, kbd, 1762, *I-MOe*  
 Cimarosa, Domenico

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- FétisB  
 EitnerQ  
 FlorimoN  
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 GerberL  
 EitnerQ  
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 GroveO (G. Lazarevich)  
 EitnerQ  
 MooserA  
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 RosaM
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## Cimatore, Michele

(*b* c1510; *f* Bologna, 1534–73; *d* after 1587). Italian composer. In 1534 he was elected *novo mastro de canto* at S Petronio, Bologna, to aid the 74-year-old *maestro di cappella* Giovanni Spataro, whom he succeeded in January 1541; he was relieved of his duties, as were all the choristers of the basilica, in December 1547. In 1538 he was chaplain at the altar of S Giovanni Battista at Bologna Cathedral, where he also served as *maestro del canto* between July 1559 and 1571, and as *magister puerorum* in 1571. He returned to S Petronio in 1573 as a chaplain. His musical reputation must have been sound, for he is frequently mentioned as 'famosissimo musico' in contemporary accounts. Although none of his music has survived, Giovan Tomaso Lambertini is known to have copied a book of Cimatore's music for S Petronio in 1546.

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FRANK TIRRO/ MARC VANSCHEEUWIJCK

## Cimbala

(Sp.; Eng. *Cimball*).

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

## Cimbaletto.

See [Tambourine](#).

## Cimbalom [kimbalom]

(from Gk. *kymbalon*).

A Hungarian dulcimer. There are two main types: a small portable one, whose use may be traced back to the 16th century, very similar to English dulcimers; and a large chromatic concert version fitted with a damper pedal, invented by Jozsef V. Schunda in Budapest, in about 1870, and used occasionally in symphonic works (see [Dulcimer](#), fig.17). The strings are divided by one or two bridges, in the ratio 3:2 (or 4:3). The range of the later instrument is usually *D* to *e*<sup>'''</sup>. For a discussion of the instrument's history and repertory, see [Dulcimer](#), esp. §6. See also Hungary, §II, 6(iii), esp. fig.7.

Closely related forms of the dulcimer exist in southern and eastern Europe with names cognate with cimbalom. In Romania, the *țambal* (*țimbală*, *țimbulă*, *țimblon*; Moldavia, *țimbal*) is used in the *taraf* ensemble. Small instruments, with 20 to 25 courses of strings, are used by country musicians, particularly in the Oltenia, Muntenia and Moldavia regions; town musicians from the whole country use larger ones which allow for 35 groups of strings and a pedal mute. The strings are struck with two mallets, the ends of which are wrapped in cotton wool.

In Greece the term 'tsimbalo' denotes a Hungarian-style cimbalom, now found only rarely, and, more commonly, an instrument similar to the *sandouri* but strung and tuned differently. It is played solo and in ensembles.

In Poland, the *cymbały* is popular in the Rzeszów, Warmia and Mazury areas; instruments have from about 10 to 20 courses of strings. In Belarus the *tsimbal'i* has 12 to 24 courses, with three to eight strings in each. Three sizes of folk instrument exist, with ranges of one and a half to two and a half octaves, and there are four sizes of concert instrument. Similar instruments are also used in Bohemia (*cymbal*), the Ukraine (*tsymbaly*) and in the Baltic countries, where the *cimbole* (Latvia) and *cimbolai* (Lithuania) have 12 to 26 courses, usually double or triple strung, divided by bridges and with a range of up to three octaves.



## Cimbasso

(It.).

Term used in Italy since the early 19th century for various bass and double bass lip-reed aerophones.

(1) A type of upright wooden serpent with a large flared bell of brass and between one and four keys. The instrument is peculiar to Italy, differing from the French *basson russe* (see [Russian bassoon](#)) in both bell shape and in the arrangement of keys. Its name may be derived from the abbreviated form of 'corno in basso' ('c. in basso'); variants are encountered, such as *simbasso*, *gimbasso*, and even *gibas*. Produced by makers such as Magazari, Piana

(see fig.1) and Papalini, the wooden cimbasso replaced the serpent as the lowest member of the brass family in about 1816, making its first appearance at La Scala where it was noticed by Spohr. Paganini was perhaps the first composer to adopt the instrument, in his Violin Concerto no.1 in E $\flat$  (1816); he was followed by many Italian composers, including Donizetti, Bellini and Giovanni Pacini. It cannot be stated with certainty that these parts were always played on a true cimbasso; where the instrument was unavailable, the part could have been played on a keyed ophicleide, an instrument known to have been in use at this time despite its absence from contemporary Italian scores. The wooden cimbasso remained popular until at least the mid-1830s.

(2) After about 1835 the term, like the term 'ophicleide' or 'oficleide', tended to be used generically to describe the lowest orchestral brass instruments, which were in a period of fast-developing innovation. The cimbasso required by Verdi in his earliest operas was probably a valved ophicleide, like those being made at the time by Apparuti (fig.2) and Uhlmann. In other orchestras the parts were actually played on euphonium- and tuba-like models, which Italian and Austrian makers more properly called *bombardoni*. This explains why Italian scores of the 1840s often exhibit the eccentric habit of naming a new instrument at the start of each section without making any change to the writing of the part in question (Meucci, 1988–9, appx).

In 1845 Giuseppe Pelitti (1811–65) invented the *pelittone* (patented in Austria in 1847), a contrabass tuba designed to supersede all existing low brass instruments in Italian orchestras; in 1851, he devised the even larger *generale pelittone*. The fashion for ever-increasing bore size and sound was strongly opposed by Verdi in 1881 when he expressed his dissatisfaction with these huge instruments.

(3) In 1881 G.C. Pelitti (1837–1905) created, at Verdi's request, a new low brass instrument, the *trombone basso Verdi*. In spite of its 'basso' epithet, it was in fact a contrabass trombone pitched in B $\flat$  (fig.3; see *Gazzetta musicale di Milano*, 1881, and Panizza). Verdi scored for this instrument in his subsequent operas, *Otello* (1887) and *Falstaff* (1893); thereafter it was quickly adopted by almost all Italian orchestras (Prout, It. trans., 2/1901). It gradually became customary to perform all parts ever conceived for the cimbasso on the *trombone basso Verdi*, at least until the bass tuba was adopted in Italy during the 1920s. The dissemination of this trombone, which continued in occasional use in Italy into the late 20th century, obscured the history of the cimbasso before 1881 and affected the nature of the recent revival of the instrument: modern models are trombones frequently pitched in F rather than B $\flat$ , whereas in fact no instrument called a cimbasso was a trombone before 1881, neither was it ever pitched in F. See Trombone, §§4 and 6.

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RENATO MEUCCI

## Cimello, Giovanthomaso

(*b* Monte San Giovanni Campano, nr Arpino, c1510; *d* after 1579). Italian composer, teacher, poet and theorist. He was active in Naples during the 1540s, though he seems never to have held a permanent post there. He was attached, perhaps informally, to the entourage of Giovanna d'Aragona: his madrigal volume of 1548 opens with dedicatory poems addressed to her and her sons Fabrizio and Marc'Antonio Colonna. He seems also to have had some connection with the short-lived Accademia dei Sereni (1546–8), composing a madrigal for a comedy staged there in 1548. At some point, perhaps in the 1550s, Cimello was in Rome in the service of Marc'Antonio Colonna. During that time he began a treatise on plainchant reform, and he had some dealings with Annibale Zoilo, to which he later alluded in a rambling letter to Cardinal Guglielmo Sirleto (in *I-Rvat*). In the early 1570s he was in Benevento, teaching grammar and music at the local seminary and doing research on witchcraft in the area; he claimed to have written some collections of poetry (none are known to survive) including a poem called *Le notte delle streghe*. A minor cleric, he was married and had at least one son, who was killed in military service, and a number of grandchildren.

Cimello's autobiographical letter to Cardinal Sirleto, written in 1579, tells a sad story of a struggling musician and poet who never achieved success. He did nonetheless manage to complete two volumes of music and to get them published by Antonio Gardano in Venice. He also had a number of pupils, some of whom acknowledged his value as a teacher; these include the composers Giulio Belli, Giovanni Battista Martelli and Giglio Napoletano. His name was remembered by Neapolitan writers well into the 17th century.

The *Canzone villanesche* (1545), for which Cimello may have written texts as well as music, include some *mascherate*, a battle-piece (*Venimo tre soldati*) and a number of dialect texts. The music, employing *note nere* rhythmic values, is compactly homophonic and makes much use of sesquialtera passages to vary its pace. Cimello's madrigal volume (1548) has a number of distinctive features. The texts are identified by poetic type, and poets' names are given for all texts (they range from Petrarch, Bembo and Ariosto through Neapolitan contemporaries and friends to Cimello himself). The 'necessarie osservanze instrumentali, e piu convenevoli avvertenze de toni' of the title-page may refer to some unusual transpositions (one piece has a signature of three flats) and to the relatively high number of written accidentals in the music, both designed to aid in instrumental performance. 21 pieces use the C of *note nere* writing; four are written in  $\text{C}$ , with longer note values; two use a C with an explanatory note that the beat is on the minim, that is, in subduple

relation to the ordinary C. *Tempus perfectum* appears once, and so does major prolation, the signature C making an appearance unusual for the period. This and other details suggest that Cimello meant his madrigal volume as a series of illustrations of pedagogical points, a feature unique in the madrigal literature.

No theoretical works by Cimello were published, but two manuscript treatises attributable to him from internal evidence survive. They contain a series of theoretical topics (with emphasis on features of the mensural system) mixed with anecdotal material, some of it of considerable interest. In these writings as in his madrigal book Cimello reveals himself as an up-to-date musician and musical thinker (the treatises probably date from the 1540s) who was at the same time concerned with preserving traditional knowledge, and as a writer of strongly didactic bent.

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Canzone villanesche al modo napolitano, 3vv ... libro primo (Venice, 1545); 2 ed. in Cw, viii (1930/R)

Di Giovanthom. Cimello, libro primo de canti, 4vv, sopra madrigali & altre rime ... con le piu necessarie osservanze instrumentali, e piu convenevole avvertenze di toni accio si possano anchora sonare, et cantare insieme (Venice, 1548)

Alma Redemptoris mater, 4vv, in 1547<sup>7</sup>

2 madrigals, 4vv, in M.A. di Maio, Libro primo di madrigali (Venice, 1551)

Madrigal, Un pastore, in 1577<sup>9</sup>, is probably by the Neapolitan printer Filesio Cimelli

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DONNA G. CARDAMONE/JAMES HAAR

# Cimeno [Cimino], Donato.

See [Cemino, Donato](#).

## Cimze, Jānis

(*b* Rauna, Vidzeme, 3 July 1814; *d* Valka, 22 Oct 1881). Latvian composer and teacher. He laid the foundations of choral singing in Latvia and was the first collector and harmonizer of Latvian folksong melodies. His education took place in Germany, at the Weissenfels Teachers' College (1836–8), where Ernst Hentschel was working, and at Berlin University (1838–9), where he was also a private pupil of Ludwig Erk. He directed the Vidzeme Teachers' Training College (1839–81), first at Valmiera and from 1849 in Valka, following in his educational works the progressive views of Pestalozzi and Diesterweg. His college produced many Latvian and Estonian teachers who also became excellent choral conductors and organists; almost all the founder-members of the Vidzeme Choral Society were pupils of his.

In 1870 Cimze initiated the systematic collection of Latvian folksong melodies, which he also harmonized for four-part male, mixed or children's voices. These choral arrangements, numbering about 350, are published in *Dziesmu rota* ('A Garland of Songs', Rīga 1872–84), in the volumes sub-titled *Lauka puķes* ('Wild Flowers'), while his compilation of German choral songs with Latvian translations are in *Dārza puķes* ('Garden Flowers'). His folksong harmonizations were the first in Latvia and were still subject to foreign influences, especially the German chorale style, although retaining the songs' poetic and artistic spirit. They have been much performed by Latvian choirs. *A Garland of Songs* was republished in an edition by J. Sērmūkslis (Rīga, 1908 and 1914) and in a selected edition by J. Vītoliņš (Rīga, 1973).

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JĒKABS VĪTOLIŅŠ

## Cincinnati.

American city in Ohio. Settled in 1788 on the Ohio River, Cincinnati became the first capital of the Northwest Territory in 1790 and was incorporated as a town in 1802. It was named after the Society of Cincinnati, an association of former officers of the Revolutionary Army. By 1840 it was the sixth largest city on the North American continent.

1. [Early history.](#)
2. [May Festival.](#)
3. [Cincinnati Symphony Orchestra.](#)
4. [Opera.](#)
5. [Music education.](#)
6. [Other musical activities.](#)

### BIBLIOGRAPHY

ELDRED M. THIERSTEIN (with CHARLOTTE L. SHOCKLEY)

[Cincinnati](#)

## 1. Early history.

While it was part of the American Frontier, Cincinnati gave support to music through its churches, amateur musicians and education. 1800 is the earliest known date for a singing school. The earliest documented theatrical production, a comic opera *The Poor Soldier*, was performed in 1801 by amateurs of the town (then with a population of 750) and soldiers from Fort Washington. At this same time schools of writing, arithmetic and dance were advertised. By 1811 touring theatre companies and other musical acts began visiting Cincinnati. When a travelling musician, Signor Muscarelli, gave a concert there in 1823 the climax of the evening was an imitation of dogs and cats on the violin. The violinist Joseph Tosso, a former pupil at the Paris Conservatoire who lived in Cincinnati from 1827 to 1887 and played an Amati, made his reputation with *The Arkansaw Traveler*, a well-known 'speciality number' with recitation. He was also the founder of the Eclectic Academy of Music in 1834. Various choral organizations existed briefly during this period, instrumentalists played for dances and minstrel shows and orchestras occasionally performed overtures by Handel or Mozart. The first showboats appeared on the Cincinnati riverfront in 1831.

During the 1840s immigration from Europe, and particularly from Germany, increased sharply, significantly affecting the cultural life of the city. By 1850 half the citizens were European-born and almost 30% of the population was German. In 1849 the German and Swiss singing societies joined with similar ones from Louisville, Kentucky, and Madison, Indiana, to hold a Sangerfest in Cincinnati with a small orchestra and a combined chorus of 118, performing music by C.F. Zoellner, Mozart, Conradin Kreutzer, J.F. Reichardt and F.W. Abt, among others. On this occasion the German Sangerbund of North America was formed. Annual Sangerfests were held thereafter in various cities, with Cincinnati as host again in 1851, 1867 and 1870. By 1870 the chorus had expanded to 2000 members, and the merchants of Cincinnati built for the Sangerfest a wooden exposition hall seating 5000. Brass bands performed for municipal occasions.

Cincinnati

## 2. May Festival.

Theodore Thomas visited Cincinnati on his first orchestra tour in 1869 and for several years thereafter. On his 1871 visit he was invited to establish a music festival using choruses from throughout the West. Thomas agreed, and in May 1873 the festival was held in Exposition Hall for one week, using an expanded orchestra of 108 members and a chorus of 800. The festival was made a biennial affair, and Thomas continued as its music director. After the second festival in 1875 a group of citizens raised the money to replace the wooden Exposition Hall with a permanent brick structure. The new Music Hall (capacity 3600) opened with the third May Festival, which was postponed until the completion of the building in 1878. After the fourth festival a permanent May Festival chorus of Cincinnatians was established. The festival became annual in 1967. Next to the Worcester Music Festival (inaugurated in 1858), the Cincinnati May Festival is the oldest music festival in the USA. Music directors succeeding Thomas (1873–1904) were Frank van der Stucken (1906–12, 1923–7), Ernst Kunwald (1914–16), Eugène Ysaÿe (1918–20), Frederick Stock (1929), Eugène Goossens (1931–46), Fritz Busch

(1948–50), Josef Krips (1954–60), Max Rudolf (1963–70), Julius Rudel (1971–2), James Levine, who was born in Cincinnati (1974–8), and James Conlon (from 1979).

[Cincinnati](#)

### **3. Cincinnati Symphony Orchestra.**

The forerunner of the Cincinnati SO, the fifth oldest symphony orchestra in the USA, was the Philharmonic Society, an orchestra of professional musicians which presented three series of concerts between 1857 and 1860. Enthusiasm ebbed until December 1872, when concerts were again held. Under George Brand the orchestra augmented Thomas's orchestra for the May Festival of 1873. In 1894 the Cincinnati Orchestra Association was founded, with stockholders and guarantors, to establish a symphony orchestra; Mrs William Howard Taft was its first president. In the first season as the Cincinnati SO nine concerts were conducted at Music Hall by Frank van der Stucken beginning in January 1895. At the close of its 1906–7 season the Orchestra Association, balking at demands made by the musicians' union, disbanded the orchestra. After a compromise it was reorganized in 1909 with Stokowski as conductor (1909–12). Succeeding conductors were Kunwald (1912–17), Ysaÿe (1918–22), Reiner (1922–31), Goossens (1931–47), Thor Johnson (1947–58), Rudolf (1958–70), Thomas Schippers (1970–77), Walter Susskind (music adviser, 1977–80), Michael Gielen (1980–86) and Jesús López-Cobos (from 1986). The Cincinnati SO was the first American orchestra to undertake a world tour (1967). The Cincinnati Pops Orchestra was established by the CSO board of trustees in 1977 when Erich Kunzel was named its conductor. Kunzel has built the CPO into one of the world's most active classical pops ensembles performing more than 30 subscription concerts and releasing five record albums a year. The greater Cincinnati area (including Northern Kentucky) have a number of community and chamber orchestras and two youth symphony orchestras.

[Cincinnati](#)

### **4. Opera.**

Opera has been a part of Cincinnati's music tradition since the early performances of amateurs followed by visits of touring companies during the 19th and early 20th centuries. The Cincinnati Opera, the second oldest continuing opera company in the USA, presented its first season (six weeks in the summer of 1920) in the Cincinnati Zoological Gardens band pavilion. Immediate success led to the development of one of the major opera companies in America presenting opera in the summer with internationally known artists. For 51 years the performances were given at the outdoor pavilion of the Zoological Gardens and the company became known as the 'Cincinnati Zoo Opera'. In 1972 the performances were moved to the refurbished Music Hall, continuing the traditional summer season, and adding some spring and autumn productions and student-orientated performances. At least 117 different operas have been presented since the first season. In 1999 the artistic director was Nicholas Muni.

[Cincinnati](#)

### **5. Music education.**

Cincinnati was one of the first American cities to give regular music instruction in the public schools (from around 1845). Timothy B. Mason, son of Lowell Mason, was the first supervisor. In the 1840s and 1850s there were a few music schools and many private music teachers. In 1867 Clara Baur (1835–1912), a pianist and singer who had emigrated from Germany in 1849, founded the Cincinnati Conservatory of Music on the model of the Stuttgart Hochschule für Musik, where she had studied. The conservatory flourished under her direction, and after her death her niece Bertha Baur (1858–1940) continued the direction until her own retirement in 1930, when the Institute of Fine Arts took charge of the conservatory.

The College of Music of Cincinnati was founded in 1878 in Music Hall. Theodore Thomas moved to Cincinnati to be its first director but resigned in 1880 after a dispute with the board of directors. Like the conservatory, the College of Music appointed European musicians to its staff and offered training in performance for both professionals and amateurs, attracting students from all areas of the USA. The college and the conservatory merged in 1955, and in 1962, as CCM, became part of the University of Cincinnati, occupying its own new building in 1967. In 1997 the school had over 170 instructors, including the Tokyo and Amernet String Quartets. The school has about 695 undergraduate and 658 postgraduate students. The library contains about 91,000 books and scores and 35,000 recordings, and includes the Harline collection of cinema and television music manuscripts, the Chujoy collection of dance memorabilia, books and periodicals, and the Alexander Zemlinsky collection. Xavier University, the College of Mount St Joseph and Northern Kentucky University also contribute to Cincinnati's music education. The School for Creative and Performing Arts (1973) was founded by the public school system to give the children of Cincinnati an opportunity to focus on their artistic skills while following the regular state required curriculum.

## Cincinnati

### **6. Other musical activities.**

Since the early 19th century when the first theatres, the National Theatre (1837) and Pike's Opera House (1859) were built, Cincinnati has had a number of performance venues for local and touring companies. Music Hall, a brick structure (1878) recognized for its excellent acoustics, today a national historical landmark, remains the primary venue for most major musical performances, and the Taft Theatre continues to be used for a variety of musical events. The J. Ralph Corbett Pavilion, known as the Riverbend Music Center (1984), is an outdoor pavilion with a postmodernist design used by the Cincinnati SO, Cincinnati PO and many touring groups. The Aronoff Centre for the Arts (1995) is a complex of three smaller theatres: the Procter and Gamble, Jarson and Kaplan theatres. The Crown Coliseum (formerly the Riverfront Coliseum), an indoor sports arena, is also used for musical events.

In 1928 the Cincinnati Institute of Fine Arts was established with an endowment of \$3.5 million to support the Cincinnati SO and the Art Museum. After World War II the institute launched an annual fund drive, modelled on the community's united drive for social services, to support the Art Museum, the Taft Museum, the Cincinnati SO and the Cincinnati Opera. In 1978 the Fine Arts Fund expanded to include the Contemporary Arts Center, the

Cincinnati Ballet, the Playhouse in the Park and the May Festival. Cincinnati was the first city in the USA to inaugurate a fund drive involving the entire business and private community in support of the arts.

Cincinnati's public broadcasting stations, WGUC-FM Radio, founded by Joseph Sagmaster (1960), and WCET-TV, founded by Uberto Neely (1954), contribute to music education in the city.

The Cincinnati Ballet was chartered in 1958, gave its first performance in 1964 and continues to perform traditional and new works. Cincinnati was an important centre of organ building in the 19th century. Two prominent makers of musical instruments, the Baldwin Piano & Organ Co. (founded 1865) and the Rudolph Wurlitzer Co. (1890, maker of the 'Mighty Wurlitzer' theatre organ and later of the jukebox), had their headquarters in the city for many years.

Music publishing flourished in the 19th century, and in the early 1900s the important firm of music engravers and printers Otto Zimmerman & Son was active in Cincinnati; the Willis Music Co. and World Library Publications still carry on the city's publishing tradition. *Church's Musical Visitor* was an influential national periodical in the late 19th century, and the music review *Billboard* was printed in Cincinnati from 1894 to 1982. The Cincinnati Musicians' Protective Union (established 1881) was one of the first trade unions for musicians in the USA and played a leading role in founding the National League of Musicians (1886) and the American Federation of Musicians (1896).

Cincinnati was an important centre of ragtime composing and publishing. More than 110 ragtime works were issued there by publishers who included John Arnold, Great Eastern Publishing Co., the Groene Music Publishing Co., Joseph Krolage Music Publishing Co. and Mentel Bros. Publishing Co. Leading local composers of ragtime included Homer Denny, Henry Fillmore, Albert Gumble, Clarence M. Jones, Louis H. Mentel and Floyd H. Willis. During the 1920s the Vocal-style Company issued player piano rolls. It was one of the first to print the words to popular songs on its rolls, and it also issued rolls by such musicians as Jelly Roll Morton. It was acquired in 1927 by the QRS Company of Chicago.

The city played its part in the development of rock-and-roll with the establishment of King Records in 1945, one of the first companies to record rhythm-and-blues. King was responsible for discovering and promoting the music of James Brown, Clyde McPhatter, Hank Ballard, Bullmoose Jackson, Otis Redding, Bill Doggett and Nina Simon, among others, and continued to be an important factor in popular music until the mid-1960s.

Among the varied personalities associated with the musical life of Cincinnati are Stephen Collins Foster, who wrote many of his early songs while a clerk there between 1846 and 1850; James Monroe Trotter, author of the first account of black American musicians in America (*Music and some Highly Musical People*, 1878), who received his early musical training in the city; Henry Krehbiel, music critic of the *Cincinnati Gazette* from 1874 to 1880 before going on to the *New York Tribune*; the composers and bandmasters Henry Fillmore (who became known as the 'March King' when Sousa's career was in decline), Frank Simon and Herman Bellstedt, jr; and, more recently,

Rembert Wurlitzer, the violin authority; Frank Foster, arranger for Count Basie and others; James Levine, conductor; and the philanthropists Patricia and J. Ralph Corbett and Louise Dieterle Nippert.

## Cincinnati

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## Cinelli

(It.).

See [Cymbals](#).

## Cinema organ.

A type of pipe organ built between 1911 and 1940 specifically for the accompaniment of silent films and the performance of popular music. In the USA the term 'theater organ' is preferred (for earlier types of organ used in theatres, see [Theatre organ \(i\)](#)). Many characteristics of the cinema organ can be traced to church organs built between 1895 and 1910 in the UK and USA by Robert Hope-Jones (1859–1914), a pioneer of the use of electricity in organs. These included the use of rapid electropneumatic action, remote consoles, numerous couplers and accessories and, in particular, unification. With this economical system, the effect of a 61-pipe rank of another octave was obtained by the addition of 12 pipes to a stop and appropriate electrical connections (see [Extension organ](#) and [Organ, §VI, 4](#)). 'Double touch' enabled the organist to play with a different stop arrangement when applying additional pressure to the keys. This permitted the playing of solo and accompaniment on the same manual, and other effects.

The pipes used in cinema organs tended to be built to large scales and placed under high wind pressures. The Tibia Clausa, a stopped wood pipe of hooting flute-like tone originated by Hope-Jones, eventually became the most characteristic tone of the cinema organ. Other favoured stops included those that imitated orchestral instruments. Cinema organs can be differentiated from those of traditional design by the use of a strongly fluctuating wind supply which caused the pipes to speak with an exaggerated vibrato. The powerful pipework, usually hidden behind decorative grilles, was enclosed in Swell boxes which modified both the quantity and quality of tone. Cinema organs were provided with numerous percussion stops such as drums, cymbals and xylophones, as well as such various sound effects ('traps') as bird chirping, police sirens, train whistles, ocean waves and crashing sounds. These stops probably delighted audiences more than any others in the instrument.

Cinema organ consoles were designed with regard to natural arm movements and ease of use. Colour-coded stop control tabs were arranged in an arc above the manuals in what became known as the 'horseshoe' console (see illustration). The elaborate consoles, themselves, entertained audiences by dramatically rising from the orchestra pit to a thundering fanfare and brilliant illumination.

The prototype of the cinema organ was built under the direction of Hope-Jones at the Wurlitzer firm of North Tonawanda, New York, in 1910. These

'Unit Orchestras' were intended to replace the small instrumental groups serving cinemas and other places of entertainment. The use of a single performer not only reduced labour costs, but proved to be more effective when accompaniment for films had to be improvised. Wurlitzer eventually dominated the manufacture of cinema organs, producing twice as many as its American rivals – the firms of Robert Morton, Barton, Kimball and Möller. Indeed, the term 'Mighty Wurlitzer' became synonymous with the instrument. The industry began a precipitous decline in 1927 with the advent of sound motion pictures. The economic austerities of the 1930s not only curtailed the manufacturing of new instruments, but led to the abandonment of existing organs.

In Britain, however, most of the organists were retained, at first in case the 'talkies' broke down (which they frequently did), but later because theatre owners discovered that ten or 15 minutes of organ playing, with the organist spotlighted at the top of the lift, was a welcome contrast to the mechanically reproduced film music. Theatre organ music attained its greatest popularity in Britain through the medium of radio; about 1936 the BBC installed its own four-manual Compton organ, which was as popular as any other radio entertainment. Ultimately, however, the genre foundered in the wake of television in the 1950s and 60s. As cinemas began to be pulled down or rebuilt and the organs were in danger of destruction, societies were formed in the USA and Britain to reinstall instruments in auditoria, restaurants and homes. It is estimated that 7000 cinema organs were built in the USA between 1911 and 1929, accounting for a quarter of total pipe organ production. Notable extant cinema organ locations include the Radio City Music Hall in New York, the Fox Theater in Atlanta, Georgia, and the Paramount Theater in Oakland, California.

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DAVID H. FOX

## Cinéphonies.

A series of short musical films. The conception was that of the violinist Jacques Thibaud and the music critic Emile Vuillermoz, who in 1935 set up the Compagnie des Grands Artistes Internationaux, based in Lyons, to bring their idea to fruition. Thibaud was chairman of the board; Vuillermoz, as director of productions, coined the name 'Cinéphonie'. They called on the services of famous musicians and three film directors, Dimitri Kirsanoff, Max Ophüls and Marcel L'Herbier, to provide visual images for scores either

familiar or, as in the case of Szymanowski and Mompou, more innovative. During each piece of music the performer appears on the screen, as well as a visual ‘commentary’. In some cases there are two versions: one film showing the performer’s technique and another providing illustrations inspired by the same soundtrack. This was not the first time that images had been adapted to accompany existing music (Tchekhanovski, Alexeieff and Tavano had tried it at the beginning of the 1930s) or that performers had been filmed. The new element was the expressly didactic aim of these films, which claimed to provide both a demonstration of the performer’s art and a visual explanation of the musical text. The Cinéphonies were usually shown separately, as the first part of a cinema programme, but in 1939 they were screened in New York grouped together under the title of ‘The First Film Concert’. Particular critical attention was given to *Jeune fille au jardin* and *Le coin des enfants*, shown at the 1936 Venice film festival, where the latter film received a mention. Most of the Cinéphonies have been restored and are held in the Archives du Film of the Centre National de la Cinématographie (Bois-d’Arcy, France). (P. Rougier: ‘Emile Vuillermoz et les Cinéphonies’, *Cinémémoire*, 1993, pp.186–7)

### cinéphonies

composers’ names in parentheses

dir. D. Kirsanoff, shot by B. Kaufmann (1935); *Les berceaux* (Fauré): N. Vallin, S; *La fontaine d’Aréthuse* (Szymanowski): J. Thibaud, vn, T. Janopoulo, pf [technical and illustrated versions]; *Jeune fille au jardin* (Mompou): M. Tagliaferro, pf [technical version], idem, with C. Sakharoff, dancer [illustrated version]

dir., M. Ophüls, shot by Planer (1936) *Valse brillante* (Chopin): A. Brailowsky, pf; *Ave Maria* (Schubert): E. Schumann, S

dir. M. L’Herbier, shot by Planer and Kruger (1936) *Le coin de enfants* (Debussy): A. Cortot, pf

dir. unknown *Andante & Rondo* (Weber): G. Piatigorsky, vc: *Symphonie en blanc*: S. Lifar, corps de ballet and orch of Paris Opéra

PHILIPPE ROUGIER

## Cinque pas [cinque-pace, cinque pass, sincopas, sink-a-pace]

(Fr.: ‘five steps’; Ger. *Zinck-Pass*; It. *cinque passi*, *sinqua-pace*).

The basic step pattern of the [Galliard](#) and the French [Tourdion](#). The ‘five steps’ take six *minimae*, or one *brevis*, of music. The energetic and vigorous *cinque pas* (or *cinque passi*) are found in all the 16th-century Italian dance treatises (for example, Caroso, *Il ballarino*, 1581, and *Nobiltà di dame*, 1600; Negri, *Le gratie d’amore*, 1602) and in the 16th-century French practice as described by Arbeau (*Orchesographie*, 1588). The Italian dancing-masters

described many variations of the *cinque passi*, but the basic pattern was: hop on the right leg while kicking out in front with the left foot (one *minima*), step forward on the left foot (one *minima*), bring the right toe under the left heel and kick out the left foot in front again (one *minima*), kick the right foot out in front (one *minima*), then a *cadenza* or large jump while bringing the right foot behind and landing with the left foot in front (two *minimae*). These five movements would then be repeated starting with the opposite foot. Arbeau's simplest *cinque pas* consisted of four alternating kicks (left, right, left, right) and a *saut majeur* (large jump) and the *posture*. More complicated variations involved adding more steps, hops, stamps or *postures* so that the *cadenza* was delayed until the end of the second or third *brevis*. Negri (p.33) suggested that good dancers could add additional quick steps so that, instead of five steps, six, seven, eight or more *passi* were performed to one *brevis* of music. Brief sequences of *cinque passi* were also used in other Italian dances such as the balletto, especially in the sections where one partner was performing solo variations in front of the other.

JENNIFER NEVILE

## Cinquième

(Fr.: 'fifth').

The fifth part in 17th-century French orchestral music, also [Quinte](#).

## Cinti-Damoreau [née Montalant], Laure (Cinthie)

(*b* Paris, 6 Feb 1801; *d* Paris, 25 Feb 1863). French soprano. She studied the piano at the Paris Conservatoire and singing with Plantade. Angelica Catalani devised her stage name of Cinti by italianizing her middle name, and she made her operatic début at the Théâtre Italien in *Una cosa rara* (8 January 1816). After the collapse of Catalani's management in 1818, Cinti was re-engaged the following year when a new company was formed at the Théâtre Louvois. There her roles included Cherubino and Rosina, and in 1822 Ebers engaged her for a season at the King's Theatre, London. Her mastery of florid singing, acquired by emulating her colleagues at the Théâtre Italien, led in 1825 to her engagement at the Paris Opéra where she remained until 1835, apart from an interruption in the summer of 1827, when she left to sing in Brussels and married the tenor V.C. Damoreau (1793–1863). She created the principal soprano roles in Rossini's *Le siege Corinthe*, *Moïse*, *Le comte Ory* and *Guillaume Tell*, and in Auber's *La muette de Portici*, and Isabelle in Meyerbeer's *Robert le diable*. Although she was the Opéra's most highly paid singer, she accepted a more attractive offer from the Opéra-Comique, where from 1836 to 1841 she appeared in a succession of new operas by Auber. In 1844 she toured America with the violinist Artôt, and continued to sing in concerts until 1848. She taught singing at the Paris Conservatoire (1833–56) and published a *Méthode de chant* (1849), other singing manuals and some songs. Her voice, outstanding for its purity of tone and intonation, was likened to a perfect piano, and her ornamentation was stylish and varied. She was a Rossini rather than a Meyerbeer singer, lacking Falcon's emotional and

dramatic power; but she successfully redirected her career elsewhere when Falcon threatened to eclipse her at the Opéra.

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PHILIP ROBINSON

## Ciobanu, Ghenadie

(b Yedinets, 6 April 1957). Moldovan composer and pianist. He completed studies at the Gnesin Institute (Moscow) in 1982 having studied the piano with V. Zhubinskaya and composition with Litinsky. He then graduated, in 1986, from the Musicescu Academy of Music in Kishinev where he studied composition with Zagorschi and, after a career as a concert pianist and professor of piano, went on to become professor of music theory and composition there. He was later appointed visiting (guest) professor of composition at the University of Las Palmas de Gran Canarias, and was also director of the International Summer Courses in Moldova. In 1997 he was appointed Minister of Culture of Moldova. In 1990 he was elected president of the Moldovan Composers' and Musicologists' Union. His music possesses strong links with ancient Moldovan tradition and Byzantine monody; in utilizing these sources as reference points (but without recourse to quotation or stylization) he has introduced new currents into Moldovan music. He has won a number of awards including prizes from UNESCO and the Moldovan state; he became an Honoured Artist of Moldova in 1999. As the founder and artistic director of an ensemble specializing in contemporary music – *Ars poetica* – and of the Days of New Music international festival, the presenter of the New Music Studio programme on national radio, and the president of the national section of the ISCM, he has done a great deal to promote new music in Moldova.

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IRINA SUKHOMLIN

# Ciobanu, Gheorghe

(*b* Pădureni, Ilfov district, 4 Feb 1909; *d* Bucharest, 29 June 1995). Romanian ethnomusicologist and Byzantine specialist. He studied at the Bucharest Conservatory (1931–8, 1943–5) and worked as a music teacher (1939–52), research assistant at the Bucharest Institute of Folklore (1949–68) and senior lecturer in folklore at the Iași Conservatory (1965–71). His research was on early Romanian psalm music. His studies of Romanian folklore did much to solve questions about popular modes and methods of versification, and contributed greatly to the history of folk collections and popular music. He received the doctorate from Cluj in 1972 for his study of Clejani musicians; he was awarded the prize of the Romanian Academy (1957, 1978) and of the Romanian Composers' Union (1969, 1974, 1977, 1979, 1987).

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VIOREL COSMA

## Ciobanu, Maia

(b Bucharest, 5 May 1952). Romanian composer. After attending the George Enescu Lyceum she studied composition with Marbe and Dan Constantinescu at the Bucharest Academy (1971–5), winning the academy's composition prize in 1971. In 1980 Ciobanu attended classes in Darmstadt. She began to teach music at her high school and at the Academy of Theatre and Film in Bucharest. In 1992 she founded the contemporary instrumental group *Alternative*, which she directs. Ciobanu's compositional style is informed by a desire to move away from conventional models by renewing the available means of expression, often involving the use of percussive and electronic resources. Her music is harmonically diverse and rich in ostinato and rhythmic impetus. Her study of the relationship between sound and movement has resulted in scores of great choreographic potential, for example *Trei Sculpturi* for string quartet (1981), in which Ciobanu pays

homage to the sculptor Constantin Brancusi and intertwines a recitation of a text by the poet Lucian Blaga.

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Chbr and solo inst: Sonata, cl, pf, perc, 1974, rev. 1979; Da suonare, pf, 1976; 3 sculpturi (L. Blaga), str qt + recitation, 1981; Pădurencele [The Women Forest-Dwellers], pan fl, 1982; Decor I, cl, pf, perc, 1983; Decor II, fl, pf, 1984; Fântâna I [The Fountain I], org, perc, 1985; Fântâna II, vc, org, 1986; Decor III, cl, pf, synth, 1988; Fântâna III, pf, synth, perc, 1993; Comentarii, cl, pf, synth, perc, 1993; Ostinato II, trbn, cl, pf, 1995

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OCTAVIAN COSMA

## Ciomac, Emanoil

(*b* Botoșani, 2 Feb 1890; *d* Bucharest, 13 June 1962). Romanian writer on music and critic. He studied music history and the violin at the Iași Conservatory (1906–8), and at the Leipzig Conservatory (1912–14) with Arnold Schering. He studied law in Paris, taking the doctorate at the Sorbonne. He taught music history at the Pro-Arte Conservatory in Bucharest (1936–9) and became director of the Enescu PO (1945–7). Ciomac wrote criticism and scholarly articles for numerous periodicals and also made Romanian translations of oratorio and opera librettos, including *Ariadne auf Naxos*, *Prince Igor*, Gounod's *Faust*, and Enescu's *Oedipe*. An excellent orator, he was much in demand as a lecturer in Romania and throughout Europe, and became one of the most respected Romanian teachers of the first half of the 20th century.

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VIOREL COSMA

## Ciortea, Tudor

(b Brașov, 28 Nov/10 Dec 1903; d Bucharest, 13 Oct 1982). Romanian composer. He studied in Brașov with Dima, Rudolf Lassel and Paul Richter, in Cluj with Ilie Sibianu, in Brussels with Joseph Jongen and in Paris with Imbert, Dukas and Boulanger. While in Brussels he graduated in law at the university; on his return to Romania he was made professor of modes at the Bucharest Conservatory, a position he held from 1949 to 1973. All his music is based on Transylvanian folk music; the *Maramureș Suite* and the Suite on Folktunes make use of the music of the Banate, Bihor and Tîrnava riverbanks. Ciortea has been influenced by the melody of this music, but more particularly by the rhythmic formulae of folkdance. Some of his pieces display a rustic humour which may be ironically satirical, as in *Isprăvile lui Păcală* ('Păcală's Deeds'), or youthful and jocular. The highly varied expression of his piano suites sometimes has a pictorial or programmatic basis, but his songs have been chiefly responsible for establishing his reputation. In these pieces a flowing vocal line, founded on folk modes and hinting at pentatonic motifs, is supported by the discreet harmonies of a remarkable piano accompaniment.

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VIOREL COSMA

## Ciphering

(Fr. *Cornent*; Ger. *Heulen*).

The sounding of an organ pipe without a key being depressed, due to mechanical fault or damage. The word is of unknown origin: ‘Sypher’ was used in the Leckingtonfield proverbs c1520; ‘cipher’ was used by Burney with reference to the Haarlem organ in 1773 (*The Present State of Music in Germany, the Netherlands, and the United Provinces*) when, like Joachim Hess (*Luister van het orgel*, 1772), he noted that the extra mechanism enabling the organist to block wind from a chest was useful ‘in case of a cipher’. Ciphering should not be confused with ‘running’, i.e. the leaking of wind from one groove or channel to another, audible only when a neighbouring key is depressed. Common reasons for ciphering will be found in a faulty **Pallet** (dust preventing full closure, a pallet being dislodged, warped, damp or catching on guide pins), pallet spring (out of position, too weak, broken), action (tight or entangling tracker, damaged backfall, jammed, bent or rusty pull-down), **Slider** (loose, warped), or key (warped, stuck) and, in non-mechanical actions, failures at various critical points (contacts, relays, key-springs, inert pneumatics, etc.).

PETER WILLIAMS

## Cipolla, Francesco

(fl Naples and London, 1784–c1800). Italian composer. In 1784 and Carnival 1785 he was associated with the Teatro Nuovo, Naples, providing additional music for Cimarosa’s *Il barone burlato* (a revival of *Il pittore parigino*) and Salieri’s *La scuola de’ gelosi*. He then worked until at least 1786 at the Teatro del Fondo. Florimo named him as the composer of two operas performed there, *Telemaco nella isola di Calipso* (1785) and *Polifemo* (1786), but the librettos call him only the director. As no composer and no other performances are known for either of these works, Cipolla probably arranged the music used in them. His oratorio *La figlia di Gefte*, which is said by Ferrari to have been composed in collaboration with Millico and also contains some arias by Cimarosa, was performed at the Fondo in 1785 (according to Florimo) and in 1786 (according to Ferrari). In 1787 Cipolla was music director of the production of Tarchi’s *Ariarate* at the S Carlo. The Rosa Satiro Cipolla who substituted for the *seconda donna* on that occasion was perhaps a member of his family. According to Fétis, the *Indice de’ spettacoli teatrali* indicates that Cipolla remained connected with Neapolitan theatres until at

least 1791. He was in London as a singing teacher by 1794, when he published there the first of his 11 vocal collections. These range over most of the varieties of music sung by the cultivated salon amateur of the time, from the two cantatas op.1, which consist of elaborate scenes of recitatives, arias and duets with highly ornamented vocal lines in the late-Neapolitan operatic style, to single arias both comic and serious (the texts of all those in op.6, for example, are arias by Metastasio) and simple canzonets. The keyboard preludes of op.4 are improvisatory introductions to songs.

## WORKS

only those extant; all published in London

2 Italian Cantatas, op.1 (1794); 6 Italian Canzonets, op.2 (c1795); 6 Italian & English Canzonets, op.3 (c1798); 6 Italian Canzonets ... with 21 Preludes, op.4 (1799); 6 Italian Canzonets, op.5 (1800); 4 Italian Airs and 2 Cavatinas, op.6 (c1799); 6 Italian Trios, op.7 (c1799); 12 Italian Canzonets, op.8 (c1799); 6 Italian Canzonets, op.9 (c1800); 4 Italian Rondos and 1 Duett with Recitatives, op.10 (c1800); 6 Italian Canzonets, op.11 (c1800)

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*Florimo*N

**G.G. Ferrari:** *Aneddoti piacevoli e interessanti* (London, 1830); ed. S. di Giacomo (Milan, 1929), 149

DENIS ARNOLD

## Cipra, Milo

(*b* Vareš, 13 Oct 1906; *d* Zagreb, 9 July 1985). Croatian composer. He read German and philosophy at Zagreb University before graduating from Blagoje Bersa's composition class at the Zagreb Academy of Music (1933). At first a high school teacher, Cipra was a lecturer at the academy from 1941 to 1977. His early works are neo-classical in style and reveal the influence of folk music in their frequent changes of metre, use of modality, and formal unity based on motivic development. In works subsequent to the Fourth String Quartet (1939), and until the mid-1950s, the influence of folklore diminishes, and form becomes the by-product of thematic duality and its development. *Kantata o čovjeku* ('Cantata on Man', 1958) – a celebration of man as the supreme being – brings certain changes to the composer's technique: the tonal progressions are new and the form of the work is no longer dependent on tried and tested developmental procedures. In *Sunčev put* ('The Path of the Sun', 1959), a series of 12 movements named after the signs of the zodiac, Cipra uses a modified 12-note technique whereby symbolism and visual symmetries determine pitch. These procedures are also used in later works. One of his finest works of this period is the Fifth Quartet (1972); based on the four-note set A–B–C–D (the last two representing Debussy's initials), it quotes from works by Debussy and Beethoven and employs aleatory devices inspired by Stockhausen's theory of musical time as expressed in '... wie die Zeit vergeht ...'.

## WORKS

(selective list)

Orch: Sinfonietta, 1934; 2 syms., 1948, 1952; Sunčev put [The Path of the Sun], wind, pf, hp, perc, 1959; 3 susreta [3 Encounters], 1961; Epitaf, 1961; Leda, 1965; Dijalozi [Dialogues], 1967; Ioannis Lucacich de Sebenico in memoriam, 1969; Aspalathos, son et lumière, 1974; Jur ta je Dubrava turđa u mramoru [Still in that Dubrava, a Fort in Marble], 1976

5 str qts: 1930, 1932, 1935, 1939, 1972

Other inst: Pf Sonata, 1930; Sonata, vn, 1944; Sonata, vc, 1946; 5 intermezza za dubrovačku komediju [5 Intermezzos for a Dubrovnik Comedy], wind qnt, 1950; Pf Sonata, 1954; Aubade, wind qnt, 1965; Méditation sur Re, vn, 1975; Simetrije [Symmetries], wind qnt, 1976; pf pieces

Vocal: Kantata o čovjeku [Cantata on Man] (Sophocles, J.W. von Goethe, Š. Menčetić, United Nations Universal Declaration of Human Rights, 1958; Godišnja doba [The Seasons] (cant., R. Ivšić, D. Cesarić), 1v, chbr orch, 1959; Musica sine nomine, female v, wind qnt, pf, 1963; songs

Principal publisher: Društvo hrvatskih skladatelja

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DALIBOR DAVIDOVIĆ

## Ciprianus Sieradensis.

See Bazylik, Cyprian.

## Circle of fifths

(Ger. *Quintenzirkel*).

The arrangement of the tonics of the 12 major or minor keys by ascending or descending perfect 5ths, thus making a closed circle:

C–G–D–A–E–B–F♯ = G♭–D♭–A♭–E♭–B♭–F–C

Such an arrangement is dependent on an **Enharmonic** relationship somewhere in the circle; this is usually reckoned at F♯/G♭ for the major keys and at D♭/E♯ for the minor keys. Normally the system of **Equal temperament** is assumed for the circle of 5ths, with every note having an infinite number of enharmonic equivalents (B♭ = C = D♯), though it is possible to use a tuning system in which certain 5ths are greater than the 12th part of the circle (e.g. pure 5ths) and others are commensurately smaller, so that the octave is still a closed circle. But in **Pythagorean intonation**, the system based entirely on pure 5ths, the ‘circle’ is open, since this system does not admit enharmonic equivalents. In the arrangement C–G–D–A–E–B–F♯–C♭–G♭–D♭–A♭–E♭–B♭; if all the 5ths are pure, then B♭ will be slightly higher than C. For this reason the arrangement of 5ths in the Pythagorean system can be represented by a spiral or coil, but not by a closed circle.

The circle of 5ths was first described by Heinichen in *Der General-bass* (1728), and has been used by theorists as a way of illustrating the relative harmonic ‘remoteness’ of one key from another, that is, the number of 5ths by which two notes are separated along the circle. This method of reckoning works well for the three primary harmonic functions – tonic, subdominant and dominant – but is at odds with the belief that supertonic relationships (e.g. between C and D, in C major), which are only two perfect 5ths ‘wide’, are in fact harmonically more remote than mediant relationships, which are three or four perfect 5ths wide.

Of the few compositions that circumnavigate the circle of 5ths, the two preludes ‘through all the major keys’ by Beethoven (op.39, ?1789) are the most famous.

See also **Tonal space**. For illustration see Key (i).

WILLIAM DRABKIN

## Circolo mezzo

(It.).

A turn. See **Ornaments**, §8.

## Cirillo [Cerilli], Francesco

(b Grumo Nevano, nr Naples, 4 Feb 1623; d after 1667). Italian composer and singer. He came from the ‘Terra di Lavoro’, where the *comici dell’arte* of Campania traditionally originated. At the age of 12 he was sent to Rome. According to his marriage contract of 5 June 1654 he had then been in Naples for about three years; he must have worked there with the

Febiarmonici, a group of singers from northern Italy who produced the first operas given at Naples. A contract of June 1655 mentions him among the members of the 'Accademia de' musici, detta de' Febi Armonici'. This group may have included some of the earlier company, although they now (from April 1654) performed in the first public opera house at Naples, the Teatro S Bartolomeo, rather than in the royal palace, where the viceroy, Count d'Oñate, had sponsored the earliest Neapolitan opera performances.

Among the earliest operas given at S Bartolomeo were *Orontea regina d'Egitto* in 1654, 'arricchita di nuova musica da Francesco Cerilli Napolitano' (Allacci), and *Il ratto d'Elena* (to a libretto by Gennaro Paoletta) in January 1655, one of the first originally written for Naples, also with music by Cirillo. The latter is heavily dependent on Venetian models (the theme is comparable to that of Giulio Strozzi's libretto *La finta pazza*) but with an excessive number of arias and canzonettas. Cirillo presumably continued to work for the opera in Naples for several years, probably more as a music director and arranger of operas imported from Venice than as a composer. He sang the baritone roles of Dario and Nicarco in *Statira* (1666) and the tenor or comic falsetto part of the *vecchia Ceffea* in *Scipione* (1667), both by Cavalli.

The Neapolitan *Orontea* (score in *I-Nc*) bears no musical relationship to that of Antonio Cesti (see Osthoff, Stalnaker, and Walker 1984), which was supposed for a long time to have been set and performed in Venice in 1649. It now seems clear that Cesti's *Orontea* originated in Innsbruck in 1656, whereas the original Venetian setting, now lost, may have been by Lucio, the composer of another opera performed at Naples in 1654, *Gli amori d'Alessandro Magno* (see Walker 1972 and 1984). Thus it is impossible to ascertain whether the Neapolitan *Orontea* contains any music from the Venetian *Orontea* or was entirely reset by Cirillo. Cirillo's importance as the 'primo operista napoletano' rests primarily on certain forms of theatrical production and his role in the selection of repertory. His musical style is rather superficial and rudimentary compared with that current at Venice, to judge from the few scenes of *Orontea* that, because they correspond to changes in the Venetian text, are surely his.

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LORENZO BIANCONI

# Cirlerus, Stephanus.

See Zirler, Stephan.

# Cirot, Noel.

See Cybot, Noel.

# Cirri, Giovanni Battista

(b Forlì, 1 Oct 1724; d Forlì, 11 June 1808). Italian cellist and composer. He studied with his brother Ignazio (1711–87), organist at Forlì Cathedral from 1759, and composer of 12 organ sonatas, op.1 (London, 1770) and six sonatas for harpsichord with violin accompaniment, op.2 (London, c1772), and Giovanni Balzani, organist at the church of the Madonna del Fuoco. He was admitted to holy orders in 1739 but pursued a varied musical career. He was at first attached to the basilica of S Petronio, Bologna, as a composer and cellist, and may have studied with Padre Martini. From 1759 he was a member of the Accademia Filarmonica; in that year he met the Duke of York in Forlì. Subsequently he began to travel. He was in Paris during the early 1760s, where his first works were published and a 'symphony' performed at the Concert Spirituel on 5 April 1763. In 1764 he settled in London, where he was employed as a chamber musician to the Duke of York and director of music for the Duke of Gloucester. His first public appearance in London, on 16 May, was as accompanist to the violinist Marcella. He played solos at the eight-year-old Mozart's first public concert in London (Spring Gardens, St James's, 5 June 1764) as well as at his final appearance (13 May 1765). In addition to his duties for the nobility, Cirri was a popular soloist and accompanist. He participated in the Bach-Abel concerts, performed concertos during the intervals of operas and oratorios, and assisted in numerous benefit concerts. Most of his publications date from this phase of his career, the dedications testifying to his patronage by the English nobility and aristocracy. His address in about 1770, as given on his *Deux quatuors*, was in Greek Street, Soho. In 1780 he returned to Forlì to help his ailing brother at the cathedral, though he often played away from Forlì, and in 1782 was principal cello at the Teatro dei Fiorentini, Naples. In 1787 he succeeded his brother as *maestro di cappella* at Forlì Cathedral.

Cirri's compositions demonstrate skilful harmonic and structural organization within intimate chamber forms, his obbligato cello parts of the 1760s and 70s reflecting the increasing attractiveness and acceptance of the instrument in a melodic role. While emphasizing tunefulness over technical display, his solo writing employs comfortable use of the upper registers, with scale, arpeggio and string-crossing figurations based on stationary, block hand positions.

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Orch: 6 Ovs., op.5 (London, n.d.); 2 vc concs., op.5 (Paris, n.d.), according to *EitnerQ*; vc conc., op.9, cited in Cowling; 6 vc concs., op.14 (London, n.d.), 1 ed. E. Bonelli (Padua, 1960)

Chbr: sextet, 2 vn, fl, va, vc, b (Berlin, n.d.); 4 qts for fl, 2 vn, vc/b, and 2 qts for 2 vn, vc obbl, vc/b, in 6 Quartettos, op.10 (London, 1772); 6 Quartettos, 2 vn, va, vc

obbl, op.13 (London, 1775); 6 quartetti, 2 vn, va obbl, vc obbl, op.17 (Florence, n.d.); 2 quatuors, 2 vn, vc obbl, vc/b (London, n.d.; Amsterdam, n.d.); 6 trios, vn, va, vc, op.18 (Venice, n.d.); 6 sonatas, 2 vn/vc/ob/fl, bc, op.1 (Verona, c1763); 6 Sonatas, 2 vn, vc, op.4 (London, n.d.); 2 sonatas for 2 vn, vc/b, 2 sonatas for 2 fl, vc/b, and 2 sonatas for 2 vn, vn obbl, vc/b, in 6 Sonatas, op.6 (London, 1766); 4 sonatas for 2 fl/vn, vc, and 2 sonatas for 2 vn, vc obbl, in 6 sonatas, op.9 (London, 1766)

Duos, vn, vc: 3 as op.1 (Amsterdam, n.d.); 6 as op.2 (Paris, n.d.); 3 duos dialogués, vn/vc, vc/b, op.5 (Paris, n.d.); 3 vn/fl, vc obbl, in 6 Easy Solos ... and 3 Duets, op.7 (London, 1766); 6 as op.12 (London, 1770), also as op.13 (Frankfurt, n.d.; Paris, n.d.); 6 (Paris n.d.)

Duos, 2 vc: 8 as op.8 (London, n.d.)

Vc sonatas: 6 as op.3 (Paris, n.d.); 6 as op.5, MS in *I-Mc* according to *EitnerQ*; 6, vc, b/hpd, in 6 Easy Solos ... and 3 Duets, op.7 (London, 1766); 6 as op.11 (London, n.d.); 6 as op.15 ... (London, n.d.); 6 as op.16, vn/vc (Berlin, n.d.; Amsterdam, n.d.), ed. E. Bonelli (Padua, 1959)

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OWAIN EDWARDS/VALERIE WALDEN

## Ciruelo, Pedro

(*b* Daroca; *d* Salamanca, 4 Nov 1548). Spanish theorist. He studied philosophy, theology and mathematics at the universities of Alcalá de Henares and Salamanca and then in Paris, where he became a professor of philosophy and mathematics; there he published his *Liber arithmeticae practicae qui dicitur algorithmus* (1505) and a commentary on the *Sphaera mundi* of Juan de Sacro Bustos (1508). On 15 January 1510 he took up a chair at Alcalá de Henares University at the invitation of Cardinal Cisneros. In this post he taught theology, philosophy and music and published his greatest work, *Cursus quatuor mathematicarum artium liberalium* (1516), which was reprinted several times. This book contains his treatise on music, which is of little value: it is basically a version, with brief commentaries, of Faber Stapulensis's *Elementa musices* (1496), itself largely based on the Boethian tradition. Ciruelo, moreover, limited himself to theoretical elucidations without any reference to practice or to real musical problems, unlike the great Spanish theorists of the time, who consciously involved themselves with practical problems. Thus Ciruelo's reputation as a theorist is far greater than his actual merit.

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JOSÉ LÓPEZ-CALO

## Cirullo, Giovanni Antonio

(*b* Andria, nr Bari; *fl* c1595–1609). Italian composer. The dedications of his surviving works suggest that he was active at Venice, 1597–8, and Andria, 1607–9. He published at least six books of madrigals between about 1595 and 1609, of which two are now missing and only one – the second – survives complete. The madrigals in the second book, which includes settings of Guarini and Tasso, are said to be expressive and adventurous in harmony, but the two madrigals in an anthology (RISM 1616<sup>10</sup>) lack such interest and are very conventional in style.

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Il quinto libro de madrigali, 5vv ... concetti spirituali (Venice, 1607)

Il sesto libro de madrigali, 5vv (Venice, 1609)

2 madrigals, 5vv, 1616<sup>10</sup>

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COLIN TIMMS

## Cis

(Ger.).

 See [Pitch nomenclature](#).

## CISAC.

Confédération Internationale de Sociétés d'Auteurs et Compositeurs; see [Copyright](#), §II.

## Cisilino, Siro

(*b* Mereto di Tomba, Udine, 4 Dec 1903; *d* Pantianicco, Udine, 4 March 1987). Italian musicologist and composer. He studied harmony and counterpoint with Dom Roussel at the Udine Seminary from 1914 and

musicology and classical polyphony with Raffaele Casimiri in Rome; he was greatly influenced by his meeting with Charles van den Borren. After taking holy orders (1927) he scored about 600 collections of polyphonic music. His main musicological work was transcribing in modern notation Renaissance Venetian polyphony and related music; his transcriptions include the complete works of Asola, Baccusi, Bianciardi, Contino, Croce, Donato, Gastoldi, Ingegneri, Isnardi, Jacquet of Mantua, Lambardi, Luzzaschi, Nasco, Ponzio, Ruffo, Ippolito Sabino, Varotto, Zarlino and Zucchini, as well as many anthologies of both sacred and secular music. His transcriptions and the photographic reproductions of the originals are in the Istituto di Musica of the Cini Foundation, Venice.

His compositions include polyphonic settings of liturgical texts in modal style (e.g. *Missa ... Regina coeli ad 4 voces inaequales*, Bologna, 1935), and polyphonic arrangements of *villotte friulane*, with melodies taken from oral tradition. A complete list of his compositions, editions and transcriptions, and related bibliographical references, compiled by F. Colussi and others, can be found in *Rassegna veneta di studi musicali* (vols. vii–viii, 1991–2, pp.7–45). He was a member of the Academy of Arts and Letters of Udine, and the Accademia dei Sepolti of Volterra.

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## Cisis

(Ger.).

 See [Pitch nomenclature](#).

## Cisneros, Eleonora de [Broadfoot, Eleanor]

(*b* Brooklyn, NY, 1 Nov 1878; *d* New York, 3 Feb 1934). American mezzo-soprano. She studied with Francesco Fanciulli and Adeline Murio-Celli in New York and sang for Jean de Reszke, who arranged for her to sing at the Metropolitan Opera. During the 1899–1900 season she performed *Rossweisse* and *Amneris*. She went to Paris for further studies with Angelo Tabadello and at Turin in 1902 sang *Brünnhilde*, *Ortrud*, *Venus*, *Dalila* and *Amneris*. From 1904 to 1908 she sang regularly at Covent Garden. At La Scala she created the role of *Candia* in Alberto Franchetti's *La figlia di Iorio* in 1906; she also sang in the first performances there of *The Queen of Spades* (1906), *Salome* (1906) and *Elektra* (1909). She claimed to be the first American singer to perform at Bayreuth, during the 1908 season. From 1906 to 1908 she was a leading singer at Hammerstein's Manhattan Opera House and then appeared with the Chicago-Philadelphia Opera Company until 1916. She continued to sing, mostly in Europe, into the 1920s, but after making tours on behalf of the war effort during World War I her career suffered. With a large, statuesque bearing and a voice of remarkable volume and range, she was able to sing such dramatic soprano roles as *Santuzza*, *Gioconda* and *Kundry*, as well as mezzo-soprano and alto roles including *Carmen*, *Laura* (*La Gioconda*), *Urbain* (*Les Huguenots*) and *Azucena*.

SUSAN FEDER

## Cisoing, Jaque de.

See [Jacques de Cysoing](#).

## Cistercian monks.

The White Monks, or Cistercians, came into being at an important turning-point in the history of Western monasticism, when a wave of reform was sweeping across Europe. The founders of the order were a group of hermits living in the Forest of Colan in Burgundy. In 1075, under the leadership of St Robert, they settled at Molesme, where their way of life was similar to that of the Camaldolese. Although recruits flocked to the monastery, many of the monks grew dissatisfied with the lack of definition of the life. 21 of them, including some of the original hermits, finally left Molesme in 1098 to make a fresh start in Cîteaux, a remote and desolate spot south of Dijon. They chose

a life of silence and seclusion in the exact observance of the Rule of St Benedict. To make this possible they dispensed with the embellishments that had gradually been added over the centuries. Simplicity and restraint in architecture and liturgy became the outward characteristics of the Cistercian tradition.

Life at the new monastery began to take shape under Robert's successors, Alberic and Stephen Harding. In 1112 Bernard, later the founder and Abbot of Clairvaux, entered Cîteaux with a band of 30 young friends and relations.

With the accent on manual labour, the Cistercians undertook the cultivation of vast areas of hitherto untilled land, and to do this they instituted the life of the lay brothers. Another important innovation of the White Monks was their unified structure in the relationship between founding monasteries and daughter houses, described in a remarkable document, the *Carta caritatis* ('Charter of charity') of St Stephen Harding. All the houses were to remain in close contact with Cîteaux. The Abbot of Cîteaux was the representative head, although he had no personal right to exercise the power of government. The general chapter, meeting annually at Cîteaux, had the duty of maintaining uniform discipline. Every daughter abbey had an annual visitation by the abbot of its founding mother, and Cîteaux itself was to be visited by the abbots of its first four daughter houses. The *Carta caritatis* was approved by Pope Callistus II in 1119.

After a precarious start, the order developed rapidly, spreading all over western Europe. The first English house was Waverley (1128), soon followed by Rievaulx (1132). The order's spiritual fervour and austere observance influenced other medieval orders, notably the Premonstratensians and the Dominicans. It was unable, however, to maintain its pristine vigour and a decline set in after the 13th century. This was followed by a series of partial reforms, then, in the closing years of the 16th century, the first move towards a 'Strict Observance' was made in France. During the 17th century the two Observances, the Strict and the Common, existed side by side. After the French Revolution a single house of the Strict Observance survived to perpetuate that reform: it was established in Switzerland just in time, a daughter house of La Trappe, that austere foundation of the Abbot de Rancé (1626–1700). From this single Swiss house descends the so-called Trappist Order. Today the Cistercians count various different groupings, or congregations, the most important being those of the Strict Observance, or Trappists, and those of the Common Observance.

Cistercian liturgical life began with an 80-year period of reform undertaken in three successive stages. The founders of Cîteaux naturally took as the basis of their daily Office the texts and music of the Benedictine service books used at Molesme. But the Office was purged of many accretions (psalms, prayers, litanies) not strictly in accordance with the prescriptions of St Benedict. Sometimes strict obedience to the letter of the Rule resulted in peculiar interpretations, such as the adoption of a single Lauds antiphon instead of the traditional five, the continuation of the alleluia after Septuagesima, or the singing of ferial instead of festal psalms on feast days. Through a misinterpretation of St Benedict's terminology, the hymns were limited to a meagre selection from a Milanese source supposed by the reformers to have been written by St Ambrose himself.

In a similar quest for truth, the founding fathers sent scribes to Metz, which they considered to be the home of the most 'authentic', or authoritative, music for the Office – that representing the purest Gregorian tradition. What they brought back to Cîteaux must have sounded strange to Burgundian ears. The monks persevered in using the Metz version for some years, but shortly before 1147 it was decided to revise both texts and music. A commission of experts was set up under the leadership of St Bernard. Their reform consisted mainly in bringing the old Metz tradition more in line with the living chant tradition of the cultural background of the early Cistercians themselves. The results of their labours show that this living tradition carried more weight than respected theories about plainchant contained in the treatises of the order. Nevertheless, certain freer-ranging melodies, such as the mode-5 gradual *Christus factus est*, were to be strictly confined to the ambitus of the mode. The reformers introduced some new texts and melodies, including the incomparable *Salve regina* (ex.1). Many hymn tunes were revised and others newly composed, among them the splendid melodies *Magnum salutis gaudium* and *Jam Christus astra ascenderit*. A number of non-Milanese hymns were introduced, including *Conditor alme siderum* and *Vexilla regis*.



The new antiphoner was sent out to the houses in 1147, with a prologue by St Bernard and a little chant treatise *Cantus quem Cisterciensis*. The third and final stage of the reform followed between 1175 and 1182/3. Some further alterations were made, amounting to little more than minor textual emendations.

Although the reformed chant became compulsory, appeals for uniformity had sometimes to be made by general chapters. Performance was to be simple, with no falsetto, ornamentation or other extravagances; it is clear, however, that these injunctions were not always obeyed. Permission for installing organs had to be sought from the general chapter. Polyphony, until quite recently, was never tolerated by the order, although certain houses did sometimes try to introduce it, notably the British abbeys of Dore and Tintern, where three- and four-part singing had to be suppressed in 1217.

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## Cisteron

(Fr.; It. *citara tiorbata*).

See [Ceterone](#).

## Cistre (i)

(Fr.; Eng. citharen, citharn, cithren; Ger. *Cither*; Sp. *citara*, *cithara*).

See [Cittern](#).

## Cistre (ii)

(Fr.).

A French, seven-course plucked lute of the cittern type, popular in the late 18th century. Also known as *guitare allemande*, it is comparable to the [English guitar](#).

## Cithara.

See [Kithara](#).

## Cithare

(Fr.).

See [Zither](#).

## Cithare d'amateur

(Fr.).

See [Autoharp](#).

## Citharode.

See [Kitharode](#).

## Cithrinchen [bell guittern]

(Ger. *Hamburger Cithrinchen*).

A type of [Cittern](#) with a unique bell-like shape. It appeared in the second half of the 17th century, retaining many important structural characteristics of the earlier cittern, such as the very shallow soundbox tapering from the back of the neck to the bottom of the instrument. It also has the traditional cittern neck, half of which is cut away to provide a channel along which the player can slide his or her thumb, thereby ensuring stability when his or her left hand is required to make rapid shifts in position up and down the neck. As on older citterns, there were 18 chromatically placed frets inlaid into the fingerboard. It was normally played with a plectrum.

The cithrinchen is especially associated with Hamburg and its famous instrument maker Joachim Tielke, who made the earliest surviving cithrinchen (dated 1676; Royal College of Music, London). It is often assumed that Tielke invented the design and, indeed, the earliest representation of a cithrinchen is carved into the back of the pegbox of one of Tielke's viola da gambas from about 1669 (Hellwig, 91). However, several contemporary Hamburg makers, such as Johann Kopp or his son Hinrich, could have been the original designer. The bell-shaped design (see illustration) gradually became popular among many other northern European makers, particularly in Scandinavia.

Typically, the cithrinchen had five double courses of metal strings tuned in unisons and with intervals of (from the lowest-pitched course to the highest) major 3rd–minor 3rd–major 3rd–4th. This pattern is unlike any earlier one for the cittern, but is used in all the cithrinchen's surviving music scores. The earliest reference to specific pitches is Vockerod (1718), who gives as the normal tuning:  $f-a-c'-e'-a'$ . He also gives  $d-g-c'-e'-a'$  and  $f-b[\ ]+d'-f'-b[\ ]$  as two unusual tunings. The vibrating string lengths of surviving Tielke instruments range from 36 cm to 38 cm, and would be suitable for the pitches mentioned. In modern literature, a tuning a fourth lower of  $c-e-g-b-e'$  is commonly given without documentation, and it is suspected that this is an error originating with writers as early as Kinsky and Wolf (1919). A late source (MS, 1722, S-L, Wenster G30) documents a six-course 'cittringen' tuned:  $c-f-a-c'-e'-a'$  and  $A-d-a-b-e'-a'$ . Modern writings cite a tuning of  $E-G-B-d-f[\ ]+b-d'$  (given in *D-Bsb* Mus.ms.40275, dated 1679–80) as being for cithrinchen, but the interval pattern is atypical and the pitches are too low for the instrument, unless the intended instrument is an unusually large one,

examples of which do not survive. More likely, this is a lute tuning requiring the use of only seven courses, since the interval arrangement of the first six courses is found in several 17th-century lute sources.

Music for the instrument was written in five-line French lute tablature. In the surviving tablatures the notes are arranged on consecutive strings with no gaps in the chords (the normal cittern pattern), implying the use of a plectrum. Only four manuscripts for the cithrinchen survive: two now in *PL-Kj* (Mus.ms.40267, dated c1700, and Mus.ms.40622, dated 1664–80); *S-L* Wenster G30 (see above); and one compiled by Margaretha Ölgaard von Alefelt (*D-Hs*, Ms.M.A/2488, dated 1736). This last source contains many hymn settings and dances. Another manuscript, *D-Hs* Mus.ND VI 3241 (c1700), was destroyed in 1944; together with former Mus.ms.40267 it was a major source of the small amount of extant music from the Hamburg Opera's first season (1678). The scarcity of tablature for the cithrinchen is perhaps explained by Kremberg's suggestion that a five-course cithrinchen played with the fingers could be used to perform guitar music – a practice that was apparently common in the Netherlands. The 17th-century guitar had five courses and used five-line tablature; hence, any cithrinchen retuned like the guitar and played with the fingers instead of with a plectrum could have performed much of the Baroque guitar repertory.

The popularity of the cithrinchen is attested to by a fairly large number of surviving instruments made not only in Hamburg, but in several northern centres. To judge by James Talbot's manuscript (*GB-Och* Mus.1187, c1695), it is possible that the instrument was known somewhat in England. He gives measurements for a 'Bell Gittern (so called from the shape of the Belly)', which he describes as 'a kind of Contratenor or 2nd Treble to the Cittern it carries 18 Fretts and 5 double Courses tis much of the same size with Cittern'. In Germanic areas, from the mid-18th century, the instrument seems to have become merged with a folk instrument (*Zister*, *Thüringer Waldzither*) employing more chord-oriented tunings similar to the [English guitar](#) and the French 'cistre' or 'guitare allemande'. The latter term may refer to a German cithrinchen prototype. The distinctive bell-shaped design and the use of cithrinchen tuning seems to have become obsolete by this time.

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JAMES TYLER

## Citkowitz, Israel

(*b* Skierniewice, Poland, 6 Feb 1909; *d* London, 4 May 1974). American composer and critic. He was brought to the USA at the age of three and became an American citizen. He studied with Copland and Sessions in New York, and from 1927 to 1931 with Boulanger in Paris. In 1932 his String Quartet was performed at the first Festival of Contemporary American Music at Yaddo. During the 1930s he published considerable criticism of new music, especially in *Modern Music* and *Musical Mercury*; his essay 'The Role of Heinrich Schenker' (*MM*, xi, 1933–4, pp.18–23) was probably the first in English to treat that theorist. In 1939 he was appointed teacher of counterpoint and composition at the Dalcroze School of Music in New York. In 1969 he moved to London. Although not a prolific composer, he gained some recognition for his choral and chamber music. He had a special gift for text setting, and lyrical qualities also dominate his instrumental music.

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## Citola

[Sp.].

See [Cittern](#).

## Citole

(Fr. *citole*; Ger. *Zitôl*; It. *cetra*, *cetera*, *cetula*; Sp. *cítola*).

A plucked lute of the Middle Ages, particularly the period 1200–1350, related to the [Fiddle](#). It evolved into the [Cittern](#) in the 15th century. It was mistakenly called [Gittern](#) by Galpin, and is still referred to as such in many modern works. There is an early 14th-century example of a citole in the British Museum (fig.1).

1. Structure.

2. History.

**BIBLIOGRAPHY**

LAURENCE WRIGHT

[Citole](#)

**1. Structure.**

The body, neck and pegbox were made from one piece of wood, as in the medieval fiddle and gittern. The belly outline shows considerable variety, but there are four common types: (1) the ‘spade-fiddle’ shape, with the shoulders swept upwards to form points (e.g. the carving at the Baptistry of Parma); (2) the ‘fiddle’ shape, an oval with sides either straight or slightly waisted; (3) the ‘holly-leaf’ shape, with sides forming points at the intersections of six concave curves or straight lines; and (4) the ‘shouldered’ shape, with the lower part rounded as in the second type and the upper part forming shoulders as in the third. All types usually have a protuberance at the bottom to which the strings are attached.

The pegbox is either bent back from the neck at an angle varying from a few degrees to a right-angle, or curved forwards from the neck, terminating in an animal’s head. The bent-back pegbox may take three forms: a solid board, circular or straight-sided; a circular box hollowed from underneath with pegs inserted from the top and strings passing underneath (as on many fiddles); or a narrow, straight-sided box with pegs inserted laterally (as on the British Museum citole and on instruments with a sickle-shaped pegbox like the gittern). The forward-curving pegbox appears in manuscript illustrations (notably the Queen Mary, Peterborough and Lisle psalters) without a clear indication of constructional details, but not in sculpture. It is possible that the manuscript illustrations are distorted representations of the bent-back, sickle-shaped pegbox: similar distortions occur in some depictions of the gittern.

The bent-back pegbox is sometimes reinforced by a bracket or arm connecting it to the body, or by a triangle of wood between it and the neck, as in the Ormesby Psalter. Some citoles have a ‘filled-in’ neck, where the whole area between pegbox and body is a solid mass, with a hole for the player’s thumb (figs.1 and 2a). On some instruments with ‘filled-in’ neck the sides of the body taper sharply; on others the taper is much more gradual, or the sides begin to taper only at the bottom end.

The soundboard appears more or less flat, although the British Museum citole was fitted with a convex one at some later date. There is usually one central, circular soundhole (as on many plucked instruments) with a decorative rose, or two lateral soundholes of varying shapes (as on the fiddle). Very occasionally a second central soundhole is shown (e.g. in the carving on the west front of St Maurice at Vienne). Some citoles shown in Spanish

manuscripts have small marks on the belly which might indicate additional soundholes, but could equally well be decorative inlays.

The bridge is occasionally in the middle of the soundboard between two lateral soundholes (e.g. in the Angel Choir at Lincoln Cathedral and at Bazas in south-west France), as is common on the fiddle, but much more often it is close to the bottom end, as on the lute and gittern. The bridge was sometimes incorporated in the tailpiece (see Remnant and Marks, 1980).

The strings, usually four but sometimes three or five, are attached either directly to a projection at the lower end of the body or indirectly via a tailpiece like that of the fiddle. The small circle visible in some pictures (e.g. fig.2a) may represent a metal ring linking the strings to a thong passed around the projection. The strings were made of sheep gut (according to a not wholly reliable reference in *Le bon berger*, written in 1379 but surviving only in later adaptations). Tinctoris, on the other hand, described an instrument with metal strings (*De inventione*, c1487): 'Yet another derivative of the lyra is the instrument called *cetula* by the Italians, who invented it. It has four brass or steel strings usually tuned: a tone, a fourth, and back again a tone, and it is played with a quill'. However, this instrument is probably the Renaissance cittern rather than the citole.

In depictions from the 13th century onwards, the fingerboard of the citole is higher than the belly and extends on to it, but this is not the case in earlier representations, such as the above-mentioned carving at Parma and the Beatus manuscript illustrations. Up to six frets are usually shown in manuscripts and stained glass, but these are absent in sculptures, with the notable exception of the Parma example. Here the frets stand proud of the fingerboard, suggesting that they are bars of wood, as described much later by Tinctoris on what was probably the cittern: 'Since the *cetula* is flat, it is fitted with certain wooden elevations on the neck, arranged proportionately, and known as frets. The strings are pressed against these by the fingers to make a higher or a lower note'. However, the frets shown in manuscripts and stained glass look more like tied-on, gut frets, so it is possible that wooden frets were unique to Italy.

The plectrum is large, apparently of bone or ivory, and sometimes carved at the upper end into an ornamental shape such as a trefoil. It recalls the pecten of the Roman kithara, and might represent a survival, or revival, of classical usage. One drawing (*B-Br* 21069, f.39r) shows a cord attaching the plectrum to the neck of the citole, just as the medieval harp's tuning-key is sometimes attached.

## Citole

### 2. History.

The origins of the citole are obscure, and the evidence seems to lead in two different directions. On the one hand, Winternitz saw it as deriving from the classical kithara: a fingerboard would have been added, as in the 9th-century Vivian Bible of Charles the Bald (*F-Pn* lat.1, f.215v) and the 9th- or 10th-century Utrecht Psalter (*NL-Uu* 32), and the 'wings' or pointed extremities of some citoles would represent the atrophied arms of the kithara. On the other hand, the 'shouldered' shape without wings, as depicted in Spanish sources (e.g. fig.3) might be traced back to that found in the 9th-century Stuttgart

Psalter (*D-SI* Bibl. fol.23; fig.2*b*): this type, which bears little resemblance to the kithara and must be related to the fiddle, may derive from some oriental necked instrument such as the 1st-century example at Ayrtaam in Uzbekistan (see [Guitar](#), fig.2). However, the similarity of body outline does not necessarily prove that the Ayrtaam instrument is a direct ancestor of the citole.

An argument against both these derivations is that there are no signs of continuous evolution of the citole but, rather, an obvious gap of over 200 years between the three Carolingian manuscripts of the 9th–10th centuries and the iconographical evidence from around 1200 onwards (the sculpture at Parma is dated c1198, and no Spanish depiction, in sculpture or in manuscripts, can be dated with certainty earlier than the late 12th century). Furthermore, the citole's name cannot be traced back any earlier. In contrast, representations of the fiddle and references to it are frequent throughout the 12th century and possibly earlier, so if the citole evolved from a Carolingian instrument, why was it absent during this period?

One possible solution to this problem of a 'missing link' is to interpret some of the illustrations in Beatus Apocalypse manuscripts (9th–13th centuries) as representing citoles. In one late example (fig.4) the instruments are obviously citoles with 'fiddle'-shaped bodies. Two have pegboxes that are clearly the bent-back type, seen sideways on. Similar pegboxes can be found in earlier manuscripts (e.g. the 10th-century *US-NYpm* 644, f.174*v*); one might even hypothesize that the T-shaped pegboxes so often seen in such illustrations are also the same type, represented slightly differently. However, all these pegboxes could also be interpreted as belonging to lutes, and the oval or pear-shaped bodies usually associated with them have often been taken as such. The evidence, in short, is inconclusive, because the representations are so stylized; one cannot state with any certainty that the instruments shown in the earlier manuscripts are citoles. Nevertheless, the possibility cannot be excluded, and one might therefore have to envisage the early citole with an oval or pear-shaped body, such as the three-string plucked instrument shown on the cover of the 8th-century Dagulf Psalter (in the Louvre), which also appears in the late 10th-century psalter of Ivrea and the early 11th-century psalter at Amiens (Bachmann, 1969, pls.17 and 18). In other words, the earlier Beatus illustrations do not necessarily lead back to the kithara or to the instruments of the Stuttgart Psalter, but to a third type. It is probably wise to accept that the citole may have had several different body-shapes at various periods of its history and to be prepared to consider certain pear-shaped plucked instruments of the 13th and 14th centuries (e.g. that shown in fig.5) as possible citoles.

In the period 1200–1350, by contrast, evidence for the citole is reasonably plentiful and shows that it spread northwards from the Mediterranean. Whether Italy or Spain was the starting-point for this expansion is not certain. Italian origin is suggested by the Parma sculpture, by the instrument's name and by a statement by Tinctoris regarding its invention, yet each of these items of evidence presents problems. Benedetto Antelami's work at Parma provides the earliest datable sculpture of a citole, and one of the finest. If its body-shape and fret-design were found elsewhere, it would strengthen claims for Italian origin. The same 'spade-fiddle' shape occurs in a 14th-century Italian Bible (Remnant and Marks, 1980, pl.67), but the only similar example (i.e. in body-shape alone) outside Italy is at Cogges (*ibid.*, pl.66).

The second item of evidence is linguistic: the term 'citola' found in Provençal and Spanish has two features less typical of these languages than they are of Italian, namely the presence of 't' between two vowels, and (in Spanish, at least) the stress falling on the first of three syllables. However, these features might also be the result of a learned influence, and furthermore it is the word 'cetra' or 'cetera', not 'citola', that occurs in medieval Italian literature. Yet, strangely, Tinctoris referred to 'the instrument called *cetula* by the Italians, who invented it': if one concludes from this that 'cet(e)ra' was not the only Italian name, why is 'cetula' not attested in literature?

Finally, as to Tinctoris's statement that the instrument was invented by the Italians, this most probably refers to the development that took place in the 15th century and transformed the citole into an early form of the cittern. Nonetheless, it is strange that he described it as an instrument unfashionable among the nobility, when other 15th-century evidence suggests (see below) that it enjoyed a much higher status: 'The *cetula* is used only in Italy by rustics to accompany light songs and to lead dance music'. It is just possible, but highly unlikely, that Tinctoris could be referring to the old citole in its decline and that he was unaware that a new instrument had evolved. At all events, there is no positive justification for saying that his remark about the invention of the *cetula* refers to the origin of the citole. It would seem, therefore, that there is no firm evidence that it was from Italy that the citole spread to the rest of western Europe.

Spain, on the other hand, obviously cultivated the citole widely, and seems the most likely starting-point for its northward migration. There is the same variety in bodyshapes as is soon found elsewhere: the waisted 'fiddle' shape in a Beatus manuscript (fig.4) of the late 12th or early 13th century; the 'holly-leaf' shape at Carboeiro (? late 12th century); and the 'shouldered' shape in a sculpture (dated 1238–66) in the Palacio de Gelmírez at Santiago, and also in 13th-century manuscripts such as the *Cantigas de Santa María* (E-E b.1.2; fig.3), dated c1270–90. The names of three citole players at the Castilian court in the 13th century are known, two of them (Lourenzo and Citola) under Alfonso el Sabio, for whom the *Cantigas* manuscripts were compiled. Literary references are not lacking, and include two mentions of the citole being played by shepherds; this shows that it had spread throughout Spanish society and was not confined to courts.

In France the first reference to the citole occurs in the late 12th-century Provençal poem *Daurel et Beton*. Further north, the citole makes its appearance in French (i.e. *langue d'oïl*) literature around 1230, and by the end of the 13th century it is common throughout France. The poet Giles li Muisis recalled how in his childhood (around 1280) he saw Parisian students making merry with citoles as they left their colleges, and the *Rôle de la Taille*, a list of Parisian tradespeople drawn up in 1292, includes four *citoleeurs* (citole makers or players). French manuscripts, sculptures and wall-paintings of the 13th and 14th centuries depict citoles of the same three shapes as those found in Spain. An interesting variation occurs as the instrument travels north: the corners or shoulders develop into large protuberances or 'wings', sometimes of trefoil shape, in some French, German and English examples.

Around 1275 the citole occurs in German literature and remains until about 1325. Cologne Cathedral has a carving of a 'holly-leaf' citole dated c1320,

and Strasbourg Cathedral no fewer than three of basically 'holly-leaf' shape (one with 'wings'), dated slightly earlier.

In England the citole appears with particular frequency in sculptures and manuscript illustrations of around 1300–40, suggesting a real fashion for the instrument. Also, the unique surviving citole was made in England during this period. Dating from before this are carvings in Westminster Abbey and in the Angel Choir of Lincoln Cathedral (begun 1255). At the beginning of the 14th century the popularity of the citole coincided with a period of fine manuscript-production and church-building, which may partly account for the large number of representations. Still, even these do not compare in number with those of fiddles and harps, so the citole's popularity must not be exaggerated. Only one citoler is listed among the 92 musicians at the Feast of Westminster in 1306 (as against 26 harpers and 13 fiddlers), and only two appear in the Wardrobe Books between then and 1326 (see Bullock-Davies, 34). Despite the favour which the citole obviously enjoyed in England for a brief time, it does not seem ever to have become really commonplace.

Signs of a decline can be seen in the second half of the 14th century, as representations become rare. There are two sculptures, at Gloucester Cathedral (after 1350) and Vienne (late 14th century), and one manuscript illustration, in the *Petites heures* of Jean, Duke of Berry (c1388). Then the citole seems to disappear from the visual arts, doubtless displaced by the gittern, which resembles it in size and in the number of strings and was by then very popular. In literary references the word 'citole' is mainly used to denote the kithara of antiquity, as if it were by then a thing of the past. Thus, Chaucer referred to it only in *The Knight's Tale* (c1385; set in antiquity), where it is held by the statue of Venus.

In Spain, however, the citole appears to have remained in use much longer. At the court of Navarre, payments were made on 9 August 1412 and 13 June 1413 to Arnaut Guillem de Hursua, *juglar de cítola*. An interesting aspect of the citole is revealed by two further payments to the same Arnaut Guillem on 27 and 29 June 1413 as a player of the *violla darco*: one man is recorded as playing both instruments, in the same month. The citole and bowed fiddle are known to have been associated because they are often mentioned together in poetry and depicted together in art, sometimes with identical details of construction (e.g. frets), as if they formed matching pairs. Equipping the fiddle with frets (a comparative rarity except in association with the citole) would certainly have made it easier for musicians to play both instruments.

The revival of the citole in the form of the [Cittern](#) began in Italy in the 15th century (for examples of cittern-like instruments of this period see Winternitz, 1967). Like the earlier Italian citoles, early citterns have 'wings' swept upwards (rather than sideways, as in examples in France, England and Germany), but they differ in that the body is more almond-shaped and the wooden frets are no longer widely spaced but normally touch one another and slope to form leading edges. Another new feature is that some of the frets extend sideways beyond the edge of the neck. It must undoubtedly be to this instrument that Tinctoris, writing around 1487, referred in the passages quoted above, yet his statement that it was played only by shepherds conflicts with the impression of its status created by these depictions: it is shown to be fit for the gods Mercury and Apollo, for Musica and for angels, and is included

among items reflecting the pursuits of a learned and prestigious duke. Far from being relegated to rusticity, the new instrument was part of the intellectual revolution known as the Renaissance.

A comparison of the 16th-century cittern with the citole shows that many features still survive: a fretted fingerboard extending on to the belly; tapering body-depth (found on some citoles but not all); a beast's head on the pegbox; and a hook on the back, which is a relic of the piece which once connected it to the body and enclosed the player's thumb. The scrolls at the base of the neck of the cittern may derive from the citole's 'wings'. The flat pegboxes, shown in 15th-century depictions, that form an angle with the neck and have pegs inserted from the top resemble those of many citoles from the Parma example onwards; and the pegboxes that have a central peak and two sloping faces, found in 16th-century citterns, find forerunners in Spanish citoles of the 13th century.

[Citole](#)

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## Citra.

A term applied to the [English guitar](#) until about 1800.

## Citron, Marcia J(udith)

(*b* Brooklyn, NY, 24 Dec 1945). American musicologist. She graduated from Brooklyn College, CUNY, with a BA in music in 1966. Her graduate studies were undertaken at the University of North Carolina, Chapel Hill, where she studied with William S. Newman and received the MA (1968) and PhD (1971). She began her academic career as an instructor at Roosevelt University (1970–71); she was an assistant professor at Virginia Commonwealth University (1971–3) and Brooklyn College (1973–6). In 1976 she joined the faculty of Rice University, where she was made professor of musicology in 1992. She joined the editorial board of the journal *Women and Music* in 1995.

Citron's interests in the area of historical musicology include canon formation and 19th-century music, but much of her writing deals with gender issues and women composers, particularly Fanny Mendelssohn and Cécile Chaminade. Her book *Gender and the Musical Canon* (1993) has received much critical acclaim; in her later publications she has examined opera in film.

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PAULA MORGAN

## Citron, Pierre

(b Paris, 19 April 1919). French musicologist. He studied at the Sorbonne (1936–9, licence ès lettres 1938, agrégation 1946, doctorat ès lettres 1961). Most of his career has been devoted to teaching, in secondary education (1942–57) and then in higher education, in the faculty of arts at Clermont-Ferrand (1963–9) and at the Sorbonne (1969) and the New Sorbonne, Paris III (1970–83); he was also *chargé de recherche* at the CNRS (1957–60) and director of studies at the Institut Français in London (1960–63).

Citron's work involves literature as much as musicology, and deals mainly with the 19th and 20th centuries (e.g. *La poésie de Paris dans la littérature*

*française de Rousseau à Baudelaire* (Paris, 1961), the subject of his doctoral dissertation). In addition to the works of Balzac, Mallarmé and Giono he has edited Berlioz's *Mémoires* and the *Correspondance générale*, and has written monographs on Couperin and Bartók, which, although literary in their approach, are scrupulously documented and have considerable musicological value.

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CHRISTIANE SPIETH-WEISSENBACHER

# Cittern [cithren, citharn, citharen]

(Fr. *cistre*; Ger. *Cither*, *Cythar*, *Zister*, *Zitter*; It. *cetra*, *cetera*, *cetara*; Sp. *citara*, *cithara*, *citola*).

A plucked instrument with wire strings that achieved its greatest importance in the 16th and 17th centuries. Although it was regarded as a classical revival of the ancient Greek [Kithara](#) (from which its name derives) in Italian Renaissance humanist culture, its direct precursor was the medieval [Citole](#).

1. Structure.

2. History to 1500.

3. History and repertory from 1500.

SOURCES OF CITTERN MUSIC

BIBLIOGRAPHY

JAMES TYLER

## Cittern

### 1. Structure.

The common constructional features of most citterns include a shallow depth of body, which, seen from the side, tapers from the neck towards the very shallow bottom. The strings are always attached at the bottom end and pass over a movable bridge. Frets of a hard material, such as metal, bone or ivory, are inlaid into the fingerboard (although 15th-century instruments appear to have large wooden projections applied to the neck; see fig.3 below). The body, as seen from the front, is usually pear-shaped, although pictures sometimes show guitar-shaped, or elaborately festooned instruments. (A surviving instrument of the latter shape is in the Shrine to Music Museum, Vermillion, South Dakota.) Soundboards are usually arched as a result of being glued to the slightly curved internal strut or struts, which act as counter-supports to the downward pressure of the strings at the bridge. The back, also, is slightly convex.

From the 16th-century onwards, citterns were made with the fingerboard raised and projecting over the soundboard. The 18 or 19 frets were usually placed in tapered slots and secured with hardwood wedges so that they projected just above the fingerboard, with the wooden areas between them slightly scalloped. These features were designed to ensure the accuracy of

intonation needed for strings of brass and iron wire. The neck is commonly half cut away from behind the fingerboard on the bass side to form a channel along which the left-hand thumb can slide. This enables the player to execute the rapid shifting to high positions required in much of the cittern's solo repertory.

Decorative features common to many citterns include small scrolls or half-round columns carved or glued to the points where the neck and sides meet. These appear to be vestiges of the protruberances which, on 15th-century (and earlier) instruments, were intended to suggest a classical kithara shape. The back of the peghead typically is formed to include a large, hook-shaped protruberance from which the instrument can be hung. It is normal to have an ornamental 'rose', which, often, is intricately carved in a gothic style from hardwood backed with pierced parchment. The rose is set into the soundboard, not cut from it as on a lute.

Other constructional features divide citterns into types. In Italian instruments (with some exceptions), pegs are fitted from the front into a solid wood stock at the top of the neck. North European and English instruments usually have a slightly curved pegbox with the pegs inserted laterally. The body, neck and peghead of many Italian citterns are all carved from one piece of wood, with the soundboard and fingerboard glued on separately. The sides of the body taper from neck to bottom and also slope outwards from the back towards the soundboard, giving the instrument a 'frying pan' appearance (see fig.1). This type is usually found with a small, slotted extension to the bottom end of the body, through which the strings are hitched. The outline of the soundboard has a very rounded lower portion, with the upper portion sides nearly straight. Sometimes the back and sides are constructed from separate pieces of wood attached to a separate neck and peghead unit, in the tradition of violin-making.

Another type seems to have developed in the instrument-making centre of Brescia during the 1560s, and is exemplified by the instruments of Girolamo di Virchi (*b* c1523; *d* after 1574), G.P. Maggini (c1581–c1632) and Gasparo da Salo (1540–1609). The soundboard is much more curved and pear-shaped and the sides and back are always made of separate pieces, the sides perpendicular to the front and back; the strings are attached to metal or ivory pins or buttons inserted in the bottom end (fig.2).

Italian citterns are predominantly six-course instruments, the courses either double or a combination of double and single. In the later 16th century the larger [Ceterone](#) with up to 14 courses appeared; it was used for playing continuo. Citterns in the French and Flemish traditions are mostly of four courses, double first and second and triple (two upper octave strings and one fundamental) third and fourth. In England, four double courses were common, though some octave stringing and tripling is encountered. The fretting varied widely, with various combinations of partial and complete frets traversing the fingerboard in accordance with various temperament systems (Grijp, 1981 and Forrester, *LSJ*, 1983). This partially diatonic or mixed fretting is found on many Italian citterns, but is unequivocally required for the French and Flemish repertory. A completely chromatic fretting is found on instruments after the middle of the 16th century, and seems linked particularly to the Brescian

school of instrument making. Many tuning systems were used, usually, though not always, featuring re-entrant patterns.

Citterns varied considerably in size, with vibrating string lengths on surviving instruments ranging from 38 cm to 62 cm, with the majority between 42 cm and 49 cm.

Cittern

## 2. History to 1500.

The cittern seems to have been a direct development, in 15th-century Italy, of the citole, with which it shares many physical features: the tapering body, a fretted fingerboard extending on to the soundboard, a human or animal head ornamenting the peghead, the 'wings' at the base of the neck, and strings attached at the bottom of the body. But new features and refinements of the older instrument developed rapidly: although there are no surviving instruments from this period, there are iconographic sources, including *intarsie* and one documentary source, to help in the reconstruction of the early cittern.

A very early example appears in a Neapolitan school miniature from a late 14th-century manuscript of Seneca's tragedies (Testi, 1969, pl. opposite p.147). Two instruments are shown with almond-shaped soundboards, six large frets, animal heads carved on the pegheads, and a slotted stringholder at the bottom; one is being played with a plectrum. Other details, such as the stringing, are not clear. A singing-gallery (1431–8), sculpted by Luca della Robbia for Florence Cathedral, now in the Museo dell'Opera del Duomo, has a pair of citterns played by two women in Greco-Roman attire (see Winternitz, pl.13). The instruments have oval soundboards, 'wings' projecting from the bases of the necks, strings attached to a slotted end fastener, five courses of double strings, nine pegs, human heads on the pegheads, and a new, distinctive arrangement of the frets. These appear to be five in number; they are rather large and chunky lengths of wood attached to the surface of the neck (or slotted into it), which diminish in height, step fashion, from first to fifth (fig.3). The ends of the frets on the bass side extend prominently beyond the neck itself, and diminish in length from first to last. Their number and size suggest a strictly diatonic fretting, while the free-standing ends of each suggest that they can be removed or adjusted into various interval patterns, as required by different modes. These 'block frets' became a common feature of the early cittern.

The instrument is often depicted in a classical or mythical context. Citterns with block frets are shown in Agostino di Duccio's sculptures (1449–56) of Greek gods in the church of S Francesco, Rimini (see Winternitz, pls.4–5). The printed *tarocchi* cards (c1467), once attributed to Andrea Mantegna (British Museum), include two representations of Terpsichore playing a guitar-shaped instrument with block frets and end-fastened strings.

The association of the cittern with learning, philosophy and science is shown in various Italian *intarsie* of the late 15th and early 16th centuries (fig.3). In these, instruments with block frets, pronounced wings and many of the now-expected features are depicted. The composer and theorist Johannes Tinctoris seems to be describing this very type of instrument in *De Inventione* (c1487):

Yet another derivative of the lyra is the instrument called *cetula* by the Italians, who invented it. It has four brass or steel strings usually tuned: a tone, a fourth and back again a tone, and it is played with a quill. Since the *cetula* is flat, it is fitted with certain wooden elevations on the neck, arranged proportionately, and known as frets. The strings are pressed against these by the fingers to make a higher or lower note.

Tinctoris provides the first concrete information on a cittern tuning. His wording implies a distinctive re-entrant tuning with the second and third courses a fourth apart, surrounded by a second on either side, the first course being a tone higher than the second, and the fourth a tone higher than the third. Surprisingly, this arrangement is required in a Spanish cittern tablature manuscript from as late as the early 18th century.

## Cittern

### 3. History and repertory from 1500.

Beginning in the 16th century there is a wealth of information about the cittern, and a considerable amount of published music. Lanfranco's tuning chart of 1533 gives a relative tuning by intervals, but not specific pitches. Assuming the top course to be *e'*, as it usually is in subsequent sources, the result is *a-c'-b-gg'-d'd'-e'*. The six-course tuning has a mixture of single and double stringing, and the specific pitches were confirmed by Cerone (1613), who used Lanfranco as the basis of his information. He also gave pitches a fifth lower, presumably for a larger instrument. The overall open-string tuning comprises a hexachord starting on *g*. This tuning seems to have been common, though only two sources require it (Vincenti, 1602; MS, c1620, see §4 below). Both of these also require a mixed fretting with, among other chromatic and diatonic intervals, a whole tone between the third and fourth frets. Almost all Italian sources for six-course citterns feature the same tuning for the top four courses, with variants for the fifth and sixth.

Italian music for a fully chromatic instrument first appeared in a Phalèse and Bellère print of 1570. It requires only four courses, tuned as the top four courses of Lanfranco's chart. The use of a four-, rather than a six-course instrument corresponds to northern usage, but the anonymous canzonettas and dances are otherwise italianate.

The first Italian publication of cittern music was Paolo Virchi's *Il primo libro di tabolatura di citthara* (1574). It calls for a fully chromatic six-course instrument tuned *dd-ff-bb-gg-d'd'-e'e'*. Virchi demanded considerable technical virtuosity. His music is of the highest quality and includes fantasias, intabulations of *canzoni* by Merulo, settings of vocal music for solo cittern and tenor voice with cittern, as well as some pavans and galliards. He also included two pieces for a seven-course instrument, extending the range down to *G*. It was clearly Virchi's intention to improve and refine the cittern. The dedication to *Il primo libro* reads:

The *citthara* has always stood in some consideration among people because, being played with a quill, it has a lively and pleasant tone and because it has well-ordered proportion and differs little from such instruments as the lute and harpsichord, which have already attained perfection. But it is only now that

the cithara begins to delight such noble personages as the Duke of Bavaria and Archduke Ferdinand of the Tyrol.

The same Archduke Ferdinand provides us with a unique and most satisfying connection between a music source and the very instrument on which it was played. The sole surviving copy of Paolo's book, likely to have been Ferdinand's own copy, is now in the Österreichische Nationalbibliothek, Vienna. In the year of its publication, Ferdinand commissioned a cittern from Paolo's father, the famed maker Girolamo di Virchi. Ferdinand's cittern, too, now resides in Vienna, where it is one of the treasures of the Kunsthistorisches Museum (see fig.2). The instrument, with its string length of 44 cm, presumably was used to play Paolo's music, which demands the same virtuoso technique and wide left-hand stretches as later English music by Holborne and Robinson.

In France and northern Europe the cittern was used mainly as a four-course instrument. The earliest surviving tutor, Le Roy and Ballard's *Breve et facile instruction* (1565), called for the following tuning and stringing (assuming a top course as e'): aa'a'- gg'g'-d'd'-e'e'. Le Roy's and several other tablature sources, for example Viaera (1564) and Vreedmann (1568), often idiomatically intabulate the melodic material onto the third and fourth courses, both of which are triple strung and in octaves (a fact frequently overlooked by modern editors). The tablatures require mixed fretting (Le Roy's illustration of a cittern was used in other books, but with variant fretting patterns; in Mersenne (1636-7) it is fully chromatic: see fig.5). The repertory comprises much the same sort of music (dances, vocal intabulations and a few fantasias) as is found in contemporary lute books.

Published music for cittern in Germany is represented by Sixt Kargel, beginning in 1569 with two volumes now lost. One of them, *Renovata Cythara*, is found in three later editions, the last from 1580. It requires the tuning, stringing and fretting arrangement of Le Roy and Vreedman, and includes the latter's playing instructions both in the original Latin and in German translation. Kargel, together with J.D. Lais, published *Toppel Cythar* in 1575 (reprinted 1578). This toppel cythar (double cittern) is a six-course instrument with an expanded open string range requiring a completely chromatic fingerboard (see Tyler, p.25). The tuning is bb-Gg-dd'-gg-d'd'-e', which is unique in that the top four courses are not in the typical re-entrant pattern of almost all other cittern tablatures. The music is of high quality and comprises a fantasia, Italian and German dances, and intabulations of madrigals, chansons and lieder by Lassus, Arcadelt, Rore, Senfl and others.

The cittern continued to be popular in Germany in the 17th century. Praetorius suggested using citterns to double certain parts in his vocal publication *Polyhymnia* (1619), playing from single-line staff notation. A later 17th-century German development is a small, bell-shaped instrument, known as the [Cithrinchen](#), which does not use re-entrant tuning and has its own repertory, but which retains most of the classic characteristics of the cittern. Indeed, in south Germany and the German-speaking areas of Switzerland the cittern remained in use until the early 20th century, although with triadic tunings similar to those of the [English guitar](#). The late instrument often retained some of the constructional features of earlier citterns and was used in traditional music. The names for it vary: *Bergzither*, *Bergmannszither*,

*Zister, Zitter, Sister* and, from the mid-19th century and the 20th, *Waldzither, Thüringer Waldzither, Lutherzither, Wartburlaute* etc. (Michel).

In England cittern music can be traced back to the mid-16th century in the 'Mulliner Book' which, in addition to music for other instruments, contains eight pieces for four-course cittern and one piece for five-course cittern. The tablatures require the tuning of Le Roy, but with a chromatic fretting. The first published music was an English translation (1568, now lost) of Le Roy's tutor of 1565. But the Italian influence proved stronger than the French, for the tuning *bb–gg–d'd'–e'e'* (the top four courses of Italian citterns) became standard in England. There is some evidence that the third course occasionally might have been tripled and that, in some cases, octave stringing may have been employed. Normally, fretting was completely chromatic.

The manuscripts copied by Mathew Holmes (c1595–7) contain cittern music of a very high quality and which requires considerable technical skill. A few pieces from Paolo Virchi's 1574 book are copied into one of them, as well as some excellent works by Robinson, Holborne and others. Anthony Holborne's *The Cithharn Schoole* was published in 1597 and Thomas Robinson's *New Citharen Lessons* in 1609. The music in these two books represents the highest point in English writing for the instrument.

The demanding left-hand stretches required for the music of Holborne, Robinson and others has led to the suggestion (Abbott and Segerman, 1975) that players in England used a small instrument tuned an octave higher to *b'b'–g'g'–d''d''–e''e''*. But although Praetorius (1618) claimed to have heard an Englishman play a very small cittern with the tuning *f''f''–a'a'(b'b')–d''d''–g''g''*, there is no existing documentation anywhere for a very small cittern with the *e''* pitch level. Further, the tuning of the very small cittern that Praetorius heard is unique and unprecedented for a cittern, although it is similar to one of the tunings for the Italian mandolino (see [Mandolin, §2](#)). And Virchi's music, which requires the same stretches, is most likely to have been played on the normal-sized cittern, with the pitch level at *e'*.

From around the second quarter of the 17th century in England, the high standards set by Holborne and Robinson are no longer found, and the cittern seems to be associated solely with undemanding popular music (fig.6). By the mid-17th century, the instrument was being restrung, tuned like a four-course guitar, played with the right-hand fingers instead of a plectrum and called a gittern. This use of the term should not be confused with that of the 16th and early 17th century when it referred to the four-course guitar (see [Guitar, §3](#)).

Another English wire-strung instrument is the English guitar, developed in the mid-18th century. But this instrument differs from the cittern structurally, has a triadic tuning and is played with the fingers. Although it is the custom today, this instrument should not be called a cittern.

## Cittern

### SOURCES OF CITTERN MUSIC

The following list is arranged to show the development of cittern music and includes both solo and ensemble sources (mostly in tablature).

## printed books

- J. S. Schlumberger: *Cythare germanice tabulature* (?Mainz, 1525 or 1532) [lost]  
A. Le Roy: *Briefve et facile instruction* (Paris, 1551) [lost]  
G. Morlaye: *Quatriesme livre* (Paris, 1552)  
S. Vreedman: *Carmina quae cythara ... Liber I* (Leuven, 1563) [lost]  
A. Le Roy: *Second livre de cistre* (Paris, 1564)  
F. Viaera: *Nova et elegantissima in cythara* (Leuven, 1564)  
A. Le Roy and R. Ballard: *Breve et facile instruction* (Paris, 1565)  
S. Vreedman: *Nova longeque elegantissima cithara* (Leuven, 1568)  
J. Rowbotham: *The Breffe and Playne Instruction* (London, 1568) [lost]  
S. Kargel: *Carmina italica* (Mainz, 1569) [lost]  
S. Kargel: *Renovata cythara* (Mainz, 1569) [lost]  
S. Vreedman: *Carminum quae cythara* (Leuven, 1569)  
S. Gorlier: *Livre de tabulature de cistre* (Lyons, 1560s) [lost]  
A. Le Roy: *Troisieme livre de cistre* (Paris, 1560s) [lost]  
P. Phalèse and J. Bellère: *Hortulus cytharae* (Leuven and Antwerp, 1570)  
P. Virchi: *Il primo libro di tabolatura di cithara* (Venice, 1574)  
S. Kargel: *Renovata cythara* (Strasbourg, 1575) [lost]  
S. Kargel and J.D. Lais: *Toppel cythar* (Strasbourg, 1575) [lost]  
P. Phalèse: *Hortulus cytharae* (Leuven, 1575) [lost]  
*Jardinet de cistre* (?Paris, 1575) [lost]  
S. Kargel: *Renovata cythara* (Strasbourg, 1578)  
S. Kargel and J.D. Lais: *Toppel cythar* (Strasbourg, 1578)  
S. Kargel: *Renovata cythara* (Strasbourg, 1580)  
A. Brambilla: *Anleitung die Zither zu spielen* (1582) [lost]  
P. Phalèse and J. Bellère: *Hortulus citharae* (Antwerp, 1582)  
J. Bellère: *Le jardinet du cistre* (Antwerp, 1592) [lost]  
W. Barley: *A New Booke of Citterne Lessons* (London, 1593) [lost]  
J. Danter: *A Moste Perfect and True Instruction* (London, ?1593) [lost]  
A. Holborne: *The Citharn Schoole* (London, 1597)  
R. Alison: *The Psalmes of David in Meter* (London, 1599)  
T. Morley: *The First Booke of Consort Lessons* (London, 1599)  
J.P. Sweelinck: *Niew chyterboek* (?Amsterdam, 1602) [lost]  
G. Vincenti: *Secondo libra d'intavolatura di citara* (Venice, 1602)  
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Cittern

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## City of Birmingham Symphony Orchestra (CBSO).

Birmingham orchestra formed as the Birmingham Symphony Orchestra in about 1907, given its present name in 1948. See [Birmingham](#), §5.

## City of London Sinfonia (CLS).

London orchestra founded in 1971 by [Richard Hickox](#). It was called the Richard Hickox Orchestra until 1979. See *also* [London](#), §VII, 3.

## Ciuciura, Leoncjusz

(*b* Grodzisk Mazowiecki, 22 July 1930). Polish composer. In 1960 he graduated from the Warsaw Conservatory, where he had studied composition with Szeligowski. In 1961 he won the prize of the Polish Composers' Union Competition (for *Canti al fresco*), and a year later the Prague International Composers' Competition (for the Concertino da camera). He was co-founder of the Polish section of Jeunesses Musicales (1958–62) and chief editor of

the music publishers Carmina Academica. In 1998 he was awarded the Medal 2000 from the International Biographical Centre Cambridge for his contribution to contemporary music. Ciuciura's idiosyncratic style combines sound, movement, visual effects and theatre. Conceived in open forms or an original 'spiral' design, his scores accommodate a wide margin of freedom to the extent that performers are left to decide instrumentation and duration in addition to pitch content. *Creatoria I*, for instance, is scored for 'any instrument or chamber ensemble' and has a time-frame of between six and 14 minutes. His aesthetic centres on each performance being regarded as an updated version of an existing work.

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(selective list)

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MIECZYSLAWA HANUSZEWSKA/R

# Ciufolo.

See Zuffolo.

# Ciuntu, Paul

(*b* Roman, 1866; *d* Bucharest, 29 Dec 1918). Romanian composer, pianist, teacher and conductor. After studying at the Leipzig Conservatory with Jadassohn (1886–91) and in Lwów with Karol Mikuli, he became conductor at the Rostock Opera and in Goslar. He also taught in these cities and at the conservatories of Bucharest and Brunswick, where he became director. He made some appearances in Germany as a pianist. His compositions (some manuscripts of which are in *RO-Ba*) include a symphony in A minor (1897), a piano trio, a piano quintet, songs and choral pieces.

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## Čiurlionis, Mikolajus Konstantinas

(*b* Varėna, southern Lithuania, 10/22 Sept 1875; *d* Pustelnik-Minski, nr Warsaw, 28 March/10 April 1910). Lithuanian painter and composer. About two years after his birth, his family moved to Druskininkai, a spa town on the Nemunas river, where his father was appointed church organist and remained for the rest of his life. From the age of four, Mikolajus played the piano by ear and by seven could read music fluently. In 1889, he was sent to Plungė where he studied at the orchestral school founded by Prince Michał Ogiński who, having noted the boy's outstanding abilities, paid for him to enter the Warsaw Conservatory in 1894. There, he initially studied the piano with Sygietyński (who was, besides, an influential critic and novelist), and later entered Noskowski's composition class. Warsaw offered Čiurlionis the opportunity to hear the works of Wagner and become acquainted with the writing of Hugo, Ibsen, Merezhkovsky, Nietzsche, Poe, Przybyszewski and Wilde. In Warsaw he met Eugeniusz Morawski, a young Polish composer with an interest in modernist and symbolist art who became Čiurlionis's closest friend. (Čiurlionis fell in love with Morawski's sister Maria but entered a deep depression when her father would not permit her to marry him.) He composed the cantata *De profundis* for his graduation from the conservatory in 1899 and was subsequently offered the directorship of a newly founded music school in Lublin. But Čiurlionis turned down this offer, preferring instead to devote more time to composition – his first major work *Miške* ('In the Forest') was written in 1900 and won first prize in a competition organized by Count Zamoiski; its performance, however, was cancelled because its composer was not Polish. He then entered the Leipzig Conservatory in 1901, studying with Jadassohn and then Reinecke. Although Čiurlionis valued Reinecke's insistence on the acquisition of a sound technique through the studying of Classical works, he soon found his conservative attitudes stifling. Despite the death of his benefactor Prince Ogiński, Čiurlionis managed to complete his second course of studies and returned home to Druskininkai in the summer of 1902. Back in Warsaw, he continued to refuse regular employment and instead earned money from private lessons. Around this time, the urge to paint took a stronger hold on him; when the Warsaw School for Fine Arts opened in 1904 both Čiurlionis and Morawski enrolled.

In 1905 Čiurlionis travelled to the Caucasus and the landscape there had a profound effect on him. Equally, the revolutionary turmoil which erupted in Russia during that year caused him to reflect on his own national identity and on the political situation in Lithuania. This new consciousness developed into an active concern for Lithuanian culture; by the time he finally returned to the country and settled in Vilnius in the autumn of 1907, he had already organized the First Lithuanian Art Exhibition where 33 of his works were shown. He instilled his nationalist feelings into his own family: his father lost his job because the Polish pastor approved of neither his organist's newly found passion for speaking the Lithuanian language (instead of the Polish preferred by the Lithuanian middle and upper classes), nor of the interest aroused in the local population by the family's singing of Lithuanian folksongs. Čiurlionis conducted the choir of the society Vilniaus Kanklės, the first officially sanctioned organization devoted to Lithuanian music, and became

involved in plans to create a centre of Lithuanian culture in Vilnius. He met Sofija Kymantaitė, a woman ten years his junior who also had a passion for the development of a national culture. She agreed to teach him Lithuanian (he had previously been embarrassed by his lack of fluency) and eventually became his wife. Meanwhile, Čiurlionis painted rapidly, organized a second exhibition and made plans with Sofija for an opera entitled *Jūratė* based on a myth concerning a queen of the Baltic Sea. Just as Aleksandr Blok and his wife identified themselves with characters from Wagner's *Ring*, Čiurlionis and Sofija saw themselves as incarnations of figures from Lithuanian folklore, namely Kastitys and Jūratė. In the autumn of 1908 he went to St Petersburg where he was warmly received by the *Mir iskusstva* artists and Mstislav Dobuzhinsky in particular. They were entranced by what they perceived to be Čiurlionis's attempts to depict music in painting on cycles of canvasses with names such as *Sonata of the Stars*. He was joined by Sofija early in 1909 and flung himself into the cultural life of the Russian capital: several of his works were heard in February 1909 in one of the Evenings of Contemporary Music in a programme containing works by Medtner and Skryabin, while his paintings were seen in a salon organized by the Union of Russian Artists. He was acclaimed as an original by members of the Russian symbolist movement who regarded him as a long-lost relative for a variety of reasons. After spending the summer in Druskininkai, he returned to St Petersburg where he slowly sank into depression. By the end of the year he was found by a friend completely oblivious to the world. He was sent back to Druskininkai and despite a temporary improvement he lapsed into deeper apathy. Ironically, his work was by then receiving greater acclaim: he was elected into the revived *Mir iskusstva* group in 1910 and his admirers sent money for his care in a sanatorium near Warsaw. While walking in woods he caught a cold that developed into pneumonia. He died in April 1911 having never seen his daughter Danutė, born 11 months earlier.

That Čiurlionis spent his creative life in three main places – his student years in Warsaw (and Leipzig), his short but significant Lithuanian period and his final years in St Petersburg prior to his collapse – is symbolized in the phases of and influences on his creative development and in a consideration of the significance of his work as a whole. During his years in Warsaw Chopin's music was heard everywhere and this led to Čiurlionis forming a piano style that, while being the starting point for the modernist experiments of his contemporaries Skryabin and Szymanowski, was to a certain extent rooted in folklore. But Čiurlionis shared with these two other composers an apprenticeship during the years in which west European symbolism and modernism were taking roots in eastern Europe and Russia. One of the perpetual paradoxes presented by Čiurlionis is that while he is regarded as the founder of both Lithuanian painting and music, and while he employed Lithuanian folk motifs in his work in both genres, he is nonetheless an artist of cosmopolitan sympathies and his work is symptomatic of trends that operated in not only those Russian and Polish artistic circles with which he had contact but were also in evidence in Germany, France, Britain, Scandinavia and America.

Čiurlionis's years in Lithuania had greater historical significance than other periods of his life; even though he never succeeded in establishing a centre for Lithuanian culture, his activities in Vilnius were responsible for his subsequent near sanctification in the country. His symbolic adoption of the

Lithuanian language was reflected in his interest in the folksong and art of the country. He wrote that 'the unaccustomed ear of the foreigner is struck at first by a great deal of ... monotony of rhythm [which] is one of the most peculiar and ... beautiful features of our songs. [...] They have a simple melody that does not embrace even the whole octave and is often limited to four or five notes, and their rhythm is even simpler, consisting of notes of two durations or, frequently, of just one' (quoted in Landsbergis, 1992). These views on Lithuanian folksong in fact articulate the stylistic features of much of his own music. Čiurlionis made a large number of arrangements of folksongs for chorus and for solo piano in which the folk material is scarcely developed. However, the extent to which he used folksong in his other compositions is hard to define: although he hesitated to employ actual folksongs directly in his compositions, like Bartók and Enescu he absorbed the essential qualities of the material to such an extent that all those characteristics identified above are also hallmarks of his mature style. Even in early works such as the *Keturi preliudai*, op.7, in which a harmonic and textural idiom close to that of Chopin is employed, the lapidary yet melancholic essence of Lithuanian folksong – the presence of which is also signalled by drones and terse, unresolved melodic fragments – leaves a marked impression. Likewise, Čiurlionis's growing fascination with ostinati and repeated patterns of pitches can thus be traced to the nature of Lithuanian folksong: the widespread employment of rhythmic ostinati and the use of 'series' of between six and nine pitches (often derived from a name) in a passacaglia manner – and thus in a melodic ostinato – both point towards the outward simplicity of the folksong that surrounded the composer at Druskininkai. The intonation of Lithuanian folksong as absorbed into his mature style is one element that lends Čiurlionis's work its melodic, harmonic and phrasal singularity. Likewise, Lithuanian folk art informed much of his painting on a variety of levels: while actual depiction of the iconography of folk art is not very common – even if it figures prominently in better-known works such as *Lietuviškos kapinės* ('A Graveyard in Žemaitija: Lithuanian Graveyard') alongside Japanese influences – many other works pay homage to the legendary, mystical and animist elements of Lithuanian tradition.

That Čiurlionis should be drawn to St Petersburg, the fermentation pot of Russian Symbolism, was almost inevitable considering his activity in two different artistic realms, his penchant for a mythicized and highly symbolic presentation of nature, and the long-established cultural links between Lithuania and the northern Russian city. His later paintings inhabit the same visionary but nebulous twilight world that informed the work of artists as diverse as Vrubel', Somov, Kuznetsov and Bakst. It is known that Skryabin was impressed by his painting and that Stravinsky bought a canvas in 1908. Čiurlionis's musical language, however, was distinct from that of most Russian composers and had developed along a highly personalized trajectory since around 1903. What it did share in common with traditional Russian methods was a tendency to avoid Germanic development of themes in favour of a diversive, constant variation method similar to the varied repetition formula initiated by Glinka in his *Kamarinskaya*.

From around 1904, Čiurlionis had employed an increasingly polyphonic language which was notable for a high degree of chromaticism. However, this chromaticism is not of the usual variety (as found in the harmony of Wagner and Strauss, for example) but is brought about sometimes by the presence of

chromatic scales in supporting polyphonic lines (initially in *In the Forest* and in many subsequent pieces including the *Besacas* variations), and at others by the independent (and, again, often stepwise) linear progression of voices. Atonal harmony often results from one of or a combination of these factors; atonal structures arise when ostinati are played off against each other resulting in harmonic progressions which, while not necessarily dissonant, are far removed from tonal procedure. This paradox lends much of Čiurlionis's later work an unearthly, unexpected nature. Much has been made of Čiurlionis's supposed use of quasi-serial methods and atonal harmony, not to mention the presence of abstract forms in his painting and supposed synaesthetic translation between his paintings and compositions. After all, that an artist of his imaginative powers should not experiment in these comparable – though not necessarily parallel – avenues is surely more, rather than less, predictable. Although discussions of these specific features of his style have clouded some evaluation of his work, his experimental and radical character, as well as his fantastical and national persuasion, are all refracted in his work as a painter and composer as well as in the pieces of verse and prose he left in notebooks at his death. For all the criticisms of desultory technique, Čiurlionis expressed in his paintings and music not only his extraordinary personal sensibility to nature and a strangely illuminated, mythical world; despite his alien nature, he actually epitomized many of the aesthetic concerns of Symbolism and Modernism, and, possibly unwittingly, came to symbolize the starting point of professional art in Lithuania. At its most effective, Čiurlionis's music is notable for a disarming gestural simplicity, charming in its unexpected and original melodic or harmonic turns, and comparable to that of Musorgsky, Janáček and Stanchinsky in its naïve, folksong-inspired directness. Above all, Čiurlionis 'had the rare gift of concentrating multiple and very varied ideas into very little pictorial space and very little musical time' (Landsbergis, 1986). Čiurlionis's protean nature as an artist is exemplified by comparisons with figures as diverse as Blake and Klee; that he was admired by Rolland, Sartre, Messiaen, Ivanov, Skryabin, Stravinsky, Eisenstein and Gor'ky is further testament to his uniqueness.

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Čiurlionis, Mikolajus Konstantinas

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Chbr: Theme and Variations, b, str qt, 1898; Fugues, G, fl, str qt, 1898, 1899; Fugue, d, str trio, 1899; Str Qt, c, 1901–2 [only 3 movts extant]; Canons, c, Bl, str qt, 1902; Str Trio, 1902

Pf: Pieces: Sonata, F, 1898; Tema ir 20 variacijos, 1898; 4 pjesės: Preliudas, Humoreska, Mazurka, Preliudas, op.3, 1899; 2 pjesės: Noktiurnas, Preliudas, op.4, 1899; 2 pjesės: Preliudas, Noktiurnas, op.6, 1901; 4 preliudai, op.7, 1901; 2 pjesės: Mazurka, Preliudas, op.8, 1901; 4 polifonines pjesės: Kanonas, Kanonas, Fugeta,

Fuga, op.9, 1902; 3 preliudai, op.11, 1902 [no.2 entitled Dainelė]; 2 pjesės: Preliudas, Postliudija, op.12, 1903; 2 preliudia, op.13, 1903; 3 preliudai, op.14, 1903; Tema 'Sefaa Esec' ir 6 variacijos, op.15, 1904; 4 preliudai op.16, 1904 [no.4 entitled Epizod iš simf. poemos Jūra]; 3 pjesės: Preliudas/Otche nash [Our Father], Ruduo, Preliudas rusu liaudės dainos tema, op.17, 1904; 16 Lithuanian Folksongs, 1904–08; Tema 'Besacas' ir 3 variacijos, op.18, 1905; 3 preliudai viena tema [3 Preludes on One Theme], op.20, 1905; 3 pjesės: Preliudas, Basso ostinato, Lakštingala [The Nightingale], op.19; op.21, 1905–06; 4 preliudai, op.21, 1906 [nos.2–3 form 2 preliudai viena tema]; 5 preliudai, op.22, 1906; 4 preliudai, op.26, 1907; 4 preliudai, op.27, 1907; Marios [The Sea], cycle of landscapes, op.28, 1908; 2 Pjesės: Preliudas, fugeta, op.29, 1908; 3 preliudai, op.30, 1908; 4 preliudai, op.31, 1908; 2 pjesės, op.32, 1909; 6 preliudai, op.33, 1909 [no.3 based on Lithuanian folksong Motule mano]; Fuga, op.34, 1909

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Čiurlionis, Mikolajus Konstantinas

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See also Čiurlionytė, Jadvyga: 'Writings'

## Čiurlionytė, Jadvyga

(b Druskininkai, 17 Dec 1899; d Vilnius, 1992). Lithuanian ethnomusicologist. The youngest daughter of the organist Konstantinas Čiurlionis and sister of the composer Mikolajus Konstantinas Čiurlionis (1875–1911), she studied at the Leipzig Conservatory (1920–23) and graduated from the Stern Conservatory in Berlin (1925). She took a *Kandidat* degree at the Leningrad Conservatory with a dissertation on Lithuanian folk music (1962), and was awarded a doctorate by the conservatory in 1969 for her contributions to folk-music research. From 1937 to 1941 she carried out research at the Lithuanian Folklore Archives, and in 1940 published the first classification of Lithuanian folk melodies. She worked at the ethnological institute of the Lithuanian Academy of Sciences (1941–52), taught at the Lithuanian Conservatory from 1946 and was appointed professor in 1969. She wrote a number of analytical articles on Lithuanian folk music, and is considered the founder of research on Lithuanian musical folklore and the principal authority on the subject of her day. She also prepared a number of editions of her brother's works.

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JOACHIM BRAUN

## Cividale, Antonio da.

See [Antonius de Civitate Austrie](#).

## Cividale del Friuli.

Italian town. A small town in northern Italy, near the Slovenian and Austrian borders, it is of Roman origin and is one of the most important Langobard establishments in Italy. Cividale's significance for the history of music lies mainly in the liturgical and para-liturgical polyphonic activity connected with its collegiate church of S Maria Assunta, where the Aquileian rite was used with some local variations. By the 13th century a *scolasticus* was entrusted with the teaching and practice of music; the post was superseded in 1338 by the appointment of a cantor from among the canons. Liturgical manuscripts of local origin (in the Museo Archeologico Nazionale) contain 12 examples of early two-part polyphony (*cantus planus binatim*) to be sung on major feasts; among them is the Easter *Benedicamus* trope 'Submersus jacet Pharao' found only in Cividale sources and known to have been performed there as late as 1960. Equally important was the tradition of liturgical drama, four examples of which survive among the same manuscripts. Among other examples of two-part polyphony, in black mensural notation, is an 'Et in terra pax' by Antonius de Civitate Austrie; manuscript XXIV contains the four Passions transcribed in *cantus fractus* notation by the local canon, Comuzio della Campagnolla, who signed and dated his work (1448). Some fragments from an early 15th-century polyphonic manuscript (with pieces by Philippus de Caserta, Jacob de Senleches and Zachara da Teramo) may be associated with the presence in Cividale of the papal court and of the council in 1409; archival documents show, on the other hand, that throughout the 15th century, and even later, polyphonic singing was entrusted to four *mansionarii* from the chapter, and that only at the end of the century was a *maestro di cappella* appointed, the post being held by such musicians as Guglielmus Marescot and the printer and composer Gerard de Lisa.

The frottola composer Filippo de Lurano was *maestro di cappella* in Cividale from 1512 to 1515; manuscript LIX, a collection of sacred Renaissance polyphony, probably dates from this time, while manuscript LIII, containing polyphonic masses probably derived from contemporary printed volumes, is

slightly later. Giovanni Ferretti was *maestro di cappella* from 1589 to 1596, while the main figure in the Baroque period was Giovanni Sebenico (active in Cividale 1660–63 and 1693–1705). During the 19th century two active supporters of the Cecilian movement were *maestri di cappella* in Cividale, G.B. Candotti (1832–76) and Jacopo Tomadini (1876–83).

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PIERLUIGI PETROBELLI

## Civil, Alan

(*b* Northampton, 13 June 1929; *d* London, 19 March 1989). English horn player. He studied in London with Aubrey Brain and in Hamburg with Willy von Stemm. He was principal horn of the RPO (1952–5), co-principal of the Philharmonia Orchestra (1955–7) and, after Dennis Brain's death, principal (1957–66), and principal horn of BBC SO (1966–88). He was also a member of the London Wind Players, the Music Group of London and the London Wind Quintet. His solo repertory included the major horn concertos, many of which he recorded, and he performed in Europe, the USA and Asia. He was a professor at the RCM from 1966 until his death. His compositions include a wind quintet and a symphony for brass and percussion. For orchestral repertory Civil played a modern German Alexander double horn, on which his tone was full but mellow; for solo and chamber work he used a single B $\flat$  model on which he developed a light elegant tone, a clear and sensitive articulation and a direct classical approach. Civil also played early music on natural horns from his own collection. He avowed that practising on the old French type of instrument, such as Aubrey Brain had played, was essential to his preserving stylistic authenticity on the more powerful but less characterful shorter-tubed German horn of today. He was made an OBE in 1985.

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## Civita, Davit da [Civita, Davit]

(fl 1616). Italian composer. He was one of only a few Jewish composers of art music in the 16th and early 17th centuries. It is not clear whether the name Civita refers to his place of birth (Cividale) or his surname, although the latter seems more probable. He appears to have had connections with Mantua and may have lived there. This assumption is supported by the dedication of his only publication, *Premittie armoniche* (Venice, 1616; ed. D. Harrán, *Fragmenta polyphonica judaica*, Jerusalem, forthcoming), to the Duke of Mantua, Francesco Gonzaga, and the presence in Mantua of several other Civitas, possibly from the same family, as well as by an archival document that records the death of his daughter, aged six, in 1630. Civita's name does not, however, appear in court registers. Civita wrote in the dedication to *Premittie armoniche* that he composed the work while still 'a young man of little intelligence'. The collection consists of 17 three-voice madrigals, similar in style to canzonettas, but with continuo. Eight works set texts by Ansaldo Cebà, Guarini, Marino, Tasso and Rinuccini.

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DON HARRÁN

## Civitate Austriae, Antonius de.

See [Antonius de Civitate Austriae](#).

## Clabon, Krzysztof [Clabonius, Christophorus].

See [Klabon, Krzysztof](#).

## Clagget [Claget], Charles

(b Waterford, 1740; d ?London, c 1795). Irish violinist and inventor. Nothing is known of Clagget before around 1760 when, together with his brother Walter Clagget, he published his *40 Lessons and 12 Songs for Citra or Guitar* and a set of violin duets in Edinburgh. He was leader of the orchestra at Smock Alley Theatre in Dublin from 1762 to 1764. In 1763 he was appointed director of the concerts at the Great Britain Street (later Rotunda) Gardens, a position he held until 1767 and again in 1769. During this period he also led the orchestra at Crow Street Theatre, where a number of benefit concerts were held on his behalf. In 1770 he became leader at the new theatre in Capel

Street. He then left Dublin, becoming leader in Liverpool (1771–3) and in Manchester (1773–5) before settling in London in 1776.

In Dublin he had performed at concerts on new or unusual instruments, and after settling in London he largely devoted his attention to the development and invention of musical instruments, concerning himself especially with tuning and temperament. In 1776 he took out a patent for improvements to 'the violin and other instruments played on finger boards ... which make it nearly impossible to play out of tune'. His patent of 1788 for 'certain new methods of constructing and tuning musical instruments' included the 'teliochordon' (a keyboard instrument with 39 keys to the octave), tuning-forks adjustable to different pitches, and the 'uniting together two French horns or trumpets in such manner that the same mouth-piece may be applied to either of them instantaneously ... as the music may require'.

This 'chromatic trumpet' was the most significant of his inventions. Clagget described it in more detail, if somewhat unclearly, along with the 'Aulton, or Ever-tuned Organ', in his *Musical Phaenomena* of 1793. A more lucid description of the 'chromatic trumpet' had appeared in 1789 in the journal of the Königliche Böhmisches Gesellschaft der Wissenschaften, and it was mentioned in Gerber's article on the horn of the same year. Clagget's invention, in which two trumpets or horns pitched a semitone apart were combined using a primitive finger-operated valve, marked the first attempt to make a brass instrument chromatic through the combination of two tubes of different length. Although a number of public performances on 'chromatic horns' were given in London and Bath, and notice of Clagget's invention was taken in Germany, practical difficulties precluded the adoption of his innovative ideas, and his chromatic trumpet (as also his other inventions) were soon forgotten.

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BARRA R. BOYDELL

## Clagget [Claget, Claggett, Claggitt], Walter

(b ?Waterford, c1741; d ?1798). Irish composer and instrumentalist, presumably brother of Charles Clagget. About 1760 the Claggets published jointly in Edinburgh a set of *Six Duets for Two Violins*, 'intended to improve and entertain practitioners'. Walter probably left shortly afterwards for London, where he published a number of works from 1762. Between 1763 and about 1771 he was in Dublin where he was engaged as a cellist in various theatre orchestras. In 1766 he was appointed to the band at the Great Britain Street

Gardens, of which Charles Clagget was director, at double the amount paid to the rank and file players. Appearing at numerous concerts organized by his elder brother he seems to have become involved in the latter's interest in novel instrumental sounds. In a series at the Fishamble Street Great Musick Hall in June 1766 the unusual instruments featured in the advertisement included the musical glasses: 'Several Sets (of which) are prepared and to be disposed of by Mr. Walter Claget'. In May 1767 his comic opera *The Power of Sympathy, or The Innocent Lovers* was given in Dublin, and in March 1771 he wrote new accompaniments for a revival of Garrick's *Cymon* there. He then returned to London and in February 1784 applied for membership of the Royal Society of Musicians, sponsored by Robert Munro. In his application he stated that he was then 42 and had been a professional musician since the age of seven; he played 'on a great variety of instruments, viz. the Violin, Violoncello, Tennon, Double Bass, Oboe, German Flute, Clarinet etc.', and played at Covent Garden during the winter at a weekly salary of £2 and in summer at 'the theatre in the Haymarket' for £2 8s. He composed music for two stage works in London; the publication of his last two works in Edinburgh, around 1794–5, suggests that he may have returned there in the last years of his life.

## WORKS

### stage

*The Power of Sympathy, or The Innocent Lovers* (comic op), Dublin, Smock Alley, May 1767

Accompaniments for *Cymon* (D. Garrick), Dublin, 4 March 1771, music by M. Arne  
If fortune when smiling could make us amends: a new song (London, c1780)

*The Cabinet of Fancy, or Evening's Exhibition* (farce, G.A. Stevens), London, Haymarket, 1780

*The Dumb Cake, or The Regions of Fancy* (pantomime), London, Covent Garden, 1787

### instrumental

6 Duets ... Intended to Improve and Entertain Practitioners, 2 vn (Edinburgh, c1760), collab. C. Clagget

*The Comic Tunes in The Witches, or Harlequin Cherokee, as ... Performed at the Theatre Royal in Drury Lane*, vn/fl/hpd (London, 1762)

6 Solos and 6 Scots Airs with Variations, vn/vc, hpd (London, 1763)

6 Solos, 2 vc (London, c1763)

A Favourite Overture, hpd (London, c1770)

18 Duets ... Composed from the Most Favourite Airs, vn/vc, vc (London, c1785)

A Set of 24 Duetts ... Made from the Most Celebrated Airs in the English Operas, Haydn's Works etc. 2 fl/ob/vn (London, c1790)

6 Easy Solos, vc, bc, op.4 (London, n.d.)

A New Medley Overture Consisting Entirely of Scots Tunes and 36 ... Scots Airs ... all with Variations for 2 vn/(2 fl, vc)/pf (Edinburgh, c1794), cited in *BUCEM*

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## Clairambault Chansonnier

(*F-Pn* n.a.fr.1050).

See [Sources](#), MS, §III, 4.

## Clairon (i).

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

## Clairon (ii).

See [Clarino](#).

## Clarion (iii).

See under [Organ stop \(Clarion\)](#).

## Cláirseach.

Irish name for the harp (cognate with the Scottish Gaelic *clàrsach*). The term is documented from the mid-15th century onwards; variant forms include *clarseach*, *clarsech* and *clarseth*. ‘Cláirseach’ occurs frequently in Scottish and English documents, where it presumably denoted the contemporary Celtic harp, Irish or Scottish, as distinct from the mainland European forms. During the 16th century the small low-headed Irish harps were superseded by large low-headed harps. In Irish, therefore, ‘cláirseach’ may have denoted the large variety as distinct from the smaller; this had been called ‘cruit’, the old Irish lyre name which had been transferred to the frame harp centuries earlier. Literally, ‘cláirseach’ means ‘little flat thing’; the satirical use of an opposite characteristic plus a diminutive is typically Celtic. In the 17th century ‘cláirseach’ and ‘cruit’ seem to have been interchangeable; for example, in the poem attributed to Fear Flatha O Gnim (*fl* c1600) addressed to the harper Nicholas Dall Pierse, they are used synonymously. According to Edward Bunting, in Ireland in 1792 ‘cláirseach’ was an unspecific harp name, low- and high-headed forms being differentiated as *crom cruit* and *cinnard cruit*. Modern neo-Celtic harps with hand-turned tangents to produce chromatic notes are now often called ‘cláirseach’.

For details of the history of the harp in Ireland, see [Harp](#), §V, 1(i–ii); see also [Irish harp \(i\)](#).

# Clamatione

(It.).

A Portamento up to the first note of a passage from a 3rd or 4th below. See [Ornaments, §1](#) and [Portamento \(i\)](#) and [\(ii\)](#).

# Clamores.

Chants sung on certain feasts at Mass in the Mozarabic rite; see [Mozarabic chant, §4\(vi\)](#).

# Clapham, John

(*b* Letchworth, Herts., 31 July 1908; *d* Stanton Drew, nr Bristol, 9 Nov 1992). English musicologist. After studying the cello with Douglas Cameron and harmony and counterpoint with Macpherson at the RAM (1927–31) he became an external student of George Oldroyd at London University, where he took the BMus (1934) and the DMus (1946). He studied the cello privately with Ivor James and the double bass with Eugene Cruft (1937–9) before working as a programme engineer at the BBC (1939–41). After the war he was lecturer at the University College of Wales, Aberystwyth (1946–62) and a member of the University College of Wales Ensemble (1946–59), and senior lecturer (1962–9) and reader (1969–73) at Edinburgh University. Clapham's scholarly career as an expert on Dvořák began comparatively late but was pursued devotedly into advanced age. His two books and many articles on the composer make available in English the fruits of Šourek's large-scale biography as well as presenting Clapham's own particular interest in sketch research and historical studies of Dvořák's time in England and America. He worked closely with Jarmil Burghauser and was with him co-author of the bibliography in the second edition of Burghauser's Dvořák's thematic catalogue (1997).

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JOHN TYRRELL

## Clapisson, (Antonin [Antoine-]) Louis

(*b* Naples, 15 Sept 1808; *d* Paris, 19 March 1866). French composer, curator and teacher. His paternal grandfather was a wind instrument maker at Lyons and his father a professional horn player who played principal horn at the Teatro S Carlo, Naples, and led the military band for Murat (King of Naples during the First Empire) in the early 19th century. As a result of political and military events at the end of the Empire, the Clapisson family returned to France and settled in about 1815 in Bordeaux, where the father was appointed principal horn at the Grand Théâtre and Louis began his musical studies, particularly of the violin. Soon he was making concert tours in the south of France. On returning to Bordeaux he studied harmony and became a first violin in the Grand Théâtre orchestra. He then went to Paris, entering the Conservatoire on 18 June 1830 for violin lessons with Habeneck; he gained a *second prix* in 1833 and also studied counterpoint and fugue with Antoine Reicha. At the same time he earned money playing first violin at the Théâtre Italien and, through his teacher's recommendation, second violin at the Opéra from 1 January 1832. Shortly afterwards he began writing songs (many of which evoke a fantasized Middle Ages, as was then fashionable) and comic chansonnettes. Several of these became popular immediately. He had a brilliant official career: he was made a Chevalier of the Légion d'Honneur in 1847, and a member of the Institut in 1854, where he succeeded F. Halévy, despite the candidature of Berlioz. He also became a member of the Academia Imperial das Bellas Artes, Rio de Janeiro, and was appointed professor of harmony at the Paris Conservatoire in 1862.

Apart from an unsuccessful attempt at serious opera with *Jeanne la folle* (given eight performances at the Opéra), Clapisson was essentially a composer of *opéra comique*. Initially known in the salons for his nocturnes in several parts, he hoped to make his name at the Opéra-Comique, where his first work, *La figurante*, attracted much attention and had 46 performances. Despite some promising experiences, for instance with *La perruche*, which had 132 performances between 1840 and 1845, his works (most of them in one act) have not kept their place in the repertory, not even *Gibby la cornemuse*, which was received with critical acclaim and had 35

performances. After the disaster of *Les mystères d'Udolphe* (six performances), Clapisson moved to the Théâtre Lyrique, where he was successful with *La promise* in 1854 (60 performances) and in particular with *La fanchonnette* in 1856, a work which had over 100 performances during the season. The score owed some of its success to its interpretation by Caroline Carvalho, whose vocalization was greatly admired.

Clapisson's style, which may at first have seemed too sophisticated with its convoluted harmonies, is notable for its modulations and above all for its use of much-inflected tonalities, chromatic grace notes (never changing the key) and orchestration often praised for its purity. However, he simplified his manner, quickly becoming dated, and never managed to free himself from conventional forms and dance-like structures. His melodic writing is divided between popular melodies and vocalises. He was fascinated by musical instruments and assembled a remarkable collection. A decree of 29 March 1861 appointed him 'Curator of the collection of musical instruments constituting part of the property of the Conservatoire'. 230 items from his own collection were acquired by the state for the Conservatoire in 1861, and the museum opened its doors to the public on 17 November 1864.

## WORKS

most printed works published in Paris

### operas

opéras comiques, first performed in Paris, unless otherwise stated

PL Théâtre Lyrique

*La figurante, ou L'amour et la danse* (5, E. Scribe and J.H. Dupin), OC (Nouveautés), 24 Aug 1838 (1839)

*La symphonie, ou Maître Albert* (1, J.H. Vernoy de Saint-Georges), OC (Nouveautés), 12 Oct 1839 (1840)

*La perruche* (1, Dumanoir [P.F. Pinel] and Dupin), OC (Favart), 28 April 1840 (1840)

*Le pendu* (1, P.F.A. Carmouche and F. de Courcy), OC (Favart), 25 March 1841 (1841)

*Frère et mari* (1, T. Polak and A. Humbert), OC (Favart), 7 July 1841 (1841)

*Le code noir* (3, Scribe, after Mme Reyband: *L'Epave*), OC (Favart), 9 June 1842 (1842)

*Les bergers-trumeaux* (op bouffon, 1, C.-D. Dupeuty and Courcy), OC (Favart), 10 Feb 1845

*Gibby la cornemuse* (3, A. de Leuven and Brunswick [L. Lhérie]), OC (Favart), 19 Nov 1846 (n.d.), vs (1851)

*Don Quixotte et Sancho* (scène musicale, 1, F.-A. Duvert, after M. de Cervantes), OC (Favart), 11 Dec 1847

*Jeanne la folle* (op, 5, Scribe), Opéra, 6 Nov 1848

*La statue équestre* (1, Scribe), ?Lyons, 1850

*Les mystères d'Udolphe* (3, Scribe and G. Delavigne, after A. Radcliffe), OC (Favart), 4 Nov 1852, vs (1853)

*La promise* (3, de Leuven and Brunswick), PL, 17 March 1854, vs (1854)

*Dans les vignes* (tableau villageois, 1, A. de Beauplan and Brunswick), PL, 31 Dec 1854, vs (1855)

*Le coffret de Saint-Domingue* (1, E. Deschamps), Salle Herz, 25 May 1855 (1854/5)

Les amoureux de Perrette (1), Baden-Baden, mid-Aug 1855

La fanchonnette (3, de Leuven and Saint-Georges), PL, 1 March 1856 (1856)

Le sylphe (2, Saint-Georges), Baden-Baden, 11 Aug 1856 (1856/7)

Margot (3, de Leuven and Saint-Georges), PL, 5 Nov 1857 (1858)

Les trois Nicolas (3, Scribe, B. Lopez and G. de Lurieu), OC (Favart), 16 Dec 1858, vs (1859)

Mme Grégoire, ou La nuit du mardi-gras (3, Scribe and H. Boisseaux), PL, 8 Feb 1861

La poularde de Caux (opérette, 1, de Leuven and V. Prilleux), Palais-Royal, 17 May 1861, vs (1861); collab. Gevaert, E. Gautier, F. Poise, A. Bazille, S. Mangeant

Le baron de Trenck, ?1866 (3), unperf.

### other works

Vocal: Messe de l'Orphéon, collab. A. Adam, Halévy, 1851; over 200 songs and romances, incl. Chansons du vieux château; duos, incl. 6 in Le vieux Paris (c1839); choruses, 4 male vv

Trios: 22 or more, 3 hn; 15 or more, 2 hn, trbn; 12 or more, cornet, hn, trbn; 1 or more, cornet, vn, pf

Duos: 118 or more, 2 cornets; 69 or more, 2 hn; 15 or more, 2 cornets/2 hn; 6 or more, 2 hn/(cl, hn); 3 or more, 2 hn/(hn, cornet); 1 or more, pf, vn/hn

Fantasias: 7 or more, pf, vn/hn; 1 or more, pf, vn, hn; Fantaisie polonaise, pf, hn/vc/vn

Serenade, 2 hn, cornet, trbn

Works for pf, pf 4 hands

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*FétisB*

*PazdírekH*

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JOSIANE BRAN-RICCI/HERVÉ LACOMBE

## Clapp, Philip Greeley

(b Boston, MA, 4 Aug 1888; d Iowa City, IA, 9 April 1954). American composer and teacher. He studied composition, chiefly with Walter R. Spalding, at Harvard (BA 1908, MA 1909, PhD 1911). In Europe, 1909–11, he conducted research on aesthetics at the British Museum, studied composition

and conducting with Max von Schillings in Stuttgart, and acted as special music correspondent for the *Boston Evening Transcript*, a position he held until 1919. An important influence on Clapp was his association with Muck, who made it possible for him to conduct the Boston SO in his First and Third Symphonies. In 1919, after holding numerous short-term teaching or administrative positions, he was appointed professor and head of the music department at the University of Iowa, where he remained until his death. The Bruckner Society of America awarded him the Bruckner Medal of Honor in 1940 and the Mahler Medal of Honor in 1942. Clapp's harmony derives directly from that of Wagner, Mahler, Strauss and Debussy; his orchestration is remarkably clear, and his textures are generally homophonic, particularly in the symphonies. Many of his works are programmatic, such as Symphony no.6, subtitled *Golden Gate*, and Symphony no.9, *The Pioneers*. He favoured established forms, often treating themes cyclically.

## WORKS

Ops: The Taming of the Shrew (Clapp, after W. Shakespeare), 1945–8; The Flaming Brand (Clapp), 1949–53

12 syms.: E, 1908; e, 1911; E♭, 1916–17; A, 1919; D, 1926; B, 1926; A, 1928; C, 1930; E♭, 1931; F, 1935; C, 1942; B♭, 1944

Other orch: 3 sym. poems, Norge, 1908, Song of Youth, 1910, Summer, 1912; Dramatic Poem with Solo Trbn, 1912, 3rd movt added 1940; A Highly Academic Diversion on 7 Notes, 1931; Ov. to a Comedy, 1933; Fantasy on an Old Plain Chant, 1938; Prologue to a Tragedy, 1939; Conc., b, 2 pf, orch, 1941; A Hill Rhapsody, 1945; The Open Road, ov., 1948

Other inst: Sonata, vn, pf, 1909; Str Qt, 1909; Sonatina, pf, 1923; Ballad, 2 pf, 1938; Prelude and Finale, wind qnt, 1938; Suite, brass sextet, 1938; Concert Suite, 4 trbn, 1939; Fanfare Prelude, 1940

Vocal: O Gladsome Light (H.W. Longfellow), 1908; A Chant of Darkness (H. Keller), chorus, orch, 1919–24, rev. 1929, 1932–3; 3 partsongs, ?1940

MSS in *US-Wcm*, *IO*, *Bp*, *NYp*, *PHff* (orch works)

Principal publishers: Boosey & Hawkes, Boston Music, J. Fischer

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DOROTHY REGINA HOLCOMB/MICHAEL MECKNA

# Clappers.

Concussion idiophones consisting of two or more objects in the form of sticks, plaques or vessels of wood, bone, ivory, nutshells, marine shells, etc. (For details of the Hornbostel-Sachs classification see [Idiophone](#).) They may be hinged together at one end, or two may be hinged to a central piece. Specimens from prehistoric times onwards differ little from those still used by certain tribal groups (fig.1). Among the few instruments of the Australian aborigines are clappers in the form of clapsticks and boomerangs. This suggests the early use of weapons and missiles as clappers and possibly (with the rattle) as the first substitute for such pre-instrumental music as stamping, hand-clapping and body slapping.

Prehistoric rock drawings of dancing figures and pottery of the 4th millennium in Egypt may depict clappers with curved blades held in one hand. Actual instruments, decorated with animal heads or bearded human heads, survive from Dynasty I (c3100–2890 bce). In Mesopotamia clappers are attested slightly later. Inlaid work of the Mesilim period (c2700–2600 bce) features clappers held in one hand or with one component of the instrument in each hand. A contemporary seal from Ur shows a dancer accompanied by the lyre, while attendants clash curved sticks. Concussion sticks are represented in Egyptian tomb scenes of the Old Kingdom (c2686–2181 bce), where they accompany dance groups; the sticks are held in each hand and clapped together, as was usually the case in Egypt. Clappers were also employed to speed agricultural work. In the Old Kingdom tomb of Nefer, for instance, grapes are trod to the rhythm provided by clappers; in the mastaba of Neferirtenef harvesters work to a similar accompaniment. Clappers appear in religious scenes: priests sometimes played them at a funeral; and they featured prominently in dances performed to the honour of the cow-goddess Hathor, who was associated with music and fertility. There are numerous examples of clappers in museums (see Sachs; Hickmann; Anderson; Ziegler). Egyptian examples are usually of bone (ivory) or wood and are either straight or curved. There are exquisitely carved specimens in the shape of the human hand and forearm (fig.2), and frequently the head of Hathor is featured. Other ancient Egyptian forms include hollow wooden clappers resembling Spanish castanets and small cymbals supported on a long forked handle, both from the Roman period.

Ancient Greek clappers or *krotala* (Lat. [Crotala](#)) were chiefly of wood and made in various forms. On a Greek vase dated c500 bce Eros is seen playing boot-shaped *krotala* which are joined at one end. Similar instruments, in most cases played by women, are seen on other Greek vases of the same period. The Greek *kroupalon* (or *kroupezion*; Lat. *scabellum*), a clapper-like instrument consisting of a loose wooden sole attached like a sandal to the player's foot, served as a timekeeper in ancient Greece. It is seen in an elaborate form on a marble statue of the Hellenistic period (3rd century bce) worn by a satyr who is also playing cymbals (for illustration see [Scabellum](#)).

In East Asia clappers have played, and continue to play, an important part in religious and secular life, e.g. those used by Chinese temple singers in the form of a fan comprising a number of flat bamboo strips joined at one end, and those consisting of two pieces of wood hinged at the base. In the Chinese classical and court orchestra clappers were used by the conductor as a time indicator. Other Chinese clappers include the *paiban* (commonly

three pieces of wood hinged as castanets, see fig.3), metal clappers resembling double castanets and concussion sticks of many descriptions.

In Japan clappers are prominent instruments in court and theatre music. The *shakubyōshi*, two small wooden clappers, are used similarly to the Chinese types. Clappers resembling castanets are found in the *yotsudake*, four short pieces of bamboo. *Hyōshigi*, made of two rectangular blocks of wood, are used in kabuki and bunraku theatre to announce the start of the play, and thereafter to accompany and to emphasize confusion in the stage action. The *hyōboshi* and similar concussion sticks are used by fire watchers, itinerant jugglers, street entertainers and street vendors. Street vendors in particular use individual and easily recognizable rhythms.

Various forms of clappers, some with distinct features, are found in India. These include castanets of wood with bells, *ciplā*, and metal clappers, *cimtā* (see [Kartāl](#)).

In Europe there is firm evidence of the use of clappers from the 9th century ad. A V-shaped clapper with small discs or tong-cymbals secured to the open ends of the strips appears in the 9th-century Bible of Charles the Bald. Clappers without a jingling contrivance are illustrated in an Anglo-Saxon psalter dated 1015, and in 11th- and 13th-century Spanish manuscripts. The terms 'tablettes' and 'cliquettes' in medieval (and later) French sources generally refer to clappers.

Clappers were used as instruments of music in the Baroque era. Mersenne (*Harmonie universelle*, 1636–7) spoke approvingly of 'the little bones and small wooden sticks ... which one can manipulate in such a fast and agile way'. Clappers in the form of marrow bones and cleavers were integral instruments in the music of the butchers of England and Scotland, and pairs of [Bones](#), along with clappers formed from household implements such as pairs of tablespoons ('spoons'), are still common in the British Isles. (In Shakespeare's *A Midsummer Night's Dream*, Bottom remarks: 'I have a reasonable good ear in music: let us have the tongs and the bones'.) Clappers of this description were associated with burlesque music, and the simple music of children and the poorer classes. In addition to their use as musical instruments, clappers were used as bird scarers, by nightwatchmen and by lepers who were obliged to sound them as a warning of their approach. (The biblical leper Lazarus has frequently been depicted shaking a pair of small clappers.)

A form of clapsticks is seen in the staves of the English Morris men, and a relic of the marrow bones and cleavers in the 'nigger bones' (knicky-knackers) used in the original American minstrel bands.

An interesting clapper-like instrument of Neapolitan origin is the *triccaballacca* (from *tricca-vallacca*), consisting in most cases of three percussive mallets inserted in a wooden frame. The centre mallet is fixed and the outer ones are free. The free mallets are struck against the central piece in a variety of rhythms in folk music.

In musical literature a clapper is used as an effect instrument or dynamically. In *Elektra*, Strauss wrote for *Holzklapper* to signify the crack of a whip (in which context the term 'cliquettes' is also used); Mahler scored for

*Holzklapper* in his Sixth Symphony (see also [Whip](#)). Concussion sticks in the form of [Claves](#) are frequently requested by composers.

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JAMES BLADES, ROBERT ANDERSON

## Clapton, Eric [Clapp, Eric Patrick]

(*b* Ripley, Surrey, 30 March 1945). English blues-rock guitarist. Until 1966, when he formed [Cream](#), he was a blues purist, and blues has played a central role in his career; many would argue that he was at his best in this music.

After a brief time with the Yardbirds, Clapton established himself as a gifted interpreter of the blues in John Mayall's Bluesbreakers between 1965 and 1966 and achieved popular acclaim around London. Clapton's playing on *Bluesbreakers - John Mayall with Eric Clapton* (Decca, 1966) is remarkable, notably the opening riff and tasteful contrapuntal lines he weaves around Mayall's vocal in Otis Rush's 'All your Love', the guitar instrumental 'Hideaway' and the virtuoso solo in 'Have you Heard'. This was the first blues-rock album to be dominated by the guitar. While blues was always important to Clapton, he set aside his purist aesthetic when he left Mayall, not devoting a full album to the genre again until *From the Cradle* (Duck, 1994). With Cream, he moved towards a style that was influential in shaping both hard and progressive rock, continuing his virtuoso solo work in such pieces as *White Room*, the studio and live versions of *Spoonful* and especially *Crossroads*.

Clapton became weary of what he considered to be directionless displays of virtuosity in Cream; influenced especially by music of the Band, with members of which he later collaborated on *No Reason to Cry* (RSO, 1976), he sought to create music focussed on cooperative playing and songwriting, as on his début solo album, *Eric Clapton* (Polydor, 1970). After a period of seclusion because of heroin addiction (1970–73), he continued in this manner, beginning with the generally quiet *461 Ocean Boulevard* (RSO, 1973). Derek and the Dominos' *Layla and Other Assorted Love Songs* (Polydor, 1970) is an exception to this trend, with virtuoso performances on such pieces as 'Key to the Highway' and 'Why does love got to be so sad', among others.

Clapton's greatest legacy has been as an electric guitar player, although he also plays the acoustic instrument. He is primarily interested in melody, rather than rhythm playing, and his style is derived from welding together and embellishing blues phrases he heard in the music of Freddie King, Muddy Waters and others. His playing is marked by technical precision, especially evident in fast passages which he plays cleanly, with an effortless accuracy that earned him the nickname 'Slowhand' from the Yardbirds' manager, Giorgio Gomelsky. He was never particularly interested in experimenting with various guitar effects, although he was influenced by Hendrix's use of wah-wah and fuzz (especially apparent on Cream's *Disraeli Gears*) and was using feedback extensively, even before Hendrix. He developed a distinctive sound which he called 'woman tone', produced on his Gibson Les Paul by removing the bass on the tone control and turning the volume up full. This can be heard on any number of Cream songs, including *I feel free*. After his days with Cream his preference for the Fender Stratocaster over the Gibson changed his sound significantly.

A fair portion of Clapton's recorded output has been given to his covers of other songwriters' works: one side of him has been more concerned with interpreting than composing, which has had the benefit of introducing a wide audience not only to blues, but to material from other styles such as reggae (with his cover of Bob Marley's 'I shot the sheriff' from *461 Ocean Boulevard*). This role as an interpreter also made him shy away from the limelight after Cream, touring with that band's opening act, Delaney and Bonnie, then creating Blind Faith, in which he was really a sideman to Steve Winwood, and Derek and the Dominos, the name of which concealed his identity. Nevertheless, he has often shone as a composer, many times in collaboration with another musician, such as in *Badge*, which he wrote with George Harrison. He composed several important songs with Bobby Whitlock on the pivotal *Layla and Other Assorted Love Songs*; this album also included 'Layla', a collaboration with Duane Allman and Jim Gordon that is considered one of rock's most significant musical statements. He has also written many memorable songs on his own, among them the powerful ballads *Presence of the Lord*, *Wonderful Tonight* and *Tears in Heaven*. He was a reluctant singer until his first solo album, after which he has always sung lead vocal or has shared vocals with, for example, Bobby Whitlock or Yvonne Elliman, to great effect.

In addition to his own albums, Clapton has worked throughout his career as a session musician with numerous artists and he has contributed music to several films.

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SUSAN FAST

## Claquebois

(Fr.).

See [Xylophone](#).

## Clarabella.

See under [Organ stop](#).

## Clari, Giovanni Carlo Maria

(*b* Pisa, 27 Sept 1677; *d* Pisa, 16 May 1754). Italian composer and instrumentalist. He was the son of Constantino Clari, a violinist at the church of the Cavalieri di S Stefano in Pisa. Teofilo Macchetti, *maestro di cappella* of Pisa Cathedral, who referred to him as 'Carlino', was possibly his teacher. Clari studied for four years with Paolo Colonna in Bologna, finishing his studies in 1695, the year his opera *Il savio delirante* was performed at the Teatro Pubblico there. For the following eight years he worked freelance, mainly in Pisa and Florence, and in 1697 he was elected to membership of the Accademia Filarmonica of Bologna. His father asked Lorenzo Cattani, *maestro di cappella* of S Stefano dei Cavalieri in Pisa, to engage him as a regular member of the *cappella*, but he was not taken on. It was only through Clari's contacts with the Medici family in Florence, as a protégé of Prince Ferdinando in particular, that he was eventually appointed *maestro di cappella* of Pistoia Cathedral in 1703. There he composed much liturgical music and most of his oratorios. His relationship with the cathedral hierarchy was always troubled and he was constantly in need of the support and intervention of Prince Ferdinando to hold on to his post. After the latter's death in 1713 relations deteriorated further, with the clergy aiming criticism at the way he ran the music school. An election was normally called every three years to confirm his appointment; in 1720 the vote went against him. He was given only temporary, one-year contracts until he left to become *maestro di cappella* of Pisa Cathedral in 1723. Popular with the aristocracy of Pistoia for at least a decade after his departure, he returned to the city several times a year to direct and compose music for various important social events (see Grundy Fanelli). Clari remained in Pisa, producing a wealth of religious music, until his death in 1754. He was buried in a pauper's grave: rumour had it that he had squandered all his money.

Clari's many pupils included G.G. Brunetti, Orazio Mei, Francesco Zanetti and Paolo Fabbrini. He composed no purely instrumental music and all his work was for local needs. Nevertheless, he kept abreast of current trends. In the oratorios he used accompanied recitative, shortened da capo arias and truncated arias more often than many of his contemporaries. Many aria

accompaniments are for concerto grosso forces. The liturgical music, with antiphonal effects, covers all the offices and ranges from pieces with simple organ accompaniment to others for string ensemble; a few works for celebrative occasions also have parts for one or two wind instruments: oboe, horns or trumpets. Several pieces for Pistoia have parts written for the virtuoso trombonist Domenico Manfredini.

Clari's most famous compositions, cited frequently in works of later theorists as fine examples of the genre, are his vocal chamber duets and trios. There are copies, both manuscript and printed, in libraries all over Europe. Probably they were written for his pupils to sing, especially in view of the fact that the vocal range tends to be more restricted than in his other works. The chamber works show a charming combination of didactic exercise and delightful melody. By the 19th century Clari had been all but forgotten. His fame now rests almost entirely on the six duets that Handel incorporated into his own *Theodora* (1750).

## WORKS

Principal sources: *A–Wgm, Wn; B–Bc; D–Bsb, Dlb, MÜp, MÜs; F–Pc, Pn; GB–Cfm, Gu, Lbl, Lcm; I–Baf, Bc, Fc, Fn, MOe, Nc, PAc, Pla, Plp, Plr, PS, Rsc; US–Wc*

### oratorios

most for four voices and instruments

S Francesca Romana (?A. Del Rosso), Florence, Compagnia di S Marco, 1705, *I–PS*

S Romualdo, Siena, Monastero della Rosa, 1708, music lost

La morte di Saul (B. Nencini), Pistoia, Confraternità di S Giuseppe, 1709, *PS\**

Il martirio negli sponsali [Santa Cecilia], Pistoia, 22 Nov 1711, *PS\**

S Francesco d'Assisi, Pistoia, ?S Prospero, 1713; as Oratorio sacro di S Francesco, Florence, Compagnia di S Marco, 1718, *PS, Tf*

La difesa della verità e dell'innocenza (P.A. Ginori), Florence, Compagnia di S Niccolò detto Il Ceppo, 1715, *PS*

Esther, ovvero L'umiltà coronata (?L. Venerosi) Pistoia, Palazzo del Comune, 1716, *PS*

L'innocenza difesa in Susanna, Pistoia, Palazzo del Comune, 1716, *PS*

Il martirio di S Stefano (B. Venerosi), Pistoia, Palazzo del Comune, 1716, *PS\**; as S Stefano, papa e martire, Bologna, Oratorio della Madonna di Galliera

Adamo (after B. Pamphili), Pistoia, S Prospero, Jan 1724, *PS\**; as L'innocenza oppressa dal perfido Caino, Bologna, 1733

Le lagrime di S Ranieri, Lucca, S Maria Corteorlandini, 1724, music lost

Music in pasticcios: Il martirio di San Jacopo, protettore della città di Pistoia (F.M. Aldobrandi), Pistoia, Teatro Risvegliati, 1727; Il primo figlio malvagio, ovvero Caino (D. Canavese), Florence, 1714, music lost

### other sacred vocal

detailed list in Saville (1968)

35 masses [many only Ky-Gl], 2, 4, 5, 8vv, insts, bc; requiem, 5vv; 76 int, 28 grad, 6 all, 14 Cr, 14 ant, 10 lit, 19 motets; numerous offices, tr, pss, Mag settings, hymns, seq, re, Lamentations: mostly 4vv, insts, bc

## secular vocal

Il savio delirante (scherzo drammatico, 3, 2 int, A. Saratelli), Bologna, Pubblico, 27 Jan 1695, music lost

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## Claribel.

See [Barnard, Charlotte Alington](#).

## Claribel Flute [Claribel].

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

## Clarin

(Ger.).

A register of the trumpet. See [Clarino](#).

## Clarín

(Sp.).

(1) Spanish term for various types of trumpet. In the Middle Ages and Renaissance the word denoted a short, straight trumpet. During the Baroque period the term was applied to the folded trumpet when the instrument was used in art music. It was pitched in D (and C) in Royal Chapel scores until the advent of multiple crooks. The term continued in use during the 19th century;

the keyed trumpet, for example, was known as the *clarín de llaves*. Subsequently the term was restricted to army use and, strictly speaking applies to the natural cavalry trumpet, although under the influence of the French term *clairon* it is sometimes applied loosely to the bugle (*corneta*). The instrument is used particularly in cavalry formations to embellish the calls of the *trompeta*.

(2) A valveless trumpet of Oaxaca, Mexico.

(3) A side-blown, straight trumpet up to 2 metres long, similar to the [Erke](#), used in Peru, Ecuador and Chile. The Peruvian instrument has a body made of a single piece of bamboo and a calabash or metal bell. Played in open spaces, it is used to animate religious festivals and communal labour (particularly wheat-threshing in Cajamarca). In Chile it joins with the *putu* (natural-horn trumpet) and *chorimori* (bell rattle) to accompany the archaic ritual music of the Atacameño people of the Atacamá Desert. For further discussion of the term, see [Clarino](#).

See also [Organ stop](#).

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# Clarinet

(Fr. *clarinette*; Ger. *Klarinette*; It. *clarinetto*).

Generic term for a wind instrument sounded by a single beating reed; in the system of Hornbostel and Sachs such an instrument is classified as an [Aerophone](#): reedpipe, with a reed consisting of a single percussion lamella. The clarinet of Western art music (from which the generic term is taken) is of essentially cylindrical bore and is made in a variety of sizes and tonalities; the soprano instrument pitched in B $\flat$  with the 'Boehm system' of keywork and fingering, is the most widely used today (see §II below).

See also [Organ stop](#).

## I. General

## II. The clarinet of Western art music

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### Clarinet

## I. General

### 1. Introduction.

A clarinet consists of a closed tube with a single beating reed; such instruments are widely distributed and exist in a variety of forms. The tube is usually cylindrical, but occasionally funnel-shaped or ending in a bell. A clarinet may be idioglot, with the reed cut from the material of the tube itself and left attached at one end (the reed is sometimes held slightly away from the tube by a hair or straw inserted across the slit at the base) or heteroglot, with the reed, often made of a different material, tied or otherwise fastened on. An idioglot reed may be up-cut (with the reed cut upwards) or down-cut (towards the top of the tube, with the vibrating end facing the bottom of the tube).

### 2. Single clarinets.

Instruments consisting of a single tube have been used, generally as pastoral instruments, in Central Asia, the Baltic countries, the Balkans, Greece, Hungary, North Africa, South and South-east Asia and South America. Most are idioglot instruments made of naturally cylindrical material: wood, bone, quill or stalks of straw or reed in northern areas; stalks of rice or bamboo in South and South-east Asia; bone, cane or gourd in Latin America. A chalumeau described by Trichet (c1640) was a rustic pipe made from a wheat stalk with a reed cut into its upper surface. Clarinets sounding a single note are found in South America and on the west coast of North America. Others produce a range of notes through the use of finger-holes or by other means. A form of the Lithuanian *birbynė* is an idioglot instrument of straw, quill, etc. with a reed cut into the tube near the top and one to three finger-holes; the *balaban* of the Uzbek and Tajik peoples is a wooden cylinder with a single reed inserted into the head. The *ole-ole* of North Sumatra has a rice-stalk reed with slits which expand when blown to produce a small range of pitches; the large conical resonator is made of bamboo or strips of coconut leaf. On the *pega* of Latvia the length of the vibrating tongue is varied by the player and the open end stopped and unstopped. A few types (e.g. the *chamada do carnaval* of Portugal) consist of an animal horn into the top of which a mouthpiece with a single reed is inserted. The Western orchestral clarinet and other members of its family, including the modern Hungarian *Tárogató* and the Greek *klarino*, are single clarinets with keywork and heteroglot reeds.

### 3. Multiple clarinets.

Clarinets with more than one tube are found in North Africa, Nigeria, the Near East, the Balkans and eastern Europe, Central Asia, South Asia and South-east Asia. On some double clarinets, one of the pipes is a drone; on others, both pipes are melodic, but tuned slightly differently to create beats. They are characteristically played using the technique of circular breathing. One of the

best known is the [Pūngī](#), the ‘snake-charmer’s pipe’ of South Asia. It has a bottle gourd wind cap from which emerge two small pipes of wood, cane, etc. with idioglot reeds. One is a drone pipe with several tuning-holes (the unused ones sealed with wax), the other is the playing pipe; a few have a second drone of metal. The neck of the gourd serves as a mouthpiece and the player employs circular breathing, with the cheeks puffed out to serve as an air reservoir. The *muralī* of Pakistan, Gujarat and Rajasthan is a double clarinet with a long wooden tube, through which the player blows into a wood or gourd wind cap; the two cylindrical pipes, one with six finger-holes, the other a drone, are glued together and the instrument is played in virtuoso style, the player covering a range of over two octaves. The [Mijwiz](#) and related instruments of the Islamic world, possibly descended from the ancient Greek aulos, consist of two parallel pipes of equal length, made of reed or metal. Each pipe generally has six finger-holes and a thumb-hole, and one is tuned slightly higher than the other; the reeds are down-cut and placed completely inside the player’s mouth. Formerly played by shepherds, it is now played by professional performers for festivals. A single melody is played in unison on both pipes. Another common type is represented by the Egyptian [Arghūl](#); it is made of bamboo and has a drone pipe and a melody pipe with five or six finger-holes. The *launeddas* of Sardinia is a triple clarinet with a drone and two playing pipes, one for the higher notes and one for the lower. A piece of wax at the lower end of each tube allows the production of quarter tones. Some double clarinets also exist in bagpipe versions (e.g. the *diple* of Bosnia and Herzegovina).

#### 4. Hornpipes.

A hornpipe may be a single instrument or a double instrument with parallel pipes. Each pipe ends in a horn bell, and there is often a ring of horn around the reed. The instrument was known in medieval Europe and until the 18th century or so in England, Scotland ([Stock-and-horn](#)) and Wales ([Pibgorn](#)). Instruments of this family remain in use on the Iberian peninsula and in the Baltic countries. A type of Lithuanian *birbynė* has a reed attached to a cow horn or to a cylinder of wood with a bell of birch-bark or horn; the latter is made in several sizes and is used in traditional music ensembles. The Basque *alboka* is a double-reed hornpipe. Bag hornpipes are known in Central Asia, Russia and south from the Volga region to the Greek islands, the Balkans, North Africa and India (see [Hornpipe \(i\)](#)).

#### 5. Transverse clarinets.

Transverse clarinets are so-called because the position of the reed requires the instrument to be held horizontally. They are mainly found in West Africa (the only known instance of such instruments outside Africa is the *caña de millo* of Colombia) throughout the savanna region, from Senegambia to Chad. They are made from a stem of sorghum from which the pulp has either been pulled with a piece of wire (as among the Angas people of Nigeria), or pushed out with a metal rod (among the Berom of Nigeria) or with a stick of henna shrub (the Hausa of Nigeria and Niger). Small clarinets consist of a single internode, and larger ones of two internodes; others are intermediate in length. Short versions include the clarinet of the Kilba people, Nigeria (23 cm), the Hausa *tilboro* (30 cm), the *tsiriki* of the Kebbi, Nigeria (35 cm), the *tilibartci* of the Fali, Cameroon (40 cm), and the *veng-kung* of the Angas (35

to 40 cm). Longer clarinets include the Hausa *damalgo* (50 cm), and in Nigeria the Dakakari *k'cindo* (60 cm) and the Berom *gworitod* (63 cm). All are idioglot with a single beating reed consisting of a thin strip cut from the stem about a third or a quarter of the distance from one end (fig.1). For example, the reed of the Hausa *tilboro* is 5 cm long and 5 mm wide. Some have a tuning noose (a piece of thread wound loosely round the reed) with which the player controls its movement. Short instruments conform to this pattern, for example, the *tunturu* of the Maninka people of Mali, the *leru* of the Dogon of Mali, the Fali *tilibartci* of Cameroon, and, within Nigeria, the Angas *vengkung*, Cham *birong*, Duka *otwah*, Gunga *hitiribo*, Hausa *tilboro*, Kebbi *tsiriki*, Kambari *kungagiwa*, Kilba *ligaliga* and Nupe *binakun*. Larger instruments have either one end inserted into a small calabash resonator (about 8 cm in diameter), with up to four holes (1 cm) cut in the surface (Hausa *damalgo*), or both ends inserted into calabash resonators (for example, the clarinet of the Bassari people of Togo), or, more commonly, both ends inserted into whole calabashes with side windows (See [Burkina faso](#) fig.3): the *boū-kām* or *bumpa* of the Bisa people, Upper Volta, the *k'cindo* of the Dakakari and the *tukpolo* of the Gwari, Nigeria. In more recent times resonators have been made of cow horn or discarded torch heads. When the instrument has no resonators, differences in pitch are obtained by closing the open end with the hand (as among the Fali and Kilba peoples), the index finger of the left hand (Hausa *tilboro*) or the thumb of the right (Zamfara Hausa *tagalabu*, Kebbi Hausa *tsiriki*), according to the playing position. Instruments with calabash resonators usually have a finger-hole at the distal end which may be stopped by the left thumb, as with the Hausa *damalgo*. All versions are played in an approximate horizontal position with the reed brought up to the mouth in such a way that it can be made to vibrate by both blowing and sucking.

Most instruments are made by boys or young men, usually by copying old models. The maker is usually owner and performer. The most common time of performance is either during or after harvest (November–December), when material is plentiful, and during the remainder of the dry season. Most performance is outdoors: the Dogon people of Mali regard the clarinet as a shepherd's instrument; the Teda of Tibesti, Chad, allegedly acquired their clarinets from Fezzan shepherds; among the Songhai of Mali and Niger, solo performance on the *dilliarā* is by children; and Kilba boys in Nigeria use theirs while herding goats. Most performances are solo, though these may alternate with a number of players performing together, as among the Berom and Hausa, where, on moonlit nights, groups of young men play for dancing and entertainment of the young men of the town in front of the chief's palace. While most performance is for enjoyment, Lela players use the *k'cindo* to praise people, the Zamfara Hausa call the names of their friends and girlfriends, and Berom groups perform, with scraper accompaniment, at special times of rejoicing. It is extremely common for the transverse clarinet to be used for speech-imitation; the player imitates the syllable-tones of the language on the instrument.

### Clarinet

## II. The clarinet of Western art music

1. The clarinet family.
2. Structure.
3. Compass, registers and intonation.

4. Organological history.
5. Acoustics, mode of operation and fingering.
6. Musical history.

## BIBLIOGRAPHY

Clarinet, §II: The clarinet of Western art music

### 1. The clarinet family.

Clarinets have probably been made in a wider range of sizes and pitches than any other instrument (see fig.2). The following list is intended to give an impression of this variety, and of the periods and areas of currency for the separate instruments. Of these, the following are discussed in individual articles: [Alto clarinet](#), [Bass clarinet](#), [Basset clarinet](#), [Basset-horn](#), [Clarinette d'amour](#) and [Contrabass clarinet](#). *Piccolo or octave clarinets*

C ?Italy, mid-19th century

B $\square$ : 19th century, ? mainly military

A early 19th century; rare

A $\square$ : from early 19th century; chiefly military, especially in Hungary and Italy; also in 20th-century clarinet choirs *Sopranino clarinets*

G late 18th century to mid-19th; especially Austria

F early 18th century to early 19th; very widespread military use

E late 18th century to mid-19th; rare

E $\square$ : from late 18th century, replacing clarinet in F; military and orchestral

D from early 18th century; more rare in western Europe after early 19th century *Soprano clarinets*

C from early 18th century; becoming more rare in 20th century

B late 18th century to early 19th; rare

B $\square$ : from early 18th century; predominant from mid-18th century

A from 18th century

A $\square$ : mid-18th century to mid-19th, often as clarinette d'amour

G from mid-18th century, often at first as clarinette d'amour; rare – virtually obsolete except in Turkey *Basset-horns*

G late 18th century (rare)

F from late 18th century

D late 18th century (rare) *Alto clarinets*

F 19th century, especially early

E $\square$ : from 19th century *Bass clarinets*

C late 18th century to early 20th

B $\square$ : from early 19th century

A from late 19th century; rare by the end of the 20th century *Contrabass (pedal) clarinets*

E $\square$ : from late 19th century

B $\square$ : from late 19th century

Clarinet, §II: The clarinet of Western art music

### 2. Structure.

The clarinet is generally made in five separate parts: mouthpiece, barrel, upper or left-hand joint, lower or right-hand joint (the two 'joints' constituting the 'body'), and bell. These sections are fitted together by tenon-and-socket connections, the seal being effected by lightly greased cork. Occasionally, and more especially in the smaller clarinets, the body is made in one piece

rather than divided into parts ('joints'). A fully assembled B♭ clarinet is about 66 cm long.

The mouthpiece (fig.3; Fr. *bec*; Ger. *Mundstück*; It. *bocchino*) is tapered on the upper side to fit in the player's mouth. The underside has a slot, over which the reed vibrates, being secured against it by a metal ligature or (on German-made instruments) by stout twine (*Spannschnur*). Below the slot, the underside is flat; this surface is called a 'table'. The 'rails' to either side of the slot constrain the vibration of the reed; the slight curving away from the reed at their upper ends is called the 'lay'. Internally, the mouthpiece makes a transition from the cylindrical bore of the instrument to the complex wedge-shaped tone chamber opposing the reed. The precise shape and finish of the mouthpiece, together with the curve of the rails, are of extreme importance in determining the tone of the instrument; indeed, variation among mouthpieces (and reeds) more than anything else accounts for the differences of tone-colour among good clarinettists in an age when the rest of the instrument is so nearly standardized the world over (a wider lay tends to produce a louder, less refined tone). For this reason it is particularly important that the mouthpiece should preserve its shape exactly whether warm or cool, wet or dry; ebonite has been the favoured material for the mouthpiece in France and England for almost a century, although cocus wood is still commonly used in Germany.

The barrel (Fr. *barril*; Ger. *Birne*; Austrian *Fassl*; It. *barilotto*) is a short section coupling the mouthpiece to the upper (left-hand) joint. Precisely why it survives is not clear (the patent specification of the Boehm-system clarinet dispenses with it): in part, through conservatism; in part, because of the rather inelegant appearance of most barrel-less clarinets; and perhaps in part to provide an easily replaceable section to take the strain (and possible resultant cracks) from excessive contrasts of moisture and warmth near the mouthpiece. Most players make small adjustments to the pitch during performance by slightly separating the barrel and upper joint at the tenon, while many possess two barrels of slightly different lengths for the same purpose.

The upper and lower joints carry all the finger-holes and keywork and the greater part of the bore. At the lower end the funnel-shaped bell serves to radiate the sound of the lowest few notes. Over most of the range, however, the sound is radiated almost entirely through the side holes rather than the bell.

The weight of the instrument is taken by the right thumb, supporting a projection (thumb-rest) on the underside of the lower joint. The fingers and the left thumb control the seven open holes and 17 keys on a standard instrument. Much of the keywork is interconnected and in particular there is a connection (Fr. *correspondance*) between the upper and lower joints which requires correct alignment in assembling the instrument.

The favoured material for the clarinet since the mid-20th century has been the heavy African blackwood *Dalbergia melanoxylon*. Also in the second half of the century, suitable plastics were developed from which numbers of lower-priced instruments have been made; metal clarinets have been made from the 19th century onwards and are widespread in the USA and in Italy. At the end of the 20th century the diminishing reserves of the slow-growing African

blackwood resulted in efforts being made to make better-quality clarinets from other materials or from a wood-based composite (the Buffet-Crampon 'Greenline' clarinet).

While the bore of the clarinet is essentially cylindrical, there are deviations at the lower and upper end; these are for tuning purposes and are measured in hundredths of a millimetre. The overall form of the bore is critical and must be carefully preserved, and proper care of the instrument is thus important. Also important is the finish of the bore: both makers and players take pride in producing and in maintaining or improving it. It is chiefly in this respect that a good instrument can be recognized to improve with use; work by A.H. Benade (C1976) has shown that the subtle smoothing of any sharp edges on tone holes and tenons that may result from regular wiping of the bore is surprisingly important.

Clarinet, §II: The clarinet of Western art music

### 3. Compass, registers and intonation.

The lowest note of the standard Boehm-system clarinet is (written)  $e$ , sounding  $d$  for a B $\flat$  instrument. A few players possess 'Full Boehm' clarinets extended by about 5 cm and having a key for  $e$  $\flat$  (sounding  $d$  $\flat$ ); that note, required from time to time by a few composers (Mahler, for example), is otherwise unattainable (*but see Bassett clarinet*).

At the upper end of the range the limit is less clearly defined. Most tutors for the instrument give fingerings to  $c$  $'''$  and some virtuosos are prepared to perform a 3rd or more higher, but many orchestral players would prefer to see nothing above  $g$  $'''$ .

The compass of the clarinet has long been commonly divided into four registers: chalumeau, throat, clarinet and extreme. The chalumeau register corresponds roughly to the range of the former [Chalumeau](#), from the lowest note of the instrument to about  $g'$  (produced with all fingers and left thumb removed). The clarinet register, which mainly comprises the (overblown) 12ths above this series, from  $b'$  to  $c$  $'''$ , has also been called the 'clarion' or 'clarino' register (Walther, discussing the clarinet in 1732, wrote that it 'sounded from afar rather like a trumpet'). The chalumeau and clarinet registers are separated by a region of slightly less interesting timbre, the throat register (also called 'break' or 'intermediate'). The chalumeau register is tonally the most distinctive, being characterized by a marked predominance of odd-numbered partials in the tone, which is often described as 'hollow'.

In the extreme (or acute) register the relationship between fingering and the note produced becomes progressively less obvious. From  $d$  $\flat$  $'''$  to  $f$  $'''$  the notes can be seen as 5th harmonics of corresponding fingerings from  $a$  to  $d$  $\flat$  in the chalumeau; above this point a large range of possible fingerings becomes available, and the lips are as important as the fingers in achieving a particular note.

In the manufacture of clarinets the chief difficulty lies in the maintenance of precise 12ths between the chalumeau and clarinet registers. The width of these 12ths is controlled mainly by the cones at the top and bottom of the bore. Intonation within each register may be refined by subtle alterations to the tone-hole size, and by undercutting or 'fraising' the tone holes.

At the bottom of the bore there is a transition from a cylinder to the widely flaring cone of the bell. In early clarinets, and almost to the end of the 18th century, the transition was rather sharp and was situated below the lowest tone hole. By the first quarter of the 19th century makers, especially in France, were controlling intonation by making a conical section as far up as the fourth hole above the bell, using different reamers to produce the desired effect. There is still appreciable variation in the length and extremity of this cone among instruments of different manufacture.

At the top of the clarinet, the shape of the mouthpiece bore, the barrel and the top few centimetres of the body can all be used to control intonation. In the earliest clarinets there appears to be a slight contraction in the upper part of the bore leading to the mouthpiece (this in instruments where mouthpiece and barrel are not separate entities). Such late 18th-century instruments as survive in good condition seem to be purely cylindrical right to the mouthpiece tone chamber. By the beginning of the 19th century there were several different traditions for coping with difficulties in this region. In Dresden, for example Grenser apparently evolved the rather short barrel with a bore over a millimetre wider than that of the body of the instrument, and with a fairly sharp gradation in the top tenon of the body. French instruments (with a much longer barrel) seem to have had a rather less extreme variation in the region, while in England (where the mouthpiece carried a very long tenon) the bore seems to have remained cylindrical, as in the earlier clarinets. The mouthpieces and barrels of extant early clarinets are so often missing or damaged that it is difficult to make confident statements about the evolution of this part of the bore.

[Clarinet, §II: The clarinet of Western art music](#)

#### **4. Organological history.**

- (i) Early history.
- (ii) The mouthpiece and reed.
- (iii) The Boehm clarinet.

[Clarinet, §II, 4: The clarinet of Western art music: Organological history](#)

##### **(i) Early history.**

The invention of the clarinet, about the beginning of the 18th century, is usually ascribed to Johann Christoph Denner of Nuremberg, an excellent woodwind maker whose fame would be assured even without the invention of the clarinet to his credit. The details of its early history have been confused through widespread uncertainty as to what exactly constitutes a clarinet, as distinct from a chalumeau, in the interval when the two instruments co-existed. However, the musical difference between the two seems quite clear. The clarinet was designed to operate in the clarinet register (and later, above it); it was rather unsatisfactory in the chalumeau register. The chalumeau, on the other hand, was designed to have a good chalumeau register and to rise to the clarinet register scarcely if at all. Whether composers actually used the names consistently in this sense is a question on which there is considerable room for speculation. However, it is clear that the single innovation which would constitute 'inventing' the clarinet is the devising of the 'speaker key', the key operated by the left thumb, which opens a small hole some way up the bore, causing the instrument to sound easily the 12ths of the notes in the chalumeau register. Who invented this is not known for certain. The well-

known instrument by J.C. Denner in Munich (Bayerisches Nationalmuseum 136.Mu.K20; fig.4a) is not a clarinet but a chalumeau. The status of an incomplete three-key instrument bearing his mark at the University of California, Berkeley is uncertain. Three clarinets by his son, Jacob Denner, are known to be extant. The earliest known Nuremberg records of the clarinet date from 1710 when Jacob Denner made a quotation which included prices for both clarinets and chalumeaux in a total of 23 woodwind.

Of the three clarinets by Jacob Denner mentioned (Staatliche Hochschule für Musik und Darstellende Kunst, Berlin; Brussels Conservatory; Germanisches Nationalmuseum, Nuremberg, fig.4b), all have two keys; two are pitched in C and one is in D. Two more in D have been missing from Nuremberg since World War II. Denner clarinets are characterized by a large bore – about that of a modern B $\flat$  clarinet – and as wide a mouthpiece. Later in the century instruments of D pitch were built with a smaller bore, favouring the higher part of the range, and with a very much narrower mouthpiece, for example the instrument by Zencker (fig.4c). The attribution of any improvements to the clarinet during the 18th century to particular individuals is unsubstantiated, and the extant, good instruments from this period are at present poorly documented.

The bottom note of the two-key instrument was *f*. If the hole for the right fourth finger on the foot joint was doubled, opening one of the holes would yield an *f $\flat$* ; from which point an ascending chromatic sequence of acceptable quality might have been obtainable, with the assistance of liberal 'lipping', to *g'* (all fingers off). Opening the front key would give *a'*, and opening the rear in addition *b $\flat$*  or *b $\flat$ '*. A key for *g $\flat$ '* was added only at the beginning of the 19th century, but early tutors refer to the speaker key as the *g $\flat$ '* key; opening the speaker key alone could produce a *g $\flat$ '* though it is not known from when this practice dates. The early fingering chart by Majer (B1732) gives no *g $\flat$ '* but the chart is somewhat curious and may well be unreliable, at least as far as expert clarinet playing is concerned.

From *c''* onwards, a chromatic sequence (rather better in tune) would be obtained by repeating the same series of fingerings with the speaker key open. The concertos by J.M. Molter for D clarinet go up to *g'''*, and there is no particular difficulty in fingering the two-key clarinet that high. The *b'* at the break is difficult: it could not have been satisfactorily obtained either by lipping down the *c''* or by lipping up the *b $\flat$ '*; Molter, significantly, did not use that note.

The next technical development was the addition of an extended bell and a third, open-standing key which extended the range downwards a semitone and, more importantly, provided the missing *b'* at the bottom of the clarinet register. Fig. 4d shows a fine three-key clarinet by R. Baur of Vienna. The third key was operated by the thumb of the lower hand. There are two alternative holes (not twinned) for the lower-hand fourth finger, so that the instrument was playable with right or left hand uppermost. The unwanted hole would have been filled with wax or with a peg. The bore is about 13.5 mm, and the instrument plays well to *g'''*. A pair of clarinettes d'amour in Vienna by the same maker, and of similar construction, testify to the next step in the clarinet's history. On these instruments an extra section has been added to the thumb-key by another maker or repairer so that, when the foot joint is

turned around, the key is within reach of the left-hand fourth finger. The redundant hole is now at the rear, and may be permanently blocked.

A fourth key to provide  $a_2$  and  $e_2$  was also added about the middle of the 18th century by some makers (fig.4e). A number of clarinettes d'amour had a 'fish tail' key for those notes, thus retaining the option of right or left hand uppermost (e.g. Nuremberg, Germanisches Nationalmuseum, MIR 761), but by this time the tradition of left hand uppermost was becoming established. A fifth key, for  $f_2$  and  $c_2$ , completed the clarinet in the form in which it first achieved widespread use in the last quarter of the 18th century. (In France the  $f_2/c_2$  key was added earlier than the  $a_2/e_2$  key.) Fig.4f shows such an instrument, with the type of keywork available to the average musician playing the clarinet in Classical symphonies etc. as well as in the popular wind bands of central Europe, and in military bands, where the clarinet became firmly established well before the end of the 18th century.

By this time the roots of the different characteristics of the clarinet in various parts of Europe can be discerned, although comparisons are hampered by the lack of dated specimens. It is only for developments in England that a detailed history of the instrument has been written for the last quarter of the 18th century; there, curiously, it appears that the five-key clarinet had entirely supplanted more primitive versions by 1770, whereas on the Continent even distinguished and innovating makers such as August Grenser were making four-key instruments later than this. The mouthpiece and barrel had still not been separated. In England the separation seems to have been introduced from about 1785 in order to provide a long tuning-slide; elsewhere, the separation may have occurred about the same time, but as only a short tenon was provided the motive is unclear.

Clarinets in C and  $B_1$  are particularly abundant from this period. For orchestral use the almost universal custom, at least in continental Europe, was to use alternative top joints (*pièces de rechange*) for  $B_1$  and A (fig.5a). Where a  $B_1$  instrument was needed an alternative joint would be added to the C clarinet, and (less commonly) alternative pieces were available to lower an  $E_1$  clarinet to D. Although not an ideal procedure, it was a convenient compromise. The most expensive piece of the instrument is the lowest part, with thicker wood (for the bell) and three keys. The inconvenience of providing a clarinet in A is greatly mitigated if all that need be substituted are the two middle joints. (An English instrument by Astor in the Bate Collection, Oxford, with alternative pieces for C,  $B_1$  and A, if genuine, can hardly have been acceptable with respect to intonation.)

Instruments of this type are generally excellent in the clarinet register but possess serious weaknesses in the chalumeau register. The cross-fingered  $c_2$  and  $e_2$  are particularly unsatisfactory, although a skilled player with a good instrument could produce the whole chromatic range. Trills, though regarded as rather important and invariably enumerated in full in instrumental tutors of the 19th century, were available only on a few notes. In England, at least, the next key to be added to the instrument (just before 1790) was a trill key  $a'/b'$ , and into the 19th century additional keys were widely regarded primarily as aids to trilling.

The English instruments of the late 18th century were probably tonally similar to continental instruments of two or more decades earlier. The Bohemian clarinet of Mozart's time had already evolved somewhat further than in other countries. From the mechanical point of view we find a sixth key was known to Jan Karel Rohn as early as 1768 when his *Nomenclator artifex, et mechanismus* was published in Prague. Thus the developments made by Stadler and Lotz may well have built on something somewhat more advanced than the five-key clarinet. From the tonal point of view, the rather larger tone holes in the Bohemian clarinets, especially at the lower end of the instrument, led to a fuller tone in the chalumeau register that was exploited more effectively by Mozart than by his predecessors.

Much significant innovation took place around the first decade of the 19th century, most noticeably the addition of more keys. In France, Xavier Lefèvre is credited with the invention, about 1790, of a sixth key, the cross  for the left fourth finger. It seems highly probable that players elsewhere had added this key independently at about the same time or earlier; it required much less imagination than the bold downward extension of range conceived by Anton Stadler (see [Basset clarinet](#)). Simiot of Lyons is credited with the next innovations in France; fig.5a shows his 1808 model. With a 15 mm bore and relatively large tone holes, this instrument has an excellent tone throughout its range. Whereas much of the innovation at this time consisted merely in the random addition of poorly placed and mechanically inefficient keys, Simiot's improvements testify to a fine maker with a really inventive mind: an ingenious mechanism for opening a speaker-hole at the front of the instrument, where it is less susceptible to blockage by water; a brass tube in the left thumb-hole for the same purpose; a tuning-slide of thin brass between the barrel and the body; a mark indicating the position to which the bell should be drawn out when using the *A pièce de rechange*. The side key on the lower joint, giving a good *b* in the chalumeau register, and hence a good G major arpeggio, is a particularly important addition. The same maker was responsible for what is arguably the finest surviving clarinet from the first half of the 19th century, in the Rendall collection (fig.5b).

The most influential player at this time was Iwan Müller, who initiated developments first in Vienna and later in Paris. Müller's famous tutor (B1825, dedicated to George IV) illustrates a clarinet with 13 keys, two of which had extra levers to be operated by the right thumb. He had an enormous influence, and the 13-key instrument (later, with the ring-keys or *brille* added by Sax) became the standard instrument for most clarinetists until the early part of the 20th century. Müller's ideas were taken up in England, where Thomas Lindsay Willman also recommended two thumb-branches. These, however, are clumsy and difficult to operate; few instruments with them survive. Again it was Simiot who devised a practical key for the right (weight-bearing) thumb, a hinge that can be activated without taking weight off the thumb. Simiot's thumb-key had the added advantage of being operable in conjunction with a thumb-rest.

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#### **(ii) The mouthpiece and reed.**

Study of the development of the reed and mouthpiece is hampered by the surprisingly small number of good clarinets in public collections which

possess a demonstrably, or even possibly, original mouthpiece. The most important development in playing technique since the 18th century has been the gradual transition from a style of playing with the reed on the upper lip to the present, almost universal, style of playing with the reed on the lower lip. If one is to judge from the positioning of the maker's stamp on the mouthpiece, by far the majority of instruments made during the first half of the 19th century were intended to be played reed uppermost. However, as there was no demonstrable change in mouthpiece design or even in the shape of the lay to accompany the change of playing style, it is impossible to say which instruments were actually used reed uppermost.

The earliest text to recommend that the reed should be placed on the lower lip is the little-known one by Berg (B1782). Müller's tutor makes a similar recommendation. J.G.H. Backofen (B2/1824) noted that about 50% of players at that time used each method. The Paris Conservatoire changed officially to reed-below in 1831. Willman, in England, retained the reed-uppermost style (see [fig.6](#)) to the end of his life (1840) and it is likely that in England this remained the more common style through the first half of the century. Fig.7 compares typical mouthpieces from France, England and Germany at this time with the late 19th-century French/Belgian style which spread in association with the Albert and later the Boehm clarinets of Louis-August Buffet. The early mouthpieces had tapered profiles and rather narrow slots, and they carried narrow, rather short reeds. (In England particularly the length of table on which the reed could be tied was inconveniently short.) Accompanying the gradual widening of the slot, the tapering of the upper side towards the tip became less acute, and the upper side became more rounded in cross-section (fig.7a shows a typical wedge shape that disappeared before 1800). The Viennese mouthpiece, throughout the century, retained a narrower slot than did the English or French. (Fig.8 shows an 18th-century French mouthpiece.)

The metal screw ligature invented by Müller was introduced near the beginning of the 19th century, although most mouthpieces were styled for tying until about 1850 (in Germany the metal ligature is still unpopular). Even then, they were at first made with a step at the bottom of a short length of table, limiting the length of reed to about 5.5 cm, though soon afterwards the table was taken right down the length of the mouthpiece and longer reeds were used.

Mouthpieces in early clarinets were regarded as the top section of the instrument rather than as separate entities, and were made of the same wood as the rest of the instrument (box or fruitwood). As soon as the concept of a separate mouthpiece became established, makers started using more resistant materials so as to reduce the effect of moisture on the shape of the lay. Harder woods were tried, and some (for example Simon Hermstedt) made their lays of metal; other makers constructed mouthpieces of ivory, glass, metal etc. Ebonite was introduced only in the last quarter of the 19th century, and by the mid-20th century was almost universal. Today plastics are also widely used.

Little research has been done on the vital shape of the lay. Perhaps the only safe generalization to be made is that until well into the 20th century there was very little curvature on the lay at the tip end.

A few early reeds exist, distributed among various collections. Remarkably, a reed which may date from the time of the instrument's use survives with one Jacob Denner clarinet (see fig.4b above). To modern eyes it is extraordinarily wide (as is the mouthpiece) and thick; this is consistent with the earliest instructions for reed making, which show no tapering of the thickness of the reed towards the tip. Fig.9e shows a typical early 19th-century English reed, approximating more closely to the modern reed in general shape.

Interestingly, this reed is much thinner at the heel than are modern reeds, with the consequence that the active part of the reed includes some of the harder outer part of the cane. Possibly it would as a result have been a little more water-resistant, and longer-lived, than a modern mass-produced reed.

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### **(iii) The Boehm clarinet.**

The clarinet known today in the English-speaking world as the Boehm-system clarinet was the product of a collaboration (c1839–43) between the clarinetist Hyacinthe Eléonore Klosé and the maker L-A. Buffet. Buffet had some experience with Theobald Boehm's flutes and used some of the same mechanical principles in the new clarinet. Boehm himself, however, had nothing to do with the clarinet's design and it was not constructed according to the same acoustical ideals as the flute; in fact the inherent mechanical difficulties in making a satisfactory clarinet have largely dissuaded makers from attempting to mould the clarinet to an acoustical ideal.

The new clarinet was named *clarinette à anneaux mobiles* and it was the ring-keys (*brille*; as in the early Boehm flutes) that overcame the chief mechanical difficulties. About the same time (c1840), Adolphe Sax also used ring-keys to improve the clarinet. The difference between the two approaches was that Sax used rings to improve the Müller clarinet while retaining the same system of fingering, whereas Klosé used them to eliminate the limitation of cross-fingering altogether. On clarinets with Sax's rings, with the left-hand holes closed, closing the right-hand first finger-hole produced a good  $b_{\square}$  and the first and third together a good  $b_{\square}$ . Klosé achieved a good  $b_{\square}$  with the first finger alone and a good  $b_{\square}$  with the second; analogous changes are made on the upper joint.

Buffet is credited with the introduction of the needle spring now used for all keys other than those with extremely short pivoting axles. Interestingly, virtually the only immediately detectable mechanical difference between his earliest instruments and those made today is an increase in the number of these needle springs (from four in the earliest example known to 11 in a typical modern instrument). Acoustically, the chief change has been a slight reduction in hole size. A few of the tone holes on the first Boehm clarinets were excessively large, perhaps through the influence of the Boehm flute in which large holes were regarded as an ideal.

The only modification of Klosé's clarinet that has wide currency is the so-called 'Full Boehm', which incorporates four improvements: a seventh ring, adding a cross-fingered  $e_{\square}/b_{\square}$  to the range (this was introduced by Buffet-Crampon in the 1870s, based on an invention of Paul Goumas); an 'articulated'  $c_{\square}/g_{\square}$ , permitting a  $b/c_{\square}$  and  $f_{\square}/g_{\square}$  trill to be made perfectly; an  $e_{\square}$ , required by some composers, and convenient in enabling A clarinet parts

to be transposed at sight on the B $\flat$  instrument; an alternative  $\text{a}_{\text{1}}^{\text{b}}\text{e}_{\text{1}}^{\text{b}}$  lever for the left-hand fourth finger, slightly easing certain kinds of passage. The Full Boehm is noticeably heavier than the 'plain' Boehm but is nonetheless popular in some quarters, and especially in Italy. In the 1970s two modifications to the Boehm system attracted sufficient interest to have become available commercially: the Mazzeo system (see Mazzeo, D1980) and the McIntyre system. For several years after the appearance of the Klosé- or Boehm-system clarinets, makers continued to experiment with improvements to Müller's system, and instruments using that system (often called the 'Simple system') remained popular. Müller-system instruments manufactured by Eugène Albert of Brussels were very well made and allegedly had a better tone and intonation than Boehm models of the time. In Germany Heinrich Baermann encouraged development and Oscar Oehler improved the instrument further; at the end of the 20th century the majority of German players still used a model very similar to Oehler's final one, although modifications continued to be made. The Schmidt-Kolbe system instrument (fig.2b) represents one of the later developments of the Oehler system. In the late 20th century there was a slight revival of interest in the Oehler system in the USA. However, in countries such as Switzerland, Slovakia and the Czech Republic it had lost ground to the Boehm system, although in Germany it was still difficult to find employment with a Boehm-system clarinet. Although the Oehler system is undoubtedly less satisfactory for ease of fingering, and is not so well designed from an engineering point of view, it offers very significant advantages in terms of tone and intonation. Carl Baermann's treatise (B1864–75), the most comprehensive of the 19th century, is useful for this instrument although there have been some changes in practice since his day (for example, Baermann favoured sliding a left-hand finger on to a cross key on the instrument's upper joint, rather than using a side key). A good tutor for the Oehler system is Jettel's *Klarinettenschule* (B1949–50).

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### **5. Acoustics, mode of operation and fingering.**

The clarinet is unique among modern wind instruments in behaving acoustically as a stopped cylindrical pipe. Such a pipe has two distinguishing features. First, the lowest frequency of sound vibration that will cause it to resonate has a wavelength four times the length of the pipe, with the result that the clarinet in its lower (chalumeau) register sounds an octave lower than do flute or oboe notes using equivalent pipe-lengths. Second, the pipe will resonate only at odd harmonics of these fundamental resonances; consequently the timbre of the notes in the chalumeau register is characterized by a near absence of even harmonics, and, because the resonances available for overblowing to higher registers are odd harmonics of the notes in the chalumeau register, a rather more complex fingering system than for other woodwind instruments is required, particularly to bridge the 12th instead of the usual octave at the first overblowing level.

Like other woodwind instruments, the clarinet operates as a coupled system, the coupling being between the resonating air column, whose resonant frequency is determined by the configuration of closed and open finger-holes, and the reed-lip complex. The latter also acts as a valve, admitting energy from the player's higher-pressure mouth cavity. In loud playing, the reed closes the end of the tube completely for part of each cycle of vibration, while

in very quiet playing the tip of the reed oscillates almost sinusoidally without contacting the tip of the mouthpiece at all. In such a coupled system, energy must be fed in at the appropriate part of each cycle for the vibration in the tube to be sustained. For this to occur, the natural frequency of the reed-lip system must be higher than the frequency at which the whole system is vibrating. This means that, even if the correct fingering is selected for a very high note, the note can be produced only if the lips are able to control the reed so that its natural vibrating frequency is high enough: the player achieves this control mainly by his or her ability to vary the position on the lay where the reed makes contact, thus varying the length of reed that is actually vibrating. The stiffness or strength of the reed selected by the player is also important, since it determines the restoring forces acting when a particular length of reed is in operation. The strength of the reed also determines the amount of muscular effort needed to keep it in a particular configuration. A soft reed may be less tiring to use, and may respond well in the lower part of the instrument's range, but there may be no position on the lay which enables it to produce the highest notes. (The acoustics of the clarinet, and especially the operation of the reed, have been discussed in some detail by Worman, C1971.)

As the (B $\flat$ ) clarinet plays successive semitones from  $f$  (sounding e $\flat$  = 156) to  $b\flat$  (sounding a $\flat$  = 415), the distance from the tip of the mouthpiece to the highest open hole is diminished from 54 to 16 cm. Free-air wavelengths for these frequencies extend from 221 to 83 cm at room temperature. The discrepancy between the air-column lengths, and one quarter of the corresponding free-air wavelengths, is due to several factors: the mouthpiece is not a continuation of the cylindrical bore of the instrument, neither is it completely closed; the tone hole defining the lower end of the resonating air column is rather small in relation to the bore of the tube; the bore as a whole is not smooth, but is punctuated at irregular intervals by the closed tone holes, each of which constitutes a bump in the bore with a slightly absorbent surface (the pad); and the air in the instrument is warmed above room temperature, and moistened, by the player's breath. Taking these factors into account, a satisfactory relationship between fingering and note produced may be evolved. For each fingering in this part of the range, the acoustic behaviour of the instrument may be understood by obtaining a resonance curve (see Backus, C1969, 2/1977, and [Acoustics](#), §IV). In addition to the resonance which determines the fundamental sounding frequency, well-marked resonances around its 3rd and 5th harmonics are present. When the instrument is sounded, these harmonics in particular, of the many generated by the reed, excite the air column to resonance and so are particularly prominent in the tone-colour of the clarinet. Although the 2nd and 4th harmonics are also generated they are scarcely perceptible since they do not coincide with any resonance in the air column.

The operation of the speaker key (or register key) may be understood as follows: when it is opened the lowest resonance is a broad, low resonance associated with the distance from the mouthpiece to the open speaker-key hole. Because this is a very small hole, with no venting from nearby holes, it is difficult or impossible to induce the air column to resonate at this frequency. The next resonance is a sharp one at the same frequency as the second resonance which was present before the speaker key was opened, that is to say at the 3rd harmonic of the note previously sounded (a 12th above). It is at

this frequency that the air column resonates freely. When the instrument is sounding in this mode (the clarinet register), the disposition of higher resonances is not particularly important, and consequently the tone does not possess the same distinctive quality as that of the chalumeau register. Both odd and even partials are present.

Analysis of the fingering for higher notes is not particularly illuminating, although some of the fingerings may be easily comprehended in terms of 5th and higher harmonics of equivalents in the chalumeau register.

Although the predominance of odd harmonics in the chalumeau register tone is quite different from the tonal spectrum of any other instrument, it is hardly sufficient to explain all the characteristics of clarinet tone. Work by Benade and his colleagues has shown that the most important feature in determining the tone of the clarinet is the cut-off frequency. In a clarinet tube there is a marked drop in resonance at about 1500 cycles per second, the so-called cut-off frequency. That figure is determined primarily by the array of open holes which radiate the sound or, when all holes are closed, by the design of the bell. Although this observation does not have any immediate meaning for a non-physicist, it explains certain features of clarinet tone that could not be comprehended by simple analogies with stopped organ pipes. In particular it is easy to perceive that the pre-Boehm clarinet, with rather small tone holes spaced about 2 cm apart, should have very different characteristics from the Boehm instrument carrying tone holes every centimetre or so. The lesser tonal differences between the modern German-system clarinet and the Boehm can be explained on a similar basis. Both the tone of particular notes, and the intonation in moving between registers, are critically dependent on the exact relationship between the resonances. If the second prominent resonance is not exactly a 12th above the fundamental, the resonance will not be adequately excited by the relevant partial in the reed motion, resulting in a duller tone. Moreover when the lower resonance is shifted by opening the speaker key, the instrument will rise to a note in the clarinet register not exactly a 12th higher. The maker has two means of combatting such deficiencies. Deficiencies affecting only a single note can be tackled by adjusting the shape of the tone hole – most commonly by fraising, or undercutting, the hole. Deficiencies affecting several adjacent notes may be tackled by subtle adjustments to the bore. In most modern clarinets the bore widens out in the lower joint towards the bell, and in many there is also an expansion towards the mouthpiece. In both these regions skilled makers can exercise a substantial amount of control over the final characteristics of the clarinet (see Gibson, C1994). Many early clarinets have suffered a contraction at the tenons resulting from the effects of excessive pressure and moisture on the wood over long periods, and cannot function satisfactorily unless the bore is restored to its original dimensions.

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## **6. Musical history.**

- (i) [The 18th century.](#)
- (ii) [The 19th century.](#)
- (iii) [The 20th century.](#)

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### **(i) The 18th century.**

The earliest mention of the clarinet by that name is in an order dated 1710 for a pair of clarinets (along with oboes, flutes and chalumeaux) from the maker Jacob Denner of Nuremberg. The earliest music written for the clarinet has been investigated by Rice (D1992). Two anonymous collections of airs for pairs of chalumeaux, trumpets, oboes, violins, flutes, clarinets or horns were advertised in Amsterdam between 1712 and 1715. Vivaldi may have used the B $\flat$  clarinet as early as 1716, in *Juditha triumphans*, although other interpretations are possible for the 'clarenii' specified. Certainly he used the instrument somewhat later in the concertos p73/rv560, p74/rv559 and p84/rv556, writing genuine clarinet parts ranging from *g* to *c*<sup>'''</sup>, suitable for the two-key C clarinet (the note *b*' does not appear).

In the 1740s J.M. Molter composed six concertos for the D clarinet which exploited the clarinet and acute registers fully, extending to *g*<sup>'''</sup> and scarcely exploring the chalumeau at all apart from passages where leaps between chalumeau and clarinet registers (such as Mozart and subsequent composers exploited so effectively) appear, perhaps for the first time. The narrowing of bore and mouthpiece exemplified by the contrast between instruments by Denner and Zencker (fig.4 above) must have contributed to the ease with which such a high-lying part could be played. Apart from the questionable 'clarenii' mentioned above, all the established early clarinet parts are suitable for two-key instruments in C or D, consistent with surviving instruments. It is possible that the lower-pitched clarinets in B $\flat$  and A that are standard today did not appear before about 1750.

In 1765 F.X. Pokorny composed an interesting pair of concertos, in E $\flat$  for 'first clarinet' and in B $\flat$  for 'second clarinet'. The 'second' player would have needed great expertise to produce satisfactory intonation in the chalumeau register; plainly the concerto in B $\flat$  was composed for a specialist in this part of the instrument's range. It seems not unlikely that he would have had an instrument adjusted to provide good intonation in the chalumeau register as a primary desideratum.

Handel seems to have written at least twice for the clarinet. The Overture in D for two clarinets and horn is in the Fitzwilliam Museum, Cambridge (if a complete piece, this may have been written for 'Mr Charles, his wife and son', as suggested by Weston, D1971); he also used two chalumeaux in the opera *Riccardo Primo* (1727), and a later copy (c1744–5) of the opera *Tamerlano* (1724) shows the original cornett parts replaced by clarinets.

The clarinet came into widespread use only after the middle of the 18th century, although there is sporadic evidence of its use earlier. 'Mr Charles' appeared in Dublin in 1742 and in London, Edinburgh and elsewhere during the next two decades. He was a performer on both the clarinet and the chalumeau (as well as on his first instrument, the horn, and on the oboe *d'amore*). It is likely that his influence led to the spread of the clarinet in England. Although the earliest known English instrument is dated 1770, there is evidence that clarinets were being made and advertised for sale from the 1750s; in the list of Samuel Shaw-Helmer's instruments is a pair of clarinets by Caleb Gedney, Thomas Stanesby (ii)'s successor. Two English players (Mr Habgood and Mr Pearson) performed in 1758. Burney reported favourably on what he deemed the first appearance of clarinets in the opera orchestra, in

J.C. Bach's *Orione* (1763); Arne had already used them in the English operas *Thomas and Sally* (1760) and *Artaxerxes* (1762).

In France, the instrument was used in Rameau's *Zoroastre* (1749) and *Acante et Céphise* (1751). Gossec favoured the clarinet and was particularly responsible for its spread. There are no known French clarinets from this period, however; I. Scherer, maker of two-key clarinets, worked not in Paris, as was once believed, but in Bützbach. The 'Lutherie' section of the *Encyclopédie* of Diderot and D'Alembert describes and illustrates the two-key clarinet of the 1760s, and it is only in the supplement (1776) that a more elaborate instrument, with four keys, is similarly treated, with the writer also mentioning a clarinettist's having recently passed through Berlin with a six-key instrument.

The Mannheim orchestra deserves much of the credit for popularizing the orchestral use of the clarinet. It seems that there were two clarinettists in the orchestra from 1758, but if the attribution of a clarinet concerto to Johann Stamitz, who died in 1757, is correct, there must have been good players even earlier. Christian Cannabich, C.J. Toeschi and Carl Stamitz made fairly extensive use of clarinets in their orchestral writing, although in the 1760s the instrument is usually specified only as an alternative to flute, oboe or both. By the 1780s it had become widespread, although there certainly remained orchestras lacking in clarinets; Mozart's famous remark in a letter to his father after visiting Mannheim (1778) underlines this: 'Alas, if only we also had clarinets'.

Soon after this Mozart did have clarinets, played by Anton Stadler and his brother Johann. However, he had become acquainted with the instrument as early as 1764 in London, through copying C.F. Abel's Symphony op.7 no.6. His own first use of the instrument is in the Divertimento k113 (strings, two clarinets and two horns), composed in 1771 in Milan. Here the clarinet parts are very straightforward, as would suit orchestral players of the time, suggesting a five-key instrument. The divertimentos k166/159*d* and k186/159*b* of 1773 are a little more demanding.

Mozart did not use the clarinet in the full orchestra until the 1780s and then only sparingly. *Idomeneo* requires clarinets in A, B $\flat$ ; B and C and from then on every opera (except the fragment *Lo sposo deluso*) makes extensive use of the instrument. The Kyrie k341/368*a* is the only piece of church music using clarinets (in A; the Requiem uses two basset-horns). Of the symphonies, only the Paris k297/300*a* and k543 were composed with clarinet parts though they were later added to the Haffner k385 and to k550. Only three of the piano concertos (k482, 488 and 491) require clarinets.

The pieces by which Mozart changed the course of the clarinet's history are those composed for Anton Stadler: the so-called 'Kegelstatt Trio' k498 (for clarinet, viola and piano), the Quintet k581 and the Concerto k622. Obligato parts for Stadler on both clarinet and basset-horn also occur in *La clemenza di Tito* (k621). Apart from the trio, these clarinet parts were all intended for Stadler's basset clarinet. The original solo part in the concerto frequently descended to *c*, and there are good reasons to suppose that the clarinet part in the quintet did so too (a contemporary manuscript, *A-Wn* 39981, shows notes available only on the basset clarinet). The part for B $\flat$  clarinet in *La*

*clemenza di Tito* descends to *c*. The trio has a relatively straightforward part with virtually all the melodic writing in the clarinet register, and only occasional arpeggios in the chalumeau. However, the other pieces, as well as the serenades K375, K388/384a and K361/370a, and the Quintet K452 for piano and wind, were clearly written for a clarinet possessing a full and satisfactory chalumeau register. It is this aspect in particular of Mozart's writing for the clarinet (and Stadler's playing of it) that is so important: from then on the clarinet was expected to be equally beautiful and fluent over the whole of its wide range.

Apart from Mozart's compositions, most of the extant clarinet music from this period to about 1790 is in the wind ensemble repertory, music written for the *Harmoniemusik* that was available to play at every large establishment in Europe. Many of these groups, prototypes of the military band in its developed form, contained clarinets from the 1750s, and indeed the clarinetists for many early orchestral performances were drawn from their ranks. In Prussia, Frederick the Great specified an octet of two each of clarinets, oboes, horns and bassoons in 1763, and at about the same time such a combination was established in France. In England the Royal Regiment of Artillery consisted in 1762 of eight men who were required (as is the modern military bandmaster) to be expert on a variety of instruments; the complement of instruments, provided by the regiment, included 'four hautbois or clarinets'. It would have been for such groups that the many wind octets, by Haydn, Rosetti (Rössler), Mysliveček, Krommer and innumerable others were written, as well as the more lasting pieces by Beethoven and the many occasional pieces for various combinations by Mozart.

Late 18th-century French composers often used the clarinet in chamber music for various combinations, and as a solo instrument in *symphonies concertantes*.

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### **(ii) The 19th century.**

The most intense technical development of the clarinet came early in the 19th century. It coincided with the collaboration between Spohr and the clarinetist Hermstedt; with that between both Weber and Mendelssohn and the clarinetist Heinrich Baermann; and with the influences of Iwan Müller, T.L. Willman and the composer and player B.H. Crusell. Performance of Spohr's first concerto for clarinet was unthinkable without a clarinet with at least 13 keys, as Spohr explained in the introduction to the first edition in 1812. Spohr composed four clarinet concertos as well as several smaller pieces, all for Hermstedt. Weber composed his first clarinet concerto for Baermann in 1811, and later in the same year his second concerto. He wrote a number of other works for clarinet, including a quintet with strings (1815). Like Stadler with Mozart, these players drew from Weber and Spohr idiomatic writing exploiting the instrument's new possibilities.

In addition to those few who are immortalized through their influence on great composers, innumerable virtuoso clarinetists travelled through Europe: Kroll (D1965, Eng. trans., enlarged, 1968) lists over 50, with a large number of minor composers producing appropriate works for performance in varied circumstances in large and small towns. In addition to concertos (including double concertos such as that for two clarinets by Krommer), sets of

variations and potpourris on popular operas were used to lighten the diet and give opportunity for additional virtuosity.

The clarinet was now a regular member of the orchestra, playing an important role in the wind section. Clarinets in C, B $\flat$  and A were all frequently specified, the choice being determined primarily by the tonality of the piece. Although the virtuosos equipped themselves with instruments having additional keys, orchestral players probably played on five- or six-key clarinets for the symphonies of Beethoven and Schubert, and so preferred not to play in remote tonalities. However, the parts written now exploited the beauty of the clarinet as well as, or instead of, its brilliance. Whereas in Mannheim the clarinets had as often as not been silent in slow movements, now they stood an equal chance with the other woodwind when it came to a lyrical passage: a significant commentary on the instrument's development. Neat articulation, long elegant phrases, wide-ranging arpeggios and Alberti bass passages were required of them. Indeed the clarinet, together with the horns, became associated with a particularly romantic kind of expressive writing.

Although the selection of an A, B $\flat$  or C clarinet was made largely on the basis of key signature, it was about 1800 that the tone-colour of each instrument began to take on well-defined characteristics, and in particular that the tone of the C clarinet became rather distinct from that of the B $\flat$ . The warmth that the instrument now acquired, particularly but not exclusively in the chalumeau register, affected the C clarinet far less. To this extent, it is perhaps less valid to play C clarinet parts on the B $\flat$  clarinet today than to play A clarinet parts on the B $\flat$  instrument. The extent to which composers consciously exploited the distinction has not been seriously investigated, but a case in point is Schubert's use of a C clarinet in one movement of the Octet (1824), which cannot be justified solely in terms of key and must imply an intended change in timbre.

Until the time of Berlioz, higher-pitched clarinets than that in C did not reappear in the orchestra. The D clarinet had almost disappeared with the coming of clarinet specialists in the 1780s, although it had been the first instrument used both in the orchestra and in the military wind bands. By 1800 the expanded bands included clarinets in C and in high F; both Beethoven and Mendelssohn composed for the high F clarinet in their works for band, but not in orchestral music. Beethoven evidently imagined a highly competent player for the high F clarinet as the part rises to *a*'' and contains solo passages. In the orchestra he does not extend the clarinet's range beyond *g*''', and only rarely as high as that (as in the trio of the minuet in Symphony no.8).

In military bands clarinets in F and C were gradually replaced by those in E $\flat$  and B $\flat$  between about 1815 and 1825, so that when Berlioz turned his imagination to the clarinet group the high-pitched member he chose for the *Symphonie fantastique* (1830) was the E $\flat$ . In France, England and the USA the E $\flat$  clarinet has since then been to a varying extent regarded as an available option to composers. East of France, clarinets in E $\flat$  and D were specified with almost equal frequency; Strauss, Mahler, Stravinsky, Wagner

and others expected the player to change from D to E♭ when his neighbour changed from A to B♭, plainly for convenience of key.

The situation with regard to the clarinet in C is also complicated by geographical factors. In England, few players seem to have retained C clarinets when the time came in the early 20th century to replace the old 'high-pitch' clarinets built to  $a' = 452$  by a set built to  $a' = 440$ . Just about this time in Germany, Richard Strauss was exploiting the tonal difference between members of the clarinet family more meticulously than had anyone before; he used the C clarinet as a distinct sound to be contrasted with, alternately, the E♭ or D clarinets a little higher in pitch, and with the A or B♭ clarinets a little lower. Smetana and Dvořák are among the other composers whose use of the C clarinet is directed towards a different timbre, while it is quite clear from an examination of Dvořák's work that he alternated the instruments in A and B♭ for key convenience only, regarding them as identical in timbre.

Relatively few composers followed Mozart's lead in writing chamber music for the clarinet, although it continued to be used in Harmoniemusik. Beethoven supplied a Trio op.11 for clarinet, cello and piano, and used the instrument effectively in his Quintet op.16 for piano and wind instruments as well as in other works. Brahms made two major contributions to the repertory in his Trio op.114 for clarinet, cello and piano and his Quintet op.115 for clarinet and strings.

Among the earliest compositions for clarinet and piano were sonatas by Vanhal, Franz Danzi, Hoffmeister and Xavier Lefèvre. The first well-known piece in this genre was Weber's Grand Duo Concertant of 1815–16. Later in the century, Schumann composed three Phantasiestücke (op.73) and Brahms two substantial sonatas (op.120). Early in the 20th century came Reger's three sonatas op.49 nos.1 and 2 and op.107, Saint-Saëns's Sonata op.167 and Debussy's *Première rhapsodie* for clarinet and piano or orchestra.

During the 19th century gypsy musicians abetted the diffusion of various forms of the Western clarinet throughout eastern Europe, the Balkans and the Middle East. In Turkey, for example, E♭, B♭ and A clarinets were introduced into the palace band of Mahmud II (1808–39) and the low G instrument was particularly favoured for Turkish tunes (see Picken, E1975, p.511). The military band and the jazz band have since continued to carry the clarinet throughout the non-Western world.

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### (iii) The 20th century.

As with other wind instruments, technical demands on the player increased considerably in the 20th century, first in orchestral parts, then in concertos and other solo and chamber works. The talents of specific players continued to encourage composers to extend the technique of the instrument. Notable in this connection are the clarinetists Aage Oxenvad (for whom Nielsen wrote his concerto), Benny Goodman (Bartók's *Contrasts* and concertos by Hindemith and Copland), Frederick Thurston (Bliss's quintet and various English concertos), Gervase de Peyer (Musgrave's concerto) and Alan Hacker (Peter Maxwell Davies's *Hymnos*). Some outstanding 20th-century

chamber works, such as Schoenberg's *Pierrot lunaire* and Stravinsky's *The Soldier's Tale*, exploit the instrument's versatility and distinctive sound.

The B $\flat$  clarinet once played a primary role in ragtime and jazz ensembles, although its significance waned greatly after about 1945, except in so-called traditional or Dixieland jazz. It is generally played with a wide vibrato and with distinctive glissandos and portamentos. The virtuoso achievements of early jazz clarinetists were considerable: Sidney Bechet drew high praise from Ansermet, and Benny Goodman, as mentioned above, was sought out by several composers. Other important jazz clarinetists include Jimmie Noone, PeeWee Russell, Artie Shaw, Barney Bigard, Woody Herman and Jimmy Giuffre. Extended 20th-century compositions using the clarinet in imitation of jazz include Gershwin's *Rhapsody in Blue*, Stravinsky's *Ebony Concerto* and Bernstein's *Prelude, Fugue and Riffs*. Music by such composers as Holst and Persichetti for the military or symphonic band (in which there are more clarinets than any other instrument) is also worthy of mention.

New attitudes to wind writing in general and the clarinet in particular were fostered by an increasing interest in sounds outside the instrument's normal spectrum and upward range. Flutter-tonguing (e.g. in Berg's *Four Pieces* op.5), glissandos (often used in jazz) and quarter-tones were used early in the trend, which came to include a full range of fingered microtones, many new variations of tone-colour (both of these using aspects of cross-fingering), and a hitherto unused phenomenon, [Multiphonics](#) (Bartolozzi, B1967, and Heiss, B1968–9, represent first attempts to catalogue and classify the new techniques). The pioneering in multiphonics was done by a number of players but particularly important was the contribution of the clarinetist Detalmo Corneti, working with Bartolozzi (using a clarinet extended to e $\flat$ ). They exploited the fact that by employing certain complex fingerings, usually involving the opening of holes in the tube at unorthodox places, it is possible to produce a number of different sounds simultaneously. It is often essential for the player to adopt an unusual embouchure. The resulting 'chords' consist of a number of upper partials, some out of tune, in groupings that are normally only discovered empirically. Because of the difficulty of fingering and blowing these chords, and their inherent instability and unreliability, players have been somewhat reluctant to use them to any great extent, and most composers lack the necessary technical knowledge to specify them. However, players such as Alan Hacker have done much towards making such techniques an important part of modern clarinet playing.

Historical clarinets began to receive attention from performers in the early 1970s, somewhat later than other instruments: before this time the use of period instruments had been focussed on the Baroque and earlier periods. In 1970 Alan Hacker founded The Music Party in order to explore the use of early clarinets in chamber music. Both he and Hans Rudolf Stalder recorded the concerto by Johann Stamitz using 18th-century clarinets, and since then many other players including Hans Deinzer, Eric Hoeprich, Colin Lawson, Charles Neidlich, Antony Pay and Keith Puddy have performed and recorded using 18th- and 19th-century clarinets. In 1990 Keith Puddy recorded Brahms's two sonatas on the clarinets on which Mühlfeld had first performed them, and by the late 1990s clarinetists were enriching their range of sound by using instruments from the 1920s and 30s in a historically informed manner.

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## **Clarinette d'amour.**

A late 18th-century member of the clarinet family (see [Clarinet](#), §II, 1; it is classified as an [Aerophone](#)). It was usually pitched in A $\flat$  or G or F, and was distinguished by a globular or pear-shaped bell with a narrow opening (*Liebesfuss*). A fair proportion of surviving examples appear to be originally three-key instruments that have been modernized by the addition of an extra key or two. Some later instruments with five or more keys also survive, but very few were made after about 1810.

The early instruments usually had a short, curved brass crook between the mouthpiece and the body of the instrument. They were straight-bodied in contrast to contemporary basset-horns, which were curved. The history of the lower-pitched clarinets is poorly known but there exist a number of three-key examples, some of which probably date back to 1760 or even earlier. On the basis of surviving specimens their history cannot be separated from that of the clarinets in B $\flat$  and A that appeared at about the same time. On the other hand the lack of surviving specimens does not exclude the possibility that such larger instruments, either as chalumeaux or as clarinets, existed throughout the 18th century.

Very little music is known that explicitly specifies the clarinette d'amour, and it may be more appropriate to regard the term as making a visual distinction (recognizing that lower-pitched clarinets were built with globular bells) rather than a functional one. Early sources also use the name *douce clarinet* or

simply clarinet in G. In his treatise of 1764 Valentin Roeser states that clarinets in G are rare because one can play in that key using clarinets of other sizes; on the other hand he commends the sweet tone of the instrument, and it is probably on that account that instruments were purchased. The earliest documented use of the instrument is Gossec's *Missa pro defunctis*, first performed in 1760.

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## Clarino [clairon, clarion etc.]

The high register of a trumpet; in its variant forms, the term also designates a kind of trumpet. During the 12th and 13th centuries 'clario', 'clarone' and 'clarasius' figure as instruments in glossaries, chronicles and similar writings, in some instances being equivalent to the 'tuba' (the long straight trumpet), but in others implying a different form. 'Claro' and 'clario' are derived from *clarus* (Lat.: 'clear', 'penetrating', 'loud', 'shrill'); 'clarasius' is also derived from *clarus*, but the origin of the ending '-asius' is not certain. (Heyde's derivation from *classicum* has no philological support.) If a trumpet is made shorter and given a narrower bore, its tone will become clearer and more penetrating. Thus 'claro' etc. may have been shorter than the tuba, a hypothesis contradicted, however, in many sources. The precise meaning of these terms may never be understood completely.

From the medieval Latin *clario* and *claro*, the French form 'claron' was developed, and in the 14th century such forms as 'clairin', 'clarin', 'clerain', 'clerin', 'clairon' (with the diminutives 'claroncel', 'claronchiel' etc.) began to appear. 'Clairon' became the most common of these. Very often clairon and trompette (or the like) are mentioned in pairs, suggesting two distinct instrument forms. In 1468, for example, Margaret of York was greeted 'à son de trompes et de clarons'. Since pictorial sources from the same period show trumpets of different sizes, long and short, zigzag and straight, it is possible that the short forms were in fact the clairon etc., as they must have given the most penetrating and shrill sound. In 1606 Nicot wrote that the clairon formerly served as a treble to a group of trumpets and had a narrower bore, but it now meant the high notes on the trumpet (any trumpet). From 1822 the clairon was a conical-bore instrument in the French army, related to the flugelhorn but with a narrower mouthpipe; during the 1830s it was fitted with

keys and somewhat later with valves, but it still exists as a natural instrument as well.

Terms like 'clarioune', 'claryon' and 'clarion' appeared after 1325 in England, these forms being derived from the French. Chaucer spoke in the *Knights Tale* of 'Pypes, trompes, nakers, clariounes, That in the bataille blowen bloody sounes'. In the *Squyr of Lowe Degre* he mentioned the 'claryon clere' – a shrill or clear, hence probably a short, trumpet. The records of the Goldsmiths' Company of London show that in 1391, 1420 and about 1510 the clarion was lighter than the trumpet (in a ratio of 7:10). In that case, the clarion was either shorter and narrower-bored or of a thinner metal than the trumpet, or a combination of both. Cotgrave (*Dictionarie of the French and English Tongues*, 1611/R) wrote that it was a small and straight trumpet with an acute sound, and Burney defined the clarion as an octave trumpet. (Other comparisons between clarion and trumpet – in a translation from Vegetius, c1420, and that of the historian Horman, 1529 – can be disregarded, as Baines pointed out, since they merely represent efforts to translate Latin into English.)

In Spain the instruments 'clarín' and 'clarón' (Catalan 'clarí' and 'claron') appeared around 1400. The terms were taken over from the French, and probably meant a short trumpet. In 1611 Covarrubias (*Tesoro de la lengua castellana o española*) wrote that clarín was a 'trompetilla' (little trumpet) playing the high part in trumpet ensembles. This is impossible, for as a small trumpet it could not play melodies but at best could only repeat the sounds of the other trumpets a 5th or an octave higher. However, he also stated that clarín could be interpreted as the high register of the trumpet. During the 16th century it should have meant both an instrument and a treble part on the ordinary trumpet (as in France). In Portugal 'clarim' has designated the trumpet, without any connotation of register, since the 17th century.

During the 16th century the term 'chiarina' (also 'chiarino') appeared in Italy as the name for a high and shrill trumpet or trumpet part. The word is derived from the French 'clarin' and 'clairon'. The high and clear trumpet part could also be called 'claretto' (from the French *claret*: 'clear'). According to Bendinelli's tutor for the trumpet (1614, based on material compiled in the 1580s and 90s) the term 'claretto' was old-fashioned towards 1600, and he designated the highest part in the trumpet ensemble with the term 'clarino' (also spelt 'chlarino'). This term was also used by Monteverdi in the Toccata to his *Orfeo* (published in 1609).

In Germany the instrument 'clareta' is met during the 15th century and the first half of the 16th. According to the woodcuts in *Virdung (Musica getutscht*, 1511/R) it should be a trumpet of a narrower bore than the field trumpet, a fact which should yield a more acute tone (cf Nicot above). 'Claret' (again derived from the French) could also mean a high, clear or shrill trumpet part, and was then called 'Claret-Stimme'. During the second half of the 16th century the Germans began to use the term 'clarin' for a high trumpet part, but 'claret' as a designation of a trumpet part existed into the 17th century. The first documented appearance of the term 'clarin' as a trumpet register is dated 2 April 1561, when a 'Clarín-Trumeter' played in Annaberg (now Annaberg-Buchholz), Saxony. Praetorius (2/1619) wrote that 'clarien' (or 'clarin') was the highest, or treble, part on the trumpet. In his setting of *In dulci*

*jubilo* (1619) he referred to the two highest trumpet parts as first and second 'clarien' (in the register  $c''-a''$ ).

'Clarin' appears to be a short form of 'clarino'; however, in 1600 an Italian composer, trumpeter and cornettist, Alessandro Orologio, who served in Germany and Austria, stated that 'clarin' was the German word for the highest trumpet part. This makes it difficult to believe that 'clarino' was a common term among Italian trumpeters around 1600. It seems more probable that German trumpeters had taken over the term from Spain when the German empire and Spain were united under Charles V. Italian trumpeters working in Germany then made 'clarín' into an Italian word by adding the ending '-o', possibly with 'chiarina' or 'chiarino' as a model.

The term 'clarino' never took root in Italy to designate high trumpet part(s); despite the example of Bendinelli and Monteverdi, later Italian composers did not use the term at all. (Some sonatas for two trumpets, in *I-MOe*, are labelled Clarino 1 and 2, but they are most probably of German origin.) The virtuoso Fantini did not use the word in his method of 1638: he wrote instead of the 'soprano' register. The Bologna school of composers (Cazzati, Gabrielli, Torelli and others), as well as Stradella, A. Scarlatti, Vivaldi etc., all used the term 'tromba'. It is true that various German theorists, beginning with Mattheson (*Das neu-eröffnete Orchestre*, 1713/R), stated that 'clarino' was an Italian alternative for 'tromba'. However, they may have meant it as a variant of 'chiarina', a shorter and shriller trumpet, since from before the middle of the 18th century (Vivaldi) clarino meant the clarinet in Italy; the term is still used today in the vernacular.

In England composers indicated parts for 'trumpet' or 'tromba', and in France for 'trompette', while in Spain the term 'clarín' designated the treble trumpet part(s) from the late 16th century to the early 19th. Thus it was only in Spain and in Germanic countries (as well as in Poland, the Netherlands and Scandinavia) that the terms 'clarin' and 'clarino' were used during the 17th, 18th and early 19th centuries to denote a treble trumpet part.

After the middle of the 17th century German composers gradually began to use the Italian form 'clarino'. In two-part trumpet writing, the parts were generally labelled Clarino 1 and 2, Clarino 1 ascending at first to  $a''$  or  $c'''$ , sometimes  $d'''$ , but in solo parts from about 1720 (especially in C major) to  $e'''$ ,  $f'''$  and  $g'''$ , Clarino 2 ascending to  $g''$ ,  $a''$  or even  $c''$ . During the 16th and early 17th centuries the clarin(o) part did not descend below  $c''$ , but after 1650 composers more frequently wrote lower notes in the clarino parts, [ $b'$ ,]  $g'$ ,  $e'$ ,  $c'$ , later even  $g$ . J.E. Altenburg (1795) thus defined the clarino part as a 'melody which is played for the most part in the octave above  $c''$  and is consequently high and clear'. That terminology continued up to the first decades of the 19th century; Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790/R) advocated the nomenclature, and it was still used by Beethoven, Schubert and others. The third part was called 'principale' (for the designation of the lower parts see [Principale](#)). Some composers, however, including J.S. Bach, simply called all the parts 'tromba'. In only two works did he write Clarino 1, 2 and Principale: in the parts to the Missa (Kyrie, Gloria) of the B minor Mass and at the beginning of the first chorus of Cantata no.205 (but at other places in that work he wrote 'trombe'). His copyists, however, labelled the trumpet parts 'Clarino 1, 2' and 'Principale' more frequently.

Some composers and copyists called all parts 'clarino', even true principale parts.

Beginning with Wagner, composers began to prefer German for musical terms from about 1840, and thus wrote 'Trompete'. The vernacular was in fact already used by Telemann from the 1730s, a usage followed by C.P.E. Bach when he went to Hamburg in 1768, but it did not become common until after 1850.

The term 'clarin playing' (*Clarinblasen*) meant to play a melody on the trumpet in the register from c" and upwards, with a soft and melodious, singing tone, as distinct from 'principale playing' (*Principalblasen*), which meant to play with a powerful, blasting tone. Thus clarin playing was not necessarily synonymous with a high, florid, virtuoso part, only implying these characteristics. This is why Classical composers (Haydn, Mozart, Beethoven, Schubert and others) could label their trumpet parts Clarino 1 and 2. Haydn called the solo keyed trumpet part in his trumpet concerto 'Clarino solo' as it is a clarin part, and as there was no law decreeing that clarin playing could be done only on the natural trumpet. Thus Lachner called the two valved trumpet parts in his *Allegretto Andante for brass instruments* (1833) Clarino 1 and 2.

The modern word 'Clarintrumpete' to denote a natural trumpet was devised by H.L. Eichborn in 1881 and has since been repeated, in English as 'clarin trumpet' or 'clarino trumpet'. The coiled reconstruction of a late Baroque trumpet manufactured by Helmut Finke has similarly been misnamed 'clarino'. Since these terms were not in use during the period 1550–1830 to designate the natural trumpet in its folded form or in any other shape, but rather to denote a treble register or a treble part on the trumpet (or possibly a short, high-pitched natural trumpet), they should be treated with reserve, and the neutral term 'natural trumpet' preferred. High virtuoso horn parts from the late Baroque and Classical periods have also been called 'clarino horn' ('Clarinhorn', 'Clarinhorn') parts and the playing of them 'clarin playing' (*Clarinblasen* or even *Clarinhornblasen*). These incorrect terms are designations from the 20th century and for the same reason should be treated with caution.

See also [Organ stop](#).

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REINE DAHLQVIST, EDWARD H. TARR

## Clarion (i).

See [Clarino](#).

## Clarion (ii).

A bassoon-shaped [Bass clarinet](#) (see [Catlin, George](#)).

## Clarion (iii).

(Ger.). See under [Organ stop](#).

## Clark, (Thomas) Edward

(*b* Newcastle upon Tyne, 10 May 1888; *d* London, 30 April 1962). English music administrator and conductor. He grew up in an environment that strongly encouraged music-making. After leaving school he toured the Continent, studying in Paris and meeting Debussy, Ravel and Roussel. In 1909 he moved to Berlin and took conducting lessons from Oskar Fried while working as a *Musical Times* correspondent. He met Schoenberg and Webern in October 1910 and studied with the former between 1911 and 1914, becoming a member of his circle. Clark's plans to remain in Germany were thwarted when war was declared; he was interned at Ruhleben camp near Berlin until 1917. Returning to England, he found conducting opportunities, assisting Ansermet and Boult with the Ballets Russes London seasons. In 1921 he conducted his own series of orchestral concerts in London, exploring new music by British and continental composers. These projects were

financially unsuccessful, and in August 1924 he joined the BBC, soon becoming Musical Director of the Newcastle station. His imaginative ideas transformed the region's music broadcasts.

In January 1927 Clark transferred to London, where he became a programme builder and conducted studio broadcasts. His unusual interests and wide-ranging European contacts distinctively shaped BBC music programming in the interwar years. In particular, the BBC Concerts of Contemporary Music, aired from 1926 to 1939, brought to British listeners the latest works by Stravinsky, Bartók, Hindemith and the Second Viennese School, as well as English composers such as Vaughan Williams, Bridge and Van Dieren, often performed by the composers themselves or their advocates. Clark contributed to the ingenious structuring of the new BBC SO in 1929. He also served on the committee recommending British works to the ISCM international jury, and was the music director of the Arts Theatre Club in London. In 1936 his integrity was questioned concerning the use of BBC funds during a business trip. Infuriated in his turn by alterations to programmes he had devised for a BBC SO tour, he resigned from the Music Department. Although he occasionally worked as a consultant programme builder, gave broadcast talks and conducted for the BBC subsequently, Clark never again worked for the corporation (or indeed anywhere else) full-time.

In 1942 he married the composer Elisabeth Lutyens. He continued to work as a freelance conductor and devoted himself to promoting new music, serving the ISCM as secretary and president (1936–52) and acting as chairman of the London Contemporary Music Centre (1947–52) and music adviser to the Institute for Contemporary Arts (from its inception in 1948). In 1955 he brought a slander suit against the composer Benjamin Frankel claiming that Frankel had falsely accused him of embezzling ISCM funds. The lack of administrative skills that plagued Clark throughout his professional life caused many to undervalue his contribution: his passion for new music, innovatory programming, and positions in leading new-music organizations, particularly the BBC during its formative years, had a profound impact on British music-making in the 20th century.

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JENNIFER DOCTOR

## Clark, Frederick Scotson

(*b* London, 16 Nov 1840; *d* London, 5 July 1883). English organist, composer and teacher of Irish descent. His mother (a pupil of Chopin), Sergent (organist of Notre Dame, Paris) and E.J. Hopkins formed his remarkable powers of execution on both the piano and the organ (with which he represented his country at the 1878 Paris Exhibition), before a period of study with Sterndale,

Bennett and Goss at the Royal Academy of Music instilled an equal ease in composition. Remaining in London as an organist, he published in 1858 a *Method for the Harmonium* and before taking up his appointment at Exeter College, Oxford, in 1865, he founded what was later to become the London Organ School. He gained the Oxford BMus in 1867, completed his training for the priesthood and, after a brief stay in Leipzig, was in charge of the Lutheran church in Stuttgart, returning to London in 1873. Of his over 500 piano, harmonium and organ pieces, the latter (including 48 voluntaries) are the most important.

ROBIN LANGLEY

## Clark, Graham (Ronald)

(b Littleborough, Lancs., 10 Nov 1941). English tenor. At first a sports teacher, he studied with Bruce Boyce, then in 1973 took small roles in *The Gambler* and *A Life for the Tsar* at Wexford. In 1975 he joined Scottish Opera, singing Brighella (*Ariadne auf Naxos*), Malcolm, Jaquino, Ernesto, Pedrillo, the Italian Singer (*Rosenkavalier*), Zorn and David (*Die Meistersinger*). He performed the title role in the British première of Ginastera's *Bommarzo* for the ENO (1976), followed by Rinuccio, Ramiro, Almaviva, Hoffmann, Rodolfo and, for Opera North, Count Ory. Realizing that conventionally romantic parts were not for him, Clark took roles at the ENO such as the Pretender (*Boris Godunov*), Hermann (*Queen of Spades*), Aleksey (*The Gambler*), Busoni's Mephistopheles, Don Juan (Dargomizhsky's *The Stone Guest*) and Mr Brouček. He sang for 12 consecutive seasons at Bayreuth (1981–92), as David, the Young Sailor and Melot, Loge and Mime. Having made his Metropolitan début in 1985 as Števa (*Jenůfa*), he created Bégearss in Corigliano's *The Ghosts of Versailles* in 1991; other Metropolitan roles include Herod, Captain Vere, which he also sang at Covent Garden (1995), and Albert Gregor. In 1991–2 he sang the Producer (Berio's *Un re in ascolto*) at Opéra-Bastille and the Painter (*Lulu*) and Captain (*Wozzeck*) at the Théâtre du Châtelet, Paris, and Basilio and Vašek in Chicago. A superb, athletic actor with a strong, penetrating voice and exceptionally clear diction, he excels particularly as Mime in *Siegfried*, which he sang at Covent Garden in 1995, and as Loge, and has made vivid recordings of both roles.

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ELIZABETH FORBES

## Clark, Jeremiah.

See [Clarke, Jeremiah \(i\)](#) or [\(ii\)](#).

## Clark, Petula

(b Epsom, 15 Nov 1932). English pop and musical theatre singer. She achieved success as a child singer and actor in England, and by the late 1950s she had become equally well known in France where her bright contralto found favour in hit recordings such as *Romeo* and *My Friend the*

Sea. Clark frequently recorded versions of songs in two or more different languages, including *Chariot*, which in English became *I Will Follow Him*, and *Sailor*, an adaptation with English lyrics by Norman Newell of the German song *Seemann*. In 1967 she made recordings of Charles Chaplin's *This is my Song*, the theme for his film *A Countess from Hong Kong*, in separate English, French, German and Italian versions. Between 1964 and 1967 she recorded a series of contemporary pop ballads written and orchestrated by Tony Hatch and Jackie Trent: *Downtown*, *I know a place*, *I couldn't live without your love* and *Don't sleep in the subway*. She was the subject of an essay by the pianist Glenn Gould who defined her voice as 'fiercely loyal to its one great octave, indulging none but the most circumspect slides and filigree ...' ('The Search for Petula Clark', *The Glenn Gould Reader*, ed. T. Page, New York, 1984).

As an actress in dramas and musical comedy, Clark's principal roles were in the films *Finian's Rainbow* (1968) and *Goodbye Mr Chips* (1969) and on stage in the London revival of *The Sound of Music* (1981), the Broadway production of Willy Russell's musical *Blood Brothers* (1993) and in the London production of *Sunset Boulevard* (1995).

DAVE LAING

## Clark, Thomas

(*b* Canterbury, bap. 5 Feb 1775; *d* Canterbury, 30 May 1859). English psalmist and cordwainer. He was one of the most prolific nonconformist composers of the Gallery period, and was particularly influential as the compiler of early Sunday School collections. His music is full of vitality with strong rhythms and melodies, though rather conservative in harmonization. Repeating and fusing passages are common, and settings for country choirs include instrumental symphonies. Although he produced over 25 volumes of psalmody, he is remembered for one tune, 'Cranbrook', originally set to 'Grace 'tis a charming sound' in his first book of 1805, and now sung to the Yorkshire words 'On Ilkla Moor baht 'at'. A full account of his career is given in W. Harvey: *Thomas Clark of Canterbury* (Whitstable, 1983).

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SALLY DRAGE

## Clarke, (James) Hamilton (Siree)

(b Birmingham, 25 Jan 1840; d Banstead, 9 July 1912). English conductor, organist and composer. After holding appointments in Ireland and at Queen's College, Oxford, he succeeded Sullivan at St Peter's, Cranley Gardens, in 1872. He then became conductor at several London theatres and provided incidental music for Henry Irving's Lyceum productions. He also toured with the D'Oyly Carte Opera Company and for a time was principal conductor of the Carl Rosa Opera Company. From 1889 to 1891 he took charge of the Victorian National Orchestra (Melbourne) and was made inspector of Australian army bands. On his return to England he resumed theatrical work until ill-health obliged him to retire prematurely. Clarke was a prolific composer of church music, organ solos, songs, operettas and orchestral works. An expert arranger, he scored some of Sullivan's overtures; he also published a useful *Manual of Orchestration* (London, 1888) as well as some fiction and music criticism.

E.D. MACKERNESS

## Clarke, Henry Leland [Fairbanks, J.]

(b Dover, NH, 9 March 1907; d 30 March 1992). American composer and scholar. His father was a Unitarian minister in Saco, Maine (1914–44), where Clarke studied the piano, organ and violin, and began composing. His studies at Harvard University (1924–9, 1931–2, 1944–7) included a course in composition with Gustav Holst and culminated in a dissertation on John Blow. He also studied in Paris with Boulanger (1929–31) and in New York and Bennington, Vermont, with Hans Weisse and Otto Luening (1932–8). He taught at Bennington College, Westminster Choir College, Vassar College, UCLA and the University of Washington, Seattle (1958–77), from which he retired as professor emeritus.

A distinctive treatment of scales is present in several of Clarke's works from the 1950s. *Monograph* for orchestra (1952) is restricted to the pitches C, D, E, F, G, A; *Six Characters* for piano, the Third Quartet and *A Game that Two can Play* adhere to various other restrictions. His essay 'Musical Scales *ad hoc* and *ad hominem*' (*Journal of Aesthetics and Art Criticism*, xviii (1959–60), 472–4) discusses the principle involved in these pieces and in a wide range of other styles, from folksong to Alexander Tcherepnin and John Verrall. More original and characteristic of his style is the technique that Clarke calls 'wordtones, that is, assigning a specific pitch in the melody to each word of the text and returning to that particular pitch every time the text returns to that particular word'. This was first used unsystematically in the Cummings song *When any Mortal* (1960), becoming fully developed in the opera *Lysistrata* and many shorter works such as the cycle *William Penn Fruits of Solitude*. In *Lysistrata* the wordtones help to underline the perennial elements of satire, farce, suspense, radical hope and complex heroism.

The function of calculated limitation in Clarke's compositions serves as a foil to the free harmonies and declamatory rhythms that openly present his political and religious concerns, and comment wryly on human character. He was a member of the [Composers' Collective of New York](#) and used the

pseudonym 'J. Fairbanks' for songs written for the group. The wit and wisdom of his compositions and his essays (which appear in various journals and Festschriften) are as indigenous and independent as those of Charles Ives, though more urbane and concise.

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WILLIAM W. AUSTIN

## Clarke, Herbert (Lincoln)

(*b* Woburn, MA, 12 Sept 1867; *d* Long Beach, CA, 30 Jan 1945). American cornet player and bandmaster. He was the best-known cornetist of his time, associated as a soloist with Sousa's Band (1893–1917, and making many recordings from 1899) and with Gilmore's Band (1892, and in its reorganized form under Victor Herbert, 1893–8). He played second trumpet (on cornet) with the New York PO during December 1898, and first trumpet (on trumpet) with the Metropolitan Opera during the beginning of the following season. From 1913 to 1915 he was cornet tester for the C.G. Conn Co. In 1916 he developed a medium-length Holton-Clarke model cornet with the Holton Co., with which he was formally associated in 1917–18. He was later a bandmaster, in Huntsville, Ontario (1918–23), and with the Long Beach (California) Municipal Band (1923–43).

Although Clarke was self-taught, he gained a considerable reputation as a teacher, beginning with the development of his own method of diaphragmatic breathing in 1906–7. Besides revising the Arban method, he issued *Technical Studies for the Cornet* (1912), based on breath control and finger–tongue coordination, which is still widely used.

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EDWARD H. TARR

## Clarke, Hugh Archibald

(*b* Toronto, 15 Aug 1839; *d* Philadelphia, 16 Dec 1927). American conductor, educationist and composer. He was trained by his father, James Paton

Clarke. In 1859 he went to Philadelphia, where he remained for the rest of his life, serving as organist of several churches in succession. He also conducted the Abt Male Chorus. In 1875 the University of Pennsylvania appointed him professor of music (one of the first in the USA), and he held that post until his death. He was awarded an honorary doctorate in 1886. His textbooks, especially *A System of Harmony*, were widely used for many years, although they had become outdated by the end of his life. He made several unsuccessful attempts to develop a music typewriter. His works include incidental music, choral works, piano pieces and songs. His daughter Helen Archibald Clarke (1860–1926), author, editor and founder of the periodical *Poet Lore*, was also an amateur composer.

## WRITINGS

*Harmony on the Inductive Method* (Philadelphia, 1880)

*Theory Explained* (Philadelphia, 1892)

*Pronouncing Dictionary of Musical Terms* (Philadelphia, 1896)

*A System of Harmony* (Philadelphia, 1898)

*Music and the Comrade Arts* (Boston, 1899)

*The Elements of Vocal Harmony* (New York, 1900)

*Counterpoint Strict and Free* (Philadelphia, 1901)

*Highways and Byways of Music* (New York, 1901)

BRUCE CARR/R

## Clarke, James

(b London, 15 Oct 1957). English composer. After studying at the University of Southampton, and City University, London, he was awarded a Finnish government scholarship to study composition in Helsinki with Meriläinen. In 1979 he founded an influential London-based new music group, Suoraan, but for much of his career his work has attracted most attention beyond the British Isles, including significant performances at the International Gaudeamus Music Week in the ISCM World Music Days. At the 1992 Darmstadt summer course he was awarded the Kranichsteiner Prize for composition.

From 1994 to 1997 he was composer-in-residence at Queen's University, Belfast, where, as artistic director of the Sonorities Festival of new music, his programmes were notable for their advocacy of recent music from the rest of Europe. Clarke's own work is often aurally abrasive, pushing instruments to timbral extremes; he argues that 'it is not the role of new art gently to massage the ears'. Dualities abound: ensembles split apart to form opposing fractions; forms often divide, the second part sometimes (as in *La violenza delle idee*, 1991) a fractured attempt to re-create the first, sometimes (as in *Independence*, 1988) a distillation of the first. Early works evolve from silence by a process of gradual accretion and assembly; in *Broken* (1988) and subsequent works the fundamental metaphor is that of *decomposition*, the creative process leaving its trace on a body of possible material like acid biting into an etching plate.

## WORKS

(selective list)

Orch: Strings 1973; Composition for Orch I, 1974; Crucifixions, chbr orch, 1976; Sketch III, chbr orch, 1976; North, 1977; Surround, chbr orch, 1978; Fragment, chbr orch, 1981; Thaw, chbr orch, 1983; Försvinna, b cl, str, 1984; Der Spiegelsaal, 3 vc, orch elects, 1985; Maailma, perc, orch, 1990; Pascal, pensée 206, 1993

Vocal: Lyric, S, 1976; Grey Skies, S, S, T, Bar, fl, 1977; Ephemera, S, fl, cl, 1978; Trilogy, Mez, fl/a fl, ob/ob d'amore/eng hn, pf, perc, 1978–80; Afterglow, S, cl/b cl, trbn, perc, 1995

Chbr: Contra Bellum, pf, perc, 1972; Silence, fl, 2 cl, cel, perc, vn, vc, 1973; Sketch I, cl, perc, vn, vc, 1974; Into Rhythm, tpt, va, elec gui, pf, 1975; 3 Songs, fl, vib, 1976; Wenn er kommt, sind wir gerettet, actor, pic, bn, pf, perc, 1976; Shinonome, 2 pf, perc, 1977; Evolve, ob, pf, perc, 1981; Kväll, fl/a fl, hp, vib, vn, va, vc, 1983; Downstream, 2 vn, va, vc, db, 1984; Broken, 4 cl, 1988; Trio, fl/b fl, b cl, pf, 1988; The Destroyed, cb fl, basset hn/b cl, 1989; Verstörung, b cl, vc, pf, 1990; La violenza delle idee, fl/cb fl, cl/b cl, mand, gui, hp, perc, va, db, 1991; Ob Qnt, ob/eng hn, 2 vn, va, vc, 1992; Delmenhorst, fl, ob, cl, perc, vn, va, vc, 1994; Delirium, fl/b fl, cl, vn, vc, pf, perc, 1996; Echolalia, fl/b fl, vn, vc, pf, 1997

Solo inst: 3 Pieces, pf, 1972; 5 Cymbals, perc, 1973; Meditation, pf, 1973; Now and then, pf/hpd, 1974; Embers, pf, 1976; Sphere, vc, 1977; Tone, vn, 1977; 4 Miniatures, pf, 1978; Red Skies, pf, 1981; Snow Falling on Snow, gui, 1982; Independence, vc, 1988; Entfernung, a fl, tape, 1991; Étude, pf, 1996; Isolation, vn/va, 1997

CHRISTOPHER FOX

## Clarke, James P(aton)

(*b* ?Edinburgh, 1807 or 1808; *d* Toronto, 27 Aug 1877). Canadian composer and music teacher of Scottish birth. The identity of his father, a musician, is not clear; the Edinburgh organist William Clarke appears more likely than John Clarke-Whitfeld. Clarke studied singing with Domenico Crivelli and became an exponent of Logier's system of piano teaching. While a church musician in Glasgow he edited *Parochial Psalmody* (2/1831) and, with A. Thomson, *The Choir* (1835), and contributed songs to several publications. In 1835 he moved to Canada, and is said to have farmed at Elora (Upper Canada, now Ontario). He was an organist in Hamilton (1844–5), edited *Canadian Church Psalmody* (Toronto, 1845), then in 1845 went to Toronto where he became prominent as a teacher, composer, organist (at St James's Cathedral, 1848–9) and leader of musical societies. In 1846 he obtained the BMus from King's College (later the University of Toronto), the first such degree earned in Canada and probably in North America. In 1872 he was appointed conductor of the revived Philharmonic Society and retired after a performance of *Messiah* on 28 February 1873. Clarke contributed several songs to *The Anglo-American Magazine* (Toronto, 1852–3). His song cycle *Lays of the Maple Leaf* (Toronto, 1853) was the longest Canadian composition yet published; its deliberate simplicity and freshness are typical of Clarke's songs 'in the popular tone'. A versatile musician, he also invented an organ with glass tubes. His best-known pupil was his son, Hugh Archibald Clarke (1839–1927). 12 of his compositions are included in *The Canadian Musical Heritage*.

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EMC2 (H. Kallmann)

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HELMUT KALLMANN

## Clarke [Clark, Clerk], Jeremiah (i)

(b c1674; d London, 1 Dec 1707). English composer and organist. He was a leading composer of the generation immediately junior to Purcell. Though mainly remembered as a writer for the church, he composed in several other genres besides; he wrote the so-called Trumpet Voluntary, his best-known piece.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

WATKINS SHAW(text), CHRISTOPHER POWELL (work-list)/H. DIACK JOHNSTONE

Clarke, Jeremiah (i)

1. Life.

Nothing is known of Clarke's origins. E.H. Fellowes (*Organists and Masters of the Choristers of St George's Chapel in Windsor Castle*, London, 1940, p.50) noticed the inscription 'Iere: Clarke' crudely cut in the north arcade of St George's Chapel, Windsor, and drew attention to the fact that various persons named Clark or Clarke were members of the choir there in the 17th and 18th centuries. The date of this inscription, which Fellowes thought to be 1683, is by no means clear, however, and any deductions from it are speculative and problematic. The earliest known fact of Clarke's career is that he was a chorister of the Chapel Royal at the time of the coronation of James II in 1685. By April 1692 his voice had changed, for in that month the Lord Chamberlain's records refer to him as 'late child' of the Chapel Royal.

Clarke's first appointment was as organist of Winchester College. A note (GB-Lbl Add.30934) in the hand of William Croft refers to Clarke's *Come, come along for a dance and a song* as having been composed while he was organist there, and this identifies him as the 'Mr. Clarke' entered in the college 'Long Rolls' annually from 1692 to 1695. He had left Winchester by the time the next 'Long Roll' was compiled in 1696, and the next we know of him is that on 6 June 1699 he was formally appointed a vicar-choral of St Paul's Cathedral, London. His predecessor, Isaac Blackwell, had also functioned as organist, and it was evidently in this capacity that Clarke was given the keys to the organ loft there at least three months prior to his formal appointment. In November 1703 it was resolved to appoint him also almoner and Master of the Choristers in place of Blow, though he was not officially confirmed in that office until January 1704. There is obviously no truth in the statement (*Grove* 1–5) that he became organist of St Paul's in 1695, nor did he become Master of the Choristers in 1693 as stated by Hawkins. It is not impossible, however,

that he assisted Blow, his former master, at St Paul's in the latter capacity after leaving Winchester College.

On 7 July 1700 Clarke and his former fellow pupil Croft were sworn in as Gentlemen-extraordinary of the Chapel Royal with a joint reversion of an organist's place, which fell vacant on 15 May 1704 by the death of Francis Pigott, whereupon Clarke and Croft were sworn in as joint organists. All the indications are that Clarke shot himself on 1 December 1707 while mentally deranged (the outcome, it was said, of an unhappy love affair). He was buried in the crypt of St Paul's six days later. There are gossip references to his demise in Ned Ward's *The London Spy*; in *The London Terrae Filius* (v, 1708); and in two broadsheets, *A Sad and Dismal Account of the Sudden and Untimely Death of Mr. Jeremiah Clarke* (GB-Lbl) and *A Full and True Account of Mr. Jeremiah Clerk* (US-SM), both published within a week or so of the event.

[Clarke, Jeremiah \(i\)](#)

## **2. Works.**

Clarke composed church music, odes, songs and incidental music for the theatre, and harpsichord pieces. Among his anthems are several celebrating significant events of the times: for example *Praise the Lord, O Jerusalem*, for the coronation of Queen Anne (1702); *I will love thee, O Lord my strength* (second setting), for the forcing of the French lines at Tirllemont in 1705, sung at St Paul's in the presence of the queen; and *The Lord is my strength*, on the victory at Ramillies (1706). His odes mark not only events at court but also a number of other interesting occasions. *Come, come along for a dance and a song* was written in memory of Henry Purcell and first performed at Drury Lane Theatre early in 1696. The work contains a good deal of finely expressive music, most notably perhaps that with which a shepherd interrupts the opening scene of rustic merrymaking with the news of Strephon's (i.e. Purcell's) death; and later there is also a strikingly original instrumental movement for trumpets and drums, recorders and strings entitled 'Mr. Purcell's Farewell'. His lavishly scored setting of part of Richard Crashaw's *A Song on the Glorious Assumption of the Blessed Virgin* (*Hark, she's called, the parting hour is come*), probably written a year or two earlier, has a blatantly Catholic text that is so curiously at odds with the political climate of the time that it is difficult to imagine where and when it might have been performed. This piece and *Come, come along* both have trumpet parts which require notes normally reckoned to be unavailable on natural instruments of the period. *Now Albion, raise thy drooping head*, an ode 'on His Majesty's happy Deliverance', must obviously belong to the spring of 1696, when a Jacobite plot against the king was exposed and quickly suppressed. The following year, Clarke composed the first-ever setting of Dryden's ode on St Cecilia's day, *Alexander's Feast*, later set by Handel, but the music, alas, has not survived. Also dating from 1697 are *Tell the world* (in celebration of the Peace of Ryswick) and a 'new pastoral on the Peace', sung at York Buildings on 20 December, which may well be the ode *Pay your thanks. No more, great rulers of the sky*, an ode for 'ye Gentlemen of ye Island of Barbadoes and prform'd to them att Stationers Hall', would seem to commemorate the great storm that hit London and the southern counties of England on 27 November 1703 and did much damage.

On the title-page of *A Choice Collection of Ayres for the Harpsichord* (RISM 1700<sup>10</sup>) Clarke is described as 'Composer of the Musick used in the Theatre Royal [Drury Lane]', and he was very active in this world from about 1696, when he provided songs for plays by George Powell (*The Cornish Comedy*) and Motteux (*Love's a Jest*). His most substantial contribution in this area is the setting of 'The Four Seasons, or Love in every Age', the concluding masque ('interlude') in Motteux's *The Island Princess*, a highly successful 'opera' written in collaboration with Richard Leveridge and Daniel Purcell and first performed at Drury Lane in February 1699.

According to Philip Hayes, whose father studied under William Hine (a pupil of Clarke's), Clarke 'was esteemed the most Elegant player of Church Music in the Kingdom' and 'his mind was naturally of a melancholy cast' (*GB-Lbl Add.33235*). If so, this is not reflected in his music, which in general is tuneful, pleasing and effective. He had a gift for melodious writing and for clean and direct instrumental music, which accounts for his success in the theatre and for the appeal of his harpsichord music. The tune of his song *The bonny grey-eyed morn* did duty in *The Beggar's Opera* for 'Tis woman that seduces all mankind'. At its best his church music has a slight and agreeable charm, but it strikes no deeper note; some of it is of little interest, and the tradition of the full anthem virtually passed him by. The anthem *How long wilt thou forget me*, substantially for treble solo, with a brief homophonic chorus at the end, shows him at his best: it is melodious, expressive of the text (if not with any depth), admirably written for the voices, and displays a quality which, if one compares it with Blow and Purcell, might almost be called *galant*.

His own harpsichord music, one small volume of which was published in 1711 under the supervision of his brother-in-law, Charles King (who succeeded him as almoner and Master of the Choristers at St Paul's), is so shapely and attractive as to cause one modern authority to describe him, in this area at any rate, as 'the most seriously under-rated *petit-maître* of his generation' (J. Caldwell: *English Keyboard Music before the Nineteenth Century*, Oxford, 1973, p.222). The 'Trumpet Voluntary', the tune by which Clarke seems destined to be forever remembered (and which has been played at countless 20th-century wedding ceremonies), owes its popularity to an arrangement for trumpet, organ and drums made by Sir Henry Wood and ascribed by him to Purcell. This is now known to have been a harpsichord piece entitled *The Prince of Denmark's March*, which Clarke contributed to *A Choice Collection of Ayres* (RISM 1700<sup>10</sup>). As it also survives in a suite of pieces for wind instruments by Clarke (*GB-Lbl Add.30839* and 39565–7), it may even be that, unlike many similar harpsichord pieces written in imitation of the trumpet style, it actually began life as a piece for trumpet and wind ensemble.

[Clarke, Jeremiah \(i\)](#)

## WORKS

Catalogue: *Thematic Catalog of the Works of Jeremiah Clarke*, ed. T.F. Taylor (Detroit, 1977)

## services

San, Gl, a, 3/4vv, *GB-Cfm, Ckc*, S. Arnold: Cathedral Music (London, 1790)

TeD, Jub, Ky, Cr, c, 2/4vv, *Lam, Ob*

TeD, Jub, Ky, G, 3/4vv, *Lam, Ob*

## anthems

principal MS sources only; verse unless otherwise stated

Blessed is he that considereth, 2/4vv, *Lbl*

Bow down thine ear, for the Fast, 1705, 3/4vv, *Lbl, Lsp, Ob, US-Cn*, J. Page: *Harmonia sacra* (London, 1800)

How long wilt thou forget me, 1/4vv, *GB-Cfm, Lbl, Ob, Och, US-Cn*, W. Boyce: *Cathedral Music*, ii (London, 1768)

I will exalt thee, 3/4vv, *GB-Och* (org pt only)

I will give thanks, 1/4vv, *EL*

I will love thee, O Lord my strength, 2/4vv, *Lbl, LI, 2 in Ob, US-AUS*, Boyce: *Cathedral Music*, iii (1773)

I will love thee, O Lord my strength, on Marlborough's victory at Eliksem, 1705, 3/4vv, *GB-Cfm, Lbl, Ob, Och, US-AUS*

I will magnify thee, 5/6vv, *GB-EL*

My song shall be of mercy, full, 3vv, H. Playford: *The Divine Companion* (London, 1701)

O be joyful in God, all ye lands, for the Feast of the Sons of the Clergy, 1706, 1/4vv, *DRc, Lbl*

O Lord, God of my salvation, full, 6vv, *Ckc, Lbl, LF, Ob*, Page: *Harmonia sacra* (London, 1800); may be by Vaughan Richardson, see Spink

O Lord, rebuke me not, 1/4vv, *Ob*

O Lord, we gat not, 3/4vv, org obbl, *Ob*

Praise the Lord, O Jerusalem, for the coronation of Queen Anne, 1702, full, 4vv, *Lbl, Och, Ob, US-AUS*, Boyce: *Cathedral Music*, ii (1768)

Praise the Lord, O my soul, full, 3vv, *GB-DRc*

Praise the Lord, O my soul, 3/4vv, 1705, *Lbl, 2 in Ob, US-AUS*

Sing unto the Lord all the whole earth, lost, text in Chapel Royal wordbook: *Divine Harmony* (London, 1712)

The earth is the Lord's, 3/4vv, *GB-Lbl, LI*

The Lord is full of compassion, 3/4vv, *EL, Lbl, Lsp, Ob, US-Cn*

The Lord is king, for the Thanksgiving service for the Union of Scotland and England, 1707, 3/4vv, *GB-Mp, Ob, US-Cn*

The Lord is my strength, on Marlborough's victory at Ramillies, 1706, 3/4vv, *GB-Cfm, Lcm, Ob*

This is the day, 3/4vv, *Lsp, Ob*

## other sacred

Psalms, hymns etc, *GB-Ob*, 1693<sup>1</sup>, 1700<sup>1</sup>, H. Playford: *Harmonia sacra* (London, 1714), *The Divine Companion*, i (London, 1722)

## odes

Alexander's Feast (J. Dryden), St Cecilia's Day 1697, lost

Come, come along for a dance and a song, on Purcell's death, 1695, *Lbl*, ed. W. Bergmann (London, 1961)

Hail, happy queen, on Marlborough's victories, 1706, lost

Hark, she's called, the parting hour is come (R. Crashaw: *A Song on the Glorious Assumption of the Blessed Virgin*), *Ob*

Let Nature smile, for Queen Anne's birthday, ?1706, inc., *Lbl*

No more, great rulers of the sky, 'for ye Gentlemen of ye Island of Barbadoes', ?1703, *Lbl, Lcm, Ob*

Now Albion, raise thy drooping head, 'on His Majesty's happy Deliverance', [1696],

## Ob

O harmony, where's now thy power, New Year 1706, *Lbl*, *Ob*

Pay your thanks to mighty Jove, on the Peace of Ryswick, 1697, *Ob*

Tell the world, on the Peace of Ryswick, 1697, *Ob*

### songs, catches and dialogues

all published in London; stage works given in parentheses

Ah, Charmion, (c1703), A gentle warmth (c1715); Ah, fly (c1705); Alas, here lies the poor Alonzo slain (T. Shadwell: *Timon of Athens*) (1704); Cease that enchanting song (c1703); Celia is soft (c1700); Come sweet lass (1698); Cou'd a man be secure (R. Howard: *The Committee*) (c1700); Divine Astrea hither flew (E. Settle: *The World in the Moon*) (1697); Drink, my boys (T. D'Urfey) (c1705); Each tender virgins' fears (*The Siege of Barcelona*) (c1703); Farewell, ungrateful nymph (1699); Hark, the cock crow'd (D'Urfey) (1697); Here's a health to Queen Anne; How often have I curst (c1705); If Cloris please (G. Powell: *The Cornish Comedy*) (1696), lost; If you'd win Melissa's heart (1699); I'm vexed to think (c1703); I'm wounded by Amanda's eyes (1701); In drinking full bumpers; In faith, 'tis true; I seek no more to shady coverts (E. Settle: *The World in the Moon*) (1697); Jockey was a dowdy lad (D'Urfey: *The Campaigners*) (1698); Jocky was as brisk and blith a lad (c1700); Kneel, O kneel (D'Urfey: *Cinthia and Endimion*) (1696); Long has Pastora rul'd the plain (J. Vanburgh: *The Relapse*) (1696); Lord, what's come to my mother (D'Urfey: *The Bath, or The Western Lass*) (1701)

Must I a girl forever be (P.A. Motteux: *The Island Princess*) (1699); Now that Love's holiday is come; Now to you, ye dry wooers (Motteux: *The Island Princess*) (1699); Oh my poor husband (Motteux: *The Island Princess*) (1699); O, I feel the mighty dart (1699); Serene and gentle was the air (1702); Silvia by a double charm (1700); Slaves to London I'll deceive you (Motteux: *Love's a Jest, or The Comical Mistakes*) (1696); Sleep betray'd the unhappy lover (1701); Smile then with a beam divine (Settle: *The World in the Moon*) (1697); So sweet's that charm (D'Urfey: *Madam Fickle*); The bonny grey-eyed morn (D'Urfey: *The Fond Husband*) (1696); The rosy morn looks blithe (D. Crawford: *Love at First Sight*) (1704); 'Tis sultry weather (Motteux: *The Island Princess*) (1699); Twelve hundred years at least (c1705); Ulm is gone (D'Urfey) (1702); Was it a dream? (C. Cibber: *The Fool in Fashion*) (1695); Well, Cloris, how find you (Powell: *The Cornish Comedy*) (1696); What shall I do? (1699); When maids live to thirty (Powell: *The Cornish Comedy*) (1696); While the lover is thinking (Motteux: *The Amorous Miser*) (1705); Whilst the French their arms discover (D'Urfey) (1701); Whilst thus our calmer pleasures flow (Settle: *The World in the Moon*) (1697); Why does Willy shun his dear (1699); Young Corydon and Phyllis sat (c1695)

### other music for plays

Antony and Cleopatra (C. Sedley), ov., ?1696, *Lcm*

A Wife for any Man (T. D'Urfey), incid music, 1696–7, *Lcm*

The World in the Moon (E. Settle), 1697, *Lbl*

The Island Princess (P.A. Motteux), ov., 3 act tunes, incl. 'The Four Seasons, or Love in every Age', 1699, *Lbl* (facs. in MLE, C2, 1985)

All for the Better (F. Manning), ov., airs, incid music, 1703, *Och*; airs in *Harmonia anglicana* (London, 1702)

Titus Andronicus (E. Ravenscroft, after W. Shakespeare), ov., act tune, *Lcm*

Incid music for 2 unnamed plays, *Lbl* Add.35043 (vn pt only), *Ob* Mus.Sch.C.73

### other works

[7] Choice Lessons, hpd/spinet (London, 1711/R), ed. J. Harley (London, 1984)

2 suites, hpd, *Lbl* Add.31465

34 pieces, hpd/spinet: 1700<sup>9</sup>, 1700<sup>10</sup> (incl. The Prince of Denmark's March), The Harpsicord Master, bks [i]–iii (London, 1697–1702), *CDp*, *Cfm*, *Lbl*, *Lcm*, *Ob*, *Och*, *J-Tn*; selection ed. J. Harley (London, 1988)

Suite, wind insts, incl. The Prince of Denmark's March ('Trumpet Voluntary'), *Lbl* Add.30839, 39565–7

Suite, tpt, 2 ob, bn, str, bc, ed. R.L. Minter (London, 1971)

Other pieces, vn/rec, 1 in *Ob*, others pubd in various anthologies c1700

Clarke, Jeremiah (i)

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## Clarke [Clark], Jeremiah (ii)

(*b* Worcester, *c*1743; *d* Bromsgrove, 11 May 1809). English composer and organist. His father was a lay clerk of Worcester Cathedral. His *Eight Songs with Instrumental Parts* was published from Worcester in 1763. Subsequently he moved to Birmingham, as organist of St Philip's church (1765–1803); he was also active there as a violinist and harpsichordist. He returned to Worcester, as cathedral organist, 1806–7. An obituary notice in *Berrow's Worcester Journal* indicates that he was a bachelor of music (probably of Oxford, 1799). His publications (all printed in London) consist of songs with orchestra, and sonatas for keyboard, two violins and cello. The strathspey reels attributed to him in *BUCEM* and *RISM* are in fact by one John Clark and two manuscript keyboard pieces ascribed to Jeremiah 'Clark' and 'Clarke' respectively (in *GB-Cfm* Mus.668) are unlikely to be his work; the former, in F major, is an expanded version of an anonymous 'Scots Ground' published in Bremner's *Harpsichord and Spinnet Miscellany* (Edinburgh, 1761).

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WATKINS SHAW/GERALD GIFFORD

## Clarke, John.

See [Clarke-Whitfeld, John](#).

## Clarke, Kenny [Kenneth] (Spearman) [Klook; Klook-mop; Salaam, Liaquat Ali]

(*b* Pittsburgh, 9 Jan 1914; *d* Montreuil-sous-Bois, nr Paris, 26 Jan 1985). American jazz drummer and bandleader. He played in Pittsburgh with fellow black jazz musician Roy Eldridge, in St Louis with the Jeter-Pillars Orchestra and in New York with Claude Hopkins. While a member of Teddy Hill's group (1939–40) he and his fellow sideman Dizzy Gillespie began to experiment with new rhythmic conceptions. In the early 1940s he was in the house band at Minton's Playhouse, Harlem, where his association with Gillespie, Thelonious Monk, Charlie Christian, Bud Powell and others in an extraordinary series of jam sessions led to the development of the many innovative improvisational techniques that characterized the bop style. Clarke's nicknames Klook and Klook-mop were given to him because he observed the then novel practice of interjecting off-beat accents ('klook' and 'klook-mop') on the snare and bass drum against the steady pulse. Among Clarke's compositions are the well-known *Salt Peanuts* (written with Gillespie) and *Epistrophy* (with Monk; 1946, Swing).

After military service in Europe (1943–6), Clarke returned to the USA and recorded with Gillespie, Tadd Dameron, Fats Navarro and many others. In 1951 he became a founding member of the Milt Jackson Quartet, the forerunner of the Modern Jazz Quartet, and played with the group until 1955.

In the mid-1950s he also made numerous recordings with Miles Davis (including *Airegin*, on the album *Miles Davis Quintet*, 1954, Prst.). Clarke moved in 1956 to Paris, where he worked with several groups, notably Powell's trio (1959–62). From 1960 to 1973, with Francy Boland, he led the Clarke-Boland Octet and the Clarke-Boland Big Band. He played with Davis again on the soundtrack of the film *Ascenseur pour l'échafaud* (1957), appeared in *Les liaisons dangereuses* (1959), and wrote music for *On n'enterre pas dimanche* (1959) and *La rivière du hibou* (1961). Although he made occasional concert tours of the USA, he continued to perform, record and teach in Europe until his death.

Clarke was an innovator in shifting the steady 4/4 pulse from the bass drum to the ride cymbal, thereby allowing the use of the bass and snare drum for independent counter-rhythms in support of the improvising musicians. This resulted in a polyrhythmic background that complemented the asymmetrical phrasing of the soloists, an ideal that became standard for modern jazz drumming.

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OLLY WILSON

## Clarke [Friskin], Rebecca (Thacher) [Helferich]

(b Harrow, nr London, 27 Aug 1886; d New York, 13 Oct 1979). English composer and viola player of German-American parentage.

### 1. Life.

Born and raised in England, with a German mother and an American father, Clarke spent much of her adulthood in the United States and she claimed both English and American nationality (although it not clear whether she ever officially became a US citizen). Her late-Victorian childhood and, in particular, her father's cruelty, are described in her memoir written in 1969–73. But it is also clear that her family was artistically inclined and her musical studies were encouraged. Clarke enrolled at the RAM in 1903, where she studied the violin. She was abruptly withdrawn from the institution in 1905, when her

harmony teacher, Percy Miles, proposed marriage. In 1907 she began a composition course at the RCM, where she was Stanford's first female student. Again, she was unable to finish her studies, as her father suddenly banished her from the family home.

To support herself, Clarke embarked on an active performing career as a violist, and in 1912 she became one of the first female musicians in a fully professional (and formerly male) ensemble, when Henry Wood admitted her to the Queen's Hall orchestra. In 1916 she began a US residency that included extensive travel, concertizing and visits with her two brothers. With cellist May Mukle, she performed extensively in Hawaii in 1918–1919 and on a round-the-world tour of the British colonies in 1923.

During these years Clarke achieved fame as a composer with her Viola Sonata (1919) and Piano Trio (1921), both runners up in competitions that were part of the Berkshire (Mass.) Festival of Chamber Music, sponsored by the American patron Elizabeth Sprague Coolidge. Coolidge commissioned the Rhapsody for Cello and Piano in 1923, making Clarke the only woman composer the famous Maecenas supported.

Clarke settled in London in 1924, where she performed as a soloist and ensemble player with musicians including Myra Hess, Adila Fachiri, André Mangeot, Gordon Bryan, Adolphe Hallis, Guilhermina Suggia and Mukle. In 1927 the English Ensemble was formed, a piano quartet made up of Clarke, Marjorie Hayward, Kathleen Long and Mukle. Clarke also performed as a soloist and ensemble musician in BBC broadcasts, and made several recordings. The quantity of her compositional output decreased in the late 1920s and 30s, possibly because of the discouragement she faced as a composer.

With the onset of World War II, Clarke found herself in the USA, where she lived alternately with her two brothers and their families. During this period she returned to composing. Her productivity ended, however, when she accepted a position as a nanny in 1942. In a note preserved in a scrapbook of the 1942 ISCM conference (Berkeley, CA), Clarke describes the Prelude, Allegro and Pastorale she had written for the festival, and also mentions her modest circumstances of employment. She was particularly proud that her work was included, as she was one of only three British composers represented and, as she and others noted, the only woman.

In the early 1940s Clarke became reacquainted with James Friskin, a member of the piano department at the Juilliard School, whom she had first known as a student at the RCM; the couple married in 1944. Her last compositional projects include *God Made a Tree* (1954), an arrangement of her song *Down by the Salley Gardens* and, around her 90th birthday, revisions of earlier scores, including *Cortège* and *The Tiger*.

## **2. Works.**

Clarke's earliest compositions anticipate her study at the RCM. Several songs are of the parlour variety, an idiom she later parodied in *The Aspidistra* (1929). Standing apart from these, *Shiv* (1904) and *Nach einem Regen* (?1906) are perfectly sculpted miniatures. Gervase Elwes made *Shy One* (?1912) part of his repertory. *June Twilight* (1925) and *The Seal Man* (1922)

were dedicated to John Goss. *The Tiger* (1929–33), relentlessly revised during her romantic entanglement with him, is her darkest song; its swirling chromaticism borders on Expressionism. *The Seal Man*, one of her favourite compositions, demonstrates her interest in atmospheric effects within large-scale structures, and dramatic, declamatory vocal writing. Her setting of Psalm xci (1921), the weightiest of her choral works, features melodic use of augmented 2nds as well as unison singing.

Clarke's shorter solo pieces, written for herself or her friends to play, can be compared to similar works by Frank Bridge or Arnold Bax. *Morpheus* (1917–18), for example, develops a single melody through colouristic devices such as pentatonic glissandos on the piano and artificial harmonics on the violin. Her best known works, the Viola Sonata (1919) and the Piano Trio (1921), are powerful and expansive examples of post-Romantic sonata form influenced by the German tradition. The clarity of texture and Impressionist vocabulary of these pieces suggest comparisons with Franck and Debussy. One contemporary report implies that during the anonymous Coolidge competition, some judges mistakenly identified the Viola Sonata as written by Ravel, while *The Daily Telegraph* supposed 'Rebecca Clarke' to be a pseudonym for Ernest Bloch.

Later chamber works include two pieces for string quartet. Sections of *Comodo et amabile* (1924) feature a buoyant lilting melody that surrounds a constructivist interior made up of short motifs, polymetric rhythms, polytonal harmonies and taut contrapuntal writing. The intense *Poem* (1926) merges a single pervasive motif with the harmony and texture of Debussy, fusing French colour with German depth. The Prelude, Allegro and Pastorale for clarinet and viola (1941) explores a neo-classical idiom. With its driving momentum, the Allegro can be compared to Stravinsky. The poignant melody of the Pastorale is emphasized by a stark undulating accompaniment. The *Dumka* (?1941), with its unusual scoring for violin, viola and piano, was probably written for Clarke and family members to play. It not only employs the 3 + 3 + 2 rhythms used in Dvořák's trio of the same name, but also incorporates other gestures reminiscent of Eastern European folk music. Clarke was both familiar with Bartók's music and editing a book on Martinů at the time of its composition.

Much of Clarke's music was never published and remains the property of her estate. Her difficulties in publishing the Piano Trio, documented in her diaries, may have discouraged her from pursuing publication of later works. Although she has been identified as among the most important British composers of the interwar years, a complete understanding of her significance will only be reached when more of her music is available for study. The Violin Sonata has been recorded many times, and the Piano Trio and many songs are also available on recordings. The publication in 1998 and 1999 of three of her many heretofore unpublished works raise hope of wider availability of more of her work in the future.

## WORKS

Inst: Sonata [Imvt], vn, pf, 1907–9; Sonata, vn, pf, 1908–9; Theme and Variations, 1908, lost; Danse bizarre, 2 vn, 1909, lost; Lullaby, va, pf, 1909; Lullaby, va, pf, 1913; Lullaby and Grotesque, va/vn, vc, ?1916 (1930); Morpheus, va, pf, 1917–18; [Untitled], va, pf, 1917–18; Lullaby, vn, pf, 1918; Sonata, va/vc, pf, 1919 (1921);

Chinese Puzzle, vn, pf, 1921 (1925) [arr. fl, vn, va, vc, 1925]; Epilogue, vc, pf, 1921; Pf Trio, 1921 (1928); Rhapsody, vc, pf, 1923; Comodo et amabile, str qt, 1924; Midsummer Moon, vn, pf, 1924 (1926); Poem, str qt, 1926; Cortège, pf, 1930, rev. c1976; [Untitled], 2 vn, ?1940, unfinished; Combined Carols, str qt/str orch, 1941; Dumka, vn, va, pf, ?1941; Passacaglia, va/vc, pf, ?1940–41 (1943); Prelude, Allegro and Pastorale, va, cl, 1941 (1999); Daybreak (J. Donne), v, str qt, c1941; I'll bid my heart be still, va, pf, 1944

Choral (SATB, unless otherwise stated): Now fie on love, ?1906; Music, when soft voices die (P.B. Shelley), 1907; A Lover's Dirge (W. Shakespeare: *Twelfth Night*), ?1908; The Owl (A.L. Tennyson), ?1909; Come, oh come, my life's delight (T. Campion), ?1911–12 [arr. 1v, pf, 1924]; My Spirit like a charmed bark doth float (after Shelley), ?1911–12; Philomela (P. Sidney), ?1914; He that dwelleth in the secret place (Ps xci), S, A, T, B, SATB, 1921; There is no rose of such virtue (15th-century Eng. carol), Bar, ATBarB, 1928; Ave Maria, SSA, ?1937 (1998); Chorus from Hellas (Shelley), SSSAA, ?1943 (1999)

Solo vocal (1v, pf, unless otherwise stated): Wandrers Nachtlied (J.W. von Goethe), ?1903; Ah, for the red spring rose, 1904; Aufblick (R. Dehmel), 1904; Chanson (M. Maeterlinck), ?1904; Klage (Dehmel), ?1904; O Welt, ?1904; Shiv and the Grasshopper (R. Kipling: *Jungle Book*), 1904; Stimme im Dunkeln (Dehmel), ?1904; Du (R. Schaukal), 1905; The moving finger writes (O. Khayyám: *Rubaiyát*, trans. F.S. Fitzgerald), 1905; Oh, Dreaming World, 1905; Wiegenlied (D. von Liliencron), 1v, vn, pf, ?1905; Durch die Nacht (Dehmel), 1906; Das Ideal (Dehmel), ?1907; Nach einem Regen (Dehmel), ?1906; Magna est veritas (C. Patmore), 1907; Manche Nacht (Dehmel), 1907; Nacht für Nacht (Dehmel), S, C, pf, 1907; Vergissmeinnicht (Dehmel), 1907; Spirits, 2 high vv, pf (R. Bridges), ?1909; The Color of Life (trad. Chin.), ?1910; Return of Spring (trad. Chin.), ?1910; Tears (trad. Chin.), ?1910; The folly of being comforted (W.B. Yeats), ?1911; Away delights (J. Fletcher), 2 vv, pf, ?1912–13; The Cloths of Heaven (Yeats), ?1912 (1920); Hymn to Pan (Fletcher), T, Bar, pf, ?1912–13; Shy One (Yeats), ?1912 (1920); Weep you no more sad fountains (J. Dowland), ?1912; Infant Joy (W. Blake), ?1913 (1924); Down by the salley gardens (Yeats), 1919 (1924) [arr. 1v, vn, c1950]; Ps lxiii, 1920; The Seal Man (J. Masefield), 1922 (1926); June Twilight (Masefield), 1925 (1926); A Dream (Yeats), 1926; Sleep (Fletcher), T, Bar, pf, 1926 [2 versions]; Take, O take those lips away (Shakespeare: *Measure for Measure*), T, Bar, pf, ?1926; The cherry-blossom wand (A. Wickham), 1927 (1929); Eight o'clock (A.E. Housman), 1927 (1928); Greeting (E. Young), ?1928 (1928); The Aspidistra (C. Flight), 1929 (1930); Cradle Song (Blake), 1929 (1929); The Tiger (Blake), 1929–33, rev. 1972; Binnorie (trad. ballad), c1940; Lethe (E. St Vincent Millay), 1941; The Donkey (G.K. Chesterton), 1942 (1984); God made a tree (K. Kendall), 1954

Arrs.: 3 Old English Songs (Shakespeare), 1v, vn, 1924 (1925); 3 Irish Country Songs (H. Hughes), 1v, vn, 1926 (1928)

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LIANE CURTIS

## Clarke, Robert

(*b* Coney Weston, Suffolk, 1816; *d* New Moston, nr Manchester, 24 Aug 1882). English inventor of the [Pennywhistle](#) and founder of the Clarke Tinwhistle Co. See *also* [Tin whistle](#).

## Clarke, Stanley (M.)

(*b* Philadelphia, 30 June 1951). American jazz fusion bass guitarist and bandleader. He first played the accordion, but quickly changed to the violin, then the cello and the double bass, before taking up the bass guitar, which he played in rhythm and blues and rock bands at school. In 1971 he played the double bass and the bass guitar with Pharoah Sanders and Joe Henderson. While touring and recording with Stan Getz the following year, he became a founder-member of Chick Corea's group Return to Forever; from this time he concentrated on playing the electric instrument, and recorded eight albums with the band, as well as his own disc, *School Days* (1976, Nempor). After leaving in 1977, Clarke initiated several projects as a leader, playing with both jazz musicians and rock groups. His single *Sweet Baby* (1981, Epic), made with the keyboard player George Duke, reached the US top 20, and in 1983 he toured the USA with Return to Forever. In the late 1980s and early 90s he recorded two albums with Animal Logic, a rock group including the singer Deborah Holland and the drummer Stewart Copeland (of the Police), and in 1991 he toured around Europe in a jazz quartet with Herbie Hancock and Wayne Shorter. His principal activities continue to be in pop, rock and rap music, including numerous contributions to film and television soundtracks.

Clarke plays rapid, precise bass lines, and is well known for his slapping style which produces a stinging attack and a sound rich in treble frequencies that

enlivens his syncopated phrases. In the early 1970s, a few years before the emergence of Jaco Pastorius, Clarke was the pioneering exponent of the bass guitar as a melodic instrument in jazz fusion styles.

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CATHERINE COLLINS/R

## Clarke, Stephen

(*b* Durham, *c*1735; *d* Edinburgh, 6 Aug 1797). Scottish composer and organist. He was regarded as the best organist of his generation in Scotland. It is not known exactly when he settled in Edinburgh; he became organist at the New Episcopal Chapel, Cowgate, when it opened in 1771, and was resident continuo player at the Edinburgh Musical Society concerts from about the same time. He was also a folksong enthusiast, and is known to have collected a song from one Geikie, an Edinburgh barber, around 1775; and he undertook the harmonization of the first five volumes (1787–96) of *The Scots Musical Museum*, the famous folksong collection edited by Burns. Clarke became a close friend of Burns and corresponded with him on musical matters.

Clarke's compositions are competent but unimaginative. None was published until he was about 55, and then only for the educational market. Some ambiguous entries in the Edinburgh Musical Society programmes (*GB-Eu*), for example for 23 June 1769, may refer to performances of earlier, unpublished, and now lost harpsichord concertos. His *Museum* harmonizations are laudable in not forcing the tunes into inappropriate harmonic situations, but are sometimes plain to the point of dullness.

## WORKS

- 6 Sonatas, hpd/pf, vn, op.1 (Edinburgh, *c*1790)  
6 Easy Lessons, hpd, op.2 (Edinburgh, *c*1790)  
2 Sonatas, pf/hpd, op.3 (London, *c*1792)  
3 songs in *The Scots Musical Museum*, vi (Edinburgh, 1803)

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**D.A. Low:** Preface to *The Songs of Robert Burns* (London, 1993)

DAVID JOHNSON

# Clarke, William

(*b* Edinburgh, c1775; *d* Edinburgh, 1820). Scottish composer and organist, son of [Stephen Clarke](#). He took over his father's post as organist at the New Episcopal Chapel, Cowgate, in Edinburgh, and completed the harmonizations for the sixth and last volume of *The Scots Musical Museum*. He was also an excellent keyboard player (described as 'a professor of the piano of much celebrity' in Sainsbury's *Dictionary* of 1824) and appeared at an early age playing piano solos in public.

William Clarke's compositions belong to a later generation than his father's: the best of them is probably the Violin and Piano Sonata in F, op.1 no.3 (1802), whose sonata-form first movement contains dramatic surprises intelligently imitated from Haydn. Clarke had inadequate training and his later works are disappointing; his organ voluntaries contain several illiterate fugues, and the word-setting in his Scott songs is weak, although these are suitably expressive in mood.

[Clarke, Stephen](#)

## WORKS

3 Sonatas, pf, vn, op.1 (London, 1802)

3 Easy Duets, pf, 4 hands, op.2 (Edinburgh, c1805)

Sonata, pf, vn, op.3 (Edinburgh, c1805)

12 Voluntaries, org/pf (Edinburgh, c1810)

3 Songs (W. Scott) (Edinburgh, c1810)

Clarke's Collection of Favourite Airs, pf (Edinburgh, c1815)

Other songs; pf arrangements, etc.

For bibliography see [Clarke, Stephen](#).

DAVID JOHNSON

# Clarke-Whitfeld [[Clarke](#)], John

(*b* Gloucester, 13 Dec 1770; *d* Holmer, nr Hereford, 22 Feb 1836). English organist and composer. He studied music at Oxford (against his family's wishes) under Philip Hayes. He was organist at Ludlow parish church, 1789, then at Armagh Cathedral, 1794, where his 'irresponsibility and extravagance' got him into bad odour with the authorities. Next he was Master of the Choristers at St Patrick's and Christ Church cathedrals, Dublin, 1798; organist of Trinity and St John's colleges, Cambridge, 1799; and organist of Hereford Cathedral, 1820. He was pensioned off by the Hereford chapter in 1833, having become incapacitated by paralysis. He took the BMus degree at Oxford (1793), honorary MusD at Dublin (1795) and MusD at Cambridge (1799, incorporated at Oxford, 1810). In 1821 he was appointed professor of music at Cambridge; he held that position until his death, though he was non-resident and inactive. Only one candidate, Edward Hodges, presented himself for a music degree during Clarke-Whitfeld's 15-year tenure. In 1814 on the death of his uncle, Henry F. Whitfeld, he assumed his mother's maiden name Whitfeld but he failed to benefit from the uncle's estate, 'owing to a Chancery

Suit, and the unfeeling conduct of a relative', as he put it in a letter to Sir Walter Scott.

Clarke-Whitfeld was a solid and thoroughly trained church musician of a conservative type. He continued the 18th-century tradition of cathedral music into the 19th century, with a touch of Haydn's influence. He was progressive in one respect: he published much of the music he had composed or edited with fully written-out organ accompaniments, where figured basses had previously been usual. He was one of the most respected cathedral musicians of his generation, but none of his music has survived in common use today. His twin oratorios, *The Crucifixion* and *The Resurrection*, were among those that continued to preserve the Handelian manner. In his songs and glees he showed understanding of the romantic poets especially Scott and Byron, with whom he was acquainted. A few of his songs (such as *Here's the vow she falsely swore*, *One struggle more* and *What voice is this?*) rise well above the mediocrity of the contemporary English ballad. He did much useful editing of the oratorios and choral music of Handel, Purcell, Arne and many earlier English composers.

## WORKS

5 Morning Services; 6 Communion Services, incl. 3 for S, S, B; 10 Evening Services; 27 anthems; 50 chants: most pubd in his *Cathedral Music*, i–iv (London, 1800–37)

*The Crucifixion*, perf. Hereford, 1822; *The Resurrection*, perf. Hereford, 1825  
Over 50 songs, 3 ed. in MB, xliii (1979); 66 glees

### editions

Fifteen Favorite Anthems, i–ii (London, 1805)

*The Vocal Works of ... Handel*, arr. org/pf, i–vi (London, 1805–8)

A Selection of Single & Double Chants, i–ii (London, 1810)

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NICHOLAS TEMPERLEY

## Claro (Valdés), Samuel

(*b* Santiago de Chile, 31 July 1934; *d* Santiago, 10 Oct 1994). Chilean musicologist. He studied composition and musicology at the University of

Chile under Alfonso Letelier and Juan Orrego-Salas (taking the licentiate in 1960 with *Acústica y sonido musical*), and privately under Lucila Céspedes; he also studied musicology under Lang, Edward Lippman and Ernest Sanders at Columbia University (MA 1964), and composition and electro-acoustic music under Beeson, Luening and Ussachevsky. Subsequently he was professor of musicology at the University of Chile (1964–82), where he was also secretary of the music faculty and editor of *Revista musical chilena* (1964–8, 1981). At the University of Chile he directed the Institute of Musical Research (1968–70) and was dean of the faculty of music and performing arts (1973–6). In the 1980s he transferred his instructional and research activities to the Catholic University of Chile where he remained until the end of his life. He was vice-rector there (1985–90). He was a member of the Chilean Academy of History and a corresponding member of the Spanish Royal Academy of History. His main areas of research were Hispanic-American colonial music and Chilean 19th- and 20th-century music. He catalogued, transcribed and published valuable primary sources from various South American archives, and was awarded a Guggenheim Foundation Fellowship (1975–6) to study the role of music in 16th- and 17th-century Latin American society. He also discussed in several publications the necessity to conceptualize Latin American historical musicology as an inter-disciplinary field of study. Late in life he gave convincing evidence of this integrative view of musicology with the publication of his book (1994) on the *cueca*, the foremost national dance and music. Claro's career in his multiple activities contributed substantially to the development of musicology in Chile.

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GERARD BÉHAGUE

## Claron

(Sp.).

See under [Organ stop](#).

## Clarone

(It.).

See [Bass clarinet](#).

## Clàrsach.

Scottish Gaelic term for the Celtic harp, cognate with the Irish [Cláirseach](#) (see also [Harp](#), §V, 2 and [Irish harp \(i\)](#)). Variant forms include *clarseach*, *clarsech* and *clarseth*.

The term 'clàrsach' appears to derive from *clàr* (a board or plank, presumably referring to the soundboard). The modern instrument stands about one metre high. The resonator was traditionally cut from solid wood: hornbeam, sycamore or willow. The neck, joining the soundboard to the forepillar, is curved rather than upright. The strings, formerly made of brass and played

with the nails, are now made of gut and played with the flesh of the thumb and the first three fingers. The range is from  $E_2$  to  $g^3$  and the instrument is tuned to the scale of  $E_2$  major. It has a blade mechanism for pitch alteration which operates on each string singly.

The instrument stands on the floor or on a small wooden support; the player sits on a low stool. Unlike the Irish *cláirseach*, which was supported on the player's left shoulder, the Scottish *clàrsach* is supported on the right shoulder. Historic examples of the instrument are the 'Lamont' and 'Queen Mary' harps in the Scottish National Museum of Antiquities, Edinburgh; both probably date from the 15th century. Scottish history recounts the prowess of many harpers, including the early 15th-century poet-king James I, but the only one about whom much is known is Roderick Morison (1656–1713/14), a blind harper who studied the instrument in Ireland and was employed at Dunvegan Castle, Skye. Some extant melodies are speculatively associated with him. It is clear that the harper traditionally accompanied bardic poetry even if some of the surviving airs appear to have been purely instrumental. During the 18th century harp playing died out in Scotland but was revived towards the end of the 19th; the first instruments used in the Clàrsach Competition (founded in 1892 in the Scots Gaelic Mod) were made in England.

In the 1930s the 'highland hump' (or harmonic curve) was introduced into the crossbar by Briggs of Glasgow; this afforded increased string-length in the treble. More recent developments include the staving of the back of the resonator and the extension of the range to C – innovations made by Mark Norris of Peebles in the interests of increased resonance. Norris has also designed and manufactured a mechanism which adjusts string pitch by a semitone, using a forked disc which exerts equal pressure from either side of each string. This innovation permits changes of tonality without a loss of string alignment and with minimal loss of sonority. It also facilitates experimental pitch bending and rapid changes of tonality.

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RONALD STEVENSON

## Clarseath [clarsech, clarseth].

See [Cláirseach](#).

## Clash, the.

English punk rock group. Its principal members were Joe Strummer (John Mellors; *b* Ankara, 21 Aug 1952; vocals and electric guitar), Mick Jones (*b*

London, 26 June 1955; electric guitar), Paul Simonon (*b* London, 1956; bass guitar) and Nicky 'Topper' Headon (*b* Dover, 1956; drums). With such early songs as *White Riot* (1977) and *London's burning* (1977), the Clash was the politically militant face of the British punk rock movement. The group's approach was built around Jones's crisp guitar phrasing and the pointed sloganizing of Strummer's lyrics delivered by their composer in a staccato, Cockney-flavoured recitative. Between 1977 and 1982 Strummer and Jones composed, performed and recorded dozens of incisive songs, using musical ideas from reggae and rockabilly as well as punk. Among the most outstanding were *English Civil War* (1978), *Tommy Gun* (1978), *Train in Vain* (1979) and *Rock the Casbah* (1980), which was written by Headon. The Clash dissolved in 1982 after a dispute between Strummer and Jones, who subsequently formed the group Big Audio Dynamite (BAD). Strummer later composed scores for the films *Walker* (1987) and *Permanent Record* (1988).

DAVE LAING

## Classical.

A term which, along with its related forms, 'classic', 'classicism', 'classicistic' etc., has been applied to a wide variety of music from different cultures. It evolved from the Latin *classicus* (a taxpayer, later also a writer, of the highest class) through the French *classique* into English 'classical' and German *Klassik*. In one of the earliest definitions (R. Cotgrave: *Dictionarie of the French and English Tongues*, 1611), *classique* is translated as 'classical, formall, orderlie, in due or fit ranke; also, approved, authentically, chiefe, principall'. The two parts of this definition will be retained here and glossed as (i) formal discipline, (ii) model of excellence, supplemented by (iii) that which has to do with Greek or Latin antiquity (*Dictionnaire de l'Académie*, 1694), and (iv) that which is opposed to 'romantic', the latter understood as morbid and unruly (Goethe, 1829). Of the various meanings, (ii) has had the widest currency over the longest time. In this general sense, for example, Forkel recommended J.S. Bach's main keyboard works as 'klassisch' (1802, rendered in the English translation of 1820 as 'classical'). Generic excellence accounts for the similar labelling of Josquin's motets, Palestrina's masses, Couperin's suites, Corelli's concertos, Handel's oratorios and Schubert's lieder – though as Finscher has observed (1966), the term is properly reserved for works in genres ample enough in scope and developmental possibilities to be susceptible of 'classical' fulfilment.

In the early modern era, it was more often in the first two senses enumerated above that the terms 'classic' and 'classical' were applied with regard to literature and art, with analogies to Greek and Roman culture only gradually coming to the fore. This was especially true as regards music (e.g. Scacchi, 1643; Schütz, 1648), for which no antique heritage was known to survive (see Nägeli, 1826). As Weber has shown (1992), it was in 18th-century England that 'classical' first came to stand for a particular canon of works in performance, distinct from other music in terms primarily of quality, but also to some extent age (the Concert of Ancient Music generally restricted offerings to pieces written more than two decades earlier). Civic ritual, religion and moral activism figured significantly in this novel construction of musical taste, converging notably in the cult of Handel. On the Continent, where canonic

concert repertoires were slower to develop (or were not entirely public, as with the Viennese concert series organized by Gottfried van Swieten during the 1780s and Raphael Georg Kiesewetter during the 1810s), 'classical' music continued up to the end of the 18th century to be understood mainly in its traditional senses – as when Constanze Mozart deemed the value of her late husband's compositional fragments equal to that of 'fragments of classical authors' (letter of 1 March 1800). The composer's biographer Niemetschek, in positing the 'classical worth' of Mozart's music, had earlier written (1797, rev. 1808) that 'The masterpieces of the Romans and Greeks please more and more through repeated reading, and as one's taste is refined – the same is true for both expert and amateur with respect to the hearing of Mozart's music'. For Spazier (1800), too, a classical work of music was one that 'must gain from each [new] analysis'.

1. The Viennese 'Classical' idiom.
2. Earlier 'classicisms'.
3. Neo-classicism, Romantic classicism.

DANIEL HEARTZ/BRUCE ALAN BROWN

## Classical

### 1. The Viennese 'Classical' idiom.

Well into the 19th century, many partisans of 'classical' music, continental as well as British, defined their preferred repertory negatively, in opposition to mere virtuoso display, Romantic music, Rossini and other 'trumpery'. But by the 1830s 'classical' music was coming increasingly to be identified specifically with the 'Viennese classics' composed by Haydn, Mozart and Beethoven, and it is to these that the term-complex usually refers when encountered without further qualification in more recent writings on music. The notion that these works constituted a 'classical period' or 'school' arose among German writers in the 19th century, in part by analogy with the *Weimarer Klassik* created by Goethe and, to a lesser extent, Schiller. Kiesewetter (1834) referred to 'the German or (perhaps more rightly) ... the Viennese school', and other writers followed his lead. (His limitation of this school to Mozart and Haydn was endorsed by Finscher (*MGG2*), who cited Beethoven's slowness in approaching the genres in which they excelled, among other factors.) The explicit linkage of 'Viennese' with 'classical' was codified in the early 20th-century writings of Sandberger, Adler and Wilhelm Fischer, along with explanatory schemes regarding its evolution. Blume extended the boundaries of this putative period back to the middle of the 18th century and forward to include all Schubert's works, weakening any conception of a closely knit or precisely defined movement: he specifically denied the possibility of stylistic unity within the period between the deaths of Bach and Beethoven. Rosen restricted what he called the 'classical style' mainly to the instrumental works of the mature Haydn and Mozart, and of Beethoven. In this view, for which Finscher found early 19th-century documentation (e.g. Wendt, 1831, 1836), there was a stylistic period that stretched from Haydn's obligato homophony, achieved in the 1770s and capped by the op.33 quartets, to the threshold of Beethoven's last period, when the 'classical' forms are supposed to be overstepped or disintegrating.

That there was a 'classical idiom' shared by Haydn, Mozart and, to an extent, Beethoven is more generally agreed than is the existence of a 'classical

period' (*IMSCR VIII: New York 1961*). If applied to the music exclusively of these three composers, or to the historical phenomenon of their posthumous reputations, the appellation 'classical idiom' is justified; in describing music generally during these composers' lifetimes, it is perhaps better to speak of a 'Viennese' or 'Austro-Bohemian' school (with analogous terms for other local traditions), rather than of a diluted 'classical period'. Some writers of the time, such as John Marsh, distinguished only between the 'modern' style and all that came before it. Haydn's central role in the refinement and propagation of this new style is manifest (see Koch, 1793, and Marsh, 1796), despite his early geographic isolation, and differences of opinion concerning the date by which his works display full mastery. Haydn's abandonment during the 1770s of certain more local or personal features of his style – possibly connected with the wider circulation of his music in print – was followed by his achievement of an individual synthesis of pleasing tunefulness (the *galant* style) with the learned devices of counterpoint he had previously used somewhat forcedly and selfconsciously (the op.20 quartets) – though Webster (1991) has pointed to fundamental continuities of technique between the composer's music in this and later periods. By about 1775 Haydn had put behind him, for the most part, the mannerisms of 'Empfindsamkeit' – though this idiom still retained some utility for certain types of keyboard and chamber music – and the obsessive pathos of *Sturm und Drang*, and assimilated in his own language the fantasy qualities, 'redende [speaking] Thematik' and developmental skills of C.P.E. Bach. Mozart followed Haydn closely in the 1770s in his quartets and symphonies, and the dedication of the six quartets to Haydn speaks eloquently enough of their close relationship. Other elements in the synthesis achieved by both are use of dynamics and orchestral colour in a thematic way (perhaps a legacy of the Mannheim School); use of rhythm, particularly harmonic rhythm, to articulate large-scale forms; use of modulation to build longer arches of tension and release; and the witty and typically Austrian mixture of comic and serious traits (pilloried by north German critics, who held firm against any alloying of the *opera seria* style by that of *opera buffa*). During the 1780s Haydn's instrumental works were very widely printed and diffused. His language had become understood (as he told Mozart when he set out for England) by all the world. This universality, which Mozart also achieved, especially with his concertos and operas, deserves to be called 'classical' even under the most precise definition (ii above).

A strong case may also be made for both composers on grounds of formal discipline (i). Their high technical skill is patent. Sovereign ease of writing, learning lightly worn, happiness in remaining within certain conventions or at least not straying too far from them – conventions that were bound to please and aid the public – these mark what Henri Peyre called the 'classical' attitude. Peyre posited further that the 'classical' artist, regardless of the field or period, worked in complicity with his public, attempting to fulfil its expectations, and was not afraid to be pleasing or to submit to society's conditions. Haydn had more success, initially, in pleasing a very wide public, than did Mozart, but from the latter's own words it is known that he wrote for 'all kinds of ears – tin ears excepted'. In this easy relationship with the expectations of the consumer lies one explanation for the fecundity of Mozart and Haydn, for the hundreds of works with which they enriched all genres (absolute mastery of every genre makes Mozart in this sense the last of the universal composers). Colossal productivity such as theirs presupposes a

down-to-earth, workmanlike approach to the craft. Mozart once described, in typically earthy language, how he wrote music ('as sows piddle'). A similar fecundity was enjoyed by Boccherini, Clementi, Gossec and many other masters of the time. Haydn's acceptance of certain conventions did not prevent his symphonies from being received by his contemporaries as highly original, and so dramatic in nature that they seemed literally to speak. Grétry (*Mémoires*, 1789) urged them as models for opera composers, and marvelled at Haydn's unique ability to get so much out of a single motif. In 1806 specific and detailed programmes were published for both Haydn's Drumroll Symphony (Momigny) and Mozart's Symphony k543 (August Apel, in poetic form), dramatizing these works even further.

Gerber summed up Haydn's symphonic style in his *Lexicon*(1790):

Everything speaks when his orchestra begins to play. Each subordinate voice, which in the works of other composers would be merely insignificant, often becomes with him a decisive principal part. He commands every refinement, even if it comes from the Gothic period of the grey contrapuntists. But as soon as Haydn prepares it for our ear it assumes a pleasing character in place of its former stiffness. He possesses the great art of making his music oftentimes seem familiar; thus, despite all the contrapuntal refinements therein, he becomes popular and pleasing to every musician.

Haydn's reliance on actual folk melodies has been shown in relatively few cases, but touches of local colour enliven the fabric of his music from the earliest divertimento-style works to *The Seasons*. His art was popular by intention, and was so received. Mozart too was aware of seeking a middle ground between what was too difficult for the public and what was easy and threadbare (letter of 28 December 1782). Beethoven stood close to both at first, compositionally and in his aim of pleasing a wide public (especially in his works involving the piano); in orchestral style he took up where Haydn left off. The wave of music from Revolutionary France also had a powerful impact upon him and helps account for the exalted moral tone, the extra-musical messages that play an increasing role in his art from the 'Eroica' Symphony onwards. Whether the mature master tended more towards the 'classical' or 'romantic' has been, and will be, long debated. The circumspection or self-possession (*Besonnenheit*) that Hoffmann found in his mature works, and the degree to which his last compositions in particular are preoccupied with the premises of musical language itself, betray the deep roots of his manner in the music of Haydn and Mozart. His style of life marked him as a romantic in the eyes of his contemporaries, who also noted quite early his 'tendency towards the mysterious and gloomy' in music (Ignaz Ritter von Seyfried, 1799). By turning increasingly inward, away from the public, in his last years Beethoven strayed from one of the ideals of 'classical' art: ease of communication. In the Jean Paul sense he appeared to be a 'romantic' artist, wild, extravagant, boundless, isolated and possessing the other traits then coming into fashion with the young German *littérateurs*. But this means little because anything they perceived as imaginative, deeply moving and colourful, including the music of Haydn and Mozart, automatically became 'romantic' (e.g. E.T.A. Hoffmann). One measure of the distance in attitude travelled beyond Mozart and Haydn is Beethoven's decreasing productivity,

matching his increasing selfconsciousness about being original – the necessity for every work to be a universe unto itself, born of struggle and speaking an individual expressive language. Perhaps this striving for the ultra-expressive can usefully be contrasted with a ‘classical’ attitude of genuine modesty and willing restraint, personal and artistic. One suspects that Mozart would have reacted to Beethoven at his most ‘pathetic’ the way he did to the Klopstock style, which he found ‘sublime, beautiful, anything you like, but too exaggerated and pompous for my delicate ears’, or to the music of Schweitzer’s *Rosamunde*, in which he found ‘nothing natural, everything exaggerated, and badly written for the voices’. Mozart recurrently stressed the virtues of moderation, the unforced, the thread (‘il filo’) that allowed one musical thought to follow naturally upon another.

The interpenetration of French, Italian and German music during the last part of the 18th century – long disregarded by scholars more intent on studying the quirks of ‘sonata form’ or defining the ‘classical style’ – is indisputable, and argues in favour of a ‘classical’ moment, if not period. Similarities in musical discourse at Naples, Paris and Berlin outweighed the dissimilarities, a situation that did not obtain 50 years earlier, when critics could perceive only national differences. A cosmopolitan style, cultivated in all the great capitals, was carried, through massive diffusion by prints and copies, to every corner of Western civilization. The coining of this *lingua franca* does not necessarily depend on knowledge of the Viennese ‘classical idiom’; rather, its common denominator – the irreducible core of stylistic unity – would seem to rest upon the uncontested dominion of Italian opera. Dent went so far as to state ‘the classical tradition is nothing more or less than the Italian tradition’.

## Classical

### 2. Earlier ‘classicisms’.

Humanist leanings tended to promote the subsuming of definitions (i) and (ii) above under (iii), especially in France. But even in France, antiquity’s models of excellence were deemed to have been equalled or surpassed about 1670–85 by modern writers like La Fontaine, Molière and Racine (‘nos auteurs classiques’, as Voltaire later called them). They, and Voltaire himself, became literary models for all Europe during the 18th century, and were accordingly given status as ‘classical’. By analogy with literature, some scholars have attached the same sobriquet to French 17th- and 18th-century music, although it had not nearly so wide a sway. According to Dufourcq, ‘la musique française classique’ stretches from the founding of Baïf’s Académie in 1571, the most important musical consequence of French humanism, until the Revolution. Setting in opposition ‘l’opéra française classique’ (from Lully to Gluck) and ‘romantique’ (the 19th century) betrays the literary distinctions that were imported into France pursuant to Goethe’s vexing dichotomy (iv above).

The Arcadian Academy founded at Rome in 1690 became the focal point of Italian literary ‘classicism’. It promoted a more sober approach to form and language, avoidance of ‘Baroque’ hyperbole (so-called ‘Marinismo’) and explicit submission to antique models (but implicit recognition of French models as well). Reform of the opera libretto by Zeno and Metastasio was a direct consequence of Arcadian ‘classicism’. While refining diction and polishing language for specifically musical purposes, Metastasio separated the comic and serious genres and raised the latter to an elevation of style it

had not known. In his aria texts, in particular – which he considered to be comparable in function to the choruses in ancient tragedy – he reduced vocabulary to a small number of quite simple, universal images (see [Opera seria](#)). By the time he left for Vienna in 1730 he was already regarded as the most influential model in the field, the final codifier of aria opera. His debts to the French tragedians were, somewhat to his embarrassment, recognized as such at the time (as were the debts, more freely admitted, owed by Goldoni to Molière). There is nothing extraordinary in that one literary ‘classicism’ should stand on the shoulders of another, imitation belonging to the phenomenon by nature.

Quite extraordinary, on the other hand, is the effect that Metastasian elegance had on the tonal art. The poet’s mellifluous language and clarity of expression taught musicians similar virtues, or so they believed. Eximeno (y Pujades) (1774) specified that it was Metastasio’s ‘dolcezza’ that prompted Italian composers and singers to raise music to its 18th-century peak of perfection. Arteaga (1783) equated the reform of the libretto with the beginnings of ‘modern’ music. By their own admission, ‘modernists’ as diverse as Hasse, Jommelli, Rousseau, Grétry and Paisiello claimed Metastasio’s verses as their main source of inspiration. Mozart, typically, cut his compositional teeth by setting Metastasian arias, and was involved with the poet’s works right up to the end, in *La clemenza di Tito* (the very drama that Voltaire proclaimed ‘equal, if not superior to the most beautiful productions of the Greeks’). Haydn rated his setting of Metastasio’s *L’isola disabitata* among his best works. Cimarosa was still setting Metastasio, albeit with many modifications, to the end of his life. The Berlin critic Krause, in what might be called a poetics of Metastasian opera, *Von der musikalischen Poesie* (1752), wrote that ‘good taste consists in flattering the ear and touching the heart; it has reached perfection in the Italian operas of Hasse and Graun’. C.P.E. Bach still subscribed to this view when he wrote in his autobiography of 1773 that ‘Berlin [Graun] and Dresden [Hasse] represented a new era in music as a whole and in its most accurate and fine performance in particular’, a highpoint which he feared had since passed, owing to inroads made by the comic style. Hasse was widely considered the leading figure of the style the 18th century called ‘galant’ and as such was one of the main predecessors of the ‘classical’ synthesis. This style prevailed up to and beyond the middle of the century (well beyond in Berlin) and constituted one of the most admired translations of Arcadian classicism into music (Metastasio preferred Hasse above all other composers). At the same time two other Arcadians, Goldoni and Galuppi, raised *opera buffa* to a peak of literary-musical excellence, the one inspiring the other to new heights of parody, irony and wit (providing worthy forerunners on the path leading to the collaborations between Da Ponte and Mozart). Galuppi’s definition of good music, told to Burney, was ‘vaghezza’, ‘chiarezza’ and ‘buona modulazione’; his own music shows that even the last applies mainly to melody. What sounded ‘modern’ to the generation that matured around the mid-century was elegant, affecting melody, of a periodic nature, tastefully ‘graced’ with many fine nuances, and simply accompanied. Even C.P.E. Bach was so caught up by this aesthetic that he deprecated the operatic arias (but not the oratorios) of Handel, saying of him ‘he could never have become a Hasse or a Graun even if he had had the opportunity’. Instrumental music found no rationale with Quantz and Bach except as an imitation of fine singing: Italian singing, to be sure, and above all that paragon of the age, the castrato.

## Classical

### 3. Neo-classicism, Romantic classicism.

Forces were abroad in the mid-18th century that would eventually overthrow the notion that music existed to 'flatter the ear' (but not its corollary about 'touching the heart'). At first less literary than artistic and archaeological, they proceeded from the emotional rediscovery (once again) of the force and sublimity of antique monuments, whether intact or, more characteristically, in ruins. The movement began in the 1740s with the coming together of Piranesi and members of the French academy in Rome. Hugh Honour described their artistic breakthrough as follows: 'Encouraged to look at Antiquity with fresh eyes, they sought its essence in the primitive – painters in the spare drawings of Greek vases and architects in the robustly masculine, austere undecorated Doric temple at Paestum'. An important turning-point was the expedition led by the Marquis de Marigny (brother of Mme de Pompadour) to Paestum in 1750, the occasion which produced Jacques Soufflot's famous sketch of the ruined temple of Neptune from location (see illustration), a sketch that was later engraved, used for an actual stage-setting (1755), and influenced subsequent ruins shown on the operatic stage. Out of a collective vision of an antiquity to be revived in all its sombre, even primitive qualities emerged what art historians now call 'Neo-classicism' or 'Romantic classicism'. Theorists and critics were quick to seize upon the trend, among them Caylus, who started bringing out his illustrated *Recueil d'antiquités* in 1752; Laugier, who in 1753 attacked both the Italian Baroque and the French Rococo for having strayed from the simple truths of nature; Lodoli, whose rigorist ideas on architecture were codified by Algarotti the same year; and Winckelmann, whose better-known work appeared in 1755, mixing sentimentalism with an idealistic nostalgia for everything Greek, in which he saw 'noble simplicity'. These and similar works represent a reaction against the earlier 18th century's playful treatment of the antique heritage – against 'la mythologie galante', as it has been termed. Longing for the grandeurs of a greater past (whether that of antiquity, the Middle Ages, the Renaissance, or Louis XIV) back beyond the immediate past accounts for the beginnings of both 'romantic' and 'neo-classic' art; the latter has been called a dialect within the language of the former.

Algarotti was in the vanguard of operatic as well as architectural reform. In *Saggio sopra l'opera in musica* (1755) he advocated a return to first principles, suggesting a closer look at ancient drama and even at ancient amphitheatres. Larger and better opera houses in Italy had provided the models for the rest of Europe since well before Algarotti's time, but no one spelt out as he did the needs with regard to both sight and sound. Larger orchestras were the consequence of increasingly large theatres, and ultimately a style of music to fill them, truly symphonic and grandiose, instead of chamber-like (as in the early symphonies of Sammartini). Concomitant with this passion for grandeur along antique lines, which increased towards the end of the century, was the revival of interest in the operatic chorus. Before Algarotti even Krause had awarded the palm to French opera in this respect, and for integrated ballets, saying that Italian opera could only be improved by adding these resources to its basic strengths. That is what happened at Parma a few years later when Frugoni adapted some of Rameau's librettos for setting by Traetta; in the preface to *Ippolito ed Aricia* (1759) Frugoni

defended the introduction of choruses by referring specifically to Greek practices. Earlier, at Rome, Jommelli had taken the bold step of ending his *Attilio Regolo* (1753) with an impassioned obbligato recitative and a chorus. It is no coincidence that Rome and Parma, two of the main centres of 'neo-classical' art in the 1750s, were the main meeting-grounds of French and Italian ideas, nor that Jommelli and Traetta worked for patrons who played such a role in the archaeological excavations.

Jommelli's appointment at Stuttgart in 1754 had an electrifying effect on German music similar to Hasse's at Dresden 20 years earlier. Traetta reached tragic heights in his works for Vienna (1761, 1763) and Mannheim (1762) for which Heinse could find no better praise than to call them 'classical' and 'worthy of the ancient tragedies'. A certain mutual strengthening between artists, such as Haydn and Mozart later experienced, is evident in the relations between the Neapolitan Traetta and the Bohemian Gluck around 1760; as a result, Vienna's future eminence was already well launched. Gluck, like Traetta, had been much involved with French dramatic music in the 1750s. In setting *opéra comique* he acquired the popular tunefulness that this genre promoted, corresponding with its seeming naturalness. His involvement with ballet, too, together with his experience as a composer of *opera seria*, endowed him with a fund of resources with which to create a new supra-national kind of musical tragedy. The vision he achieved in *Orfeo ed Euridice* (1762, Vienna), with the important collaboration of his poet, Calzabigi (as well as the choreographer, Angiolini, and scenographer, Quaglio), represented a triumphant expression in opera, the total art form, of the new wave of radical severity in expression. His contemporaries viewed Gluck's control of vast time spans as epochal: the working against each other of the Infernal and Elysian scenes in *Orfeo*, for example. They also singled out his painting of gesture in music (which influenced subsequent composers of melodramas, dramatic ballets and symphonies; see [Sturm und Drang](#)).

The publication of *Orfeo ed Euridice* at Paris in 1764 caused little stir. A decade earlier the style that subsequently came to be known as 'Rococo' had been superseded, almost overnight. Much notice had been taken of a turn towards 'Greek simplicity' in spoken drama with Guimond de La Touche's *Iphigénie en Tauride* (1757), which Grimm and Diderot praised because 'it suppressed all *galant* intrigues such as had heretofore disfigured the genre'. But Grimm could not bring himself to credit Calzabigi for doing the same in opera, and his prejudices against non-Italian musicians prevented him from recognizing in Gluck's score a similar turn towards simplicity and stark, unadorned pathos, nourished by dreams of ancient glories. Only later, after Gluck's personal triumph in Paris, did Grimm admit that his music represented a transgression of earlier boundaries, going beyond Metastasio's vision of Arcadia, to achieve that same sobriety and gravity that he applauded elsewhere in the arts.

The tragic tone of Gluck's *Orfeo* and *Alceste* (1767) helped feed the subsequent wave of 'Sturm und Drang' pathos in the Viennese symphonists, and even contributed to the deepening of Haydn's symphonic style (according to Feder). These operas, together with Gluck's masterpieces for Paris in the 1770s (pronounced 'classiques' by Grétry), established the bases upon which musical tragedy could continue to evolve. Piccinni's, Salieri's and Sacchini's French operas, as well as those of Méhul and Le Sueur, extended the

lineage, which came to a magnificent climax of tension in Cherubini's *Médée* (1797), a work which subsumes Haydn's symphonic development as well as various French and Italian operatic styles, and which, moreover, had a powerful impact on Beethoven. In explaining his *Mort d'Adam* (1809), Le Sueur made a statement that characterizes the attitude of this whole school; he had 'avoided all semblance of the musical Gothic and followed only the grand taste of the antique, so that the work was not directed to one country, or one people, but rather to the brotherhood of the human race'. Similarly, Rousseau believed that his invention of *mélodrame* revived the *mélopée* of the Greeks. Previous claims to the contrary notwithstanding, it is clearly necessary to consider antiquity (definition iii) in relation to what was 'classical' in music, because that is how musicians themselves then thought.

The various 'classicisms' in the arts of Europe are not contradictory, but rather like a series of waves piling towards the same shore: the one phase builds upon the other, just as a single art is nourished often, and reciprocally, by a sister art. What the Viennese 'classics' attained could not have come about without passing through the purifying fires of that mid-18th-century upheaval which generated 'Sturm und Drang' and 'Romantic classicism'. It was fortunate that the most revolutionary creative spirits, those seeking raw antiquity and primitive passions, had the strengths of Arcadian 'classicism' to fall back upon, as necessary, and even beyond these, the achievements of French 'classicism'. In a work like Mozart's *Idomeneo*, of crucial significance to his subsequent artistic development, the contribution from each of these phases can be identified, which does not deprive the opera of its purity, consistency or tragic dignity. Mozart's motivic and tonal control extended over the span of an entire opera for the first time in *Idomeneo*. Such careful relating of every detail to the whole can be regarded as fully 'classical', in contrast with the more random stringing together of tonalities characteristic of Hasse and the *galant* phase. Haydn achieved the same organic unity in his last period, most superbly in *The Creation* and *The Seasons*, two monuments that serenely summarize his life's work, while mirroring his lifelong and deep-seated feelings for nature.

See also [Baroque](#); [Empfindsamkeit](#); [Enlightenment](#); [Galant](#); [Opera, §IV](#); [Rococo](#); [Romanticism](#); [Sturm und Drang](#).

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## Classical Concert Society.

London society founded in 1908 to continue the work of the Joachim Quartet; see London, §VI, 2(iii).

## Classical Harmonists.

Choral society founded in 1851 in [Belfast](#).

## Classic rock.

A term identifying the incorporation of classical music referents into some rock, from the late 1960s onwards. The term is common in the USA and all but unknown in the UK, and should not be confused with the idea of the

classic rock song, whose popularity and frequent playing have made it a standard part of rock repertory.

The earliest notable example was Procol Harum's *A Whiter Shade of Pale* (1967), whose scalic descending bass and close part-writing recalled late J.S. Bach. From there it spread to various British progressive bands such as Yes, whose re-orchestration of the third movement of Brahms's Symphony no.4 appeared on *Fragile* in 1971, the *Concerto for Group and Orchestra* of Deep Purple in 1970 and the work of arranger David Palmer with Jethro Tull, particularly in that group's regular concert performances of a Bach bourée. Even Queen's *Bohemian Rhapsody* (1975) was perceived to overflow with the sentiments of Italian grand opera. Emerson, Lake and Palmer made use of East European material, transcribing Musorgsky's *Pictures at an Exhibition*, Bartók's *Allegro barbaro*, Janáček's Sinfonietta, works by Tchaikovsky and later those of Copland and Ginastera. Subsequently heavy metal guitarists from Ritchie Blackmore to Yngwie Malmsteen would rely on Baroque violin figuration, particularly from Tartini, Vivaldi and Corelli, to inform their virtuosic techniques.

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ALLAN F. MOORE

## Claude [Claudin] de Sermisy.

See [Sermisy](#), [Claudin de](#).

## Claudé, Paul(-Louis-Charles-Marie)

(*b* Villeneuve-sur-Fère-en-Tardenois, Aisne, 6 Aug 1868; *d* Paris, 23 Feb 1955). French writer. His most important musical collaborator was Milhaud, whom he first met in 1912. Milhaud was soon involved in providing music for his translations of the first two parts of the *Oresteia* (1913–15), thus beginning a working friendship that lasted, with more or less intensity, for 40 years. There is some curiosity in the fact that Claudé – a northerner and an undoubting Catholic, who came increasingly to see his role as that of a Biblical exegetist and interpreter of the faith – should have been able to collaborate with the Provençal Jewish composer. Milhaud might have shared Claudé's enthusiasm for the Old Testament, but nothing came of the major religious works they discussed. When Claudé produced a work of patriotic and Catholic hagiography, *Jeanne d'Arc au bûcher*, it was to Honegger that he turned for the music. However, Claudé did admire Milhaud's facility, his ability to intensify verbal rhythms (often in percussion music) and his handling of declamatory choruses. And the very eclecticism of Milhaud's music made it an adaptable instrument in defining the complicated levels of Claudé's drama. These separate levels of action are sometimes physically present on the stage, as in the nocturnal-forest ballet *L'homme et son désir*, written when

Claudé and Milhaud were both attached to the French embassy in Rio de Janeiro (1916–19) and for which Claudé imagined a setting in four layers. From 1921 to 1925 Claudé was French ambassador to Japan, where he encountered the kabuki theatre and wrote a sort of sequel to *L'homme et son désir* in *La femme et son ombre*. This was produced in Tokyo with music for Japanese instruments by Kineya Sakichi.

With his stage resources thus further expanded (the Greek drama had already enlarged his view of the possible relationships between music and text) Claudé set about a large-scale work for the musical theatre, *Christophe Colomb* (1927), part morality, part historical pageant, part liturgy. The hero is an allegorical figure: Claudé once compared him with Prometheus, and in a sense he represents Claudé's view of the artist as one who reveals the truth of the created universe to men; he is also, as his name suggests, a missionary – the 'Christ-bearer' and the 'colombe', or dove, of the Holy Spirit moving over the face of the waters. Columbus's story is presented in flashback by means of multiple staging and doubled (even trebled) characters. The audience is to exercise its judgment and be edified: a speaking 'explicateur' has the function of involving the audience as jury, not distancing it as in the Cocteau–Stravinsky *Oedipus rex*, and Claudé imagined the chorus, persistently moving in and out of the dramatic events, as another link with the audience. Finally, he intended that the mobility – in time, space and realism – of the text should be matched in the music, so that sound and word would oscillate in inverse importance, from grandiose choral-orchestral numbers to straight speech. Claudé also incorporated film into the drama for the first time. After *Christophe Colomb* Claudé took a close interest in Milhaud's incidental score for a revival of *L'annonce faite à Marie* (1932) and worked on two spectacles for Ida Rubinstein, *La sagesse* (with Milhaud) and *Jeanne d'Arc*, both in 1935. During the last 20 years of his life, however, his interest in music and in the stage declined. Recent settings of Claudé include Bancquart's Symphony no.5 'Partage de Midi' (1992), in which the baritone soloist's words are drawn from Claudé's play of the same name, Barraud's *Tête d'or* (1980), a *tragédie lyrique* and *Cent phrases pour éventails* (1996) for solo voices and chamber ensemble by Michel Decoust. Boulez, an admirer of Claudé's writing, remembered a line from *Le soulier de satin* in the title *Dialogue de l'ombre double* (1982–5).

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### stage

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*Le repos du septième jour* (play, 1896): music for radio production by Milhaud, op.301, 1950; incidental music by Boucourechliev, 1966

*L'otage* (play, 1909): incidental music by J. Berghmans, 1962; incidental music by Amy, 1968

*L'annonce faite à Marie* (play, 1910): incidental music by Milhaud, op.117, 1932, 2nd version, op.231a, 1942; incidental music by R. Massarani, 1941; incidental music by M. Scibor, 1941; incidental music by C. Estrada, 1943; incidental music by K. Albert; opera by R. Rossellini, 1970

*Agamemnon* (play, after Aeschylus, 1912): incidental music by Milhaud, op.14, 1913–14; incidental music by Boulez, 1955

*Protée* (play, 1912): incidental music by Milhaud, op.17, 1913–19, 2nd version,

op.341, 1955

*Le pain dur* (play, 1913): incidental music by Berghmans, 1962

*Les choéphores* (play, after Aeschylus, 1913–14): incidental music by Milhaud, op.24, 1915; incidental music by Boulez, 1955

*Les eumenides* (play, after Aeschylus, 1913–16): opera by Milhaud, op.41, 1917–22; incidental music by Boulez, 1955

*Le père humilié* (play, 1916): incidental music by Scibor, 1946; incidental music by Berghmans, 1962

*L'homme et son désir* (ballet, 1917): ballet by Milhaud, op.48, 1918

*L'ours et la lune* (marionette play, 1917): ov. *Hymne à la terre* by J. Cartan, chorus, orch (1932); music for the Trio by Milhaud, 3vv, tambour, 1918

*La femme et son ombre* (mimodrama, 1923): mimodrama by K. Sakichi, 1923; opera by Alexander Tcherepnin, op.79, 1948

*Le soulier de satin* (play, 1922–4): incidental music by Honegger, 1943

*Christophe Colomb* (libretto, 1927): opera by Milhaud, op.102, 1928; music for radio production as play by Jolivet, 1946; incidental music for stage production as play by Milhaud, op.318, 1952

*Sous le rempart d'Athènes* (play, 1927): incidental music by Tailleferre, 1927

*La sagesse* (mimodrama, 1935): mimodrama by Milhaud, op.141, 1935

*Jeanne d'Arc au bûcher* (mimodrama, 1935): mimodrama by Honegger, 1935

*La fête de la musique* (ballet on the Seine, 1937): music by Milhaud, op.159, 1936–7

*L'histoire de Tobie et de Sara* (mimodrama, 1938): music to have been by Stravinsky, then Milhaud; pt 1 set as opera-oratorio by A. Letelier, op.26, 1955

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2 projected oratorios: *Israël* (1930); untitled (after Bible: *Jeremiah, Ezekiel, Revelation*, 1931): music for both to have been by Milhaud

*Pan et la Syrinx* (cant., after P.-A.-A. de Piis, 1933): music by Milhaud, op.130, 1934

*Cantique du Rhône* (from *La cantate à trois voix*, 1913): music by Milhaud, op.155, chorus, 1936

*Cantate de la paix* (after Bible, 1937): music by Milhaud, op.166, children's chorus, male chorus, 1937

*Les deux cités* (after Bible, 1937): music by Milhaud, op.170, chorus, 1937

*La danse des morts* (oratorio, 1938): music by Honegger, 1938

*Cantate de la guerre* (1940): music by Milhaud, op.213, chorus, 1940

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*Trois psaumes de la pénitence* (trans.): music by P. Hasquenoph, chorus, 1951–2

*Ite angeli veloces* (cantata, 1953–5): music by Hindemith, 1953–5

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chbr ens, 1996

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Other settings: P. Arma: *Présent* (1952); F. Berthet: *Dissolution* (1926); L. Bienvenu: *Il est midi*; F. Brun: *La chanson de l'avoine*; F. Decruck: *Jésus tombe pour la seconde fois* (1944); M. Gay: *Tu ne saurais effacer de ton coeur* (1929); Honegger: 3 poèmes, 1939–40; Koechlin: *Dissolution*, 1918; L. Nicolau: 6 mélodies; Scibor: 26 chansons japonaises, 1938

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PAUL GRIFFITHS (with BARBARA KELLY)

## Claudin (i).

See [Le Jeune, Claude](#).

## Claudin (ii).

See [Sermisy, Claudin de](#).

## Claudio da Correggio.

See [Merulo, Claudio](#).

# Clausholm manuscript

(DK-Kk). See [Sources of keyboard music to 1660, §2\(iii\)](#).

## Clausula

(Lat., from *claudere*: 'to close', 'to conclude').

A term used in medieval grammar and rhetoric in a number of senses, all denoting either the concluding of a passage, or the passage itself thus concluded. Its uses in medieval music theory apparently sprang from these, and occupy a similar range of meanings.

Throughout the 11th to 15th centuries the word 'clausula' may have had any of the following meanings, depending on the date of writing and the context: (1) a musical ending, in a general sense; (2) an ending specifically on the final of the mode (hence a close connection with the dual ideas of *apertum-clausum* (Lat.), *ouvert-clos* (Fr.), or half- and full close); (3) a specific melodic formula for use at a close; (4) a formal section within plainchant; (5) correspondingly, a section within a polyphonic setting of plainchant; (6) as a special case of the last, a polyphonic section that is marked out from its context by its use of a particular technique of composition.

All these senses are defined primarily by linear, melodic considerations, either directly so, or via the tenor that forms the basis of the polyphonic composition. Consequently, the notion of 'cadence', defined more in terms of harmony (or at least thought of as chords), came to form an antithesis to clausula from the early 16th century onwards. (Cadence is concerned with the total effect of the parts at a close. By contrast, the melodic formulae present in the individual voices at such a close are themselves the clausulas. Not until the 18th century was this distinction lost sight of, so that clausula too took on the sense of cadence.)

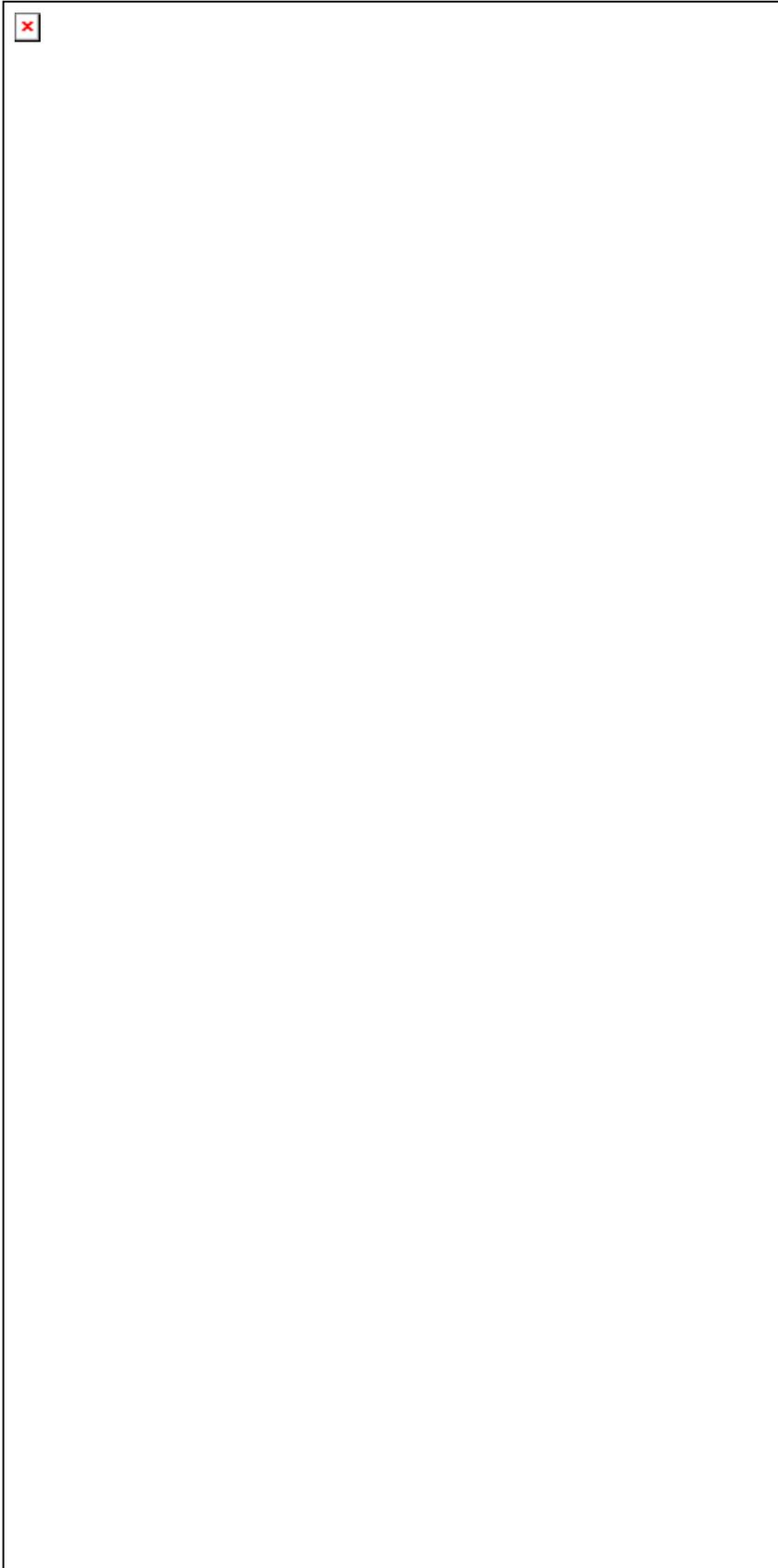
In its formal sense the word 'clausula' is reserved nowadays almost exclusively for its most important historical application, the clausula of the Notre Dame period. The musicians involved seem by nature to have been concerned not with creating new compositions but rather with taking up and developing an older practice. From the very beginnings of sacred polyphony, plainchant melodies were not always set in their entirety; often only certain sections were set polyphonically, the remainder being left monophonic. This practice became more common and was applied in a variety of ways.

First, and most important, only specific parts of the plainchant were set. Later, these parts, in an organum style that was not yet modally rhythmic, came to be replaced by new passages (specifically called 'clausulae puncta') that used modal rhythm. At this stage, the contrast between monophonic and polyphonic sound that had hitherto been effective was supplanted by the contrast between different types of rhythm, resulting from different techniques of composition.

The chance combination of the clausula principle with modal rhythm was at its most powerfully influential on the revisions made to the two-voice settings in the *Magnus liber* which were carried out with the aim of modernizing its style.

Hundreds of two-voice passages were composed for this work, and occasionally also for the three- and four-voice organum settings. Some were incorporated into later versions of the *Magnus liber*; others, placed in liturgical order, were assembled in special fascicles of the appropriate manuscripts, so that a clausula could easily be introduced into an organum setting, or into a piece of plainchant.

These clausulas thus became the most important area for experimentation in the compositional techniques of the day, especially for the development of discant. A great many of the cardinal principles of composition and methods of formal construction found in later music either came to fruition within clausulas or were foreshadowed by them: the melodic and formal implications of divisive rhythm, hocket, repetition of all kinds, phrase structure, imitation, retrogression, augmentation, diminution and so on (ex.1). Because of this, and also because of the practice of notating clausulas separately, there was a marked tendency for clausulas to increase in size and to become independent compositions. (The repeating of the tenor one or more times, which is necessary to achieve this expansion, lies at the roots of the later phenomenon of isorhythm.)



By the introduction of new texts (which often troped the tenor but rapidly broke free of this function) as underlay for the upper voices of these clausulas, many of the Notre Dame motets seemed to come into existence. The earlier hypothesis that the motet form was created in this way is now doubted, however. Such early motets served only for a very short time in the role of substitute section, quickly becoming independent compositions in their

own right. They also superseded clausulas as the principal experimental form. The production of clausulas died out in the second half of the 13th century.

See also [Discant](#); Motet, §I, 1; [Organum](#); [Rhythmic modes](#); [Trope](#) (i).

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RUDOLF FLOTZINGER

## Claux [Nicolai], Johannes

(*b* c1515; *d* 1573). Flemish composer. He was cantor (1542–5) and then succentor (1552–5; 1565–6) at the collegiate church of St Jean l'Évangéliste, Liège. The execution of his will, begun on 3 October 1573, gave rise to much litigation which was not settled until 5 June 1574.

He composed a five-voice motet (in RISM 1553<sup>13</sup>), which he used as the model for his Missa 'Christi virgo dilectissima' (D-AAm, Chorbuch I, 72v–92r). The writing is conscientious but laboured and a little disappointing. On 3 March 1573 Johannes Mangon added a third voice to the duet 'Pleni sunt' from this mass, as a gesture of respect to a deceased colleague.

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JOSÉ QUITIN/HENRI VANHULST

## Clavé, (José) Anselmo

(b Barcelona, 21 April 1824; d Barcelona, 24 Feb 1874). Spanish choirmaster, composer and poet. He was largely self-taught in music. Strongly republican, he spent two years in prison for his part in the revolutionary events in Barcelona in 1843. During this time he conceived the idea of organizing choral societies for humanitarian and egalitarian purposes. In 1845 he took on the direction of a small musical society, La Aurora, made up of workers and artisans. Out of this successful venture came La Fraternidad, the first Spanish choral society, which in 1857 changed its name to Euterpe and from which grew many other Sociedades Euterpenses. From 1860 to 1874 he organized annual choral festivals; in the largest of these (1864) 57 societies with more than 2000 singers and an orchestra of 300 participated. After the Revolution of 1868 he took an important part in politics, as president of the Diputación of Barcelona, representative to the Cortes in Madrid, civil governor of Castellon and government representative in Tarragona. He contributed to numerous publications and wrote poetry in both Spanish and Catalan. His compositions, many of them on politically inspired texts, particularly his male choruses, include zarzuelas, comedies, cantatas, waltzes, polkas and *romances*. Of his many songs, *Els pescadors*, *La maquinista*, *Gloria a Espanya* and *Flors de maig* are still popular.

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GUY BOURLIGUEUX

## Clavecin

(Fr.; Sp. *calvecín*).

See [Harpsichord](#).

## Clavecin à maillets.

A hammer-action keyboard. *See under* [Marius, Jean](#).

## Clavecin brisé

(Fr.).

The folding harpsichord invented by [Jean Marius](#) (d 6 April 1720), Parisian instrument maker. It was constructed in three parts that folded by means of hinges so that it was portable. It had jacks of metal and strings spun of gold and silver, and could be equipped with a pedal to regulate dynamics.

ALBERT COHEN

## Clavecin de pédale

(Fr.).

*See* [Pedal harpsichord](#).

## Clavecin [clavessin] électrique.

The first known electrically operated keyboard instrument constructed in 1759 by [Jean-Baptiste de La Borde](#).

## Clavecin-luth

(Fr.).

*See* [Lute-harpsichord](#).

## Clavecin organisé

(Fr.).

*See* [Claviorgan](#).

## Clavecin vertical

(Fr.).

*See* [Clavicytherium](#).

## Clavecin-vielle.

A large type of hurdy-gurdy. *See* [Sostenente piano](#), §1.

## Clavel, Antoinette Cécile.

*See* [Saint-Huberty, Mme de](#).

# Claves

(Sp.).

Concussion idiophones of Cuban origin consisting of two cylindrical hardwood sticks measuring from 20 to 25 cm in length and from 2.5 to 3 cm in diameter. In Latin-American dance rhythms, particularly the rumba, the steady and unchangeable beat of the claves constitutes a relentless ostinato. To obtain the required clear and penetrating tone, one stick rests lightly on the fingertips of one hand with the cupped palm acting as a resonator, while the other stick (the striker) is held between the thumb and first two fingers.

Although primarily an instrument of the Latin-American dance orchestra, claves have been adopted in Western rhythm combinations and by notable composers. They are included in *Ionisation* (Varèse); *Sinfonía india* (Chávez); Copland's *Third Symphony* and *Appalachian Spring*; *Ode an den Westwind* (Henze); and in the charade *Time Off? Not a Ghost of a Chance!* by Elisabeth Lutyens.

JAMES BLADES

# Clavessin électrique.

An alternative spelling for the *clavecin électrique*. See [La borde, jean-baptiste](#).

# Clavicembalo

(It.; Sp. *clavicémbalo*).

See [Harpsichord](#).

# Clavichord

(Fr. *clavicorde*, *manicorde*, *manicordion*; Ger. *Clavichord*, *Klavichord*; It. *clavicordio*, *clavicordo*, *manicordo*, *monacordo*, *monocordo*, *sordino*; Lat. *clavicordium*; Port. *clavicórdio*; Sp. *clavicordio*, *manicordio*, *manucordio*, *monacordio*).

A keyboard instrument, the simplest and at the same time the most subtle and expressive of those whose sound is produced by strings rather than by pipes. The oldest and most enduring type of clavichord is 'fretted', in which a given pair of strings may be struck by more than one tangent, producing two, three, or even four different notes according to the distance from the bridge, but only one at a time. 'Unfretted' clavichords, in which each tangent strikes its own string, began to appear in the late 17th century. It is likely that the mysterious [Chekker](#) of the 14th century was, in fact, a clavichord; in any event, it is clear from both pictures and writings that clavichords not too unlike those that are known from surviving examples were in existence in the early years of the 15th century. Clavichords were used throughout western Europe during the Renaissance, and in Germany and Scandinavia until the early 19th century. In Spain it was still used as a practice instrument in some

ecclesiastical establishments in the second half of the 19th century. The instrument is classified as a box zither.

1. Structure and tone production.
2. 15th and 16th centuries.
3. 17th century.
4. 18th-century Germany.
5. Spain, Portugal and Scandinavia.
6. Austria.
7. The modern revival.
8. Repertory.

EDWIN M. RIPIN/JOHN BARNES/ALFONS HUBER, BERYL KENYON DE  
PASCUAL/BARRY KERNFELD

## Clavichord

### 1. Structure and tone production.

The usual shape of the clavichord is a rectangular box, with the keyboard set into or projecting from one of the longer sides. The strings pass from hitch-pins near the left end of the box across the back half of the keys and over the bridge and soundboard to the tuning-pins near the right end. Each key rests on a transverse piece of wood called a balance rail, which acts as a fulcrum when the key is depressed. At the point of the fulcrum the position of the key is maintained by a pin, which passes through a slot in the key and is driven into the balance rail below. In the back end of each key is driven a slip or blade of wood, horn or whalebone, which slides in one of a series of vertical slots cut in a piece of wood (the rack or diapason) running along the inside of the back of the case. Some clavichords have a vertical guide pin set in a rail under the key end; in the key-lever is a leather-lined slot which engages the pin. This arrangement is quieter than the common one and therefore an advantage for the small volume of the clavichord. A third system consists of wooden strips, attached to the inside of the case back, between which the keys ends move. Between the back of the key-lever and the balance rail, a brass blade called a tangent is driven down into each key; when the front of the key is depressed by the player's finger, this blade rises until its top edge strikes the pair of strings above it (at a point between the hitch-pins and the bridge), setting them into vibration. The vibrations of the section of each string between the tangent and the bridge are communicated to the soundboard, yielding a tone of small volume but great sensitivity and flexibility. The vibrations of the section of each string between the tangent and the hitch-pins are damped out by strips of cloth called 'listing' that are woven between the strings; when the key is released, causing the tangent to drop from the string, this cloth immediately damps out the vibrations of the string as a whole, instantly silencing the tone (fig.1).

The loudness of the tone depends on the force with which the tangent strikes the strings and thus is under the direct control of the player. Moreover, as the tangent remains in contact with the strings while they are sounding, the performer can continue to influence the sound of a note after it has been struck. By increasing or decreasing the pressure on the key, the pitch of a note can be altered after it has begun, thereby producing a portamento, a vibrato (*Bebung*) or even the illusion, within its quiet range, of swelling the tone. While striking the key with velocity produces a louder sound than

depressing it slowly, too much pressure lifts the strings too far, increasing their tension and distorting their pitch. The dynamic range between the instrument's all but inaudible *pianissimo* and this rather limited *fortissimo* is, however, quite significant: within it the performer can achieve the most sensitive possible control of dynamic effects.

The soft tone characteristic of the clavichord is a result of the acoustically inefficient way in which its sound is produced. Instead of a string with both ends fixed being struck or plucked at some intermediate point (as in the harpsichord or piano), the clavichord string, fixed only at the bridge end, is first 'stopped' and then, in effect, shaken by the stopping agent. There is a close parallel in a guitar technique, where instead of the usual plucking action, the stopping finger presses the string smartly on to the fret to set it vibrating. The result, as in the clavichord, is a sound which is much quieter than the plucked sound. In a well-designed clavichord, however, the sound is strong enough to be effective in a domestic situation.

Almost invariably, bichord stringing is used on clavichords, i.e. the strings are sounded in unison pairs. As in the piano, multiple stringing allows the desired total tension for the note to be divided between several strings, each of which is thinner than the single string that would otherwise be needed. Thinner strings have the advantage of giving harmonics which are better in tune and so sound clearer and truer. A more important advantage of bichord stringing for clavichords, however, lies in the strong coupling action between the two strings due to the comparatively light tangent. This causes the two strings to react on each other and gives a more prominent attack than is heard with single stringing (which sounds insipid by comparison). Careful tuning of the unisons is necessary, otherwise the strength and sustaining power of the note concerned will be affected.

The bass strings of clavichords are foreshortened more than is usual with harpsichords, and octave strings were sometimes introduced in the bass of 18th-century clavichords to brighten and add definition to the sound. These strings usually had their own separate bridge on the soundboard, but sometimes they matched the unison strings in length and used the unison bridge. The other method of improving the sound of the bass was to use covered strings consisting of a core, usually brass, wound with an open spiral of a thinner wire, usually copper. These became common after about 1750. Sometimes octave strings and covered strings are found on the same instrument.

In determining the vibrating length of the strings, the tangent (while in contact with them) also determines the resulting pitch in much the same way as a guitarist determines the pitch that a string will sound by pressing it against one or another of the frets on the fingerboard of his instrument. Accordingly, by positioning a series of clavichord tangents so that they will strike the same pair of strings at different points along their length, a series of different notes can be sounded. This possibility was exploited in all the earliest clavichords, which are termed 'fretted' to distinguish them from 'unfretted' instruments (of the late 17th century and since), in which each note is produced by its own pair of strings. The use of only a single pair of strings to serve several keys has the obvious advantage of reducing the number of strings on the instrument, which permits in turn a lighter and simpler case to withstand their

tension. Moreover, the narrower stringband reduces the length of the treble keys, which tend to give the player slightly better control. Finally, the smaller number of strings permits the instrument to be tuned more rapidly and more easily (see §2 below).

A disadvantage of the fretted clavichord comes from the fact that a single pair of strings can sound only one note at a time, making it impossible to play chords involving two notes whose tangents strike the same pair of strings (only the upper note will be heard, usually with an unpleasant clicking from the tangent of the lower note). The same factor makes it necessary to preserve a slightly detached touch in playing scale passages (particularly descending) on a fretted clavichord when the scale involves consecutive notes produced from the same pair of strings.

The clavichord is not easy to play well, the chief difficulty being to control the tendency in instruments of traditional design for the tangent to bounce off the strings at first contact, particularly in the treble. To produce clean notes, the player has to acquire an especially firm touch, a matter of training which was well understood in the 18th century and was thought beneficial when playing other keyboard instruments. Clavichords have been designed during the early revival which are easier to play, but always at the sacrifice of dynamic range, pitch stability or both. Notes must always be held on the clavichord with the appropriate pressure, since this affects the pitch, so that holding a three- or four-note chord with one hand requires a greater continuous arm pressure than a pianist or harpsichordist is accustomed to apply.

## Clavichord

### 2. 15th and 16th centuries.

The earliest known appearance of the term 'clavichord' occurs in the *Minneregal* (1404) by Eberhard von Cersne of Minden, north-west Germany, and the oldest known representation of the instrument with a precise dating is in a carved altarpiece of 1425, also from Minden.

As described, all the earliest clavichords were so designed that each pair of strings was struck by the tangents of several keys; hence the keys had to be curved or bent laterally (fig.2) so that their tangents would touch the strings at appropriate points along their length. These points were determined by the monochord measurements for the intervals, and clavichords were, accordingly, called *monochordia* by many 15th- and 16th-century writers. It was, of course, necessary to have more than a single string or pair of strings, as it would otherwise have been impossible to sound more than one note at a time; nevertheless in the earliest clavichords the strings were all of the same length and all tuned in unison, so that these instruments were, in effect, a series of identical monochords built into a single box, and the positions of the tangents along the strings were determined as if there had been only a single string. This may be seen clearly in the directions for laying out clavichords that occur in a number of 15th-century sources, the first step in which is to divide the total string from the bridge to the tangent of the lowest key into several parts corresponding to notes covering virtually the entire compass of the instrument.

Instructions of this kind accompany the scale diagram of a clavichord layout (fig.2) given in the manuscript treatise (c1440) by Henri Arnaut de Zwolle,

which is the earliest source of information on the way in which the tangents were apportioned to the strings of the instrument. The tangents for the first seven pairs of strings on Arnaut's three-octave instrument (after this point there seems to be an error in the manuscript) are assigned in fours and threes corresponding to the following groups of notes:  $B-d$ ,  $e-f$ ;  $g-a$ ,  $b-c$ ;  $d'-e'$ ,  $f'-g'$ ; and  $a'-b'$ . Except in the first of these groups, four keys are served by the same string only when the outermost notes form an augmented 2nd, and whenever a fourth key would produce the interval of a minor 3rd (such as  $d'-f'$  or  $a'-c''$ ) the number of tangents allotted to a single pair of strings is reduced to three. The result of this arrangement is that virtually any consonant chord can be played, as its constituent notes will always be sounded from different strings, and the only notes that cannot be sounded simultaneously are those forming the dissonances of a minor, major or augmented 2nd. The clear implication of having the tangents allotted in this pattern, which continued in use on some clavichords until the end of the 17th century, is that even as early as the mid-15th century, keyboard players expected to be able to play consonant chords with complete freedom. The tangents are positioned for Pythagorean temperament.

In addition to having all its strings of equal length and tuned in unison, the mid-15th-century clavichord differed from later ones in having its soundboard located near the bottom of the instrument and extending underneath the keys. The bridge over which the strings passed was, accordingly, quite high, and 15th-century representations are unanimous in indicating that it had a shape resembling that of the bridge of a viol.

Despite the ease of laying out a clavichord of the kind just described, and the ease in tuning suggested by the intriguing possibility of simply removing the listing cloth from the strings, strumming them, and bringing them into unison, instruments of this type had at least one important disadvantage. Because on such an instrument the sounding length of the strings had to double for each octave, the sounding length of the string for the lowest note of an instrument with a three-octave compass like Arnaut's had to be fully eight times as long as that for the highest note. This meant that some of its keys had to be sharply bent, and any appreciable increase in range would have required keys too bent (in the tenor) or too thin (in the treble) to function.

It was not really necessary, however, to leave the same amount of space between keys playing on different strings that would be required if they played on the same strings. For each change of string, a space could be eliminated by placing the highest key playing one pair of strings immediately next to the lowest key playing the adjacent pair of strings. This, however, sacrifices the unison tuning of all the strings because the pair of strings of the lower group of keys would be tuned somewhat lower to compensate for this group being relatively closer to the bridge. Carrying this principle to its logical conclusion, the inordinately wide spaces between each of the keys in the extreme bass could all be avoided by giving each key its own pair of strings. Thus, abandoning unison tuning of all the strings would make it possible to produce a far more compact three-octave instrument with less sharply cranked keys, or to make a workable instrument of wider compass.

The earliest representation of the newer type of instrument is the intarsia of a clavichord in the ducal palace at Urbino (fig.3), dating from 1476, which

shows an instrument with a four-octave range  $F$  to  $f'''$  (but without  $F$  and  $G$ ), sounded from 17 pairs of strings. The first five notes ( $F, G, A, B, b$ ) each have strings of their own, and the remaining three and a half octaves are accommodated on 12 pairs of strings, which, with the exception of the highest pair, have their tangents arranged in threes and fours in the manner described for Arnaut's instrument (i.e. no group of four tangents encompassing a consonant interval). The Urbino example avoids Arnaut's anomalous inclusion of his bottom note ( $B$ ) in a group of four tangents ( $B$  to  $d$ ) but includes the top note ( $f'''$ ) in a group of four tangents rather than giving it an extra pair of strings to itself. The rack is so accurately depicted in the intarsia that it is possible to identify the temperament as Pythagorean and the accidentals as flats rather than sharps.

Clavichords of this kind were probably still being made in the 1530s, when an interesting representation attributed to the south Netherlandish artist Jan van Hemessen was painted (fig.4). This instrument still has a low soundboard, and its keyboard range of  $E$  to  $a''$  (without  $F$ ,  $G$  and  $g''$ ) is sufficient for Hugh Aston's famous *Hornpype*, Attaingnant's *Quatorze gaillards* (1531) and Gardane's *Intavolatura nova di varie sorte de balli* (1551).

By the date of the earliest surviving clavichord, a hexagonal instrument made by Domenico da Pesaro in 1543 (fig.5), a second significant change in clavichord design had occurred. The soundboard of Domenico's instrument does not run beneath the keys, but, as in all other surviving instruments, it is at a higher level than the keys and placed entirely to their right. As a result, the keyboard is no longer placed at the centre of one of the long sides of the case but is off-centre to the left. The shift in the position of the soundboard also meant that there was no longer the need for the bridge to be so high, although it had to be quite close to the left edge of the soundboard in the treble if the treble strings were to be short enough to be tuned to an appropriately high pitch. However, if the bridge ran straight across the soundboard from front to back, like the bridges on Arnaut's clavichord and the one shown in the Urbino intarsia, this would have left the bridge too close to the edge of the soundboard, causing the resonance of the bass notes to suffer. The solution adopted by Domenico and a number of other 16th-century makers, still to be seen in the clavichord 'italienischer Mensur' depicted by Praetorius (fig.6) and that shown by Mersenne (1636–7), was to divide the bridge into segments. One segment, carrying the 11 pairs of strings that serve more than a single key, is set near the left-hand edge of the soundboard; two others carrying five and six pairs respectively (the 11 pairs of strings serving the first 11 notes in the bass) are set farther to the right. The soundboard slopes downwards to the right, so that the strings leave the low treble bridge at a fairly sharp angle and exert a downward pressure on the bridge that ensures their not being lifted from the bridge when they are struck by the tangents. Neither the sloping soundboard nor a hexagonal shape characterizes all 16th-century Italian clavichords; some are rectangular and have horizontal soundboards. In the latter type, transverse bars placed over the strings behind the bridges are provided to press down on the strings. The bridges of all the clavichords so far mentioned were without the spacing pins found on later instruments.

Like the case of an Italian virginal, the case of an Italian clavichord may be made of thin wood strengthened by elegant mouldings, or of thicker softwood

with a cypress lining and half-moulding to counterfeit the appearance of a thin-cased instrument in a protective outer case. The similarities in style between German and Italian instruments make it unclear whether all the surviving examples of clavichords with segmented bridges and relatively thin cases are actually of Italian origin, and there is some evidence that, of the two well-known rectangular examples in the Henkel catalogue (1981) of the Musikinstrumenten-Museum, Universität Leipzig, no.2 is from Naples and no.3 from Leipzig (see Steiner, 1993).

The sound of the surviving 16th-century clavichords is surprisingly loud and virginal-like; they are sensitive and exciting instruments to play, ideally suited to pieces like the dances found in the Attaingnant and Gardane collections (both of whose title-pages mention the clavichord) as well as the elaborate intabulations of vocal works that seem to have comprised most of the balance of the 16th-century keyboard player's repertory.

Despite the 16th-century title-page references to the clavichord, implying an importance comparable with the harpsichord and virginal, the clavichord at this period seems to have been thought of primarily as a teaching and practice instrument. Many early references cite it in these connections, extolling its virtues in developing facility and a proper touch which might then be transferred to other instruments, notably the organ. Its advantages as a practice instrument were outstanding, especially its cheapness; it gave organists the opportunity of practising at home instead of in an unheated church in winter, and eliminated the need for an assistant to pump the bellows. A number of writers even praise the softness of the clavichord's sound as being of advantage when practising.

A further advantage of the clavichord was that it tended to stay in tune and was easy to put back into tune when necessary. With most of the strings serving several keys, there were fewer strings to tune, and as the intervals between notes sounded from the same pair of strings were 'built in' by the spacing of the tangents, much of the difficulty in setting the base tuning of the instrument was eliminated and a means of checking the accuracy of one's attempts was more quickly arrived at. One highly ingenious system set down by Correa de Arauxo (1626) makes use of the alternating fretting pattern of threes and fours (which produces different groupings of notes in adjacent octaves) to tune the instrument entirely by alternating upward and downward octaves, without having to use 5ths or 4ths. Although clavichords are usually strung with brass wire, it seems likely that many in 16th-century Italy were strung with iron.

Several of the 16th-century instrument treatises and methods provide considerable information about the clavichord. Viridung mentioned clavichords with all their strings tuned in unison and showed a clavichord keyboard with a range of just over three octaves, *F* to *g*" without *F*♯. He stated that the 'newer' clavichords – which might have a range as great as four octaves – might be triple-strung to avoid problems if a string broke during playing and that the treble was strung with steel and the bass with brass. The use of strings made of different types of wire makes it clear that these larger instruments did not have all their strings tuned in unison. Viridung also wrote that the four-octave instruments had pedals hanging from their lowest keys and that such clavichords had extra strings which were not struck by any tangents. No

surviving clavichord has sympathetic strings, but one can imagine how they might enhance the tone with a halo of sustained sound.

Both Bermudo (1555) and Santa María (1565) included diagrams of a clavichord keyboard extending to *a*" in the treble (including *g*<sup>♯</sup>) and C in the bass by means of a [Short octave](#), like that in Domenico da Pesaro's 1543 clavichord. Santa María provided a highly detailed discussion of clavichord technique, but neither he nor any of the other early writers alluded to the instrument's expressive possibilities or suggested that they felt the clavichord to have any special musical potential of its own. A brief biography (in F. Pacheco: *Libro de descripción de verdaderos retratos*, 1599) of the Spanish organist, Francisco Peraza (d 1598), however, refers to his ability to reproduce the undulating *Vox humana* organ stop on the clavichord, suggesting the use of *Bebung* technique (see §1 above). Information on the clavichord in Austria is only fragmentary, but it seems that the new keyboard instrument was accepted relatively early. The monks of the Styrian monastery of Seckau were granted permission to play the clavichord in 1418, which suggests that controversial discussion of the subject had been going on for some time before that date. Expenditure 'pro clavicordio' is recorded in the accounts of the monastery of Klosterneuburg near Vienna for 1438 and 1442. An early picture of a clavichord is in the Kuttener Codex, a late 15th-century Bohemian manuscript (*A-Wn*, 15501, f.12v; fig.7). The clavichord was probably very highly esteemed early in its history, as shown by a woodcut of 1505–16 by Hans Burgkmair, showing Emperor Maximilian I (1459–1519) in the character of *Weisskunig* in his music room (see [Habsburg](#), fig.1); the only keyboard instruments in sight are a positive organ and a clavichord, the latter chosen as the representative of the relatively new genre of string keyboard instruments. The clavichord lost this privileged position in the Habsburg provinces during the 16th century, and was probably chiefly used, as elsewhere, as a cheap and convenient practice instrument for organists. No Austrian clavichords of the 16th and 17th centuries have been preserved, and there are only sporadic mentions of the instrument in written records of the time: for instance, an inventory drawn up by the organist at Kremsmünster in 1584 lists '2 clavicordi, darzue ein Pedall', and the purchase of a second pedal clavichord made by the Styrian organ builder Georg Hacker is documented in 1591.

## Clavichord

### 3. 17th century.

Inventories, account-book entries, and other writings suggest that clavichords were common all over Europe in the 16th century but that in time the instrument became appreciably less popular outside Germany, Spain, Portugal and Scandinavia. As early as 1547 the collection of instruments owned by Henry VIII included only two clavichords in contrast to 30 'virginalles' of various types, 24 'regalles', 'portatives' and 'organes' and three 'virgynalles' and 'regalles' combined. In France, Mersenne (1636–7) provided a description of a clavichord so vague and inconsistent that one wonders if he had ever actually seen one; and the instrument in his illustration, despite its vaulted lid and alleged chromatic bass octave, looks more like the hexagonal, thin-cased Domenico da Pesaro instrument of 1543 set into a protective outer case than it does an instrument made either in France or in the 17th century. In the Low Countries the clavichord appears in a small number of 17th-

century paintings. Relatively unsophisticated types were discussed by both Douwes (1699) and Blankenburg (1739), the latter specifically referring to the clavichord as 'the organist's study instrument'; but, although Douwes described a **Pedal clavichord** and Blankenburg mentioned a two-manual instrument, neither devoted as much space to clavichords as to quilled instruments, and Verschuere-Reynvaan, when he copied Douwes's already archaic text (1795), added nothing but an illustration of a pedal clavichord. This suggests that the clavichord was well out of the mainstream in the Low Countries, which is hardly surprising in view of the great importance of Flemish harpsichord building.

The surviving instruments support the written evidence: most of the surviving clavichords of the 17th, 18th and 19th centuries are German, the rest being mostly Scandinavian and Iberian. Only a few clavichords that may have been made in the Low Countries are known; there is only one English example and no French example at all. Accordingly, the history of the clavichord from the 17th century onwards is largely the history of the clavichord in Germany.

In 1618 Praetorius gave a good idea of the clavichord's importance in Germany at the time, predictably citing its value as a practice instrument, and one of the woodcut plates ([fig.6](#)) later issued to illustrate his text shows three representative types: a polygonal Italian instrument (labelled 'Clavichordium, Italienischer Mensur' which Praetorius said had been brought to Germany 30 years before, and two rectangular instruments presumably of German make. The smaller of these has a compass of *C/E-a*" (without *g*!), is designed to sound at octave pitch and appears to have a high viol-shaped bridge with a low soundboard. The larger one, labelled 'Gemein clavichord' ('ordinary clavichord'; shown reversed in the engraving), has a *C/E-c*" compass and a protruding keyboard like Praetorius's other two clavichords, but it also has a high soundboard and a bridge similar to that of the contemporary harpsichord, curved and with a pin for each string, very prominently shown in the engraving. The strings are held against the pins by being diverted towards the back by a small angle known as 'side-draft', and the aggregate of these side-forces makes it necessary to glue such a bridge to the soundboard. All the hitch-pins are placed along the bass end. As far as is known, only a single example (without a tangent rail) has survived with this combination of characteristics ([fig.8](#)). The application to the clavichord of this type of bridge was a great technical advance, having its treble end close to the left edge of the soundboard and its bass end towards the opposite edge, so that the bass strings could be longer and the possibility of resonance improved.

Each of Praetorius's clavichords is equipped with a tangent rail, a flat triangular board padded with cloth on its underside that rests on the damped section of the strings. This is surprising, since tangent rails are rare on surviving 17th-century clavichords. It is possible that such boards obviated the need for listing woven between the strings, which would have simplified the replacement of broken strings, but experience with the tangent rails on surviving original instruments and on 20th-century examples suggests that listing is still required and that the principal function of the tangent rail is to restrict somewhat the upward movement of the strings caused by the tangents, making the touch less yielding. Alternatively, some makers may have included it as a decorative feature or may have found that it eliminated

the tendency for woven listing to transmit the impact of the tangent to adjoining strings and produce a faint drumming sound.

Surviving 17th-century German instruments show a number of variable features. In many cases, the bridge is not S-shaped like those shown by Praetorius and [fig.6](#) but rather is straight or only gently curved, and placed obliquely on the soundboard ([fig.9](#)); other instruments have a bridge with a single sharp curve at the treble end, a shape seen commonly on 18th-century instruments as well. The system of fretting in fours and threes began to be replaced later in the 17th century by systems involving only threes and eventually by another system of great importance involving the allotment of no more than two keys to any pair of strings (see below).

The single greatest advance in clavichord design during the period following Praetorius was the adoption of a layout that included bringing the front of the case forward so that the keyboard would be inset rather than projecting ([fig.8](#)). This resulted in an enlargement of the soundboard area and made it possible to use diagonal stringing, as the front part of the bridge carrying the bass strings could now be brought forward on the soundboard. As a result of diagonal stringing, with about half of the hitch-pins along the back of the instrument, the row of tangents could follow a line far more nearly parallel to the front of the keys, and the keys could be made somewhat shorter and more uniform in length, thereby improving the touch of the instrument. This design had certainly appeared by about 1665, when it is shown in a group of paintings by Gerrit Dou. It may by that time have been known for two or three decades, but this is uncertain since none of the surviving clavichords of this style is reliably dated until 1670.

An instrument of this kind with a C/E to c''' four-octave compass can be quite small – a typical example (inscribed DOM 1652, at Yale University, New Haven) is only 109 × 32 × 10 cm and uses only 20 pairs of strings. The first six notes in the bass each have their own pair of strings, there are two groups of two keys each, and the rest of the compass is fretted in threes. These 17th-century clavichords retain much of the bright assertive tone of 16th-century examples, while their improved touch tends to make their sound rather more flexible.

By the 1690s instruments of this size or even a trifle smaller were being made with no pair of strings struck by more than two tangents. The first five to eight keys would each have their own pair of strings, and in a version of the system used in Germany the remaining notes would be disposed as follows: all Cs paired with C<sub>2</sub>; all Ds unpaired, all Es paired with E<sub>2</sub>; all Fs paired with F<sub>2</sub>; all Gs paired with G<sub>2</sub>; all As unpaired, and all Bs paired with B<sub>2</sub>. The advantages of this arrangement to the performer are enormous. There are still relatively few strings to go out of tune – a maximum of 30 pairs for a four-octave instrument – and to some extent the simplified tuning of earlier instruments remains; however, the performer gains virtually all the freedom in playing dissonant chords and legato scales as if each key had its own pair of strings – as long as the piece remains within the bounds of those tonalities employing no more than two flats or three sharps, since none of the paired notes will then be required simultaneously, and rarely in immediate succession.

At this time, however, clavichords were already being made in which each key was provided with its own pair of strings, and Johannes Speth, in the preface to his collection of keyboard pieces, *Ars magna Consoni et Dissoni* (1693), specified that the music should be played on a virginal or a clavichord 'so made that each key has its own strings and not so that two, three and up to four keys touch a single string'. (Yet there is nothing apparent in Speth's music itself to require such an instrument rather than one fretted in pairs.)

The structure of a 17th-century clavichord tends to be very simple. The sides of the case, usually dovetailed together at the corners, are mounted on a solid bottom, which is not stiffened by any transverse member other than the balance rail of the keyboard. The wrest plank is attached to the right-hand end of the case and in some examples does not run all the way down to the bottom; the hitch-pins for the left-hand ends of the strings are driven into hardwood liners along the back and left-hand ends of the case, and the slotted diapason and a padded rail on which the keys rest are placed immediately in front of the back liner. A small toolbox is usually provided in the space to the left of the keyboard, and a major brace supporting the left-hand edge of the soundboard runs from the front of the case to the back at the right of the keyboard. This brace is often pierced by a soundhole, or there may be a soundhole decorated with a rose in the soundboard itself.

#### Clavichord

#### 4. 18th-century Germany.

Occasional clavichords from the last years of the 17th century have divided sharps in the lowest octave to provide the  $F\sharp$  and  $G\sharp$  omitted in the normal  $C/E$  short octave, and some instruments were made with chromatic bass octave (still occasionally omitting the  $C\sharp$ ) around 1700.

The disappearance of fretting in threes and its replacement by the much less restrictive fretting in pairs seems to have coincided with a new appreciation of the unique virtues of the clavichord as contrasted with those of the harpsichord and organ that had begun to appear in writings on music. As early as 1713 Mattheson singled out the clavichord as 'beloved above all' other keyboard instruments and declared it superior for performing 'overtures, sonatas, toccatas, suites, etc.' because it permits one to produce a 'singing style' of performance. The importance of such a style is emphasized in the title of Bach's Two- and Three-part Inventions (1723), where the pedagogical purpose of the music is specified as being 'above all to achieve a cantabile manner of playing'; it is in just this respect that the clavichord excels in contrast (to quote Mattheson again) to the 'always equally loud, resonant harpsichord'. This emphasis on singing style, with dynamic nuance explicitly demanded, heralds the period in which the clavichord began to have a literature of its own and in which large clavichords were first made.

The earliest surviving instruments of this type, longer and wider than the previous norm and with string lengths implying a lower pitch, were all made in Hamburg. They were of two distinct kinds, which persisted in Germany almost to the end of the century, either fretted in pairs with the 'organ compass' from  $C$ , or unfretted with the 'harpsichord compass' from  $F$  or  $G$ . The earliest survivors of each are by J.C. Fleischer: one of 1722, fretted and with a compass of  $C-c''$ , in the Stiftelsen Musikkulturens Främjande, Stockholm,

and an unfretted clavichord of the following year, *F–c* compass, in the Drottningholm Court Theatre museum, near Stockholm. By 1742, H.A. Hass had extended the compass of the unfretted type up to *f*, giving the full harpsichord compass of five octaves. If we may judge by surviving examples, the five-octave unfretted clavichord became the normal Hamburg model from this date, although the fretted type with a *C–d* compass continued to be made in smaller quantities, probably for the needs of organists. The Hamburg clavichords have, in addition to the usual unison pair of strings, a third string tuned an octave higher in the bass and extending mostly to *d*. These strings have a short, straight bridge of their own and are held by hitch-pins set in the soundboard, rather like the 4' strings of a harpsichord; their tuning pins are at the left-hand end of the case. The effect of such strings, which seem to be a particular feature of the Hamburg instruments and those of makers in nearby Brunswick, is to brighten and lend definition to the bass, but there tends to be an audible break at the point at which they are no longer present. The unison bridge has an S-shape curve and all the bass strings of Hamburg clavichords are plain brass.

Hass's clavichords are impeccable in their workmanship and choice of materials, and are often decorated with rich veneers, engraved toolbox lids, painted soundboards, and chinoiserie casework (fig.11). With well-chosen string lengths, well-balanced keys and an ample soundboard area, they are very rewarding to play. The survival of at least 27 Hass clavichords has tended to overshadow the merits of the Saxon school, but this large number may be partly due to their having been selectively preserved for their lavish decoration and because many were exported to more stable regions, Hamburg being a busy seaport.

The clavichords of the Saxon builders differed from those of Hamburg by having a bridge that was hooked in the treble but otherwise completely straight, and had along the straight section a series of shallow channels to guide each string across the bridge. Instead of using plain strings in the bass and brightening the effect with octave strings, the Saxon builders chose to use covered strings which sound bright enough without octave strings. When properly designed, covered strings have the advantage over plain strings of keeping in tune with the treble when the temperature varies, and the transition between covered and plain strings is almost inaudible.

The history of the Saxon school is less secure than that of Hamburg because fewer examples now exist. For instance, Gottfried Joseph Horn made more than 500 clavichords of which only four appear to have survived. The important Saxon builders were Christian Gotthelf Hoffmann of Ronneburg, the Fridericis of Gera, Gottfried Silbermann of Freiberg, Lower Saxony, the Horns of Dresden and Deckert of Grossbreitenbach. Surviving examples cover the years 1765–95, but the Saxon school probably began at least a decade earlier. They are excellently made and of outstanding musical quality, but are mostly sober in appearance.

Throughout the 18th century small, unpretentious instruments, many of them fretted, continued to be made in Germany in addition to the large unfretted ones (fig.12). Some of these were designed as travelling instruments, like the one made by Johann Andreas Stein for the Mozart family in 1763 and the small ones belonging to Beethoven and Grétry. But certain makers, most

notably C.G. Hubert of Ansbach, specialized in making intermediate-sized fretted instruments of the highest quality, with a four-and-a-half-octave range of C to  $f''$  or C to  $g'''$ . Although these instruments might be about as long as an unfretted instrument of comparable range, permitting bass strings of adequate length for good sound, the elimination of the notes below C and the use of fretting by pairs yields a very narrow stringband and permits the keys to be short, which provides a snappy action and superb, sensitive touch.

This advantage, together with that of easier and quicker tuning, had to be balanced against the inconvenience that the player experienced when straying into tonalities with more than two flats or three sharps. These remoter keys might demand playing two notes sounded from the same pair of strings either in quick succession (which would circumscribe the use of a legato touch) or even simultaneously (which would be impossible). With the smaller instruments which ended in the bass on 'organ C', the advantages of fretting remained real, though some unfretted clavichords with this bass limit were built during the later 18th century. However, the larger clavichords with a full five-octave compass from  $F$  were becoming more popular as the century advanced, and fretting had little effect in reducing their size or improving their touch. In Germany they were, in consequence, almost always unfretted.

Thus, during the 18th century, the German clavichord gradually changed from a small fretted instrument probably kept in a cupboard and placed on a table when used for domestic practice, into a piece of furniture with its own stand and occupying a permanent place in the home. Then, for the first time, composers recognized the clavichord's particular advantages for serious musical study, and composed music which exploited its dynamic expression and its ability to introduce slight variations of pitch. Such music only achieved its full effect on the clavichord.

Jacob Adlung (1758 and 1768) gave the most detailed surviving account of the clavichord in Germany, though much of his text is devoted to elementary descriptions and to faults only found in amateur-built clavichords (he was an amateur clavichord builder himself). His writings on instruments, which were begun in 1726 and gradually supplemented until his death in 1762, included descriptions of such types as the [Pedal clavichord](#) and the [Cembal d'amour](#). He describes a [Buff stop](#) in which half of each tangent is covered with leather, so that by shifting the whole keyboard in or out a very short distance, the strings are either struck by the bare or the covered parts of the tangents. He also describes a [Pantalon stop](#) or 'celeste stop' (Ger. *Cälestin*) which, when engaged, raises a series of extra tangents, each one close to the right of the corresponding normal tangent (the clavichord must be unfretted). In playing, when the normal tangent releases a pair of strings they settle on the celeste tangent and continue to sound. If the sustaining effect is too obtrusive, Adlung suggests that the celeste tangents should be covered with thin leather or even cloth. He mentions in passing that he had never seen a single-strung clavichord (thus proving their rarity) and also that builders were in the habit of improving their soundboard wood by boiling it in water. He also rightly insists that the lengths of string between the bridge and the tuning pins should always be undamped (and also free from makeshift joins) in order to provide a resonance which he calls 'after-singing' (*nachsingen*).

A more systematic account of clavichord building was published by Peter Sprengel in 1773, detailing the woods and tools used and including descriptions of wire drawing and the winding of covered strings for the bass. He gives a drawing of a hand-driven string winding machine. Sprengel says that by his time the buff and celeste stops of the clavichord had gone out of fashion, because they tended to put the instrument out of tune and provided no real benefit.

C.P.E. Bach, writing in 1753, confirmed that musicians continued to value the clavichord in its basic form. He mentioned no stops or special effects, speaking rather of the instrument's ability to render all shades of dynamic nuance and to produce a vibrato and portamento, and concentrating on such essentials of a good clavichord as an even, responsive touch, a 'sustaining, caressing tone', and a range of at least C to e''' (the highest notes being required when playing music intended for other instruments – presumably the violin or the flute). C.P.E. Bach 'could not bear' octave strings in the bass of a clavichord and made no distinction between fretted and unfretted instruments, while J.S. Petri (2/1782) and D.G. Türk (1789) insisted on the latter. Bach's personal instruments by Silbermann and Friderici were almost certainly unfretted.

C.P.E. Bach's views concerning the clavichord are especially significant, as in addition to writing the most influential treatise on 18th-century keyboard playing he was certainly the most important composer to conceive his music in terms of the clavichord. The appearance of *pianissimo* indications, as well as *forte* and *piano*, in certain of his sonatas published in the 1740s, despite the title-pages describing them as 'per cembalo', suggests that he had the clavichord in mind for these works. Explicit *Bebung* indications appear in one of the compositions written to illustrate his *Versuch* (1753–62) and in the first of the *Kenner und Liebhaber* collections (1779).

Later German writers were utterly unrestrained in their praise of the clavichord, especially as a vehicle for the most intense and private personal expression. Schubart wrote (in 1786) that a clavichord 'made by Stein, Fritz, Silbermann, or Späth is tender and responsive to your soul's every inspiration, and it is here that you will find your heart's soundboard ... Sweet melancholy, languishing love, parting grief, the soul's communing with God, uneasy forebodings, glimpses of Paradise through suddenly rent clouds, sweetly purling tears ... [are to be found] in the contact with those wonderful strings and caressing keys'. The heightened sensibility and sentimentality evident in Schubart's rhapsodizing are closely attuned to the *Sturm und Drang* and *Empfindsamkeit* styles of the second half of the 18th century, part of the special climate in which the clavichord had its great flowering of popularity and in which all of its special literature was created.

During the last quarter of the century some clavichord makers seem to have been working towards an instrument with the intimate sensitivity and flexibility so highly praised by Schubart, while others seem to have been aiming to achieve a louder sound more appropriate for the piano repertory that was developing at this time. Virtually all the important German clavichord makers were by this time building pianos as well. F.C.W. Lemme, who developed a clavichord with a case with rounded ends for which he claimed 'an uncommonly beautiful tone', advertised in 1802 that he made 'large grand

pianos in the style of the English masters ... another large grand piano ... square pianos ... and clavichords of all kinds, all of them unfretted'. (He listed no fewer than 14 different models.)

The tendency to build piano-like clavichords was increasingly reflected in the sound and massiveness of structure of many instruments made in the 19th century by such German builders as Voit and Schmahl and the Scandinavian makers, some of whom were still producing clavichords in the 1820s. The structure of a large 18th-century clavichord differs from that of a 17th-century instrument in a number of details. A certain massiveness was required to withstand the tension imposed by the greater number of strings used for the expanded range of the later instruments and because they were generally unfretted. In the 1790s a diagonal brace running parallel to the strings was often attached above the bottom to stiffen it and thus help prevent twisting of the case. The diagonal section of the wrestplank was not usually thick enough to reach the bottom of the case but, rather, was let into the case linings at its ends and supported along its length by blocks resting on the bottom, so that the air chamber below the soundboard was not divided.

The soundboard barring found on 18th-century instruments is extremely variable, some instruments having a series of diagonal ribs passing under the bridge approximately at right angles to its tenor section, while others have a cut-off bar running parallel to the tenor section of the bridge to separate the bridge from the triangular portion of the soundboard nearest to the keyboard. (In those instruments having octave strings in the bass, a cut-off bar of this sort serves as a hitch-pin rail for the octave strings.) Some instruments have a similar diagonal rib behind the bridge that cuts off the soundboard at the back right-hand corner as well. The use of one or even two decorated soundholes in the soundboard is characteristic of the work of the Saxon makers listed above.

## Clavichord

### 5. Spain, Portugal and Scandinavia.

The interest in clavichords displayed by Bermudo and Santa María in the 16th century continued on the Iberian peninsula in the 17th and 18th centuries, although the instruments themselves appear to have been predictably conservative and intended for use principally as practice instruments for organists. As late as 1723–4 Nassarre wrote about clavichords having a projecting keyboard and, a compass of only *C/E* to *a*", a soundboard running underneath and divided bridges. Nassarre's remarks on musical instruments tended to be out of date, however, and more modern clavichords with paired fretting may already have been available in Spain, as they seem to have been in Portugal. In surviving Spanish and Portuguese instruments of this type, there tends to be a different arrangement of tangents from that found in German instruments fretted in pairs. Instead of the Es being paired with E<sub>1</sub> and the Bs being paired with B<sub>1</sub> so that the Ds and As are left unpaired, the Iberian instruments (and some Scandinavian ones) pair E<sub>1</sub> with D and B<sub>1</sub> with A, leaving the Es and Bs unpaired.

Other less common fretting arrangements found on Spanish clavichords include the pairing of a few bass notes, unfretted G<sub>1</sub> (allowing the string to be retuned to A<sub>1</sub>); a requirement of certain church modes expressed by

Bermudo nearly two centuries earlier), and consecutive paired fretting in the treble. A feature peculiar to 18th- and 19th-century Spain is the use of straight key-levers in a number of fretted clavichords. Another element, unusual for the period and found in at least two 18th-century Spanish clavichords and several Latin American examples dating from the 17th to the 19th century, is the so-called 'second soundboard', i.e. a board running underneath the key-levers and thus below the level of the main soundboard. This enlarges the soundbox but has no contact with the bridges and thus cannot contribute to transmitting the vibrations of the strings to the resonating chamber. Latin American clavichords not uncommonly have tool compartments on both sides of the keyboard.

In Spain, short-octave instruments continued to be built until the end of the 18th century, and small 51-key instruments as late as 1829 (a clavichord by Antonio López de Dueñas). Although few instruments with five or more octaves survive, contemporary newspaper advertisements show that unfretted, five-octave instruments were being built in Madrid in competition with square pianos and that ownership at that time was not limited to organ players, although no specific repertory for the clavichord seems to have been created. As a tool for organists, however, the clavichord survived as late as the 1870s and 80s in some cathedrals and churches, and even into the first half of the 20th century in some closed-order convents.

The majority of Iberian clavichords are anonymous. The earliest identified Spanish maker was Juce Albariel (*fl* Saragossa, 1465), and the latest were Pedro and Teodoro Serrano, father and son, who worked in the second third of the 19th century. Those Portuguese makers whose signatures appear on surviving clavichords are all from a late period: Jacinto Ferreira (Lisbon, 1783), Manuel do Carmo (Porto, 1796) and José Baptista Camacho (Braga, 1841).

Although about 12 Danish-built clavichords are known, Scandinavian building was dominated by Sweden, from which at least 150 clavichords dated between 1688 and 1832 have survived. This was probably the result of a healthy domestic market protected by import duty. The early Swedish builders followed the German tradition, but an intervention by the Royal Academy of Science of Stockholm in about 1740 resulted in the development of a typically Swedish design which became standardized by about 1770. An instrument of this kind is unfretted with octave strings in the bass (with the tuning pins at the left-hand end of the case, as in the Hamburg instruments), has a soundboard with diagonal grain, a treble scaling appropriate to the use of iron wire, and a compass of more than five octaves. The left-hand edge of the soundboard has a gracefully curved shape, partly overhanging a few of the top keys. By 1775 the compass had reached  $F-a'''$ , by 1785  $F-c'''$ , and by 1795 some instruments were built with extra bass notes giving six octaves ( $C-c'''$ ), although  $F-c'''$  remained the more usual compass. Whereas German clavichords are restricted to a length of about 1.75 metres so that the tuner can reach the bottom note from the tuning pins on the right, a typical Swedish clavichord is over two metres long. In order to tune the lower strings, the tuner would first tune the octave strings on the left-hand tuning pins, and then tune the unisons to the octaves, presumably using a hand-held stick to reach the lower keys while working on the tuning pins at the right-hand end of the case.

This proves how the octave strings had become an indispensable part of the design.

Iron stringing gives a treble with a clear, relatively strong sound and the extra length and ample soundboard area give a fine bass. The instruments are also surprisingly sensitive and controllable in spite of their size. Their popularity, together with their large compasses, made them a substitute in Swedish homes for the early piano.

Clavichord

## 6. Austria.

The few surviving Austrian clavichords date from the 18th century onwards. Many of them display structural characteristics that were out of date in contemporary German clavichords. They generally have a compass of  $C/E-c'''$  or  $C/E-d'''$ , and in later instruments  $C/E-f'''$ . The layout of the keywork usually displays a modified mean-tone temperament, the kind in use in small organs until the early 19th century. It seems to be typical of these relatively small clavichords to have a soundboard with no bars, or at most only one, and instruments with a straight bridge were still being built in the second half of the 18th century. The relatively short scaling indicates a high Chorton pitch standard. Surviving strings indicate that iron wire was preferred. The material used for the tangents was usually tinned iron. The large unfretted clavichords preferred in the mid-18th century in northern Germany and Scandinavia were something of an exception in Austria. The cases of those instruments that have survived are usually made of solid walnut, with plain ornamentation. The interior of the soundboard and keyboard area may be painted with red bole. An unfretted instrument of this kind (compass  $F-f'''$ ) was built in 1794 for Haydn by the Bohemian organ builder Johann Bohák and is now in the Royal College of Music, London. A similar instrument made by Ferdinand Hofmann is kept in the house where Haydn died in Vienna. When the pianoforte ousted the clavichord around the turn of the century, a small circle of people remained loyal to the clavichord, partly out of enthusiasm, partly for economic reasons. Türk recommended the clavichord instead of the piano for teaching children in the Viennese edition of *Clavierschule* (1789). As late as 1831 the board of the civic music school in Buda was urgently requesting repairs to the 11 clavichords which had been the only instruments available for teaching the keyboard ever since the school was founded in 1777.

The last traditionally built instrument (compass  $F-f'''$ , fretted) was made in 1839 by Klemens Kunz (1786–1840) in Jaroměřice, Bohemia (now in the Museum of Czech Music, Prague). Other Austrian clavichord makers included Johann Moysè (c1700–71), Ferdinand Hofmann (1756 or 1762–1829), Englebert Klingler and Johann Bohák (1754–1805) in Vienna; Carl Matthias Gschwandtner, Georg Mitterreiter, Franz Xaver Schwarz and Anton Römer in Graz, J.C. Egedacher (1664–1747) in Salzburg, and Johann Anton Fuchs (*fl* 1770–96) in Innsbruck.

Clavichord

## 7. The modern revival.

The first clavichords to be built in modern times were the work of Arnold Dolmetsch. Having restored a five-octave Hass clavichord with octave strings in the bass, one that he owned himself, and having played it in some of his

historical concerts in London in the 1890s, he created an interest in the clavichord among a group of enthusiasts, one of the most supportive being Bernard Shaw. This led to his making four accurate copies of the Hass instrument in 1894, three of which were immediately sold, followed by two more in 1895 and 1896. Apart from three smaller pentagonal clavichords of compass C'-f", made to his own design in 1897, his next clavichords were a group of 34 made between 1906 and 1910 while he was working with the Chickering company in Boston. These were based on a Saxon five-octave clavichord of 1784 by Christian Gotthelf Hoffmann, without octave strings, and which was also owned and restored by Dolmetsch. Rather than copying it strictly, Dolmetsch combined its general layout with a bridge shape derived from Hass.

Initially, in 1894, Dolmetsch fitted strings of traditional diameters in the treble, presumably having measured the strings he found on his Hass, but he soon reduced the diameters, and thus the tensions, presumably to make playing easier. In Boston, Dolmetsch standardized on treble tensions about 30% below those of Hass. In 1912, while working for Gaveau near Paris, he took the decisive step of introducing the well-known model of his own design with a C-d" compass (and a further small reduction of treble tension). Dolmetsch thus abandoned copying, 'the best training for a beginner', in order 'henceforth to realise my own ideals', the better to overcome the prejudice of a piano-based culture. A similar redesigning was currently taking place with harpsichords. This ensured the successful revival of interest in the clavichord and was a potent influence on builders of the early revival, mostly in England and Germany.

While most makers followed the conventional layout, some took the basic idea of the tangent action and experimented with single-stringing, down-striking, metal frames or even metal soundboards, none of which has proved to be of lasting value. The only non-traditional design apart from Dolmetsch's to gain a significant following among players was that developed by Thomas Goff in 1934, which had a long sustaining power derived from heavy keys and a heavy bridge. This school of players on Goff instruments, led by Thurston Dart, developed a delicate, legato, romantic style of playing in which vibrato had a prominent role.

From about 1965, clavichord makers began following the lead of harpsichord makers in returning to making accurate copies of old designs, giving players the opportunity of exploring the more vigorous style of playing witnessed by Burney on his visit to C.P.E. Bach and described in his book of 1773. The Nederlands Clavichord Genootschap was formed in 1988 to support the study of all periods of the instrument, and they began to publish a journal in the same year. Clavichord societies have also been formed in Germany, Britain, Switzerland, Japan and the USA, and the first of a series of biennial international clavichord symposia was held in 1993 in Magnano, Italy.

## Clavichord

### 8. Repertory.

For most of its long history the clavichord was primarily valued as an instrument on which to learn, to practise and occasionally to compose. It appears as an alternative to the virginal and the harpsichord on the title-pages of a number of 16th-century keyboard collections and is similarly

mentioned in some German publications of the late 17th century, but there seems to have been little or no recognition of the clavichord's special capabilities before the beginning of the 18th century and no music specifically composed for it before the mid-18th century. At that time a large body of music written particularly for the clavichord or alternatively for the clavichord and the relatively new fortepiano began to be composed, but only in Germany, where the clavichord was still very popular, judging by the output of makers such as Lemme and the Horn brothers, who numbered their instruments. Some of this music, including most of that by C.P.E. Bach, is highly demanding from both musical and technical standpoints, but much of it was composed for middle-class ladies of modest capabilities and is accordingly far easier to play. The most notable composers of clavichord music apart from C.P.E. Bach include W.F. Bach, E.W. Wolf, J.G. Mützel, J.W. Hässler, C.G. Neefe, D.G. Türk, and F.W. Rust, one of whose sonatas includes a variety of special effects to be achieved by strumming or drumming on the strings, playing harmonics, and the like. Haydn's solo keyboard works, also, must be counted as essentially for clavichord over most of his life, since the Esterházy court appears to have received its first piano when he was 49 and he only acquired his own piano at the age of 56. His sonatas lose much when played on the harpsichord and even the late ones remain idiomatic and effective on the clavichord.

Although the clavichord is *par excellence* a solo instrument on which one plays by oneself for oneself, it was also used in the 18th century to accompany solo singing; it is specifically cited in this connection by writers of the period and on the title-pages of several song collections.

The 20th-century repertory for clavichord is far less extensive than that for the harpsichord, reflecting not only the inability of the clavichord to make itself heard in an ensemble but also the problems encountered in public performance even when it is presented as a solo instrument (although some of these have been partly overcome with the aid of discreet electronic amplification). However, especially in England and clearly as a reflection of the importance of English makers in the modern revival of the instrument, a number of compositions specifically for the clavichord have appeared, beginning in 1928 with Herbert Howells's *Lambert's Clavichord*, op.41; a smaller group of works by German composers, beginning with Ernst Pepping's Sonata no.1 of 1938, similarly reflects the German revival of the instrument between the wars. The jazz pianist Oscar Peterson played the clavichord on the album *Porgy and Bess* (Pablo, 1976), a duo with Joe Pass, who plays the guitar. To compensate for the low volume of the clavichord, microphones were evidently placed close to the strings for the recording; the resulting timbre is biting, like that of the harpsichord. A feature of the performance is Peterson's playing of bends and blue notes by using the *Bebung* technique of varying the pressure with which the key is held down.

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*Praetorius*TI

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## Clavicoꝛ.

A valved brasswind instrument of tenor pitch invented in Paris by Danays in 1837 and made by the firm of Guichard (see illustration). It was built in various pitches from from 6½' E♭ down to 9' B♭; a smaller instrument, the néocor (pitched in 6' F with crooks for lower tonalities), was seen as a member of a family comprising *cornet à pistons*, néocor and clavicoꝛ, undermining the claim of Adolphe Sax to have been the first to introduce a homologous brasswind family. The clavicoꝛ, also sometimes known as the **Althorn**, had three valves, two of them operated by the right hand and one by the left, but from about 1840 all three were operated by the right hand. Its bore was narrow compared with modern saxhorns; the instrument was held up vertically in front of the performer.

The clavicoꝛ provided a tenor voice in bands. Although its active life ceased long before the turn of the century, since it was supplanted by the E♭ tenor horn, it was commemorated for some considerable time in Italian military-band nomenclature, in which the E♭ tenor horn part used to be called *clavicorno in mi*. In England clavicoꝛs were made by Pace, and a part for 'E♭ clavicoꝛ solo' is included in some brass-band journals issued in the 1850s.

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## Clavicordio

(It., Sp.; Port. *clavicórdio*).

(1) A generic term for a string keyboard instrument.

(2) See **Clavichord**.

(3) (Sp.) See **Harpsichord**.

(4) An Italian term for the polygonal **Virginal**.

# Clavicylinder.

See [Klavizylinder](#).

# Clavicymbelpedal

(Ger.).

See [Pedal harpsichord](#).

# Clavicytherium

(Fr. *clavecin vertical*; Ger. *Klaviziterium*; It. *cembalo verticale*).

An upright harpsichord with a vertical soundboard. The main advantages of such an instrument are that it takes up less floor space than a normal harpsichord and the sound is projected more directly at the player. Since the jacks must move horizontally rather than vertically, it requires a complex action often involving the use of springs rather than gravity to return the jacks to their position of rest. As a result clavicytheria usually have a fairly heavy touch and unresponsive action.

The earliest known reference to a clavicytherium is in the manuscript treatise of Paulus Paulirinus of Prague (1459–63), which describes a combination of an upright harpsichord and an organ played from the same keyboard. The oldest depiction of a clavicytherium dates from about 1463 and the oldest surviving string keyboard of any kind is a clavicytherium. This instrument, probably made in Ulm in the late 15th century and now in the Donaldson Collection of the Royal College of Music, London, is 142.5 cm high and has a keyboard range of 40 notes (see illustration; see also [Harpsichord](#), §2 (ii)). The compass is now *C/E–g''*, but originally (as established by Debenham) was *EE–FG–g''*. However, the apparent *E* cannot have been tuned as such; instead a full diatonic bass octave *C, D, E, F, G, A, B*; *B* may have been used. The instrument has a unique and astonishingly simple action in which the key, a vertical lever and the forward-projecting jack are all assembled into a single rigid piece. When the key is depressed the entire assembly rocks forward, so that the jack (moving along the path of an arc) is forced past its string. When the key is released the assembly falls back under its own weight, returning the jack to its original position. Another early example, perhaps from around 1600, is in the Norsk Folkemuseum, Oslo.

The earliest writer to use the term clavicytherium for the upright harpsichord was Sebastian Virdung (*Musica getuscht*, 1511), but he gave no description to accompany his crude woodcut illustration, which is a reversed rendering of an instrument with a 38-note range of *FG–g''* (lacking *F*). Stradner has argued that the instrument had metal strings. Praetorius showed a substantial example in *Theatrum instrumentorum* (1620; see [Clavichord](#), fig.6) and stated that its sound was almost the same as that of a cittern or harp. A German example of the same period (in the Germanisches Nationalmuseum, Nuremberg) has two sets of unison strings at normal pitch, and a third tuned an octave higher. There are four rows of jacks, one of which plucks one of the

unison strings very close to the nut to produce a nasal tone (like a [Lute stop](#) on a harpsichord). In addition, a sliding batten fitted with leather pads can be moved to mute the sound of one of the unison strings (like a [Buff stop](#)). In this instrument a vertical arm set in the back of each key has four finger-like projections, each of which fits into a slot in one of the four jacks provided for each note. Since the connection between the jacks and this arm is not a rigid one, as in the Donaldson instrument, it is possible for the jacks to move forward and back horizontally instead of in a curved path, and it is also possible to change registers by shifting the jackslides, as one would on a harpsichord.

In the late 17th century and the 18th, clavicytheria were built throughout Europe, including Scandinavia and Great Britain. Of the 18 Italian examples known, only three are genuine clavicytheria, the remainder having been constructed from harpsichords. One of the genuine clavicytheria, in the Museo degli Antichi Strumenti Musicali in Rome, was possibly made by Cristofori (perhaps the one of 1697 that is recorded in a Medici inventory of 1700; illustrated in van der Meer, 1983, p.168). Another instrument made by Martin Kaiser in about 1675 to a similar design, probably for the Emperor Leopold I, is in the Kunsthistorisches Museum, Vienna (illustrated in Russell, pl.84). This has two sets of strings tuned in unison and clearly shows the influence of organ builders: the strings are arranged symmetrically with the bass strings in the centre and the treble strings at the sides, like a rank of organ pipes in mitre shape, and a [Rollerboard](#) is used to connect the keys with their corresponding jacks. Although this instrument pre-dates Cristofori's, Kaiser worked in Venice at some time (see Luithlen), and may have met and been influenced by Cristofori there. An enormous example about 365 cm high, constructed by Nicolas Brelin in Sweden in 1741, was equipped with eight register-changing pedals. A number of handsome clavicytheria were made in Dublin in the second half of the 18th century: two by Ferdinand Weber (one undated and the other of 1764; illustrated in Russell, pls.77 and 78) use oblique stringing to achieve a symmetrical 'pyramid' form similar to Kaiser's instrument but without the mechanical complexity. This design could have derived from the earliest known upright pianos, which were also pyramid-shaped (see [Upright pianoforte](#)).

Three important examples by Albert Delin (who worked in Tournai between 1750 and 1770; an instrument is illustrated in Russell, pl.41) are notable for their smoothness of action and fine tone. Delin's action uses a pivoted bell crank, the horizontal arm of which is pushed upwards by a vertical sticker resting on the back of the key; the jacks are hooked into the vertical arm of the bell crank, which is so balanced that when the key is released it brings the jacks back to the rest position without additional weights or springs. The clavicytherium has received little attention from 20th-century makers.

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## Clavier.

(1) (Fr.). A term for the keyboard of a piano, harpsichord, organ etc. It was used to denote 'manual keyboard' at Rouen as early as 1386.

(2) (Ger.). The most common spelling of [Klavier](#) before the 19th century.

(3) A term sometimes applied to pianists' practice instruments that have silent keyboards ('dumb claviers') or produce only a clicking sound when the keys are depressed and released.

EDWIN M. RIPIN/JOHN KOSTER

## Clavier de pédales

(Fr.).

See [Pedal pianoforte](#).

## Claviergamba

(Ger.).

A bowed keyboard instrument invented by Johann Georg Gleichmann in 1709. See [Sostenente piano](#), §1.

## Claviharpe.

A [Harp-piano](#) made by J.C. Dietz (i).

# Clavijo del Castillo, Bernardo

(b c1545; d Madrid, 1 Feb 1626). Spanish composer and keyboard player. Nothing is known of his early life and musical training. On 6 December 1569 he was listed among the members of the royal chapel in Palermo and at the same time as a soldier of the Viceroy of Sicily. In 1587–8 he was organist in the Sicilian royal chapel, and in the dedication of his motet collection he asserted that he had at one time been *maestro di cappella* there. On his return to Spain in November 1589 he was appointed organist of Palencia Cathedral. In February 1592 he left Palencia to become organist of Salamanca Cathedral; he became Professor of Music in the University of Salamanca on 3 April 1593, having been awarded the degree of Bachelor of Arts *por suficiencia*, that is, without entitlement, the previous month. In July 1594 he obtained the degree of Licentiate and Master of Arts of the University of Oñate. As well as teaching in the University of Salamanca, he also performed on the organ there on certain occasions.

On the death of Hernando de Cabezón (1 October 1602), Philip III summoned Clavijo del Castillo to Valladolid, where the Spanish court was in residence, to fill the resultant vacancy. He began to serve there in November 1602, although he did not finally leave his cathedral and university posts at Salamanca until July 1603. His official appointment, of 29 March 1603, specified that he was to serve as keyboard musician of both the royal chapel and the royal chamber (as Antonio and Hernando de Cabezón had done), and that he was to teach some of the boys of the royal choir school. Although he was not the only keyboard player at the royal chapel, he was named as 'His Majesty's principal organist' in 1618–19, a title he held until his death. His skill was praised by many contemporaries. Outstanding among these was Vicente Espinel, who, in his novel *Relaciones de la vida del escudero Marcos de Obregón* (Madrid, 1618), mentioned the musical academies which met in his house and in which his daughter Bernardina (an excellent keyboard and harp player) took part.

The famous musical library of King João IV of Portugal included some *tientos* by Clavijo del Castillo, one of which has survived (ed. in W. Apel: *Spanish Organ Masters after Antonio de Cabezón*, CEKM, xiv, 1971). His main compositional output is contained in his *Motecta ad canendum tam quattuor, quinque, sex et octo vocibus quam cum instrumentis composita* (Rome, 1588). The volume contains 19 motets: six for four voices, six for five voices, six for six voices and one for eight voices; as the title of the collection suggests, instruments may be substituted for voices.

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LUIS ROBLEDO

## Clavinet.

A five-octave electronic keyboard instrument similar to an electric piano. It was designed by Ernst Zacharias and has been manufactured by [Hohner](#) from around 1960. The sound resembles that of the clavichord, and is produced by small hammers, mounted under the touch-sensitive keys, which strike short strings directly beneath them; the vibrations of the strings are converted by electrostatic transducers into voltage variations and made audible over a loudspeaker. Although the Clavinet was originally less successful than Hohner's Pianet, many rock and jazz musicians, including Stevie Wonder and Chick Corea, have exploited its percussive quality.

HUGH DAVIES

## Claviola (i).

A bowed keyboard instrument, in the shape of an upright piano, invented by [John Isaac Hawkins](#), who called it the 'claviola'. It had four semi-circular columns of gut strings with four semi-circular rotating horsehair bows operated by a pulley. A foot treadle kept the bows in motion and the keys brought the strings into contact with the bow. It was first demonstrated publicly at a concert on 21 June 1802 in Philadelphia, when it was used to perform Hawkins's own concerto. It was shown again in London in 1813–14 and illustrated in Rees. The most famous claviola to survive is a kind of upright zither by Ole Breiby, now at the Metropolitan Museum, New York. Behind the keyboard is a resonance chest on which is mounted a small viol-shaped soundboard bearing 25 metal strings stretched over three nuts and three bridges. The player fingers the keys with the left hand and with the right manipulates the bow, which moves in a groove. When a key is depressed the corresponding string is raised and brought into contact with the bow; dynamics can be controlled by touch. The range of the Claviola is just over two octaves (*g–b''*), but the top four keys lack strings of their own; by means of a lever the player operates a small bar which stops the string belonging to the note an octave lower, so that a harmonic (said to sound like a flageolet) is produced at the required pitch. The instrument enjoyed some popularity and was manufactured until the end of the 19th century. Breiby patented a larger version requiring two foot-operated bows on 4 May 1897.

See also [Sostenente piano](#), §1.

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HOWARD SCHOTT, MARGARET CRANMER

## Claviola (ii).

The name given by their inventors to two keyboard instruments in which the sounds were produced by hammers striking short, thin steel bars. The first was invented by Papelard of Paris and patented on 11 August 1847; for each note over a compass of *c* to *c*<sup>'''</sup> it had two bars fixed at both ends and tuned an octave apart. In 1848 Papelard constructed a successor to the claviola, the *clavi-lame*, in which the bars were fixed at one end only (its mechanism thus resembled that of the celesta).

George Crawford's claviola, patented in London on 22 May 1862, resembled Papelard's first instrument; Crawford referred to his invention as a 'pianoforte'.



## Claviorgan [organized piano, harpsichord, etc.]

(Fr. *clavecin organisé*; Ger. *Orgelklavier*, It., Sp. *claviórgano*).

An English equivalent to the quasi-Latin *claviorganum*, denoting a keyboard instrument in which strings and pipes 'sound together to produce a pleasing sound' (Praetorius, 2/1619). In early sources, late 15th-century Spanish or 16th-century Italian collections, for example, it cannot be assumed that *claviórgano*, etc., invariably denotes a composite keyboard instrument of this kind; often the word may have been used for (secular) organs in general, perhaps to distinguish them from portatives or regals. The English term seems to have appeared only at the end of the 19th century (Engel, Hipkins) but it may be earlier. The adjective 'organisé' was used in France at least by the middle of the 16th century and copied by English lexicographers (e.g. Randle Cotgrave, 1611).

The true claviorgan remained on the fringe of music-making for at least three centuries; its history is thus neither continuous nor connected but comprises a series of important types. In the 16th century spinets or virginals 'with pipes underneath' are known to have existed from documentary evidence (e.g. at least five are listed in the inventories of Henry VIII, 1547) and from surviving examples (e.g. the spinet-regal-organ formerly in Schloss Ambras); double- or triple-strung, full-size harpsichords with positive organs incorporated are to be found in Germany (a Dresden inventory, 1593), Italy (Banchieri, 1605), England (one made by Theeus, 1579 Victoria and Albert Museum, London) and elsewhere. Many examples must have been little more than toys (e.g. the mechanical claviorgan patented in Venice, 1575). In the 17th century there was immense variety, from the clavichord-organ combinations known from theorists (Barcotto c1640, Todini, 1676) and extant examples (V. Zeiss of Linz, 1639) to the organ-spinet-harpsichord-*Geigenwerk* (*Galleria armonica*) made in Rome by [michelle Todini](#) from about 1650. The acoustic and mechanical theorists (e.g. Kircher, 1650) were attracted to the more doubtful aspects of these composite instruments. From about 1580 to about 1780, many large organs are known to have had a row or two of harpsichord

strings, especially those in German court churches, but also in various other places from Sicily to Coventry. Particularly in England, chest-like or even harpsichord-shaped chamber organs were made during the 18th century specifically to carry a harpsichord on top whose keys depressed the organ pallets below through simple stickers; this is known both from theoretical sources (e.g. Burney: 'Schudi', 'Snetzler' in *Rees's Cyclopaedia*, 1819, and the varied and detailed drawings given by Dom Bédos de Celles, 1766–78) and from extant examples (e.g. the Earl of Wemyss's Kirkman-Snetzler claviorgan of 1745–51, see illustration). Even in many quite late sources it is not clear what exactly 'claviorgano' denoted (e.g. Cristofori's accounts, Florence, 1693). Late in the 18th century, many pianos, particularly large square ones, were made with several ranks of flute and chorus organ pipes, often by the best makers in London (e.g. Broadwood) and, to a lesser extent, Paris (Taskin). John Geib (1744–1818) claimed to be the first to make 'organized pianos' in London. By about 1840, harmonium-pianos played only a minor role among the vast array of composite, hybrid and other fanciful, constantly patented inventions.

There never was a specific claviorgan repertory, although some pieces were written to exploit individual instruments (e.g. one of Handel's organ concertos, 1739, composed for the organ-harpsichord used in *Saul*, 1738 – probably Handel's famous 'maggot'). Claviorgans were used occasionally in the Florentine *intermedii* in the 16th century. Many theorists pointed out the variety of colours possible, often calculating them mathematically. Claviorgans were occasionally named on the title-pages or in prefaces to various publications (e.g. A. de Arena, *Bassas dansas*, 1572, for 'espineta sola, espinata organisati', and S. Seminiati, *Salmi*, 1620, for 'leuti ... organi o claviorgani'). They are sometimes mentioned in diaries and the like as having been played in works not expressly calling for them. For example, Michael Arne played a theatre concerto in 1784 on an 'Organized Piano Forte' (R.J.S. Stevens's MS); Burney (*Travels*) heard an Italian nun using a claviorgan in church; Mattheson recommended them in Hamburg for church cantatas (1739, etc). By about 1770 (J.A. Stein), a *clavecin organisé* was played in order to give dynamic changes by adding or subtracting organ stops. In 1768 Adlung remarked that the claviorgan was less common than in his 'young days', the new piano having replaced it in expressive music.

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DONALD HOWARD BOALCH, PETER WILLIAMS

## Clavisimbalum

(Lat.).

Name for the harpsichord described in a treatise by [Henri Arnaut de Zwolle](#).

# Clavius, Christophorus [Christoph]

(*b* at or nr Bamberg, c1538; *d* Rome, 6 Feb 1612). German composer and mathematician, active mainly in Italy. As a Jesuit novice he studied theology, mathematics, astronomy and music at the priory of S Cruz, Coimbra, from 1555. He was still at Coimbra on 21 August 1560. From 1565 to 1579 or 1580 he taught mathematics at the Jesuit Collegio Romano and later continued to live in Rome. He won fame through the publication in 1574 of *Euclidis elementorum libri XVI, cum scholiis*, one of his numerous scholarly publications. Pope Gregory XIII appointed him to a papal commission to correct the errors of the Julian calendar, and the new Gregorian calendar was announced in a papal bull of 22 February 1582. He also contributed to the study of coss, a form of algebra developed in the 15th and 16th centuries. Although he enjoyed a wide correspondence with leading astronomers and mathematicians of his day, among them Tycho Brahe and Galileo, he had to spend much time answering polemics from such critics as Mästlin and Scaliger who aimed at undermining his great achievements. He wrote a small amount of music which has not yet been studied. His surviving pieces comprise a motet in two sections to words from the Song of Songs (in RISM 1596<sup>2</sup>), ten other motets (in *A-Wn* and *D-DI, Mbs, Rp* and *Z*) and three sacred songs (in *PL-WRu*, inc.); 13 other motets (formerly in *D-Bsb*, the Biblioteca Rudolphina, Legnica, *WRu* and *RUS-KA*) are lost.

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E. FRED FLINDELL

# Clay, Frederic (Emes)

(*b* Paris, 3 Aug 1838; *d* Great Marlow, 29 Nov 1889). English composer. He studied harmony and counterpoint with Molique in London, and through a promising career in the Treasury Department supported his early compositions and also a brief period of further study with Hauptmann in Leipzig in 1863. In 1862 he made his public début at Covent Garden with *Court and Cottage* and it was during the rehearsals of his first real success, *Ages Ago* (1869), that Clay introduced his librettist, W.S. Gilbert, to his close friend Arthur Sullivan. In 1873, a comfortable legacy from his father enabled him to devote his attention completely to composition and in 1877 he tried his fortune in the USA, achieving only moderate success. On his return to England in 1881, he found a new librettist in George Sims but, after the second performance of *The Golden Ring* on 4 December 1883, Clay collapsed; he was paralysed for the rest of his life. Among his other stage

works were *Babil and Bijou*, *Happy Arcadia* and *The Black Crook* (all 1872), *Oriana* (1873), *Princess Toto* and *Don Quixote* (both 1876), and *The Merry Duchess* (1883).

Most of Clay's works were written for the stage, although he wrote many popular songs, some hymns and two cantatas, one of which, *Lalla Rookh*, included the famous 'I'll sing thee songs of Araby'. His melodies are always fresh and graceful; his harmonic treatment, though sometimes strikingly original, owes much to Rossini and Auber. Successful though he was, he never really broke away from the drawing-room ballad and, lacking Sullivan's sense of fun and powers of invention, remained largely in his shadow. His works have recently enjoyed renewed popularity on both sides of the Atlantic.

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CHRISTOPHER KNOWLES/R

## Clayton, Norman John

(b Brooklyn, NY, 22 Jan 1903). American radio evangelist and composer of gospel hymns. From the age of 12 he played a pump organ in the South Brooklyn Gospel Church and later took up the trumpet. While continuing to serve as an organist he held various jobs, until in 1942 he joined the staff of the radio evangelist Jack Wyrzten for his 'Word of Life' rallies in New York. Clayton served this organization for 15 years as organist, vibraphonist and director of the inquiry room. During this period he also worked with Erling C. Olsen on the 'Sunday Morning Radio Bible Class' and with the Bellerose Baptist Church on their radio programmes. Between 1945 and 1959 Clayton published some 30 gospel songbooks; he then became associated with the Rodeheaver Company as a writer and editor. His best-known gospel hymn is *Now I belong to Jesus*, first published in his *Word of Life Melodies no. 1* (1943). In their texts and harmonies, Clayton's songs represent a trend toward a romantic style of gospel hymnody.

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HARRY ESKEW

## Clayton, Thomas

(b London, bap. 28 Oct 1673; d London, bur. 23 Sept 1725). English composer and violinist. His father, William Clayton (c1636–1697), was given

one of the nine new places for the violin created for Charles II's Royal Private Musick in 1660. Some violin tunes by him survive in manuscript. Thomas joined his father in the royal musical establishment as a violinist in 1689, receiving a full place in 1693. He inherited property from both parents (his mother died in 1700) and received his father's music books and instruments and his shares in the Drury Lane theatre. By autumn 1704 he had been to Italy to study music, although he was in England to sign each year for the livery payment due to him on 30 November.

On 28 October 1704 the *Diverting Post* reported that two operas, one of them by Clayton, were being prepared for the opening of John Vanbrugh's new playhouse in the Haymarket. However, Clayton's opera, *Arsinoe, Queen of Cyprus*, was put on by Christopher Rich's company at Drury Lane on 16 January 1705. It was the first all-sung opera in the Italian style to be performed on the English stage and was a considerable success for two seasons. The libretto by Stanzani had originally been set by Franceschini in 1676, and it is not clear whether Clayton set the English translation by Peter Motteux or asked Motteux to fit English words to his setting of the Italian. Later in the century Burney and Hawkins were united in their scorn of its music, and the anonymous author of *A Critical Discourse upon Opera's in England* (1709) wrote that 'it ought to be called the Hospital of the old Decrepid *Italian Opera's*'. This critic claimed that the success of *Arsinoe* 'encouraged the Author to Compose another worse than the first'. It also enabled Clayton to resign from the Private Musick in March 1706. His second opera was *Rosamond*, to an original English libretto by Joseph Addison. It was first performed on 4 March 1707 and was a complete failure, receiving only three performances. Clayton's music has always been held responsible for this, but Addison's libretto is far from perfect, and its flattery of the Duke of Marlborough alienated the Tories. In 1709 the Whig Lord Wharton was appointed Lord Lieutenant of Ireland and Addison became his Principal Secretary, accompanying him on visits to Ireland in 1709 and 1710. They took Clayton with them and he organized operatic entertainments at Dublin Castle.

By that time opera in London was being performed in Italian. Addison and Richard Steele, in *The Tatler* and later *The Spectator*, mounted a rearguard action against the absurdity of this, and Steele backed Clayton in a series of concerts at York Buildings between 1710 and 1712, which featured Clayton's settings of English poetry. His *Pastoral Masque* was performed in May 1710, and *The Feast of Alexander*, *The Passion of Sappho* and *If Wine and Music* followed in 1711. In these concerts Clayton was joined by Haym and Dieupart, who had assisted in the production of *Arsinoe*. The resentment of the three musicians at their exclusion from the current operatic scene is shown in their letter to *The Spectator* in December 1711.

Very little is known about the final stage of Clayton's career. A concert at Hickford's Room on 13 December 1716 included his *Ode for the Prince's Birthday* and *Ode on the King*, and his *Passion of Sappho* was performed again at Lincoln's Inn Fields in November 1718. Clayton's preface to the libretto of *Arsinoe* began: 'The Design of this Entertainment being to introduce the Italian manner of Musick on the English Stage' and concluded: 'if this Attempt shall ... be a Means of bringing this manner of Musick to be us'd in my Native Country, I shall think all my Study and Pains very well employ'd'.

He is certainly remembered for this achievement, and for being himself a very indifferent composer.

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OLIVE BALDWIN, THELMA WILSON

## Cleemann, Friedrich (Joseph Christoph)

(*b* Crivitz, 16 Sept ?1770; *d* Parchim, 26 Dec 1825). German composer. He studied theology in Ludwigslust, and in 1797 became an assistant to the superintendent in Sternberg. He moved to Leipzig in 1801 to work for Breitkopf & Härtel on the new *Allgemeine musikalische Zeitung*, returning to Mecklenburg on his father's death. In 1809 he became a music teacher in Parchim.

The principal surviving source of his music is the *Oden und Lieder für das Clavier* (Ludwigslust, 1797), a set of 28 solo songs to texts of Schiller, Kosegarten and others; perhaps his most significant work is the unpublished collection of 17 settings of ballads by Schiller (1799), the manuscript of which is unfortunately lost. His writings include a two-volume *Handbuch der Tonkunst*, announced in the *Allgemeine musikalische Zeitung* but never published, and a *Verzeichnis und Vergleichung der Chormelodien zu dem Mecklenburgischen Kirchengesangbuche* (Parchim, 1818), the single musical contribution among his numerous writings devoted to the history of the city and church of Parchim.

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EDWARD F. KRAVITT

## Clef

(from Lat. *clavis*: ‘key’).

In Western notation the sign placed at the beginning of a staff to denote the pitch of one of its lines, and hence of the other lines. Apart from instances in theoretical writings of the late 9th century, clefs were first systematically used in functional liturgical manuscripts of the 11th century, where they take the form of simple letters. *F* and *c* clefs were always the most widely used, the letters soon becoming formalized to take on their early shapes as ‘clefs’. The *g* clef became increasingly common in the 15th century, when the range of part-writing expanded upwards. With the general adoption of *F* (for the left hand) and *g* (for the right) clefs for keyboard music at the end of the 18th century, the *c* clef became less common. The *F* and *g* clefs came to be known as the ‘bass clef’ and ‘treble clef’ respectively.

For the sake of clarity, *italic* letters are used (exclusively in this article) to represent the pitches as named by Guido of Arezzo (see [Pitch nomenclature](#), [fig.1](#)); a figure after the letter-name of a clef denotes the staff line on which it stands, counting from the lowest (e.g. the modern treble clef, *g*2, the modern bass clef, *F*4).

### 1. Early theoretical writing and Guido of Arezzo.

The use of a line with a sign to indicate its pitch is first found in the treatise *Musica enchiriadis* (c860 or c890: see [Musica enchiriadis](#), [Scolica enchiriadis](#), §4), where a dasian sign precedes each line of a staff in several examples (see facs. of *F-VAL* 337, ff.44v–45r in Smits van Waesberghe, 1969, p.105; facs. of *CH-E* 79, pp.7 and 25 in Stäblein, p.225; see also Daseian notation). These pitch letters were not used outside theoretical writing.

Another system of alphabetical notation, using roman letters, was used in many progressive centres in the 11th century (the tonary *F-MO* f.H.159, from St Bénigne, Dijon, before 1031, is a celebrated early example; it uses the letters from ‘a’ to ‘p’; facs. in *PalMus*, 1st ser., viii, 1901–5/R). Such letters were adopted by Guido of Arezzo, whose treatise *Aliae regulae* (*GerbertS*, ii, 34) of about 1030 recommended using a staff with lines a 3rd apart, one or more of which should be prefaced by a letter (*littera*) to denote its pitch (Guido’s alphabetic series ran from *A–G*, *a–g*, *aa–ee*; the term ‘clavis’ is post-Guidonian). He seems to have preferred to use a red line understood to be *F* and a yellow line understood to be *c*, rather than letters. *F* and *c* were singled out by Guido because of their frequency in plainchant (*GerbertS*, ii, 30; *CSM*, iv, 1955, p.207); their position as upper notes of a semitone was also crucial (which was presumably the reason why English scribes used  or  clefs without a letter-clef: see below). Both the letter-clef system and the coloured-line system (which is also a ‘key’ to pitch) came into use throughout most of

Europe in the next two centuries (except for conservative centres in German-speaking areas).

## 2. Plainchant and early polyphony.

*F* and *c* are the clefs most commonly found in surviving chant manuscripts (see [Notation](#), §III, 1(iv)). Smits van Waesberghe (1951) gave as a sequence from commonest to rarest: *F*, *c*, *f*, *C*, *D*, *a*, *g*, *e*, *gamma*, *b* (□ or *quadratum* sign). They were often used in conjunction with coloured lines ruled between or superimposed on the dry-point lines of the staff: for example, the 12th-century troper from St Evroult, Normandy, uses a red *F* line (fig.1a), a green *c* line, and *D*, *a* and *e* clefs (colour facs. in Stäblein, p.119; the monochrome facs. in Parrish, pl.VII, shows a page of the manuscript where a green line is painted in the *C* space of the top staff, and later a red line painted in the *f* space). The Γ clef (Gk. *G* or *gamma*; the note was solmized as *gam-ut*) appears in *I-BV* VI 34 (ff.24v, 126r, 129v; facs. in PalMus, 1st ser., xv, 1925/R). Scribes might use only one clef or more, perhaps one for each line (fig.1b, and also *A-Gu* 807, facs. in PalMus, 1st ser., xix, 1955/R; see also Smits van Waesberghe, 1969, p.111, and Stäblein, p.153). There were few regional preferences, but there was an English idiosyncrasy of using □ or the *quadratum* sign alone (see W.H. Frere: *Graduale sarisburiense*, 1894; *Antiphonale sarisburiense*, 1901–25; PalMus, 1st ser., iii, 1892, pl.196, from St Albans, and xii, 1922R; Parrish, pl.XIX; Stäblein, pp.127, 159). Thus the last three folios of *GB-Lbl* 36881 were probably bound to the rest (a Catalan manuscript) by an English bibliophile or librarian.

With an *F* clef on the second or third line of a four-line staff, the range *A–d* was available to a medieval scribe without the need for leger lines; a *c* clef on the second line increased the range to *aa*. Few chants include notes outside this range (some sequences, such as *Fulgens preclara*, reach *dd*, for which a scribe who had otherwise used orthodox *F* and *c* clefs would write a *g* clef; the Beneventan examples of a Γ clef cited above include *Fulgens preclara*, which is notated an octave lower than usual). The more extended range of individual voice parts and of the combined parts in polyphonic music of the early 13th century led to the general adoption of a five-line staff. Perhaps because much of the music consisted of a part or parts added above a plainchant or other pre-existing melody, it fell into the range covered by the *c* clef. The *g* clef is found simultaneously with *c* (perhaps *F* as well) in Aquitanian sources of polyphony up to about 1200 (fig.1c), but not in the Parisian and related sources of the next century. The *F* clef was sometimes used in these later sources for plainchant *cantus firmi*, out of respect for the traditional plainchant notation; only in *D-W* 677 does it occur elsewhere (f.110 [101] for *Eclipsim patitur*, a lament for Geoffrey, son of Henry II of England; also momentarily in the succeeding piece, which hails Richard I's accession). English sources of polyphony also use □ alone for a clef (*D-W* 677, f.67v [59v], fasc.6 and esp. fasc.11; see also H.E. Wooldridge: *Early English Harmony*, i, 1897, pls.33, 35, 36).

## 3. Clefs and pitch.

The choice of clef and its position on the staff for the first three centuries after Guido appears usually to have depended on the range and tonality of the melody, allowing for it to be written without accidentals (except for the flat or

*quadratum* signs in the *b* space). This was irrespective of the pitch at which it may have sounded, if a pitch standard were understood to be in operation. Thus a Cistercian ordinance of the 12th century (see S.R. Marosszeki: *Les origines du chant Cistercien*, viii, 1952, p.62) restricted melodies to a range of ten notes, but not to ten stated pitch names. (Modern Roman chant books still proclaim that the pitch of their melodies is not absolute: see *Liber usualis*, 1961, p.xix.)

It has been thought that the appropriate absolute pitch of performance of some repertoires of choral music between the 15th and 17th centuries is discernible from the clefs used for the individual voices: the written tessitura of the music was not the same as the performing tessitura, but the combination of clefs chosen encoded the required adjustment. (For an account of the arguments for this see [Chiavette](#).) Because the range of a part rarely exceeded a 10th, as in music of the previous centuries, it was usually possible to notate the part on a five-line staff without leger lines. The question arises as to whether the recurrent use of a particular set of clefs was ever more than a result of persistent writing for the same voices in the same way: in other words, whether it was not voice ranges rather than clef combinations that were standardized. Three instances may be cited of situations where some adjustment of pitch to an agreed standard may have taken place in performance: but a 'clef code' need not have been in operation to control this adjustment:

(i) A composer might notate a piece without leger lines or key signature and with as few accidentals as possible, that is, regardless of any pitch standard. This might suggest that pieces written with key signatures of two or more flats were notated with a definite pitch standard in mind, for example the *Gloria* by Damett (*G-Lbl* 57950, f.9v, ed. in CMM, xlvi/2. p.13: [ex.1](#)) and about half the pieces in the *Cantiones sacrae* of 1575 by Tallis and Byrd. (Exx.1–5 show the range of each voice and indicate the original clef below. The clefs on the staff bear no direct relationship to the original clefs.)



(ii) The composer might include a cantus firmus at its traditional written pitch. For instance, in Josquin's *Missa de Beata Virgine* (*Werken: Missen*, iii: 30–31, 125) and Palestrina's *Missa de beata* (*Opera omnia*, iv, 1) the presence of cantus firmi of widely differing tessitura as traditionally notated results in movements of widely differing written tessitura, though of orthodox range ([ex.2](#)).



(iii) It is possible that conventional written tessituras of an earlier period were later abandoned when choral range expanded. Thus approximately two-thirds of the pieces of the Old Hall Manuscript that are notated in score are for three different voices (usual clefs and ranges in [ex.3](#)). The addition of another voice (with the *g* clef to notate it) is found in *GB-Cmc* Pepys 1236 ([ex.4a](#)); and this written tessitura survives into the Eton Choirbook, for example the *Magnificat* settings by Nesbett and Kellyk ([ex.4b](#)); but the other four *Magnificat* settings ([ex.4c](#)) avoid using clefs on outer lines and use the *F* clef again.



Few repertoires have been investigated for data of this type; and any discussion of written tessitura should take into account the possible presence or absence of a pitch standard in the minds of composers or performers of the period, regardless of its relationship to modern standards (see [Pitch](#)).

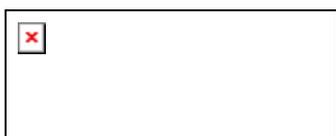
#### **4. The modern system.**

A few exceptional examples warn of unorthodox written tessitura: the *D4* clef used in the bass book (*GB-Lbl* 17805) of the Gyffard Partbooks (*Lbl* 17802–5) for Tallis's short mass (f.66v; ed. in TCM, vi, 31; [ex.5](#)); the  $\Gamma$  clef in Pierre de

La Rue's *Requiem* (fac. in Wolf, i, 387); and the *ff* clef of the Mulliner Book (*Lbl* 30513; ed. in MB, i, nos.48, 113). But otherwise the history of the clef from the 14th century is that of the *F*, *c* and *g* clefs. Their shape underwent considerable stylization. The two horizontals of the letter *F* became two dots as early as the 12th century (fig.2a; see PalMus, 1st ser., iii, 1892, pl.168; Stäblein, pp.121, 141), and in the 14th century the clef was commonly written as a long with two semibreves or minims to its right, one above the other. In the 15th century these three elements became void, like the note heads of the time. This type of *F* clef was adopted by Petrucci and other early Italian printers (fig.2b). The *F* clef made of a reversed *C* plus two dots was preferred by some Netherlandish and German printers, and is occasionally found in manuscript sources (e.g. *NL-L* 1439; fac. in Besseler and Gülke, p.117; fig.2c). The two horizontals of the *c* clef also became void and by 1500 were commonly written as two breves, one above the other, between two vertical lines. The upper flourish of the modern *g* clef is found from the 16th century (fig.3) and may be a stylized *S*[ol] (deriving from the solmization *g sol re ut*).



Whereas keyboard scores usually catered for the wide range of a part by increasing the number of lines of the staff (to eight or more), retaining *c* clefs, parts of high written tessitura for monophonic instruments or voices normally used a *g* clef. In the 17th and 18th centuries the French preferred *g*<sub>1</sub> to *g*<sub>2</sub>; Couperin used both to differentiate French and Italian styles in *Le Parnasse ou l'Apothéose de Lully* (1725). The *g* clef was adopted generally for the higher staff of keyboard scores in the late 18th century (e.g. in C.P.E. Bach's three sets of keyboard sonatas 'für Kenner und Liebhaber', 1779–81). This appears to have resulted eventually in lack of familiarity with the *c* clef, which from the late 19th century was gradually replaced in choral scores and opera solo parts by octave *g* clefs, written as in [ex.6](#).



The use of three different clefs (*F*, *c*, *g*) on different lines of the staff has caused dissatisfaction since at least the 17th century, and prompted schemes of rationalization. Most of these have suggested the permanent association of a pitch name with a single place on the staff, different octaves being catered for by increased use of various octave signs. The earliest such scheme appears to be that put forward by Thomas Salmon in his *Essay to the Advancement of Musick by Casting Away the Perplexity of Different Cleffs and Uniting All Sorts of Musick in One Universal Character* (1672/R). Practising musicians have, however, persisted with the traditional system (for the others see Wolf, ii, 339–48), which at the most includes nine types of clef:

*g*<sub>1</sub> – 'French violin'

*g*<sub>2</sub> – treble or violin

*c*<sub>1</sub> – soprano or descant

c2 – mezzo-soprano

c3 – alto (for viola; also the normal high clef for bass viol in the 17th and 18th centuries)

c4 – tenor (the normal high clef for cello, bassoon, trombone)

c5 – baritone

F3 – baritone

F4 – bass

F5 – sub-bass

Of these only *g2*, *c3*, *c4* and *F4* appear in normal modern usage.

See also [Notation](#), §III, 3(i), 4(v) and [Staff](#).

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DAVID HILEY

## Clegg, John

(*b* Dublin, *c*1714; *d* London, *c*1750). Irish violinist and composer. He was a child prodigy who went on to play a prominent role as soloist and orchestral player in London from about 1730 to 1744. He was the product of a strong tradition of violin playing in Ireland. He was taught by his father (probably William Clegg, a state musician in Dublin until 1723) and William Viner from an exceptionally early age, and subsequently by Dubourg (violin) and Giovanni Bononcini (presumably composition). His first public concert was in Dublin in March 1723; his London début in May was considered by Burney to have been one of the most memorable musical events of that year. While he pursued his career mainly in London, Clegg returned to Dublin occasionally to participate in concerts with his sister, a leading soprano there. Hawkins remarked on the clarity and speed of Clegg’s execution and the strength of his tone; Burney placed him with Veracini as one of the two most sought after

solo violinists in London during the early 1730s. Mental disturbance led to his being admitted to Bethlem Hospital (1744–6), where he was encouraged to continue to perform. One of his compositions, a minuet, was published in *Forty-Five Aires and New Variations* (London, c1747), a collection of minor pieces for German flute or violin with harpsichord continuo by Handel, Geminiani, Quantz and others.

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## Clemencic, René

(b Vienna, 27 Feb 1928). Austrian recorder player, conductor, teacher, and composer. He studied the recorder with Hans Ulrich Staeps, Johannes Collette and Linda Höffer von Winterfeld, and keyboard instruments with Eta Harich-Schneider. He took his doctorate in philosophy at Vienna University in 1956. He cultivates a lyrical style of playing and is much attracted by improvisatory techniques in both early and contemporary music. His instrument collection includes a tenor trombone by Georg Neuschel of Nuremberg (1557), one of the oldest surviving specimens.

In 1958 he founded Musica Antiqua, known as the Ensemble Musica Antiqua from 1959. This group performed music of the Middle Ages to the Baroque on authentic instruments. In 1968 Clemencic founded a group known, from 1969, as the Clemencic Consort, an ensemble for the performance of medieval, Renaissance, Baroque and avant-garde music. Based in Vienna, it is notable for its exploration and staging of little-known 17th-century operas (such as Antonio Draghi's *L'eternita soggetta al tempo*, Emperor Leopold I's *Il Iutto dell'universo* and Peri's *Euridice*), and performing church cantatas, the anonymous 12th-century *Play of Daniel*, the 14th-century *Ludus paschalis* from Cividale del Friuli and the *Roman de Fauvel*.

The Clemencic Consort has also performed many works by contemporary composers and several of Clemencic's own compositions, including *Maraviglia III* (1968), for speakers, recorders, strings, trombone and percussion, one of a number of his experimental compositions which use recorders, *Kabbala* (1992), an oratorio in ancient Hebrew, and *Apokalypsis* (1996), an oratorio in ancient Greek. Clemencic has taught regularly at the Accademia Musicale Chigiana in Siena, and in 1989 became a member of the Accademia Filharmonica Romana. He has written *Alte Musikinstrumente* (Frankfurt, 1970; Eng. trans., 1968/R) as well as articles for several journals;

he has also made many recordings, mostly with the Clemencic Consort, several of which have won international awards.

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See [Clement, Johann Georg](#).

## Clemens non Papa, Jacobus [Clement, Jacob]

(*b* c1510–15; *d* 1555/6). South Netherlandish composer. One of the most prolific figures of the early 16th century, he is best known for his sacred music, particularly the *souterliedekens*, polyphonic settings of the psalms in Dutch.

1. [Life](#).

2. [Works](#).

[WORKS](#)

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[Clemens non Papa, Jacobus](#)

1. [Life](#).

An epigram in Jacob Meiland's *Sacrae aliquot cantiones* (1575) refers to 'Belgica terra' as the homeland of Clemens, but Sweertius (*Athenae Belgicae*, 1626) described him as 'Batavus'; although this could mean the province now called Zuid-Holland, some historians (e.g. Jacobus Eyndius writing in about 1600) considered Batavia to include also the Dutch province of Zeeland. Clemens first appears in the historical record with the publication of several chansons by Attaignant in Paris beginning in the late 1530s. The sobriquet 'non Papa' is first recorded in 1542, the date of the attribution of *Je prens en gre* (previously printed anonymously) in a set of manuscript partbooks belonging to the Flemish merchant Zeghere de Male (*F-CA* 124 [125–8]). In 1545 Clemens established a business relationship with the Antwerp printer Susato, one of his chief publishers. In Susato's *Souterliedekens* of 1556–7 the composer is called 'Jacobus Clement non papa', thus connecting his usual designation with what was clearly his original name, Jacob Clement. Variants occur in *B-Bc* 27087 ('Clemente nono Papa') and *LVu* mus.4 ('Clemens haud papa') which support the theory that the suffix was created in jest rather than for practical reasons: Pope Clemens VII had died in 1534 (before the composer appeared in print), and the possibility of confusion with the poet Jacobus Papa in Ypres is just as unlikely, for in this case the surnames were quite distinct.

Clemens was succentor at Bruges Cathedral from March 1544 until June 1545. The chapter acts of the cathedral for 12 March 1544 mention 'Jacobus Clement Pbro' (presbyter), and on 26 March Clemens was nominated succentor 'per modum probae'; the fact that he had to pass a proficiency examination indicates that he was hardly known. He honoured the cathedral's patron with his *Missa 'Gaude lux Donatiane'*. It is possible that he was subsequently appointed choirmaster to Philippe de Croy, Duke of Aerschot, one of Charles V's greatest generals: there is a reference to Clemens in Jean Scohier's *Généalogie ... de la maison de Croy* (Douai, 1589), and the duke, who died in 1549, is commemorated in Clemens's motet *O quam moesta dies*. Three state motets, *Carole, magnus eras, Caesar habet naves validas* and *Quis te victorem dicat*, point to a relation with Charles V from 1544 to 1549. Clemens was employed as *sanger ende componist* by the Marian Brotherhood in 's-Hertogenbosch from 1 October to 24 December 1550. The motet 'ter eeren onser liever vrouwen', which he offered to the brotherhood on his departure, is no doubt his seven-voice *Ego flos campi* on a text from the Song of Songs. The words 'sicut liliun inter spinas', which are given prominent homophonic treatment, were the brotherhood's motto, and the use of seven voices (unique in Clemens's work) embodies the symbolic Marian number seven. According to J.B. Gramaye (*Ipretum*, i, Brussels, 1611), Clemens was also at Ypres; four motets honouring the city's patron St Martin lend support to this assertion. Furthermore, although his chanson *Congié je prens de vous* ends with the line 'adieu Dordrecht, jusque au revoir', so far it has not been proved that he stayed in Dordrecht. Some connection with Leiden is apparent, for all six choirbooks of the St Pieterskerk (Municipal Archives) dating from the mid-16th century contain works by Clemens: two masses (including the *Missa 'Or combien'* with an ascription to Crecquillon), a cycle of eight *Magnificat* settings and 34 motets; for one of the motets and the *Magnificat* cycle these choirbooks are a unique source. It is almost certain, however, that he was not choirmaster of the St Pieterskerk, and he may never have been resident in Leiden.

The year of Clemens's death has been a subject of controversy. There are several reasons for supposing that he died in 1555 or 1556. Although he is still listed as a living composer in Hermann Finck's *Practica musica* (1556), a manuscript copied in Antwerp in 1564–6 (*B-LVu* mus.4), contains his motet *Hic est vere martyr* with the annotation, 'Ultimum opus Clementis non Papae anno 1555 21 aprilis'. Ten of the *souterliedekens* printed in 1556–7 in volumes devoted to him are actually by Susato. In 1556 the first of Clemens's masses was published with a dedication written by the publisher, Phalèse. In 1558 Jacobus Vaet published in Nuremberg his *déploration* on Clemens's death, *Continuo lacrimas*, whose text suggests he met a violent end ('inclemens vis et violentia fati'). According to Sanderus (*Flandria subalterna*, ii, Cologne, 1644) Clemens was buried at Dixmuiden, near Ypres.

Lowinsky suggested that Clemens was a Protestant sympathizer on the basis of the texts he chose and his Dutch psalm settings, but his association with the emphatically Catholic Croy family and his settings of many liturgical texts cast doubt on this theory; Lowinsky may have underestimated the extent of the evangelical spirit in mid-16th-century Catholicism. It is notable that Clemens's Dutch psalms escaped the ban in 1569 when the government of the Duke of Alva censured all books deemed heretical. Clemens's only known

pupil was the enigmatic Gerardus Mes, who declared himself a 'discipel van Jacobus non Papa' in his *Souterliedekens* (Antwerp, 1561).

Clemens non Papa, Jacobus

## 2. Works.

Clemens's surviving music comprises 15 masses, two mass fragments, some 233 motets, two cycles of *Magnificat* settings, 159 *souterliedekens* and *lofzangen* and just over 100 secular works. As in the work of most northern successors of Josquin, there are very few pieces using cantus-firmus technique. With the exception of the requiem mass all the masses are parody settings. Clemens chose his polyphonic models (eight motets and six chansons) from his own works and those of his contemporaries. As a rule he used a relatively large number of motives from the models, but adapted them with some freedom in the different movements of each mass. In most of the masses he expanded the number of voices by one or two in the Agnus Dei, though in the *Missa 'Ecce quam bonum'* the expansion by an extra voice begins with the Sanctus. In the *Missa defunctorum*, however, the four-voice texture is maintained throughout, and the polyphony paraphrases the appropriate plainsongs. The tract is *Absolve domine* rather than *Sicut cervus*, found in the earlier polyphonic requiems of Ockeghem and La Rue.

Of the approximately 233 motets of Clemens only three have clearly secular texts (hymns in praise of music). All the others have sacred if not strictly liturgical texts, especially psalms, canticles, lessons, antiphons and responsories. Marian pieces form a relatively large group. Antiphon settings often consist of several antiphons strung together, a frequent practice towards the end of the 16th century. In setting not only responsories but many other texts, Clemens (like most of his contemporaries) followed the form of the plainsong responsory: he divided the music into two *partes*, exactly repeating the words and music of the end of the first section at the end of the second. Motets in more than two *partes* often have reduced scoring in the internal sections. Two motets, *Circumdederunt me* and *Si diligis me*, are built on a cantus firmus; a few others are built on an ostinato with its own text.

Clemens's three-voice *souterliedekens* and *lofzangen* (printed by Susato in 1556–7) were the first polyphonic settings of the 150 psalms in Dutch. The metric texts, presumed to be by Willem van Zuylen van Nijeveldt, were printed for the first time by Symon Cock in Antwerp in 1540 with a popular song melody indicated for each psalm. The range of chosen songs was typically wide, as in the German chorale tradition, and included sacred songs, ballads, love-songs, dance songs and drinking-songs. Clemens used the tunes as cantus firmi either in the tenor or the superius. The settings are for the most part polyphonic in texture, sometimes using imitation, though some, based on dance-songs, tend to be homophonic with syllabic text in all three parts. The settings, simple and direct, were most likely intended to be performed at home. Despite the elegant appeal of Clemens's music there were apparently no reprints of Susato's edition. In contrast, 30 different editions of Cock's monophonic versions appeared before 1618.

Clemens's secular music consists of 88 or 89 chansons, eight Dutch songs, eight textless pieces, two intabulated chansons and one instrumental canon (doubtful). The texts of the chansons cover the entire range of poetic genres cultivated by composers of his generation. The four-voice chansons, as a

rule, tend to be more homophonic and closer in style to the Parisian school of Claudin de Sermisy, while those for five and six voices are more contrapuntal and closer in style to the chansons of Gombert, but the extraordinary eight-voice *Amour au cueur me poingt* is, like the four-voice pieces, almost entirely homophonic. The Dutch songs make use of musical textures similar to those of the more polyphonic French chansons, but have a more retrospective character; a work as *Een Venus schoon* even echoes the style of the Josquin generation.

Throughout his music, but especially in the masses and motets, Clemens employed a consistent compositional style. Counterpoint is largely note against note, and the textures are dense and busy throughout, with motion most consistently in minims and semibreves. Pervasive imitation is the rule, but there is little use of strict canon, except in works such as the final two movements of the *Missa 'Ecce quam bonum'*, where canon is used to underscore the sense of the words of the model, 'habitare fratres in unum'. Although Clemens's normal texture is consistently dense, subtle texture changes are used to underscore the syntactic and rhetorical shape of the text, and in some cases, such as the final refrains of the six-voice *O magnum mysterium*, to create sharp contrasts within a section. Clemens sets the texts often in bursts of syllabic motion with clear if not always correctly accented declamation, but in numerous passages, particularly those involving repeated notes, one encounters the curious phenomenon of 'one note too many' or 'one note too few', in the relationship between text and music. Often the motivic shape of the music overrides the otherwise clear text-setting. In the same manner, certain passages of text drew from Clemens unusually dissonant music for expressive purposes, which led Lowinsky to propose the hypothesis of a 'secret chromatic art', which has met with little acceptance from other scholars. Some of the dissonance in Clemens's music arises from his treating motivic transposition rather rigidly, with an apparent unconcern for the tritones – some melodic and others harmonic – that result. Such procedures are frequent in the music of two of his most important contemporaries, Gombert and Morales; in the case of Morales we have contemporary testimony that the composer deliberately sought such clashes.

Clemens was an immensely prolific composer if we consider that his creative life lasted barely two decades. After his death his works, particularly the sacred music, received a wide distribution, especially in Germany, where his influence upon the motet style of Lassus is quite noticeable, but also in France, Spain and even among recusant Catholic circles in England. The detailed study of his influence upon later composers, particularly on the formation of the contrapuntal style of late-Renaissance German music, remains one of the unfinished tasks of modern scholarship.

[Clemens non Papa, Jacobus](#)

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[masses, mass sections](#)

magnificat settings

motets

souterliedekens

chansons

dutch songs

textless

Clemens non Papa, Jacobus: Works

### masses, mass sections

Missa 'A la fontaine du prez', 6vv (Leuven, 1559) (on Willaert's chanson); K vii, 1

Missa 'Caro mea', 5vv (Leuven, 1557) (on Manchicourt's motet); K vi, 51

Missa defunctorum, 4vv (Leuven, ?1570); K viii, 1

Missa 'Ecce quam bonum', 5vv (Leuven, 1557) (on his own motet); K i/4, 1

Missa 'En espoir', 4vv (Leuven, 1557) (on Gombert's chanson); K i/3, 1

Missa 'Gaude lux Donatiane', 5vv (Leuven, 1557); K v, 35

Missa 'Jay veu le cerf', 5vv, 1570<sup>1</sup> (on Manchicourt's chanson); K vi, 103

Missa 'Languir my fault', 5vv (on Sermisy's chanson); K v, 69

Missa 'Misericorde', 4vv (Leuven, 1556) (on 2 of his own chansons; additional source *D-LÜh A 203*); Ki/1, 1

Missa 'Or combien est', 4vv, 1570<sup>1</sup> (also attrib. Crecquillon in *NL-DHgm 1442* as Missa Or pour combien est; on ?Sermisy's chanson); K vii, 131

Missa 'Panis quem ego dabo', 4vv, 1570<sup>1</sup> (on Hellinck's motet); K vii, 85

Missa 'Pastores quidnam vidistis', 5vv (Leuven, 1559) (on his own motet); K vi, 1

Missa 'Quam pulchra es', 4vv (Leuven, 1559) (on Lupi's motet); K vii, 49

Missa 'Spes salutis', 4vv, 1570<sup>1</sup> (on Hellinck's motet); K v, 1

Missa 'Virtute magna', 4vv (Leuven, 1557) (on Silva's motet); K i/2, 1

Kyrie Paschale, 5vv, *A-Wn, D-Bsb*; K viii, 16

Credo, 8vv, 1564<sup>1</sup>; K viii, 26

Clemens non Papa, Jacobus: Works

### magnificat settings

#### all for 4vv

Magnificat primi toni, *B-Bc, E-MO*; K iv, 1

Magnificat primi toni Leydensis, *B-Bc, NL-L 143g*; K iv, 10

Magnificat secundi toni, *B-Bc, E-MO*; K iv, 19

Magnificat secundi toni Leydensis, *NL-L 143g*; K iv, 27

Magnificat tertii et octavi toni, *B-Bc, E-MO*; K iv, 35

Magnificat tertii toni Leydensis, *NL-L 143g*; K iv, 44

Magnificat quarti toni, *B-Bc, E-MO*; K iv, 50

Magnificat quarti toni Leydensis, *NL-L 143g*; K iv, 60

Magnificat quinti toni, *B-Bc, E-MO*; K iv, 68

Magnificat quinti toni Leydensis, *NL-L 143g*; K iv, 74

Magnificat sexti toni, *B-Bc, E-MO*; K iv, 81

Magnificat sexti toni Leydensis, *NL-L 143g*; K iv, 88

Magnificat septimi toni, *B-Bc, E-MO*; K iv, 96

Magnificat septimi toni Leydensis, *NL-L 143g*; K iv, 104

Magnificat octavi toni, *B-Bc, E-MO, NL-L* 143g; K iv, 110  
Clemens non Papa, Jacobus: Works

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Secundus liber modulorum, 4–5vv (n.p., n.d.)

Quintus liber modulorum, 5vv (Paris, 1556)

Liber primus cantionum sacrarum, 4vv (Leuven, 1559); K xviii [1559a]

Liber secundus cantionum sacrarum, 4vv (Leuven, 1559); K xviii [1559b]

Liber tertius cantionum sacrarum, 4vv (Leuven, 1559); K xix [1559c]

Liber quartus cantionum sacrarum, 4vv (Leuven, 1559); K xix [1559d]

Liber quintus cantionum sacrarum, 4vv (Leuven, 1559); K xx [1559e]

Liber sextus cantionum sacrarum, 4vv (Leuven, 1559); K xx [1559f]

Motets in 1546<sup>6</sup>, 1546<sup>7</sup>, 1547<sup>5</sup>, 1547<sup>6</sup>, 1549<sup>8</sup>, 1549<sup>11</sup>, 1551<sup>1</sup>, 1553<sup>4</sup>, 1553<sup>6</sup>, 1553<sup>8</sup>, 1553<sup>9</sup>, 1553<sup>10</sup>, 1553<sup>12</sup>, 1553<sup>13</sup>, 1553<sup>14</sup>, 1553<sup>15</sup>, 1553<sup>16</sup>, 1553<sup>19</sup>, 1554<sup>1</sup>, 1554<sup>2</sup>, 1554<sup>3</sup>, 1554<sup>4</sup>, 1554<sup>5</sup>, 1554<sup>6</sup>, 1554<sup>8</sup>, 1554<sup>9</sup>, 1554<sup>10</sup>, 1554<sup>14</sup>, 1554<sup>15</sup>, 1554<sup>16</sup>, 1555<sup>4</sup>, 1555<sup>5</sup>, 1555<sup>6</sup>, 1555<sup>7</sup>, 1555<sup>8</sup>, 1555<sup>9</sup>, 1555<sup>22</sup>, 1556<sup>2</sup>, 1556<sup>4</sup>, 1556<sup>5</sup>, 1556<sup>6</sup>, 1556<sup>7</sup>, 1558<sup>4</sup>, 1559<sup>1</sup>, 1560<sup>1</sup>, 1560<sup>7</sup>, 1563<sup>3</sup>, 1564<sup>1</sup>, 1564<sup>4</sup>, 1565<sup>2</sup>, 1569<sup>5</sup>

Ab oriente venerunt magi, 5vv, 1554<sup>5</sup>, K xvi, 12; Accepit Jesum calicem [= Musica diligitur], 5vv, *A-Wn*, K xxi, 86; Accesserunt ad Jesum, 5vv, 1555<sup>5</sup>, K xvi, 71 (also attrib. Maessens); Adesto dolori meo, 5vv, 1553<sup>19</sup>, K xiii, 33 (also attrib. Crecquillon in *D-DI* Pi VII); Adjuro vos filiae Jerusalem, 4vv, 1553<sup>9</sup>, K xii, 80; Adorna thalamum tuum, 4vv, 1559f, K xx, 79; Ad te levavi oculos, 4vv, 1559f, K xx, 91; Adventit ignis divinus, 5vv, 1554<sup>1</sup>, K xiv, 1; Amavit eum Dominus, 4vv, 1559b, K xviii, 65; Amici mei et proximi, 4vv, 1563<sup>3</sup>, K xxi, 59; Angelus Domini, 4vv, 1549<sup>11</sup>, K ix, 99; Angelus Domini, 5vv, 1554<sup>1</sup>, K xiii, 1; Ante portam Jerusalem, 4vv, 1559b, K xviii, 72

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Vae tibi Babylon, 4vv, 1553<sup>9</sup>, K xii, 76; Velum templi, 5vv, *D-Mbs*, K xxi, 189 (additional source *ROu XVI*, 52); Veni electa mea, 4vv, 1559f, K xx, 85; Veni electa mea, 5vv, 1555<sup>8</sup>, K xvii, 14; Veni in hortum meum, 5vv, 1555<sup>7</sup>, K xvi, 135; Venit ergo Rex, 4vv, 1556<sup>4</sup>, K xvii, 56; Venit vox de coelo, 5vv, 1554<sup>1</sup>, K xiv, 8; Verbum iniquum, 4vv, 1554<sup>14</sup>, K xv, 43, 46 (2 readings; also attrib. Crecquillon)

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Clemens non Papa, Jacobus: Works

### souterliedekens

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(Ps lxxxiv), 64

God heeft weleer ghestaen (Ps lxxxi), 61; God heeft zyn ryck ghenomen (Ps xcii), 71; God is bekend int ioedtsche lant (Ps lxxv), 56; God is myn licht myn salicheyt (Ps xxvi), 18; God is ons toevlucht in der noot (Ps xlv), 33; God myns ghenadich zyt (Ps I), 36; God wilt mi salveren (Ps lxxviii), 49; Gods glory ende heerlicheyt (Ps xviii), 11; Gods wercken al van grooter famen, 122; Groot is die Heer ghepresen seer (Ps xlvi), 34; Heere lieve Heere verhoort die stemme myn (Ps lx), 44; Heer in u toornicheyden (Ps xxxvii), 27; Het aertryck met zyn overvloedicheyt (Ps xxiii), 16; Hoe goet is God van Israhel (Ps lxxii), 53; Hoe schoon hoe goet hoe welghedaen (Ps lxxxiii), 63; Hoort myn ghebet o Heere (Ps ci), 78; Hoort toe ghy menschen groot ende cleyn (Ps xlvi), 35 (by Susato)

Ick bid wilt my bevriden (Ps lviii), 42; Ick heb bemint (Ps cxiv), 89; Ick heb gheroepen seere (Ps lxxvi), 57; Ick heb gheroepen tot u o Heer (Ps cxl), 113; Ick heb gheseyt hoe dat ick sel (Ps xxxviii), 28; Ick heb ghestelt op u myn Heer (Ps xxx), 21; Ick heb verwacht den Heere (Ps xxxix), 28; Ick riep tot minen Heere (Ps cxli), 113; Ick sal beliden u myn God (Ps cxxxvii), 110; Ick sal den Heer tot alder tyt dancken (Ps xxxiii), 23; Ick sal u God myn coninc goet (Ps cxliv), 116; Ick sal u Heer belyden (Ps ix), 5 (by Susato); Ick sal u Heer lief hebben seer (Ps xvii), 11; Ick sal wt mynder herten gront (Ps cx), 86; In dynen grim en straf my niet (Ps cx), 4 (by Susato); In God is al myn toeverlaet (Ps vi), 6; In syon God betaemt u lof (Ps x), 47; Int herte spreect een sot (Ps lxiv), 38; Int middel sprack ick van minen daghen (Ps lii), 121; In u staet al myn hoep o Heer (Ps lxx), 51 (by Susato)

Laet onsen Heer der Heeren verrisen (Ps lxvii), 49; Loeft God den Heer der Heeren soet (Ps cxlvi), 118; Looft God den Heer ghy heydens seer (Ps cxvi), 91; Loven soe wilt den Heere (Ps cxlvii), 118; Loven soe wilt myn siel den Heer (Ps cxlv), 117; Met groot iolyt hen ick soe seer verblyt (Ps cxxi), 99; Met vruechden wilt God loven (Ps lxxx), 60; Myn Heere myn God ghebenedyt (Ps cxliii), 115; Myn hert en is verheven niet (Ps cxxx), 105; Myn hert wat goeds wou dichten (Ps xlv), 32; Myn ooghen wou ick stueren (Ps cxx), 98; Myn siel ghebenedyt den Heer (Ps cii), 79; Myn siel in dynre salicheyden (Ps cxviii), 95; Myn siel maect groot en pryst den Heer, 123; Myns wilt ontfermen Heere (Ps lvi), 41

Nu laet o Heere dinen Knaep, 124; Nu siet en loeft den Heere (Ps cxxxiii), 107; Nu siet hoe goet met vruechden (Ps cxxxii), 107; Och Heere verhoort doch myn gheclach (Ps cxlii), 114; Och Heer wilt doch myn rechter zyn (Ps xxv), 17; O God aenhoor myn claghen (Ps liv), 39; O God myn glory lof end eer (Ps cviii), 85 (by Susato); O God myn hert myn sinnen (Ps cvii), 84; O God verhoort my in myn noot (Ps lxiii), 46; O God wi hebbent wel verstaen (Ps xliii), 31; O Heer doe ghi ons hier verliet (Ps lix), 43; O Heere wilt mi behouwen (Ps liii), 39; O Heer hoe zynse so menichfout (Ps iii), 2; O Heer myn God almachtich (Ps viii), 4; O Heer myn God hoe lang salt dueren (Ps xii), 8; O Heer ons alderliefste (Ps viii), 5; O Heer u wil ick prisen (Ps xxix), 20; O Heer verhoort doch myn ghebet (Ps xvi), 10; O Heer wie sal in uwe tent (Ps xiv), 9; O Heer wilt my behouwen (Ps xi), 7; Omdat ick den Heer gheloofde (Ps cxv), 90

Ons Heere God van Israhel, 122; Ons Heer onse God die wraecte (Ps xciii), 72; Ons Heer ons God ontfermen moet (Ps lxvi), 48; Ons toevlucht Heer ghepresen (Ps lxxxix), 68; Ontrect mi o Heere van den quaden (Ps cxxxix), 112; Op die rivieren van Babel (Ps cxxxvi), 109; Recht als een hart langt nae een fonteyne (Ps xli), 30; Roepen bidden (Ps lxxxvii), 66; Salich is die man die God (Ps cxi), 87; Salich is die man en goet gheheten (Ps i), 1; Salich is hy gheheten (Ps xl), 29; Salich sy zyn wiens boosheyt is vergheven (Ps xxxi), 22; Si bestreden my dicmael (Ps cxxviii), 104; Stelt my een wet Heer onbesmet (Ps cxviii), 93 (by Susato); Syn ryck die Heere nam (Ps xcvi), 76

Tensi dat die Heere wilt bouwen (Ps cxxvi), 102; This goet te beliden (Ps xci), 70; Tot u hief ick myn ooghen (Ps cxxii), 100; Tot u myn God vroech wil ick waken (Ps lxii), 45; Tot u o Heer ick altyt meer (Ps xxiv), 16; Tot u soe sal ick Heere (Ps xxvii), 19; U ooren tot myn begheere (Ps lxxxv), 65; Van godes stadt wilt hooren myn (Ps lxxxvi), 65; Verblyt u wilt veriolisen (Ps xxxii), 22; Verhoort Heer myn gheclach (Ps v), 3; Veroordelt o Heer ick bid u straffen wilt (Ps xxxiv), 24; Vrolick en bly loeft God (Ps lxxv), 47

Waerom so rasen die heydensche minschen (Ps ii), 1 (by Susato); Waerom wilt Ghi ons verlaten (Ps lxxiii), 54; Waerom wout Ghi mi verlaten (Ps xxi), 13; Wanneer ick was in druck in pine (Ps cxix), 97; Wat wilt ghi glorieren (Ps li), 37; Welsalich zyn se hier op aerden levende (Ps cxxvii), 103; Wie onder gods bescherming is gheseten (Ps xc), 69; Wi is u te ghelycken (Ps lxxxii), 62; Wilt dancken en belyen (Ps cxvii), 91; Wilt dancken loven Gods naem (Ps cxxxiv), 108; Wilt doch belyen met melodyen (Ps cxxxv), 109; Wilt ghy myn rechter zyn o Heer (Ps xlii), 31; Wilt loven God den Heere (Ps cxlviii), 119; Wilt singhen den Heer een nieuwe liet, singhen wilt (Ps xcv), 74; Wilt singhen den Heer een nieuwe liet, Syn lof (Ps cxlix), 119; Wonderlyc Heer u woorden zyn (Ps cxviii), 96; Wy Heer beliden hier altyt (Ps lxxiv), 55

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### chansons

A ce bon an, 3vv, 1560<sup>7</sup>, K xi, 64; A demy mort, 4vv, 1545<sup>16</sup>, K x, 32; Adieu delices de mon ceur, 4vv, 1552<sup>12</sup>, K x, 168; Adieu magnifiques festins, 4vv, 1552<sup>12</sup>, K x, 171 (response to Adieu delices); Adieu mon esperance, 6vv, 1553<sup>24</sup>, K xi, 14; Amour au cueur me poingt, 8vv, 1550<sup>14</sup>, K x, 124; Amour tu m'est par trop cruel, 4vv, 1552<sup>9</sup>, inc.; A qui me doib ie retirer, 5vv, 1550<sup>13</sup>, K x, 87; A qui me doibs ie retirer, 6vv, 1553<sup>25</sup>, K xi, 25 (erroneously pubd as 5vv; see K xi, suppl.); Au fait d'amour, 4vv, 1552<sup>14</sup>, K x, 179; Au ioly bocquet croist la violette, 4vv, 1551<sup>9</sup>, K x, 138; Au ioly bois, 3vv, 1529<sup>4</sup>, K x, 1; Ayez bientot de mon merchi, 4vv, 1552<sup>8</sup>, inc.; Aymer est ma vie, 5vv, 1553<sup>24</sup>, K xi, 4 (also attrib. Crecquillon)

Celluy qui est loing, 4vv, 1556<sup>17</sup>, K xi, 32; C'est a grant tort, 6vv, 1550<sup>14</sup>, K x, 134; Comme le cerf, 6vv, *GB-Lbl*, K xi, 75 (doubtful); Congié je prens de vous, 4vv, 1556<sup>18</sup>, K xi, 53; Cueur langoureux, 4vv, 1549<sup>29</sup>, K x, 67; D'amy parfaict, 5vv, 1550<sup>13</sup>, K x, 100 (response to La non ailleurs); De moins que riens a peu l'on peut venir, 3vv (attrib. in S only of 1560<sup>7</sup>; by Crecquillon); Dung nouveau dart, 4vv, 1556<sup>17</sup>, K xi, 36; En attendant damour, 4vv, 1552<sup>12</sup>, K x, 155; Enfants a la bordee alumens ces fagotz, 4vv, 1552<sup>7</sup>, inc.; Entre vous filles, 4vv, 1541<sup>5</sup>, K x, 75; Esperant d'avoir, 5vv, 1553<sup>24</sup>, K xi, 1

Frisque et gaillard, 4vv, 1541<sup>5</sup>, K x, 17; Garchon de villaige, 4vv, 1554<sup>22</sup>, K x, 143 (also attrib. Crecquillon in 1552<sup>8</sup>); Helas mamour, 4vv, 1554<sup>23</sup>, K x, 161; Il y a non a si, 4vv, 1543<sup>9</sup>, K x, 22; Incessament suis triste, 4vv, 1549<sup>29</sup>, K x, 70; Iuvons beau jeu, 4vv, 1545<sup>16</sup>, K x, 29; Jaquin jaquet, 4vv, 1537<sup>4</sup>, K x, 5; Je fais ma penitence, 4vv, 1556<sup>19</sup>, K xi, 57; le ne scay pas, 4vv, 1546<sup>13</sup>, K x, 53; Je prens en gre, 3vv, 1560<sup>7</sup>, K xi, 66; Je prens en gre, 4vv, 1539<sup>15</sup>, K x, 14 (also attrib. Baston, Crecquillon and Janequin); Jeune gallant, 4vv, 1545<sup>16</sup>, K x, 38

La belle Margaritte, 5vv, 1550<sup>13</sup>, K x, 82; La belle Margaritte, 6vv, 1550<sup>14</sup>, K x, 119; La lala la, la maistre Pierre, 4vv, 1549<sup>29</sup>, K x, 62; Languir me fais, 6vv, 1550<sup>14</sup>, K x, 130; Las non ailleurs, 5vv, 1550<sup>13</sup>, K x, 95; Las ie languis, 5vv, 1550<sup>13</sup>, K x, 104; Las si ie nay, 4vv, 1545<sup>16</sup>, K x, 36; Laultrier me cheminoie, 5vv, 1553<sup>24</sup>, K xi, 11; Laultrier passant, 4vv, 1538<sup>14</sup>, K xi, 115; Le departir est sans department, 4vv, 1536<sup>5</sup>, K x, 3; L'homme qui est en ce monde present, 4vv, 1545<sup>16</sup>, K x, 26

Mais languiray ie, 4vv, 1549<sup>29</sup>, K x, 77; Me retirer d'elle, 6vv, 1553<sup>25</sup>, K xi, 22 (also attrib. Crecquillon, in sex pars only of 1560<sup>5</sup>); Misericorde au martir amoureux, 4vv,

1552<sup>7</sup>, K x, 140; Misericorde au pauvre vicieux, 4vv, 1556<sup>19</sup>, K xi, 62; Mon pere si me maria, 5vv, 1553<sup>25</sup>, K xi, 18; Mon seul espoir, 4vv, 1545<sup>16</sup>, K x, 49 (response to Pour presenter); Mourir convient, 4vv, 1552<sup>12</sup>, K x, 164; Mourir my fault, 4vv, 1545<sup>16</sup>, K x, 51 (response to Je prens en gre, 4vv); Musiciens regardez devant vous, 4vv, in *Novi prorsus et elegantis libri musici* (Dusseldorf, 1561), b only; intabulation in 1571<sup>6</sup>; Ne sauroit on trouver, 4vv, 1552<sup>7</sup>, inc.

O bone Jesu 4vv (attrib. Maessens; probably by Clemens in 1556<sup>9</sup>); O combien est malheureulx, 3vv (attrib. Clemens in S only of 1560<sup>7</sup>; by Crecquillon); Oncques amour, 4vv, 1549<sup>29</sup>, K x, 57; Or il ne m'est possible, 4vv, 1552<sup>8</sup>, inc.; Or il ne m'est possible, 5vv, 1553<sup>24</sup>, K xi, 7; Or puisqu'il est, 4vv, 1552<sup>13</sup>, K x, 173; O souverain Pasteur (Prière devant le repas), 4vv, 1570<sup>8</sup>, K xi, 71; Par ton depart, 3vv, 1560<sup>7</sup>, K xi, 68; Pere eternel (Action des Graces), 4vv, 1570<sup>8</sup>, k xi, 73; Plorer gemir, 5vv, 1550<sup>13</sup>, K x, 108; Plus chault que feu, 4vv, 1552<sup>12</sup>, K x, 158; Pour presenter a vous, 4vv, 1545<sup>16</sup>, K x, 46; Pour une las iendure, 4vv, 1549<sup>29</sup>, K x, 65; Puisqu'ainsi est, 4vv, 1554<sup>22</sup>, K x, 146; Puisqu'amour m'a, 4vv, 1556<sup>19</sup>, K xi, 55; Puisque malheur, 4vv, 1549<sup>29</sup>, K x, 59 (response to Oncques amour); Puisque voulez que vous laisse, 4vv, 1554<sup>22</sup>, K x, 152 (attrib. Clemens in 1554<sup>22</sup> and re-editions; probably by Crecquillon in [1552]<sup>7</sup>)

Q'uen dictes vous, 4vv, 1552<sup>15</sup>, K x, 184; Rossignolet, 4vv, 1545<sup>16</sup>, K x, 41; Sans lever le pied, 5vv, 1550<sup>13</sup>, K x, 113; S'il est si doux, 3vv, 1569<sup>9</sup>, K xi, 70 (by Janequin); Si mon amour, 4vv, 1552<sup>13</sup>, K x, 177; Si par souffrir, 4vv, 1556<sup>19</sup>, K xi, 60; Si par souffrir, 6vv, 1553<sup>25</sup>, K xi, 29; Si par trop boire, 5vv, 1550<sup>13</sup>, K x, 92; Sur la verdure, 4vv, 1549<sup>25</sup>, K x, 80; Sur tous regretz, 4vv, 1556<sup>18</sup>, K xi, 51

Ta bonne grace, 4vv, 1552<sup>8</sup>, inc.; Tetin qui n'as rien que la peau, 4vv, 1556<sup>17</sup>, K xi, 44 (2p. of Janequin's Blaison du beau tetin); Toutes les nuyctz, 4vv, 1552<sup>15</sup>, K x, 181; Une fillette bien gorriere, 4vv, 1538<sup>11</sup>, K x, 8; Une fillette tant subtile, 4vv, 1552<sup>9</sup>, inc.; Ung iour passe, 4vv, 1538<sup>11</sup>, K x, 10; Venes mes serfs, 4vv, 1554<sup>22</sup>, K x, 149

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### **dutch songs**

Alle mijn ghepeys, 4vv, 1554<sup>31</sup>, K xi, 90; De lustelijcke mey, 4vv, 1554<sup>31</sup>, K xi, 83; Die voghelkens, 4vv, 1554<sup>31</sup>, K xi, 88; Een Venus schoon, 4vv, 1551<sup>19</sup>, K xi, 80; Godt es mijn licht, 4vv, 1572<sup>11</sup>, K xi, 96; Meysken wil di vechten, 3vv, 1554<sup>31</sup>, K xi, 94; Nu laet ons al te samen, 3vv, *D-Mbs*, K xi, 98; Te schepe waert, 4vv, 1554<sup>31</sup>, inc., K xi, 85

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### **textless**

Canon à ronde, a 5, *GB-Lbl*, K xi, 114 (doubtful); Forbons, 5vv, *NL-Uu*, K xi, 104; Hortens, 4vv, *Uu*, K xi, 101; Justempus, 4vv, *Uu*, K xi, 103; Lutens, 4vv, *Uu*, K xi, 102; Musiciens regardez devant vous, 4vv, 1571<sup>16</sup> (intabulation); Resueilles vous, 5vv, K xi, 120; 3 untitled pieces, a 4, *P-Cug Mus.242*, K xi, 107, 109, 111; Canción francesca, intabulated by A. de Cabezón, *Obras de música* (Madrid, 1578), K xi, 118

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## Clement IX, Pope.

See [Rospigliosi, giulio](#).

## Clément, Charles-François

(*b* Provence, *c*1720; *d* ?Paris, after 1789). French composer, arranger and theorist. His uncle was the Abbé Clément (*b* 1697), canon of St Louis-du-Louvre and author of an ode *Les progrès de la musique sous le règne de Louis-le Grand* (Paris, 1735). A piece by the great viol player Antoine Forqueray bore the title *La Clément* (1743) and in the same year Clément dedicated his first publication to Forqueray's son and daughter-in-law. In

1755–6 Clément began to work at the Comédie-Italienne; in 1757 Rosa Giovanna Balletti (1701–58), a Comédie-Italienne actress known as ‘Sylvia’, promised her daughter to him. He had been giving the girl harpsichord lessons for three years and she liked Clément and was willing to marry him until she met Casanova, a great friend of her mother’s. ‘Clément was dismissed, and I found myself in a worse position’, wrote Casanova.

Clément was an arranger at the Comédie-Italienne, adapting the music of Pergolesi, Jommelli and Rinaldo di Capua to free translations of their intermezzos by Favart (and possibly others); however, no stage pieces are known after 1756. On 29 May 1755 his own arrangement for orchestra of ‘la première suite des pièces de clavecin’ was played at the Concert Spirituel, and from 1758 his main efforts were channelled into his two *Essais* and his *Journal de clavecin*, the first of its kind. He was still listed as a teacher in 1789.

Only a set of accompanied keyboard sonatas and three *cantatilles* survive as witnesses to Clément’s powers of original composition. The *cantatilles* comprise six conventional little airs and some recitatives. The *Sonates en trio*, however, must have sounded quite fresh in 1743. The only precedents for this kind of music that Clément could have known were the sonatas for obligato harpsichord and a melody instrument by Mondonville (c1738–40), Rameau (1741), and Boismortier and Corrette (1742). In style they are closest to Corrette’s dull and perfunctory pieces, but Clément’s sonatas are more modern, denser and more carefully wrought. Keyboard and violin are treated with scrupulous fairness, sometimes exchanging material, alternately accompanying and taking the lead, and often playing together with different but equally important material. The ideas themselves, however, have little individuality and the constant motion of all parts results in rather thick and monotonous textures similar to those in Guillemain’s sonatas of two years later.

Clément’s *Essai sur l’accompagnement* (1758) and *Essai sur la basse fondamentale* (1762), taken together, constitute a respectable composition method of about 60 pages, and from 1763 they were sold as a unit. The author acknowledged his reliance on Brossard’s dictionary, on an ‘analysis’ of it in the *Journal de Trévoux* (xii, October 1703, p.1761), and on Rameau and d’Alembert. He explained the major and minor modes after Rameau, *supposition*, *emprunt*, the octave rule, Rameau’s theory of the derivation of melody from harmony, and how to extract a *basse continue* from a *basse fondamentale*. The artistic side of composition gets short shrift:

The composer has no further task than to give free rein to his taste, genius, and imagination, to vary his melody and make it agreeable, to phrase it by even numbers of bars, to take it through various keys, modes and genera according to the subject matter being treated: finally, to depict the passions in sound as painting depicts them in colours.

A new edition, rearranged and largely rewritten, appeared in 1775, and continued to be reprinted until 1790 or 1792.

Clément’s main activity between 1762 and 1772–3 was the monthly publication of his *Journal de clavecin*. The title varied over the years, but the

first one described the series well: 'Journal of harpsichord pieces composed on choice *ariettes* and airs from the most successful intermezzos and comic operas ... These pieces can also act as accompaniments to the songs; they can be played on the harp'. Most of the pieces were conceived with an optional violin accompaniment which was either printed in score or indicated on the keyboard part by the direction 'viol. et clav.'. The 'suites' consisted of two to six pieces, always chosen from different operas, by such composers as Duni, Monsigny, Philidor, Giardini, Gaviniès, Dauvergne and Blaise, arranged as idiomatic keyboard music, and all in the same key. The term 'suite' was dropped after 1766 and, by analogy with the sonata, the middle pieces were in contrasting keys. Clément's enterprise engendered a number of imitations, but in few was there any attempt to make real harpsichord music out of the arrangements as Clément had done.

## WORKS

all printed works published in Paris

### stage

#### all adaptations

La bohémienne (comédie, 2, Moustou), Paris, Foire St Laurent, 14 July 1755 (1755), adaptation of Rinaldo di Capua: La Zingara

La bohémienne (comédie, 2, C.S. Favart), Paris, Comédie-Italienne, 28 July 1755, adaptation of Rinaldo di Capua: La Zingara, excerpts pubd separately

La pipée (comédie, 2, P. Clément de Genève), Paris, Comédie-Italienne, 19 Jan 1756, adaptation of Jommelli: Il paratajo, excerpts pubd separately

Le prix de l'amour (parodie en vaudeville, Clément de Genève, J.L. Araignou), Paris, Comédie-Italienne, 27 Sept 1756, entrée in Talens lyriques

Other adaptations, 1755–6, unpubd

#### other works

Vocal: 2 cantatilles (Abbé Clément), 1v, vn/fl, bc (c1748–53): Le départ des guerriers, Le retour des guerriers; Cantatille, Le célibat (Abbé Clément), S, 2 vn, bc (1762)

Inst: Sonates en trio, hpd, vn, bc (1743); Pièces de clavecin (1752), lost; Nouvelles pièces de clavecin, hpd, acc. vn, bc, op.3 (1755), lost

Arrs: *Journal de clavecin* (1762–73), from which many overtures were pubd separately; J.-B. Davaux: Les 4 simphonies concertantes, hpd/pf, vn, bc, ad lib, 1772–3 (1775); Recueil ou choix d'airs anciens & nouveaux...arrangés en pièces avec variations, ?1v, hpd/pf/harp (1777);

## WRITINGS

*Essai sur l'accompagnement du clavecin pour parvenir facilement & en peu de tems à accompagner avec des chiffres ou sans chiffres* (Paris, 1758)

*Essai sur la basse fondamentale pour servir de supplément à l'essai sur l'accompagnement...& d'introduction à la composition-pratique* (Paris, 1762)

*Essai sur l'accompagnement du clavecin par les principes de la composition pratique et de la basse fondamentale* (Paris, 1775) [rev., enlarged edn. of the two earlier *Essais*]

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DAVID FULLER/BRUCE GUSTAFSON

## Clément, Edmond

(*b* Paris, 28 March 1867; *d* Nice, 24 Feb 1928). French tenor. He studied singing at the Paris Conservatoire and made his début at the Opéra-Comique in 1889 in Gounod's *Mireille*. He took part in the premières of Saint-Saëns's *Phryné* and Bruneau's *L'attaque du moulin* as well as the first performances in Paris of *Falstaff* and *Butterfly*. In 1896 he was in the first *Don Giovanni* ever given at the Opéra-Comique, and in 1904 sang Don José in the 1000th performance of *Carmen* at that theatre. In 1909 he made his début at the Metropolitan in *Werther* and appeared in the only performances there of *Fra Diavolo* (1910). With the Boston Opera Company in 1912 he sang his first Hoffmann, a performance reputedly ideal in its mixture of masculinity and dreaminess, with finely shaded singing. His Don José also developed into a masterly portrayal. He returned to France to fight in World War I and was wounded; later he devoted himself to teaching, but gave a memorable last recital at the age of 60 in Paris, in November 1927. His recordings are models of their kind, with slim, clearly defined tone, a polished style and unostentatious personal charm.

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J.B. STEANE

## Clément, (Jacques) Félix (Alfred)

(*b* Paris, 13 Jan 1822; *d* Paris, 23 Jan 1885). French historian and composer. After studying the organ (with Moncouteau) and composition, as well as classics, he decided in 1843 to devote himself to music, and for the next six years held several posts as organist and choirmaster, notably in Paris at the Collège Stanislas and at the Sorbonne. In 1849 he organized concerts of sacred music at the Ste Chapelle, where he conducted 13th-century music which he had discovered and edited himself, though unscholarly arrangements (which were published in several editions) provoked ardent controversy with Théodore Nisard. His official contacts and his report to a government ministry led to the foundation of the Ecole Niedermeyer. Though his various instruction manuals are now superseded, his many historical works retain some scholarly value, in particular his *Dictionnaire lyrique, ou Histoire des opéras*, published in 1867–81 with Pierre Larousse. This remains a valuable source of information on opera, especially French, but suffers from

serious inaccuracies in dates and from a tendency to include as operas other genres such as incidental music; the comments are partisan and include considerable abuse of Wagner. Clément's other publications include editions of religious music, transcriptions of plainsong, and a number of works on non-musical topics. He also composed two operas, choruses for *Athalie* and both sacred and secular vocal music.

## WRITINGS

- Rapport sur l'état de la musique religieuse en France* (Paris, 1849)  
*Notice sur les chants de la Sainte-Chapelle* (Paris, 1852, 5/1884)  
*Introduction à une méthode de plain-chant* (Paris, 1854)  
*Manuel des tableaux de plain-chant, contenant l'explication des règles essentielles et destiné à accompagner les tableaux* (Paris, 1854)  
*Méthode complète de plain-chant, d'après les règles du chant grégorien et traditionnel* (Paris, 1854, 2/1872)  
*Enseignement mutuel et enseignement simultané: tableaux de plain-chant* (Paris, n.d.)  
*Des diverses réformes du chant grégorien* (Paris, 1860)  
*Histoire générale de la musique religieuse* (Paris, 1860)  
**with P. Larousse:** *Dictionnaire lyrique, ou Histoire des opéras, contenant l'analyse et la nomenclature de tous les opéras et opéras-comiques représentés en France et à l'étranger depuis l'origine de ce genre d'ouvrages jusqu'à nos jours* (Paris, 1867–81, 2/1897, ed. A. Pougin as *Dictionnaire des opéras*, 3/1905/R)  
*Les musiciens célèbres depuis le seizième siècle jusqu'à nos jours* (Paris, 1868, 4/1887)  
**with Torramorell:** *Méthode de musique vocale graduée et concertante, pour apprendre à solfier et chanter à une et plusieurs voix avec accompagnement de piano* (Paris, 1871)  
*Méthode d'orgue, d'harmonie et d'accompagnement* (Paris, 1873, 2/1894)  
*De la réédition du plain-chant romain traditionnel* (Paris, 1876)  
*Observations sur un nouveau projet de restauration des mélodies grégoriennes* (Arras, 1881)  
*Beethoven* (Paris, 1882, 2/1885)  
*Les grands musiciens* (Paris, 1882, 5/1903)  
*Mozart* (Paris, 1882, 2/1885)  
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ELISABETH LEBEAU

# Clement, Franz

(*b* Vienna, 17 Nov 1780; *d* Vienna, 3 Nov 1842). Austrian violinist, conductor and composer. He began to play the violin at the age of four with his father, who recognized his unusual musical gifts. By seven, under the tutelage of Kurzweil, he was giving successful concerts. His further studies were directed by Giovanni Giornovich. He spent two years in England (1790–92) giving concerts, appearing with Haydn, Salomon and the young Bridgetower. Back in Vienna in 1793 he gave a concert, in effect a contest, with Viotti. He became conductor of the newly established Theater an der Wien (1802–11). From 1812 to 1818 he travelled in Russia and Germany (leading Weber's orchestra at Prague in 1813) and returned to Vienna to conduct the opera again from 1818 to 1821. From this date he began touring Germany, conducting concerts for Angelica Catalani. He died impoverished.

Clement's prodigious memory was legendary. He worked out a complete keyboard reduction of Haydn's *Creation* in his head, which the composer adopted for publication. His violin playing, contrasted with the Viotti school's marked style and powerful tone, was characterized by its clarity, elegance, and tenderness of expression. Rather than the Tourte-style bow, already in use by French violinists, he used a shorter bow of the older Italian school. His technical skill, combining perfect intonation with dexterity of bowing, amazed his contemporaries. Beethoven himself bore the highest testimony to his powers by writing the Violin Concerto specially for him. The autograph score reads: 'Concerto par Clemenza pour Clement'. At the première on 23 December 1806 Clement played some variations 'mit umgekehrter Violine' – with the violin upside down – between movements of the concerto. However, by 1808 his penchant for stunts was no longer in vogue. His compositions are primarily for the violin, and include a Violin Concerto in D major as well as chamber music.

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JOHN MORAN

# Clement, Jacob.

See [Clemens non papa, jacobus](#).

# Clement [Clemens, Clementi], Johann Georg

(*b* Freudenthal [now Bruntál, Czech Republic], 1 April 1710; *d* Breslau [now Wrocław, Poland], 23 May 1794). German composer. He studied poetics and logic at the Jesuit Academia Leopoldina in Breslau and took part in plays

performed there between 1727 and 1731. He is mentioned in 1729 as a bass singer at the church of St Vincent, and in 1730 as rector at the Sandkirche, a post he retained until at least 1750. After the death of Andreas Augustinus Specht in August 1735 he was made a bishop and Kapellmeister at Breslau Cathedral, and in 1737 he succeeded Kapidlawsky as organist and *regens chori* at the collegiate Heilige Kreuz church. He held both positions until his death, celebrating his golden jubilee as Kapellmeister on 5 November 1758. Title-pages of 1759 and 1772 name him as a Knight of the Golden Spur and *notarius apostolicus*; according to Hoffmann he was also *assessor juratus* and *senior* in the cathedral chapter.

It seems that Clement fulfilled well the expectations of the Catholic authorities in Breslau, who set great store in providing a spectacular rite (above all through music) in order to attract believers in a population dominated by Protestants. By 1730 he was being referred to as 'ornatissimus' and 'virtuosus dominus', and Steinberger's diary mentions numerous people hastening to the cathedral on 23 March 1736 to hear Passion music by him. Easter cantatas by Clement for soloists, choir and an augmented instrumental ensemble were performed in subsequent years. He presumably enjoyed good relations with the cathedral chapter, who in 1761 paid him 217 thaler for 540 manuscripts of church music, most of which remained in the possession of the Heilige Kreuz. The transaction was probably made to justify financial help given to Clement after the loss of his possessions in a fire on 9 June 1759.

Clement was expected to write concerted masses for Sundays and feast days and *missae chorales* for Advent and Lent. Most of these were tailored to the limitations of the musical establishments at the Heilige Kreuz and the cathedral; the latter consisted in 1760 of five boys (three sopranos and two altos) and eight instrumentalists, five of whom were also singers. For special occasions additional musicians were hired from other churches and from the bishop's private chapel, which included Italian castratos. The largest-scale composition is the Requiem in D minor for two vocal and instrumental choirs (about 80 musicians), performed in Breslau Cathedral for the funeral of Emperor Charles VI on 15 December 1740. Hoffmann mentioned also a festive piece, probably a *Te Deum*, in honour of the victory of Mollwitz, performed in the presence of Frederick the Great in the Sandkirche, and another to consecrate the laying of the foundation stone of the Hedwigskirche, Berlin, in 1747 (both works are now lost).

C.F.D. Schubart, in his *Deutsche Chronik* of 1790, referred to Clement as a good contrapuntist known for his church music, but other writers were more dismissive. Hoffmann (1830), who must have known the music from the Breslau manuscripts and occasional performances, established the image of Clement as a composer with neither inspiration nor craftsmanship, an opinion probably inherited from J.I. Schnabel, of whom Hoffmann was a disciple. Guckel concluded that Clement showed a natural feeling for melody in his early works, but that he lacked a thorough grounding in music theory and a secure grasp of formal structure. His early strophic cantatas *Ist das dein Grab* and *Kommt ihr verstockten Sünden* (both in Guckel) are attractive, and show the influence of the Italian operatic style that Clement perhaps came into contact with through Antonio Bioni's troupe, which was active in Breslau between 1725 and 1734. Numerous 18th-century copies (some in Clement's hand) of operatic music underlayed with sacred texts exist in the cathedral

library, reflecting a practice popular in Breslau which was criticized in the *Allgemeine musikalische Zeitung* of February 1801.

Clement's creativity diminished during the 1770s, and most of the works he used for church services were his own earlier compositions. A 'Letter from Breslau' ('Briefe über Breslau', *AMZ*, Feb 1804) reproached him for favouring his own music and fostering a conservative repertory. In the 1780s he probably became quite inactive and the state of the cathedral music was so poor that the minister Graf von Hoym, in a letter addressed to the chapter on 30 August 1792, recommended a certain Kirie to replace him. The chapter, however, had promised the post to Clement's son Karl, and were in any case preoccupied with the consequences of the great fire of 1791. It was not until 1804, more than ten years after Clement's death, that they appointed a new Kapellmeister, Joseph Ignaz Schnabel.

Clement married Maria Agnes Mentzel on 7 November 1731, and nine children are known from church documents. Two sons, Johann Nepomuk (*b* 1739) and Karl (1743–1805), were professional musicians. The first worked as a music teacher in Vienna. Karl conducted public concerts in Breslau and was later active, under the name of Clementi, as a violinist in Stuttgart (1790) and Kassel (1792) and from 1794 as music director and actor at the court theatre in Karlsruhe, where he died as a pensioned Kapelldirektor.

## WORKS

dates are of the earliest known copy

### masses, mass movements

Amoris plena, SATB, 2 hn ad lib, 2 vn, bc, 1764, \**PL-Wu*; Bachanalis, Februarius intitulata, SATB, 2 hn ad lib, 2 vn, org, 1757, *Wu*; Cor dolorum septem, SATB, org, *Wu*, \**WRk*; Emanuelis, SATB, tpt, 2 vn, org, before 1761, *Wu*; Festivalis (i), SATB, tpt, org, 1763, *Wu*; Festivalis (ii), SATB, 2 hn, 2 vn, vle, org (1767), *Wu*; Gaudiosae vallis S Ruffi, SATB, 2 tpt, 2 vn, org, \**Wn*; Immaculatae Conceptionis BMV, SATB, 2 tpt, 2 vn, org, *Wu*; In te Domine speravi (Ky, Gl), SATB, 2 ob, 2 tpt, vn, va, org, ?1750, \**Wu*; Mass, SATB, 2 tpt, 2 vn, org, ?1731, *Wu* (2 versions, 1 ?autograph); Mass, SATB, 2 tpt, 2 bn, 2 vn, 2 va, org, *Wu*; Mass, SATB, 2 hn, 2 vn, org, *Wu*; Mass (Ky, Gl), SATB, 2 vn, 2 tpt, va, vc, org, c1730, *Wu*; Mass (Ky, Gl), SSAATB, 2 fl, 2 ob, 2 tpt/hn, 3 trbn ad lib, 2 vn, va, org, 1763, *Wu*

Mass (Ky, Gl), SATBB, 2 ob, 2 tpt, 2 hn, 2 vn, 2 va, org, *Wu*; Mass (Ky, Gl), ?SATB, 2 tpt, 2 vn, org, *Wu* (inc.); Missa integra (abbreviata), SATB, 2 tpt, 2 vn, va, org, before 1759, *Wu* (2 copies, 1 autograph); Missa integra, SATB, 2 tpt, hn, 2 vn, 2 va, org, \**Wu*; Nativitatis B.V. Mariae, SATB, 2 tpt, 2 vn, org, 1773, \**Wu*; Nos autem (int, Ky, Gl), SATB, 2 vn, vle, org, 1741, \**WRk*; Providentiae Dei, *CZ-Pak*; Sacrum (Ky, Gl), SATB, 2 fl, 2 tpt, 2 vn, org, 1762, *PL-Wu*; S Francisci, SATB, 2 tpt, timp, 2 vn, va, vle, org, 1743, *Wu* (2 versions); S Mariae Annae (i), SATB, 2 hn ad lib, 2 vn, org, 1761, *Wu* (?autograph); S Mariae Annae (ii), SATB, 2 fl, 2 tpt, 2 vn, org, 1773, *Wu* (2 copies, 1 autograph)

Missa de requiem sub titulo servile, SATB, 2 hn ad lib, 2 vn, org, 1773, *Wu* (2 copies, 1 autograph); Requiem, SATB, SATB, 2 fl, 4 ob, 2 eng hn, 3 bn, 4 hn, 4 tpt, 4 trbn, timp, 4 vn, 2 va, vle, 2 org, 1740, *KRZ*; Requiem quotidianum in solamen defunctorum, SATB, vle, org, \**WRk*

Cr, SATB, 2 vn, 2 tpt, org, 1738, *Wu*

## vespers, litanies

Vesperae de BMV, SATB, 2 hn, 2 vn, org, \*PL-Wu; Vesperae de Beata Maria Virgine, 1766, CZ-Pnm; Vesperae de Dominica (i), 1759, Pnm; Vesperae de Dominica (ii), SATB, 2 tpt, 2 vn, va, org, PL-Wu; Vesperae integrae de Dominica (i), SATB, 2 tpt, 2 vn, org, 1744, Wu; Vesperae integrae de Dominica (ii), SATB, 2 tpt, 2 vn, org, Wu (2 versions)

2 Litaniae de nomine Jesu, SATB, 2 vn, org, 1756, Wu (inc.); Litaniae de nomine Jesu, SATB, 2 hn, 2 vn, org, Wu (inc.); Litaniae de Omnibus Sanctis, SATB, 2 vn, org, 1 Sept 1777, \*Wu; Litaniae de S Anna, SATB, 2 vn, vle, org, 1774, \*Wu; Litaniae de S Augustino (Ger.), SATB, 2 tpt, 2 vn, org, 1733, Wu; Litaniae Lauretanae (i), SATB, 2 vn, org, \*Wu; Litaniae Lauretanae (ii), SATB, 2 vn, org, 1771, \*Wu; Litaniae pro S Augustino (Ger.), SATB, 2 hn, 2 vn, org, Wu (inc.)

## other works

all extant MSS in PL-Wu, WRk; most autograph

28 sets of propers for specific feasts; 126 grads; 22 offs; 2 ants; 6 sets of responsories for Holy Week; 20 hymns; numerous shorter liturgical compositions

Ihr Töchter von Jerusalem, orat, 1744; 7 Ger cants.; 7 Ger. arias

Lost works, incl. 20 masses, 6 vespers, 4 sets of propers, 12 grads, 42 offs, 8 hymns, 3 TeD, 22 other works cited in *Catalogus musicalium pertinentium ecclesiae et choro figurali ad Cathedralen Sti Joannis, Wratislaviae* (MS, 1761, WRk III.B.14<sup>1</sup>)

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ADAM NEUER/DARIUZ SOKOŁOWSKI

# Clementi.

English firm of instrument makers and music publishers. [Muzio Clementi](#) had invested in the London firm of Longman & Broderip probably from the early 1790s and, following its bankruptcy in 1798, he and John Longman entered immediately into a fresh partnership with Frederick Augustus Hyde, Frederick William Collard, Josiah Banger and David Davis. The new firm of Longman, Clementi & Co. continued in business at Longman & Broderip's former premises in Cheapside from October 1798 to June 1800 when Longman left to set up on his own. The firm then became known as Clementi, Banger, Hyde, Collard & Davis, or often simply Clementi & Co. On 20 March 1807 a fire reputedly caused £40,000 worth of damage at the firm's new Tottenham Court Road premises, added in 1806. The firm was subsequently known as Clementi, Banger, Collard, Davis & Collard (from August 1810), Clementi, Collard, Davis & Collard (1819), and Clementi, Collard & Collard (1822). Clementi died in 1832 and the firm then continued as [Collard & Collard](#); the music publishing side was taken over by Thomas E. Purday about 1834.

The Clementi firm did a great trade in the manufacture of pianos, and though F.W. Collard was the main active partner, Clementi held a controlling interest (about 40%) in the firm and his name was doubtless a considerable asset in their promotion; at times he took an active part in the business, arranging the purchase of high-quality strings from Dietz. Clementi's travels of 1802–10 were undertaken largely to develop European markets for his firm's products. The pianists Cramer and Field were similarly employed to demonstrate Clementi pianos to prospective customers; John Field made a considerable reputation for his own playing and for Clementi pianos in St Petersburg.

Longman, Clementi & Co. square pianos closely resemble those made in the last few years of Longman & Broderip; they both have the name on a Battersea enamel plaque, 'OA' stamped inside the case on the left (meaning not known; discontinued c1815) and a compass of five and a half octaves. Clementi introduced the six-octave square piano about 1810; this instrument had 15 additional notes striking up through a slot at the back of the soundboard, instead of the usual ten. Nameboards, which are never dated, change from the early painted floral swags to the later cartouche with musical instruments depicted above the name of the firm; in the 1820s some nameboards were made with an elegant brass inlay.

Clementi tried to keep up with the style of the day without remodelling the basic layout of his square pianos until [James Stewart](#), the firm's foreman, patented in 1827 his revolutionary stringing method, using paired strings formed of one continuous length of wire, sharing the same hitch-pin. William Frederick Collard was a specialist in tone production. In 1821 he patented the 'harmonic swell', a device whereby an extra undamped length of string produces a rich but clear sound with high-pitched sympathetic vibrations; because the resonances are well above the normal playing pitch of the instrument, there is no muddiness of tone. No upright pianos with a harmonic swell survive, but it is present in an 1822 grand (no.17626) which has a slightly stronger case than Broadwood's instruments, but a more lightly barred soundboard. The swell also appears in a square piano of c1822 (no.13791/17877). Many woodwind instruments are stamped Clementi & Co. though it is uncertain to what extent the firm produced them. Charles Nicholson's improved flutes, for example, were marketed by the Clementi firm, but made by Thomas Prowse the elder. Clementi & Co. invented a self-

acting piano with a horizontal cylinder put into motion by a steel spring and with adjustable speed; it was made from 1820 to 1825 and could be combined with normal playing on the keyboard.

The firm published much new piano music by Clementi, Kalkbrenner, Steibelt and other virtuosos of the day as well as reprinting many items from Longman & Broderip's plates. Other notable publications included Morley's *Canzonets and Madrigals for Three and Four Voices* (1801), Haydn's *The Seasons* (1813) and a number of works by Beethoven. Clementi himself made agreements directly with Beethoven, as well as with Breitkopf & Härtel, for the English rights of works which included the string quartets opp.59 and 74, the Violin Concerto, the Fifth Piano Concerto and the Choral Fantasy, as well as songs and piano works. In several cases the English editions were the first to appear, and often contain significant minor variants compared with the continental ones.

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MARGARET CRANMER, PETER WARD JONES

## Clementi, Aldo

(b Catania, Sicily, 25 May 1925). Italian composer. Aldo Clementi was brought up in a family of committed amateur musicians. His grandfather had been assistant to Theodore Billroth, the Viennese surgeon and friend of Brahms. When his assistant returned to Sicily to marry, Billroth extracted from him a promise that his children would study music. Accordingly, Clementi's father became a dedicated amateur violinist, who brought up his son in constant intimacy with the music of Schubert, Schumann and Mendelssohn (Brahms himself joined Clementi's pantheon a little later). But although Aldo Clementi proved a gifted pianist as a child, he played by ear, and did not learn to read music until he was 13: even then, the passage from music as sound, heard and played, to music as notation proved arduous. During his later teens, he did the rounds of Catania's more cultured salons as a promising performer. Although his father did not view music as a plausible profession, and saw to it that his son enrolled in the Faculty of Literature and Philosophy at Catania University, he nevertheless allowed Clementi to begin technical studies with Gianni Buccèri, a retired conductor and composer, in 1941. But the fortunes of war brought more stimulating contact. A Catanian by birth, Alfredo Sangiorgi had studied with Schoenberg in Vienna in the early 1920s and was teaching at the Bolzano Conservatory when it was forced to close due to bombardment during World War II. On leave in his native city, he was able to open Clementi's mind to a remarkable range of recent music. In 1949

Clementi moved to Rome to pursue further studies at the conservatory there, but dissatisfied with the tuition that he was receiving, instead travelled north to Bolzano to resume study with Sangiorgi. There he was introduced to Petrassi, who agreed to admit him to his advanced course at the Rome Conservatory, where Clementi studied from 1952 to 1954. A rigorous and demanding teacher, Petrassi insisted that of each of his students find their own voice: Clementi, deeply susceptible to the abstract craftsmanship both of Stravinsky and of Petrassi himself, found this as yet a problematic challenge.

It was at this time that Clementi began to develop a sense of potential affinity between music and the densely textured abstract painting that flourished in the United States and Europe during the 1940s and 50s. In Rome in 1949, he had frequented Perilli's studio, and subsequently those of Dorazio and Sterpini, but without as yet being able to envisage a musical analogue. A first glimpse of how he should meet Petrassi's challenge was offered by his trip to the Darmstadt summer school in 1955. There he met Bruno Maderna and Luigi Nono who became the major inspirations behind his rapid and radical exploration of the post-Webernian aesthetic. He returned every summer until 1962, fascinated by the vertiginous changes in musical thought characteristic of Darmstadt during those years. His perspectives on the construction of musical material were further altered when, having moved to Milan to work with Maderna, he was able, between 1956 and 1962, to follow the work being pursued there in the newly established Studio di Fonologia Musicale.

The calculation, by means of post-Webernian matrices the use of which he had learnt from Maderna, of dense agglomerations of material reached a first high-point in the two *ideogrammi* of 1959 (the titles of which echo those used by Perilli). Like other works of this period, these rigorous explorations of the proliferation of musical cells were worked out on graph paper, and then transcribed into conventional notation. But by 1961 Clementi felt acutely the need to step beyond post-Webernian serialism, and found the catalyst in his profound admiration for the more radical 'informal' painters: Pollock, Fautrier, Tàpies and Tobey. Although he returned to Darmstadt in that year as one of a small group of students exploring, through Stockhausen's special composition course, the concept of moment form, he was already moving towards technical solutions that would yield the complex sound aggregates that were to become his hallmark. It was with *Informel 1, 2 and 3* (1961–3) – echoing the *art informel* painters of the late 1950s – that these aggregates first reached definitive form. Each work is made up of a rotating mass of superposed canonic voices, sometimes real, sometimes virtual (with an individual line being etched out by the interaction of several canonic voices), and so dense as to obliterate any aural grasp of individual melodic gesture or significant intervallic relations. Each of these constructions had no logical beginning or end: it was implicitly eternal. Clementi has often compared them to the mobiles of Jackson Pollock. The quiet, implacable rotation of such sound-objects could be aurally explored by allowing chance processes to 'rub out' part of the material for a while, as in the *informels* and *varianti* series. But Clementi felt compelled to step beyond what he would sardonically refer to as the 'orgiastic' rarifications and condensations that resulted, into an aural world devoid of ebbs and flows. The series of *reticoli*, inspired particularly by the 'optic aformal' of Dorazio, in consequence abolished dynamic differentiation to produce a fastidious, mimicalist continuum. All of these works were based upon dodecaphonic materials, upon a calculated saturation of the chromatic

pitch continuum. But an extraordinary change in poetic impact overtook Clementi's work when, from *B.A.C.H.* (1970) onwards he decided to apply these advanced techniques to the household gods of his childhood. Fragments of the tonal, traditionally expressive repertory from which he had moved so far, and to which it was self-deluding and anachronistic to aspire to return, were now subjected to the same magmatic annihilation to which he had previously subjected the Webernian, interval-obsessed clarity of dodecaphony. He had found a musical means of epitomizing the distance that separates us from the paradise lost of tonality, the bourgeois idyll of a contained, purposive world. And because he addressed himself to listeners as much in love with that lost world as himself, the momentary emergence of familiar, expressive melodic gesture from the aural magma is disconcertingly poignant.

The titles of some of his post-1971 works hint at the origins of their raw materials: *Berceuse* (1979), *Intermezzo* (1977), *...Im Himmelreich* (1994), etc.; others conceal them: *Madrigale* (1979) takes its material from a *morceau de salon* by Lyadov. However, the remarkable technical consistency of Clementi's output depends not upon the source of his borrowed fragments, but on the astonishing variety that this unvarying technique allowed him to achieve. This technique was grounded in his meticulous attention to different densities of texture, to daring and vivid mixed timbres, and – from *Intermezzo* (1977) – to differences in perception of the musical object that result from slowing down its rotation. Despite his experimental work in abstract theatre – *Collage* (1961) with visual materials from Perilli, and *Collage 4 (Jesu meine Freude)* (1979) – it was not easy to envisage how such techniques might find their way into the conventional opera house. Yet in *ES* (1980), Clementi found a dramaturgical proposition impeccably congruent with his technical concerns: three female characters locked into an endless cycle of phantasy about the eternally delayed appearance of the ideal lover. His more recent *Carillon* (1991–2) reactivates that dramatic theme around the fascinating, but passive hero of Hoffmansthal's *Der Schwierige*, thus complementing a meticulously planned abstract game of interferences between different types of musical material.

## WORKS

(selective list)

### stage

*Collage* (azione musicale, 1, after visual material by A. Perilli), 1961, Rome, Teatro Eliseo, 14 May 1961

*Blitz* (azione musicale), 1973, Royan, Casino, 18 April 1973

*Collage 4 (Jesu meine Freude)* (azione mimo-visiva), 1979, Florence, Pergola, 30 May 1981

*ES* (rondeau, 1, Clementi, after N. Saito), 1980, Venice, La Fenice, 28 April 1981

*Finale* (azione lirica, 1, Clementi), 1984, Rome, Teatro dell'Opera, 13 October 1984

*Carillon* (1, Clementi, after H. von Hofmannsthal), 1991–2, concert perf., Venice, 28 Sept 1996; staged Milan, Nuovo Piccolo (La Scala), 16 Oct 1998

*Interludi 'Musica per il mito di Eco e Narcisso'* (Clementi), 1992, Gibellina, Orestidi, 23 July 1992

### vocal

2 poesie (R.M. Rilke, V. Hugo), S, pf, 1946, arr. S, 11 insts, 1996; Cant. (P. Calderón de la Barca), S, spkr, ATB, chbr orch, 1954; Variante A (Lat. Mass), 72 vv, 72 insts, 1964; Silben, S, cl, vn, 2 pf, 1966; Silben-Merz, S, Bar, actress, 1970; 8 frammenti (C. d'Orleans), S, Ct, org, lute, va da gamba, 1978; Im Freiden Dein, O Herre Mein, SSAATTBB, 1980; Cent sopirs (anon.), chbr chorus, 24 wind, 1983; Ach Ich Fühl's (E. Schikaneder), S, 15 insts, 1985; Motetto su Re, Mi ..., 6 S, 6 Mez, 6 C, 1989; Cantilena, 1v, db, 1989–90; The Plaint, S, 13 insts, 1992; En liten svensk rapsodi, female v, b cl, pf, 1993; Rapsodia 1 (J.W. von Goethe), S, C, orch, 1994; Vocalizzo, S, 11 insts, 1994; Wiegenlied (Goethe), S, 2 cl, va, vc, db, 1994; Canone perpetuo, 8 female vv, 9 insts, 1994–6; Albumblatt, female v, fl, vn, gui, 1995; Cantilena 2 (E. Pagliarini), 1v, vn, va, fl, cl, 1997; Marieva, 1v, fl, vn, db, hpd, 1997; Nenia (F. von Schiller), 1v, vn, vib, gui, pf, 1997

### **instrumental**

Orch: 3 studi, chbr orch, 1956–7; Episode, 1958; Informel 3, 1961–3; 7 scene, chbr orch, 1963; Variante B, 36 insts, 1963; Conc., 2 pf, wind band, 1967; Sinfonia da camera, chbr orch, 1974; Clessidra, chbr orch, 1976; Conc., db, chbr orch, carillon, 1976; Conc., vn, 40 insts, carillon, 1977; Halleluja (Variazione sul Corale), 1982; Das Alte Jahr, chbr orch, 1985; O du selige, 1985; Berçeuse 2, 1989; Romanza, pf, orch, 1991; Rapsodia 2, pf, orch, 1994; Conc., 2 hpd, str, 1996; Passacaglia 2, a fl, hn, tpt, str, pf, 1997

8 or more insts: Concertino in forma di variazioni, fl, ob, bn, dbn, hn, vn, vc, db, pf, 1956; Ideogrammi no.1, 16 insts, 1959; Ideogrammi no.2, fl, 17 insts, 1959; Informel 1, 11 insts, 1961; Informel 2, 15 insts, 1962; Reticolo: 11, 11 insts, 1966; Conc., pf, bn, 2 hn, tpt, 3 va, 1970; Reticolo: 12, 6 vn, 3 va, 3 vc, 1970; Conc., pf, 24 insts, carillon, 1975; Intermezzo, prep pf, 14 wind, 1977; L'orologio di Arcevia, 13 insts, 1979; Capriccio, va, 24 insts, 1979–80; Elegia, fl, 4 bn, 4 hn, 4 trbn, 1979–81; Conc. '2E2M', 16 insts, 1981–2; AEB, 17 insts, 1983; Komm süsßer Tod, pic, fl, ob, bn, hn, tpt, cor anglais, 2 vn, va, vc, db, 1983; Ouverture, 4 pic, 4 fl, 4 a fl, 1984; '1904', 2 hn, 4 tpt, 2 trbn, 1984; Conc., pf, 14 insts, 1986; Prelude (Homage à Ravel), ob, bn, pf, cel, 3 vn, 2 va, 2 vc, 1987; Cantabile, 12 insts, 1988; Adagio cantabile, pf, 12 insts, 1989; Musette, solo hp, fl, ob, cl, 2 vn, va, vc, 1989; Agnus Dei, 12 insts, 1993 [from G. Dufay]; ... Im Himmelreich, fl, ob, cl, tpt, vib, cel, vn, va, vc, 1994; Danze 2, 2 pf (6 perf), 6 rec, 1995; For Colin Rose, fl, cl, vib, vn, va, vc, cel, pf, 1995; Veni, Creator ..., fl, ob, cl, tpt, cel, vib, vn, va, vc, 1997; Largo, 6 vn, 2 va, 2 vc, db, 1999

4–7 insts: Invenzione, tpt, vn, mand, accdn, gong, 1962; Reticolo: 4, str qt, 1968; Qnt, 2 vn, va, 2 vc, 1978; Berçeuse, b cl, va ad lib, vc ad lib, prep pf, 1979; Nun komm, der heiden Heiland, 3 tpt, 2 trbn, 1980; Pastorale en rondeau, 2 vn, va, hpd, carillon, 1981; Adagio, prep pf, hp, vn, va, vc, 1983; Duetto, fl, cl, 2 echoing insts, 1983; Scherzo, fl, cl, vn, va, 1985; Fantasia, 4 gui, 1987; Serenata, gui, fl, cl, vn, va, 1988; Tribute, str qt, 1988; Impromptu, cl, 2 vn, va, vc, 1989; Om dagen I mitt arbete ..., cl, 2 vn, vc, cel, 1992; Schema, 2 cl, vib, db, pf, 1992; C.A.G., fl, vn, vib, gui, 1993; Settimino, fl, ob, cl, vn, va, vc, pf, 1993; G.F.F. ..., fl, va, db, vib, hpd, 1994; Clessidra 2, vc, vib, pf, cel, hp, 1995–6; 6 momenti, fl, ob, cl, vn, va, vc, 1996; Canone, str qt, 1997; Etwas, fl, ob, cl, vn, va, vc, 1997; Satz, 2 vn, va, vc, 1998; Valzer su GesAA, fl, cl, 2 vn, va, vc, 1998; Vom Himmel Hoch, kbd/4 insts, 1999

1–3 insts: Preludio, pf, 1944; 3 piccoli pezzi (Omaggio a Bartok), pf duet, 1950; Sonatina, fl, pf, 1950; 3 piccoli pezzi, fl, ob, cl, 1955; Sonata, tpt, gui, pf, 1955; Studi, tpt, vn, pf, 1956; Composizione no.1, pf, 1957; Triplum, fl, ob, cl, 1960; Intavolatura, hpd, 1963; B.A.C.H., pf, 1970; Replica, hpd, 1972; Manualiter, org, 1973; Esercizio (B.A.C.H.), violino piccolo, vn, va, 1975; Reticolo: 3 (B.A.C.H.), 3 gui, 1975; Sigla, org, 1977; Fantasia, lute, 1978; GiAn(ca)rlo CarDini, prep pf, 1978; Sphinxs, vn, va, vc, 1978; Variazioni, va, 1979; Dodici variazioni, gui, 1980;

Frammento, pf, 1983; Lento, vc, 1984; Variazioni su B.A.C.H., pf, 1984; Danze, 2 pf (6 perf), 1989; 6 canoni, a rec, hpd, 1990; Studio, pf, 1993; 2 canoni, fl, vn, pf, 1994; LuCiAno Berio, fl, vn, 1995; Turmuhr, campanile, 1995; Dedicata, cl, vc, pf, 1998; Ein kleines ..., accdn, 1998; Loure, pf, 1998

### tape

Collage 2, 1960; Collage 3 (Dies Irae) 1966–7; Madrigale, prep pf (2 perf), tape, 1979; Fantasia su roBERto FABbriciAni, fl, tape, 1980–81; Parafrasi, 1981; Passacaglia, fl, tape, 1988; Studio per una passacaglia, 1993

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DAVID OSMOND-SMITH

## Clementi [Clemens], Karl

(*b* Breslau [now Wrocław], 1739; *d* Karlsruhe, 1805). German violinist, son of Johann Georg Clement.

## Clementi, Muzio [Clementi, Mutius Philippus Vincentius Franciscus Xaverius]

(*b* Rome, 23 Jan 1752; *d* Evesham, Worcs., 10 March 1832). English composer, keyboard player and teacher, music publisher and piano manufacturer of Italian birth.

1. Life.
2. Works.

WORKS

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Clementi, Muzio

### 1. Life.

The oldest of seven children of Nicolo Clementi (1720–89), a silversmith, and Magdalena, née Kaiser, Clementi began studies in music in Rome at a very early age; his teachers were Antonio Boroni (1738–92), an organist named Cordicelli, Giuseppi Santarelli (1710–90) and possibly Gaetano Carpani. In January 1766, at the age of 13, he secured the post of organist at his home church, S Lorenzo in Damaso. In that year, however, his playing attracted the attention of an English traveller, Peter Beckford (1740–1811), cousin of the novelist William Beckford (1760–1844) and nephew of William Beckford (1709–70), twice Lord Mayor of London. According to Peter Beckford's own forthright explanation, he 'bought Clementi of his father for seven years', and in late 1766 or early 1767 brought him to his country estate of Steepleton Iwerne, just north of Blandford Forum in Dorset; here the young musician spent the next seven years in solitary study and practice at the harpsichord. His known compositions from the Rome and Dorset years, written before the age of 22, are few: an oratorio and possibly a mass (neither survives) and six keyboard sonatas.

It was apparently in 1774 that Clementi, freed from his obligations to Beckford, moved to London. His first known public appearances were as solo harpsichordist at benefit concerts for a singer (Bonpace) and a harpist

(Jones) in spring 1775. In the ensuing four years his participation in London concert life was minimal. During part of this time he was 'conductor' (from the keyboard) at the King's Theatre, Haymarket. His name was seen in concert programmes with increasing frequency in 1779–80, no doubt partly owing to the popularity of his sonatas op.2, first published by Welcker in spring 1779. That Clementi was playing these pieces in public, particularly the 'octave lesson' op.2 no.2, is suggested by an entry in the satirical musical lexicon *ABC Dario Musico* (Bath, 1780):

CLEMENTI. An Italian. Has composed some setts of lessons, which abound in passages so peculiar and difficult, that it is evident they must have been practised for years preceding their publication.

We particularly allude to the succession of octaves with which he has crammed his lessons. Mr. C. executes these exceedingly well, and is a most brilliant performer.

In addition to the six keyboard sonatas (three with accompanying instruments) of op.2, nine more accompanied sonatas and three keyboard duets (opp.3 and 4) were published in 1779–80, as well as a set of variations on an Irish tune, *The Black Joke*, in 1777.

Encouraged by his London successes, Clementi embarked on a continental tour in summer 1780. A biographical sketch in the *Quarterly Musical Magazine and Review* of 1820, very likely supplied by the composer himself, describes his reception in Paris:

In that city he was received with enthusiasm, and had the honour to play before the Queen, who bestowed upon him the most unqualified applause. The warmth of French praise, contrasted with the gentle and cool approbation given by the English, quite astonished the young musician, who used jocosely to remark, that he could scarcely believe himself to be the same man.

We have little evidence independent of this report bearing on Clementi's performance for Marie Antoinette in 1780. But there is ample documentation of his appearance before her brother, Joseph II, in Vienna on 24 December of the following year. This was the occasion of the famous piano contest with Mozart staged by the emperor for the amusement of his guests, the Grand Duke (later Tsar Paul I) and Duchess of Russia. Both Mozart and Clementi left accounts of the event (though Clementi's survives only through his pupil Ludwig Berger), and they are in substantial agreement: the two musicians were called upon to improvise and to perform selections from their own compositions; then at the Grand Duchess's request they played at sight sonatas of Paisiello, 'wretchedly written out', Mozart said, 'in his own hand'. It is not known what of his own works Mozart played, but Clementi later identified two of his compositions heard that evening, the Toccata op.11 and the Sonata op.24 no.2 (whose opening resembles Mozart's overture to *Die Zauberflöte*, written ten years later). On 12 January 1782 Mozart wrote to his father: 'Clementi plays well, as far as execution with the right hand goes. His greatest strength lies in his passages in 3rds. Apart from that, he has not a kreuzer's worth of taste or feeling – in short he is a mere mechanicus'. Later his opinions seemingly had hardened; on 7 June 1783 he declared: 'Clementi

is a charlatan, like all Italians'. Sentiments such as these, publicized in Clementi's last years, surely contributed to the precipitous decline of his reputation, and have become a permanent part of the lore surrounding him. Clementi's impressions of Mozart's performance were rather different; according to Berger (*Caecilia*, x, 1829, p.238) he recalled: 'Until then I had never heard anyone play with such spirit and grace'.

After leaving Vienna in May 1782 Clementi travelled by way of Switzerland to Lyons, where he acquired several pupils, including Victoire Imbert-Colomés, daughter of a wealthy merchant there. Back in London in autumn 1783, he accepted the young J.B. Cramer as his pupil, and the following spring plunged into a full schedule of concerts as the regular keyboard soloist for the newly reorganized Hanover Square Concerts. At the height of the season, however, he abruptly departed once more for France. In Lyons he embarked on an elopement with the 18-year-old Mlle Imbert-Colomés, but her father put a stop to it and the disappointed pianist retired to Berne for solace and solitude. A letter to his father from Berne shows that Clementi was still there in August 1784. He may then have paid a visit to his family in Rome, but by May 1785 he was back in London, to remain there for many years. During this time of travel and turmoil (1780–85) Clementi produced some 26 new sonatas (opp.5–13) and various other compositions for keyboard; some of his most memorable music dates from this period.

From 1785 until 1802 Clementi remained in London and achieved great eminence first as a composer, performer and teacher, and later as a publisher and instrument manufacturer. Named 'principal composer and performer' at the Hanover Square Grand Professional Concert (as they were now called) in 1786, he appeared as piano soloist in these programmes as well as in the rival series of La Mara-Salomon until 1790. During these years he also frequently performed in the annual round of benefit concerts – the beneficiary being the principal performer – and in the concertos presented between acts of oratorios at Covent Garden. Like nearly all solo keyboard players he invariably performed his own works, for the most part sonatas and keyboard concertos. In 1786–96 he also appeared regularly as conductor (from the keyboard) of his symphonies; only two of these earlier symphonies, published in 1787 as op.18, have survived. Clementi's last clearly documented solo performance in a public concert took place in May 1790, and after 1796 he also ceased for almost 20 years to conduct his symphonies in public. The concert seasons Haydn spent in England (1791–2 and 1794–5) unequivocally established the Londoners' preference for his music, and Clementi was one of several composers whose careers were jeopardized in a losing competition with the world-famous visitor.

Clementi was in great demand during this period as a piano teacher; according to Mrs Papendiek, an attendant at the court of George III, he once refused an application for tuition from the royal family itself. His pupils included members of many well-placed families in London who were willing to meet his reported fee of one guinea per lesson. He also gained fame as a teacher of 'professional' students. Among them were J. B. Cramer, the organist Arthur Thomas Corfe, the violinist and pianist Benjamin Blake, Theresa Jansen, Benoit-Auguste Bertini and John Field. The small fortune he amassed during the 1790s he invested increasingly in music publishing and instrument making. Having suffered losses in the bankruptcy of Longman &

Broderip in 1798, he took advantage of the situation to establish a new firm, Longman, Clementi & Co. With changes of name to accommodate the occasional coming and going of various partners, this company continued to operate at its Cheapside address (and, from 1806, at additional premises in Tottenham Court Road) until Clementi's retirement in 1830. (For further information on Clementi's publishing and piano-making activities see [Clementi](#)). Though his increasingly vigorous commercial pursuits left much less time for composition after about 1796, he produced a considerable volume of music during this long stay in London; new publications include about 56 sonatas and sonatinas for keyboard (many with accompaniments), a number of variations, capriccios and other shorter keyboard works, two symphonies and the influential *Introduction to the Art of Playing on the Piano Forte* (1801). It is clear that a good many compositions from this period, including most of the symphonies brought to performance in London concerts, have been lost.

In 1802, at the age of 50, Clementi embarked on his third European tour, and remained abroad until 1810. This time he went as a representative of his firm, intent on cultivating markets for Clementi pianos and negotiating with composers and publishers for rights to new music. Incidentally, it seems, he also arranged for the publication of some of his own works on the Continent. Accompanying him during the first stage of his travels was his pupil John Field, who, according to generations of biographers of both composers, suffered harsh treatment at Clementi's hands; this purportedly included a kind of forced labour (demonstrating Clementi pianos to customers) and denial of proper clothing. These allegations derive from two much later sources: the necrology for Field in the *Allgemeine musikalische Zeitung* of 1837 and the autobiography of Spohr constructed by the composer around quotations from his diaries in the 1850s. Spohr's unfavourable comments occur not in the diaries dating from his contact with Clementi and Field but in the additions a half-century later; and the Field necrology was carelessly compiled from a variety of secondary sources. The graphic descriptions of Clementi's exploitation and maltreatment of Field are largely embroideries on sources that in themselves are suspect.

Owing to the vicissitudes of the Napoleonic wars, interrupted commerce and tragic personal affairs, Clementi's movements during these years were largely improvisatory. He travelled extensively in the German states, made two separate trips to Russia (1802–3 and 1806), two to Italy (1804–5 and 1807–8), and visited Vienna four times (1802, 1804, 1806–7, 1808–10). In September 1804 he married Caroline Lehmann of Berlin, then 19 years old, who died in childbirth the following year. During his travels Clementi acquired various new pupils, some of whom accompanied him: Carl Zeuner, Alexander Klengel, Ludwig Berger and Frédéric Kalkbrenner (later briefly the teacher of Chopin). A cardinal achievement of these years was the successful negotiation for rights to Beethoven's music. In April 1807 Clementi signed a contract with Beethoven for five major compositions: the Rasumovsky Quartets op.59, *Coriolan* Overture, the Fourth Symphony, the Fourth Piano Concerto and the Violin Concerto. Difficulties attended the dispatch of the music to London, and the payments made to Beethoven were long delayed; hence only the Violin Concerto was issued as a direct result of the contract. But the agreement became the basis for a continuing arrangement whereby

Clementi & Co. issued in 1810–11 first editions of ten new works of Beethoven.

Back in London in 1810, Clementi resumed personal direction of his firm, in which he held a controlling interest. Despite a disastrous fire of 1807, the company flourished; a financial statement drawn up on 24 June 1811 showed a net value of about £112,000. Other sectors of Clementi's life flourished similarly. On 6 July 1811 he married an Englishwoman, Emma Gisborne, who according to Ignaz Moscheles was 'as moderate and placid as he is excitable and effervescent'. Clementi (now nearly 60) and his wife became the parents of two sons and two daughters. The respect he enjoyed in London in these years was shown in that he was named one of the six directors of the Philharmonic Society on its founding in 1813. That institution also provided an opportunity for the performance of his more recent, unpublished symphonies, and for his re-emergence as a public musician. Until 1824 he often appeared in Philharmonic concerts as a conductor from the keyboard, often in his own symphonies. On occasion he participated in other musical events, for example five concerts of a new series, the Concerts of Ancient and Modern Music, in 1824, when his works were heard in conjunction with those of an Italian precisely 40 years his junior, Rossini.

After 1810 Clementi made four further visits to the Continent, two of them extended. The purpose of these visits, for the most part, was to present his orchestral music to European audiences. In 1816–17 he presided over performances of his symphonies at the Concert Spirituel in Paris, and in 1822 he conducted three more at the Gewandhaus in Leipzig; these latter can be identified among the symphonies for which autograph fragments survive in the Library of Congress. But the aging composer's persistent efforts to make his mark as a symphonist were hardly a success. For after 1824 his works disappeared from the concert stage in England and elsewhere, forced out this time, in large part, by Beethoven's symphonies. As in his earliest days as a composer, Clementi was still at his best in keyboard music. His large-scale sonatas op.50, though probably nearly complete by 1805, appeared in 1821, and the three volumes of his *Gradus ad Parnassum* – a monumental compendium of his work from all periods – were published in 1817, 1819 and 1826.

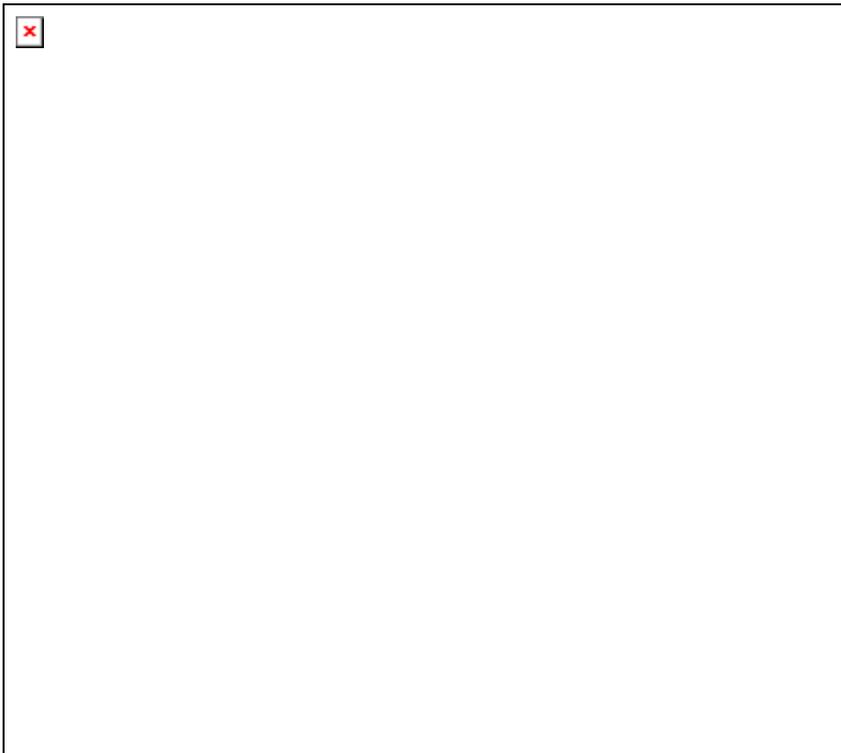
In 1830 Clementi retired from his firm, and at about this time he and his family moved to Lichfield, Staffordshire. Soon after they moved once more, some distance to the south, to Evesham in Worcestershire. There Clementi drew up his will on 2 January 1832; on 10 March, after what was described as a brief illness, he died at the age of 80. His funeral on 29 March filled Westminster Abbey, and he was buried with great ceremony in the cloisters.

[Clementi, Muzio](#)

## **2. Works.**

55 years elapsed between the appearance of Clementi's sonatas op.1 and his last publication of any consequence – *Gradus ad Parnassum*, iii. The diversities in his musical style are no less marked than the great span of his career would suggest. The keyboard works describe a spectrum extending from the simplest *galant* writing to the rhetorical passion of Romantic piano music – from something like Alberti to something approaching Chopin. Certain early and middle-period sonatas, especially those in minor keys (for

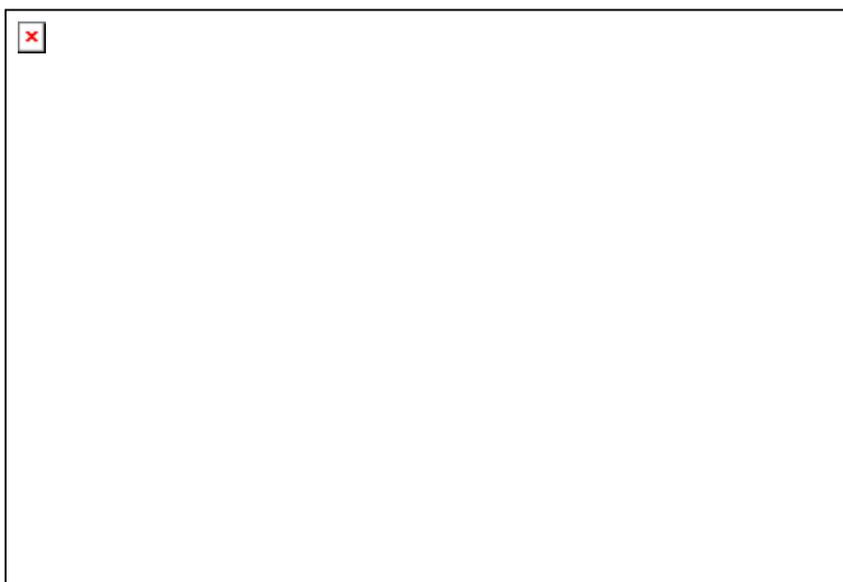
example op.7 no.3, op.13 no.6 and op.34 no.2), have the dynamic extremes, propulsive figurations and octave melodies associated with the young Beethoven of a decade or so later. Clementi also showed an enduring fondness for uncompromising counterpoint, for two-part running figurations (indebted to Domenico Scarlatti and other Italian composers) and for various kinds of virtuoso passage-work. Most of these disparate elements of style were to some extent present in his music as early as 1780. Even within individual publications the variety in his early music is astonishing. The Sonata op.2 no.2, the 'octave lesson', abounds with scales in octaves and murky-bass pedal points. In the A major sonata (no.4) from the same collection there is a profusely decorated melodic style including ornaments in 3rds with chromatic altered notes – a remarkable foretaste, in 1779, of a 19th-century cliché (ex.1).



Opp.5 and 6, published in Paris when Clementi was there (c1780–81), show the composer's early preoccupation with Baroque counterpoint: between them these publications contain six tenacious (and somewhat laborious) fugues, seemingly modelled on the most chromatic idiom of J.S. Bach. It is probably no coincidence that the slow introductions to the first sonatas in each set show a remarkable escalation of linear writing and harmonic complexity. While indulging in such extreme quests for expressiveness, Clementi apparently also kept his 'virtuoso' style in good working order. The Toccata that he played in the contest with Mozart on Christmas Eve 1781 is a kind of double-3rds study. And parts of the sonatas opp.9 and 12 (1783 and 1784) still reflect an interest in brilliant passage-work for its own sake. Yet among the 12 sonatas (opp.7–10) Clementi composed during his first stay in Vienna (December 1781–May 1782) there are movements showing great advances in structural integrity and a successful assimilation of the widely divergent techniques of previous years. Two attractive examples are the nearly monothematic *moto perpetuo* finale of the G minor Sonata op.8 no.1 and the opening movement of op.10 no.1 in A. Most impressive as an entire composition, however, is surely the G minor Sonata op.7 no.3. Its first

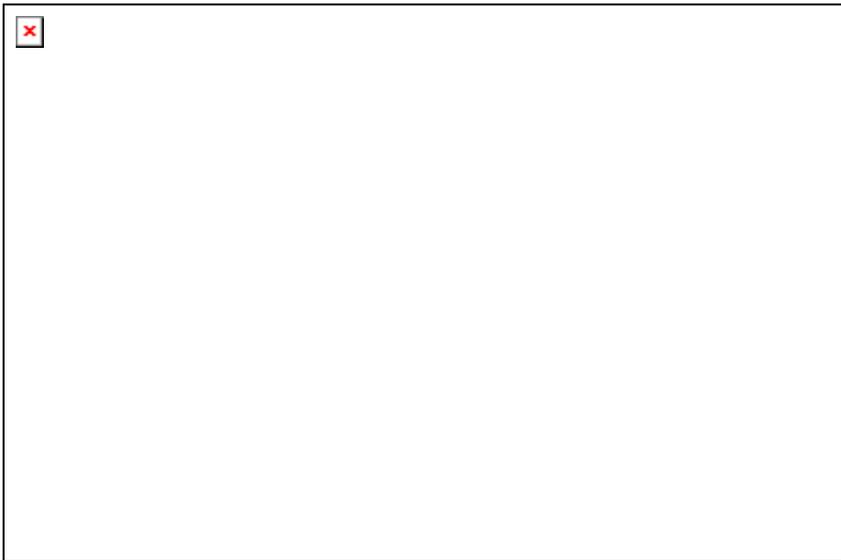
movement presents extremely diverse musical materials that nonetheless achieve a complex motivic unity on several levels. The rhetorical, harmonically pungent slow movement reflects the experiments of opp.5 and 6, and in the finale Clementi's famous octaves are put to good use in a movement of Haydnesque craft and wit.

All 12 of these 'Viennese' sonatas are in three movements (in his previous works the Italianate two-movement plan had predominated), and all are for solo keyboard; there is a fairly clear stylistic distinction in Clementi's earlier music between the slighter, more 'commercial' accompanied sonata and the more professional solo setting. The gains seen in opp. 10–12 are consolidated in op.13 (probably composed during Clementi's self-imposed exile from London in 1784); the F minor sonata of this set is one of his finest works. The tortuous, driving figuration of the two- and three-part texture in its first movement comprise a dramatic new adaptation of traditional Italian keyboard style. The second movement juxtaposes abrasive dissonances with expressive melodic writing, and in the finale there are remarkable prophecies of Beethoven's keyboard writing: a melody very similar to the contredanse tune used in the finale of the *Eroica* (and elsewhere in Beethoven) is fragmented by octave displacements and set against an active, oscillating, middle-register accompaniment (ex.2).



The music of Clementi's middle London years (1785–1802) does not seem to fulfil the promise of the sonatas from the early 1780s. His principal pursuit as a musician for nearly a dozen years after 1785 was the composition and performance of symphonies. The paltry two symphonies that survive from this period (op.18) sound curiously old-fashioned, and certainly not up to the standard of, say, Haydn's contemporaneous Paris symphonies. A single Piano Concerto in C, fortuitously preserved in a Viennese manuscript, is an estimable work, suggesting that the disappearance of the concertos is a greater loss than that of the symphonies. This concerto also survives in a somewhat rough transcription as a solo sonata (op.33 no.3, published in 1794). A rather peculiar physiognomy in several other middle-period sonatas suggests that at least parts of other lost concertos survive in this form: the first movements of op.23 no.3 (E♭) and op.25 no.1 (C), the entire Sonata in F op.24 and the Sonata op.34 no.1 – there is testimony (attributed to Berger) that this last in fact originated as a concerto.

There is a good bit more 'commercial' music in the later 1780s and 1790s: accompanied keyboard sonatas (only a few of Clementi's compositions in this genre, such as op.22, are of much substance), keyboard duets, two canzonettas for voice and keyboard, and two sets of waltzes for piano, tambourine and triangle (opp.38 and 39). The most significant music of this period is again to be found among the solo sonatas. Two sonatas of op.25 (1790), the second and sixth, in G and D, are stylistically consistent, satisfying pieces in an unmixed 'classic' idiom reminiscent of the Haydn sonatas published by Artaria ten years earlier (hXVI:35–9, 20). The first movement of the A major sonata op.33 (1794) is an even more sophisticated example, whose opening theme shows Clementi's growing fondness for subtle metrical ambiguity (ex.3). A similar style can be seen in reduced and distilled form in the Sonatinas op.36, originally published as a supplement to the *Introduction to the Art of Playing on the Piano Forte*; surely it is a tribute to the quality of these little pieces that after two centuries they still perform admirably the didactic function for which Clementi intended them.



A few compositions from 1785–1802 measure up to the expressive power of op.13 no.6. One is the F $\flat$  minor sonata of op.25, whose running figurations and construction of phrases from tiny modules are reminiscent of Scarlatti. And bursts of double 3rds in the finale recall other proclivities of Clementi's earlier style. Yet these diverse older elements are successfully combined in a composition of stylistic consistency and great harmonic potency. The G minor sonata of op.34 is an even more impressive monument to Clementi's powers of stylistic synthesis. Its Largo opening is an abrasively dissonant chromatic fugato whose subject is adopted for the first material of the following Allegro; the return of this Largo at the beginning of the recapitulation (as in Beethoven's op.13 and op.31 no.2) invests it with an importance transcending the ordinary slow introduction, and throughout the composition informal contrapuntal writing first heard in the fugato mingles with idiomatic and thoroughly modern keyboard figurations. In each of the outer movements (both are of the sonata-allegro type) Clementi introduced two secondary tonalities, and overcame the special problems thus posed by means of intricate tonal and thematic relationships.

On the eve of his departure for Europe in 1802 Clementi published a set of three large-scale sonatas (op.40) that show clear new stylistic directions.

They are technically demanding, experimental in form and seem quite at home in the new century. All three of these sonatas are notably long; all show multiple themes and extended stretches of passage-work only tenuously related to those themes, creating an effect of prolixity new to Clementi's music. Some of his old proclivities, to be sure, are still in evidence. In the G major piece (Clementi's only sonata with four genuinely independent movements), instead of a scherzo there is a group of severe two-part canons. Between them the sonatas in B minor and D offer three harmonically supercharged slow introductions of a type that recurs in his music from op.5 onwards, and the lavish melodic ornament in the Adagio of the G major sonata is a more extreme case of similar writing in op.2 no.4 (1779) and op.25 no.4 (1790). These sonatas, the first examples of Clementi's 'late' style, are representative of the most modern keyboard idiom of the period; they are much closer in almost every respect to the contemporary sonatas of Dussek, say, than to those of Beethoven.

During Clementi's *Wanderjahre* of 1802–10 he published virtually no new music. There is evidence, however, that during that period he worked on several symphonies, and in two letters of 1804 and 1805 he spoke of 'three new sonatas' that were nearly complete; the compositions in question are most likely the three sonatas op.50, not published until 1821. Op.50 is stylistically compatible with the sonatas of op.40, and may have been intended originally as a kind of sequel to them: op.40 was published with the notation 'book 1', and no book 2 was ever forthcoming. Best known and most rewarding of op.50 is the third sonata, in G minor, with the Metastasian subtitle *Didone abbandonata*. The opening themes of both Allegro movements are strongly reminiscent of Clementi's first sonata in this key, op.7 no.3. In the first movement fragmentation poses a constant threat as the music again and again plunges, as if from an excess of energy, into foreign tonalities. The finale steers a much simpler course, showing a homogeneity of rhythmic motion and a stabilizing tendency to repeat cadence patterns – a time-honoured trait of Italian keyboard music that had not surfaced this clearly in Clementi's works since the F minor sonata of op.25. The development section survives a tenacious canonic treatment of the first theme, and Clementi ended his last sonata in a most convincing fashion amid echoes of stylistic traits characteristic of his music since the 1780s.

As in the later 1780s, Clementi's chief musical preoccupation from about 1812 to 1824 was the composition of symphonies. None of these later symphonies was published during the composer's lifetime, and many are no doubt lost. But divided between the Library of Congress and the British Library are autographs of four symphonies, none of them complete, and several other independent movements and fragments of movements from this period (they are assigned the numbers wo32–6 in Tyson, 1967). Two of these works, wo32 in C and a version of wo33 in D, were 'reconstructed' and published by Alfredo Casella in the 1930s. More reliable versions of all four, together with a separate 'Minuetto pastorale' were later published by Pietro Spada (1975–8). The four surviving symphonies are all large-scale compositions written for a full orchestra including clarinets and three trombones. Clementi plainly saw the symphony as a suitable arena for the practice of his most 'learned' style; most of the fast movements have fugal or canonic sections, and the Andante of the 'Great National Symphony'

(performed in 1824) even includes an imitative treatment of the first two phrases of *God Save the King* in retrograde.

Reviews of Clementi's symphonies in the London press were uniformly laudatory (opinion in Germany and France varied). But it gradually became all too clear that his music for orchestra would not outlive the composer, and in the 1820s Clementi began to direct his energies increasingly to the fulfilment of another longstanding ambition, the completion of the three-volume *Gradus ad Parnassum*. This collection of 100 pieces for keyboard, the end result of a process of composing, revising and assembling that extended over about 45 years, represents a kind of summary of the composer's career. It shows the full diversity of Clementi's keyboard music. In addition to straight pianistic exercises there are preludes and fugues (including revisions of the fugues from opp.5 and 6), canons, various sonata-like movements, 'character-pieces' of several kinds, and compositions with programmatic titles such as 'Scena patetica' (no.39), and 'Bizzarria' (no.95). More than half the individual pieces are explicitly arranged into tonally unified suites of three to six movements. Other successions of numbers suggest further grouping: there are, for example, frequent Scarlatti-like pairs with the same tonic. If the music in these volumes seems bent on exhausting all the possible varieties of keyboard figurations and textures, it also shows an underlying consistency. Much more than the vast majority of keyboard music produced in Clementi's time, these pieces tend towards polyphonic, linear writing. A three-to four-part setting in which melodic interest shifts from one part to another is almost a norm throughout the collection. Clementi's lifelong fascination with 'learned' procedures, quite apart from all his canons and fugues, continues to inform his style.

In his later years Clementi was given titles such as 'father of the pianoforte', 'father of the pianoforte sonata' and the like. If he was deserving of such names, it is not – as has often been stated – because he was the first or even one of the first to write music specifically for the piano. The claims for Clementi's priority as a piano composer have always rested on his op.2 sonatas. But it is now established that those sonatas were first published in 1779, not 1773 as previously thought. Moreover, the newspaper announcements clearly report that in all Clementi's public solo performances before summer 1780, apparently including performances of his op.2 sonatas, he played the harpsichord. Thus while J.C. Bach (and a few others) were heard on the piano increasingly often in London concerts from 1768 to the late 1770s, Clementi continued to play the older instrument. Hence his early 'virtuoso' style, with its bravura runs in 3rds and octaves, should properly be regarded as a harpsichord style. After 1780, however, his multiple careers as composer, performer, teacher, publisher and manufacturer all had to do with the piano, and his name and reputation became firmly attached to this instrument.

Clementi's influence on following generations of pianists and piano composers is hard to overestimate. Beethoven's earlier keyboard writing seems unmistakably indebted to his music of the 1780s and 1790s. Clementi was the principal teacher of several leading pianists of the 1820s and 1830s, and he had more informal contacts with many others during their formative years, for example Herz, Meyerbeer, Dussek and perhaps Hummel. His didactic works, especially the *Introduction to the Art of Playing on the Piano*

*Forte*, the op.36 sonatinas and the *Gradus ad Parnassum*, became staples in the education of pianists at all levels. Thus in several ways he impressed his stamp on piano playing and writing from about 1790 until far into the 19th century. And increasing numbers of modern editions and recordings of his works have made 20th-century musicians and audiences aware once more of his virtues as a composer.

## Clementi, Muzio

### WORKS

for detailed information on sources, see Tyson (1967); opus numbers are those of the most authentic editions, as determined by Tyson; works without opus numbers are here identified by their numbers in Tyson's catalogue [wo]; for a collation of editions of Clementi's keyboard sonatas, see Grove5; the autographs of many works are later than their first publication; all works were published in London unless otherwise stated

Editions: *Muzio Clementi: Oeuvres complètes* (Leipzig, 1803–19/R) [O]*The London Pianoforte School*, i–v, ed. N. Temperley (1984–7) [LPS]*Muzio Clementi: Opere sinfoniche complete*, ed. P. Spada (Milan, 1975–8) [S]

### keyboard and chamber

op.

1	6 Sonatas, E♭, G, B♭, F, A, E, hpd/pf, nos. 1–3 autograph <i>F-Pn</i> , all 6 (?1771/R1987 in LPS, i) [no.2 pubd with different 1st movt, no.3 with rev.]
wo2	The Black Joke with 21 Variations, G, pf/hpd (1777/R1987 in LPS, i) [partly re-used and rev. in op.1 bis no.3; substantially rev. as The Sprig of Shillelah (1823)]
1bis	5 Sonatas, F, B♭, G, A, a [actually a fugue], pf/hpd, Duo, B♭, 2 pf/hpd, autograph of Duo <i>US-Wc</i> , all (Paris, c1780–81/R1987 in LPS, i [5 Sonatas]); no.1 rev. 1807, autograph <i>Wc</i> [nos.2, 3, 4 use rev. material from op.1 and wo2] [Tyson: <i>Oeuvre</i> 1]
2	6 Sonatas, E♭, C, G, A, F, B♭, pf/hpd, nos.1, 3, 5 with fl/vn (1779/R1987 in LPS, i [nos.2, 4, 6], rev. 2/?c1790–95); nos.2, 4 rev. as opp.30 and 31; nos.2, 4, 6 rev. (Vienna, 1807); no.2 rev. (?c1818–19/R1985 in LPS, iv)
3	3 Duets, C, E♭, G, pf/hpd 4 hands, 3 Sonatas, F, B♭, C, pf/hpd, fl/vn (1779)
4	6 Sonatas, D, E♭, C, G, B♭, F, pf/hpd, vn/fl (1780)
5	3 Sonatas, B♭, F, E♭, pf/hpd, vn, 3 Fugues, B♭, F, b, hpd (Paris, c1780–81/R1987 in LPS, i [3 Fugues]); 3 Sonatas rev. 1807, <i>Wc</i> *; 3 Fugues rev. in op.44
6	Duo, C, pf/hpd 4 hands, 2 Sonatas, E♭, E, pf/hpd, vn, 3 Fugues, c, C, e, hpd (Paris, c1780–81/R1987 in LPS, i [3 Fugues]); minuet of Sonata no.2 rev. ?1807, <i>Wc</i> *; 3 Fugues rev. in op.44
7	3 Sonatas, E♭, C, g, hpd/pf (Vienna, 1782/R1987 in LPS, i)
8	3 Sonatas, g, E♭, B♭, pf/hpd (Lyons and Paris, 1782/R1987 in LPS, i)
9	3 Sonatas, B♭, C, E♭, hpd/pf (Vienna, 1783/R1987 in LPS, i)
10	3 Sonatas, A, D, B♭, hpd/pf (Vienna, 1783/R1987 in LPS, i); rev. after 1800, <i>GB-Lb</i> /*
11	Sonata, E♭, pf, Toccata, B♭, hpd/pf, autograph of Sonata <i>D-Bsb</i> , both (1784/R1984 in LPS, ii, 2/1792); unauthorized 1st printing of Toccata

	(Paris, 1784); both rev. in O, vi
12	4 Sonatas, B $\flat$ , E $\flat$ , F, E $\flat$ , pf, Duet, B $\flat$ , 2 pf (1784/R1984 in LPS, ii [4 Sonatas], rev. 2/c1801–2)
13	6 Sonatas, G, C, E $\flat$ , B $\flat$ , F, f, pf, nos.1–3 with vn/fl (1785/R1984 in LPS, ii [nos.4–6]); nos.4–6 rev. ?1807, <i>US-Wc*</i>
14	3 Duets, C, F, E $\flat$ , pf 4 hands (1786); nos.1, 2 rev. after 1815, <i>GB-Lbl*</i> ; no.3 rev. (c1815–16)
15	3 Sonatas, E $\flat$ , C, B $\flat$ , pf, vn (1786)
16	La chasse, D, hpd/pf (1786/R1984 in LPS, ii)
17	Capriccio, B $\flat$ , hpd/pf (1787/R1984 in LPS, ii, rev. 2/?c1801–2); rev. 1807, <i>US-Wc*</i>
19	Musical Characteristics, or A Collection of Preludes and Cadences ... Composed in the Style of Haydn, Kozeluch, Mozart, Sterkel, Vanhal and the Author, hpd/pf (1787/R1984 in LPS, ii); rev. 1807, <i>Wc*</i>
20	Sonata, C, pf/hpd (1787/R1984 in LPS, iii), rev. as Sonata VI in O, vi
21	3 Sonatas, D, G, C, pf/hpd, fl, vc (1788); no.1 arr. pf 4 hands (?before 1802)
22	3 Sonatas, D, G, C [La chasse], pf/hpd, fl, vc (1788); no.3 arr. pf 4 hands (1789)
23	3 Sonatas, E $\flat$ , F, E $\flat$ , pf/hpd (1790/R1984 in LPS, iii); variations of no.3 rev. in op.43
24	2 Sonatas, F, B $\flat$ , hpd/pf in Storace's Collection of Original Harpsichord Music (1788–9/R1984 in LPS, iii); no.2 rev. as op.41 no.2 (Vienna, 1804) and as Sonata 1 in O, vi
wo3	Sonata, F, hpd/pf, <i>GB-Lbl*</i> , pubd in D. Corri: A Select Collection of Choice Music for the Harpsichord or Piano-Forte, ii (c1789–90/R1984 in LPS, iii)
25	6 Pf Sonatas, C, G, B $\flat$ , A, f, D, inc. autograph of no.4 <i>Lbl</i> , all 6 (1790/R1984 in LPS, iii)
26	Sonata, F, pf/hpd (1791/R1984 in LPS, iii)
27	3 Sonatas, F, D, G, pf/hpd, vn, vc (1791)
28	3 Sonatas, C, E $\flat$ , G, pf/hpd, vn, vc (1792)
29	3 Sonatas, C, pf, vn, vc, G, D, both pf, fl, vc (1793)
wo5	5 Variations on a Minuet by Mr. Collick, F, pf (1793/R1984 in LPS, iii)
30	Sonata, C, pf/hpd, vn (1794); inc. autograph with rev. slow movt <i>US-Wc</i> [rev. of op.2 no.2]
31	Sonata, A, pf/hpd, fl (1794) [rev. of op.2 no.4]
32	3 Sonatas, F, D, C, pf, fl, vc (1793)
wo6	Sonata, C, pf, fl, vc, in Longman & Broderip's Collection of Music for the Grand and Small Piano Forte (1794); rev. <i>GB-Lbl*</i>
33	3 Pf Sonatas, A, F, C (1794/R1984 in LPS, iii) [no.3 arr. from Pf Conc.]
34	2 Pf Sonatas, C, g, 2 Capriccios, A, F, pf (1795/R1984 in LPS, iii); Sonatas rev. (Vienna, n.d.); Capriccios rev. in O, vi
35	3 Sonatas, C, G, D [La chasse], pf, vn, vc (1796)
36	6 Progressive Pf Sonatinas, C, G, C, F, G, D (1797/R1984 in LPS, iii, rev. 5/c1813/R1985 in LPS, iv; rev. 6/c1820)
37	3 Pf Sonatas, C, G, D (1798/R1984 in LPS, iii)
38	12 Waltzes, pf, tambourine, triangle (1798); later arr. pf, fl (by 1823)
39	12 Waltzes, pf, tambourine, triangle (1800); later arr. pf, fl (by 1823)
40	3 Pf Sonatas, G, b, d-D (1802/R1984 in LPS, iii; Paris, 1802; Vienna, 1802)

wo8	Rondo, B♭, hpd/pf, <i>US-Wc*</i> (Vienna, ?1802/R1984 in LPS, ii) [based on 2nd movt of op.2 no.5]
41	Sonata, E♭, hpd/pf (1804 [rev.]/R1984 in LPS, iii; Vienna, 1804, rev. 2/1804 and in O, vi) [rev. op.24 no.2 pubd with this sonata as op.41 no.2]
wo10	Arr. of 'Batti batti', pf, no.2 in Operatic Airs (1820/R1985 in LPS, iv; Leipzig, 1820; Paris, 1820)
46	Pf Sonata, B♭ (1820/R1985 in LPS, iv; Leipzig, 1820; Paris, 1820)
47	2 Capriccios, e, C, pf (1821/R1985 in LPS, iv; Leipzig, 1821; Paris, 1821)
48	Fantaisie with Variations on 'Au clair de la lune', c-C, pf (1821/R1985 in LPS, iv; Leipzig, 1821; Paris, 1821)
49	12 Monferrinas, pf, rough draft of no.4 <i>GB-Lbl</i> , autograph of no.9 <i>US-Wc</i> , all 12 (1821/R1985 in LPS, iv; Leipzig, 1821; Paris, 1821)
50	3 Pf Sonatas, A, d, g (Didone abbandonata) (1821; Leipzig, 1821; Paris, 1821)
wo11	Canon ad diapason, C, pf, rough autograph <i>GB-Lbl</i> , fair copy facs. in Apollo's Gift (1830/R1985 in LPS, iv)

wo12	? The Plough Boy, with Variations, B♭, kbd (1788/R1984 in LPS, iii) [1st pubd anonymously]
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wo13	Hpd Sonata, A, 1765, autograph <i>F-Pn</i>
wo14	Hpd Sonata, G, 1768, autograph <i>Pn</i> [with same 2nd movt as op.1 no.2]
wo15–20	6 Monferrinas, pf, <i>US-Wc*</i>
wo21	Tarantella, a, pf, <i>Wc*</i>
wo22	Allegro, E♭, pf, <i>Wc*</i>
wo23	Finale, E♭, pf, inc. autograph <i>Wc</i> , autograph in B♭, <i>Wc</i>
wo24	Duettino no.1, C, 2 pf, <i>Wc*</i> (complete), <i>GB-Lbl*</i> (movts 2, 3)
wo25	Duettino no.2, G, 2 pf, inc. autograph <i>US-Wc</i>
wo26	Allegro, duettino, C, 2 pf, <i>Wc*</i>
wo27	Allegro (Chasse), duettino, C, 2 pf, <i>Wc*</i>
wo28	Allegro, duettino, C, 2 pf, <i>GB-Lbl*</i>
wo29	Canon, B♭, 2 vn, va, 1821, <i>Lbl*</i> , <i>US-NH*</i> , <i>S-Smf*</i>
wo30	Nonetto: Andante, E♭, fl, ob, cl, bn, hn, vn, va, vc, db, <i>GB-Lbl*</i>
wo31	Nonetto: Allegro, E♭, fl, ob, cl, bn, hn, vn, va, vc, db, inc. autograph <i>US-Wc</i> [perhaps intended to follow wo30]
—	Sonata: Allegro, variations, hpd/pf, <i>I-PLcon</i> , <i>Mc</i> (1st movt)

### orchestral

18	2 Syms., B♭, D, pts (1787), ed. R. Fasano (Milan, 1959–61)
—	Pf Conc., C, MS copy, dated 1796, <i>A-Wgm</i> [arr. pf solo as op.33 no.3]
wo32	Sym. no.1, C, autograph movts and frags. <i>US-Wc</i> , completed and ed. A. Casella (Milan, 1938), S
wo33	Sym. no.2, D, autograph movts and frags. <i>Wc</i> , <i>GB-Lbl</i> , movts 2, 4 ed. A. Casella in Symphony in D (Milan, 1938), S
wo34	Sym. no.?3 (Great National Sym.), G, autograph movts and frags. <i>US-Wc</i> , S
wo35	Sym. no.4, D, autograph 1st movt <i>GB-Lbl</i> , sketches of later movts <i>US-Wc</i> , 1st movt ed. A. Casella in Symphony in D (Milan, 1938), S
wo36	Minuetto pastorale, D, <i>Wc*</i> , ed. A. Casella as 3rd movt of Symphony in D (Milan, 1938), S

### vocal

- wo1 **Martirio de' gloriosi Santi Giuliano e Celso (orat, A. Galli), Rome, 1764, lost, pubd lib I-Vgc**
- wo4 **2 Canzonettas, S, hpd, US-STu\* (Vienna, 1792)**

### pedagogical works

- 42 **Introduction to the Art of Playing on the Piano Forte (1801, rev. 11/1826)**
- wo7 **Epitome of Counterpoint, in Clementi's Selection of Practical Harmony for the Organ or Piano Forte (1801)**
- 43 **Appendix to the Fifth Edition of Clementi's Introduction to the Art of Playing on the Piano Forte, Containing Préludes, Exercises, National Airs and Variations, with Other Pleasing and Instructive Pieces (1811/R1985 in LPS, iv [selections], rev. 2/?c1820–21 as Second Part of Clementi's Introduction to the Art of Playing on the Piano Forte)**
- 44 **Gradus ad Parnassum, or The Art of Playing on the Piano Forte (1817–26/R1985 in LPS, iv; Leipzig, 1817–26; Paris, 1817–26)**

### arrangements

- wo9 **A Selection from the Melodies of Different Nations ... with New Symphonies and Accompaniments for the Piano Forte, 14 nos. arr. 1–4vv, pf (1814)**

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## Clemm, Johann Gottlob.

See [Klemm, Johann Gottlob](#).

## Cleobury, Stephen (John)

(*b* Bromley, 31 Dec 1948). English organist and conductor. He was a boy chorister at Worcester Cathedral, and received his university education as organ scholar of St John's College, Cambridge, where his teachers were George Guest, David Willcocks and Peter le Huray. He became sub-organist of Westminster Abbey in 1974, where he gave the first performance of *The Lion of Suffolk* by Malcolm Williamson at the memorial service for Benjamin Britten (1976). In 1979 he became the first Anglican to be appointed master of the music at Westminster Cathedral, and in 1982 he was appointed director of music at King's College, Cambridge, where he has commissioned a new Christmas carol each year for the Festival of Nine Lessons and Carols. Cleobury became conductor of the Cambridge University Musical Society in 1983. He has conducted the society in the first performances of *Hymn to the Senses* by Robin Holloway and *Canticum luminis* by Robert Saxton. He became principal conductor of the BBC Singers in 1995 and a visiting professor at the RCM the same year. Cleobury has made recordings of organ works by composers including Liszt and Howells, and with the King's College Choir has recorded music ranging from Tallis and Byrd through Rossini's *Petite messe solennelle* to works by Rachmaninoff, Stanford, Howells and Britten.

His brother Nicholas Cleobury (*b* Bromley, 23 June 1950) has conducted all the major British orchestras as well as working with the WNO and the ENO. He became director of the Britten Sinfonia in 1991.

IAN CARSON

## Cleonides [Kleoneidēs].

Greek music theorist. He was the author of a primer of ancient Greek music theory, the *Introduction to Harmonics* (*Eisagōgē harmonikē*). Cleonides' name appears on only ten medieval manuscript versions of the *Introduction*. Many manuscripts attribute the work to Euclid or Pappus, but the Pythagorean approach of these authors is incompatible with the Aristoxenian music theory assumed by the writer of the treatise. A few manuscripts ascribe the work to a certain 'Zosimus' or avoid attribution entirely. Based on internal evidence, the writing of the treatise can be dated only to some time during the period between the 3rd century bce and the 4th century ce; however, a date after the

1st century bce, when treatises with the word *eisagōgē* in their titles begin to appear, seems likely.

Cleonides' 800-word treatise offers the clearest introduction to the harmonic system synthesized by Aristoxenus (c300 bce). After defining harmonics as 'the theoretical and practical science of the nature of harmony, harmony being that which is composed of both notes and intervals having some regular arrangement', the *Introduction* treats in sequence seven subdivisions of the science of harmonics – notes, intervals, genera, systems (scales), tones (*tonoi*), modulation and melodic composition. Written in peripatetic format, it features technical terms in series of definitions, lists and further subdivisions.

The Byzantine music theorist Manuel Bryennius (c1300) borrowed extensively from the treatise, and 40 extant manuscript copies dating from the 12th century to the 16th suggest that the *Introduction to Harmonics* was actively disseminated through the late medieval period well into the Renaissance. In 1497 Giorgio Vala published in Venice the first printed edition (with a Latin translation), and six other editions and translations were published before the 18th century.

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JON SOLOMON

# Clérambault.

French family of composers and organists.

(1) [Dominique Clérambault](#)

(2) [Louis-Nicolas Clérambault](#)

(3) [César-François-Nicolas Clérambault](#)

(4) [Evrard Dominique Clérambault](#)

DAVID TUNLEY

[Clérambault](#)

## (1) Dominique Clérambault

(b c1644; d Paris, 24 May 1704). Musician. He was one of a family line whose members had served the kings of France since the 15th century, in his case as one of the 24 *violons du roi* (from 1670–82). His accomplishments as a performer probably extended beyond those of a violinist only, for in a document of 1676 (from the Châtelet archives) he was also described as *maître joueur d'instruments à Paris*.

[Clérambault](#)

## (2) Louis-Nicolas Clérambault

(b Paris, 19 Dec 1676; d Paris, 26 Oct 1749). Organist and composer, son of (1) Dominique Clérambault.

## 1. Life.

Louis-Nicolas showed precocious musical talents. He probably received his earliest training from his father, in violin and harpsichord playing. He studied the organ with André Raison; some indication of the pupil's regard for his teacher can be gauged from the warm words of the dedication to Raison which Clérambault placed at the head of his *Livre d'orgue*. His other teacher was Jean-Baptiste Moreau (1656–1733), with whom he studied composition and singing. In 1707 Clérambault was organist of the Grands-Augustins in Paris, but like his forebears he found service in the royal household. His first appointment in this capacity was as supervisor of the concerts arranged by Mme de Maintenon for Louis XIV in the last few years of the king's life; this was followed by an appointment as organist of the Maison Royale de Saint-Cyr, near Versailles, after the death of Nivers in 1714. He also took over Nivers' position at St Sulpice in Paris about the same time. Clérambault may have been assisting Nivers for some time before his death; in an archival document, according to Brossard, Clérambault used the title 'organiste de la maison royale de Saint-Louis à Saint-Cyr, et de l'église paroissiale Saint-Sulpice' six months before Nivers died. Founded in 1688 by Mme de Maintenon as a school for poor but well-born girls and run on strictly religious lines, Saint-Cyr provided some musical training for its pupils in order to elevate the standard of singing in the chapel. Clérambault's duties were mainly concerned with playing the organ for the special services during the year, and training the girls' voices from time to time. There were also occasions when the pupils took part in semi-dramatic performances. Racine's *Esther* (set to music by Moreau) was written specially for them, and in later years Clérambault was to provide them with his *L'idyle de Saint-Cyr*. Some years later he relinquished his position at Saint-Cyr in favour of one of his sons (probably César-François-Nicolas), but owing to the lack of first names in the official documents relating to their work there, it is not known for certain when this change was made (Bert believed that it was as early as 1721). Nevertheless, Clérambault *le père*, as he was to become known, retained his association with Saint Cyr. On the death of Raison in 1719 Clérambault was named his successor at the Jacobins in rue St Jacques in Paris, an appointment which he accepted in addition to that at St Sulpice. Frenchman.

His prestige remained high for the rest of his life. He was widely regarded as one of France's finest organists, while as a composer of French cantatas his reputation soared beyond all others. These works began appearing from 1710 and occupied his attention until a few years before his death. From his marriage to Marie-Marguerite Grulé (before 1709) there were seven children, of whom three survived infancy; they included two sons who inherited positions held by their illustrious father.

## 2. Works.

The earliest published composition by Louis-Nicolas Clérambault appeared in Ballard's *Recueil d'airs sérieux et à boire* of 1697, the first of a handful of such works which he contributed to the series over some years. It is significant that one of them was an aria to Italian words, for Clérambault was among those composers caught up in the wave of italianism that swept over Paris at the

turn of the century, and although his first major work, the *Livre de pièces de clavecin* (1704), remained wholly faithful to French tradition, his other compositions from this time show the unmistakable influence of the Italian school. This is particularly marked in his unpublished set of solo and trio sonatas for violin(s) and continuo, generally believed to have been composed in the early years of the century. Whereas their technical demands are fairly conservative in comparison with similar Italian works of the period, and even with some of those from the new French violin school, the music itself is clearly indebted to the sonata style of Corelli, particularly in the relentless passage-work and nimble bass lines of the fast movements. The slower ones are less overtly italianate. In another instrumental collection written at a slightly later date, the well-known *Livre d'orgue*, the Italian elements are more subtly absorbed into the expression of the two suites which comprise this volume. They are evident in the mellifluous counterpoint of the duo and trio movements (including a finely-turned fugue), in the cogent development of thematic ideas, and in the purposeful and often poignant flow of harmony. These techniques, however, are suffused with a delicacy of expression which, making much use of traditional keyboard ornamentation, betray the Frenchman.

It was in his cantatas that Clérambault's most fruitful union of French and Italian styles was achieved. The French cantata as a characteristic 18th-century form had been established only a few years before the appearance of Clérambault's first volume of *Cantates françaises à I. et II. voix avec simphonie et sans simphonie* (1710); in the cantatas of Morin, Bernier, Stuck and Campra were to be found the essentials of the form to which Clérambault gave the stamp of real individuality. His cantata *Orphée*, for high voice, violin, flute and continuo, in this first volume, shows what heights of eloquence could be reached when Gallic lyricism was infused with italianate warmth and brilliance, qualities which Clérambault was able to bring together in a wholly convincing and natural way, for like Rameau he absorbed the foreign techniques into a personal style. He published 25 cantatas, 20 of which are found in five volumes appearing from 1710 to 1726. As well as intense and dramatic cantatas like *Orphée*, *Le jaloux* and *Médée*, there are simple and charming ones like *L'Amour piqué par une abeille* and *La musette*; within each cantata there is also considerable variety.

As well as many motets for general use, his sacred music includes some easy motets for use at Saint-Cyr which, despite their calculated simplicity, still bear the marks of Clérambault's expressive imagination.

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Livre 2 (1713): *Alphée et Aréthuse*, S, fl/viol, bc; *Léandre et Héro*, S, fl, vn, bc, viol obbl; *La musette*, S, musette/vn, bc; *Pirâme et Tisbé*, *haute-contre*, fl, vn, bc;

Pigmalion, B, fl, vn, bc; Le triomphe de la paix, 2S, B, vn, bc  
Livre 3 (1716): Apollon, S, fl/viol, vn, bc; Zéphire et Flore, S, fl/viol, bc; L'isle de Délos, S, vn, bc, ed. in RRMBE, xxvii (1978); La mort d'Hercule, B, vn, bc  
Livre 4 (1720): L'Amour guéri par l'amour, S, fl, vn, bc; Apollon et Doris, S, *haute-contre*, vn, bc

Livre 5 (1726): Clitie, S, BC, viol obbl; Les forges de Vulcain, B, vn, fl, bc

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### choral

Motets, 1, 2vv, chorus, bc (org) (c1725)

Chants et motets à l'usage ... de St Louis à St Cyr. Tome premier ... par Mr Nivers ... mis en ordre et augmenté de quelques motets par Mr Clérambault, 1, 2vv, chorus, ?acc. org bc (1733)

Motets, 1, 2vv, chorus, à l'usage ... de St Louis à St Cyr ... par Mrs Nivers et Clérambault (1733)

5 vols. of motets, *F-Pn*

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Divertissements: Le triomphe d'Iris, 1706, *Pn*; Le triomphe de la vertu (1723); Choeurs et intermèdes de L'idile de S. Cyr (1745); Divertissement sur la naissance du Sauveur du Monde, *Pn*

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### other works

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Premier livre de pièces de clavecin (1704)

Premier livre d'orgue contenant deux suites (c1710)

La Jeanette, rondo, hpd, in Marpurg's Clavierstücke (Berlin, 1762); possibly by César-François-Nicolas Clérambault

4 sonates, 3 simphonies, 1 and 2 vn, bc, *Pn*

Sacred contrafacta to works by Clérambault: Nouvelles poésies spirituelles et morales (1730–37); 8 sacred cants., *Pn*

Clérambault

### (3) César-François-Nicolas Clérambault

(bur. Paris, 30 Oct 1760). Organist and composer, son of (2) Louis-Nicolas Clérambault. It was probably this son who was known as Clérambault *le fils*, and if that is so he was the composer of the cantatas *La coquette* (Paris, 1731), *Le danger de la nuit* (Paris, c1732) and the *cantatille Erminie* (Paris, c1735), as well as a divertissement, *Le temple de Paphos*, performed at the Tuileries in one of Philidor's so-called Concerts Français in 1729. Settings of Racine's *Esther* and *Athalie* for performances in 1756 are attributed to him. He succeeded his father at Saint-Cyr, St Sulpice and at the Jacobins; there is reason to believe that he and his brother had previously helped their father at these establishments.

Clérambault

#### (4) Evrard Dominique Clérambault

(bap. Paris, 23 Dec 1710; bur. Paris, 6 April 1790). Organist, brother of (3) César-François-Nicolas Clérambault. Almost nothing is known of this musician, who succeeded to the posts left vacant on the death of his brother. With his own death this dynasty of musicians came to an end.

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## Clerc, Charles-Nicolas le.

See [Le Clerc, Charles-Nicolas](#).

## Clerc, Jean-Pantaléon le.

See [Le clerc, jean-pantaléon](#).

## Clercx-Lejeune, Suzanne

(b Houdeng-Aimeries, 7 June 1910; d Liège, 25 Sept 1985). Belgian musicologist. After studying in Italy and Germany, where her teachers included Bessler at Heidelberg, she took the doctorate at Liège in 1939 with a dissertation on the development of instrumental music in the Netherlands in the 18th century. From 1940 to 1949 she worked as a librarian at the Royal Conservatory in Brussels. In 1945 she became junior lecturer at Liège University, where she was successively appointed lecturer, reader and in 1966 professor until 1980. For several years she was a committee member of the Société Belge de Musicologie and a member of the editorial staff of the

*Revue belge de musicologie*. She also served on the editorial committee of *Acta musicologica* (1957–71) and was chairman of *Les colloques de Wégimont*, the annual international congress for ethnomusicology that she founded in collaboration with Paul Collaer in 1954. In 1957 she founded, in collaboration with Jean Lejeune and Robert Wangermée, the Festival de Liège. She wrote extensively on 18th-century Belgian music, European music of the 16th century and the music of Liège in the 14th and 15th centuries. On these subjects she produced some excellent historical monographs and surveys, as well as detailed studies based on scientific and aesthetic musical analysis and archival research, all of which reflect her wide reading in music history.

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*B-Aac*, dossier C 284209

GODELIEVE SPIESSENS

## Clereau, Pierre

(fl 1539–67, d before 11 January 1570). French composer active in Lorraine. Three chansons ascribed to him were printed in Lyons in 1539, but one of these, *Fortune alors que n'avois congnoissance*, was published in Paris in the same year attributed to Certon (RISM 1539<sup>15</sup>). No further music by Clereau is known until 1554 when the Parisian printer Nicolas Du Chemin published two volumes (one, dedicated to Claude de Guise/Lorraine, duke of Aumale, containing four masses, the other a Requiem mass and two motets), whose title-pages describe the composer as choirmaster at Toul. He had left this post by 1557, when Du Chemin printed another volume of his masses, but he still held a canonry at the collegiate church of St George's in Nancy until his death. A 'Pierre Florentin' organist who received a year's wages from the cathedral chapter of Toul in 1558 (see J. Brooks, p.157) may refer to Clereau. He continued to enjoy the patronage of the Guises, in particular that of the duke's younger brother René, Marquis d'Elbeuf, in 1559 when Le Roy & Ballard published two collections of his French and Italian songs. Both show a new literary discernment, reflecting perhaps the influence of Rémy Belleau, one of the Pléiade group of poets, who was also in René's service. As with other French composers of the late 16th century, Clereau's favourite poet was Ronsard and augmented editions of his three-voice collection were especially entitled *Odes de Ronsard*. Clereau was unusual in that he often set only a single intermediary strophe of an extended ode. He also set poems (or extracts) by Tyard, Baïf, Belleau, Masures, Bembo, Tansillo and Ariosto. Although he composed only nine madrigals (as opposed to 59 chansons), they reflect the Italianism which was also in evidence in the new poetry of Du Bellay and the Pléiade. When Clereau set these new strophic pieces or sonnets he ensured clear declamation by using the treble-dominated homophonic idiom of the vaudeville or 'chanson en façon d'air' pioneered by Arcadelt, Certon, and Mornable under the twin influences of the metrical Huguenot psalm and the Neapolitan villanella. Clereau also used the homophonic style for his collection of *Cantiques spirituels* (Paris, 1567); these texts may have been compiled by Louis des Masures who Clereau may have met at Toul or Nancy while serving as secretary to Duke Charles III of Guise/Lorraine before his conversion to Protestantism in 1561. One of the canticles, *Dès ma jeunesse*, uses the melody of Psalm cxxix of the Genevan Psalter. However, he continued to prefer the imitative style for older quatrain

texts or rustic chansons with folk-inspired poems and melodies which had been exploited by older northern composers such as Willaert and Crecquillon. The same style prevails in the five parody masses, all short works for four voices based on earlier motets by Certon, Maillard and Crecquillon.

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### sacred

Missae quatuor, 4vv (Paris, 1554); Missae 'Cantantibus organis', 'Cecilia virgo', 'Dum deambulet', 'In me transierunt' (Ky ed. P. Wagner, *Geschichte der Messe*, i, Leipzig, 1913/R)

Missae pro mortuis, cum duobus motetis, 4vv (Paris, 1554); Requiem mass ed. P. Wagner, *Geschichte der Messe*, i, 254

Missa, 4vv, ad imitationem missae Virginis Mariae condita (Paris, 1557) Cantiques spirituels, 4vv (Paris, 1567)

### secular

Premier livre de chansons tant françoises [23] qu'italiennes [5], 3vv (Paris, 1559, 2/1566 as Premier livre d'odes de Ronsard, 3vv, 3/1575 as Les odes de Pierre de Ronsard, 3vv, adds 16 extra French chansons; ed. in SCC, vii (1988); 4/1619 omits Italian pieces, adds two chansons

Dixiesme livre de chansons tant françoises [16] qu'italiennes [4] (Paris, 1559/R 1564); ed. in SCC, vii, 1988

8 chansons, 4vv, in 1539<sup>20</sup>, 1557<sup>12</sup>, 1570<sup>9</sup>; 3 (from 1539<sup>20</sup>) ed. in SCC, xxvi (1993)

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FRANK DOBBINS

## Clerici, Giovanni

(*fl* 1646). Italian composer. Nothing is known of his life, but according to the dedication of his sole surviving publication, he either came from or worked in Como. His *Sacri concerti ... con messa, litanie della B.V. et Miserere*, op.3 (Milan, 1646) are for one to four voices and continuo and show a fondness for duet textures and emotional, non-liturgical texts.

ELIZABETH ROCHE

## Clerici, Sebastiano.

See [Cherici, Sebastiano](#).

# Clerico, Paolo

(*b* Parma, 10 Oct 1518; *d* after 1562). Italian composer. He published simultaneously two volumes entitled *Li madrigali a cinque voci* (Venice, 1562; both inc.). In his dedicatory letter he mentioned others of his works both sacred and secular, that he hoped to publish if the present ones proved acceptable; however, nothing more by him is known to have been printed. He signed the dedication from Mantua and apparently maintained close ties with members of the Gonzaga family, although there is no record of his serving them. He dedicated both books to Ercole Gonzaga, Cardinal of Mantua, and the second contains several madrigals in praise of him. Further connections with the Gonzaga family are indicated by the inclusion in the first book of a madrigal for the wedding of Guglielmo Gonzaga and Leonora d'Austria and by three madrigals in the second book (RISM 1562<sup>15</sup>) by Scipione Gonzaga, one of the leading literary figures of his time. The second book closes with a dialogue for seven voices on a text parodying Petrarch's canzone *Che debb'io far, che mi consigli Amore?*.

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DAVID NUTTER

# Clerk, Jeremiah.

See [Clarke, Jeremiah \(i\)](#).

# Clerk, Sir John

(*b* Penicuik House, nr Edinburgh, 8 Nov 1676; *d* Penicuik, 4 Oct 1755). Scottish politician, composer and music patron. Born into a landed Scottish family, from 1694 to 1697 he studied law at Leiden University, where he probably had composition lessons with Jakob Kremberg. He then did a grand tour until 1700, visiting Vienna and settling for 15 months in Rome, where he had composition lessons with Corelli. On returning to Scotland he was caught up in public affairs, which led to his being one of the signatories of the Treaty of Union between Scotland and England in 1707. From the age of 26 onwards he seems to have had no time for serious composition: his main surviving musical works were all written by about 1703. He succeeded his father as second baronet of Penicuik in 1722. In later life the erstwhile composer contented himself with patronizing others' musical efforts; an important protégé was the writer Allan Ramsay (1686–1757), whose song-lyric *Wat ye wha I met yestreen* and ballad opera *The Gentle Shepherd* celebrate the Midlothian countryside around Clerk's estate.

Under Corelli's tutelage (on which he made interesting journal notes) Clerk blossomed into a composer with imagination and true potential, which in the event was unfulfilled. His best work is the cantata *Odo di mesto intorno*, which sustains a 25-minute span by sheer melodic power, despite its loose form. Corelli led the band at the first performance at the Duke of Bedford's Roman villa in 1698, a mark of the master's regard for his pupil. Also notable is the

cantata *Leo Scotiae irritatus*, in praise of the struggling Scottish colony at Darien (now in Panama). The Latin text for this is by Herman Boerhaave (1668–1738), the illustrious Dutch physician and scientist whom Clerk met at Leiden and who became a lifelong friend.

## WORKS

all in MS, at the Scottish Record Office, Edinburgh, unless otherwise stated

Dic mihi, saeve puer (cant.), S, 2 vn, bc, ?1697

Miserere mei Deus (cant.), S, 2 vn, va, bn, bc, ?1697

Eheu! quam diris hominis (cant., H. Boerhaave), S, 2 vn, bc, ?1698

Odo di mesto intorno (cant.), S, 2 vn, bc, 1698

Leo Scotiae irritatus (cant., Boerhaave), S, 2 vn, bc, ?1700

Sonata, G, vn, bc, ?1702, ed. D. Johnson (Edinburgh, 1990)

2 minuets, vn, ?1705

Plainte del Sigre Clerk, and 6 further movts (suite, g), vn, bc, F-V, doubtful

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DAVID JOHNSON

## Cléry [née Duverger; Duvergé], Marie-Elizabeth

(*b* ? Paris, 1761; *d* after 1795). French harpist and composer. The conjectural birthdate assumes she was the 15-year-old 'Mlle Duv\*\*' whose *air, Tout ce que je vois me rappelle*, was printed in the *Mercure de France* in 1776. As Mlle Duverger (or Duvergé) she sang and played the harp at the Concert Spirituel (1780–82), sometimes performing her own works. After her marriage (to Jean-Baptiste Cant-Hanet *dit* Cléry), she published three sonatas for harp accompanied by violin (op.1, 1785) as 'M<sup>de</sup> Cléry, née Duvergé', with the title *musicienne des concerts de la Reine*. Her husband was later famous as the *valet de chambre* assigned to the imprisoned Louis XVI during the French Revolution (1792). Cléry (and perhaps also his wife) went to Austria in 1795, where he entered the service of Louis XVI's daughter, Marie-Thérèse-Charlotte.

## WORKS

Tout ce que je vois me rappelle, air, S, hp, b ['by Mlle Duv\*\*'], *Mercure de France* (June 1776), 62–7

3 sonates, hp/pf, vn acc., op.1 (Versailles, n.d.; Paris, 1785)

Recueil d'airs arrangés pour la harpe avec accompagnement de flute et violon, op.2 (Versailles, 1785)

Le soldat patriote au champ de Mars (Paris, 1790)

Chanson patriotique (from vaudeville *La piété filiale*) (Paris, 1793)

5 romances ... pour les illustres prisonniers du Temple, 1v, pf/hp acc., 1793–5 [no.3 for 2vv] (Paris, n.d.)

Potpourri, c, hp (Paris, n.d.)

Sonates, hp, vn acc., *F-Pn*

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BARBARA GARVEY JACKSON

## Cless, Johann

(b ?Hanau, nr Frankfurt; fl 1587). German composer. Since he called himself 'Hanoius' he may have been born at Hanau. He composed the choruses for Scaliger's Latin translation, *Ajax Iorarius*, of Sophocles' *Ajax*, which was printed and performed at Strasbourg in 1587. The music (ed. A. Prüfer: *Über den ausserkirchlichen Kunstgesang in den evangelischen Schulen des 16. Jahrhunderts* Leipzig, 1890) is of considerable interest, notably the dance choruses and the eight-part chorus involving two solo voices.

INGRID SCHUBERT

## Cleva, Fausto (Angelo)

(b Trieste, 17 May 1902; d Athens, 6 Aug 1971). American conductor of Italian birth. He studied at the Trieste Conservatory and at the Verdi Conservatory in Milan, where he made his début conducting *La traviata* at the Teatro Carcano. Emigrating to the USA in 1920 (he became an American citizen in 1931), he met with immediate success, beginning a long association with the Metropolitan Opera the same year, first as chorus master and later as conductor: between 1950 and 1971 he conducted over 650 performances at the Metropolitan Opera alone. His work in New York was interspersed with periods of activity in Cincinnati, where he was musical director of the Summer Opera from 1934 to 1963, at the San Francisco Opera, where he conducted in the 1942–3 season and again between 1949 and 1955, and in Chicago, where, as artistic director of the Chicago Opera Company from 1944 to 1946, he played an important part in the postwar raising of the city's operatic standards. He made guest appearances with the San Antonio SO, Texas, with opera companies in Verona, Havana, Toronto, Montreal and Stockholm, and at the 1959 Edinburgh Festival, where he conducted the Swedish Royal Opera in *Rigoletto*. A widely admired operatic maestro in the familiar Italian

mould, Cleve was made an honorary Commendatore by the Italian government.

BERNARD JACOBSON

## Cleve, Halfdan

(*b* Kongsberg, 5 Oct 1879; *d* Oslo, 6 April 1951). Norwegian composer and pianist. After initial instruction from his father, the organist Andreas Cleve, he studied in Oslo with Winther-Hjelm (1895–8) and in Berlin with X. and P. Scharwenka and with Oscar Raif (1899–1910). His début was in Berlin in 1902 when he played his First Piano Concerto with great success. In the following years he gave many concerts in Germany and the rest of Europe. He was also active as a teacher in Berlin until 1909, when he returned to Norway and settled in Oslo as a teacher of the piano and composition at the conservatory. He was the recipient of many honours, including a government stipend for life (awarded in 1939). Much of his work is late Romantic virtuoso piano music; the later pieces show a tendency to Regerian harmonic chromaticism.

### WORKS

(selective list)

Pf concs.: no.1, A, op.3, 1902; no.2, b $\flat$ , op.6, 1904; no.3, E $\flat$ , op.9, 1906; no.4, a, op.12, 1910; no.5, c $\sharp$ , op.20, 1916

Other orch: 3 Stücke, op.14, 1921

Chbr: Sonata, op.21, vn, pf, n.d.

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HANS MAGNE GRAESVOLD/MARTIN ANDERSON

## Cleve, Johannes de

(*b* Kleve, 1528–9; *d* Augsburg, 15 July 1582). Netherlandish composer and singer. Earlier uncertainty about his place of birth – whether it was Flanders, Blois or Kleve – has now been resolved in favour of Kleve. His *Cantiones seu harmoniae sacrae* (1579–80) is prefaced by laudatory poems in which he is called ‘Clivensis’, and among the works in the volumes is an elegy on the death of Duke Karl Friedrich of Kleve. ‘De Cleve’, however, appears to have been a common name, and the composer has proved difficult to identify in his earlier years. For example, a court musician called Cleve was referred to in the accounts of the Liebfrauenzunft at Bergen op Zoom in 1547. The presence of works by Johannes de Cleve in choirbooks dated 1549 of St Pieterskerk, Leiden, and in anthologies by Susato in 1553 would seem to indicate that he was living in the Netherlands in the mid-16th century. In March 1553 he became a singer in the Vienna Hofkapelle of the Emperor

Ferdinand I. In 1559–60 he was again in the Netherlands, recruiting prospective singers for the Kapelle. He seems to have won international recognition by the 1550s: he was well represented in anthologies, and a two-volume set of his works was published at Augsburg in 1559. His numerous occasional motets, probably the product of imperial commissions, suggest that he was highly respected in the imperial chapel. After the death of the emperor in 1564 the chapel was disbanded, and Cleve took up the post of Kapellmeister at Graz to the emperor's son, Karl II of Styria. By 1568 he had tendered his resignation; he left Karl's service in 1570 and was succeeded by Annibale Padovano. He went to live in Vienna, as is clear from several musical encomia to the Habsburg family and from a letter of January 1576 to Johann Rasch at the Viennese monastery of Unsere liebe Frau zu den Schotten. From April 1579 until his death he lived at Augsburg where he wrote the preface to his *Cantiones seu harmoniae sacrae*. His name appears from 1580 in the records of the cathedral chapter, which also indicate that he taught the future cathedral Kapellmeister, Bernhard Klingenstein.

The unstable religious conditions of the time are reflected in Cleve's works, which show both Catholic and Protestant influences. His 20 cantus-firmus settings of Lutheran hymns in Andre Gigler's *Gesang Postill* and the arrangements of *Es wel uns Got genedig sein* which close his volume of motets of 1579–80 seem to indicate Protestant sympathies. On the other hand, his settings of the Proper for the court of Karl II (which was sympathetic to the Counter-Reformation) and his motets and parody masses show that he also adhered to Catholicism. His skilful use of cantus firmus, ostinato and *soggetto cavato* in his occasional motets shows that he was thoroughly conversant with the techniques of the Netherlanders. His later works contain expressive declamatory passages and occasional pungent chromaticism; earlier assessments of his works as conservative are thus not entirely valid.

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*Cantiones sacrae*, libri I et II, 4–6vv (Augsburg, 1559) [incl. some masses]; some ed. in Trésor musical, *musique profane*, i, ix, xii (Brussels, 1865–76), Trésor musical, *musique religieuse*, i, xii–xiv, xvi (Brussels, 1865–79); 3 masses ed. in MAM, i, xii, xviii (1949–68); 2 ed. in MAM, xxi–xxii (1970); 2 ed. in MMN, xi (1962); 1 ed. in DTÖ, xc (1954)

*Cantiones seu harmoniae sacrae*, 4–7, 10vv (Augsburg, 1579–80)

20 chorale settings, 4vv, in A. Gigler: *Gesang Postill* (Graz, 1569–74/R1950)

Motets, 4–8vv, 1553<sup>8</sup>, 1553<sup>10</sup>, 1555<sup>12</sup>, 1558<sup>4</sup>, 1568<sup>1</sup>, 1568<sup>2</sup>, 1568<sup>3</sup>, 1568<sup>6</sup>

12 parody masses, *A-Gu*, *R*, *Wn*, *D-Rp*, *PL-WRu*, *SI-Lng* (other sources in Dunning)

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ALBERT DUNNING

## Cleveland.

American city in Ohio. It was laid out by Moses Cleaveland in 1796 and incorporated in 1836, by which time singing schools and brass bands were flourishing and choral and instrumental groups, often sponsored by churches, were active. The second half of the 19th century witnessed tremendous growth. German influence was strong. Members of the Germania Musical Society settled in Cleveland after that ensemble disbanded in 1854. The Cleveland Gesangverein gave performances of opera with orchestra, including Flotow's *Alessandro Stradella* in 1858. Five Sängerevents were organized (1855, 1859, 1874, 1893, 1927). Many local musicians, including Reinhold Henniges (1836–1913) and Emil Ring (1863–1922), were of German or Austrian birth, while others born in the USA, such as Johann H. Beck (1856–1924), James Rogers (1857–1940) and Wilson Smith (1855–1929), studied in Germany. Ring and Beck conducted various orchestras in the early 1900s. Alfred Arthur (1844–1918) founded the Cleveland Vocal Society (1873–1902), directed early orchestral programmes at Brainard's Piano Ware Rooms (1872) and organized large May festivals (1880–86; 1895–7). Arthur also conducted opera, including his own *The Water Carrier*, for the May festival of 1876, at the luxurious 1600-seat Euclid Avenue Opera House (built 1875 and demolished in 1922). The Metropolitan Opera Company from New York visited Cleveland nearly every year from 1899 to 1986.

Early in the 20th century a series of concerts, bringing leading performers to the city, was organized by Adella Prentiss Hughes (1869–1950) through the Fortnightly Musical Club and the National Federation of Music Clubs. The Cleveland Museum of Art, opened in 1916, began to house musical events, and an organ was installed there in 1922. The Cleveland Orchestra (called in its first season Cleveland's SO) was founded largely through the efforts of Hughes and the Musical Arts Association (founded 1915); it gave its inaugural concert under Nicolai Sokoloff at Grays' Armory (cap. 5000) on 11 December 1918. Concerts were later presented in Masonic Auditorium (cap. 2238) until

the orchestra moved to its permanent home, Severance Hall (cap. 2000), in 1931. Subsequent conductors were Artur Rodzinski (1933–43), Erich Leinsdorf (1943–6), George Szell (1946–70), who enlarged the ensemble to 107 members and its season to a full year, Pierre Boulez (guest conductor, 1967–74), Louis Lane (associate conductor, 1956–73), Lorin Maazel (1972–82) and Christoph von Dohnányi (from 1984). Children's concerts were inaugurated in 1929. The first permanent Cleveland Orchestra Chorus, founded in 1955, reached an early high point during the tenure of Robert Shaw (active in Cleveland 1956–67). A children's chorus was formed in 1967, and in 1968 Blossom Music Center, the orchestra's nearby summer home in Cuyahoga Falls, was inaugurated.

Severance Hall has also been used for opera performances. In 1935 Rodzinski gave Shostakovich's *Lady Macbeth of the Mtsensk District* there, and Lake Erie Opera Theater, active during the 1960s, gave performances including 20th-century works. Lyric Opera Cleveland (autonomous since 1976) performs during the summer in Kulas Auditorium, and Opera Cleveland (founded 1976) is based in the State Theater (cap. 3100). Concerts are also held at the Cain Park Theatre (cap. 3000) in Cleveland Heights, and at the two halls in the Beck Center for the Arts: the Karl A. Mackey Auditorium (cap. 488) and the Studio Theater (cap. 83).

N. Coe Stewart (1837–1921), a disciple of Lowell Mason, became the city's first full-time supervisor of music in the public schools (1869–1907). By the early 20th century several music schools had been established: the Cleveland School of Music (1884), the West Side Musical College (c1900), the Hruby Conservatory of Music (1916) and the music department at Western Reserve College (founded 1826). The Cleveland Music School Settlement, now one of the largest community music schools in the country, was founded by Almeda Adams in 1912. The Cleveland Institute of Music was founded in 1920 with Ernest Bloch as head; David Cerone became director in 1985. The music department at Cleveland State University (founded 1964), the nearby Baldwin Wallace College and the Oberlin College Conservatory of Music make significant contributions. Cleveland State University has presented premières of operas by the local composers D. Bain Murray (*The Legend*, 1987; *Mary Queen of Scots*, 1991) and Edwin London (*The Death of Lincoln*, 1988).

Chamber ensembles include the Ohio Chamber Orchestra (founded 1972 under Dwight Oltman) and the Cleveland Chamber SO (1980), founded by Edwin London. Devoted entirely to new music, this ensemble had performed 135 premières by 1998, more than half of them commissioned works. The Cleveland Women's Orchestra (founded 1935 by Hyman Schandler) is among the oldest women's orchestras in the nation. Other important ensembles include the Suburban Symphony, the Cleveland PO, the Cleveland Singers, Cleveland Ballet, Cleveland Modern Dance Association and Apollo's Fire, a baroque orchestra founded in 1992.

The Holtkamp Organ Company is an outgrowth of the firm founded in Cleveland by Gottlieb Votteler in 1855. The King Musical Instrument Company, makers of brass instruments, began in 1893 as the H.N. White Company. *Brainard's (Western) Musical World* (1864–95), the periodical of S. Brainard's Sons publishing house and music store, chronicled musical events.

The various ethnic and specialized music associations include the Ciurlionis Ensemble (Lithuanian), the Cleveland Kiltie Band (Scottish), Glasbena Matica (Slovenian), the Hungarian Singing Society, the Irish Musicians Association of America (Michael Keating Branch), the Welsh gatherings of the Gymanfa Ganu and the Cleveland Messiah Chorus. The Harmonia Chopin Singing Society Club, founded in 1902, was the first Polish male chorus in Ohio. The oldest Czech singing society in the USA, the Lumir-Hlahol Tyl Singing Society, presented the Cleveland première of Smetana's *The Bartered Bride* in 1899. Children's organizations include the Zagreb Junior Tamburitians. Ritchie Vadnal's Polka Kings and Frankie Yankovic's Polka Band are in demand.

Private organizations sponsoring concerts include the Music and Drama Club, the Lecture Recital Club, the Three Arts Club of Lakewood, founded in the 1920s, and the Fortnightly Musical Club, founded in 1894. An active Cleveland Chamber Music Society was organized in 1949.

The songwriter Ernest R. Ball was born in Cleveland, and Art Tatum frequently played in Cleveland jazz clubs during the early 1930s. The widespread popularity of rock and roll in the USA had its origins in Cleveland, introduced by the local disc jockeys Alan Freed and Leo Mintz in the early 1950s; it is fitting that the city should house the national Rock and Roll Hall of Fame, inaugurated in 1995.

The radio station WCLV broadcasts concerts by local ensembles including the Cleveland Orchestra. Classical music can also be heard on WKSU, allied with Kent State University in Ohio, and Cleveland State University's radio station, WCPN.

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## Cleveland, James L.

(b Chicago, 5 Dec 1932; d Los Angeles, 9 Feb 1991). American gospel singer, composer and pianist. He started singing in Thomas A. Dorsey's choir at the Pilgrim Baptist Church in Chicago, and made his first solo appearance with it at the age of eight. He joined the Thorn Gospel Singers as a teenager, and remained with them for eight years. After his voice began to break, he strained to reach high notes, however, resulting in a throaty and gravelly quality that increased with the years. He began composing in his early teens and had his first great success, *Grace is sufficient*, at the age of 16. Between 1956 and 1960 he was a member of the Caravans, the Gospelaires, the Gospel Chimes and the Gospel All-Stars. During this period he was most prolific as a composer, writing as many as three songs a week; his best-known songs include *He's using me* (1955), *Walk on by faith* (1962) and *Lord, help me to hold out* (1973). In the mid-1960s he joined the Rev. Lawrence Roberts's Angelic Choir in Nutley, New Jersey, and made a number of successful recordings (see [Gospel music](#), §II, 2(iii)(c)). In *Peace, be still* (1963) Cleveland half croons, half preaches the verse, shifting to a musical sermon at the refrain; towards the end of the song the choir repeats a motif over which Cleveland extemporizes a number of variations. This style of performance is evident on all Cleveland's subsequent recordings. He issued more than 50 albums, was awarded six gold records and two Grammy awards and established the Gospel Music Workshop of America in August 1968. From 1971 until his death he served as pastor of the Cornerstone Institutional Baptist Church, Los Angeles.

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HORACE CLARENCE BOYER

## Cleveland Quartet.

American string quartet. It was founded in 1968 at Marlboro, Vermont, by Donald Weilerstein, Peter Salaff, Martha Strongin Katz and Paul Katz, her husband. The ensemble made its début in 1969 and the same year became quartet-in-residence at the Cleveland Institute, taking up a similar post at the State University of New York, Buffalo, in 1971. There it gave annual performances of all Beethoven's quartets under the auspices of the Slee Beethoven Quartet Cycle bequest. In 1973 it toured East Germany and

appeared at the Casals Festival, Puerto Rico, and the next year toured Europe and was resident quartet at the South Bank Summer Festival, London. The quartet joined the faculty of the Eastman School of Music, University of Rochester, in September 1976. Martha Strongin Katz was succeeded first by Atar Arad and then by James Dunham; but the most far-reaching change came in 1989, when William Preucil succeeded Weilerstein as leader. Under Preucil's leadership, which lasted until the ensemble disbanded in 1995, the quartet played with even greater beauty of tone, without any diminution of the intensity and technical facility which had first brought it acclaim. The Cleveland Quartet made many recordings under both leaders, including two cycles of the Beethoven Quartets, and gave the premières of works by John Harbison, John Corigliano and Tōru Takemitsu, among others.

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TULLY POTTER

## Clibano, Jacobus de

(fl 1430–50). ?South Netherlandish composer. He is known for a Gloria–Credo pair and a matching Agnus Dei immediately preceding them in the same manuscript. Possibly also belonging to the cycle is a Sanctus elsewhere ascribed to [Sweikl](#). All four movements are similar in their part-ranges, their melodic material, their manner of using a gentle and largely homophonic triple metre, and in the inclusion of monophonic intonations in mensural notation. The contrary ascription of the Gloria to Binchois seems improbable in view of the unity of the cycle and the lack of other Binchois music in a similar style; however it does suggest an identification of the composer with the Jacobus de Clibano, succentor at St Donatian, Bruges, 1429–33, who held other positions and canonries in Bruges until 1449 (Strohm); he is presumably the same as Messire Jacke de Clibano who in 1449–51 was a canon of St Vincent, Soignies, where Binchois spent his last years. In 1443 Du Fay appointed Jacobus de Clibano to collect money on his behalf from the Borrromei bank in Bruges (Lockwood). In the same year he was arraigned on a charge of procuring young girls (Strohm). He may also be the same composer as [J. de Climen](#), who is not otherwise documented.

### WORKS

possibly by Clibano; all for 3 voices

Gloria, *I-AO*, f.162v ascribed 'Jacobus de Clibano'; *TRmp* 92 ascribed 'Binchois'; ed. P. Kaye, *The Sacred Works of Gilles Binchois* (Oxford, 1992), no.54

Credo, *AO*, f.163v (paired with the preceding)

Sanctus Gustasti necis pocula, *AO*, f.159 (inc.); *D-Mbs* 14274 ascribed 'Sweikl'; *PL-Wn* 8054

Agnus Dei [on Agnus XVII], *AO*, f.162 ascribed 'Ja. de Clibano'; *TRcap* (Trent 93), no.1827a (1st section only, followed by both surviving sections of the Binchois Agnus XVII); ed. Strohm, ex.5

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DAVID FALLOWS

## Clibano, Jheronimus de [Du Four, Jherome]

(b 's-Hertogenbosch, c1459; d ?Spain, 26 March – 16 May 1503). South Netherlandish singer and composer, son of [Nycasius de Clibano](#). Like his brother Jan, he was a singer of the Illustre Lieve Vrouwe Broederschap (Confraternity of Our Lady) at St Jan in 's-Hertogenbosch from November 1484 until early in 1488. He was appointed succentor of St Donatian in Bruges on 20 April 1491, but did not take up the post until 1 December 1492. On 26 June 1493 he was found negligent and threatened with dismissal. During a short leave of absence in 1495, Jheronimus travelled back to 's-Hertogenbosch, where he sang several times with his former colleagues. On 16 August 1497 the canons of St Donatian relieved him of his duties. In 1499–1500 Jheronimus may have served as interim choirmaster at the church of Our Lady in Antwerp, replacing Jacob Obrecht. He also apparently spent some time at Chartres Cathedral. On 5 August 1500 he joined the chapel of Philip the Fair of Burgundy, but from 26 June until 1 November 1501 he may have been a cleric of the collegiate church of Our Lady in Bruges. Later that year he travelled with the duke to Spain; when the party was at Lyons on 25 March 1503, he was still alive. The only work that can be securely attributed to Jheronimus is the four-voice motet *Festi vitanam dedicationis* (in *RISM 1505*<sup>2</sup>, ed. in *SCMot*, iii, 1991). The four-voice *Missa 'Et super nivem dealbabor'*, a cantus-firmus mass based on the chant *Asperges me*, is attributed 'De clibano' in its only source (*I-Rvat C.S.51*) and may therefore be by either Jheronimus or his father Nycasius.

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STANLEY BOORMAN/ERIC JAS

## Clibano, Nycasius [Nicasius, Casijn] de

(fl 1457–97; d 's-Hertogenbosch, 9–14 Oct 1497). ?South Netherlandish singer and composer, father of [Jheronimus de Clibano](#). In 1457 he became a singer of the Illustre Lieve Vrouwe Broederschap (Confraternity of Our Lady) at St Jan in 's-Hertogenbosch; he served there for the rest of his life. He married in 1458–9, but when he became a sworn member of the confraternity in 1466–7 he was already designated *clericus*. In 1472–3 he read his first mass and from 1474–5 he served as chaplain to the confraternity. In the 1460s he journeyed to Antwerp and Cambrai to recruit new singers and was rewarded for copying and composing polyphony. He was appointed *sangmeester* in 1493–4, a position in which he was succeeded after his death by Matthaëus Pipelare. Another son of Clibano, Jan (not known as a composer), was a singer of the Marian confraternity from late 1506 until April 1516. The only work that can be securely attributed to Nycasius is a four-voice *Credo Vilayge* (in *CZ-HKm* II A 7; *D-Mbs* 3154; *I-Rvat* C.S.51, *TRmp* 89, *VEcap* 761; *RISM* 1505<sup>1</sup>; ed. in EDM, 1st ser., lxxx, 1987, pp.273–84), which must have been composed before 1475. The four-voice *Missa 'Et super nivem dealbabor'*, headed 'De clibano' in its only source (*I-Rvat* C.S.51), may be by either Nycasius or his son Jheronimus.

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STANLEY BOORMAN/ERIC JAS

## Cliburn, Van [Lavan, Harvey, jr]

(b Shreveport, LA, 12 July 1934). American pianist. Until he was 17, when he went to Rosina Lhévinne at the Juilliard School of Music, New York, his only teacher was his mother, herself a Friedheim pupil. He made his recital début at four; at 13 won a competition in Texas, by then the family's home, which secured him an engagement with the Houston SO; and the following year played in Carnegie Hall as winner of the National Music Festival Award. His talent was consistently recognized: he won the Dealey Award and the Kosciuszko Foundation's Chopin prize in 1952, the Juilliard concerto competition in 1953 and Roeder Award in 1954 and, most important, the Leventritt Award later that year. But in spite of the prizes and occasional appearances with major orchestras, he was little known when he won the International Tchaikovsky Competition in Moscow in April 1958. It was six

months after the launching of *Sputnik*, and the USA was ready for a victory in Russia, even that of a classical pianist; when Cliburn came home, he was welcomed by a New York ticker-tape parade.

In his early career Cliburn was admired for the completeness of his technical command and for his massive, unpercussive tone. Even more remarkable was his musical taste, which, although it could produce rather distant performances of Mozart and Beethoven, gave his playing of the Romantic repertory an extraordinary character of grandeur combined with both chastity and warmth, as his 1958 recordings of the Tchaikovsky B $\flat$ -minor and Rachmaninoff D minor concertos reveal. His live recording of Rachmaninoff's Second Sonata, in the rarely played 1913 version, is rapturous. From the mid-1960s it seemed that he could not cope with the loss of freshness caused by his relentlessly commercial career: his repertory was restricted; his playing, always guided primarily by intuition, took on affectations; and the sound itself became harsher. In 1964 he began to conduct, but this was not followed up. Following a prolonged sabbatical Cliburn has returned to the concert platform with only mixed success. In 1962 he established a Van Cliburn International Piano Competition in Fort Worth, Texas. (A. Chasins: *The Van Cliburn Legend*, New York, 1959)

MICHAEL STEINBERG/R

## Clicquot.

French family of organ builders.

- (1) Robert Clicquot
- (2) Jean Baptiste Clicquot
- (3) Louis-Alexandre Clicquot
- (4) François-Henri Clicquot
- (5) Claude François Clicquot

PIERRE HARDOUIN

Clicquot

### (1) Robert Clicquot

(*b* Reims, c1645; *d* Paris, 21 July 1719). He was introduced to organ building by his brother-in-law Etienne Enocq, who in 1654 married Jacqueline Clicquot at Reims after he had rebuilt the organ of the cathedral (1647). Robert was called to Paris by Enocq to work on the organ of the chapel at Versailles, and was appointed 'facteur d'orgues du Roy', a post held by successive members of the family. After the death of Enocq (1682) and of his protector Colbert (1683), he worked mainly in the provinces where he built or rebuilt several large organs (St Jean-des-Vignes, Soissons, 1680–82; Rouen Cathedral, 1689–92 – there he was particularly praised by Jacques Boyvin). As partner of Alexandre Thierry, who was also the godfather of his son (3) Louis-Alexandre, Clicquot built the huge organ of the collegiate church at Saint Quentin. After Thierry's death (1699) Clicquot took his place as the leading organ builder in Paris. He built the organ of Blois Cathedral (1699–1704) and with the help of Julian Tribuot he built the definitive organ in the great chapel at Versailles (1710–11); the case of this instrument is still extant. He also worked on the organs of Laon Cathedral (1714), Saint Germain-en-Laye

(1715) and the Palais des Tuileries (1719). As none of his organs survives it is impossible to judge his work today; but he was reputed to be the best French organ builder between 1700 and 1720.

[Clicquot](#)

## **(2) Jean Baptiste Clicquot**

(*b* Reims, 3 Nov 1678; *d* Paris, 16 March 1746). Son of (1) Robert Clicquot. He learnt organ building first with his father, then as a partner of Alexandre Thierry. As master, he worked in the provinces (Laon, 1714), and specialized in building organ parts or pipes for other organ builders, including his brother.

[Clicquot](#)

## **(3) Louis-Alexandre Clicquot**

(*b* Paris, c1684; *d* Paris, 25 Jan 1760). Son of (1) Robert Clicquot. Like his father he was organ builder to the king. He always remained a modest workman and built small organs; those at Rozay-en-Brie (1730) and Houdan (1734), carefully restored, still exist. He undertook instruments for bigger buildings only when his son (4) François-Henri Clicquot could help him.

[Clicquot](#)

## **(4) François-Henri Clicquot**

(*b* Paris, 1732; *d* Paris, 24 May 1790). Son of (3) Louis-Alexandre Clicquot. As early as 1751 he helped his father with the maintenance or building of larger organs such as that at St Roch, Paris (ordered from his godfather, F.H. Lescloppe, and possibly planned by the French-German organ builder K.J. Riepp). This instrument, with four manuals and 35 stops, was completed by François-Henri himself; it was acknowledged as a masterpiece, and established his reputation. When his father died he soon took charge of the workshop. First he completed the organ of St Louis, Versailles, which won the praise of Louis XV. The number of instruments he maintained quickly increased. Like his father, he became accountant to the guild of instrument makers (1765). His work then consisted mainly of modernizing famous 17th-century instruments (notably Parisian organs, such as that of St Gervais), using parts of the old materials (wood pipes, cornets etc.) and building new front pipes, principals, mixtures and especially reeds. Around 1771 he used tin for all stops (St Thomas-d'Aquin; Ste-Chapelle, now in St Germain-l'Auxerrois), but later seems to have reverted in part to the use of lead. Nevertheless his descant Flûte and Echo flûte (instead of the classical Cornet), always of tin, are especially beautiful. His reed stops were always much praised, both the Bombardes and Trompettes and the Hautbois, which he said was his own invention; he often installed it free of charge. He also made use of the Bassoon, an innovation of his brother-in-law Adrien Lépin, though probably an import from Germany. He never removed the *pleins jeux* as did his pupil Dallery (the citation of St Nicolas-des-Champs, Paris, as an example of this procedure is a misinterpretation). The famous organ theorist Bédos de Celles praised him warmly in the preface to *L'art du facteur d'orgues* (1766–8), as did such renowned organists as Daquin, A.-L. Couperin, Balbastre, Séjan etc. Between 1770 and his death he overshadowed other Parisian organ builders and ventured into the provinces, especially in northern France and even in Normandy, the territory of his rival J.-B.N. Lefèvre. He remorselessly examined Lefèvre's work in Evreux

Cathedral, describing it as an 'ouvrage saveté', and forbade him to work further on the maintenance and repair of this organ. The greatest instrument built by François-Henri Clicquot was that at St Sulpice, Paris (1781), where three manuals of the five had a range from A' to e'''; it had 64 stops, 22 of them reeds. Many old organs contain his original stops, but the best preserved of his instruments are at St Gervais, Paris (1768), St Nicolas-des-Champs, Paris (1773–7), Souvigny (1782) and Poitiers Cathedral (1787–90), this last being the one most nearly in original condition. Clicquot used it to illustrate a projected treatise (*Théorie pratique de la facture d'orgues*, facs. ed. J. Martinod, Kassel, 1969), which was unfinished at his death, and from which only carefully engraved diagrams of the reed stops are extant.

The work of François-Henri Clicquot represents the climax of the French classical organ-building tradition, the principles of which he maintained with sobriety and technical assurance. Nevertheless, he also did research on new specifications for the *plein jeu*, differing from the tradition of Bédos de Celles. During the 19th century he was the only classical French builder whose name lived on.

Clicquot

### (5) Claude François Clicquot

(b Paris, 1762; d Paris, 29 March 1801). Son of (4) François-Henri Clicquot. He was apprenticed by his father to several organ builders at the end of the 18th century (Dallery, Isnard, Micot etc.); eventually he succeeded his father and completed his unfulfilled contracts, as at Poitiers Cathedral (1790). During the first part of the Revolution he rebuilt some organs removed from suppressed churches, including St Eustache and St Jacques-du-Haut-Pas, Paris, and Soissons Cathedral; he repaired many others (e.g. St Merry, Paris). Soon he abandoned organ building for the purveying of Buonaparte's armies, as did his two brothers. The family Clicquot de Mentque derived from them.

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**J.-A. Villard:** 'The Clicquot Family and its Place in French Organ Building', *Organ Yearbook*, xxiii (1992–3), 71–96

## Clidat, France

(b Nantes, 22 Nov 1932). French pianist. She studied with Lazare Levy at the Paris Conservatoire, where she received a *premier prix* in 1950. In 1956 she won sixth prize at the Liszt Competition in Budapest, and since that time has enjoyed an international career, primarily as a Liszt specialist. Her recordings include a comprehensive survey of Liszt's piano works, which she began in

the late 1960s and for which she received a Grand Prix du Disque. In this repertory, as well as in recordings of concertos of Grieg and Rachmaninoff, her playing is marked by a striking combination of bravura, colour and freedom. She is also an active champion of the music of Satie, bringing to it much intimacy and humour. She has taught at the Ecole Normale de Musique in Paris, and was made a Chevalier des Arts et des Lettres in 1976 and a Chevalier de l'Ordre National du Mérite in 1987.

CHARLES TIMBRELL

## Cliff, Jimmy [Chambers, James]

(b Somerton, St James, 1948). Jamaican reggae singer. He moved to Kingston at the age of 13 and began to follow the city's mobile sound systems, hoping for a chance to sing. He made his first recording *Daisy got me crazy* for Count Boysie in 1962 and later that year had his first hit single with *Dearest Beverley* which was recorded for the producer Leslie Kong. In 1965 Cliff emigrated to Britain, settling in London. He formed a band which became a popular nightclub act in Europe. He recorded several singles for Island Records, trying to assume a more cosmopolitan soul style. During this period he wrote *Many Rivers to Cross* (1968), an emotional ballad about privation and survival. After a six-month visit to Brazil, Cliff wrote the shining tribute to that country's mélange of race and colour, *Wonderful World, Beautiful People*, which became his first international success. In 1969 he recorded his protest song *Vietnam*, in which a mother reads a telegram informing her that her son has been killed; at the time Bob Dylan called it the best protest song of the era. Cliff performed the lead role in the film *The Harder they Come* (1972), a musical drama set in the Kingston slums that helped to bring Jamaican reggae to an international audience. His original compositions for the film, *You can get it if you really want*, *Sitting in Limbo* and the title song, established him as one of the leading stars of the reggae movement. His hard, clear, high voice and pop-inflected vocal style, as well as his Muslim faith, set him apart from the mainstream of Jamaican reggae singers who came to prominence in the 1970s. He continues to record and tour, particularly in Africa and Japan.

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STEPHEN DAVIS

## Cliffe, Frederic

(b Lowmoor, nr Bradford, 2 May 1857; d London, 19 Nov 1931). English pianist, organist, composer and teacher. Cliffe's musical gifts were evident early in life: he was an accomplished pianist at the age of six and a church organist when he was 11; at 16 he was organist to the Bradford Festival Choral Society. In 1883, after studying at the National Training School of Music, he joined the piano teaching staff of the RCM, where his pupils included John Ireland and Arthur Benjamin. Three of Benjamin's operas were

settings of librettos by Cliffe's son Cedric (1902–69). Frederic Cliffe also taught at the RAM and travelled extensively as a solo pianist, accompanist and examiner. He was organist to the 1886 Leeds Festival when Sullivan's *Golden Legend* was produced and Bach's B minor Mass was first performed in Leeds, Cliffe having arranged the organ part. In London he was organist to the Bach Choir (1888–94) and to several principal theatres. His compositions, including two symphonies and a violin concerto, were very highly esteemed early in his career, but he ceased composing after about 1905 and long outlived his reputation as a composer.

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GUY WARRACK

## Clifford, James

(*b* Oxford, bap. 2 May 1622; *d* London, Sept 1698). English divine. He was a chorister of Magdalen College, Oxford, from 1632 until 1642. On 1 July 1661 he was appointed a minor canon of St Paul's Cathedral, London, and by 1682 had become senior cardinal. In 1663 he published a book of anthem texts entitled *The Divine Services and Anthems usually sung in His Majesties Chappell, and in all Cathedrals and Collegiate Choires in England and Ireland*, 'that the people may follow the Choire in their Devotions without any loss or mistake'. Evidently the book met a need, for a greatly expanded edition followed in 1664. Both editions include 'briefe Directions for the understanding of that part of the Divine Service performed with the Organ ... on Sundays and Holydayes'; the second edition provided, in addition, not only the texts of many more anthems, but also a selection of chants for psalms and canticles. As evidence of the cathedral repertory and the way it expanded in the early years of the Restoration, the books are invaluable; likewise as a demonstration of the continuity of musical tradition despite a break of some 15 years following the suppression of choral services in 1644. A great deal of Elizabethan and Jacobean church music survived the destruction of the Civil War, and although the second edition refers to music by Restoration composers, many of the anthems that were added date from before 1644.

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PETER LE HURAY/IAN SPINK

## Clifford, Raoul.

Pseudonym of [Ketèlbey](#), [albert w\(illiam\)](#).

## Clifton, Arthur.

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

# Climacus

(from Gk. *klimax*: 'ladder').

In Western chant notations, a neume signifying three notes in descending order. It was often written as a *virga* (upright stroke) with *puncta* (dots) falling away to the right, a form known as *virga subbipunctis*. (For illustration see [Notation, Table 1](#); see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, pp.53–67.)

DAVID HILEY

# Climen, J. de

(*fl* c1430). Composer. His name was recorded in the manuscript *F-Sm 222* (now destroyed) as the composer of a two-voice canon. It is labelled 'Fuga trium temporum' in Coussemaker's copy of the manuscript. A 'J. Cornelius' added a tenor to this duo. Climen is possibly identifiable with [Jacobus de Clibano](#), or otherwise with [Clement Liebert](#). (See also C. van den Borren: *Le manuscrit musical 222 C 22 de la Bibliothèque de Strasbourg*, Antwerp, 1924.)

TOM R. WARD

# Cline, Patsy [Henley, Virginia Patterson]

(*b* Winchester, VA, 8 Sept 1932; *d* Camden, TN, 5 March 1963). American country singer. By the age of 10 Cline was obsessed by country music and, according to her mother, 'never wanted anything so badly as to be a star on 'The Grand Ole Opry''. She left school at 15 and married Gerald Cline, who took her to Nashville, where radio work led to a recording contract. Several classics emerged from the period, among them *Three Cigarettes in an Ashtray* and *I've loved and lost again*. In 1957 she won a TV talent show with the song *Walkin' after Midnight*, which became her first hit and properly launched her career. She finally joined the Opry cast in 1960, the year she recorded what would be her most enduring song, *I fall to pieces*. It was producer Owen Bradley who perfected the Cline sound, adding strings, backing vocals and a touch of echo to enhance a voice that wrung the last drop of emotion from every lyric. Always well-controlled, her voice was mannered, but effectively so, and though her sound was unmistakably country she was able to enjoy success in the pop charts.

Cline's short life and career is emblematic of country music and, more than thirty years after her death in a plane crash, her influence is still felt: the work of Canadian singer and songwriter k d lang is one recent example. Cline recorded some 120 songs, leaving her indelible stamp on many that went on to become oft-revived country classics. Her posthumous hit *Sweet Dreams*, for example, has been covered by such diverse artists as Don Everly, Emmylou Harris and Elvis Costello. The song later gave its name to a film of Cline's life based on Nassour's biography. On the tenth anniversary of her

death she was the first solo woman performer to be elected to the Country Music Hall of Fame.

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**J. Jensen:** 'Patsy Cline's Recording Career: the Search for a Sound', *Journal of Country Music*, ix/2 (1982), 34  
**D. Roy:** 'The Patsy Cline Discography', *Journal of Country Music*, ix/2 (1982), 47–115  
**G. Vecsey with L. Fleischer:** *Sweet Dreams* (New York, 1985)  
**M.A. Bufwack and R.K. Oermann:** *Finding Her Voice: the Saga of Women in Country Music* (New York, 1993)  
**M. Jones:** *Patsy: the Life and Times of Patsy Cline* (New York, 1994)

LIZ THOMSON

## Clinio [Clingher], Teodoro

(*b* Venice; *d* Venice, 1602). Italian composer. He was a canon regular, a member of a Venetian order called the Lateranesi di S Salvador; he seems to have spent most of his working life at Treviso. He served the cathedral there as *maestro di cappella* during three periods, 1584–5, 1592–7 and from 1599 to about 1601. He probably did not leave Treviso, at any rate during the first gap in this service, since from 1586 to 1590 he was a chaplain at the monastery of S Parisio there. His two known publications appeared during his second period of employment at the cathedral. A manuscript source (in *I-Bc*; see *GaspariC*, ii, 202) suggests – if it is accepted that the composer referred to in it as 'D. Theodoro Clingher ... ven.' is in fact Clinio – that at some point he was in the service of Archduke Ferdinand of Austria. His surviving output is entirely sacred, and he is a true child of the Venetian school in that his music is predominantly for six or more voices and often polychoral. D'Alessi (music suppl., pp.35, 41) printed (presumably from manuscripts now destroyed) two pieces, *Adoramus te, Domine* and *O bone Jesu*, for eight voices split into two contrasting choirs. Both are thoroughly Venetian in style. *O bone Jesu* employs expressive harmony (e.g. an augmented chord outlining a progression to the flat side at the words 'In hora mortis' in the second choir), contrasting triple-time sections, varying speeds of choral exchange and a sonorous final tutti; *Adoramus te* is more florid, with longer passages for single choirs and a little syllabic imitation.

## WORKS

Missarum, liber primus, 6vv (Venice, 1592)

Sacrae quatuor Christi Domini passiones (Venice, 1595)

Magnificat settings, motets, antiphons, Stabat mater, Vespers and other sacred works, 8, 12, 13vv: *A-Wn*, *D-Rp*, *I-Bc*, *TVd*

13 further works, 6–13vv; lost, cited in D'Alessi, 144

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*EitnerQ*

*GaspariC*

**G. d'Alessi:** *La cappella musicale del duomo di Treviso, 1300–1633* (Treviso, 1954)

## Clinis.

See [Clivis](#).

## Clinton, George

(*b* Kannapolis, NC, 22 July 1941). American funk singer, songwriter and producer. He was leader of Funkadelic, Parliament and the P-Funk All-Stars. By the age of 11 his family had moved to Newark, New Jersey. When he was 14 he formed a doo wop group which he named the Parliaments after a popular American cigarette brand. The Parliaments recorded singles in the 1950s for the New York-based Hull and Flipp labels. During the 1960s they recorded in the vocal group mode of the Temptations: for Detroit's Golden World and Revilot labels. They had a hit in the summer of 1967, with (*I Wanna*) *Testify* (Revilot).

In 1969 Clinton lost the rights to the name 'The Parliaments' and consequently signed their backing instrumentalists to Westbound records, as Funkadelic. When he regained the rights in 1971 he signed the vocal group to Invictus records under the name Parliament. However, in reality the same musicians appeared on recordings made by both groups. Clinton continued this arrangement and signed a number of associated groups to a variety of labels. He wrote and produced for Bootsy's Rubber Band, Fred Wesley and the Horny Horns, the Brides of Funkenstein and Parlet among many others. In essence the Funk Mob, as the ever-growing retinue of musicians was informally known, performed on all the records by these groups. Among its members were Eddie Hazel (guitar) and Bernie Worrell (keyboards) and former JBs Bootsy Collins (bass guitar), Maceo Parker (alto saxophone) and Fred Wesley (trombone).

At first, Funkadelic, as their name suggests, were heavily influenced by developments in psychedelic music, as can be heard on the albums *Free your mind and your ass will follow* (Westbound, 1970) and *Maggot Brain* (Westbound, 1971), while Parliament continued to be a more overtly soul and then funk-influenced outfit. However, by the mid-1970s it became increasingly difficult to discern any notable difference in approach to the recordings released under either name. Collectively, Parliament/Funkadelic became the most important funk ensemble in the second half of the 1970s, recording such hits as 1976's *Tear the Roof off the Sucker* (*Give up the Funk*), 1978's *Flash Light* and *One Nation Under a Groove* and 1979's *Aqua Boogie* (*A Psychoalphadiscobetabioaquadoloop*) and (*not just*) *Knee Deep*. As a solo artist, with many of the same musicians, Clinton had a number of hits in the 1980s, most notably *Atomic Dog* (1983) and *Do fries go with that shake* (1986).

From the 1970s until the 1990s Parliament/Funkadelic were legendary for three- to four-hour performances that often involved elaborate sets including the Mothership, a spaceship that was an integral part of a complex funk cosmology developed by Clinton over several albums. While their audience was primarily limited to African-Americans in the 1970s and early 1980s,

Clinton's music was extensively sampled by rappers in the late 1980s and 1990s and consequently became increasingly venerated by a more widespread multiracial youth. Parliament and Funkadelic have had an immense influence on a host of subsequent funk bands, rap groups and alternative rock bands.

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ROB BOWMAN

## Clinton, George Arthur

(*b* Newcastle upon Tyne, 16 Dec 1850; *d* London, 24 Oct 1913). English clarinettist. He was the son of Arthur Clinton, a bandmaster and clarinettist. At the age of 17 he was appointed to Queen Victoria's private band and moved with his family to London. He became a brilliant player, with a clear solid tone and an immaculate technique. His brother James (1852–97) was as good a player, but lacked ambition. George Clinton became principal clarinettist for the Philharmonic Society in 1873 and at the Crystal Palace in 1874. He appeared frequently as soloist in concertos by Mozart, Weber and Spohr, and in the 1890s formed the Clinton Wind Quintet with Frederick Griffith, William Malsch, Thomas Wotton and Friedrich Borsdorf. In 1900 he left the royal band and in the same year joined the staff of the RAM and of Kneller Hall. He also taught at Trinity College, London, from 1892 to 1912.

George Clinton first used a Barret system clarinet; later he added Boehm improvements to the lower joint and marketed instruments under the name Clinton-Boehm. He preferred ebonite to wood. James Clinton produced a Combination-Clarinet which could be changed from B $\flat$  Philharmonic, through B $\flat$  diapason normal to A Philharmonic pitch by lengthening all three joints; the mechanism was returned to B $\flat$  Philharmonic pitch by means of a spring. A company was formed to promote it, with Arthur Sullivan as chairman. Although a patent was granted in 1898, after James's death, and instruments were made by Jacques Albert in both Albert and Boehm systems, it met with little success.

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**P. Weston:** *More Clarinet Virtuosi of the Past* (London, 1977)

PAMELA WESTON

## Clio [Klio].

The Muse of history, represented with the kithara. See [Muses](#).

## Cliquet-Pleyel [Cliquet], Henri

(*b* Paris, 12 March 1894; *d* Paris, 9 May 1963). French composer. He studied composition with Gédalge and harmony with Koechlin at the Paris Conservatoire. Between the wars he was constantly active in the turbulent musical life of Paris, as a participant in the concerts of Les Six and as a member of the 'Ecole d'Arcueil'. His music of the 1920s, often vigorously polytonal and using elements of jazz, has undeniable interest, though in later years he turned towards a more mainstream neo-classical style.

### WORKS

(selective list)

Vocal: Tombeaux, vv, pf, orch, 1923; La cantique des colonnes, female chorus, orch, 1945

Chbr and solo inst: Str Qt no.1, 1912; 5 tangos, pf, 1920–22; 7 acrostiches, pf, 1921; Suite, pf, 1922; 2 blues, pf/(pf, jazz band), 1922; Str Qt no.2, 1923; 2 sonatas, vn, pf, 1943, 1947; Chant d'espérance, cl, bn, pf, 1954; Pf Trio, 1954

Film scores

Principal publishers: Eschig, Jobert

RICHARD COOKE/JEREMY DRAKE

## Cliquettes [tablettes]

(Fr.).

Medieval (and later) French term for [Clappers](#).

## Clive [née Raftor], Kitty [Catherine]

(*b* London, 15 Nov 1711; *d* Twickenham, 6 Dec 1785). Anglo-Irish soprano and actress. She received musical instruction from Henry Carey and in 1728 became a member of the Drury Lane company, until 1743, when she moved to Covent Garden for two unhappy seasons, returning to Drury Lane until her retirement from the stage in 1769. She sang in the first performance of Arne's *Alfred* at Cliveden in 1740 and in De Fesch's oratorio *Joseph* at Covent Garden in 1745. In 1733 she had married George Clive, a barrister, but the couple separated two years later. She had many literary friends, including Fielding, Johnson, Goldsmith, Garrick and Horace Walpole, on whose estate

at Little Strawberry Hill she lived from about 1754. In character she was generous and loyal but quick tempered and sharp tongued.

Kitty Clive made her reputation in ballad opera. She enjoyed sensational success in Cibber's *Love in a Riddle, or Damon and Phillida* (1729), Coffey's *The Devil to Pay* (1731), and as Polly in *The Beggar's Opera* (1732), appearing for many years in these and similar pieces. She also sang in stage works of a more serious character, by Arne (including *Comus*, *Rosamond* and *The Judgment of Paris*), Lampe, Galliard and Boyce. She played many parts in Shakespeare and Restoration comedies, including specially composed songs, and sang regularly between acts, including music by Purcell and Handel, who composed songs for her and engaged her for his oratorio season in 1743. He wrote the part of Dalila in *Samson* and an arioso in *Messiah* for her (compass c' to a"). She also sang in *L'Allegro*. She was a great comic actress, especially in what were called 'singing chambermaid' parts. She played 'country girls, romps, hoydens and dowdies, superannuated beauties, viragos and humourists', and was a brilliant mimic, of Italian opera singers in particular. According to Burney, 'her singing, which was intolerable when she meant it to be fine, in ballad farces and songs of humour was ... every thing it should be'.

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WINTON DEAN

## Clivis [clinis, clivus, flexa]

(from Lat. *clivus*: 'slope'; Gk. *klinō*: 'I bend').

In western chant notation a neume signifying two notes, the second lower than the first. Its shape often resembles that of the oratorical circumflex accent, from which it is probably derived. (For illustration see [Notation, Table 1](#); see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i 1954, pp.53–67.)

DAVID HILEY

## Cloche

(Fr.).

See [Bell \(i\)](#). The plural *cloches* in orchestral scores generally denotes [Tubular bells](#) or chimes and the diminutive *clochette* a [Handbell](#). The term *cloches à vache* signifies [Cowbells](#).

## Cloches

(Fr.).

See [Tubular bells](#).

## Cloches à vache

(Fr.).

See [Cowbells](#).

## Clochette

(Fr.).

See [Handbell](#).

## Cloete, Johan(nes Nicolaas)

(b Moorreesburg, Western Cape, 17 Nov 1957). South African composer. He studied at the universities of Cape Town (BMus 1980, MMus 1985) and Stellenbosch, Western Cape. His compositions are written in a wide range of genres, including sacred works (*Missa brevis I*, 1991; *Te Deum*, 1993; *White Mass*, 1993), chamber music (*Ritual*, 1981) and pieces commemorating Schubert's birth (*FRASCH 1–3*, 1996; *Doppelgänger*, 1996). He has also composed orchestral pieces (*Celebration*, 1986; *Festival*, 1988) and incidental music for Shakespearean productions staged in Cape Town. A strong vein of mysticism in Cloete's music gives his works a distinctive character despite their recognizable quotation of material by composers such as Tchaikovsky and Schubert. His fascination with the occult, the surreal and the other-worldly is balanced by a disciplined intellectualism, creating a style that is both intuitive and cerebral. Sacred works display an almost obsessive reprise of themes, while others (*FRASCH 1–3*, 1996; *SPOOK*, 1996–7) are full of melodic grace. Later compositions include an opera inspired by Antoine de St Exupéry's *Le Petit Prince* (1997–9), a story about a child whose world-view is a lesson to adults; its theme unites both threads of his compositional inspiration. He is the subject of the South African Broadcasting Corporation television documentary *Back to Moorreesburg* (1992). (CC, A. Botha)

### WORKS

(selective list)

Inst: A being refracted, retracted, spied on by its conscience, org/tape, 1980; *Ritual*, 2 pf, 1981; *Sine amore nil est jucundum*, pic, b cl, tpt, vc, chbr org, perc, 1984; *Celebration*, chbr orch, 1986; *Vigil: Eniwetok*, chbr orch, 1988; *Festival*, orch, 1990; *En réponse au soleil ...*, chbr orch, 1990; *Let them guess it who can*, 1993: 1 orch, 2 cl/hn, pf trio, 3 str orch; *Doppelgänger*, str qt/(str qt, str orch), 1996 [2nd movt based on Schubert: 'Lied' from *Winterreise*]; *FRASCH 1–3*, sonatas, pf, 1996; *SPOOK (Ghost)*, str qt, 1996–7

Vocal: *Missa brevis I*, SATB, 1987–8; *Te Deum*, 1993; *White Mass*, AATTB, 1993; *Requiem (lit., W. Blake)*, 4 solo vv, SATB, makondere hns, str, hpd, synth, bells, tabla, 1994; *Le petit Prince (op, A. de St Exupéry)*, 1997–9

El-ac: *Aura*, perc, tape, 1980; *Oceans*, fl, tape, 1981; *4 Accidents*, musique concrète, 1986; *nevasaññañasañña-ayatana I–IV*, elec, 1986

## Clog dance.

A type of tap dance performed by dancers wearing clogs. See *also* [Tap dance](#).

## Clos.

In medieval French music the second-time ending for a repeated musical section; the first-time ending is termed [Ouvert](#).

## Close position [close harmony].

See [Spacing](#).

## Closing group.

See [Subject group](#).

## Closson, Ernest

(*b* Brussels, 10 Dec 1870; *d* Brussels, 21 Dec 1950). Belgian musicologist. He was self-educated in both music and musicology, and worked at the Museum of Musical Instruments at the Brussels Conservatory, first as assistant curator (1896–1924) and then in succession to Victor-Charles Mahillon, the museum's founder, as chief curator (1924–35). Concurrently he was professor of music history at the conservatories of Brussels (1912–35) and Mons (1917–35), and a regular music critic for *Indépendance belge* (1920–40).

Closson's enormous output of books and articles reflects an open, independent and receptive mind, yet without any touch of naivety; his boundless enthusiasm was tempered by a proper appreciation of the importance of supporting speculation by fact. This is evident, for instance, in the exhaustive documentation of his study of Beethoven's Flemish inheritance (1928). A preoccupation with Flemish or Belgian music informs many of his other writings (e.g. his monographs on César Franck, Lassus, Grétry and Gevaert), his anthology of popular Belgian songs (1905), and his monograph *Les Noël wallons* (1909). Closson also wrote authoritatively on the basse danse; in his last years an abiding interest in organology culminated in a history of the piano (1944). Besides being an important popularizer of music in Belgium he was influential in securing the recognition of musicology as a serious academic discipline in Belgian universities, and in having it introduced as a degree course in 1931.

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**C. van den Borren**: 'Ernest Closson in memoriam', *RBM*, v (1951), 6–8



# Clostre, Adrienne

(b Thomery, 9 Oct 1921). French composer. She studied at the Paris Conservatoire, where her teachers included Yves Nat for piano, Messiaen for analysis and aesthetics, and Milhaud and Jean Rivier for composition. She was awarded the Prix de Rome for her cantata *La résurrection de Lazare* in 1949, since when she has dedicated herself exclusively to composition, winning the Grand Prix Musical de la Ville de Paris in 1955 and the Prix Florence Gould in 1976, as well as the Grand Prix de la Musique of the Société des Auteurs et Compositeurs Dramatiques in 1987.

Clostre has found her inspiration above all in extra-musical sources – visual and, more especially, literary – and composing for the theatre has naturally become her preferred medium. She has endeavoured to go beyond narrative to produce a kind of ‘theatre of the soul’, in which dramatic action is transcended in favour of a musical trans-figuration of the inner, metaphysical quest of the characters. Many of her librettos drawn on personal diaries and private letters. A technique essential to achieving the necessary sincerity of expression, and one already evident in *La résurrection de Lazare*, has been the gradual replacement of the normal vocal line by declamation and the spoken word; this development began to blossom in *Nietzsche* (1972–5) and found its culmination in *L'albatros* (1986–8).

Clostre's musical language, generally atonal but free from any rigid system, relies primarily on melody and rhythm; her formal structures of juxtaposed sequences favour a contrasting and ever-changing compositional style. Though her music is constantly evolving, there are nevertheless occasional moments of respite – in the form of chorales, where all the harmonic ideas are concentrated, as if to stop time momentarily. Clostre showed herself to be ahead of her time when in 1970 she introduced into her Oboe Concerto (1970) quarter-tones, multiphonics and multiple trills, instrumental techniques that were then barely known in France. Her latest works have tended towards an increasingly austere style.

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(selective list)

Stage: *Le chant du cygne* (chbr op, 1, A. Clostre, after A.P. Chekhov), 1960; *Julien l'apostat* (drame lyrique, 8 scenes, Clostre, after H. Ibsen), 1970; *Nietzsche* (action Musicale, 12 scenes, after F. Nietzsche), 1972–5; *5 scènes de la vie italienne* (Clostre), 1980; *Le secret* (lecture musicale, S. Kierkegaard), 1981; *Romans*, 1983; *L'albatros* (action dramatique, 9 scenes, Clostre, after C.P. Baudelaire), 1986–8; *Annapurna* (action musicale, 7 scenes, Clostre, after M. Herzog), 1988

Other dramatic and vocal: *Tre fioretti di San Francesco d'Assisi*, chbr cant., 6vv, 10 insts, 1953; *El tigre de oro y sombro*, (lecture musicale, J.L. Borges), S, a fl, perc, celtic hp, 1979; *Dans la nuit ... le poète* (dramatic cant., F. Hölderlin), S, fl, vn, pf, tape, 1984; *Froid comme le métal ... brulant comme la passion* (dramatic cant., H. von Kleist), S, Mez, fl, vc, pf, tape, 1989; *Peinture et liberté*, radiophonic melodrama (J. Michelet and J.L. David), nar, inst ens, tape, 1989; *Fantaisie à la manière de Callot* (dramatic cant. E.T.A. Hoffmann), Mez, vn, 1990; *L'écriture du Dieu*, melodrama (Borges), nar, inst ens, 1991; *Le Zaïre*, sung melodrama (Borges), Bar, recorded music, tape, 1992

Orch: *Sym.*, str, 1949, rev. 1962; *Concert pour le souper du roi Louis II*, 1957; *Conc.*, ob, chbr orch, 1970; *Conc.*, fl, vn, chbr orch, 1972

Chbr and solo inst: *6 dialogues*, ob, 1972; *Permutations*, tpt, ob, va, trbn, 1972;

Feux d'artifice pour le 111ème anniversaire de Bilbo, 8 variations, pf, 1976; Premier livre des rois, sonata, org, 1980; Brother Blue, celtic hp, perc, 1981; Variations italiennes, 4 interludes, pf, 1981; La reine de Saba, fresque musicale, org, perc, 1990; Sun (lecture de Virginia Woolf par le quatuor à cordes), str qt, 1991; Waves (lecture au piano de Virginia Woolf), pf, 1991

Principal publishers: Billaudot, Choudens, Editions Transatlantiques

FRANÇOISE ANDRIEUX

## Clowes.

English firm of printers. It was established in London in 1803 by William Clowes the elder (1779–1847) and achieved success by making accuracy, speed and quantity its chief goals; periodicals and official reports as well as books and catalogues (from 1820 produced by steam machinery) were an important part of its output. By 1843 it operated the largest printing works in the world, with 24 presses, its own type and stereotype foundries, and 2500 tonnes of stereo plates and 80,000 woodcuts in store. It executed major works for the Royal Academy of Arts, the Society for the Diffusion of Useful Knowledge, the Great Exhibition and the British Museum (*General Catalogue of Printed Books*, 1881–1900).

William Clowes's achievement in music printing rests on his advocacy of musical typography at a time when engraved-plate methods predominated. Aiming specifically for the increased efficiency and lower unit costs of type-printed music in large edition sizes, he effected real improvements in this method (better clarity, a more precise junction of staff lines), issuing as his pilot projects, for a variety of publishers, *The Harmonicon* (1823–33), the *Musical Library* (1834–7) and *Sacred Minstrelsy* (1834–5). These serial ventures broke new ground in the marketing of serious music and musical literature in England. The firm's most successful music publication has been *Hymns Ancient and Modern*, first brought out by Novello in 1861; taken over by Clowes in 1868, it reached a sale of more than 100 million copies by 1935. In 1999 they were contracted to typeset the second edition of *The New Grove Dictionary of Music and Musicians*.

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LEANNE LANGLEY

## Clozier, Christian

(b Compiègne, 25 Aug 1945). French composer. He studied at the GRM in Paris, then joined with Alain Savouret to found Opus N., a group exploring improvisation associated with electro-acoustic processes. In 1970 he and Françoise Barrière created GMEB (Groupe de Musique Expérimentale de Bourges), with which he developed new techniques of diffusion and interpretation for electronic music ('le Gmebaphone' and 'les Antonymes'). In particular, these devices are based on the spatialization of acoustic sources, as is 'le Gmebogosse', a piece of equipment intended to make electro-acoustics accessible to children. In 1971 he and Françoise Barrière founded Synthèse, the International Festival of Electro-Acoustic Music at Bourges.

One of Clozier's most important compositions is *La Discordatura* (1970), a 'concrète-suite' derived from manipulated violin sounds, and he has realized several works of music theatre, including an 'opéra concret' *A vie* (1971).

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(selective list)

Spectacles musicaux: *A vie* (concret-op), 1971; *Les saisons*, 1972; *Sonolourde*, 1973; *Jardin d'hiver*, 1974; *Le Tour de France par 2 enfants*, 1978; *Les accords d'Helsinki*, 1980; *Popov à Branly*, 1982; *Ainsi passant des siècles la longueur, surmontera la hauteur des étoiles*, 1986; *Cerfs, vous avez franchi l'espace millénaire, des ténèbres du roc aux caresses de l'air*, 1987; *Mon nom sous le soleil est France, j'amènerai la liberté*, 1987; *Chambord, et chaque pierre fée, se sent un poids nouveau qui vers l'azur délire*, 1988; *Une plainte inouïe appelle éblouissants les hauts murs d'or harmonieux d'un sanctuaire*, 1988; *Ouvrage pur d'une éternelle cause, le temps scintille et le songe est savoir*, 1988; *Semons l'homme et qu'il soit peuple, semons la France et qu'elle soit humanité*, 1989; *Et l'ombre passe d'une voile aux lisières du songe*, 1991

Other: *Dichotomie*, 1970; *La Discordatura*, 1970; *En*, 1970; *22 août*, 1972; *Symphonie pour un enfant seul*, 1972–4; *Loin la lune*, 1973; *Malice*, 1973; *Le phlogiston I*, 1975; *Le phlogiston II*, 1975; *A la prochaine la taupe*, 1978; *Aporie et Apocore*, 1979; *Quasars*, 1980; *Markarian 205*, 1981; *Par Pangloss gymnopède*, 1984; *Le bonheur, une idée neuve en Europe*, 1989; *118 et 21 ans après*, 1990; *Dans le langage des choses*, 1996; *Démotique*, 1997

JEAN-YVES BOSSEUR

## Cluer, John

(b ?London, late 17th century; d London, Oct 1728). English music printer and publisher. As early as 1715 he was active in London as a general printer whose production included ballads, chapbooks, labels and shopkeepers' signs. He soon turned to music printing and issued some of the best engraved music of his period. A considerable innovator, he experimented with new methods of printing both from engraved plates and from music types. Beginning with the printing of the *Suites de pièces pour le clavecin* in 1720, Cluer had business relations with Handel, publishing in score nine of his operas, the first being *Giulio Cesare* in 1724, which was issued in the unusual format of a large pocket-size volume. Both this and the later operas are remarkable for their finely engraved title-pages and frontispieces. Other notable publications include the two volumes of *A Pocket Companion for*

*Gentlemen and Ladies* (1724–5). These small engraved songbooks were published by subscription, and about 1000 copies of each volume were sold, the most successful venture of its kind for many years. Imitators soon followed Cluer's lead in this and other ideas such as issuing packs of playing-cards with a song printed on each card.

Cluer was associated with the bookseller Bezaleel Creake whose name appears in some of the imprints. Thomas Cobb was employed by Cluer as an engraver and, on his marriage to Cluer's widow Elizabeth in 1731, succeeded to the business. In 1736 the concern was purchased by Cobb's brother-in-law and associate, William Dicey of Northampton, for himself and for his son Cluer Dicey, who managed it until 1764.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES, DAVID HUNTER

## Cluj-Napoca.

Town in Transylvanian Romania. It was known during Roman times as Napoca, and subsequently as Castrum Clus (12th century), Civitas (1337), Oraş (1407) and, under Austro-Hungarian rule, Klausenburg (Hung. Kolozsvár). The Romanian name Cluj was used from 1918, when Transylvania became part of Romania, until 1975, when the name Cluj-Napoca was officially adopted.

As the cultural centre of central Transylvania, Cluj, located on the Someşul Mic river, won European repute during the 16th century with its three faculties (1571) and the Heltai printing shop (1550), which published the collection of songs *Cronica* by Sebastyén Tinódi in 1554. During the 18th century Cluj had vaudeville and opera troupes (1792), renowned music teachers, some of whom came from as far away as Vienna or Budapest, and chamber music groups. In 1821 a theatre seating 1000 people was built; among works performed there were operas by Mozart, Rossini, Bellini and Verdi, as well as works by local composers, such as József Ruzitska (*Béla futása*, 1822) and Ödön Farkas (*Izvorul zînelor*, 1893, and *Ispăşitorul*, 1900). A music society founded in 1819 established a music school (a conservatory from 1837, the first in Hungary), which enriched the musical life of the town, and music printing, school music and performances by foreign musicians flourished in the 19th century. Among the virtuosos who visited Cluj were Liszt, Johann Strauss, Auer, Popper, Sarasate, Brahms, Joachim, Hans Richter, César Thomson and Ede Reményi; many Romanian musicians also appeared there,

including Elisa Circa, Carl Filtsch, Ludwig Wiest, Matei Millo, Aron Bobescu and Mihail Pascaly.

During the 20th century musical activity expanded considerably with the foundation of the Romanian Opera House (1919), the Gheorghe Dima Conservatory (1919), the Cluj SO (1932), the Ardeal PO (1936–40), the Hungarian Opera (1948) and the State PO (1955). Among chamber groups are those of Károly Kollar, István Lakatos and Flor Brevimann, and the ensembles Ars Nova, Pro Camera and Capella Transilvanica. Other musical institutions are the Popular School of Music, the Music Lyceum (which has a fine children's choir), the High School of Choreography, and numerous folk song and dance ensembles and choruses. The Scientific Research section of the Institute of Folklore and the Dacia Publishing House are in Cluj and it is the place of publication for the periodicals *Erdélyi zenevilág* ('Transylvanian musical world', 1907–14) and *Lucrări de muzicologie* (1965–).

Since 1968 the Toamna Muzicală Clujeană (Cluj-Napoca Autumn Festival), an international event, has taken place annually with the participation of leading orchestras (Dresden SO, Czech PO), choirs (Dresden Kreuzchor), conductors (János Ferencsik, Lawrence Foster, Václav Neumann) and soloists (Sviatoslav Richter, Virginia Zeani); the main purpose of the festival is the performance of new Romanian music. Among the many composers associated with Cluj in the 20th century are Dima, Negrea, Toduță, Max Eisikovits, Țăranu, Jarda and Bergel. European tours made by the Romanian Opera, the State PO, the Chamber Orchestra, Capella Transilvanica and Pro Camera have helped to establish the musical reputation of Cluj abroad. In 1990 the W.A. Mozart Music Society, which organizes exhibitions and musicology symposia, was founded by Laszlo Ferenc.

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VIOREL COSMA

## Cluniac monks.

In the Western Christian Church, an order of monks in a congregation affiliated to the abbey of Cluny in Burgundy. An offshoot of the Benedictines, this order was distinguished in the Middle Ages for the care it lavished on the performance of the liturgy.

1. History.
2. Cluniac manuscripts of Mass chants.
3. Cluniac manuscripts of Office chants.
4. General features of Cluniac chant.

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### Cluniac monks

#### 1. History.

Cluny was founded by William III, Duke of Aquitaine and Count of Auvergne, as a house of 12 monks directly under the protection of the pope; William placed it under the authority of Berno, abbot of Gigny and Baume, on 2 September 909. From this time until the mid-12th century, daughter Cluniac foundations were established, first in Burgundy and Auvergne, then in northern France and England, and finally in northern Italy and the Holy Roman Empire (see maps 47 and 48 in J. Martin: *Atlas zur Kirchengeschichte*, Freiburg, 1970, 2/1987). Most of these were near principal routes of communication, especially those leading to Santiago de Compostela. Five of the early abbots of Cluny were particularly responsible for the high reputation of the congregation, Odo (927–42; see [Odo, §1](#)), Mayeul (964–94), Odilo of Mercoeur (994–1048), Hugh of Semur (1049–1109) and Peter the Venerable (1122–57).

At the heart of Cluniac spirituality lay the solemn celebration of the monastic Divine Office and conventual Mass in buildings designed to reflect the splendour of God: three churches, each greater than the last, were supposedly built in succession at Cluny, the last of which, with proportions similar to those of S Pietro in Rome, permitted large-scale processions (see Conant). Two capitals in the choir of this third church – those closest to the high altar – bore representations of the eight Gregorian modes on their four faces (Chailley, 1985).

The monastic rules of Cluny played an important part in the history of Cluniac liturgy and served as the basis for other monastic rules in Italy and Germany. The *Statuta* of Peter the Venerable (1132) did not supersede earlier customs: besides additions and minor modifications, they served in part to eliminate liturgical inconsistencies and to ratify the adoption at Cluny of customs already in force in the monasteries of the congregation. Peter the Venerable also wrote the text for a special Office for the feast of the Transfiguration (6 August; ed. Leclercq, 1946); this was adopted in a number of other monasteries because of its devotional quality. Some proses and other texts composed by Peter in honour of the Virgin Mary did not achieve the same popularity; they are comparable to similar contemporary works by Abelard and, especially, Nicholas of Montiéramey, the secretary of St Bernard.

### Cluniac monks

#### 2. Cluniac manuscripts of Mass chants.

The surviving liturgical manuscripts from Cluny represent a tiny proportion of an important collection: its scope is known from old catalogues (see Wilmart, 1914, 2075–83), archival documents, and records of the chapters-general of the order. (Wilmart, *op. cit.*, 2083ff, discussed chiefly the lectionaries, homiliaries and missals from Cluny; on the manuscripts containing music, see Ferreira, 1997.) The liturgical books from Cluny were copied with Franco-Burgundian neumatic notation; this was not imposed on dependent monasteries, but was nevertheless used in those houses populated by French monks, as seen in the early 11th-century breviary-missal *I-Rc* 1907,

from S Salvatore del Monte Amiata, near Siena (see [Sources, MS, §II, 1](#); on the notation, see Hourlier, 1951, and Ferreira, 1997). Some dependent monasteries also retained distinctive local melodies: the gradual of St Martial de Limoges (*F-Pn* lat.1132), though copied after that abbey had become affiliated to Cluny in 1062, retained its diastematic Aquitanian notation and its distinctive series of melodies for the communions, with Gospel texts for Lent, although it adopted the Cluniac series of alleluia verses for Sundays in summer.

Another gradual with diastematic Aquitanian notation (*B-Br* II 3823, formerly Fétis 1172), once thought to have originated at Cluny, was compiled in the Clermont diocese (perhaps at the priory of Souvigny) in the early 12th century for the monastery of Sauxillanges (in Auvergne), where several additions were made to the kyriale and the proses (see Huglo, 1957). The oldest known gradual from Cluny itself is *F-Pn* lat.1087, dating from the last third of the 11th century (see [Sources, MS, §II, 1](#)); its notation includes modified neumes which correspond to the microtonal inflections recorded in the Dijon Tonary, *M-MOf* H 159. This gradual contains long melismas (*sequentiae*) associated at the end with the alleluias which, according to the *Consuetudines cluniacenses*, were sung at Cluny on Easter Day (see [Gallican chant, §4](#); and see Hiley, 1993).

Other sources for the study of the Cluniac gradual are those from the following monasteries: Lewes (*GB-Cfm* 369, a late 13th-century noted missal and breviary; cf Leroquais, 1935, with eight facs. pls.; and Holder, 1985); Nogent le Rotrou (*F-LM* 23, an 11th-century missal, partly written at Cluny, with some neumes; cf Garand, 1976) and, additionally, Anchin (*F-DOU* 90, 12th century; cf *Le graduel romain*, ii, Solesmes, 1957, p.47); and St Maur des Fossés or Glanfeuil (*F-Pn* lat.12584, an 11th-century gradual, ff.127–209; tonary and antiphoner, ff.216v ff; cf M. Huglo: *Les tonaires: inventaire, analyse, comparaison*, Paris, 1971; and Renaudin, 1972). The latest source for the study of the additional Cluniac alleluias and proses is the Cluniac missal printed in 1493 in an edition of 3000 copies.

[Cluniac monks](#)

### **3. Cluniac manuscripts of Office chants.**

With regard to recent scholarship, the basic source for comparing the Office chants of Cluny with those of its affiliated monasteries has been a very fine 11th-century summer breviary with neumes (*F-Pn* lat.12601), brought to the monastery of St Taurin l'Echelle in Picardy and there supplemented with Lorraine staff notation; though formerly thought to have come from Cluny, this breviary is now considered to have originated in Lihons-en-Sangterre (see Ferreira, 1997). Another, much later noted breviary (copied and decorated at Cluny in the late 13th century) was donated in 1317 to the priory of St Victor-sur-Rhins, near Roanne, where it still survives (see Davril, 1983). Part of another noted breviary (summer *Sanctorale*), written at Cluny for a parish church, is now kept at Solesmes (see Blanchard, 1947).

Noted sources of Office chants from monasteries affiliated to Cluny often differ from the *Ordo cluniacensis* in important respects, notably in the Office for Christmas, All Saints and, above all, Easter, for which Cluny prescribed an Office of 12 lessons and 12 responsories rather than the abridged Office of three responsories sung in secular churches (see Huglo, 1951). The following

list shows the provenance of the sources in alphabetical order: Anchin: *F-DOU* 156, breviary (?without notation), second half of the 13th century (Leroquais, 1934, ii, 63) Corbie: *F-AM* 115, noted choir breviary, 12th century, postdates the Cluniac reform at Corbie (Leroquais, 1934, i, 17–20) ?Italy: *D-B* theol. lat.q°377, 11th-century winter breviary with neumes (Leroquais, 1934, v, 340–41) Lewes: *GB-Cfm* 369 (see §2 above) Marchiennes: *F-DOU* 134, early 12th-century breviary (?with Lorraine notation); 137, 13th century; 138, second half of the 13th century; 142, 14th century: 137, 138 and 142 lack musical notation (Leroquais, 1934, ii, 41–5) Moissac: Paris, Institut Catholique MS 1, 13th century, and *F-TLm* 69, 14th century, are breviaries without music; the latter contains only the Proper of the Time; on the entry of Moissac to the Cluniac order, see J. Hourlier, *Annales du Midi*, lxxv (1963), 353–63 Nonantola: *I-Rc* 54, 11th–12th-century customary, antiphoner index and tonary (see M. Huglo: ‘Un troisième témoin du “tonaire carolingien”’, *AcM*, xl, 1968, 22–8; and *Les tonaires*, Paris, 1971, pp.41ff) Occitania: *F-SO* Rés.28, processional, 15th century Payerne: *CH-Fcu* L 46, breviary, second half of the 12th century (?without notation) Pontefract or Wenlock: *GB-Lbl* Add.49363, breviary-missal (without music), c1300 S Salvatore del Monte Amiata: *I-Rc* 1907 (see §2 above) St Martial de Limoges: *F-Pn* lat.783, 785, 14th-century breviaries with diastematic Aquitanian notation (Leroquais, 1934, ii, 446–7); *LG* 4, 15th-century breviary without notation; *Pn* lat.743, 11th century, lat.1085, 11th–13th century, and lat.1253 seem to predate the Cluniac reform, introduced with some difficulty at St Martial in 1062 St Martin des Champs: no surviving breviary; *F-Pn* lat.17716, second half of the 12th century, contains literary writings, responsories and proses composed by Peter the Venerable, found also in a Douai manuscript (see Wilmart, 1939) St Maur des Fossés: *F-Pn* lat.12584, ff.216v ff, 11th-century antiphoner with neumes (see §2 above); *Pn* lat.12044, 12th-century antiphoner with staff notation (see [Sources, MS, §II, 1](#); and see Renaudin, 1972; and Steiner, 1987) St Vivant de Vergy: *E-MO* 36, 14th-century noted breviary (see A. Olivar: *Els MSS litúrgics de la biblioteca de Montserrat*, Montserrat, 1969, pp.23–5)

## Cluniac monks

### 4. General features of Cluniac chant.

The noted manuscripts described above show that very few tropes and proses were adopted at Cluny, that musical composition was uncommon there, and that organum was cultivated only at some of the affiliated monasteries such as St Maur des Fossés and St Martial de Limoges. The Cluniac desire for perfection was directed rather towards the polished execution of the Divine Office and Mass, and it was this that aroused the admiration of visitors such as St Peter Damian in 1063 (*PL*, cxlv, 380). It would seem that Cluny, while not forbidding tropes, found them of no great interest except where they were of great antiquity, such as those in the Christmas Office, the *Fabricae mundi*, and those of the Agnus Dei (see Gy, 1990; and Hiley, 1990). Proses were mostly of French origin, but by virtue of its location Cluny was also able to draw on the repertoires of both Aquitaine and (occasionally) Germany.

The music for the Mass exhibits a strong northern French imprint and is relatively austere and conservative. A few melodies were sung with characteristic Cluniac variants; other presumably characteristic features disappeared or were circumscribed during the 12th century under the impact

of the Guidonian staff (see Ferreira, 1997). The music for the Office awaits a thorough comparative analysis (for invitational tones and Marian antiphons, see Steiner, 1987 and 1993). The choice of responsory texts (see studies by Hesbert, 1975 and 1979, and Gy, 1997), though clearly identifiable as Cluniac, nevertheless reveals a closeness to the liturgical mainstream; it contrasts with the selection typical of St Denis and Corbie (before the Cluniac reform) and also with that of the monasteries associated with William of Volpiano. According to the data presented in the *Corpus Antiphonalium Officii*, Marmoutier and Montier-la-Celle stand midway between Cluny and the northern French tradition.

The Cluniac Office, like that of the entire Western Church at this period, was admittedly overburdened with many Offices of minor importance, such as the *Trina oratio*, a relic of the Carolingian reform, the little Office of the Virgin Mary, of which the elements appear in the Cluny gradual (*F-Pn* lat.1087, f.115v), Offices of the Dead almost daily, and so on. But the heart of the worship was always the object of profound interest and concern on the part of the abbots and the chapters-general; although they lacked the means of unifying the liturgy, and the power of application later developed by the Cistercians and the mendicant orders of Franciscans and Dominicans, they transmitted, throughout the Middle Ages, the tradition of music and liturgy built up between the Carolingian Renaissance and the beginning of the 10th century.

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- R. Steiner:** 'Marian Antiphons at Cluny and Lewes', *Music in the Medieval English Liturgy*, ed. S. Rankin and D. Hiley (Oxford, 1993), 175–204
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## Cluster.

A group of adjacent notes sounding simultaneously. Keyboard instruments are particularly suited to their performance, since they may readily be played with the fist, palm or forearm. Clusters were probably first used by Cowell in *The Tides of Manaunaun* for piano (1912), though Bartók seems to have made the innovation independently. Notable studies in cluster playing include Stockhausen's *Klavierstück XI* and Ligeti's *Volumina* for organ. Orchestral clusters have become commonplace since the mid-1950s.

See also [Notation](#), §III, 4(ii).



## Clutsam, George Howard

(*b* Sydney, 26 Sept 1866; *d* London, 17 Nov 1951). British pianist and composer of Australian birth. He came to London in 1889 after touring as a pianist in Asia and Australasia and appeared as an accompanist in England before concentrating on composition. He also wrote music criticism for *The Observer* from 1908 to 1918 and later was vice chairman of the Performing Right Society. Until about 1914 his compositions were not aimed at a wide commercial audience: orchestral works were performed by major London orchestras and four operas were staged, including *King Harlequin* which was produced in Berlin. The watershed between his serious and light music was his collaboration with the composer Bath and the lyricist Basil Hood in a patriotic operetta, *Young England*, produced in Birmingham in 1916, before transferring to Daly's and then Drury Lane in London. This was the first of several musicals both original and using music, though not exclusively so, by others, like the popular *Lilac Time* (from Schubert), first performed in England in 1922, and *The Damask Rose* (from Chopin). He composed music to accompany silent films and wrote over 150 songs, many (like *Ma Curly Headed Babby*) owing much to the American Deep South, which was also a source of inspiration for some light orchestral compositions. Both in his orchestral works and especially the longer vocal pieces he drew on other stimuli: the suite *Green Lanes of England*, for example, was an essay in the Eric Coates manner. He composed widely for the piano and arranged vocal numbers for it from his lighter stage productions. He also published under the pseudonyms Paul Aubry, Robert Harrington, H.S. Iseledon, Georges Latour and Ch.G. Mustal. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth Century Composers* (London, 1997).

### WORKS

(selective list)

unless otherwise stated, all theatres in London

all works published under the name of Clutsam

#### stage

The Queen's Jester (op), 1904; A Summer Night (op, 1, Clutsam), His Majesty's, 23 July 1910 [after story from the *Heptameron*]; After a Thousand Years (op, 1), Tivoli, 1912; König Harlekin (music masque, 4, R. Lothar), Berlin, Kurfürstenoper, 8 Nov 1912 (1911); The Little Duchess (musical play, 2, R. Courtneidge, B. Davis and P. Greenbank), Glasgow, King's, 25 Dec 1922; Lilac Time (musical play), Lyric, 22 Dec 1922 [after H. Berté: *Das Dreimäderlhaus*; see also Blossom Time]; The Damask Rose (musical play, C. Courtneidge and R. Courtneidge), Manchester, Opera House, 18 March 1929 [after Chopin]; Barbara, or The Broken Sixpence (light op),

1932; Lavender (musical comedy, 2, R. Courtneidge, R. Hobson, M. Lytton, H.C. Sargent and C. West), Manchester, Prince's, 24 Dec 1930 [addl material by Hobson and G. Posford]; Blossom Time (operetta, R. Ackland, Clutsam, J. Drinkwater, H. Purcell), Stoll, 13 Oct 1942 [after film, 1934, from Lilac Time]; The Pool (fantastic melodrama), 191?

Collaborations: Young England (operetta, B. Hood), Birmingham, Prince of Wales, 20 Nov 1916, with H. Bath; Back to Blighty (musical burlesque, G. Blow and D. Hoard), Oxford Theatre, Sept 1916, with P. Braham and H.E. Haines; Gabrielle (musical comedy), Glasgow, King's, 1921, with A. Joyce

### instrumental

Orch: Carnival Scenes, 1895; Comedy Ov, 1906; The Blessed Damosel, int, 1906; The Green Lanes of England, suite, (1920); Kopak; Three Plantation Sketches

Music for silent films, music for films incl. Heart's Desire, 1937

Many pieces and arrs. for pf

### vocal

Choral: The Quest of Rapunzel (J.H. Macnair), cant, S,C,T, chorus, orch (1909); partsongs

c150 songs, folksong arrs., American songs, ballads incl. The Hesperides (R. Herrick), cycle of songs (1904); Songs from the Turkish Hills (after Abd-UI-Mejid), cycle of 12 songs (1904); Ma Curly Headed Babby (1897); I Wander the Woods (1902); My Rose of Lorraine (1912)

PHILIP L. SCOWCROFT

## Cluytens, André

(*b* Antwerp, 26 March 1905; *d* Paris, 3 June 1967). French conductor of Belgian birth. He studied at the Antwerp Royal Conservatory, winning a prize for piano playing at 16, and became a répétiteur at the Théâtre Royal, Antwerp, where his father was principal conductor. His own début took place there in 1927 in Bizet's *Les pêcheurs de perles* and he then became a resident conductor. In 1932 he was appointed musical director at the Toulouse opera house, and from 1935 he conducted opera at Lyons, Bordeaux and Vichy, as well as extending his concert experience. After settling in Paris he became musical director at the Opéra-Comique in 1947, and succeeded Charles Münch as conductor of the Paris Conservatoire Orchestra from 1949.

In 1955 Cluytens became the first French conductor at Bayreuth, in *Tannhäuser*; he returned there in several later years. He also conducted Wagner more widely, including the *Ring* and *Parsifal* at La Scala. His American début came in 1956 on a tour with the Vienna PO, and his British début in 1958 when he replaced the indisposed Klemperer at a London concert with the Philharmonia Orchestra. From 1959 Cluytens was under regular contract at the Vienna Staatsoper and he was chief conductor at the Belgian National Orchestra from 1960 to his death. His reputation was acquired mainly from assured performances of the Viennese Classics and the French and Russian Romantics, though they sometimes lacked a truly distinctive character. He gave the premières of works by many French composers, including Milhand, Jolivet, Messiaen and Françaix. Among his discs are the complete Beethoven symphonies, several operas, including

*Pelléas et Mélisande, Faust and Mireille* (Gounod); *Carmen* and *Les pêcheurs de perles*, and choral works by Berlioz and Fauré.

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*Discoteca*, no.73 (1967), 26 [discography]

NOËL GOODWIN

## Cluzeau-Mortet, Luis

(*b* Montevideo, 16 Nov 1889; *d* Montevideo, 28 Sept 1957). Uruguayan composer, viola player and pianist. He began music studies with his grandfather, Paul Faget, and completed them with María Visca, who instructed him in string instruments. From 1914 to 1930 he played the viola with the Asociación Uruguaya de Música de Cámara while also giving numerous piano recitals. He was first violist in OSSODRE (the Uruguay RSO) from its foundation in 1931 until his retirement in 1946. In 1938 he gave concerts of his works in various English cities, also visiting Paris.

Cluzeau-Mortet's creative career fell into three distinct periods. The first, a youthful phase beginning in 1910, found him writing music of a marked Romantic-Impressionist character. The second and aesthetically the most important period was nationalist in spirit. Almost half his total works being to this period, the piano and vocal works being considered his masterpieces. *Pericón*, 1918 (one of the *Primeras piezas criollas* for piano), first performed in Montevideo by Artur Rubinstein, and *Canto de chingolo* for voice and piano (1924), recorded by RCA Victor in 1930, are his best and most representative works. Of the other works of this period, *Rancherío* (1940) won a Uruguayan radio competition. In the third period, which occupied the last decade of his life, he was influenced by the new trends in European music. His output comprises almost 200 works, of which little more than a tenth has been published.

## WORKS

(selective list)

Orch: *Llanuras*, 1932; *Soledad campestre*, 1936; *Rancherío*, 1940; *Sinfonía Artigas*, 1951

Vocal: *Paysages tristes*, song cycle, 2 bks, 1914; *Lloraban las campanas*, v, pf, 1914; *Tríptico primaveral*, 3 songs, 1923; *Canto de chingolo*, v, pf, 1924; *Tríptico criollo*, 3 songs, 1930; 60 more songs

Pf: *Suite de vales*, 2 vols., 1914; 13 *Preludes*, 1914–16; 8 *Primeras piezas criollas*, 1916–24; *Nuestra tierra*, 2 bks, 1943–7; 48 more pieces

1 ballet, incid music, chbr music, choral music, gui works

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**M. Ficher, M. Furman Schleifer and J.M. Furman:** *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

## CMRRA [Canadian Music Reproduction Rights Agency].

See [Copyright](#), §IV, 2.

## CMS.

See [College Music Society](#).

## CNRS [Centre National de la Recherche Scientifique].

See [Musicology](#), §III, 1.

## Coach horn.

A straight-built type of [Post horn](#).

## Coasters, the.

American rhythm and blues vocal group. Its members included the black musicians Carl Gardner (*b* Tyler, TX, 29 April 1928), Cornel Gunter (*b* Los Angeles, 14 Nov 1938; *d* Las Vegas, NV, 26 Feb 1990), Billy Guy (*b* Attasca, TX, 20 June 1936) and Bobby Nunn (*b* Birmingham, AL, 1925; *d* 5 Nov 1986). Guided by Leiber and Stoller, the Coasters made some of the wittiest recordings of the rock and roll era. Originally known as the Robins, the group made *Riot in Cell Block no.9* in 1954. This track set the pattern for later three-minute cartoon-style dramas in which each member of the group adopted an individual character, and was followed by two evocations of life south of the border, *Smokey Joe's Café* and *Down in Mexico*. The group's greatest successes came between 1956 and 1957 when Leiber and Stoller wrote a sequence of comic songs portraying scenes of teenage life. *Charlie Brown* and *Yakety Yak* featured Gunter's gravelly bass and honking saxophone solos by King Curtis; other successes included *Along Came Jones*, *Little Egypt*, *Poison Ivy*, *Shoppin' for Clothes*, *Searchin'* and *I'm a Hog for You*. The Coasters had a significant influence on English beat groups of the early 1960s, and the Hollies and the Rolling Stones were among those to record versions of the Coasters' hits. For further information see B. Millar: *The Coasters* (London, 1974).

DAVE LAING

## Coates, Albert

(*b* St Petersburg, 11/23 April 1882; *d* Milnerton, nr Cape Town, 11 Dec 1953). English conductor and composer. The son of English parents, he was

educated as a scientist at Liverpool University and returned to Russia to enter his father's business. Music had a stronger pull than commerce, however, and in 1902 he entered the Leipzig Conservatory to study the cello and piano, but became most influenced by Nikisch's conducting classes. Coates was engaged as répétiteur at the Leipzig Opera under Nikisch, then went as conductor successively to Elberfeld (1906–8), Dresden (as assistant to Schuch) and Mannheim. An invitation to conduct *Siegfried* at St Petersburg in 1911 led to his appointment as principal conductor at the Mariinsky Theatre there for five years and brought him into close contact with leading Russian musicians, particularly Skryabin, of whose music he was a consistent and notable champion. His London début was with the LSO in 1910, and he first appeared at Covent Garden in 1914 in *Tristan und Isolde*, and in performances of the *Ring* shared with Nikisch.

Leaving Russia in 1919 Coates became a regular conductor with the LSO in London, giving his first six concerts without fee in order to help the orchestra. In this capacity in 1920 he conducted the first performance of the revised *London Symphony* by Vaughan Williams, the first complete performance of Holst's *The Planets* and the première of Bax's Symphony no.1 (1922); he later introduced to Britain the Third Piano Concerto by Prokofiev and the Fourth by Rachmaninoff, each with its composer as soloist. He began making the first of his many gramophone records with the LSO in 1920, and took a leading part in the Leeds festivals of 1922 and 1925, at the second of these conducting the première of Holst's *Choral Symphony*. Frequent appearances at Covent Garden in Beecham's opera seasons were interspersed with touring as a guest conductor with most of the world's leading orchestras, and after his American début in 1920 he was musical director of the Rochester PO, New York, 1923–5. His predilection was for colourful and Romantic works or music of heroic breadth, corresponding to his own imposing physique. He settled in South Africa in 1946 as conductor of the Cape Town Municipal Orchestra. Among the best of his recordings are a 1930 Rachmaninoff Third Piano Concerto with Horowitz, and Wagner extracts with Melchior, Leider and Schorr.

Coates's compositions are technically proficient rather than imaginative. They include a symphonic poem in memory of Nikisch, *The Eagle* (1925), and two operas: *Samuel Pepys*, produced at Munich in 1929, and *Pickwick*, staged at Covent Garden in 1936 as the main novelty of a season by the short-lived British Music Drama Opera Company, for which Coates was chiefly responsible in association with Vladimir Rosing. Although unsuccessful in the theatre, *Pickwick* had the distinction of being the first opera to be shown on television, several scenes from it being included in the BBC's newly opened service in November 1936, in advance of the Covent Garden première that month.

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**S. Robinson:** 'Albert Coates', *Recorded Sound*, nos.57–8 (1975), 386–405  
[with discography by C. Dymant]

MICHAEL KENNEDY

## Coates, Edith (Mary)

(b Lincoln, 31 May 1908; d Worthing, 7 Jan 1983). English mezzo-soprano. She studied at Trinity College of Music, London. In 1924 she joined the Old Vic opera chorus and was soon singing small roles. When the company moved to Sadler's Wells in 1931 she became its leading mezzo-soprano, singing in the first English performances of *The Snow Maiden* (as Lel') and *The Tale of Tsar Saltan*, both in 1933, and appearing as Eboli in 1938. In 1945 she created Auntie in *Peter Grimes*. Having made her Covent Garden début in 1937 she became a member of the company in 1947, remaining until 1967. Though not invariably successful in dramatic parts like Azucena, Fricka, Amneris and Carmen, she had striking acting ability and stage presence. She created roles in *The Olympians* (1949) and *Gloriana* (1953) and sang the Countess in the first production in English of *The Queen of Spades* (1950). In 1966 she created Grandma in Grace Williams's *The Parlour* for the WNO. She was made an OBE in 1977.

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**C. Hardy:** 'Edith Coates', *Opera*, ii (1950–51), 69–72

HAROLD ROSENTHAL/R

## Coates, Eric

(b Hucknall, 27 Aug 1886; d Chichester, 23 Dec 1957). English viola player and composer. He studied violin with Georg Ellenberger and harmony with Ralph Horner, but changed to the viola, for which he found a greater demand in Nottingham. Entering the RAM in 1906, he expected viola to be his main study and was indeed placed with Tertis, but the principal, Sir Alexander Mackenzie, had admired his submitted songs and allocated him to Corder for composition. Coates rapidly came to the forefront of viola players, playing for the Beecham SO and Wood's Queen's Hall Orchestra, of which he was principal viola 1912–19. Chronic neuritis plagued him and in 1919, after Wood dismissed him, he never played again.

His composing reputation had been made early by such songs as *Stonecracker John* (1909) and by Wood's performance of the *Miniature Suite* at the 1911 Proms. Thereafter he produced a steady stream of orchestral suites, phantasies, marches and waltzes together with some 160 songs, the last march being completed in 1956. His songs include settings of poems by his wife, Phyllis Black.

Coates was a founder-member and director of the Performing Right Society, and from an early stage was influenced by the needs of recording and radio. Works such as the march *Knightsbridge*, from the suite *London (London Everyday)*, the valse-serenade *By the Sleepy Lagoon* and the march *Calling All Workers* became signature tunes of radio programmes. His success derived from his recognition of, and adjustment to, new trends. Thus, while

his early music showed responses to Sullivan and German, it soon reflected features of Elgar and Richard Strauss. Then, as an enthusiastic dancer, he absorbed the 1920s syncopated band styles. He derived the superb orchestration and presentation of his scores from early rigorous training and from hearing the orchestra from the inside as a viola player. His music reflects, and perhaps even defines, the 1920s and 30s.

## WORKS

(selective list)

### orchestral

The Seven Dwarfs (ballet), 1930 [from A. Charlot: Revue, 1930]

The Enchanted Garden (after a scenario by P. Black), tone poem, 1938  
[incorporating material from The Seven Dwarfs]

The Merrymakers, ov., 1923

Saxo-Rhapsody, a sax, orch, 1936

2 Sym. Rhapsodies, 1933 [on songs: 1 I Pitch my Lonely

Caravan at Night; 2 Birdsongs at Eventide, I Heard you Singing]

Sym. Rhapsody [on R. Rodgers: With a Song in my Heart]

Suites: Miniatures Suite, 1911; From the Countryside, 1914; Summer Days, 1919; Joyous Youth, 1921; Four Ways, 1927; 1930; From Meadow to Mayfair, 1931; The Jester at the Wedding, ballet suite, 1932; London (London Everyday), 1932; The Three Men, 1935; London Again, 1936; Springtime, 1937; Four Centuries, 1941; The Three Elizabeths, 1944

Phantasies: The Selfish Giant, 1925; The Three Bears, 1926; Cinderella, 1929

Marches: London Bridge, 1934; The Seven Seas, 1937; Calling All Workers, 1940; Over to You, 1941; London Calling, 1942; The Eighth Army, 1942; Salute the Soldier, 1944; TV March, 1946; Music Everywhere, 1948; Holborn, 1950; Rhodesia, 1952; Men of Trent, military band, 1953; The Dambusters, 1954; Sound and Vision, 1955; High Flight (1956); South Wales and the West, reissue of The Seven Seas (1957)

Waltzes: Woodnymphs, valsette, 1917; By the Sleepy Lagoon, valse-serenade, 1930; Dancing Nights, concert valse, 1931; Sweet Seventeen, 1934; The Forgotten Waltz, 1936; Footlights, 1937

Many other works incl. interludes and romances

### vocal

c160 songs, incl. 3 songs (R. Burns), Mez, orch, 1906: 1 My Love is like the Red, Red Rose, 2 The Winter it is Past, 3 The Bonnie Wee Thing; 4 Old English Songs (W. Shakespeare), 1v, orch, 1909: 1 Orpheus with his lute, 2 Under the greenwood tree, 3 Who is Sylvia?, 4 It was a lover and his lass; Stonecracker John (F.E. Weatherly), 1909; A Dinder Courtship (Weatherley), 1912; The Green Hills o'Somerset (Weatherley), 1916; I Pitch my Lonely Caravan at Night (A. Horey), 1921; I Heard you Singing (R. Barrie), 1923; Birdsongs at Eventide (Barrie), 1926; I looked for you (Black), 1933; Your Name (C. Hassall), 1938; The Scent of Lilac (W. May), 1954

Principal publishers: Boosey & Hawkes, Chappell

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**E. Coates:** *Suite in Four Movements* (London, 1953) [autobiography]

**G. Self:** *In Town Tonight* (London, 1986) [incl. complete worklist]

## Coates, Gloria

(*b* Wausau, WI, 10 Oct 1938). American composer. She experimented with musical sounds early, winning a composition prize at the age of 12. In 1952 she met Alexander Tcherepnin with whom she studied both at the Mozarteum (1962) and privately, and who was to remain her mentor. She studied at Louisiana State University and Columbia (with Luening and Beeson), receiving degrees in singing and composition, and in theatre and art; she was also awarded a masters degree in composition and musicology. Coates was initially active as a singer, actor and painter as well as composer; in 1969 she moved to Munich and concentrated on composition. She produced the German-American Contemporary Concerts in Munich (1971–83), and wrote programmes for the West German Radio Cologne. She gave masterclasses at the University of Wisconsin-Madison and in 1975 founded the music division of the university's International Programs in Munich. She has also lectured widely. Awards include a UNESCO grant, the Norlin-Hewitt Award and the American Biographical Institute's Commemorative Medal of Honor.

Her activities in other art forms have been absorbed in her music, which has an original expressivity as well as a visual content. By 1962 she had developed a method of composing using microtones diagonally; this became a characteristic of her mature style used in *Symphony no.1* (1973), a highlight of the 1978 Warsaw Autumn. In her music there is a strong awareness of form, and this acts as a balancing force to her experiments in sound. Her use of microintervals and her sound contours do not serve to break down tonal centres, rather they function as something archaic, harking back to pre-tonality. Coates has also experimented with vocal multiphonics, which she demonstrated in Darmstadt in 1972.

### WORKS

(selective list)

Syms.: no.1 'Music on Open Strings', 1972–3; no.2 'Music in Abstract Lines', 1974, rev. 1989 [from *Planets*, 1974 and *Sinfonietta della notte*, 1980]; no.3 'Nocturne for Strings', 1975–8; no.4 'Chiaroscuro', 1984, rev. 1990 [from *Transitions*, 1984]; no.5 '3 Mystical Songs', 'Choral sym.' (A. Coates), chorus, orch, 1985; no.6, 1987, rev. 1994 [expansion of *Music in Microtones*, 1985 and *Time Frozen*, 1988–94]; no.7, 1989–91; no.8, 1991 [expansion of choral work *Indian Sounds*, 1991]; no.9, 1993–4 [expansion of *The Quinces Quandary*, 1992–3]; no.10 'Drones of Druids on Celtic Ruins', 10 brass insts, 12 perc, 1993–4 [expansion of *The Quinces Quandary*, 1992–3]; no.11 'Philomen and Baucis', 1997–8

Other orch: *Planets: 3 Movts for Chbr Orch*, 1974; *Sinfonietta della notte*, 1980; *Transitions*, chbr, orch, 1984; *Music in Microtones*, large orch, 1985; *Time Frozen*, chbr orch, 1988–94 [2nd movt after *Music in Microtones*]; *The Quinces Quandary: Homage to Van Gogh*, chbr, orch, 1992–3

Choral and orch: *Fragment from Leonardo's Notebook: The Elements*, 1970; *Leonardo Excerpt: Fonte di Rimini (Sinfonia brevis)*, 1976–82; *Indian Sounds*, chorus, chbr orch, 1991

Vocal acc.: *Missa brevis, female/boys' vv*, 1964; *Song cycle (E. Dickinson)*, 1v, pf, 1965–93, arr. female 1v, chbr orch, 1988; *Voices of Women in Wartime*, S, vc, pf, 2

perc, 1972–3, rev. as *The Force for Peace in War*, 1974–89; *The Swan*, or *Dramatic Scene* (S. Mallarmé), S, ob + eng hn, 2 perc, 1988; *Sperriges morgen* (P. Celan), S, tuba, db, perc, 1989; *Rainbow across the Night Sky*, S, S, Mez, A, A, vn, va, vc, perc, singing saw, timp, 1991; *Wir tönen allein* (Celan), S, chbr orch, 1991; *Cette blanche agonie* (Mallarmé), S, chbr orch, 1991

Str qts: 'Glissando', 1962; *Str Qt*, Provençal drum, str qt, 1964; no.1, 1966; no.2, 1972; no.3, 1975; no.4, 1976–77; no.5, 1988

Other chbr and solo inst: *String Morning in Grobholz's Garden*, 3 fl, tape, 1966–82; *Tones in Overtones*, pf, 1972–3; *5 Pieces for 4 Wind Players*, ww qt, 1975; *Between*, 2 tape, 5 perc, 1978; *Lunar Loops*, 2 gui, 1987; *Breaking Through*, a rec, 1987; *Breaking Through II*, fl, 1988; *Lichtsplitter*, fl, va, hp, 1 perc, 1988; *Transfer 482*, fl, va, hp, 2 perc, 1988–91; *Blue Steel Bent*, 10 fl/(2 pic, 6 fl, b fl, cb fl/b cl/bn), 1991; *Königshymne*, 10 fl, 1992; *In the Mt Tremper Zen Monastery*, va, hp, 2 perc, 1992; *Night Music*, t sax, pf, gongs, 1992–3; *Im Finstern sei des Geistes Licht*, ocarina, vc, org, 1993; *Turning To*, 2 fl, 1995; *Lyric Suite*, pf, trio, 1996; *Heinrich von Ofterdingen: homage à Novalis*, fl, 2 vc, hp, 1996; *Märchen-Suite*, solo fl, 1997; *Floating down the Mississippi*, 8 gui, 1997; *Ode to the Moon*, t sax, vc, pf, perc, 1998

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**K. Gann:** 'A Symphonist Stakes her Claim', *New York Times* (25 April 1999)

DETLEF GOJOWY

## Coates, John

(*b* Girlington, Yorks., 29 June 1865; *d* Northwood, Middlesex, 16 Aug 1941). English tenor. While engaged in business he sang as a baritone for the Carl Rosa Company in Manchester and Liverpool. In 1893 he took lessons in London from William Shakespeare, who pronounced his voice a tenor, but he appeared as a baritone at the Savoy Theatre in Sullivan's *Utopia Limited* and then toured the USA in it. There followed regular work in musical comedy in London and the provinces, and a second American tour.

He then retired to study the tenor repertory. He appeared at the Globe Theatre in *The Gay Pretenders* and at Covent Garden as Claudio in the first performance of Stanford's *Much Ado about Nothing*. The turning-point in his career came when, at 37, he was launched as a tenor at the Three Choirs Festival (Worcester, 1902) as Elgar's Gerontius. From then Coates was recognized as a master in whatever he touched – Siegfried, Tristan, Lohengrin (in Germany, and with the Beecham and Moody-Manners companies), Elgar's *The Apostles* and *The Kingdom* (first and later performances) and the traditional oratorios. His recitals covered lieder, French songs, Elizabethan and Tudor music; in addition he was a champion of contemporary English songs.

For Coates, vocal problems seemed not to exist. Perhaps the quality of voice did not flatter, and lacked opulence to some extent; but it was capable of astonishing variety of colour and was pointed directly and with intensity at the listener. His art was an ineffaceable memory by reason of his outstanding musical intelligence and subtlety, and his poetic and inventive imagination. His vision of the piano's essence in lieder has rarely been equalled by other singers and made those who accompanied him his grateful debtors. Coates was an aristocrat among singers and one of the most distinguished English tenors of the century.

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GERALD MOORE

# Cobaleda, Alonso Tomé

(*b* Medina del Campo, 1683; *d* Zamora, 29 Aug 1731). Spanish composer. He started his musical training as a child at the school of Zamora Cathedral's precentor Diego del Val, where he was a pupil of Juan García de Salazar. While still at school, he competed unsuccessfully for the post of *Magisterio de capilla* at the Medina del Campo chapel in 1700 and León Cathedral in 1702. Following a hard-fought competition, he was appointed *maestro de capilla* of Zamora Cathedral in 1710. When the economic crisis was at its worst at Zamora Cathedral, he sought better fortune at other cathedrals, competing unsuccessfully for the post of *magisterio* at Salamanca in 1718 and Sigüenza in 1725.

In Cobaleda's music the influence of García de Salazar is marked, particularly in the early works. The works in Latin follow the polychoral style of the time, with prominent use of counterpoint and occasional use of obbligato instruments. The Spanish works, however, show Cobaleda as the likely consolidator of the Italian style at Zamora Cathedral.

## WORKS

Lat.: 2 masses, 9 pss, Mag, hymn, canticle, 7 Lamentations, 4 motets: *E-ZAc*  
Sp.: villancico, 4vv; cant., 1v, SA; villancico, 5vv, *TE*

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**M. Pérez Prieto:** 'La capilla de musica de la catedral de Salamanca durante el período 1700–1750: historia y estructura', *RdMc*, xviii (1995), 145–73

## Cobb [Cob], James

(*d* 20 July 1697). English composer. He became a tenor member of the Chapel Royal in 1660 and sang at the coronations of Charles II, James II and William and Mary. Three songs by him are in Playford's *Choyce Ayres* (RISM 1679<sup>7</sup>) and a verse anthem, *Let God arise*, by 'Cob' is in a number of post-Restoration sources (*GB-Mp, Ob, Och, Ojc, WRch*).

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PETER LE HURAY/ANDREW ASHBEE

## Cobb, John

(*fl* 1630–50). English church musician and composer. He was elected a Gentleman of the Chapel Royal in 1638, probably replacing John Tomkins; in the *Choice Psalmes* of Henry and William Lawes (1648), to which he added an elegy in memory of William Lawes, he was described as 'organist of the Chapel' and a 'fellow-servant' of William Lawes. He is listed in John Playford's *A Musically Banquet* (London, 1651) as a teacher of organ and virginals. In his will of 13 January 1644 Archbishop Laud left '£50, my organ that is at Croydon, my harp, my chest of viols, and the harpsico in the parlour at Lambeth' to Cobb. This suggests he was Laud's musician, possibly related to Laud's trusted servant Richard Cobb. Cobb evidently moved in the circle of the Lawes brothers, Walter Porter and John Wilson. The Chapel Royal books of anthem texts (*GB-Ob Rawl. Poet.23, c1635*, and *Lbl Harl.6346*, late 17th century) are the main record of his activity as a composer of church music. His secular music comprises ayres, catches and canons and some instrumental music, the principal sources being Hilton's *Catch that Catch Can* (London, 1652) and Playford's third book of *Select Ayres and Dialogues* (London, 1659). The catch *Smiths are good fellows* was particularly popular.

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PETER LE HURAY/ANDREW ASHBEE

## Cobbett, Walter Willson

(*b* Blackheath, London, 11 July 1847; *d* London, 22 Jan 1937). English amateur violinist, patron and lexicographer. Cobbett's efforts in the field of chamber music were important to the development of the English musical

renaissance and to the cultivation and appreciation of chamber music in Britain; he is noted in particular for editing *Cobbett's Cyclopedic Survey of Chamber Music* (2 vols., London, 1929–30; rev. 2/1963 by C. Mason). In an autobiographical article, 'The Chamber Music Life', published in this encyclopedia, he related how he studied the violin with Joseph Dando, received a Guadagnini violin from his father and was fired with a lifelong enthusiasm for chamber music after hearing Joachim play at St James's Hall. From that time he played chamber music regularly at home, and also led several amateur orchestras, including the Strolling Players Orchestral Society. He became a connoisseur of violins and delighted in lending instruments from his fine collection to suitable players.

Cobbett was a highly successful businessman, the founder and chairman of the Scandinavia Belting Company. It was once said of him that he devoted to commerce the little time he could spare from music (*Grove*<sup>5</sup>). Most of his chamber music patronage took place after his retirement at the age of 60. He used his money to patronize composers, performers, societies and publications; and his musical understanding enabled him to distribute his funds with discretion. In association with the Worshipful Company of Musicians (of which he became Master in 1928) he established a prize for a 'phantasy' string quartet in 1905. This was won by William Hurlstone, and Frank Bridge won the succeeding prize for a piano trio in 1907. There followed numerous other awards for such 'phantasies', a name Cobbett chose as a modern analogue of the Elizabethan viol fancies, in which a single movement includes a number of sections in different rhythms – or as Stanford defined the genre, a condensation of the three or four movements of a sonata into a single movement of moderate dimensions. Among other winners were Armstrong Gibbs, Herbert Howells, John Ireland and J.B. McEwen. Cobbett set up prizes for composition and performance at the RAM and the RCM in the 1920s; and, also with the Worshipful Company of Musicians, he established in 1924 a medal for services to chamber music. The first award was to T.F. Dunhill for his book on chamber music and the second to the patron Elizabeth Sprague Coolidge.

Cobbett's patronage of chamber music also included the establishment, at his own expense, of a Free Library of Chamber Music, in conjunction with the Society of Women Musicians, and the promotion of occasional competitions (from 1918) for British-made violins. In 1934 he founded the Chamber Music Association (with a gift of £1000) to foster chamber music activity.

Between 1913 and 1916 Cobbett edited *Chamber Music*, a bimonthly supplement to the *Music Student* periodical, and in the mid-1920s began work on his wide-ranging *Cyclopedic Survey*, for which, according to an obituary, he bore some of the cost (£4000). The encyclopedia embraces articles on composers and their chamber music, performers, activities and ensembles in different countries, as well as entries on broad topics such as broadcasting, gramophone recordings, interpretation and temperament. Contributors included Tovey, Arnold Dolmetsch, Henry Prunières, Marc Pincherle, d'Indy, Egon Wellesz, E.S.J. van der Straeten and Wilhelm Altmann. In spite of a highly idiosyncratic editorial style and some inconsistency in the level of coverage between volumes, the *Cyclopedic Survey* represents an important lexicographical achievement and remains a vital historical document of British attitudes towards chamber music in the inter-war years.

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FRANK HOWES, CHRISTINA BASHFORD

## Cobbold [Cobhold, Cobold], William

(bap. Norwich, 5 Jan 1560; *d* Beccles, Suffolk, 7 Nov 1639). English composer and organist. He was organist at Norwich Cathedral from at least 25 March 1595 until between 1609 and 1612 when William Inglott apparently returned to the post, which he had formerly held. Cobbold continued to be paid as a singing-man, but appeared together with Inglott as organist in a document of 1620. In his will (4 August 1637) Cobbold bequeathed 20s to his colleagues in the cathedral choir and 1s each to the two organ-blowers. A request to be buried in the cathedral apparently went unheeded, for his tomb is in Beccles parish church: his date of death is derived from the epitaph (quoted in Shaw: *The Succession of Organists* (Oxford, 1991), pp. 200–01).

Cobbold favoured the regular English style and native genre of the consort song, but managed to produce a madrigal, *With wreathes of rose and laurel*, for *The Triumphes of Oriana* (RISM 1601<sup>16</sup>) – he must have known Thomas Morley from the latter's Norwich days. Cobbold's surviving instrumental music consists of a cantus-firmus piece and the curiously named voluntary, *Anome*. He contributed five four-voice settings to East's *Whole Booke of Psalmes* (1592<sup>7</sup>), one of which (Psalm xviii) survives slightly 'improved', perhaps by Ravenscroft, in the latter's version of the psalter (1621<sup>11</sup>). Cobbold's five-part consort songs, including an elegy (*For death of her*) for Mary Gascoigne who died on 19 July 1588, survive in manuscript (*Gb-Lbl* Add.18936–9, lacking the quintus part). An anonymous *Crye of London* at the head of the main group of his songs in these partbooks might also be by Cobbold; it is modelled on Weelkes's setting which precedes it there. The most curious of his works is a quodlibet based on recurring statements of *The Leaves be Green* (the so-called *Browning*), to which have been set various ironical statements reflecting the title of the piece, *New Fashions*. Interspersed, and sometimes superimposed, are other songs and ballads, including *Greensleeves*, *Peg of Ramsey*, *The shaking of the sheets*, *The three ravens*, *The Venetian galliard*, *Staines morris*, and *Robin Hood and Little John*.

## WORKS

Editions: *Consort Songs*, ed. P. Brett, MB, xxii (1967) [B]*Elizabethan Consort Music*, ii, ed. P. Doe, MB, xlv (1988) [D]

## sacred

Educes in tribulationes (?5vv), *GB-Ob* Tenbury 1464

In Bethlehem Town, 5vv, *DRc* A 2, *Lcm* 1045–51

5 psalm-settings, 1592<sup>7</sup>; 1, 1621<sup>11</sup>

#### secular

10 consort songs, mostly 1v, 4 viols, *Lb!*; 4 in B

Madrigal, 5vv, 1601<sup>16</sup>; ed. in *EM*, xxxii (2/1958)

New Fashions, 5vv, viols, *Lb!* Add.18936–9, *L* 684; B

#### instrumental

Anome, a 5, *Lb!* Add.18936–9; D

Sub diversis speciebus, *Lb!* Add.18936–9; D

PHILIP BRETT

## Cobelli, Giuseppina

(*b* Maderno, Lake Garda, 1 Aug 1898; *d* Barbarano, nr Salò, 10 Aug 1948). Italian soprano. She studied in Bologna and Hamburg, making her début at Piacenza in 1924 as La Gioconda. After a season in the Netherlands, she was engaged by La Scala, making her début as Sieglinde (1925). Her roles included Isolde, Kundry, Fedora, Eboli, Margherita, Minnie and Adriana Lecouvreur, in which part she gave her last Scala performance in 1942. She created Silvana in Respighi's *La fiamma* (1934, Rome) and in 1937 sang Octavia (*L'incoronazione di Poppea*) at the Maggio Musicale in Florence. A beautiful woman with a highly individual voice and dramatic temperament, she had a special affinity for *verismo* heroines. She made only two recordings, each of which explains why she was so much admired at La Scala.

HAROLD ROSENTHAL/ALAN BLYTH

## Coberg, Johann Anton

(*b* Rotenburg an der Fulda, nr Kassel, 1650; *d* Berlin, 1708). German organist, harpsichordist, violinist and composer. He went at an early age to Hanover, where he studied music with Johann Georg Gumbrecht and N.A. Strungk and took up a post as organist at the Johanniskirche. After playing the theorbo and violin with the Hofkapelle in the 1670s, he was appointed court organist in 1681. Being proficient in languages and knowledgeable not only in the field of music, Coberg quickly became established as one of the leading court musicians. Agostino Steffani specially recommended him to Duke Ernst August who chose Coberg as music teacher to his family. Princess Sophie Charlotte, eventually Queen of Prussia, was one of his pupils; later she invited him to Berlin to continue with her tuition. He died during a visit to the Prussian court and was buried in Berlin. His estate, which included at least two theoretical writings (*Regeln vom Generalbass* and *Kurzgefasste Übung in den Dissonanzen*) and a great number of keyboard pieces and sacred vocal works, went to his nephew Heinert who was Kantor in Minden, but it appears to be lost.

#### WORKS

printed works published in Hamburg

Einer in Gott gelassenen ... Seelen ... Gespräch ... mit ... Christo Jesu ... aus dem Sterbeliede Herr Jesu Christ meins Lebens-Licht etc und verschiedenen Sprüchen der Heiligen Schrift, chorale and 9 sacred concertos, 2–8vv, some with bc (1683)

**Ey du frommer und getreuer Knecht, 8vv, bc (1683)**

Leich-Text ... in eine musicalische Melodey ... entworfen, 3, 5vv

**Hymn settings in later edns of J. Crüger, *Praxis pietatis melica* some with bc (1687)**

Suite, kbd, 1699, A-Wn

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DOROTHEA SCHRÖDER

## Cobham, Billy [William]

(b Panama, 16 May 1948). American drummer. When Cobham was three his family relocated to New York, where he later studied at the High School of Music and Art. In the late 1960s he played with Billy Taylor and Horace Silver and was an active session musician. From 1969 to 1971 he played with the early jazz-rock band Dreams, formed with Randy and Mike Brecker, and recorded with Miles Davis. In 1971 he joined fellow Davis sideman John McLaughlin in his Mahavishnu Orchestra whose fiercely influential sound confirmed Cobham's position at the forefront of contemporary style. Since the mid-1970s Cobham has been active as bandleader, studio sideman and teacher and by 1998 was leading his own band in another collaboration with Randy Brecker.

Cobham's style, as the majority of his music, is a fusion of jazz with rock. Rock elements include his use of huge double-bass drum kits, the predominance of the matched grip over traditional, and his approach to swing tunes of time-keeping spliced with definite fills as opposed to the more tumbling jazz feels of Elvin Jones or Jack DeJohnette. Jazz is displayed in a vocabulary firmly rooted in jazz tradition and his cultivation of phrasing the melodic line around the kit. The heavily syncopated hook at the end of the head of 'Red Baron' from his own *Spectrum* (1973, Atl.), and the blazing introductory theme on *Awakening* from Mahavishnu's *The Inner Mounting Flame* (1971, Col.), see Cobham plotting the tune about the kit, creating moments of unison within the whole. He has a meticulous technique with exemplary control of dynamic balance and precision with real feeling. The 9/8 funk opening from 'Vital Transformations' on *The Inner Mounting Flame* is a furious example. Pursuing the most natural approach to the drum kit, Cobham pioneered the open-handed method, an ambidextrous technique where crossing arms to lead with a strong hand becomes obsolete.

GEORGE DOUBLE

## Cobla (i).

Provençal word used in the extant medieval treatises on Provençal poetry generally to mean 'stanza'. As such it became part of many technical terms in descriptions of stanzaic form and rhyme patterns. In present-day studies of medieval poetry, authors have retained this medieval terminology primarily when discussing the various ways in which rhyming patterns in the stanzas of a given poem are linked together. Thus the term *coblas unisonans* is used to designate the scheme in which all stanzas of a given poem have not only the same rhyming pattern but also the same rhyming sounds. In *coblas singulars* each stanza has its own rhyming sounds, but the rhyming pattern is likely to be the same for all stanzas. In *coblas doblas* all stanzas have the same rhyming pattern and in addition two consecutive stanzas have the same rhyming sounds; while alternate stanzas have the same rhyming sounds in *coblas alternadas*. In *coblas capcaudadas* the last rhyming sound, or perhaps even the entire last rhyming word, occurs also as the first rhyming sound or word of the next stanza. In *coblas retrogradadas* stanzas are paired but the rhyming pattern is reversed. In the treatises many more systems of linking rhyme patterns are discussed, but in practice the above are most frequently found. As far as can be determined from the surviving music, these ways of linking rhyme schemes had no influence upon the form of the music.

The term is also used to describe a short, almost epigrammatic poem consisting of one stanza only; these are sometimes referred to collectively as *coblas esparsas* ('scattered stanzas'). The mid-13th-century troubadour Bertran Carbonel of Marseille was the chief exponent of this genre. In one of his *coblas* he memorably likened a poem without music to a mill without water; nevertheless, no music survives to any of them.

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

HENDRIK VAN DER WERF/STEPHEN HAYNES

## Cobla (ii).

A band, originally made up of *flabiol*, *tamboret*, *tenora* and *tiple* and to which a double bass and brass instruments may be added, that accompanies dances such as the Catalan *sardana*. See [Spain](#), §II, 4.

## Coblentz.

See [Koblentz](#).

# Cobos (Almaraz), Luis de los

(b Valladolid, 20 April 1927). Spanish composer and conductor. He took the PhD in law at the Universities of Valladolid and Madrid, and studied music with Markevich at the Mozarteum in Salzburg (1952–3), Eugène Bigot at the Paris Conservatoire (1952–4) and Swarowsky at the Vienna Music Academy (1958); his other teachers included Ansermet, Paumgartner, Sawallisch and Dmitry Shostakovich. He worked for various United Nations organizations (1954–84) and from 1969–92 was professor of law at the University of Geneva.

His first major work, the symphonic poem *La Tierra de Alvargonzález*, based on the romance by Antonio Machado, was performed for the first time in Valladolid (1951). In 1958 he composed the *Concierto español* for cello and orchestra, highly praised by Casals and Pierre Fournier and composed the *Concierto de la resurrección* for the latter in 1981. He has written many songs to poems by Antonio and Manuel Machado, Juan Ramón Jiménez, Federico García Lorca and Rafael Alberti; these were performed at a concert organized by the Valladolid Town Council in 1996, where the *Oración paralela-Requiem* (baritone, choir and orchestra) and *Miserere* (a *cappella* choir) also received their first performances. Named Academician of the Royal Fine Arts Academy of Valladolid, the latter paid homage to him in 1997 with a first performance of his String Quartet no.4. In 1998 the Symphony 'Cursus vitae' (in memory of Ataulfo Argenta) had its first performance in Valladolid. His music is varied in its instrumentation and is harmonically daring without rejecting tonality.

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### stage and vocal

Stage: La gloria de Don Ramiro (op, after E. Larreta), 1974–5; Mariana Pineda (op, after F. García Lorca), 1982; La pasión de Gregorio (op, after F. Kafka: *Die Verwandlung*), 1983; Winnie-the-Pooh (ballet, after A.A. Milne), 1992; The Incantation of Desire (op), 1994

Vocal-orch: La tierra de Alvargonzález (A. Machado), C solo, orch, 1951; Hijo de la luz y de la sombra, 1v, orch, 1956; Oración paralela-Requiem, Bar, chorus, orch, 1977; La destrucción o el amor, 1v, chbr orch, 1981

Other vocal (1v, pf unless otherwise stated): Canciones en estilo popular, 1950; Homenaje a Miguel Hernández, 1952; Nocturno, 1v, chbr ens, 1952; Hacia el sur se fue el domingo, 1v, chbr ens, 1966; 5 cantos, 1v, chbr ens, 1981; 4 Lieder, flamenco singer, chbr ens, 1981; Canciones, 1v, gui, 1985; La voz a tí debida, 1985; Miserere, chorus, 1986; 4 piezas blancas, 1v, cl, 1986

### instrumental

Orch: Sym. 'Cursus vitae', 1956; Concierto español, vc, orch, 1958; Agonía recurrente, 1967; Jungla 1967, hpd/pf, chbr orch, 1967; Concierto de la resurrección, vc, orch, 1981; Album del olvido, 2 pf, orch, 1982; Concierto de Nerja, gui, orch, 1991; Concierto de los cercos, vn, orch, 1995

Chbr: Elegía a las manos de una muchacha, vc, pf, 1952; Nana de la madre pobre, vc, pf, 1952; Cuarteto de la pequeña muerte, str qt, 1978; 3 cuentos populares, 1v, chbr ens, 1978; Una princesa de Cranach en el tren, str qt, 1983; Retrato del olvido y ojos de pájaro herido, vc, pf, 1983; Dúo, vn, va, 1985; Suite infantil, chbr ens, 1986; Blue Talks, 2 pf, perc, 1987; Serenata caprichosa, fl, bn, hp, gui, 1987; Str Qt

no.3 'La nada y el mar', 1988; SoJin Suite, chbr ens, 1991; Str Qt no.4 'De la ausencia', 1993

Solo inst: Añejo mosaico, gui, 1984; Caprichos, vn, 1987; Ariana Suite, vc, 1996

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JUAN BAUTISTA VARELA DE VEGA

## Cocchi, Claudio

(*b* Genoa; *d* after 1631). Italian composer and musician. He was a minorite and worked, it would appear, for the Franciscan order, in a series of musical posts that took him to three countries, apparently during a short space of time; in 1628 the order awarded him the diploma of *magister musices*. In 1626 he was a chaplain and musician (and shortly afterwards perhaps *maestro di cappella*: see below) to the music-loving Cardinal Franz Dietrichstein, Bishop of Olomouc and Governor of Moravia, who fostered the Italian style and employed several Italian musicians. From 1627 to 1630 Cocchi was *maestro di cappella* of Trieste Cathedral and also superintendent of the friars minor there. He was *maestro* of S Francesco, Milan, in 1632, when, in the dedication of his op.10, he mentioned that he had worked in a similar capacity not only at Trieste but at Olomouc too and also at S Severino Marche, at Avignon and at the Sacro Convento, Assisi (also in 1632); it is unclear whether he was at these last three places entirely between 1630 and 1632 or before 1626 as well. He was a member of an academy as 'Accademico Arrischiato detto l'Allegro'. If his op.10 is correctly designated, at least seven volumes of music by him must be lost. Those that survive, consisting wholly of music in the concertato style, are *Armonici concertus ... stilo moderno* (Venice, 1626), *Messe concertate* (Venice, 1627), both for five voices and organ, and *Ghirlanda sacra de salmi concertati ... libro secondo* op.10, for four voices and continuo (Milan, 1632), which also includes an *Ave maris stella*.

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## Cocchi, Gioacchino

(*b* ?Naples, 1712; *d* Venice, 11 Sept 1796). Italian composer. Since he is invariably identified as a Neapolitan in the librettos, it is improbable that he was born at Padua, as Gerber stated. Annotations in a manuscript in Vienna (*A-Wn* 19083) suggest that he studied with Giovanni Veneziano, perhaps at the Conservatorio di S Maria di Loreto in Naples. In his earliest surviving libretto (*La Matilde*, 1739) he is styled 'maestro di cappella della principessa di Belmonte', a designation not found later. Between 1739 and 1750 he established himself in both Naples and Rome as a composer of serious and comic operas. At about this time he married the Florentine soprano Elisabetta Giani (c1720–86), whose brief career as an *opera buffa* singer in Naples included an appearance in Cocchi's own *I due fratelli beffati* in 1746. The greatest success of Cocchi's career, *La maestra* (Naples, 1747), dates from this period; it was performed widely, undergoing, as was then the rule, radical changes of content and title along the way. As *La scaltra governatrice* it became the only three-act comic opera to be performed by the Bambini troupe during the Querelle des Bouffons (Paris, 1752–4).

A visit to Venice in 1749–50 resulted in Cocchi's appointment as *magister et moderator chori* at the Ospedale degli Incurabili, in which capacity he composed numerous solo motets and several oratorios. He continued as an opera composer both in Venice and on the mainland, but did not enjoy another international success like that of *La maestra*. Goldoni furnished him with four librettos, one of them, *La mascherata* (1750), among the librettist's best, but none held the stage for long. Still, his reputation at this time was considerable, and in 1755 he was commissioned to compose the inaugural opera for the prestigious new Teatro S Benedetto in Venice. It was during these years that Cocchi gave lessons 'in the theatre style' to Andrea Lucchesi, the future Kapellmeister in Bonn.

In 1757 Cocchi went to the Haymarket Theatre, London, as opera composer and music director; during the next five seasons he supervised the production of *opere serie*, composed several operas himself and contributed to pasticcios. Burney had few kind words for these productions, particularly for two comic operas from the very end of Cocchi's tenure: they evidently paled next to Galuppi's, then all the rage. After being replaced at the Haymarket by J.C. Bach in 1762, Cocchi remained in London for about ten more years. Much in demand as a teacher, he published several collections of instructional works, both vocal and instrumental. For some years he directed the subscription concerts organized by Mrs Cornelys at Carlisle House, Soho Square; here the Mozarts met him in 1764 or 1765.

About 1772 Cocchi, now well off, returned to Venice. He did not, as has been alleged, resume his post at the Incurabili. That was held by Galuppi until the hospital's reorganization in 1776, when the musical staff was dismissed. The choir, however, continued its concerts, and Cocchi still wrote for it in 1784. He presumably composed a Requiem Mass for his wife in 1786 as requested in her will, and there is a manuscript *Dixit Dominus* (*A-Wn* 19084) dated 1788. An inscription marks the place in the church of S Giovanni Grisostomo where

he and his wife lie buried, close by the theatre where he made his Venetian début.

Judging from *Le matti per amore* (Venice, 1754), the only complete opera manuscript published in a modern edition, Cocchi had an easy command of his resources, both vocal and instrumental. His comic manner is sprightly, characterized by a Neapolitan penchant for short reiterated phrases and Lombard rhythms. His serious arias in the same opera attain an elevated style without being memorable melodically.

According to the dedication of his op.63, Cocchi aspired to 'quella naturalezza e facilità che caratterizza il vero', a classical ideal he shared with the progressive composers of his generation. It is probable, as Burney supposed, that his inspiration ran dry in his later years; yet Burney's strictures seem excessive, and a juster estimate of Cocchi's music will surely emerge from a closer acquaintance with his earlier works.

## WORKS

### operas

LKH London, King's Theatre in the Haymarket  
NFI Naples, Teatro dei Fiorentini

La Matilde (ob, 3, A. Palomba), NFI, wint. 1739

Adelaide (os, 3, A. Salvi), Rome, Dame, carn. 1743, aria *D-DI*, *GB-Cfm*

L'Elisa (ob, 3, Palomba), NFI, aut. 1744

L'Irene (ob, D. Canicà), NFI, spr. 1745

I due fratelli beffati (ob, 'E. Pigrugispano'), Naples, Nuovo, wint. 1746

Bajazette (os, 3, A. Piovene), Rome, Dame, Jan 1746; rev. as Tamerlano, Venice, S Samuele, carn. 1754, collab. G.B. Pescetti

L'ipocondriaco risanato (int), Rome, Valle, 1746

La maestra (ob, 3, Palomba), Naples, Nuovo, spr. 1747; rev. as La scuola moderna o sia La maestra di buon gusto (C. Goldoni, after Palomba), Venice, aut. 1748, addl music by V. Ciampi; rev. version, NFI, carn. 1751, collab. Cordella and Latilla; as La scaltra governatrice, Paris, 1753, *F-Po*, ov., arias (Paris, n.d.); rev. version Venice, 1754, *P-La*, *I-MOe* (R1987: DMV, xix)

Merope (os, 3, A. Zeno), Naples, S Carlo, 20 Jan 1748, *Mc*

Arminio (os, Salvi), Rome, Argentina, carn. 1748, arias, duet *D-DI*

Siface (os, 3, P. Metastasio), Naples, S Carlo, 30 May 1748, aria *MOe*

La serva bacchettona (ob, 3, Palomba), NFI, spr. 1749

Farsetta in musica (int, 2, ? A. Lungi), Rome, Valle, carn. 1749; rev as Il terrazzano, Florence, Cocomero, carn. 1754; as Le nozze di Ser Niccolò, Rome, Pace, 1760

Il finto turco (ob, Palomba), NFI, aut. 1749; rev. version, NFI, wint. 1753, collab. Errichelli

Siroe (os, 3, Metastasio), Venice, S Giovanni Grisostomo, carn. 1750, arias *I-Nc*, *Vc*, *Vmc*

La Gismonda (ob, 3, Palomba), NFI, spr. 1750

La mascherata (ob, 3, Goldoni), Venice, S Cassiano, 27 Dec 1750

Le donne vendicate (ob, 3, Goldoni), Venice, S Cassiano, carn. 1751

Nitocri (os, 3, Zeno), Turin, Regio, 26 Dec 1751, *Rsc*, *Tf*

Il tutore (ob), Rome, Valle, carn. 1752, *LbI*

Sesostri, re d'Egitto (os, 3, P. Pariati), Naples, S Carlo, 30 May 1752, ov. *Vc* (Padua, 1756)

Il finto cieco (ob, 3, P. Trinchera), Naples, Nuovo, aut. 1752, *GB-LbI*, Favourite

## Songs (London)

Semiramide riconosciuta (os, 3, Metastasio), Venice, S Cassiano, carn. 1753, *D-DI, Wa, GB-Lcm, Lbl, I-BGi*; rev. version, London, 1771, Favourite Songs (London, 1771)

La serva astuta (ob, 3), NFI, spr. 1753, collab. Errichelli

La Rosmira fedele (os, 3, S. Stampiglia), Venice, S Samuele, Ascension Fair, 1753, aria *D-SWI*

Il pazzo glorioso (ob, 3, A. Villani), Venice, S Cassiano, aut. 1753

Le nozze di Monsù Fagotto (int, 2, ?Lungi), Rome, Valle, carn. 1754

Demofonte (os, Metastasio), Venice, S Salvatore, Ascension, 1754

Li matti per amore (ob, 3, P. Fegejo [Goldoni], after G.A. Federico: *Amor vuol sofferenza*), Venice, S Samuele, aut. 1754, *A-Wn* (R1982: IOB, lxxvi); rev. as *Il signor Cioè*, Modena, Rangoni, 1755

Andromeda (os, 3, V.A. Cigna-Santi), Turin, Regio, 18 Jan 1755, excerpts *I-Tf*

Il cavalier errante (ob, A. Medici), Ferrara, Bonacossi, carn. 1755

Artaserse (os, 3, Metastasio), Reggio Emilia, Pubblico, May 1755, arias *PLcon*

Zoe (os, 3, F. Silvani), Venice, S Benedetto, 26 Dec 1755

Emira (os, 3), Milan, Regio Ducale, Jan 1756

Demetrio (os, 3, Metastasio), LKH, 1757, arias *Fc*, Favourite Songs (London, 1757), pasticcio partly by Cocchi

Zenobia (os, 3, Metastasio), LKH, 10 Jan 1758, Favourite Songs (London, 1758)

Issipile (os, 3, Metastasio), LKH, 14 May 1758, *D-Hs, IRL-Dam, GB-Lbl, Lcm, US-Wc*; Favourite Songs (London, 1758)

Farnace (os), 1759, *B-Bc, GB-Lbl*; Favourite Songs (1759)

Ciro riconosciuto (os, 3, Metastasio), LKH, 3 Feb 1759, Favourite Songs (London, 1759)

La clemenza di Tito (os, 3, Metastasio), LKH, 15 Jan 1760, Favourite Songs (London, 1760)

Erginda (os, 3, after M. Noris), LKH, May 1760

Arianna e Teseo (os, 3), LKH, 22 Nov 1760, pasticcio partly by Cocchi

Antigona (os), London, 1760

Tito Manlio (os, 3, Noris), LKH, 7 Feb 1761, Favourite Songs (London, 1761)

Alessandro nell'Indie (os, 3, Metastasio), LKH, 13 Oct 1761, Favourite Songs (London, 1761)

La famiglia in scompiglio (ob, 3, G.G. Bottarelli), LKH, spr. 1762, Favourite Songs (London, 1762)

Le nozze di Dorina (ob, 3, Goldoni), LKH, spr. 1762

Anagilda, *D-Wa*

Doubtful: L'impostore (ob), Barcelona, S Cruz, 1752, collab. G. Scarlatti; Gli amanti gelosi (ob), LKH, 17 Dec 1753; La burla da vero (int), Madrid, Buen Retiro, 23 Sept 1754; Antigono, Bergamo, 1754 (attrib. Cocchi in catalogue of *US-BEm*); Il cavalier Bertone (int, A. Belmuro), Madrid, Buen Retiro, 23 Sept 1784

## oratorios

all performed at the Ospedale degli Incurabili, Venice

Petri contritio in Passione Domini Nostri Jesu Christi recinenda, Holy Week, 1754

Abel occisus Christi redemptionis figura, Holy Week, 1755

Divinae hypostasis encomium, 1755

Jerusalem ad Christum Dominum conversa, Holy Week, 1756

Sermo apostolicus post Dominicam Transfigurationem ejus die Festo recurrente, 1756

Noe, Holy Week, 1757

Mons divinae claritatis, 6 Aug 1757

Divinae hypostasis encomium, 1784 [? revival of earlier work]

### other works

Motets (solo and 2vv): Carmina sacra, 1753; Sacer dialogus carmine complexus divini amoris et sanctae fidei, 6 Aug 1754; texts of 20 other motets, *I-Vmc* Cod. Cic.39 and 155: all perf. Venice, *Incurabili*

Other sacred: Choruses for enthronement of Pope Clement XIII, Padua, Teatro, 27 Sept 1758; Dixit Dominus, 1788, *A-Wn*

Serenatas and cants.: Il tempio della gloria, LKH, 31 Jan 1759; La vera lode, Il merito coronato, both Oxford, 2 July 1759; Le speranze della terra, LKH, 4 June 1761; Grande serenata, LKH, 6 June 1761; Le promesse del cielo, LKH, 19 Sept 1761

Vocal chbr: Divertimenti, 1–2vv, insts/unacc., op.54 (London, 1759); 16 Songs and Duets, 1–2vv/vn/ob/fl/gui/vc, bc (hpd), op.63 (London, 1763); 6 Duettos, 2vv, vns/fls, op.2 (London, 1764); 15 Duets, 2vv, hpd (London, c1765); Nuova collezione per musica vocale, consistente in molti canoni, catches, terzetti e bacchanali (London, c1765); 20 It. Duets in Score, op.54 (London, 1767); 12 It. Gleees, 2/3vv (London, c1770)

Inst: 6 Ovs. (London, c1760); 20 Minuets, fl/vn/hpd (London, n.d.); 20 Minuets, vn/hpd/ob/fl, op.65 (London, 1763); 6 Duets, 2 vc, op.3 (London, 1764); 6 Qnts, 2 fl/vn/cl/ob, 2 hn, b (London, c1780)

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*SartoriL*

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# Cocchiata

(It.: 'carriage-ride').

A nocturnal serenade from horse-drawn carriages (a *cocchio* was a kind of carriage used in Florence from the 16th century); also, the poetry set to music for such a serenade, such as the *Cocchiata delli Accademici Rugginosi fatta il dì 20 di agosto 1628* (Florence, 1628). The *cocchiata* was in use in Florence at least throughout the first half of the 17th century. Its music consisted of monodies, polyphonic madrigals and perhaps instrumental pieces.

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# Coccia, Carlo

(*b* Naples, 14 April 1782; *d* Novara, 13 April 1873). Italian composer. The son of a violinist in the S Carlo orchestra in Naples, he showed an early disposition for music and at the age of ten was admitted to the S Maria de Loreto Conservatory, where his teachers included Saverio Valente (singing) and Fedele Fenaroli (counterpoint). After leaving, he continued his studies with Paisiello, who procured for him the post of piano accompanist to the private concerts of Joseph Bonaparte, King of Naples (1806–8). His first opera, *Il matrimonio per lettera di cambio* (1807, Rome), failed; but, encouraged by Paisiello, his persistence was rewarded with the success of *Il poeta fortunato* (1808, Florence).

During the next decade he produced 20 operas, mostly for the smaller theatres of Venice, where he entered into unequal competition with the young Rossini; and it was not until after the latter's departure for Naples that he won general acclaim with *Clotilde* (1815, Venice). A *semiseria* opera in the traditional Neapolitan style, it has something of the melancholy sweetness of Paisiello and was much praised for its treatment of the chorus as an active participant in the drama. Coccia's subsequent attempts to come to terms with Rossinian floridity met with little success, and in 1820 he accepted an invitation to Lisbon as composer and musical director at the S Carlos theatre. There he produced four operas (all well received), and a cantata, *O genio lusitano* (1821), part of which served as a hymn for the country's constitutional revolution, though his own lack of political commitment had already been attested by two cantatas, one for the birth of the Napoleonic King of Rome (1811, Treviso), the other for the entry of the allied armies into Paris (1814, Padua).

From Portugal he proceeded to London in 1824 to occupy a similar post at the King's Theatre. His appointment as professor of singing and harmony at the newly founded RAM brought him into contact with the German classics, his study of which bore fruit in the opera *Maria Stuart, regina de Scozia* (1827), composed for Giuditta Pasta. Based, like Donizetti's *Maria Stuarda*, on Schiller's play, it adheres far more closely to the original and is thus

clogged with a superabundance of characters, which makes for a slow dramatic pace and an unwieldy overall structure; so that while *The Harmonicon* extolled the 'undeviating correctness' of Coccia's new manner, 'and his inflexible determination to suit his music to the words', the audience remained unimpressed and the opera failed to travel.

Returning to Italy in 1828, he persevered in his aim to graft Germanic subtlety of harmony on to the prevailing post-Rossinian style. Again the critics were respectful and the public stayed away. He did, however, gain a genuine triumph with *Caterina de Guisa* (1833, Milan; revised 1836, Turin), aided by a finely paced libretto by Felice Romani. In this opera, his first since *Clotilde* to circulate abroad, Coccia shows a Donizettian ingenuity in blending the traditional forms into a personal synthesis. Orchestral transitions between scenes, each distinguished by unexpected touches of harmony and scoring, are a special feature. A duet with female chorus for the heroine and her youthful admirer (a mezzo role) achieves a long melodic groundswell worthy of Bellini.

But it was a solitary moment of glory. In 1835 Bellini wondered at Coccia's ability to secure commissions, since there was 'nothing left in his brain'. After the failure of *Il lago delle fate* (1841, Turin) he gave up operatic composition to devote himself to church music.

In 1836 Coccia was nominated director of the new singing school of the Accademia Filharmonica, Turin, passing thence to Novara, where he succeeded Mercadante as *maestro di cappella* at the church of S Gaudenzio. He was sufficiently eminent to be invited to contribute a 'Lachrymosa' to the collaborative requiem mass for Rossini set up at Verdi's instigation in 1868. Here his idiom could be described as 'sophisticated Donizetti': an unaccompanied men's chorus with the flavour of a Neapolitan popular song followed by a 'learned' fugue for full choir, its counterpoint diluted by homophonic sequences. Active till the last, he died on the eve of his 91st birthday.

Coccia was an accomplished musician, who throughout his theatrical career managed to keep abreast of contemporary trends, giving scrupulous attention to detail, often at the expense of the whole. A lack of true melodic individuality laid him open to frequent charges of plagiarism (mostly unmerited). Of his copious output *Caterina de Guisa* has been revived with some success.

## WORKS

### operas

dg	dramma giocoso
dm	dramma per musica
mel	melodramma

Il matrimonio per lettera di cambio (burletta per musica, G. Checcherini), Rome, Valle, 14 Nov 1807

Il poeta fortunato, ossia Tutto il mal vien dal mantello (mel giocoso, G. Gasbarri), Florence, Intrepidi, spr. 1808, *F-Pn* (partly autograph), *I-Mr*

L'equivoco, o Le vicende di Martinaccio (dg, Gasbarri), Bologna, Marsigli, carn. 1809

Voglia di dote e non di moglie (dg, F. Aventi), Ferrara, Comunale, carn. 1809, vocal pts. *Fc*

La verità nella bugia (farsa, G. Foppa), Venice, S Moisè, Oct 1809, *Mr*  
Una fatale supposizione, ovvero Amore e dovere (farsa per musica, Foppa),  
Venice, S Moisè, 19 Jan 1811, *Mr\**, *Fc*, *Nc*, *US-Bp*  
I solitari (G. Rossi), Venice, S Moisè, 1 Nov 1811  
Il sogno verificato (os, L. Prividali), Venice, Fenice, 23 Jan 1812, *I-Mr\**  
Arrighetto (dm, 1, A. Anelli), Venice, S Moisè, 9 Jan 1813, *Mr*  
La donna selvaggia (dramma semiserio, 2, Foppa), Venice, S Benedetto, 24 June  
1813, *Mr\**, *F-Pn*, ov. (Milan 1815); rev. version, Naples, S Carlo, spr. 1841, *I-Nc*;  
also as Matilde (dramma eroicomico), Florence, Pergola, spr. 1814, and as La  
selvaggia  
Il crescendo (Rossi), Venice, S Moisè, 16 Feb 1814  
Carlotta e Werter (dm, Gasbarri), Florence, Cocomero, aut. 1814, *F-Pn*, duet  
(Milan, 1828)  
Evellina (mel eroico, 2, Rossi), Milan, Re, 26 Dec 1814, *Pn\**, *I-Mr*  
Euristea (dm, Foppa), Venice, Fenice, 21 Jan 1815, *Mr\**  
Clotilde (mel semiserio, 2, Rossi), Venice, S Benedetto, 8 June 1815, *F-Pn*, *I-Bc*,  
*Fc*, *Mr*, *Nc*, *Mc*, *Rsc*, duet (London, ?1825; Milan 1839)  
I begl'usi di città (dg, 2, Anelli), Milan, Scala, 11 Oct 1815, *Mr\**  
Teseo e Medea (dm), Turin, Regio, 26 Dec 1815  
Rinaldo d'Asti (dramma buffo, J. Ferretti), Rome, Valle, 17 Feb 1816  
Etelinda (mel semiserio, 2, Rossi), Venice, S Benedetto, 26 June 1816, *Mr\**; rev.  
version, Trieste, 1816  
Claudina in Torino (dm, 2, Foppa), Venice, S Moisè, 20 Dec 1816, *Mr\**, *F-Pn*  
Fajello (dramma tragico, 2), Florence, Cocomero, 23 Oct 1817, *Pn*, *I-Fc*, aria (Milan,  
1819); rev. as Gabriella di Vergy, Trieste, Nuovo, Sept 1818  
Donna Caritea, regina di Spagna (os, ?P. Pola), Genoa, Agostino, 3 Jan 1818  
Atar (drama serio, 2, F. Romani), Lisbon, S Carlos, 13 May 1820  
La festa della rosa (drama jocosso, 2, Rossi), Lisbon, S Carlos, 13 Aug 1821, *Mr*,  
duet (Milan, 1824)  
Mandane, regina della Persia (os, 2, L. Romanelli), Lisbon, S Carlos, 4 Nov 1821  
Elena e Constantino (semiseria, 2, A.L. Tottola), Lisbon, S Carlos, 6 Feb 1822, *Mr*;  
possibly as Elena e Virginio, Trieste, sum. 1818  
Maria Stuart, regina di Scozia (os, 3, p. Giannone, after F. von Schiller), London,  
King's, 7 June 1827, autograph Novara Conservatory, excerpts (London, 1827;  
Milan, 1828)  
L'orfano della selva (mel comico, 2, Rossi), Milan, Scala, 15 Nov 1828, *Mr\**,  
excerpts (Milan, 1828); rev. version Naples, Fondo, aut. 1829, *Mr\**, *Nc*  
Rosmonda (mel serio, 2, Romani), Venice, Fenice, 28 Feb 1829, *Vlevi\**  
Edoardo in Iscozia (dm, 2, D. Gilardoni), Naples, S Carlo, 8 May 1831, *F-Pn*, *I-Mr*,  
*Nc*, inc. vs (Milan, 1831)  
Enrico di Monfort (mel, 2, Rossi), Milan, Scala, 12 Nov 1831  
Caterina di Guisa (mel, 2, Romani, after A. Dumas père: *Henri III et sa cour*), Milan,  
Scala, 14 Feb 1833, *Mr\**, *Nc*, vs (Milan, 1833/R1986: IOG, iv); rev. version, Turin,  
Carignano, aut. 1836, *Mr\**, vs (Milan, 1836/R1986: IOG, iv)  
La figlia dell'arciere (mel tragico, 3, Romani and D.M. Andreotti), Naples, S Carlo,  
12 Jan 1834, *Mr\**, *Nc*, excerpts (Milan, 1834)  
Marfa (mel, 2, E. Bidera), Naples, S Carlo, 13 July 1835, *Mr*, 2 arias (Milan, 1835)  
La solitaria delle Asturie, ossia La Spagna ricuperata (mel, 2, Romani), Milan,  
Scala, 6 March 1838, *Mr\**, excerpts (Milan, 1838); rev. version, Genoa, Carlo  
Felice, 10 Feb 1839, *Mr\**, inc. vs (Milan, 1838–40)  
Giovanna II, regina di Napoli (mel, 3, Rossi), Milan, Scala, 12 March 1840, *Mr\**,  
excerpts (Milan, 1840; Naples, ?1840; London, c1840)

Il lago delle fate (mel, 4), Turin, Regio, 6 Feb 1841

### other works

Sacred: Requiem, SATB, orch, for ex-King Carlo Alberto (Milan, n.d.); Mass, SA, org, op.10 (Milan, 1857); Mass, vv, pf (Turin, n.d.); Miserere, SATB, va, vc, bn, db, tocchi di campana (Turin, n.d.); Memento, motet (Leipzig, n.d.); numerous sacred works written for Novara from 1840, incl. 25 masses, motets, vespers, 17 Tantum ergo, Passion, Lachrymosa for collaborative Requiem mass for Rossini, others, many in *I-NOVd*

Secular vocal: Invocazione alla musica, hymn, 4vv (Milan, n.d.); Ero (cant.), v, pf (London, 1824); 6 lt. duettinos da camera (London, 1824); songs, some publ (Milan); numerous occasional cants., hymns

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## Coccia, Maria Rosa

(*b* Rome, 4 June 1759; *d* Rome, ? Nov 1833). Italian composer. As a child, Coccia exhibited precocious musical talent; among her early compositions are the oratorio *Daniello nel lago dei leoni* and a setting of Metastasio's *L'isola disabitata*, both composed in 1772. Her teachers included Sante Pesci, *maestro di cappella* of the Basilica Liberiana, with whom she studied counterpoint. In 1774 examiners from the Congregazione di Santa Cecilia gave her the title *maestra di cappella*; in 1779 Bologna's Accademia Filarmonica awarded her the same title. She also was admitted to Rome's Accademia de' Forti. In 1780, Francesco Capalti, *maestro di cappella* of Narni Cathedral, publicly attacked Coccia's examination composition. Michele Mallio defended her in his *Elogio storico della signora Maria Rosa Coccia romana* (Rome, 1780), which contained letters of support from Metastasio, Carlo Broschi (Farinelli) and Giovanni Battista Martini. Little is known of her

adult life, although her subsidy request in 1832 described a life devoted to 'composing and teaching'.

Coccia's inventiveness lies within the confines of 18th-century form and style. While most of her extant works are examples of her skill at choral composition, the cantata *Il trionfo d'Enea* demonstrates her able handling of recitative, aria and orchestral writing.

## WORKS

Daniello nel lago dei leoni, orat in two parts, Rome, Chiesa Nuova, 1772, lost, text, *I-Rsc*

*L'isola disabitata* (P. Metastasio), 1772, lost

Hic vir despiciens mundum, fugue, 4vv, Rome, 1774 (examination piece for Congregazione di S Cecilia, and Accademia Filarmonica, Bologna)

Magnificat, S, A, SATB, org, 1774

Dixit Dominus, 8vv, org, 1775 (may be same as Dixit Dominus, 8vv, vn, va, ob, fl, hn)

*Il trionfo d'Enea*, cant in two parts, S, S, A, T, vn, va, hn, tpt, ob, bn, bc, ?1779

Arsinoe, cant, 4vv, orch, 1783

Confitebor, S, S, SATB, org, n.d.

'Qualche lagrime spargete' from *Semiramide*, lost?

Salve Regina, 2vv, org, n.d.

Veni Creator Spiritus, 4vv, org, n.d.

4 psalms, lost

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*Fétis*BS

*Schmid*D

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DENISE GALLO

## Coccini, Giacomo.

See [Gozzini, Giacomo](#).

## Cocciola [Gocciolo], Giovanni Battista

(*b* Vercelli; *fl* c1610–20). Italian composer, active in Poland. Gerber stated that he was director of music to the Polish nobleman Lew Sapieha, chancellor of Lithuania, and that he was 'a famous composer'. If this judgment is true it

must have derived from at least two lost volumes of sacred music that Cocciola is known to have produced in the early 17th century. One contained an eight-part mass and at least one motet and was published at Venice (in 1612 according to Gerber and Schaal). The other was *Concentus harmonici ecclesiastici* for two to five voices; when in 1619 Michael Praetorius mentioned motets by Cocciola for up to five voices he may have had this volume in mind. In it the composer is said to have hailed from Vercelli.

Until the discovery in 1957 of the Pelplin Organ Tablature only two complete pieces by Cocciola were known, both three-part motets. The Pelplin tablature, compiled during the 1620s, includes 30 sacred vocal pieces by him. The first volume contains eight for two voices, seven for three and one for four, all of which probably came from the lost *Concentus harmonici ecclesiastici*. The origins of the remaining 14 pieces, which are in the fourth and fifth volumes, are unknown. They are all for eight voices in two choirs, and one or two may thus have been published in the *Messa moti*. Like so much music of the period, Cocciola's works display both traditional and progressive features. Osostowicz-Sutkowska (1970) has identified the late Renaissance elements evident in the eight-part motets (though some are very instrumental in conception) as well as the Baroque elements found in the pieces for few voices with continuo, which are typical of the concertato style. Together with Zieleński, some of whose works are very similar in character to his, Cocciola was a pioneer in Poland of this new style and of the sacred concerto in particular.

## WORKS

Messa moti, 8vv (Venice, ?1612); lost, listed in *Indice* and Schaal, mentioned in Gerber

Concentus harmonici ecclesiastici, 2–5vv, bc (org); lost, Antwerp edn of 1625 or earlier cited in *JoãoIL*, see *GöhlerV*

2 motets, 3vv, bc, 1615<sup>13</sup>, 1627<sup>1</sup>

30 sacred pieces: 16 for 2–4vv, *PL-PE Pelplin Organ Tablature*, i (?copied from Concentus), facs. in AMP, ii (1964), 16–36, 68f, 214f; 14 for 8vv, *PE Pelplin Organ Tablature*, iv, v, facs. in AMP, iii (1965), 190ff, vi (1965), 120ff: thematic incipits in *Sutkowski and Osostowicz-Sutkowska*

6 b pts (3 identical to those in Pelplin Organ Tablature), c1620–30, *PL-Kj* 40063 formerly in *D-Bsb*

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*FétisB*

*GerberL*

*GöhlerV*

*JoãoIL*

*PraetoriusSM*, iii

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MIROSLAW PERZ

## Cõceição, Roque da.

See [Conceição, Roque da.](#)

## Cõceyção, Diego da.

See [Conceição, Diego da.](#)

## Cochereau, Jacques

(*b* c1680; *d* Paris, 17 July 1734). French singer and composer. Fétis, Walther and Gerber all gave his date of death incorrectly as 5 May 1722. From 1702 to 1718 he played many of the leading *haute-contre* roles at the Académie Royale, including Idamante in Campra's *Idomenée* (1712), Jason in J.-F. Salomon's *Medée* (1713) and Léandre in Mouret's *Les fêtes de Thalie* (1714). In May 1703 he entered into a contract in which he promised, in return for a large sum of money, that he would continue to execute all the operatic roles required of him and would not leave without permission. From at least 1716 until his resignation in spring 1733 he held the post of *ordinaire de la musique du Roi*, frequently taking part in concerts at Versailles. According to Fétis, he was in the service of the Prince de Conti, but that is unsubstantiated in other sources. He gave singing and harpsichord lessons to the daughters of the Duke of Orléans at the abbey of Chelles, and according to Benoit, the self-styled 'abbess', Louise-Adelaïde, was rumoured to have become his mistress. His principal compositions were three volumes of *airs sérieux et à boire*: they are light, tuneful and Italianate in style, ranging from simple dance-like pieces to more complex dialogues like miniature cantatas.

### WORKS

Recueil d'airs sérieux, à boire et à danser, 1/2vv, bc (Paris, 1714)

Airs sérieux et à boire, livre 2nd (Paris, 1719)

Ille livre d'airs sérieux et à boire (Paris, n.d.)

Other airs pubd singly and in 18th-century anthologies

1 air, *F-Pa*

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*Fétis*B

*Gerber*L

*Walther*ML

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## Cochereau, Pierre

(*b* St Mandé, Val-de-Marne, 9 July 1924; *d* Lyons, 6 March 1984). French organist and composer. He had piano lessons with Marguerite Long, and then studied at the Paris Conservatoire with Jean Gallon and Duruflé (harmony), Dufourcq (music history), Aubin (composition), Dupré (organ) and Noël Gallon (counterpoint and fugue), winning four *premiers prix*. He was organist at St Roch, Paris, 1942–54, and in 1955 became organist of Notre Dame. From 1950 to 1956 he was director of the Le Mans Conservatoire, and from 1961 to 1980 was director of the Nice Conservatoire; in 1979 he was involved in the creation of the Conservatoire National Supérieur de Musique in Lyons, which he directed until his death. As a recitalist Cochereau toured western Europe, the USSR, Australia and the USA. In France he gave many concerts in small villages on his own portable organ, bringing the standard repertory to new audiences. But his speciality was improvisation, especially on large instruments; the numerous recordings of his improvisations at Notre Dame show his mastery of the genres of the symphony, variations and the toccata. Cochereau's facility in improvisation is reflected in his few compositions, which include a symphony, two organ concertos, piano and chamber music; in the third variation of his set *Ma jeunesse a une fin* the performer is directed to improvise in the pattern established in the first three bars, above the pedal theme.

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GILLES CANTAGREL

## Cochini Jews, music of the.

See [Jewish music](#), §III, 8(v).

## Cochlaeus [Dobneck, Wendelstein], Johannes

(*b* Wendelstein, 10 Jan 1479; *d* Breslau, 10 Jan 1552). German theologian, historian, humanist, music theorist and pedagogue. After studies with Heinrich Grieneringer in Nuremberg, Cochlaeus entered the University of Cologne in 1504. A year later he had already gained the baccalaureate degree and in 1507 the MA. During these years his first treatise, *Musica*, was printed in three editions. He also became the music teacher of Heinrich Glarean, who, greatly admiring him, later included in his *Dodecachordon* three pedagogical compositions from his *Musica*. In 1510 on the recommendation of Willibald Pirckheimer, he became the rector of St Lorenz school in Nuremberg. There he organized a humanistically orientated curriculum and wrote the *Tetrachordum musices* (1511), his most valuable music treatise. In 1517 he

earned a doctorate in theology at Ferrara and was ordained to the priesthood in Rome. In succeeding years he acquired a reputation as a fierce and unremitting opponent of Lutheranism and Calvinism. In an encounter with Luther at Worms in 1521, he challenged the reformer and tried to persuade him to recant, but failed. Cochlaeus held church positions in various cities, including Dresden (1528–35), Meissen (1535–9) and Breslau (1545–52). He was buried in Breslau Cathedral.

His musical significance rests primarily on *Tetrachordum musices*, written as a textbook for the schoolboys of St Lorenz. Its dialogue format and clear, concise organization made it a very popular treatise that quickly went through seven editions. It is based on the *Musica* of 1507, a university textbook whose three sections (not four, as is sometimes stated) were enlarged by Cochlaeus into four parts: book 1 on the elements of music and musical instruments; book 2 on plainsong and solmization; book 3 on modes; and book 4 on mensural music and counterpoint. Cochlaeus cited many early authorities, such as Aristotle, Jerome, Richard of St Victor, Isadore, Guido of Arezzo and Jean Gerson. But contemporary theorists are not acknowledged, although he relied heavily on them, particularly Franchinus Gaffurius, Adam von Fulda, and Wollick and Schanppecher in their *Opus aureum*. For example, the seven hexachord exercises and the modal *differentiae* in *Tetrachordum musices* come from *Opus aureum*, and three of the counterpoint examples are identical with those in Gaffurius's *Practica musice* (1496).

The particular value of *Tetrachordum musices* consists in Cochlaeus's own contributions, which include four-voice examples of psalmody, settings of hymns and classical poetry, and chapters on musical instruments. As an aid in teaching psalm tones he composed pieces in plainsong notation in chordal style, with the psalm tone melody either in the tenor or the discant. Influenced by Tritonius's *Melopoiae* (1507) he applied the same procedure to hymns and classical odes, but he put the complete text in the discant. Many kinds of instruments are discussed, and frequently they are identified by both Latin and German names. Cochlaeus played the harp, the favourite instrument of musical humanists. His choir at St Lorenz church was frequently joined by Johann Neuschel, the renowned player and maker of brass instruments.

## WRITINGS

for non-musical works see Spahn, pp.341–72

*Musica* (n.p., c1504) [in *A-Wn*; the treatise consists of 15 folios; plainsong notes are hand drawn on printed staves; anon. in source]; (n.p., enlarged 2/c1505) [in *D-LEu*; anon. in source; repr. ed. H. Riemann, *MMg*, xxix (1897), 147; xxx (1898), 1]; (Cologne, 3/1507; abridged 4/1515) [The 1507 edn, consisting of 28 folios, is the most complete version; it consists of 3 parts: 1 on plainsong, 2 on mensural music, 3 on composition and counterpoint.]

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CLEMENT A. MILLER/R

## Cochran, Sir C(harles) B(lake)

(*b* Lindfield, 25 Sept 1872; *d* London, 31 Jan 1951). English theatrical producer. He first worked as an actor in America, then became a manager and producer. He brought Houdini to London and was associated with the presentation of boxing, wrestling, rodeo and circus. He twice produced Max Reinhardt's religious epic, *Das Mirakel* (1911 and 1932), for which he commissioned a score from Engelbert Humperdinck. Cochran's true métier was West End revue; whereas Charlot tended to discover talent and make revue stars, Cochran often presented them in a grander style. Noël Coward wrote, composed and starred in Cochran's *This Year of Grace* (1928), which Cochran produced at the London Pavilion, where he staged many successful revues. He later moved towards the creation of an English style of musical comedy when the appeal of the revue dwindled.

Cochran frequently interpolated Broadway hits into his shows, and Rodgers and Hart (*Evergreen*, 1930) and Cole Porter (*Nymph Errant*, 1933) created scores especially for him. He also produced Coward's *Bitter Sweet* (1929) and successfully imported from Broadway Kern's *The Cat and the Fiddle* (1932) and *Music in the Air* (1933), and Porter's *Anything Goes* (1935). His shows were essentially glamorous vehicles for star performers, a style epitomized by Alice Delysia, Jessie Matthews, Evelyn Laye, Yvonne Printemps, Gertrude Lawrence and Coward. Towards the end of his life his association with A.P. Herbert and Vivan Ellis produced a trio of English hit musicals: *Big Ben* (1946), *Bless the Bride* (1947) and *Tough at the Top* (1949). He was knighted in 1948, and his career was celebrated in the revue *Cockie!* (1973).

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ROBERT HOWIE

## Cochran, Eddie [Cochrane, Edward]

(b Oklahoma City, OK, 3 Oct 1938; d Chippenham, 17 April 1960). American rock and roll singer, songwriter and guitarist. He began his career as a country-music singer in the mid-1950s, at which time he was living in Los Angeles and working with Hank Cochran (unrelated), who later became a leading writer of country songs in Nashville. *Sittin' in the Balcony*, his first single, was released in 1956, but it was not until 1958 that he had his first success, with *Summertime Blues*; this song became an anthem for disaffected teenagers, and the hit songs that followed it, such as *C'mon everybody* (1958) and *Somethin' Else* (1959), helped further to define the experience of young people in the 1950s. Cochran's virile tenor was the key element in the success of these songs, but he is best known for the primitive intensity of his guitar playing; he employed techniques and produced a sound that are normally associated only with much later rock musicians, and that influenced players such as Pete Townshend and new-wave performers. Cochran appeared in the film *The Girl can't Help it* (1956), in which he sang the song *20 Flight Rock*. He achieved his greatest popularity in the UK, where he died in a car accident while on tour.

JOHN MORTHLAND

## Cock, Symon

(b Antwerp, 1489; d Antwerp, 17 Aug 1562). South Netherlandish printer. Although active as a printer in Antwerp for more than 40 years, he did not become a member of the Guild of St Luke until 1557, towards the end of his life. In his long and prolific career (more than 170 books) he printed prognostications, ordinances, theology and devotional books, and a number of English heretical texts, printed clandestinely. On 15 September 1539 he received a six-year privilege for printing psalters with music, the first privilege to print music in the Low Countries. On 28 September of the same year he printed the first Dutch metrical psalter, *Een devoot ende profitelijck boecxken* (ed. D.F. Scheurleer, The Hague, 1889, 2/1977). This was followed, in 1540, by his *Souterliedekens* – Psalter Songs – which became immensely popular, being reprinted several times by Cock, and later by printers in both the southern and the northern Netherlands. These two publications were printed by double impression, the staves in red and the text and music in black, but with different music notation. The first used a small Roman neume typeface on a four-line staff; [Christoffel van Ruremund](#) had earlier used this music type for his liturgical books. The second employed diamond-shaped notation on a five-line staff, the first instance of diamond-headed notes in Low Countries printing (apart from a few earlier woodblock examples). In 1559 Cock printed a further edition of *Souterliedekens*, on this occasion using the single impression music type of Willem van Vissenaken.

See [Psalms, metrical](#), §II, 4(i).

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SUSAN BAIN

## Cocks, Robert

(b 1798; d London, 7 April 1887). English music publisher. He established his own firm in London in 1823. In 1868 he took his two sons Arthur and Stroud into partnership and retired in 1881, but at his death his grandson Robert M. Cocks became the proprietor and continued until his retirement in 1898 when a sale of stock took place; [Augener](#) purchased the goodwill and lease, and retained the name of the firm until 1904.

Cocks was much involved in concert management at the outset of his career and had a long association with the Hanover Square Rooms. He employed resident foreign musicians to compile and edit music. Some 16,000 works were published by the firm, including Bach's keyboard works edited by Czerny, Beethoven's quartets, and works by Czerny himself, Rode and Spohr, in addition to the waltzes of Johann Strauss and Lanner and contemporary English music. A number of methods and books on music included translations of important foreign treatises. A short-lived periodical, *Cocks's Musical Miscellany* (1850–53), contained original notices of Beethoven by Czerny. As music sellers the firm enjoyed aristocratic patronage, including that of Queen Victoria and Emperor Napoleon III. It also managed a large circulating music library and was among the first to exploit the Victorian ballad, though it soon lost this business by a reluctance to adopt the new royalty system.

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## Coclico, Adrianus Petit

(*b* Flanders, 1499/1500; *d* Copenhagen, after Sept 1562). South Netherlandish composer. The inscription 'AETAT: LII' on a woodcut of Coclico made in 1552 is the only indication of the year of his birth; he described himself as being of Flemish origin. The first reference to him is in the register of Wittenberg University for September 1545. Various assertions of his own that he had previously served with the English and French kings and the pope, and in high ecclesiastical positions, as well as his claim (in the *Compendium musices*) to have been a pupil of Josquin Des Prez, cannot be established as fact. (They were made when he sent compositions to local princelings to support his petitions for a post.)

Brought up originally in the Catholic faith, Coclico became a Protestant, and this apparently resulted in his leaving his Flemish homeland for Germany. In 1547 he spoke of having been in prison for the sake of his religion; he was released through the mediation of an influential personage so that he could go to the University of Wittenberg (in 1545), where he taught music privately to a group of students. Early in 1546 he applied unsuccessfully for the chair of music in Wittenberg, presenting the Elector of Saxony with a composition, now lost, upon a text by Melancthon. During these years the composer married, but his wife left him soon afterwards. His application to the consistory for the dissolution of the marriage was refused. He then made his way to Frankfurt an der Oder, where he founded a society of musicians within the circle of the humanist Jodocus Willich. His extremely unfavourable financial position forced him to leave Frankfurt in 1547 and set out for Stettin, apparently without waiting for the dissolution of his marriage promised him by the elector, Joachim II. In Stettin, too, he was unsuccessful in gaining a local post. In September of the same year he matriculated at Königsberg University and was taken soon afterwards into the Duke of Prussia's chapel. By November he was already in conflict with Lutheran theologians over doctrine, and the dispute was arbitrated by the duke. The result is not known, but, as the chief of the petitioners, Staphylos, was replaced during the following year by Osiander, Coclico was able to retain his post. He attended Osiander's lectures and became an adherent of his mystical doctrine of justification by faith, but he guarded against taking sides in subsequent controversies. In 1550 he had to leave Prussia because his housekeeper bore him a son. This liaison apparently had the approval of the duke, for his chancellor acted as godfather at the child's baptism, but the dissolution of Coclico's marriage was not possible under prevailing laws.

Towards the end of 1550 Coclico travelled alone to Nuremberg where for a few months he enjoyed the hospitality of his countryman, the publisher Johann Berg. Here he composed the collection of motets *Consolationes piae: musica reservata* and the treatise *Compendium musices*, both of which were published by Berg in 1552. The town of Nuremberg subsidized the publication of these and, for a few months, supported the running of a school which specialized in teaching music, French and Italian. It may have been Coclico's influence that resulted in the subsequent publication by Berg & Neuber of so much music by composers of the Low Countries and France. After about six

months the subsidies for the school were discontinued, and all trace of Coclico is lost until 1555, when he appeared in Schwerin. There he apparently made no headway either as an independent musician or as a composer. He was appointed to a post in the chapel of Duke Johann Albrecht I of Mecklenburg at Wismar where he directed the choirboys. His exorbitant salary demands, however, prevented him from being given a permanent position as Kantor. Finally he went to Copenhagen where he found a suitable post as singer and musician first at the court of King Christian III and then with Marcellus Amersfortius. The death of his wife at that time enabled him to marry an inhabitant of Wismar called Ilsebe, who survived him. In September 1562 his name appears for the last time in the court account books and presumably he died not long afterwards.

The woodcut reproduced in the *Compendium musices* and in the motet collection *Consolationes piae* is probably the original of the portrait in the Civico Museo in Bologna. Whether the bearded dwarf depicted among the musicians of Queen Mary of Hungary in Brussels is Coclico, as has been surmised, cannot be confirmed.

The motet collection, *Consolationes piae* of 1552, is of particular interest because the words *musica reservata* appear in the title. In the preface of the *Compendium musices*, too, Coclico wrote that he had written the treatise 'to bring to light once more that kind of music which is usually termed *reservata*'. This statement suggests that [Musica reservata \(i\)](#) relates to an earlier type of music which had disappeared from general musical awareness by 1552; this is contrary to other descriptions of the concept, which characterize it as 'new'. The 41 motets in *Consolationes piae*, which should have furnished the key to the explanation are disappointing with their parallel motion, crude harmonies and lack of melodic sensibility. The pictorial interpretations of the text are plentiful, yet, at the same time, devices associated with certain words often appear when the text does not require them. The frequency and nature of Coclico's word-painting are in any case too conventional to be of any use in determining the true nature of *musica reservata*.

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Si consurrexistis, 8vv (inc.), ed. in Crevel (1940)

Venite exultemus Domino, 5vv, ed. in Crevel (1940)

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*Compendium musices* (Nuremberg, 1552/R; Eng. trans., A. Seay, Colorado Springs, CO, 1973)

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ALBERT DUNNING

## Côco.

A Brazilian folkdance found especially in the north and north-east. It shows elements of African and Amerindian origins; *umbigada* (touching of the couple's navels) occurs occasionally (see [Brazil](#), §II, 4(i)). The singing accompanying the dance is always responsorial; the soloist, known as the *tirador de côco*, uses song texts in the form of quatrains, *Décimas* or six-line verses. The *côco* is commonly accompanied by hand-clapping or by a drum and a rattle. In northern states such as Paraíba and Rio Grande do Norte it is danced by men and women in a circle with a solo dancer and singer in the middle. Different types of song may be associated with the dance, in which case its designation generally refers to that song type, as in the *côco-de-embolada* or *côco-de-décima*.

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GERARD BÉHAGUE

## Cocteau, (Clément Eugène) Jean (Maurice)

(*b* Maisons-Laffitte, Paris, 5 July 1889; *d* Milly-la-Forêt, Seine-et-Oise, 11 Oct 1963). French writer, film maker, designer and aesthetic activist. His associations with musicians began when the Ballets Russes made their first visit to Paris in 1909; for them he worked on *Le dieu bleu*, in the oriental style that had made their reputation. The success of *The Rite of Spring* shifted his attention: he dedicated his verse collection *Le potomak* (1913–14) to Stravinsky, and there was a brief attempt at collaboration. Another dramatic project, a circus presentation of *A Midsummer Night's Dream*, also foundered, but he seized from the wreckage one of its intended composers, Satie, and

planned a ballet that would realize some of the ideas from the two failed schemes. Yet *Parade*, as finally produced, owed little to him: his text was scrapped, and the visual aspects of the ballet were in the hands of Picasso. His response was characteristic: in *Le coq et l'arlequin* (1918) he defended *Parade* as if it were fully his own conception.

By this time Cocteau was directing and promoting a group of young composers, eventually known as *Les Six*, for whom *Le coq et l'arlequin* formed a manifesto, demanding that music be anti-Romantic and untaintedly French, and that it gear itself to popular art and modernity. In *Les mariés de la tour Eiffel*, for which five of Les Six wrote short pieces, he at last produced a work in which his words were heard from the stage, and a work that embodied the principles of *Le coq et l'arlequin*, including its flippancy. Other stage pieces with individual members of the group followed throughout the 1920s, but Cocteau was becoming more attached to the straight theatre. It was the plain, direct quality of his compressed translation of *Antigone* that persuaded Stravinsky to approach him for the text of *Oedipus rex*. Once again he found his contribution reduced almost to nothing, for two rewritings were required, the text was cut, and it was translated into Latin. All that was left was the vernacular narration, whose alienating effect supported Stravinsky's distanced, liturgical treatment of the myth. Cocteau was able to present his quite different view – elaborately symbolic and with updated characters – in *La machine infernale* (1932–4). For a revival of *Oedipus rex* in Paris in 1952 he acted as producer and designer, and he also designed his three ballets of the 1950s. Cocteau was wide-ranging in both the media and the styles which he pursued, and suggested something of his magicianly function in a line from *Les mariés*: 'Since these mysteries escape me, I will pretend to be their organizer'.

## WORKS SET TO MUSIC

### dramatic works

*Le dieu bleu* (ballet, 1910–12, collab. F. de Madrazo): music by Hahn, Paris, 1912: withdrawn by Cocteau

*David* (projected ballet, 1914): music to have been by Stravinsky

*Le songe d'une nuit d'été* (projected spectacle, after W. Shakespeare, 1915): music to have been by Ravel, Satie, Schmitt, Stravinsky and Varèse; only Satie's Cinq grimaces composed

*Parade* (ballet, 1916–17): music by Satie, Paris, 1917

*Le boeuf sur le toit* ou 'The Nothing Doing Bar' (ballet, 1920): music by Milhaud, Paris, 1920

*Paul et Virginie* (opéra comique, 1920, collab. Radiguet): music to have been by Satie

*Les mariés de la tour Eiffel* (play-ballet, 1920–21): music by Auric, Honegger, Milhaud, Poulenc and Tailleferre, Paris, 1921

*Le gendarme incompris* (play, 1921, collab. Radiguet): music by Poulenc, Paris, 1921

*Antigone* (play, after Sophocles, 1922): music by Honegger, Paris, 1922; op by Honegger, 1924–7, Brussels, 1927

*Roméo et Juliette* (play, after Shakespeare, 1924): music by Désormière, after Eng. folksongs, Paris, 1924

*Le train bleu* (ballet, 1924): music by Milhaud, Paris, 1924

*Les enfants terribles* (play, 1925): dance op by Glass, 1996

*Oedipus rex* (op-orat, after Sophocles, 1926–7, Lat. trans. J. Daniélou): music by Stravinsky, Paris, 1927

*Le pauvre matelot* (op, 1927): music by Milhaud, Paris, 1927

*La voix humaine* (play, 1929): op by Poulenc, 1958, Paris, 1959

*Le sang d'un poète* (film, 1930): music by Auric

*Renaud et Armide* (play, 1941): music by Poulenc, 1962

*L'éternel retour* (film, 1943): music by Auric

*La belle et la bête* (film, 1945): music by Auric; screenplay set by Glass to be sung with film, 1994

*L'aigle à deux têtes* (film, 1947): music by Auric

*Les parents terribles* (film, 1948): music by Auric

*Orphée* (film, 1949): music by Auric

*Phèdre* (ballet, 1950): music by Auric, Paris, 1950

*La dame à la licorne* (ballet, 1952–3): music by Chailley, after 16th-century sources, Munich, 1953

*Le poète et sa muse* (ballet, 1959): music by Menotti, Spoleto, 1959

### concert works

Larger pieces: Durey: *Le printemps au fond de la mer*, S, 10 wind, 1920; Milhaud: *Caramel mou*, 1v, jazz ens, 1921; Markevich: *Cantate*, 1930; Thiriet: *La précaution inutile ou Oedipe roi*, speaking chorus, orch, 1940–41 [text from play *Oedipe roi*, 1925]; Schmitt: *3 trios*, female vv, 1941; Poulenc: *La dame de Monte Carlo*, S, orch, 1961; Clauoué: *Patmos*, orat, 1962

Songs: Auric: *8 poèmes*, 1919; Milhaud: *3 poèmes*, 1920; Poulenc: *Cocardes* (1920); M. Jacob: *6 poèmes*, 1922; R.H. Myers: *Une danseuse* (1923); Cliquet-Pleyel: *Tombeau de Socrate, Narcisse, Don Juan* (1924); Honegger: *6 poésies*, 1924; Wiener: *2 poèmes* (1924); Ferroud: *Odile, Chanson de pharynx* (1925); Milhaud: *Pièce de circonstance*, 10 ex HC (1926); Delage: *Sobre las olas* (1927); Durey: *Chansons basques* (1927); Milhaud: *Enfantines* (1928); Delannoy: *M'entendez-vous ainsi?* (1929); Poulenc: *Toréador* (1933); Sauguet: *Chansons de marins* (1933)

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PAUL GRIFFITHS

## Cocx, Jan

(b East Flanders, ? c1630; d Antwerp, 24 Nov 1678). Flemish composer and priest. On 17 September 1639 he possibly became a chorister at St Baaf Cathedral, Ghent. He can probably be identified with the choirmaster of the same name who was at Dendermonde before 1652. In 1666 he temporarily replaced the choirmaster at St Baaf, and on 16 October that year he was appointed, and on 9 November installed, as choirmaster of Antwerp Cathedral; he had in fact carried out the duties of this post since 15 March together with his predecessor Gaspar Boest (who died on 30 September). On 7 May 1667 he was given an ecclesiastical benefice at the altar of the Holy Cross. A 'missa musicalis' dedicated to the cathedral chapter in 1670 was probably composed by him. In his will of 1671 he left his compositions and his Ruckers harpsichord to his brother Michiel, a pastor at St Pauwels-Waas.

Cocx's only surviving music is *Ferculum musicum dei, deiparaeque virginis ac sanctorum laudibus conditum, coctum et excogitatum* (Antwerp, 1673), which contains polyphonic motets with instrumental accompaniment. It is possible that the eight partbooks and the motet for three voices and three instruments that are listed under his name in inventories of St Jacobskerk, Antwerp (1677), St Michielskerk, Ghent (1730–42), and St Walburga, Oudenaarde (1734), can be traced back to this collection.

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GODELIEVE SPIESSENS

## Coda

(It.: 'tail').

The last part of a piece or melody, the implication being of some addition being made to a standard form or design. In simple strophic song, for instance, the coda would be an addition to the melody appearing only after

the last verse (or possibly after certain specific verses out of a large number). In fugue the term refers to anything occurring after the last complete entry of the subject has been heard. In a minuet (scherzo) and trio movement the coda is anything added to the conclusion of the final minuet (scherzo) statement (e.g. Beethoven, Piano Sonata in C op.2 no.3, Scherzo, bars 105 to the end).

The most important use of the term 'coda' is in sonata form, where it refers to anything occurring after the end of the recapitulation (but not to an expansion within the recapitulation before its original [Codetta](#) or closing is reached, as in Mozart's 'Prague' Symphony k504, first movement, bars 270–77 (cf 123–4) and 288–96 (cf 135–6)). Beethoven is usually said to have been the first 'to develop' the coda as an important section of a sonata form movement. Some of his codas are indeed very long owing to his love of dramatic excursions away from the home key, necessitating weighty passages to restore it. In the first movement of the 'Eroica' Symphony the sudden excursions to D $\flat$  and C (bars 557–72) and the references to the E minor episode from the development (bars 581–95) produce a coda of 141 bars (from bar 551 to the end), and a whole series of interruptions in the last movement of the Eighth Symphony produce a coda of 236 bars (from bar 267 to the end), so long as to have misled some writers into speaking of a 'double recapitulation'. After Beethoven the coda became a more or less permanent feature of sonata form, thus in a sense making the term a misnomer.

See also [Sonata form](#), §3(iv).

ROGER BULLIVANT/JAMES WEBSTER

## Codax [Codaz], Martin

(fl c1240–70). Galician *jongleur*. Six of the seven songs attributed to him survive with music in the Vindel Manuscript, a single folded leaf probably written in the late 13th century, found in 1913 by the Madrid bookseller Pedro Vindel and since 1977 at the Pierpont Morgan Library in New York (M979). The texts, in Galician-Portuguese, survive without music in two manuscripts copied in Italy in the 16th century. The songs belong to the poetic genre *cantiga de amigo*. This kind of cantiga was composed and possibly sung by a man but was supposed to convey the feelings and thoughts of a young woman longing for her absent lover. The poets tended to use an archaic technique known as parallelism, which called for the presentation of the same idea twice in successive stanzas, the second time with a change of word at the line-ends (codas). The stanzas were short and were generally followed by a refrain; the refrain was not meant to be choral, and may have been freely rendered by the singer. Set in Vigo on the west coast of Spain, near the Portuguese border, Codax's songs seem to belong together as a cycle; their structural and rhetorical features lend further support to this view, to which most scholars have subscribed. The music, however, shows no trace of modal ordering. In the Vindel Manuscript the melodies were copied by two different scribes. The quasi-mensural character of the musical notation (use of semibreve, breve and long, and of semibreve-semibreve ligatures), which

nonetheless displays some typically Iberian traits, allows us to see at least two styles of rhythmic notation; that corresponding to the first scribe has been described as rhapsodic, with a juxtaposition of rhythmic patterns and melodic formulae (also found elsewhere) resulting in an irregular alternation of shorts and longs. The music is closely tied to the structural features of the poem: the regular strophic accents, the internal strophic contrast marked by the coda, and the opposition between strophe and refrain are enhanced by melodic features. The songs tend to be in AA'B form, use a small compass (typically a major 6th) and move mostly by step; the articulation of the text is syllabic or neumatic, melismas including generally no more than four notes (seven being the maximum). In spite of a distinctive, rhetorically expressive character which sets the music apart from other surviving courtly music of the time, it relates to Gregorian psalmody and shares some formulaic vocabulary with the religious *Cantigas de Santa María*. Apart from seven *cantigas de amor* by the Portuguese King Dom Dinis and the Marian *cantigas*, these are the only Galician-Portuguese lyrics from the Middle Ages to survive with their melodies.

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MANUEL PEDRO FERREIRA

## Codecasa, Teresa.

See [Saporiti, Teresa](#).

## Codetta

(It.: 'little tail').

A brief coda. The word is often used to describe any short conclusion to a movement or piece. English speakers also apply the term to music in two additional, more specific ways, in [Fugue](#) and [Sonata form](#).

In fugue, 'codetta' is used to designate the brief segment of free counterpoint that sometimes separates the first two thematic entries at the beginning of the exposition from the next one. This phenomenon occurs most commonly in four-voice fugues, where the exposition is often laid out according to the sequence subject–answer–codetta–subject–answer. Such a non-thematic segment may also be used, though more rarely, to separate any two entries in the exposition. The identification of a codetta depends to some extent on whether the composer has given the subject an unambiguous final note, something which is not always the case. Other terms that designate this phenomenon include 'episode' (not to be confused with the episodes that take place in the body of the fugue) and such generic works as 'link' and 'interlude'.

In sonata form 'codetta' refers to the material that concludes the exposition in the new key, after the presentation of the second thematic group. Most sonata form movements written in the 18th century have easily identifiable codettas, but as 19th-century composers experimented further with the form the distinctions between the principal sections began to be blurred. As a result, the idea of codetta in later sonata form movements become virtually obsolete as its presence or absence becomes almost impossible to determine.

PAUL WALKER

## Codex Reina

(*F-Pn* n.a.fr.6771). See [Sources, MS, §VIII, 2](#) and [Sources of keyboard music to 1660, §2\(i\)](#).

## Codman, Stephen

(*b* Norwich, *c*1796; *d* Quebec, 6 Oct 1852). Canadian organist of English birth. A pupil of Beckwith and Crotch, Codman went to Quebec in 1816 to become organist at the Anglican Cathedral of the Holy Trinity, a position he occupied until 1852. He also taught music. On 26 June 1834 Codman presided over a 'Grand Performance of Sacred Music' which featured 121 singers and 64 orchestral players, probably the largest group of performers assembled in Canada up to that time. Codman is the first musician in Canada known to have had any compositions published. His *The Fairy Song* and the canzonet *They are not all Sweet Nightingales* (London, *c*1827) were praised in the *Quarterly Musical Magazine and Review* in 1827 as 'the production of no ordinary mind'. *The Fairy Song* is reproduced in *The Canadian Musical Heritage*, iii. (EMC2).

HELMUT KALLMANN

## Coelen, Lambert.

See [Coolen, Lambert](#).

## Coelestinette.

See [Celestinette](#).

## Coelho, Manuel Rodrigues.

See [Rodrigues Coelho, Manuel](#).

## Coelho, Rui

(*b* Alcácer do Sal, 3 March 1889; *d* Lisbon, 5 May 1986). Portuguese composer. He studied at the Lisbon Conservatory with Alexandre Rey Colaço (piano) and António Eduardo da Costa Ferreira and Tomás Borba (composition). Later he studied with Humperdinck in Berlin (1910–13) and with Vidal in Paris. In Portugal he often appeared as a pianist and a conductor, mainly performing his own works. He worked for Portuguese radio and was music critic for several Lisbon newspapers.

In spite of his contact with the European musical trends of the 1910s, Coelho made almost no use of 20th-century techniques. He composed in a nationalist manner, aiming (in his own words) ‘to make known to the world the Portuguese spirit’. For that purpose he created (1934) the Acção Nacional de Ópera, a foundation for the promotion of Portuguese opera, which, however, performed only his own works. Coelho has often been inaccurately called the creator of Portuguese national opera. Nevertheless, he gave a strong impulse to dramatic genres and fostered a new interest in national subjects. In his operas Coelho used only Portuguese texts on national subjects, literary, historic and popular. He wrote the first Portuguese ballets of the 20th century, all of them on traditional subjects. In his orchestral works he portrayed some of the greatest events of Portuguese history and described the Portuguese landscape. Coelho’s activities and music were also strongly connected with the political life of the period. As a result, his music was performed less often after 1974. Nowadays his operas are no longer performed, but the ballets and the orchestral works, full of popular themes, are still played.

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JOSÉ CARLOS PICOTO

## Coelho Neto, Marcos

(*b* Villa Rica [now Ouro Prêto], 1763; *d* Villa Rica, 22 Oct 1823). Brazilian composer, conductor and french horn player, active in the province of Minas Gerais. His father (1746–1806), of the same name, was also a horn player, composer and conductor. Both were members of the Villa Rica Brotherhood of São José dos Homens Pardos (St Joseph's served the many mulattos in the city); the brotherhood's records show that the father was a member from 22 August 1761 to his death (21 August 1806), and the son from 12 June 1780 to his death. The latter's activities in the brotherhood primarily included conducting at important festive occasions, from 1808 to 1815 according to extant documentation.

A hymn *Maria mater gratiae* (1787) has been attributed to Coelho Neto by Curt Lange, but it is impossible to determine whether this and ten other works attributed to 'Coelho Neto' were by the father or the son. A short work for mixed chorus, strings and horns, the hymn combines effectively late Baroque and Classical stylistic traits and expression. The other works include a Credo, several *ladainhas* (litanies) (one ed. R. Duprat in *Música do Brasil colonial*, São Paulo and Ouro Prêto, 1994) and masses.

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GERARD BÉHAGUE

## Coelison.

See [Sostenente piano](#), §3.

## Coenen.

Dutch family of musicians.

- (1) Louis [Ludovicus] Coenen (i)
- (2) Frans [Franciscus Hendricus] Coenen
- (3) Louis [Ludovicus Antonius] Coenen (ii)
- (4) Willem [Wilhelmus Antonius] Coenen
- (5) Louis Coenen (iii)

JAN TEN BOKUM

Coenen

### (1) Louis [Ludovicus] Coenen (i)

(*b* Breda, 29 April 1797; *d* Rotterdam, 12 March 1873). Violinist, violin maker, organ builder and organist. He settled in Rotterdam about 1823.

Besides those discussed individually below he had two sons, both pianists and composers: Henri [Hendricus Cornelis Johannes] (*b* Rotterdam, 30 April 1841; *d* Amsterdam, 27 Oct 1877) and Anton Josephus (*b* Rotterdam, 14 Dec 1845; *d* Batavia [now Jakarta], 1876).

[Coenen](#)

## **(2) Frans [Franciscus Hendricus] Coenen**

(*b* Rotterdam, 26 Dec 1826; *d* Leiden, 24 Jan 1904). Violinist and composer, son of (1) Louis Coenen. He made his first public appearance as a violinist in 1838. After studying with B. Molique in Stuttgart (1840–42) and H. Vieuxtemps in Brussels (1842–3), he became a violin teacher in Rotterdam. In 1848 he made an extensive American tour with the pianist H. Herz, whom he met in New York. During the following two years he also gave recitals in Mexico, Venezuela and Cuba. He left Europe again for a longer tour of South America (1851–4) with the Dutch pianist Ernst Lübeck.

In 1854 he finally returned to the Netherlands and settled in Amsterdam. From 1856 he led Van Bree's string quartet which performed works almost unknown in the Netherlands at the time, including Beethoven's op.130. He also led the orchestras Caecilia and Felix Meritis. He was on the board of the Maatschappij tot Bevordering der Toonkunst (1862) and managed the Vereeniging voor Nederlandsche Muziekgeschiedenis (1868–98). In 1871 he took over the leadership of two choral societies, the Amstels Mannenkoor and the Vereeniging tot Beoefening van Oude Muziek; the latter specialized in Renaissance music and first performed in 1873. He was director of the music school of Amsterdam from 1877 (from 1884, the conservatory) until his retirement in 1895.

Coenen's composing career began early with a mass setting for chorus and orchestra (1840). His sacred and secular choruses are homophonic, conservative in style and much indebted to Mendelssohn. Most of his other works are virtuoso or salon pieces and arrangements for violin with piano accompaniment. Very popular in their day were his South American salon mazurkas.

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[Coenen](#)

## **(3) Louis [Ludovicus Antonius] Coenen (ii)**

(*b* Rotterdam, 26 June 1834; *d* New York, 1900). Organist and teacher, son of (1) Louis Coenen. He moved to the USA in 1858, becoming a teacher and organist in Springfield, Massachusetts.

[Coenen](#)

## **(4) Willem [Wilhelmus Antonius] Coenen**

(*b* Rotterdam, 17 Nov 1836; *d* Lugano, 18 March 1918). Pianist and composer, son of (1) Louis Coenen. He lived in Paramaribo, travelled as a pianist throughout America, and from 1862 was piano teacher at the GSM in London. His compositions include songs and lyrical and virtuoso piano pieces.

Coenen

### (5) Louis Coenen (iii)

(*b* Amsterdam, 24 March 1856; *d* Amsterdam, 31 Jan 1904). Pianist, teacher and composer, son of (2) Frans Coenen. He studied music with his father and then at the Hochschule für Musik in Berlin (1874–6) under E. Rudorff and W. Bargiel. He continued his study of the piano under Liszt, travelling with him in 1876 to Budapest and Weimar, and his study of composition under Volkmann. From 1877 to 1895 he lived in Paris; he then returned to Amsterdam, where he became a piano teacher at the conservatory. His compositions include a sonata in E♭ for piano (four hands).

## Coenen, Johannes Meinardus

(*b* The Hague, 28 Jan 1824; *d* Amsterdam, 9 Jan 1899). Dutch conductor, composer and bassoonist. After studying at the royal music school in The Hague, he was bassoonist (1840–42) in the court orchestra of King Willem II and gave solo recitals until 1851, when he was appointed conductor at the Dutch theatre of van Lier, Amsterdam. In 1856 he became conductor at the municipal theatre. He achieved his greatest fame when he succeeded van Bree as conductor of the Felix Meritis orchestra (1857–65) and as conductor of the newly created orchestra of the Paleis voor Volksvlijt (1865–95). In 1868 he was appointed conductor of the Schutterij (civil militia), for which he composed numerous pieces and arrangements.

His compositions are in a largely homophonic style most reminiscent of Mendelssohn and Gade; they include several cantatas, two symphonies, including the symphony in B minor (Mainz, 1865), an overture *Floris V*, two unpublished operas, an orchestration of Verdi's *Otello*, some 50 ballets, concertos and many vocal and piano works. Among his chamber music is a quintet for wind instruments in A major (Amsterdam, 1990).

His brother, Cornelis (*b* The Hague, 19 March 1838; *d* Arnhem, 15 March 1913), toured Germany and France as a young violinist. Between 1860 and 1892 he conducted the Schutterij and also founded a symphony orchestra, which later became the Utrechts City Orchestra. From 1892 he was a conductor and violin teacher in Nijmegen. His compositions include unpublished cantatas and chamber and piano music; the piano works show the influence of Brahms.

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JAN TEN BOKUM

# Coerne, Louis (Adolphe)

(b Newark, NJ, 27 Feb 1870; d Boston, MA, 11 Sept 1922). American conductor and composer. He studied the violin with Franz Kneisel and composition at Harvard University with J.K. Paine (1888–90); from 1890 to 1893 he studied the organ and composition in Munich with Joseph Rheinberger. After holding various church and conducting appointments in Buffalo, New York and Columbus, Ohio, he returned to Germany, where he lived from 1899 to 1902 and completed Rheinberger's unfinished Mass in A minor. From 1903 to 1904 he taught at Smith College and at Harvard, where he wrote his dissertation, *The Evolution of Modern Orchestration* (1908/R), and received the first PhD in music given by an American university (1905).

Coerne visited Germany again from 1905 to 1907. His opera *Zenobia* (op.66) was produced in Bremen in 1905; it was the first American opera to be heard in Germany and the only one of his stage works to be produced. His score combines elements of traditional operatic spectacle with Wagnerian leitmotif technique. His last posts included those of music director at Troy, New York (1907–9), director of the conservatory at Olivet (Michigan) College (1909–10), director of the school of music at the University of Wisconsin (1910–15) and professor at Connecticut College for Women, New London (1915–22). Some 300 of his more than 500 works were published. His manuscripts are in the Boston Public Library.

## WORKS

(selective list)

Stage: *Evadne* (ballet), op.15; *A Woman of Marblehead* (op, 2), op.40, unpubd; *Zenobia* (op, 3, O. Stein), op.66; *Sakuntala* (melodrama, after Kalidasa), op.67; *Jungfer Königin* (*The Maiden Queen*) (operetta), op.69, unpubd; *The Bells of Beaujolais* (operetta), unpubd; incid music

Orch: *Fantasy, A*, op.5; *Conc.-Ov., D*, op.7; *Suite, d*, op.10, str; *Conc., E*, op.12, hn, str, hp, org; *Hiawatha, sym. poem*, op.18; *Jubilee March, E♭*, op.20, military band; *Ov.,* op.36; *Tone-Picture*, op.39; *Romantic Conc., g*, op.51, vn, orch; *Tone Poem*, op.59; *Dedication Ode*, op.82; *On Mountain-Crests*, op.127

Vocal: *Beloved America*, patriotic hymn, op.41, male vv, orch; *Festival Cant.*, op.45, solo vv, chorus and/or orch; *Festival Morning and Communion Services, A*, opp.46–7; *Talitha cumi* (sacred cant.), op.50, solo vv, chorus, str, hp, org; *Mass, d*, op.53, 6vv, org ad lib; *Until the Day Break* (sacred cant.), op.124, solo vv, chorus, pf/orch; *A Song of Victory* (patriotic cant.), op.125, solo vv, chorus, pf/orch; *Skipper Ireson's Ride* (cant.), op.131, Bar, chorus, pf/orch; *The Landing of the Pilgrims* (cant.), op.135, Bar, chorus, pf/orch; *The Man of Galilee* (cant.), op.141, solo vv, chorus, org; many songs, anthems, choruses and partsongs

Chbr and solo inst: *Str Qt, c*, op.19; *Concert-Piece, E*, op.48, pf; *Swedish Sonata, a*, op.60, vn, pf; *3 Trios in Canon*, op.62, pf trio; *Concertino, D*, op.63, vn, pf; *3 Pf Trios*, op.64; *Trio*, op.139, fl, vc, hp; solo vn pieces; many solo kbd works

Arrs.: Rheinberger: *Mass, a*

MSS in Connecticut College; *US-Bp, Wc*

# Coeuroy, André [Bélime, Jean]

(b Dijon, 24 Feb 1891; d Chaumont, Haute-Marne, 8 Nov 1976). French critic and writer on music. He studied at the lycée and the conservatory in Dijon, and then in Paris at the Lycée Louis-le-Grand and the Ecole Normale Supérieure (1911–14) where he showed exceptional ability in philology and linguistics and took his degree in German. He also had harmony and counterpoint lessons in Leipzig with Max Reger (1910) and studied philology at Munich University (1912–13). In 1920 he founded the *Revue musicale* with Henry Prunières; he was its editor-in-chief until 1937. During this time he also founded and directed the series *La Musique Moderne* and *Les Maîtres de la Musique Ancienne et Moderne* and worked as a music critic for daily newspapers as well as many French and foreign music journals. He was secretary-general of the International Society for Intellectual Cooperation and director of its music section (1929–39); he also lectured at Harvard University (1930–31) and in Europe (1930–40). In his writings he stressed the relevance of connections between music studies and philology; he was an early supporter of Les Six and of Varèse, and a sponsor of Jeune France. He also published many translations, mainly from German (notably Fontane, Goethe, Heine, E.T.A. Hoffmann and Sieburg).

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*La Tosca de Puccini: étude historique et critique, analyse musicale* (Paris, 1922)

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*Les lieder de Schubert* (Paris, 1948)

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*Chopin* (Paris, 1951)

*La musique et ses formes* (Paris, 1951)

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*Dictionnaire critique de la musique ancienne et moderne* (Paris, 1956)

*Wagner et l'esprit romantique* (Paris, 1965)

YVONNE TIÉNOT/JEAN GRIBENSKI

# Coferati, Matteo

(b Florence, 8 July 1638; d Florence, 16 Jan 1703). Italian composer, teacher, music editor, theorist, organist and singer. He spent his entire life as a priest in Florence. On 1 August 1663 he was appointed chaplain at the cathedral, S Maria del Fiore, where he was also active as an organist and singer. He was particularly admired as a teacher, and it was this above all that determined the nature of his publications; the numerous reprints particularly of *Il cantore addottrinato* and *Scolare addottrinato* bear witness to the popularity of his methods. In these two manuals he sought to establish rules for the effective composition and performance of church music, contributing, according to his contemporaries, to the codification of the 'true rule of ecclesiastical singing'. However, he is better remembered for his *Corona di sacre canzoni* and *Colletta di laude spirituali*, which have great importance for the final phase in the history of the *laude spirituali*. The two volumes, which solved the problem of a lack of books of *laudi* for Florentine congregations, contain about 140 melodies, ranging from the lightest popular tunes to highly sophisticated art melodies, to which Coferati fitted sacred texts (for incipits of the contents of the two volumes see d'Ancona and Alaleona respectively). For all their characteristic simplicity, Coferati's collections of *laudi* display great variety of tempo, rhythm and progression, evidence of the mixed, folk provenance of the material. The great value of his work therefore lies in the reconstructions carried out on a legacy of traditional music, transmitted orally for more than two centuries. Without Coferati, many of the melodies, including instrumental dances, vocal pieces and dance songs, which date from the 15th and 16th centuries, might never have survived.

## WORKS

Corona di sacre canzoni, o laude spirituali di più divoti autori (Florence, 1675<sup>4</sup>)

Colletta di laude spirituali ... per aggiungersi al libro intitolato Corona di sacre canzoni (Florence, 1706)

Officium defunctorum cum suo cantu et psalmi poenitentiales cum Litanis, precibus, et orationibus (Florence, 1727)

### theoretical works

*Il cantore addottrinato, ovvero regole del canto corale* (Florence, 1682)

*Manuale degli invitatorj co' suoi salmi da cantarsi nelle ore canoniche* (Florence, 1691)

*Scolare addottrinato nelle regole più necessarie del canto fermo, estratte dal Cantore* (Florence, 1726)

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ARGIA BERTINI/GIULIA ANNA ROMANA VENEZIANO

## Coffey, Charles

(*b* Ireland, late 17th century; *d* London, 13 May 1745). Irish playwright and librettist. He appears to have been treated with some consideration by theatre managers, and frequently had a benefit. His fifth ballad opera, *The Devil to Pay* (ed. A.H. Scouten and L. Hughes, *Ten English Farces*, Austin, 1948), failed in its full-length form (Drury Lane, 6 August 1731) because the audience thought Lady Loverule's gluttonous chaplain was in bad taste, but when cut to a one-act afterpiece it was, after *The Beggar's Opera*, the most successful ballad opera of the century. The music was arranged by **Seedo**, and in Nell Jobson, the surly cobbler's wife, Mrs Kitty Clive found her favourite role. The plot tells how bad-tempered Lady Loverule and sweet-tempered Nell are suddenly exchanged in their marital beds by the magic powers of a 'doctor', who is furious at being refused lodging late at night in both their houses. Collaborating with John Mottley, Coffey based his libretto on *The Devil of a Wife* (1686) by Thomas Jevon, who in turn may have been helped by Thomas Shadwell. This ballad opera was transformed into many genres: an influential German Singspiel by J.C. Standfuss, *Der Teufel ist Los* (1752); a French *opéra comique* by François Philidor, *Le Diable à Quatre* (1756); a ballet by Adolphe Adam (1845); and an English opera by Michael Balfe, *The Devil's In It* (1852).

Of Coffey's eight ballad operas (most of which are published in facsimile in W.H. Rubsamen: *The Ballad Opera*, New York, 1974, iii, x, xi, xv, xxii) the following were published with their tunes: *The Beggar's Wedding* (Little Theatre, Haymarket, 29 May 1729; earlier in Dublin); *The Female Parson* (Little Theatre, Haymarket, 27 April 1730); *The Boarding School* (Drury Lane, 29 January 1733); and *The Merry Cobler* (Drury Lane, 6 May 1735). The last was an unsuccessful sequel to *The Devil to Pay*.

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ROGER FISKE/LINDA TROOST

## Cogan [Coogan], Philip

(*b* ?Cork, c1748; *d* Dublin, 3 Feb 1833). Irish composer, pianist and organist. Nothing is known of his youth beyond the fact that he was a member of the choir of St Finbarr's Cathedral in Cork, first as a choirboy, later as a lay vicar.

In 1772 he appears to have moved to Dublin, where he was appointed a stipendiary in the choir of Christ Church Cathedral, a post which he soon resigned. In 1780 he was appointed organist at St Patrick's Cathedral, and held this post until 1810. During this period he frequently appeared in the theatre, directing operatic music from the keyboard or as a solo organist or pianist at instrumental concerts. He was consequently reprimanded for neglecting his duties at the cathedral. His obituary in *Freeman's Journal* (8 February 1833) stated that 'from his extreme natural taste and great knowledge of thorough-bass, counterpoint and composition he obtained his degree of music doctor'. There is however no trace of his name in the records of the University of Dublin and, though he was usually referred to as 'Dr Cogan', most of his publications are ascribed to 'Mr Cogan'.

He acquired a distinguished reputation as a keyboard player, composer and teacher; his pupils included Michael Kelly, W.M.Y. Rooke and Thomas Moore. Kelly described his execution as 'astonishing' and referred to him as 'an hospitable worthy fellow highly esteemed by all his connexions'. Numerous contemporary comments refer to his skill in fugal extemporization, and the dedications of his works to patrons and friends such as the Duchess of Leinster, Mrs La Touche (of the wealthy banking family who supported many musical enterprises) and others indicate that he was accepted in Dublin society as a cultured and distinguished man. He was a founder-member of the Irish Musical Fund Society (an organization for the relief of distressed musicians) and was vice-president when it was incorporated by Act of the Irish Parliament in 1794. He performed regularly at the annual commemoration of Handel, organized as a benefit for this society, drawing such adulatory comments from the critics as 'he is so long known not only to be the first performer but the greatest composer in this kingdom' (*Freeman's Journal*, 21–3 May 1789).

Cogan's earliest composition seems to have been incidental music for the pantomime *The Rape of Proserpine* (Dublin, 9 February 1776), followed by the comic opera *The Ruling Passion* (English Opera House, 1778). He also collaborated with Stevenson in providing music for *The Contract* (Smock Alley Theatre, 1782) in which 'the adapted airs are some of the most admired Compositions of Giordani &c' (*Hibernian Journal*, 8–10 May 1782). None of Cogan's stage music is extant, though some of his published songs may have been composed for the theatre. He was at his best as a composer for the keyboard, and the gradual transition throughout his works from harpsichord style to a full realization of the sonority of the piano is marked with the assured writing of an experienced and expert executant. Features of his style are short, fragmentary phrases and a love of ornaments, and his best works, which include the piano concerto op.6 and the piano sonatas opp.7 and 8, exhibit quite daring harmonies for his time. His music was widely published and sold throughout the United Kingdom, and compares well with that of many better-known composers of the period. Many of the variations on airs and dances popular during this time were incorporated as movements in his sonatas.

## WORKS

### stage

music lost

The Rape of Proserpine (pantomime), Dublin, 9 Feb 1776

The Ruling Passion (comic op, L. McNally), Dublin, English Opera House, 24 Feb 1778

The Contract (comic op, R. Houlton), Dublin, Smock Alley, 14 May 1782, collab. J. Stevenson, T. Giordani and Laurent; as The Double Stratagem, Dublin, English Opera House, 1784

## instrumental

Edition: *Complete Works for Piano Solo by Philip Cogan*, ed. E. Barry, LPS, viii (1984)

op.

—	A Favorite Lesson and Rondo ... of the favorite air of The Dargle, hpd/pf (Dublin, 1780)
[1]	Six Sonatas, hpd/pf, 5 with vn acc. (London, 1782); finale of no.1 as Cogan's Favorite Rondo, C (Dublin, 1783); finale of no.6 as Cogan's Celebrated Variations to Push about the Jorum (Dublin, c1785) and Cogan's Favorite Rondo, A (Dublin, c1800); 2nd movt of no.6 as Mr Cogan's Capital Sonata with the Favorite Air of Colin, pf (Dublin, 1783)
2	Six Grand Sonatas (d, B $\flat$ , A, E $\flat$ , C, C), pf/hpd, 5 with vn acc. (London, 1784), ded. Lady Earlsfort; no.4 as Sonata dedicated to Lady Clonmell (Dublin, after 1789)
4	Three Favorite Sonatas, pf/hpd (London, 1787), ded. Miss Woodward; no.3 as La chasse (Dublin, c1800)
5	Concerto, pf, C (Edinburgh, 1790)
6	Concerto, pf, E $\flat$ (London, ?1790–95)
7	Three Sonatas, pf/hpd (Dublin, c1794–8), ded. the Hon. Mrs Walpole
8	Three Sonatas, pf (London, 1799), ded. Clementi
—	Linen Hall Quick Step, Quick March and Slow March (Dublin, c1800); by M.G. Giornovich, arr. pf, fl/vn by Cogan
—	Ground for Beginners (Dublin, c1810), lost
—	Overture, mentioned in <i>Freeman's Journal</i> (8 April 1816), not pubd
—	Sonata, pf, vn (London, 1818), ded. Miss Blake
11	Sonata, pf (Dublin, ?before 1819), lost

## vocal

In April when primroses, song (London, c1789)  
The Chace on our Huntresses, 1v, 2 vn, b (London, c1789)  
The Lady and the Gipsy, song (Dublin, c1811), text by E. Lysaght  
Glee, mentioned in *Freeman's Journal* (15 May 1800), not publ  
To God our never failing strength, 4vv, pf, in *Melodia sacra* (Dublin, 1814)

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**M. Fahy:** *Philip Cogan: Piano Concerto in C, Opus 5* (MA thesis, St Patrick's College, Maynooth, 1995)

BRIAN BOYDELL

## Cog rattle.

A term used in the Hornbostel-Sachs classification, as an alternative to 'scraped wheels', for a cog wheel; it is mounted on an axle which serves as handle, and sounded by a tongue fixed in a frame which is free to turn on the handle and which strikes the teeth of the wheel successively when the rattle is whirled. Such instruments, besides being used (for example) by crowds at football matches, have been used by night watchmen, in church ceremonial at Easter time and in certain Eastern Orthodox monasteries. See [Ratchet](#) and [Scraper](#).



## Cohan, George M(ichael)

(*b* Providence, RI, 3/4 July 1878; *d* New York, 5 Nov 1942). American songwriter, performer and producer. From boyhood he toured in New England and the Midwest with his parents and sister in an act called the Four Cohans, which by 1900 had become one of the leading performances on the vaudeville circuit. He played violin in the pit orchestra when he was nine and began writing sketches for the family act when he was 11 and songs when he was 13. During the 1890s he assumed a swaggering walk, brash speech and rapid delivery, forming an image of a song-and-dance man that later became archetypal. In 1901 he extended his vaudeville sketch *The Governor's Son* into a full-length musical show, and in 1903 did the same with *Running for Office*: both were moderately successful items in the family's repertory.

Cohan's first original musical comedy was *Little Johnny Jones* (1904), for which he wrote the book, lyrics and music, and in which he took the leading part. The fast-moving plot was a vehicle for elaborately choreographed dances, flag-waving parades and songs that included 'Yankee Doodle Boy' and 'Give my regards to Broadway'. In contrast with contemporary Broadway operetta the subject matter and characters were American, the speech vernacular, and the songwriting direct and easily memorable. He continued to write and, sometimes, to appear in musical comedies until the 1920s. Although the limited range of expression of these works restricted the inroads

they made into the current vogue for operetta and, later, spectacular revue, they helped greatly to establish the taste for an essentially American style of musical comedy that was taken up most notably by Jerome Kern.

From 1904 to 1920 Cohan was in partnership with Sam H. Harris, producing musical comedies, revues and straight plays by Cohan as well as occasionally by other writers. They also formed their own publishing company and acquired interests in several theatres in New York. The partnership ended when Cohan opposed the ultimately successful unionization of actors, but Cohan continued to produce alone. As an actor he also gave distinguished performances in Eugene O'Neill's *Ah, Wilderness!* (1934) and the political satire *I'd Rather be Right* (1937) by Rodgers and Hart.

Cohan wrote more than 500 songs, of which *Over there* (1917) was the most popular morale song for two world wars. It is for this and a few other spirited, slangy and patriotic songs that he is chiefly remembered, helped by the film *Yankee Doodle Dandy* (1942) and the Broadway musical *George M!* (1968), which were based on his life and used many of his songs. Cohan was an untrained musician, who professed only to write songs in the standard format of introduction, two verses and chorus, with simple harmonies and undemanding vocal range. However, his significance in bringing vaudeville elements into the mainstream musical theatre to establish the essentially American brand of fast-moving musical comedy was profound.

## WORKS

Musicals and revues; words by Cohan; all dates are those of first New York performance

The Governor's Son, Savoy, 25 Feb 1901

Running for Office, 14th Street, 27 April 1903; rev. as The Honeymooners, Aerial Gardens, 3 June 1907

Little Johnny Jones, Liberty, 7 Nov 1904 [incl. Yankee Doodle Boy, Give my regards to Broadway; films, 1923, 1930]

Forty-five Minutes from Broadway, New Amsterdam, 1 Jan 1906 [incl. 45 Minutes from Broadway, Mary's a Grand Old Name, So Long, Mary]

George Washington, Jr., Herald Square, 12 Feb 1906 [incl. You're a Grand Old Flag, All Aboard for Broadway]

The Talk of New York, Knickerbocker, 3 Dec 1907

Fifty Miles from Boston, Garrick, 1 Feb 1908 [incl. Harrigan]

The Yankee Prince, Knickerbocker, 20 April 1908

The American Idea, New York, 5 Oct 1908

The Man who Owns Broadway, New York, 11 Oct 1909 [incl. There's Something About a Uniform]

The Little Millionaire, George M. Cohan, 25 Sept 1911

Hello, Broadway!, Astor, 25 Dec 1914

The Cohan Revue, Astor, 9 Feb 1916

The Cohan Revue of 1918, collab. I. Berlin, New Amsterdam, 31 Dec 1917

The Voice of McConnell, Manhattan Opera, 25 Dec 1918

The Royal Vagabond, collab. A. Goetzl, Cohan and Harris, 17 Feb 1919

Little Nellie Kelly, Liberty, 13 Nov 1922 [film, 1940]

The Rise of Rosie O'Grady, Liberty, 25 Dec 1923

The Merry Malones, Erlanger, 26 Sept 1927

Billie, Erlanger, 1 Oct 1928

c500 songs, incl. Why Did Nellie Leave her Home?, 1893; Venus, My Shining Love,

1894; Hot Tamale Alley, 1895; I Guess I'll Have to Telegraph My Baby, 1898; Over There, 1917

Principal publisher: Marks

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- G.M. Cohan:** *Twenty Years on Broadway and the Years it Took to Get There* (New York, 1924)
- W. Morehouse:** *George M. Cohan: Prince of the American Theater* (Philadelphia, 1943)
- C. Smith:** *Musical Comedy in America* (New York, 1950, 2/1981)
- S. Green:** *The World of Musical Comedy* (New York, 1960, 4/1980)
- J. McCabe:** *George M. Cohan: the Man who Owned Broadway* (New York, 1973)
- D. Ewen:** *All the Years of American Popular Music* (Englewood Cliffs, NJ, 1977)
- G. Bordman:** *American Musical Theatre* (New York, 1978, 2/1992)
- S.M. Vallillo:** 'George M. Cohan's *Little Johnny Jones*', *Musical Theatre in America: Greenvale, NY, 1981*, ed. G. Loney (Westport, CT, 1984), 233

RONALD BYRNSIDE/ANDREW LAMB

## Cohen, Albert

(b New York, 16 Nov 1929). American musicologist. He studied the violin at the Juilliard School under Ronald Murat, then enrolled at New York University, where he worked with Curt Sachs and Gustave Reese. He received the PhD in 1959 with a dissertation on the development of the 17th-century instrumental fantasia. After teaching theory and musicology at the University of Michigan (1960–70), he was appointed professor of music at SUNY in 1970. In 1973 he was appointed professor of music at Stanford University and was department chairman from 1973 to 1987.

Cohen specializes in the music and theory of the 17th and early 18th centuries, particularly in France. He has combined his scholarly interest in the performing practice of this period with performances on the violin and viol, both as a soloist and with chamber groups. His studies of French documents and treatises from the second half of the 17th century have resulted in a number of articles and translations of theoretical writings which explore not only the general concepts of music at that time but also such areas as vocal ornamentation in the *air de cour*.

## WRITINGS

- The Evolution of the Fantasia and Works in Related Styles in the Seventeenth-Century Instrumental Ensemble Music of France and the Low Countries* (diss., New York U., 1959)
- ed. and trans.: *Guillaume Gabriel Nivers: Treatise on the Composition of Music* (Brooklyn, NY, 1961)
- 'The *fantaisie* for Instrumental Ensemble in 17th-Century France: its Origin and Significance', *MQ*, xlviii (1962), 234–43
- 'A Study of Instrumental Ensemble Practice in 17th-Century France', *GSJ*, xv (1962), 3–17

- 'Jean Le Maire and la musique Almérique', *AcM*, xxxv (1963), 175–81  
ed. and trans.: *Etienne Loulié: Elements or Principles of Music* (New York, 1965)
- 'Survivals of Renaissance Thought in French Theory, 1610–1670: a Bibliographical Study', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 82–95
- 'Jean Millet "de Montgesoye" (1618–1684)', *RMFC*, viii (1968), 15–24
- 'L'art de bien chanter (1666) of Jean Millet', *MQ*, lv (1969), 170–79
- 'La supposition and the Changing Concept of Dissonance in Baroque Theory', *JAMS*, xxiv (1971), 63–84
- 'René Ouvrard (1624–1694) and the Beginnings of French Baroque Theory', *IMSCR XI: Copenhagen 1972*, 336–41
- 'A Study of Notational and Performance Problems of an Early *Air de cour: Je voudrais bien ô Cloris* (1629) by Antoine Boësset (c.1586–1643)', *Notations and Editions: a Book in Honor of Louise Cuyler*, ed. E. Borroff (Dubuque, IA, 1974), 55–68
- 'Musique in the *Dictionnaire mathématique* (1691) of Jacques Ozanam', *MR*, xxxvi (1975), 85–91
- 'Early French Dictionaries as Musical Sources', *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. E.H. Clinkscale and C. Brook (New York, 1977), 97–112
- with L.E. Miller:** *Music in the Paris Academy of Sciences, 1666–1793* (Detroit, 1979)
- Music in the French Royal Academy of Sciences: a Study in the Evolution of Musical Thought* (Princeton, NJ, 1981)
- 'A Cache of Eighteenth-Century Strings', *GSJ*, xxxvi (1983), 37–48
- with L.E. Miller:** *Music in the Royal Society of London, 1660–1806* (Detroit, 1987)
- 'The Performance of French Baroque Music: a Report on the State of Current Research', *Performance Practice Review*, i (1988), 10–24
- 'Rameau, Equal Temperament and the Academy of Lyon: a Controversy Revisited', *French Musical Thought, 1600–1800*, ed. G. Cowart (Ann Arbor, 1989), 121–7
- 'L'état de la France: One Hundred Years of Music at the French Court', *Notes*, xlviii (1991–2), 767–805
- 'Rameau on Corelli: a Lesson in Harmony', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. W.J. Allanbrook, J.M. Levy and W.P. Mahrt (Stuyvesant, NY, 1992), 431–45
- 'Spanish National Character in the Court Ballets of J.-B. Lully', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 2977–87
- 'Jehan Titelouze as Music Theorist', *Festa Musicologica: Essays in Honor of George J. Buelow*, ed. T.J. Mathiesen and B.V. Rivera (Stuyvesant, NY, 1995), 391–406

PAULA MORGAN

## Cohen, Arnaldo

(b Rio de Janeiro, 22 April 1948). Brazilian pianist of Russian-Jewish extraction. He studied with Jacques Klein (a student of William Kapell) in Rio

de Janeiro and later with Bruno Seidlhofer and Dieter Weber in Vienna. In 1972 he won first prize in the Busoni International Competition and made his début at the Wigmore Hall, London. Wary of instant acclaim, however, he declined Deutsche Grammophon's offer of a contract and in 1976 returned to Brazil, where he gave concerts and taught maths and physics. A decisive change of direction came in 1981, when he replaced Martha Argerich at a concert in the Netherlands; his success in Bach's First Partita, Chopin's Four Ballades and Prokofiev's Seventh Sonata prompted his return to Europe. Cohen's distinctive elegance and dynamism create their own ambience, especially in the music of Liszt, several of whose works, including the rarely heard *Grande fantasia sur Les Huguenots*, he has recorded to acclaim. From 1988 to 1992 he performed with the Amadeus Piano Trio, and in 1992 he was appointed a fellow at the RNCM.

BRYCE MORRISON

## Cohen, Harriet

(*b* London, 2 Dec 1895; *d* London, 13 Nov 1967). English pianist. She studied at the RAM (1912–17) and at the Matthay School, where she also taught. Small hands limited her repertory, but she quickly made a reputation as a Bach player and as a persuasive advocate for the English music of her time. She played at the Salzburg Contemporary Music Festival in 1924, at the Coolidge Festival, Chicago, in 1930 and gave the first performance of Vaughan Williams's Concerto, dedicated to her, in 1933. She injured her right hand in 1948 and played one-handed until 1951; but her injury was never completely cured and in 1960 she reluctantly retired. She was made a CBE in 1938, a Freeman of the City of London in 1954, and received many honours from other countries. The Harriet Cohen International Music Prizes were founded by Bax and others in 1951.

Cohen was chosen by Elgar to record his Piano Quintet, and she made many first recordings of music by Bax, her intimate friend, most of whose piano works, including a left-hand Concertante, were composed for her. In 1932 twelve leading British composers published transcriptions in *A Bach Book for Harriet Cohen*. She herself published some Bach transcriptions and a small book on interpretation, *Music's Handmaid* (London, 1936, 2/1950), while her memoirs, *A Bundle of Time* (London, 1969), are valuable for letters from friends eminent in all walks of life.

FRANK DAWES

## Cohen, Joel (Israel)

(*b* Providence, RI, 23 May 1942). American conductor and lutenist. After studying composition and musicology at Brown University and Harvard University, he worked with Nadia Boulanger on theory and composition (1965–7). Returning to the USA, in 1968 he became director of the Boston Camerata, formed in 1954. Under Cohen's direction the instrumental ensemble was augmented by a chamber chorus so that its repertory could embrace a wider variety of medieval, Renaissance and Baroque works. Since 1975 the Camerata has regularly offered workshops in the USA and France,

and has made a number of recordings. Cohen is also active in France, as a producer of early music programmes on television and radio as well as conductor and continuo lutenist at major music festivals. An imaginative and resourceful musician, Cohen has lectured at universities and conservatories in the USA on the performance of early music.

## WRITINGS

*Reprise: the Extraordinary Revival of Early Music* (Boston, 1985)

HOWARD SCHOTT

## Cohen, Leonard (Norman)

(b Montreal, 21 Sept 1934). Canadian singer-songwriter, poet and novelist. Born into a middle-class family, he grew up steeped in Jewish tradition and lore. Having studied at McGill University, he began reading poetry in jazz clubs in the 1950s. Cohen's writing developed significantly in the 1960s, first in London and then on the Greek island of Hydra. During this period he produced both poetry and the novel *Beautiful Losers* (Toronto, 1961). Despite acclaim and a growing following, he could not make a living and, inspired by Bob Dylan, he turned to song, moving to New York. There he met Judy Collins who included Cohen's *Suzanne* on her album *In My Life* (Elek., 1966); it was the first of many Cohen songs to be included in her repertory. The following year she introduced him at his first major concert and in late 1968 he released his first album, *Songs of Leonard Cohen*, on Columbia records. Like his second, *Songs from a Room* (Col., 1969), it was more successful in the UK than the US. Both enhanced his reputation as a poet, and *Selected Poems 1956–8* (Toronto, 1968) found an international audience. Unlike Dylan, the first angry young man of the jukebox, Cohen did not rage against the status quo. Rather, his literary and formal poems accepted that life was sordid and that love, random and never possessive, offered transcendence.

In the years since he has pursued both careers. His singing style – a hypnotic monotone – has remained unchanged but he has experimented musically, even collaborating with Phil Spector on *Death of a Ladies' Man* (Col., 1977). In 1994 he was named Songwriter of the Year at Canada's Juno Awards.

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**A. DeCurtis:** 'No Mercy: Leonard Cohen's Tales from the Dark Side', *Rolling Stone* (21 Jan 1993)

**J. Walsh:** 'Research, you Understand', *Mojo*, no.10 (1994), 54–60

**I. Nadel:** *Various Positions: a Life of Leonard Cohen* (London, 1996)

LIZ THOMSON

## Cohen, Raymond (Hyman)

(b Manchester, 27 July 1919). English violinist. He had his first lessons from his father (he is no relation of Louis Cohen) and then entered the RMCM, winning the Brodsky Scholarship at 14. The following year he joined the Hallé Orchestra as its youngest ever member. In 1939 he played three concertos

with that orchestra in one programme and in 1945 he won the first Carl Flesch Contest. His repertory of Classical, Romantic and modern concertos was large. He also played sonatas, first with Franz Reizenstein and, from 1958, with his wife, Anthya Rael. He gave the first performance of Rubbra's Second Sonata with the composer. He led the RPO under Beecham from 1959 to 1965. He produced a crisp, brilliant tone from his 1703 Stradivari.

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**J. Dorner:** 'Family Circle', *The Strad*, xcvi (1986), 941–2

WATSON FORBES/R

## **Cohen, Robert**

(*b* London, 15 June 1959). English cellist. He studied with William Pleeth from 1969 to 1976, and also with Jacqueline du Pré, Navarra and Rostropovich. He won the Suggia Prize five times (1967–71), and in 1980 won the UNESCO International Competition. He made his concerto début at the age of 12 at the Royal Festival Hall, and his recital début at the Wigmore Hall in 1976. In 1978 he was invited to the Tanglewood Festival, where he was awarded the Piatigorsky Prize. He made recital débuts in New York, Los Angeles and Washington, DC, in 1979, and that year toured the USA and Europe. He has subsequently appeared as a soloist with major orchestras and conductors, and in recitals with Peter Donohoe and Elizabeth Burley. He played Schubert's String Quintet with the Amadeus Quartet in Berlin and London, and also recorded the work with them; his other recordings include the Bach suites, and the Elgar Concerto with the LSO under Norman Del Mar, for which he was awarded a silver disc. Cohen plays with faultless technique, a sonorous tone and musical integrity. He gives masterclasses internationally, and in 1996 was appointed visiting professor at the RAM. He plays a David Tecchler cello of 1723, the 'ex-Roser'.

MARGARET CAMPBELL

## **Cohn, Arthur**

(*b* Philadelphia, PA, 6 Nov 1910; *d* New York, 15 Feb 1998). American composer, conductor and writer on music. He studied at the Combs Conservatory of Music, Philadelphia, and the University of Pennsylvania before entering the Juilliard Graduate School, where he studied the violin with Sascha Jacobinoff and composition with Rubin Goldmark. As a violinist he founded the Dorian Quartet and the Stringart Quartet, ensembles specializing in contemporary music, in the 1930s. From 1934 to 1952 he was director of the Fleisher Music Collection at the Free Library of Philadelphia, also serving as head of the library's music division (1946–52). He was executive director of the Settlement School, Philadelphia (1952–6), and head of the Symphonic and Foreign Departments at Mills Music, New York (1956–66), before becoming director of 'serious music' at MCA Music, New York (1966–72). In 1972 he took up the same post at Carl Fischer, retaining it until his death. For many years he was conductor of the Haddonfield (New Jersey) SO.

In addition to his active career on radio and television, Cohn lectured widely in the USA, especially at the Berkshire Music Center. He was critic for the *American Record Guide*, *Musical Courier*, and the *Rochester Times-Union*. He received 20 ASCAP awards (1962 to 1982) and a Letter of Distinction (1994) from the AMC in recognition of his work promoting contemporary music. His works show a natural grasp of instrumentation, expressive lyricism and a colourful sense of harmony.

## WORKS

52 works, incl. 5 str qts, 1928–45, no.1 transcr. str orch as 4 Preludes, no.4 transcr. str orch as Histrionics; 5 Nature Studies, orch, 1932; Suite, e, vn, pf, 1932; Music for Brass Insts, 4 tpt, 3 trbn, 1935; Retrospections, str orch, 1935; Machine Music, 2 pf, 1937; The Pot-Bellied Gods (R. Abramson), Bar, str qt, 1937; Suite, va, orch, 1937; Music for Ancient Insts, 5 'antique insts', orch, 1938; 4 Sym. Documents, 1939; Preludes, pf, 1939; Conc., 5 ancient insts, orch, 1940; The 12 (Russian), nar, str qt, 1940; Fl Conc., 1941; Declamation and Toccata, Hebraic Study, bn/(bn, pf), 1944; Variations, cl, sax, str, 1945; Music for Bn, 1947; Quotations in Perc, 103 perc, 6 pfmrs, 1958; Kaddish, orch, 1964; Perc Conc., 1970

MSS in *US-NYp*, *Wc*

Principal publishers: Belwin-Mills, Elkan-Vogel, MCA

## WRITINGS

*The Collector's Twentieth-Century Music in the Western Hemisphere*  
(Philadelphia and New York, 1961/R)

*Twentieth-Century Music in Western Europe* (Philadelphia and New York,  
1965/R)

*Recorded Classical Music* (New York, 1981)

*The Literature of Chamber Music* (Chapel Hill, NC, 1998)

JAMES G. ROY, JR./R

# Coignet, Horace

(*b* Lyons, 13 May 1735; *d* Lyons, 29 Aug 1821). French amateur violinist, singer and composer. He was active in Lyons as a pattern-designer and dealer in embroidered goods, as an official clerk and as musical director of the city (from 1794 or 1795). After the Revolution he became music instructor to the Duchesse d'Aumont in Paris (at the same time serving as corresponding member of the Lyons Academy), and later returned to Lyons, where he served on the directorial board of the conservatory. He was known as a gifted violinist, and composed harpsichord pieces, romances, a set of *Trois duos concertants de violon et fugues* (Paris, n.d.), a revolutionary hymn for the Rousseau celebrations at Lyons (14 October 1794) and some theatrical music (including an *opéra comique*, *Le médecin de l'amour*, and an overture to La Harpe's *Mélanie*). His only extant music, however, is that for which he is most famous, the instrumental interludes to Rousseau's melodrama *Pygmalion*. These were composed in 1770, shortly after Coignet had met Rousseau in Lyons and impressed him with the score to his *Le*

*médecin de l'amour*. The work was premièreed privately in Lyons in May of that same year; it was an instantaneous success, and soon became known throughout Europe. Coignet, in a letter to the *Mercure de France* (January 1771), protested against the widespread attribution of the score to Rousseau, and claimed that of the 26 *ritournelles* he was responsible for all but two – the Andante of the overture and the following piece depicting the sculptor's completion of the statue. Coignet's score was very popular during the first years of the long, successful history of this work. It was retained by popular demand for the first public performance in Paris (Comédie-Française, 30 October 1775), despite the conductor Baudron's attempts to rewrite the score himself. But the music was replaced in performances outside France (by Benda, Asplmayr, Cimador and others), and by 1780 the Comédie-Française was presenting the piece with new music by Baudron. Later attempts to show the unauthenticity of Coignet's music, and to establish a second setting wholly by Rousseau (see Istel), have been largely discredited. Coignet's own account of his relations with Rousseau was published posthumously in 1822.

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- L. Vallas:** *Un siècle de musique et de théâtre à Lyon 1688–1789* (Lyons, 1932/R)
- J.D. Drake:** 'The 18th-Century Melodrama', *MT*, cxii (1971), 1058–60

ROGER J.V. COTTE

## Coin, Christophe

(b Caen, 26 Jan 1958). French cellist, viola and conductor. He studied music in Caen and the cello under André Navarra in Paris, where he won a *premier prix* at the Conservatoire in 1974. He continued his studies with Nikolaus Harnoncourt in Vienna and Jordi Savall in Basle. He has played with the Vienna Concentus Musicus, Hesperion XX and the Academy of Ancient Music, and founded his own group, Ensemble Mosaïques, in 1984. It was dissolved in 1985, when he invited the leaders of its string section to form the Quatuor Mosaïques. In 1991 Coin was appointed musical director of the Ensemble Baroque de Limoges. His fine technique and insight into music of the Baroque and Classical periods have made a significant contribution to the revival of interest in historically aware performance practice in France. His recordings include acclaimed performances of Haydn string quartets with the Quatuor Mosaïques, concertos and sonatas by Vivaldi, the cello concertos of

Haydn and Schumann, and, as director, cantatas by Bach, French vocal music of the 17th and 18th centuries and Nerba's zarzuela *Viento es la dicha de Amor*.

NICHOLAS ANDERSON

## Coipeau, Charles.

See [Dassoucy, Charles](#).

## Colachon.

See [Mandora](#); not to be confused with [Colascione](#).

## Colaço Osorio-Swaab, Reine

(*b* Amsterdam, 16 Jan 1881; *d* Amsterdam, 14 April 1971). Dutch composer. She began composing after the death of her husband in 1923. She studied with Henk Badings and later often consulted him. In the 1920s and 30s she wrote many songs, setting poems by Jacques Perk, Paul Verlaine, R.M. Rilke and Stefan George. She was much attracted to the religious philosopher Martin Buber, translating into Dutch his *De legende van de Baalsjèm* (1927). In 1947 she wrote her first work for narrator and instrumental accompaniment, *De tocht door de hemelen*, based on a text by Buber. The 1950s saw nine more works including a narrator, mainly settings of biblical texts. In 1939 she began writing chamber music for various instruments. *Monument* (1944), six coplas for soprano and piano, was written to commemorate the death of her son at Dachau in 1944. Although she retained classical forms, such as the sonata and suite form, her style is predominantly atonal, often sharply dissonant and angular. At the same time she was adept at placing short, Impressionistic, pentatonic passages in these atonal works. An example is the *Dramatische ouverture* (1953), which is based on an ABA' form and closes with an epilogue for flute solo. *Vier korte stukken* for flute and piano (1958) is neo-classical in the titles of its movements (prelude, minuet, and air and gigue), but is again basically atonal.

### WORKS

(selective list)

Works with nar: *De tocht door de hemelen* [The Journey through the Heavens] (M. Buber), nar, pf, 1947; *Ezechiël 37* (Bible), nar, hp, 1948; *Genezing van den blinde* [Healing of the Blind Man] (Bible: *John ix*), nar, orch, 1950; *Jesaja 60* (Bible), nar, orch, 1950; *Jesaja 40* (Bible), nar, pf, 1951; *Laat de luiken geloken zijn* [Let the Shutters be Closed] (J.H. Leopold), nar, pf, 1951; *Johannes 10* (Bible), nar, pf, 1953  
Other vocal: *Avond* (C.S. Adama van Scheltema), A, pf, 1931; *Dorpsdans* (J. Perk), A, pf, 1931; *Zij komt* (Perk), S, pf, 1931; *Fêtes galantes* (P. Verlaine), low v, pf, 1932; *Das Roseninnere* (R.M. Rilke), Mez, pf, 1932; *Sänge eines fahrenden Spielmanns* (S. George), medium v, pf, 1935; *Wijzang* (R. Tagore, trans. F. van Eeden), (S, A)/SA, fl, 1937; *Monument*, S, pf, 1944; *2 duetten* (B. Aafjes), (S, A)/(SA), pf, 1956; *Dansende duiven* [Dancing Doves] (B. Aafjes), SSA, pf, 1957  
Inst: *Sonate*, vn, pf, 1940; *Suite* (Trio no.1), fl, vn, va, 1940; *Trio no.2*, vn, vc, pf,

1941; Cavatine, bn/vc, pf, 1942; Sonatine, cl, 1946; Sonate, 2 vn, 1947; Suite, wind qnt, 1948; Fantasia, hp, 1949; Fantasia, fl, hp, 1949; Trio no.3, 2 vn, va, 1950; Jesaja 60, prelude, pf, 1950; Dramatische ouverture, orch, 1953; Qt no.1, fl, vn, va, vc, 1952; Sonate no.3, va, pf, 1952; Tsaddiék, intermezzo, va, pf, 1953; Qt no.2, 2 vl, va, vc, 1955; Trio no.4, cl, hp, vc, 1956; Theme with Variations, 2 s/t rec, 1957; 4 korte stukken, fl, pf, 1958; Sonatine, cl, pf, 1958; 5 pastoralen, fl, 1959; Sonatine, ob, 1959

Principal publishers: Broekmans en Van Poppel, Donemus

HELEN METZELAAR

## Colaianni [Cola Ianno], Giuseppe

(b Bari; fl 16th century–early 17th century). Italian composer. A pupil of Stefano Felis, he was *maestro di cappella* of Bari Cathedral in 1603 when he published at Venice his *Primo libro de madrigali a cinque voci*. Two of these madrigals were included in an anthology (RISM 1616<sup>10</sup>), and are very attractive. The two-part *ricercare* by him (1686<sup>5</sup>) may be the piece which, according to Gerber (*Lexikon*), appeared in Giovanni de Antiquis's *Primo libro a due voci* (Venice, 1585), of which there is now no trace.

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COLIN TIMMS

## Colart le Boutellier

(fl 1240–60). French trouvère. His period of activity may be dated by reference to the trouvères with whom he was associated. The coat of arms in *F-Pn* fr.12615 suggests that he was a member of the Boutillier family belonging to the lesser nobility of Arras; since these arms are lacking in *F-Pn* fr.844, however, it is more probable that he belonged to one of the Arras bourgeois families of the same name. Whether Robert le Boutellier, judge of a jeu-parti between Gillebert de Berneville and Thomas Herier, was a relative of Colart is unknown. Colart exchanged his jeu-parti (*Guillaume, trop est perdu*) with Guillaume li Vinier, probably the Maître Guillaume to whom he dedicated *Aucunes gens m'ont mout repris* and *Quant voi le tens del tout renouveler. Ne puis laissier* was sent to Jehan Bretel, and *Je n'ai pas droite* to Phelippot Verdière. *Je ne sai tant merci crier* is dedicated to Jehan de Nueville who in turn sent a song (R.962) to Colart. Other trouvères who apparently dedicated works to Colart include Gillebert de Berneville, Henri Amion and Guibert Kaukesel.

Among the 13 chansons by Colart, six are isometric; four more are primarily so, but end with one or two lines of different lengths. *J'avoie lessié*, *Li beaus tens* and *Ne puis laissier* are more complex in construction. He employed bar form consistently, and often drew material from the *pedes* in the cauda. In the

jeu-parti the second phrase is presented in no less than six modifications including two with changed cadences. Most melodies display a strong sense of tonal centre and reveal Colart's preference for G modes. Many are moderately florid and irregular in rhythmic construction. None survives in mensural notation. In *Amours et bone esperance* the regular patterns of ligature disposition suggest the possibility of second mode for large portions. There are similar though weaker hints in the construction of *Ce qu'on aprent en enfance*.

## WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Amours et bone esperance, R.220

Aucunes gens m'ont mout repris, R.1610

Ce qu'on aprent en enfance, R.219

Guillaume, trop est perdus, R.2129 (jeu-parti, with Guillaume li Vinier)

J'avoie lessié de chanter, R.822

Je n'ai pas droite ochoison, R.1875 [model for: Anon., 'Se j'ai du monde la flour', R.1983]

Je ne sai tant merci crier, R.839

Li beaus tens d'esté, R.444

Loiaus amours et desiriers de joie, R.1730 [model for Anon., 'Grant talent ai qu'a chanter', R.114 (no music); contrafactum: Chastelain de Couci, 'La douce vois du rossignol salvage', R.40 in *GB-Lbl Eg.274*], ed. in Gennrich, 415

Merveil moi que de chanter, R.794

Ne puis laissier que je ne chant, R.314a

Onques mais en mon vivant, R.369

Quant voi le tens del tout renouveler, R.891

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**A. Långfors, A. Jeanroy and L. Brandin, eds.:** *Recueil général des jeux-partis français* (Paris, 1926)

**H. Petersen Dyggve:** 'Chansons françaises du XIIIe siècle', *Neuphilologische Mitteilungen*, xxx (1929), 177–214; xxxi (1930), 1–62

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

THEODORE KARP

## Colascione.

A long-necked lute deriving from the Middle Eastern *Tanbūr*, which was absorbed into Italian popular music beginning in Naples around the middle of the 16th century and from thence spread to other European countries. It is characterized by a small body and a long, narrow neck with 16 to 24 frets, usually carrying two or three strings of metal or gut which are plucked with a

plectrum. Early descriptions and illustrations are given by Mersenne (1636–7), Kircher (1650) and Bonanni (1776); a Turkish provenance is often adduced. Bonanni wrote that ‘it has either two or three very long strings, and the very small body produces a raucous sound’. According to Mersenne, the strings of the bichord were tuned a 5th apart; for the three-string colascione he gave the re-entrant tuning  $c'-c''-g''$ . According to Mersenne’s drawing (fig.2) the frets were not arranged chromatically.

Surviving instruments – the earliest is dated 1535 – are of varying dimensions, from a total length of 56.5 cm to 190 cm (see Fryklund). The smaller type, tuned an octave higher and referred to as *colasciontino*, was often played in duet with the colascione or the guitar, and in this fashion the instrument was introduced into northern Europe by two pairs of touring brothers, Colla and Merchi. A manuscript with six Sonatas for *colasciontino* by Domenico Colla is preserved in Dresden (*D-Dl*). While visiting Naples (1770), Burney noted both forms of colascione accompanying voices, together with a violin or mandolin. He described a vivid style of playing, with fast-moving passage-work and surprising skills in modulation.

An impression of an improvisational style over a drone bass is rendered in a piece entitled *Colascione* in *Libro IV d'intavolatura di chitarrone* (1640) by G.G. Kapsperger, and in two 17th-century works for keyboard (‘Colascione’, MS, *I-Rvat* Chigi Q.IV.28, f.41; ‘A colascione’, MS, *P-BRp* 964, f.228) described by Silbiger (1980).

Considerable confusion has been caused by the use of the terms *Calichon*, *Gallichon* etc. by 18th-century German writers for the newly developed six-course instrument also known as *Mandora*, which was by then in common use as a continuo and solo instrument. Although Mersenne translates *colascione* as *colachon*, the two instruments should be clearly distinguished. When the Colla brothers were touring Europe in the 1760s and 70s, the *colascione* and *colasciontino* were regarded as novelties, quite unrelated to German colichons and mandoras.

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*MersenneHU*

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**D. Fryklund:** ‘Colascione och Colascionister’, *STMf*, xviii (1936); publ separately (Stockholm, 1937)

**R. Lück:** ‘Zur Geschichte der Basslauten-Instrumente Colascione und Calichon’, *DJbM*, v (1960), 67–75

**A. Silbiger:** ‘Imitations of the Colascione in 17th-Century Keyboard Music’, *GSJ*, xxxiii (1980), 92–7

**D. Gill:** ‘Alternative Lutes: the Identity of 18th-Century Mandores and Gallichones’, *The Lute*, xxvi (1986), 51–62

DIETER KIRSCH

## Colasse, Pascal.

See [Collasse, Pascal](#).

## Colautti, Arturo

(*b* Zara, 9 Oct 1851; *d* Rome, 9 Nov 1914). Italian writer and librettist. His later works praise the Irredentist movement which urged Italy's intervention against Austria in World War I on account of territorial disputes on the north-east border. In the sphere of music theatre, Colautti supplied opera librettos with an essentially naturalistic flavour for a variety of composers; the most successful were *Fedora* (Giordano, 1898) and *Adriana Lecouvreur* (Cilea, 1902). His poems were also set, by F.P. Tosti.

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*DBI* (S. Cella)

**D. Novak Colautti:** *Arturo Colautti* (Milan, 1939)

**B. Croce:** *La letteratura della nuova Italia*, vi (Bari, 1940), 170–71

**I. Tacconi:** 'Nel 50° della morte di Arturo Colautti', *Rivista dalmatica*, xxxv (1964), 157–65

**D. Salvi:** 'Arturo Colautti, poeta dell'irredentismo', *Rivista dalmatica*, xxxviii (1967), 51–68

RAFFAELE POZZI

## Colbran, Isabella [Isabel] (Angela)

(*b* Madrid, 2 Feb 1785; *d* Castenaso, Bologna, 7 Oct 1845). Spanish soprano. After study with Francisco Pareja, Marinelli and Crescentini, she made her concert début in Paris (1801) and her stage début in Spain (1806), and the following year came to Italy, where she sang at Bologna; a contemporary account (quoted in Weinstock) gave her compass then as almost three octaves, from *g* to *e*". In 1808–9 she sang in the premières of Giuseppe Nicolini's *Coriolano*, Vincenzo Federici's *Ifigenia* and Vincenzo Lavigna's *Orcamo* at La Scala, Milan, and in 1811 she was engaged for Naples by the impresario Barbaia, whose mistress she became; she remained there for over a decade. A highly dramatic singer who excelled in tragedy, especially in Spontini's *La vestale* and Mayr's *Medea in Corinto*, she strongly influenced the operas that Rossini composed for Naples. *Elisabetta, regina d'Inghilterra* (1815), *Otello* (1816), *Armida* (1817), *Mosè in Egitto*, *Ricciardo e Zoraide* (1818), *Ermione*, *La donna del lago* (1819), *Maometto II* (1820) and *Zelmira* (1822) all contained parts written to display her special vocal and dramatic gifts. Colbran and Rossini, who had lived together for some years, were married at Castenaso on 15 March 1822, on their way to Vienna.

*Semiramide*, the final opera that he composed for her, was produced at La Fenice, Venice, in 1823. The following year she accompanied Rossini to London and, after a disastrous appearance as Zelmira, retired from the stage. By then, her voice was in decline and her intonation had grown insecure; in her prime, from 1807 to about 1820, she was greatly admired in Italy for the brilliance and power of her voice and the command of her stage presence. In 1836 she was legally separated from the composer, but continued to live with Rossini's father until her death. She composed four volumes of songs.

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*ES (R. Celletti)*

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**A. Brisson:** 'Gli amori di Rossini', *Bollettino del primo centenario Rossiniano* no.13 (1892), 97

**G. Radiciotti:** *Gioacchino Rossini: vita documentata* (Tivoli, 1927–9)

**G.H. Johnstone:** *Rossini and some Forgotten Nightingales* (London, 1934)

**H. Weinstock:** *Rossini: a Biography* (New York, 1968)

ELIZABETH FORBES

## Colding-Jørgensen, Henrik

(b Århus, 21 March 1944). Danish composer. He studied at Copenhagen University with Riis (singing) and with Maegaard and Thybo (theory) and at the Copenhagen Conservatory with Aksel Andersen (organ), graduating in 1967 as an organist and teacher. In addition he took composition lessons with Holmboe (1964–5). Part of his creative activity has been in connection with his work as a church musician (since 1975 he has worked as an organist and choirmaster) and as a teacher at the Odense Conservatory. More important, however, are the concert works in which he has followed Holmboe and, to a certain extent, Stravinsky in developing a thoroughly structured, non-serial music. The germ of a work may be expanded in many different ways, sometimes serving as the basis for quotation.

### WORKS

(selective list)

Vocal: Lapidariske landskaber (Malinovsky), A, Bar, insts, 1965; Konkyljen (A. Pedersen), A, insts, tape, 1965, rev. 1972; På din taerskel (Malinovsky), A, orch, 1966; Enfance III (A.Rimbaud), A, hn, harp, 1967; Barbare (Rimbaud), 6 solo vv, chorus, orch, 1967; Enfance IV (Rimbaud), A, pf, 1968; Forårsmaleri (H.-J. Nielsen), children's chorus, insts, 1969; Vor herres Jesu mindefest, 2vv, org, 1970; Ak fader, lad dit ord og ånd, 2vv, org, 1970; Albert (K. Bjarnholt), A, T, chorus, orch, 1970; Vaer velkommen, 2vv, org, 1970; Et barn er født, 2vv, org, 1970; Alle mine departementer (Bjarnholt), A, Bar, insts, tape, 1971; Intermezze I, 1v, gui, 1971, rev. 1972; At smække døren op (Pedersen), chorus, orch, 1971; 4 Albertsange (Bjarnholt), A, 1971; Altid noget Andet (Malinovsky), T, va d'amore, 1973; Victoria through the Forest, A, orch, 1975

Inst: 4 haiku, fl, 1964; Divertimento, 8 insts, 1964; Str Qt no.1 'Con sentimo', 1965; Sym. no.1, 1965; 2 lamenti, fl, vn, vc, 1967; 4 praeludier, cl, tpt, glock, elec gui, org, 1968; Sinusrhapsodie, 2 vc, 1968; Avnstrup suite, a rec, vn, gui, 1969; Logbogsblade, org, 1969; Mourn, gui, 1969; 21 salmeforspil, org, 1970, collab. H.F. Nørfeldt; Intrada, 2 trbn, vc, org, 1971; Suite à 2, vc, fl, 1971; Cello, vc, 1972; Gruppen, 5 insts, 1972; Das emanzierte Klavier, pf, 1972; Intermezzo II, 2 trbn, perc, 1972; Solo grande, perc, 1972; MAGNUS, org, 1972; Krystal metamorfose, str qt, 1993

JENS BRINCKER

## Cole, Benjamin

(fl London, 1740–60). English engraver. Several engravers of this name flourished in England during the 18th century, though probably only one worked at music. His first work appears in Walsh's publication of J.F. Lampe's *Songs and Duetto's in ... The Dragon of Wantley* (1738) and music from the same composer's *Margery* (1740). His most important work was for the *British Melody, or The Musical Magazine*, published in 15 (probably fortnightly) instalments from February 1738. It reappeared as a set, published by Cole, in 1739. This was the first of the many rivals and successors to Bickham's *The Musical Entertainer*. Cole's work is of a very high standard, though less flexible and imaginative than Bickham's; the latter twice referred disparagingly to Cole in his second volume. As was customary, Cole continued to reissue separate plates for several years. He also engraved the music plates for *The New Universal Magazine* (1751–9), a number of which he published separately as *Orpheus Britannicus* (1760).

A few of the large number of non-musical engravings signed 'B. Cole' are certainly by him, including a series in the *Gentleman's Magazine* (1755–61, and possibly as late as 1772): he may have been the engraver of a frontispiece to Tans'ur's *Works* (1748). He is probably not the engraver of a view of Leeds (1724; cited in *Grove*<sup>5</sup> and Kidson) which can be assigned to Cole of Oxford. The Benjamin Cole who was the author of *The Ancient Hunting Notes of England* (c1725) is probably not the engraver.

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STANLEY BOORMAN

## Cole, Hugo

(b London, 6 July 1917; d London, 2 March 1995). English composer and critic. He was educated at Winchester and King's College, Cambridge, where he read natural sciences. Already an accomplished cellist, he entered the Royal College of Music in 1944 to study the instrument with Ivor James as well as harmony with Morris and composition with Howells. He played freelance in various London orchestras and also studied with Boulanger in Paris. From 1964 he combined the role of composer with that of music critic for *The Guardian*, where his notices were distinguished not only by their authority, derived from a long all-round experience of music-making, but also by their engaging intellectual vivacity.

Cole's music has something of the same quality as his criticism. It is fresh, never short of good ideas and, if limited in expressive and structural scope, never pretentious. The clarity of his writing, its uncomplicated rhythms, and the general familiarity of his idiom – basically neo-classical and recognizably English in spite of the echoes of Copland – have made him a particularly successful composer of operas and other pieces for young and amateur performers. His *Sounds and Signs* (London, 1974) is a discriminating study of

modern notation; he also published *The Changing Face of Music* (London, 1978) and *Malcolm Arnold: an Introduction to his Music* (London, 1989).

## WORKS

Ops: The Tunnel (3, Cole), 1959; The Falcon (chbr op, 1, N. Platt, after G. Boccaccio), 1968

Children's ops: Asses' Ears (3 scenes, Cole), 1950; A Statue for the Mayor (3, Cole), 1952; Persephone (3, Cole), 1955; Flax into Gold (3 scenes, C. Storr), 1957; The Fair Traders (3 scenes, Cole), 1971

Orch: Conc., fl, va, str, 1953; Conc., hn, chbr orch, 1954; Black Lion Dances, 1962; Winter Meetings, chbr orch, 1975

Choral: A Company of Fools (J. Kirkup), chorus, str, 1954; Of the Nativity of Christ (Dunbar), double chorus, 1956; Baron Munchausen (R. Foster), Bar, chorus, orch, 1963; Jonah (Cole), spkr, Bar, chorus, orch, 1965

Chbr: Divertimento, wind qnt, str qt, db, 1950; Trio, fl, cl, pf, 1950; Capriccio, fl, pf, 1955; Serenade, 9 wind, 1965

Songs: 6 Sitwell Songs, S/T, pf, 1950

Principal publisher: Novello

GERALD LARNER

## Cole, John

(bap. Tewkesbury, 24 June 1774; *d* Baltimore, 17 Aug 1855). American composer, tunebook compiler and publisher of English birth. He moved to the USA with his family in 1785 and settled in Baltimore. Cole's reputed attendance there at singing schools conducted by Andrew Law, Thomas Atwill and Ishmael Spicer during the years 1789–92 has not been verified. In the preface to *The Devotional Harmony* (1814), he wrote of his training: 'The authour has never had what is called a musical education ... he is a self taught genius, scarcely able to finger his own compositions on a keyed instrument'. He nevertheless seems at one time to have held the post of organist and choirmaster of St Paul's Episcopal Church in Baltimore.

Cole's career as a compiler of sacred tunebooks spanned almost half a century; he produced nearly 30 different collections, from *Sacred Harmony* (1799), adapted to the Methodist hymnbook, to *Laudate Dominum* (1846), for the Protestant Episcopal Church. He became involved in the printing trade as early as 1802 and published and printed several of these works himself, as well as composing some of the pieces that appeared in them. During the war of 1812 he served in the Maryland military, apparently acting as leader of a militia band in which he played clarinet. He taught at at least one singing school in Baltimore in 1819. In 1822 he opened a music shop, and from then until 1839 worked as a publisher, specializing in secular sheet music, of which, by the late 1820s, he was Baltimore's leading purveyor.

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RICHARD CRAWFORD

## Cole, Maggie

(*b* Nyack, NY, 20 March 1952). American harpsichordist and fortepianist. She studied the piano with Jho Waxman in Nyack and Louis Hildebrand in Geneva and the harpsichord with Miriam Duncan in Wisconsin and, after her move to the UK in 1974, with Mary Potts, Jill Severs and Kenneth Gilbert. As well as performing as a soloist, specializing in the music of Bach, Scarlatti and the French *clavecinistes*, she has appeared with many of the leading early music chamber ensembles and orchestras. She has also championed 20th-century works for the harpsichord by Falla, Poulenc, Gerhard, Dutilleux, Ligeti and others. Cole's performances reveal an effective blend of thoughtful preparation, controlled rhythmic vitality and linear clarity. Her recordings include Bach's Goldberg Variations, sonatas by Scarlatti and Soler, and Poulenc's *Concert champêtre*.

NICHOLAS ANDERSON

## Cole, Nat 'King' [Coles, Nathaniel Adams]

(*b* Montgomery, AL, 17 March 1917; *d* Santa Monica, CA, 15 Feb 1965). American popular singer and jazz pianist. His family moved to Chicago when he was four, and by the age of 12 he was playing the organ and singing in the church where his father was pastor. Cole left Chicago in 1936 to lead a band in a revival of Eubie Blake's revue *Shuffle Along*. The following year he formed a trio in Los Angeles with Oscar Moore (guitar) and Wesley Prince (double bass). The group's instrumentation proved influential: Art Tatum adopted a similar trio format in 1943, as did Oscar Peterson and Ahmad Jamal during the early 1950s. Cole retained his trio (with some changes of personnel) until 1951.

Among Cole's jazz recordings were four masterpieces in 1942 with Lester Young; *Indiana*, *Body and Soul*, *I can't get started* and *Tea for Two* (all 1942, Philo) document Cole's impeccable jazz credentials. The King Cole Trio sometimes sang in unison on their early recordings, but in 1943 Cole had a national hit with his solo song *Straighten up and fly right* (Cap.). His immaculate diction and liquid vocal style made his recordings accessible to white audiences and launched his career as a popular singer. From this point he gradually appeared less often with his trio, though from 1944 to 1946 he gave concerts and recorded with Jazz at the Philharmonic. He was one of the first black jazz artists to have his own weekly radio show (1948–9).

His hit recording *The Christmas Song* (1946, Cap.) was the first of his solo vocal recordings to be accompanied by a studio orchestra, and marked the start of his rise as an internationally acclaimed popular singer, with a smooth

and mellifluous style that was both emotive and sophisticated. Further successes included his versions of *Nature Boy*, which became a no.1 hit in the USA, and *Mona Lisa*, which featured an arrangement by Nelson Riddle; he later recorded with arrangements by Gordon Jenkins and Billy May. In 1956–7 he had a weekly show as a soloist on American television and until 1965 toured widely, performing in supper clubs, theatres and concert halls. He also appeared in several films including *From Here to Eternity* (1953), and *St Louis Blues* (1958), in which he portrayed W.C. Handy.

His daughter Natalie Cole (*b* Los Angeles, 6 Feb 1950) is a leading pop singer. From her first release, *This will be* (1975), she has achieved several US no.1 hits, in both pop and soul styles. Her album *Everlasting* (Manhattan, 1987) yielded the hit singles 'Pink Cadillac', 'I Live for your Love' and 'Jump Start', while for the album *Unforgettable ... With Love* (Elek., 1991) she reworked one of her father's most famous recordings, 'Unforgettable', as a duet between them both, subsequently winning Grammy awards for Best Album and Best Song.

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**L. Gourse:** *Unforgettable: the Life and Mystique of Nat King Cole* (New York, 1991)

**K. Teubig:** *Straighten up and Fly Right: a Chronology and Discography of Nat 'King' Cole* (Westport, CT, 1994)

BILL DOBBINS, RICHARD WANG/R

## Cole, Orlando (Timothy)

(*b* Philadelphia, 16 Aug 1908). American cellist. He studied with Felix Salmond at the Curtis Institute in Philadelphia from 1925 to 1932, making his New York début in 1929 while still a student. He was a founder-member of the Curtis String Quartet, with whom he played from 1930 to 1980; in 1935, the quartet gave a series of concerts in London in honour of King George V's Silver Jubilee. Cole's London solo recital début was at the Aeolian Hall in 1936. He was appointed to the faculty of the Curtis Institute in 1938, serving for many years as Salmond's assistant, and in 1943 was one of the founders of the New School of Music in Philadelphia. He also gave masterclasses in the USA, Europe and East Asia. Cole took part in the première of Barber's Cello Sonata in New York in 1932, and with the Curtis gave the first US performance of Barber's String Quartet in Philadelphia in 1937; the quartet also gave the première of Barber's *Dover Beach* (1933) and made a recording with the composer as solo singer. His playing was rich and mellow in tone and innately musical. He played a Domenico Montagnana cello, the 'Sleeping Beauty', dated 1739 and previously owned by Piatigorsky. (*Campbell*GC)

## Cole, (Frances) Ulric

(*b* New York, 9 Sept 1905; *d* Bridgeport, CT, 21 May 1992). American composer, teacher and editor. She studied with Homer Grunn in Los Angeles. In 1922 she toured the midwestern Chautauqua circuit as a pianist. She studied composition with Goetschius (1922–3), Rubin Goldmark (1924–7, with fellowships from the Juilliard Graduate School) and Boulanger (1927); piano with Boyle and Lhévinne. Dissatisfied with teaching and with the reception of her music, she worked on the editorial staff of *Time* magazine from 1945 until 1952. Later she travelled widely, living for several years on Tahiti and Vanuatu.

Her elegant music, which uses the pandiatonic harmonic vocabulary of its time, is marked by its neo-classical, symmetrical form and its rhythmic forcefulness. The Piano Quintet and the Violin Sonata no.1 both won awards from the Society for the Publication of American Music. Her orchestral works have been performed by the symphony orchestras of Cincinnati, Rochester, Scranton and Sydney.

### WORKS

(selective list)

Orch: Pf Conc., 1928; Divertimento, pf, str, 1931; 2 Sketches, str, 1938; Pf Conc., 1941; Nevada, 1947; Sunlight Channel, 1948

Chbr: sonatas, vn, pf, 1927, 1928; Suite, vn, vc, pf, 1930; str qts, 1932, 1934; Pf Qnt, 1936

Pf: Above the Clouds, 1924; Prelude and Fugue, 1924; Tunes & Sketches in Black & White, 1927; Purple Shadows, 1928; 3 Vignettes, 1936; 3 Metropolitones, 1940; Man-About Town, 2 pf, 1942

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CATHERINE PARSONS SMITH

## Cole, William

(*b* Witnesham, Suffolk, 2 Nov 1737; *d* Colchester, 10 May 1824). English composer. He was the son of a dissenting farmer and may have been

educated at the Green Sleeve School, attached to the Tacket Street Independent Church in Ipswich. In 1765 he became master of the Independent Charity School in Colchester and began to develop a land-surveying practice in the Colchester area. He also developed scientific interests, publishing *Observations and Conjectures on the Nature and Properties of Light, and on the Theory of Comets* (Colchester, 1777); his *Conversations in Algebra* (London, 1818) were 'designed for those who have not the advantage of a tutor, as well as for the use of students in schools'. His compositions were mainly a by-product of his activities as a psalmody teacher. He published: *The Psalmodists Exercise, or A Set of Psalm Tunes & Anthems* (Ipswich and London, 1766); an apparently lost sequel *Divine Hymns* (Colchester, 1775); *A Morning and Evening Service ... together with Six Anthems in Score* (London, 1793) and *A View of Modern Psalmody* (Colchester and London, 1819). The last was 'an attempt to reform the practice of singing in the Worship of God' and is a valuable source of information about the performance of parish church music. An anthem by him was published as late as 1856 by E.J. Westrop in *The Antiphonal*. His only foray into secular music seems to have been *Peace, an Ode* (London, ?1803), a competent choral and orchestral setting in a sub-Handelian idiom of verse by the Suffolk rustic poet Robert Bloomfield.

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JOHN BENSUSAN-BUTT, PETER HOLMAN

## Colebault, Jacques.

See [Jacquet of Mantua](#).

## Coleman [Colman], Charles

(*d* London, bur. 8 July 1664). English composer, singer, lutenist and viol player, probably the father of [Edward Coleman](#). The description of him as 'antient' in the burial records of St Andrew's, Holborn, suggests that he was born probably well before 1600. He sang Hymen in Robert White's masque *Cupid's Banishment*, given at Greenwich on 4 May 1617. At the funeral of James I in 1625 he was listed as one of the 'consorte' (lutes and voices), but the date of his original appointment is not known. He performed as both instrumentalist and singer in Shirley's masque *The Triumph of Peace* (1634) and provided music for *The King and Queen's Entertainment at Richmond* presented by the six-year-old Prince Charles on 12 September 1636.

He had a house at Richmond, where for a time John Hutchinson (whose music master he was) lived. According to Lucy Hutchinson:

the man being a skilful composer in music, the King's musicians often met at his house to practise new airs and prepare them for the King; and divers of the gentlemen and ladies that were

affected with music, came thither to hear; others that were not took that pretense to entertain themselves with the company.

Perhaps as a result of Colonel Hutchinson's influence with the parliamentarians, the committee appointed in 1651 to reform the University of Cambridge recommended Coleman for the MusD degree, which he took on 2 July that year. John Playford listed him in *A Muscical Banquet* (London, 1651) among London music teachers 'For the Voyce or Viole'. He wrote some of the instrumental music for Davenant's *First Dayes Entertainment at Rutland-House* (1656) and *The Siege of Rhodes* (1656). Coleman also contributed the musical entries to Edward Phillips's dictionary, *New World of English Words* (1658/R).

At the Restoration Coleman set Shirley's *Ode upon the Happy Return of King Charles II to his Languishing Nations*, dated 29 May 1660, the king's birthday and the day he entered London in triumph. In due course he was reappointed to the King's Musick as musician 'for the viall, among the lutes and voices' at a salary of £40 p.a. with £20 for strings and £16 2s. 6d. livery annually; he was succeeded in this place by his son Charles (bap. 27 Feb 1620; *d* 1694). On the death of Henry Lawes in 1662, Coleman was appointed 'composer in his Majesty's private music for voices'.

Coleman's songs are interesting and show more modern characteristics than those of Henry Lawes, especially with regard to tonality. (A good example is 'Wake my Adonis, do not die', from Cartwright's *The Lady Errant*, one of seven songs in MB, xxxiii, 1971.) His five- and six-part fantasies, which were never published, date from before 1625. The numerous instrumental airs in 2, 3 and 4 parts are mostly arranged in suites and reveal Coleman as one of the most prolific and capable contemporaries of John Jenkins, whose contrapuntal mastery and harmonic richness he lacked, though he was perhaps his equal in lighter genres.

## WORKS

for more details about the instrumental music see DoddI

17 songs, 1652<sup>8</sup>, 1652<sup>9</sup>, 1653<sup>7</sup>, 1659<sup>5</sup>, 1669<sup>5</sup>, *GB-Lbl, Llp, US-NYp*

*Ode upon the Happy Return of King Charles II to his Languishing Nations* (J. Shirley), king's birthday and Restoration, 1660, music lost

275 airs, a 2–4, 1651<sup>6</sup>, 1655<sup>5</sup>, 1662<sup>8</sup>, 1666<sup>4</sup>, *GB-Lbl, Ob, Och, US-NH, NYp*

26 airs, lyra viol, 1651<sup>9</sup>, 1652<sup>7</sup>, 1661<sup>4</sup>, 1669<sup>9</sup>, 1682<sup>9</sup>, *F-Pn, GB-Cu, Lbl, Mp, Ob, US-LAuc, NH*

Music for the King and Queen's Entertainment at Richmond, 1636; First Dayes Entertainment at Rutland-House (W. Davenant), 1656; *The Siege of Rhodes* (Davenant), 1656

5 fantasies, a 6, *GB-Ob, Och*

Fantasy, a 5, *IRL-Dm, GB-Ob, Och*, extract pr. in Meyer

Fantasy, 2 b viol, *Ckc*

Divisions on a ground, b viol, *US-NYp*

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IAN SPINK

## Coleman, Cy [Kaufman, Seymour]

(b New York, 14 June 1929). American composer and pianist. The son of Russian immigrants, he began to play the piano at the age of four, and performed recitals at the Steinway and Carnegie halls by seven. He studied counterpoint and orchestration at the New York College of Music and developed a serious interest in jazz, within a few years performing in New York nightclubs with his trio and starting a long recording career as a jazz pianist. A collaboration with the lyricist Joseph Allan McCarthy yielded several song hits between 1952 and 1956, including *Why try to change me now?*, *I'm gonna laugh you right out of my life* and *Tin Pan Alley*, the last of which appeared in Coleman's first Broadway venture, the revue *John Murray Anderson's Almanac* (1953). By the late 1950s he had produced an impressive list of song standards with lyricist Carolyn Leigh, which included *Witchcraft*, *I walk a little faster* and *The best is yet to come*. After failed auditions for *Gypsy* and *Skyscraper*, Coleman and Leigh were engaged to compose *Wildcat* (1960), their first Broadway score. A star vehicle for television comedienne Lucille Ball, it is now remembered primarily for the first of several striking Coleman marches in 6/8 metre, 'Hey, look me over'; later 6/8 marches include 'Pass me by' from the film *Father Goose* (1964) and the lesser-known 'One Brick at a Time' from *Barnum*. The second collaboration with Leigh, the satirical *Little Me* (1962), with a widely praised Coleman score and book by Neil Simon, starred another television comedian, Sid Caesar, in seven disparate roles. Although it closed after 257 performances on Broadway and failed in its revivals with the comedians James, Coco (1982) and Martin Short (1999), it proved popular in its London début with the comedian Bruce Forsyth (1964) and in revival with Russ Abbott (1984).

In 1966 Coleman joined veteran film and Broadway lyricist Dorothy Fields for *Sweet Charity*, adapted by Simon from Fellini's film about a prostitute, *Nights of Cabiria*. The show, which featured some of Coleman's most celebrated songs ('Big Spender' and 'If my friends could see me now') was a modest popular success and three years later became the only film version of a Coleman musical to date. A second collaboration with Fields followed with *Seesaw* (1973). After Fields's death in 1974, Coleman collaborated over the next 15 years with various librettists and lyricists, most notably with Michael Stewart for *I Love My Wife* (1977) and *Barnum* (1980), Betty Comden and Adolph Green for *On the Twentieth Century* (1978) and *The Will Rogers Follies* (1991), and Larry Gelbart and David Zippel for *City of Angels* (1989). While none of these musicals was among the greatest popular successes of the time, only *On the Twentieth Century* ran for fewer than 850 performances.

*I Love My Wife*, a gentle satire of mate-swapping, featured self-consciously non-integrated songs and may be the first musical in which the orchestral players participated and commented on the proceedings. In *On the Twentieth Century* a fading producer-director's farcical attempt to sign his former lover,

now a big star, to his next film, prompted Coleman to abandon his predilection for jazz and demonstrate his musical range with a strong classical score that verges on the operatic. After *Barnum*, a musical based on the career of the 19th-century showman and impresario, Coleman experienced a fallow period that culminated in the devastating failure, *Welcome to the Club*, which lasted only 12 performances in April 1989. Shortly thereafter, however, in one of Broadway's most remarkable creative comebacks, Coleman returned in December 1989 with *City of Angels*, a clever and original self-referential hybrid of classic detective films of the 1940s, with a period score, perhaps the finest of his career. In the next season the *Will Rogers Follies*, a musical revue based on the career of the famous political humourist, cowboy and showman, brought Coleman his second consecutive Tony Award. *The Life* (1997), a musical about the lives and frustrated hopes of prostitutes and their pimps on Times Square in the 1980s, earned critical accolades for the performers as well as praise for Coleman's score, which included 'The Oldest Profession' and 'My Body'.

## WORKS

(selective list)

### stage

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

Wildcat (C. Leigh; N.R. Nash), orchd R. Ginzler and S. Ramin, Alvin, 16 Dec 1960 [incl. Give a little whistle, Hey, look me over!, What takes my fancy, You've come home]

Little Me (Leigh; N. Simon, after P. Dennis), orchd R. Burns, Lunt-Fontanne, 17 Nov 1962 [incl. I've got your number, Little Me, The Other Side of the Tracks, Real Live Girl; addl material 1982, incl. Don't ask a lady, I wanna be yours]

Sweet Charity (Leigh; Simon, after F. Fellini, T. Pinelli and E. Flaiano: *Nights of Cabiria*), orchd Burns, Palace, 19 Jan 1966 [incl. Big Spender, If my friends could see me now, I'm a brass band, The Rhythm of Life, Where am I going?; film 1969, incl. My Personal Property]

Seesaw (D. Fields; M. Bennett, after W. Gibson: *Two for the Seesaw*), orchd L. Fallon, Uris, 18 Mar 1973 [incl. It's not where you start, Nobody does it like me, Poor Everybody Else, Seesaw]

I Love My Wife (M. Stewart, after L. Rego), orchd C. Coleman, Ethel Barrymore, 17 April 1977 [incl. Ev'rybody today is turning on, Hey there, good times, I love my wife, Someone Wonderful I Missed]

On the Twentieth Century (B. Comden and A. Green, after B. Hecht and C. MacArthur: *Twentieth Century*), orchd H. Kay, St James, 19 Feb 1978 [incl. Our Private World, She's a nut, Véronique]

Home Again, Home Again (B. Fried; R. Baker), American Shakespeare Theatre, Stratford, CT, 12 Mar 1979

Barnum (Stewart; M. Bramble), orchd Kay, St James, 20 April 1980 [incl. Bigger isn't better, The Colors of my Life, Come follow the band, There is a sucker born ev'ry minute]; film (television) 1986

13 Days to Broadway (Fried), 1983 [incl. You There in the Back Row]

Let 'em Rot (Coleman and A.E. Hotchner; Hotchner), orchd D. Katsaros, Coconut Grove Playhouse, FL, 16 Feb 1988; rev. as *Welcome to the Club*, Music Box, 13 April 1989 [incl. Piece of Cake, Rio, Southern Comfort]

City of Angels (D. Zippel; L. Gelbart), orchd B. Byers, Virginia Theater, 11 Dec 1989 [incl. Funny, With Every Breath I Take, You can always count on me, You're nothing without me)

The Will Rogers Follies (Comden and Green; P. Stone), orchd Byers, Palace, 1 May 1991 [incl. Favorite Son, I never met a man I didn't like, No man left for me]

The Life (I. Gasman; D. Newman, Gasman and Coleman), orchd D. Sebesky and H. Wheeler, Ethel Barrymore, 26 April 1997 [incl. My Body, The Oldest Profession]

Exactly Like You (Hotchner and Coleman; Hotchner), orchd Katsaros, Goodspeed-at-Chester/Norma Terris, Chester, NY, 7 May 1998

Contribs. to revue: John Murray Anderson's Almanac, 1953; Ziegfeld Follies of 1956 [incl. The lady is indisposed]; Demi-Dozen, 1958 [incl. You fascinate me so]; Medium Rare, 1960;

Straws in the Wind, 1975; Hellzapoppin'!, 1976

Incid. music: Compulsion (Leigh), 1957; Keep It in the Family (D. Fields), 1967

### film and television

Film scores and songs, lyricist in parentheses: Father Goose (Leigh), 1964 [incl. Pass me by]; The Troublemaker, 1964; The Art of Love, 1965; The Heartbreak Kid, 1972; Blame It On Rio (S. Harnick), 1984 [incl. I must be doing something right]; Garbo Talks, 1984; Power, 1986; Family Business, 1989

Television specials for Shirley Maclaine: If They Could See Me Now, 1974; Gypsy In My Soul, 1976

### other songs

Why try to change me now (J.A. McCarthy), 1952; The Riviera (McCarthy), 1953; I'm gonna laugh you right out of my life (McCarthy), 1955; Isn't he adorable (McCarthy), 1956; A Moment of Madness (Leigh), 1957; Firefly (Leigh), 1958; It amazes me (Leigh), 1958; I walk a little faster (Leigh), 1958; You fascinate me so (Leigh), 1958; The best is yet to come (Leigh), 1959; The Rules of the Road (Leigh), 1961; Sweet Talk (F. Huddleston), 1964; Take a little walk (B. Greco), 1964; When In Rome (I do as the Romans do) (Leigh), 1964; On Second Thoughts (Coleman), 1965; Then was then and now is now (P. Lee), 1965

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GEOFFREY BLOCK

## Coleman, Edward

(*b* London, bap. 27 April 1622; *d* Greenwich, 29 Aug 1669). English tenor and composer, probably the son of [Charles Coleman](#). John Playford, in *A Musically Banquet* (London, 1651), listed him among London music teachers 'For the Voyce or Viole', and he is named as the composer of the well-known 'The glories of our birth [blood] and state', from Shirley's *The Contention of Ajax and Ulysses* (?1653). In Davenant's opera *The Siege of Rhodes* (1656) he

took the part of Alphonso, while his wife, Catherine, sang lanthe and thus – it has been claimed – made theatrical history by being one of the first women to appear on the public stage in England.

At the Restoration, Coleman was admitted to the king's 'private musicke for voices' (19 June 1660), and he was one of the Gentlemen of the Chapel Royal at the king's coronation on 23 April 1661. Of his voice and character Pepys wrote (30 October 1665): 'Coleman's voice is quite spoiled, and when he begins to be drunk he is excellent company, but afterward troublesome and impertinent'. He also described him as 'a very rogue for women as any in the world' (23 December 1667), which made Pepys apprehensive about the attention Coleman paid his own wife. Of Catherine Coleman's voice he wrote that although she sang well 'her voice is decayed as to strength but mighty sweet though soft' (31 October 1665). Some songs by Edward Coleman are in volumes of *Select [Musical] Ayres and Dialogues* (RISM 1653<sup>7</sup>–1669<sup>5</sup>) and *The Musical Companion* (1667<sup>6</sup>–1673<sup>4</sup>); two are printed in a modern edition (MB, xxxiii, 1971). (AshbeeR, i, v, viii; BDA; BDECM; SpinkES)

IAN SPINK

## Coleman, Ellen

(b London, c1886; d London, 5 Feb 1973). English composer. She was privately educated and was composing sonatas at the age of 14; it was only in 1921 that she began to take composition lessons, studying with Collingwood. She travelled widely and formed lifelong friendships with such notable musicians as Backhaus, Chaliapin and Landowska, and mounted three concerts of her works at the Salle Pleyel-Chopin in Paris, in 1937–8, each of which was extensively reviewed; at the second, on 31 March 1938, attended by André Gide, Landowska introduced the music and Marcelle de Lacour was among the performers.

Of Coleman's two operas, *The Walled Garden*, in one act, was twice broadcast by the BBC. She also wrote two masses, one of which (1928) was performed at Fribourg Cathedral; chamber music, for a variety of instruments, including a pair of ondes martenot; and over 300 songs. The work that brought her greatest acknowledgment was the Cello Sonata in A minor, which was recorded, and published in London by Augener in 1937. Also published by Augener were *Swansong* (1935), a cycle of five songs to texts by Robert Nichols, and several piano pieces. Her *Poems and Pictures* for piano were published in Boston. Although Coleman's musical language, frequently based on 'white-note' modality, and the emotional range of her utterance may be rather constricted, her works often reveal a lyrical charm and captivating directness. Her archive is housed at City University, London, and some of her correspondence survives in the British Library.

RHIAN SAMUEL

## Coleman, Michael

(b Knockgrania, Killavil, Co. Sligo, Ireland, 1891; d New York, 4 Jan 1945). Irish fiddle player and stepdancer. Michael Coleman's fiddle playing belongs

to the rich tradition of southern Sligo and adjoining parts of Roscommon and Mayo, particularly around Doocastle, Bunnanadden and Killavil. His father, James Coleman, a smallholder, played the flute at home and his elder brother Jim Coleman (*b* 1883) played the fiddle. Coleman began to play at five or six years old and was influenced by his brother as well as local fiddlers such as Kipeen Scanlan, Jamesy Gannon, Philip O'Beirne and John O'Dowd. He learnt to stepdance from the dancing teachers John Tuohy and Charlie Dolan (uncle of the famous fiddle player Jimmy Morrison).

Coleman tried to find work in the north of England in 1914 but later in the year sailed for New York. In 1917 he married an immigrant from Co. Monaghan and had one daughter. After a provincial vaudeville tour on the Keith Theatre circuit, Coleman returned to New York where his extensive recording career began. Advances in recording technology enabling the fiddle's tone to be faithfully captured on disc coincided in the late 1920s with the height of Coleman's playing. His performances of highly embellished melodies at dazzling tempos with faultless rhythm were widely disseminated. Coleman was not only a virtuoso player but produced spontaneous complex variations, particularly when playing reels.

Coleman's influence was huge. He enlarged the audience for Irish traditional music and affected its development in several ways. He instigated a pan-Irish fiddle style which found wide acceptance throughout Ireland and in Irish communities in the US and Canada; stylistic traits from the Sligo area became widespread through a host of imitators; and he initiated a process of musical cross-fertilization (elements of Sligo style became mixed with those of Clare and Donegal). In addition, he moved from the traditional context of playing for dancing to playing in concerts for a listening audience, prefiguring bands such as the Chieftains, the Bothy Band, De Danann and [Planxty](#).

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CAROLE PEGG

## **Coleman, Ornette**

(*b* Fort Worth, TX, 19 March 1930). American jazz alto saxophonist and composer.

### **1. Life.**

He began playing alto saxophone at the age of 14, and developed a style influenced predominantly by Charlie Parker. His early professional work with a variety of South-western rhythm and blues and carnival bands, however,

seems to have been in a more traditional idiom. In 1948 he moved to New Orleans and worked mostly at non-musical jobs. By 1950 he had returned to Fort Worth, after which he went to Los Angeles with Pee Wee Crayton's rhythm and blues band. Wherever he tried to introduce some of his more personal and innovative ideas, he met with hostility, both from audiences and from musicians. While working as a lift operator in Los Angeles, he studied (on his own) harmony and theory textbooks, and gradually evolved a radically new concept and style, seemingly from a combination of musical intuition, born of South-western country blues and folk forms, and his misreadings – or highly personal interpretations – of the theoretical texts.

While working sporadically in some of the more obscure clubs in Los Angeles, Coleman eventually came to the attention of two double bass players – firstly Red Mitchell and later Percy Heath of the Modern Jazz Quartet. Coleman's first studio recording (for Contemporary in 1958) reveals that his style and sound were, in essence, fully formed at that time. At the instigation of John Lewis, Coleman (and his trumpet-playing partner Don Cherry) attended the Lenox (Massachusetts) School of Jazz in 1959. There followed engagements at the Five Spot in New York and recordings for Atlantic (1959) entitled *The Shape of Jazz to Come* (which included his compositions 'Lonely Woman' and 'Congeniality') and *Change of the Century* (with 'Ramblin' and 'Free'). These recordings, which occasioned worldwide controversy, revealed Coleman performing in a style freed from most of the conventions of modern jazz. His recording *Free Jazz* (Atl., 1960) for double jazz quartet, a 37-minute sustained collective improvisation, was undoubtedly the single most important influence on avant-garde jazz in the ensuing decade.

In 1962 Coleman retired temporarily from performing in public, primarily to teach himself trumpet and violin. His unorthodox treatment of these instruments on his return to public life in 1965 provoked even more controversy and led to numerous denunciations of his work by a number of influential black American jazz musicians, including Miles Davis and Charles Mingus. However, Coleman was well received in Europe during his first tour there in 1965, giving a major impetus to the burgeoning European avant-garde jazz movement. In the mid- and late 1960s he also became interested in extended, through-composed works for larger ensembles, and produced among other pieces *Forms and Sounds for Wind Quintet* (1965, recorded in England by the Virtuoso Ensemble, 1965, Pol.) and *Skies of America*, a 21-movement suite for symphony orchestra (1972, Col.).

By the early 1970s Coleman's influence had waned considerably, while John Coltrane's dominance of saxophone styles had correspondingly spread. As Coleman turned increasingly to more abstract and mechanical compositional techniques (as in *Skies of America*), his playing lost some of its earlier emotional intensity and rhythmic vitality. But a visit to Morocco in 1972 and the gradual influence (especially rhythmic) of certain rock, funk and fusion styles seemed to have revitalized his ensemble performances, a direction clearly discernible in Coleman's powerful electric band Prime Time founded in 1975. In the 1980s the group performed and recorded as a septet, with two guitarists, two bass guitarists and two drummers, all amplified, though in 1988 Coleman reverted to one drummer, his son Denardo. Prime Time's repertory draws on the various musical styles that have influenced Coleman (including Moroccan music, jazz-rock and free-jazz improvisation). Coleman's own

playing, however, a fascinating and basically inimitable amalgam of blues and modal, atonal and microtonal music, remains unchanged.

The recording *Song X* (1985, Geffen) and a tour (1986), both made with Pat Metheny, brought Coleman and his music a degree of attention he had not enjoyed for some years. A film, *Ornette: Made in America*, directed by Shirley Clarke and compiled from footage made in the 1960s and the early 1980s, was released in 1984, and two concerts entitled 'Ornette Coleman Celebration' took place at the Weill Recital Hall at Carnegie Hall in 1987; the works performed were *Notes Talking*, for solo mandolin (1986), *The Sacred Mind of Johnny Dolphin*, for chamber ensemble (1984), *Time Design*, for amplified string quartet and electric drum set (1983), *Trinity*, for solo violin (1986) and *In Honor of NASA and Planetary Soloist*, for oboe, english horn, *mukhavīnā* and string quartet (1986). In 1987 Coleman recorded the double album *In All Languages* (Caravan of Dreams), one disc featuring a reunion of his free-jazz quartet and the other presenting Prime Time; several titles are performed by both ensembles, each interpreting Coleman's compositions in its own radically distinctive way. His *Skies of America* was performed in Poland and Germany by the Polish National Orchestra in December 1992 and his multimedia composition *Tone Dialing* received its world première in San Francisco in November 1994.

## 2. Musical style.

Coleman's music is conceived essentially as an ensemble music; founded on traditional roots, it makes consistent use of spontaneous collective interplay at the most intimate and intricate levels. This accounts for its extraordinary unpredictability, freedom and flexibility. Coleman's improvisations are highly mobile in tonality, rhythmic continuity and form; they liberated the jazz solo from both an adherence to predetermined harmonic 'changes' and a subservience to melodic variation. They also abandon traditional chorus and phrase structure, reinterpreting jazz rhythm, beat and swing along freer, non-symmetrical lines. Although it appeared to many to be incoherent and atonal, Coleman's playing was (and remains) essentially modal in concept, rooted in older, simpler black folk idioms – in particular a raw blues feeling. His wailing saxophone sound (produced in his early years on a plastic instrument) is never far removed from the plaintive human voice of black-American musical folklore. This essentially lyric approach, best heard on 'Lonely Woman' (1959) and 'Sex Spy' (on the album *Soapsuds*, 1977, AH), is linked to his 'horizontal' concept of improvisation, a tendency explored earlier by such players as Lester Young and Miles Davis. Released from a strict adherence to harmonic functions and conventional form and phrase patterns, Coleman's solos are intrinsically linear, evolving in a sometimes fragmented musical discourse (ex.1). His improvisations at fast tempos are marked by flurries of notes, or gliding, swooping and at times bursting phrases, played with great intensity and conviction. Occasionally his work seems burdened by the overuse of sequential patterning. But it is the strength of conviction of his playing (especially when aided by like-minded colleagues such as Cherry, the double bass player Charlie Haden and the drummer Billy Higgins) that produces a sense of the inevitable in Coleman's art.



Technically Coleman plays as much 'from his fingers' as by ear, an approach frequently resulting in non-tempered intonation and unique tone-colours. These effects are even more noticeable in his less convincing performances on trumpet and violin, although even on these instruments Coleman can sometimes produce compelling improvisations by sheer instinct and musical energy.

Since the 1980s Coleman has espoused a theory which he calls 'harmolodic'. It is apparently based on the reiteration in varied clefs and 'keys' of the same musical materials (lines, themes, melodies), thus producing a simplistic organum-like 'polyphony', principally in unrelieved parallel motion. It is not clear, however, how this theory functions in Coleman's own improvisatory style. He is also noted for his use of obscure, often contradictory, epigrams. Some observers see in these the 'philosophical' analogues to his musical theories and concepts. Similarly, his notation of his own compositions – of which he has written several hundred – is imprecise, gestural and in a sense graphic, leaving the performer free to give individual and differing interpretations. Coleman has opened up unprecedented musical vistas for jazz, the wider implications of which have not yet been fully explored – least of all by his many lesser imitators.

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GUNTHER SCHULLER

## Coleman, Steve

(b Chicago, 20 Sept 1956). American jazz alto saxophonist and bandleader. While at school he briefly played the violin before switching to the alto saxophone. He recalled that later, during a period at Illinois Wesleyan University, Charlie Parker and the soul saxophonist Maceo Parker were strong influences, but it is clear from his recordings of the mid-1980s that fellow black jazz musician Ornette Coleman must also have figured prominently in the formation of his style. Coleman left Chicago in 1978, moving to New York. He worked in the orchestras of Thad Jones and Mel Lewis, Sam Rivers and Cecil Taylor, and also performed and recorded with David Murray, the singer Abbey Lincoln, Dave Holland (of whose group he was a member for several years in the mid- to late 1980s), Bob Brookmeyer, the trombonist Slide Hampton and others. Coleman formed his own group, Five Elements, in 1981 to present a new style that operated under the rubric **M-BASE**, a cooperative institution he co-founded around 1984. Concurrently from 1985 to 1991 he taught at Banff Centre for the Arts, Canada. In 1994 he formed a sextet, Renegade Way, touring Europe the following year. He also presented a series of grassroots workshops and concerts around Oakland, California in 1994 and in 1996 with his ensemble the Metrics. Early in 1996 he travelled to Matanzas, Cuba, to study the Yoruba tradition. He performed at the Havana Jazz Festival and recorded with musicians and dancers, including the group AfroCuba de Matanzas; the effort was preserved on film.

Working with Holland and as a leader, Coleman has been a leading exponent of the incorporation of odd metres into jazz in a manner that is far more sophisticated and subtle than were the pioneering efforts of Dave Brubeck in the 1950s and Don Ellis in the 1960s. Even more significant are his efforts with M-BASE and as a leader to create an amalgamation of free jazz, soul funk and hip hop as exemplified by *Curves of Life* (1995, RCA/Novus).

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GARY W. KENNEDY, BARRY KERNFELD

## Colenda.

See Kolęda.

## Coler, Martin.

See Köler, Martin.

## Coleridge-Taylor, Samuel [Taylor, Samuel Coleridge]

(b London, 15 Aug 1875; d Croydon, 1 Sept 1912). English composer. He was the illegitimate child of Daniel Hugh Taylor, a doctor and native of Sierra Leone, and Alice Hare Martin, an Englishwoman. He grew up in Croydon with his mother after his father returned to Africa. It has been suggested that Samuel may have enjoyed support from a member of the Coleridge family (see Butterworth, 1989), but the evidence for this proposition is extremely slender. He studied the violin with Joseph Beckwith and singing in the choir of St George's Presbyterian Church from the age of ten. After his voice broke he sang alto in the parish choir of St Mary Magdalene, Addiscombe. In 1890 he entered the RCM as a violin student; his first important composition, a *Te Deum*, dates from this year. Novello published one of his anthems, *In thee, O Lord*, in 1891, and four more in 1892. That year he began to study composition with Stanford, and was awarded an open scholarship for composition at the college in March 1893. Frequent public performances of his music followed: a chamber concert in Croydon on 9 October 1893 included his Piano Quintet, part of his Clarinet Sonata, and three of his songs, with the composer at the piano, and between 1894 and 1897 some of his latest works were heard at the RCM, notably the Nonet, the Clarinet Quintet, *Five Fantasiestücke* for string quartet, the first three movements of the Symphony in A minor, and the String Quartet in D minor. In 1895 and 1896 he won the Lesley Alexander composition prize. His contemporaries at the RCM included Dunhill, Vaughan Williams, Holst, Ireland and Bridge, although his closest peer relationship was forged with William Hurlstone.

He left the RCM in 1897, and in the following year received his first commission, from the Three Choirs Festival. He had received much help and advice from A.J. Jaeger, through whom his music became known to Elgar; it was Elgar who recommended Coleridge-Taylor for the festival commission, and the result, the Ballade in A minor for orchestra, was well received at its first performance. Two months later Stanford conducted the first performance of *Hiawatha's Wedding Feast* at the RCM. This cantata, on which the composer's fame now largely rests, soon became widely acclaimed in England and the USA; Jaeger even referred to it as 'the biggest success Novellos had since Elijah'. Many festival commissions followed, including the *Overture to The Song of Hiawatha*, *The Death of Minnehaha*, *Hiawatha's Departure*, and a number of cantatas, of which *A Tale of Old Japan* is perhaps the finest. None of these later works, however, was as enthusiastically received as *Hiawatha*. Coleridge-Taylor's other chief field of composition was incidental music, commissioned by Herbert Beerbohm Tree

for His Majesty's Theatre; he provided music for four plays by Stephen Phillips (*Herod, Ulysses, Nero and Faust*), as well as for *Othello* and Alfred Noyes's *The Forest of Wild Thyme*.

In addition to composing, Coleridge-Taylor was an excellent conductor of catholic tastes and, according to Carl Stoeckel, was described in 1910 by New York orchestral players as the 'black Mahler'. He was permanent conductor of the Handel Society from 1904 until his death, of the Westmorland Festival from 1901 to 1904, and of many choral and orchestral societies. He also undertook much teaching in and around Croydon, and was appointed professor of composition at Trinity College of Music, London, in 1903, and at the GSM in 1910. He made three successful visits to the USA, in 1904 and 1906 at the invitation of the Coleridge-Taylor Choral Society, founded in Washington, DC, in 1901 for black singers, and in 1910 at the invitation of Carl Stoeckel for the Litchfield Festival, Connecticut. His early death from pneumonia seems to have been partly a result of overwork, and his passing was widely lamented.

As a student at the RCM, Coleridge-Taylor had exhibited extraordinary promise as a composer. The assured technique and stylistic panache of his chamber works drew praise from Stanford who, greatly admiring the Clarinet Quintet, showed it to Joachim. The Clarinet Quintet reveals the extent to which he had imbibed the Brahmsian core of Stanford's teaching, but the rhythmic vitality, harmonic colour and melodic invention (which betrays a strong modal character) confirm the influence of his idol Dvořák. These characteristics quickly found a natural affinity with the poetry of Longfellow, who was greatly popular at the time, and audiences were attracted to the novelty of his trochaic rhythms, not to mention the 'funny names' which the composer himself admitted first drew him to the *Song of Hiawatha*. The cult of the exotic was then at its height, and the romantic appeal of the Amerindian powerful. In Coleridge-Taylor it became entangled with his endeavour to express his African identity, which he did, following Dvořák's example, by modelling some of his works on negro subjects and melodies of the black and Amerindian peoples.

High public expectations following the huge success of *Hiawatha's Wedding Feast* led to the completion of the Longfellow trilogy, although *The Death of Minnehaha* and *Hiawatha's Departure* never achieved the same degree of renown. Indeed the failure of *The Blind Girl of Castél-Cuillé*, *Meg Blane* and particularly *The Atonement* suggested a conspicuous falling away of his creative powers in his late 20s. Later choral works, such as the 'Bon-Bon' Suite and *A Tale of Old Japan* signalled a recovery, but his one attempt at full-scale opera, *Thelma*, never came to fruition. Large-scale instrumental forms, handled with such assurance in his student chamber works, held less attraction for him in later years. He produced an extensively reworked concerto for the American violinist Maud Powell at the end of his life, but his most convincing essay was the *Symphonic Variations on an African Air*, which displays his considerable aptitude and partiality for variation form. Shorter orchestral works such as the Ballade in A minor and *The Song of Hiawatha* also evince a sense of breadth, but it is as a miniaturist, in the fine settings of Elizabeth Barrett Browning's sonnets *The Soul's Expression* or even more so in the province of light music, such as *The Forest of Wild Thyme* or *The Bamboula*, that he excelled.

Coleridge-Taylor saw it as his mission in life to help establish the dignity of the black man. He was greatly influenced by the black American poet P.L. Dunbar (some of whose poems he set), by the Fisk Jubilee Singers of Nashville, by W.E.B. Du Bois, Frederick Douglass, Booker T. Washington and others, whose works he studied zealously. After meeting Dunbar in 1897 his awareness of his heritage grew rapidly, leading to such works as the *African Romances* (1897), the operatic romance *Dream Lovers* (1898), the *African Suite* (1898) and *Toussaint l'ouverture* (1901), a musical illustration of the 18th-century slave who led the liberation of Haiti. Many musicians in the USA looked on him as a beneficent influence. H.T. Burleigh frequently sang for him in the USA and probably shared many of his ideas. He suffered many rebuffs on account of his colour and at one time contemplated emigrating to the USA. Above all, though, he was known as a man of great dignity and patience.

On 30 December 1899 Coleridge-Taylor married Jessie Walmisley, a fellow RCM student and a cousin of T.A. Walmisley. Their son Hiawatha (*b* Croydon, 15 Oct 1900; *d* London, 20 Jan 1980) and daughter Avril [Gwendolen] (*b* South Norwood, 8 March 1903; *d* 21 Dec 1998) followed musical careers, the former as a conductor of his father's ballet music in the staged performances of *Hiawatha* at the Albert Hall, the first of which took place on 19 May 1924, and the latter as a conductor and a composer of songs, partsongs, instrumental solos, orchestral arrangements and larger works, including a Piano Concerto in F minor, *Sussex Landscape*, *The Hills*, *To April*, *In Memoriam R.A.F.* and *Golden Wedding Ballet Suite* for orchestra, and *Wyndore* and *Historical Episode* for chorus and orchestra. She adopted the name Avril in place of Gwendolen, and has also written under pseudonyms.

## WORKS

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Coleridge-Taylor, Samuel

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printed and published in London unless otherwise stated

MSS in GB-Lbl, Lcm, US-NYpm

QH London, Queen's Hall

## stage

op.

- |      |   |
|------|---|
| 25   | <i>Dream Lovers</i> (operatic romance, 1, P.L. Dunbar), 4 solo vv, 4vv, Croydon, Public Hall, 16 Dec 1898                                     |
| 26   | <i>The Gitanos</i> (cantata-operetta, E. Oxenford), S, 2 Mez, 2 A, 3 female vv, pf, London, 1898 (1898)                                       |
| 47/1 | <i>Herod</i> (incid music, S. Phillips), 1900, <i>US-Bp*</i> , pf suite (1901): Processional, Breeze-Scene, Dance, Finale                     |
| 49   | <i>Ulysses</i> (incid music, Phillips), 1901–2, 2 songs, partsong, scena for vn, pf, pubd   |
| 62   | <i>Nero</i> (incid music, Phillips), 1906, <i>US-Bp*</i> , part pubd (1909): Prelude, 2 Entr'actes (unpubd) Intermezzo, Eastern Dance, Finale |

- 70 Faust (incid music, Phillips), 1908, *US-Bp\**, part pubd (1911–25): Dance of the Witches, The 4 Visions, Dance and Chant, 1 song
- 72 *Thelma* (grand op, 3), 1907–9, unpubd
- 74 The Forest of Wild Thyme (incid music, A. Noyes), 1910, part pubd: Scenes from an Imaginary Ballet, 3 Dream Dances, Intermezzo, Songs and partsongs, Christmas Overture
- 79 Othello (incid music, W. Shakespeare), 1910–11, *US-Bp\**, orch suite (1909): Dance, Children's Intermezzo, Funeral March, The Willow Song, Military March
- St Agnes Eve (incid music), 1912, partial pf score ed. A. Lotter (1922): 3 Tableaux
- The Clown and the Columbine (melodrama after H.C. Andersen), reciter, vn, vc, pf, unpubd

### choral and vocal

all with orchestra

some also published with piano accompaniment

- 7 *Zara's Ear-Rings* (Lockhart), rhapsody, solo v, 1895, unpubd
- 30 Scenes from 'The Song of Hiawatha' (cant., H.W. Longfellow): 1 Hiawatha's Wedding Feast, T, 4vv, London, RCM, 11 Nov 1898, *US-Bp*; 2 The Death of Minnehaha, S, Bar, 4vv, Hanley, 26 Oct 1899; 3 Overture, Norwich, 6 Oct 1899; 4 Hiawatha's Departure, S, T, Bar, 4vv, London, Albert Hall, 22 March 1900 [no. 1 incl. Onaway! awake, beloved; no.4 incl. Spring had come and Hiawatha's Vision: all 3 pubd separately]
- 42 The Soul's Expression (E.B. Browning), 4 sonnets, A, Hereford, 13 Sept 1900: The Soul's Expression, Tears, Grief, Comfort
- 43 The Blind Girl of Castél-Cuillé (cant., Longfellow), S, Bar, 4vv, Leeds, 9 Oct 1901, vs (1901)
- 48 Meg Blane (R. Buchanan), rhapsody, Mez, 4vv, Sheffield, 3 Oct 1902, vs (1902), incl. epilogue Lord hearken to me
- 53 The Atonement (sacred cant., A. Parsons), S, Mez, A, T, Bar, 4vv, Hereford, 10 Sept 1903, vs (1903)
- 54 5 Choral Ballads (Longfellow), Bar, 4vv, Norwich, 25 Oct 1905, vs (Leipzig, 1904): Beside the ungathered rice he lay, She dwells by great Kenhawa's side, Loud he sang the psalm of David, The Quadroon Girl, In dark fens of dismal swamp
- 61 Kubla Khan (S.T. Coleridge), rhapsody, Mez, 4vv, QH, 1906, vs (1905)
- 65 Endymion's Dream (cant., C.R.B. Barrett), S, T, 4vv, Brighton, 4 Feb 1910, vs (1910)
- 68 'Bon-Bon' Suite (cant., T. Moore), Bar, 4vv, vs (1909): The Magic Mirror, The Fairy Boat, To Rosa, Love and Hymen, The Watchman, Say, what shall we dance?
- 76 A Tale of Old Japan (cant., A. Noyes), S, A, T, Bar, 4vv, QH, 6 Dec 1911, vs (1911)
- 81 2 Songs, 1v: Waiting; Red o' the Dawn (Noyes) (1920)

### orchestral

many also arranged for piano or violin, piano

- 4 *Ballade*, d, vn (1895)

8	Sym., a, London, St James's Hall, 6 March 1896, unpubd
14	Legende, from Konzertstück, vn (1897)
22	4 Characteristic Waltzes (1899): Valse bohémienne, Valse rustique, Valse de la reine, Valse mauresque
33	Ballade, a, Gloucester, 14 Sept 1898 (1899)
39	Romance, G, vn, ?1899
40	Solemn Prelude, Worcester, 13 Sept 1899
41/1	[4] Scenes from an Everyday Romance, suite, QH, 24 May 1900: e, G, b, e
44	Idyll, Gloucester, 11 Sept 1901
46	Toussaint l'ouverture, QH, 26 Oct 1901
47/2	Hemo Dance, scherzo, 1902
51	Ethiopia Saluting the Colours, march, pf 4 hands score (1902)
52	Four Noveletten, str, tambourine, triangle (1903): A, C, a, D
63	Symphonic Variations on an African Air, QH, 14 June 1906 (1906)
—	Fantasiestück, A, vc, New Brighton, 7 July 1907, unpubd
—	A Lovely Little Dream, str, hmn, ?1909
75	The Bamboula, rhapsodic dance, Norfolk, CT, 2 June 1910 (1911)
77	Petite suite de concert (1911): La caprice de Nanette, Demande et reponse, Un sonnet d'amour, La tarantel'e fretillante
80	Vn Conc., g, Norfolk, CT, June 1912, pf score ed. W.J. Read (1912)
82/1	Hiawatha (ballet), 1912, arr. and orchd P.E. Fletcher, London, 19 May 1924: The Wooing, The Marriage Feast, Bird Scene, Conjuror's Scene, The Departure, Reunion
82/2	Minnehaha, suite: Laughing Water, The Pursuit, Love Song, The Homecoming
—	From the Prairie, rhapsody, Norfolk, CT, 1914

### chamber

1	Pf Qnt, g, c1893, unpubd
—	Cl Sonata, f, c1893, unpubd
2	Nonet, f, pf, vn, va, vc, db, ob, cl, hn, bn, 1893, unpubd
3	Suite de [4] pièces, vn, pf/org, 1893: Pastorale, Cavatina, Barcarolle, Contemplation
—	Pf Trio, e, 1893, unpubd
—	Sonata, c, pf, ?1893
5	[5] Fantasiestücke, str qt, 1895 (1922): Prelude, Serenade, Humoreske, Minuet, Dance
9	2 Romantic Pieces, vn, pf, ?1895: Lament, Merrymaking
10	Cl Qnt, f, Leipzig, 1895)
13	Str Qt, d, 1896, unpubd
16	[3] Hiawathan Sketches, vn, pf, 1896: A Tale, A Song, A Dance
19	2 Moorish Tone-Pictures, pf (1897): Andalla, Zarifa
19/1	2 Oriental Waltzes, pf (1905)
20	Gipsy Suite, 4 pieces, vn, pf (1897): Lament and Tambourine, A Gipsy Song, A Gipsy Dance, Waltz
23	Valse Caprice, vn, pf (1898)
28	Vn Sonata, d, ?1898, ed. A. Sammons (1917)
31	Humoresques, pf, 1897: D, g, A
—	3 Short Pieces, org (1898): Melody, Elegy, Arietta
35	African Suite, pf (1898): 1 Introduction, 2 A Negro Love Song, 3 A Valse, 4 Dance nègre [no.4 originally for pf, str qt]
38	3 Silhouettes, pf, 1897: Valse, Tambourine, Lament

41/2	Nourmahal's Song and Dance, pf (1900)
55	Moorish Dance, pf (1904)
56	[3] Cameos, pf (1904): F, d, G
58	4 African Dances, vn, pf (1904): g, F, A, d
59/1	24 Negro Melodies, pf (Boston, MA, 1905), transcr.: 1 At the dawn of day, 2 The stones are very hard, 3 Take Nabandji, 4 They will not lend me a child, 5 Song of Conquest, 6 Warrior's Song, 7 Oloba, 8 The Bamboula, 9 The angels changed my name, 10 Deep River, 11 Didn't my Lord deliver Daniel?, 12 Don't be weary, traveller, 13 Going up, 14 I'm troubled in mind, 15 I was way down a-yonder, 16 Let us cheer the weary traveller, 17 Many thousand gone, 18 My Lord delivered Daniel, 19 Oh, he raise a poor Lazarus, 20 Pilgrim's Song, 21 Run, Mary, run, 22 Sometimes I feel like a motherless child, 23 Steal away, 24 Wade in the water
59/2	Romance, vn, pf (1904)
64	[4] Scènes de ballet, pf (1906): C, A, A <sub>1</sub> , B <sub>1</sub>
66	[5] Forest Scenes, pf (1907): The lone forest maiden, The phantom lover arrives, The phantom tells his tale of longing, Erstwhile they ride – the forest maiden acknowledges her love, Now proudly they journey together toward the great city
—	Papillon, pf (1908)
71	Three-fours, Valse Suite, pf (1909): a, A <sub>1</sub> , g, D, E <sub>1</sub> , c
73	Ballade, c, vn, pf, Leeds, 29 Oct 1907
—	Variations on an Original Theme, vc, Croydon, 30 Nov 1907, unpubd
—	2 Impromptus, pf (1911): A, b
78	3 Impromptus, org (1913): F, C, a
—	Variations, b, vc, pf (1918)
—	Interlude, org

### songs, partsongs, choruses

1 voice, piano unless otherwise stated

12	[5] Southern Love Songs (1896): My Love, Tears, Minguillo, If thou art sleeping maiden, Oh! my lonely pillow
15	Land of the Sun, partsong, 4vv (1897)
17	[7] African Romances (P.L. Dunbar) (1897): An African Love Song, A Prayer, A Starry Night, Dawn, Ballad, Over the Hills, How shall I woo thee?
19/2	[6] Little Songs for Little Folks (1898): Sea-Shells, A Rest by the Way, A Battle in the Snow, A Parting Wish, A Sweet Little Doll, Baby Land
21	2 Partsongs, 3 female vv (?1898): We strew these opiate flowers, How they so softly rest
24	In Memoriam, 3 rhapsodies, low v (1898): Earth fades! heaven breaks on me (R. Browning), Substitution (E. Browning), Weep not, beloved friends (Chiabrera, trans.)
29	3 Songs (W. Wordsworth, R. Burns) (?1898): Lucy, Mary, Jessy

37	6 Songs (1899): You'll love me yet, Canoe Song, A blood-red ring hung round the moon, Sweet evenings come and go love, As the moon's soft splendour, Eléanore
45	6 American Lyrics, low v (E.W. Wilcox, J.G. Whittier, W. Whitman) (1903): O thou mine other stronger part, O praise me not, Her love, The dark eye has left us, O ship that saileth, Beat beat drums
50	3 Song-poems (T. Moore) (1905): Dreaming for Ever, The Young Indian Maid, Beauty and Song
57	6 Sorrow Songs (C. Rossetti), 1904: Oh what comes over the sea, When I am dead my dearest, Oh roses for the flush of youth, She sat and sang away, Unmindful of the roses, Too late for love
67	3 Partsongs, 4vv (1905): All my stars forsake me, Dead on the Sierras, The Fair of Almachara
69	Sea Drift (T.B. Aldrich), choral rhapsody, 8vv, 1908
—	5 Fairy Ballads (K. Easmon) (1909): Sweet Baby Butterfly, Alone with Mother, Big Lady Moon, The Stars, Fairy Roses
—	[5] Songs of Sun and Shade (M. Radclyffe-Hall) (1911): You lay so still in the sunshine, Thou hast bewitched me beloved, The Rainbow Child, Thou art risen my beloved, This is the island of gardens
—	2 Songs (C. Rossetti, S. Naidu), 1v, pf/orch (1909)
—	2 Songs (E.R. Stephenson, F. Hart) (1916)
—	3 Songs of Heine

c20 partsongs pubd separately  
over 40 songs pubd separately and MS

### sacred

—	TeD, 4vv, org, 1890
—	8 anthems: Break forth into joy (1892), By the waters of Babylon (1899), In thee, O Lord (1891), Lift up your heads (1892), Now late on the Sabbath day (1901), O ye that love the Lord (1892), The Lord is my strength (1892), What hast thou given me (1905)
18	Morning and Evening Service, F (1899) Coleridge-Taylor, Samuel

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## Colerus, David.

See [Köler, David](#).

## Coles, George.

See *under* [Stebbins, george c.](#)

## Cölestin

(Ger.).

See [Pantalon stop](#).

## Colette, Marie-Noël

(*b* Cysoing, nr Lille, 8 Jan 1939). French musicologist. After studying at the Sorbonne, where she graduated in philosophy in 1966, she studied musical palaeography with J. Vezin, Solange Corbin and Michel Huglo. In 1967 she was appointed lecturer at the musicological seminars of Corbin (1967–73) and Lesure (from 1973) at the Ecole Pratique des Hautes Etudes, and in 1974 she submitted her dissertation, prepared under the supervision of Corbin, entitled *Le Processional de St-Hilaire-le-Grand à Poitiers (XVIe siècle)*. She began teaching musical palaeography at the Lyons Conservatoire in 1988, and in 1990 became a senior research lecturer at the Ecole Pratique des Hautes Etudes seminar on medieval musical palaeography. She was the first secretary-general (1988–91) and then chairman (1991–5) of the Société Française de Musicologie.

An encounter with Dom Cardine gave Colette the idea of an interpretation of Gregorian chant based on the rhythmical indications of 10th-century manuscripts. It was proposals that she first put forward in Corbin's seminars that led to her founding, with Anne-Marie Deschamps, the Ensemble Venance Fortunat in 1974. Alongside her work on palaeography she has undertaken research on interpretation with the singers Dominique Vellard (from the

Ensemble Gilles Binchois) and Brigitte Lesne (from the Ensemble Discantus), and with the Centre de Musique Médiévale in Paris. Her work on the analysis of medieval music, which draws on manuscript sources and interpretation, is also connected with the modal discoveries of Jean Claire and the teaching of music in oral traditions. Her publications are chiefly on questions of the composition, and the oral and written tradition of medieval music.

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JEAN GRIBENSKI

**Coletti [Colletti], Agostino  
Bonaventura**

(b Lucca, c1675; d Venice, 1752). Italian composer. He was first an organist in Lucca. By 1669 he was in Venice, as testified by a letter to G.A. Perti (*I-Bc*) in which he asked to be admitted to the Bologna Accademia Filarmonica; further correspondence and the frontispiece of his op.1 show that he was accepted as a member. In 1703 he auditioned, unsuccessfully, for the post of *maestro di cappella* of Pistoia Cathedral. In Venice he was made third organist of S Marco on 9 December 1714, second organist on 21 May 1736 (with a salary of 200 ducats) as well as assistant *maestro di cappella*, and later first organist until his death. Beginning in 1699 Coletti composed four serenatas for political elections in Lucca, the *Tasche*. His operatic career began with *Paride in Ida*, given in Parma in 1696 and repeated in Venice at S Angelo in 1706. Two further operas were performed in Venice in 1707, *Ifignia* and a revival of *Prassitele in Gnido*. His oratorio *Isacco figura del redentore*, given at the Oratorio di S Filippo Neri (S Maria della Fava) on 1 January 1741 in Venice, was repeated the same year at S Maria Corteorlandini, Lucca.

The 12 cantatas of Coletti's op.1 show a standard formal scheme: recitative and aria alternate, there are always three arias (usually in da capo form and beginning with a 'motto' phrase in imitation), and the vocal part often has *fioriture*. Coletti could handle both voice and continuo competently, and the music often reflects the spirit of the text; the style is dramatic (the direction 'Affettuoso' appears frequently), and there is much interplay between voice and continuo.

## WORKS

Operas, music lost; libs in *I-Vnm*: *Paride in Ida* (F. Mazzari), Parma, Ducale, 1696, collab. C. Manza; *Prassitele in Gnido* (A. Aureli), Rovigo, Monfredini, 1700; *Ifignia* (Aureli, after P. Riva), Venice, S Angelo, carn. 1707

Serenatas, all for Lucca, *Tasche* political elections, music lost: *Bruto e Cassio* (?C. Contarini), 11 Dec 1699; *Muzio Scevola*, 15 Dec 1723; *Codro re d'Atene* (N. de'Nobili and C. Bernardini), 11 Dec 1726; *Timoleonte, cittadino di Corinto* (S. Mansi and G.V. Bottini), 14 Dec 1729

Oratorios, music lost: *L'Innocenza difesa in S. Giov. d'Iddio* (D. Melani), Florence, S Maria dell'Umiltà, 1704; *Isacco figura del redentore* (P. Metastasio), Venice, S Maria della Fava, 1 Jan 1741

*Armonici tribut* [12 cant.], S/A, bc, op.1 (Lucca, 1699)

Mass, 2vv, *Vnm*

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*ES* (C. Sartori)

*MGG1* (S. Dalla Libera)

*Nerici*S

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CAROLYN GIANTURCO

# Coletti, Filippo

(*b* Anagni, 11 May 1811; *d* Anagni, 13 June 1894). Italian baritone. He studied at Real Collegio di Musica in Naples, making a successful début at the Teatro del Fondo (1834) in Rossini's *Il turco in Italia*. His talents attracted the attention of Laporte, impresario of Her Majesty's Theatre, London, who in 1840 engaged him to replace the popular favourite Tamburini, thereby provoking a riot vividly described by R.H. Barham in one of his *Ingoldsby Legends*. Returning defeated to Naples, Coletti created the roles of Lusignano in Donizetti's *Caterina Cornaro* (1844) and Gusmano in Verdi's *Alzira* (1845). The following year he was re-engaged at Her Majesty's by Laporte's successor, Lumley, where he played Francesco in Verdi's *I masnadieri*. For the next four seasons he remained the leading Italian baritone on the London stage, being especially admired as the Doge in Verdi's *I due Foscari*. It was for him that Verdi lowered the part of Germont in the definitive version of *La traviata*, in whose first performance he took part at the Teatro Benedetto, Venice (1854). His last creation of importance was the title role of Mercadante's *Pelagio* at the Teatro S Carlo, Naples (1857), given at a time when Verdi was seriously considering him for the name part of the *Re Lear* that he never wrote. Coletti retired from the stage in 1869; in 1880 he published a treatise, *La scuola di canto italiano*, in Rome. Although he undertook comic roles, it was as a 'baritono nobile' that Coletti excelled. Chorley praised him as 'an expressive, sound singer of the modern school'; to Carlyle he seemed 'a man of deep and ardent sensibility ... originally an almost poetic soul'.

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**B. Lumley:** *Reminiscences of the Opera* (London, 1864)

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**J.W. Davison:** *From Mendelssohn to Wagner: the Memoirs of J.W. Davison*  
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HAROLD ROSENTHAL/JULIAN BUDDEN

## Colgan [Colgon], James

(*b* ?Dublin, c1710; *d* Dublin, 1772). Irish singer, composer and organist. Reputedly a fine bass singer, his name was frequently mentioned as a special attraction at Dublin concerts during the 1740s, though he was not, apparently, a soloist at the first performance of *Messiah*. He was a member of the choir of St Patrick's Cathedral, becoming a half vicar-choral in 1743, and full vicar in 1745, holding the post until his death. From 1740 to 1754 he was organist of St Peter's, Dublin. A few songs and a duet by Colgan survive in the Joly Collection (*IRL-Dn*).

BRIAN BOYDELL

## Colgrass, Michael (Charles)

(*b* Chicago, 22 April 1932). American composer and percussionist. He graduated from the University of Illinois (BMus 1956), and studied composition with Milhaud, Riegger and Foss, among others. The recipient of

many grants, fellowships and commissions, he is particularly well known for his orchestral and percussion works. From 1956 to 1967 he was a freelance solo percussionist with various New York groups including the New York PO, Dizzy Gillespie's band, and the Columbia SO. In 1978 he won the Pulitzer Prize for his percussion and orchestra piece *Déjà vu*. In 1974 he settled in Toronto.

Colgrass has an uncanny ability to write accessible music that simultaneously challenges the intellect and stirs the emotions. His highly personal compositional technique draws on a diversity of styles, reflecting his widespread interests, and involves a free-flowing mixture of tonal and atonal harmonic language. Early compositions of the 1950s and 60s follow strict serial techniques and reflect the influence of his teachers, most notably Riegger and Ben Weber. Colgrass broke with serialism in the mid-1960s with his orchestral piece *As Quiet As*. References to various jazz styles are found in many of his works, especially *Light Spirit* and *Déjà vu*. In later works, such as *Letter from Mozart* (1976) and *The Schubert Birds* (1989), Colgrass works out his fascination with paraphrase, employing music by composers of the 18th–20th centuries as a basis for thematic material, subjecting it to various permutations and distortions. His vocal music is defined by its verbal clarity, which is perhaps at its most effective in his music theatre pieces, such as *Virgil's Dream* (1967).

## WORKS

(selective list)

Stage (texts by Colgrass): *Virgil's Dream* (music theatre, 1), 1967, Brighton, 1967; *Nightingale Inc.* (comic op, 1), 1971, Champaign, IL, 1975; *Something's Gonna Happen* (children's musical, 1), 1978, Toronto, 1978

Orch: *As Quiet As*, 1966; *Auras*, hp, orch, 1973; *Concertmasters*, 3 vn, orch, 1975; *Letter from Mozart*, 1976; *Memento*, 2 pf, orch, 1982; *Chaconne*, va, orch; *Delta*, cl, vn, perc, orch, 1979; *Demon*, amp pf, orch, tape, radio, 1984; *The Schubert Birds*, 1989; *Snow Walker*, org, orch, 1990; *Arctic Dreams*, band, 1991

Perc: *3 Brothers*, 9 perc, 1951; *Perc Music*, 4 perc, 1953; *Variations*, 4 drums, va, 1957; *Fantasy Variations*, solo perc, 6 perc, 1960; *Divertimento*, 8 drums, pf, str, 1961; *Rhapsodic Fantasy*, 15 drums, orch, 1965; *Déjà vu*, 4 perc, orch, 1977

Other inst: *Light Spirit*, fl, va, gui, perc, 1963; *Wolf*, vc, 1975; *Flashbacks*, 5 brass, 1978; *Tales of Power*, pf, 1980; *Metamusic*, pf, 1981; *Winds of Nagual*, ww ens, 1985; *Strangers*, variations, cl, va, pf, 1986; *Folklines*, str qt, 1987

Vocal (texts by Colgrass unless otherwise stated): *The Earth's a Baked Apple*, chorus, orch, 1969; *New People*, Mez, va, pf, 1969; *Image of Man*, 4 solo vv, chorus, orch, 1974; *Theatre of the Universe*, solo vv, chorus, orch, 1975; *Best Wishes USA*, 4 solo vv, double chorus, 2 jazz bands, folk insts, orch, 1976; *Night of the Raccoon* (S. Takashima), S, a fl, perc, hp, elec pf, cel, 1978; other works

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**C.T. Pare:** *An Examination of Innovative Percussion Writing in the Band Music of Four Composers* (DMA diss., U. of Cincinnati, 1993) [on Minds of Nagual]

JAMES P. CASSARO

## Colijns, Jean-Baptiste.

See Coljns, Jean-Baptiste.

## Colin, Guilielmo.

See Golin, Guilielmo.

## Colin, Pierre

(*fl.* 1538–72). French composer. He was Master of the Choirboys (c1539–61) and organist (1562–c1569) at St Lazare Cathedral in Autun; he was also active as a priest and chaplain there from 1539 to about 1572. In 1832 Fétis summarized some account books for the chapel of François I's daughters (*F-Pn* fr.7853) in which a Gilbert Colin, called Chamault, is listed as a clerk and chaplain from 1521 until his retirement in 1536. In the *Biographie universelle* Fétis confused this man with Pierre Colin – an identification not supported by the music publications, which name only Pierre Colin (or simply Colin), not Gilbert (or Pierre-Gilbert) Colin.

Most of Colin's 26 masses are parody works based on material from his own motets and psalms, as well as from motets by Richafort, Certon and others; some of the masses were recopied in manuscripts in Italy (*I-TVd* 19, *Bsp* A.XLVIII) and Spain (*E-Tc* 27). The ten *Magnificat* settings (of the even-numbered verses) use the plainsong formulae as their structural basis. Among his best works are the 36 motets, most of which are constructed in a series of overlapping points of imitation. In his early works duets contrast with chordal sections, whereas later pieces are characterized by a fuller, more continuous texture. Nevertheless they reflect Colin's concern with textual clarity. In the prologue to his *Liturgicon musicarum* he explained that he had constructed the music so that the text might be easily understood, for 'our souls are fed on the inmost part of the text'. Although poor Latin accentuation occasionally occurs, the declamation is generally successful because of Colin's subtle sense of timing, texture control and felicitous choice of melodic figures. Six of the eight chansons commonly attributed to him were printed by Attaignant, who gave only the composer's surname; all are in a light, basically homophonic style, with some text-painting and imitative textures. Through his sacred works, Colin made a significant contribution to French music in the generation of composers after Josquin.

### WORKS

#### sacred

Liber octo missarum ... moduli quos motettos usitatori nomine vulgus vocat ... parthenica cantica in laudem illibatae virginis conscripta (quae ... Magnificat inscribuntur) octo sunt, singulaque proprio tono distinguuntur, 4–6vv (Lyons, 1542)

Liber tertius missae sex, 4vv (Venice, 1544)

Les 50 pseaulmes de David traductz par Clement Marot ... en chant non vulgaire; mais plus convenable aux instrumens, 4vv (Paris, 1550)

Liturgicon musicarum 12 missarum (Lyons, 1554 [lost], 2/1556)

Missa, ad imitationem moduli 'Confitemini', 4vv (Paris, 1556)

Missa, ad imitationem moduli 'In me transierunt', 4vv (Paris, 1556)

Missa, ad imitationem moduli 'Surgens Jesus', 4vv (Paris, 1556)

Modulorum (quos vulgo motecta vocant), liber I, 4–6vv (Paris, 1562)

Modulorum ... liber II (Paris, 1562)

Les sept pseaulmes penitentiaux de David, traduits en rithme françoise, par Clement Marot, 4vv (Paris, 1564)

Messe, 4vv (Venice, 1580)

2 masses, 1547<sup>2</sup>; Missa 'Salus nostra', 4vv, in Missae duodecim (Paris, 1554) [later repr. separately]; 2 masses repr. from earlier edns in 1590<sup>2</sup>

1 Magnificat, 1547<sup>2</sup>; 3 Magnificat settings, 1553<sup>3</sup> [2 repr. from Liber octo missarum]

15 motets, 1539<sup>1</sup>, 1542<sup>5</sup>, 1542<sup>7</sup>, 1551<sup>1</sup>, 1553<sup>8</sup>, 1555<sup>13</sup>, 1555<sup>14</sup>

### secular

7 chansons, 1538<sup>12</sup>, 1541<sup>5</sup>, 1543<sup>7</sup>, 1545<sup>12</sup>, 1549<sup>19</sup>, 1550<sup>12</sup>; 1 in Le parangon des chansons, XIe livre (Lyons, 1543) [unnamed; attrib. P. Colin in *Catalogue de la bibliothèque de F.J. Fétis* (Brussels, 1877)]: 2 ed. in PÄMw, xxiii (1899/R), 1 ed. in RRMR, xxxviii (1981)

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WILLIAM C. LENGEFELD

## Colin de Blamont, François.

See Collin de Blamont, François.

## Colini [Collini], Filippo

(b Rome, 21 Oct 1811; d ? May 1863). Italian baritone. In both contemporary and modern sources he is sometimes confused with Virgilio Collini or Filippo Coletti. He studied with Camillo Angiolini at the Collegio Romano from 1819 to 1827, where he sang in the choir. His first concert appearance was in 1831. Early in 1835 he appeared at the opera house in Fabriano, and during

the autumn made his début at the Teatro Valle, Rome. Thereafter he was engaged at major Italian theatres in Palermo (1838–41, 1852–4), Naples (1841–2, 1848, 1855–7), Genoa (1842–3, 1854–5), Milan (1844–5) and Rome (1844, 1845–6, 1848–9, 1849–50), among others, and in Paris and Vienna.

During his early career his repertory consisted mainly of works by Donizetti, especially *Torquato Tasso*; later he concentrated on Verdi's operas, in particular *Nabucco*, *Ernani* and *Luisa Miller*. He sang Luigi XIV in the première of Campana's *Luisa di Francia* (1844), Severo in Donizetti's *Poliuto* (1848) and Inquaro in Eugenio Terziani's *Alfredo* (1852), and he created roles in three Verdi operas: Giacomo in *Giovanna d'Arco* (1845), Rolando in *La battaglia di Legnano* (1849) and Stankar in *Stiffelio* (1850). The gracefulness, flexibility and delicacy of his high baritone voice is said to have compensated for his meagre interpretational abilities.

### BIBLIOGRAPHY

*ES* (R. Celletti); *GSL*

**A. Ghislanzoni:** *Gli artisti da teatro*, vi (Milan, 1865), 63

**G. Monaldi:** *Cantanti celebri (1829–1929)* (Rome, 1929), 64

ROBERTA MONTEMORRA MARVIN

## Colin Muset.

See [Muset, Colin](#).

## Coliseum.

London theatre, home since 1968 of the English National Opera (Sadlers' Wells Opera until 1974). See [London](#), §IV, 3.

## Colista, Lelio

(*b* Rome, 13 Jan 1629; *d* Rome, 13 Oct 1680). Italian lutenist, guitarist and composer. His father was Pietro Colista from L'Aquila, who became an official in the Vatican Library and then *Riformatore* at Rome University. Nothing is known of Lelio's musical training. His father's high connections may have aided his rapid rise to fame; in 1650 Kircher described him (in *Musurgia universalis*) as 'verè Romanae Urbis Orpheus'. Under the patronage of the Chigi papacy, Colista quickly gained preferment, being listed in the *ruolo della famiglia* of Alexander VII from 1656, and in 1660 he succeeded to the lucrative sinecure of *Custode delle pittore* at the *Cappella Sistina*, a post he held until his death. He served at some of the main churches in Rome, notably for the lavish patronal festivals at S Luigi dei Francesi in 1658–9 and 1673–5. From 1660 he appeared annually for the series of Lenten Oratorios produced by the Arciconfraternità del SS Crocifisso at S Marcello. In 1661 and 1667 he was nominated as temporary *maestro di cappella* for these occasions, composing two oratorios (now lost). As a sign of singular appreciation for these duties his fee was augmented by a gift of a pair of gloves filled with donations from the audience. In 1664 he was among the

entourage of 200 accompanying Cardinal Chigi on his unsuccessful diplomatic mission to the court of Louis XIV.

Colista was much in demand for the private gatherings of the aristocracy: Kircher describes a performance of one of his trio sonatas at an academy; and on 17 January 1661, at the chapel of the Spanish ambassador, Robert Southwell records that 'the theorbo man Lelio Colista played rare volenteryes'. He married Margarita Petrignani in 1669 and several of their children became musicians. During the Holy Year of 1675 he participated in 14 oratorios at S Giovanni dei Francesi, associating with the most illustrious musicians of the day – Pasquini, Bernabei, Melani, Stradella, Lonati, and his kinsman, Mannelli. On 3 February he formed part of the instrumental concertino and 'Il Bolognese' (Corelli) is listed in the concerto grosso. Colista's influence on the young Corelli is beyond doubt. Not only was Colista one of the most renowned musicians of his day, he was also an astute businessman who by clever financial transactions amassed a considerable fortune, enabling him to live in the Via del Corso, the most fashionable part of Rome, and maintain a retinue of servants.

Except for a few pieces printed as examples by Kircher, none of Colista's compositions was published during his lifetime. The surviving manuscripts present almost insuperable problems of dating and attribution. Priority should perhaps be given to sources of Roman provenance, which cast doubt on the authenticity of various English manuscripts that have been misascribed in modern editions. For example, the 'sonata' by 'the famous, Lelio Calista' quoted by Purcell in Playford's *Introduction to the Skill of Musick* (1694) is attributed to Lonati in the Italian sources; the dance suites in Trinity College, Dublin, are in fact from G.B. Vitali's op.4; and there is no evidence that the sonata headed 'N.N. Romano' in a Bolognese anthology of 1680 is by Colista.

Colista's output is mainly instrumental. In comparison with his younger contemporaries, Lonati and Stradella, his *Simfonie* appear technically undemanding, but several contain bass patterns for the improvisation of solos. Each composition comprises four to six movements often linked by thematic cross-reference. Apart from the elaborate fugal movements or *canzone*, these substantial compositions are notable for the large number of binary dances, an indication of the patent lack of success of papal strictures against 'profane' melodies in church.

## WORKS

catalogue of MS and printed sources in Wessely-Kropik (1961), 113–18, of which nos.11, 20, 23, 34, 35 and 36 are by C.A. Lonati and others are questionable; to the list of MSS should be added I-MOe, Rvat, US-Cu

5 cantatas: 1, ATB, 2 vn, bc; 1, SST, bc; 1, SS, 2 vn, bc; 2, S, bc

3 arias, S, bc

24 simfonie (sonate) a 3

3 sonate da camera a tre

5 duet sonatas: 4, vn, b viol (all inc.); 1, vn, b viol, bc

6 symphonias: 1, 4 lutes; 1, gui, 2 lutes, 2 theorbos, hp; 1, gui, lute, 2 theorbos, hp;

1, gui, lute, theorbo, hp; 1, gui, lute, theorbo; 1, lute, theorbo

2 allemandas, 2 sarabands, 1 courante, 1 passacaille, gui

3 sonate, possibly for 2 insts, of which only the melodic b pt survives

3 sonatas, org

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**P.C. Allsop:** *The Italian 'Trio' Sonata from its Origins until Corelli* (Oxford, 1992), 194–9

PETER ALLSOP

## Colizzi [Collizzi], Johann(es) Andreas [Jean; Giovanni Andrea Kauchlitz]

(b Grudim, Bohemia, ?c1740; fl 1765–c1790). Composer and keyboard player, possibly of Italian origin. He lived at Leiden from at least 1767, when a song anthology to which he contributed appeared, and married there in 1772. The interest implied by the title of his op. 1 is also reflected in that of his opera (date and place of performance unknown). He is said to have been a keyboard virtuoso. In the 1770s he seems to have moved to The Hague, where he taught Princess Louise of Orange. His *Dissertatio philosophica de sono* (Leiden, 1774) is a short but erudite treatise.

## WORKS

op.

1

Quattro concerti barbari, dedicati al Gran' Sole di Natchez, sulle rive del Mississippi, 2 vn, va, b (Leiden, n.d.)

2

Quattro concerti, 2 vn, va, b (Leiden, n.d.)

3

Trois sonates, hpd/pf, acc. vn (The Hague, n.d.)

4

Trois sonates, hpd/pf, acc. va (The Hague, n.d.)

4

Sei divertimenti, 2 vn, vc

	(n.p., ?1785)
5	Six sonatines, hpd/pf, acc. vn (The Hague, c1785)
6	Deux concerts, hpd/pf, orch (The Hague, n.d.)
7	Six sonatines, hpd/pf (3 for 4 hands), acc. vn (The Hague, n.d.)
8	Six sonatines, hpd/pf, acc. vn (The Hague and Amsterdam, ?1785)
9	Concerto, hpd/pf, orch (The Hague and Amsterdam, n.d.)
11	Three Duetto's, hpd/pf 4 hands, acc. vn (The Hague and Amsterdam, ?1790)
—	Marche, several insts (The Hague, n.d.) [perf. 8 Feb 1775]
—	Concerto, hpd/pf, orch (The Hague, n.d.)

Le français chez les hurons (op), lost; rondo (The Hague and Amsterdam, n.d.)

Airs etc., arr. various insts, pubd London and The Hague; songs in Bataefsche veldvreugd (Leiden, 1767); Zangwijzen van stichtelijke gezangen (Amsterdam, n.d.); 12 ariettes italiane (The Hague, n.d.); Recueil de chansons (Nuremberg, ?1765); see also *EitnerQ*



## Coll, Antonio Martín y.

See *Martín y Coll, Antonio*.

## Colla, Giuseppe

(*b* Parma, 4 Aug 1731; *d* Parma, 16 March 1806). Italian composer. According to Pelicelli, he was born on 4 August 1739, though this is unlikely. After musical studies, probably in his native city (according to Della Porta), he launched his career in 1760 at Mannheim, contributing six arias to Jommelli's *Caio Fabrizio*. As a result he was invited to write an opera for the Teatro Ducale in Milan (*Adriano in Siria*, 1762). According to a letter he sent to Padre Martini (18 May 1764) he was due to leave for Genoa to compose an opera for that city, but there is no evidence that he did so. In an earlier letter to Martini (31 January 1760) he reported that he was giving harpsichord lessons at the court of Duke Ferdinand of Parma. He was appointed *maestro di cappella* there in January 1766 and from 1780 until his death was also director of the Teatro Ducale. He taught the duke and, after 1785, his son Prince Ludovico.

Colla had a long liaison with the celebrated soprano [Lucrezia Aguiari](#), who sang his operas and little else in many northern Italian cities between 1769 and 1780. Despite some brilliant, demanding arias for her (and for a few other singers) much of his music is of average quality. The couple also visited Paris and London, where they appeared at the Pantheon Theatre during the 1775–7 seasons. Burney wrote that ‘she sung hardly any other Music while she was here than her husband’s, Signor Colla, which, though often good, was not of the original and varied cast which could supply the place of every other master, ancient and modern’. Burney’s daughter Fanny described Colla as a ‘tall, thin, spirited Italian full of fire & not wanting in Grimace’ but also ‘a mighty Reasoner’ (letters of 1 and 2 March 1775).

Little of the sacred music that Fétis claimed Colla wrote can be found today. On the other hand, scenographic drawings in pen and aquarelle by the Galliari brothers for *Andromeda* (1771, Turin) and *Didone* (1773, Turin) have been discovered (in *GB-Lv, I-Ms, Tmc*, the Pinacoteca, Bologna, and the Pogliaghi Collection, near Varese; for illustration of *Didone* see [Opera seria](#), §3, fig.3). Most of his operas survive in scores copied for the library of King José of Portugal, now in the Palácio Nacional da Ajuda, Lisbon. Fétis cautioned that this composer should not be confused with another Giuseppe Colla of early 19th-century Milan, whose works Ricordi published. 23 autograph letters from Colla to Martini (dating from 1757 to 1783, and all but one sent from Parma) are preserved in the conservatory library in Bologna: Martini cites Colla in 12 extant letters to others.

## WORKS

### operas

all opere serie

6 arias in N. Jommelli’s *Caio Fabrizio* (M. Verazi), Mannheim, Hof, 4 Nov 1760, *D-Bsb*

*Adriano in Siria* (P. Metastasio), Milan, Regio Ducal, 31 Dec 1762, arias *I-Nc, P-La* (2 copies)

*Tigrane* (F. Silvani), Parma, Ducale, carn. 1767, arias *I-PAc*

*Enea in Cartagine* (G.M. Orenco), Turin, Regio, 26 Dec 1769, *Tf, P-La* (1 complete copy, 1 of Act 2)

*Vologeso* (A. Zeno), Venice, S Benedetto, 24 May 1770, *La*

*L’eroe cinese* (Metastasio), Genoa, S Agostino, 8 Aug 1771, arias *I-Gl, MAav*

*Andromeda* (V.A. Cigna-Santi), Turin, Regio, 26 Dec 1771, *D-Bsb, I-Tf, P-La* (1 complete copy, 1 of Act 3), *S-Skma* (excerpts)

*Didone abbandonata* (Metastasio), Turin, Regio, carn. 1773, *I-Tf, P-La* (2 copies), arias *D-BFb, MH, I-Gl, Tci*

*Tolomeo* (L. Salvoni), Milan, Regio Ducal, 26 Dec 1773, *F-Pn, P-La*, 1 aria *GB-Lbl*  
*Sicotencal* (C. Olivieri), Pavia, Quattro Signori, spr. 1776

### cantatas and occasional works

*Odo il pianto* (cant.), Parma, Ducale, Aug 1757, *D-Rtt, S-Skma*

*Licida e Mopso* (pastorale, 3), Colorno, 21 July 1769, *A-Wn*

*Eco e Narciso* (componimento drammatico), Parma, Corte, late Aug 1769

*Uranio ed Erasitea* (favola pastorale, 3, E. Panellenio [J.A. Sanvitale]), Parma, Ducale, Aug 1773

*I geni amici* (cant., A. Cerati), Parma, 20 Jan 1789

## other works

Adelaide, regina d'Italia e poi imperatrice (tragicommedia), pasticcio, Turin, Grugliasco, aut. 1777

Sinfonias, *CH-SO, I-Tf*

Antiphon, 4vv, 1757, *I-Ba<sup>f</sup>\**; Sanctus angelicum, *CH-E*; Te Joseph celebrent, A, str, *CH-E*

Arias and duets, *CH-SA<sup>f</sup>, D-DI, I-Fc, GI, MAav, Mc\*, PAc, Tf, S-Skma*

Lost: Bn Conc., 1758; Ester (orat), 1780s

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SVEN HANSELL, REBECCA GREEN

## Collaborative compositions.

Musical compositions or sets of works written by two or more composers in collaboration. Works to be discussed under this heading do not include such genres as the operatic pasticcio, in which the component items were originally written for quite different occasions (see [Pasticcio](#)). Nor do they include such works as Mozart's Requiem and Puccini's *Turandot*, which were left incomplete and later finished by another hand, or pieces such as the Bach–Gounod *Ave Maria* and the Bach–Busoni Chaconne, in which one composer has reworked the music of another at a much later date (see [Arrangement](#)).

Possibly the oldest type of collective work resulting from a collaboration between contemporaries is the anthology of self-contained pieces that together form a tribute to a patron or illustrious personage. The invention of music printing provided a stimulus to the writing of such anthologies, and the 16th century furnished several examples. One of them, entitled *Trionfo di musica* (RISM 1579<sup>3</sup>), brought together pieces written for the marriage between the Grand Duke Francesco de' Medici and Bianca Cappello. It opens

with an *Epitalamio* consisting of a sonnet and a sestina, each strophe of which was set by a different composer (Andrea Gabrieli, Bellavere, Merulo, Donato, Orazio Vecchi and Tiburtio Massaino). A similar anthology, *Corona di dodici sonetti* (1586<sup>10</sup>), was written in honour of the grand duchess by 11 composers, including Palestrina and Marenzio, who are represented also in the better-known *Il trionfo di Dori* (1592<sup>11</sup>), prepared by a wealthy patron of music, Leonardo Sanudo, as a gift for his bride. It was with this publication as a model that Morley as editor and Thomas East as publisher issued *The Triumphes of Oriana* (1601<sup>16</sup>), a volume of madrigals in praise of Elizabeth I to which 23 English composers contributed. This in turn served as a model for *A Garland for the Queen*, a collection of partsongs by ten composers in celebration of the coronation of Elizabeth II in 1953.

The most important collaborative compositions of the 17th and 18th centuries were stage works, particularly masques and operas. Such collective works were quite common in England, where the pasticcio also flourished. In 1633 William Lawes and Simon Ives collaborated in composing the music for James Shirley's masque *The Triumph of Peace*; the Lawes brothers worked together on Davenant's masque *The Triumphs of the Prince d'Amour* (1636); and among English operas collectively composed were *The Siege of Rhodes* (1656, with music by Henry Lawes, Cooke, Locke, Charles Coleman and George Hudson) and *The Duenna* (1775), in which Thomas Linley, father and son, collaborated to produce a pastiche opera. It is worth pointing out that in these and most other collaborative ventures in music each composer was allotted his own share of the text; collective works in which the identity of the composer is submerged in the collaboration are rare.

Examples also exist of full-length Italian operas with each of the three acts written by a different composer. Such a collaboration might result from the need to produce an opera in a shorter time than usual, or merely from the whim of a Maecenas. Cardinal Pamphili's motive for entrusting his libretto *La Santa Genuinda* to three different composers in 1694 seems to have been to unite talents from Rome (G.L. Lulier), Naples (Alessandro Scarlatti) and Venice (C.F. Pollarolo). Such a venture could serve also to fan the flames of rivalry, as was the case with *Muzio Scevola* (1721) with music by Filippo Amadei, Giovanni Bononcini and Handel, though it seems unlikely that this opera was actually designed as a contest. The collaborative opera, like the pasticcio, fell into disfavour after about 1800; among the few 19th-century examples is the opera-ballet, *Mlada*, commissioned in 1872 from Borodin, Cui, Musorgsky and Rimsky-Korsakov. Like any other collaborative venture, a collective work depends for its completion on the goodwill and reliability of all concerned, and *Mlada* was not the only such work to remain unperformed. A similar fate befell the composite Requiem planned by Verdi in memory of Rossini. Verdi's own contribution, the 'Libera me', was written in 1868–9 and later used in his Requiem for Alessandro Manzoni (1874).

Just as the acts of an opera might be shared between different composers, so in the 19th century might the three or four movements of an instrumental work. Among the best-known examples of such collaboration is the violin sonata by Brahms, Schumann and Albert Dietrich, written in 1853 as a tribute to the violinist Joseph Joachim and known as the F–A–E Sonata after Joachim's motto, 'Frei aber einsam' ('Free but solitary'). That the use of a musical motto could reduce the danger of formal diffuseness inherent in such

works was recognized in the string quartet that Rimsky-Korsakov, Lyadov, Borodin and Glazunov wrote for the publisher Belyayev in 1886. This is unified by a motto, B–La–F (= B♭–A–F), suggested by the name of the dedicatee. Other composite chamber works associated with Belyayev were the *Jour de fête* quartet by Lyadov, Glazunov and Rimsky-Korsakov (1887) and *Les vendredis*, a series of miscellaneous pieces by several composers.

Heterogeneity of style and method matters less in a set of variations, where the given theme invites variety of treatment while ensuring some measure of unity. Not surprisingly, therefore, variation form has been used quite frequently for collective compositions (see Variations, §§6, 7). An early and famous example is the set of variations on his own waltz theme that the Viennese publisher Anton Diabelli commissioned from about 50 of the leading musicians in Austria. Schubert and Liszt were among the contributors, and Beethoven responded with 33 variations that were published separately in 1823. Other 19th-century variations sets include the well-known *Hexameron* (1837) by Liszt, Thalberg, Pixis, Herz, Czerny and Chopin on a theme from Bellini's *I puritani*. Glazunov, Lyadov, Rimsky-Korsakov and others wrote piano variations on a Russian folktune in 1900, and later 20th-century examples include the variations for voice and piano on *Cadet Roussel* by Bax, Bridge, Goossens and Ireland (1918). A rather more unusual collaboration resulted in the orchestral suite *Mont Juic* (1936–7), to which Lennox Berkeley and Britten each contributed two movements based on Catalan dance tunes.

MALCOLM BOYD

## Collaer, Paul

(b Boom, 8 June 1891; d Brussels, 10 Dec 1989). Belgian musicologist, pianist and conductor. As a prizewinner of Mechelen Conservatory, he began to appear as a pianist in 1911. In 1919 he obtained the doctorate in natural sciences at Brussels and became a professor at the Mechelen Atheneum. He founded the Pro Arte concerts at Brussels in 1921, with the principal intention of promoting the performance and appreciation of contemporary music. As director of the Flemish music service of Belgian Radio (1937–53) he was able to champion new music all the more effectively, though at the same time he also contributed to the rediscovery of figures such as Cavaliere, Cesti and Monteverdi. During World War I he applied himself to ethnomusicology and from 1953 was instrumental in organizing the annual international Colloques de Wégimont. He was also president of the scientific council of the International Institute for Comparative Music Studies in Berlin and was successful in obtaining support from UNESCO for the creation of the Department of Ethnomusicology at the Musée Royal de l'Afrique Centrale in Tervuren, near Brussels.

Many years of experience as an executant musician, personal contact with composers and his leading position in the radio organization combined to give Collaer a panoramic view of contemporary music which is reflected in his authoritative writings.

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GODELIEVE SPIESSENS/SYLVIE JANSSENS

## Collage.

A term borrowed from the visual arts, where it refers to the act of pasting diverse objects, fragments or clippings on to a background, or to the work of art that results. Musical collage is the juxtaposition of multiple quotations, styles or textures so that each element maintains its individuality and the elements are perceived as excerpted from many sources and arranged together, rather than sharing common origins. Other words used for this effect include ‘montage’, ‘assemblage’ and ‘bricolage’. The term ‘collage’ has been applied to music with a variety of meanings, mostly to describe 20th-century works that borrow musical material from multiple sources.

Collage is distinct from [Quodlibet](#), [Medley](#), [Potpourri](#), [Centonization](#) and other traditional procedures in that the diverse elements do not fit smoothly together. The wit of a quodlibet derives in large part from the incongruity of hearing in smooth counterpoint or quick succession tunes that one would not

have thought to link together, and the pleasure of a medley lies in the smooth joining of familiar melodies that seem to belong together. Elements in a collage often differ in key, timbre, texture, metre or tempo, and lack of fit is an important factor in preserving the individuality of each and conveying the impression of a diverse assemblage.

Rare precedents for collage can be found in music before 1900. The second movement of Biber's programmatic ensemble sonata *Battalia* (1673) represents soldiers before a battle by means of a quodlibet of eight folksongs in five different keys, which enter at different times and clash in casual dissonance. The Act 1 finale of Mozart's *Don Giovanni* (1787) has three onstage bands playing a minuet, contredanse and waltz simultaneously. Strauss suggested reminiscence in *Ein Heldenleben* (1897–8) by interweaving in counterpoint recollections of themes from his own works. Passages in Mahler's symphonies juxtapose references to folksongs, dances, marches and other popular genres, which some critics have described as collage. In each example, the combination of simultaneous yet distinct streams of music is used to suggest several simultaneous events, whether in real life, imagination or memory.

The first fully developed collages occur in a handful of works by Charles Ives (although he did not use the term). Typically, there is a primary musical layer, often based on borrowed material, to which are added fragments and variants of as many as two dozen other tunes, each linked to the primary layer or to each other through melodic or rhythmic resemblance, similarity of genre or character or extra-musical association. The effect resembles the involuntary leaps of memory or dreams, as one thought gives rise to another through association. It is perfectly suited to pieces based on remembered or imagined events, such as the barn dance in *Washington's Birthday* (c1915–17) and the public holiday celebration in *The Fourth of July* (c1914–18), the dream scenarios of *Putnam's Camp* (c1914–20, the second movement of *Three Places in New England*) and, in the Fourth Symphony, the second movement (c1916–23) and the transcendent spiritual experience of the finale (c1915–24).

Although most of Ives's collages were first performed and published between 1927 and 1937, they remained without successors until the 1950s and 1960s, when they had become more widely known. By that time other influences were also in play, including dadaist mixtures of divergent styles or chance events, a rising interest in musical quotation and the new technology of tape recording. *Musique concrète* – composed by combining existing sounds on tape through splicing and dubbing (see [Electro-acoustic music](#)) – is in its procedures an almost exact parallel to collage in the visual arts; when the sound sources include recorded music, as in Cage's *Imaginary Landscape no. 5* (1952) and Stockhausen's *Gesang der Jünglinge* (1955–6), the effect can be characterized as musical collage.

Bernd Alois Zimmermann composed several works that use collage, a term he did much to popularize. His opera *Die Soldaten* (1957–65) uses superimposed streams of music from diverse historical periods, quoting jazz, Bach chorales and Gregorian chant, to suggest the simultaneity of past, present and future. His orchestral *Musique pour les soupers du roi Ubu* (1962–6) is composed entirely of borrowed material, with familiar themes from

Baroque and contemporary music appearing amid Renaissance dances. George Rochberg sought to convey 'the many-layered density of human existence' in *Contra mortem et tempus* and *Music for the Magic Theater* (both 1965) by juxtaposing his own music with material quoted or derived from earlier composers. Stockhausen sought to represent the coming together of all people in universal harmony by combining music from around the world in *Telemusik* (1966) and *Hymnen* (1966–7). But not all works from the 1960s and later that use borrowed material can be said to use collage; those that draw on relatively few sources, or carefully integrate the borrowed material into a new context, lack the sense of multiple disparate elements that characterizes collage (see Borrowing, §13).

The best known collage, and perhaps the most complex, is the third movement of Berio's *Sinfonia* (1968–9). Ironically, Berio resisted the term 'collage' for this work, preferring to describe the multiple quotations as markers for various points in the history of music. The movement presents the entire third movement of Mahler's Second Symphony, with some parts of the texture and several whole passages deleted or modified, and overlays it with direct or altered quotations from over 100 musical works across a wide range of epochs and styles from Bach to Boulez, Stockhausen, Globokar and Berio himself. Each quotation is associated with the Mahler work or with the texts that are spoken or sung over the music, resulting in a vast, dream-like network of interconnected literary and musical ideas. The main text is Samuel Beckett's *The Unnamable*, a first-person narrative of the time after death, suggesting that the movement represents a post-mortem stream-of-consciousness undergoing progressive decay.

While Ives and Berio used collage with programmatic implications, it has also been used to deconstruct traditional assumptions about music. Kagel's *Ludwig van* (1969–70) extracts individual lines from Beethoven's works and reassembles them in new temporal combinations, destroying their original syntax and raising questions about composition, authorship, style, expression, musical continuity and the musical work itself. Cage's *HPSCHD* (1967–9), composed in collaboration with Lejaren Hiller, includes a collage of fragments drawn from Mozart, Beethoven, Chopin, Schumann, Gottschalk, Busoni, Cage and Hiller and arranged for seven harpsichord soloists using chance operations; these seven solos are played simultaneously with tape music, coloured lights, slides and film to create a multimedia collective happening in which individual lines and personalities are subsumed. His *Européras 1 & 2* (1987) combine, through chance procedures, elements from a wide variety of European operas performed by soloists without a conductor, resulting in an indeterminate collage that provides a witty commentary on the genre of opera by avoiding all intentional musical or dramatic effects.

Other composers to use collage include R. Murray Schafer, Arvo Pärt, Helmut Lachenmann, Frank Zappa, Laurie Anderson and John Zorn. Collage also appears in popular music, particularly since the advent of digital sampling. *Night of the Living Baseheads* (1988) by the rap group Public Enemy includes over 30 samples of music, speech or sounds, each of which adds to the song's message through the associations it evokes. Here, and in other songs, the many and rapid references to other music suggest the fast pace and competing voices of contemporary society.

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For further bibliography see [Borrowing](#).

J. PETER BURKHOLDER

## Collan, Karl

(*b* Iisalmi, 3 Jan 1828; *d* Helsinki, 12 Sept 1871). Finnish composer. He studied linguistics and literature at the University of Helsinki, collected and published Finnish folksongs (*Valituista Suomalaisista Kansan-Lauluja*, 1854–5), wrote a dissertation on Serbian folk poetry (1860) and translated the Finnish

national epic, the *Kalevala*, into Swedish (1864–8). He was lecturer in German at the University of Helsinki from 1859 to 1866, when he became the university's chief librarian. A self-taught composer, Collan published eight collections of songs with piano accompaniment (1847–71) and wrote some choruses and piano pieces. His favourite poets were Zachris Topelius (*Wasa marsch*, *Sylvias julvisa*) and J.L. Runeberg (*Fåfäng önskan*, *Torpflickan*); but several of his best songs, such as *Ihr Bildnis* (Heine), *Gruss* and *Waldeinsamkeit* (Eichendorff), are settings of German poets and recall Schubert's lieder in style. His songs have been published in *Documenta Musicae Fennicae*, xvi–xvii, Helsinki, 1976–9.

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ILKKA ORAMO

## Colla parte

(It.: 'with the part').

An indication to play the same part as another (written-out) part, or to keep in tempo with another (flexibly performed) part. If the other part is vocal, the term *colla voce* (It.: 'with the voice') may be used.

## Collard, Catherine

(*b* Paris, 11 Aug 1947; *d* Paris, 9 Oct 1993). French pianist. She studied at the Paris Conservatoire, winning a *premier prix* in the class of Yvonne Lefébure in 1964 and completing her studies in the *cycle de perfectionnement* with Yvonne Loriod. She also received a *premier prix* in chamber music in the class of Jean Hubeau. In 1969 she won first prize in both the Debussy and the Messiaen competitions, and these were followed by prizes in the Busoni, Casella and Viotti competitions. She maintained an active international career as a soloist and chamber musician, often performing and recording with the violinist Régis Pasquier, the contralto Nathalie Stutzmann and the pianist Anne Queffélec. Her solo recordings include strong, poetic accounts of many works of Schumann, especially the F $\sharp$  minor Sonata and the *Davidsbündlertänze*, as well as numerous sonatas of Haydn, the complete preludes of Debussy and the *Archipel IV* of André Boucourechliev, which is dedicated to her.

CHARLES TIMBRELL

# Collard, Edward [Edmond]

(fl c1595–1599). English lutenist and composer. He was appointed one of the musicians for the lute, in place of John Johnson, on 4 June 1598, four years after Johnson's death. He appears to have received no salary until a warrant was issued on 7 June 1599 for 15 months' payment. No further entries appear in the Audit Office Declared Accounts, but whether Collard died or retired is not known. The dedication of a pavan to Anthony Mildmay before the latter was knighted in 1596 suggests that Collard had begun to compose some few years before the date of his appointment at court. His works, though few, are of a high quality. (For further discussion see J.M. Ward: *Music for Elizabethan Lutes*, Oxford, 1992)

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all for lute

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[Variations on Hugh Aston's ground], *Cu Dd.5.78, Dd.2.11*

[Go from my window], *Cu Dd.9.33*; ed. B. Jeffrey, *Elizabethan Popular Music* (London, 1966)

Mr Ant[hony] Mildmaies Pavan and Galliard, *Cu Dd.5.78*

Paven, *Cu Dd.5.78*

[Pavan], *Cu Dd.9.33*

The Maye Galliard, *Cu Dd.5.78, Weld MS* (Lord Forester's private collection)

DIANA POULTON

# Collard, Jean-Philippe

(b Mareuil-sur-Ay, 27 Jan 1948). French pianist. His early studies were in Epernay and then at the Paris Conservatoire, where he received a *premier prix* in the class of Aline van Barentzen in 1964. He then studied privately with Pierre Sancan and won the national competition of the *Guilde française des artistes solistes* (1968), the Georges Cziffra Competition (1970) and three prizes in the Marguerite Long-Jacques Thibaud Competition (1969). Since his Paris début in 1973 he has performed with all the world's major orchestras and recorded a vast repertory, including the complete solo works of Ravel, the major works of Fauré and all the concertos of Rachmaninoff, Saint-Saëns and Ravel. His natural but unobtrusive virtuosity and his refined sense of colour have made him an ideal interpreter of the French repertory as well as of much of Schumann. He is also a highly accomplished chamber musician and has performed and recorded regularly with the violinist Augustin Dumay and the cellist Frédéric Lodéon, as well as with the pianist Michel Béroff.

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CHARLES TIMBRELL

# Collard & Collard.

English firm of piano makers. The firm was descended from the business established by James Longman in 1767, which changed partners over the years and became Longman & Broderip and later Clementi & Co.; the cumulative ink serial numbers in Collard & Collard square pianos continue Clementi's serial numbers. It was Frederick William Collard (bap. Wiveliscombe, 21 June 1772; d London, 31 Jan 1860) who directed the business as senior partner after Clementi's death in 1832. His brother William Frederick Collard (bap. Wiveliscombe, 25 Aug 1776; d Folkestone, 11 Oct 1866) – to whom Clementi had written from abroad: 'Now, young Collard, you have a good pair of ears, see that the tone is pure and true' – was a specialist in piano tone production. In 1821 he patented the 'harmonic swell' (see [Clementi](#)). When W.F. Collard retired in 1842, F.W. Collard, then sole proprietor, took into partnership his two nephews Frederick William Collard (bap. 23 Feb 1795; d ?1879) and Charles Lukey Collard (bap. 12 Jan 1807; d Bournemouth, 9 Dec 1891). The younger F.W. Collard retired in 1859.

In 1851 the firm opened a new, almost circular (for maximum light), factory consisting of 22 sections, with a separate process taking place on each of the five floors. Materials were stored in the centre and work took place round the perimeter. By this time the firm was second only to Broadwood in production, making about 1500 instruments a year. At the Great Exhibition of 1851 Collard exhibited a 'square semi-grand': a six-and-a-half-octave square piano with exactly the same action as a 'semi-grand' (a grand somewhat smaller than a concert instrument). Two 'microchordons' or small cottage pianos in pine and rosewood cases were displayed as examples of good workmanship at 'moderate' prices.

This was the beginning of a generation of prosperity for the firm. The factory was extended, and by 1896, when Collard absorbed the Kirkman piano business, it employed 500 skilled men. The firm, however, was slow to adopt the latest piano technology such as cast-iron frames, overstringing and the most advanced actions. In 1888 John Clementi Collard (1844–1918), son of C.L. Collard, attacked overstringing as an inferior acoustical system used by good makers 'only when they were compelled to do so by demand, which is limited'.

In 1929 the Chappell Piano Co. took over Collard and in 1971 production ceased. All Collard records were destroyed in a fire in 1964.

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MARGARET CRANMER

# Collasse [Colasse], Pascal [Paschal, Pasquier]

(*b* Reims, bap. 22 Jan 1649; *d* Versailles, 17 July 1709). French composer. By 1651 his family had moved from Reims to Paris. He became a choirboy at St Paul and completed his education at the Collège de Navarre. In 1677 he succeeded Lallouette as J.-B. Lully (i)'s secretary and as *batteur de mesure* at the Paris Opéra, positions he kept for ten years. His main work for Lully was to compose the inner voices where Lully had supplied only soprano and bass parts for certain pieces in his operas. Lully's powerful support virtually guaranteed him a post at the royal chapel at the time of the 1683 competition for four *sous-maîtres* to replace Du Mont and Pierre Robert: Collasse, Minoret, Goupillet and M.-R. de Lalande were named, Collasse being given the quarter-year beginning in April. He remained at the chapel until 1704, when he was granted a 900-livre pension. On 8 January 1685 he followed Du Mont as *compositeur de la musique de la Chambre*; he shared this post with Lalande. In 1689 he married Blasine Berain, daughter of Jean Berain, Lully's stage designer. After the death of Michel Lambert in 1696, Collasse was appointed *maître de la musique de la Chambre* and *maître des pages*; he held the latter position until his death. He also continued to be associated with the Académie Royale de Musique as an opera composer, and in 1698 he was awarded a pension of 3000 livres.

Soon after Lully's death, his heirs embroiled Collasse in a lawsuit. He lost the 100-pistolet pension and dwelling willed him by Lully. Le Cerf de la Viéville reported that Collasse kept several of Lully's rejected *airs de violon* and that these and other pieces by Lully found their way into Collasse's own compositions (for example, the chorus 'Rangeons-nous' from the prologue to the *Ballet des saisons* is largely the chorus 'Rien n'est si doux' from Lully's *Ballet des muses* of 1666). In certain prefaces Collasse acknowledged his debt to Lully (see *Ballet des saisons*, edns of 1695 and 1700, and *La naissance de Vénus*, edn of 1696), but he did not always specify which music was Lully's and which was his own; this resulted in another attack from the Lully family, who accused him of plagiarism. In 1690 Collasse received royal privileges to found opera companies in Bordeaux, Toulouse, Montpellier and Lille. Only Lille served his interest. When, in 1696, the building which served the company was destroyed by fire, rebuilding required 10,000 livres from Collasse, 6000 of which were provided by Louis XIV. These events took their toll, as did his inability to repeat the success of *Thétis et Pélée* (1689) in his later *tragédies lyriques*. Without offering evidence, Titon du Tillet (p.518) asserts that Collasse then forsook music to search for the philosopher's stone – a vain quest, which 'only ruined him and weakened his health'.

Years of musical indoctrination under Lully did little to help Collasse develop a musical language of his own and did much to insulate him from the Italian counter-currents that spread through Paris at the end of the *grand siècle*. His best work is *Thétis et Pélée*, which remained in the repertory for 76 years. In it he used the orchestra more imaginatively than did Lully. Act 2 includes a 100-bar 'tempête' that was probably the model for orchestral storms in Campra's *Tancredi* and *Idomenée* and in Marin Marais' *Alcyone*. Its exciting *tirades* for violins and bassoons penetrate both the chorus 'Quel bruit

soudain' of scene vii and the ensuing scene for Neptune. The *Ballet des saisons* (1695) is one of the first stage ballets in which each act has its own subject. It was the immediate structural model for Campra's *opéra-ballet*, *L'Europe galante*, but unlike the characters of that work, its characters are exclusively mythological and allegorical.

Along with J.-N. Marchand (i), J.-B. Moreau and Lalande, Collasse set Racine's *Cantiques spirituels* for the young ladies of the Maison Royale at Saint-Cyr; his four settings include short *airs* (mostly binary), duets and trios, all interspersed with *symphonies* for flutes or recorders and violins, and four-part women's choruses. In spite of the number of performers called for in the score, Collasse states in his preface that the *Cantiques* 'may be sung throughout by a single voice, because the main melody ('le sujet') is always in the highest voice'. Most of Collasse's *grands motets* for the royal chapel are lost. The title-page of a manuscript of motets by Lalande (*F-Pn*), however, announces that three are by Collasse: they bear a strong resemblance to the motets of Lalande in their speech rhythms and independent orchestral parts, as may be seen in [ex.1](#).



## WORKS

### stage

printed works published in Paris unless otherwise indicated, tragédies en musique have prologue and 5 acts

Achille et Polyxène (tragédie en musique, J.-G. de Campistron), Paris, Opéra, 7 Nov 1687 (1687) [ov., Act 1 by Lully]

Divertissement, ou Impromptu de livry (F.C. Dancourt), July 1688, *F-Pn*

Thétis et Pélée (tragédie en musique, B. le Bovier de Fontenelle), Paris, Opéra, 11 Jan 1689 (1689); rev. version, Opéra, 16 April 1708, with airs nouveaux (1708) by J.-B. Stuck and A. Campra

Sigalion, ou Le dieu du secret (ballet, after Latin tragedy: *Polymnestor*), Paris, Collège Louis-le-Grand, 17 Aug 1689, *Pn*

Amarillis (pastorale, J. Pic), composed 1689, *Pa*

Enée et Lavinie (tragédie en musique, Fontenelle), Paris, Opéra, 7 Nov 1690 (1690/R)

Ballet de Villeneuve St-Georges (ballet, 3 entrées, Banzy), Villeneuve St-Georges, 1 Sept 1692, *Pn*

Astrée et Céladon (tragédie en musique, prol., 3, J. de La Fontaine), Paris, Opéra, 25 Nov 1692, *Pn*

Ballet des saisons (opéra-ballet, prol., 4 entrées, Pic), Le printemps ou L'amour coquet, L'été ou L'amour constant et fidèle, L'automne ou L'amour paisible, L'hiver ou L'amour brutal, Paris, Opéra, 14, 15 or 18 Oct 1695, reduced score (1695, 2/1700)

Jason, ou La toison d'or (tragédie en musique, J.-B. Rousseau), Paris, Opéra, 6 Jan 1696, *Pa, Pn*

La naissance de Vénus ('opéra', prol., 5, Pic), Paris, Opéra, 1 May 1696, *Pn*, reduced score (1696), incl. some items by Lully

Canente, ou Picus et Canente (tragédie en musique, A.H. de Lamotte), Paris, Opéra, 4 Nov 1700, *Pn, Po*

L'Amour et l'Hymen (divertissement, prol., 8 scenes), private perf., 1701, for marriage of the Prince of Conti (according to Borrel)

Télémaque, ou Les fragmens des modernes (frag., prol., 5, Danchet) (extracts from ops by Campra, Collasse)

[Astrée, Enée et Lavinie, Canente] (Charpentier, Desmarets, Rebel), Paris, Opéra, 11 Nov 1704, *Pn*

Polyxène et Pyrrhus (tragédie en musique, J.-L.-I. de La Serre), Paris, Opéra, 21 Oct 1706 (1706)

Music in: Lully: *Atys*, Rennes, 1689

### airs

Airs found in over a dozen collections printed in Paris, The Hague and Amsterdam between 1692 and 1755, including 1692<sup>2</sup>, 1692<sup>5-7</sup>, 1693<sup>3</sup>, 1694<sup>2-3</sup>, 1695<sup>4</sup> and 1696<sup>1</sup>

### sacred

[4] Cantiques spirituels tirez de l'écriture Sainte (Racine) (1695)

Motets et Elévations pour la Chapelle du Roy, quartiers d'avril, may et juin 1686 (Paris, 1686); incl. texts only of motets by Collasse, Robert and Lully

Motets de M. De La Lande, incl. *Beatus vir*, *Lauda Jerusalem*, *Pange lingua* by Collasse, *F-Pn*

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JAMES R. ANTHONY

## Collebaudi, Antonio.

See Bidon, Antonio.

# Collect.

A formal Christian prayer in a single sentence. It normally consists of five elements: invocation to God, relative or equivalent clause referring to an attribute or act of God, petition, purpose of petition, conclusion. In some collects the second or fourth element is omitted. The original conclusion 'per Christum Dominum nostrum' ('through Christ our Lord') was later often extended by a Trinitarian clause. In the Early Church a collect was used to sum up the individual petitions of the assembled congregation, and was not a prayer to gather together ('collect') the people for worship as has been stated in the past (see Capelle, Willis). It is the first variable prayer of the Mass, recited before the readings (see [Mass](#), §I, Table 1). Views differ about the original reason for its position. Pope Leo I (440–61) makes reference to collects in his writings, and examples are to be found in the Leonine, Gelasian and other early Sacramentaries. The name derives from the Gallican Rite. Until the 10th century there was only one collect in the Roman Mass; elsewhere in the West there were more, but not normally exceeding seven. In the later Middle Ages there were usually up to three collects. There are other variable prayers during Mass with a similar structure: the Secret, said at the offertory, and the Post-Communion, but only their conclusions were audible in the medieval and Tridentine Mass.

Collects for the Mass are proper to the week (according to the season) or the day (according to the feast), or directed to a specific intention (e.g. peace). The principal collect at Mass for a specific day was also used in the Office, before the dismissal at the end of Matins, Lauds, Prime, Terce, Sext, None and Vespers. At Prime and Compline unchanging collects of the time (dawn and dusk) were recited. The reformed Roman Catholic liturgy, introduced after the Second Vatican Council (1962–5), makes similar use of collects, but only one is recited at Mass. In the medieval liturgy a Commemoration or Memorial often followed Lauds and Vespers; this observance normally consisted of *Benedictus* or *Magnificat* antiphon, versicle and response, and collect – effectively a truncated Office.

In the formation of the 16th-century English Book of Common Prayer Thomas Cranmer adapted collects from the Latin Rite and other sources. Most are proper to the week: there is only a small number of feast days. According to the rubrics, only one collect is said before the first reading at Holy Communion, except during Advent and Lent when after the first week there are two. The collect from the Holy Communion is also used at Matins and Evensong after the second group of versicles and responses, followed by two collects of the time. There are special collects for baptism, marriage, burial, etc. English composers have frequently selected texts of collects for anthems; over 70 settings survive from the period 1560–1640.

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JOHN HARPER

## Collectar

(from Lat. *collectarium, liber collectarius, collectaneum; orationale*).

A liturgical book for the priest or monk presiding at the celebration of the Office of the Western Church. It contained the prayers (collects) and short lessons (*capitula*) assigned to this officiant. See [Liturgy and liturgical books](#), §II, 3(viii).

## Collections, private.

This article is a fundamental revision of Otto Albrecht's comprehensive listing in *Grove* of collections of printed and manuscript music and letters of composers and musicians, libraries, books and theoretical works still in private hands. [collections of Instruments](#) and [Sound archives](#) are treated elsewhere. Albrecht's division into two sections has been retained, though the parts are retitled 'Current Collections' and 'Historical Collections'. The former records geographically collections in the process of formation and development, or which remain in the family of the original collector or have not yet reached permanent, public, institutional ownership. The second lists alphabetically collections since the late 15th century which have reached a final destination (as far as can be ascertained) or have now been dispersed. Political and market forces of the last 30 or so years of the 20th century have shown that it is not always an inexorable progress from the first to the second list and in some cases the reverse journey has been made. Bibliographical details are generally omitted in the second part; they may be found under the entry for the library where the collection is now located.

A definition of a private collection in the early 21st century is not easily made. The second half of the last century saw the rise of many private foundations, particularly in the USA and continental Europe, though not in the UK. This resulted in a number of collections which welcome public access, such as the Paul Sacher Stiftung, Basle, or the Bibliothèque Gustav Mahler, Paris, but which are actually privately owned, funded and directed and which for the greater part of their existence were formed as private collections. Some publishers' archives are also included, especially those, such as Novello's, which have been largely dispersed, are on deposit in libraries, or have left the publisher's premises. The archives held by the estates of composers, consisting almost exclusively of their own works (e.g. Bartók), are not deemed to be collections in the strictest sense.

The amassing of private music libraries dates from the Renaissance or even earlier, but the collecting of autograph manuscripts is a more recent phenomenon, a product of the Enlightenment, particularly in Germany where many important sources of music, such as those of the Bach family, are preserved. The rise of the manuscript dealer and auction houses in the 18th, 19th and 20th centuries has ensured a steady flow of books, printed music and manuscripts, letters, photographs and other memorabilia.

For a comprehensive list of private collections, see vol.28 (Appendix a).

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OTTO E. ALBRECHT/STEPHEN ROE

## College Music Society [CMS].

American organization established in 1957 to provide a forum for addressing interdisciplinary issues within music in higher education and for examining broader educational concerns. Membership is open to teachers of music in colleges, universities and conservatories in the USA and Canada. The society sponsors annual meetings with symposia and concerts and publishes a newsletter and a biannual journal, the *College Music Symposium*. Its other publications include a biennial *Directory of Music Faculties in Colleges and Universities, U.S. and Canada* (1967–), *Monographs and Bibliographies in American Music* (1974–), including volumes on Gershwin, Billings, Griffes,

Arthur Foote and Gottschalk, and the series of monographs CMS Reports, which has addressed such issues as the status of women in music in higher education, racial and ethnic directions in American music, music in general studies and the undergraduate music curriculum.

RITA H. MEAD/R

## College of Organists.

London college founded in 1864 and renamed the Royal College of Organists in 1893; see London, §VII, 4.

## College of St Nicholas.

College of the School of English Church Music (later the Royal School of Church Music) opened at Chiselhurst, Kent, in 1929. See London (i), §VII, 4.

## Collegium musicum.

'Collegium musicum' generally denotes an organized association of music lovers and amateur musicians that holds regular meetings for the performance of music. Collegia musica were characteristic of bourgeois musical life from the 16th century to the 18th; during that period they occupied a position between institutionalized church music and the music of the princely courts.

1. Terminology.
2. Germany.
3. Outside Germany.
4. Student collegia musica.
5. Later developments.
6. The 20th-century revival.

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EMIL PLATEN/IAIN FENLON

### Collegium musicum

#### 1. Terminology.

The term is found first in fairly small places, such as the university towns and free imperial cities of central Germany, which had no cathedral or court Kapelle. Despite its Latinate name, the collegium musicum became common only in the German-speaking countries, particularly Germany and German-speaking Switzerland, although it was also found in the Netherlands, occasionally in Bohemia and Sweden, and even, in the mid-18th century, in societies of pietist German emigrants to the USA, for example in Pennsylvania. There is a clear connection with Protestantism.

Unlike other kinds of middle-class, social music-making, for instance the *Kantorei*, for the performance of sacred music, or the 'convivium musicum', which combined musical performance with a convivial meal, the collegium musicum was not precisely defined in the 16th and early 17th centuries. The term may owe its adoption to its neutral and flexible nature. There was no

standard type of collegium musicum; a diversity of forms existed, differing in the number and social standing of their members, the private or public character of the association, the part played by professional musicians, and its choice of repertory. The common characteristic was its origin in the society of the educated middle classes and its status as an amateur association. In spite of its variety of forms, certain lines can be traced in its development over the period of some 200 years in which it passed from private, domestic music-making to an institution open to the general public, and from musical performance by dilettantes to public recitals by amateur or professional musicians. During this period the repertory shifted in emphasis from domestic vocal music to concerts of instrumental music.

The trend towards greater professionalism in the second half of the 18th century gradually led to abandonment of the term in favour of 'concert', or 'academy'; by the 19th century the term suggested old-fashioned pedantry and was seen as merely a historical relic. After 1900, however, the rise of musicological studies led to a revival of both the term and the kind of association it denoted, particularly in view of historical awareness of the tradition of 18th-century student collegia musica. In this sense collegia musica are now to be found throughout the world, usually attached to universities and music colleges, and often specializing in the historical performance of early repertoires.

Authentic information about historical collegia musica is often fragmentary, and has been preserved only by chance. In the absence of the disciplined organization necessary to a Kantorei, and unlike the 'convivium', which required regulated finances, these looser associations of amateurs needed no special statutes. There are, consequently, few documentary records of the foundation or dissolution of such societies. Most of the chronological data, based on references in archives, accounts in diaries, chronicles and biographies, and dedications by composers, merely provide evidence that such associations existed.

## Collegium musicum

### 2. Germany.

The earliest appearance of the term seems to be in M. Schmeizel's *Jenaische Stadt und Univ.-Chronik* of 1726 (ed. E. Devrient, Jena, 1906, p.26), which states that in 1565 'a Cantorey society or collegium musicum ... was famous and flourished'. The optional use of the term for the society's name is emphasized by a description five years later in which it is called a *societas musicalis*. There is similar terminological vagueness over a collegium musicum in Torgau to which the local Kantor, Michael Vogt, dedicated a printed collection of masses in 1568; this was also essentially a Kantorei, although the Latinized name seems to indicate that (unusually for a Kantorei) educated amateurs rather than school students performed polyphony. In other early occurrences of the term (in Wernigerode in 1588, Prague in 1616) the statutes indicate that the collegium musicum was actually a convivium musicum.

After the Thirty Years War, which brought cultural activities in many German towns to a standstill, increasing numbers of musical societies were founded among the bourgeoisie, almost exclusively described as collegia musica. In a few cases, because of local tradition, they were linked to earlier organizations

with more resemblance to a Kantorei (as in Delitzsch in 1647) or a convivium (as in Weida in 1651), but in general they were a new type of association which devoted itself exclusively to the enjoyment of vocal and instrumental music. A collegium musicum of this kind would consist of a dozen or more members, most of them local dignitaries such as town councillors, lawyers, doctors and prosperous merchants. They met regularly at some neutral place or in their houses; members' guests interested in music were welcome. According to their abilities, the members attending meetings either made music themselves or listened to performances by musicians such as the local Kantor or the town musicians, who might be members of the society with special status or engaged for the occasion. Published works dedicated to such societies indicate the repertory. In the early period the music was mainly vocal, such as Andreas Hammerschmidt's *Motetae*, written for Görlitz (1649), Christoph Schultze's settings under the name of *Collegium musicum Delitii charitativum* (1647) and J.C. Horn's *Musikalische Tugend-und Jugend-Gedichte* for voices and instruments, written for Frankfurt (1678). Later the emphasis shifted to instrumental music, such as Nikolaus Hasse's *Delitiae musicae* (1656) for the students of Rostock, W.C. Briegel's *Musikalisches Tafel-Confect* (1672) for Frankfurt and J.P. Krieger's *Lustige Feldmusic* (1704) dedicated to the merchants' collegium musicum of Nuremberg. Besides these organizations, there are records of collegia musica in Memmingen (1655), Freiberg (1666), Ulm (1667), Hof (before 1684), Augsburg (after 1684) and Jena (1694). The private character of such societies is also evident from the fact that they often depended on the initiative of individuals and ceased their activities when those individuals moved elsewhere or died. Sometimes other societies were founded later; the local musical history of many towns at this period presents a series of such musical associations.

Besides this widespread form of private and sociable collegium musicum, there were associations of the same name that had rather different aims and larger ambitions. Mattheson (*Grundlage einer Ehrenpforte*, 1740, pp.397–8) mentions the activities of Matthias Weckmann in Hamburg: 'After his return [in 1660] two notable music-lovers joined him in founding a great collegium musicum ... in the refectory of the cathedral. It united 50 persons, who all made their contribution. The best pieces from Venice, Rome, Vienna, Munich, Dresden etc. were performed'. Clearly this was a society with members who contributed to the holding of public concerts 'performed by various students, merchants, musicians and other praiseworthy lovers of this noble art' (J. Rist, 'Hornungsgespräche', *Monats-Unterredungen*, Hamburg, 1663). Students who were musical performers would certainly have been welcome as members of bourgeois collegia musica in other university towns. However, the type of student collegium musicum that was so significant for the later development of concert life did not develop fully until the 18th century. The aims pursued by collegia musica in grammar schools were mainly educational, 'so that this good school might have a permanent seminarium, from which a complete musical ensemble may be made up at any time for performance in *artibus solenibus*', as Kantor Knipping wrote in a petition to the Bremen town council (Arnheim, 1910–11, p.395). There were similar collegia musica at schools in Görlitz (c1668) and Freiberg (1672).

Collegium musicum

### 3. Outside Germany.

In some Protestant areas outside the Holy Roman Empire, particularly where the Reformed Church rejected all forms of artificial music on religious grounds, the performance of sacred music fell to the bourgeois and patrician *collegia musica*. In German-speaking Reformed Switzerland the two oldest *collegia musica* in Zürich (the collegium 'zum Chorenssaal' and the collegium 'ab dem Musiksaal', the former founded before 1613 and the latter around that date) concentrated chiefly on the singing of psalms and other sacred works in polyphonic settings considered too sensuous for divine service but still tolerated by the clergy in a private context as a means of diversion from even more sinful activities. After the founding of these two *collegia musica*, others with the same aims were formed in St Gallen (1620), Schaffhausen (1655), Berne (1674), Thun (before 1679) and Basle (1692). During the 18th century these *collegia* became concert societies. An outstanding example is the collegium musicum of Winterthur, founded in 1629 and still in existence as a Musikkollegium.

Circumstances in the Netherlands at the end of the 16th century were similar. Again, music-making in the bourgeoisie among a small circle of acquaintances, usually directed by a *phonascus*, compensated for the banning of polyphonic music from church. There are documentary records of a collegium musicum in Arnhem from 1591, and in 1597 Jan Tollius dedicated a volume of madrigals to the Amsterdamsium Musicorum Collegio Optime, which seems to have been the same ensemble as the one to which Sweelinck dedicated a collection of polyphonic settings of psalms. There is evidence of other early foundations in Leeuwarden (c1620), Nimwegen (1632) and Groningen (1638). The collegium musicum Ultrajectinum formed in Utrecht in 1631 by professional musicians and distinguished amateurs concentrated on instrumental music, it remained in existence without a break until the 19th century when it became the nucleus of what is now the Utrecht Symphony Orchestra.

*Collegia* were also founded in 18th-century America, as a result of the emigration in the 1730s of members of the Unitas Fratrum sect (the Moravian Church) protected by Count von Zinzendorf. By 1741 they were well established as settlers in Pennsylvania, where they formed a collegium musicum in 1744 in their first new settlement, Bethlehem. It was soon followed by the formation of *collegia musica* in other settlements, particularly in what is today Winston-Salem in North Carolina. These were the point of departure for a tradition of musical performance that still subsists.

[Collegium musicum](#)

#### **4. Student *collegia musica*.**

The presence of many young, musically educated people, coupled with the tendency (deriving from the practice of polyphony) for musicians to form groups, provided favourable conditions for the development of amateur musical ensembles in towns with colleges or universities. In this the university city of Leipzig was of particular importance. The titles of works printed in Leipzig such as Schein's vocal *Studenten-Schmauss* (1626) and Rosenmüller's instrumental *Studenten-Music* (1654) provide evidence of the early activities of anonymous student groups, which probably also included private citizens, and from the middle of the 17th century there are records of various *collegia musica* with student members directed by Adam Krieger

(1657), Sebastian Knüpfer (1672), Johann Pezel (1673) and Johann Kuhnau (1688). Telemann, who studied in the law faculty at Leipzig University (1701–4), founded the Telemannische Collegium Musicum in 1702, which, according to his autobiography of 1718 (ed. W. Rackwitz, 1985, pp. 89–106), consisted ‘entirely of students, up to 40 of them often meeting together’ (p.96). The energetic Telemann, whose real interest was music rather than law, called on the members of his ensemble to perform polyphony at the Neue Kirche and to act as singers and instrumentalists at the Leipzig Opera. By his own account, their music-making could be heard ‘with great pleasure’. J.F. Fasch founded a second collegium musicum in 1708 when he too was a student at Leipzig. The university itself had no formal links with these institutions; these were independent societies of talented young people who hoped to present themselves to the public as musicians. Such societies met in the large rooms of coffee-houses, which were open to the general public. No detailed descriptions are known as to the character of their performances, which has to be deduced from brief, occasional references. The concerts were not carefully rehearsed in the modern sense but involved singing or playing at sight to an audience, in line with normal musical practice at the time. The whole venture seems to have been a preliminary stage in the development of the kinds of commercial concert that were soon to be a feature of the musical life of such cities as Frankfurt or Hamburg but were not introduced to Leipzig until just before the middle of the 18th century. There is no suggestion in the sources that the audience paid to attend or that the musicians received fees; perhaps the coffee-house proprietor considered the increase in his custom deriving from the musical attractions sufficient recompense for the use of his rooms and any modest sum he may have paid the performers. The musicians themselves would have felt it more important to have the chance of presenting themselves as a skilled ensemble, one that could also provide music for the frequent and well-paid occasions calling for the performance of serenades and festive cantatas. The repertory contained concertante pieces and also included vocal works, with the solo and choral parts (including the treble parts) usually performed by the students. At the same time the collegia musica were institutions providing further training, and a springboard for a musical career, for talented students who were often following their university course only for form's sake. Mizler's comment about such students – ‘in time, as is well known, they often become famous virtuosos’ (*Musikalische Bibliothek*, 1736, p.34) – is confirmed by the number of illustrious musicians, such as Pisendel, Böhm, Heinichen, Stölzel and Graupner, who progressed towards a musical career through these Leipzig institutions. Both the Leipzig collegia musica proved stable enough to be maintained even after their founders had left the city, and they continued in existence until after 1750, although by then they were decreasing in importance. J.S. Bach's activities as director of the Telemannische Collegium Musicum (from 1729 to 1737, and again from 1739 to the early 1740s) are of particular interest. There is good documentary evidence for the performance by the collegium musicum of Bach's homage cantatas bwv213–215 and of other cantatas, now lost. It was probably at the so-called ‘ordinary concerts’, which in 1733 also introduced ‘a new harpsichord of a kind never before heard here’ (*Bach-Dokumente*, 1969, ii, 238), that Bach performed his concerto arrangements of this period for one or more harpsichords (bwv1052–8) with the help of his growing sons and his more advanced pupils. Conditions in Leipzig, which at one point even had three collegia musica flourishing at the same time, are not typical, but

something similar occurred on a smaller scale in other university towns including Jena, Halle, Rostock, Helmstedt and Würzburg, and in Uppsala in Sweden.

### Collegium musicum

#### 5. Later developments.

Telemann's career after he left Leipzig also illustrates the way in which ambitious musicians aimed to move from private to public performance. The collegium musicum of the Frauenstein Society that he 'set up' in 1713 in Frankfurt, where he was then working, was really the revival of a bourgeois musical association dating back to the 1670s. Its members had then listened to performances by professional musicians in their houses and probably made music themselves, 'partly ... to revive their spirits, wearied by their official business, and partly to encourage the further growth of music by constant practice of that art' (Telemann ed. Rackwitz, 1985, p.83). When Telemann re-founded the organization, however, performances were opened to the general public, who came in particular to hear large-scale works such as his *Fünf Davidische Oratorien*, expressly dedicated to 'the great Collegio Musico of Franckfurth am Mayn'. Such works were mainly performed by the members of the town Kapelle, probably still with a few amateurs. Performances were given in churches or large halls and an entrance price was charged. The members of the collegium musicum now fulfilled the function of founders and patrons – an important step towards the evolution of commercial concerts.

This development was even more clearly marked with Telemann's move to Hamburg, where Weckmann's collegium musicum had begun a tradition of public concerts as early as 1660. After a long interim period following Weckmann's death in 1674, Telemann revived the custom immediately after taking up his appointment as musical director, as is clear from the text accompanying the cantata given on 7 December 1722 'on the opening of the weekly meetings of the collegium musicum under the direction of Telemann' (ibid., pp.119ff). To all intents and purposes the institution was now a concert society: the public could subscribe to a series of performances, and the ensemble was recruited from the ranks of paid town musicians. Descriptions of the programmes make particular mention of large-scale works such as oratorios and festive music, and the participation of guest virtuosos.

Although the generation of Bach and Telemann seems to have retained the familiar name 'collegium musicum', from about 1720 the term 'concert' was increasingly used; it was felt to be more modern and probably also more professional. For a few decades the two terms appear side by side and seem to be of equal importance, but thereafter even private musical performances among the middle classes, which still continued, are called concerts. Local tradition sometimes dictated that court ensembles were also described as *collegia musica* in the 18th century, for instance at Köthen, as recorded in the payment made in 1718 to 'Capell Meister Bachen' for rehearsing the princely ensemble in his house (*Bach-Dokumente*, 1969, ii, p.70).

The formerly all-embracing term was now confined to academic musical bodies. Adlung (*Anleitung zu der musikalischen Gelahrheit*, 1758) applied it to university lectures on music. The term seems to have been used only in this restricted sense in the 19th century. In his *Aesthetisches Lexikon* (1839),

Ignaz Jeitteles defined the term as an outmoded one, with a new shade of meaning: 'Collegium musicum was the name given in the past to the weekly meetings of musicians of the court ensemble, so that they might maintain their level of performance by rehearsing musical compositions they had already studied'.

Collegium musicum

## 6. The 20th-century revival.

After 1900, the term collegium musicum was widely revived, although chiefly in a retrospective sense and clearly in relation to the Leipzig tradition (familiar through studies of Bach). In 1908, Hugo Riemann became director of a musicological institute at Leipzig University which he called 'collegium musicum'. His intention was to perform Baroque instrumental music, the subject of his research, with his own student ensemble, and to publish that music. His concerts were open to the public but drew their audiences largely from the academic community. Either as a result of his ideas or independently of them, similar groups were formed at other universities including Freiburg in Breisgau, Halle, Heidelberg, Jena and Marburg. Closely allied to the development of collegia was the influential organ revival (*Orgelbewegung*) of the early years of the century, associated in particular with the work of Riemann's pupil Wilibald Gurlitt at the collegium in Freiburg, where efforts were made to reproduce the sound of medieval and Renaissance music. At about the same time, the growing popularity of choral singing in German universities, influenced by the youth movement, led to the establishment of choirs that became associated with instrumentalists to form a 'collegium musicum vocale.' Such ensembles were often linked to musicological institutes. Gurlitt's group at Freiburg after World War I was particularly influential; it gave three concerts at Karlsruhe in 1922 and a week-long series in Hamburg in 1934, with ambitious programmes ranging from early chant and polyphony to chansons by Binchois and Du Fay, which were among the earliest performances of medieval music in Germany in modern times. The members, all from Gurlitt's seminar, used specially constructed replicas of medieval instruments; their example led eminent musicologists, among them Curt Sachs, Max Schneider and Friedrich Blume, to direct similar ventures with collegia at other universities.

These developments were arrested by World War II, but a vigorous revival of collegia musica began in 1950. At all German universities, including new foundations, small orchestras and choruses were established and described by the term 'collegium musicum instrumentale et vocale'. Although these were modelled on the ensembles of Telemann, Fasch and Bach, historical interest was now combined with a more general pleasure in music-making, and the repertory comprised not only early music but works by such contemporary composers as Hindemith and Bartók, in so far as amateurs were able to perform them. Several series of special publications sought to increase the repertory of suitable music, including one with the significant name *Collegium Musicae Novae*.

With the rise in student numbers in the 1970s, the collegia musica in both Germany and Switzerland also expanded in both their size and the capabilities of their members; the original small groups developed into large organizations, often integrated into general courses of university study, as

institutes for musical practice, where students from all faculties met to form orchestras, chamber groups and choirs. In university towns of moderate size their influence came to extend into the musical life of the whole community. Experimental and early music, which call for special abilities generally beyond amateurs, are less frequently performed. These amateur student ensembles are very different from their historical predecessors in terms of repertory, but professional groups have increasingly assumed the name of collegium musicum or such adaptations as Collegium Musicum of Zürich, Collegium Vocale of Cologne, Collegium Vocale of Ghent and New Bach Collegium of Leipzig, to suggest their special familiarity with the repertory and the performing practices of the Baroque collegium musicum.

During the 1930s, the emigration of many distinguished musicologists and musicians to America, many of them refugees from Nazi Germany, encouraged the foundation of collegia musica as part of a general and characteristic interest in applied musicology. As in Germany, these were attached to universities and often specialized in early repertoires. The most distinguished, the Yale Collegium Musicum, was established shortly after Paul Hindemith arrived to teach in the faculty in 1940. Its concerts, largely of medieval and Renaissance music, given under Hindemith's direction between 1945 and 1953, rapidly outgrew their didactic function and began to attract audiences from beyond the academic community. Together with Willi Apel's collegium at Harvard and Siegmund Levarie's at the University of Chicago, the Yale collegium served as a model for the many performing groups attached to universities in America and elsewhere in the ensuing decades. Encouraged by the growth of interest in earlier repertoires during the 1970s, and stimulated by a concern with historically informed performance, the latter-day heirs to the term have as their primary purpose the ideals of Riemann and Gurlitt: to recreate the authentic voice of earlier music. As such they have been a major force in the training of musicians specializing in the performance of early repertoires across the whole of Europe and the USA.

See also [Academy](#) and [Universities](#).

[Collegium musicum](#)

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## Collegium Musicum Ultrajectinum.

Ensemble active in [Utrecht](#) from 1632 until the late 19th century, when it formed part of the Utrecht SO.

## Collegium Vocale Ghent.

Belgian choral ensemble. It was founded in 1969 by [Philippe Herreweghe](#), while he was still a medical student. Under his direction it has become recognized as one of the most disciplined and stylish choral groups. Throughout the 1970s and 80s it took part in the pioneering enterprise by Nikolaus Harnoncourt and Gustav Leonhardt of recording all of Bach's sacred

cantatas. Although it specializes in Baroque repertory, it has also received critical acclaim for its performances of 19th-century music, notably by Mendelssohn, Berlioz, Schumann and Brahms.

NICHOLAS ANDERSON

## Col legno

(It.: 'with the wood').

A term in string playing meaning to set the strings of the instrument in motion with the wood of the bow rather than with the hair. *Col legno* gives a dry, staccato effect, the sound being relatively small. A distinction is made between tapping with the wood of the bow stick (*col legno battuto*; Ger. *geschlagen*) and drawing the wood across the string (*col legno tratto*; Ger. *gestrichen*). The resumption of normal bowing is indicated by *arco*. Although *col legno* was known in the 17th century (in the works of Tobias Hume, 1605, Farina, 1627, and Biber, *Battalia*, 1673), this effect was little exploited before the late 19th century, a notable example occurring as early as 1830 in the finale of Berlioz's *Symphonie fantastique*. Many 20th-century compositions require the use of *col legno*; the opening pages of Schoenberg's String Trio (op.45, 1946), for instance, call for *col legno battuto* in double stops in violin and cello; *col legno tratto* in double stops in the violin; *col legno tratto ponticello*, double stops in all parts (*ponticello*, as defined by Schoenberg, meaning to play so that the wood of the bow actually touches the bridge); and *col legno tratto ponticello*, double stops in violin and viola, also played tremolo.

See also Bow, §II, 2(xi).

DAVID D. BOYDEN

## Colles, H(enry) [Harry] C(ope)

(*b* Bridgnorth, Shropshire, 20 April 1879; *d* London, 4 March 1943). English music critic and writer on music. Eager to devote himself to music he left school at the age of 16 and entered the RCM, where he studied music history under Parry, the organ under Walter Alcock and counterpoint under Walford Davies; although ten years his junior, he struck up a lifelong friendship with Davies and wrote his biography in 1942. After three years, on the advice of Parratt, he entered for and won an organ scholarship at Worcester College, Oxford; he graduated in 1902. Henry Hadow, then dean of Worcester College, discovered in him exceptionally fine gifts of writing and keen judgment and advised him to turn his attention to criticism. In 1905 he became music critic of *The Academy* and assistant music critic of *The Times*, under J.A. Fuller Maitland, whom he succeeded as chief critic in 1911. He retained this post until his death. Although his work in it was necessarily anonymous, readers learnt not only to recognize it but also to admire and trust it for its admirable qualities of comprehensive taste, sure and fair judgment and above all, perhaps, for an unflinching tact and humanity that

tempered even his severest strictures. He was probably unrivalled in the art of keeping his victims unaware of censure while making it perfectly plain to others, and in the equally difficult art of coming down heavily on some artistic offender without making him feel small as a person.

At the same time Colles pursued a career of active scholarship and teaching. For a time he taught at Cheltenham Ladies College and in 1919 accepted Hugh Allen's invitation to lecture on music history, analysis and interpretation at the RCM, where he became a member of the board of professors. He also joined the Associated Board of the Royal Schools of Music as an examiner. He was as deeply religious as he was musical, and these qualities found a joint outlet in the great and sometimes active interest he took in the Three Choirs Festival and in St Michael's College, Tenbury, of which he was a fellow and governor, and in his chairmanship of the Church Music Society and of the School of English Church Music. His other positions included those of freeman of the Musicians' Company (1934) and Fellow of Worcester College, Oxford (1936). In 1923 he went to the USA as guest critic of the *New York Times* and in 1932 he received an honorary doctorate from Oxford University.

Colles's most substantial and enduring work is to be found in the third and fourth editions of *Grove's Dictionary* – the former an extensive revision – of which he was the editor, and in the seventh volume of the *Oxford History of Music*. The articles he provided for the dictionary indicate the wide range of his detached and critical sympathies, not only for composers whom he specially admired, such as Brahms, but also for composers, such as Wolf and Bruckner, to whom he felt less drawn, and in particular for all periods of English music from Byrd to Elgar.

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# Collet, Henri

(b Paris, 5 Nov 1885; d Paris, 23 Nov 1951). French writer on music and composer. He studied piano at the Bordeaux Conservatoire and literature at the University, before taking composition lessons in Toulouse with Séverac, and in Spain with Pedrell, Olmeda and Falla, who became a close friend. During his long Spanish sojourns, which began in 1902, he collected many polyphonic chants and folk melodies from Castilian monastery archives. This research found its way into his numerous musicological books and articles, which included *Le mysticisme musical espagnol au XVIe siècle*, *L'essor de la musique espagnole au XXe siècle* and *Albéniz et Granados*. After completing his literature degree, he became professor at the Casa de Velasquez in Madrid and established close ties with Granados, Turina and Rodrigo.

On his return to Paris in 1913, he became a spokesman for Spanish music in France and an important voice for young French composers. His articles in *Comoedia* (16 and 23 January 1920), in which he launched the group of composers which he dubbed Les Six, has contributed to his fame as a music critic but overshadowed his work as a composer. His output includes over 150 works spanning various musical genres, which achieve a successful fusion of Spanish folk idioms with French simplicity and purity of texture. His assimilation of Castilian sources especially is evident in his use of colourful harmonies and driving rhythms.

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'*Samson et Dalila*' de C. Saint-Saëns: *étude historique et critique: analyse musicale* (Paris, 1922)

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JACINTHE HARBEC, NICOLE PAIEMENT

## Collett, John

(b c1735; d Edinburgh, 1775). English composer and violinist. He was probably the son of Richard or Thomas Collett, both of whom became members of the Society of Musicians in 1739. Richard, leader of the band at Vauxhall, was one of the 12 governors of the Society in 1739, but John Collett

did not join until 5 June 1757, when he is listed as a violinist living in Queen Street, Golden Square.

Collett's earliest publication, *Six Solos* op.1 (1758) for violin and basso continuo, is written effectively for the solo instrument and shows that he must have been a highly accomplished player. His other major publication was a set of six symphonies, op.2 (1765). In his dedication to the Earl of Kelly, Collett describes himself as a 'young Adventurer'. The dedication reveals an association between Collett and Kelly, linking Collett to the music of Stamitz, with whom Kelly had studied in Mannheim. The symphonies demonstrate many of the Mannheim mannerisms, and indeed Collett was the only English composer of this period to follow Stamitz by making his op.2, no.5 a four-movement symphony, though he also allowed the two final movements to be considered as alternatives. He composed several songs for the pleasure gardens and in 1766 wrote the music for one of Garrick's pantomimes, *The Hermit, or Harlequin at Rhodes*.

In 1770 Collett moved to Scotland, first to Aberdeen, and in November 1771 to Edinburgh, where he found employment with the Edinburgh Musical Society. Some vocal works survive, including the substantial *Birthday Cantata for Andrew Crosbie* (1772). He died in 1775, apparently in arrears for his subscription to the Society of Musicians.

## WORKS

### stage

*The Hermit, or Harlequin at Rhodes* (pantomime), London, Drury Lane, 6 Jan 1766 (London, c1766); MS of ov. with different slow movt, *GB-Lbl*

Ov to *Midas*, London, Covent Garden, 22 Feb 1764; pubd in *6 Symphonies* as op.2 no.3

### other vocal

Cants.: *Birthday Cant.* for Andrew Crosbie, S, vn, b, 1772, *En*; *Ode on the Rivers of Scotland*, c1772, lost

*Kitty*, c1765; *Sparkling Champaigne*, c1765; *The Bird that Hears*, c1766, *Ge, Gu*; *Bacchus*, c1767

### other instrumental

*6 Symphonies*, op.2 (London, c1765), nos.5–6 ed. in *The Symphony 1720–1840*, ser. E, i (New York, 1984)

*6 Solos*, vn, bc, op.1 (London, c1758); *March*, in *N. Stewart: Collection of Marches and Airs* (Edinburgh, c1761–5)

*Duets*, 2 fl, c1760, lost

RICHARD PLATT

## Colletti, Agostino Bonaventura.

See [Coletti, Agostino Bonaventura](#).

## Collichon [Colichon], Michel

(fl Paris, c1666–93). French string instrument maker. He was probably the son of Nicolas Collichon, who made lutes in the mid-17th century and had a shop on the pont St-Michel. In 1661 Nicolas, who held the title *Marchand de luths et instruments de musique ordinaire du Roi*, lived in the rue de la Harpe, where Michel Collichon had a shop from at least 1666 until 1676. Michel became well known as a luthier in Paris and his shop was frequented by many famous players. The viol player, composer and teacher Jean Rousseau conducted his business there; Machy and Sainte-Colombe visited the shop regularly.

Collichon's viols are among the earliest examples of fine 17th-century French craftsmanship. A bass viol by him was included in an inventory of instruments of another maker, Louis Guersan (25 January 1758), valued at 20 livres (the same value as viols by Bertrand and Barbey in the list). Six of Collichon's bass viols are extant, with dates from 1683 to 1693 (see Kessler for present locations). One, a seven-string instrument of 1693, is in Geneva; it is in original condition and has a string length of 72 cm. Another bass viol, of 1687, is in the Civico Museo degli Strumenti Musicali in the Castello Sforzesco, Milan. The Collichon instrument dating from about 1680 in the Germanisches Nationalmuseum, Nuremberg, may be the earliest French pardessus de viole; its string length is 30.9 cm.

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- T. Mathesius:** 'Collichon, premier facteur de violes à sept cordes?', *Musique – images – instruments*, ii (1996), 40–52
- C. Vaast:** 'Michel Collichon, repères biographiques', *Musique – images – instruments*, ii (1996), 53–7

MARY CYR

## Collier, Marie

(b Ballarat, 16 April 1927; d London, 7 Dec 1971). Australian soprano. She studied in Melbourne, making her début there in 1954 as Santuzza, then

touring as Magda in *The Consul*. After further study in Milan and London, she joined the Covent Garden company in 1956, making her début as Musetta. Among the roles she sang there were Tosca, Aida, Butterfly, Liù, Elisabeth de Valois, Lisa (*Queen of Spades*), Manon Lescaut, Jenůfa, Chrysothemis (which she recorded for Solti) and Marie (*Wozzeck*). In 1962 she created the role of Hecuba in Tippett's *King Priam*, and the following year sang Katerina Izmaylova in the first British staging of Shostakovich's opera. In all, she sang 293 performances at the Royal Opera. At Sadler's Wells she sang Venus, Tosca, Concepcion (*L'heure espagnole*) and Kát'a. At the Metropolitan, New York, she created the role of Christine in Marvin David Levy's *Mourning Becomes Electra* (1967). She appeared in San Francisco as Minnie in *La fanciulla del West* (1965), Emilia Marty (1965) and the Woman in *Erwartung* (1968).

Collier gained wide publicity when in 1965 she took over Maria Callas's performances of *Tosca* at Covent Garden. Her vibrant, lustrous voice, flamboyant personality and acute instinct for drama were spectacularly displayed as Emilia Marty, Katerina Izmaylova and Renata in Prokofiev's *The Fiery Angel*, which she sang for the New Opera Company of London in 1965.

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ALAN BLYTH

## Collin [Colin] de Blamont, François

(b Versailles, 22 Nov 1690; d Versailles, 14 Feb 1760). French composer. He was first taught by his father, Nicolas Colin, *ordinaire de la musique du roi*. At 17 he was employed by the Duchess of Maine, participating briefly in her famous Nuits de Sceaux. An early cantata, *Circé*, so impressed Lalande that he agreed to teach the young composer, who years later wrote a moving tribute to this 'careful instruction' (printed as the *Avertissement* to Lalande's motets, ed. 1729). Collin was appointed *haute-contre* at the royal chapel in 1709. Friendship with Fagan, the intendant of finances, helped secure his position as *surintendant de la musique de la chambre* (19 November 1719) succeeding J.B. Lully *fils*. On Lalande's death he was appointed a *maître de musique de la chambre* (1 July 1726). With Destouches, Collin organized and composed music for private concerts at Versailles and Marly, some given for the king, others for the queen. In December 1750 Louis XV awarded him Letters of Nobility – an honour conferred upon only five composers. On 8 May 1751 he became Chevalier of the Order of St Michel.

Most of his music was composed for the stage. *Pièces d'occasion* celebrated royal births and marriages. More important, Collin and Fuzelier created the [Ballet-héroïque](#) with their *Fêtes grecques et romaines* (1723) which they described as a ballet 'd'une espèce toute nouvelle'. The work was an immediate success and was revived up to 1770. Concerning the revival of 1733 the *Mercure* reported: 'never has a revival at the Opéra been more brilliant or applauded'. Neither the later *ballets-héroïques* nor the *pastorale-héroïque*, *Diane et Endymion* (1731), rivalled the success of the earlier work. Collin also composed cantatas and a book of motets which includes a *Te*

*Deum* written for the consecration of Louis XV in 1726; it is closely modelled on the *Te Deum* of Lalande and like that work exists in two versions.

Collin's music conforms with the aesthetic of his time and place, which he supported late in life in *Essai sur les goûts anciens et modernes de la musique française* (1754), a polemic directed mainly against Rousseau. His stage music follows the tradition of *préramiste opéras-ballets* and *divertissements*. Although lacking Mouret's melodic grace, Collin had typical French sensitivity to instrumental colour, as can be seen in the Rondeau for two bassoons from *Le retour des Dieux* (scene iv); the *air* 'Je puis en liberté' (*Diane et Endymion*, 5, iii), scored for two flutes and soprano with a violin as 'bass'; and the Loure from *Diane et Endymion* (3, v) with independent parts for two bassoons, violins, oboe and flute. His cantatas draw equally on French and Italian sources. There are dramatic *symphonies* resembling those in French opera (the *tempête* from *Didon*, book 1, for example); while recitatives, like 'C'est ainsi' from the revised version of *Circé* (book 3), are French 'operatic' monologues with *tirades* for solo instruments. At the same time the da capo aria, now naturalized as 'ariette', is favoured, and there are *ritournelles* with the driving rhythms, melodic shapes and harmonic practices of the Italian concerto.

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printed works published in Paris unless otherwise stated

### stage

Les fêtes grecques et romaines (ballet-héroïque, prol, 3 entrées, L. Fuzelier): Les jeux olympiques, Les bacchanales, Les saturnales, Paris, Opéra, 13 July 1723 (1723); Recueil des airs ajoutées aux Fêtes grecques et romaines (c1733); 4th entrée, La feste de Diane, 9 Feb 1734 (c1734)

Le retour des Dieux sur la terre (divertissement, prol, 5 scenes, A. Tannevot), 1725, Fontainebleau, Sept 1725 (1727) [for marriage of Louis XV]

Les présents des dieux (idylle héroïque, Pellegrin), 1727 [for birth of king's daughters]

Le caprice d'Erato, ou Les caractères de la musique (divertissement, prol, 1, Fuzelier), Oct 1730 (1730) [for birth of dauphin]

Diane et Endymion (pastorale-héroïque, prol, 5 entrées, B. Le Bovier de Fontenelle), Paris, Opéra, 17 May 1731, *F-Pc*

Les caractères de l'amour (ballet-héroïque, prol, 3 entrées, S.-J. Pellegrin): L'amour volage, L'amour jaloux, L'amour fidèle, private perf. 12 Dec 1736; Paris, Opéra, 15 April 1738 (1738); 4th entrée, Les amours du printemps (M. de Bonneval), added 1739

Jupiter vainqueur des Titans (tragédie lyrique, prol, 5, Bonneval), Versailles, 11 Dec 1745, music lost; collab. Bury [for dauphin's wedding, according to La Borde]

Les fêtes de Thétis (ballet-héroïque, prol, 2 entrées, P.-C. Roy), Versailles, 14 Jan 1750, *F-Pn*; music of 2nd entrée by Bury, dances by E.C. Hesse

Divertissements (music lost): Les fêtes du labyrinthe, 1728 [according to Fétis]; Le jardin des Hesperides (ballet), Compiègne, 27 Aug 1739; Zéphire et Flore, Fontainebleau, 16 Nov 1739; Bazile et Quitterie (ballet, Greffec), Versailles, 7 March 1740; L'heureux retour de la reine, 1744 [according to Fétis]; Les regrets des beaux-arts [according to Fétis]; Il pastor fido [according to Fétis]

### other secular vocal

Cantates françaises, 1v, some with insts, livre premier: Diane et Endimion; Circé; Didon; La toilette de Vénus (1723/R in ECFC, xv, 1990)

Cantates françaises, some with insts, livre second: L'amour conduit par la folie; Le charme de la voix; Europe; Le Parnasse lyrique, ou Polimonie (1729/R in ECFC, xv, 1990)

Cantates françaises, some with insts, livre troisième: La nymphe de la Seine; Circé [rev. version] (1729/R in ECFC, xv, 1990); 1 aria from Circé ed. J. Arger, *La cantate au XVIIe et au XVIIIe siècles* (Paris, n.d.)

Cantatilles: Eglé, c1729 (music lost); Reine, dans les transports, c1730 (music in *Mercure de France*, Nov 1730); La muse héroïque, c1746 (music lost)

Many airs sérieux et à boire, 1–2vv, in: Recueil d'airs sérieux et à boire (1724); *Mercure de France* (Oct–Nov 1728, Nov 1730); Meslanges de musique (1729); Nouveau recueil de chansons choisies, vii (The Hague, 1736); Recueil de duo à la mode (Liège, c1750); L'ombre et le silence (chanson a 4) in *La BordeE*, ii, 72

### sacred

Motets, 1–2vv, some with insts, et à grand choeur ... livre premier: Attende anima aeterna; Exaltabo te Deus; Diligam te Domine; Regina coeli; Te Deum (1732) [rev. version, *F-Pn*]

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FétisB

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## Collins, Anthony (Vincent Benedictus)

(*b* Hastings, 3 Sept 1893; *d* Los Angeles, 11 Dec 1963). English conductor, viola player and composer. At the age of 17 he was engaged as a violist in the Hastings Municipal Orchestra; then, after four years in the army, he studied from 1920 the violin with Achille Rivarde and composition with Holst at the RCM. For ten years he led the viola sections of the London Symphony and Covent Garden orchestras, resigning in 1936 to devote his time to conducting and composition. Having gained experience as a conductor with the Carl Rosa and Sadler's Wells Opera companies, he made his London début with the LSO in 1938, conducting Elgar's First Symphony. The next year he went to the USA and settled in California, where he continued to conduct and also wrote film music. Revisiting Britain after World War II, he appeared with the LSO and other orchestras. A champion of British composers at his concerts both in the USA and in Britain, Collins recorded music by Bantock, Delius, Elgar, Vaughan Williams and Walton; his recordings of Sibelius's symphonies with the LSO in the 1950s were especially successful. His own compositions include two symphonies for strings, two violin concertos, four short operas (*Perseus and Andromeda*, *Catherine Parr*, *The Blue Harlequin* and *Kanawa*), a cantata, *The Lay of Rosabelle*, for baritone, chorus and orchestra, chamber music, songs, and suites, overtures and other light pieces for orchestra, among which *Vanity Fair* became very popular. His film scores (for *Victoria the Great* (1937), *Nurse Edith Cavell* (1939), *The Courtneys of Curzon Street* (1947) and *Odette* (1951) were well crafted and highly effective.

ELIZABETH FORBES

## Collins, Edward (Joseph)

(*b* Joliet, IL, 10 Nov 1886; *d* Chicago, 1 Dec 1951). American composer, pianist and conductor. He studied the piano at the Chicago Musical College with Ganz, and composition with Felix Borowski and Adolf Weidig. In 1906 he entered the Hochschule für Musik, Berlin, where he studied composition with Bruch and Humperdinck. He made his piano début in Berlin in 1912. Shortly thereafter he served as assistant conductor of the Century Opera, New York (1912–13) and as an assistant conductor at the Bayreuth Festival (1913–14). During World War I, he entertained troops by writing musicals and an operetta, *Who Can Tell?* (c1918). John Philip Sousa appointed him an Army bandmaster after the armistice. In 1919 he returned to Chicago, where he taught first at the Chicago Musical College and then, from 1933, at the American Conservatory. He was awarded the David Bispham Memorial Medal in 1939 for his Civil War opera *Daughter of the South*.

Collins's compositional style demonstrates meticulous craftsmanship combined with European Romanticism. The influence of Impressionism is evident in his occasional use of the whole-tone scale. The Second Piano Concerto and *Variations on an Irish Tune* (both 1931) elegantly juxtapose

diatonicism and pentatonicism. Many large-scale works, such as the *Tragic Overture* (1923), employ traditional forms. The Second Piano Concerto, however, is essentially non-developmental, in the composer's words 'a large work "en miniature" ... condensed and episodic'. Particularly notable is Collins's rhythmic complexity. Additive metres appear in a number of works, including the *Tragic Overture*, *Allegro piacevole* (1935) and the Second Piano Concerto, as well as alternating bars of 3/4 and 5/8 (*Allegro piacevole*), and 5/8 and 7/8 (Third Piano Concerto, 1941). *Valse eccentricque* (1949), most likely his last composition, employs a chromaticism verging on atonality.

## WORKS

### stage

Who Can Tell? (operetta), c1918, lost; Masque of the Red Death (ballet), 1932; Daughter of the South (op, E. Collins), 1939

### instrumental

Orch: Mardi Gras (Festival Ov.), 1922; Tragic Ov., 1923; Pf Conc. no.1, E♭; 1924; Suite mignonne, 1925; Hibernia: Irish Rhapsody, 1929; Sym., b, 1929; Pf Conc. no.2 (Concert Piece), a, 1931; Set of 4 (4 Orch Episodes), 1933; Pf Conc. no.3, 1941; Young Americana, suite, lost

Chbr: Sonata, A, vn, pf, 1917 [frag.]; Trio, g, vn, vc, pf, 1917, lost; Sonata, vc, pf, 1933; Sonata, F, vn, pf, 1934 [frag.]; *Allegro piacevole*, d, str qt, 1935, rev. 1949; Arabesque, vn, pf, 1935

Pf: 4 Waltzes, 1920; 6 Characteristic Waltzes, 1921–4, no.2: Valse élégante, orchd; Variations on an Irish Tune, 1931, orchd; Passacaglia, 1933; Passacaglia in the Mixolydian Mode, 2 pf, 1935; Tango, 1935; Cowboy's Breakdown, 1938, arr. 2 pf, 1944; The 5:48, 1941; Valse eccentricque, 1949, orchd; Sonata, f, lost; cadenza for Beethoven: Pf Conc. no.1, 1929; pieces based on Negro spirituals: Didn't My Lord Deliver Daniel?, 1940, Lil' David Play on Yo' Harp, 1940, The Gospel Train, 1947, Joshua Fit de Battle of Jericho, 1947, All God's Chillun' Got Wings, 1948

### vocal

With orch: Hymn to Earth (Collins), S, A, T, B, SATB, orch, 1929; Daffodils (W. Wordsworth), 1940, orchd V. Reynolds; A Piper (S. O'Sullivan), 1942, orchd Reynolds; Song and Suds (S.W. Tuttle), 1943, orchd Reynolds

With pf (text by Collins, unless otherwise stated): The Wooded Lake, 1917; Death of the Leaves, 1918; Butterflies, 1919; The Faded Violet (P.B. Shelley), 1919; To a Little Child, 1920; The Bayadere, 1921; Music When Soft Voices Die (Shelley), 1921; To a Sleeping Child, 1931; Fog (C. Sandburg), 1934; Elegy (Shelley), 1938; Annabel Lee (E.A. Poe), 1940; Magdalene, 1943; Prayer (A. Thompson), 1944

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- J. Vorrasi:** 'Edward Collins: an American Romantic', *Mardi Gras – Concert Piece in a for Piano and Orchestra – A Tragic Overture – Valse élégante*, Albany TROY 267 (1997) [disc notes]

PHILLIP RAMEY

# Collins, H(enry) B(ird)

(b Ipswich, 13 June 1870; d Bromsgrove, 19 Jan 1941). English organist and music scholar. He was a Gilstrap scholar at the RCM, where he was taught the organ by Walter Parratt (1888–93; FRCO 1892, ARCM 1893) and then studied music at New College, Oxford (1893–5, BMus 1895). After serving as organist at St Margaret's, King's Lynn, he returned to London (having become a Roman Catholic) as organist of the Italian Church, Hatton Garden (1898–1915); he was then organist of the Birmingham Oratory until his death. He edited the quarterly *Music and Liturgy* (1932–6), and for several years lectured on polyphony at the Oxford Summer School, and on Latin church music by early English composers at the universities of London and Birmingham.

Collins devoted nearly all his spare time to copying and collecting manuscripts of early church music in London (British Museum), Oxford, Cambridge, Tenbury and elsewhere, editing it initially for his own church and later for general use. His preference was exclusively for polyphonic music of the 15th and 16th centuries and he became the leading authority on its notation in English sources. After his edition of 15 offertories by Lassus was published in Düsseldorf (1911) English publishers began to bring out his work: this included editions of the Mass *O quam suavis* (c1500), the Old Hall Manuscript and almost 100 motets, offertories, antiphons, *Magnificat* settings and other pieces by such composers as Byrd, Clemens non Papa, Marenzio, Palestrina, Philips, Sheppard, Tallis, Taverner and Victoria. His unpublished transcriptions (about 2000 works by 170 composers) are housed at the Birmingham Oratory.

## EDITIONS

*Missa 'O quam suavis' for 5 voices, by an Anonymous English Composer, circa 1500 A.D.*, Plainsong and Mediaeval Music Society (Burnham, Bucks., 1927) with A. Ramsbotham and A. Hughes: *The Old Hall Manuscript*, iii, Plainsong and Mediaeval Music Society (Burnham, Bucks., 1938)

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**A. Hughes:** *Septuagesima* (London, 1959), 39, 42

ERIC BLOM/R

# Collins, Judy [Judith] (Marjorie)

(b Seattle, 1 May 1939). American singer-songwriter. At 13 she performed a Mozart piano concerto conducted by her teacher, Antonia Brico, and was encouraged to pursue a career in that direction. Instead she developed an interest in folk music and by 1959 was singing in the clubs of Boulder and Denver. She first attracted serious attention at the Gate of Horn, Chicago, and was soon performing in Greenwich Village, New York, centre of the folk scene. She released her first album in 1961, the traditional *Maid of Constant Sorrow* (Elek.), and made her Carnegie Hall début the following year. By her third album she had embraced the urban folk music of Pete Seeger and Dylan, while on *In My Life* (Elek., 1966) and *Wildflowers* (Elek., 1967) her

collaborations with Joshua Rifkin marked a further stylistic change. She has drawn from a wide variety of sources including songs by Sondheim ('Send in the Clowns' on *Judith*, Elek., 1975), Joni Mitchell ('Both Sides Now' on *Wildflowers*) and Leonard Cohen ('Suzanne' on *In My Life* and 'Priests' on *Wildflowers*). Her own frequently audacious songwriting draws on all her influences and she places particular emphasis on the 'culture of the lyric'. Collins has also acted (in Joseph Papp's 1969 Central Park production of *Peer Gynt*) and in 1972–3 she directed an award-winning documentary about her former piano teacher, *Antonia: Portrait of a Woman*. She has remained politically and socially engaged, in recent years on behalf of the women's movement and for UNICEF.

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**J. Vassal:** *Electric Children: Roots and Branches of Modern Folkrock* (New York, 1976)  
**J. Collins:** *Trust Your Heart: an Autobiography* (Boston, 1987)

LIZ THOMSON

## Collins, Laura Sedgwick

(b Poughkeepsie, NY, c1859; d New York, 1927). American composer, actress and singer. She received early instruction from her mother and later studied with W.H.B. Matthews, H.W. Madeaus Beale, Oscar Coon and Carl Bergstein. She graduated from the Lyceum School of Acting in New York, and was apparently the first American woman to study with Dvořák; he praised her compositions as 'real American music – creative, not imitative'. She wrote the words for many of her songs, which were widely performed by the baritone David Bispham and others. She composed several patriotic songs for special groups, including the Daughters of the Revolution of the Empire State and the National Peace Federation Convention. Her other compositions include more than 200 melodies for children, German folksong arrangements, incidental music for several plays, an operetta, a cantata and chamber works. On the New York stage she presented a one-woman show, *Sarah Tarbox, MA*, by Charles Barnard, in which she impersonated all 11 characters and performed her own songs; she also performed in Greek drama at Harvard College.

## WORKS

(selective list)

Vocal: A Foolish Little Maiden (Boston, 1887); Graduates March, 1906; The Origin of the Rainbow (1908); My Easter Bonnet (New York, 1909); My Philosophy (New York, 1911); Sleepy Time (Boston, 1913); Making Love in the Choir (Mrs T.H. Whitney) (New York, 1914); Endymion, S, Bar, chbr ens; Ode to Beauty, solo vv and chorus

Incid music: Pierrot (A. Thompson); Pygmalion and Galatea (W.S. Gilbert); The Lotus Pool (E. DeKay); Jonathon (T. Ewing)

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PAMELA FOX

## Collins, Michael (John)

(b Isleworth, 27 Jan 1962). Northern Ireland clarinettist. He studied at the RCM with David Hamilton and then with Thea King, and in 1978 won the BBC Young Musician of the Year Competition. In 1981 he became a member of the Nash Ensemble and the London Sinfonietta. He won the Concert Artists' Guild of New York Award in 1982, which led to an American début at Carnegie Hall the same year. In 1984 he made his début at the Promenade Concerts. From 1987 to 1995 he was principal clarinet with the Philharmonia Orchestra. Collins has given the first performances of concertos by John Adams, Richard Rodney Bennett and Edward Gregson. His recordings include the Mozart and Brahms quintets, with the Nash Ensemble, as well as 20th-century works. He taught at the RCM, 1985–95, and was subsequently appointed to the RAM.

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PAMELA WESTON

## Collins, Nicolas (Bernd)

(b New York, 26 March 1954). American composer and performer. At Wesleyan University (BA 1976, MA 1979) he studied the music of Charles Ives, Indian *tablā*, and performance and composition with Alvin Lucier. From 1980 he worked in New York as a consultant for recording studios while maintaining an active role as a performer and organizer of festivals in the city. He was visiting artistic director of the STEIM electro-acoustic music studio in Amsterdam (1992–5), and in 1994 became co-director of the American ensemble Barton Workshop; in 1997 he was appointed editor-in-chief of the *Leonardo Music Journal*.

Collins's early works, unsurprisingly for those of a Lucier protégé, use electronic feedback and computer circuitry. In New York he performed on a unique 'trombone-propelled signal processor' (with attachments to the mouthpiece), which enabled him to loop and modify sampled sounds and pan these to loudspeakers around the performance space. Other devices include a 'backwards electric guitar' – sending sound signals actually inside the instrument for electronic resonance – and a modified compact disc player which allows recordings to be altered during performance. The latter device is used to great effect in *Broken Light* (1991), where the material consists, in effect, of contorted strains of Baroque music. More inventive yet equally wry is his *It was a dark and stormy night* (1990), in which a series of nested narratives spoken by the soloist is paralleled by a self-referential musical

process that gradually reveals the origin of the material – a looped musical sample. His magnum opus, *Truth in Clouds*, is an opera about a seance, during which voices are heard from all parts of the auditorium with the aid of a Ouija board-to-MIDI converter.

## WORKS

(selective list)

Pea Soup, 1–12 pfmrs, elects, 1975; Little Spiders, 2 cptr insts, 1981; Second State, elects, 1981; Is she/he really going out with him/her/them, radios, tape, elects, 1982; Killed in a bar when he was only 3, backwards elec gui, radio, toy drumming bears, 1982; A Clearing of Deadness at One Hoarse Pool, tape, elects, 1983; A Letter from My Uncle, 1v, 3 backwards elec gui, radio, tape, elects, 1984; Vaya con dios, tapes, sampler, elects, 1984; Devil's Music, radio, samplers, 1985; Real Electronic Music, radio, trbn-propelled signal processor, 1986; Tobabo Fonio, tape, trbn-propelled signal processor, 1986; Devil from Milwaukee, accdn, ens, elects, 1987; Like a Falling Stone, elec gui, cptr-controlled distortion, matrix, 1988; The Spark Heard 'round the World, tape, 1988; Bride of Devil's Music, 1v, radio, 1989; It was a dark and stormy night, 2vv, 8–16 insts, elects, 1990; Broken Light, str qt, modified CD player, 1991

Sound without Picture, 6 works, 1993–8: Strange Heaven (D. Eddy, S. Tallman), 1v, trbn-propelled signal processor; Charlotte aux poires (Tallman), 1v, trbn-propelled processor, modified CD players, elects; The Scent of Mimosa (D. McArdle), 1v, digital signal processing, video; Still Lives (V. Nabokov), 1v, modified CD player, opt. tpt; Sound for Picture (D. Wright), 1v, backwards elec gui, opt. tpt, elects; Lightning strikes not once but twice (Collins), 1v, backwards elec gui, elects

Imitation of Life, 4vv, pf, elects, 1995; Shotgun, prep b fl, modified CD player, 1995; Between the Devil and the Deep Blue Sea, 1v, radio, 5 insts, 1996; Coro spezzato, 5 insts, modified CD player, 1996; Die Schatten, 16 winds, 2 perc, modified CD players, 1996; Venezia 1600, tpt/cornet, perc, elects, 1996; Broken Choir, 7 insts, modified CD players, 1997; Still (After) Lives (Nabokov), 1v, wind, str, vib, 1997; Stormy Weather, str qt, backwards elec gui, 1997; Stormvaer, amp Hardanger fiddle, 1997; Sonnet 40, tpt, 1998; Truth in Clouds (chbr op and audio installation), small ens, elects, audience participation, 1999

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'Ubiquitous Electronics: Technology and Live Performance 1966–1996', *Improvisation-Performance-Szene*, ed. B. Barthelmes and J. Fritsch (Darmstadt, 1997), 42–54; rev. in *Leonardo Music Journal*, viii (1998), 27–32

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- R. Poss:** 'Interview: Nicolas Collins', *Sound Choice*, no.8 (1987), 33–4
- J. Schaefer:** *New Sounds: a Listener's Guide to New Music* (New York, 1987)
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- P. Behrendsen:** 'Musik aus und über Musik: Nicolas Collins, ein amerikanischer Live-Elektronik-Komponist', *MusikTexte*, no.48 (1993), 4–8

KYLE GANN

## Collins, Peter

(b London, 9 April 1941). English organ builder. He founded the firm of Peter Collins Ltd (1964) of Melton Mowbray. After an apprenticeship with Bishop & Son he trained with Rieger in Austria. On his return to Britain he introduced neo-classical organs built to the ideals of the *Orgelbewegung*, of which the instrument for the church of the Sacred Heart, Henley-on-Thames (1976), is a mature example. His designs of the 1980s reflected an increasing interest in historic pipe scales, tunings and winding systems (for example at St Oswald's, Durham, 1987). In 1989 the firm built a replica instrument based on the Strasbourg Silbermann style in St Saviour's, St Albans, for the International Organ Festival Society. The firm's work in the 1990s was stylistically diverse and included larger organs with a merging of Classical and Romantic timbres. They continued to use mechanical key actions but also employed electric stop actions and computerized registrational aids (for example at Greyfriars, Edinburgh, 1990). The firm has exported instruments to Europe, Australasia and East Asia. Collins has contributed articles to the *Journal of the British Institute of Organ Studies* and to *The Organbuilder*; his firm's work is discussed in J.P. Rowntree and J.F. Brennan: *The Classical Organ in Britain* (Oxford, 1975–93).

CHRISTOPHER KENT

## Collins, Phil(ip David Charles)

(b Chiswick, London, 31 Jan 1951). English rock singer, drummer and songwriter. He began drumming with [Genesis](#) in 1970, taking over the role of lead singer when Peter Gabriel left in 1975. He was instrumental in reorientating the band's style away from progressive rock towards a mainstream approach, partly through relating his own songwriting more strongly to personal experiences. His studied ordinariness is highly marketable but has formed grounds for criticism – *Another Day in Paradise*, concerning the plight of the homeless, was perceived as an empty gesture from a multi-millionaire. Beginning in 1981 he released a series of danceable bestselling albums, on which can be heard his characteristic big drum sound achieved (accidentally) by sending the signals from his kick and snare drums simultaneously through a noise gate and a compressor. These included *Face Value* (1981; featuring the hit *In the Air Tonight*), *Hello I must be going* (1982; including a cover of the Supremes' hit *You can't hurry love*), *No Jacket*

*Required* (1985; with *Sussudio*), ... *But Seriously* (1989, with *Another Day in Paradise*), *Both Sides* (1993) and *Dance into the light* (1997). He has also played the drums for a number of well-known performers such as Adam and the Ants, Eric Clapton, John Martyn, and Robert Plant and Jimmy Page (at Live Aid) and on the Band Aid single *Do they know it's Christmas?*. He had been a child actor and later played the leading role in the film *Buster* (1988). He has also run a big band which backed Tony Bennett on tour in 1996. The same year Collins left Genesis.

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**D. Eccleston:** 'He Thinks he Owns the Road', *Q*, no.121 (1996), 58–62

ALLAN F. MOORE

## Collins, Shirley

(*b* Hastings, Sussex, 5 July 1935). English singer. Her early musical influences ranged from her grandmother's rural songs to recordings of Monteverdi, Jimmy Yancey and Thomas Tallis. During the 1950s, she was a member of Ewan MacColl's folk group, the Ramblers, and assisted Peter Kennedy and [Alan Lomax](#) in collecting traditional songs. After fieldwork with Lomax in the southern USA in 1959, Collins used the five-string banjo to accompany her singing. Her vocal style and repertory, however, gradually became more English, and her first recorded track *Dabbling in the Dew* appeared alongside traditional singers Bob Copper of the [Copper Family](#) and [Harry Cox](#).

Collins's recorded output illustrates a career of musical innovation, fusion and experimentation. She made albums with the blues, jazz and Indian-influenced guitarist Davy Graham (1964), her sister Dolly Collins who played a replica 17th-century flute organ (1967), the Incredible String Band (1968), David Munrow's ensemble (1969), and Albion Country Band musicians (1971). Throughout the 1970s, Collins performed with ex-Fairport bassist Ashley Hutchings (her husband at that time) and, with the Albion Band, provided music for *The Passion* and *Lark Rise* at the National Theatre in London. Her final album, *For as Many as Will*, made in 1978 with Dolly Collins, returned to an earlier style.

Collins withdrew from public performance at the beginning of the 1980s. For over 20 years she had a substantial influence on the musical directions of the Folk Music Revival, pre-empting the fusions of contemporary 'world music'. Her unadorned vocals evoked an English country style so successfully that it was unclear to many whether she was a traditional or neo-traditional singer.

## RECORDINGS

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*The Sweet Primroses*, perf. S. Collins with D. Collins, Topic 12T170 (1967);  
Topic TSCD 476 (1995)  
*The Power of the True Love Knot*, perf. S. Collins with the Incredible String  
Band, Polydor 583025 (1968)  
*Anthems in Eden*, perf. S. Collins with the David Munrow Ensemble, Harvest  
SHVL 754 (1969); CDEMS 1477 (1993)  
*No Roses*, perf. S. Collins Mooncrest MNCO 11 and the Albion Country Band,  
Pegasus 7 (1971); reissued on CD (1994)  
*For as Many as Will*, perf. S. Collins with D. Collins, Fledgling Records FLE  
1003 (1978, 1993)

DAVE ARTHUR

## Collinus, Matthaeus [Kalina z Chotěřiny, Matouš; Kolín z Chotěřiny, Matouš]

(*b* Kouřim, 1516; *d* Prague, 4 June 1566). Czech humanist, poet and composer. He studied for ten years from 1530 at the University of Wittenberg, where he was a pupil of Melanchthon, with whom he afterwards retained friendly contact. He was a lecturer in Greek and Latin at Prague University from November 1541 to 1558, and during the same period he ran his own private classes in Latin. He was an Utraquist and a member of Jan Hodějovský's circle. He wrote Latin odes and hymns of a high moral tone and translated Hussite songs into Latin, but rarely wrote genuine song texts; the few melodies that he composed are unimportant. His published works concerning music include *Harmoniae univocae in odas Horatianas et in alia quaedam carminum genera* (Wittenberg, 1555), the first book of humanist odes by a Czech to be published with music.

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JOHN CLAPHAM

## Collis, Hainricus

(*fl* c1450). ?Austrian composer. His two known works, a Gloria and a Sanctus, survive, with ascriptions, in Trent manuscripts 88 and 90 (*I-TRmp*). These two works may form part of a cyclic mass Ordinary, together with an

anonymous Kyrie (*I-TRmp* 88, f.26v). Whereas the Gloria and Sanctus alternate between two- and three-voice textures, the Kyrie is for three voices throughout; all three works use the same clefs, mode cadence points and succession of mensurations (–C–).

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TOM R. WARD (with MARCO GOZZI)

## Collum, Herbert

(*b* Leipzig, 18 July 1914; *d* Dresden, 29 April 1982). German organist, harpsichordist and composer. At the Hochschule für Musik in Leipzig (1930–34) he studied the organ with Karl Straube and Günther Ramin, the piano with Adolf Martienssen and composition with Johann Nepomuk David. Having assisted Straube and Ramin at the Thomaskirche while still a student, he was appointed organist at the Kreuzkirche, Dresden, in 1934. The Collum Concerts (founded in 1935) and concerts given by the Collum Choir (founded in 1946) made major contributions to Dresden's musical life. A fine organ virtuoso, Collum was particularly noted for his performances of Bach and of modern works. His own music was related to that of Fortner, which was similarly derived from the Leipzig school, but after 1945 he used 12-note techniques in an individual manner. Much of his earlier music was lost in the 1945 bombing of Dresden. He was appointed professor of harpsichord at the Dresden Hochschule für Musik in 1964, and in 1973 he received the Arts Prize of the German Democratic Republic.

## WORKS

(selective list)

Vocal: *Wie liegt die Stadt so wüst, die voll Volks war*, Bar, orch, 1945; *Denn wir haben hier keine bleibende Statt*, chorus, chbr orch, 1948; *Johannespassion*, T, chorus, orch, 1953; *Deutsches Magnificat*, chorus, chbr orch, 1954; *Grosser Psalter*, 1v, orch, 1954–61; songs, masses, motets

Orch: 5 hpd concs., 1939–67; 2 concs., str, 1942, 1954; *Fl Conc.*, 1944; *Conc.*, orch, 1954; *Introitus*, chbr orch, 1959; *Konzertante Musik nos.1–2*, str, 1961, 1964; *Moritzburger Konzerte nos.1–2*, 1965, 1968

Org: *Totentanz*, 1945; *Orgelbuch der Dresdner Kreuzkirche*, 1950; *Suite*, 1952; *Toccata*, 1964; *Leksand Suite*, 1966; *Fantasia*, 1969; *Siljan Suite*, 1970; *Metamorphose*, 1970; *Conc.*, 1972

Many inst pieces, particularly for hpd or pf

Principal publishers: Breitkopf & Härtel (Leipzig), Peters (Leipzig)

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GERHARD WIENKE

## Colman.

English family of theatre managers and librettists.

- (1) Francis Colman
- (2) George Colman (i) ('the elder')
- (3) George Colman (ii) ('the younger')

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*DNB* (*J. Knight*)

*LS*

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OLIVE BALDWIN, LEANNE LANGLEY, THELMA WILSON

### Colman

#### (1) Francis Colman

(*b* Tiverton, Devon, bap. 23 Aug 1687; *d* Pisa, 20 April 1733). Diplomat and opera lover. Through the influence of William Pulteney, his wife's brother-in-law and later Earl of Bath, he was appointed special envoy to Vienna in 1721. Three years later he was transferred to the court of the Grand Duke of Tuscany, at Florence, where he remained until his death. Letters to Handel and to Owen Swiney show that he helped re-engage Senesino for London in 1730. He adapted the libretto for Handel's *Arianna in Creta* (1734, London) and he is believed by some to be the author of the 'Opera Register' (*GB-Lbl*), a brief record of operatic performances in London, 1712–15 and occasionally to 1734.

### Colman

#### (2) George Colman (i) ('the elder')

(*b* Florence, bap. 18 April 1732; *d* Paddington, London, 14 Aug 1794). Playwright, librettist and theatre manager, son of (1) Francis Colman. Brought up under the guardianship of the Earl of Bath, who paid for his education in the law, he was more attracted to the theatre, and established himself as a writer in London. One of his best plays, *The Clandestine Marriage* (Drury Lane, 20 Feb 1766) co-written with David Garrick, later became the basis for Cimarosa's *Il matrimonio segreto* (1792). His works for Covent Garden, of which he was manager from 1767 to the spring of 1774, included the burletta

*The Portrait* and the pantomime *Mother Shipton* (both 1770 with music by Samuel Arnold); he also adapted pieces for Arne in 1771–3. As manager of the Haymarket Theatre from 1777 he brought forward talented singers in many pieces with music written and adapted by Arnold.

[Colman](#)

### (3) **George Colman (ii) ('the younger')**

(*b* London, 21 Oct 1762; *d* London, 26 Oct 1836). Librettist, playwright and theatre manager, son of (2) George Colman (i). Though trained for the law, like his father he was drawn to the stage. His three-act comedy *Two to One* (1784) was the first of his several pieces to be set by Arnold; their *Inkle and Yarico* of 1787 became one of the most popular comic operas of the age. He increasingly took over the Haymarket Theatre management after his father's stroke in 1785, and collaborated with both Stephen Storace, adapting Godwin's novel *Caleb Williams* for Storace's *The Iron Chest* (1796), and Michael Kelly, notably on the popular *Blue Beard* (1798). He was Examiner of Plays (official censor for the London stage) from 1824.

## **Colman, Charles.**

See [Coleman, Charles](#).

## **Colmar Manuscript**

(*D-Mbs* Cgm 4997). See [Sources, MS, §III, 5](#).

## **Colocion**

(Ger.).

See [Mandora](#).

## **Colofonia**

(It.). See [Rosin](#).

## **Cologne**

(Ger. Köln).

City in Germany. According to Tacitus, this settlement of the Ubii, a Roman garrison on the Rhine, was granted the rank of a colony (the Colonia Claudia Ara Agrippinensis) in 50 ce, at the request of the Empress Agrippina. About 400 Cologne became Frankish and a bishopric. Its economic development made it a centre of foreign trade, and it became a Hanseatic city in 1201. In 1288 the citizens asserted their independence from the archdiocese, and Cologne became a free imperial city in 1474. The Romanesque churches of the monasteries and religious foundations, with their many relics, and the Kathedrale für die Heiligen Drei Könige, much visited by pilgrims, left their mark on the culture of Cologne. A university was built in 1388. Cologne was

occupied by the French in 1794 and became part of Prussia in 1815. The city expanded at the end of the 19th century, and as a centre of transport and industry it became the largest city in western Germany. Badly damaged in World War II, it was reconstructed during the 1950s and is now a modern, multicultural city with a population of over a million.

1. Before 1800.

2. 1800–1945.

3. Since 1945.

## BIBLIOGRAPHY

ROBERT VON ZAHN

## Cologne

### 1. Before 1800.

In the Middle Ages Roman Catholic chant was introduced into the Frankish choral tradition adopted by the churches and monasteries of Cologne, and the result was a special local tradition which retained its plainchant style until the end of the Middle Ages, even in Hufnagel notation. A large repertory of tropes, sequences and liturgical chant has come down to us. The cathedral library contains an anonymous treatise *De organo* written about 900. The city's historical archives own an early 11th-century manuscript of Boethius's treatise *De institutione musica* and a copy of *Musica enchiridis* falsely attributed to Hucbald.

The most important centres of Catholic church music were the cathedral and the churches of St Gereon, St Kunibert and St Maria im Kapitol. The cathedral chapter received a considerable income from benefices granted by the nobility. Many bequests and endowments also contributed to the maintenance of church music: in 1454 Archbishop Dietrich von Mörs endowed a daily sung mass in the Marienkapelle, and the patrician Johannes Hardenrath gave St Maria im Kapitol a similar endowment in 1466. Several endowments provided for music in St Gereon.

The music scholar Rudolf of St Trond (c1070–1138) was active in Cologne as Abbot of St Pantaleon, and the monk and prior Heinrich Eger von Kalkar, author of the plainchant treatise *Cantuagium* (1380), lived in the city in the second half of the 14th century. The theologians Rupert von Deutz, Albertus Magnus and his pupil Thomas Aquinas (in Cologne 1248–52) discussed music, among other subjects, in their writings.

The name 'Tastegazze' in a document of 1232 for the street now known as the Himmelreichgässchen indicates that the making of keyboard instruments was flourishing by the 13th century. The records show the presence of major organ builders in Cologne from the 15th century onwards, including Liebing Sweys (in Cologne between 1440 and 1472 or 1473) and Hans Suys. Nikolaus Niehoff (c1525–c1604) built the organ of Cologne Cathedral with Arent Lampeler in 1569–73, and returned to Cologne in 1578. The first lute maker known to us by name is Conrayt Wijnsberg in 1483. The records mention eight lute makers in Cologne in the first half of the 16th century, including Claiss von Pommersbach, as well as keyboard instrument makers, including J.K. de Colonie.

The street name 'Platea jocularum' (Minstrels' Alley) in 1231 suggests that minstrels played in Cologne at that time. Travelling minstrels performed for the patricians and the archbishop in the 15th century. By the 1370s minstrels and town musicians were among the civic employees, along with watchmen. After Cologne became a free imperial city in 1474 it was visited by famous court Kapellen; the emperor sometimes held court in the Gürzenich (city hall), which had been completed in 1447.

Heinrich von Quentel printed the *Opus aureum musicae* by Nikolaus Wollick in 1501, and in 1510 Arnt von Aich printed a songbook which probably contains the repertory of Friedrich of Hohenzollern, Bishop of Augsburg. Between 1593 and 1599 Gerhard Grevenbruch published church music by Jean de Castro. He also published lute books by Adrian Denss in 1594 and by Jean-Baptiste Besardus in 1603, as well as works by Cornelius de Burgh, Matthias Reymann, Ruggiero Giovannelli and Adriano Banchieri.

The teaching of music had begun at the university by 1398. About 1500 a school of theoretical music was established, promulgating the new humanist ideas in education.

The Gymnasium Tricoronatum was founded in 1551, and the school was a Jesuit establishment from 1557 onwards. No music was taught at first; in 1597 the regulations of the archdiocese of Cologne still stipulated that church music should be provided by the pupils of the chapter school and the parish schools. At this period, however, when the Counter-Reformation came to Cologne, the Tricoronatum had already acquired importance in the musical life of the city. Many hymn-books appeared, one with the Jesuit *Catholische Kirchengesäng* to texts by Friedrich von Spee (1591–1635) and others, published by Peter von Brachel in 1623. The melodies have been ascribed to Jacob Gippenbusch, choirmaster at the Tricoronatum. In 1642 Gippenbusch edited the *Psalteriolum harmonicum*, containing Latin and German hymns in four parts with basso continuo. The Jesuits contributed to musical theory and musical education with their *Seminarium musicum* (1696) and the Musikantenhaus. Theodor Eltz (1725–70), later the cathedral Kapellmeister, was trained here.

The cathedral organ was rebuilt by Jakob Schmidt in 1729–35. Balthasar König, first of a Cologne family of organ builders, became cathedral organ builder in 1745. Work on a new cathedral organ began in 1788; it was finished, by Engelbert Maass, only in 1820. Before 1700 the cathedral organist also conducted the Kapelle; the last to combine these duties was Kaspar Griefgens. Carl Rosier (1640–1725), a composer and violinist from Liège, was the first to hold the special appointment of cathedral Kapellmeister. Soon afterwards he was also appointed civic Ratskapellmeister. He composed many masses and motets, which were published in Cologne in 1667–8, and formed the cathedral Kapelle into an ensemble of 20 professional singers and instrumentalists (1725). As Ratskapellmeister he had four trumpeters available, which he could augment as required with string players from the churches and oboists from the city militia. Horns were introduced into the orchestra in 1739 and clarinets in 1748. From the 1730s the musical life of the city was enlivened by guest performances given by touring opera companies, particularly from Italy, which also recruited local musicians. In 1743 the Musikalische Gesellschaft (or

Musikalische Akademie) was founded. Its orchestra consisted of amateurs, members of the cathedral Kapelle and musicians from the city militia; it performed in the guildhalls, and laid the foundations of the concert tradition characteristic of the city in the 19th century. From the 1760s onwards virtuoso concerts were given in Cologne. J.A. Schmittbauer held the post of cathedral Kapellmeister for only two years (1775–7), but he did much to promote concert-going in Cologne with his winter concerts at the Musikalische Akademie.

The French occupation of 1794 led to the dismissal of the city musicians. Church music lapsed as a result of secularization, and the cathedral Kapellmeister F.I. Kaa and his Kapelle were dismissed in 1805.

## Cologne

### 2. 1800–1945.

#### (i) Church music.

Because of opposition to the Reformation by the cathedral chapter, the clergy and the university, Protestant church music had played no substantial part in the musical life of Cologne until the 19th century. Even the *Kölner Gesangbuch* of 1592 was only a reprint of the reformed *Herborner Gesangbuch*. The end of the French occupation saw the formation of several music societies to perform the great Passions and oratorios of the 18th century; for instance, the Singverein founded by Judge Ernst Verkenius, Marcus Dumont and Adolf Steinberger in 1820 concentrated on the oratorios of Handel. In the early 20th century Protestant church music, in particular liturgical hymns, flourished under F.W. Franke (1861–1932), a teacher at the conservatory and organist of the Gürzenich and the Christuskirche.

A cathedral Kapelle was reinstated in 1807, and in 1808 B.J. Mäurer (1757–1841) was appointed Kapellmeister. He was succeeded in 1826 by Carl Leibl (1784–1870), who continued the tradition of orchestral accompanied church music. The Cecilian reforms met with little enthusiasm in Cologne; nevertheless, Cardinal Johannes von Geissel (1796–1864), a follower of the Cecilians, appointed the first of a series of Kapellmeister who supported reform. As a consequence the Kapelle was replaced in 1863 by a choir of men and boys. The 20th-century cathedral Kapellmeister were unable to recover their former dominant role in the musical life of Cologne.

#### (ii) Music societies and secular music.

During the French occupation musical life continued mainly at private gatherings. Afterwards, the cathedral organist Mäurer founded the Verein der Dommusiken und Liebhaber Konzerte in 1808; Carl Leibl directed its concerts after 1826. With Ernst Verkenius, chairman of the new Städtischer Gesangverein from 1812 to 1829, Mäurer also founded the Quartett Verein. Another Musikalische Gesellschaft was founded in 1812, and the Singverein in 1820. These two societies were initially directed by J.J. Almenräder (1792–1867) and Carl Leibl respectively. Many musical societies were founded in the following decades, on the initiative of music lovers who were often patrons too. In 1827 the Musikalische Gesellschaft joined the Singverein to form the Concert-Gesellschaft, which held the concerts known as the Gürzenichkonzerte from 1857 onwards.

By the second half of the 19th century professional musicians again held the leading positions in the city's ensembles and musical societies. In 1840 rivalry for prestige with Düsseldorf, which had a flourishing musical life under its music director Mendelssohn, led to the revival of the position of city Kapellmeister in Cologne. However, the first occupant of the post, Conradin Kreutzer, left after only two years, unable to cope with the wrangling between the societies; it was only with the appointment of Ferdinand Hiller (1850–84) that anyone was successful in the long term.

In 1821 Cologne became part of the Niederrheinisches Musikfest, a festival which had existed since 1818 and was held in annual rotation with Düsseldorf, Elberfeld and Aachen. Mendelssohn directed Handel's *Samson* at this festival in 1835. The Männergesangverein of Cologne was formed in 1842 under the cathedral organist Franz Weber, and in 1846 it organized the first song festival of the German-Flemish Sängerbund. With the Rheinische Musikschule, founded in 1845, and the Concert-Gesellschaft, the Männergesangverein made Cologne a famous musical centre in Hiller's time. The orchestra of the Concert-Gesellschaft, known as the Cöllner Theater- und Gürzenich-Orchester, was renamed the Cölner Städtisches Orchester in 1888. In 1945 it became the Städtisches Gürzenich Orchester Köln, and in 1995 was renamed the Kölner Philharmoniker Addition el.

Operas and Singspiele were performed by touring companies in the second half of the 18th century and during the French occupation. The first permanent theatrical company was set up in 1822, and the theatre building erected in 1783 was leased out by the city council for periods of increasing length. Under E.S. Ringelhardt (1822–32), operas by Weber, Rossini and other composers were staged, and under Ferdinand Hiller (1850–84) Wagner's music dramas were performed with varying degrees of success. The Theater in der Glockengasse was built in 1872 and the Theater am Habsburger Ring was equipped for the opera company in 1902; it became the company's exclusive house from 1906. In 1904 the opera came under civic management. Its early musical directors were Otto Lohse (1904–11), Gustav Brecher (1911–16), Otto Klemperer (1917–24), Eugen Szenkar (1924–33) and Fritz Zaun (1929–39).

A company set up by Hiller in 1851 enlarged the Gürzenich to make it the civic concert hall; the work was completed in 1857 (see [illustration](#)). When the Messe was built in 1924, the Gürzenich was increasingly deprived of its function as a concert hall, and had to cede it entirely to the Festhalle in 1933. The city Kapellmeister after Kreutzer were: Heinrich Dorn (1843–8), Hiller (1850–84), Franz Wüllner (1884–1902) and Fritz Steinbach (1902–14). Hermann Abendroth was the first Generalmusikdirector.

After the end of the British occupation in January 1926, the first radio broadcast from Cologne was made. In November 1926 Westdeutsche Funkstunde moved from its temporary base in Münster to Cologne, and after 1927 it operated as Westdeutscher Rundfunk (WDR). The Grosses Orchester des Westdeutschen Rundfunks was conducted by Wilhelm Buschkötter (1926–36); it was disbanded in 1940.

In 1921 Herbert Leyendecker founded the Gesellschaft für Neue Musik in Cologne. Influential figures in this society were Ernst Bücken, Willi Kahl, Georg L. Kinsky, Hermann Unger and Heinrich Lemacher. The director, Else

Thalheimer, was expelled, as a Jew, from the Third Reich. In 1942 the society was revived as the Gesellschaft für Neue Musik im Gaukulturwerk Köln-Aachen under the chairmanship of Ernst Bücken, and adopted a 'moderate' approach to modernity.

A number of musicians in Cologne cultivated early music. Paul Grümmer, who taught the cello at the Staatliche Hochschule für Musik (1926–33), promoted the cause of the viola da gamba. The paper manufacturer Wilhelm Heyer had already built the Musikhistorisches Museum with an instrument-making workshop and a recital hall. In 1926, after Heyer's death, his collection was sold to Leipzig. Heyer's curator Georg L. Kinsky pursued the revival of early music with historical instruments as both scholar and performer. Kinsky was excluded from most musical activities from 1933 onwards, and in 1944 was forced to leave the city.

### **(iii) Instrument-making and music publishing.**

Between 1812 and 1848 the firm of L.A. Schröder made brass instruments. F.A. Schmidt (in Cologne 1846–73) took over Schröder's firm, and with his son L.A. Schmidt made it famous throughout the country. L.A. Schmidt's colleague Josef Monke started up an instrument-making business of his own in 1922, which is still run by the family. The Cologne violin maker Josef Bünnagel (1904–69) studied with Leo Aschauer in Mittenwald.

Michael Schloss published the *Rheinische Musikzeitung* (1850–53) and DuMont Schaubert published the *Niederrheinische Musikzeitung* (1853–67). The firm of Tischer & Jagenberg, founded by Gerhard Tischer in 1909, published the *Rheinische Musik- und Theaterzeitung*, and also works by contemporary Cologne composers. Tischer discredited himself by supporting the National Socialists. The firm of P.J. Tonger, founded in 1822 by A.J. Tonger, became the leading music-publishing house in Cologne.

### **(iv) Education.**

In 1919 the university, closed since 1794, was reopened at the instigation of the city's mayor, Konrad Adenauer. A department of musicology was set up in 1921, and in 1932 this became an institute; its first directors were Ernst Bücken (1921–32), Theodor Kroyer (1932–8) and K.G. Fellerer (1939–70). The Rheinische Musikschule was founded by Heinrich Dorn in 1845 and became a conservatory in 1850 under Hiller (1850–84). The directors who followed him were Wüllner (1884–1902), Fritz Steinbach (1903–14) and Abendroth (1914–25). In 1925 the Staatliche Hochschule für Musik was refounded, jointly directed by Abendroth and Walter Braunfels. Unlike the conservatory, it had departments for Catholic and Evangelical church music and a separate department for Schulmusik under E.J. Müller. The Rheinische Musikschule continued in existence as part of the Hochschule until 1962. The Nazis dismissed Braunfels in 1933, and Abendroth moved to Leipzig in 1934; they were succeeded by Karl Hasse (1935–45).

### **(v) National Socialism.**

Under the Weimar Republic musical life in Cologne was sustained largely by the patronage of wealthy bourgeois families, mostly Jewish. Many of them were expelled and their possessions appropriated after 1933. From 1933, too,

dismissals *en masse* of musicians on political and racist grounds and interference with the repertory made the musical life of the city a cultural farce. After 1930 the Nazis agitated against Abendroth, although he remained loyal to the regime after 1933; all they achieved was his transfer to the Leipzig Gewandhaus in 1934. Under Gauleiter Josef Grohé and his commissioner of music Walter Trienes, musical activities had to conform to the party line. Hermann Unger became regional president of the Reichsmusikkammer, to which all non-Jewish professional musicians were obliged to belong. In 1939–40 civic concerts were moved to the Opera House and the Gürzenich, since the halls of the Messe had been requisitioned by the army. In 1941 the Messe became available again, but was destroyed by air raids in May 1942, as was the Wolkenburg, since 1936 a favourite place of rehearsal for the Gürzenich chorus and the Kölner Männergesangverein. The Gürzenich was destroyed in September 1943, after which concerts were divided between the opera house and the university's main auditorium. The opera house itself was so badly bombed in 1943–4 that it could be used only for rehearsals. Public musical life ceased altogether in the autumn of 1944.

## Cologne

### 3. Since 1945.

#### (i) Concerts and opera.

From August 1945, concerts in the university auditorium were revived by public demand. Heinz Pauels re-established the civic orchestra in 1945; his successors as Gürzenich Kapellmeister have been Günter Wand (1946–75), Yuri Ahronovitch (1975–86), Marek Janowski (1986–91) and James Conlon (1991–). Music directors of the opera since 1945 have been Wand (1945–8), Richard Kraus (1948–55), Otto Ackermann (1955–8), Wolfgang Sawallisch (1960–63), Siegfried Köhler (1964), István Kertész (1964–73), John Pritchard (1973–88) and Conlon (1991–). The Gürzenich could not be used as a concert hall until 1955. At first the opera house could serve only for rehearsals and administrative offices; a new building was erected for the company in the Glockengasse and completed in 1957.

In 1945 the British military government set up a Cologne transmitter within the Nordwestdeutscher Rundfunk Hamburg network (NWDR). The Cologne radio station became independent in 1956 as Westdeutscher Rundfunk (WDR). Besides broadcasting light music it has maintained, since 1947, an orchestra which was shortly afterwards named the Kölner Rundfunk-Sinfonie Orchester (Cologne RSO). Regular conductors have been Christoph von Dohnányi (1964–9), Zdeněk Macal (1970–74), Hiroshi Wakasugi (1977–83), Gary Bertini (1983–91), Hans Vonk (1991–7) and Semyon Bychkov (1997–). In 1951 the WDR opened its own concert hall, used by the Cologne RSO until a new concert hall, the Philharmonie, was opened in 1986.

The Gesellschaft für Neue Musik, which had disbanded in 1945, was revived in 1946, on the initiative of Heinrich Lemacher, with a concert by the pianist Tiny Wirtz. Until its dissolution in 1971 most of its concerts were held jointly with the Hochschule. In 1951 WDR set up the Studio für Elektronische Musik, whose founding father and director (until 1962) was Herbert Eimert. After 1955 it became an international magnet for the avant garde. In 1963 Stockhausen became its director, succeeded in 1990 by York Höller. After his retirement in 1965, Eimert set up a Studio für Elektronische Musik at the

Hochschule, and taught a composition class there (1965–71). Leading figures associated with the Studio include Stockhausen, B.A. Zimmermann, Kagel and Henze. The Kölner Kurse für Neue Musik at the Rheinische Musikschule were directed by Stockhausen (1963–8) and then by Kagel (1969–75). Walter Zimmermann introduced avant-garde music from all over the world in his 'Beginner Studio' and the concert series Regenbogenkonzerte. Among the many ensembles specializing in new music are 'trial and error' (founded in 1970 by Bojidar Dimov), the Ensemble Köln (founded by Robert H.P. Platz and others in 1980) and the Thürmchen Ensemble (founded by Carola Bauckholt, C.J. Walter and Roland Kruttig in 1991). The Kölner Gesellschaft für Neue Musik was revived once more in 1981. Most of its performances are held in the Stadtgarten (1986–), run by the Initiative Kölner Jazz Haus, and in Hans-Martin Müller's LOFT (1989–).

Authentic performances of early music were at first chiefly the province of NWDR. It was here, in 1954, that Eduard Gröniger, with Paul Grümmer's pupil August Wenzinger, conceived the idea of the Cappella Coloniensis, an orchestra playing authentic instruments. Alfred Krings, head of the Volksmusik department of WDR (1968–76) and then chief departmental head of music (1976–87), founded the Collegium Aureum under the directorship of Franzjosef Maier. Maier was appointed to the Hochschule in 1959, and started a department of early music there. At the Musikwissenschaftliches Institut, Harald Kümmerling ran the Sertum Musicale from 1963 to 1972. After it closed, some of the Sertum members founded the Kölner Vocal Consort, while others founded the instrumental ensemble Odhecaton to perform music of the Middle Ages and the Renaissance. In the 1970s pupils of the pioneers came to the fore, and the violinist Reinhard Goebel, with his Musica Antiqua Köln (founded 1973), became their leading figure. The group Sequentia was formed in Basle in 1977 to specialize in music of the Middle Ages and Renaissance and moved to Cologne the same year. Maier's pupil Werner Ehrhardt and others founded the baroque orchestra Concerto Köln in 1985.

American soldiers played jazz in 1945 in officers' clubs and the Zirkus Williams building. Jazz in Cologne, relegated under the Third Reich to the status of dance music or replaced by folk music, developed as a culture of cellar bars and private clubs. In 1956 Harald Banter's band played jazz in the Gürzenich for the first time. In 1957 WDR engaged Kurt Edelhagen, who recruited musicians of international standing to his band. Some of them taught at the Hochschule from 1958, in the first course on jazz to feature in any German music college, and a full jazz course became available in 1981. In 1960 Campi built up the Clarke-Boland Big Band around Kenny Clarke and the Belgian arranger Francis Boland. Outstanding jazz performances were given from 1970 in Klaus Appelt's Subway, from 1986 in the Stadtgarten restaurant of the Initiative Kölner Jazz Haus, and from 1989 in the LOFT.

There are now over 300 societies for singers in Cologne; among the oldest choirs are the Kölner Männergesangverein (1842) and the choir of the Bach-Verein (1931). Other notable choirs are the amateur Kölner Kantorei, Kölner Kammerchor, Kartäuser Kantorei, Chorus Musicus Köln and Mülheimer Kantorei Köln, as well as the professional Cantus Cölln.

The so-called 'Kölschrock' developed in the 1970s out of the twin traditions of street musicians performing Cologne folk music and British-style beat bands

such as the Black Beats and the Middle Ages. The first important Kölschrock group was the Zeltinger Band (1978). Bap (1979), formed around Wolfgang Niedecken, made Kölschrock popular far beyond the Cologne region.

### **(ii) Education.**

Under its postwar directors K.G. Fellerer (1939–70), Heinrich Hüschen (1970–83), K.W. Niemöller (1983–94) and Dietrich Kämper (1995–), the institute of musical sciences at the university expanded to include departments of ethnomusicology, acoustics and the history of Rhenish music. Among those connected with the institute have been the musicologists Georg L. Kinsky, Willi Kahl and Hans Schmidt, the ethnomusicologists Marius Schneider, Josef Kuckertz and Robert Günther, and Jobst Fricke, professor of acoustics from 1970 to 1995. The collegium musicum (1939) of the university regularly gives concerts, both in Cologne and abroad. The Händel Collegium Köln was established within the Collegium Musicum Vocale in 1982. The Archiv für Rheinische Musikgeschichte was founded at the institute in 1959 by K.G. Fellerer.

The Joseph Haydn-Institut was founded in 1955 by J.P. Larsen, Friedrich Blume and others. Under the direction of Larsen, then of Georg Feder (1960–90), Horst Walter (1993–6), Günter Thomas (1996–7), Marianne Helms (1997–8) and Armin Raab (1999–), it has been engaged in publishing the first complete critical edition of Haydn's works.

Braunfels was reappointed director of the Hochschule in 1945 and held the post until 1950, from 1947 jointly with Hans Mersmann. His successors have been Mersmann (to 1957), Heinz Schröter (1957–72), Siegfried Palm (1972–6), Franz Müller-Heuser (1976–97) and Werner Lehmann (1998–). The department for music teaching in schools offers an additional doctoral course of studies in musicology and music education. In 1972 the Hochschule merged with the conservatories of Aachen, Düsseldorf and Wuppertal to become the Staatliche Hochschule für Musik Rheinland. This joint college was dissolved in 1987. The present Hochschule für Musik Köln has departments in Aachen and Wuppertal, and the Institut für Bühnentanz in Cologne was affiliated to it in 1995.

The Rheinische Musikschule became an independent organization in 1962 and acquired a college of orchestral and operatic music, institutes for Evangelical and Catholic church music and a department for music teaching in schools. In 1972 the Musikschule transferred its vocational courses to the Hochschule and extended its courses in the basic field of musical education. The cathedral's Singschule (1978), a private primary school of the archdiocese, has had its own music school since 1989. The Initiative Kölner Jazz Haus (1978) started a Jazz Haus Schule which is open to the public. The Pädagogische Hochschule, now the education faculty of the university, trains music teachers for primary schools. The Institut für Musikalische Volkskunde moved to Cologne from Neuss in 1985.

There are four collections of musical instruments in Cologne: in the Kölnisches Stadtmuseum, the Rautenstrauch-Joest-Museum für Völkerkunde, the musicological institute of the university, and at WDR. WDR also has a demonstration display with old instruments from its electronic music studio.

### (iii) Publishing.

The firm of P.J. Tonger remained the most famous music-publishing house in Cologne after 1945. Cologne journals reflected and influenced the musical spirit of times: Eimert and Stockhausen published their periodical *Die Reihe*, with Vienna Universal Edition, a forum for serial and electronic music. In 1971 Johannes Fritsch, Rolf Gehlhaar and David Johnson founded the first German composers' publishing house, the Feedback Studio Verlag, which by 1999 had published 200 titles by some 20 composers. Fritsch has been publishing the *Feedback Papers* since 1971. Since 1986 Thürmchen Verlag has been publishing mainly works by composers of the Thürmchen Ensemble. In 1991 the Rhenish music magazine *Fermate* moved its office from Münster to Cologne. Other important music publications in Cologne are Germany's leading early music journal, *Concerto*, *MusikTexte*, a forum for new music, and *JazzThing*.

### Cologne

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**Cologne, Franco of.**

See Franco of Cologne.

## Colombani [Columbano], Oratio

(*b* Verona, c1550; *d* after 1 April 1595). Italian composer. In his first publication, in 1579, it is stated that he had been a pupil of Costanzo Porta (presumably in Ravenna between 1567 and 1574) and was now *maestro di cappella* at Vercelli. Subsequent title-pages describe him as occupying similar positions at S Francesco, Milan (1584), Brescia (1584–5), S Maria Gloriosa dei Frari, Venice (1585–7) and Urbino Cathedral (18 May 1591 to 30 March 1592). From 26 May 1592 he was *maestro* of S Antonio, Padua: following one of the periodic dismissals of the cappella, towards the end of 1593, he was reinstated in the post on 23 February 1594 (along with eight singers and six instrumentalists) and held it until 1 April 1595, when it was decided to give it again to Porta. His works have not so far been studied in detail: in any case several survive only in incomplete form. His writing displays the disciplined contrapuntal approach characteristic of all who had studied with Porta, but also contains some melodic figuration and ornamentation anticipating stylistic traits that were to become common in early 17th-century music.

### WORKS

#### sacred

Harmonia super vespertinos omnium solemnitate psalmos, 6vv (Venice, 1579)  
5 cantiones, una cum Te Deum, 5vv (Brescia, 1580), inc.

Li dilettevoli Magnificat composti sopra li 8 toni, accommodati per cantar, et sonar in concerto, 9, 14vv (Venice, 1583)

Armonia super Davidicos vesperarum psalmos, cum 2 canticis Beatae et Immaculatae Mariae Virginis, 5vv (Milan and Brescia, 1584)

Completorium et cantiones vulgo nuncupatae: falsobordoni, 6 ordinibus distinctae, super 8 tonos decantandae, 5vv (Brescia, 1585)

Ad Vesperas Davidici modulationes in omnibus totius anni solemnitatibus ... cum cantico BVM, 9vv (Venice, 1587)

Liber secundus sacrarum cantionum ... una cum Laetaniis Immaculatae Virginis Mariae, 5–6, 9vv (Venice, 1592)

Ad Completorium, psalmi duplices primi, cum antiphonis solitis BVM, 8–9vv (Venice, 1593)

Completorium perfectum, 4vv (Venice, 1599)

Sacred works in 1590<sup>5</sup>, 1590<sup>7</sup>, 1592<sup>3</sup>

#### secular

Il primo libro de' madrigali, 5vv (Venice, ?2/1587), lost, listed in *FétisB*

Libro secondo de' madrigali, 5vv (Venice, 1584, 2/1588)

La fausta selva ... madrigali, libro I, 3vv (Venice, 1590), ?lost, listed in *EitnerQ*

Secular works in 1588<sup>18</sup>, 1588<sup>19</sup>, 1592<sup>11</sup>, 1593<sup>3</sup>, 1597<sup>15</sup>, 1598<sup>9</sup>

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## Colombani [Colombari], Quirino

(*b* Correggio, nr Reggio nell'Emilia, 2nd half of the 17th century; *d* Rome, c1735). Italian composer and instrumentalist. He worked for Cardinal Ottoboni from 1692 to 1698 and from 1694 he held the post of *maestro di cappella* in Rome, but it is not known at which church (he is also cited as 'maestro' in the registers of the Società del Centesimo). In 1696 he was in the service of the Marquis of Ruspoli. He probably died of poisoning. Works by Colombani survive in both manuscript and print, and include several *melodrammi* for the Oratorio del Crocifisso, Rome, seven oratorios, a *Magnificat* for four voices, and cantatas for solo voice and basso continuo.

ANGELA LEPORE

## Colombi [Colombo], Giovanni Antonio

(*b* Ravenna; *fl* from before 1640 to 1647). Italian composer and organist. He was a minorite. In his publication of 1640 he stated that for some years he had been organist and *maestro di cappella* of S Tecla, Este, near Padua. He published at least four volumes of music, only the last two of which survive (the second of them incomplete): *Completorium cum antiphonis ac litanis Beatae Mariae Virginis*, for five voices, op.3 (Venice, 1640), and *Syntaxis armonica in qua plures concentus*, for two to four voices and continuo, op.4 (Venice, 1647). His Compline setting for three voices and two violins is one of the earliest to make use of instruments.

ELIZABETH ROCHE

## Colombi [Colombo], Giovanni Bernardo

(*b* Venice; *fl*1603–21). Italian composer and organist. From at least 1603 to 1621 he was organist and *maestro di cappella* of the collegiate church at Novellara, near Reggio nell'Emilia. Two books of madrigals by him survive: the first (Venice, 1603), for five voices, also includes two dialogues, for six and eight voices respectively; the second, op.4, consists of concertato madrigals for two to four voices and continuo (Venice, 1621). His sacred music comprises *Integra omnium solemnitarum vespertina psalmodia iuxta ritum S.R. Ecclesiae* for five voices and continuo, together with three other psalms (Venice, 1616), and five pieces published in anthologies (RISM 1612<sup>2</sup> and 1619<sup>5</sup>).

ELIZABETH ROCHE

## Colombi, Giuseppe

(*b* ?at or nr Modena, 1635; *d* Modena, 27 Sept 1694). Italian composer and violinist. He was employed by Francesco II, Duke of Modena, from 1671 as a violinist and from 1673 as director of instrumental music. In 1674 he was appointed assistant *maestro di cappella* at the court and from 1678, after G.M. Bononcini's death, *maestro* at the cathedral; he held both posts until his death. In his opp.1, 3 and 5, two or three dances tend to be grouped together, and often those *alla francese* or *per ballare* and *per camera* are differentiated. The term *sonata da camera* is used explicitly in the op.5 collection and the dances are somewhat extended. While six of the sonatas in op.4 are in three movements (fast–slow–fast), the structure of the others varies considerably. Most of the manuscript volumes in Modena contain groups of dances for violin and bass; two volumes of 'toccate' for solo violin and solo violone may represent teaching material. Complete manuscript copies of four printed collections also survive, as do manuscript versions of several sonatas from op.5.

## WORKS

all published in Bologna

Sinfonie da camera, brandi, e corrente alla francese, 2 vn, va, bc, op.1 (1668)

La lira armonica: [12] sinfonie, 2 vn, bc (org), op.2 (1673)

Balletti, correnti, gighe, sarabande, 2 vn, bc (vle/spinet), op.3 (1674) [24 pieces]

[12] Sonate [da chiesa], 2 vn, bassetto va ad lib, bc, op.4 (1676)

[11] Sonate da camera, 2 vn, bc (vle/hpd), op.5 (1689)

In *I-MOe*: 25 MS vols. of inst music containing sonatas and dance movts, 1–2 vn, with and without bc, toccatas; 3 sonatas, vn, bc, scordatura, ciaccona, tromba, vn, in other anon. MSS; 4 cants., 1v, bc

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ROBIN BOWMAN/SANDRA MANGSEN

# Colombia, Republic of

(Sp. República de Colombia).

Country in South America. Formerly part of Nueva Granada, it is bordered to the north-west by Panama and the Caribbean, to the east by Venezuela and Brazil, to the south by Peru and Ecuador, and to the west by the Pacific Ocean. The region was colonized by the Spanish in the 16th century. The area that constitutes modern Colombia was established in the years following independence from Spain (1819).

I. Art music

II. Traditional music

III. Popular music

GERARD BÉHAGUE (I), GEORGE LIST (II), LISE WAXER (III)

Colombia

# I. Art music

## 1. Colonial period.

Nueva Granada (later Colombia), which became an autonomous viceroyalty in 1566, was musically one of the most active countries in South America during the colonial period. The coastal city of Cartagena de Indias was founded in 1533, and four years later its first musician, Juan Pérez Materano (d 1561), settled there. He was an organist, an expert in plainchant and the author of an unpublished treatise *Canto de órgano y canto llano*. Bogotá Cathedral was the chief centre of sacred music. In 1599 Archbishop Bartolomé Lobo Guerrero came to Bogotá from Mexico and developed the music chapel; he installed a new cathedral organ and commissioned 32 richly illuminated parchment books of plainchant from Francisco de Páramo, a local scribe. With the materials transferred from Cartagena, the Bogotá Cathedral archives have the richest collection in the New World of 16th-century European polyphony and Baroque music. In addition to the originals of works by Guerrero, Victoria and Morales, the archives have numerous Spanish and Italian publications of the period 1582–1632 (Palestrina's hymns, Aguilera de Heredia's *Magnificat* settings etc.).

In May 1584 the cathedral appointed as *maestro de capilla* the greatest South American 16th-century composer, Gutierre Fernández Hidalgo, whose *Libro de coro* in the archives contains ten psalms, three *Salve regina* and nine *Magnificat* settings by him. He stayed in Bogotá only two years and later worked in Quito and Sucre (Bolivia). His predecessor at the cathedral had been the mestizo priest Gonzalo García Zorro (1548–1617), appointed in 1575, who eventually became a canon.

The two important musicians associated with Bogotá Cathedral during the 17th and early 18th centuries were José de Cascante, *maestro de capilla* from 1650 until his death in 1702, and Juan de Herrera. Cascante's extant compositions are mostly villancicos. Herrera, a native of Bogotá, was *maestro de capilla* from 1703 until his death in 1738; his numerous extant compositions, many incomplete, include masses, settings of psalms and Lamentations and villancicos, demonstrating a high level of musical sophistication. The cathedral archives also contain a number of interesting villancicos for solo voice and accompaniment written between 1709 and 1724 by Juan Ximenez, one of Herrera's assistants. Of approximately 25 cathedral musicians known to have been active during the latter part of the 18th century, Salvador Romero is the most noteworthy, as *maestro de capilla* and for his extant output which includes Latin compositions. During the last quarter of the century, however, cathedral musical life declined sharply. By 1781, for example, the two organs were no longer playable. The arrival in Bogotá (1791) of Archbishop Baltazar Martínez Compañón (d 1797), an eminent artist and intellectual and the former cantor of Lima Cathedral (1768–78), could have improved the situation greatly; however, his death precluded any significant change.

The state of music in the cathedral deteriorated throughout the 19th century; permanent singers became very difficult to find. Many musicians tended to neglect their duties and the qualifications of the *maestros de capilla* were doubtful in several instances. For example, Juan de Torres, appointed in

1826, wrote a *Misa de feria* (1827) in extremely simple monophony 'for those days in which there are no singers', and the cathedral archives contain a hymn to St Peter (1844) with the indication 'tempo de valse', and a Lamentations setting for Holy Week in 'aire de valse' by Manuel Rueda, *maestro de capilla* in 1860.

Secular music-making in the colony was scarce. Only for the late colonial period do we have a few historical references indicating the presence in Bogotá of a band of musicians of the Regiment of La Corona (in 1784), under the direction of a Pedro Carricarte; the establishment of an instrumental ensemble of four violins, two flutes, two clarinets and a bassoon, also directed by Carricarte; other amateur ensembles; the activities of a professional German musician named Zeiner or Steiner; and the arrival of the first pianoforte. The composition of secular music (vocal or instrumental), however, does not seem to have taken place.

## 2. Republican period.

A new phase in 19th-century Colombian music was marked by the presentation and later the cultivation of European operatic and symphonic repertoires and styles. The leading composers during the first half of the century were Juan Antonio de Velasco (*d* 1859), Nicolás Quevedo Rachadell (1803–74) and Henry Price (1819–63). Velasco concentrated on opera arrangements for piano and military band pieces, and wrote numerous patriotic songs during the wars of independence (1810–19). He also organized a series of concerts in Bogotá to promote the Viennese Classical composers. Quevedo, of Venezuelan birth, worked to establish a regular concert life in Bogotá. Price, born and educated in London, moved to Colombia in 1840: with Quevedo and others, he founded the Sociedad Filarmónica (1847) with its own music school. This was the first step towards the founding by his son J.W. Price of the Academia Nacional de Música (1882), which ultimately became the Conservatorio Nacional (1909). Henry Price wrote many solo songs, overtures and piano pieces, among which a *Valse al estilo del país* (1843) is a stylized *pasillo* (Colombian folkdance).

Among the many composers active during the latter part of the century the first true professionals were Julio Quevedo Arvelo (1829–97), and, above all, José María Ponce de León (1846–82), the author of the only two operas (*Ester*, 1874, and *Florinda*, 1880) produced in Bogotá in the 19th century. He was a pupil of Gounod and Thomas at the Paris Conservatoire, and in his operas and sacred works (Requiem Mass, 1880) closely adhered to current European models. Works such as *La hermosa sabana* and *Sinfonía sobre temas colombianos* (1881) show his early concern for musical nationalism within a prevailing romantic vocabulary. He wrote several pieces based on such Colombian folkdances as the *bambuco*, *pasillo* and *torbellino*. But the fact that his music was considered incomprehensible in his own country indicates that even standard European styles of the mid-19th century had not effectively penetrated Colombia's musical life. During the first few decades of the 20th century this situation was improved by a surge of activity in music education.

Composers associated with the Academia and later the Conservatorio included Andrés Martínez Montoya (1869–1933), Santos Cifuentes (1870–1932) and Guillermo Uribe Holguín (1880–1971), the first director of the

conservatory and the most influential composer of his generation. He was trained in Paris at the Schola Cantorum under d'Indy, and acquired real competence in the handling of composition techniques. His large output includes academic pieces but also many works incorporating national elements, such as his Second Symphony, *Tres danzas para orquesta* op.21 and *Suite típica* op.43. His most important followers in the nationalist school were Jesús Bermúdez Silva (1884–1969); Daniel Zamudio, a noted folklorist; José Rozo Contreras, who made effective use of Colombian folk music; and Antonio María Valencia, founder of the conservatory in his native city of Cali.

The Orquesta Sinfónica Nacional was established in 1936 with Guillermo Espinosa as its first director. Espinosa was the chief of the music division of the Pan-American Union in Washington from 1953, promoting Latin American music through various periodical publications and the Inter-American Music Festivals (from 1958).

Composers of the next generations developed an eclectic style. Carlos Posada Amador combined neo-Romanticism with subjective nationalism. Roberto Pineda-Duque has written sacred choral pieces, organ fugues, concertinos and sonatas within a neo-classical style, with occasional use of dodecaphonic techniques. Fabio González-Zuleta has been successful in handling the traditional larger symphonic forms. Luis Antonio Escobar, who studied at the Peabody Conservatory in Baltimore and at the Berlin Hochschule with Boris Blacher, altered his style from neo-classicism via post-Webern serialism to a nationalistic idiom. Blas Emilio Atehortúa appeared in the 1960s as one of the few younger Colombian composers who won international recognition; he studied under Ginastera at the Instituto Torcuato di Tella, Buenos Aires, and developed a highly personal style, using some national thematic and rhythmic material within forms drawn from the most advanced techniques of composition. In addition to Atehortúa, another composer with a clearer affinity for experimental compositional techniques was Jesús Pinzón (*b* 1928). The first director of the Bogotá PO, he developed an experimental line of creative thought, to which he referred as 'sonoptic', based on aleatory processes and open form. He also attempted to integrate Indian music of the Colombian Amazon with the large Western symphonic and choral forms, as in his cantata *Goé Payarí* (1982) or *Bico anamo*, based on Huitoto legend. The Belgian-born Jacqueline Nova (1935–75) wrote a number of significant works for chamber music ensembles and orchestras, as well as combining acoustic instruments with electro-acoustic sounds. Younger composers who combine daring and highly experimental creativity with references to their own national cultural environment, include Francisco Zumaqué (*b* 1945), Euclides Barrera (*b* 1949), Eduardo Carrizosa (*b* 1953) and Luis Pulido (*b* 1958).

See also [Bogotá](#).

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Colombia

## II. Traditional music

Colombia's cultural heritage is derived from three principal sources: Spanish, sub-Saharan African and Amerindian. The first Spanish settlement on the mainland of the Americas was on the Caribbean coast of Colombia, where the city Cartagena de Indias was Spain's principal military base in the New World and a major distribution point for slaves brought from Africa (approximately one million passed through its port while this trade was in progress).

Colombia occupies the north-western part of the South American continent. The isthmus of Panama, jutting north-westerly from the coast of Colombia, divides the coast in two, the southern part facing the Pacific Ocean and the north-western part facing the Atlantic Ocean (Caribbean Sea). In the south of Colombia the Andes divide into three cordilleras (mountain ranges), the easternmost running north into Venezuela, the central and the western ending near the northern extremities of the country. East of the cordilleras the Llanos, a broad plain, extends north-east into Venezuela. The plain gradually slopes into the rainforest of the Amazon valley.

This extremely varied topography divides Colombia into five geographical-cultural regions: the Atlantic coast, the Pacific coast, the Andean region, the Llanos or eastern plains, and the Colombian Amazon ([fig. 1](#)). On the Atlantic coast, also known as La Costa, the marshy areas near Panama, the arid Guajira Peninsula and the mountain mass at its base (the Sierra Nevada de Santa Marta) are inhabited primarily by Amerindians. The rest of the region is inhabited by a mixed race population that is of primarily Afro-Colombian and indigenous ethnic origins, with some European roots as well. Agriculture, cattle-ranching, fishing and tourism are the main economies. The Pacific coast, a narrow strip to the west of the Andes that broadens in the department of Chocó, near Panama, is primarily populated by Afro-Colombians, engaged in the fishing and lumber industries. Most of Colombia's population lives in the central Andean region of the country. The population of the Andean region, like that of the Llanos to the east, is primarily mestizo, a mixture of Spanish

and Amerindian ethnic roots. Colombia's political and economic power is concentrated in its central Andean region, with a diversity of commercial sectors including coffee, textiles, flowers and livestock among other industries. The Llanos is primarily a cattle-raising area and forms part of the same cultural complex as the Venezuelan Llanos. Approximately 100 Amerindian tribes in Colombia speak their own languages; the Colombian Amazon is primarily populated by such tribes. Colombian geographers place the extreme north-western portion of the country, from the Gulf of Darien to the border of Panama, within the Pacific coastal region. Since this area, which is primarily inhabited by the Cuna Indians, faces the Caribbean Sea, it has here been incorporated into the discussion of the Atlantic coastal region.

The discussion below is based on recent research in Colombia by Lise Waxer, on published sources and on unpublished data collected in Colombia by George List, Abraham Cáceres, Manuel Zapata Olivella and Elsie Fardig, or secured from other sources, and upon analysis of commercial and field recordings in the collections of the Indiana University Archives of Traditional Music. Many statements are necessarily generalizations since they refer to a constantly varying musical practice.

1. The Atlantic coastal region.
2. The Pacific coastal region.
3. The Andean region.
4. The Llanos.
5. The Amazon region.

Colombia, §II: Traditional music

### **1. The Atlantic coastal region.**

The principal musical style of the region is the *cumbia*, with its related genres, *porro* and *vallenato*. In the traditional dance known as *cumbia* proper, couples dance in a circle around seated musicians. The woman dances with shuffling steps, the man in a more animated zigzag pattern around her; there is much hip movement and the couples occasionally pass back to back. The *cumbia* is traditionally performed at night, lit by the bundles of candles that each dancing woman holds in a coloured handkerchief in her right hand. Although this practice is still maintained in remoter parts of the Atlantic coast region, traditional *cumbia* is now maintained primarily by folklore troupes, performing at Carnival and other festivals.

The accompaniment for the *cumbia* is provided by either of two ensembles: the *conjunto de cumbia* (or *cumbiamba*) and the *conjunto de gaitas*. The first consists of five instruments (fig.2). The only melody instrument is the *caña de millo* ('cane of millet'), known locally as the *pito*, a transverse clarinet consisting of a tube open at both ends with four finger-holes pierced near one end and a reed cut from the tube itself near the other end. The reed and the area of the tube immediately adjacent to it are covered by the mouth in playing. This instrument is a modified version of similar millet-cane clarinets of the Sudanic regions of Africa. In most cases the Colombian instrument is now made of *caña de lata*, the thin trunk of a small palm tree. The remaining four instruments of the ensemble are percussion. The *tambor mayor* and the *llamador* are single-headed drums of different sizes. The head is applied at one end with a flesh hoop consisting of a strong vine and a counter hoop of heavy wire; the drum is open at the bottom. A girdle of rope passes around

the middle of the drum body. A single rope runs around the drum in a zigzag pattern connecting the girdle and the counter hoop. Wooden wedges are thrust down into the girdle and the drum is tuned by pounding the wedges downwards. The *tambor mayor* is held between the legs and played with both hands, the *llamador* on one knee and played with one hand. Both are of African origin. A third drum, the *bombo*, has two heads attached in the same manner but tuned by a connecting rope lace. It is played with two sticks without heads or balls and is hit on either the right head or on the wood of the shell. The right hand usually strikes the head and the left the shell but both may strike either. Similar instruments are found in both Europe and Africa. The fifth player shakes one or two rattles; usually these are *guaches* (tubular rattles) made of bamboo or tin and filled with dried seeds, but sometimes large, round maracas are used instead.

Ex.1 is a transcription of a section of a *cumbia* played by this type of ensemble. In the part for *tambor mayor* the notes below the line represent strokes near the edge of the head, which have more resonance, while the notes above the line represent strokes near the centre. In the part for *bombo*, notes written below the line represent strokes on the head, those written above the line represent strokes on the shell. In the past the *cumbia* was a solely instrumental piece but many *cumbias* are now provided with *coplas* or *cuartetos*, sung by one of the percussion players while the *pito* or *caña de millo* player rests.

The second ensemble that accompanies the *cumbia*, the *conjunto de gaitas* (fig.3), has two *gaitas* or duct flutes, a *tambor mayor*, a *llamador* and a maraca. The *ritmo* or genre played by this *conjunto* to accompany the *cumbia* is called the *gaita*. *Gaitas* are vertical duct flutes made of long tubes from a cactus-like plant (*cardón*). A head moulded of beeswax and vegetable carbon is placed on one end with a turkey quill inserted in it so that the breath blown through it breaks on the upper edge of the tube, partly escaping through a hole in the head. The *gaita hembra* ('female flute') has five finger-holes, the *gaita macho* ('male flute') two; one hole in each instrument is always stopped with wax. The *gaita hembra* is used for the melody; the player of the *gaita macho* plays a heterophonic part on it with one hand while shaking a maraca with the other. Parts for the *tambor mayor* and the *llamador* are similar to those played by the *conjunto de cumbia*. Traditional genres, the *porro* and the *puya*, are also played by both the *conjunto de cumbia* and the *conjunto de gaitas*.

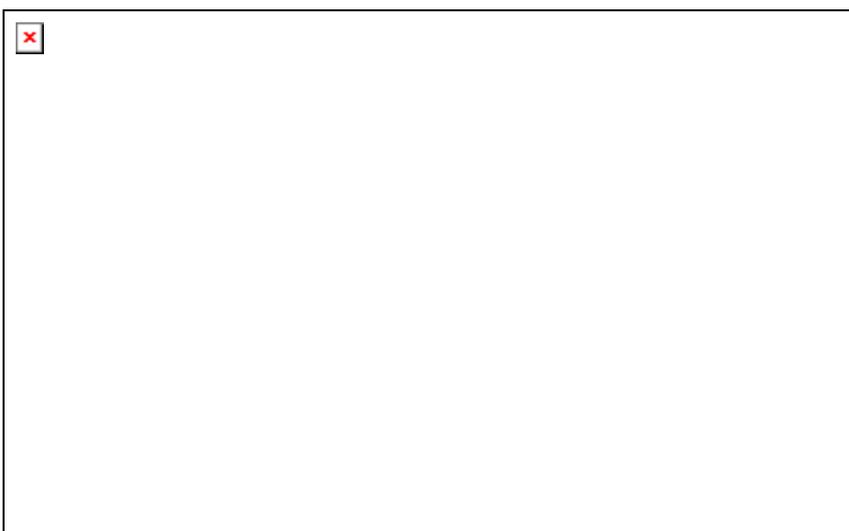
The *gaitas* and maraca are of Amerindian origin. The trio of instruments is played by two men among the Kogi (Cágaba) and the Ika of the Sierra Nevada de Santa Marta, and in the village of Atánquez on the lower slope of this mountain mass, where they are used by the Spanish-speaking descendants of the Atánquez Indians. Such paired flutes are also found among the Motilón Indians of the Sierra de Perijá on the Venezuelan border, and among the Cuna Indians who live on the Darien Gulf near Panama; they are known as *kuizi* by the Kogi and as *tolo* or *suarra* by the Cuna.

The music of two other dances of the area, the *bullerengue* and the *danza de negro*, have African characteristics. The *bullerengue*, an exhibition dance with much hip movement, is performed by a single couple, each partner being frequently and alternately replaced by another dancer. It is accompanied by a

solo singer, a chorus of women, a *tambor mayor* and a *llamador*. The text is in litany form, into which *coplas* are inserted, and involves much improvisation. The women of the chorus clap in time to their sung refrain, while the drums play in a pattern disjunct by half a beat to that of the clapping (ex.2).



Carnival is a particularly important context for public music-making and dancing on the Colombian Atlantic coast, especially in the city of Barranquilla, as in other parts of Latin America and the Caribbean. The *danza de negro* is a special Carnival dance performed by men. They strip to the waist, paint themselves blue, dance in a crouching position waving wooden swords, and accost passers-by demanding money or rum. Music is provided by a male vocal soloist and by men who play the *tambor mayor*, *guacharaca* and *palmetas* and also sing the refrain. The *guacharaca* is a rasp consisting of an incised tube of *caña de lata* (thin palm trunk) scraped by a *trinche* (metal fork). The *palmetas* are wooden paddles used instead of hand-clapping. In ex.3 the *palmetas* are in disjunct relationship with the *tambor* and *guacharacas*, an aesthetic influence which could be said to derive from West African polyrhythmic procedures.



In the early 20th century town brass bands derived from European influence began adapting the *cumbia* and *porro* to a more cosmopolitan style. Between 1905 and 1910, musicians in several towns began these adaptations, which were developed most strongly in the town of San Pelayo. The terms *pelayera*

or *papayera* are used most commonly to refer to this kind of ensemble. During the development of this town band style on the Atlantic coast, the *porro* was established as an important semi-urban genre, paving the way for further developments in the cosmopolitan national style known as *música tropical* in the 1940s and 50s (see §III below).

Some older musical forms and practices exist. Certain *arrullos* (lullabies) and children's game songs have texts that can be traced to Spain. Their musical style, however, can be described as west European or pan-Caribbean, that is, they have musical characteristics that are found in English and French as well as in Spanish folksong. In some villages during *velorios*, or wakes for children, adults play special singing games, of which some, such as *El florón*, can be traced to the children's game repertory in Spain. Others, such as *A pilar el arroz*, are of local origin and display African influence in their free rhythm and overlapping call and response patterns. Music is not usually performed at the *velorios* for adults. An exception was the *lumbalú*, the music of a funerary cult at the town of Palenque de San Basilio that was founded in the early 17th century by refugee African slaves. Until the late 1960s the *lumbalú* was danced and sung by several elderly women to the accompaniment of drums in the house of the deceased.

Two types of work song are sung by men as solos or group songs in the rural areas: the *zafra*, used in agricultural labour, and the *vaquería*, sung while herding cattle. The texts consist of *coplas* or self-contained quatrains on philosophical or humorous topics, or verses from such *coplas*. Sometimes workers sing in turn, encouraged by cries from the others. The *vaquería* texts are sometimes about cattle, and the men leading the herd sing alternately with those in the rear. The music of both genres consists of improvised combinations of melodic patterns and does not have a definite tonality. The singing is in a very high tessitura.

As in Puerto Rico, Chile, Argentina, Uruguay, Cuba and other parts of Latin America, *décimas* (octosyllabic verses in patterns of ten lines; see [Décima](#)) are sung for the entertainment of others by skilled male performers. *Decimeros* (singers of *décimas*) invariably state that they are improvising their texts; in fact many *décima* texts are composed in advance and memorized. When textual improvisation does take place it usually consists of the combination and modification of known verses. Each *decimero* seems to have initial and cadential melodic formulae that he constantly uses. The music, however, generally has an improvisatory character and, like the work songs, is sung at a high tessitura. The *décima* melodies have a definite tonality. Most *decimeros* use the same general melodic contour, beginning at a high pitch and dropping to a cadence at the end of the fourth verse, then beginning high again and dropping to the same cadence point at the end of the tenth verse.

The *marímbula*, a large instrument of the African *mbira* family, was used in the past as the bass in popular ensembles. A large wooden box formed the resonating chamber; seven or more metal keys made from old phonograph springs were inserted between metal bridges and tuned by moving their secured end further in or out of the bridges. The player sat on the box with the keys between his legs and plucked them with his thumb and fingers.

A musical bow is still played by some Afro-Colombians and the Amerindians of the region. The bows used by the two groups differ in some respects; some

scholars believe both to be African in origin, others that the bow used by the Amerindians is indigenous. Both are mouth-resonated, the bow being supported by the right hand. The bow used by Afro-Colombians is the larger; it is stopped by a short wooden rod held in the left hand, thus producing two fundamentals, and the cord is struck near the mouth with a thin piece of bamboo. On the bow played by the Motilón and Guajiro Indians several fundamentals are obtained by stopping the cord with the fingers of the left hand, and tone is produced by rubbing the string with a thin piece of bamboo. This bamboo, used somewhat like a violin bow, is moistened by the mouth at frequent intervals to produce the necessary friction.

Another string instrument played by Afro-Colombians is the *carángano* or ground bow, probably of African origin. Resonance is produced by a box on which the player sits or by a cavity in the ground covered with a piece of tin. A piece of string is knotted, pulled through a hole in the top of the box or the piece of tin, and attached to a bent fence pole, a bent sapling, or a branch attached to a pillar of a house – any arrangement that will produce tension in the string. The player stops the string with the thumb and finger of the left hand and vibrates the part below with a wooden plectrum. Both the musical bow known as *marimba* and the *carángano* are now extremely rare. The *carángano* was the only instrument in the region primarily played by women, usually to accompany song.

The Motilón Indians play panpipes made of both bamboo and of the quills of bird feathers, and flutes made of human bone. The Cuna Indians play a panpipe made of two rafts bound together on which a melody is played in parallel 5ths. The only reed instrument of the Amerindians is an idioglot clarinet with a gourd resonator, played by the Guajiro.

## Colombia, §II: Traditional music

### 2. The Pacific coastal region.

The music and dance of this predominantly Afro-Colombian region combine strong African with strong Spanish traits. It is the only region where the *marimba* (xylophone) is played and where the Catholic hymn of praise, the *alabado*, has entered the folk repertory (as the *alabao*). The Pacific is divided between the south-west, where the *marimba*-based *currulao* predominates, and the Chocó (north-west), where brass band *chirimías* prevail. The Chocó is also one of the two regions in Colombia where *romances* whose texts can be traced to Spain are still sung.

The *currulao*, principal folkdance of the south-west, has major stylistic centres in Buenaventura, Guapi and Tumaco and across the border in Esmeraldas, Ecuador. Although the dance is somewhat Spanish in character – no doubt the influence of the settlers who brought African slaves to work the region's gold mines during colonial days – the sound of *currulao* is unmistakably African in origin. The dance begins with men and women in rows facing each other; the man attempts to entice the woman to his side, his 'home'. Holding the upper torso and hips erect, the partners advance and meet, circle and change sides. This is then repeated. The man, foiled in his courtship of the woman, shows his displeasure symbolically by executing a *zapateo* which in this case, since the dancers are usually barefoot, involves striking his feet against the ground.

The music for the *currulao* is provided by a large ensemble consisting of a vocal soloist (a man or a woman), a chorus of women who shake *guasás*, a marimba played by two men, two *cununos* and two *bombos*. The *guasá* is a bamboo rattle similar to the *guache* of the Atlantic coast except that many seeds or sometimes chips of *chonta* (palm wood) are inserted through the wall of the bamboo into its cavity. These modify the timbre produced. The *cununo* is a single-headed drum resembling the *tambor mayor* of the Atlantic coast but is closed at the bottom except for a small hole. The *bombo* of the Pacific coast has a wooden flesh hoop like the European bass drum; it is struck on the head with a ball of cloth or rags on a stick, and on the wooden hoop with a headless stick.

The Colombian marimba is believed to derive from Central African marimbas and the Mande *balafon* of West Africa. It can have as many as 25 keys and as few as 21 (fig.4); 24 is usual. The keys are made from the wood of the *palma de chonta* (palm tree), which gives the Colombian marimba its characteristic sweet resonance. Each key has a resonating tube of *guadua* bamboo suspended perpendicularly below it. The keys are placed on the frame in a single row in groups of four, each group being separated from the other by a *pasador* (crosspiece) of *chonta*. The *pasadores* are part of the framework that supports the keys and resonators and also function as points of visual reference for the players. Beginning at the top of the keyboard with the smallest key and moving downwards, the groups of four keys are known alternately as *tablas duras* and *tablas blandas*. The resonating tubes are likewise cut from smallest to largest. In a group of eight the highest *dura* and the lowest *blanda* form an octave. A marimba keyboard of 24 keys is thus composed of three disjunct octave segments: 8765 4321, 7654 3217, 6543 2176. The seven highest keys are tuned to produce approximate neutral 3rds between keys 8, 6, 4, 2 and keys 7, 5, 3. The remaining keys are tuned in octaves with the keys above them. On the marimba itself the highest octave segment is to the right and the lowest to the left. Each of the two players uses two sticks tipped with small balls of raw rubber; one plays the *bordón* (lower part), the other the *requinta* or *tiple* (upper part). The *bordón* is an ostinato phrase repeated with slight variations.

Several musical forms are specific to *currulao*, each with its own distinctive rhythmic pattern or characteristic melody. These include the *currulao* proper, *abosao*, *jota chocoana*, *contradanza*, *caderona*, *bambara negra*, *berejú*, *makerule* and *pango*. Other terms, *bambuco viejo* and *bambuco moderno*, have also been used by musicologists (often in support of alleged connections between the music of the Pacific and the Andean *bambuco*), but this usage is very rare among Afro-Colombians themselves. Each has its own *bordón* which varies slightly from one piece to another of the same genre. Ex.4 shows two *bordones* used in *pangos*. The *requinta* part of the marimba is improvised following the ground bass of the *bordón*. Ex.5 is an excerpt from another *pango* (percussion parts only). The *requinta* is in disjunct relationship with the *bordón* by only a semiquaver and the *guasás* are in vertical hemiola relationship with the *cununos* and *bombos*. The vocal parts enter after the percussion parts have been established. The soloist sings a phrase and is joined at the end in sustained harmonic 3rds by the chorus of women; this pattern is repeated several times and then performed in a shorter version, often with a counterpoint interposed by a member of the chorus. The women then sing a repeated word or phrase, again in 3rds.



A variation of the *currulao* form is the *juga*, which has its own particular *bordón*. In *juga* there are two vocal soloists, a man and a woman, and their parts form an argument or duel. The dance is performed in a spiral, the dancers moving from an outer to an inner circle and then out again.

Two other forms are sung by women with the accompaniment of *guasás*, *cununos* and *bombos* but not usually the marimba. The text of the first of these, the *bunde*, usually praises a patron saint but sometimes has a secular subject. The *arrullo* sung in this manner is about the child Jesus and serves the same function as the villancico or carol in the Andean region. In both forms the *entonadora* or the *cantadora* (soloist) begins and the *respondadoras* (the women of the chorus) join in repeated phrases or sections, usually singing in parallel 3rds.

The northern area of the Pacific coast, the Chocó, is characterized by brass band *chirimía* ensembles (fig.5). *Chirimía*, from a Spanish term for shawm or hornpipe, is commonly used in Latin America to designate fife-and-drum ensembles used in indigenous and mestizo ceremonial processions from highland Mexico through Central America and down through the Andes (in Colombia they are prominent from Popayán down to the Ecuadorian border). Although this format could be found in the lower San Juan river area of the Chocó through the 1960s, in the Chocó this term more commonly designates a town brass band ensemble similar to those of the Atlantic coast. At its most basic, a *chocoano chirimía* consists of clarinet, bass drum and cymbals, but usually also includes two or more trumpets, a small tuba known as *bombardino*, and a special drum rig called *pata e' gallina*, which entails two timbale-like drums, a cymbal and a wood block mounted together on a tripod that looks like chicken feet, hence the name. Sometimes a transverse flute with six finger-holes is used instead of a clarinet; it is usually made of the

cane *carrizo* but in the Chocó it is also made of copper tubing. A double-headed drum, called *redoblante*, can also be used in place of the *pata e'gallina*.

The genres most commonly played by the *chirimía* are the *jota* and the *aguabajo*. Other genres are the *pasillo*, *abozao*, *tamborito* and *son chocoano*. The *danza*, *contradanza* and *corrido* are performed but less often than in the past. The *jota* is usually danced by a man and two women; the women dance in one spot while the man dances between and around them in a figure-of-eight, singing a *copla* as he dances. The accompanying music is usually in compound duple rather than simple duple metre. The percussionists play various rhythmic patterns that fit the metre; the *tambora* player sometimes produces a vertical hemiola relationship by playing a binary division of a beat while the others play a ternary division. African aesthetic principles such as call and response, repetitive structures, dense textures and polyrhythms are present. Most characteristic is the hemiola created by having the bass drum (*tambor*) play a binary division of the beat while the others play in triple feel. This is common in *jota* and *abozao*. Other forms have a strong duple feel emphasizing beats 2 and 4 in a manner similar to the *cumbia* of the Atlantic coast.

Throughout the Pacific littoral, music is performed at both the *velorios* for children and those for adults. A *velorio* for a child is called *gualí* in the Chocó and *chinguale* to the south in the Pacific littoral. Participants in the *gualí* or *chinguale* play singing games, sing *romances* and *décimas* and perform instrumental music. It is interesting that in this region the game song *El florón* is performed both by children in their play and by adults at the *velorio* for a child. The manner of performance is the same in both contexts, and the same on the Atlantic coast. The participants sit in a circle with their knees drawn up and pass an object round under their knees, while an individual in the centre of the ring attempts to grab it as it passes. At the burial of a child the people say farewell by singing *arrullos*, little lullabies in *copla* form. At the *velorio* for an adult the only music usually performed is the *alabao*, which is sometimes a biography of the deceased. It is sung by a group of women in rather imprecise tertian harmony, usually in the minor mode; sections often end with a harmonic major 3rd.

The *marímbula* (large thumb piano) was also known on the Pacific coast in the past. In this area its keys were made of *suncho* (metal strips used in crating boxes or cartons).

The music of three groups of Pacific coast Chocó Indians has been observed: the Noanamá living on the San Juan river at the border of the departments of Chocó and Valle de Cauca; the Noanamá of the Guapi region in the department of Cauca; and the Cholo, neighbours of the Noanamá in the Guapi region. The information concerning the Cholo was taken from Bermúdez Silva and Abadía Morales. Other sources consider the Cholo to be a group within the Noanamá; Cholo is a generic term applied to all Amerindians living in the Pacific coastal region of Colombia. The Noanamá have an annual agricultural ceremony during which a canoe-shaped drum (about 3 metres long) carved for the occasion by a shaman is hung from the ceiling of the shaman's house. A young woman plays it with two hard sticks to summon the god of fertility to listen to the ceremonial songs. A group of

women dance anti-clockwise around the drum and player while an outer circle of men dance in the same direction playing end-blown or transverse flutes. The end-blown flutes carry the principal melody; the transverse flutes provide an accompaniment.

The Noanamá of the San Juan play beaked flutes in pairs. The Noanamá of Guapi have paired duct flutes with wax heads like the Cuna *tolo* or *suarra*; they also play a single-headed drum tuned with wedges in the same way as the *tambor mayor* or *cununo*, which may be an adaptation of the African tuning method to an indigenous drum. The Cholo have a small double-headed drum, played only by women, which is suspended from the left forearm by cords and played rapidly with the fingers. All three groups use large seashells incised at one end as signalling trumpets, to announce the beginning of a festival or to summon members of the family home from the fields.

The *jaibaná* (shamans) of the Noanamá and Cholo sing incantations for curing illness or casting spells in a high, throaty voice; the texts are symbolic and can be only partly understood by the uninitiated. All the incantations have a terrace-like melodic contour, beginning at a high pitch and descending nearly an octave, then rising to a medium level and descending again to cadence at a low pitch.

Colombia, §II: Traditional music

### 3. The Andean region.

The Andean region consists of the high mountain plateaux of the country's three cordilleras, and parts of the Magdalena and Cauca river valleys. There is a group of such connected plateaux in the departments of Antioquia, Cundinamarca, Boyacá and Santander. This latter region of connected plateaux is referred to as the *altiplano*. Bogotá, the capital of Colombia, is in this *altiplano*, in the department of Cundinamarca. The inland region of Nariño department, which borders Ecuador, also forms part of the Colombian Andes.

Unaccompanied *romances* with texts that can be traced to Spain have been documented in the southern Andean region. All other song forms, however, are accompanied by instruments. Two types of ensemble accompany dancing and the singing of *coplas* in the Andean region. The first, consisting mainly of fretted string instruments, is clearly derived from Spanish sources (fig.6). The second, the *chirimía*, is probably derived from Amerindian music since the use of flutes and drums together is common among the Amerindians of the entire Andean region of South America. The string ensemble is characteristic of the *altiplano* and the central Magdalena valley, the *chirimía* of the southern Andean region.

The basic string ensemble of the Andean region is a trio, sometimes called a *murga*. The melody is played on the *tiple*, the *bandola* provides a chordal accompaniment or a counter melody and the guitar is used for both bass and chordal accompaniment (fig.7). The *tiple* is descended from a small Spanish instrument of the same name. It developed from four-, five- and eight-string prototypes of the mid-19th century to the 12-string modern form that was established around 1910–15. It is tuned in four courses of three strings each, to the pitches *e–e–e–b–B–b–g–G–g–d–D–d*. The *tiple* is usually plucked with the fingers, although a plectrum is used in some regions. The guitar is the

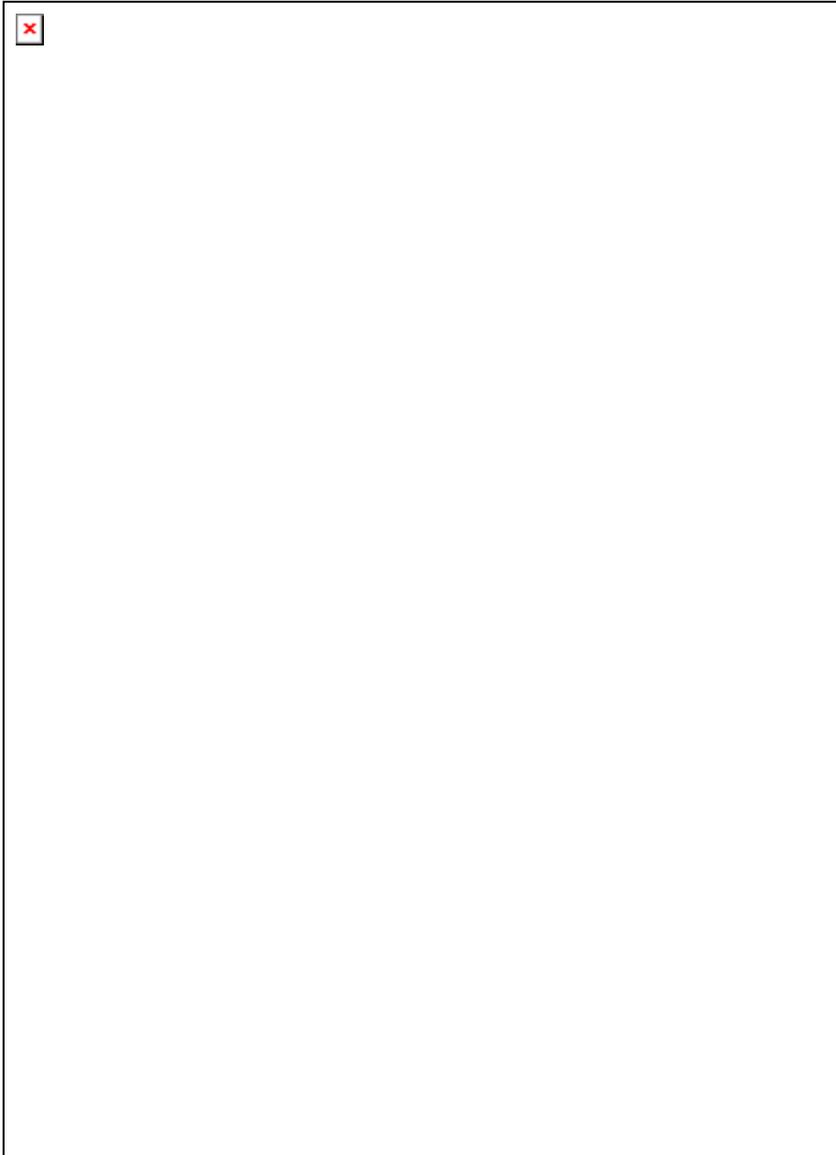
typical Spanish instrument, with six strings (tuned *E–A–d–g–b–e'*) plucked with the fingers. The *bandola* is a descendant of the Spanish *bandurria*; it resembles a mandolin but has a flat back. By the 1890s the Colombian *bandola* adopted its definitive pear-shaped form. It has six courses of strings, three each in the upper four courses and two each in the lower two courses, and is tuned *F–B–e–a–d'–g'*. It is played with a plectrum and, as in mandolin playing, the effect of a sustained tone is produced by a tremolo across the course of strings. Another guitar-like instrument called *requinto* is used in place of the *bandola*, especially in the north-eastern department of Santander. Smaller than a *triple*, the *requinto* has five courses of two strings each. The ensemble is sometimes augmented by a second *bandola*, the two playing in the characteristic parallel 3rds and 6ths. A larger Andean ensemble, the *estudiantina*, consists of a large number of fretted string instruments and *panderetas* (tambourines).

The *chirimía* of the Andean region always includes transverse flutes (usually two; fig.8). It is distinct, both in format and in repertory, from the Afro-Colombian *chirimía* of the Chocó. As well as a *tambora* (bass drum) and a *redoblante* (snare drum), maracas and a rasp are often played. The maracas, smaller than those used on the Atlantic coast, are known as *gapachos* as the seeds used are those of the *gapacho* plant. The resonator of the rasp is made of bamboo or an elongated gourd, both incised on the side to which the metal fork is applied. The *platillos* (cymbals) of the Pacific coast *chirimía* are not used in the Andean *chirimía*. The *chirimía* is at times augmented by a third flute, ocarinas, metal whistle-flutes and *panderetas*; similarly flutes and drums have been introduced into the string ensembles. Andean *chirimías* are often found during the pre-Christmas season, when groups of small boys form itinerant bands that perform to be rewarded with small amounts of money.

The *bambuco* is the characteristic dance of the Andean region. The dance figures, like those of the *cumbia* and the *currulao*, symbolize the man's courtship of the woman. In the *bambuco* the woman retreats when the man advances and follows him when he retreats. With hands on hips the two partners dance facing each other, dance side by side touching elbows as they turn, and dance back to back with shoulders touching, turning from side to side so that they can see each other's faces. At the end of the dance the man takes a coloured handkerchief from his neck and offers it to his partner as a gesture of engagement, then goes down on one knee and plaits and unplaits a corner of the handkerchief. Each area of the Andes has its own version of the *bambuco* dance, with variations in the number of steps. The music of the Andean *bambuco* is distinct from that of the *bambuco viejo* or *bambuco moderno* of the Pacific coast. There is considerable dispute over the origin of the Andean *bambuco*: because of its name, some writers assumed that it was brought to the highlands from the Pacific coast, having been derived from the *currulao*, while others believed it to be a purely mestizo development of the *altiplano*. It is possible that the confusion exists because of mention of the *bambuco* being performed by black slaves in *La María*, the classic 19th-century novel by Jorge Isaacs, which is set in the Cauca river valley near the present-day city of Cali. While the slaves probably played the music preferred by their masters, who were culturally closer to the Andes interior of the country, it is not clear whether the *bambuco* mentioned in the novel had ties to Afro-Colombian traditions of the Pacific.

It is well established that *bambucos* were composed and published in the 19th century in Bogotá. Ex.6 is a section of a well-known *bambuco*, the *Cuatro preguntas*, composed by Pedro Morales Pino (1863–1926) (the introduction has been omitted). This example illustrates the typical accompaniment of the *bambuco* characterized by bass notes on the first and third beats of a rapid triple metre and a rest in the broken chordal pattern on the second beat. Rests in the melodic part that coincide frequently with those in the accompaniment figure are also characteristic of the *bambuco*; there are two in ex.6. The melody is in a highly syncopated relationship with the accompaniment. Although *bambucos* are written in simple triple metre (3/4) the rhythmic effects are felt as a two-against-three polymetric pull, more easily conceived of in 6/8 metre. The disjunct two-against-three feel is common throughout Latin America and is referred to by musicologists as *sesquialtera*. It is believed to have its origins in the Moorish influence on Andalusian music, as found in traditions such as flamenco. The harmonic structure of the *bambuco* is European, if not specifically Spanish. Although *bambuco* is traditionally performed by a small string trio, one variant, the *bambuco sanjuanero*, adds cane flute, shakers, friction drum (*puerca*) and a square frame drum, *tambor chimborro*. Other variants of the *bambuco* are the *rajaleña* with picaresque stanzas, *fandanguillo* (where singers trade verses in a dual or 'challenge'), the *vuelta antioqueña* and the *guaneña*.

A second common Andean musical genre is the *torbellino* ('whirlwind'); this is characteristic of the department of Boyacá where it is used to accompany two dances, the *baile de tres* and the *danza de la trenza*. The *baile de tres* is danced like the *jota* of the Chocó, with one man weaving a figure of eight pattern around two women. The *danza de la trenza* is a maypole dance performed in honour of a patron saint, on Corpus Christi and at Christmas. Ex.7 is a section of a *torbellino* performed on a *tiple* and a *tambora*. The *tambora* part is written on two lines, the upper part representing strokes on the wood, the lower part strokes on the head. The *torbellino* is also characterized by *sesquialtera* rhythmic feel with the *tiple* performing in triple metre against the duple pulse of the *tambora*. According to Abadía Morales, the *torbellino* traces part of its origins to the *karakeney*, a travelling song of the Yuco-Motilón Indians. While *torbellino* is usually performed in string trio format, cane flutes and percussion such as mule jawbone, reed shakers (*quiribillo*), armadillo shell and large friction drum (*zambombia*) may also be added.



The *guabina*, a genre typical of the departments of Santander and Tolima, is primarily used for singing *coplas* rather than for dance accompaniment. It is in triple metre and has a medium tempo, with frequent sections of a slower tempo in free rhythm. Other common dance forms in the Andean region are the *pasillo*, the *danza* and the *pasodoble*, all of them derived from Spanish colonial influence. A genre known as the *bunde* is also heard in Tolima department, and is considered to be a mixture of *bambuco*, *torbellino* and *guabina*. It differs from the genre of the same name common to the Pacific coast.

Among the Amerindian tribes living in Colombia at the time of the Conquest, the Chibcha of the *altiplano* had the most highly developed culture. They vigorously resisted the Spanish and as a result only a remnant of the tribe remains. According to the chroniclers the Chibcha played the maraca and other rattles, drums with skin heads, flutes and ocarinas. Trumpets were made of clay, metal and large seashells obtained by commerce from the coast. Great value was placed on these conch-shell trumpets which were used for signalling and for encouraging warriors in battle; they were often used as burial offerings.

Of existing indigenous groups, observations have been made on the music of the Guambiano and Paez of the department of Cauca and the Inga of Putumayo. All these groups are acculturated to some extent and, at least nominally, profess the Roman Catholic faith. They have *conjuntos* (ensembles) of transverse flutes with six finger-holes and double-headed drums similar to the *tambora* and *redoblante* of the *chirimía* (one such ensemble among the Paez is even referred to as a *chirimía*; fig.9). These ensembles have as many as three flutes and three drums of varying sizes. The music played usually has no specific title but is identified by the particular occasion on which it is used: a procession, wedding celebration or festival such as Christmas. The first flute begins with a flourish, the other flutes enter one after another and the percussion then follows. Polyrhythms played on the head and shell of the large drum are like those produced on the *tambora* in the Andean and Pacific *chirimía*. Putumayo lies on the border of Ecuador, and the Inga celebrate the Carnavalito, a festival common in the southern Andes. The *carnavalito* dance is performed by women and men in concentric circles, each dancer carrying a musical instrument or a noise maker. These instruments include a small double-headed drum, played with one stick, known as *caja*. All dancers not playing wind instruments also sing.

Panpipes are played by both the Paez and the Inga. Among the Inga the cow's horn is used as a trumpet, and a whistle made of the shell of the land snail is played only by women. Another Inga instrument is made of a small turtle-shell: a piece of resin is placed at one end of the underside of the shell and is rubbed vigorously with the hand, the tone produced being amplified by the resonance of the shell.

Colombia, §II: Traditional music

#### 4. The Llanos.

The Llanos is the large region of grassy plains that stretch from the foothills of eastern Colombia into south-west Venezuela. The music of the Llanos is dominated by the recreational dance style known as *joropo*. In Colombia, this music was traditionally performed by a small ensemble consisting of the four-string *bandola llanera*, the four-string **Cuatro**, vocals and a pair of small maracas (also known as *capachos*). In Venezuela, by contrast, a 34- or 38-string diatonic harp has always been used instead of the *bandola*, although harp was played in parts of the Colombian Llanos during colonial times. The *bandola llanera* is an elongated version of the pear-shaped instrument, also known as *bandola pinpón*, which, in contrast to its Andean cousin, carries the melody. The *cuatro*, probably of Venezuelan origin, came to replace the eight-string **Tiple** as the main accompaniment instrument by the late 19th century. The maracas are round or oval in shape, bearing clear resemblance to indigenous rattles, and are played in a straight up-and-down fashion, rather than on an angle, as is done in the Caribbean. A large friction drum called *furruco* and a mule jawbone (*carraca*) were also used in some areas of the Llanos, indicating probable influence from Santander and Huila provinces, where these are also played. A notched scraper made from a length of cane, called *charrasca* (similar to the Atlantic coast *guacharaca*) was also used. With the influence of commercial *joropo* recordings from Venezuela in the late 1950s, the harp usurped the *bandola* in Colombian practice. Electric bass guitar has been added in urban, stage-orientated formats to reinforce the bass lines of the harp.

The *joropo* is a courtship dance, where a symbolic play of advance and rejection is enacted between the man and the woman. The term *joropo* is believed to derive from the Arab-Andalucian word *xärop* (*jarabe* in Spanish). The Andalucian influence is quite evident in the foot-stamping of the dance, the driving two-against-three *sesquialteras* or hemiolas between the harp, *cuatro* and maracas, and the impassioned, soaring wails (*gritos*) which characterize the vocal melody. Variants of the *joropo* include the *pasaje*, a slow, lyrical song form; the *corrido* or *corrío*, derived from Spanish epic *romances* or ballads; and a number of subvariants of the *seis*, including *seis por ocho*, *seis por derecho*, *figueriao*, *atravesao* and the *seis por numeración*. The *galerón*, an archaic colonial musical form of the Llanos, is now rarely performed. Through the second half of the 20th century, the *joropo* has become an increasingly sophisticated genre, aimed more at urbanized audiences who listen rather than dance. The repetitive, participatory nature of traditional *joropo* has been usurped by an emphasis on virtuoso instrumental technique, sectional breaks, complicated cross-rhythms improvised on maracas, and dazzling riffs on the harp and *cuatro*.

Despite the dominance of the *joropo* in contemporary musical life on the Llanos, other musical forms and practices dating from colonial times have been maintained, albeit with decreasing vigour. A body of traditional work songs associated with cattle-herding, milking, the shoeing of horses and other ranching activities still exist. Religious genres include Christmas *aguinaldos*, and the *tonos* and *batallas* which are sung during the funerals of small children (*velorios de angelitos*) and also when asking favours of specific saints in domestic ceremonies known as *velorios de santo*. A processional carnival genre known as *negrera*, derived from the colonial Spanish *auto de fé*, has survived in the town of Arauquita. It is performed in early December and uses an ensemble of cane flutes, *cuatro*, drums, friction drum, and notched scrapers.

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### **5. The Amazon region.**

Of the linguistically differentiated Amerindian groups living in the Colombian Amazon region the music of the Huitoto (Witoto) and Tucano, who live in its south-eastern part, is discussed here. The Huitoto play *juarai*, slit-drums which are used for signalling and are made from sections of tree-trunks burnt out so that the sides are of different thicknesses. They are played with wooden sticks whose rubber heads are covered with a fibre web, and are used in pairs, one drum called 'husband' and the other 'wife': four tones can be produced on these drums. During the fiesta in which these drums are made, men and women sing in separate groups performing bawdy songs aimed symbolically against the genital organs of the opposite sex. The Huitoto also have panpipes with varying numbers of tubes, and flutes made of the bones of their enemies. Ceremonial songs and dances involving male-female choruses are also common.

The Tucano have a great variety of musical instruments, all played only by men. Large bark horns represent ancestral spirits and are played only at the initiation rite for boys and at the mourning rite for a man of status. They are believed to have the power of ensuring male physical growth and sexual vigour; this power is transferred to cord whips by placing them in the horns,

and the boys in turn receive it when they are whipped during the initiation ceremony. The horns are 1 to 5 metres long; the very long horns are used only in the mourning ceremony. They are made of strips of tree bark which are coiled and reinforced with lateral strips and hoops of wood. A mouthpiece made from the *paxiumba* palm is inserted.

The Tucano use various sizes of notched flutes, duct flutes, cane and bamboo panpipes and flutes made of the bones of deer, jaguar and egret. Large duct flutes made from the stems of the *paxiumba* palm, some over a metre long, also represent ancestral spirits and are played in the boys' initiation rite. These are believed to be the largest flutes of the South American aborigines. The ancestral horns and flutes are stored underwater in a stream bed between rites, and women are forbidden, on pain of death, to look at them. Large groups of men often play panpipes antiphonally, and men also play panpipes as women pound cocoa leaves in paired mortars of different sizes.

The Tucano also play an instrument in the form of a turtle-shell, similar to that of the Inga of western Putumayo. The shell is grasped between the calf and thigh under the bent knee and is rubbed at the waxed end with the palm of the hand. Often one man plays both the turtle-shell and a panpipe together. Large maracas are frequently used to accompany the panpipes. Stamping tubes are used in dancing and circlets of rattles made of fruit shells are tied to the right ankles of male dancers. Whistles made from the skulls of deer or monkeys are used for signalling.

Colombia

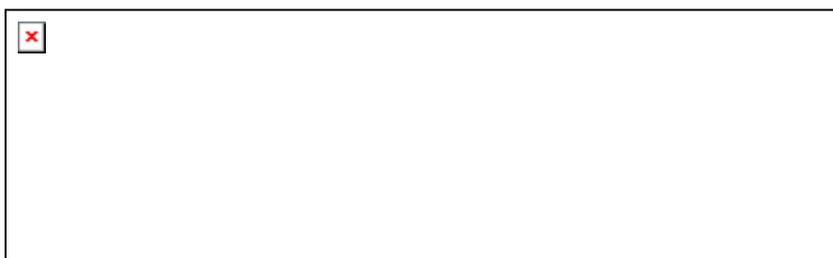
### III. Popular music

Throughout the 20th century Colombian popular music has displayed a vibrant fusion of traditional and contemporary currents, reflecting and reinforcing larger cultural and economic developments in the country. While often closely tied to the geographically and culturally diverse local traditions, popular styles in Colombia have usually been tied to national and transnational channels of diffusion (e.g. radio and records), allowing for the development of cosmopolitan popular identities that transcend local culture while remaining tied to it in specific ways.

During the late 19th and early 20th centuries, Colombian music was identified at the national level by the Andean *bambuco*. This genre was one of the most popular forms among the white and mestizo population of the Andean interior. Despite the popularity of the waltz-like *pasillo* in Colombia, the prominence it also enjoyed in neighbouring Ecuador and Venezuela did not lend *pasillo* to being upheld as a national musical style. According to Peter Wade, the nationalist image of *bambuco* developed not only within the context of Latin American nationalism, but also as a response to the incipient internationalization created by the fledgling record industry (Wade, 2000). *Bambuco* was the first widely recorded Colombian genre, often simply labelled *canción colombiana* – 'Colombian song'. In contrast to the string trio format traditionally used in the Colombian interior, these records featured cosmopolitan dance orchestras that played dozens of other 'ethnic' and popular ballroom genres (e.g. waltz, mazurka, bolero, *ranchera*, tango, fox-trot etc.). Although musicians began recording *bambucos* in New York as

early as 1910, one of *bambuco*'s greatest commercial performers was also one of its last: Sarita Herrera, who recorded in the late 1930s and early 40s. Notably, the *bambuco* reinforced the image of a white-mestizo national culture, in contrast to Colombia's African and indigenous ethnic roots.

During the 1930s and 40s, dance band arrangements of Afro-Colombian styles from the Atlantic coast began to grow in popularity. Called *música tropical*, this style was similar to the ballroom rumba (a variant of Cuban *son*) that was popular throughout the Americas and Europe, although with a simpler rhythmic base and more florid melodic style. The process of adapting traditional rhythms and melodies from the *conjunto de gaita* began in the first decades of the century, when small town brass bands on the Atlantic coast, called *papayeras*, began performing arrangements of local genres. The *porro*, a slower version of the *cumbia* with vocals, was especially favoured. The famous town band of San Pelayo pioneered developments in *música tropical* by taking the *porro* and adding a brief introductory section in *cinquillo* rhythm, modelled after the Cuban *danzón*. The characteristic accents on beats 2 and 4, traditionally played by the *llamador*, were taken over by the bass drum and also played on the cymbals, a practice adapted in *música tropical orquestas* (dance bands) where they are played on a ride cymbal. The rest of the band adds to this rhythmic swing by establishing a counterpoint of jocular, arpeggiated phrases between low and high brass instruments. Notably, the trademark 'out-of-tune' brass of the *papayeras* was smoothed out in later *música tropical* dance bands, in conformity with cosmopolitan tastes. The songs played by these bands are strophic forms, with basic harmonic progressions. An important contribution of the *papayeras* was their distinctive melodic style, adapted by later dance orchestras. Using the short melodic cells found in traditional *cumbia*, these bands developed a repertory of stock phrases based on triadic arpeggios and wave-like melodic curves. A well-known *cumbia*, *La pollera colera*, is a good example of this kind of melodic treatment (ex.8):



The process of adapting traditional rhythms and melodies to more cosmopolitan ensembles continued with the emergence of early *música tropical* bands in Cartagena and Barranquilla during the 1930s, such as the Orquesta Sosa and the Atlántico Jazz Band. During the 1940s and 50s the pioneers Lucho Bermúdez and Pacho Galán composed and arranged big-band adaptations of *cumbias*, *porros* and *gaitas*, popularizing the sound which became consolidated as the new national music of Colombia. Galán even developed a new rhythm called *merecumbé*, a fusion of *cumbia* with the Colombian *merengue*, played in 6/8 metre. The first important *música tropical* hit was *Se va el caíman*, composed by José María Peñaranda in 1940. Other landmark songs include Bermúdez's *Carmen de Bolívar*, *Salsipuedes*, *Tolu*, *San Fernando* and *Colombia, tierra querida*, and Galán's *Ay cosita linda* and *El merecumbé*.

The transformation of *música tropical* from a regional sound to a national musical emblem signals a key moment in Colombian social history, in which growing international currents affected the economic and political climate of the country (Wade, 2000). While the coastal regions remained peripheral to the centres of power, they certainly were at the forefront of Colombia's growing international trade in coffee, livestock, mining and other exports. As a result of these influences, the cloistered regionalism marking 19th-century national identity shifted to one that was more cosmopolitan in outlook and more open (to a degree) to the ethnic and cultural diversity within its borders. Although the Afro-Colombian roots of *música tropical* were initially scorned by élite audiences as lascivious and vulgar, the cosmopolitan cachet of other international styles such as Cuban rumba and bolero, Argentine tango, Mexican *ranchera*, Brazilian *maxixe*, etc., spurred a more positive attitude to *música tropical*, in which the sensual 'hotness' of Afro-Colombian rhythms were reconfigured as desirably exotic. *Música tropical* also offered a homegrown response to the international vogue for Cuban music, a sound that was both Caribbean and uniquely Colombian at the same time. Ironically, the development of *música tropical* also involved an appropriation and neutralization of potentially disruptive forces from the minority mixed-race black and indigenous population of the Atlantic region, under the guise of celebrating a national heritage. By the late 1950s, *música tropical* had established a foothold in the leading social clubs and ballrooms of the country.

During this same period, composers from the Pacific coast adapted the traditional marimba-and-drum-based *Currulao* to more cosmopolitan formats, first for solo voice and acoustic guitar, then for cosmopolitan dance band. Among the most important innovators in this process were Petronio 'Cuco' Alvarez and 'Caballito' Garcés. In 1948, Garcés released *La muy indigna*, the first *currulao* to be recorded for voice and guitar, and a tune that broke national record sales that year, outstripping even *música tropical* numbers. Alvarez is best known for his composition *Mi Buenaventura*, a Colombian standard that has become an emblem for the port of Buenaventura, recorded by Tito Cortes in the early 1950s but widely popularized by Peregoyo y su Combo in the late 1960s. Peregoyo (Ernesto Urbano) was a key influence in the Pacific region, fusing *currulao* with Cuban-based *salsa*, *música tropical*, rock and other contemporary influences. His band enjoyed a brief moment of national prominence in 1968–72, and helped to push *currulao* a bit further into the national arena. Owing in part to the economic and cultural marginalization of the Pacific littoral, however, *currulao* has never enjoyed the same prominence as *música tropical*.

Throughout the 1960s, *música tropical* remained the national Colombian style. In the interior of the country, small combos comprising keyboard, electric bass, drumkit and only two or three horns simplified *tropical* rhythms, creating a commercial variant known as *raspa* or *chucu-chucu*. Recordings by groups such as La Sonora Dinamita, Los Corraleros de Majagual and Los Graduados enjoyed a brief national popularity, but had a greater impact outside the country, spreading a simplified form of *cumbia* to Mexico, Central America, Ecuador, Peru, Bolivia and Chile, where this style became extremely important.

Another important current from the Colombian Atlantic coast is the *vallenato*. Related to the traditional *cumbia*, *vallenato* originated in the area around the city of Valledupar in the 1940s and 50s. Performed by an ensemble consisting of accordion, vocals, *caja* (small double-headed drum) and *guacharaca* (notched gourd scraper), *vallenato* music is similar to *cumbia* in accenting beats 2 and 4, but places stronger emphasis on the crotchet-quaver rhythmic cell than *cumbia*. Melodic strophes are punctuated by brief accordion interludes. The two principal forms of *vallenato* are the *merengue* (played in 6/8 metre) and the *paseo* (played in simple duple metre). *Vallenato* texts typically centre on life and heartbreak in the semi-rural regions of the eastern Atlantic coast. The most important pioneers of *vallenato* were Rafael Escalona, Alejandro Durán, and Juan Polo Valencia.

Unlike the cosmopolitan *música tropical* style, *vallenato* was seen as an unsophisticated, plebeian music through the 1950s and 60s. During the 1970s, *vallenato*'s popularity grew with the addition of electric bass (first introduced by Los Corraleros) and the incorporation of a more plaintive singing style adopted from Mexican *ranchera*. A key factor in the national rise of *vallenato* during this decade was the growing economic power of the marijuana drug cartels around Santa Marta, which patronized *vallenato* musicians and provided resources for recordings and national distribution. Through the 1980s, the commercial *vallenato* ensemble was further enlarged, with back-up singers, keyboards and Cuban percussion. Lisandro Meza and Alfredo Gutiérrez were key musicians during the 1970s, along with Binomio de Oro and Diomedes Díaz, who reigned into the 1980s and 90s. By the early 1990s, *vallenato* had come to replace *música tropical* as the new popular Colombian sound. Its prominence was cemented by the unprecedented success of the album *Los clásicos de la provincia*, by former *balada* singer Carlos Vives, revamping old *vallenato* classics by Rafael Escalona in new pop-rock arrangements. After this release, several new groups began recording contemporary rock-tinged arrangements of classic 1940s and 50s *vallenato* and *música tropical* tunes, in a commercial, youth-oriented trend called *pop tropical*.

**Salsa** and its Cuban-based antecedents have formed the other major current of popular music in Colombia during the 20th century. Salsa is a popular dance music that was developed by Latinos in New York during the 1960s and 70s, based largely on Cuban styles (e.g. *Son*, *guaracha*, *mambo*, *chachachá*), and incorporating Afro-Puerto Rican elements and North American jazz and rock influences. In the early 1920s Cuban radio broadcasts began to be picked up by short-wave radio sets in Colombia, and by 1927, 78 r.p.m. recordings of Cuban music were available in Barranquilla, brought by sailors on Caribbean merchant ships. By the 1930s and 40s, sailors had also introduced recordings of Cuban music to the Pacific port of Buenaventura, where they spread inland to Cali. This process set the stage for the adoption of salsa in Colombia during the 1960s and 70s. Cali, in particular, lacked a strong local tradition and hence adopted salsa as its own representative style, as a symbol for the city's rapid urbanization after 1960 and also in order to mark the historical sense of difference from the rest of the nation.

The first major Colombian salsa group was Fruko y sus Tesos, founded by Ernesto 'Fruko' Estrada (formerly of Los Corraleros) in 1971 and still active

today. Based in Medellín, the capital of the Colombian recording industry, Fruko's band was fronted by two singers from Cali, 'Piper' Pimienta and Wilson Manyoma, and the rising Barranquilla star Joe Arroyo. Pimienta returned to his own group in 1975; Arroyo set out on his own in 1980. Barranquilla and Cali have long rivalled each other for the title of Colombian salsa capital, both of them boasting numerous salsa dancers, record collectors and musicians. Cali, which had a vibrant popular culture of dancing to salsa records during the 1960s and 70s, experienced an unprecedented explosion in live local bands during the 1980s and 90s, said to have been supported in part by the growth of the Cali cocaine cartel. Among the bands that rose to international prominence during this time were Grupo Niche, Guayacán, and La Misma Gente. During the early 1990s, 11 all-women salsa bands were also established, unique in international salsa. The boom of Cali's live salsa scene consolidated its supremacy as the centre of Colombian salsa and cemented its position as a world site for salsa performance and consumption.

In addition to national and international popular styles, three other genres bear notice. *Carrilera*, a working-class and semi-rural lyric genre form performed on guitars, has been popular in Antioquia department since the 1950s. Similar to Dominican *bachata*, *carrilera* expresses themes of heartbreak and domestic strife, often with explicitly ribald lyrics. Argentine tango, disseminated to Colombia via recordings, has also become very important in Antioquia, especially in urban centres such as Medellín and Maizales. Finally, the commercial Spanish pop *balada* has been promoted in Colombia by the international record industry since the 1960s, and romantic crooners such as Julio Iglesias and Leo Dan have also become part of the national urban popular soundscape.

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## Colombini, Francesco

(*b* Carrara, 1573; *d* after mid-1630s). Italian composer and organist. Fétiš gave his date of birth as 1573; sources citing him as organist of the church of the Eremitani at Padua in that year would seem to be in error. His only documented employment was as an organist at Massa Carrara (now Massa del Principe), from 1623 to the mid-1630s. Except for a book of madrigals (two more appear to be lost), his entire surviving output is sacred and reflects the development of the concerted style during the first half of the 17th century. His work was notably popular with the printing house of Phalèse at Antwerp about 1640.

### WORKS

Madrigali concertati, 5vv, bc (Venice, 1618, 2/1640)

Messe ... con motetti, 5–10vv, bc; lost, listed in *Indice* (1621)

Completorium cum antiphonis ac litanis, 5vv, op.3 (Venice, 2/1640)

Motetti concertati, 2–4vv, bc (org), op.4 (Venice, 1623, 2/1639 as Nectar caelicum)

... libro II)

Motetti concertati, 2–5vv, bc (org), Libro III, op.6 (Venice, 1626, 2/1638 as *Mel musicum*)

Concerti ecclesiastici, 2–5vv, bc (org), libro IV, op.7 (Venice, 1628, 2/1641)

Salmi concertati, 4vv, bc, libro I, op.9 (Venice, 1634)

Ambrosia sacra sive cantiones sacrae, 2–7vv, bc, liber III (Antwerp, 1639, 2/1646)

Madrigali, 5vv, ?bc, libro secondo, libro terzo; lost, listed in *Indice* (1649)

1 motet in 1611<sup>2</sup>, 2 motets in 1615<sup>5</sup>, 1 motet, 8vv, in *A-KR*, 1 motet, 3vv, in *PL-WRu* (lost)

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LILIAN P. PRUETT/R

## Colombo, Giovanni Antonio.

See [Colombi, Giovanni Antonio](#).

## Colombo, Giovanni Bernardo.

See [Colombi, Giovanni Bernardo](#).

## Colón, Fernando [Hernán] [Columbus, Ferdinand]

(*b* Córdoba, 1488; *d* Seville, 12 Sept 1539). Spanish bibliophile and music collector. The illegitimate son of Christopher Columbus, he received a thorough education at the court of the Catholic Monarchs. From his earliest years he had a great passion for travel and accompanied his father on a journey to America. Later he made several extensive journeys through Europe, at first with Charles V and later on his own account. He took advantage of his journeys to acquire the best books he could find on many subjects, including music. He kept an exact account of all his acquisitions, with details of the most important ones; in each volume he noted the place and date of purchase and the price. He also compiled careful lists of his library. By the end of his life he had an extremely important library of more than 15,000 items, including numerous manuscripts; on his death he left the whole collection to Seville Cathedral. Regrettably, nearly three-quarters of the books have been lost; only some 4000 volumes remain. Among them, nevertheless, there are some very valuable items, ranging from medieval manuscripts to unique prints of Petrucci and theoretical works. His catalogues also largely survive and provide details of early printed music which has since been lost. In 1992 the library was renamed the 'Institución Colombina' and, together with the cathedral archives, was opened to the public.

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JOSÉ LÓPEZ-CALO

## Colón, Teatro.

Opera house opened in [Buenos Aires](#) in 1908 (preceded by a theatre of the same name that was active 1857–88).

## Colón, Willie [Colón Román jr, William Anthony; 'El malo']

(*b* South Bronx, New York, 28 April 1950). American bandleader, composer, arranger, trombonist, popular singer, producer and actor. Dubbed 'El malo' (the 'bad boy') of salsa, he began playing the trumpet in 1963 with the teenage band the Dandees. Switching to trombone, he made his professional début at 17 with the album *El malo* (Fania, 1967). Both as a bandleader and a member of the Fania All-Stars, he quickly moved to the fore of the burgeoning New York salsa scene, cementing the raw, trombone-heavy 'New York sound' inspired by earlier artists such as Eddie Palmieri and Mon Rivera. Between 1967 and 1973 he made a series of important recordings with vocalist Hector Lavoe, which included the albums *Asalto Navideño I* and *II* (Fania, 1972 and 1973) with *cuatro* virtuoso Yomo Toro, where traditional Puerto Rican Christmas *aguinaldos* were fused with salsa. During his second period (1976–82), Colón recorded several albums with Ruben Blades, his powerful arrangements serving as a perfect complement to Blades's lyrics. He began fronting his own bands as a lead vocalist after 1982 and has continued to be a popular star.

Colón's output has been prolific, with over 39 albums and 11 Grammy nominations to his credit. His innovative sound has long combined Caribbean and Brazilian rhythms with elements of jazz and rock. His signature compositions include *La murga*, *Calle luna, calle sol*, *Cheche colé*, *Todo tiene su final*, *Aguanile*, and also his versions of *Gitana* and *El gran varón*. Colón has been a fervent champion of Latino/a rights and advancement for many years, holding leadership positions in a number of important Hispanic organizations as well as running for the US Congress in 1994. He has also appeared in acting roles on television, and has composed music for television productions. Willie Colón received an honorary doctorate from Trinity College (Hartford, CT) in 1999.

LISE WAXER

## Colonialism.

Although originating in the concept of colonization, the settlement abroad of peoples from a mother country, colonialism is now normally identified with rule by European states (or states settled by Europeans) over peoples of Asia and Africa and, in a different sense, over Amerindians and Aboriginal Australians, as well as peoples of Latin America. Within Europe, however, elements of colonialism may also be found, for example in the history of English rule over Ireland and in the domination of Czechs by surrounding German populations during the period 1620–1914. But typically, colonialism is characterized by domination by an alien minority, which asserts racial and cultural superiority over a majority considered inferior. Beginning with the establishment of colonial empires by nations of Western Europe from the 16th century to the 18th, colonialism received increased impetus in the race for colonies during the late 19th and early 20th centuries. After World War II, most colonial areas gained formal independence, but the continuing predominance of culture and values of the former colonial powers as well as informal economic ties with them resulted in a form that has been called 'neo-colonialism'.

Colonialism has affected musics and musical cultures directly and indirectly in significant ways. Indeed, it may be regarded as one of the most important influences of the history of world musics. Most importantly, it is an aspect of the relations between different societies and their musics, particularly Western and non-Western societies and musics. Colonialism and music may be approached from three perspectives: (a) development and change of musical style and sound, musical behaviour and musical conceptualization as a result of colonialism; (b) issues of interpretation, including appropriation and misinterpretation; and (c) the role of colonialism in the development of ethnomusicology.

### **1. Musical results.**

Arguably the most significant changes in the world's musics during the 19th and 20th centuries are the result of colonialism. The appropriation of musical sounds and structures from colonized societies by Western art and popular musics throughout the 20th century, ranging from Debussy's use of gamelan-derived sounds to the 'world beat' and 'world music' styles of the 1990s, is one facet of musical colonialism. Another, doubtless more significant, is the multiplicity of ways in which non-Western musical societies have changed, stimulated or forced by contact with Western music and musical values, and indeed by Western cultural values at large.

The most prevalent and perhaps obvious result of colonialism is the hegemony of Western music in a colonized culture, with the subsequent decline of the traditional music and its relegation from central ritual and social functions to 'native' and 'tribal' social contexts, such as entertainment of tourists or celebration of the past. For example, the rich musical culture of Bali has in the late 20th century been nurtured substantially by tourists, for whom special performances are provided as a major type of event, and by visits from North American and European gamelans that perform for tourists as well as the Balinese. The complex musical culture of North American Plains Indians has been reduced to domination by the intertribal powwow complex, again performances for both Amerindian and non-Amerindian audiences. The repertoires of the colonized cultures characteristically shrank in number of

genres, styles and compositions, by standardization of forms and by reduction of the ways in which music could come about, as well as in the number of individuals who remained musically competent and active. Thus Plains Indians abandoned many rituals, which remained extant only in vague memory; the recordings of their music made in the 1980s exhibit less variety of forms and styles than those recorded early in the century; there are an increased proportion of songs without words but with vocables only; and there is virtually exclusive use of the 'incomplete repetition' form (e.g. AABCD BCD) in recent recordings. A very small number of older individuals and a few younger enthusiasts retain older songs in their memories. The concept of musical composition in dreams and visions has been abandoned. In other societies, the same trends may be observed: in East Asia, only a few individuals (including the great artists called 'intangible national treasures' in Japan and Korea) retain mastery of older traditions. In Iran, classical music has become standardized by the use of the *radif* of Mirza Abdollah (1845–1918) and the establishment of a standard group of genres (*pishdarāmad*, *chahārmezrāb*, *āvāz*, *tasnif*, *reng*) which in contrast to greater flexibility in the 19th century now constitute the officially complete performance.

## 2. Issues of interpretation.

The introduction of concepts common in 20th-century Western and particularly academic musical culture greatly affected the musical culture of colonized peoples as well as the concepts used by ethnomusicologists. Prominent among these is the establishment of boundaries separating musics in ways analogous to the separation of social groups, classes, racial groups and colonialists from colonized. Thus the commonly held view of the musical world as consisting of Western (dynamic) and other (static) seems to be a result of colonialist attitudes; similarly, the notion of music as culture-specific, though defensible on various grounds, may have similar roots and produce the concept that each society has its own music and may not easily understand others. The division of parts of Africa and Asia into colonies that became nation-states resulted in concepts such as 'Nigerian music', 'Ghanaian music' and 'Indonesian music', each of which combines musical phenomena once restricted to individual peoples within the nation. The concept of a somehow united Amerindian culture and music is clearly the result of the colonization of the Americas; and this is true of Australia as well.

The adoption of specific concepts and artefacts from Western music by colonized peoples may be interpreted variously: as the adoption of the West's superior technology, as an attempt to enter into the international musical system, as a syncretic device, or as denigration of the traditional system. Thus, the Western violin, which has become extraordinarily widespread on account of its flexibility and portability, becomes integrated into the soundscape of Indian music as a major accompanying instrument retaining little of its European character, while in Persian music it brought with it the Western style of playing and tone production, adding these to the Persian concepts of music-making. Among peoples of Amazonian Ecuador, violins with two or three strings and a bow of bark imitated the repertory of the older musical bow, while the so-called Navajo violin or Apache fiddle, with one horsehair string, was introduced in the vocal repertory.

Reinterpretation and appropriation of the musical culture of the colonized by the colonial powers is also typical. For example, the [Didjeridu](#), once used as a drone accompaniment to ceremonial singing by peoples of northern Australia, was gradually adopted by Aboriginals throughout Australia as a musical emblem in imitation of the prominence of instruments in Western music. It became a symbol of Australian Aboriginal culture by its use as the characteristic acoustical marker of Aboriginal popular music, and eventually, by its use in films about white Australians, the sonic emblem of white Australian culture as well.

There is no end to the possible illustrations of the musical effects of colonialism. From a strictly musical viewpoint one may find the results of otiose political, military and cultural pressures aesthetically appealing and intellectually interesting, and indeed the modern musical world is not really imaginable without the musical results of colonialism. Yet when one considers music as a component of society and as a system of ideas and behaviour patterns, the combination of musics brought about by colonialism is usually a one-sided affair. The introduction of Western musical ideas into other societies has relegated their music to a status of a backwater of hegemonic folklorization controlled by outside parties who 'legitimate condensed, simplified or commodified displays, invoking, promoting and cherishing them as official and authentic custom, while at the same time misunderstanding, ignoring, or suppressing the real creative forces and expressive meanings that animate them in the community' (Keil and Feld, 1994).

The effects of colonialism are clear also in the ways in which music from colonized cultures is used in Western (i.e. European and North American) contexts. For example, in ways analogous to the typical social relationships between colonials and colonizers, the world of Western musical concerts and music education permits performances of non-Western or minority musics in the context of Western-style concerts but maintains them in separate categories (e.g. one does not hear a string quartet in the first half and a *sitār* in the second half of a concert).

### **3. Ethnomusicology.**

Colonialism and its cultural outcroppings have been a major and, indeed, indispensable factor in the development of ethnomusicology (at least as practised in North America and Western Europe). Concepts and techniques characteristic of the earlier history of the field (c1900–50), such as the desirability of collecting and analysing the music of foreign cultures, the notion of comparative study, the paradigm of the world of music as distinct musics (a convenience, but clearly the result of the Western view of the rest of the world) and the willingness to separate musical sound from its social context (e.g. through recording by a field worker and analysis in a European archive) are closely associated with colonialist views of the world. The approach of collectors who wished to save what they regarded as disappearing cultures, and who tried to stimulate rural and tribal societies to maintain older musical traditions, also belongs in the category of colonialist thought. In neo-colonialist times, the exploitation of non-Western and rural musicians by recordists, scholars and producers continues colonialist practices, as do the maintenance of performer and consultant anonymity and the assumption of cultural homogeneity and general participation in musical life among so-called

folk communities. Indeed, some have considered ethnomusicology as practised in Western Europe and even more in North America (with its emphasis on the study of non-Western societies) to be fundamentally a colonialist enterprise. One result has been concern with the ethics of fieldwork and publication and dissemination of material from other societies, the members of which may have little understanding of the use to which their cultural and intellectual property is being put.

From about 1975, ethnomusicologists also turned more explicitly to the study of colonialism – and to related areas such as racism and nationalism – in 20th-century music and in the history and methodology of ethnomusicology itself. Most of the literature dealing implicitly and explicitly with the subject dates from after 1985. Developments include the substantial influence of social theorists such as Antonio Gramsci, Pierre Bourdieu and Eric Hobsbawm; the establishment of committees and publications dealing with the ethics of ethnomusicological fieldwork and analysis, by organizations such as the Society for Ethnomusicology and International Council for Traditional Music, and, although the term itself rarely appears in book and article titles and indexes, widespread critical examination of earlier and present ethnomusicological methods. Most prominent is the change in research methodology from studying non-Western and rural musics as unchanging artefacts to considering music as constantly interactive and dynamic, as well as recognizing the effects of colonialism in musics throughout the world and as a force, both negative and positive, affecting the study of the world's music.

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BRUNO NETTL

## Colonna, Fabio [called Linceo]

(*b* Naples, c1580; *d* Naples, c1650). Italian instrument maker. He was the inventor of an enharmonic harpsichord or **Arcicembalo** with eight keyboards. The instrument, called 'Sambuca lincea' by its inventor but 'Pentecontachordon' (because of its 50 strings) by lexicographers, divided the octave into 17 parts. It is described and illustrated in Colonna's *La sambuca lincea overo dell'istromento musico perfetto* (Naples, 1618), which includes samples of enharmonic music by Colonna, an explanation of his division of the monochord, and a brief description of the hydraulic organ. Colonna's system of temperament is summarized in J.M. Barbour: *Tuning and Temperament* (East Lansing, MI, 1951, 2/1953/R, 153ff). Colonna probably owed his sobriquet, which he bestowed on his invention, to the fact that he was a member, and perhaps one of the founders, of the Accademia dei Lincei in Rome.

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HOWARD MAYER BROWN

## Colonna, Giovanni Ambrosio

(*b* ?Milan; *fl* ?1616–27). Italian guitarist, printer and possibly lutenist. He belonged to the second generation of a family of Milanese printers, and according to Picinelli he was nicknamed 'lo Stampadorino'. In 1620 he was in the service of Count G.C. Borromeo and Duke Francesco Gallio of Alvito; by 1623 he was employed by Prince Theodoro Trivultio of Misocco. He compiled several books for five-course Baroque guitar containing his own *battute* accompaniments to popular songs and dances, including passacaglias, passamezzos, galliards and folias. The music is notated in the *alfabeto* tablature devised by Girolamo Montesardo in 1606, a system of chord notation in which letters of the alphabet designate fingering positions for various major and minor chords. In the first book of 1620 Colonna included instructions on reading the tablature, on the execution of strums and on the proper tempos for certain types of piece. The book also includes the earliest

printed description of a transpositional system for three guitars of different tunings (called *grande*, *mezana* and *piccola*): the two smaller guitars are tuned a whole tone and perfect 5th higher than the bass. Many of the pieces in the book are transposed accordingly (e.g. into the keys of G, A, and D) so that the three guitars can play in ensemble. A book of lute works by Colonna, supposedly published by him in 1616, is lost. Colonna's own press published his first guitar anthology; he may have given up printing in about 1620, as the first anthology was reprinted, and his later works were published, by the family press under the title 'heirs of Giovanni Battista Colonna'. They also published *Scielta de canzonette*, an anonymously compiled, undated collection of canzonettas by Roman composers for solo voice, harpsichord or chitarrone, and guitar; it has sometimes, though without evidence, been attributed to Giovanni Ambrosio. It is not known in what way Giovanni Battista Colonna was related to Giovanni Ambrosio, and none of his publications survives.

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all published in Milan

Intavolatura di liuto (1616), lost (cited in *SartoriD*)

Intavolatura di chitarra alla spagnuola: dove si contengono passacalli, follie, & altre arie alla spagnuola: pass'e mezzi, gagliarde, corrente, & arie diverse all'taliana, con facilità passeggiate, & concertate per sonare à 2 & 3 chitarre: con una sonata in fine in ecco detta la Beolca (1620; 24 ed. in Hudson (1982))

Il secondo libro d'intavolatura di chitarra alla spagnuola (1620)

Il terzo libro de intavolatura di chitarra alla spagnuola, dove si contiene in particolare, diversi passacalli straordinarii chiacone, zarabande, e correnti alla francese (1623)

Intavolatura di chitarra spagnola del primo, secondo, terzo et quarto libro ... con una scielta de canzonette à voce sola de più illustri musici di Roma (1627) [incl. works previously pubd in above collections]

Intavolatura di chitarra spagnuola del primo, secondo, terzo, & quarto libro (1637/R) [incl. works previously pubd in above collections]; 1 ed. in Hudson (1982)

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# Colonna, Giovanni Paolo

(b Bologna, 16 June 1637; d Bologna, 28 Nov 1695). Italian composer, teacher, organist and organ builder. He was the son of a well-known organ builder from Brescia, Antonio Colonna (alias Dal Corno) and Francesca Dinarelli, and himself became an active authority on organ construction. As a young man he took organ lessons in Bologna with Agostino Filipucci and then went to Rome to study composition with Abbatini, Benevoli and Carissimi. There he absorbed the technique of polychoral writing, which became a prominent feature in his later work. While in Rome he was possibly organist for a time at S Apollinare. He returned to Bologna, enjoyed an increasing reputation as a composer and was appointed second organist at S Petronio in September 1658 (though he did not take up his duties until December 1659). In 1661 he became the sole organist, but reverted to his former post when C.D. Cossoni was appointed first organist in 1662. On 11 February 1662 he married Laura Felice Checchi in the church of S Nicola di S Felice; they had two sons, Giovanni Antonio and Giovanni Domenico (Don Silvio). After the death of his father that year, Colonna succeeded him as tuner and caretaker of the organs in S Petronio. On 7 November, three years after Cazzati's departure, he was appointed *maestro di cappella*, and held this important post until his death. He was also *maestro di cappella* at the church of the Madonna di Galliera (1673–88) and at S Giovanni in Monte (1689–90).

Between 1680 and 1694 Colonna was actively involved in the composition of oratorios and the building of organs for Francesco II d'Este, with whom he regularly corresponded. He also worked for Marquis Ippolito Bentivoglio of Ferrara, served as an expert on instruments for Ranuccio II Farnese, Duke of Parma, and composed secular cantatas for the Medici court in Florence. In 1666 he was one of the founder-members of the Bolognese Accademia dei Filarmonici and was elected principal in 1672 and re-elected in 1674, 1685 and 1691. Biographers often refer to the famous dispute which took place by letter in 1685 when Colonna, together with Matteo Zani, Antimo Liberati, Giovanni Battista Vitali and others, accused Corelli in Rome of writing parallel 5ths in the allemande of the third sonata of his op.2. Colonna had the worse of the argument, and this led to cooler relations and greater separation between the Bolognese and Roman schools. In summer 1694 Colonna travelled to Rome in an attempt to restore his reputation there, and dedicated his third book of psalms, op.11, to Pope Innocent XII. The pope offered him the post of *maestro di cappella* at S Pietro in the Vatican, but Colonna refused, possibly for reasons of health. After a lingering illness, his death was marked with great solemnity at S Petronio. His pupils included Clari, Giovanni Bononcini (the son), Giacomo Cesare Predieri, Silvani, G.F. Tosi, Fiorè, Cherici and Urio. He was widely recognized in his lifetime and in the 18th century as one of the most distinguished Italian church musicians.

Colonna was an important composer of oratorios between Carissimi and Handel, but only eight have survived. Because of a special arrangement with the Habsburg Emperor Leopold I, who ordered a copy of each of his sacred works (the most interesting and extensive part of his output), 83 of them are preserved in the Nationalbibliothek, Vienna. Many unpublished ones are elaborate concerted settings of the mass and vesper psalms for one or two choirs, soloists and an orchestra sometimes including trumpets, which were a special feature of S Petronio. The published works for double choir are often provided with two separate parts for organ continuo, intended for performance on S Petronio's two organs, though manuscript versions (in *I-Bsp*) of these

*stile antico* compositions show that they were performed with *colla parte* strings, cornetts and trombones.

Skilful and lively counterpoint, well adapted in harmony and texture to the particularly resonant acoustics of S Petronio, is a basic feature of most of Colonna's work. His *Messe e salmi concertati* op.10 are among the best of his mature printed works. The string accompaniments no longer slavishly double the vocal lines as in earlier Italian concerted music, and have taken on the style of the instrumental concerto with its open semiquaver patterns. The collections of solo motets, op.2, and two- and three-part motets, op.3, are really church cantatas in the Roman tradition of Carissimi and Bonifatio Gratiani, showing spirited counterpoint and fresh and attractive melodies; they clearly anticipate the style of Handel's chamber cantatas. In contrast to his immediate Italian predecessors Colonna was able to spin out his phrases and to lengthen whole sections by his sure grasp of harmony functioning within the tonal system. In his later choral music he frequently used suspensions and secondary-7th chords, which in works written in many parts produce a rich and often moving effect.

## WORKS

music lost unless otherwise stated

### sacred

all printed works published in Bologna

Dialogo, 3vv (1668<sup>2</sup>)

Salmi brevi per tutto l'anno, 8vv, 1/2 bc (org), op.1 (1681, 2/1701)

Motetti sacri, 1v, 2 vn, bc (org), op.2 (1681, 2/1691); 1 ed. in RRMBE, lvii (1987)

Motetti, 2, 3vv, bc (org), op.3 (1681, 2/1691, 3/1698)

Litanie con le 4 antifone della B. Vergine, 8vv, bc (org), op.4 (1682)

Messe piene, 8vv, 1/2 bc (org), op.5 (1684)

Messa, salmi e responsorij per li defonti, 8vv, 2 bc (org), op.6 (1685)

Il secondo libro de salmi brevi, 8vv, 1/2 bc (org), op.7 (1681)

Compieta con le tre sequenze dell'anno, 8vv, bc (org), op.8 (1687)

Sacra lamentationi della Settimana Santa, 1v, bc, op.8 [recte 9] (1689)

Messe e salmi concertati, 3–5vv, insts, bc, op.10 (1691)

Psalmi ... liber tertius, 8vv, 1/2 bc (org), op.11 (1694)

Psalmi ad vespervas, 3–5vv, insts, op.12 (1694)

Messa a 9vv concertata con strumenti, A-Wn, ed. in RRMBE, xvii (1974)

Several other sacred works (masses, psalms, canticles, motets etc.), in MSS at A-Wn, D-Bsb, MÜs, GB-Lbl, Ob, I-Bc, Bof, Bsp, US-NYp and elsewhere

### oratorios

Il trionfo della fede (L. Tesini), Bologna, 17 March 1672; invocazione only by Colonna, other music by F. Praticista and G.B. Vitali

La morte di S Antonio di Padova (G. Desideri), Bologna, 1676

Il Sansone (G. Balbi), Bologna, 1677

S Teodora (G.A. Bergamori), Bologna, 1678

Il transito di S Giuseppe (Bergamori), Bologna, 1678, I-MOe

Salomone amante (Bergamori), Bologna, 16 March 1679, F-Pc (fac. in IO, v, 1986), lib Bc

San Basilio, Bologna, 1680 (attrib. doubtful)

## Tre magi, c1682

Giudith (Bergamori), Modena, 1684

Absalone [L'Assalone], Modena, 1686, *A-Wn, F-Pc*

Il Mosè legato di Dio (G.B. Giardini), Modena, 1686, *I-MOe*

La profezia d'Eliseo (G.B. Neri), Modena, 1686, *MOe*

La caduta di Gerusalemme (Bergamori), Modena, 1688, *F-Pc* (fac. in IO, 1986)

Bettuglia liberata (Bergamori), Bologna, 1690

Giuliano apostata (A. Gargieria), Bologna, 1690

### secular dramatic

L'alloro trionfato (dramatic cant., T. Stanzani), Bologna, 1672; with F. Praticista and G.B. Vitali and others, lib *Bc*

Le contese di Pallade e Venere (dramatic cant., Bianchini), Bologna, 29 Nov 1666

Le stelle combattute dagli elementi (torneo), Ferrara, 1676, *GB-Cfm*

Pelope e Ippodamia (drammetto, A.M. Campeggi), Bologna, 1678

Amilcare e Cipro (dramma per musica, A. Gargieria), Bologna, 8 Dec 1692

19 arias, 1v, bc, in D. Freschi: *Tullia superba* (dramma per musica, A. Medolago), Bologna, 1680, *I-MOe*

### secular vocal and instrumental

Vago al fin di mirare (Il Xerse), 1v, bc, 1685<sup>1</sup>

2 sonatas (fugues), org, 1697<sup>6</sup>

L'inferno degl'amanti, 1v, bc, *I-Bc* DD.51

22 cants., 1v, bc, *GB-Lbl* Add.27931

Other cants. in *I-MOe, Nc, Rvat*

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*SartoriL*

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PETER SMITH/MARC VANSCHEEUWIJCK

## Colonne, Edouard [Judas]

(*b* Bordeaux, 23 July 1838; *d* Paris, 28 March 1910). French violinist and conductor. He was the founder of the Concerts Colonne, the orchestral association, which still exists in Paris. His father and grandfather were musicians and at a very early age he began to learn several instruments, including the flageolet and the accordion. He studied the violin with Baudoin at Bordeaux, and in 1855 went to Paris, where he entered the Conservatoire in 1857; his teachers were Gérard and Sauzay (violin), Elwart and Ambroise Thomas (harmony and composition). He won the *premier prix* for harmony in 1858 and for violin in 1863. After working at the Théâtre-Lyrique, in 1858 he became principal violinist in the Opéra orchestra; he was also second violinist of the Lamoureux Quartet, and a member successively of the orchestras of the Concerts Populaires and the Grand-Hôtel. Newspapers mention a tour he is said to have made in North and South America as conductor of an operetta troupe.

It was to Colonne that the music publisher Georges Hartmann appealed in 1873 when it was decided to found the Concert National, and the first concert took place in the Théâtre de l'Odéon on 2 March 1873. Benefiting from the ardent nationalism that followed the war of 1870, the institution was a success in terms of prestige, if not financially. The next year it was transferred to the Théâtre du Châtelet, but as a result of pecuniary difficulties (Mme Erard paid the deficit) Hartmann broke with Colonne, who, undismayed, formed a new society, the Association Artistique. It was supported by increasing numbers of patrons, though it had to contend with the rivalry of Padeloup's successful Concerts Populaires. While giving many first performances of French works, Colonne also continued to present foreign ones, with the exception of Wagner's, which out of prudence he did not introduce before 1879. It was on performances of the works of Berlioz that his success was based: encouraged by Padeloup's example, he had the perspicacity to impose them on the public, in particular *La damnation de Faust*. In 1878 Colonne was chosen to conduct the ten concerts at the Trocadero during the Exposition Universelle. Soon afterwards he began to tour Portugal and Spain, then later England, Germany and Russia, which he visited for the last time in 1907, and

where he conducted Saint-Saëns's *Samson et Dalila*. In addition to the many concerts in which he accompanied soloists, he pursued his broader interests with the Odéon orchestra, which he conducted in Bizet's incidental music for Daudet's *L'arlésienne* more than 500 times. In 1892 he joined the Paris Opéra as artistic adviser and conductor; he remained there until 1893, and conducted Reyer's *Salammbô*, Saint-Saëns's *Samson et Dalila* and Wagner's *Die Walküre*, among other operas.

If Colonne finally triumphed over Padeloup, it was simply owing to his superiority as a conductor; contemporary witnesses agreed in praising his musicianship and his romantic temperament, even if he was notably less meticulous than Lamoureux. His second wife, Eugénie Vergin, was a soprano whose roles included Marguerite in *La damnation de Faust*.

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ELISABETH BERNARD

## Colophane [colophonium, colophony].

See [Rosin](#).

## Color

(Lat.).

(1) A medieval Latin term used from the mid-13th century to the mid-15th to signify embellishment and more specifically repetition; the latter sense accounts for its modern use to designate melodic repetition in the tenors of medieval motets. It first occurs in the *De mensurabili musica* of Johannes de Garlandia (*Cousse-makerS*, i, 175–82; ed. F. Reimer, 1972, pp.74, 76), in the later addition to it (Reimer, 94–7) and in the treatise by Anonymus 4 (ed. F. Reckow, 1967, pp.22, 46, 82, 84, 88). Anonymus 4 used 'color' mostly with reference to Perotinus's organa, 'replete with artful musical embellishments', though he also credited earlier composers, including Leoninus, with the orderly disposal of properly 'colourful' phrases (*ordines*). The term and its meaning originated in rhetoric, as Prosdocius de Beldemandis pointed out in the early 15th century, associating it specifically with repetition: 'rhetorical color is called repetition, and the term is applied metaphorically, since just as in rhetorical color there is frequent repetition of the same phrase, in musical color, too, there is frequent repetition' (*Cousse-makerS*, iii, 226a, 248a).

The earliest known case of the association of 'color' with the specific embellishment of repetition occurs in the addition to Garlandia's treatise. Like Anonymus 4, the author equated color broadly with *pulcritudo* (Reimer, 74), but the three types of color he described all involve repetition: *sonus ordinatus* is the elaboration of a large melodic interval from a simple leap to a phrase involving the intervening scale degrees and patterned repetition of certain pitches (ex.1); *florificatio* is the individual reiteration of successive pitches; repetition of a phrase can involve either an 'identical phrase' or a 'separated phrase' (this last type turns out to be voice-exchange).



Almost all other known descriptions and definitions of 'color' also involve repetition. Anonymus 4, notably, did not mention this, though of course the Perotinian examples he referred to often contain passages embellished by various types of repetition, which was bound to play a prominent ornamental role in the melodically restricted polyphony of the time. Odington mentioned 'moteti colorati', in which a phrase in an upper voice is repeated over a given cantus firmus; any resultant dissonance, he said, was excusable (*Summa de speculatione musicae*, CSM, xiv; ed. F.F. Hammond, 1970).

Most subsequent writers (14th and 15th centuries), beginning with Johannes de Muris, mentioned color (and talea) in connection with the motet. They differed, however, as to the type of reiteration (i.e. rhythmic, melodic or both). In calling repeated statements of the cantus firmus of a motet 'colores' modern musicology has been influenced by the definition that was most common, according to Prosdocimus de Beldemandis (*Cousse-makerS*, iii, 227a): color is melodic repetition, as distinct from rhythmic repetition (talea). For a more detailed discussion of the different opinions regarding talea and color, see [Talea](#); see also [Isorhythm](#).

(2) The term was used in a different sense by some 14th- and 15th-century theorists. In 1317 or 1318 Marchetto da Padova (*Lucidarium*) used it to refer to the beauty of the chromatic genus. Prosdocimus de Beldemandis in his counterpoint treatise of 1412 said that *Musica ficta* had been invented 'solely on account of the colouring of some consonance'; and Ugolino of Orvieto in his monochord treatise (mid-15th century) discussed at length, as Marchetto had done, the division of the whole tone into unequal parts 'with which we perfect the imperfect [intervals] and colour them'.

See also [Notation](#), §III, 3.

ERNEST H. SANDERS (1), MARK LINDLEY (2)

## Coloration.

(1) In mensural notation, the introduction of coloured notes (especially red and, later, black) as a regular method of indicating a change in rhythmic values. The term refers mainly to the use of full notes, but also to the use of void notes. Coloration can perform a variety of functions, the most common of which is to reduce the normal value of a note by one third (thus, for instance, facilitating the notation of hemiola groups). The practice of coloration originated in the early 14th century, continuing well into the 16th century and beyond. See [Notation, §III, 3](#); [Proportional notation](#).

(2) In ornamentation, the writing out (and by analogy the [Improvisation](#)) of florid diminutions (see [Diminution](#), (1)) or passages of free ornamentation such as were particularly common in the 16th century, normal practice in the 17th and 18th centuries, and still familiar as [Coloratura](#) in the 19th century. See also [Ornaments](#).

ROBERT DONINGTON/PETER WRIGHT (1), ROBERT DONINGTON (2)

## Coloratura

(It.: 'colouring'; Ger. *Koloratur*).

Florid figuration or ornamentation, particularly in vocal music. Coloratura is thus defined in several early non-Italian music lexicons, such as those of Praetorius (1618), Brossard (1703) and Walther (1732), where the term is dealt with briefly and always with reference to Italian usage. Bernhard defines it in two different ways: diminution, 'when an interval is altered through several shorter notes, so that, instead of one long note, a number of shorter ones rush to the next note through all kinds of progressions by step or leap' (*Tractatus compositionis*, c1657); and cadenza, described as 'runs which are not so exactly bound to the bar, but which often extend two, three or more bars further [and] should be made only at chief closes' (*Von der Singe-Kunst, oder Maniera*, c1649). In the principal Italian treatises on singing, however (Caccini, 1601/2; Tosi, 1723; Mancini, 1774; García, 1841), the term never occurs; it is likewise absent from the vocabulary of such English authors as Burney and Chorley, who wrote extensively about Italian singing at a time when ornamentation was of utmost importance. In German, 'coloratura' (or 'Koloratur') has long been used as a generic term for ornamentation. 16th-century German organ composers, for example, described an ornamented melody as 'colloratum'. Mattheson (1739) equated 'Coloraturen' with 'Zierathen', the term under which he listed all the principal ornaments. Recent German musicologists have used *Koloratur* to denote vocal ornaments of all periods, and this broad application has also become common in Italian and English.

The root of the Italian term is that of 'colour', and it is probably related through its use of diminution (the little notes that 'rush' to the next long note, as Bernhard writes) to the mensural practice of coloration. It has nothing to do with changing the tone colour of the voice for expressive purposes (see [Voix sombre](#)). The term is now widely used to denote (1) florid ornamentation of all periods, (2) operatic roles of which such passages are a prominent part, and (3) singers who specialize in florid singing. As a qualifying adjective, coloratura is most often applied to sopranos (Amelita Galli-Curci, Lina Pagliughi, Joan Sutherland) and mezzo-sopranos (Marilyn Horne), but the

revival of *opere serie* of the 18th and early 19th centuries has promoted as well the coloratura tenor (Rockwell Blake) and the coloratura bass (Samuel Ramey).

OWEN JANDER, ELLEN T. HARRIS

## Colotomic structure [colotomy]

(from Gk. *kōlon*: 'section', 'limb').

A term adopted by the ethnomusicologist Jaap Kunst in his work on the gamelan music of Java and Bali, to describe the phrase structure of the *gendhing* ('piece'). Each major section of a *gendhing* begins and ends on a gong beat and is further subdivided into subsections and phrases by several other single-note instruments of the gong type; their function is to mark the skeletal melody (adapted and played by the metallophones in unison) at regular metric periods. Over a dozen different colotomic structures are in regular use, each with its own name such as *ladrang* and *ketawang*. A specific drum part is associated with each colotomic structure.

See Indonesia, §III, 4 and Table 2.

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## Colour and music.

The relationship between colour and music as part of the complex consisting of music and the visual arts has not yet been systematically investigated. Since Liszt wrote *Lo spozalizio* from *Années de Pèlerinage* (1839), based on a painting by Raphael, composers have often taken pictures as inspiration for their works (Fink, 1988, lists 711 such compositions). Conversely, painters have derived inspiration from musical compositions or the abstract idea of music. The subject of colour and music encompasses the relationships between colour and form, light and music, colour and tonal intervals, colour and sound, and indeed painting and music. Cosmological ideas pervade the history of these relationships, from antiquity to the 20th century.

1. Colours as related to music.
2. Music as related to colours.
3. Colour and music as an artistic synthesis.
4. Synaesthesia.

JÖRG JEWANSKI

Colour and music

1. Colours as related to music.

A theory of music founded on mathematical principles, and distinguishing between consonance and dissonance, has frequently been taken as the model for theories of colour and the basis for establishing the harmony or disharmony of colour combinations. The ancient Greeks were the first to construct a scale of colours divided into seven parts, on the analogy of the seven musical notes and the seven known planets. In this scale, all colours derived from a mixture of black and white. Consonances of tonal intervals were transferred to colours (Aristotle, *De sensu et sensibilibus*, 439b–442a). Aristotle's theory of colour was considered valid into the 17th century, and different colours were associated with various tonal intervals in the 16th and 17th centuries, although usually in connection with further analogies in such heterogeneous fields as levels of being, the planets, the elements, the phases of human life and degrees of knowledge. The aim of such analogies was to define a harmony of colours. Hieronymus Cardanus (*De subtilitate*, 1550, bk 13) associated seven colours, seven flavours and seven planets with each other. Gioseffo Zarlino related the consonances of prime and octave to white and black, and the intermediate consonances to the intermediate colours of green, red and blue (*Le istituzioni harmoniche*, 1558, pt iii, chap.8). Athanasius Kircher drew up complex tables of analogies, among other things associating musical notes, colours, intensities of light and degrees of brightness with each other (*Ars magna lucis et umbrae*, 1646, p.67). Four years later he devised a system associating colours with intervals (*Musurgia universalis*, 1650, i, 568). Marin Cureau de la Chambre transferred proportions derived from the musical theory of intervals to pairs of colours, and devised a 'Système des couleurs et des harmonies' (*Nouvelles observations et coniectures sur la nature de l'iris*, 1650, p.215). All these attempts at analogy, and many others of the period, were based on Aristotle's theory of colour. Although the concrete associations of these systems cannot now be reconstructed in detail, and other works by their authors contain contradictions, it is clear that they represented a rational conception in which all phenomena were constructed on the same principles and reflected the harmony of the world.

André Félibien, in 1666, was the first to establish yellow, red and blue as the basis of a new colour system. At the same time Newton was making his first prismatic experiments, and in 1672 he associated tonal intervals with the colour bands of the spectrum, 'for the Analogy of Nature is to be observed' (*An Hypothesis Explaining the Properties of Light*, 1675). There are lingering remnants of cosmological thinking in Newton too when he traces connections between colours, notes and planets. A relationship between colour and musical intervals now seemed to have a physical foundation, and the idea had Newton's authority to support it. Reaction to his *Opticks* (1704), in which he returned to the analogy, can be observed in England, France, Germany and Russia. Under the influence of Newton, ideas of the relationship between colour and music developed in all these countries (see Jewanski, 1999).

The most intense discussion of the subject occurred in France. After 1772 Rameau's writings constituted the point of departure in music theory: he regarded the individual chord as the core of the harmonic system, and derived musical phenomena from the harmonic series. Louis-Bertrand Castel, a French mathematician and philosopher, built on these new ideas. He knew the colour theories of his day, the writings of antiquity and those of the 16th- and 17th-century theorists. Reviewing the French translation of Newton's

*Opticks* in 1723, he commented, with reference to Kircher's table of colours and intervals, that 'to all appearance the range of our senses is exactly the same, and nature gives us as many sounds as colours' (p.1450). After 1725 Castel developed his own system of colours and notes, starting with C = blue. He adopted the colour theories of dyers and painters, rejecting those based on Newtonian physics. He simplified the relationship between colours and tonal intervals to a relationship between colours and notes, liberated it from its cosmological context, and at the same time attempted to transfer it to art as *Farbenmusik* ('colour music'). He built a *clavecin oculaire*, or 'optical harpsichord', which he demonstrated for a small audience on 21 December 1754. Every key on the instrument, when pressed, opened up a shaft through which coloured light passed. Castel's invention complemented earlier attempts to give the theory of colour a musical direction by adding the idea of an artistic synthesis. At the same time, the concept of a pure colour display was born.

The previously accepted application of harmonic principles to colour combinations, although no longer regarded as a legacy of classical thinking, was now extended to the relationship between music and painting, and discussed in that light for the first time. Castel noted that painters often adopted the vocabulary of music, speaking of colour tones, colour harmonies and even colour dissonances, while musicians described mingled chords as imitating chiaroscuro. He conceived of painting as simply a collection of colours and music as a collection of notes, and extended the comparison to a *musique des couleurs*, the translation of musical pieces into pictures. In 1739, on the basis of Castel's ideas, Telemann listed a number of 'truths' that can be reduced to the following principles: the compass of notes runs from low through medium to high, and the range of colours from dark through medium to light; the movement of both notes and colours is either rising or falling and ranges from fast to slow; the distance between both notes and colours is from one to its neighbour; presentation in both cases may be simultaneous or successive. These 'truths', Telemann concluded, suggest that 'a fugue in sounds will make up a fugue in colours'. This is the first recorded mention of a colour fugue.

Castel's many articles gave rise to animated discussion. Weighty arguments for and against the analogy of colours and notes, painting and music, were expressed by such intellectual giants as Diderot, Mairan, Rousseau and Voltaire. It was pointed out that colour harmonies depend on fashion while the definition of musical consonance always remains the same; that a dissonance in colour leaves a less disturbing impression than a musical dissonance; that colours mingle to create a unit incapable of analysis, as when yellow and blue make green, whereas two notes combined do not create the note between them; that the perception of notes is always related to a tonic and is therefore relative, while the perception of a colour is absolute; that the emotions aroused by music and painting are not attributable to relationships between colours and notes; and that sequences of colour cannot be retained in the memory like musical melodies.

Although 18th-century French writers denied a direct relationship between colour and notes, they compared drawing and melody, colour and pitch, and colour and instrumental timbre, without, however, reaching coherent conclusions. The idea of treating colours like music was taken up by Johann

Gottlob Krüger, who made the first recorded sketch of a *Farbenclavencymbel* or 'colour harpsichord' (1743, pl.7) which would produce 'music to delight the eye' as a counterpart to 'music for the ear'. Nothing came of his plans, but the idea led Moses Mendelssohn to propose the notion of expressing melodies in 'various kinds of undulating and flame-like lines' (*Über die Empfindungen*, 1755). Carl Ludwig Junker compared the drawing, colouring and expression of a painting with the melody, harmony and expression of a musical composition (*Betrachtungen über Mahlerey, Ton- und Bildhauerkunst*, 1778). The idea of a colour keyboard instrument operating analytically, and other attempts to treat colours like music, fell into oblivion once the discussion of notes and colours shifted to its psychological and physiological aspects. By the last third of the 18th century individual colours and notes were no longer being compared; instead, music and painting were related to each other as a whole, music having a superior status because of its more immediate influence on the soul. 'No art affects the soul so directly as music .... Painting, sculpture and architecture are dead things by comparison with a sweet voice' (W. Heinse, 1780; 1977 edn, 74).

In the early 19th century E.T.A. Hoffmann and Schumann further broke down the barriers between the arts. Schumann's Eusebius claimed (c1833) that 'the educated musician will be able to derive as much usefulness from the study of a Madonna by Raphael as will a painter from a Mozart symphony', to which Florestan added, 'The aesthetics of the two arts are the same; only the material is different' (Schumann, *Gesammelte Schriften über Musik und Musiker*, ed. M. Kreisig, i, 5/1914, p.26). In his *Kapellmeister Kreisler*, Hoffmann created the archetype of an artist who transcended the frontiers between disciplines: 'I find colours, notes and scents all coming together, not so much in a dream as in that state of delirium that precedes sleep, particularly when I have been listening to a great deal of music'. In 1844 D.D. Jameson propounded the concept of 'colour-music', the translation of music into a play of colours. Later in the century H.R. Haweis called for a form of 'colour-art' as a pendant to 'sound-art', and William Schooling conceived a silent electric colour-organ. A.W. Rimington's 'art of mobile colour' continued the ideas of the painter J.M.W. Turner, who had explored colour's independent ability to represent subjects in such paintings as *Light and Colour (Goethe's Theory of Colour)* of 1843. Rimington hoped to replace Turner's naturally static colour shading by constant colour changes, that is by introducing movement into colour. He produced several schemata: a theory of colour and music, a translation of music into his play of colour, and a pure art of colour without music. Orientation by the musical model as previously accepted could now be abandoned.

The first two decades of the 20th century saw many attempts to establish the free play of form and colour as an independent art relating to music in various ways. Some artists continued to explore the translation of music into colour in accordance with Castel's ideas (see Klein, 1926; Scholes, 1938). Others developed the concept of the 'absolute film' based on the formal patterns, rhythmic and dynamics of music. Ludwig Hirschfeld-Mack's *Dreiteilige Farbensonatina*, Hans Richter's *Film ist Rhythmus* and Viking Eggeling's *Symphonie Diagonale* were among the works in this genre presented in Berlin on 3 and 10 May 1925. Paul Klee translated elements of music into pictorial equivalents. In his 'polyphonic paintings', such as *Polyphon gefasstes Weiss* (1930), differently structured areas are superimposed, with colour assuming

particular significance. Of Robert Delaunay's *Les fenêtres sur la ville, première partie, premiers contrastes simultanés* (1912), Klee wrote in 1917: 'Delaunay tried to transfer artistic emphasis to the temporal aspect, on the model of the fugue, by opting for such a length that the whole picture cannot be seen at once' (*Paul Klee: Tagebücher 1898–1918*, ed. F. Klee, Cologne, 1957, p.383). The idea of 'kinetic painting' (Diebold, 1921) was promoted in both Germany and the USA, where W.H. Wright spoke of the new art that would use the resources of a colour organ instead of canvas and paint: 'The color-organ, in fact, is the logical development of all the modern researches in the art of color' (*The Future of Painting*, 1923, p.49). From 1922 Thomas Wilfred performed silent 'Lumia' compositions on his 'Clavilux', giving them opus numbers and sometimes musical titles. Many colour organs were built with a view to creating kinetic art through plays of changing colour (Goldschmidt, 1928).

Luigi Veronesi's *Chromatische Visualisierung: J.S. Bach Kontrapunkt No.2 aus 'Kunst der Fuge'* (1971) was based on a physical parallel between colour and music. In Jakob Weder's cycle of pictures *Orchestersuite 3 in D-Dur von J.S. Bach* (1980–81), each of the five movements of the suite is associated with a colour that supposedly reflects its character and subject. The separate colours are modulated with shading derived from the structure of the music.

### Colour and music

## 2. Music as related to colours.

In the 20th century the temporal differences between colours and notes, or music and painting, were no longer seen as irreconcilable. Painters such as Ad Reinhardt and Mark Rothko integrated a temporal element into their works, using colour procedures that made the act of looking at a picture a process in itself. In music time seems to stand still in such works as Ligeti's *Volumina* for organ (1961–2, revised 1966) and *Atmosphères* for orchestra (1961), where the elimination of rhythm makes tonal colour paramount, and form is constructed by a gradual succession of states of sound. Ligeti described the process of harmonic transformation in his orchestral work *Lontano* (1967) as a kind of polyphony of light: an imaginary perspective is created by means of reflections and refractions, slowly revealing itself to the hearer 'as if he were coming out of bright sunlight into a dark room, and only gradually perceiving colours and shapes' (O. Nordwall, *György Ligeti*, 1971, p.114). As early as Schoenberg's *Farben*, from Five Orchestral Pieces (1909), the two themes are reduced to their smallest possible extent both in number of notes and in range; the melodic function is obliterated, and only tonal colour remains. The composition may be seen as an attempt to transfer to music the wide variety of shades of a single colour found in painting, extending the opportunities open to music by the attempt to compose in colour.

In composition based on colours, and in music referring to pictures, the precise nature of the stimulus provided by the colours or the painting may not be evident. If the composer has given no other indication, analysis of the score will not even tell us whether there was any extra-musical stimulus at all. Without knowledge of this programme, it is impossible to link colours and music. Moreover, the character of individual colours is variable; the term 'red', for instance, does not define the colour exactly. Only a small number of

colours can be chosen, usually limited to those of the 12-part colour circle, and their expressive character has no more variety than such common descriptions of musical movements as *adagio*, *moderato* or *allegro*. In Bliss's *A Colour Symphony* (1921–2), each of the four movements bears the name of a colour: 'Purple', 'Red', 'Blue' and 'Green'. The heraldic significance of the colours (green for instance, being associated with emeralds, hope, youth, joy, spring and victory) is reflected in the character of the music. Palle Mikkelborg used the names of colours to describe the movements of *Aura* (Sony 463351–2, 1989), while the singer Lauren Newton and bassist Joëlle Léandre have translated painting techniques (for instance Frank Stella's monochrome palette in *Stella Black*) into contemporary jazz (*18 Colors*, Leo LR 245, 1997).

Besides the general association of colour and music, colour has been equated with individual musical parameters. Messiaen employed his subjective association of colours with chords, forms and themes in such works as *Sept Haïkai* (1962). In the fifth movement of this work he wrote into the score the colours to be associated with the chords, and in his preface to *Couleurs de la Cité Céleste* (1963) he explained: 'The form of this work depends entirely on colour'. The melodic and rhythmic themes, the complex of sounds and timbres, evolve like colour. In Michael Denhoff's cycle *Die blaue Vier – Musik zu Bildern von Jawlensky, Klee, Kandinsky und Feininger* (1977) there are 'correspondences of gestus and sound to colours and forms', for instance 'when the prismatic interlocking and shading of colours in Feininger's *Gelmeroda IX* corresponds to the changing tonal play of closely similar chords whose temporal construction derives from the proportions of the picture' (Denhoff, 1993, p.17).

### Colour and music

### 3. Colour and music as an artistic synthesis.

As early as 1889, in his opera *Mlada*, Rimsky-Korsakov synchronized stage lighting with use of colour words in the libretto and a pattern of keys in the music. Independently, Scriabin sought to synthesize all sensations. In his *Prométhée* for orchestra, chorus and *tastiera per luce* (colour organ) of 1908–10, colours and sounds were associated in a pattern that is difficult to reconstruct. In *Die glückliche Hand* (1913) Schoenberg wanted the emotions arising from the action to be expressed by means other than music alone: 'it should be evident that movements, colours and light are to be treated in the same way as notes are usually handled: they must make music. Figures and structures are to be formed, as it were, from various light values and shades of colour, resembling the structures, figures and motifs of the music' (*Stil und Gedanke: Aufsätze zur Musik*, ed. I. Vojtěch, Frankfurt, 1976, p.238). Kandinsky also tried to achieve an artistic synthesis by using methods from each art in his stage work *Der gelbe Klang* (1912). Writing in *Der blaue Reiter*, he gave detailed instructions for the colours, but only vague indications of the music, for instance: 'Some indistinct chords in the orchestra. Curtain up. Dark blue twilight on stage, whitish at first, later becoming an intense dark blue. After a while a small light appears at the centre, becoming brighter as the colour deepens. Orchestral music after a while. Pause. A chorus is heard offstage' (1912, p.212). Only sketches of Thomas Hartmann's score for this piece have been preserved; it was reconstructed by Gunther Schuller in 1982. A more recent work is by Schnittke (1973–4, rev. 1983),

who intended his dance composition to be seen as part of a multimedia theatre of movement.

In Bartók's opera *Bluebeard's Castle* (1911, first performed 1918), the composer integrated the coloured light of the seven rooms with the prevailing keys. At about the same time, Granville Bantock advocated the use of coloured light in the concert hall for performances of his *Atlanta in Calydon* (1911), but no lit performance is known to have been given. Mary Elizabeth Hallock-Greenewalt gave piano recitals in Philadelphia accompanied by a 'light color instrument' which filled the concert hall with colours complementing the music. In the years 1925–7 Alexander László gave concerts of works in the new genre of [Farblichtmusik](#) (colour-light music), in which music and colour were to be linked as arts. In Vishnegradsky's multimedia experiment *Mosaïque lumineuse de la coupole du temple* (1942–), he aimed to project colours on the ceiling of a temple while music was played; like Skryabin, he dreamt of the awakening of a cosmic consciousness. There have been many attempts to re-create *Prométhée*, *Die glückliche Hand* and *Der gelbe Klang*, but the visual expectations that audiences have developed from modern videoclips, light shows at pop concerts and laser-beam spectacles have made such reconstructions problematic.

Colour, or coloured light, has also been employed in many works composed since 1945. Shchedrin added a *luce* part to *Poetoria* (1968) to illustrate the form of the music and the symbolism of the text by different colours. Xenakis linked light, colour, music and architecture in *Polytope* (1967), *Persépolis* (1971), *Polytope de Cluny* (1972) and *Le diatope* (1978). In Gubaydulina's *Alleluja* for chorus, boy solo and orchestra, with colour, organ ad libitum (1990), colour is a basic rhythmic element in the formal development of the music. (Rihm added a part, 'Das Licht', to his opera *Die Eroberung von Mexico* of 1992, with dynamic indications, but as suggestions rather than actual instructions.) Stockhausen's seven-part operatic cycle *Licht* (1977–) seeks to achieve a unity of music, light, words, movement and stage design, referring to esoteric traditions and aiming to create a 'cosmic world theatre' (M. Kurtz, *Stockhausen*, 1988, p.275). In 1993 the painter Hans Werner Berretz (Ha Webe) began working with Gubaydulina, Denhoff, Galina Ustvol'skaya, Violeta Dinescu, Winfried Maria Danner and Bernd Hänschke on a series of works in which the score becomes part of the picture. Primary colours illustrate the musical parameters (red for pitch and duration, blue for rhythm, yellow for melody, green for harmony) and mingled colours accompany such non-musical elements as the text.

[Colour and music](#)

#### **4. Synaesthesia.**

Although any association of colour and music may be described as synaesthesia, it most frequently takes the form of 'colour-hearing', the involuntary perception of colours by someone hearing sounds or listening to music. Until the late 18th century colours and notes or intervals were associated by a process of analogy accepted as scientific method (see §1 above). Not until the turn of the 19th century did writers use verbal metaphors linking colour and music to express the new spirit of the times, with music promoted to the top of the artistic hierarchy.

The fundamental difficulty in assessing the artistic significance of synaesthesia is that in the case of many musicians and artists it is impossible to be sure whether they are experiencing synaesthesia, have a heightened sensitivity to interdisciplinary associations and/or are seeking new ways of expressing themselves by deliberately blurring the frontiers between the arts (for instance in sound-sculptures). The works of Skryabin, László, Messiaen and Denhoff involve synaesthetic phenomena in the process of composition, but it is not clear whether they are true synaesthesias in the sense of Cytowic's catalogue of criteria (see [Synaesthesia](#)) and they are not necessarily perceived as synaesthetic by the hearer. Because synaesthesia varies from one person to another, problems arise when, as in Skryabin's *Prométhée* and László's *Farblichtmusik*, uniform perception of the music and the colour image is fundamental to the understanding of a multimedia performance.

Four congresses devoted to colour and music, directed by Georg Anschütz, were held in Germany between 1927 and 1936. In 1962 the Prometheus Studio was founded at the Technical University of Kazan in the former Soviet Union to study the artistic significance of synaesthesias. Research on synaesthesia has also been carried out at the Medizinische Hochschule, Hanover. The International Synaesthesia Association has its headquarters in the UK.

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## Colour organ.

See [Colour and music](#).

# Colpo della glottide

(It.).

See [Coup de glotte](#).

## Colston Hall.

The main concert hall in [Bristol](#), built in 1867.

## Coltellini, Celeste

(b Livorno, 26 Nov 1760; d Capodimonte, Naples, 24 July 1829). Italian soprano, daughter of [Marco Coltellini](#). Her earliest known roles include Silvia in Astarita's *L'isola disabitata* in Florence in 1773 and Violante in Paisiello's *La frascatana* in Florence in 1780. In 1781 she sang in Naples where, except for two brief sojourns in Vienna, she remained for the remainder of her career, mainly at the Teatro dei Fiorentini. She was engaged by Joseph II for Vienna for the 1785–6 season, making her début on 6 April 1785 in Paisiello's *La contadina di spirito o sia Il matrimonio inaspettato*; she shared the position of first soprano with Nancy Storace. She was cast as Storace's rival in Salieri's *Prima la musica, poi le parole*, where she sang the *prima buffa* role of Tonina against Storace's *prima donna* role of Eleonora (not the other way around, as is often reported). As Mandina in Bianchi's *La villanella rapita* she sang the soprano parts in the substitute ensembles (k479–80) that Mozart wrote for the opera. A return engagement in Vienna for the 1788–9 season was prematurely terminated after only three months, owing to her late arrival, her poor reception by the public and her subsequent insolence. Back in Naples, she created the title role in Paisiello's *Nina, o sia La pazza per amore* (1789), where her success in moving audiences to tears launched a vogue for mad scenes. Zinzendorf heard her on 18 October 1791 in Mergentheim in *La contadina di spirito*, possibly one of her last performances, for in 1792 she married Jean-Georges Meuricoffre, a French banker and an acquaintance of Mozart's, and retired from the stage. She was universally admired for her acting skills: the *Wiener Früh- und Abendblatt* (29 April 1788) stated that 'no singer can rival her acting, but in her singing she is surpassed by Anna Morichelli and Nancy Storace'. Her sister Anna (fl 1780–93) almost invariably sang with her in the same productions at the Teatro dei Fiorentini.

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RUDOLPH ANGERMÜLLER/DOROTHEA LINK

## Coltellini, Marco

(b Montepulciano, 4 May 1724; d St Petersburg, Nov 1777). Italian librettist. He carried the title *abate* as a lay brother and not as a priest, and in 1755 married Maria Spina; they had seven children including two singers, the mezzo-soprano Celeste Coltellini and her lesser known sister Anna. Coltellini lived in Livorno, where he was close to the large English community, and in 1752 or 1753 briefly visited England with the Earl of Essex. After ten years of literary activity he began writing opera librettos. His first full-length work, *Almeria*, based on Congreve's *The Mourning Bride*, was performed in Livorno in 1761 (in a setting by G.F. de Majo). He dedicated the work to Metastasio, who criticized the over-complex plot but was 'seduced by his poetic vivacity and by the magic of his beautiful writing', which he found 'live, harmonious, and full of images and ideas' (letter to Coltellini, dated 25 May 1761). By 1763 he was working in Vienna where he produced a series of librettos that show the influence of Algarotti and his fellow Livornese Calzabigi, who called Coltellini his disciple. Coltellini could not have become Metastasio's successor, since Metastasio retained his position as imperial court poet until his death in 1782. Coltellini held the lesser post of sixth poet laureate. In his *Risposta ... [di] Don Santigliano di Gilblas Calzabigi* said he called Coltellini to Vienna himself in order to have someone who would maintain the same style and could substitute for either himself or Metastasio. Coltellini's first Viennese libretto, *Ifigenia in Tauride*, was set by Traetta (1763). Predating Calzabigi's libretto for Gluck's *Alceste* by four years, Coltellini's *Ifigenia* was the first full-length Viennese opera to incorporate French elements – chorus, ballet, scene complexes and multiple ensembles – into an Italianate dramaturgical framework. It was successful and highly influential in Italy, where Gluck's *Alceste* remained an occasional novelty. Similar works for Vienna followed: *Alcide negli orti esperidi* (set by Majo, 1764), *Telemaco* (Gluck, 1765), *Amore e Psiche* (Gassmann, 1767) and *Armida* (Salieri, 1771). The staged assassination of Thoas in *Ifigenia* and the three tragic deaths in *Piramo e Tisbe* (Hasse, 1768) represented radical departures from the rules of 18th-century dramaturgy. In a letter to Ortis, Hasse mentions that Coltellini sang the tenor role of the father in *Piramo e Tisbe*, revealing yet another of his abilities. Coltellini's one *dramma giocoso* from this period, *La Contessina* (1770), was particularly successful; Gassmann's setting received many revivals, and the libretto was subsequently set by other composers, notably Piccini.

In 1772 Coltellini was called to the Russian court; on his way there he visited Berlin, where he discussed opera reform with Frederick the Great, to whom he dedicated his first St Petersburg libretto, *Antigona, a tragedia per musica* set by Traetta (1772). Freed from the often frivolous festival assignments in Vienna, Coltellini was once again able to produce a serious drama with strong doses of pity and terror, which he believed to be the two most powerful resources of the tragic scene. This masterpiece epitomized a decade of effort to revitalize Italian serious opera, which had begun in 1763 with Traetta's *Ifigenia in Tauride*. He produced only one other new work for that court, *Lucinda ed Armidoro* (Paisiello, 1777), though he probably revised his *Amore e Psiche* (1773) and *Armida* (1774) for productions there. He was probably also responsible for the version of Metastasio's *Nitteti* set by Paisiello (1777), notable for the addition of some scenes containing ballets and choruses.

A more elegant poet than Calzabigi, Coltellini was praised for the variety of his arias and the beauty of his recitative (Arteaga), but criticised for his prolixity and an excess of intrigue in his dramas. Although close to Calzabigi in stylistic intent, he did not always adhere to his mentor's central principle of presenting the drama in a series of tableaux so striking and self-explanatory as to render the text of secondary importance. He often preferred to work within the formal structure of the *opera seria*, which he modified and enhanced in much the same way that Verazi was doing in Mannheim. The obvious borrowings as well as the sharing of the composers Traetta and Majo point to a close professional relationship between the two librettists. Both infused their ensembles with action: the action finale in Coltellini's serenata *Amore e Psiche* preceded by one year Verazi and Jommelli's action finale in *Fetonte*, the earliest such construction appended to an *opera seria*. Conversely Coltellini picked up Verazi's ensembles of fluctuating personnel and action pantomimes during the introductory sinfonia. Such innovations within the Italian dramaturgical framework made elements of Viennese reform accessible to the Italian theatre, paving the way for a new style of opera in the 1790s.

From 1762 to 1770 Coltellini owned, but did not himself operate, the most important press in Livorno, which published the works of Algarotti. He had the courage to publish works that had been censored in other regions of Italy, most notably Beccaria's *Dei delitti e delle pene*. He also made his firm a dissemination point for foreign literary work including the French *Encyclopédie*. It is not unlikely that Coltellini held liberal political views, and it is possible that he wrote satires against Maria Theresa and Catherine II. But the claim that Catherine had him poisoned is unfounded.

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MARITA PETZOLDT McCLYMONDS, CAROLINA BALDI

## Coltman, John W.

(b Cleveland, 19 July 1915). American physicist and acoustician. After studying physics at the Case School of Applied Science (BS 1937) he obtained the PhD from the University of Illinois. From 1941 to 1980 he held various research and management positions at the Westinghouse Corp. His research into the acoustics of the flute, carried out in a small laboratory at his home, has contributed significantly to what is known today about the behaviour of flutes and organ pipes. Several of his papers are recognised as standard reference material. His theory of feedback and how this relates to the means by which the flautist produces the desired frequencies and loudness is particularly relevant to performance. He also studied the significance of mouth resonance and the effect of mode stretching on harmonic generation. His work on the intonation of both antique and modern flutes and his critical assessment of Theobald Boehm's methods have helped in shaping current views on the historical development of the instrument.

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CLIVE GREATED

## Coltrane, John (William) [Trane]

(b Hamlet, NC, 23 Sept 1926; d New York, 17 July 1967). American jazz tenor and soprano saxophonist, bandleader and composer. He was, after fellow black jazz musician Charlie Parker, the most revolutionary and widely imitated saxophonist in jazz.

### 1. Life.

Coltrane grew up in High Point, North Carolina, where he learnt to play the  alto horn, clarinet and (at about the age of 15) alto saxophone. After moving to Philadelphia, he enrolled at the Ornstein School of Music and the Granoff Studios; service in a navy band in Hawaii (1945–6) interrupted these studies. He played the alto saxophone with the trumpeter King Kolax, then changed to the tenor to work with the alto saxophonist Eddie 'Cleanhead' Vinson (1947–8). He performed on both instruments while in groups led by the saxophonist Jimmy Heath, the trumpeter Howard McGhee, Dizzy Gillespie, the alto saxophonist Earl Bostic and lesser-known rhythm-and-blues musicians, but

by the time of his membership in Johnny Hodges's septet (1953–4) he was firmly committed to the tenor instrument. He leapt to fame in Miles Davis's quintet (1955–7), but throughout the 1950s addiction to drugs and then alcoholism disrupted his career. Shortly after leaving Davis, however, he overcame these problems; in 1964 his album *A Love Supreme* celebrated this victory and the profound religious experience associated with it.

Coltrane next played in Thelonious Monk's quartet (July–December 1957). He rejoined Davis and worked in various quintets and sextets with Cannonball Adderley, Bill Evans and others (1958–60). While with Davis he discovered the soprano saxophone, and purchased his own instrument in February 1960. Having led numerous studio sessions, established a reputation as a composer and emerged as the leading tenor saxophonist in jazz, Coltrane was now prepared to form his own quartet. Its long-standing members were McCoy Tyner (piano), Jimmy Garrison (double bass) and Elvin Jones (drums). Eric Dolphy also served as an intermittent fifth member.

Coltrane turned to increasingly radical musical styles in the mid-1960s. Surprisingly these controversial experiments attracted large audiences, and by 1965 he was affluent. From autumn 1965 his search for new sounds resulted in frequent changes of personnel in his group. New members included Pharoah Sanders (tenor saxophone), Alice Coltrane (his wife, piano), Rashied Ali (a second drummer until Jones's departure) and a number of African-influenced percussionists. In his final years and after his death, Coltrane acquired an almost saintly reputation among listeners and fellow musicians for his energetic and selfless support of young avant-garde performers, his passionate religious convictions, his peaceful demeanor and his obsessive striving for a musical ideal. He died at the age of 40 of a liver ailment. *The Coltrane Legacy* was issued in 1987.

## 2. Music.

The success of Coltrane's performances in the 1950s depended largely on their tempo: although mature in his ballad playing and often imaginative at medium tempos, he was frequently shallow in his fast bop solos. At times he rendered ballad themes with little or even no adornment, as in *Naima* (named after his first wife) (from the album *Giant Steps*, 1959, Atl.). In other ballads, such as Monk's *Round Midnight* (1956, Col.) on Davis's album *'Round about Midnight*, he alternated paraphrases of the theme with complex elaborations in which brief thematic references served as signposts. In either case, his priority was beautiful sounds. However esoteric his music became in later years, Coltrane remained a great romantic interpreter of ballads.

One of Coltrane's main objectives was to elaborate the full implications of bop chord progressions. At moderate speeds he could do this without ignoring rhythmic and expressive nuance, for example in his widely varying improvisations on *All of You* (on *'Round about Midnight*), *Blues by Five* (on Davis's album *Cookin'*, 1956, Prst.) and *Blue Train* (on *Blue Train*, 1957, BN). But the faster the piece, the more concentrated was his exploration of harmony at the expense of other considerations. Like Charlie Parker, Coltrane improvised rapid bop melodies from formulae: but unlike Parker he drew on a small collection of formulae, failed to juxtapose these in new combinations, and tended to place them in predictable relationships to the beat. Early solos on *Salt Peanuts* (on Davis's album *Steamin'*, 1956, Prst.)

and *Tune-up* (from *Cookin'*) exemplify this practice, which culminated in a blistering performance in the title track on *Giant Steps*. This solo was impressive because of Coltrane's huge driving tone, his astonishing technical facility and his complex harmonic ideas; but rigid, repetitious quaver formulae lay just beneath the surface.

Whereas Coltrane was far more important as an improviser than as a composer, he did write several pieces that have become jazz standards and from May 1959 until his death the vast majority of his recordings as a leader were of his own compositions.

By seeking to escape harmonic clichés with pieces such as *Giant Steps*, he had inadvertently created a confining, one-dimensional improvisatory style. In the late 1950s he pursued two alternative directions. First, his expanding technique enabled him to play what the critic Ira Gitler called 'sheets of sound', as exemplified in his very fast semiquaver runs during a live performance of *Ah-leu-cha* recorded at Newport in 1958 (ex.1). Such flurries gradually replaced the rhythmic clarity in *Giant Steps* and disguised his excessive reiteration of formulae. Second, when Miles Davis discarded bop chord progressions in favour of relaxed ostinatos, Coltrane abandoned formulae in favour of true motivic development. Davis's *So What* (on the album *Kind of Blue*, 1959, Col.) was the first recording on which Coltrane systematically varied motifs throughout a solo (ex.2). This process became increasingly prominent in his most famous recordings, including *My Favorite Things* (on *My Favorite Things*, 1960, Atl.), *Equinox* (on *Coltrane's Sound*, 1960, Atl.), *Teo* (on Davis's *Someday my Prince will Come*, 1961, Col.), *Impressions* (on *Impressions*, 1961–3, Imp.) and the album *A Love Supreme* (1964, Imp.). Initially he developed motifs only in performances when neither tempo nor harmonic rhythm was fast. Eventually Coltrane was also able to avoid repetitive responses at high speeds; for example, large portions of *Impressions*, played at a metronome marking of 310, gained coherence by his continuous, inventive manipulation of distinctive quaver formulae. (These recordings of the early 1960s are often described as being modal, the concept of which owes more to Tyner's accompaniments – some of which suggest modal scales – than Coltrane's chromatic lines.)

While consolidating his new manner of organizing melody, Coltrane embarked on a quest for new sonorities. Following Lester Young, Illinois Jacquet and others, he used 'false' fingerings to extend the tone-colour and upper range of his instrument. The same quest led him to rescue from oblivion the soprano saxophone, which soon rivalled the tenor as his principal instrument. On both he learnt to leap between extreme registers at seemingly impossible speed, and thus to convey the impression of an overlapping dialogue between two voices, as in the latter part of *My Favorite Things* (on *Selflessness*, 1963, Imp.). Radical timbres akin to human cries dominate his late improvisations as his concern with tonality and pitch waned.

At this time Coltrane also developed a type of meditative, slow, rubato melody based on black gospel preaching. In *Alabama* (on *Live at Birdland*, 1963, Imp.), he interpreted a speech by Martin Luther King; later, in *Psalm* from *A Love Supreme* (1964), he instrumentally 'narrated' his own prayer. This technique also appears without obvious reference to a written source in several late recordings.

Coltrane's expansion of individual sonority went hand in hand with an expansion of group texture. In the quartet, Tyner often kept time and established tonal centres with chordal oscillations, thus freeing Jones to create swirling masses of drum and cymbal accents. Jones (later, Ali) and Coltrane frequently engaged in extended colouristic duets. The addition of Dolphy's bird- and speech-like sounds on wind instruments and Sanders's screaming tenor saxophone intensified the group's textures. Coltrane moved to the forefront of experimental jazz with *Ascension* (1965, Imp.), which presented a sustained density of dissonant sound previously unknown to jazz. Two alto and three tenor saxophonists, two trumpeters, a pianist, two double bass players and a drummer played through a scarcely tonal, loosely structured scheme; their collective improvisation and many of their 'solos' stressed timbral and registral extremes rather than conventional melody. Thereafter, Coltrane's ensembles concentrated on maintaining extraordinary levels of intensity by filling a vast spectrum of frequencies, tone-colours and (when he employed extra percussionists) accents. The albums *Om* and *Meditations* (1965, Imp.), the late versions of *My Favorite Things* and *Naima* (on *Live at the Village Vanguard Again*, 1966, Imp.) and many other recordings exemplify this final stage of his musical evolution.

### 3. Influence.

Coltrane's impact on his contemporaries was enormous. Countless players imitated his sound on the tenor saxophone, though few could approach his technical mastery. He alone was responsible for recognizing and demonstrating the potential of the soprano saxophone as a modern jazz instrument; by the 1970s most alto and tenor saxophonists doubled on this once archaic instrument. Finally, by selling hundreds of thousands of albums in his last years, he achieved the rare feat of establishing avant-garde jazz, temporarily, as a popular music.

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(selective list)

dates refer to first recording

Jazz tunes (unless otherwise stated): Blue Train, 1957; Moment's Notice, 1957; Mr P.C., 1959; Giant Steps, 1959; Naima, 1959; Equinox, 1960; Chasin' the Trane, 1961; Impressions, 1961; Alabama, 1963; A Love Supreme, suite, 1964; Meditations, 1965; Reverend King, 1966

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BARRY KERNFELD

## Columbano, Oratio.

See [Colombani, Oratio](#).

## Columbia.

American (and sometime British) record company. The name is probably the longest-standing title of any record company, dating from the foundation in 1887 of the American Graphophone Company in Washington DC. At first the company used patents of Charles Sumner Tainter and Alexander Graham Bell and engaged, in association with Edison, in the manufacture and sale of cylinder machines for business use. The project soon failed, but the subsidiary Columbia Phonograph, active in the District of Columbia and the surrounding region, was still profitable and the name was used increasingly by the parent firm, which turned to entertainment when the sale of 'graphophones' for business proved unsuccessful. By 1891, a ten-page catalogue of entertainment cylinders was issued. The US Marine Band recorded for the firm as did the new Sousa Band in 1893. In 1894 the company produced clockwork playing machines (the collaboration with Edison, who favoured electric motors, had ceased). It moved to New York in 1896, retaining however its factory in Bridgeport, Connecticut; branches were set up in a number of American cities, in Paris the next year, in London in 1900 and later in other European cities. The company also began to make discs and machines for playing them.

In 1903, Columbia made the first recordings, on ten-inch (25 cm) discs, of distinguished opera singers from the Metropolitan Opera, New York (Victor's first were made later the same year). Sales were disappointing and the management decided to concentrate on more popular repertory. A factory

was opened in Wandsworth, London, in 1906, to produce records (discs and cylinders) and manufacture players. Recordings were also made in Britain and Louis Sterling joined the British branch of the Columbia Phonograph Co. as manager in 1909, becoming European general manager in 1915. The production of cylinders was abandoned in 1912. Columbia increased their recording programme and marketed their records vigorously in the USA, South America and Europe; they were able to engage many leading artists, including Thomas Beecham, Felix Weingartner and Henry Wood among conductors; Lillian Nordica, Clara Butt, Alessandro Bonci and Leo Slezak among singers, and among instrumentalists Pablo Casals, Arthur Friedheim, Josef Hofmann and Eugène Ysaÿe. The name of the firm was changed in 1913 to Columbia Graphophone Co. (although the US firm reverted in 1924 to Columbia Phonograph Co.).

World War I saw a rise in the fortunes of the British firm, which increasingly became independent of its American parent; in 1922 it was bought by Sterling, and in 1925 the British company bought the American one for \$2.5 million and reorganized the group as Columbia International, which also acquired the German Carl Lindström group. It had by then introduced its 'new process' of producing laminated records, much reducing surface noise. The American firm was active in jazz and made recordings with the Original Dixieland Jazz Band in 1917 and soon after with black groups, Handy's Orchestra of Memphis and Wilbur Sweatman's Original Jazz Band, and the Louisiana Five. Race records were issued from 1923, with Bessie Smith, King Oliver, Ethel Waters and others; there were also field recordings made in New Orleans and Atlanta. Paul Whiteman, Jack Teagarden and Ted Lewis were among the bandleaders recording for Columbia, with Louis Armstrong, Benny Goodman and Duke Ellington in the 1930s. The Okeh company was acquired in 1926 (and sold in 1933), and in 1928 the French Pathé organization. Because of US monopoly laws, the British company sold the American one in 1931 and it passed to the American Record Company in 1934.

The British Columbia firm made recordings at the Bayreuth Festival in 1927, and recorded substantial numbers of chamber and orchestral works by Beethoven and Schubert in 1927–8 to mark those composers' centenaries; it also sponsored an international competition for a completion of Schubert's Unfinished Symphony and another for a new symphony (won by Kurt Atterberg, no.6 in C). During the depression the company was forced to merge with its former chief rival, HMV, to form EMI, with Louis Sterling as managing director; the labels and sales organizations remained separate. (For a fuller account of the British firm, see [EMI](#).)

In the USA, the company was bought in 1938 by the Columbia Broadcasting System and embarked on a programme of new recordings, many with American artists or ones recently emigrated to the USA from Europe. American orchestras recording with Columbia, on the Columbia/CBS label included the Philadelphia under Eugene Ormandy, the Cleveland under George Szell and the New York Philharmonic Symphony, under Bruno Walter and others; and the label's roster of artists included Pablo Casals, the Budapest Quartet, E. Power Biggs, Isaac Stern and later Glenn Gould. With the composer Goddard Lieberson as a director, much attention was given to contemporary music, with the first recordings of Berg's Violin Concerto and Schoenberg's *Pierrot lunaire* (conducted by the composer), both in 1940, and

a number of recordings of modern American music (notably works by black composers), as well as recordings of works by Stravinsky under his own direction, and no fewer than 69 American musicals.

After a period of experimentation with narrow-groove records, at 33<sup>1</sup>/<sub>3</sub> r.p.m., Columbia, in June 1948, became the first company to issue LPs; EMI's slowness to do so in other countries was a factor in the company's decision to terminate its affiliation with non-American Columbia labels in the 1950s, and thereafter their recordings were sold through Philips or through subsidiaries. The label CBS was generally used as Columbia remained a trademark of EMI in many areas. The British Columbia firm issued their recordings in the USA on the Angel label.

Jazz artists working with the firm after World War II include Dave Brubeck (1953–68), Miles Davis (1955–86), Duke Ellington (1956–62), Thelonious Monk (1962–8) and Wynton Marsalis (from 1981). The label was particularly successful in the pop field in the 1950s, with recordings by Guy Mitchell, Johnny Cash, Jo Stafford and Rosemary Clooney; the antipathy of their musical director Mitch Miller to rock and roll proved costly for Columbia, but later in the rock field, Bob Dylan, Simon and Garfunkel, Janis Joplin and Chicago recorded for the firm, and later Michael Jackson, Barbra Streisand and Celine Dion recorded for Columbia and its Epic label.

In 1988, CBS sold its record business and the Columbia label to the Japanese [Sony](#) organization.

See also [Recorded sound](#), §I.

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RAY BURFORD (with DAVE LAING)

## Columbia-Princeton Electronic Music Center.

Electronic music studio set up in 1959 at Columbia University, New York, with funding from the Rockefeller Foundation. A joint venture with Princeton University, it was one of the first university-based centres for the development of electronic music. Its founding composers Luening and Ussachevsky, with colleagues such as Babbitt and Davidovsky, pioneered digital sound synthesis and processing, using a synthesizer provided by the Radio

Corporation of America. Occupying an entire room, this machine was able to produce sounds of defined pitch and timbre. The inaugural concerts of the centre, in 1961, featured works in which electronic sound was integrated with live instruments or voices, including Luening's *Gargoyles* and Ussachevsky's *Creation: Prologue*, as well as entirely electronic pieces, such as Babbitt's *Composition for Synthesizer*. During the next decade the centre remained at the forefront of the field, its output including Babbitt's *Philomel*, Davidovsky's *Synchronisms* and Wuorinen's *Time's Encomium*. By the 1970s computer-music studios had developed at several American universities, notably Princeton, Stanford and MIT.

KATHARINE NORMAN

## Columbia University.

See New York, §12.

## Columbus.

Town in Ohio, USA. Site of the [Ohio State University School of Music](#) (established 1945).

## Columbus, Ferdinand.

See [Colón, Fernando](#).

## Colyns [Colijns], Jean-Baptiste

(*b* Brussels, 25 Nov 1834; *d* Brussels, 31 Oct 1902). Belgian violinist, conductor and composer. At an early age he entered the Brussels Conservatory, where he studied with L.-J. Meerts, and N.-L. Wéry, and won a *premier prix* for violin. He played solo violin at the Théâtre de la Monnaie in Brussels, and in 1863 was appointed to teach the violin at the Brussels Conservatory. He was the first violinist of the Belgian court's string quintet and conducted the Société de Symphonie des Amateurs, which gave numerous concerts in Brussels. As a soloist he toured in England, France, Germany and the Netherlands with great success. In 1884 he conducted the Cercle Symphonique et Dramatique and from 1888 he taught at the Antwerp Conservatory. He was highly regarded as both a teacher and performer; the delicacy and purity of his interpretations were particularly praised. His compositions include a violin concerto, several salon pieces for the violin and two operas.

### WORKS

#### stage

Sir William (oc, 1, C. Coveliers), Brussels, Monnaie, April 1877

Capitaine Raymond (oc, 3, Coveliers), Brussels, Monnaie, 8 April 1881

#### other works

Orch: Vn Conc., arr. vn, pf (Hanover, ?n.d.); Scherzo symphonique

Chbr: Fantaisie brillante, vn, pf, op.1 (Brussels, ?n.d.); Histoire en deux couplets, morceau de salon, vn, pf, op.2 (Paris, ?n.d.); Variations on ... God Save the Queen, vn, pf, op.4 (Paris, c1867); Dragons de villars, essais dramatiques, vn, pf (Paris, 1867); Morceau de concert, vn, pf (Paris, ?n.d.); 4 petits morceaux de concert, vn, pf (Brussels, ?n.d.) [incl. Histoire en deux couplets]; 3 duos concertantes, 2 vn (Paris, ?n.d.); Andante et polonaise, trbn/bn, pf (Hanover, ?n.d.)

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PATRICK PEIRE

## Coma, Annibale

(*b* Mantua, c1550; *d* after 1598). Italian composer and organist. Towards the end of 1570 he was appointed organist at Mantua Cathedral, partly through the influence of Duke Guglielmo Gonzaga and, except for a short time during the plague of 1576–7, he remained in the post until 1580. During this period, and especially in 1572, his relations with the cathedral chapter were often difficult; nevertheless, although he was reproached for lack of discipline and irresponsibility in the discharge of his duties, his abilities as an organist were valued. Although there is no supporting documentation he was probably in service at the court after 1580 and in 1588 he contributed to Alfonso Preti's *L'amorosa caccia* (RISM 1588<sup>14</sup>), a collection entirely devoted to compositions by native Mantuans. The dedication, to Duke Guglielmo Gonzaga, of Coma's first book of madrigals speaks of the Duke's knowledge of music and of his skill as a composer, and opens with an encomiastic piece in his honour. The volume includes an eight-section canzone and concludes with a dialogue for eight voices arranged in two choirs. The publications of the 1580s exhibit a preference for lighter textures and pastoral verse; *Il terzo libro* also includes two pieces ascribed to Cesare Ceruti. Dedications to Mario Bevilacqua, Ferrante Gonzaga of Guastalla and Duke Alfonso II d'Este suggest continued associations in north-east Italy, and in particular at the courts of Ferrara and Mantua.

Antonio Coma, probably a relative (see *LaMusicaD*), was from 1606 *maestro di cappella* at S Biagio, Cento. He was a monk in holy orders and published a five-voice *Officium BVM* (Venice, 1606), the *Psalmi omnes ... cum 3 beatae Mariae canticis* op.3 (Venice, 1609) for four, five and eight voices with organ, and the *Sacrae cantiones ... et in fine Stabat mater* op.4 (Bologna, 1614<sup>5</sup>), which contains three motets by Giacomo Coma, who was also probably a relative (see *EitnerQ*). Both the Marian office and the Vespers music are highly sectional works which make much use of simple homophony, syllabic word-setting and passages of falsobordone writing; both were evidently written for the choir at S Biagio. The *Sacrae cantiones*, which is dedicated to the town of Cento, shows the impact of early 17th-century vocal styles; it contains a number of duets and trios including a setting of the Marian litany (some of these are for male voices), a group of four-voice pieces which

includes a setting of the *Stabat mater* addressed to the 'Congregazione confratum disciplinae', and two instrumental works.

## WORKS

Il primo libro de madrigali, 5vv (Venice, 1568)

Il terzo libro de madrigali, 5vv (Venice, 1585)

Il quarto libro de madrigali, 5vv (Venice, 1587), inc.

Il secondo libro de madrigali, 4vv (Venice, 1588)

Il quinto libro de madrigali, 5vv; lost, pubd before 1591, *Mischiatil*

Other madrigals, 3–5vv, 1585<sup>16</sup>, 1587<sup>6</sup>, 1588<sup>14</sup>, 1590<sup>20</sup>, 1593<sup>5</sup>, 1598<sup>10</sup>

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PIERRE M. TAGMANN/IAIN FENLON

## Coma, Antonio.

Italian composer, probably a relative of [Annibale Coma](#).

## Coma, Giacomo.

Italian composer, probably a relative of [Annibale Coma](#).

## Comanedo, Flaminio

(*b* Milan, c1570; *d* ?Milan, after 1622). Italian composer and singer. The title-pages of his two books of canzonettas indicate that he was born in Milan and that he was a pupil of G.C. Gabussi, *maestro di cappella* of Milan Cathedral, where Comanedo was a salaried tenor from April 1603 to December 1622. The madrigals of his second book circulated in manuscript form and were performed at private academies before being published in 1615. In 1617 he was considered one of the most famous musicians in Milan (see RISM 1617<sup>2</sup>), and in 1619 he was mentioned by his contemporary Borsieri for having followed 'the manner of the most modern composers' in his books of canzonettas. In 1670 Picinelli remembered him for having been the equal of the 'greatest musicians of the day'.

## WORKS

Il primo libro delle canzonette, 3vv (Venice, 1601)

Il secondo libro delle canzonette, 3vv ... con 2 madrigali, 4vv (Milan, 1602)

Il secondo libro de madrigali, 5vv, bc (hpd/other inst), op.5 (Venice, 1615)

Vesperi, 4vv, bc (org), op.6a (Venice, 1618); lost, cited in Picinelli

Motetto, 4vv, 1615<sup>13</sup>

Bonum est confiteri, 3vv, bc (org), 1617<sup>2</sup>

Magnificat ottavo tono, 4vv, bc (org), 1617<sup>2</sup>

2 Pater noster, 5vv, 1619<sup>4</sup>

Pater noster, 5vv, *I-Mcap*

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SERGIO LATTES (with AUSILIA MAGAUDDA and DANILO COSTANTINI)

## Combarieu, Jules (Léon Jean)

(b Cahors, Lot, 5 Feb 1859; d Paris, 7 July 1916). French musicologist. His musical education began at Cahors under Langlane; he studied at the Sorbonne and in 1888 left to follow the courses of Spitta in Berlin. He taught first in the French provinces and then in Paris at the Lycées Condorcet and Louis-le-Grand. Struck by the shortcomings in French music teaching, he established manuals and ministerial circulars to regulate instruction and promoted choral singing in the secondary schools. During the same period he founded the *Revue d'histoire et de critique musicales* (1901), the first French journal of its kind, which became the *Revue musicale* (1904) and in 1912 absorbed the journals of the Société Internationale de Musique. The journal's first 12 numbers (1901–12) have been reprinted (Scarsdale, NY, 1969). He held a professorship at the Collège de France (1904–10), and his lectures on the history of music were published (1906) under the title *Éléments de grammaire musicale historique*. He was one of the first exponents of a sociological tendency in musicology, aiming at a rigorous strictness of method. He contributed music criticism to various newspapers and journals, among them the *Revue de Paris*, *Revue philosophique* and *Revue critique*.

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## Combination action

(Fr. *appel, pédale de combinaison*; Ger. *freie Kombination*).

In organs, a device that allows the player to put a group of stops into operation at once. Such actions may be either fixed (unalterable) or adjustable by the player, and are found in organs with every type of key action: mechanical, pneumatic or electric. Early mechanical types of combination action were generally foot-operated, but in electric-action organs thumb-buttons between the manuals are common. See also [Composition pedal](#); [Machine stop](#); [Organ stop](#); [Piston \(ii\)](#); [Registration](#), §I.



## Combination pedal.

See [Composition pedal](#).

## Combination tone.

A sound that may be heard when two loud musical tones are sounded together but is not present when either of the tones is sounded separately. If the frequencies of two pure tones are  $f_1$  and  $f_2$ , the frequencies of the combination tones are  $f_1+f_2$ ,  $f_1-f_2$ ,  $2f_1+f_2$ ,  $2f_1-f_2$ ,  $f_1+2f_2$ ,  $f_1-2f_2$ ,  $2f_1+2f_2$ ,  $2f_1-2f_2$  etc. They are usually attributed to non-linearities in the system through which the sound is being transmitted or reproduced. If the only system involved is the ear, they are sometimes described as 'subjective tones'; the most prominent are the 'simple' difference tone, with frequency  $f_2-f_1$ , and the 'cubic' difference tone, with frequency  $2f_1-f_2$ , where  $f_1$  is the lower frequency.

See also [Sound](#), §9; [Difference tone](#); [Residue tone](#).

CLIVE GREATED

## Combination unit [Combo].

Amplification equipment in which an [Amplifier](#) and a [Loudspeaker](#) are housed in a single cabinet. See [Electric guitar](#), §2.

## Combinatoriality.

In [Twelve-note composition](#), a technique whereby a collection of pitch classes can be combined with a transformation of itself to form an aggregate of all 12 pitch classes. See [Set](#).

## Combite songs.

See [Haiti](#), §II, 2(iii).

## Combo (i).

A term, derived from the word 'combination', used of a small group of musicians and applied principally to small ensembles, especially in jazz and popular music (hence 'beat combo').

## Combo (ii).

See [Combination unit](#).

## Comédie-ballet

(Fr.).

A French Baroque stage work that combined spoken, or later sung, *comédie* and ballet.

As Molière stressed in his preface to *Les fâcheux* (1661), his artistic aim was for a more integrated spectacle, one in which vocal music and dance complemented the principal intrigue conveyed through the spoken dialogue. In partnership with Lully (from 1663 to 1670), he created the most enduring examples of the genre. In the course of this period there was a gradual breaking down of the compartmentalization of *intermède* and dialogue in favour of a more flexible structure: music was increasingly assigned a more prominent role. The subject of the last of their collaborations, *Le bourgeois gentilhomme* (1670), a rich bourgeois and his efforts to become a cultivated gentleman, provided ample scope for Lully (in scenes where the titled character seeks to be a patron or student of the arts with comic results) – so much so that the critic of the *Gazette de Paris* found the intrigue of the *comédie* too accessory. After falling out with Lully, Molière turned to Marc-Antoine Charpentier, whose *Le malade imaginaire* (1673), revised three times to avoid legal entanglements with Lully, achieved a notable success.

In the 18th century few works of this type were called *comédies-ballets* (Voltaire's *La princesse de Navarre* with music by Rameau, 1745, is a hybrid between *tragédie* and *comédie-ballet*, though termed the latter; see [Paris](#), fig.17); nonetheless, the model of Molière and his musicians was an important legacy. Incidental music (instrumental and vocal) supporting elements of the plot and characterization was a feature of French spoken theatre well into the 19th century.

While some scholars restrict the term *comédie-ballet* to works conforming to the Molière-Lully model, for 18th-century authors it also aptly designated a type of [Opéra-ballet](#), with no spoken dialogue and in three or four acts with a prologue. Rather than being composed of separate entrées, it had principal characters that appeared in all the acts and a continuous, though dramatically slight, plot. A.C. Destouches' *Le Carnaval et la Folie* (1703) was the most popular example. Another is Rameau's *Platée* (1745). The humour was broader than in other *opéras-ballets* and, of course, in strong contrast to the dignity of tone sought in *tragédies lyriques*.

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M. ELIZABETH C. BARTLET

## Comenius, Johann Amos.

See [Komenský, Jan Amos](#).

## Come prima

(It.: 'as before').

A direction to return to the previous tempo, to play in the same manner as an earlier section (or the opening section), or to repeat a section that has gone before.

## Comes (i)

(Lat.).

See [Answer](#).

## Comes (ii)

A lectionary of the Western Church. See [Liturgy and liturgical books](#), §II, 2(ii)

## Comes (iii).

The consequent part of a canon. See [Dux, comes](#).

## Comes, Bartholomeus.

See [Le Conte, Bartholomeus](#).

# Comes, Juan Bautista

(b Valencia, c1582; d Valencia, 5 Jan 1643). Spanish composer. He was one of five children of Gaspar Comes, a clog maker, and Hieronyma Villafranca. Juan Bautista was a choirboy at Valencia Cathedral from 1594 until 1 August 1596. He possibly worked as organist and choirmaster in Sueca (Valencia) in 1602 and was employed at Lérida Cathedral between 1605 and 1608 as a singer and later as *maestro de capilla*. He returned to Valencia in 1608 as *vicemaestro de capilla* at the Real Colegio del Corpus Christi (Patriarca), and on 20 April 1613 was appointed *maestro de capilla* at Valencia Cathedral. Comes was ordained as prior on 15 May 1615 and three years later he was appointed *vicemaestro* of the royal chapel, Madrid. His extant letters suggest that he missed life in Valencia and payment records indicate that he was absent from the royal chapel three times between 1622 and 1626, for periods ranging from several months to over a year and a half. Notwithstanding the additional 'plaza de Borgoña' awarded him by the court, he returned permanently to Valencia as *maestro de capilla* at the Patriarca on 29 June 1628, and was re-engaged as *maestro* by Valencia Cathedral on 16 October 1632. In 1638 he was relieved of duties relating to the choirboys while retaining his full salary, and the authorities continued to pay for medical treatment and other personal expenses, even reimbursing his heirs some 400 libras (minus the value of certain loans) for compositions he bequeathed to the cathedral on his death. He was buried in the priests' pantheon in Valencia Cathedral.

About 215 compositions by Comes survive, many of which are for two to four choirs. His oft-cited 17-part *Dixit Dominus* contains instrumental indications, while other works include the names of the solo singers for each part in three of the four choirs. The reworking he did of Jan Nasco's St Matthew Passion adds or subtracts parts or sections to reflect the number of persons in the narrative. His *stile antico* *Misa 'Exsultet caelum'* contains surprising harmonic passages, while his two parody masses, *Iste confessor* and *Ad instar praelii constructa* (both with continuo), use masses (not motets) as their models, namely Palestrina's *Missa 'Iste confessor'* and Victoria's *Missa pro victoria* respectively. Nearly half of Comes's extant works are settings of devotional Spanish texts as villancicos or *tonadas*. These have sections for solo voice(s) and chorus and use folklike and serious musical styles in an unusual three-part structure.

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*Misa Iste confessor*, SSAT, SATB, bc; ed. in O

*Misa qué fértil que es el año*, SSAT, SATB; ed. in O

Misa ad instar praelii constructa, SSAT, SATB, SATB; ed. in O

Misa de tres contrabajos, SATB, SATB, SATB; ed. in O

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c92 Sp. devotional works; 15 ed. in G; 18 on the Holy Sacrament ed. in C i; 15 on the Nativity ed. in C ii; 11 to the Virgin ed. in C iii; 12 to the saints ed. in C iv

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GRETA OLSON

## Comes, Liviu

(b Șerel, Hunedoara district, 13 Dec 1918). Romanian composer, musicologist and teacher. After attending the Tîrgu Mureș Conservatory (1927–37) he studied composition with Toduță at the Cluj Academy (1946–50). He also graduated in medicine and philosophy from the University of Cluj. He remained at the Cluj Academy as a teacher (1950–69) until he was appointed counterpoint teacher at the Bucharest Conservatory (1970–81). His compositional style, imbued with Transylvanian folk music, combines modalism with elements of Renaissance counterpoint in the tradition of Toduță. His works for children, prompted by his interest in music education, include the ballet *Little Red Riding Hood* (1957). Comes has published a number of books on Renaissance polyphony.

### WORKS

(selective list)

Ballet: Little Red Riding Hood, 1957

Choral: With the Brow against the Sky (M. Beniuc), Bar, orch, 1965; A Song in Stone (orat, I. Brad), chorus, orch, 1978; A Transylvanian Offering (cant.), chorus, orch, 1987; Byzantine Mass, chorus, 1990

Inst: Sonata, pf, 1951; Suite 'Songs and Dances', 1952; Sonata, vn, pf, 1959; Divertimento, str orch, 1961; Outlaws Suite, orch, 1963; Necklace, variations, orch, 1969; Divertimento, wind qnt, 1971; Sonata, cl, pf, 1973; Maguri [Far Away hills], orch, 1986; Str Qt, 1989; Sonatina, ob, pf, 1992; Sonata, vn, 1995

## WRITINGS

*La melodia palestriniana e il canto gregoriano* (Venice, 1975)

*The World of Polyphony* (Bucharest, 1984)

*Palestrina et son héritage après 400 ans* (Bucharest, 1994)

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OCTAVIAN COSMA

## Comes [Gomez, Gomes], Pietro

(fl Naples, 1739–55). Italian composer. According to Eitner he was born 'near Naples', and Florimo referred to him as a singer, though he seems never to have performed on the Neapolitan stage. Librettos of his works call him variously 'Maestro di Cappella Napoletano' and 'Maestro di Cappella dell ... Duca di Castropignano'. At first glance his list of works, entirely in the field of comic opera in Naples, is impressive, but examination of the librettos suggests that Comes was an undistinguished musician called upon when better and more expensive talent was not desired or available. It is probably significant that, except for his last two operas, all his commissions came from the least important and least successful of the Neapolitan theatres, the Teatro della Pace.

Thus his first opera, *La taverna di Mostacchio* (text, B. Saddumene; December 1739) is a resetting of *La Rina* (original music by N. Pisano, 1731); *Le fenziune abbentorate* (P. Trinchera; winter 1745) Scherillo believed to have been a rewriting of Tullio's *Lo finto Armenio* (by A. Orefice, 1717) and an unsuccessful attempt to bring an old-fashioned work up to date; *La vennegna* (Trinchera; 1747) was, as its librettist admitted, written out of season and in a hurry; *Il nuovo Don Chisciotte* (A. Federico and A. Palomba; Teatro dei Fiorentini, winter 1748) was a new version of *Il fantastico* (by L. Leo, 1743); and for *Rosmonda* (Palomba; Teatro Nuovo, Carnival 1755), Comes was commissioned to write only part, in collaboration with Logroscino, Traetta and C. Cecere. Comes also composed *Li despiette d'ammore* (Palomba; spring 1744), *Lo chiacchiarone* (Palomba; winter 1748) and possibly *Laboravi im gemito meo* for six voices (E-VAcp).

Although none of the music survives, the librettos of Comes's operas are of historical interest, incorporating developments of Neapolitan *opera buffa*

during the 1740s: the move away from Neapolitan dialect for all characters, incorporation of plot elements drawn from literary romance, character satire instead of pure domestic farce and (to judge by their reduction in quantity) elaboration of the individual musical numbers.

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*EitnerQ*

*FlorimoN*

**M. Scherillo:** *L'opera buffa napoletana durante il Settecento: storia letteraria* (Naples, 1883, 2/1916/R), 168ff, 222ff, 250ff, 254ff, 280–81

**V. Viviani:** *Storia del teatro napoletano* (Naples, 1969), 327ff

JAMES L. JACKMAN/R

## Come sopra

(It.: 'as above').

A direction found particularly in scores as a substitute for recopying a whole section. It also appears with the same meanings as [Come prima](#).

## Come stà

(It.: 'as it stands').

An instruction to play without improvised ornamentation or rhythmic alteration, found particularly in scores of the later 17th and 18th centuries. It appears at the *grave* 4/2 section near the beginning of Corelli's 'Christmas' Concerto (op.6 no.8, 1714) in the direction *arcate sostenute e come stà*, indicating that the strict *stile antico* counterpoint would have been ruined by the embellishment normally applied to slow movements at the time.

See also [Tempo and expression marks](#).

DAVID FALLOWS

## Comettant, (Jean-Pierre) Oscar

(*b* Bordeaux, 18 April 1819; *d* Montivilliers, nr Le Havre, 24 Jan 1898). French critic. He entered the Paris Conservatoire in 1839, studying composition with Carafa, and from 1844 was a popular salon pianist and composer. After living in the USA from 1852 to 1855 Comettant became known in Paris as a writer. His periodical articles, informative, polemical and attractive to read, were published in *Le musée des familles*, *La gazette musicale*, *La mélomanie*, *Le ménestrel*, *La France musicale*, *L'art musical*, *Le luth français*, *L'almanach musical* and *Le siècle*, whose music critic he was for many years. He wrote books on various subjects: on behalf of the French government he made a number of foreign tours (for example to Australia and Scandinavia) to study indigenous musics, and the results of his research form a large part of his published output. Among the principal works are *Histoire d'un inventeur au*

XIXe siècle: A. Sax (1860), *Musique et musiciens* (1862: articles reprinted from *L'art musical* including essays on Glinka and Kastner), *La musique, les musiciens et les instruments de musique chez les différents peuples du monde, archives complètes de tous les documents qui se rattachent à l'Exposition internationale de 1867* (1869) and *Les musiciens, les philosophes et les gâités de la musique en chiffres* (1870). In 1871 he and his wife, who was a singer, together founded the Institut Musical, a music school for women. Comettant's compositions include piano music, songs, chamber music and choral pieces, among them a suitably populist *Marche des travailleurs* in 1848, dedicated to the Orphéon de Paris, for which he won a prize.

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*MGG1* (E.Borrel) [with list of works]

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GUSTAVE CHOUQUET/DAVID CHARLTON

## Comic opera.

A musico-dramatic work of a light or amusing nature. The term does not have any precise historical meaning; it may, for example, be applied equally to an Italian intermezzo, *farsa* or *opera buffa*, a French *opéra comique* (though many *opéras comiques* are serious or tragic works), a German Singspiel, a Spanish zarzuela or an English opera of a light character. It is often applied to operetta or *opéra bouffe* and may be applied to musical comedy. Most comic operas in languages other than Italian have spoken dialogue rather than continuous music.

See [Farsa](#); [Intermezzo](#) (ii); [Opéra bouffe](#); [Opera buffa](#); [Opéra comique](#); [Operetta](#); [Singspiel](#); and [Zarzuela](#).



## Comișel, Emilia

(b Ploiești, 28 Feb 1913). Romanian ethnomusicologist. She studied with Alessandrescu, Brăiloiu, Breazul and Chirescu at the Bucharest Conservatory (1933–7), and in the sociology faculty of Bucharest University (1942–3). She

was a research worker at the Arhiva de Folclor (1935–49), a secondary school teacher in Bucharest and Ploiești (1942–9), professor of folklore at the Bucharest Academy (1949–76), a scientific researcher at the Bucharest Institute for Folklore (1949–64) and Institute for South-East European Studies (1967–74) and professor of music at Timișoara University (1992–4). She has collected more than 9000 Romanian folksongs, both in Romania and from Romanians living abroad and has used them as the basis for transcriptions and thoroughly documented studies, which aim to promote the aesthetic value of Romanian folk music. She has written the biography of Constantin Brăiloiu (1996), and edited six volumes of his works (1967–98).

## WRITINGS

*Curs de folclor muzical* (Bucharest, 1964–6)

*Folclor muzical* (Bucharest, 1967)

ed.: *Constantin Brăiloiu: Opere* (Bucharest, 1967–98)

*Folclorul copilor* [Children's folklore] (Bucharest, 1982)

*Studii de etnomuzicologie* (Bucharest, 1986–92)

*Constantin Brăiloiu, 1893–1958* (Bucharest, 1996)

## folksong editions

*Din folclorul nostru* [From our folklore] (Bucharest, 1953)

*Antologie folclorică din ținutul Pădurenilor* [An anthology of folklore from the Pădureni region] (Bucharest, 1959, 2/1964)

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VIOREL COSMA

## Comișel, Florin

(b Ploiești, 10 April 1922; d Bucharest, 7 Oct 1985). Romanian composer. He studied with Negrea and Andricu at the Bucharest Academy (1939–48). His exploration and knowledge of Romanian folk music, inspired by Brăiloiu, informed many of his later scores. His many posts in the capital's musical life included resident composer for the Army Theatre (1946–7), inspector in the State Committee for Culture (1950–51), assistant lecturer at the Conservatory (1951–2) and music secretary of the Ensemble 'Rapsodia Română' (1957–81). Though his folk-inspired orchestral pieces were well regarded, Comișel was most successful as a composer of operettas. Rich in melodic invention and rhythmically incisive, these works display his mastery of character development. Through his avoidance of cliché and incorporation of folk elements he demonstrated the continuing potential of the genre.

## WORKS

(selective list)

Operettas: Culegătorii de stele [The Star Pickers] (3, P.M. Ionescu and B. Căuș), 1953, Bucharest, Operetă, 3 March 1953; Soarele Londrei [The Sun of London] (2 pts, N. Constantinescu, after A. Dumas), 1968, Bucharest, Operetă, 26 Dec 1970; Leonard (2, B.A. Emandi), 1972, Galați, Muzical, 24 Dec 1972; Adâncile iubiri [Deep Loves] (2, C. Tipa), 1977, Craiova, Liriç, 12 April 1977; Plăieșii (2 pts, Ionescu), 1977, Galați, Muzical, 20 Nov 1977; other operettas, musicals, ballets  
Orch: Bărbuncul, 1949; Fantezie concertantă, cymbals, orch, 1949  
Other works, incl. vocal-orch and choral pieces, film scores

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**V. Cosma:** *Muzicieni români* (Bucharest, 1970)

OCTAVIAN COSMA

## Comissiona, Sergiu

(b Bucharest, 16 June 1928). Israeli and American conductor of Romanian birth. He studied the violin and conducting at the Bucharest Conservatory, continuing his conducting studies with Silvestri and Lindenberg. After his début with the Romanian State Opera with *Faust* in 1946, he joined the Bucharest Radio Quartet and the Romanian State Ensemble as a violinist, becoming musical director of the latter (1950–55). He was principal conductor of the Romanian State Opera (1955–9) in Bucharest and won the 1956 conducting competition in Besançon. He emigrated to Israel (becoming naturalized in 1959) and became musical director of the Haifa SO (1959–66) and founder-conductor of the Ramat Gan Chamber Orchestra (1960–67). He made his British début with the LPO in 1960, and his US début with the Philadelphia Orchestra in 1965; his success led to many engagements as a guest conductor, including the Boston SO, Cleveland Orchestra, San Francisco SO, New York PO and the Berlin SO. His musical directorships have included the Göteborg SO (1966–77), Baltimore SO (1969–84), Chautauqua SO (1976–80), American SO (1978–82), Houston SO (1978–87), Helsinki PO (1990–95), Radio-Televisión Orquesta Sinfónica, Madrid (from 1990), and Vancouver SO (1991–2000). He has also been associated with several radio and regional orchestras in Europe, and has frequently conducted opera, chiefly at Covent Garden and the New York City Opera. Comissiona is a colourful personality in performance, with a clear preference for Romantic and Impressionist repertory. His recordings include Franck's Symphony, Saint-Saëns's Symphony no.3 and works by Ravel, Sibelius, Blomdahl and Wirén. He has received the Romanian Order of Merit, the City of Göteborg cultural award, and honorary degrees from Johns Hopkins University and the Peabody Conservatory.

CHARLES BARBER, JOSÉ BOWEN

## Comma.

A small pitch interval of fundamental importance to temperament and tuning. There are two types of comma. The 'syntonic comma' (also called 'comma of

Didymus' or 'Ptolemaic comma') is the difference between a just major 3rd and four just perfect 5ths less two octaves, which is 21.51 cents. The 'Pythagorean comma' (or 'ditonic comma') is 23.46 cents, being the difference between twelve 5ths and seven octaves. For practical tuning purposes, the difference between the two types of comma is often ignored and the comma is taken to equal 24 cents.

CLIVE GREATED

## Commanday, Robert (Paul)

(b Yonkers, NY, 18 June 1922). American music critic. He studied theory and history at Harvard University (BA 1943), piano at the Juilliard School (1946–7) and musicology at the University of California, Berkeley (MA 1952). He taught music at Ithaca College (1947–8), the University of Illinois (1948–50) and the University of California, Berkeley (1951–61), where he directed the university's choral association (1950–63). He also directed the chorus of the Oakland SO from 1961 to 1965. In 1964 he succeeded Alfred Frankenstein as music and dance critic of the *San Francisco Chronicle*. He retired in 1994. An erudite and informed writer, he was a champion of local composers and musical organizations and one of the leading critics on the West Coast; in his writing he has focussed on the history of music in San Francisco from 1850, American music after 1950, American opera and music education. He received the John Swett Award of the California Teachers Association in 1975 and the Deems Taylor Award from ASCAP for 1975–6. From 1981 to 1985 he was president of the Music Critics Association.

PATRICK J. SMITH

## Commedia dell'arte

(It.).

A type of Italian theatre that flourished in the 16th and early 17th centuries, so called because it was performed by professional actors and actresses who formed regularly constituted companies. The genre is characterized by a combination of improvisation and stereotypical elements, such as a standardized plot line (the *scenario* or *canovaccio*) and masks or fixed character roles. *Commedia dell'arte* plays usually have both masked and unmasked characters, including two or more pairs of lovers (*innamorati*), a swaggering military man, a female servant, two or more comic servants (*zanni*), and two old men. The masked characters often exhibit stereotypical traits associated with various regions of Italy and other European countries; examples include the Dottor Bolognese, Arlecchino of Bergamo, Beltrame of Milan, Pantalone of Venice, the hook-nosed Pulcinella of Naples and Captain Matamoros of Spain. The unmasked characters include all female roles (although actresses sometimes wore veils or non-stylized half-masks) and, typically, the *innamorati* and any other representatives of the nobility.

*Commedia dell'arte* plots tend to reinforce social mores regarding marriage and procreation, while deprecating what must have been fairly common but 'aberrant' behaviour involving love and sexual desire. Standard jokes (*lazzi*)

poke fun at romantic liaisons between young women and old men, at sodomitic practices and gluttony, at the lust of old men and old women, and at the potential embarrassments of unwanted pregnancy. Humour is often expressed physically, with pronounced movements and dances, acrobatics, conspicuous phallic representations and cross-dressing. While *commedia dell'arte* companies from the mid-16th century on included actresses, a clear distinction must be drawn between the sex of character roles and the sex of the actors who played them, for both men and women appeared in transvestite costume, and many stock jokes were based on gender reversals or differences in sex or sexuality. As a result, the scenarios and dialogues use a highly developed equivocal language, referring to both heterosexual and homosexual practices, and to their potential implications and consequences.

*Commedia dell'arte* troupes, typically itinerant, also exploited the vogue for humanistic scholarship and imitated the practice of Italian academies in adopting symbolic names, such as the Compagnia dei Gelosi (the Jealous), Accesi (the Ignited) or Fedeli (the Faithful). Individual performers were often known by their stage names. Virginia Ramponi Andreini, for example, the *prima donna innamorata* of the Compagnia dei Fedeli, was called 'La Florinda' after the character she portrayed in her husband G.B. Andreini's tragedy of the same name; Tristano Martinelli was known throughout Europe as 'Arlecchino', and the actor-musician Giovanni Gabrielli was more commonly referred to as 'Sivello'.

Music was a regular feature of *commedia dell'arte* performances, and many comedians were known for their abilities to sing and play various instruments. The climax of an entertainment was often marked by musical performance, as it was in Isabella Andreini's *Pazzia d'Isabella* (1589) and in G.B. Andreini's *La Florinda* (1603). A tree filled with musical instruments was a standard icon, and a performer like Francesco Andreini would indicate his retirement from the stage by 'hanging up his pipe' on its verdant branches. One of the earliest and most detailed descriptions of a *commedia dell'arte* performance outlines the standard practice for including music in plays. Massimo Troiano, writing in 1568 of the festivities organized by Orlande de Lassus at the court of Munich for the wedding of Wilhelm V and Renata of Lorraine (*Die Müncher Fürstenhochzeit von 1568*, ed. H. Leuchtman, Munich, 1980), related that, in the course of an improvised comedy, Lassus enacted the character of Pantalone di Bisognosi and sang two stanzas of the villanella *Chi passa per questa strada* to lute accompaniment. The singers of the court chapel performed madrigals between the acts of the play, including one between the prologue and first act, and the entertainment ended with a staged dance. The music performed within the texts of plays tends towards the repertoires of the villanella, *barzioletta* and *scherzo*.

*Commedia dell'arte* players performed a wide variety of theatrical genres, including pastorals, tragedies and *drammi per musica*, and many of the *prima donnas* were considered great singers. Accounts of Virginia Ramponi Andreini's music-making, for example, in the leading role in the first performance of Monteverdi's *Arianna* and in his *Ballo delle ingrato* (both 1608), in G.C. Monteverdi's *Il rapimento di Proserpina* (1611), in the *Trasformazione di Millefonte* (1609) and in her husband's sacred drama *La Maddalena* (1617), set to music by Monteverdi, Mutio Effrem, Salamone Rossi and Alessandro Ghivizzani, attest the broad compass of her talents in

particular and of the *commedia dell'arte* repertory in general. Other comedians, such as Giovanni Gabrielli and his son Francesco ('Scapino'), carried with them vast collections of musical instruments, as noted by Claudio Monteverdi and G.B. Doni, among others. The 'Aria di Scapino' was perhaps the most famous of Francesco Gabrielli's canzonettas, some of which survive in his publications *Villanelle di Scapino* (1624) and the *Infermità, testamento, e morte di Francesco Gabrielli detto Scapino* (1638). Music from the *commedia dell'arte* stage also appears in the popular song anthologies printed in the early years of the 17th century, including the *Arie di diversi* (1634) of Alessandro Vincenti and the multi-volume *Raccolta di bellissime canzonette musicali* (c1618–25) of Remigio Romano; such songs were often published with alfabeto notation and a verbal instruction that they be performed to the accompaniment of a chitarrone or Spanish guitar.

*Commedia dell'arte* themes and characters were popular models for later musical comedies, comic operas, ballets and circuses. Stock characters (Arlecchino, Scaramuccia, the soubrette etc.), or characters developed from them, are introduced in, for example, Orazio Vecchi's *L'Amfiparnaso*, Pergolesi's *La serva padrona*, Mozart's *Le nozze di Figaro* and *Die Zauberflöte*, Busoni's *Arlecchino*, Strauss's *Ariadne auf Naxos*, Stravinsky's *Petrushka* and *Pulcinella*, and Schoenberg's *Pierrot lunaire*. *Commedia dell'arte* characters are also referred to in the titles of instrumental pieces by Schumann (*Carnaval*), Milhaud (*Scaramouche*) and others. Modern actors and acting troupes who model their performances on *commedia dell'arte* themes and practices include Dario Fo and the Cirque du Soleil.

See also [Intermezzo \(ii\)](#) and [Madrigal comedy](#).

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*Solerti*IMBD

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ANNE MacNEIL

## Commedia per musica

(It.: 'comedy through music').

A term used for comic opera, particularly in Naples, in the 18th century. Sometimes the form 'commedia in musica' was used. It seems to have indicated no nuance of genre as compared with [Opera buffa](#) or [Dramma giocoso](#). In the 19th century it denoted a type of comic opera in which spoken dialogue in Neapolitan *patois* replaced recitative. A late example is Luigi Ricci's *La festa di Piedigrotta* (1852).

See [Opera](#), §IV.



## Commer, Franz (Aloys Theodor)

(b Cologne, 23 Jan 1813; d Berlin, 17 Aug 1887). German music historian, editor, organist and composer. He was a pupil of Joseph Klein and Carl Leibl and in 1828 became organist of the Carmelite church at Cologne and a member of the cathedral choir. In 1832 he went to Berlin, where he studied with A.W. Bach (organ) and K.F. Rungenhagen (composition) and attended A.B. Marx's lectures. His interest in old music was stimulated by his friendship with Carl von Winterfeld, whom he met in 1835, and by a commission to set in order the library of the Royal Institute for Church Music, which from 1845 held much of Forkel's personal library. In 1839 *Musica sacra*, the first of Commer's many important editions of early music, began to appear. In 1845 he became *regens chori* of the Hedwigskirche and singing teacher at the Elisabeth School, and he held several other similar positions. He was much decorated by royalty for his research. In 1844 he helped found the Berliner Tonkünstlerverein, and in 1868, with Eitner, the Gesellschaft für Musikforschung. His nearly 100 opus numbers (songs, partsongs, choruses) and many other published and unpublished works include music for *The Frogs* by Aristophanes and *Electra* by Sophocles, but it is for his editorial work (over 1000 psalms, motets and masses) and as a collector (a catalogue of his own library was published posthumously in 1888) that he is remembered.

### EDITIONS

(selective list)

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CHRISTOPHER FIFIELD

## Commercial.

An advertisement created for broadcast via radio or television, sometimes also transmitted on videotapes and in cinemas. As an adjective, the term is applied to all types of music created for the media, including advertising and film music, but is also sometimes used to refer to any music meant for profit.

Commercials are short, normally ranging from 15 seconds to a minute, and fall into three main categories. In rough order of historical appearance, these are the direct sales pitch, including comparison with a rival product; the scenario in which the product solves a dramatic crisis; and the 'lifestyle spot', which uses attractive images to build up associations between the product and the comfortable life. Music for commercials likewise falls into three categories – the [Jingle](#), the film-type score, and the music-video style – which correspond roughly to the three types of commercial. The sales pitch and the dramatic scenario may be without music, but both may feature a jingle; the short film score (which may include a jingle) has a natural affinity with the dramatic scenario; and the lifestyle spots, which appeared in the 1970s, proved a training-ground for pioneering music-video directors, like Bob Giraldi. The development of the music [Video](#) in the 1980s as an advertisement for the musical product (the record) in turn influenced television advertising.

Commercials in a series, linked by a spokesperson, a jingle or a similarity in scenario, have been common since the days of radio; since the 1980s such series have commonly been of lifestyle spots. In the late 1980s the 'Night Belongs to Michelob' series of beer commercials featured popular songs with the word 'night' in their titles and brought accusations of 'selling out' to the rock stars who participated, among them Eric Clapton, Steve Winwood and Phil Collins. On both sides of the Atlantic, the Levi's 501 commercials, have been influential beyond the immediate goal of selling jeans: in the USA, advertisements in a similar surreal visual style were scored by such prominent musicians as Ry Cooder and Bobby McFerrin; in Britain each advertisement was in a distinctive visual style, and the series launched highly successful singles by previously unknown artists, including 'Spaceman' by Babylon Zoo (1996), one of the fastest-selling singles ever.

See also [Advertising, music in](#).

ROBYNN J. STILWELL

## Commission.

A contract or an understanding, usually in writing, by which a musician agrees to compose a piece of music for a patron or an organization. It usually

specifies the genre, the date of completion and the terms of recompense and rights.

Historically, a commission related to a specific work, separate from a musician's more general long-term responsibilities to compose, perform or teach for an individual, a court or an institution. Even if a musician was employed by or enjoyed the protection of a patron, a commission might additionally be drawn up for a particular composition. Mozart, for example, received commissions for his flute works of the 1770s, the 'Paris' Symphony and, most famously, the Requiem.

The practice of commissioning music can be traced as far back as the Renaissance. Confraternities in 16th-century Flanders customarily drew up agreements with musicians to compose motets or liturgical works. At the same period, publishers commissioned composers, at first chiefly for psalm books (e.g. East's *Whole Booke of Psalmes*, 1592) and by the late 17th century for six or 12 instrumental works in a series. From the late 18th century concert societies made frequent commissions to composers, as in the dealings between Beethoven and the Philharmonic Society of London. A notable 20th-century example was the commissioning of works from American composers by the Louisville SO in Kentucky. Radio stations played an increasing role, notably the BBC, in the 1920s, and for the Proms every year, and after 1945 the French, Italian and German state radio organizations. While recording companies have played a less significant role, in America the NBC did some commissioning in Toscanini's time. Nonesuch Records was the first record company to commission an electronic work (Morton Subotnik's *Silver Apples of the Moon*, 1967). Opera houses frequently commission new works as part of their regular programmes (e.g. Covent Garden, ENO, Glyndebourne and the Met). Since 1960, government organizations have played an increasing role as commissioners, notably the Arts Council of Great Britain and the National Endowment for the Humanities in the USA.

Personal commissions, sometimes administered by a foundation (e.g. Koussevitzky), remained important during the 20th century. The Swiss conductor Paul Sacher commissioned major works, chiefly for his own orchestra, from Bartók, Stravinsky and Hindemith. In 1952 Paul Fromm established a foundation for the support of new music based at Harvard University. In 1956 Gulbenkian established the Calouste Gulbenkian Foundation in Lisbon.

Women have played central roles in commissioning. In France Suzanne Tégenas Présidente supported Pierre Boulez's *Domaine Musicale* series and commissioned works from him at that period. A strong tradition of female patrons in the USA has included Isabella Stewart Gardner of Boston, Jeannette Meyer Thurber of New York and Elizabeth Sprague Coolidge of Chicago and the District of Columbia. Since the 1960s Betty Freeman of Los Angeles has commissioned works from composers such as Partch, Cage, Le Monte Young and Glass (including *Einstein on the Beach*, 1975–6); she later became active commissioning works by Europeans such as Goehr and Lutosławski (Symphony no.4, 1988–92), as well as at the Salzburg Festival when it began to focus on new music in the 1990s.

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WILLIAM WEBER

## Committee for the Promotion of New Music.

English organization, founded in London in 1942 and later renamed [Society for the Promotion of New Music](#).

## Commodamente [commodo].

See [Comodo](#).

## Commodore.

American record company. It was established in New York in 1938, although at first its recordings were produced and manufactured by the American Record Company. Its catalogue contained much Chicago jazz, but recordings in swing styles also figured prominently. Issues included items by the Kansas City Five and Six, Coleman Hawkins and Hot Lips Page, a series by Billie Holiday and reissues of some of Jelly Roll Morton's last recordings for General. Although intensive activity ceased in the 1940s, the label remained operational intermittently into the following decade.

Material from the catalogue was reissued on Mainstream in the 1960s and on London in the 1970s, as well as under its original label name. In the late 1970s the label was revived and a series of LPs with much previously unreleased material was sold in the USA and Germany; the latter series continued into the late 1980s. Mosaic reissued the entire catalogue from about 1988 to 1991.

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HOWARD RYE

## Common chord

(Fr. *accord parfait*; It. *accordo perfetto*).

A major or minor [Triad](#); in American terminology a major triad only (Ger. *Durdreiklang* or *Hauptdreiklang*).

## Common flute.

See [Recorder](#).

## Common of the Saints

(from Lat. *Commune sanctorum*).

Chants, readings and prayers for Mass and Office used in the celebration of feasts of saints lacking a special, proper Office. The Commons are classified according to categories of saints: apostles, evangelists, martyrs, doctors, popes, bishops, confessors, virgins etc. See also [Liturgy and liturgical books](#), §II, 1.

## Common time.

4/4 time. It has been supposed, erroneously, that the time signature C, derived from the medieval half-circle designating the duple division of breve and semibreve, represented a 'C' standing for 'common time'. See [Time signature](#) and [Notation](#), §III, 4(iii).

## Commuck, Thomas

(*b* Charlestown, RI, 18 Jan 1805; *d* Calumet County, WI, 25 Nov 1855). American composer of Narragansett (Indian) ancestry. He lived at Brothertown, New York, from about 1825 to 1831 when he and his bride, the Pequot Indian Hannah Abigail (married 31 July 1831), moved west. Eventually they settled at Brotherton, Wisconsin, where they had ten children and Commuck became the first postmaster and first justice of the peace. An ambitious writer as well as composer, he is remembered for two valuable historical articles (1855, 1859). His death by drowning may not have been accidental.

In 1845 he published *Indian Melodies ... Harmonized by Thomas Hastings* (New York), a collection of 120 tunes named mostly after chiefs or tribes. Hastings, who befriended many Indians, was the first American to publish two Brazilian Indian (Tupynambi) tunes collected by Jean de Léry in about 1557. He included them in his *Dissertation on Musical Taste* (Albany, NY, 1822) and was therefore Commuck's ideal collaborator. Two of Commuck's tunes were used by MacDowell: *Old Indian Hymn* in the fifth of his *Woodland Sketches* op.51 and *Shoshonee* in the third movement of the Second 'Indian' Suite op.48.

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ROBERT STEVENSON

# Commune sanctorum

(Lat.: 'Common of the Saints').

See [Liturgy and liturgical books](#), §II, 1.

# Communion

(from Lat. *communio*).

The last of the Proper or variable chants of the Mass. The communion is described in the early 8th-century *Ordo romanus I* as an antiphon and psalm sung during the distribution of Communion. The psalm was sung to the same psalm tones as the introit (see [Introit \(i\)](#)). By the 12th century most sources provide only the antiphon, indicating a curtailment of the earlier format that is most probably due to the decline of frequent Communion among the faithful.

1. [Origins and early history.](#)
2. [Repertory, texts and annual cycle.](#)
3. [Musical style.](#)
4. [Later history.](#)

JAMES W. MCKINNON

## Communion

### 1. Origins and early history.

The singing of a psalm during the distribution of Communion is attested by several 4th-century patristic authors. It could be said, then, that the communion chant is a particularly ancient item in the Mass Proper; but it might be more appropriate to think of it as a chant of the Mass Ordinary at this early period, because most sources specify the same psalm – Psalm xxxiii (Vulgate numbering). It appears to have been sung in its entirety by the lector or cantor with its appropriate verse 8, 'Taste and see that the Lord is good', serving as a congregational response. This proto-communion retained a central position in the medieval Byzantine liturgy, where it served as the regular *koinōnikon* of the ancient Liturgy of the Presanctified Gifts, which was said on the weekdays of Lent and on other fast days throughout the year. Schattauer, in his analysis of the 10th-century typikon of the church of Hagia Sophia in Constantinople, has shown how the ferial *Geusasthe kai idete* ('Taste and see') was joined at an early date by the festal *Aiveite ton kyrion* ('Praise the Lord', Psalm cxlviii.1), which survives in the 10th century at several dates of the Paschal season and on Sundays throughout the year. Next came two more chants that functioned as Common *koinōnika*: *Potērion*

*sōtēriou* ('Cup of salvation', Psalm cxv.4), sung on feasts of the Virgin Mary; and *Agallias the dikaioi* ('Rejoice ye righteous', Psalm xxxii.1), sung on feasts of the saints. In succeeding centuries these four were joined, and in some instances replaced, by several *koinōnika* of a more Proper character, for example, by *To pneuma sou* ('Thy spirit', Psalm cxlii.10), which took the place of the original *Aiveite* on Pentecost Sunday. Among the later *koinōnika* a number of non-psalmonic and even non-biblical texts were employed in order to obtain a more explicit reference to the festival on which they were sung. By the 10th century the repertory consisted of 22 *koinōnika* (26 by the 12th century according to Conomos); they appear to have consisted of the antiphon only, having lost their psalm verses at some unknown stage in their history.

The early medieval Roman communion repertory creates a substantially different impression from that of the Byzantine *koinōnikon*. It is much larger, comprising nearly 150 items, with a Proper chant for virtually every date in the *Temporale* and a large portion of the *Sanctorale*. It fails to grant, moreover, a privileged position to a small group of ancient communions. The proto-communion *Gustate et videte* is used only once in the liturgical year, figuring simply as an undifferentiated member of the post-Pentecostal series. Thus the Roman communion does not display evidence of a centuries-long evolution; its early history is hidden behind what would appear to be a large-scale revision – accomplished within a comparatively brief span of time – that was undertaken to provide a Proper chant for every important date in the annual cycle. What form the communion took before this purported final revision remains speculative, and the most plausible line of speculation must centre on the monastic Office psalmody of the Roman basilicas. There would appear to survive in the Lenten weekday communions, which use Psalms i–xxvi in numerical sequence, a vestige of the *recitatio continua* that characterizes the psalmody of the monastic Office.

## Communion

### 2. Repertory, texts and annual cycle.

If the core repertory of any particular item of the Mass Proper is defined as those chants that appear in both the Roman manuscripts and the earliest Frankish manuscripts – and thus make up the repertory transmitted from Rome to the north in the mid-8th century – then for the communion there are precisely 140 chants. In addition to these there are eight communions in the Roman graduals that do not appear in the Frankish manuscripts edited in Hesbert's *Antiphonarium missarum sextuplex*, and 11 in the Frankish manuscripts not appearing in their Roman counterparts (see §4 below for a discussion of this group of 19 chants).

Non-psalmonic chants predominate in the core repertory: 80 communions derive their texts from non-psalmonic sources, with only 60 taken from the Psalter. Of the former, 57 are derived from the Gospels, eight from other New Testament books, 14 from the Old Testament, and one – St Agatha's *Qui me dignatus* – from a non-biblical source. The bulk of the psalmonic communions (a total of 44) appear during Lent and on the Sundays after Pentecost, while the festal seasons of Christmas Time and Paschal Time rely almost exclusively on New Testament texts. In most instances these latter are Gospel texts, indeed texts derived from the Gospel of the day; such a practice is unique to communions

among items of the Mass Proper. Sanctoral texts are also predominantly non-psalms: 29 out of a total of 39, with 24 from the Gospels.

The entire annual cycle of the communion displays striking evidence of what might best be called 'compositional planning', a phenomenon in which the prevalence of non-psalms texts plays an important role. Advent and Christmas Day have a series of ten communions with texts derived from the Prophets (including David), while the nine post-Christmas communions (from the feast of St Stephen to the third Sunday after Epiphany) form a sharp contrast with their colourful narratives derived from the Gospels. Musically, the first group is characterized by a restrained lyric style that focusses on the interval *re-fa*, with a single gesture to upper *ut* (see *In splendoribus*, [ex.1a](#)); while several of the second group feature a flamboyant dialogue type, exemplified here by *Dicit dominus* ([ex.1b](#)), which presents a vivid portrayal of Jesus's first miracle at the marriage feast at Cana.



The weekdays of Lent, as noted above, derive their texts from Psalms i–xxvi, in numerical order. The sequence is interrupted twice: first by the insertion of six communions borrowed from the post-Pentecostal repertory at the time that the Lenten Thursdays were established as liturgical under Gregory II (715–31); and secondly by the five much-discussed Gospel communions – *Oportet te* (Luke xv.32), *Qui biberit* (John iv.13–14), *Nemo te* (John viii.10–11), *Lutum fecit* (John ix.6–38), *Videns Dominus* (John xi.33–44) – that were substituted for five communions of the psalms sequence, those with texts from Psalms xii, xvi, xvii, xx and xxi. These five Gospel communions with their original simple syllabic melodies and their variety of more ornate settings in the later manuscripts have long puzzled chant scholars (see also §3 below). While the Lenten weekday communions may represent an earlier layer of communion composition, several chants of the Lenten Sundays and of Holy Week show signs of belonging to a more recent layer; there is, for example, the fifth

Sunday's *Hoc corpus* (1 Corinthians xi.24–5), a dramatic setting of words spoken by Jesus at the Last Supper, and Holy Thursday's *Dominus Jesus* (John xiii.1–22), which provides a moving vignette of the *Mandatum*.

The communion texts of Paschal Time are almost exclusively from the New Testament: 14 from the Gospels and five from the Epistles. The text of every Gospel communion is derived from the Gospel of the day up to the feast of the Ascension, at which point there is an abrupt change of procedure. The nine communions from the Ascension to Saturday in Pentecost week are borrowed from the responsories and antiphons of Ascension and Pentecost Matins. This sudden abandonment of the compositional principles previously employed in the festival cycles of the *Temporale* creates the impression of a hastily improvised conclusion to the entire annual cycle.

The post-Pentecostal sequence (perhaps roughly contemporary in its beginnings with the Lenten weekday series) has at its core a group of communions that are bound together by a rich theme of harvest, eucharistic and sacrificial motifs. At a later point in its history it appears to have had several communions added to it and to have had its psalmic communions arranged in numerical order. Among the additions were four psalmic communions at the head of the series, three of which – *Cantabo* (Psalm xii.6), *Ego clamavi* (Psalm xvi.6) and *Dominus firmamentum* (Psalm xvii.3) – were the first three of the five Lenten communions replaced by Gospel communions.

As for sanctoral communions, the tendency for the same chants to be used for many saints of the same category – in effect a proto-Common – might be expected to result in a *Sanctorale* that is generally older and has a higher proportion of psalmic texts than the *Temporale*. However, as noted above, this is by no means the case. Virtually every one of the major sanctoral dates has a Gospel communion of direct thematic relevance, whether it be Andrew's *Dicit Andreas* (John i.41–2), the Holy Innocents' *Vox in rama* (Matthew ii.18) or John the Baptist's *Tu puer* (Luke i.76). Even the most frequently used communions – chants such as *Beatus servus* (Matthew xxiv.46–7) and *Qui vult venire* (Matthew xvi.24) that would eventually figure in the Common of Saints – are predominantly non-psalmic.

## Communion

### 3. Musical style.

The communion is unique among items of the Mass Proper for its stylistic heterogeneity. There are short syllabic communions, for example, and long melismatic ones; communions of a restrained lyric quality (such as *In splendoribus* of ex.1a), and chants of a quasi-dramatic character (such as *Dicit Dominus* of ex.1b). It has been shown that much of this stylistic diversity is due to the fact that a substantial portion of the communion repertory is shared with Office antiphons (McKinnon, 1992) and responsories (Maiani). Some ten communions of the core repertory (including at least four of the five Lenten weekday Gospel communions cited above) are also antiphons, and about 30 are responsories. Thus a simple syllabic communion such as *Spiritus sanctus* (ex.2a), which has been described as 'antiphon-like', is in fact an Office antiphon; and a chant such as *Unam petii* (ex.2b), which manifests the binary structure and formulaic character of a responsory, also appears in the antiphoners as a Matins responsory.



The antiphon-communions and responsory-communions offer valuable insight into the chronology of the communion cycle's creation. They tend to cluster at points in the annual liturgical cycle that display signs of later adjustments – Paschal Time, Holy Week, the later Sundays of Lent, the post-Epiphany Sundays, the opening Sundays of the post-Pentecostal sequence and later sanctoral dates like the Purification. The responsory-communions, moreover, share their melodic and textual peculiarities with other communions (such as *Dicit Dominus*) that also tend to appear in the same portions of the Church year.

The sharing of chants with the Office, especially as it involves responsories, serves to explain another frequently cited musical peculiarity of communions – their high incidence of modal instability. Nearly half of the Gregorian communions that appear in the sources with different *maneriae* are responsory-communions (13 out of 27, according to the present author). If these chants are removed from the reckoning, the communion displays about the same degree of modal instability as other genres of the Mass Proper. Why responsory-communions are so frequently modally unstable remains a matter for speculation, but the reason would seem to be somehow connected with their late entry into the Roman repertory.

## Communion

### 4. Later history.

It was mentioned above that eight communions appear in the Roman graduals but not in the early Frankish manuscripts of Hesbert's *Antiphonale missarum sextuplex*, and conversely that 11 communions appear in the latter sources but not in the Roman ones. Some of these chants are clearly later additions to the Roman and Frankish repertoires, respectively, occasioned by the establishment of new liturgies after the mid-8th-century transmission of the Roman chant to the Carolingian realm. On the Roman side, for example, there is the communion for a nuptial Mass, *Christus qui natus*; and on the Frankish side *Inclina aurem tuam*, the communion for the seventh Sunday after Pentecost, a Frankish addition to the Church year; and *Benedicimus Deum* for the Carolingian festival of Trinity Sunday. But not all of these communions are so easily explained, and as a group they present a unique opportunity to study the relationship between Roman and Frankish chant during the period of transmission. It is an intriguing fact, for example, that discrepancies between the Roman and Frankish liturgical assignments appear precisely at the end of the sequences of post-Epiphany and post-

Easter Sundays: for the third Sunday after Epiphany the Roman graduals have *Puer Jesus* and the Frankish *Mirabantur*, and for the fifth Sunday after Easter the Roman books have *Pater cum essem* and the Frankish *Cantate Domino*.

The history of the antiphon-communion and responsory-communion in the Frankish and Gregorian sources is particularly interesting. At first the two genres follow a parallel course: most of the Roman representatives of the two types are retained and a number of new examples of each are added. The antiphon-communion *Vos qui secuti*, for example, is assigned to the feast of St Simon and St Jude, and *Nos autem* to Tuesday in Holy Week and to feasts of the Cross. About a half-dozen responsory-communions are similarly added, chiefly to sanctoral liturgies, for example, *Qui me dignatus* for the feast of St Agatha, and *Quinque prudentes* for St Agnes. But in 11th- and 12th-century sources the two genres display remarkably divergent behaviour. Antiphon-communions develop a great diversity of more florid melodies, varying from region to region (see Huglo, 153, 171 and 194), but retain their original simple melodies in the Office. The most plausible explanation for this would seem to be that cantors were spurred on to create new communion melodies to avoid singing a text at Mass to the same melody as that sung earlier at Matins. But responsory-communions do precisely the opposite. The original melodies continue to be sung at Mass virtually without exception, while the related Matins responsories are either given new melodies or, as is more often the case, dropped entirely from the repertory. A partial explanation of such contradictory circumstances might be that the antiphon-communions abandoned their original simple melodies because they were obviously stylistically inappropriate to the communion, while the responsory-communions retained theirs because of their approximate compatibility.

The expansion of the communion repertory in later centuries varied considerably from region to region. Central European sources are remarkably conservative in this respect. Manuscripts as late as the 14th-century gradual of the Thomaskirche in Leipzig (see Wagner, 1930–32) and the early 16th-century gradual of St Adalbert's at Esztergom (see Szendrei) have almost precisely the same repertory (apart from a handful of obviously necessary additions such as *Quotiescumque* for Corpus Christi, and *Beata viscera* for the votive Mass of the Virgin Mary) as early manuscripts such as *CH-SGs* 339 and *CH-E* 121. Aquitanian and Italian sources, however, add a significant number of communions to the repertory, principally to accommodate new liturgical occasions such as nuptial and funeral Masses, votive Masses of the Virgin Mary, and dates added to the *Sanctorale* such as the feasts of St Benedict, St Bartholomew and St Martin. A large portion of these new communions – at least a dozen – were created for the Mass of the Dead. Most of the later communions, chiefly products of the 11th and 12th centuries, have newly composed melodies, but the Carolingian *Per signum crucis* for the Exaltation of the Cross and *Benedicimus* for Trinity Sunday were adapted from *Ab occultis* and *Feci iudicium*, respectively, and *Quotiescumque* for the 13th-century festival of Corpus Christi was adapted from Pentecost's *Factus est repente*.

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## Comodo

(It.: ‘comfortable’, ‘convenient’).

A word used both as a tempo designation in its own right and as a qualification to other tempo marks. It is also spelt *commodo*. Frescobaldi mentioned a *battuta commoda* in the preface to his *Toccate e partite* of 1615 but in no particularly technical sense. J.G. Walther (*Musicalisches Lexicon*, 1732) defined the adverbial form *commodamente* 'nach guter Bequemlichkeit' ('good and comfortably'), adding that it was 'so viel, als Adagio' ('the equivalent of *adagio*'); but he was presumably there taking [Adagio](#) in its literal sense, 'at ease', for there is nowhere else any apparent suggestion of *comodo* being anything but a fluent and agreeably fast tempo. Leopold Mozart (1756) defined *tempo commoda* as the same as [Tempo giusto](#): both of them 'lead us back to the piece itself'. The rondo of Beethoven's Piano Sonata in E op.14 no.1 is marked *allegro comodo*. *Andante comodo* and a *tempo comodo* are relatively common; *comodamente* (the adverb) and *comodetto* (the diminutive) appear in 18th-century scores.

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

## Compan, Honoré

(*b* ?Paris; *d* ?Paris, after 1798). French harpist and violinist. He composed numerous short pieces for the harp and a significant method containing several short pieces (to illustrate the principles he advocated) as well as *ariettes* with accompaniment: *Méthode de harpe, ou Principes courts et clairs pour apprendre à jouer de cet instrument* (Paris, 1783). In 1798 he was still listed as a violinist of the Théâtre de la Pantomime. (*FétisB*, *GerberL*, *GerberNL*, *MCL*)

HANS J. ZINGEL

## Comparative musicology.

A translation of the German *vergleichende Musikwissenschaft*, this 'takes as its task the comparing of tonal products, in particular the folksongs of various peoples, countries and territories, with an ethnographic purpose in mind, grouping and ordering these according to the variety of [differences] in their characteristics' (Adler, 1885; trans. 1981, p.13). One of four subdivisions of systematic musicology in Guido Adler's formative 1885 definition of 'the scope, method, and aim of musicology', comparative musicology was renamed ethnomusicology in the 1950s in the United States.

Adler and his followers applied the then recent advances in the sciences of geology and biology to the new *Musikwissenschaft* ('music science'). In geology, this involved the ability to infer chronological sequence from stratigraphic layering of fossils in rock beds; in biology, the classification of plants and animals; while comparative methods from anatomical studies and Darwin's evolutionary theories (and their applications to history and ethnology) provided the intellectual framework within which comparative musicologists worked for more than 50 years (Mugglestone, 1981). The

invention of phonograph recording (by both the American Thomas A. Edison and the Frenchman Charles Cros, working independently) in 1877 gave comparative musicologists the tool they needed to collect performances of unwritten, orally-transmitted music in a fixed form for scientific analysis, comparison and classification in a laboratory.

Two of the earliest works in this discipline, published in England, cast doubt on the prevailing 'scientific' assumptions of the time. In 1885 Alexander J. Ellis invented a linear scale, the so-called cents system, that facilitated the measurement and comparison of interval sizes. Dividing the octave into 1200 equal units, he measured 'the musical scales of various nations' and discovered that they were not governed by 'natural laws' that proved the superiority of Western harmonic practices. Instead, they were extremely diverse, even 'capricious', and apparently unregulated by mathematical laws. Richard Wallaschek's 1893 study of 'primitive music' was steeped in the prevailing late 19th-century assumptions about the progress of man from savage and simple to civilized and complex. Yet his sometimes favourable impressions of the musicality that must have been necessary to play certain kinds of 'primitive' music could be seen to indicate the beginnings of a suspicion (never fully articulated) that a comparative musicology could challenge rather than ratify the commonly-accepted evolutionary framework of the time.

Comparative musicology flourished in the hands of psychologist Carl Stumpf (1848–1936) and his student Erich Moritz von Hornbostel (1877–1935), who founded the Berlin Phonogramm-archiv at the University of Berlin. Using cylinders recorded by anthropologists in the field, they and their associates (some trained in other sciences such as physiology) focussed mainly on pitch, intervals and tone systems, and used their findings to study psychoacoustics comparatively (Hornbostel, 1910); speculate on the origins of music (Stumpf, 1911); invent methods for analysing scale and melody (Hornbostel, 1913); create a classification system for musical instruments (Hornbostel and Sachs (1914); and transcribe and analyze the musical structures of many individual musical styles (e.g. Hornbostel, 1923). Hornbostel produced only two doctoral students in comparative musicology, Mieczyslaw Kolinski and Fritz Bose, but other influential scholars who worked with them included Otto Abraham, Robert Lachmann, Marius Schneider, Curt Sachs and George Herzog, some of whom brought their ideas to North America in the 1930s and 40s.

In addition to classification systems for tonal material and musical instruments, some German research in comparative musicology was influenced by the evolutionary theories of German anthropologists. According to their 'culture-circle doctrine' (*Kulturkreislehre*), cultural traits could be grouped into geographical circles of distribution. The circles could then be placed in chronological order, representing the evolutionary stages of development of those traits: the widest circles were presumed to contain the oldest traits and the smallest, the newest. Marius Schneider (1934–5) applied this doctrine to the study of polyphony and found that monophony (or sometimes heterophony) appeared most widely distributed and was therefore the oldest type, with various forms of polyphony evolving (in stages) out of monophony. Curt Sachs (1940) applied the doctrine to musical instruments, finding that rattles have the widest distribution and are therefore the oldest instruments; that the musical bow and xylophone evolve at a later stage; and

that the African *sanza* (lamellophone), with its somewhat restricted distribution, is younger still. Though the evolutionary underpinnings of this doctrine, and therefore the conclusions based on it, were rejected by American researchers of the period and later, these scholars' ability to control huge amounts of data was nonetheless impressive. The cents system and the Hornbostel-Sachs system of instrument classification remain the main legacy of comparative musicology.

If comparative musicology is taken as an umbrella term for all research on 'folk', 'primitive' and 'Asiatic' music from the late 19th century to the 1950s, then not all researchers in the period worked in the German tradition. Another important stream included American collectors of Amerindian music such as J.W. Fewkes, Francis Densmore and Helen Roberts. Yet a third stream consisted of the many European collectors of national folksongs. Some worked strictly within national boundaries, but some, such as Béla Bartók in Hungary, Oskar Kolberg in Poland and Constantin Brăiloiu in Romania, had a more or less comparative outlook. Fundamental to all scholarship in this period, however, was the collection, classification, comparison and historical stratification of styles.

When ethnomusicology replaced comparative musicology as the disciplinary label in the 1950s, research turned primarily to localized studies of music conceived as a part of culture. However, the comparative impulse, stripped of its evolutionary underpinnings, has surfaced occasionally, in Mieczysław Kolinski's classification of melodic movement (1965), Alan Lomax's cantometrics (1968), Anna Czekanowska-Kuklinska's (and others') study of pan-Slavic features (1972); Steven Feld's proposal for a comparative sociomusicology of egalitarian cultures (1984); and Bruno Nettl's descriptions of musical styles and cultures (1989).

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TIMOTHY RICE

## Compass.

See [Range](#), particularly of an instrument or a vocal or instrumental part.

## Compenius.

German family of organ builders (possibly a branch of the Low Countries family of Kompen or ten Compe), active 1546–1671. Timotheus Compenius lived at various times in Königsberg (now Kaliningrad) and Staffelstein (both in Upper Franconia) and worked in the diocese of Würzburg. In 1596–7 he added a pedal-board to the organ (built 1572–3 by Rodenstein) in the Stadtkirche, Bayreuth, and wrote a guide to the instrument's registration, *Ordentliche Specification und Verzeichnung zur Zusammenziehung der unterschiedlichen Register* (included in Hofner). In 1602 he built an organ for St Michael, Hof, with two manuals and 20 stops.

Timotheus's brother, Heinrich the elder (*d* Nordhausen, 2 May 1611), is mentioned as organist of St Andreas, Eisleben, in 1546 and 1572, but by 1579 he had moved to Nordhausen, which remained his base while he built organs for such places as the Predigerkirche in Erfurt (1579), the Stadtkirche in Cönnern (1580–82) and, with Timotheus, the cathedral in Fritzlar (1588–90). He wrote a composition manual, *Musica teutsch in kurze Regulas und Schriftstücke verfasst*, in 1567 (now lost), and a cantata, *Gib Glück und Heil, Herr Jesu Christ*, for the Erfurt council election in 1572 (the cantata survives in manuscript).

Organs by Heinrich's son Esaias (*b* Eisleben; *d* Hillerød, 1617) included those for St Martin, Kroppenstedt (1603–13); Hessen Castle (between Wolfenbüttel and Halberstadt) (1605–10; two manuals, 27 stops, based on the ideas of the Duke of Brunswick and Lüneburg, under the supervision of Michael Praetorius and now in the chapel of Frederiksborg Castle at Hillerød; see illustration); and the Stadtkirche in Bückeburg (1615). Esaias held the official

position of organ builder and instrument maker to the court of Brunswick. He assisted Praetorius in the writing of his *Organographia* and was co-author with him of the *Kurzer Bericht, was bei Überlieferung einer Orgel zu observieren*, published in Blume.

Heinrich's son Heinrich the younger (*b* Eisleben; *d* Halle, 22 Sept 1631) was official organ builder to the Archbishop-Elector of Magdeburg. He made instruments for such buildings as Magdeburg Cathedral (1604–5), the monastery at Riddagshausen, near Brunswick (c1610), the Stadtkirche, Markranstädt (1617), and St Ägidien, Oschatz (1627).

Esaias's son Adolph (*d* Hanover, 1650) built an organ for the court chapel in Bückeburg (1620) and was active in Bremen between 1636 and 1644. He was organist of St Ägidien, Hanover, 1626–36 and 1644–50.

Johann Heinrich (*b* Halle; *d* Halle, 11 Dec 1642), son of Heinrich the younger, built the organ of the Moritzkirche, Halle (1624–6), for Samuel Scheidt, under Scheidt's supervision.

Heinrich the younger's son Ludwig (*b* Halle; *d* Erfurt, 11 Feb 1671) was official organ builder to the chapter of Naumburg Cathedral. His instruments included those in St Johannis, Gera (1645–7), the Predigerkirche in Erfurt (1647–9) and the Schlosskirche in Weimar (from 1657). He designed the organ at the Brüderkirche in Altenburg (from 1655).

Jakob (*d* Sorau, 1602; his exact relationship to the others is unknown) worked with Michael Hirschfeldt of Nordhausen on an organ with transmissions and extensions for St Maria Magdalena in Breslau (1595–1605).

The Compenius family carried on the craft of the Beck family, with whom they had personal connections. They emulated in particular David Beck's wealth of foundation stops and reeds, using finely shaded individual colours. But in the layout of their instruments (with the exception of the Magdeburg Cathedral organ) they followed the less elaborate model of Esaias Beck, providing a comprehensive Principal chorus only for the *Hauptwerk*, and leaving the Pedal in a largely ancillary state. Heinrich the elder built spring-chests, his sons slider-chests. Ivory and ebony were sometimes used for the pipes. The wind pressure of the Compenius organ at Hillerød, all the pipes of which are either wood or ivory, amounts to 55 mm. The manuals of Compenius organs were C to c''' (sometimes to f'''), the pedal-board C to d' (occasionally to e'); C<sub>1</sub> and D<sub>1</sub> were often absent, and sometimes F<sub>1</sub> and G<sub>1</sub> too. On the other hand they often had double keys for D<sub>1</sub>/E<sub>1</sub> and G<sub>1</sub>/A<sub>1</sub>. The German *Orgelbewegung* was indirectly inspired by the Compenius organ, through the building of the 'Praetorius Organ' in the university of Freiburg (1921; Gurlitt/Walcker). The only surviving Compenius organ is that in Frederiksborg Castle at Hillerød; the Gedeckt 8', Quintaden 8' and Rohrflöte 4' stops from the Magdeburg Cathedral organ are incorporated in the present organ of St Martin, Kroppenstedt.

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HANS KLOTZ

## Compensation frame.

The name given to a wooden piano frame with metal bracings patented by James Thom and William Allen (who both worked for William Stodart) in 1820. Unlike earlier metal-braced frames, this used brass tubes above the brass strings and iron tubes above the iron ones in order to achieve greater stability of tuning. Rimbault described the device in terms of 'metallic tubes possessing the same properties as the strings, extended or relaxed simultaneously with them' (*The Pianoforte*, London, 1860, p.152). Stodart purchased the invention and patent rights from Thom and Allen, and proceeded to use the compensation frame in his pianos.

See also [Pianoforte](#), §I, 6.

HOWARD SCHOTT/MARTHA NOVAK CLINKSCALE

## Compensationsmixture.

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

## Compère, Loyset

(*b* Hainaut, c1445; *d* St Quentin, 16 Aug 1518). French composer. He was one of the leading chanson and motet composers of the late 15th and early 16th centuries.

1. Life.

2. Works.

WORKS

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JOSHUA RIFKIN/JEFFREY DEAN, DAVID FALLOWS (1), BARTON HUDSON/JEFFREY DEAN, DAVID FALLOWS (2)

[Compère, Loyset](#)

1. Life.

According to the poet Jean Molinet, who evidently knew him well, Compère belonged to a family from St Omer, in the county of Artois; a Milanese document of 1476, moreover, describes him as a cleric of Arras, also in Artois. Nevertheless, a decree written by Charles VIII of France in April 1494, granting Compère French nationality so that he could safeguard benefices acquired during royal service, explicitly calls him a native of Hainaut. The birthdate usually suggested for Compère, about 1450, probably lies at least five years too late. An anonymous chanson linking him and Molinet appears in a manuscript with a repertory from the 1460s (*I-PAVu* Aldini 362), and the beautifully polished chanson *Puisque si bien* was copied into the Laborde chansonnier (*US-Wc* M 2.1.L25 Case) about 1465. The motet *Omnium bonorum plena*, datable before 1474 (perhaps for the dedication of Cambrai Cathedral on 5 July 1472), reveals a fully skilled, mature composer.

During the mid-1470s Compère belonged to the *cappella* of Galeazzo Maria Sforza, Duke of Milan. His name appears in a list of singers dated 15 July 1474 and in further lists of 30 March and 4 April 1475: in September 1476 the duke attempted to procure a benefice for him at S Georgio de Catasijs in Pavia. Compère may have come to Italy from the French royal court, where he later spent the major part of his career. The Sforzas had close political ties with Louis XI, and on 23 November 1472 Galeazzo Maria had written to Ockeghem, the head of Louis' chapel, for help in securing singers. On the other hand, the text of *Omnium bonorum plena* seems to suggest an early association with Cambrai: the *secunda pars* contains a prayer for a series of musicians traceable almost without exception to Cambrai Cathedral or – to a lesser extent – the courts of Louis XI and Charles the Bold, duke of Burgundy. Compère's own name, however, does not occur in the fairly extensive surviving records of any of those institutions.

Compère's stay in Milan came to an end shortly after the murder of Galeazzo Maria on 26 December 1476. On 7 January 1477 the court decided to reduce the *cappella*, and a document of 6 February lists Compère among those scheduled to leave. No further indication of his whereabouts survives for the next decade, though he may well have been in Moulins at the court of Jean II, duc de Bourbon, two of whose poems he set. In February 1486 a document from the French court describes him as *chantre ordinaire* to Charles VIII; eight years later the king's decree of naturalization refers to Compère as *chappelain ordinaire et chantre de nostre chappelle*. In autumn the same year Compère accompanied Charles on the French invasion of Italy. In a letter of 7 October 1494 Ferrante d'Este told his father, the Duke of Ferrara, of a meeting with Compère at Casale Monferrato. The composer

was extremely sorry not to be able to furnish Your Lordship with any good compositions because the only works he had with him are old ones. He finds that he left behind in France certain of his books, in which he has some good new compositions, and he will be glad to satisfy Your Lordship as soon as he is able to do so.

Compère presumably spent the month of January 1495 in Rome, when Charles and his troops were occupying the city. The appearance of five motets and a Magnificat setting by Compère, all copied about 1495–7, in the Vatican choirbook *I-Rvat* C.S.15 may represent a souvenir of this visit.

Between 30 April 1498 and 5 May 1500 Compère served as dean at the church of St Géry in Cambrai; from then until 1503 or 1504 he held the post of provost at the collegiate church of St Pierre in Douai. A manuscript history of St Pierre dating from 1730 (discovered by Herbert Kellman) describes Compère's tenure as a difficult one:

In his time the lords of the city broke the immunity of our cloisters and quarters, in the year 1503 violently forcing their way into the house of this same canon, breaking down the doors, smashing the wall and inflicting other damnable deeds upon us.

The history also reveals that Compère held bachelor's degrees in both canon and civil law.

Despite his obligations to Cambrai and Douai, Compère may have continued to serve the French court at least intermittently after 1498. He would appear to have written the motet *Gaude prole regia* for the reception of Duke Philip the Fair, Governor of the Netherlands, in Paris on 25 November 1501: the text, a prayer to St Catherine of Alexandria, depicts France and Flanders uniting in praise of the saint, whose feast day falls on 25 November. The motet *Sola caret monstris*, probably composed in early 1508, contains a bitter diatribe against Pope Julius II on behalf of King Louis XII and the episcopal *maître de chapelle* of the royal chapel, René de Prie. Compère evidently spent his last years at the collegiate church of St Quentin: he had held a canonry there since at least November 1491, when he paid a tax on a benefice in the diocese of Coutances. It appears probable that he received a more lucrative position in the chapter in the spring of 1504, when a permutation of benefices moved one Pierre Duwez into Compère's provostship of Douai in order to free up the provostship of Condé-sur-l'Escaut for Josquin des Prez. He was buried in the church of St Quentin.

[Compère, Loyset](#)

## **2. Works.**

Compère's place in musical history has undergone a decisive change with the discovery that the Josquin at Milan during the 1460s and 70s was not Josquin des Prez. It now looks as though Josquin des Prez would have been about 10 years younger than Compère, and it seems very likely that Compère was a pioneer in some of the stylistic and technical features they share. He may well be the earliest composer to use consistent points of imitation, in his early works often preferring three different pitches of entry; he was the purest exponent of the melismatic chanson style that came to the fore in the 1460s; and he may also have been the first composer to explore the motet-cycle of *Motetti missales* as an alternative to the mass ordinary cycle. As a flawless contrapuntist who also wrote some of the sweetest music of the 15th century, he may well have been an attractive model for the young Josquin.

In spite of a considerable range of experimentation, two main styles are evident in Compère's music. He had a thorough grounding in traditional late Burgundian style and cultivated this in his tenor motets, several of his cantus-firmus motets and many of his chansons. This style involved structural reliance on duets between superius and tenor with the other voices taking supporting roles; forms based on purely musical rather than textual logic;

florid, expansive melodic lines in a predominating superius part; and the use of traditional liturgical or chivalric types of text. The other main style of his music is rooted in Italian popular forms of the late 15th century, the *lauda* and *frottola*, where the bass is the fundamental harmonic support. Predominantly syllabic melodic lines reflect the rhythm and accentuation of the words; the voices are treated equally and often imitatively; duets in various combinations frequently contrast with full polyphony or homorhythmic writing; and text interpretation through illustration, analogy and contrast, achieves a new level of importance and to some extent dictates the form. Compère's choice of texts also gradually changed: in sacred works he most commonly used biblical texts, chiefly from the Prophets or the Gospels, medieval sacred poems or compilations drawn from various biblical or poetic sources. His later vernacular texts are distinctly irreverent, reflecting contemporary popular poetic types. Although many of his works exactly fit into one of these two styles, some are intermediate, reflecting his attempt to assimilate the Italian style or to synthesize the two.

One of Compère's earliest surviving works is apparently *Omnium bonorum plena*. Drawing extensively on Hayne van Ghizeghem's *De tous biens plaine*, both for musical material and for the opening of the text, it demonstrates Compère's brilliant technical mastery. The text, which he probably also wrote, mentions a number of older, revered musicians, including some whose names are otherwise unknown. In style the motet owes much to Du Fay and even more to Busnoys.

Similar in design are four tenor motets for five voices modelled on Regis. Each has a tenor cantus firmus as a central axis, surrounded by four voices with a different text though thematically related to the tenor. Two of these motets were written to commemorate a specific political event, whereas the others are sacred. *Sola caret monstris/Fera pessima* is stylistically remarkably like Ockeghem (probably in order to exemplify the musical style of the French royal chapel); and *Gaude prole regia/Sancta Catherina*, with its compact lucid form, adapts the italianate style to the traditional framework of the tenor motet.

Apart from *Omnium bonorum plena* and the tenor motets, Compère wrote at least five cantus-firmus motets, all sacred, with a text common to all voices. Many features of the italianate free motets are found here within the context of the traditional northern motet. Among these motets is *Ave Maria, gratia plena*, his most popular work and one of the most widely disseminated of the period. The text is compiled from various liturgical sources, and each section has its own melody. But his preference for syllabic text declamation and chordal and duet writing based on melodic formulae hampers his melodic invention. Although the work is technically virtuoso it lacks both the fantasy of the Netherlandish motet and the euphonious clarity of the italianate type.

Perhaps most characteristic are Compère's free motets. All but one are sacred, without a cantus firmus, and draw heavily on the style developed in Italian popular and sacred forms in the late 15th century. Central to their conception is the prominent role assigned to the words: since there is no cantus firmus to provide a superstructure, the text is made to assume this function. Lines are presented one by one, a variety of textures shows relationships within the text and produces lucid, symmetrical forms; syllabic

declamation enables the words to be heard clearly. In the most advanced pieces, such as the *Officium de cruce*, word-painting bordering on true madrigalism is used repeatedly. The only secular free motet is *Sile fragor*, whose humanistic poem refers to singing in church and curiously combines a prayer to the Holy Virgin with an invocation to Bacchus; it may be an irreverent substitute for 'Deo gratias' at the end of Mass or Vespers.

Of the two firmly ascribed complete mass Ordinary cycles, *Missa 'L'homme armé'* is probably the earlier; it was copied into *I-Rvat* C.S.35 by about 1490. It presents the familiar tune in an unusual Phrygian transposition and features canons at a variety of difficult intervals, including the 2nd and the 9th; it had considerable success and seems still to have been sung in the papal chapel as late as 1568. *Missa 'Alles regrets'* combines principles of parody technique and through-imitation more successfully to achieve a unified composition. The tenor of Hayne van Ghizeghem's famous chanson appears in the tenor, but with continuously changing mensuration. Around it are woven motifs from the chanson superius and contratenor, as well as freely invented points of imitation, resulting in a virtuoso display of contrapuntal skill.

Compère also wrote at least three cycles of *motetti missales* (also called 'substitution masses'). Each comprises eight motets to be sung in place of parts of the mass Ordinary or Proper of the Milanese rite. It has been argued that they may originally have been written as motet cycles similar to the *Officium de cruce* and only later adapted as *motetti missales* by Gaffurius, and that they do not necessarily date from Compère's Milan period (see Lowinsky, 1963). It is clear, however, that they were composed as cycles, for they are unified by mode, clef combination and near-consistency of mensuration changes; and *Ave Domine*, in addition, has an unidentified cantus firmus in six of its eight movements. Furthermore, the sections designated for the Elevation, like those in Weerbeke's unquestioned Milanese *motetti missales*, show a distinctive homophonic texture in long notes with fermatas, showing the cycles to be true *motetti missales*. Finscher (1964) and Ward (1986) have conjecturally identified several other cycles that are not transmitted in the sources as *motetti missales*. All these are probably among Compère's earliest experiments with the 'Italian' style, and they may have been an important influence on the early development of Josquin's style in the 1470s.

Compère was perhaps at his best in composing chansons. They fall into three main categories: motet-chansons, three-voice chansons in the old Burgundian tradition, and the more modern Italian type, mostly for four voices. The motet-chanson closely resembles the medieval motet which disappeared around 1440 and enjoyed only a brief revival in this more modern guise around 1490, when Compère, the most prolific composer of the genre, produced five works. Each has a cantus firmus, with Latin text, in the bass, supporting two upper voices which set a French rondeau or virelai. In each piece the two texts are symbolically related through a similarity in their openings. In works thought to be of early date the cantus firmus moves in long values, quite independently of the upper parts, which consist chiefly of points of imitation (e.g. *Le corps/Corpusque meum*). In presumably later pieces (e.g. *Plaine d'ennuy/Anima mea*, *Tant ay d'ennuy/O vos omnes*) the cantus firmus is more animated and is integrated rhythmically with the other voices, occasionally engaging in imitation with them.

The three-voice chansons range in style between those similar to Du Fay's late works and Flemish *tricinia*. They form the largest group, with over 30 pieces. Most of those whose texts survive in full are *formes fixes*. Some of the earliest (e.g. *Dictes moy toutes*, *La saison en est*) consist of a songlike superius supported by tenor and contratenor, undifferentiated in range, which cross freely, especially at cadences. Phrases are clearly delineated without overlap. Imitation, when present, is nearly always confined to the superius and tenor. Usually these two parts form the basic structure, supported by a contratenor or bass which moves in a low range and rarely crosses the tenor. Sometimes all three voices engage in imitation. A particularly noteworthy group consists of the *chansons de regret* (*Sourdez regretz*, *Vat'en regret*, *Venés*, *regretz*); they are related to earlier works, especially Hayne van Ghizeghem's *Allez regrets*. As a group these form some of the finest fruits of an already moribund musical culture. A smaller group of chansons, largely confined to French sources, notably *F-Pn fr.2245*, was apparently composed shortly before 1496 when Compère was at the French court. These are rather more melismatic and more regularly imitative, with a less songlike contratenor. Some (e.g. *Pour estre ou nombre*, *Faisons boutons*) are in *tempus perfectum*, archaic by this late date. *Au travail suis* is a brilliant quodlibet, drawing extensively on earlier, popular chansons. Similar in style to this 'French' group of chansons is an 'Italian' group, which appears predominantly in manuscripts of Italian provenance.

Sharply contrasting in style with all of these are the 14 four-voice chansons. They seem to have been composed shortly before 1501–3, when Petrucci drew heavily on them in his chanson publications. They use gay, amorous or occasionally political texts, and their concise, popular verses are set to sprightly melodies with lively rhythms. The words are declaimed syllabically to rhythmically clearcut motifs, homophonic sections and bustling duets, punctuated by clean cadences, rests or *coronae*. Their brisk vitality has its origins in the Italian frottola, which had only recently appeared. They are among the earliest musical manifestations of the Renaissance spirit in France. Curiously, the two pieces with Italian texts, published by Petrucci as frottolas, might more properly be called Italian chansons; one of them, *Scaramella fa la galla*, even suggests the gravity of a motet.

Compère, Loyset

## WORKS

Edition: *L. Compère: Opera omnia*, ed. L. Finscher, CMM, xv (1958–72) [F]

### masses, mass sections

all for 4vv

Missa 'Alles regrets', F i

Missa 'L'homme armé', F i

Kyrie, Gloria, Credo, F i

Credo 'Mon père', F i

Sanctus, ed. in AMMM, vi (1966) (anon.; see Staehelin, 1973)

### motetti missales

Ave Domine Jesu Christe, 4–5vv, F ii (anon.; see Finscher, 1964)

Hodie nobis de virgine, 4vv, F ii

Missa Galeazescha, 5vv, F ii

### **magnificat**

Magnificat I toni, 4vv, F iii

Magnificat IV toni, 2vv, F iii (Esurientes only)

Magnificat VI toni (i), 4vv, F iii

Magnificat VI toni (ii), 4vv, F iii

Magnificat VII toni, 4vv, F iii

Magnificat VIII toni, 3vv, F iii (Esurientes only)

### **motets**

for 4vv unless otherwise stated

Ad honorem tuum Christe, F iv; Asperges me Domine, F iv; Ave Maria, gratia plena, F iv; Crux triumphans, F iv; Gaude prole regia/Sancta Catherina, 5vv, F iii; O admirabile commercium, F iv; Officium de cruce (In nomine Jesu), F iv; O genitrix gloriosa, F iv (also attrib. Ghiselin, Richafort); Omnium bonorum plena, F iv

Paranymphus salutatur virginem, F iv; Profitentes unitatem, F iv; Propter gravamen, F iv; Quis numerare queat/Da pacem, 5vv, F iii; Sile fragor, F iv; Sola caret monstris/Fera pessima, 5vv, F iii; Virgo celesti, 5vv, F iii; O post partum munda, lost

### **motet-chansons**

all for 3vv; all ed. in F v

Le corps/Corpusque meum (full French text perhaps Henri Baude's rondeau 'Le coeur la suit')

Malebouche la decevable/Circumdederunt me viri mendaces

O devotz cueurs = Tant ay d'ennuy

Plaine d'ennuy de longue main atteinte/Anima mea liquefacta est

Royne du ciel/Regina celi (also attrib. Prioris in a version that differs only in its opening notes)

Tant ay d'ennuy [= O devotz cueurs]/O vos omnes qui transitis (also attrib. Obrecht but surely by Compère)

### **chansons**

for 3vv unless otherwise stated; all ed. in F v

Adiu ma dame = Ne vous hastez pas

Aime la plus bella = Puis que si bien

Alons fere nos barbes, 4vv (melody reused in Henry VIII's En vray amoureux; 2nd half, beginning 'Et ou la troveroye', appears in only one source of this work, but it also appears as 2nd half of Mon pere m'a donné mari, and for many reasons may be a separate work)

A qui diraige ma pensee (Dc later used in San of Obrecht's Missa plurimorum carminum (ii))

Au travail suis sans espoir de confort (based on Barbingant's or Ockeghem's chanson with additional references to other chansons)

Barises moy = Guerissés moy

Beauté d'amours = Seraige

Bergeronette savoysienne

Chanter ne puis chieux la mynonne

De les mon getes = Volés oïr une chanson

Des trois la plus et des aultres l'eslite

Dictes moy toutes vos pensees (used for masses by A. de Févin and Mouton)

Disant adieu a ma dame et maistresse

[Disant] adiu [a] ma dame = Ne vous hastez pas

En attendant de vous secours

Et dont revenés vous, 4vv

Et ou la trouveroye, 4vv (cf Alons fere nos barbes, Mon pere m'a doné mari)

Evray Dieu que payne = Vray Dieu quel payne

Faisons boutons, le beau temps est venu (text by Jean II, duc de Bourbon)

Gentil patron, maistre de la galee, 4vv

Guerissés moy du grant mal que je porte

J'ay ung syon sur la robe, 4vv (double canon)

Je suis amie du fourrier, 4vv

La saison en est ou jamais (also attrib. Agricola, but surely by Compère)

L'aultre jour me chevauchoye, 4vv

Le grant desir d'aymer m'y tient

Le renvoy d'ung cuer esgaré (evidently derived from ?Barbingant's Terriblement suis; used for a mass by Ghiselin, in Ag of Obrecht's Missa plurimorum carminum (ii), and in a duo by La Rue)

Lourdault, Lourdault, garde que tu feras, 4vv (also attrib. Josquin, Ninot le Petit, but surely by Compère; perhaps addressed to Jean Braconnier, called 'Lourdault')

Me doibt on prendre = Ne doibt on prendre

Mes pensees ne me laissent une heure (presumably used for the lost mass 'de mes pensees' listed in index of *I-Bsp A.XXIX*)

Mon pere m'a donné mari, 4vv (2nd half, beginning 'Et ou la troveroye', also appears as 2nd half of Alons fere nos barbes, and for many reasons may be a separate work)

Ne doibt on prendre quant on donne (text by Jean II, duc de Bourbon; also found in sources from 1543 and later with text Venite amanti insieme, attrib. C. Festa, 'Foglianus')

Ne vous hastez pas en malheure [= Adiu ma dame]

Nous sommes de l'ordre de Saint Babouin, 4vv

Or suis je bien transy d'esmay = Vous me faittes morir

Pensant au bien que ma dame m'a fait

Pleut or a Dieu que n'aymasse jamais

Pour estre ou nombre des loyaulx (inscription 'Royal' in margin of *F-Pn fr.2245* may indicate the poet)

Puis que si bien m'est advenu [= Aime la plus bella]

Quam diu che pena messe = Vray Dieu quel payne

Reveille toy franc cuer joyeux

Royne de ciel, 3/4vv (A marked 'si placet'; not related to Compère's motet-chanson with the same incipit)

Se mieulx ne vient d'amours peu me contente (text perhaps by Guillaume Crétin, also set by Convert and Agricola)

Se pis ne vient d'amours je me contente (possibly a *response* to *Se mieulx ne vient*, but musically closer to Convert's setting of that chanson)

Seriage [vostre mieulx amee] [= Beauté d'amours]

Si j'ay parlé aucunement (text by Henri Baude)

Sourdes, regretz, avironez mon cuer

Tant ha bon oeul

Tout mal me vient Dieu mercy et fortune

Une plaisante fillette, 4vv

Un franc archier a la guerre s'en va, 4vv

Va t'en, regret, celuy qui me convoye (used for a mass by Simonet Censier)

Venés, regretz, venés, il en est heure (on T derived from Hayne's Allez regrets)

Vive le noble roy de France (perhaps refers to Battle of Fornovo, July 1495; see Winn, 1979)

Volés oïr une chanson, 4vv [= De les mon getes]

Vostre bargeronette m'amiette, 4vv

Vous me faittes morir d'envie [= Or suis je bien transy] (text apparently by Jean II, duc de Bourbon)

Vray Dieu quel payne m'esse, 4vv [= Quam diu che pena messe] (also attrib. 'Gaspart' [van Weerbeke], Pipelare, but almost certainly by Compère)

### frottolas

Che fa la ramacina, 4vv, F v

Scaramella fa la galla, 4vv, F v (on same tune as Josquin's Scaramella va alla guerra)

### doubtful and misattributed works

Missa 'De tous biens plaine', 4vv (attrib. Compère in Berlin, Preussische Staatsbibliothek, Mus.ms.40634 [now in *PL-Kj*], but more plausibly to 'Johannes Notens' in *A-Wn* 11883; Steib, 1993, argues for Compère's authorship); ed. in *AMMM*, vi (1966), 118 (Gl, Cr, San only)

Ave regina celorum, 4vv (anon. in *I-Md* 1; attrib. Compère by Finscher, 1964, p.53, supported by Ward, 1986, pp.506–8)

Cayphas, 3vv (in *E-SE* s.s. attrib. 'Loysette Compere' on the left and 'Johannes Martini' on the right; very much in Martini's style), F v

Ha traistre Amours, 3vv (anon. in c1535<sup>14</sup> but with incipit 'Compere'; almost certainly by Stokem; also attrib. Rubinet)

Helas le bon temps que j'avoie, 3vv (attrib. Compère in *E-SE* s.s.; by Tinctoris)

Il n'est vivant tant soit [= Pensees avant], 3vv (attrib. Compère in *I-Rvat* C.G.XIII.27; almost certainly by Agricola)

J'ay beau huer avant que Gien havoyr [= Robert], 3vv (attrib. Compère in *E-SE* s.s.; by Agricola)

Je ne fay plus, je ne dis ne escrips, 3vv (attrib. Compère in *SE* s.s.; almost certainly by Mureau; also attrib. Busnoys)

Je ne puis plus haver [= Benedic anima mea], 3vv (attrib. Compère in *SE* s.s.; probably by Agricola)

Mais que ce fust secretement [= Donzella no men culpeys], 3vv (attrib. Compère in 1501; by Pietrequin), F v

O bone Jesu, 4vv (attrib. Compère in 1519<sup>2</sup>; also attrib. Anchieta, Peñalosa, Ribera), F iv

Puis que je suis hors du compte, 4vv (by La Rue, though attrib. Compère in index of *I-Fc* Basevi 2439)

Se non dormi, donna, ascolta, 4vv (attrib. 'L.C.' in *F-Pn* Rés.Vm<sup>7</sup> 676), F v

Veci la danse barbari, 4vv (attrib. Compère in *E-SE* s.s.; almost certainly by Vaqueras)

Compère, Loyset

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## Complainte

(Fr.).

See [Planctus](#).

## Complement.

The difference between an octave and a given simple [Interval](#) (i.e. an interval less than an octave), hence the [Inversion](#) of that interval at the octave. The complement of a perfect 5th is a perfect 4th, that of a major 3rd is a minor 6th, that of a minor 2nd is a major 7th etc. The complement of a unison (prime) is an octave, and vice versa.

## Completorium.

A chant sung at Matins and Vespers in the Ambrosian rite to conclude the ceremonies in the baptistry; see [Ambrosian chant](#), §6(v).

## Compline

(from Lat. *completus*: ‘completed’).

One of the services of the [Divine Office](#). Traditionally performed at the end of the day, Compline seems to have originated as a form of prayer before going to bed; this was once the purpose of Vespers, with which it shares common theological themes, but Compline was never as variable or as imposing as its earlier counterpart. Basil the Great (*d* 379) mentioned a form of Compline, perhaps still very rudimentary, in his so-called *Longer Rules*. Both he and the

monastic rule written for Arles by St Aurelian (bishop 546–51) referred to the singing of Psalm xc (Vulgate numbering) during the Office. Two very early Western sources, the *Ordo monasterii* attributed to Alypius of Thegaste and the *Institutiones* of John Cassian, imply the singing of fixed psalms. It is perhaps because of this long-established tradition that the Rule of St Benedict (c530) excludes the service from its regular course of psalms.

In some sources Compline is preceded by what may be termed a preface, consisting principally of a short lesson (*1 Peter* v: 'Fratres sobrii estote'), a general confession (*Confiteor Deo omnipotenti*) that is said first by the priest and then by the congregation, and a sung versicle and response (*Converte nos Deus*). The general confession may be a later addition; not mentioned in the Rule of St Benedict, it nevertheless seems to be referred to in the *Regula sancti Fructuosi* (c670). Many breviaries of even the late Middle Ages do not contain either the lesson or the confession, but the versicle following the confession (and linking the preface to the Office itself) is found at the beginning of the unusual and very elaborate Epiphany Compline service of the 12th-century manuscript *F-LA* 263, ff.131–41.

The service itself begins with three psalms: iv (*Cum invocarem*), xc (*Qui habitat*) and cxxxiii (*Ecce nunc benedicite*). Other early services added, appropriately, Psalm xxx to the phrase 'In manus tuas, Domine, commendo spiritum meum', but this was probably a later addition and is sometimes omitted. Commentators on the liturgy from Amalar of Metz (c830) have pointed out that each of these psalms has a special relevance to night, or to sleep as the image of death. In the monastic cursus these psalms are said very simply, and without an antiphon. In the Roman cursus there is only one antiphon for all the psalms, usually *Miserere mei*. Proper antiphons for Compline are rare. The Compline hymn, most often *Te lucis ante terminum*, is followed by a short lesson, the chapter, which begins *Tu [autem] in nobis*. Neither the hymn nor the chapter was mentioned by Amalar: these were apparently added after his time. (In some sources, for example the Exeter Ordinal of 1337, their order is reversed.) The short responsory *In manus tuas* is the most recent addition to Compline; it is absent from many manuscripts. Next come a versicle and response, *Custodi nos domine; Nunc dimittis* (the Canticle of Simeon, *Luke* ii. 29–32), with antiphon; a simple Kyrie, the *Pater noster*, Apostles' Creed (*Credo in Deum*), and a series of versicles and responses leading to the final prayer *Visita quaesumus* (in some medieval sources, *Illumina quaesumus*); and *Benedicamus Domino*. This is the usual pattern.

Special embellishments are given to Compline in three medieval manuscripts: *F-SEM* 46 (early 13th century; ed. H. Villetard, *L'office de Pierre de Corbeil*, Paris, 1907); *GB-Lbl* Eg.2615 (Beauvais, 13th century; ed. W. Arlt, *Ein Festoffizium des Mittelalters aus Beauvais*, Cologne, 1970); and *F-LA* 263 (see Arlt, and D. Hughes: 'Music for St. Stephen at Laon', *Words and Music: The Scholar's View . . . in Honor of A. Tilmann Merritt*, ed. L. Berman, Cambridge, MA, 1972, p.137). At Sens and Beauvais the Compline service is for the feast of the Circumcision (1 January), at Laon for Epiphany (6 January); these are special days of festivity for sub-deacons. In these manuscripts the versicle *Custodi nos domine* is replaced by a rhymed paraphrase. The *Nunc dimittis* is followed by or sung in alternation with the chant *Media vita in morte sumus*, one of the most powerful of the texts

dealing with death used in the Middle Ages. The *Pater noster* is troped, and followed by the response *In pace in idipsum* with its versicle *Si dedero*. (Concerning polyphonic settings of this responsory for use in Compline, see *HarrisonMMB*, pp.367, 371.) The Credo is troped, and the versicles and responses that follow are sung, in the Beauvais and Laon offices, to elaborate melodies (quite different from the simple formulae in the 15th-century Erlyngham Breviary shown in facsimile in *AS*, 7) that were originally composed for these texts in other liturgical roles: for example, the versicle and response *Benedicamus patrem – Laudemus* has the melody of the Trinity responsory and verse with this text; a versicle used at Laon, *Benedictus es Domine*, is sung to the melody of an alleluia verse. A song in accentual poetry, 'Juste judex', with the rubric 'Confessio' is interpolated into these at Laon. It appears that the confession identified at the beginning of this article as part of the preface to Compline had, at some times and places, its regular position here: it occurs thus in the liturgy of Exeter (ed. J.N. Dalton, *Ordinale Exon.*, i, London, 1909, p.28), and Bayeux (the 13th-century breviary, *F-Pa* 279, ff.54v–55r), and in the Erlyngham Breviary. This poem is a paraphrase replacing the standard form of confession. The service continues with the final prayer and a verse paraphrase of the *Benedicamus Domino*; at Laon there is additional material, as there is throughout that office.

Of the rather numerous antiphons addressed to the Blessed Virgin Mary, some with regular places in the liturgy, others for processions and special observances in her honour, found for the most part in later medieval sources, four appear in modern liturgical books at the end of Compline, each for a definite season of the year: *Alma Redemptoris mater*, *Ave regina caelorum*, *Regina caeli* and *Salve regina*. The rich variety of liturgical contexts in which Marian antiphons were sung during the Middle Ages is suggested by Harrison (op cit, pp.81–8), who describes the customs of churches in the British Isles.

For bibliography see [Divine office](#).

RUTH STEINER/KEITH FALCONER

## Componium

(Ger. *Komponium*).

A [Mechanical instrument](#) of the [Orchestrion](#) type, invented by [Diederich Nikolaus Winkel](#) in 1821. Winkel's instrument, which survives at the Brussels Conservatory, comprises wooden and metal organ pipes, a triangle and a drum, all activated by two pinned wooden barrels. It also includes a device for automatically sequencing two-bar units of music from each barrel in turn in order to produce endless variations on a single theme.

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J.G ORD–HUME

## Composers' Collective of New York.

A group of composers of music for the working class. The Collective, which grew out of a seminar in the writing of mass songs organized in 1933 by Jacob Schaefer, Leon Charles and Cowell, sought to make an American contribution to the international working-class music movement then flourishing in Europe through the work of writers such as Brecht and composers such as Eisler. At first a part of the Pierre Degeyter Club (named after the composer of the *Internationale*), the group soon became independent; for some time its members held weekly discussions in which general musical and political ideas were aired and new works held up to scrutiny. The journal of the American Music League, *Unison*, in 1936 listed Blitzstein as secretary of the Collective and the following as members or former members: Lan Adomian, Norman Cazden, Robert Gross, Herbert Howe, Alex North, Earl Robinson, Leon Charles, Jacob Schaefer and Elie Siegmeister. Not mentioned were some, such as Charles Seeger and H.L. Clarke, who for professional reasons did not want their work with the group widely known (several, including Seeger, Siegmeister and Clarke, used pseudonyms for the songs they wrote for the Collective).

Although they were for the most part highly trained, members accepted the guidance of several experts, including Schaefer, long the director of the Yiddish-language Freiheit Gezang Farein. Eisler visited New York in 1934 and took an active part in the discussions of the Collective; his speech 'The Crisis in Music', delivered in Town Hall and printed by the Downtown Music School, exerted a major influence. Victor J. Jerome, an editor of the *Daily Worker*, served the Collective as editor, translator and adviser. The two-volume *Workers Songbook* (1934–5), published by the Workers Music League, is devoted principally to works by Collective members and shows the wide range of their songs. Close to the American vernacular are the rounds of 'Carl Sands' (Charles Seeger) and 'L.E. Swift' (Elie Siegmeister), the United Front song of 'J. Fairbanks' (H.L. Clarke) and especially the songs of Earl Robinson, whose *Joe Hill* later became part of the folksong repertory. But experimental harmonies predominate in George Maynard's setting of Mike Gold's *John Reed, our Captain* and Copland's setting of Alfred Hayes's *Into the Streets May First*, judged the best setting of the text assigned for May Day 1934.

By the end of 1938 the Collective had disbanded, though it had set the stage for Blitzstein's opera *The Cradle will Rock*, Robinson's *Ballad for Americans* and all that followed from them. It also provided an example for Alan Lomax, Woody Guthrie, Pete Seeger and other pioneers of the activist folksong movement.

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H.L. CLARKE

## Composers' Forum.

Organization formed in 1935 by Ashley Pettis, with funding by the WPA's Federal Artist Project, to present the work of emerging American composers; it has also been known as the Composers' Forum-Laboratory. It sponsored concerts that included forums, or moderated question-and-answer sessions involving the audience; this format became popular with other WPA composer organizations and universities. The first concert was held on 30 October 1935 in New York, and by 1940 more than 1600 works had been presented. When the WPA was ended, the organization moved to San Francisco under private patronage; it continued for two seasons before the war, then was revived in 1947 under the joint sponsorship of the New York Public Library and Columbia University. An archive was established to house letters, transcripts, programmes and, from 1951, sound recordings of concerts and discussions.

B.C. VERMEERSCH/R

## Composers' Guild of Great Britain.

An organization founded in 1944 to further the artistic and professional interests of British composers, who had previously been represented by a sub-committee of the Incorporated Society of Authors and Playwrights. Vaughan Williams was the guild's first president, Thomas Dunhill its first chairman. It publishes the magazine *Composer* (quarterly from 1958 to 1974, and three times annually thereafter; *Composer News* from 1987); it has included since 1990 a comprehensive list of UK first performances. In 1967 the guild founded the British Music Information Centre, with which it works in close association. In 1993, with the Association of Professional Composers, and the British Academy of Songwriters, Composers and Authors, it formed the Alliance of Composer Organisations.



## Composers String Quartet.

American string quartet formed in 1966. Its original members were Matthew Raimondi, Anahid Ajemian, Bernard Zaslav and Seymour Barab; Zaslav was succeeded in turn by Jean Dupouy, Jean Dane and Ron Carbone, and Barab by Michael Rudiakov and Mark Schuman. Although it was founded largely to perform contemporary music, the quartet soon expanded its repertory to embrace the standard quartet literature. For several seasons it was quartet-in-residence at the New England Conservatory, where in 1970 it established the biennial Composers Quartet Composition Prize, which guaranteed the winner the publication of his or her work and its public performance and recording by the quartet. Its foreign tours have included visits to the USSR and Bulgaria (1972), where it was the first American ensemble to perform after World War II, Europe, Africa, India and the Middle East. The ensemble has performed quartets by over 60 American composers, and has recorded works by Carter, Perle, Crawford and Babbitt, as well as by Mendelssohn, Dohnányi and Hindemith. In 1974 it was appointed quartet-in-residence at Columbia University.

DENNIS K. McINTIRE

## Composing-out.

See [Auskomponierung](#).

## Composition.

The activity or process of creating music, and the product of such activity. The term belongs to a large class of English nouns derived from the participial stems of Latin verbs (here *composit-*, from *componere*: 'put together') followed by the suffix *-io/-ionem*. Etymologically, the primary senses of 'composition' are 'the condition of being composed' and 'the action of composing'. Since the 16th century the English word and its cognates in other languages have been applied to pieces of music that remain recognizable in different performances as well as to the action of making new pieces. Both the creation and the [Interpretation](#) of compositions in this restrictive sense are commonly distinguished from [Improvisation](#), in which decisive aspects of composition occur during performance. The distinction hinges on what performers are expected to do in various situations and on how they prepare themselves to meet such expectations.

Many societies place great value on songs, instrumental pieces, dances or ceremonies that have been received as gifts or acquired by inheritance, study, theft or purchase. Notions of the proper uses of existing compositions range from insistence on accurate reproduction to demands for continual reinterpretation and revision. Stories about the acquisition of songs, dances and ceremonies may or may not mention 'composers', persons or non-human agents to whom the invention of a [Genre](#) or the production of specific items within a [Repertory](#) is attributed. It is likely that efforts to remember compositions and their histories have accounted for a significant proportion of human mental activity.

The fact that humans are capable of musical composition led the anthropologist Claude Lévi-Strauss to call music 'the supreme mystery

among the human sciences'. His point is confirmed by the great number of myths that bear on musical creativity and by the veneration accorded to compositions and composers in many societies. Yet it is no less common for composition within the constraints of a genre (e.g. lament) to be numbered among the basic obligations of social life.

Performers and informed listeners generally have some conception of the provenance of a composition. It may have been newly received in a vision or acquired from an existing repertory through study (or by other means) and prepared for performance. Perhaps it is composed or recomposed during performance by an individual or by members of an ensemble; perhaps it has been newly created or revised by an individual or by members of an ensemble in advance of a specific performance. The music performed on one occasion may combine several types of composition, as when musicians improvise a prelude before presenting a newly revised version of a piece they have studied for years. Such combinations can endow a performance or a ceremony with a rich spectrum of historical references.

1. Genres and repertories.
2. Ritual and ceremony.
3. Myths of creation and transmission.
4. Terminology and theory.
5. Compositional resources.
6. Counterpoint.
7. Works, styles and ideas.
8. Modernity.

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STEPHEN BLUM

### Composition

#### 1. Genres and repertories.

Most societies recognize different genres of performance, that is, ways of acting that are appropriate under certain conditions. Performers sometimes learn to sing, dance or play instruments without learning a repertory of compositions; names of genres often carry more weight than any names assigned to songs, dances and instrumental pieces. The requirements of a genre may include advance preparation of new or old compositions, variation or recombination of existing pieces during performance, spontaneous composition of a performance suited to the occasion or some combination of these.

The names given to genres and compositions help people to learn and remember how they ought to respond. In many cases the name of a genre also stands for a repertory of pieces sharing the same function. According to Joseph MacDonald (*Compleat Theory of the Scots Highland Bagpipe*, compiled c1762), 'gatherings' were 'the most animating of pipe compositions, as they were originally intended to assemble the highlanders under the respective chiefs upon any emergency ... Every chief had a gathering for his name'. When composition during performance is more important than the reproduction of existing compositions, a musician's repertory is apt to consist largely of conventional subjects, procedures, models and formulae (some of which may very well carry their own names; see §5 below).

Depending on the genre and its function, performers may be required to follow models that severely limit the scope of permissible variation, or they may be expected to discover new ways of treating familiar resources. The two types of demand may be seen as mutually reinforcing, or as an opposition between 'exact' reproduction of existing pieces and creation of wholly 'original' works or performances. One motivation for formulations that approach one or the other extreme is to assert one's competence or authority to evaluate either the 'fidelity' or the 'originality' of performances. Arguments concerning criteria for judging the effectiveness of performances have played an important role in the development of musical thought and music theory.

In many cultures compositions are valued, above all, as a repertory of items that can be recomposed. The creation of a new *ekisoko* among the Ganda people (see [Uganda](#), §II, 2) involves the modification of an existing song by interpolating references to current events; inventing the text and tune of a song is a very different process, called *okuyiyya*. A successful *ekisoko* may assume its own place in the repertory, possibly to be recomposed in its turn. The practice presupposes the existence of listeners who are familiar with the history of specific compositions.

Obligations to praise a patron or to lament the death of a relative are two of the more common incentives for composition during performance (which is sometimes called 'oral composition'). Evaluation of such performances may focus attention on the extent to which sequences of sounds and motions have been made to fit with one another and with pertinent aspects of the immediate situation. Detailed planning in advance of the performance is not appropriate in situations where a 'prefabricated' piece might be taken as a sign of the performer's lack of involvement. In circumstances where musical ensembles compete, however, they may need to compose and rehearse new pieces for the occasion (as happens with panpipe ensembles in Andean Peru). Musical notations may be designed in ways that enable musicians to perform the notated music at sight or that require a long process of interpretation (called *dapu* in the case of the extensive repertory for the Chinese seven-string zither *qin*).

In certain performance genres of the Kaluli people (Papua New Guinea), an act of spontaneous composition creates a 'path' (*tok*) so that composer and listeners can 'simultaneously experience a progression of lands and places and a progression of deeply felt sentiments associated with them' (Feld, 1982, p.151). Listeners who are familiar with the places named and with the techniques of performance have no way of knowing in advance just how the composer will connect and coordinate place names, melodic shapes and ways of using the voice.

The vocabularies of musicians in many parts of the world have included terms for 'paths', 'roads' or 'ways'. Rather than creating or discovering new paths during performance, musicians may retrace paths inherited from their predecessors or revealed to them in visions. A [Bard](#) who has mastered a large repertory of resources for composition during performance might boast that 'I am self-taught, and a god has planted in my soul every way [*oimos*] of song', as Phemius tells Odysseus (*Odyssey* xxii.347–8; see [Aoidos](#)). The path (*indlela*) adopted by a Zulu singer is a melodic shape that can be adjusted to fit different words by changing some of the pitches. Among the

Temiar of Malaysia, the term *nɔŋ* ('path') designates not only the songs taught to mediums by their spirit guides in dreams but also the genres of performance (e.g. *nɔŋ tahun*: 'annual fruit way').

## Composition

### 2. Ritual and ceremony.

People who repeatedly carry out a prescribed series of actions are engaged in ritual or ceremonial behaviour. Specialists who must remember and teach the proper sequences of ritual actions often have good reason to isolate and name certain components of those sequences and to distinguish multiple levels of organization ('paths within paths'). Many rituals link together a number of performance genres and require coordination of simultaneous as well as successive actions. The purposes of a ritual may call for greater or lesser degrees of flexibility in re-enacting its constituent sequences. Participants may be obliged to create or reproduce compositions in ways appropriate to their specific roles.

Various types of composition during performance are particularly important in shamanic rituals where they may function to induce a state of trance in the shaman, support his journey to another world or convey his report of the journey or the messages of a spirit that has possessed him. It is doubtful whether shamans could operate effectively by restricting themselves to the reproduction of existing songs and dances, important though these may be in a shaman's repertory.

Rituals that call upon deities or spirits to respond appropriately may well include compositions that can be recognized by all concerned. When pieces (*nziyo*, sing. *rwiyo*) for the Shona lamellophone *mbira dza vadzimu* are played during possession rituals in order to attract the spirits of ancestors (see [Zimbabwe](#)), it is appropriate for players to select whatever piece a particular spirit is known to prefer. The norms of *mbira* performance require a high level of improvised variation, which the spirits and other participants would both expect and appreciate. The repertory of pieces is, in effect, a repertory of models or frameworks for improvisation, with no requirement that pieces be played in a conventional order.

In contrast, the ordering of songs and drumming patterns associated with the deities in the Brazilian *candomblé* religion and other African-derived religions of Latin America and the Caribbean follows the requirements of a liturgy. In the first part of the public ceremonies known as *orô* in Bahia, the gods are greeted and called in a fixed order as the leader selects songs associated with each god in turn, with the aim of bringing some of that god's initiates into a state of possession (see [Latin America](#), §III). Leaders who control large repertoires and are familiar with initiates' preferences are best able to judge which songs may prove most effective at different points in the ceremony; the initiates of each god will have accumulated rich funds of experience linked to certain items in that god's repertory.

The demands of ritual and ceremony have long furnished compelling incentives to organize, rearrange, enlarge or abridge repertoires. Such actions are often attributed to legendary sages or to saints (e.g. the pope Gregory I, said in the prologue of the 9th-century cantatorium of Monza to have 'composed this book of musical art'). The *Analects* of Confucius mention

a 'reform' in which 'the pieces in the Royal songs (*ya*) and Praise songs (*song*) all found their proper places' (ix.14, trans. Legge). Criteria for determining the 'proper places' are not always immune to pressures for change.

When songs and ceremonies are performed according to a ritual calendar, it may be necessary to create new compositions at certain times of year. In San Juan Pueblo, a Tewa-speaking community of New Mexico, new songs are composed each year for the Turtle Dance (*okushare*), held after the winter solstice, and for the Gourd Dance (*pogonshare*) or Basket Dance (*tunshare*), one of which is performed before the installation of the summer chief. The composers, appointed on the basis of their musical talent, may elect to recycle portions of earlier songs, perhaps altering words or melody. Whatever is borrowed must remain in its original position within the conventional form of five parts in the sequence *AABBA*.

The various respects in which ritual practices emphasize composition during performance or reproduction of compositions provide valuable evidence of the social relationships that the rituals are designed to maintain among humans, spirits and divinities. Without the composition and performance of ceremonies, humans would never have learnt to live in communities or to create larger political entities.

## Composition

### 3. Myths of creation and transmission.

The importance of composition makes it an appropriate (though not an inevitable) subject of myth and of discourse and writing that draw on the resources of myth. Myths may focus on the acquisition of songs, dances, ceremonies or musical instruments without identifying composers or inventors. In learning to perform sequences of songs and ceremonies, it is not always necessary to learn how, when and by whom they were created. Myths may treat compositions simply as 'texts' with specific uses, or they may account for the creation as well as the uses of the texts.

A powerful rationale for reproducing an existing series of compositions is provided by beliefs that the series preserves the 'flavour' or 'scent' of an ancestor. In the Pitjantjara language of southern Australia *mayu* has the dual meaning of 'sound' and 'flavour', and *inma mayu* is a melodic contour associated with an ancestor who created a series of songs for the benefit of his descendants (see [Australia, §II, 4](#)). In the Aranda language the verb *tneuma* or *tnauuma*, derived from the root *etna* ('name', 'verse'), refers exclusively to the composition of sacred verses by totemic ancestors (Strehlow, 1971, p.126). Upon emerging from the earth, each ancestor called out his own name, then named specific features of the surrounding landscape, animals and humans as they were created. Having gained the power to control all he had named, the ancestor provided his descendants with access to this power by teaching them to sing his 'cycle' of sacred verses. The ordering of songs in the cycle follows the ancestor's itinerary; hence different portions of a large cycle may be owned by members of different social groups. Those who learn to perform the songs and associated ceremonial actions correctly draw upon the energies deposited by ancestors at particular sites. Secrecy is indispensable if the compositions and the art of performance are to be preserved; accurate knowledge of songs and

ceremonies is not easily acquired. Singers may first learn a 'false front' (*inma nguntji*: 'untruthful song') before coming to understand the 'true song' (*inma mulapa*).

The manner in which processes of creation and transmission are represented in a people's myths and cosmologies directs attention toward the attitudes and disciplines that are most appropriate in each case. The Navajo ceremonial practitioner Frank Mitchell (1881–1967) compared the reproduction of songs, ceremonies and stories with the agricultural cycle, from seeds through mature plants to new seeds. Since 'the first thing the Holy People did was to make a song and a prayer for the plants on the earth so the earth would be fruitful', these were also the first song and prayer that he learnt.

Compositions are recognized as discrete items when they can be exchanged for other goods. In the Blackfoot Indian myth of the origin of the beaver medicine bundle, the first human owner of the bundle receives a series of songs from beaver in return for prepared animal skins, without making any particular effort to remember the songs. Although subsequent owners are not likely to have learnt the same powerful songs, the medicine songs used in the beaver cult would once have been received from animals or other figures in visions, like all other powerful songs. Regularities in formal structure must have contributed to the relative ease with which Blackfoot songs were learnt in visions (as Nettl has argued). In giving songs to one another, Blackfoot singers perform them as complete units, just as donors are said to have done in visions. The fact that, in visions of the Salish or 'Flathead' Indians, donors almost always repeat a song several times as they move towards the receiver has been interpreted as 'a symbolic reflection of the actual process of composition', though it might also be understood as evidence of 'recalling' or 'recomposing' songs (Merriam, 1964). In the terminology of the Oglala Sioux, 'giving birth to a song' involves two types of transmission: secular songs are 'made' and 'caught', but religious songs must be 'taught' and 'learnt' in visions.

With respect to the products and processes of composition, divinities and spirits may be represented as ideal auditors, donors, sources of knowledge and power, or (less frequently) active composer-performers. In some cosmologies gods find uses for compositions that resemble those of humans. The Quiché Maya *Popol vuh* ('Council book') tells how the tune *Hunahpu Monkey* received its name when the heroic gods Hunahpu and Xbalanque played it in order to call their stepbrothers (later the patron deities of arts and crafts) to dance before their grandmother.

Poet-musicians have portrayed gods as both creators and recipients of instruments and compositional models. In the fourth Homeric Hymn, Hermes gives the lyre he has just invented to Apollo, informing him that the instrument 'teaches through its sound all manner of things that delight the mind' so long as the player 'enquires of it cunningly' (ll.483–5). Pindar's twelfth Pythian Ode (490 bce) attributes to Athena the art exercised by aulos players in competitions: imitating the wailing of the Gorgon Euryala, she made a 'melody of all voices' for auloi and named it 'the nome with many heads'. Both passages suggest that successful performance requires highly interactive relationships between musician and instrument, musician and model.

Likewise, the singer of the sixth Homeric Hymn, hoping to gain victory in a competition, asks Aphrodite merely to 'prepare my song', which still leaves much of the work to him.

The uses of myths and legends about relationships of composers to suprahuman sources of energy and inspiration have not been extensively investigated by scholars. In some cultures, stories of the composer's vocation follow a conventional format, with each new instance replicating the basic myth. The *aşık* of Turkey and Azerbaijan may receive his vocation when an Alevi religious leader and a beautiful woman appear to him in a dream, after which he finds himself able to play the long-necked lute and to create new verses and melodies (see [Turkey](#)). The *aşık* receives his subject matter (mystical love) and his motivation before acquiring his technique; in other vocation narratives motivation and technique come before subject matter. Caedmon, the 8th-century poet-singer mentioned in Bede's *Ecclesiastical History of the English People* (iv.24), 'received the gift of singing freely by the aid of God' in a dream but needed to learn from his fellow monks the stories and doctrines he could now convey by means of song.

Vocation narratives serve to perpetuate conceptions of gender roles. Stories of men who are inspired to create songs by love for a woman they have glimpsed in a vision or a picture are far more widespread than any such stories about women poet-singers. The *vidas* of the Provençal troubadours are a rich source of examples (see [Troubadours, trouvères, §1, 2](#)). In modern Europe the misconception that women were incapable of musical composition was perpetuated, in part, through the standard plot-lines of composer biographies.

## Composition

### 4. Terminology and theory.

Attributes of compositions are among the most common topics of discourse about music. 'Composition' is an appropriate term when specific parts or elements of songs or instrumental pieces can be enumerated, yet the extent to which musicians speak of 'joining together' or 'coordinating' several components is a cultural variable. Words for such actions as 'making', 'forming', 'finding' and 'receiving' may or may not imply an interest in the construction of the music that is 'made', 'formed', 'found' or 'received'.

In the language of the 'Aré'aré of Malaita Island, the term *supaaha* designates a composition that has two, three or four melodic segments (*ro'u mani 'au* or *toku mani 'au*: 'joints of a piece'). Different ways of connecting sounds (*noroana*) and intervals (*aahoa*) within the segments are identified when musicians tell stories about composers who chose to imitate sounds, intervals or rhythms produced by birds, frogs, humans or other sources of sound.

Technical terms in many languages name the components or factors that must be coordinated in acts of composition, whether simultaneously or in succession, by a group of collaborators or by a single composer. In the Pacific island kingdom of Tonga, a new composition may have three composers (*pulotu* or *fa'u*, depending on the genre), who are responsible in turn for the poetry (*ta'anga*), its melodic and rhythmic setting (*hiva*) and the arm movements that interpret the poetry (*haka*); a composer who can create all three components deserves to be called *punake* rather than *pulotu* or *fa'u*.

Many practices of singing and recitation are based on pre-composed verbal texts that are memorized and performed according to conventional procedures. Vedic recitation (see India, §1, 3(i)) is the classic example of this conception. A few of the 1028 hymns of the *Rg-veda* (e.g. 1.130.6, 5.2.11, 5.29.15) compare the composition of verse to the construction of a well-built wagon. It is the poet's responsibility to pronounce 'crafted formulae' (*tastān māntrān*) that are also 'true' (*satyá*). Such language underlines the importance of maintaining the integrity of the pre-composed text in every performance. Conceptions of the appropriate musical procedures for presenting fixed texts vary greatly among the world's religions, as does the technical terminology applied to the texts and to their modes of presentation. Performers who reproduce religious texts may in some instances believe that words and melody were created as a single entity.

Sung poetry is an effective medium in which to describe an act of composition or its outcome. Two eulogies in the ancient Chinese *Shi Jing*: ('Book of odes') identify the composer of poem and tune as well as the person to whom the composition was offered: 'Ki-fu has made [*zuo*] the eulogy [*song*]; its verse [*shi*] is very great, its air [*feng*] is extensive and fine; it is presented to the prince of Shen' (trans. Karlgren; nos.259–60 in the text of the Mao school). Whether Ki-fu created an 'extensive' air to fit his poem or adapted an existing tune, the process of 'making the eulogy' required coordination of verse and air. The ancient Greek lyric poet **Alcman** (*fl* c630 bce) boasts of having 'devised words and melody by organizing the tongued cry of partridges' (frag.39). In the initial strophe and antistrophe of his third Olympian Ode (476 bce), Pindar speaks of 'blending' the melodies of phorminx and aulos with the setting [*thesis*] of the verses and of 'discovering a bright and new fashion [*tropos*]' by 'fitting together' a specific metre and tone-system.

Accounts of individual acts of composition may suggest an implicit theory of music, but explicit theories consist of generalizations, supported more often than not with references to examples. The terms in which theorists treat compositional issues are shared to varying degrees with other areas of speculative activity (e.g. cosmology, mathematics, linguistics) and other practices (e.g. architecture, oratory, painting). Implications for musical thought lie close to the surface in such metaphysical statements as the Jewish and Christian doctrine that God 'ordered all things by measure and number and weight' (*Wisdom of Solomon*, xi.21). For many centuries, and in a number of civilizations, an understanding of the universe as composed of harmonious ratios and proportions provided composers of music with powerful incentives and constraints.

If there is one compositional issue that has generated more discussion than any other, it is how to coordinate poetry, song, dance and instrumental parts. Given the difficulty of reconciling the claims of these four components, normative statements about the proper relationship between any two of them are common, with varying degrees of emphasis on priority (as in 'Prima la musica, poi le parole') or on interdependence. According to Plutarch (*Symposiakon*, 747c–748b), dancing and sung poetry 'are fully associated and the one involves the other', most notably in the genre *hyporchēma*; such statements need not imply that the two components have equal weight.

Theories of music invariably treat more than one level of temporal organization. The section on music in the famous *Nāṭya-śāstra* attributed to the sage Bharata (see India, §1) opens with statements about coordinating song (*gāna*), instrumental music (*vādyā*) and acting (*nāṭya*) into a unity and combining notes (*svara*), time-cycles (*tāla*) and words (*pada*) to produce *gāndharva* (the art named after the celestial gandharvas, as Greek *mousikē* was named after the Muses). Whatever its point of departure, any theory specifies a number of components of larger entities and recognizes constraints on possible combinations. Mental capacities deemed indispensable to composition and performance may be explicitly acknowledged or simply taken for granted by theorists. According to Dattila, whose treatise overlaps in content with the *Nāṭya-śāstra*, *gandharva* is ‘a group of notes well measured through rhythmic beats [*tāla*] and set to words [*padasthah*] when rendered with [due] intentness [*avadhāna*]’ (trans. Lath). As one of the conditions of compositional activity, ‘intentness’ is comparable to ‘intuition’ or ‘understanding’ (*synesis*) in the theory of [Aristoxenus](#) (2nd half of 4th century bce). Both terms denote a capacity that enables musicians to coordinate several factors.

Aristoxenus devised a set of terms with which to analyse speech (*lexis*), melody (*melos*) and bodily movement (*kinesis*), progressing in each case from points (letters, notes, cues) to conjunctures (syllables, intervals, figures) and groups (words, systems). His *Harmonic Elements* and *Elements of Rhythm* enumerate the pertinent variables of ‘melodic composition’ (*melopoia*) and ‘rhythmic composition’ (*rhythmopoia*). The consequences of Aristoxenian theory for the musical cultures of Europe and the Near East are incalculable, not least in the treatment of tonal organization and rhythmic as separate branches of musical knowledge.

The chapters on melodic composition in the *Kitāb al-mūsīqī al-kabīr* (‘Great book on music’) of [al-Fārābī](#) (d 950) and in the *Micrologus* of [Guido of Arezzo](#) (d after 1033) have long been seen as fundamental contributions to the music theory of the Near East and Europe respectively. The conventional analogy between letters and notes, syllables and intervals is treated very differently in the two works. Guido, who compares the construction of verse with that of vocal melody in general, extends the analogy to poetic feet and written neumes (see [Notation](#), §III, 1), then to lines of verse and melodic phrases. Composers of melodies should aim for ‘harmonious correspondences’ among neumes and phrases that are sufficiently differentiated; visual metaphors are appropriate to the perception of such correspondences, as in Guido’s likening a melodic inversion to the reflection of a face in a well.

Al-Fārābī, comparing the composition of verses with that of the melodies to which they are sung, does not suggest that melodic segments are analogous to groups of syllables. Rather, he emphasizes determinations that limit both the number of notes or letters and their natural orderings in entities of various sorts, from which poets and composers learn to make appropriate selections. Distinctive attributes of melodic segments, according to al-Fārābī and many of his successors, include the extent to which a given segment is necessary or ornamental, and whether it enhances the salience or the subtlety of a melodic line. Once a composer has created a melody, the musicians who learn and remember it should know how to make suitable alterations, planning them in advance or introducing them at the moment of performance. Responsibility for

conception and revision of melodies is divided between the sexes in a remark that al-Fārābī attributes to the great musician [Ishāq al-awsili](#) (767–850): ‘Melodies are texts created by men and improved [in some sources, ‘edited’] by women’.

The uses for which compositions are designed have considerable bearing on which components are named and which, if any, are notated. In remembering the names or reading the notations, musicians bring into play their habits of associating whatever is named or notated with other aspects of composition. Musicologists have underestimated the extent to which notations of poetry can convey information about rhythm, melody and form to musicians with the requisite training and experience. As they read a text intended for singing, performers may recall or create appropriate rhythms, melodic contours and formal divisions. Music historians unfamiliar with the original conventions of performance can sometimes make inferences about musical structure from close analysis of poetic texts, as have been shown in a ground-breaking study of the Chinese *Shi Jing* (Picken, 1977).

Systems of [Solmization](#) may assist musicians in remembering songs or in mastering patterns that are useful in composition during performance. Syllables can represent musical sounds symbolically (as in most solmization systems) or iconically (when such phonetic oppositions as tense/lax and interrupted/continuant are employed to imitate sounds produced on drums, bells, gongs, chordophones or aerophones). The availability of names for individual sounds and for larger units increases the degree to which controls can be exercised in teaching and in rehearsal. There is little need for names in performance genres where the interaction of ensemble members is governed more by behavioural norms than by any appeal to explicit rules or formal schemes. At the opposite extreme stands the ideal of a fully ‘regulated’ music, in which discrete elements and units are arranged according to canonical standards. Music that is ‘regulated or composed’ is normally cultivated alongside other, less restricted idioms, as Johannes de Grocheio observed with respect to Parisian musical practice in the 13th century.

## [Composition](#)

### **5. Compositional resources.**

In many times and places musicians have been expected to know not only a repertory of compositions but also *how* to compose. Musicians who learn and remember compositions may also learn how to revise them. A repertory of compositions may serve as a repertory of ‘models’, each of which calls for specific types and degrees of elaboration or recomposition during performance. Other models are abstractions derived from aural and tactile experience, with or without the assistance of speech or writing. Resources that become familiar to composers through experience may also include conventional formulae, figures, styles and scenarios as well as individual sounds and intervals. Composers often need to acquire a command of the movement patterns by which specific rhythmic and melodic figures are obtained from instruments.

Whether it is stored in a musician's memory or realized in performance, a model summarizes a set of constraints that applies to one class of compositions or performances, which is often subsumed within a larger sequence or cycle (e.g. the minuet and trio within a four-movement

symphony). Any model is 'composite' in certain respects, and some components are likely to be marked as more amenable to variation and rearrangement. Music theorists adopt various strategies in deciding which components and procedures require names and which are best left unnamed. The history of the pedagogical uses of models forms a large part of the prehistory of musical analysis. Melodic models figure prominently in early musical notations, such as the *grāma-rāga*-demonstrations of the Kudumiyāmalai inscription (7th or 8th century ce) in South India and the model antiphons of medieval European tonaries (see [Tonary, §3](#), and [Neuma, §1](#)).

The great diversity in human attitudes towards composition makes it impossible to formulate general (that is, cross-cultural) criteria for distinguishing between 'pieces' and highly prescriptive 'models'. To realize a model, or to recompose an existing piece, musicians must make adjustments so that all components, whatever their provenance, will fit together in an appropriate manner. Players of the Sardinian *launeddas* (a triple clarinet; see [Sardinia](#)) are judged by their ability to create subtle transitions between each small melodic unit (*noda*, from Latin *nota*) in a conventional sequence (*iskala*). Each size of *launeddas* has its own name, its own tuning (*cunsertu*) and its own *iskala*, the basis of composition during performance.

Poet-singers may or may not be expected to create new models that allow for variation in performance. In Fulani praise-song (*mantoore*), a new model (*taakiyaare*) is distinguished by its title, lyrics and performance roles; the 'song-as-presented' (*fijirde*) results from variation (*sanja*) of the model. Different verbs are associated with each of these nouns: one 'makes' or 'comes up with' a *taakiyaare* and one 'brings' the *fijirde*.

Some of the simplest models are terms that denote conventional sequences of actions and help musicians to remember ways in which these actions can be performed. In the funeral songs (*buñansan*) of the Diola-Fogny of Senegal, soloists 'begin', then proceed 'to speak' or 'to praise' before 'killing' (i.e. terminating) the solo section, an act that cues the ensemble to 'sing out the melody'. Another type of model isolates two or more components that must be performed simultaneously. The Banda-Linda term *àk.nə* (literally, 'husband' or 'male') designates a simplified version of any vocal melody or any part in an instrumental ensemble (see [Central African Republic](#)). Each *àk.nə* is, in effect, a formula that can be played or sung in a limited number of ways as it combines with other formulae.

More complex sets of models incorporate a number of structural levels. The professional *īggīw* of Mauritania must master a repertory that is organized according to the overall progression of any conceivable performance and requires musicians to select beginnings, continuations and conclusions from the appropriate categories. Male players of the *tidīnīt* (lute) learn a sequence of four or five 'routes' (*dhuur*, sing. *dhar*, literally, 'back of a dune') which must be played in a prescribed order following either the 'black way' or the 'white way'. The pieces (*ešwaar*) and motifs (*raddāt*) associated with each 'route' serve as resources from which musicians compose their performances. At all levels the progression moves from the 'blackest' entities (connoting youth, strength, war, honour) to the 'whitest' (connoting maturity, refinement, love, pleasure); hence every performance invokes many of the longstanding

correlations made by Arab theorists between modes and seasons, humours, moral qualities and so on (see [Arab music](#), §I, 1–3, and [Mauritania](#)).

Learning such units as the Sardinian *nodas* or the Mauritanian ‘routes’ and motifs entails learning the correct, or permissible, sequences in which to perform them. The Korean instrumental genre *sanjo* (literally, ‘scattered melody-types’), developed in the 19th century as a large-scale framework for improvisation (*chŭkhŭng ŭmak*), likewise places numerous constraints on the ordering of melodic and rhythmic units (see [Korea](#)). In the late 20th century the *sanjo* of a specific performer on a given instrument may resemble a fixed composition more than a tightly constrained improvisation. The same observation is often applied to the *ceòl mór* (‘great music’, also known since the 19th century as [Pibroch](#)) of the Scottish highland bagpipe, in which variations of a theme (*urlar*) may once have been performed in a flexible order but are now played in a fixed sequence.

The primary function of such models as the Sardinian *iskala* and the Korean *sanjo* is to outline the basic structure of one performance. Models of this type, comprising several sections in a prescribed order, have often provided a focus for competitions, as in the cases of *pibroch* and of the ancient Greek *nomoi*. Other types of competition have favoured newly composed songs that met certain specifications (for examples, see [Puy](#) and [Meistergesang](#), §6). In numerous instances prescribed sequences of melodic formulae and melody types have gradually taken on the attributes of fixed compositions.

Collections of models that are too extensive to be treated in full on a single occasion have been organized in a number of ways, many of which involve conceptions of mode. Some modal systems furnish a limited number of categories for classifying existing pieces according to specific features, such as octave species, [Ambitus](#) and [Final](#); other systems are designed as collections of melody types that provide guidelines for new compositions and performances (see [Mode](#), §I, 3, IV, 2, V, 4(i) and V, 4(ii)). A single system may be structured to serve both purposes. A set of categories is easily associated with other sets containing the same number of entities (e.g. four seasons or humours, seven planets, 12 months). Each member of a large open-ended collection of melody types needs its own ‘personality’, a bundle of features that distinguishes it from its neighbours. These may include an affinity with particular poetic metres and topics as well as a vocabulary of characteristic melodic turns and a sequence of contrasting melodic registers. Some bundles of features and options are likely to be far more extensive than others, with the consequence that they yield up more of their secrets to the most experienced musicians; this is notably the case with the great *rāgas* of south Indian music (e.g. *śankarābharanam*).

Proper names provide an efficient means with which to invoke the ‘personalities’ of modal entities and to specify appropriate sequences (as in rules of the form ‘y, if used, should follow x and precede z’). Systems that treat mode more as category than as type have less need for proper names; in such systems names are more commonly derived from locations in a general scale (e.g. the medieval European *protus*, *deuterus* etc., modelled on the Byzantine [Oktōēchos](#)).

For a troupe preparing a performance of Beijing opera, the compositional process (*buju*, ‘arrangement of the parts’) begins with a decision to use one or

both modal systems (*erhuang* and *xipi*) and perhaps one or more secondary modes, according to the nature of the dramatic action. Next, one metrical type (*banshi*) is selected for each group of verses, with appropriate adjustments and with attention to the overall sequence of metrical types. The resources made available by these decisions are then employed in composing the specific melodies to be sung by each character.

Large repertoires of models can be arranged so as to offer musicians a choice between four or more categories, each of which contains its own beginnings, continuations and conclusions. The Persian *radīf* ('row') is a tightly organized repertoire of melody types and relatively fixed pieces which, like *sanjo*, exists in different versions for specific instruments (see [Iran](#), §II). Most versions are subdivided into seven primary 'systems' (*dastgāh*) and five secondary systems (*āvāz*), each with its own sequence of smaller units. The *radīf* is at once a set of 12 categories and a collection of melody types, some of which are strongly associated with specific poetic metres. Competent performers, having studied the entire *radīf* over a period of several years, are capable of making effective connections between the units they choose to perform on a given occasion; in this respect the *radīf* may be considered a vast composition designed for pedagogical purposes.

Compositions that remain recognizable in any competent performance have also been organized into large cycles subdivided by tonal category (e.g. the six suites that make up the Tajik-Uzbek *shashmaqām*; see [Central asia](#), §II, 3). To distinguish such cycles from repertoires of models is not a simple matter, especially when the cycles allow for improvisation at specified points (e.g. the Arab *nawba* or *wasla*; see [Arab music](#), §I, 6). In Iraq the term *maqām* designates a vocal genre with sections in a number of different modes (which are also called *maqāmāt*). This feature makes the five suites (*fusūl*, sing. *fasl*) of the Baghdad tradition somewhat analogous to the seven primary systems of the Persian *radīf*, except that a *fasl* is regarded as a work designed to be performed as a whole. Nonetheless, current practice is to arrange the modal components into new sequences while adhering to the traditional ordering of formal types. In contrast to the five *fusūl*, which are secular, cycles used in religious ceremonies have retained a prescribed sequence of modes.

In the 20th century, tendencies to treat large cycles as fixed compositions were more pronounced than inclinations to assemble older models for use in improvisation. Historically these have not been mutually exclusive answers to the question of how musical resources are understood to have been organized by earlier generations of musicians. Like the invention of a new genre, the organization of a collection of models or a repertoire of pieces is a compositional achievement frequently attributed to specific individuals, as in the lists of redactors included in 13th- and 14th-century manuscripts of the Armenian *sharakan* (see [Armenia](#), §II, 2). Conceptions of the 'pre-formation' of musical resources may change rather drastically for many reasons, such as a change in patronage when a court practice becomes the 'national heritage' of a modern state.

[Composition](#)

## **6. Counterpoint.**

Modern European conceptions of composition, which are largely a product of the Ars Nova and Renaissance, were made possible by the development of an art and theory of **Counterpoint** based on the older theory and practice of **Discant**. The underlying idea is the creation and notation of a detailed plan for coordinating the actions of two or more performers, each of whom sings or plays one part within a polyphonic texture. One of the fundamental conditions, a notation capable of specifying the precise durational values as well as the pitches of each part, was an achievement of the 13th century. Each step in the gradual development of increasingly precise notations created new possibilities for imagining and eliciting specific responses from performers. Although early counterpoint was largely a singers' art, most contrapuntal techniques were readily transferred to instrumental ensembles, mixed ensembles of voices and instruments and instruments that allow one player to perform multiple parts. The possibility for one instrumentalist to emulate the coordinated interactions of a group counts as one of the most distinctive achievements of European musical culture. The elaboration of contrapuntal theory, the refinement of notational practices and the cultivation of specifically instrumental idioms were closely interrelated developments.

In the 14th century the act of making and notating a polyphonic 'work' came to be recognized as a specialized use of the procedures for adding one or more parts in counterpoint with a **Tenor**. By the late 15th century some of the men who produced such works were called 'composers'. The challenge of controlling the note-relations between tenor and discant (and between this duet and any additional parts) proved conducive to experimental attitudes, sustained through a number of stages. Possible stages might have included devising and elaborating a plan, communicating it to performers, hearing their realization, making revisions and writing out performance instructions in mensural notation. Writing invites criticism and revision, whether the object is a notated composition, a repertory list or a treatise on the rules of counterpoint.

Two well-known remarks of Guillaume de Machaut display a concern with the integrity of the artefact as notated (*chose faite*, apparently Latinized in the 15th century as **Res facta**). Machaut's plea that his three-voice ballade *Nes que on porroit* be read from notation 'as it is made, without adding or taking away' anything (*Voir dit*, letter 10), implies that performers who introduced changes in one or more voices might damage the delicate balance achieved through the poet-composer's control of relationships among the parts. Machaut's statement that he was not accustomed to sending out 'something I make' (*chose que ie face*) before hearing it (*Voir dit*, letter 33) suggests that he was inclined to make further refinements after trying out one or another combination of voices.

Various implications of the distinction between singing that results in counterpoint and composition based on the rules of counterpoint were a major concern of theorists in the 15th and 16th centuries. Prosdocius de Beldemandis specifies that the rules for note-against-note two-part counterpoint given in his *Contrapunctus* (1412) apply to the sung as well as the written varieties, both of which presuppose experience in singing plainchant. A logically superior distinction occurs in Tinctoris's *Liber de arte contrapuncti* (1477): counterpoint can be 'made in the mind' or 'made in writing'. Neither term excludes instrumental performance, and the

counterpoint performed on a given occasion might have been worked out and preserved by either (or both) means. Scholars have offered conflicting interpretations of the distinctions drawn by Tinctoris between a notated artefact (*res facta*, *cantus compositus* or *compositio*) and 'singing upon the book' (*cantare super librum*). Only the former has 'parts', which were notated in succession but were presumably composed with attention to the overall progression of consonances and dissonances. As defined in Tinctoris's *Terminorum musicae diffinitorium* (possibly written c1472–5, published 1495), a *cantus compositus* 'produced through the relation of the notes of one part to another in multiple ways' (trans. Blackburn, 1987, p.254). According to a remark in his *Proportionale musices*, the 'primary' part, which serves as the 'foundation of relationships', is normally the tenor but sometimes the upper voice. Tinctoris does not seem to have assumed that counterpoint produced by singing upon the book would inevitably fall short of the standards achieved in the best written counterpoint, though other writers (e.g. Nicolò Burzio, *Musices opusculum*, 1487, ii.6) were convinced that 'the counterpoint of singers' bore little relation to 'the rules of composition'. Theorists who attempted to formulate such rules ran the risk of underestimating the extent to which their formulations misrepresent compositional practice.

In praising the achievements of two generations of composers, Tinctoris equated the composer's dependence on models with Virgil's indebtedness to Homer. The models were 'works' (*opera*) that exemplified the most up-to-date 'style of composing' (*componendi stilus*). Access to such works was immeasurably increased as, from 1501, they were distributed in printed as well as in manuscript form (see [Printing and publishing of music](#), §1, 2). Historical consciousness based on evaluation of notated compositions and on narratives of a gradual perfection of technique left ample room for discussion of 'deficient' practices, such as the unwritten counterpoint that was subject to 'chance' and to 'unforeseen' combinations of notes (see [Sortisatio](#)). Composition was often contrasted with modes of performance in which the rules of counterpoint were ignored or but loosely observed. Gaffurius (*Practica musice*, 1496, iii.15) advised 'the composer of songs' that an immobile tenor or baritone part was not an appropriate option, since only perfect consonances reached by contrary motion would delight the discriminating listener. The very name of the 'canon' (see [Canon \(i\)](#)), referring to the 'rule' by which singers could produce polyphony from a single notated part, emphasizes the distance separating this compositional genre from its largely unwritten predecessors (e.g. [Rota](#) and [Rondellus](#)).

We do not know how many 16th-century musicians shared Coclico's belief, which he attributed to Josquin des Prez, that experience in singing extemporaneous counterpoint provided indispensable preparation for composition (*Compendium musices*, 1552). Zarlino made a somewhat contrary claim: singers lacking experience in the composition of counterpoint should not attempt to improvise an additional part to a notated piece; the 'thousand errors' committed by unskilled singers in improvisation would become evident as soon as the added parts were notated, though trained musicians could recognize the errors by ear (*Le institutioni harmoniche*, 1558, iii.64). Coclico insisted that the rules of composition permit more licences than those of improvised counterpoint. His viewpoint is consistent with the capacity of notations to expand a musician's awareness of options, not least the option of writing 'against' a given model or set of rules.

Demands for originality coupled with respect for models were met in a variety of ways. An extensive range of possibilities lay implicit in the idea of composing additional voices to a pre-existing melody ([Cantus prius factus](#) or [Cantus firmus](#)) and in the complementary idea of fashioning a contrapuntal work on a newly invented tenor. In the 15th and 16th centuries the possibilities were most fully explored in polyphonic settings of the Mass Ordinary as a cycle of movements and in the motet. Conceptions of the composer's field of action were profoundly modified by techniques presupposing a potential equality among all voices. From the late 15th century until the present the term [Imitation](#) has designated the transfer of an identifiable melodic unit from one voice to one or more of the other voices, as when one segment of a cantus firmus is presented by each voice in turn (see [also Fuga](#)). The term acquired a different meaning with the technique of composing a mass 'in imitation of' an earlier work, retaining some of its counterpoint; this is now known as [Parody \(i\)](#) technique. (Other ways of reworking existing compositions are considered in the articles [Arrangement](#), [Borrowing](#), [Contrafactum](#), [Intabulation](#), [Transcription](#) and [Trope \(i\)](#).)

An awareness of innumerable compositional possibilities is evident in the major 16th-century musical treatises, most notably in Zarlino's *Le istituzioni harmoniche*. Zarlino defined the 'subject' as that part of a composition 'from which the composer derives the invention for making the remaining parts', adding that the varieties of subjects are infinite in number (*Istituzioni*, iii.26). He also spoke of an 'almost infinite' number of possible cadences and of 'many ways' in which composers might evade a cadence (iii.53). To follow the preparation and evasion of cadences, or the changes in a subject as it passes from one voice to another, calls for mental agility on the part of performers and listeners, who may need to remember and compare passages of diverse time-lengths (e.g. extended or abbreviated versions of a subject).

Students of composition must have learnt to remember and mentally combine the separate parts that they read from choirbooks, partbooks and the notated examples in treatises (see [illustration](#)). Experience at reconstructing a polyphonic whole while reading each voice separately would have contributed to the development of the intellectual skills that are apparent in [Autograph](#) composing-manuscripts of the period around 1450–1625 (some three dozen of which are listed in Owens, 1997, pp.126–30). This evidence does not bear out Lowinsky's thesis that composers of imitative vocal polyphony began, early in the 16th century, to use a [Score](#) in which all voices are vertically aligned. Some manuscripts show composers working with two voices at a time, keeping one voice in mind as they notated or corrected a second, then proceeding to write out another duet. The order in which parts are notated on a page or on one opening of a choirbook varies considerably, as do the formats adopted in the surviving sketches, drafts and fair copies (see [Sketch](#)). Manuscripts containing different versions of one piece do not always use the same format. The only constant is the apparent absence of any need for vertical alignment of parts in notations of vocal polyphony, except when vocal works were arranged for keyboard performance. Corrections entered in partbooks indicate that composers sometimes lost count of the rhythmic unit. It is reasonable to assume that notations made by composers and students on erasable tablets (*cartelle*) used the same formats as the surviving sketches and drafts.

The invention or selection of a subject and the 'distribution' or elaboration of all the parts became major concerns of compositional theory, treated with varying degrees of reference to doctrines of rhetoric. Contrapuntal procedures were increasingly differentiated in terms of the 'styles' appropriate to each compositional genre; seven vocal genres and the instrumental *ricercare* are discussed in Pontio's *Ragionamento di musica* (1588), the main source of Cerone's treatment of this topic in *El melopeo y maestro* (1613). For example, a 'grave' or 'learned' style of counterpoint might be obligatory, optional or impossible in a given genre. A compositional interest in subtle combinations and contrasts of chordal and imitative textures is particularly evident in madrigals of the 16th century.

Heinrich Glarean may have been the first to insist that a musician who invents a new 'theme' (i.e. tenor) should not be considered inferior to one who adds three or more voices to a pre-existing tenor (*Dodecachordon*, 1547, ii.38); his point was echoed and intensified by Francisco de Salinas (*De musica libri septem*, 1577, vi.1). In arguing that an inborn talent (*ingenium*) is essential, whether one invents 'a natural tenor' or composes a mass, Glarean extended the semantic field of the verb *componere* to cover the making of Gregorian chant (and, by implication, all unaccompanied melody). He attributed the perfection of chant to the discipline shown by its composers as they 'displayed learning joined with piety'; with this ideal in mind he urged composers of polyphonic works to refrain from immoderate exhibition of their talent (*ostentatio ingenii*). Yet when forced to choose, as in his encomium to Josquin, Glarean preferred talent and painstaking industry to learning and judgment, and he attributed Josquin's pre-eminence to his native disposition (*indoles*).

Glarean was one of several 16th-century writers who linked doctrines of composition to interpretations of music history. In comparing two applications of talent or genius for composition, he broached a topic that was richly developed over the next two centuries: the confrontation of 'ancient' and 'modern' musical poetics. To what extent was a compositional practice based on counterpoint compatible with the ancient conception of music as a 'composite' of harmony, rhythm and words? Competing answers to this question greatly enlarged the range of compositional options with respect to texture, many of which were justified with appeals to one or another conception of 'genius'.

The art of polyphonic composition could be seen as essential to the cultivation of genius, as in Hermann Finck's remark on the *diversitas ingeniorum*: 'every composer has a certain individual and peculiar judgment' (*Practica musica*, 1556, trans. Lowinsky, 1964, p.491). Contrapuntal technique could also be seen as an 'unnatural' restraint on human expressive capacities, as in the critique of polyphony that was articulated by Girolamo Mei and carried forward by the members of the Florentine Camerata. The ideal of a texture in which the energies of a single melodic line would not be compromised by other lines with contrasting ranges, contours and rhythms was realized in Italian monody of the early 17th century and in opera. The polarity between bass and vocal line in monody resulted from novel applications of some basic principles of two-part counterpoint. The renewal of musical technique effected through an intense preoccupation with speech

rhythms initiated a long series of such renewals, which by the early 20th century had affected almost all vernacular languages of Europe.

A talent or genius for composition was generally regarded as an exclusively male attribute. In the preface to the first of her three collections of madrigals (1568), Maddalena Casulana decried 'the vain error of men, who so much believe themselves to be the masters of the highest gifts of the intellect, that they think those gifts cannot be shared equally by women' (trans. Bowers, 1986, p.140). The 'vain error' had its foundation in the training of choirboys, who were taught singing, counterpoint and, in favourable cases, composition by their male mentors. It was amplified through the discourse that developed as polyphonic music was published and as the merits and defects of compositions were assessed. Prejudice against women composers remained strong until well into the 20th century (see [Women in music](#)).

## Composition

### 7. Works, styles and ideas.

In the preface to his *Geistliche Chor-musik* (1648), Schütz recommended the study of the 'incomparable works' (*unvergleichliche Opera*) composed by the 'canonized Italian and other classical authors, old and new'. The recommendation fits well with Schütz's argument that exercises in strict counterpoint ('without Bassum Continuum') furnish indispensable preparation for composition in the concerted style. Both components of this pedagogical programme proved to be remarkably durable and have often been seen as complementary. Analysis of model works, pinpointing some of the main compositional decisions, originates in the German treatises on *musica poetica* produced between the late 16th and early 18th centuries (see [Analysis](#)). Works of 'canonized Italian authors' became available to German students of composition through the early 17th-century anthologies of Bodenschatz, Schadeus and Donfrid.

What Schütz called 'the style of church music without Bassum Continuum' was a richer, more tractable medium than the reinterpretations of 16th-century polyphony that emphasized the absence of expressive figures (see [Prima pratica](#) and [Stile antico](#)). Monteverdi's celebrated distinction treats first and second practices as appropriate means to different ends, with no suggestion that competence in the second presupposes rigorous training in the first. Neither practice remained wholly unaffected by the other. For example, in the church music that Monteverdi composed in the *prima pratica*, melodic lines may develop momentum as a sequential descent continues beyond the point where 16th-century norms would require a reversal of direction ([ex.1](#)). Nonetheless, the identity of a *prima pratica* or *stile antico* depends on deliberate avoidance of a host of options (such as instrumental parts that do not merely double the voices). Although the immensely influential 17th-century classification of church, chamber and theatre styles linked compositional technique to social milieu and function, none of these large categories was restricted to a single area of technique, and each allowed for reference to other milieux. The *stile antico* was one particularly important option for church music, narrower in scope than Schütz's 'style without Bassum Continuum'. [Stile rappresentativo](#), in contrast, was a comprehensive term for several styles used in monody. The term emphasizes

the relationship of composer and performer to listener: a 'representation' succeeds only when listeners are moved.



Conceptions of a 'timeless' art of counterpoint were not easily reconciled with projects orientated towards representation of the affections (see [Affect, theory of the](#)). One solution was to reject the notion of timelessness and treat the *stile antico* or the *prima pratica* more as a survival than as a foundation. Another approach attempted to circumscribe the permissible extensions of the strict style (*contrappunto osservato*). All such extensions might fall under the heading of *contrappunto commune* (as in part 2 of Diruta's *Il transilvano*, 1609), or they might be carefully enumerated in the form of figures (see [Figures, theory of musical](#)), as in the treatises of Christoph Bernhard. Each of Bernhard's figures was 'a certain way of employing dissonances', and each style of counterpoint was confined to a limited number of figures: four in the *stylus gravis*, another 15 in the *stylus luxurians communis* and eight more in the *stylus luxurians theatralis* (for illustration, see [Counterpoint, ex.20](#)). Different lists of figures, extending beyond dissonance treatment, were drawn up by other 17th- and 18th-century writers (see [Rhetoric and music, §I](#)). As contrapuntal theory based on two-part writing was supplemented or replaced by harmonic theory in 18th-century practices, figures that Bernhard had described as irregular resolutions of dissonances were subsumed within familiar progressions of seventh chords. Figuration became an art of ornamenting the interval-progression of any voice in a composition whose harmonies were determined by the bass (see [Generalbass](#) and [Continuo](#)). The expressive meanings of figures owed as much to their rhythmic and gestural implications as to contrapuntal and harmonic considerations.

The fact that names for many figures were borrowed from manuals of rhetoric need not imply that the specific functions of musical figures resembled those of their namesakes in oratory. More important than the names assigned (which vary considerably among the sources) was the general idea that a musical work, like an oration, should be designed and presented in a manner that would elicit and shape intense responses from listeners. With respect to musical terminology, the most enduring results of the recognized affinity between orator and composer-performer were distinctions between a subject or theme and its elaboration, and sets of three or more terms for stages in the compositional process or for the successive parts of a composition (ultimately including the 'exposition', 'development' and 'recapitulation' of sonata form). A composer's decisions concerning stylistic levels have also been compared to those of an orator, as in the final chapter of Burmeister's *Musica poetica* (1606), where the basic distinction between 'grand' and 'modest' allows both for a 'middle' and, when justified by changes in the text, a 'mixed' style. Some

versions of this distinction have focussed, like Burmeister's, on the frequency of dissonances, while others have placed greater weight on the social distance between 'elevated' and 'popular' styles.

The proliferation of styles in the 17th and 18th centuries extended the composer's range of options to include the possibility of frequent stylistic contrasts within a single work. Opera, in particular, offered virtually unlimited opportunities for dramatic juxtapositions of styles, such as the scene in Monteverdi's *Il ritorno d'Ulisse in patria* (1639–40) in which each of Penelope's suitors woos her in a different style. As a result, the operatic repertory of the past four centuries constitutes a comprehensive anthology of styles and techniques. The major genres of instrumental music from the late 17th century to the 20th (sonata, concerto, string quartet etc.) also challenged composers to design coherent sequences of textural and stylistic oppositions. Relatively prescribed orderings of movements in instrumental cycles yielded, over time, to increasingly intense demands and desires for originality. Despite their prominence in 17th- and 18th-century writings, analogies between music and rhetoric do not fully account for the great variety of situations and interactions represented in opera (and emulated in instrumental music).

A 17th-century opera and a published set of sacred concertos or trio sonatas are 'works' in rather different senses of the term, reflecting the constraints of the milieux in which they were produced. Commercial opera, as developed in Venice, depended on the collaboration of composers with librettists, singers, impresarios and stage designers. The work as presented on a given occasion remained subject to further alterations, and the system of production left ample room for collaborative works involving two or more composers (see [Pasticcio](#)). A published set of concertos or sonatas was a collection, perhaps organized by some kind of plan but not necessarily intended for performance as a cycle. Performers, listeners and students of composition might or might not come to know the collection as a whole.

The term 'opus' was first used for such collections as Lassus's posthumously published *Magnum opus musicum* (Munich, 1604) containing 516 motets. Viadana was among the first composers to assign opus numbers to several of his collections according to their order of publication (e.g. op.5, 1597; op.28, 1612: see [Opus \(i\)](#)). This practice came to be more common for sets of instrumental works, the most famous of which in the 17th century were Corelli's six *opera*. Countless performers and composers must have known each sonata or concerto in one or more of Corelli's collections, all of which went through numerous editions.

Works explicitly assembled for purposes of compositional pedagogy offered systematic guidance to various problems of contrapuntal writing. Two early examples are G.B. Vitali's *Artificii musicali* op.13 (1689) and Johann Theile's *Musikalisches KunstBuch* (1691, according to a manuscript copy of c1735–7 in the hand of J.G. Walther). The achievement that dwarfs all other efforts in this direction is the great sequence of works extending from J.S. Bach's *Orgel-Büchlein* (begun in 1713) through his *Art of Fugue* (published 1751) – taking in as well the two-part inventions and three-part sinfonias, *Das wohltemperirte Clavier*, the canonic variations on *Vom Himmel hoch* bwv769 and the *Musical Offering*. Bach's mastery in revealing so many effective

avenues through which to address such an extensive series of compositional problems has never been equalled.

Two of the earliest musical applications of the verb *durchführen* ('develop') occur in Bach's titles for the *Orgel-Büchlein* and the inventions and sinfonias: the former offers 'instruction in developing a chorale in numerous ways' and the latter shows keyboard players 'a clear way ... not merely to catch good *inventiones* but to develop the same well'. Both undertakings presuppose the student's competence in realizing a thoroughbass, which was the starting-point of Bach's pedagogy. Even in the earliest stages he looked for evidence that a student was capable of inventing 'ideas' (*Gedanken*), as C.P.E. Bach told Forkel in a letter of 13 January 1775. In Forkel's biography of J.S. Bach (1802) this prerequisite to instruction in composition became 'the capacity to think musically'. Forkel speculated that Bach himself had 'learnt to think musically' by modifying 'ideas and passages' designed for the violin to make them suitable for the keyboard; from this experience Bach had acquired the ability 'to draw ideas from his own imagination, not from his fingers'. Forkel's point might be expanded to incorporate Bach's deep interest in instrumental adaptations of vocally conceived figures, an interest shared by many of his contemporaries.

From the 18th to the 20th centuries discussions of 'musical thinking' have referred to many kinds of composition and performance (including, for example, accompaniment). According to C.P.E. Bach, a teacher of accompaniment should 'demand, as it were, an accounting of every note, by raising objections, to be dispelled [by the student] through reasons why, for instance, this or that note can function in *this way, not another*' (*Versuch über die wahre Art das Clavier zu spielen*, ii, 1762, p.7). An accompanist whose every decision can be justified is well prepared for composition, in this conception. Mozart evidently felt himself capable of justifying every note in *Die Entführung aus dem Serail* if, as reported by Niemetschek, he responded to Joseph II's complaint of 'terribly many notes' by saying that his work contained 'precisely as many notes as are necessary'. The criteria to which such statements refer are largely those of the work itself. This strong conception of a work's requirements was at once a cause and a consequence of Mozart's intense engagement with each of the styles and genres he encountered.

The creation of an autonomous art of instrumental music in the late 18th century opened an immense field for developing musical ideas within self-contained works. A musical work, in this new conception, has been fully thought out by its composer, and the end result of the composer's thinking calls for interpretation or 'rethinking' on the part of performers and listeners, who fail to understand the work if the composer's choices strike them as arbitrary. Each musical idea in the work is a small network of relationships that can be reconfigured in unpredictable and potentially meaningful ways as it is connected to other ideas. The work sustains multiple interpretations as performers and listeners apprehend and experience the processes of alteration and connection set up by the composer.

One aspect of this new relationship between composer and public was underlined by Theodor Körner in his essay 'Über Charakterdarstellung in der Musik' (1795): 'the conceptual universe of [the composer's] public is enriched

through his creation'. Ways in which to experience a work's originality remained one of the principal topics of music criticism from the late 18th century to the 20th. Reviewing the first performance of Haydn's 'Clock' Symphony, no.101, on one of Salomon's subscription concerts in the Hanover Square Rooms, a London critic avowed that 'Nothing can be more original than the subject of the first movement; and having found a happy subject no man knows like Haydn how to produce incessant variety, without once departing from it' (*Morning Chronicle*, 5 March, 1794). As in this instance, critics have often directed attention to general principles and to the composer's reputation, with little or no reflection on processes specific to the work at hand (perhaps on the assumption that general principles provide sufficient guidance to listeners). The range of interpretative options available to listeners and performers became increasingly evident with repeated performances of chamber works in domestic situations and of symphonies in public concerts. Exceptionally challenging works were understood to require repeated hearings, as E.L. Gerber noted with respect to Mozart's compositions (1790). In the late 18th century this was a rather novel demand, modelled on the repeated readings or viewings that were taken for granted by connoisseurs of literature and the visual arts. E.T.A. Hoffmann, in his famous review of Beethoven's Fifth Symphony (*AMZ*, xii, 1809–10), equated 'a deep examination of the inner structure of Beethoven's music' with a reader's discovery of the inner coherence of a play by Shakespeare.

The work-concept that was first articulated around 1800 with respect to instrumental music was ultimately extended to most categories of sacred and secular music, including opera and oratorio. The formation of operatic and concert repertoires (see [Canon \(ii\)](#)) created an intricate background against which new works were composed and evaluated. The polarity between interpretation of classics and creation of original works gradually reduced the available space for recomposition as a creative endeavour, the primary exceptions being composers' revisions or arrangements of their own works. The values attached to the work-concept in 19th-century European musical culture were most powerfully exemplified by Beethoven's compositions and by widely diffused images of Beethoven as the archetypal creative artist.

Many of the attitudes adopted by composers, performers and listeners towards the great works of the past and towards new compositions are associated with the idea of [Absolute music](#). Different versions of this idea have treated various factors as 'external' to musical experience. Moreover, claims on behalf of the autonomy of musical works have carried different implications, depending on the values assigned to 'autonomy' in one or another set of circumstances. The complex stratification of European musical culture in the 19th and 20th centuries ensured both that all such claims would be challenged from a number of perspectives and that arguments for musical autonomy would continue to attract supporters.

The proliferation of aesthetic controversies may have helped composers to discover and create unique identities. Tensions between aesthetic or political dichotomies and compositional problems proved fruitful in numerous instances. Liszt, in a letter to Wilhelm von Lenz (2 December 1852), distinguished between works 'in which traditional, conventional form contains and directs [Beethoven's] thought' and those 'in which the thought stretches, breaks, re-creates and shapes the form and style to suit its needs and

inspirations'; in Beethoven's wake the composer of genius must overcome this duality and restore 'the notions of authority and liberty' to their 'original identity'. Liszt argued that the dialectic of authority and liberty holds fewer dangers in the arts than in politics, seeing the exercise of authority by artists of genius as wholly beneficial to society. This point was vigorously contested in the intense debates over 'Wagnerism', which began in the 1870s and continued well into the 20th century. In European musical life of the 19th and 20th centuries, works designed for public performance were strongly associated with images of the composer as a public figure. The writings and public statements of composers acquired an unprecedented importance, and much discussion of works focussed on reciprocal obligations of composers and listeners. Doctrines of tonality and musical form addressed issues involving both compositional craft and listener response.

Claims that a work, or a body of work, has effected a synthesis of disparate elements or opposing tendencies became a familiar topic of discourse on music, as did prophecies envisaging some such synthesis. In a letter to his friend V.A. Bulgakov (15 November 1856), Glinka declared himself 'nearly convinced that it is possible to unite Western fugue [i.e. academicized counterpoint] with the requirements of our music by bonds of legitimate marriage'. Many composers who have seen themselves as outsiders vis-à-vis the West have made similar statements of their hopes and intentions, replacing the 'Western fugue' of Glinka's sentence with other techniques or conceptions (e.g. 'development of musical ideas') which they wished to assimilate for their own purposes. Some marriages have been happier than others and have withstood repeated challenges to their legitimacy. In the USA one such marriage produced jazz, a remarkably successful fusion of African and European compositional practices.

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### **8. Modernity.**

By the end of the 20th century musicians in every part of the world had engaged themselves with Western ideals and techniques of composition, often with the aim of creating original works for public performance or for distribution as recorded sound. Western techniques were also employed in making arrangements of compositions initially designed for different modes of performance. A tendency to treat compositions as fixed texts, capable of transmission by means of notation or sound recording, was strengthened by the national movements of the 19th and 20th centuries, as well as by expanding networks of commerce and communication.

Desires for compositions that would symbolize a nation's identity and aspirations have been expressed by countless participants in national movements and by culture ministries in both established and newly independent nations. Such terms as 'folk music', 'traditional music' and 'cultural heritage' refer, more often than not, to repertoires that belong to a nation or one of its regions. The organization of a musical heritage normally involves notation of one or more repertoires, portions of which are then recycled in new works and arrangements. The compositional genres adopted for nationalist projects extend from the most ambitious (e.g. opera, oratorio, ballet) to those that are fully accessible to amateur performers. Nationalist composers have dramatized vast stretches of their nation's history in works

that juxtapose contrasting styles, genres or ensembles, each with its own associations; one such work is the *Jaya Manggala Gita* ('Song to the Victory of Happiness and Welfare') of Kanjeng Radèn Tumenggung Wasitodiningrat (b 1909), first performed in 1952 on the seventh anniversary of Indonesia's Proclamation of Independence (see the detailed outline in Becker, 1980, pp.39–49). The dissemination of nationalist compositions most often stops at the nation's borders; among the notable exceptions are works of Villa-Lobos and Silvestre Revueltas.

The global diffusion of Western pedagogical methods resulted in extensive use of notations in the production and distribution of compositions and arrangements. In the People's Republic of China, for example, the promulgation of 11 model operas in the decade between 1966 and 1977 presupposed an unprecedented reliance on scores; singers and instrumentalists were neither expected nor permitted to devise their own versions of prototypical tunes, as they have continued to do in other Chinese operatic genres. In no nation have novel uses of musical notations wholly supplanted older ways of gaining competence in composition and performance, and the increasing availability of notations has led many composers to assess their limitations and explore various alternatives. Compositional uses of equipment for electronic generation and processing of sounds have shed new light on older ways of controlling the complex timbres available from human voices and from so-called 'acoustic' instruments.

Recording technology made it possible to reproduce and distribute improvised compositions, some of which acquired the status of 'classic' works and were transcribed for the use of students. This practice, central to the criticism and pedagogy of jazz, is also found elsewhere; six recordings made by the blind Chinese musician Abing (1893 or 1898–1950) were notated and taught in conservatories as works given a final form by their composer, who may have intended to produce performances that others might choose to emulate rather than works that others might wish to reproduce.

Original works and arrangements acquired new uses and meanings as they began to be distributed through recording and broadcasting as well as through printing. Most works circulated through these media have carried the names of their authors, though in the case of recordings the names of composers are often overshadowed by those of performers. Claims of authorship are now supported in much of the world by copyright agreements. The production of works designed for recording or broadcasting has given rise to new forms of collaboration among musicians, sound technicians and executives of corporations (as in the case of rock music). If some compositional aims are best pursued through the mediation of computers, others require performers capable of responding to complex instructions (drawn, in some instances, from a composer's interaction with computers). The efforts of John Cage and others to invent 'compositions that were indeterminate of their performances' have elicited a long series of creative responses from musicians, dancers and visual artists within and beyond the West. Musicians who act on the instructions given by Stockhausen in his texts *Aus den sieben Tagen* of 1968 (e.g. no.11, 'Play or sing a vibration in the rhythm of the limbs of a fellow player ...') may or may not produce music that they or others could re-create on a subsequent occasion.

In the most general terms, a 'modern' composer is one who must choose from an expanded range of options, encompassing not only stylistic alternatives but also the attitudes one may adopt towards existing musical resources and towards the conflicting demands of various interested parties (including those who control the networks of patronage and distribution). The availability of new options may prompt reflection on those that no longer lie close to hand. Inquiry into the potential coexistence of older and newer ways of making music has taken many forms, linking scholarly investigation of the history, theory and ethnography of music to composition and performance. Bartók in Hungary, Hajibeyov in Azerbaijan, Ephraim Amu in Ghana and José Maceda in the Philippines are but four of the many 20th-century composers whose music was profoundly affected by their involvement in research and their insight into the dilemmas posed by culture contact.

The extent to which modern composers have laid claim to creative autonomy distinguishes them from the great majority of their predecessors. While we ought not assume that musicians in 'pre-modern' societies never had occasion to replace one set of procedures with a radically different set, such actions became more frequent in the 20th century. Maxims enunciated in Stravinsky's *Poétique musicale* (1942) warn against temptations that seldom arose for pre-modern composers (e.g. 'a mode of composition that does not assign itself limits becomes pure fantasy'). This conception treats composition as a form of research, in which alternatives to any existing set of presuppositions may be formulated and tested. A new work may explore a unique repertory of elements related by affinities and disjunctions of various kinds.

The technical resources available to Western composers were extended in numerous directions at the same time that composers working outside the West sought to adapt earlier Western procedures for their own purposes. Innovative approaches to the organization of compositional resources have been described as 'techniques', 'methods', 'systems', 'musical languages' and the like (as in Schoenberg's 'method of composing with 12 notes' and Messiaen's *Technique de mon langage musical*, 1944). Most such formulations have found at least as many detractors as admirers. In no earlier century were so many compositional doctrines committed to writing and burdened, at times, with appeals to historical 'necessity'. Narratives of ineluctable progress became one of the most widespread types of discourse about music during the 20th century, used all too often for purposes of intimidation, yet serving as well to motivate the creation of profoundly original works. The historicism of 20th-century musical life was continually nourished by compositions that suggested novel interpretations of older music.

A general history of musical composition in the 20th century might focus on ways in which composers responded to perceptions of their responsibilities towards predecessors, contemporaries and members of future generations. Such perceptions on a composer's part did not always match those of other interested parties, and some of the greatest musical achievements of the century (e.g. the 15 string quartets of Shostakovich) were produced by composers who had learnt to resist political pressures. Accounts of a composer's formation often emphasize a strong relationship with the music of one or more predecessors: Kurtág's remark that 'my mother tongue is Bartók, and Bartók's mother tongue was Beethoven' is representative. Such remarks

need not be interpreted as symptoms of what the American literary critic Harold Bloom termed 'the anxiety of influence'. Assimilating a predecessor's oeuvre much as one gradually masters one's mother tongue may reveal a rich field of possibilities, with ample space for creative activities that are not constrained by a need to contend with competitors. A non-agonistic conception of musical composition seems implicit in Sofiya Gubaydulina's statement that she does not 'construct' her works but 'cultivates' them.

Throughout the 20th century musical composition retained its longstanding importance as a primary medium in which to represent and enact social relationships, ranging from the most aggressive to the most cooperative. In a time when warfare, famine and other social upheavals cut short or disrupted millions of lives, the enduring links between composition and ritual appear to have been strengthened, both through works that probe the potential meanings of existing or imagined rituals (as in Stravinsky's *The Wedding*, 1922, and Britten's *War Requiem*, 1962) and through the creation of new performance genres. One of the enduring responsibilities of musicians – to reveal unsuspected, or forgotten, links among multiple dimensions and domains of human experience – has been well served by a substantial number of 20th-century composers. Their achievements enable us to imagine, and work towards, a musical future in which all human beings are encouraged to cultivate their creative capacities.

For further discussion of 20th-century developments, see [Aleatory](#); [Atonality](#); [Computers and music, §II](#); [Electro-acoustic music](#); [Expressionism](#); [Gebrauchsmusik](#); [Information theory](#); [Serialism](#); [Set](#); [Stochastic](#); and [Twelve-note composition](#) and articles on individual countries and regions.

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## Composition pedal.

The name given to the foot-operated lever of an organ that takes off or brings on predetermined stops, usually by operating on the draw-stop rods. J.C. Bishop was the inventor, though a counter-claim by his former master, Benjamin Flight, was dismissed by the Society of Arts in 1809. The composition pedal replaced the earlier 'shifting movement' which had comprised a foot-lever operating directly on the ends of the sliders in such a way that on depression the stop was taken off, and on release a spring returned the slider to the playing position. According to the builder Jordan's trade-card of about 1720, its purpose was to put stops 'off and on by the feet, simply or together, at the master's discretion, and as quick as thought, without taking the hands off the keys'. Hopkins, in *The Organ* (1855), used the term 'single-action' to describe the composition pedal that 'either draws out or thrusts in a given number of sliders' or draw-stops, and 'double-action' for the pedal that did both. Such accessories were as popular by the late 1820s (John Abbey's small organ for the Paris Exhibition of 1827 had seven) as their

pneumatic, electro-pneumatic and electric equivalents have been ever since. In the USA they are usually called combination pedals.

PETER WILLIAMS/NICHOLAS THISTLETHWAITE

## Compound interval.

Any [Interval](#) that is greater than an octave; the sum of a simple interval (i.e. one less than an octave) and one or more octaves. A 9th can be called a 'compound 2nd', a 10th a 'compound 3rd', and so on. The ordinal numbers used to name intervals generally do not exceed '12th' (though the double octave is sometimes called a 15th). The expression 'compound 6th' is regularly used to name the interval made up of an octave plus a 6th; it can equally well refer to the intervals made up of two octaves plus a 6th, three octaves plus a 6th etc.



## Compound stop.

A stop with more than one rank, i.e. in which two or more pipes sound when each key is pressed. See [Organ stop](#). See also [Mixture stop](#).

## Compound time [compound metre].

A [Metre](#) in which each beat is divided into three rather than two (the latter giving [Simple time](#)). The beat is a dotted note, which cannot be expressed in the denominator of the time signature. The denominator therefore represents the next note-value down, which is one third of a beat. Hence 9/8 (i.e. 3+3+3 quavers to the bar) is the compound version of 3/4, as 6/4 is of 2/2, and so on. Doubly compound metres (e.g. 27/32, the double compound of 3/8) have traditionally been expressed as compound metres with triplet figuration, for example, in the final variations and coda of the second movement of Beethoven's Piano Sonata op.111.

See also [Notation, §III, 3](#) and [Time signature](#).



## Compton, John (Haywood)

(*b* Newton Burgoland, Leics., 20 June 1876; *d* Ealing, 6 April 1957). English organ builder. After a six-year apprenticeship he joined, in 1898, Brindley & Foster of Sheffield, with whom he remained for three years as voicer, finisher and tuner. In 1901 he entered into partnership with Thomas Musson at Nottingham. Acting on his own he built a new organ at Selby Abbey in 1906; but this was immediately destroyed by fire, as was his workshop in Nottingham the following year. After World War I the Compton company

acquired the premises of August Gern at Chiswick, London, and in 1930 built a factory at Chase Road, Willesden, London. The company closed in 1964.

Compton built electric-action organs with considerable use of extension. There was, during his time, much criticism of this practice, in which he was influenced by Thomas Casson, Robert Hope-Jones and others; he sought to avoid these objections by careful selection of pitches from the various ranks and by adequate provision of chorus work. The compactness of his system was found to be ideal for cinema organs and some of his most successful and characteristic work was in this genre.

Compton's work was notable for the elegance and sophistication of his electrical engineering, and for various experiments in tone production, including the use of remote off-unison harmonics (not just the familiar Tierce and the rarer Septième, but also the 9th, 11th and 13th partials). His larger schemes included far more daring use of upperwork than any of his British contemporaries.

He built notable organs in London for the Shepherd's Bush Pavilion (1923), the Liberal Jewish Synagogue, St John's Wood (1924), St Luke's, Chelsea (1929), and for the BBC studios at Broadcasting House and Maida Vale, and also at Downside Abbey (1931) and the Southampton Guildhall (1937). His last major work was the organ for St Bride's, Fleet Street, London (1957). After his death in 1957, and that of his lifelong colleague James I. Taylor in the same year, the company lost its sense of direction and succumbed to operational difficulties.

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# Compuestas

(Sp.).

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

## Computers and music.

Computer technology exerts a powerful and ever-increasing influence on the world in which we live. The personal computer in particular holds the key to a wealth of processing possibilities that could scarcely have been envisaged less than a generation ago. In terms of music applications the sheer diversity of digital functions makes it increasingly hard to present a balanced perspective within a brief dictionary article. In the following sections distinction will be made between applications that have an essentially passive role in the communication of music information, such as the conventional audio compact disc, and those such as the CD-ROM which involve a more conscious process of musical interaction.

I. Introduction

II. Composition

III. Music theory and analysis

IV. Historical research

V. Ethnomusicology research

VI. Music publishing

VII. Music education

VIII. Psychology research

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### I. Introduction

The term 'computer' is normally reserved for a processing system that satisfies certain minimum functional requirements. Specifically, the central processing unit must be able to process alphanumeric information (text and numbers) in some standard form of digital coding, to communicate directly with a memory bank of sufficient capacity to hold both a program and also its immediate data, to support the ordered use of both arithmetic and logic instructions, and to service links to the outside world for the input and output of information as well as devices which may be directly attached to the computer in order to enhance the operation of the system as a whole, for example a disc-based data storage unit.

Two important considerations have to be addressed in this context: what kind of musical functions are amenable to the processes of digital computation, and how is it possible to convert all the various forms of music data that may be encountered into a machine-readable form? Computers have been used for all manner of applications, from the synthesis of new sounds and the analysis of music in notated form to desktop music publishing and studies in music psychology; from analysing the ways in which we respond to musical stimuli to the processes of music performance itself. One constantly recurring issue is the nature of the relationships between a scientific tool that operates entirely within a framework of predetermined functions, and a range of human

activities that in many instances reflect some of the most accomplished feats of human creativity.

There are indeed pitfalls for the unwary, but it is important to remember that the quality of the results obtained from computer systems is entirely dependent on the programming and engineering skills of those who design and operate them. As the discipline matures, so does our understanding of what may be possible in the future. Although the pace of technological change since the previous edition of this dictionary appeared in 1980 has been quite remarkable, there are good reasons to suppose that the next few decades are unlikely to prove so capricious. Whereas the main thrust of developments has hitherto been closely tied to increasing the raw power and accessibility of computers, their capacity to perform complex mathematical and engineering operations is no longer a primary issue. The key to real progress now lies almost exclusively in our capacity to apply such resources for musically useful ends.

Of all the creative arts music provides arguably the most significant challenges to those who seek to translate its characteristics into a machine-readable form. This has involved the design of a number of non-standard computer interfaces and the development of an extensive range of special coding techniques. The need for such tools has decreased largely because of the upsurge of general interest in multimedia applications. Whereas in the early 1980s computers both large and small lacked facilities for audio input and output, and at best offered only rudimentary graphics tools, the modern personal computer provides sophisticated colour graphics resources, and high-quality audio facilities have become the rule rather than the exception. Although advanced research applications are still for the most part best left to the specialist composer, performer or musicologist, a number of the techniques described below are readily accessible to the home computer user with musical interests, amateur or professional.

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## **II. Composition**

1. [Early efforts.](#)
2. [Principles of digital audio.](#)
3. [Sound synthesis and processing.](#)
4. [Systems applications.](#)

[Computers and music, §II: Composition](#)

### **1. Early efforts.**

From modest beginnings as a highly specialized area of creative research, for the most part isolated on the margins of post-World War II developments in electronic music, the technology of computer music has advanced to the point where hardly a single aspect of this medium remains untouched by its influence. Analogue devices are progressively being replaced by digital equivalents throughout the entire communications industry. In the case of the music synthesizer and its derivatives, such design changes transformed the industry in less than a decade, the process of conversion being all but complete by the early 1990s. In addition, the increasingly powerful processing capabilities of computers have stimulated the exploration of new horizons in

musical composition, from the initial formulation of creative ideas to the production of finished works.

The use of the computer as a tool for composition goes back almost to the dawn of commercial computing. In 1955 Lejaren Hiller and Leonard Isaacson investigated the use of mathematical routines to generate music information at the University of Illinois at Champaign-Urbana. Probability routines, inspired by Hiller's earlier work as a chemical engineer, provided the basis for a series of composing programs that generated music data in the form of an alphanumeric code, subsequently transcribed by hand into a conventional music score. Less than a year later, in Europe, Xenakis started work on his own series of composing programs based on theories of probability known as 'stochastics', which similarly generated music data as alphanumeric code. The desire to combine the processes of score generation and acoustic realization led him in due course to develop a fully integrated system that eliminated the intermediate transcription stage, the music data passing directly to a synthesizer for electronic reproduction.

The techniques of digital sound synthesis, whereby the processes of audio generation itself are directly consigned to the computer, also date back to the 1950s, most notably to the pioneering work of Max Mathews at the Bell Telephone Laboratories in Murray Hill, New Jersey. In 1957 he began work on a series of experimental programs which with the support of other researchers have been developed into an extended generic family of programs known collectively as the *music $n$*  series (e.g. *music4bf*, *music5*, *music11*). With the increasing power and accessibility of computers in recent years, such software-based methods of music synthesis have gained significantly in popularity. Modern *music $n$*  derivatives such as *csound*, developed by Barry Vercoe at MIT, are available in versions adapted to a variety of computers from sophisticated work stations to personal computers.

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## **2. Principles of digital audio.**

In order to appreciate how such synthesis tools can be used for creative purposes, it is necessary to understand some basic principles of digital audio. All methods of digital recording, processing and synthesis are ultimately concerned with the representation of acoustical functions or pressure waves as a regular succession of discrete numerical approximations known as samples (see [illustration](#)).

The reproduction of a digital sound file requires the services of a digital-to-analogue converter which sequentially translates these sample values into an equivalent series of voltage steps. These are then amplified and passed to a conventional loudspeaker for acoustic conversion. Such procedures are regularly encountered in a domestic environment whenever one listens to a conventional compact disc or the sound output from a CD-ROM. In the digital recording of acoustic material acoustic signals are captured by a conventional microphone to produce an equivalent voltage function. This in turn is passed to an analogue-to-digital converter which continuously samples its instantaneous value to produce a regular series of numerical approximations.

Two factors constrain the fidelity that can be achieved by a digital audio system. The first, the rate at which the individual samples are recorded or

generated, determines the absolute range of audio frequencies that can be reproduced. As a simple rule of thumb, the upper frequency limit, known as the Nyquist frequency, is numerically equivalent to half the sampling rate; thus a system recording or reproducing an acoustic function at 20,000 samples per second can achieve a maximum bandwidth of only 10kHz. In practice, the usable bandwidth is limited to about 90% of the theoretical maximum to allow the smooth application of special filters that ensure that any spurious high-frequency components that may be generated at or above the Nyquist frequency are eliminated. In the early days of computer sound synthesis, technical constraints often severely limited the use of higher-order sampling rates, with the result that the available bandwidths were often inadequate for good-quality music reproduction. Modern multimedia computers are capable of handling sound information at professional audio sampling rates, typically 44,100 or 48,000 samples per second, thus allowing the entire frequency range of the human ear (about 17–20 kHz, depending on age) to be accurately reproduced. Older systems, however, are often restricted to much lower sampling rates, which are generally adequate only for speech applications.

The other factor determining fidelity is the numerical accuracy or quantization of the samples themselves. A number of technical expedients have been developed to improve the basic performance of conventional analogue-to-digital and digital-to-analogue converters. However, these devices are constrained by the numerical accuracy of each individual sample, which in turn is determined by the number of binary bits available to code each value as an integer. This requirement to use finite approximations raises the possibility of numerical coding errors which in turn degrade the quality of the resulting sound. 16-bit converters, which allow quantization errors to be restricted to a tiny fraction of 1% (about 15 parts in a million), represent the minimum acceptable standard for good-quality music audio. Converters with a reduced resolution of just eight bits per sample are becoming increasingly rare.

If a digital synthesis system is to work in real time while generating acoustic functions at 44,100 or 48,000 samples per second (or twice this rate in the case of a stereo system where samples for each sound channel have to be generated separately), all the background calculations necessary to determine each sample value will have to be completed within the tiny fraction of a second that separates one sample from its successor. Although many modern computers can meet such demanding operational criteria even for quite complex synthesis tasks, until the late 1980s such resources were rare, even at an institutional level. As a result many well-established software synthesis programs, including the *musicn* series and its derivatives, were designed in the first instance to support a non-real-time mode of operation. Here a delay is deliberately built into the synthesis process such that the computer is allowed to calculate all the samples for a complete musical passage over whatever period of time actually proves necessary. The samples are stored in correct sequence on a computer disc, and once this sound file has been computed in its entirety the samples are recovered and sent to the digital-to-analogue converter for conversion and reproduction. In the early days of computer music the delays between the start of the calculation process and final audition of the results were often considerable, forcing composers to take a highly empirical approach to the composition

process. As computing power increased, these delays dropped from a matter of hours to minutes or even seconds, thus leading finally to the possibility of live synthesis, where the program is able to calculate the samples fast enough for direct output.

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### **3. Sound synthesis and processing.**

Fundamental to most software synthesis systems is the provision of a basic library of functions that may be used as the building-blocks for a particular sequence of synthesis operations. Many of these functions simulate the hardware components of a traditional analogue studio, such as oscillators, filters, modulators and reverberators, although an increasing number of more specialist functions have been developed over the years to model particular instrumental characteristics, such as the excitation of the human voice-box or the vibration of a string. In the case of music programs, each integral grouping of these components is identified as an 'instrument', broadly analogous to the individual instruments of a traditional orchestra. These 'instruments' collectively form an 'orchestra', ready to receive performance data from an associated 'score'.

Since these instruments are simulations that are no more than ordered statements of computer code, the opportunities for varying their design and application are extensive. The only real constraints are general ones imposed by the computing environment itself, for example the maximum number of instrumental components that can be accommodated in the memory at any one time, and the overall processing performance of the system. It is possible, for example, to synthesize finely crafted textures by directly specifying the evolution of each spectral component in terms of its frequency, amplitude and duration. Such a strategy involves considerable quantities of score data and the simultaneous use of a number of instruments, one for each component. Alternatively, highly complex instruments can be constructed with the capacity to generate complete musical gestures in response to a simple set of initial score commands.

Although software synthesis methods are not nearly as well known to the music community at large as the custom-designed hardware systems that predominate in the commercial sector, their significance should not be underestimated, given the steadily increasing power and availability of the personal computer. With the rapid development of information systems such as the Internet, an increasing number of powerful synthesis programs can be located and downloaded for local use by means of a simple modem and telephone link. Since many of these facilities are being made available at little or no charge, their impact on future activities, professional and amateur, is likely to be considerable.

The origins of the all-digital synthesizer, like those of the personal computer, date back to the 1970s and the invention of the microprocessor. The fabrication of a complete computer on a silicon chip led to the development of new types of processors designed for all manner of applications, including digital synthesis and signal processing. This prospect was specially attractive to commercial manufacturers, since the superior performance of custom-designed hardware opened up possibilities of live synthesis from digital circuits which in many instances required less physical space and were

ultimately cheaper and more reliable than their analogue counterparts. Developments in this context were further stimulated by the introduction of the Musical Instrument Digital Interface (MIDI) in 1983 as a universal standard for transferring performance information in a digitally coded form between different items of equipment such as music keyboards, synthesizers and audio processors (see [MIDI](#)). It quickly became apparent that major composition and performance possibilities could be opened up by extending MIDI control facilities to personal computers.

What has distinguished the commercial MIDI synthesizers from all-software synthesis methods such as those described above is the set of functional characteristics associated with each design. One of the earliest all-digital synthesizers, the Yamaha DX7, which appeared in the same year as MIDI, relies exclusively on the techniques of frequency modulation for its entire repertory of sounds. These techniques are based on research originally carried out by John Chowning at Stanford University in the 1970s using a music software synthesis program. The use of a custom-designed processor facilitated the registration of patents that forced other manufacturers to develop rival hardware architectures, each associated with a unique set of synthesis characteristics. Methods employed have ranged from additive synthesis, where composite sounds are assembled from individual frequency components, to phase distortion techniques that seek to modify the spectra of synthesized material during the initial process of generation. The latter shares some features with FM techniques, where one wave-form is used to modulate the functional characteristics of another.

The synthesis of sounds from first principles is subject to a number of constraints. Although particularly evident in cases where hardware features limit the choice and use of synthesis methods, such difficulties are also encountered in software-based environments, even those that permit skilled users to write their own synthesis routines from first principles rather than relying on library functions provided with the program. The root of the problem lies in the character of many natural sounds which can prove exceedingly hard to replicate by formulaic means, such as the transient components associated with the attack of an acoustic trumpet or oboe. In the commercial sector, the ability to imitate instrumental sounds is especially important, and impediments to the production of a realistic repertory of voices have inspired a number of manufacturers to pursue an alternative method of synthesis known as sampling. This is essentially a three-stage process of sound capture, optional intermediate processing and re-synthesis, starting with the selection of suitable source sounds that are first digitized and then loaded into a memory bank as segments of numeric audio data. A variety of processing techniques may then be employed to control the processes of regeneration, ranging from the insertion of a simple loop-back facility to allow sounds to be artificially prolonged, to sophisticated facilities that allow multiple access to the data for the purposes of transposition upwards or downwards and the generation of polyphonic textures. Although commercial samplers, like synthesizers, incorporate custom-designed hardware to meet the specifications of individual manufacturers, their general architecture comes very close to that encountered in a conventional computer. Whereas the methods employed in the design of the digital synthesizer clearly developed from earlier work in software synthesis, the progression in the case of sampling techniques has undoubtedly been in the reverse direction. As a

result, many software synthesis programs, including the musicn family, now provide sophisticated facilities for the processing of externally generated sound material, and such modes of operation are gaining in popularity.

The blurring of a clear distinction between systems that rely on proprietary hardware and those that do not becomes even more evident when consideration is given to the wider spectrum of digital tools that have become available for manipulating and processing sound material of any origin, natural or synthetic. These range from simple editing facilities, which are little more than the digital equivalent of a razor-blade and splicing block, to more complex tools, which enhance the content of sound material by added reverberation, echo or chorus effects, or directly modify its spectral content by means of subtractive techniques such as filtering. The resources available for such applications range from self-contained processing units, which can be manually operated by means of controls on their front panels, to sophisticated computer-based facilities, which make extensive use of interactive computer graphics.

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#### **4. Systems applications.**

As a result of the adoption of the MIDI communications protocol as a means of networking synthesis and processing devices at a control level, many of the techniques described above can be physically integrated as part of a single system. This consolidation has been taken a stage further with the development of matching communication standards for the high-speed transfer of the audio signals themselves in a digital format between different items of equipment. The personal computer is proving increasingly important in this context as a powerful command and control resource at the hub of synthesis networks, in many instances handling both MIDI and audio information simultaneously. The personal computer has proved particularly attractive as a programmable means of controlling the flow of MIDI data between devices, and a variety of software products are now commercially available. One of the simpler modes of operation involves generating MIDI data for a sequence of musical events by means of a keyboard, the computer being programmed to register the pitch, duration and amplitude (a measure of the key velocity) for each note in a data file, and the time at which each event occurs. Reversing this process allows the performance to be reproduced under computer control, using either the original synthesizer voice or an entirely different one.

More elaborate sequencing procedures involve the layering of several performance components for a number of synthesizers using MIDI tracks in parallel, and/or direct editing of the MIDI data using graphic editing tools. Significantly, MIDI data is not concerned with detailed specification of the actual sound, merely with those characteristics that describe the articulation of its component elements in terms of note-events. A useful parallel may be drawn with the basic note elements of a musical score, for procedurally it is only a small step to the design of software that can generate traditional score information directly from MIDI data. The functional characteristics of programs specifically designed for the production of high-quality music scores are discussed in §VI below, but it should be noted that most sequencing packages provide at least basic facilities for reproducing MIDI data in

common music notation, and in some the visual layout of the score is quite sophisticated.

Sequencing software represents only one aspect of the range of computer-based tools that are now available for use with MIDI equipment. These extend from composing tools, which directly generate MIDI performance data for instantaneous performance, to special editing facilities, which temporarily reconfigure the MIDI communication link in an exclusive mode in order to address and directly modify the internal voice-generating algorithms that determine the functional characteristics of a particular synthesizer. Such has been the impact of this universal protocol that most synthesis systems, whether commercial or institutional, as well as software synthesis programs such as csound, make some provision for MIDI control.

The progressive merging of hardware and software technologies means that it will soon not be possible to make any useful distinctions between hardware products such as synthesizers and audio processors and the all-purpose computer workstation with the capacity to service every conceivable music application. The increasing accessibility of powerful resources for music-making has created opportunities for everyone to explore this medium of expression, though how much music of lasting significance it will produce remains to be seen.

See also [Electro-acoustic music](#).

[Computers and music](#)

### **III. Music theory and analysis**

#### **1. Introduction.**

Computer applications in music theory and analysis can be broadly divided into two related fields of activity: the analysis of notated music and the analysis of music performance, in terms of both performance actions and the nature of the acoustic product. The harnessing of such powerful technology as a tool for studying the creative output of others has reaped many rewards but also some disappointments, mainly as a result of misplaced expectations as to what computer-based models of human activity can achieve. During the early years of commercial computing, linguists confidently predicted the development of programs that would automatically and reliably translate text from one language to another. Yet such goals remain elusive, not for any lack of basic computing power but more fundamentally from continuing difficulties encountered in devising programs capable of dealing with the contextual factors that alter the meanings of words or phrases from one situation to another. In a similar vein, some music researchers made overambitious claims as regards the possibility of developing computer programs that could generate works 'in the style' of a particular composer by applying theories of probability to a representative database of existing works. Today analysts have a much better understanding of the issues involved in modelling

creativity, but it is perhaps inevitable that many projects remain distinctly speculative.

Those engaged in computer-assisted literary studies have an advantage in that their data already exists in a form that can be input directly to any conventional computer as a continuous string of alphanumeric characters according to one of the internationally recognized coding conventions, for example the American National Standards Institute (ANSI) character set, which is widely used for word processing applications. Unfortunately music notation does not readily lend itself to conversion into machine-readable form. Although it is possible to devise alphanumeric equivalents for all the pitches and durations in a conventional music score, matters quickly become complicated once account is taken of the need to time-stamp these note-events in terms of elapsed beats from the start of the score, and moreover to provide a means of reducing chords and polyphonic textures to a single alphanumeric character string. Further important decisions then have to be taken as regards what other notational aspects should be coded alongside such basic note-event information, for example bar-lines, clefs and all manner of graphic marks that may indicate important details of expression and articulation.

Since manual coding procedures are extremely time-consuming and error-prone, it is highly desirable that all the information likely to be required for any computer-based analysis of a given repertory be coded at the same time. Although some coding systems allow layers of information to be added to the primary database, such methods are best avoided. In an attempt to provide a more stable working environment, a number of general-purpose coding conventions have been proposed over the years, notably DARMS (Digital Alternate Representation of Musical Scores), which has attracted a number of disciples. Any coding system that attempts to be all-embracing, however, requires conventions that are necessarily complex and at times unwieldy. The creation of a committee to establish an ANSI coding standard for music data has provided a focus for international deliberations, but much work remains to be done.

The uncertainties over appropriate machine-readable representations of music have proved a major impediment to computer-assisted analysis, and it is thus perhaps inevitable that many of the more successful projects have concentrated on musical repertories that are notationally fairly straightforward, and have often relied on highly selective coding conventions devised by the researchers themselves. The development of advanced computer graphics facilities has led to the manufacture of optical scanning devices that can accurately recognize music symbols and thus provide a means of automatic transcription directly from the score. Although considerable progress has been made in the production of image-decoding software, such advances are constrained by precisely the same factors that have to be addressed in the design of alphanumeric coding systems; that is, what aspects of the score need to be converted into a machine-readable form, and what form this data should take. Another approach that has found increasing favour is a by-product of the development of the Musical Instrument Digital Interface (MIDI) for the transmission of performance data between digital synthesizers (see [MIDI](#) and §II, 3 above). Using little more than a simple MIDI link between a keyboard synthesizer and a desktop computer, and the services of a general-

purpose music sequencing program, it has become possible to transcribe music material directly into a usable digital code, with the added advantage of immediate facilities for both visual and aural proofing of the data, the former being provided via the computer screen, the latter by the synthesizer itself.

## 2. Analytical applications.

In seeking to divide applications of computer-assisted analysis into separate categories it is important to recognize that many of the basic data-handling procedures relate to more than one type of application. What determines the success of a particular line of inquiry is not so much the means employed to extract data in a computer-readable form but the use that is actually made of this digital representation of musical information. One of the earliest uses of the computer as a tool for analysis, still central to many areas of research, involves the identification of recurrent features that can usefully be subjected to statistical analysis. A number of projects concerned with aspects such as the frequency and disposition of particular notes or groupings of notes in a corpus of works have been facilitated by the ability of the computer to carry out repetitive data analysis tasks reliably at extremely high speed. The relatively simple, linear construction of the vocal music of the medieval and Renaissance periods has proved particularly attractive for this type of stylistic research, leading to applications such as tests for authenticity based on known features of melodic, harmonic or rhythmic construction, the matching of text with music in terms of underlay and, in a more experimental context, empirical reconstructions of missing parts in music manuscripts. Ethnomusicologists have applied similar techniques to the study of folksong and other primarily monodic genres. Notwithstanding the increased complexity associated with Western music after 1600, repertories such as the trio sonatas of Corelli and Bach's *Wohltemperierte Clavier* have also proved amenable to statistical analysis, and progress has been made with repertories from both the 19th and the 20th centuries, for example Schubert's lieder and the works of Webern (see §IV, 4 below).

Projects that use the computer merely to extract statistical information are only speculative in so far as the researcher is free to interpret the resulting data according to his or her own criteria. A number of analyses of repertories have nevertheless sought to apply computational procedures in a more proactive way, where important processes of decision-making are built into the analysis process itself. Particular prominence has been attached to the application of linguistic theories to the study of music, and a number of researchers have sought to develop musical models that have features in common with those developed for the study of language. It has thus been possible to develop analysis techniques that draw on structural models such as rule-based grammars or alternatively explore the meaning of musical ideas and constructs, in some instances extending to the study of perceptual features, sonology serving as the musical equivalent of phonology.

It is here, most notably in the case of rule-based grammars, that the processes of re-synthesis are most commonly applied as a practical test of the theoretical model, in terms of both small-scale features that characterize the evolution of component musical ideas and larger-scale aspects such as overall structure. The processes of analysis are thus much more closely prescribed than those employed in applications of a purely statistical nature,

for they seek to identify and codify primary structural features that can then be used as the basis of a generative model. Such models are by their very nature imperfect, since we do not yet understand the workings of the human mind sufficiently to be able to model the genius of others. Advances in the cognitive sciences, notably in the field of artificial intelligence, have led to progress in the construction of analysis software that can reveal important clues as to what objectively distinguishes the music of one composer from that of another (see §VIII below).

Rule-based analysis methods presuppose that the processes of composition are bound by underlying structural principles that can be described in algorithmic terms. Many objections can be raised to the use of such deterministic approaches in the study of musical creativity, but it has been argued that by identifying those characteristics that are amenable to quantitative analysis it becomes easier to identify those that are the result of altogether more complex processes of human decision-making. At this level it becomes possible to establish links with computer-based research into musical meaning. Here progress in a musical as opposed to a linguistic context has been altogether more measured, not least because music functions at a variety of contextual levels, and it is thus very difficult to define precise terms of reference for investigations that are based on semantic principles. One useful starting-point has been the comparison of the results of rule-based modelling with different source repertoires to determine why what may be grammatically correct in a particular context is not necessarily aesthetically pleasing. Such tensions between objective and subjective criteria both constrain and usefully inform the whole field of computer-assisted analysis.

### **3. Performance applications.**

It is necessary to strike a balance between the ease with which basic score information can be input by means of a MIDI facility and the ultimate superiority of a comprehensive coding system such as darms, which has the capacity to handle almost every conceivable score detail. Interest in the former input method has been greatly enhanced by a recognition that the direct coupling of a musical interface to the computer facilitates another type of computer-assisted analysis, one concerned with the study of the performance of a work rather than simply its visual representation as a score. Here the small timing errors that inevitably occur when keying in a score become the focus of attention. A critical consideration in this context is the practical means employed for registering performance information as MIDI data. In terms of physical appearance there is little to distinguish a conventional MIDI keyboard from an acoustic piano. To a concert pianist however, the synthetic 'feel' of the former will materially affect the quality of performance data thus registered. What is required here is an acoustic instrument equipped with sensors, which can detect performance actions but not actively interfere with them during the period of their registration. The Disklavier, manufactured by Yamaha, provides just such a combination of a conventional piano with MIDI recording and playback facilities, and similar engineering projects have led to the manufacture of a range of sensors for use with string, woodwind and brass instruments.

The analysis of instrumental performance characteristics points the way to potentially the most challenging sphere of computer-based music analysis, that concerned exclusively with the sonic result. Psychologists have long been concerned with the reception and interpretation of musical sound, but only recently have suitably powerful and sophisticated tools become available for the detailed extraction of component features from composite sound images. Here the processes of analysis and re-synthesis have found a number of intriguing applications, for example as the basis for automatic accompaniment systems that can accurately track the performance of a soloist. Although such advanced techniques of acoustic analysis are still relatively new, they hold important keys to future investigations into the finer details of performing practice, and their significance must not be underestimated.

Computers and music

## IV. Historical research

Computer applications in music cannot work in any homogeneous way because the possible topics of interest – composition, performance, source filiation and dissemination, lives of musicians (individually or collectively), details of musical content, the perception and understanding of music, the physical aspects of sound, organology and so forth – are so heterogeneous. Almost any topic covered in this dictionary may be a potential object of study involving the use of a computer. Indeed the significantly expanded scope of this edition of the dictionary is a tribute to the value of computers, which have stimulated publishing and bibliographical management enormously since the 1980 edition.

1. Common issues and usage paradigms.
2. Bibliographical and thematic search tools.
3. Full-text resources.
4. Tools for the study of monophonic music.
5. Tools for the study of polyphonic music.
6. Databases of acoustical material.
7. Databases of graphic information.
8. Other electronic resources.
9. General issues.

Computers and music, §IV: Historical research

### 1. Common issues and usage paradigms.

Some issues of content and access are common to all kinds of research project. These include the medium of intended access (paper, CD-ROM, Internet delivery etc.); whether, if the means of dissemination is electronic, access is provided to all of the data or only to selected parts; whether the data are searchable and, if so, by what criteria; whether the database is designed for periodic updating; and whether the results of one application can be fed to another for further processing. Quality issues also abound: how were the data gathered? how rigorously have they been verified? how well are they maintained? are they designed for extension and elaboration to answer new kinds of questions in the future?

From a procedural perspective the most fundamental point of distinction among computer-assisted studies is whether they seek to produce (and

therefore are likely to store and manipulate) textual, statistical or audible results; that is, whether they are concerned with verbal data, symbolic representations of musical material or acoustic material. All are relevant to studies in music history principally because they enable the creation of large databases of selected materials.

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## **2. Bibliographical and thematic search tools.**

The most broadly accessible computer-based sources are bibliographical ones. Most readers will be familiar with electronic catalogues used by libraries and with electronic indexes of various kinds. Thematic-search algorithms, however, have a long history that extends back through at least the 19th century to idiosyncratic but highly serviceable systems for encoding and searching hymn and folk tunes. Around 1900 these often depended on the use of [Tonic Sol-fa](#), a relative-pitch representation scheme developed in England. Many bibliographical tools now exist only in electronic form because of their enormous bulk. Before the age of electronic communications such resources might have been compiled at one location but would not have been accessible to users at other fixed locations. Such tools are now a common part of the 'virtual' world of scholars and musicians.

Among large-scale collaborations, the most notable are the Répertoire International des Sources Musicales (RISM) and the Répertoire International de la Littérature Musicale (RILM). In the case of RISM the computer was initially used to manage text data relating to the worldwide cataloguing of musical sources. RISM, which now consists of multiple databases, sets a benchmark for all projects that integrate identifying textual and musical information. Searches of the RISM A/II series database, for example, a multi-field index of several hundred thousand musical manuscripts from the period 1600–1825, have revealed unexpected coincidences between works attributed to major composers (e.g. Mozart) in one source and to minor or anonymous composers in other sources.

Other ambitious projects in music bibliography, such as Lincoln's work with the published sources of the 16th-century madrigal and motet and LaRue's survey of sources for the Classical symphony, have similarly focussed on identifying, through the creation of musical concordances across large repertoires, the composers of works that are unattributed in one source. Such projects have other motives as well, such as discovering correlations of basic musical content that may have been obscured by surface difference (caused by transposition, ornamentation, instrumentation and so forth).

Computer representation, control and output of musical data have also facilitated the creation of a large number of thematic indexes. Although conversion of the data to a common format remains a goal for the future, the simple availability of printed reference works has been an enormous boon in the location and identification of sources. It has contributed to an ever greater appreciation of the extensive activities and accomplishments of many previously little-known composers.

A still unresolved issue in thematic searching is the definition of musically sensible methods of query. One-dimensional text-based search protocols produce many false results. Here the problem of generalizing musical

information asserts itself: queries demand specificity in the formulation of the question, but different kinds of music may have few features in common. In melodic searches, for example, contour information (generalization) is valuable for queries related to recognition and to overcome the apparent differences introduced by transposition. It is also important in psychological research. Contour information can be misleading, however, for bibliographical searches where exact pitches may be essential, and for source studies where enharmonic differences in notation may signal evidence of divergence in scribal opinion. For some searches rhythmic and/or metrical information is desirable, where for others it is considered incidental. The growing tendency is to allow users the opportunity to select their own search strategies. In David Huron's ThemeFinder tool several thousand extracts from instrumental works of the 17th to the early 20th centuries may be searched at seven levels of detail in order to accommodate diverse motives for queries.

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### **3. Full-text resources.**

The ability to make rapid electronic searches of encoded texts adds value to works previously accessible only in printed form. Computer searches of the complete texts of dozens of works can sometimes be made with a single command. The biggest full-text database in musicology is concerned with the history of music theory: Thesaurus Musicarum Latinarum (TML), a compendium of several hundred Latin writings on music theory from the 6th to the 16th centuries. In TML, notation is represented using abbreviations for the standard Latin nomenclature (*brevis, longa* etc.), and notational patterns can thus be searched by these descriptive labels. TML is a collaborative project directed and managed by Thomas Mathiesen at Indiana University.

Multiple encodings of both text and music of the writings of Zarlino occur in a repository on CD-ROM, the first issue of an intended series called Thesaurus Musicarum Italicarum. Designed by the Dutch musicologist Frans Wiering, it contains scanned images, fully encoded texts (including Zarlino's numerous interpolations of Hebrew, Greek and other ancient languages with non-Roman alphabets), text-authority tables (for example to facilitate finding the same surname with multiple spellings), digitized images of drawings and music examples that are, where possible, presented in three ways – as scanned images, as darms encodings (see [Printing and publishing of music, §I, 6](#)) and as MIDI files (see §§II and III above). This multi-format multimedia tool seems likely to set another benchmark for many years to come.

Another kind of textual study is that in which details of the source itself are encoded together with its content. In Pinegar's study of the Notre Dame repertory, for example, the Latin abbreviations that differentiate the transcription styles of various anonymous scribes are encoded to facilitate grouping of sources by transcriber.

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### **4. Tools for the study of monophonic music.**

The encoding of complete musical works in large quantities is a daunting task. The first accumulation to be made widely available was the folksong archive designed by and encoded under the direction of Helmut Schaffrath (1942–94). These materials, which originally concentrated on songs in

German-speaking lands and adjacent regions, are encoded in one field only of a text database. Information about place of origin and other details can be retrieved together with (or, if the user desires, separately from) the work's encoded melody. The Essen folksong collection (so called after its original home at the Essen University Hochschule für Musik) grew to encompass materials from many other parts of the world (China, Australia, Israel, Poland, Central and South America etc.). The musical data has been translated into several other formats and various kinds of queries can be made. The project is now maintained by Ewa Dahlig at the Polish Academy of Sciences in Warsaw.

A considerable number of projects concerned with various chant repertoires have made extensive use of the computer for data representation and control. Partly because of our ignorance of its interpretation, chant is simpler to handle in the computer than most other repertoires: it is legitimately monophonic, we often do not know how to assign precise durational values to neumes, and it has no issues of instrumentation or ornamentation. In short, there is relatively little that is secure enough to encode. Nonetheless, the encoding of chant and folksong materials has facilitated numerous studies of significant interest related to centonization, investigating, for example, how tune families are related. Only through recursive study (the successive feeding of results to new queries) can such questions become refined and persuasive answers found.

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### **5. Tools for the study of polyphonic music.**

The largest project devoted to the creation of databases of standard repertory (in the form of machine-readable scores and parts) was initiated by Walter B. Hewlett in the early 1980s. Now maintained by the Center for Computer Assisted Research in the Humanities at Stanford University, the databases contain hundreds of works, chiefly from the 18th and 19th centuries, by composers such as Bach, Handel, Haydn, Mozart and Beethoven. The encodings, which attempt to preserve all essential details relating to notation, sound and source idiosyncracies, are eventually translated into several formats different from that in which each is initially captured in order to support diverse application types (see [Printing and publishing of music, §I, 6](#)).

Another potential source of score databases resides in the large number of collected editions that are now created from machine-readable material. That these resources are not generally regarded as electronic reflects confusion about rights and obligations and the absence of a common format for electronic distribution. Sometimes the format is not even a common one within the edition (e.g. Verdi, Mozart). Encodings undertaken with electronic distribution as the primary or only means in mind tend, regrettably, to concentrate on out-of-copyright editions, thus ignoring discoveries, re-readings and re-attributions of the past 75 years. Greater collaboration and cooperation would be of enormous benefit to scholars and performers of the future.

Among more specialized projects, the work of John Stinson and his Australian colleagues in encoding several thousand polyphonic works of the 14th century (in the scribe project) has demonstrated how many different goals can be pursued in parallel. The encoded materials have produced scores for

performance, have preserved important information about the original disposition of the notation and have been used in analytical projects of various kinds. An ambitious approach to questions of authorship and attribution was taken by Lynn Trowbridge in a project concerned with a corpus of roughly 100 works from the Renaissance. Through complete encoding (in darms, with extensions for mensural notation) and extensive statistical evaluation, Trowbridge was able to assess the disparate claims for Binchois, Busnoys, Du Fay and Ockeghem.

Efforts to define those traits that differentiate one composer's style from another's are approached in a totally different way in the work of David Cope, a composer at the University of California at Santa Cruz. Cope's program Experiments in Music Intelligence (EMI) identifies and stores small, recurrent melodic, harmonic and rhythmic traits (called 'signatures') and recombines them to create new works in the style of a designated composer. Among the composers whose styles EMI simulates are Palestrina, Bach, Mozart, Chopin, Prokofiev, Joplin and Rachmaninoff. Employing the same principles, EMI has also succeeded in composing imitations of such diverse repertoires as Broadway ballads and Balinese gamelan music. When EMI's signatures are combined with general information about the 'parent' works, micro-chronologies of style change can be traced at a level of precision that has not previously been possible.

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## **6. Databases of acoustical material.**

With the advent of digital recording, stored performances have come to constitute another potentially important source of 'data' for computer applications. The analysis of musical performance based on recordings shares some obstacles with the nascent art of analysing computer-generated music: streams of acoustical material are not so easily segmented and structured as the score-based data on which manual analyses have for so long depended.

The aim in performance analysis is usually to document idiosyncrasies or progressive changes of interpretation. The aim in the analysis of electronic music is more fundamental: to establish basic concepts for understanding highly experimental and heterogeneous repertoires. MIDI files that represent real-time performances, in the manner of piano rolls, may also capture such performance information as deviation from a general pulse.

Acoustical information that is disembodied from complete works is also proving to be useful. One database of the sounds of orchestral instruments is sufficiently grounded in numerical parameters to facilitate its rapid incorporation into protocols for perceptual research. MIDI files and other representations of sounding works have been used to experiment electronically with tempos and tempo changes, orchestration and dynamics. Such experiments may focus not only on the ordinary variables of potential performance but also on the implementation of past theories of musical performance – proportional notation in Renaissance music, ornamentation in the Baroque, prescriptions for tempo rubato in the Romantic period and conducting preferences in the recorded repertory.

Access to acoustical information is sometimes most valuable when it is provided through documents consisting mainly of text. Thus, Sanford's performed examples of Baroque ornaments (1995) are more informative than written descriptions of them would be.

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### **7. Databases of graphic information.**

The establishment of databases of graphic information has been encouraged by two factors: the quick access provided by the World Wide Web and the need for collectors of information to store and manage images. Graphic capture has been used in the discipline in all the same ways as photography: to store and compare handwriting samples and watermarks; to create digital catalogues of musical instruments and other artefacts; to preserve the original appearance of material later transcribed and printed; and to study anomalies of musical notation.

A growing use of digital images is that which makes available whole libraries of actual music – sheet music, scores, parts, manuscripts, early prints and so forth. The camera is indifferent to the subject. These serve the traditional purpose of providing detailed information suitable for study or performance, but they can also be arranged to serve the purpose of browsing: the user can scan hundreds of sources in search of a particular one, which can be recognized by image where words alone would not be conducive to a match. By scanning large quantities of material, users may also gain insight into whole repertoires of which they have little knowledge. It is not currently possible to search databases of graphic images without verbal or numerical handles of some kind. Graphics files have proved to be a useful addition to pedagogical software for music history, theory, appreciation and organology.

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### **8. Other electronic resources.**

It is difficult to foresee which of the computer's roles in music research may be most important in the future. A widespread belief in the sciences – that electronic journals will supersede paper ones – has yet to catch hold in most humanities and performing arts disciplines. Yet some early entries in the field of music are very respectable: *Music Theory Online*, initiated by Lee Rothfarb in 1994, appears at frequent intervals with articles by a large number of reputable scholars. The electronic *Journal of the Society for Seventeenth-Century Music*, initiated by John Howard in 1995 and edited by Kerala Snyder, has also taken maximum advantage of the supplementation of text with graphics and sound. The online availability of *Doctoral Dissertations in Musicology* (from 1997) has greatly speeded up access to information on research in progress. All three resources are accessible via the World Wide Web.

[Computers and music, §IV: Historical research](#)

### **9. General issues.**

As databases grow larger and more accessible, issues related to authorization of use become increasingly pressing. The obstacles are not specific to music applications but they are particularly difficult to answer because of the diversity of data types and the possibility of myriad degrees of

completeness. Many machine-readable resources of potentially great importance remain unavailable for legal or administrative reasons. Intellectual property issues discourage the development of certain kinds of applications that are technically feasible.

Electronic publications remain invisible to those who do not have access to computers. Print technology was relatively stable and predictable for almost 500 years, but computer technology changes at frequent intervals, and it is by no means clear what will succeed the World Wide Web. Despite such uncertainties, functional applications promise to change the nature of scholarship – for example by bringing historical, theoretical and acoustical data into single applications (e.g. Craig Sapp's multimedia extensions to ThemeFinder), by removing the need for time-consuming repetitive tasks, and by facilitating the visualization of material that in the past could only be experienced temporally.

Computers and music

## V. Ethnomusicology research

Explorations into the possible uses of computer technology in ethnomusicology are still very much in their infancy. Until the late 20th century attitudes toward computers within the discipline were at best ambiguous; as symbols of modernity, they clash with the preoccupations with 'authenticity' and 'exotic' cultures that still permeate much ethnomusicological thinking. But it is also true that the kinds of issue that typically engage ethnomusicologists – the relationship between musical style and social context, processes of musical change, the construction of meaning in music – cannot easily be accommodated to the statistical correlations and simulations facilitated by computer technology. With developments in the realms of digital sound processing and of hypermedia, however, new areas of exploration have emerged. More compatible with the concerns of the discipline, these possibilities are being embraced with greater enthusiasm by the ethnomusicological community.

### 1. Computers as analytical tools.

One of the first attempts to use computer technology in ethnomusicological research was the [Cantometrics](#) project, headed by Alan Lomax in the 1960s. In order to establish cross-cultural correlations between stylistic musical features and aspects of social structure, Lomax and his team created large cross-cultural data banks of musical examples derived from over 200 different cultures. Cantometrics has been strongly criticized for its essentialized conceptualization of culture and for its decontextualization of musical meaning. Even where correlations have some degree of universal validity, the conclusions are so general that they hardly seem to justify the effort required by the methodology.

Computer-assisted analytical procedures have been more successful, however, when used in conjunction with 'traditional' field methods. Scholars have complemented in-depth field research with the use of extensive databases: Hae-kyung Um, for example, has been able to establish correlations between the demographic profile of Korean migrants in the former USSR and aspects of their attitudes toward Korean musics and the

musics of the host communities. A methodological approach of this type permits researchers to extend the geographical validity of their ethnographic data, to encompass related communities visited for relatively short periods.

Ethnomusicologists have also used computer technology to help analyse specific musical systems. Pioneer research in this sphere was conducted in the 1980s by James Kippen and Bernard Bel, who drew on the principles of generative linguistics in their study of the North Indian *tablā* repertory. Accepting the notion that a certain musical rationality governs decisions made by performers, they attempted to determine the 'grammatical' rules acquired intuitively by *tablā* players to produce culturally acceptable variations of *qā'idās* (fixed theme-and-variation *tablā* compositions), from which further variations are derived through permutation, repetition and substitution. Using these rules, they created a computer program that generated *qā'ida* variations as a means of gaining insight into the compositional procedures used in *tablā* performing practice. While musical styles can be identified by a set of conventional features, a performer's competence is often judged in relation to his or her ability to break the rules successfully. This raises the question as to whether it is possible to construct a computer program that is capable of distinguishing between conventional motifs and creative innovation.

## **2. Digital sound processing.**

The development of accessible and user-friendly software packages for the digital processing of acoustic signals has been greatly welcomed within ethnomusicology, particularly as an aid to editing field recordings. It is specially useful for restoring historical field recordings, and a number of archives are digitizing their collections of wax cylinders, making them more widely available. Digital sound processing has also had an impact on the transcription of field recordings. The Music Mapper, one of the first computer applications to facilitate transcription, was designed in the late 1980s by Katherine Vaughn; Emil H. Lubej subsequently developed the EmapSon, a software package that produces a sonagram capable of isolating distinct pitches in polyphonic musics. Although most ethnomusicological transcription up to the end of the 20th century was done aurally, computer-assisted transcription will probably become the norm in the near future.

## **3. Hypermedia.**

In ethnomusicology, as in other disciplines, developments in hypermedia have had a significant impact. CD-ROM and on-line databases of collections in music archives and libraries are proliferating, and many include links to sound files and other material of ethnomusicological interest. All the leading ethnomusicological societies have websites, which provide worldwide links to other relevant sites. A number of on-line journals (*Ethnomusicology On-Line*, *Music and Anthropology*, *Oideion*) have appeared since the mid-1990s; although these publications are typically linear in format, they allow authors to illustrate texts with recordings and video clips, as well as with the graphic forms common to printed media.

Ethnomusicologists have found hypermedia to be particularly well-suited to the presentation of descriptive ethnography, and many have created personal webpages to provide additional ethnographic information – such as sound files, transcriptions of interviews, life histories of informants, maps,

photographs and video clips – to complement their publications. A few ethnographic sites are self-contained entities, such as the website/CD-ROM *Venda Girls' Initiation Schools* (designed by Suzel Ana Reily and Lev Weinstock). Based on John Blacking's field data, the project was conceived as a 'virtual field site', to provide users with a variety of media through which to glimpse Venda ritual life in the later part of the 1950s.

Ethnomusicologists have also been exploring the educational potential of hypermedia. A series of interactive hypercard stacks created by Richard Widdess provides students with an excellent introduction to ethnomusicological debates on musical transcription. An interactive website designed by C.K. Ladzekpo introduces students to African music and dance; along with informative commentary on a wide variety of musical styles, practical exercises explicate the complexities of African polyrhythmic structures. A website on the fiddler Clyde Davenport (designed by Jeff Titon) provides an interesting illustration of how the researcher's musical perceptions of stylistic affinity can contrast with those of the tradition-bearer. The internet too has become a field of ethnomusicological inquiry, as a growing number of young researchers investigate the formation of musical communities in the virtual spaces of listservs and chatrooms.

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## VI. Music publishing

### 1. Traditional methods.

The publication of music in traditional print form involves first encoding the music and then editing its graphics image to produce scores and/or parts (see also [Printing and publishing of music](#), §I, 6). There are many ways to enter the music, but none is so perfected as to render editing of the visual image unnecessary. In this model, the music remains in a fixed form.

In classical music great progress has been made since the mid-1980s in publishing the large collected editions that represent the core of our knowledge of the standard repertory. Those who leaf through the volumes of the *Neue Bach Ausgabe* or the *Neue Mozart Ausgabe*, begun in the 1950s, can witness the transformation of publishing from the elegant fonts and layouts of traditional music typography through a range of early systems for computer typesetting of music. Many bizarre results can be seen in the music examples of books published in the 1980s and early 90s, when several dozen systems for music typography were in gestation and users were often so triumphant in controlling the process of music typography that they seem not to have noticed how many compromises were made in appearance, legibility and the visual grammar of common notation that had for so long been taken for granted.

Although most popular music prints and a substantial amount of classical music published in Europe and North America are now produced electronically, relatively little use is currently made of the full potential of computer technology to modify and update files endlessly, that is, to produce an endless stream of versions of music.

The publication of music by computer remains a laborious task. Substantial human labour is required either to input manually the codes that represent the

music or, if the music is 'acquired' with the help of an electronic keyboard or an optical scanning system, to correct the errors of the provisional output. Electronic tools to search for features of style, analogous to those used for searching text files, are not yet widely available.

## 2. Databases.

In some cases, generally confined to the scholarly community, the codes used to produce printed scores and parts are made available directly to users through a database. Any code that adequately represents the repertory in question can be used for this purpose. The data may represent complete musical works with little textual or explanatory material (as in the case of the MuseData repertories encoded by the Center for Computer Assisted Research in the Humanities at Stanford University). It may constitute only one field of a database concerned primarily with textual or explanatory material (as in the case of the RISM A/I database).

Some of these encodings may have been designed for a purpose other than printing (for example for analysis) but may be exportable to a program that facilitates notational display (e.g. Humdrum data, which is encoded for analysis but can be exported to and displayed in the program called MUP). Database programs are valuable when the quantities of material are vast and/or when a continuing need to revise or expand the content can be foreseen.

## 3. The Web.

A third mode of publication in which the computer plays a role is that facilitated by the World Wide Web. The Web can be used as an interface to databases and electronic archives of various kinds. Bit-mapped images of printed pages of music are currently the most popular medium for use on the Web. The fluidity of environment that both encouraged and crippled many programs and projects involving the production of printed music in the 1980s now characterizes Web access software: the outcomes of battles waged far beyond the control of musicians, music-lovers and music scholars will determine whether the uniform interface now used to make material available on the Web will endure.

The Web has the ability to link sound and graphic files with text. Thus online journals in music, such as *Music Theory Online* and the *Journal of the Society for Seventeenth-Century Music*, can provide samples from recordings or examples of methods of performance as audio files that can be heard while the online text is being read.

Web publications are subject to the same liabilities as printed ones under national and international laws relating to intellectual property, but the subject of jurisdiction in virtual space is problematical. In addition, many potential providers of material are ignorant of all such laws. Credits, acknowledgements and statements of ownership are easily separated from the content to which they pertain. Laws covering intellectual property vary from one country to another. The ultimate disposition of material in the 'virtual space' provided by the Web has yet to be determined. When a user has the technical capability of modifying material, the provider's claim to ownership, which rests on a 'fixed form', can be diminished (see also [Copyright](#)).

#### **4. CD-ROM publishing.**

The publication of databases and software on CD-ROM resolves the issue of preserving and distributing information in a 'fixed form'. Hence commercial enterprises may prefer this method of publication (or its technically upgraded successors) for some time to come. The capability of CD-ROMs to provide links to indexed points on sound CDs has stimulated the proliferation of music-appreciation titles. Specific single works can be packaged with a textual apparatus explaining a composer's background, the musical genre of the work and some analytical details (all possibly illustrated with paintings, diagrams or other graphic material).

When audio sound is linked with database software, a novel kind of archiving can be achieved. For example, in the CD-ROMs produced by the IDEAMA project (a collaboration of the Center for Computer Research in Music and Acoustics at Stanford University and the Zentrum für Künste und Musiktechnologie in Karlsruhe), a historical archive of electronic music is coupled with its own catalogue.

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## **VII. Music education**

### **1. Classroom software.**

In addition to the training in computer music technology that followed inevitably from the growth of mass-produced studio and stage equipment, computers found a place in broader music pedagogy as agents of instruction, particularly in universities. Early developments, a number of which were based on the open-ended plato system (University of Illinois, from 1959), took advantage of the repeatability of computer programs and their ability to judge answers as straightforwardly correct or incorrect. The most typical application was to aural training, particularly in the recognition of intervals and chords.

Such programs became more widely available by the mid-1970s as computer systems decreased in cost and size, and constructive attempts were also made to develop 'courseware' (i.e. software for teaching) in other musical fields such as melodic dictation and part-writing. There was, and remains, considerable duplication of effort in the development of such drill-and-practice courseware between different institutional centres of activity. In part this may be said to have arisen from differences of pedagogical opinion, but it is also true that the advent of microcomputers (notably the Atari ST, which had built-in MIDI facilities, and the Apple II) made the development of the most basic courseware feasible for many who were primarily musicians rather than computer scientists.

Among later and more complex rule-based courseware, the palestrina program for the Apple Macintosh (D.E. Jones, Dartmouth College, 1987) was impressive in its ability to diagnose errors in two-part species counterpoint exercises, giving detailed and immediate feedback to the student as to the rule(s) that had been transgressed. A program of this nature embodied a level of development expertise that could not readily be reproduced to meet the pedagogical priorities of individual institutions. The dissemination of music courseware even of this quality was restricted, however, not merely because of the limited number of potential users, but also in many cases because of a

form of consumer resistance known as the 'not-invented-here syndrome', representing a lack of pedagogical flexibility on the part of instructors and course designers.

Concern for better communication led to the foundation of organizations such as the Association for Technology in Music Instruction (USA, 1975–) and the support of university music education under the Computers in Teaching Initiative (UK, 1989–99). Taken together, interest groups of these kinds can be said to have fostered not only the development and dissemination of courseware, for example under the Teaching and Learning Technology Programme (UK, 1992–), but also its embedding in educational practice. In an explicit change of emphasis, the European Academic Software Awards programme gave primacy to embedding in the late 1990s, reflecting a widespread departure from the idea of using the computer as a substitute instructor, towards making best use of technological resources alongside teachers, libraries and other services within a total learning environment.

In practice, embedding courseware has implications not only for course design but also for classroom technique. This was true even of stand-alone programs designed to support specific learning tasks: palestrina, for example, had a repertory of stylistic criticisms that it could apply to exercises that were technically correct, and these could be used as a starting-point for class discussion of subjective questions of style and technique, perhaps leading in turn to a broader consideration of the value of rule-based theories for the historiography of musical composition. Similarly, in courses on post-tonal analysis the use of a computer program rather than pen and paper to identify pitch-class sets (many systems for this were developed) allowed the pedagogical focus to shift rapidly from a technical to a conceptual level. Stand-alone programs designed to support skills used in Schenkerian analysis were also developed (e.g. J.W. Schaffer, University of Wisconsin, Madison, 1990; A. Pople, M. Pengelly and K. Kirkpatrick, University of Lancaster, 1996).

The embedding of open systems demanded a different approach that was likely to involve both students and teachers in some kind of development work to suit local needs or simply as hands-on training in the use of technology. The most prominent of these systems included c-sound (B. Vercoe, MIT, 1986–), the lisp kernel (J. Rahn, University of Washington, 1984–) and the composers desktop project (several universities including York, Keele and Huddersfield, together with private individuals, 1987–). Most of the resulting pedagogical applications were in the field of electro-acoustic composition, for which technology training was in any case clearly desirable. Open systems for music analysis included morphoscope (M. Mesnage, Brussels, 1994–) and the humdrum toolkit (D. Huron, University of Waterloo, Canada, 1994–). Brinkman's comprehensive guide to pascal programming for musical purposes (1990) originated in his courses at the Eastman School of Music and was intended to facilitate similar teaching elsewhere.

By the mid-1990s degree programmes in music technology had multiplied around the world. Among courses in computer applications outside composition, the course in computer applications in musicology developed at the University of Utrecht was notable on account of its outstanding course materials (F. Wiering, 1989). The use of computer technology in pre-

university music education and lifelong learning was encouraged by major electronic instrument manufacturers, who put significant resources into the support of educational projects in a number of countries.

The advent of widely affordable multimedia systems facilitated the development of further kinds of courseware and learning resources. Music was a natural subject for educational multimedia because of the many possible interactions of sounds, text, pictures and/or video involved. Whereas ordinary multimedia titles, delivered on CD-ROM, were bound to include music on the CD-ROM itself, music courseware had the facility to rely on the use of normal audio CDs. These could be played through a computer from its CD-ROM drive, while coordinated educational material ran simultaneously from another storage medium such as a hard disk.

## **2. Multimedia resources.**

Unlike the vast majority of earlier courseware packages which were issued by institutions and small companies, a considerable number of multimedia titles making use of CD audio were produced commercially by companies such as Warner New Media and Voyager. Outstanding among these was a guide to Beethoven's Ninth Symphony, incorporating material devised and written by the musicologist Robert Winter, with the audio tracks included on the CD alongside the text and graphics (1988). This and a few other titles were later reissued with greater market prominence by the Microsoft company in tandem with other packages in the genre of 'infotainment', for example about dinosaurs. A principal characteristic of such packages was their use of hypertext links, providing a means by which users were free to follow a chain of concepts as if at random through a system of instant cross-referencing. Taken to extreme, this was akin to reading a book piecemeal by means of its index; developers generally took care also to include conventional fixed paths through the material in order to convey such constructions as historical narratives and chronological descriptions of musical passages.

Many less commercially ambitious CD-ROM guides were produced by individuals and teams working in educational institutions. Like most if not all of the Voyager and Warner releases, these were typically developed using readily available if unsophisticated software such as Apple's hypercard, Allegiant's supercard and Asymetrix's toolbox. Dedicated packages were also produced to allow musicians with no programming experience readily to prepare educational materials that were presented in coordination with the continuous playback of audio CDs through a computer system (e.g. M. Pengelly and A. Pople, University of Lancaster, 1996). Packages such as hypercard were also used to develop teaching materials that did not require continuous audio, and as the basis for a new generation of aural training packages, few of which made serious pedagogical advances on their precursors.

## **3. Web resources.**

It was clearly to be expected that such materials, like earlier courseware, would be used for self-paced instruction, possibly within structured courses but certainly at times and in places convenient to the individual learner. This emphasis on the user's choice and discretion was greatly augmented through the rapid expansion of the World Wide Web as a form of international self-

publication in the mid-1990s. To the reader, Web-based materials seemed to follow modes of presentation familiar from stand-alone multimedia titles, but their delivery came in fact through quite different technology, embodying seamless communication across continents between networked computers. The quantity and range of material on offer was virtually beyond human comprehension, and the normal method of serendipitous access was known as 'browsing'. At the same time, small-scale configurations of material could be structured with a view to communicating linked concepts in a coherent order, if this was desired.

As it matured, the Web seemed likely to satisfy a number of key requirements for educational software. It was easy for readers to use, it enabled students and teachers to accumulate, develop and share material, and with the aid of powerful search facilities it enabled information to be located even when its existence was merely surmised and its whereabouts unknown. It provided access to library catalogues and online journals, thus linking coherently with earlier forms of information delivery. It could simulate stand-alone multimedia courseware and support structured courses, but in such a way that the reader could at any point seek information further afield with minimal distraction from the task at hand. Against this, it seemed that international copyright laws, which had been slow to keep pace with the practices of Web-page authors, might severely restrict the quantity of materials available if suitably amended and enforced. Moreover, it was not always feasible for students to distinguish high-quality sites from others that might mislead or misinform them, and the scale of the Web made it impossible for teachers to assess in advance the material their students might see with this in mind.

Above all, the last years of the 20th century saw the computer reach the status, in the richer countries of the world at least, of an everyday item of consumer technology. Its educational uses reflected this in their increasing division between open systems making use of readily available and easily used software, and dedicated systems which in many cases had reached the stability of successive upgrades and an established user base. It seems likely that within a short period of time the use of computers in music education will be completely unremarkable.

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## **VIII. Psychology research**

Developing computer technologies have made a significant impact on both the conduct and the nature of enquiries into music psychology. In traditional laboratory work this grew out of a general recognition that synthesized sound was able to provide well-regulated stimuli for research into psycho-acoustics and other fundamental aspects of listening. This was exemplified in the classic experiments by Shepard (1964) which relied on sounds unobtainable by other means. By the early 1980s it was common for the presentation of such stimuli to be controlled by computer for methodological reasons, allowing investigators greater rigour in the exclusion of confounding factors in perception, by such means as generating randomized orderings of stimuli and maintaining constant time-intervals between the presentation of successive items.

From around the same time there was significant growth in the availability and sophistication of computer-controlled musical instruments, eventually coordinated through the MIDI standard. These devices enabled psychologists to begin to address criticisms that many laboratory experiments had done no more than investigate phenomena so far removed from typical listening behaviour as to be irrelevant to processes of musical thought. Musical extracts could now be presented in a form that might reasonably be taken to represent 'real' music played by humans on conventional instruments, while allowing the investigator to maintain precise control over potentially salient features such as momentary variations in speed, intonation, timbre and dynamic level. Conversely, the deployment of such nuances in human performance of music could itself be studied through the analysis of data obtained from individual performances on instruments linked directly to computers, as seen in the work of Clarke (1984–5, 1995) and others on expressive microtimings.

For scientists and theoreticians working in artificial intelligence (AI), a discipline that seeks to model human thought and behaviour using computers, music as a domain of enquiry has never been as important as the machine understanding of logical reasoning, natural language or the visual world. Nonetheless, AI researchers of the calibre of Marvin Minsky, Terry Winograd and Stephen W. Smoliar are among those who have contributed to the subdiscipline of AI-music. Winograd's study of harmonic syntax (1968) remained impressive for decades after its publication and was paradigmatic in its synthesis of elements from traditional music theory and structuralist grammatical theory within the then current algorithmic approach to computation.

Many subsequent projects were likewise indebted to the relative ease with which pre-existing theories of music could be expressed as formal rule-based systems. It was perhaps in consequence of this that such newer developments in mainstream music theory as were overtly cognitive in orientation were frequently overlooked by AI-music researchers. Similarly, the frequent choice of restricted but well-understood corpora as a focus of investigation, such as J.S. Bach's chorale harmonizations, was brought about by a desire to build on the existing body of informal meta-level musical knowledge, following the paradigm of an 'expert system'. Since the output of expert systems must be testable against what can be produced by humans, it was common for the goal of such research to be the composition by computer of short musical works intended to fall within clearly recognizable styles.

A number of teams and individuals contributed to the development of this line of investigation. Kemal Ebciöğlü (1992, pp.295–333) produced a complex system of rules and heuristics that allowed a computer to harmonize chorale melodies in the style of Bach. Baroni and his co-workers (1984) produced rule-based grammars by means of which a computer could generate passable imitations of Lutheran chorale melodies and Legrenzi arias. Researchers such as Steedman (1984–5), Giomi and Ligabue (1986) developed generative grammars that could model jazz improvisation. Longuet-Higgins and his team (1976, 1983–4, 1989) computed rhythmic and metrical descriptions from sequences of pulses, as if to model human perceptions of these phenomena. James Kippen and Bernard Bel sought to discover a rule-system underlying improvised variations in North Indian

drumming: first by analysing the performances of master drummers to derive a grammar, second by computing new variations in accordance with the grammar, and finally by submitting these computer compositions to expert appraisal in order to fine-tune the grammatical rules.

Many others contributed to the development of associated concepts and techniques, but not all who worked on projects of this kind found it necessary to reach the stage at which their theoretical designs were implemented as working computer systems. Some researchers published descriptions of projects planned or in progress; for others, the stimulus of the computer as a metaphor for human thought processes, open to question though this might be, was sufficient to guide them towards highly developed formal descriptions that were to all intents and purposes an end in themselves. The most complex of such systems (e.g. Laske, 1986; Leman, 1995) constituted detailed structural descriptions of the knowledge that was presumed to underpin musical styles or activities.

If the properly psychological claims of such work were at best debatable, something of the converse applied in work that made use of 'artificial neural networks', since these were held explicitly to model the physical workings of the human brain. This 'connectionist' technique was regarded as a breakthrough in mainstream AI research when it was formulated in the late 1980s in the wake of debates about whether knowledge resides principally in rules or in procedures. Whereas a rule-based system requires the basis of a computer's decision-making to be made manifest, and normally to be specified down to the last detail by the human researcher, a neural network is set up in an open-ended fashion and 'trained' to accomplish the task of generating appropriate outputs from specific stimuli, during which process the network organizes itself in ways that are not fully specified by the investigator.

The procedures deduced by a trained neural network are amenable to forensic scrutiny and are typically found to be analogous to formal rules proposed by humans, albeit with serendipitous features that allow networks to react sensibly to unforeseen stimuli and to behave with some of the vicissitudes of human thought. Bharucha and his co-workers (1987–8, 1989) used self-organizing networks to model the cognition of the scales and simple chords of both Western and Indian music, while Gjerdingen (1989–90) developed a network capable of recognizing a wide range of musical events in the early keyboard sonatas of Mozart. Peter Desain and Henkjan Honing (1992) worked within a broadly connectionist ethos to develop systems for the investigation of metric and rhythmic cognition that could accommodate variable expressive nuances of timing rather than relying on undifferentiated symbolic pulses.

AI research in music seems bound largely to follow the trends of its parent discipline rather than to pursue an agenda set by the broader musical community. But as technology progresses, computers and human beings are likely to become more equal as partners in the composition and performance of music, even beyond the leading centres of research and development. This being so, the nature and plausibility of artificial intelligence will come to assume an even greater significance.

See also [Hearing and psychoacoustics](#) and [Psychology of music](#).

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## Comte de Bretagne.

See [Jehan I.](#)

## Comtessa de Dia.

See [Dia](#), [Comtessa de](#).

## Comus

(Lat.).

See [Kōmos](#).

## Con

(It.: 'with').

A preposition often used in musical contexts for which Italian is the *lingua franca* (e.g. [Brio](#); *sordino*, see [Mute](#)). It contracts with the definite article as *col*, *colla*, *coi*, *cogli* and *colle*.

See also [Tempo and expression marks](#).

## Con affetto.

See [Affettuoso](#).

## Con agitazione.

See [Agitato](#).

## Con amabilità.

See [Amabile](#).

## Con amore.

See [Amoroso](#).

## Con anima.

See [Animato](#).

## Conant, Isabel.

See [Pope, Isabel](#).

## Conati, Marcello

(b Milan, 26 April 1928). Italian musicologist. He studied conducting at the Milan Conservatory under Antonino Votto and Carlo Maria Giulini and took diplomas in the piano (1953) and composition (1961) at the Parma Conservatory. He was active as a répétiteur and conductor, 1954–61, and was assistant conductor and production assistant at the Zürich Opera House, 1961–71. He began teaching stagecraft in 1971 at Piacenza Conservatory and at Parma Conservatory (1975–98). From 1971 to 1978 he was researcher and archivist at the Istituto di Studi Verdiani in Parma and he taught musical dramaturgy and theatre techniques at the Scuola di Musicologia e Pedagogia Musicale in Fermo, 1991–4. Together with Robert Cohen and Elvidio Surian he founded the Répertoire International de la Presse Musicale (RIPM) in 1980, and in 1984 was appointed director of the Centro Internazionale di Ricerca sui Periodici Musicali (CIRPeM) in Parma. His research has focussed on Verdi and 19th-century Italian opera, with particular attention to dramaturgy, performing practice, reception and critical success. He has also examined oral musical traditions, undertaking research in the Apennines around Parma. He is on the editorial board of the journals *Musica/Realtà* and *Diastema* and was editor of the *Rivista italiana di musicologia* (1993–7).

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TERESA M. GIALDRONI

## Con brio.

See [Brio](#).

## Concarini, Vittoria.

See [Archilei, Vittoria](#).

## Conceição [Cõceyção], Diego da

(fl 17th century). Portuguese composer and ?organist. It is not known how he was related to [Roque da Conceição](#). He is known only by a few pieces in the latter's manuscript anthology of 1695: *Livro de obras de orgão juntas pella curiosidade* (P-Pm 1607, Loc G.7; ed. in PM, xi, 1967). They comprise a *batalha* (no.48 in the edition), a *meyo registo* (no.49) for the right hand, and a group of versets in the 8th tone. The versets are predominantly fugal in style, and were probably intended for alternatim performance with the psalms: Some of the versets are among the most notable pieces in the book, as is the

*meyo registo*, in which the divided keyboard seems to have been deliberately used to produce contrasts of colour.

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KLAUS SPEER/BERNADETTE NELSON

## Conceição, Manoel Lourenço da [Lourenço de Souza, Lourenço da Conceição de Sousa, etc.]

(d ?c1738). Portuguese organ builder. Little is known of his biography, although documentary evidence suggests that he was one of the 'good men from Vilar', a canon of the Order of S João evangelista. Conceição is first mentioned in chronicles written by the organist of S Cruz, Coimbra, which state that sometime between 1694 and 1719 (but probably after 1700) 'Padre Lourenço Conceição repaired the organ and added some new registers'. At the time this instrument was perhaps the most important in Portugal. Between 1719 and about 1733 Conceição worked at Oporto Cathedral, building a large organ for the gallery and, later, two smaller instruments for the chancel. Of these, the epistle organ was rebuilt in 1869 by António José dos Santos. The gospel organ survived until both instruments were rebuilt by Flentrop (1969–71). Unusually, Conceição's original gospel organ contained no wooden pipes, suggesting that he worked in accordance with Spanish traditions. Other instruments built by Conceição include an organ for the church of the Misericórdia, Viana do Castelo in 1721, which survived until 1826, and an instrument for the church of the Third Order of S Francisco, Oporto, which survived until 1779. He may also have built an organ for the Carmelite convent at Tentúgal. Many of the small organs which survive in the north of Portugal could have been the work of this builder.

It is thought that Conceição left the religious order about 1725 and that he may have died by 1738, when one of his organs in Oporto Cathedral was tuned and enlarged by Teodósio Hember [Henberg, Hensbers, etc.], suggesting that the original builder was no longer available for work.

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## Conceição [Cõceição], Roque da

(fl1695). Portuguese organist and ?composer, possibly related to [Diego da Conceição](#). His name appears in the title of a manuscript anthology, *Livro de obras de órgão juntas pella coriosidade de P.P. Fr. Roque da Cõceição Anno de 1695* (P-Pm 1607, Loc. G.7; ed. in PM, xi, 1967). Of the 67 compositions in this volume only a few are attributed to composers (including Pedro de Araújo and Diego da Conceição); it seems reasonable to suppose that some of the others are by Roque da Conceição. The collection contains a mixture of large-scale organ works and short versets intended for alternatim performance with plainchant.

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## Concentus

(Lat.: ‘harmony’).

A term of wide application in medieval and early-modern music theory (for its use in antiquity see [Rome](#), §1, 3(i)). Although it is compounded of the prefix *con-* (together) and *cantus* (song), it was used as the native Latin translation of the Greek *harmonia*. Its normal meaning was always ‘musical sound’ in general, but sometimes (increasingly in the 15th and 16th centuries) it was narrowed to the idea of ‘simultaneous and distinct musical sound’, embracing the particular meanings of ‘harmony’, ‘polyphony’, ‘a simultaneously sounding interval’. In Aaron’s *De institutione harmonica* (1516), *concentus* effectively represents the modern concept of ‘a chord’. The word was also used as an equivalent of *cantus*, meaning ‘a composition’ (not necessarily polyphonic), ‘an example’ in a textbook, even (in Gaffurius, *Practica musice*, 1496) ‘the highest part’ of a composition.

A few unusual meanings deserve mention. Ramis de Pareia (*Musica practica*, 1482) used *totus concentus* (the whole harmony) as a periphrasis for ‘the octave’. Faber Stapulensis (*Elementa musicalia*, 1496) used *concentus* as a translation of the Greek *harmonia* in its most precise sense, meaning ‘mode’. Some German writers, notably Ornithoparchus (*Micrologus*, 1517), used *concentus* to distinguish the melody of plainchant proper from the *accentus* of liturgical recitation.

JEFFREY DEAN

## Concentus Musicus of Vienna.

Austrian ensemble founded in 1953 by [Nikolaus Harnoncourt](#).

# Concert (i)

(Fr.).

A term variously used in France, and in Paris in particular, to refer to pieces of music from the mid-17th century and throughout most of the 18th. The earliest surviving music so described – the manuscript *Concerts à deux violes esgales* of Sainte-Colombe – probably dates from the 1670s. This usage may derive from the use of ‘concert’ for a musical event (see [Concert \(ii\)](#)): ‘concerts spirituels’, occasions on which music was performed, took place well before 1650, which according to Jacques de Gouy (preface to the *Airs à quatre parties sur la paraphrase des psaumes de Godeau*, 1650) were attended by ‘very important people’; Antoine Furetière (*Dictionnaire universel*, 1690) defined a ‘concert’ as ‘an assembly of musicians who sing and play instruments’, harkening back to the ‘Assemblée des honnestes curieux’ hosted by Chambonnières in the 1640s.

The term ‘concert’ seems to have been applied exclusively to instrumental works consisting of separate ‘pièces’. Examples include Charpentier's manuscript *Concert pour quatre parties de violes* (1680–81), Montéclair's *Sérénade ou Concert divisé en trois suites de pièces* (1697) and his *Concerts pour la flûte traversière avec la basse chiffrée* (1720–26), and François Couperin's *Concerts royaux* (1722, so named because they were composed for the private entertainment of Louis XIV), *Les goûts réunis ou Nouveaux concerts* (1724) and his *Concert instrumental sous le titre d'Apothéose ... de Lully* (1725). They were composed and performed alongside works called ‘sonata’, ‘suite’ or simply ‘pièces’ by some of the same composers, including Charpentier and Couperin, as well as Marin Marais, E.-C. Jacquet de la Guerre, J.-F. Rebel, J.-F. Dandrieu and L.-A. Dornel.

Later *concerts* weathered fashionable variations as ‘concerts de chambre’ (J.J. Mouret's two collections of trios, from 1734 and 1738) and ‘concerts de symphonie’ (see those of Jacques Aubert, 1730–1; Etienne Mangean, 1735; Michel Corrette, c1737; and Antoine Dauvergne, 1751), to indicate the size of the instrumental forces envisaged. The title of Aubert's collection, *Suites de concerts de symphonies en trio*, attempts to cater for all occasions, even ‘à grand chœur comme les concertos’. The definition in Diderot's *Encyclopédie* (1751–65) of ‘symphonie’ blurs any remaining distinctions, embracing as it does both all instrumental music – including sonatas and concertos – and works with both instruments and voices such as operas.

The collections of *concerts* mentioned above are scored on two to four staves; while some are idiomatically conceived for a certain combination of instruments, most, as the composers suggest in their secondary titles and *avertissements*, can be played by pairs of violins, viols, oboes or flutes as well as by mixed ensembles, and continuo. Dieupart's *Six suites de clavessin* (1701) are, he says, capable of being ‘mise en concerts’ just as many of the works in Couperin's two collections, while ‘appropriate for all kinds of instruments’, can equally be performed by solo harpsichord. When Rameau published his *Pièces de clavecin en concerts* the *Mercure de France* (March 1741) described them literally as ‘composed for harpsichord alone’ which with violin and viol form a quartet. Whereas a treble instrument is invited to take over the right-hand keyboard part in the earlier works of Dieupart and

Couperin while the harpsichord switches to realizing the bass, in Rameau's 1741 collection the harpsichord part is for the first time considered inviolate. This is also likely to be the case in C.-F. Clément's *Nouvelles pièces de clavecin* (no copy survives), which were advertised in the *Mercur de France* (June 1755) as for harpsichord, with violin and bass accompaniment, 'mise en concert'.

The term 'concert' seems never to have been used in Paris to mean the same as the Italian word 'concerto'. As early as 1726 the violinist J.P. Guignon and the flautists Michel Blavet and Gabriel Buffardin all performed their own works, as concertos, at the newly established Concert Spirituel. In 1727 J.B. de Boismortier became the first French composer to publish works called 'concertos', followed by Corrette in 1728.

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JULIE ANNE SADIE

## Concert (ii).

The word's origins are uncertain, but like 'concerto' it may derive from the Latin *concertare* ('contend, dispute') and *consortium* ('society, participation'), although it may also be linked with the primary Italian meaning of *concertare* ('to arrange, agree, get together') and the English 'consort'. It came into use in the 17th and 18th centuries to denote contexts where people performed music together. Until the middle of the 19th century, 'concert' could mean either private or public occasion, in a home or in a hall. Mozart, for example, often spoke of a 'Konzert' in his letters to describe evenings of informal, domestic music-making where all present were performers. Since about 1840 the term has been used only for public and non-theatrical events, but in a wide variety of contexts, both formal and informal. In the middle of the 20th century the term was extended to presentations of jazz, rock and popular music generally.

1. The term.
2. Origins.
3. The 18th century.
4. The 19th and early 20th centuries.
5. After 1945.
6. The spread of concert life.

## Concert (ii)

### 1. The term.

By definition, the modern concert makes music the centre of social attention. This was an innovation, since until the 17th century music was presumed to accompany another social activity; simply to listen to music, on a formal and regular basis, was unusual. The concert thus differs fundamentally from ceremonies or services and from entertainments where the role of music is auxiliary. In early English concerts, 'For the first time an audience gathered to listen to music as such – a public of music lovers to which anyone who was propertied and educated was admitted' (Habermas, 1962). Roger North made a similar point in *The Musical Grammarian* (c1728): 'But how and by what steps Music shot up into such request, as to crowd out from the stage even comedy itself, and to sit down in her place and become of such mighty value and price as we now know it to be, is worth inquiring about'.

Nevertheless, serious listening had existed before the rise of formal concerts, most prominently in churches and in courts. While music is the focal point of a concert, that does not necessarily mean that an audience obeyed an etiquette of complete silence and stillness. Informal social practices continued in some concerts, for example in tavern performances in the 18th century, at 'promenade' concerts in the 1830s and 40s and more recently, and at band concerts during the 20th century. A strict social etiquette became the norm in concert life around the middle of the 19th century, linked closely to the new aesthetic of the time.

Concert performance of full-length opera has bridged the two major areas of musical life, though only occasionally during the 18th and 19th centuries. For example, Handel performed *Imeneo* during his trip to Dublin in 1741 and Mozart's *La clemenza di Tito* was given at the New Rooms, Hanover Square, London, in 1810. The Società Filharmonica of Milan presented several operas, including in 1835 Rossini's *La Cenerentola*, with Verdi at the keyboard. During the 20th century concert performance has become more common, done chiefly to revive works that are not part of standard repertory, or in association with a recording, or in circumstances where staging would be economically or physically prohibitive.

The concert first appeared in parts of Italy, Germany and England during the 17th century and by 1800 was a basic component of musical life in almost all European and American cities. During the 19th century some concert institutions evolved into a ritual of a lofty, spiritual nature that became central to civic and cultural life. By the end of the 20th century concerts had spread all around the globe, taking root particularly firmly in certain Asian countries, notably Japan and India.

## Concert (ii)

### 2. Origins.

The concert developed out of informal occasions where music co-existed with other social activities. Courts offered music after dinner; taverns sponsored musicians in their rooms; cathedrals featured works by master composers in services where the music was on view. Concerts emerged from such

performing traditions in a gradual process during the 17th and early 18th centuries.

An important early concert series took place in Lübeck during the 1620s and 30s. Called the *Abendspiel*, later *Abendmusik*, it was an hour's performance following evensong, first in the small Marienwerkhaus, then in the Rathaus, in Advent and at the end of Trinity. Although the performance followed the service, it was defined as a separate event and by 1700 chorus and orchestra were sometimes involved. The audience was made up chiefly of merchants who came to town for the main market of the week. Similar kinds of concert subsequently developed in other cities in Germany and Switzerland.

In Italy oratorio performances arose in the same period, forming part of Counter-Reformation endeavours to revivify the church. Such concerts separated out from liturgy gradually, for their early examples in Rome and other cities formed part of services or were accompanied by a sermon, held chiefly on Fridays and Sundays during Lent. Sometimes special chapels ('oratories') were built. From the start, oratorios were the special resort of the best performers and the most learned amateurs, and by the end of the 17th century they were no longer linked to sermons or liturgy. The genre came to resemble opera closely.

England led in the development of secular, commercial concerts, which originally took place in taverns and public rooms. Concerts flourished in London because the political instability between the 1640s and the 1730s kept the government from enforcing monopolies over non-theatrical music. The collapse of court and church music during the Civil War and the favouring of French music after the Restoration led musicians to give public concerts; listeners were charged a fee for regular events, an outgrowth of the long practice of offering gratuities to performers. Such events seem to have developed as early as the 1650s in Oxford and the 1660s in London, where the most prominent such musicians were Ben Wallington at the Mitre Inn in 1664 and John Banister in his rooms in 1672. The York Buildings, established in 1676 near Charing Cross, became the most important concert venue. Probably the most celebrated series of concerts took place in the rooms of the prominent coal and book dealer Thomas Britton in Clerkenwell until his death in 1714. The most important commercial concerts, the model for efforts elsewhere in Britain, was the series begun by C.F. Abel and J.C. Bach in 1764 and administered by others, most prominently the Earl of Abingdon, up to 1793, as well as the Salomon and Professional concerts of the early 1790s for which Haydn wrote his London symphonies.

#### Concert (ii)

### 3. The 18th century.

#### (i) Music societies.

The most common type of concert during the 18th century was given by a local music society. Called either society, academy or *collegium musicum*, these clubs were made up chiefly of amateurs, but their musical direction usually came from professionals who worked variously as church musicians, music teachers or dancing-masters. The organizations usually grew out of groups of players who had met informally. During the 17th century they began constituting themselves as societies and holding public concerts, and in some

cases they evolved into professional ensembles in the 19th century. The earliest incorporated were those in Frankfurt in 1713 and in Hamburg, under Telemann's direction, in 1723. In Paris the principal ensembles of this kind were the Concert des Amateurs (1769) and the Concert de la Loge Olympique (1780). The academy that had the longest prominent such history became the Leipzig Gewandhaus Orchestra. Having begun on an informal basis by 1700, it drew its members chiefly from the university and its musical head from the Thomaskirche; in 1743 it was named the Grosses Concert, in 1781 it was constituted as a series of public concerts, and by 1850 all its players were professionals.

While generally the players included only men, by the early 18th century a few women participated, and many attended public events. The societies were not strictly bourgeois in their members or their publics, since many of them drew landholders and better-educated craftsmen. The best-known societies appeared in north and central Germany, especially in Hamburg, Lübeck and Leipzig, but music societies were also strong in Switzerland, Bohemia, Austria and Scandinavia. During the 18th century they sprang up in many parts of Britain and France. The Académie de Musique established in Nantes in 1727, for example, not only held public concerts, but also performed at the installation of the mayor and the procession to the cathedral on its saint's day.

### **(ii) Courts.**

The music societies were second only to courts as a network by which new works circulated around Europe. Performances by court musicians gradually shifted into concert halls within large cities. During the 18th century the personal rule of monarchs gave way to bureaucratic structures and public political activity, and urban institutions began to replace palaces as the focus of social and cultural life among the upper classes. Concerts were given by various combinations of amateurs and professionals, depending on the size and quality of court music establishments.

The founding of the Concert Spirituel in Paris in 1725 was a milestone in the shift of court musicians from Versailles to Paris resulting from the waning of court life after the 1680s. The series existed by virtue of a licence from the Académie Royale de Musique permitting concerts to be held on the 34 holy days when theatre performances were forbidden. The concerts were justified ecclesiastically by the performance of choral motets by Michel-Richard de Lalande and his successors at the court. Most of the repertory was secular – instrumental works, solo and ensemble, and opera airs, many of them Italian – and the motets were abandoned during the 1760s when they came to be regarded as antique in style. The Concert Spirituel became the nation's central concert series, offering the most recent vocal and instrumental works by leading Italian and German as well as French composers. It controlled all other concert activity in the city on a monopolistic basis until its abolition in 1791. When the term 'Concert Spirituel' was borrowed in Madrid, Vienna and Moscow (among other places), the repertory was more consistently sacred.

German courts began opening their concerts to the public in the last two decades of the 18th century. The widow of Frederick the Great did so after his death in 1787, and Friedrich Wilhelm II and his successors continued that policy. The Bavarian court did the same in 1784, beginning a series of

subscription concerts to which both nobles and bourgeois were admitted, and where works by Mannheim composers such as Christian Cannabich dominated the repertory. Parks, which were also being made public, began to serve as concert locales; in the duchy Burgsteinfurt in Westphalia, for example, events were held on Sundays in the summer from 1775 to 1806. In most cases performers were both amateur and professional.

### **(iii) The benefit concert.**

The benefit concert was one of the most important types of concert activity between the late 17th century and the early 20th; in the period between 1780 and 1860 it was more numerous in many cities than any other type. Called by a variety of names (*Akademie* in German-speaking areas), the benefit derived from the practice in the theatre by which a major performer obtained the revenues from one performance a season. Such a concert was sponsored by a musician, generally no more than once or twice a year, for his or her profit or loss, and concerts intended to raise money for charities often had similar design. The patrons of the sponsoring musicians, at whose homes he or she had taught or performed, were expected to buy tickets and perhaps to attend.

A benefit concert always presented a variety of performers, both vocal and instrumental, usually with an accompanying ensemble, and often featured a performer of greater fame than the sponsor. As such, the benefit differed fundamentally from the **Recital**, since performing alone or with only an accompanist was virtually unknown until the late 1830s. The programmes at benefit concerts tended to be made up chiefly of numerous short works, focussed on opera selections and virtuoso numbers. Sonatas, chamber works and music of a serious nature were rarely heard at these events except in concerts offered by more learned performers.

Touring musicians put on similar kinds of concert. A performer would arrive in a town armed with letters of recommendation to musicians and amateurs of note, and by this means would be helped to find a hall, obtain performers, print a programme and attract an audience. This was the procedure adopted by the Mozart family during their travels. In his autobiography Spohr illustrated particularly well how this was done in the first decades of the 19th century.

### **(iv) Subscription concerts.**

The practice of publishing music through subscription was adapted by musicians to concert-giving. A prominent performer or a society would sell a series of concerts as a package, with payment expected before the first event, an arrangement widely prevalent throughout the major European countries. Most local musical societies operated on this basis. An important subscription series was that put on by J.C. Bach and C.F. Abel in London in 1765. Individually managed subscription concerts then led to collaborative undertakings; the Concert of Ancient Music (1776) and the Professional Concert (1785) were administered similarly by boards of gentlemen. The orchestral societies of the 19th century grew directly from these practices.

### **(v) House concerts.**

During the 18th century and the first half of the 19th, there were performances in aristocratic or bourgeois homes that verged upon being public concerts. It was common for musicians to perform in salons and the music was in some cases the focus of the occasion. In the late 18th century noted connoisseurs – Baron Alvensleben in London, Baron van Swieten in Vienna and Alexandre Le Riche de la Pouplinière in Paris, for example – put on regular salon concerts at which new or visiting performers were evaluated. Between the 1820s and the 1840s musicians put on concerts in the homes of major patrons, advertising in the press and charging visitors for tickets.

#### **(vi) Programmes.**

Before the mid-19th century concert programmes usually consisted of a series of short items set in a clearly defined order. Programmes tended to be longer than was normal later, and sometimes included individual movements taken from larger works; but they derived from consistent practices of musicianship. The basic principle was variety, the need to alternate genres, types of performer and vocal with instrumental. Practices tended to be strict in this regard: it was rare for two arias for soprano or two symphonic works to be given in immediate succession (fig.5). The Gewandhaus concerts, for example, followed a format of genres strictly in the late 18th and early 19th centuries: each half of the programme would offer an overture, an aria, a solo instrumental number and finally a vocal or choral finale, either from opera or oratorio.

Vocal music held pride of place, as in musical culture generally during the 18th century. Programmes made up solely of instrumental works were unusual, and in most cases given only because of a lack of adequate singers. Nevertheless, instrumental idioms grew in prominence within concert repertoires during the 18th century, as the Italian concerto and the German symphonic genre grew in scale and became increasingly popular. In Britain, for example, concerti grossi by Corelli, Geminiani, Handel and Avison were heard at all musical societies. The growing prominence of instrumental music brought higher expectations for performing ability within both societies and courts. In some cases (in Edinburgh in the 1790s and Boston in the 1820s, for example), societies were hurt seriously by conflict over preference for amateurs and professionals.

One major innovation in 18th-century concert life was the practice of performing old works in substantial numbers. While older works had persisted in the repertoires of some churches for a century or more, they were not seen as a common repertory and there was indeed no term of denomination for them. England took the leadership in this area around 1700 with the invention of the term 'ancient music', first for music of the 16th century and then, by 1776, for any works more than about 20 years old. The Academy of Ancient Music, founded in 1726, performed a rich and unique repertory dominated by Byrd, Tallis, Palestrina, Marenzio and Purcell, as well as Handel and Pepusch. In 1776 the Concert of Ancient Music offered a more recent repertory that was focussed on works by Handel but also included music by Corelli, Geminiani, Avison, the Elizabethan masters and a variety of English and Italian composers.

Much more limited, but still significant, tendencies appeared elsewhere during the 18th century. In France the motets of Lalande and his successors,

especially Mondonville, survived until the 1760s in programmes of the Concert Spirituel, as did the operas of Lully at the Opéra. In Germany, C.H. Graun's passion *Der Tod Jesu*, first performed in Leipzig in 1755, remained in the repertory with a prominence comparable to that of Purcell's *Te Deum and Jubilate* in England.

#### **(vii) Oratorio concerts.**

Handel reshaped the Italian idiom of the oratorio for performance in the theatre and did not depart from such locales. A performing tradition grew up around his oratorios, odes and masques that had roots within services begun in the early 18th century at cathedrals and churches to raise funds for charities, especially hospitals. Purcell's *Te Deum and Jubilate* was performed widely in the first half of the 18th century, most prominently at the Festival of the Sons of the Clergy in St Paul's Cathedral. Handel's settings of the *Te Deum*, and then in the 1750s his other choral works, appeared at the annual festivals in the cathedral cities, first in public halls and by the end of the century in churches. Oratorio concerts were established in almost all major cities in Britain by the 1790s and included Haydn's *Creation* in their repertoires soon after its first performance in 1798. Relatively few composers took up the oratorio until the mid-19th century, and a limited number of Handel's works were performed after his death, chiefly *Messiah*, *Judas Maccabaeus*, *Alexander's Feast* and *Acis and Galatea*. But excerpts from a wide variety of his works appeared often on concert programmes.

Performing Handel's oratorios spread all around the Western world by the end of the 19th century. The first performances outside Britain were in Vienna, where the Tonkünstler-Societät performed *Judas Maccabaeus* in 1779 and other works in the late 1780s and 90s. Early Handel events in Germany were in Berlin in 1786, Halle in 1803, Thuringia in 1810 and Elberfeld in 1817; these last evolved into the Lower Rhine Festival, at which Mendelssohn conducted between 1833 and 1847. The first major American institution of this kind, the Handel & Haydn Society, was founded in Boston in 1815. The first in France was the chorus of the Société des Concerts du Conservatoire from the inception of the series in 1828.

#### **Concert (ii)**

### **4. The 19th and early 20th centuries.**

The concert world underwent an upheaval during the first half of the 19th century because of the drastic expansion of its commercial bases. Along with the social changes of the time, the invention of lithography, the improvements in pianos and other instruments, the building of larger halls and opera houses and the development of aggressive marketing and sales techniques led to an outpouring of music designed to attract a much larger public than before. Much of the music consisted of virtuoso numbers and medleys from the best-known operas, works from which excerpts were performed by virtuosos in concerts and salons and then adapted for amateurs to play or sing at home. In the process the concert world took on capitalistic institutions on a far larger scale than before. Learning from piano manufacturers and publishers, Liszt and Paganini made fortunes on their concert tours, as did the most important later performers.

#### **(i) Virtuoso concerts.**

- (ii) Orchestral concerts.
  - (iii) Chamber music concerts.
  - (iv) Choral concerts.
  - (v) Concert halls.
  - (vi) Programme notes.
  - (vii) Concert management.
  - (viii) Children's concerts.
  - (ix) Expansion of the public.
  - (x) Social broadening: bands and choruses.
- Concert (ii), §4: The 19th and early 20th centuries

### **(i) Virtuoso concerts.**

Virtuoso performance increasingly became the centre of attention in concert life. In the playing of such men as Hummel, Paganini, Thalberg, Liszt and Chopin, soloists with idiosyncratic music personalities captured the attention of audiences at a more intensive level than their predecessors had. Between 1828 and the end of his career in 1834, Paganini achieved an unprecedented public exposure by repeatedly filling opera houses in London, Paris and other cities. In 1831, for example, he gave 18 concerts in London, 49 in the English provinces, 23 in Scotland and 22 in Ireland. Liszt took on equally arduous, better planned concert tours between 1839 and 1847, from Scotland to Moscow to southern Italy; his relationships with his manager Gaëtano Belloni and his publisher Maurice Schlesinger presaged modern concert management.

The programmes performed by these and other virtuosos grew out of the conventions of the benefit concert, enlisting other musicians so that they might offer a varied musical fare (fig.6). Opera excerpts were central, alternating with virtuoso numbers, themselves often medleys of songs from a recent opera. The recital by a single solo performer (see [Recital](#)) did not become a common practice until the 1850s. While Liszt began performing alone in 1837, musicians such as Charles Hallé who defined the recital as a musical institution focussed their attention on classical works far more than the virtuosos active before 1850.

Concert (ii), §4: The 19th and early 20th centuries

### **(ii) Orchestral concerts.**

The most important new institution established throughout Europe and America in the 19th century was the professional orchestra. Usually made up of the best players in each city, often the first-desk players in the opera, the orchestras evolved out of pre-existing music societies or court concert groups, or from new organizations directed by the musicians themselves. Besides the Gewandhaus Orchestra, the most important ensembles developed in national capitals, usually founded and governed by musicians: the Philharmonic Society of London (1813), the Société des Concerts du Conservatoire in Paris (1828), the Gesellschaft der Musikfreunde in Vienna (1842) and the Berlin PO (1882). In the USA, the major orchestras, notably the Philharmonic Symphony Society of New York (1842) and the Boston Symphony Orchestra (1881), were founded and directed chiefly by wealthy patrons.

Though orchestral ensembles are often called 'symphony orchestras', during the 19th century about half of any programme tended to be vocal music. Symphonies of Haydn, Mozart and Beethoven were usually played at the start or the end of programmes; though increasingly revered as models of great music, they were ultimately less popular than the arias and scenes from operas and oratorios that stood prominently in the middle of the programmes. Excerpts from operas by Rossini, Donizetti and Bellini appeared at many orchestral concerts, and their names or busts often went up on the walls along with those of the revered Viennese composers. Until the very end of the 19th century, programmes resembled those of the late 18th in their large number of pieces and their relative length, as compared with practices of the 20th century. In London, the Philharmonic Society continued normally performing ten works or excerpts until the 1870s.

Nevertheless, orchestral concerts were the most important context within which there was a massive change in the repertory from contemporary music to classical. At the Gewandhaus concerts, for example, among the performances of all works (not simply individual pieces), the proportion by living composers declined from over 70% in the 1820s to little over 20% in 1870. By that time the proportion of performances of works by dead composers grew to over 50% at almost all orchestral concerts. What emerged was an international canon of great works, accepted all over Europe, quite different from the separate national repertoires that had existed in the 18th century. The term 'classical music' was used throughout for this music. While the works of Mozart and Beethoven stood at the core of this repertory, many other composers were represented – Corelli, Gluck, Viotti, Cherubini, Weber and Spontini, for example, and in addition Rossini, Bellini and Donizetti.

The classical repertory that emerged in concerts of the early and middle decades of the 19th century had strong continuity in unbroken performing traditions. There was little revival of music, since the great majority of works performed had remained in performance at least occasionally, or were related to some that had. Some 'historical' concerts were put on, however, most prominently by Fétis in Paris in the 1830s. During the 1870s music from the Renaissance and Baroque periods was brought back in many concerts, even by *a cappella* ensembles within orchestral concerts. By 1900 concert programmes had reached a form that was to be basic in many respects for the 20th century. With recitals, chamber music concerts and orchestral concerts increasingly separated, orchestras now performed shorter programmes of fewer works than before, in the most generic form, an overture, a concerto and a symphony. Vocal works became less common in orchestral programmes; singers and choruses now gave concerts more commonly on their own.

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### **(iii) Chamber music concerts.**

The chamber music concert developed in close relationship to the orchestral concert, since the repertory was from the start focussed upon the works of Haydn, Mozart and Beethoven. This repertory appeared in public concerts at an early date. During the late 18th and early 19th centuries duos, trios, quartets and quintets were performed within public concerts offering a variety of musical forces, from solo singers to orchestras. In Vienna, for example,

from 1804 Ignaz Schuppanzigh led a quartet in the Augarten Concerts and the events of the Gesellschaft der Musikfreunde. But from the 1830s, concerts took place that were focussed on smaller instrumental groups, called 'chamber music' or 'musique de chambre', most prominently in London, Paris and Berlin. Leaders of the most important ensembles were John Ella in London, Pierre Baillot in Paris and Karl Möser in Berlin.

Performed chiefly by more learned musicians, chamber music concerts had a specialized public. In London the Beethoven Quartet Society performed even the composer's then little-known late works. Songs and piano pieces were nonetheless also often included; the Monday Evening Popular Concerts in London (1858) always had piano solos or songs, sometimes even sentimental ballads.

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#### **(iv) Choral concerts.**

The Handelian tradition of the 18th century expanded in the 19th into much more varied concerts and repertory. Not only did many composers now write in the idiom, but choruses participated with orchestras in performing diverse programmes of symphonic, operatic and choral works. Moreover, while in the 18th century choral concerts had usually been given by expanded church choirs, amateur choral societies of a secular nature now became numerous. The Männergesangverein in Vienna, for example, founded in 1843, was prominent among the German-language choruses that combined folk and art songs with oratorios. In Britain and America the glee club emerged from the earlier organizations for singing catches and madrigals.

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#### **(v) Concert halls.**

During the early 18th century concerts were performed in spaces designed to accommodate a variety of activities, chiefly meetings and balls, and normally holding no more than 300 people. In the middle of the century, halls designed specifically for concerts began to be built, usually with larger capacity. The Holywell Music Room, erected in Oxford in 1748, was designed for concerts, though still of a traditional size; the Hanover Square Rooms in London, built in 1775, could hold 600 people, as did the Concertsaal des Junghofes built in Frankfurt in 1756. In Berlin, the Concertsaal of the masonic lodge 'Royal York', built in 1803, held 1000 people, and the hall of the Sing-Akademie, put up in 1826, could accommodate 1200.

From the 1830s many concert halls were built and managed by piano manufacturers and music publishers, essentially for virtuoso and benefit concerts. Such firms as Erard, Pleyel and Herz constructed halls in Paris, and the publishers Breitkopf & Härtel played a similar role in Berlin and other German cities. During the late 19th century the London office of the Bechstein piano firm took the leadership in establishing halls in close conjunction with their shops and the management of touring performers. By the 1890s a pianist could easily engage a firm such as Bechstein to have instruments ready at each stage of a tour in Europe or America.

The concert halls established after the middle of the 19th century displayed the lofty role that concerts had come to hold in European cultural life. The

most important was the Musikvereinsaal of the Gesellschaft der Musikfreunde in Vienna. Constructed in 1870, it occupied a central place on the new Ringstrasse, the avenue made possible by the removal of the ancient city wall; as such, it was not simply a place of recreation but rather a major civic and national institution. Similar in prominence were the Royal Albert Hall in London (1871), the Zürich Tonhalle (1891) and the Jahrhunderthalle in Breslau (1900). The capacity of over 6000 at the Royal Albert Hall set a new scale in concert spaces. Numerous municipal halls were built throughout Europe and North America, largely for use as concert halls; and local orchestras too became sources of civic pride and identity. The classical 18th- and 19th-century repertory now stood as the core of musical taste, accepted more widely and firmly, and it demanded quiet and attentive listening. Orchestral concerts witnessed the rise of a new etiquette of silence and motionlessness among listeners; 'One goes to the Conservatoire with religious devotion', a French writer said as early as 1846, 'as the pious go to the temple of the Lord'.

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#### **(vi) Programme notes.**

During the 18th century a visitor to an opera or oratorio performance could purchase a wordbook. Notes on the works began to appear in wordbooks or in programmes during the 18th century, most prominently in Germany (see Salmen, 1988). In England Sir George Smart did the same for the Amateur Concerts in 1821 and John Ella in particularly extensive form for the Musical Union in 1845. Notes became standard at concerts in the second half of the 19th century. George Grove was a prominent and prolific English contributor of analytical programme notes, chiefly for the Crystal Palace from the 1850s; Donald Tovey's notes, written originally for the Reid Concerts in Edinburgh, represent the classics of the genre.

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#### **(vii) Concert management.**

Concerts obtained their own impresarios during the late 19th century. Before 1850 musicians or businessmen had arranged concert tours only in isolated cases, since it was presumed that a touring performer would best handle all arrangements himself. The initial leadership for concert management came out of the advice given by instrument manufacturers and music publishers such as Maurice Schlesinger to the musicians with whom they worked. The star system begun during the 1830s, and the long, concentrated tours that it made possible brought in profits such as only opera singers had accomplished previously. By the 1850s managers had begun to organize concerts for touring musicians, most of all in England and America. By the 1880s concert agents had established a new kind of authority for themselves within the concert world, as the equivalent to the impresario in opera.

Albert Gutmann in Vienna and Hermann Wolff in Berlin were important early agents, controlling both the careers of major performers and the schedules of the leading concert halls. The railways were a key to their efforts; in 1884 Gutmann was able to bring the Meiningen court orchestra to Vienna for a series of concerts under Hans von Bülow. Such figures were not simply businessmen; Gutmann, for example, identified the promise of the young

Artur Schnabel and obtained a patron for his education. By 1914 an international industry of concert management had developed.

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#### **(viii) Children's concerts.**

Child prodigies performed from time to time during the 18th century, but it is unlikely that many children attended concerts. During the early 19th century it became increasingly common for children to perform in public, as music teachers began to put on events for their students and pupils at the new conservatories were often only 14 or 15 years old. Mass singing programmes put these concerts on a much larger scale. In France, from the 1840s, the nationwide Orphéon put on festivals where 1000 children might sing. In Germany the early gymnasiums presented concerts: in 1847, for example, in Conradsdorf, Silesia, the local Kantor presented a 'jugendliches Volksliederfest'. Concerts by adult players designed for children developed more slowly. There was a 'Young People's Concert' in Cincinnati, Ohio, as early as 1858, but regular educational series (such as the Robert Mayer Concerts in London) arose chiefly in the early 20th century, most notably in New York, London and Vienna.

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#### **(ix) Expansion of the public.**

During the second half of the 19th century the concert public expanded greatly within the middle and working classes. The main impetus to increased concert-going was the near-universality of the piano in middle- and upper-class homes, which by this time was spreading to less affluent groups. While the rage for virtuosos closely tied to domestic music-making died down in the 1850s, the continuing growth of musical education stimulated musicians to establish concerts for a much wider public.

New orchestral groups were established, to give concerts aimed at a public less affluent than those who attended the costly and fashionable series given by the leading ensembles. The most prominent of these new groups were the Euterpe Concerts in Leipzig (c1830), the Crystal Palace in London (1854) and in Paris three separate series – those of Jules Pasdeloup (1861), Edouard Colonne (1873) and Charles Lamoureux (1881). Vienna was strikingly late in acquiring a new orchestra, the Concert Orchestra of 1899.

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#### **(x) Social broadening: bands and choruses.**

The band concert arose as an institution within concert life at this time, given impetus by the opening to the public of royal and aristocratic parks and the expansion of military bands during the Napoleonic Wars (see Band (i), III). Military ensembles brought a high level of musical professionalism to wind instruments; in England, for example, the Royal Military School of Music at Kneller Hall trained army players many of whom later became principals in the best London orchestras. Band concerts acquired a social etiquette not unlike that of 18th-century concerts and opera houses, where casual social contact occurred even though music was the main focus of attention. The bandstand, which evolved in France during the Revolution, gave a distinctive architectural style to these occasions.

In many instances, band concerts developed into major cultural and social institutions. In the USA during the late 19th century the Marine Corps Band gave weekly performances at the White House, the military barracks and the Capitol; J.P. Sousa, who directed it from 1880 but left in 1892 to form his own band, was counted among one of the leading figures in the nation's musical life. Bands performed repertory from both the opera and concert music; when Sousa took over, he was surprised to find that 'here was not a sheet of Wagner, Berlioz, Grieg, Tchaikovsky, or any other of the modern composers who were attracting attention throughout the musical world'. By the same token, in such countries as France and the USA, major orchestras performed, indoors, marches composed originally for bands.

Choruses and bands brought into concert life people from the lower-middle and working classes who had formerly had little to do with it. From the 1830s music teachers in many countries brought music education to a wider segment of the population. By the end of the century most countries had choral or choral-orchestral festivals with large numbers of performers, who sang the better-known oratorios and an expanding repertory of new works. In France the Orphéon movement began in the 1830s, as a government programme of choral societies among workers; in Britain the Tonic Sol-fa movement was established. Equally important was the widespread founding of choruses, brass bands and even orchestras on local initiative. Most small cities and towns in the early 20th century had several such organizations, made up of people outside the upper or even the middle classes. Their activities were stimulated by competitive festivals.

The growth of such groups was particularly strong in industrial towns, especially in northern England and western Germany. Factory owners often helped foster cultural pursuits that might induce a happier work force, but the initiative came chiefly from the workers' communities and does not seem to have sprung from emulation of the educated classes. Musical ensembles and the larger organizations around them became focal points of local life, but regional and national festivals and competitions grew up that made them well known nationally. Like the military bands, working-class ensembles performed transcriptions of opera overtures and symphonic works as well as popular songs and marches. In Germany and Austria, bands and choruses played active political roles, chiefly in the socialist movement; this happened less in England, although major unions had music societies that provided an important cultural unity within social gatherings of the union and the local community.

## Concert (ii)

### 5. After 1945.

#### (i) Mainstream concert life.

During the period between the Revolution of 1848 and World War II, concert life flourished: there was a relative continuity in repertory, taste and social locales within which there was some remarkable music-making in a public context. Cities tended to be close-knit and easily accessible, integral communities within which concert life served as one of the citizens' main pleasures. This was underpinned by links between domestic and public music: many people played at home what they heard in halls. New music,

though increasingly controversial and less and less performed on the whole, still was often given and entered into creative interaction with the classics.

Much of this changed in the later 20th century. Air travel, television, motorways and the opening up of new cultural media harmed some aspects of concert life while helping others. Some small communities that once sustained bands, choruses and orchestras disappeared or lost the musical focus of their cultural life. But the central feature – symphony orchestras performing a standard, well-defined repertory, chiefly of music from the Viennese Classics to the early 20th century, in large concert halls in the major cities – prevailed until the 1980s. Since 1945 the presence of new music within the generality of concert programmes and the taste of the public underwent a marked decline. Orchestral and chamber music concerts, in particular, came increasingly to draw on a repertory of the past in a way that only a few specialist organizations had formerly done.

At the same time, significant innovations came about in the second half of the century, most prominently in the realms of early music and new music. Further, the level of performance improved in general, because conservatories set increasingly high standards and because recording companies (whose activities underpinned the finances of many orchestras) made new demands of technical excellence.

## **(ii) New music.**

It was as much an innovation to put on a concert exclusively of new music around 1900 as it was to put on one of old works alone in 1776. This new kind of concert sprang from the new avant garde that developed in music, as in other arts, at the turn of the 20th century. In the 1880s composers under the leadership of German Wagnerians began holding concerts devoted to new works and addressed specifically to the audience sympathetic to such music. Schoenberg helped Alexander Zemlinsky on an important such series in 1903 and then in 1919 established the Societät für Privat-Aufführungen, to which the press was not admitted. The International Society for Contemporary Music was set up by a more varied group of musicians in 1922.

Concerts devoted to new music became more widespread and significant within musical life after 1945. Funding for avant-garde works was provided by numerous organizations, most prominently state radio stations in Europe and universities in North America. Among the new music centres to develop were the Darmstadt Festival, the Donaueschingen Festival (Baden-Baden), the Domaine Musicale in Paris and the League of Composers in New York, as well as university programmes in several cities such as Princeton, New York, Buffalo, Chicago and San Diego.

Several new music concert groups that built substantial new publics outside the universities were those linked to other art worlds. John Cage exercised powerful leadership in this development, in Europe as well as in the USA. Here 'concert' no longer necessarily signifies the performance of integral, printed works before a silent, seated public, but rather the creation of what has been called a musical 'environment', where performers and perhaps listeners take part in shaping the music. Cage's colleague David Tudor was a pioneer in using electronic sound and 'found objects' to design these experiences.

### **(iii) Early music.**

World War II was a watershed for early music as much as new music. Interest had arisen during the late 19th and early 20th centuries in music from before 1700, more among small circles of advocates than in the concert world. In England the main leader in the movement was Arnold Dolmetsch, who after holding an important concert in 1891 in Prince's Hall, Piccadilly, offered performances chiefly in his home in Dulwich. Few of the early ensembles held regular public concerts, and the most prominent performers – the harpsichordist Wanda Landowska, for example – tended to be singers or keyboard players with performing styles similar to traditional practices.

After 1945 the field benefited from easier travel, the expansion of the record industry, the interest of foundations in supporting concerts and the advance of musicological research. Leadership in mounting concerts of early music in the 1950s came chiefly from London, New York, Vienna and The Hague, as new instrumental and vocal ensembles began giving regular series of concerts and touring internationally. Noah Greenberg founded the New York Pro Musica in 1953, achieving a wide public new to medieval music with *The Play of Herod* (1958) and television appearances. Leading early ensembles in Europe were Musica Reservata, the Deller Consort, the Brussels Pro Musica Antiqua, the Prague Madrigal Group and the Schola Cantorum Basiliensis. Among the performers who emerged in the 1960s were the harpsichordist Gustav Leonhardt, David Munrow (founder of the Early Music Consort of London), the eminent recorder player Frans Brüggen and Nikolaus Harnoncourt (head of Concentus Musicus of Vienna). By 1990 early music had become a major component of the concert world, with performers who often worked in new music as well. Historically aware performing practice and instrumentation has had a strong impact on concert life generally and in many cases mainstream performing groups have begun following the same principles.

### **(iv) Jazz and rock.**

The shift of jazz and rock music into concert settings between the 1930s and the 1950s marked an expansion in the range of concert activity. Idioms that had evolved in dance halls and nightclubs at first seemed foreign to the concert hall, because of the seemingly functional role of the music and casual manner of musical and social practices; but in each case the idiom changed in ways that made the term 'concert' seem appropriate. Such repertoires had appeared periodically in concert halls before the 1930s, but presented chiefly as a curiosity. Between 1935 and 1945 first swing and then bebop became sought after by a new set of white aficionados and critics in the USA who argued the seriousness of the two idioms. The concert usually cited as the breakthrough for jazz was one given by Benny Goodman in Carnegie Hall, New York, on 16 January 1938; another major event was Eddie Condon's performances of bebop at New York Town Hall in 1942, when his rhythmic sophistication attracted Peggy Guggenheim's patronage. The shift into the concert hall continued with performances in Philharmonic Hall, Los Angeles, tours by Charlie Parker and Dizzy Gillespie during the 1940s and then those by Dave Mulligan, the Dave Brubeck Quartet and the Modern Jazz Quartet in the 1950s. In the 1960s college engagements opened up new possibilities for jazz concerts, and the closure of clubs in the 1980s and early 90s made jazz

even more focussed upon the concert hall. Jazz concerts became numerous and prominent in Europe; festivals began as early as 1948 in Paris and 1953 in Frankfurt.

Rock music, like jazz, shifted from dance halls and nightclubs to the concert stage, but did so earlier in its evolution and with a greater focus on recordings and radio. Soon after the rise of rock in the early 1950s, the performers became so popular that they began putting on concerts in large halls, but the weakness of the sound effects compared with those on record or the radio limited the number of events. Elvis Presley was among those to overcome this problem with the theatrical nature of his presentations. Popular folk music took the lead in concerts along with rock, for Joan Baez, Bob Dylan and others began appearing at Carnegie Hall and the Hollywood Bowl in the early 1960s. The arrival of the Beatles in 1964 greatly expanded the scale and the market for rock concerts, notably with the use of baseball stadiums. Their manner of presentation was nonetheless rooted in the nightclub in that they tended to wear a common outfit and use standard lighting. During the early 1970s Led Zeppelin expanded the use of light strobes, smoke, projections and fantastic, individualized costumes, techniques that San Francisco promoters had devised in dance halls such as the Fillmore Auditorium. During the 1980s heavy metal groups made such effects a major focus of their concerts.

#### Concert (ii)

### **6. The spread of concert life.**

The widening of public concert activity beyond its original bases in western Europe has occurred in conjunction either with population movements, touring musicians or diplomatic and cultural contacts. Concerts came to eastern Europe through touring musicians, originally singers or opera companies who from the middle of the 18th century were brought to courts and cities east of Berlin or Prague, and who also gave private performances. By the early 19th century in Moscow the court theatre held concerts on religious feast days, when opera and drama were forbidden, in the Assembly of the Nobility. Instrumentalists also were attracted to Russia: John Field and J.W. Hässler spent extended periods there. Liszt had a major impact in spreading concerts widely in eastern Europe in his tours of 1842–3 and 1847, travelling across Hungary, Romania, Russia and Turkey. Anton Rubinstein led in the establishment of the orchestral concerts of the Russian Music Society in 1860, and the Moscow PO was founded in 1883. By the same token, numerous musicians trained in such cities as Kiev and Odessa went to play in orchestras in western Europe and America.

In Latin America, musical life was focussed chiefly upon performances in churches, private homes and opera houses. But in most countries concert institutions followed during the early 19th century, becoming established, for example, in Buenos Aires (1822), Mexico City (1824) and Bogotá (1847). Concert tours to these countries grew at the end of the century in close relationship with the prominence of opera in Buenos Aires and Rio de Janeiro.

In North America, concerts came with the movement of population, at first most notably in Canada, where the music society, made up chiefly of amateurs, followed the English and French models. As early as the 1770s the

Gentlemen's Subscription Concerts was formed in Quebec; in 1818 the Harmonic Society was directed by Charles Sauvageau in Toronto. In Quebec the Société Symphonique de Québec, the first independent orchestra, was formed in 1903.

Concerts arose similarly in the colonies in the towns and cities, still quite isolated, where professional musicians earned their living more by teaching and selling music than by performing. In the 1830s and 40s the building of roads and railways stimulated the growth of concert life on a far greater scale. First British and then German performers built up ensembles and audiences and thereby came to work as performers on a full-time basis. The Germania Society, a touring ensemble of recent immigrant musicians, ended up establishing its members in careers along the East Coast. The scale of the country necessitated the early rise of business management of concert tours, on a much larger scale than in Europe, as can be seen in the travels of Leopold Meyer, Ole Bull and Jenny Lind.

Western concerts arrived in Japan after the resumption of foreign contact in 1843, chiefly through the invitation of musicians by the government. The first Western concerts in Japan were in parks by American, Russian or British brass bands. The Tokyo Music School, founded in 1879 as the Office of Musical Study and renamed in 1887 (now the Tokyo National University of Fine Arts and Music), sponsored an orchestra that provided the focus of Tokyo musical life until the 1920s. A variety of American, British and German musicians were invited to train musicians and participate within concert life.

The principal orchestra in Japan was founded in 1927 as the New Symphony Orchestra under the direction of Hidemaro Konoe. Made up of professional players, it established the first subscription concert series in Tokyo. Joseph Rosenstock, who became conductor in 1936, expanded both public and repertory, performing more music from the Baroque and Classical periods and introducing such new works as Bartók's *Music for Strings, Percussion and Celesta* in 1939. In 1951 it became linked to the Japan Broadcasting Corporation (NHK) and was named the NHK SO.

Orchestral concerts grew to a much greater extent than did opera in Japan. The Tokyo SO was established in 1946; there are also prominent orchestras in such cities as Osaka and Kyoto. Concert life burgeoned later in the century; after the widespread construction of concert halls in the 1980s there were 1512 in use by 1990. In 1979 around 2000 classical music concerts were held; by the 1991–2 season, 8432 concerts took place, including 3792 in Tokyo and Yokohama (only one quarter by foreign ensembles). Traditions distinctive to Japan include the performance of Beethoven's Ninth Symphony at the end of each year; it was given 158 times in the last six weeks of 1991.

Further information on concert life and history may be found under the relevant headings in city articles.

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## Concertante

(It.; Fr. *concertans, concertant*).

A term, derived from the present participle of the Italian verb *concertare* ('to arrange', 'to agree', 'to get together'), generally signifying music that is in some sense soloistic, with a contrasting element, or 'concerto-like'. In the Baroque period it was sometimes used, more or less interchangeably with [Concertato](#), to describe a group of mixed musical forces, generally vocal and instrumental or comprising a larger ensemble and a smaller one. Early dictionary explanations can be confusing at best. For instance, Pepusch (cited by Strahle), among others, defined a concertante part as one which plays throughout and not just in sections. This comes into focus only if we recall the custom of soloists playing along in tutti sections as well as in those parts intended for them. In the second half of the 18th century it was principally used adjectivally, to qualify such terms as symphony and quartet. The [Symphonie concertante](#) (Fr.; It. *sinfonia concertante*) is a work in the new symphonic style with two or more solo instruments, in fact a multiple concerto (rather than a symphony with solo parts); the form was popular, particularly in Paris, from about 1767 until the early 19th century, and examples by Haydn and Mozart remain in the standard repertory. Towards the end of the 18th century the term 'concertante' was widely used substantively in this sense: William Jackson (i) (*Observations on the Present State of Music in London*, 1791) described the concertante with three, four or five principal performers as the 'most pleasing of all instrumental compositions' then in vogue. Jackson's observation undoubtedly reflected current English usage in including works otherwise called 'symphonie concertante'. Around this time K.F. Baumgarten's 'Concertante' achieved success in London, but more familiar names are represented in revivals of J.C. Bach and in new or recent works of Pleyel and Haydn. Used of the string quartet (see [Quatuor concertant](#)), it implied that the parts were of equal importance; this usage too was specially evident in Paris in the late 18th century. As applied to the keyboard sonata with string accompaniment the term distinguishes an essential, melodic string part from an optional one, and is thus comparable to 'obbligato' but stronger. In the 19th century the term was sometimes used, as in Spohr's 'concertante quartets', to signify in chamber music a concerto-like emphasis on one instrument (by analogy with the symphonie concertante), and thus in a sense opposite to its earlier meaning. The term continued in use in the 20th century, sometimes in compositions in a neo-classical mould. Examples include Tippett (*Fantasia concertante*), Irving Fine (*Toccata concertante*), Foss (*Allegro concertante*), Mennin (*Sonata concertante*), Rochberg (*Duo concertante*), and Stravinsky (*Duo concertante*, *Danses concertantes*), besides examples of 'sinfonia concertante' or its variants (Berkeley, Diamond, Enescu, Martin, Szymanowski, Walton).

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RONALD R. KIDD

## Concertato

(It.: 'concerted').

(1) A style, as in *stile concertato*, implying the interaction of diverse musical forces. The concertato style is most characteristic of Italian and German church music in the first half of the 17th century. The forces used need not be lavish, ranging from a handful of solo voices with organ to soloists, multiple choirs and instruments. Successive portions of the text are set in sharply contrasting textures and styles: solo, tutti, antiphony, imitative polyphony, homophony, passages for instruments alone, etc. Emotionalism and ornamentation may characterize writing for solo voice(s), and there may be affective or dramatic treatment of the harmony. The interaction of voices or groups of voices in *Cori spezzati*, dialogue and imitative polyphony contributed to the development of the style, but the emergence of the continuo was crucial, here as in so many early Baroque innovations. Concertato style appears in many genres: madrigal (e.g. Malvezzi, *Intermedii*, 1589, published 1591), psalm (e.g. Rovetta, *Salmi concertati*, 1626), mass (e.g. Bartolini, *Messe concertate*, 1633) and motet (e.g. G.B. Crivelli, *Il primo libro delli motetti concertati*, 1626), though motets in concertato style were more likely to be called 'sacred concertos', following Andrea and Giovanni Gabrieli's *Concerti* (1587). Thus Schütz called his collections of concertato motets *Kleine geistliche Concerte* (1636, 1639), and as late as 1650 was using another Gabrielian term, *Symphoniae sacrae*, for works essentially of the same genre. Some German examples, such as Schütz's *Saul, Saul, was verfolgst du mich?*, develop a dramatic, almost operatic intensity. In the chorale concertato, successive phrases of the chorale melody provide the thematic basis of the interaction between forces. In the later Baroque there was a tendency for the sections to separate into discrete movements, heralding the emergence of the cantata.

(2) Another term for the concertino group in a concerto. Vocal soloists are sometimes designated *coro concertato* as distinct from the *coro ripieno* or *cappella*.

(3) Bukofzer proposed that the term 'concertato' be applied to all sacred vocal music of the 17th century. However, contemporary usage indicates that *stile concertato* denoted a performance idiom, and that the objective 'concertato'

could be applied to genres, as for example in the 'concertato motet', or (as Palisca preferred) the sacred concerto.

See [Concerto](#).

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ANTHONY F. CARVER

## Concert de la Loge Olympique.

Parisian concert series, previously known as the Concert des Amateurs and renamed in 1780. See [Paris](#), §IV, 2.

## Concertgebouw Orchestra.

Symphony orchestra founded in Amsterdam in 1888. See [Amsterdam](#), §3.

## Concert Hall Society.

American, later European, record company. It was founded in 1945 by David Josefowitz, a violinist and conductor, to sell 78 r.p.m. vinyl records of unfamiliar repertory by mail-order subscription. The first 18 sets, consisting mostly of two or three discs, appeared during 1946 and offered 20th-century music as well as varied classics. The performers were mostly chamber ensembles (Stuyvesant Quartet) and soloists (the pianist Robert Goldsand). A big success of the first year was Vivaldi's *Four Seasons* conducted by Henry Swoboda (one of the first two recordings of the work). A separate retail catalogue was developed on LP in September 1949, and the LP format was extended to the subscription series the next year. Most of the subscription discs, which were issued until 1951, eventually appeared in the retail series. Swoboda, Clemens Dahinden and Victor Desarzens conducted the Winterthur City Orchestra in the early years. A new low-priced mail-order series aimed at a more general audience and partly drawn from the existing catalogue was begun as Musical Masterpiece Society in 1953. By 1955 this label was established in France, and in 1956 Josefowitz sold the US firm and moved to Europe. Already in 1956 he had issued open-reel stereo tapes in the USA. By 1959 a formidable record club was operating in Europe and elsewhere under the names La Guilde Internationale du Disque (GID) and, in Britain, Concert Hall. While many lesser conductors were employed, a few

recordings were also made with Pierre Boulez, Paul Kletzki, Josef Krips, Lorin Maazel, Igor Markevich, Pierre Monteux, Charles Münch, Paul Paray and Carl Schuricht at either the beginning or the end of their careers; some of these were licensed to US labels. The firm went out of business with the retirement of Josefowitz in 1981.

JEROME F. WEBER

## Concertina

(Fr. *concertina*; Ger. *Konzertina*; It. *piccola fisarmonica*) [squeezebox].

A bellows-blown, hexagonal- or octagonal-shaped, **Free reed** instrument, with buttons parallel to the bellows on both sides (thus different in appearance from the accordion, which is rectangular and has its buttons or keys perpendicular to the bellows. For an illustration of the free reed of a concertina see **Reed**, fig.3c). Three different types cut across two national traditions.

### 1. English concertina.

Also known as ‘Wheatstone English’ concertina. The term ‘English’ refers both to national origins and to a specific type within the English tradition; ‘Wheatstone’ designates the inventor and leading manufacturer. The English concertina was developed by the physicist **sir Charles Wheatstone** (1802–75) in the late 1820s in response to widespread interest in free-reed instruments. The earliest sketches for it appear in Wheatstone’s 1829 patent for another free-reed instrument, his slightly earlier *symphonion* (invented about 1825), which was a mouth-blown, harmonica-like instrument with buttons on its sides. Thus the concertina was an offshoot of the symphonion, its bellows replacing the latter’s blowing mechanism.

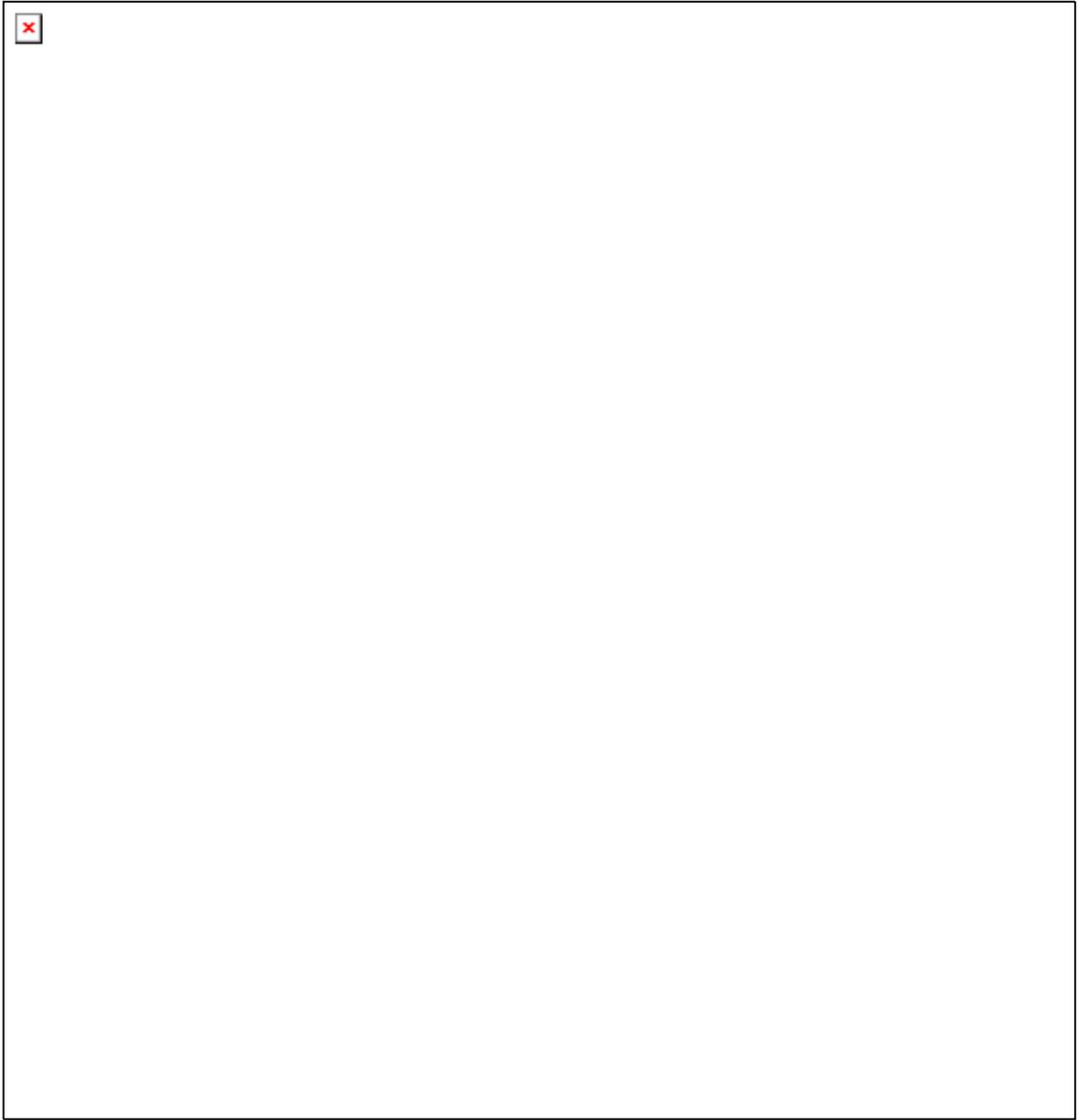
The Wheatstone English concertina is a fully chromatic instrument on which a single button produces one pitch regardless of the direction of the bellows, with a range – for the treble concertina – of *g* to either *c*''' (48 buttons) or *g*''' (56 buttons). Tenor, baritone and bass concertinas have the same compass starting from *c*, *G* and *C* respectively. (There is also a treble-tenor, which combines the ranges of those two, and an almost toy-like piccolo.)

The layout of the buttons is ingenious. Fig.1 shows a 48-button treble: all notes on lines of the staff appear in the left hand, those in the spaces in the right; the two vertical rows in the centre give the notes of C major, the outer rows, the sharps and flats; the duplication between *e* and *a* is a relic of the instrument’s early mean-tone tuning, which began to give way in about 1860 (after drawing criticism from Berlioz in the second edition of his *Grand traité d’instrumentation et d’orchestration modernes* (1855), where, however, he praised the concertina’s timbre).

With the beginning of commercial production by Wheatstone & Co. in the early 1830s, the English concertina quickly found a home in upper- and middle-class drawing-rooms; the Wheatstone sales ledgers, preserved with the Wayne Collection of Concertinas at the Horniman Museum, London (formerly at Belper, Derby), contain the names of many titled buyers. The repertory consisted largely of arrangements of opera highlights and other

popular songs of the day. On the concert stage, the instrument's breakthrough came in 1834, when [Giulio Regondi](#), the leading concertina virtuoso of the period (and a well-known guitarist), first performed in Ireland, and followed that up with the instrument's first gaudy success at the 1837 Birmingham Music Festival. For much of the remainder of the century, both Regondi and Richard Blagrove (see [Blagrove](#)) kept the instrument in the spotlight, even forming a well-received concertina quartet in 1844.

The concertina's rising popularity was matched by its growing repertory: an 1860 catalogue issued by the London publisher J.J. Ewer lists almost 450 items for the instrument. Most of these works, which range from easy-to-play arrangements for amateurs to original, virtuoso show-stoppers, were written by concertinists themselves, most notably Regondi and Blagrove. In addition, during the 1850s and 60s a number of 'mainstream' composers contributed to the repertory; John Barnett, Julius Benedict, George Macfarren, Bernhard Molique and (in the 1870s) Edouard Silas provided the concertina with concertos, sonatas, chamber works and rather lovely character pieces. [Exx. 1](#) and [2](#) provide an idea of the expressive and technical range found in these works. While Barnett's work shows the lyric, singing quality of which the English concertina was capable, Regondi's demonstrates its virtuoso capabilities: thick (finger-knotting) chords, rapid single-note passages and quasi-contrapuntal combinations of the two.





By the closing decades of the century, the concertina's career as a 'serious' instrument was on the wane, a victim both of lukewarm critical reception (George Bernard Shaw, who had nothing but praise for the instrument, was a notable exception) and of socio-economic circumstances: with the advent of mass-produced concertinas introduced in the 1860s by Louis Lachenal & Co., which had the effect of making cheaper instruments readily available, the concertina was coming to be associated mainly with the 'folk', both urban (on street corners and in music halls) and rural (in the Morris dance revival). Its changed status was evident everywhere: in the concertina bands of the northern industrial towns (for which there were annual competitions); in the ways in which Charles Ives (Orchestral Set no.2, third movement, 1915–c1929) and Percy Grainger (*Shepherd's Hey*, 1908–13, and *Scotch Strathspey and Reel*, 1901–11) used the instrument; and even in fiction, where the concertina fell in social stature from the hands of the villainous, but highly cultivated Count Fosco, who renders Rossini on it in Wilkie Collins's *The Woman in White* (1859–60), to those of the 'ne'er-do-well' Bob Hewitt in George Gissing's *The Nether World* (1889) and the drunken, unlicensed dentist who plays 'lugubrious airs' in Frank Norris's *McTeague* (1899 – set as an opera, with the concertina sound produced by a synthesizer, by William

Bolcom in 1992). Even in these more humble settings, the English concertina was challenged by two other types: the 'Anglo' and the 'duet'.

Only since the 1980s has the English concertina enjoyed a small revival in art-music circles, with more than a dozen pieces exploiting the instrument's full potential: among them, Rien Snoeren's Baroque-like *Tempesta* for unaccompanied concertina, Alla Borzova's jazz-influenced *Pinsk and Blue* for concertina and piano, and Alistair Anderson's *On Cheviot Hills*, for concertina and string quartet, with its evocation of the folk music of Northumbria.

## 2. Anglo concertina.

The Anglo ('Anglo-continental' or 'Anglo-German') concertina is the British adaptation of the square-shaped, diatonic, German *Konzertina* ('Chemnitz' concertina) developed by Carl Friedrich Uhlig in the mid-1830s (and depicted in John Everett Millais's painting *The Blind Girl*; 1856, Birmingham City Museum and Art Gallery). Here each button produces two pitches, one as the bellows are pulled out, another when they are pushed in. On a basic 20-button Anglo concertina the buttons are arranged in two rows on each side, each of five buttons. The two rows are tuned a 5th apart (e.g. C/G, G/D or, more rarely, B $\square$ /F), with the only 'chromatic' note allowing for secondary dominants. A 30-button Anglo has an extra row of buttons on each side, providing a range of accidentals and other useful notes (fig.2). Concertinas are sometimes custom-made, and Anglo players may commission instruments with 40 or more buttons, arranged according to their requirements to provide a wider range of chromatics and 'alternative positions' for some of the diatonic notes for increased flexibility. Sometimes a 'drone' button may be added, which plays the key note on both the push and the pull.

Having arrived in England around the middle of the century, the Anglo first gained favour among street musicians. Later it came to be favoured by folk music performers (particularly in the south of England and in Ireland); indeed, it was an Anglo concertina player, William Kimber of the Headington Morris dancers (Oxfordshire), who helped bring about the revival of English folk music and Morris dancing at the beginning of the 20th century. The Anglo has gained currency in some popular music of South Africa, where it has the nickname 'squashbox'.

Ironically, the original German *Konzertina* on which the Anglo was modelled eventually enjoyed its greatest success in North and South America: in the polka bands of the mid-western United States, and – with modifications and a change of name to **Bandoneon** (after Heinrich Band who developed the instrument in the 1840s) – in the tango orchestras of Argentina. The bandoneon also figures in the works of Gordon Mumma, David Tudor and Astor Piazzolla, who, as he redefined the nature of the tango, raised the technical and expressive potential of the bandoneon to new heights.

## 3. Duet concertina.

The duet concertina was first described by Wheatstone (who called it the 'double' after its ability to play melody and accompaniment) in a patent of 1844. Like the English concertina, it is fully chromatic. Three features set it apart from both English and Anglo concertinas: it has a large range, which

could vary from three-and-a-half to five octaves (C–c<sup>'''</sup>) depending upon the number of buttons (up to 81); the buttons are laid out so that the right and left hands are each entirely self-sufficient and take treble and bass registers respectively, with about a one-octave overlap; it is therefore possible to play melody and accompaniment on the duet concertina in a piano-like fashion. The duet concertina was adopted particularly in the British music hall, where Alexander Prince (*d* 1928) and Perci Honri (Percy Thompson, 1874–1953) played their transcriptions of Wagner's overture to *Tannhäuser* and Sullivan's ballad *The Lost Chord*, and in the Salvation Army, which even developed its own version of the instrument.

Lately there has been renewed interest in the concertina. Festivals in both England and the United States draw hundreds of players; the journal *Concertina & Squeezebox* provided a lively forum from 1983 to 1996, while the *International Concertina Association Newsletter* continues to appear on a quarterly basis, the *Free-Reed Journal* as an annual; and a small number of British manufacturers have revived the art of making first-class instruments (of all three types). Although most of the activity has been folk-music related, the English-system concertina has attracted the attention of a number of art-music composers, while a few performers and scholars have turned to the instrument's Victorian concert and salon tradition, shedding light on its development and recreating its music on period instruments.

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ALLAN W. ATLAS

## Concertino (i)

(It., diminutive of ‘concerto’).

The group of soloists in a Baroque concerto grosso. A concertino comprising the most common constituents of a Baroque trio sonata was made popular by the title-page of Corelli’s op.6: *Concerti grossi con duoi violini, e violoncello di concertino obligato, e duoi altri violini, viola e basso ... ad arbitrio, che si potranno radoppiare*, ‘Concerti grossi, with a concertino that must consist of two violins and a cello, with [a ripieno of] two more violins, a viola and a bass, whose number may be multiplied if so desired’. (The continuo instruments are not mentioned.) Associated wind and string instruments form the concertino in four of Bach’s Brandenburg Concertos. Without archaic effect concertinos have been used in post-Baroque works, for example the string quartet in Elgar’s Introduction and Allegro for strings. Stravinsky detached the quartet from the main string group and called it ‘concertino’ in his Concerto in D (1946). For an appraisal of the contribution of Geminiani to the development of the concertino group, see P. Walls: ‘Geminiani and the Role of the Viola in the concerto grosso’, *Liber amicorum John Steel*, ed. W. Drake (Stuyvesant, NY, 1997), 379–413.

See also [Concerto](#).

ARTHUR HUTCHINGS

## Concertino (ii).

A work with solo instrument, or instruments, less ambitious in scale than a concerto, often with few movements, or cast in one movement with changes of speed and character. This meaning corresponds with *sinfonietta*. German practice, however, is to use the term *Konzertstück* to designate such a work as Weber’s Clarinet Concertino. Among works of the miniature concerto type are Hindemith’s Concertino for trautonium and strings, and Milhaud’s

*Concertino de printemps* for violin and orchestra. The title seems to have come into new vogue during the 1930s.

ARTHUR HUTCHINGS

## Concertmaster.

In American usage, the [Leader](#) of an orchestra.

## Concerto

(Fr. *concert*; Ger. *Konzert*).

An instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra. Before 1700 the term was applied to pieces in a variety of forms for an even greater variety of performing media, voices as well as instruments; it was also used in the sense of 'ensemble' or 'orchestra'. Not until the beginning of the 18th century was it applied consistently (though not exclusively) to works in three movements (fast–slow–fast) for soloist and orchestra, two or more soloists and orchestra (*concerto grosso*) or undivided orchestra.

In the late 18th century and during most of the 19th and the solo concerto was a prominent form of virtuoso display, while, in the same period, the *concerto grosso* fell out of public favour; some of its aspects were subsumed by the short-lived form of the [Symphonie concertante](#). During its long history, the concerto has built on forms and procedures adopted by Corelli, Torelli, Vivaldi, J.S. Bach and later composers, particularly Mozart, to develop into a form that ranks with the symphony and the string quartet in the range of its artistic expression.

1. [Origins.](#)
2. [The instrumental concerto: origins to 1750.](#)
3. [The Classical period.](#)
4. [The 19th century.](#)
5. [The 20th century.](#)

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LEON BOTSTEIN (4), PAUL GRIFFITHS (5)

### Concerto

#### 1. [Origins.](#)

##### (i) [Terminology.](#)

'Concerto' probably comes from the Latin *concertare*, which can mean both 'to contend, dispute, debate' and also 'to work together with someone'. The primary Italian meaning of *concertare* is 'to arrange, agree, get together', but both this and the other Latin definition (they are not mutually exclusive) were in use in the course of the form's development. Thus the first known musical application, 'un concerto di voci in musica' (Rome, 1519), clearly refers to a vocal ensemble, a 'getting together' of voices. A mixed ensemble of voices

and instruments is implied by the description of the first *intermedio* for the marriage of Francesco de' Medici (1565): 'La musica di questo primo intermedio era concertato da ...' (there follows a list of instruments). Here and in many later instances the word *concertato* can be approximately translated as 'accompanied'; the meaning 'ensemble' or 'orchestra' survived throughout the 17th century. Thus Trabaci (*Il secondo libro de ricercate*, 1615) referred to a 'concerto de Violini, o Viole ad Arco'; and from 1671 G.M. Bononcini described himself on title-pages as 'del concerto de gli strumenti dell'altezza serenissima di Modena' (a member of the Duke of Modena's orchestra).

About the beginning of the 17th century writers began to recognize the other latinate meaning of 'concerto', that is, 'strive, contend with'. Michael Praetorius (*Syntagma musicum*, iii, 1618) offered this more erudite definition; and Bottrigari (*Il desiderio, ovvero De' concerti di varij strumenti musicali*, 1594) also showed himself to be aware of the term's etymology. It is unclear how widespread was the acceptance of this definition at this time, however.

## **(ii) Early use of the term: the vocal concerto.**

### **(a) Italy.**

The term concerto was originally used to refer to vocal and mixed vocal and instrumental forms. The earliest publication to have used it is the *Concerti di Andrea, et di Gio. Gabrieli* (Venice, 1587), which contains church music and madrigals in six to 16 parts. Performance by combinations of instruments and voices is implied in the preface, and these pieces are typical, in their short cadence-aimed motifs and frequent changes of grouping (flexible in the smaller works, fully antiphonal in the larger pieces), of much music for large forces that went under the name 'concerto'. The motets by Giovanni Gabrieli in this collection are little different from those of his *Sacre symphoniae* of 1597; in the early period there was often no clear distinction of usage between 'concerto' and the Greek-derived 'sinfonia'.

A similar practice is implied in the *Intermedii et concerti* for the wedding of Ferdinando de' Medici, the publication of which (Venice, 1591) gives directions for the use of instruments. Most informative in this regard was Praetorius, who provided numerous and elaborate instructions for concerto performance (*Syntagma musicum*, iii), and whose own music was crucial in transmitting the Italian practice to German-speaking lands.

Early concertos for small forces, such as Lodovico Viadana's influential *Cento concerti ecclesiastici* for one to four voices and continuo (Venice, 1602, but composed in the mid-1590s), represented the adaptation of similar principles of limited forces. The connection is shown quite clearly in Fattorini's *Sacri concerti a due voci* (1600), whose second edition (1602) has four-part ripienos added with instructions for their use.

Throughout the first half of the 17th century, 'concerto' was a common term for Italian vocal music accompanied by instruments, applied with special frequency to church music. Works that use the term, or the entirely equivalent adjective 'concertato', include Simone Molinaro, *Concerti ecclesiastici a due et a quattro voci* (1605); Balbi, *Partitura delli concerti ecclesiastici* (1606); Ercole Porta, *Giardino di spirituali concerti* (1609); G.P. Cima, *Concerti ecclesiastici* (1610); Giulio Belli, *Concerti ecclesiastici* (1613); Francesco

Milleville, *Concerti* (1617); Ghizzolo, *Messa, salmi ... concertati a cinque, o nove voci* (1619; two choirs, with piano–forte effects and ripienos); Valerio Bona, *Otto ordini di letanie ... concertate a doi chori* (1619); Milanuzzi, *Armonia sacra di concerti* (1622); Tarquinio Merula, *Il primo libro de motetti sonate concertati* (1624); Giovanni Rovetta, *Salmi concertati* (1626); Michel'Angelo Grancini, *Sacri fiori concertati* (1631); G.B. Faccini, *Salmi concertati* (1634); Guglielmo Lipparino, *Sacri concerti* (1627, 1635); and Cavalli, *Musiche sacre concernenti messa e salmi concertati* (1656). Some such works continue the large-scale antiphonal tradition of the Gabriellis, but most are for smaller forces, such as Banchieri's *Primo libro delle messe e motetti concertato con basso e due tenori nell'organo* (1620). The continuo is a constant element, and sometimes the substitution of an instrumental part for a vocal one, an integral part of concertato practice, is explicitly permitted, as in Banchieri's *Vezzo di perle musicali* (1610).

Among published secular concertos are Milleville, *Il primo libro de' madrigali in concerto* (1617); Monteverdi's seventh book of madrigals (1619); P. Lamoretti, *Primo libro de' madrigali concertati* (1621); Banchieri, *Il virtuoso ritrovo academico ... con variati concerti musicali* (1626); G.G. Arrigoni, *Concerti di camera* (1635); Martino Pesenti, *Il quarto libro de madrigali ... alcuni concertati con violini* (1638); Filiberto Laurenzi, *Concerti ed arie* (1641); and Biagio Marini, *Concerto terzo delle musiche da camera* (1649).

Occasionally works otherwise entitled are described as concertos within a publication, for instance in Franzoni's *Apparato musicale di messa, sinfonie, canzoni, motetti* (1613), Porta's *Sacro convito musicale* (1620; 'dovransi i presenti concerti cantar a battuta larga') and Allevi's *Terzo libro delle compositioni sacre*, for two to four voices (1668; 'questo terzo libro de' spirituali concerti'), a late application of the term to Italian vocal music.

## **(b) Germany.**

In Germany all forms of the sacred concerto were developed by a large number of composers, Protestant as well as Catholic. The new Italian concerto practice became known in Germany through the writings and musical works of Michael Praetorius. The first four parts of his *Musae Sioniae* (1605) are subtitled 'Geistliche Concert Gesänge', and these and other works reflect the influence of the Gabriellis in their use of opposing groups of voices and instruments. Viadana's *Concerti ecclesiastici*, for solo voices and basso continuo, which were reprinted in Germany, were also much emulated in technique and form by composers such as Praetorius and J.H. Schein.

Praetorius was the first of his generation to combine elements of Italian practice with German traditions to create works combining polychorality and continuo-accompanied solo singing, as in his *Polyhymnia caduceatrix* (1619), containing mostly large-scale choral concertos for vocal soloists and choirs of instruments and voices. Also in 1619, the first publication of sacred music by Schütz appeared: the *Psalmen Davids sampt etlichen Motetten und Concerten*. Schütz used both 'concerto' and 'motet' for his polychoral works, but those that incorporate elements of solo vocal writing are only called 'concerto'. In the wake of these publications the *geistliches Konzert* became the central form of Protestant church music. The direct successors of these pieces are to be found in works published in the 1620s by Samuel Scheidt,

Daniel Selich and Melchior Franck; and Praetorius's influence can be traced even beyond the middle of the century.

Schütz's *Kleine geistliche Concerte* (1636–9) reflect an interest in Italian secular music, for example that of Monteverdi (e.g. the seventh book of madrigals, 1619) and Caccini. Indeed, his *Symphoniae sacrae* (1629, 1647, 1650) contain reworkings of pieces by Monteverdi and Grandi. The first volume contains concertos for one to three solo voices with instruments; these differ, in their freedom and flexibility in the use of voices and instruments and in their declamatory text setting, from the works of composers who emulated Viadana. Most significant is the increasing independence of the instrumental ensemble. In the third part of *Symphoniae sacrae* the works for up to four solo voices, two obbligato violins (or equivalent) and up to two four-voice choirs of singers and instruments exemplify Schütz's approach to the concerto form, combining expressive monody, exchange between solo and tutti, and contrast between solo vocal and instrumental passages and polychorality.

In the subsequent generation both this larger-scale construction and the smaller-scale *kleines geistliches Konzert* remained influential. However, the German vocal concerto began to take on aspects of secular chamber music (more wide-ranging use of the instrumental ensemble) and opera (the use of da capo form). Some composers (e.g. Christoph Bernhard) incorporated aria-like settings of free poetry in between the settings of biblical text, thus creating cantata-like works. Even so, others, such as Dedekind and Schelle, continued to compose unified sacred concertos, setting biblical texts only, until the end of the 17th century; Weckmann's concertos were also important in the development of the form in the last part of the century, incorporating as they do elements taken over from cantata and oratorio as well. In this sense the term 'concerto' continued to be used for multi-movement works for many years afterwards, including for a number of Bach's church cantatas.

## Concerto

### **2. The instrumental concerto: origins to 1750.**

- (i) Preconditions and ancestry.
- (ii) The two models: Roman and North Italian.
- (iii) The Vivaldian revolution.
- (iv) Typology of the Baroque concerto.
- (v) Italy, after Vivaldi.
- (vi) Germany, before Vivaldi.
- (vii) Germany, after Vivaldi.
- (viii) France.
- (ix) The Netherlands and Sweden.
- (x) Britain.
- (xi) The significance of the Baroque concerto.

#### Concerto, §2: The instrumental concerto: origins to 1750

##### **(i) Preconditions and ancestry.**

The instrumental concerto came into being in the last two decades of the 17th century. As originally conceived, the genre was a progressive offshoot of the sonata designed for performance by a string orchestra. Performance with only one instrument per part was rarely precluded but did not influence the basic conception. Orchestras on the modern pattern, with doubled string parts,

began to emerge around 1670, notably in Rome and Bologna. From the start, the style and form of the concerto accommodated differences of status (between salaried and hired players) and ability (between advanced players and the rank and file) among the members of the orchestra, breaking with the more egalitarian tradition of the sonata.

Large ensembles need large – which often means reverberant – performing spaces. It was normal in early orchestral music, represented by the sonatas and sinfonias (the terms are synonymous) of the ‘school’ of S Petronio, Bologna, under its successive *maestri di cappella* Cazzati (1657–71), Colonna (1674–95) and Perti (1696–1756), to prefer a robust style that brought into prominence only one instrument at a time. The imitative interplay of the traditional sonata was replaced by a homophonic texture employing thematic re-quotation, brilliant passage-work and *concertato* dialogue as substitutes for contrapuntal elaboration. The many sonatas with one or more obbligato trumpets written at Bologna from the 1660s onwards by such composers as Cazzati, Gabrielli and Torelli exemplify this new style, which is directly ancestral to that of the concerto. Indeed, several Bolognese trumpet sonatas contain passages for solo strings indistinguishable from those in early concertos. Moreover, the highly characteristic thematic repertory of the natural trumpet, based on permutations of the major triad, the diatonic scale and the repeated note, was taken over unaltered into string writing, imparting a new vigour and directness. The first concertos might with justice be called ‘trumpet sonatas without a trumpet’.

[Concerto, §2: The instrumental concerto: origins to 1750](#)

### **(ii) The two models: Roman and North Italian.**

Since the layout of string orchestras in Rome and in northern Italy (Venice, Milan, Bologna etc.) differed, correspondingly different approaches to the scoring and structure of the concerto developed in the two localities. Despite considerable cross-fertilization and hybridization of the two types, they remained distinct up to the end of the Baroque period. In Rome the core of the orchestra was a ‘concertino’ of two violins, cello (or lute) and continuo – identical with the players needed for a trio sonata (who were often employed as a group by a princely court). Complementing them was a larger body (termed ‘ripieno’ or ‘concerto grosso’) made up of the same instruments, freely doubled, plus contrabasses and, usually, violas; this ripieno was commonly recruited from freelance musicians. Roman concertos, therefore, normally employed four distinct violin parts.

In contrast, north Italian concertos were usually written for a simple orchestra in four parts. Where required, principal (solo) violin or cello parts were added to the corresponding ripieno parts (a second principal violin was usually drawn, like the first, from the ranks of the first violins). The most common type of string concerto after 1700, the *concerto a 5*, employs principal violin, two violins, viola and cello (the continuo is either identical with the cello or separate). If the Roman model can be said to treat the ripieno as an extension of the concertino, the north Italian concerto prefers to treat its soloists as offshoots of the ripieno. This difference explains why the former adhered closely to the sonata tradition, whereas the latter struck out along new paths.

Among the earliest Roman concertos were probably those written by Corelli (1653–1713), 12 of which were published in 1714 as his *Concerti grossi* op.6. Works of the same kind were certainly in existence by the early 1680s, when Georg Muffat heard them, but at that stage they were probably modelled very closely on the trio sonata. The published works, which Corelli revised in his last years, reveal some additional sources of influences – the solo violin sonata (shown by the preference for a five-movement plan), the trumpet sonata (seen in the concertato dialogue opening the first Allegro of the 12th sonata) and the north Italian concerto (as in the brilliant semiquaver figurations for the first concertino violin later in the same movement). Nevertheless, their description as ‘amplified’ trio sonatas, with effects of light and shade supplied by the ripieno, remains a useful simplification. Corelli’s careful distinction between ‘church’ concertos (with ‘abstract’ movements) and ‘chamber’ concertos (with dance movements), paralleling the same division in his sonatas, was rarely observed by his successors and imitators in Rome, who included Giuseppe Valentini (1681–1753), Francesco [Antonio] Montanari (*d* 1730), Giovanni Mossi (*fl* 1716–33) and P.A. Locatelli (1695–1764). However, the Roman concerto – or, at least, Roman-style instrumentation – gained a new lease on life by being transplanted abroad, first to Germany and then to England.

Quantz (1752) identified Giuseppe Torelli (1658–1709) as the inventor of the concerto. There is little doubt that the six *concerti a quattro* published alongside six *sinfonie a tre* in Torelli’s op.5 (Bologna, 1692) were the first works of their kind to appear in print. Moreover, they conform to the earliest published definition of the concerto, in Mattheson’s *Das neu-eröffnete Orchestre* (1713), by having a dominant first-violin part, as opposed to the more contrapuntal style of the companion sonatas (*sinfonias*). Whether or not Torelli composed the first purely instrumental concertos, his were indisputably the first to circulate in print. Even more significant are Torelli’s *Concerti musicali a quattro* op.6 (Augsburg, 1698). This set of 12 concertos includes two containing short passages for solo violin and one with similar passages for two violins. As in all concertos before Vivaldi, the solo passages are decorative rather than structural in function. In a preface Torelli explained (the need for the explanation is itself historically significant) that where ‘solo’ is written, only one instrument should play; elsewhere, as many as three or four players per part are acceptable.

Other sets of concertos published before 1700 include the concertos (appearing alongside *sinfonias*) in the Brescian composer Giulio Taglietti’s op.2 (1696) and the *Concerti grossi a più stromenti* op.2 (1698) by the Lucchese composer Giovanni Lorenzo Gregori. The latter works, musically very mediocre, are noteworthy for their collective title (*Concerti grossi* could be translated as ‘Concertos for full band’) and for the fact that, in the last movement of the fourth concerto, separate parts are provided for the solo violin and the orchestral first violins. The significance of the second feature is that it introduced the option of using orchestral violins, rather than merely continuo, to accompany the soloist.

In 1700 the Venetian composer Tomaso Albinoni brought out a landmark collection of sonatas (*sinfonie*) and concertos, op.2. The six concertos advance beyond Torelli by observing the three-movement (fast–slow–fast) plan regularly and adopting some of the stylistic mannerisms of the

contemporary operatic sinfonia. Albinoni's *Concerti a cinque* op.5 (1707) go still further, reintroducing fugal texture (but now in combination with solo writing) and providing examples of lyrical slow movements – these had previously favoured simple chordal textures, sometimes enclosing a central section with rapid solo passage-work. Albinoni normally provided a separate volume for the principal violin, but the independence of this part from the orchestral first violins varies greatly from work to work, never dictating the structure. Other Venetian composers (Giorgio Gentili, op.5, 1708, and Benedetto Marcello, op.1, 1708) took a similar approach.

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### **(iii) The Vivaldian revolution.**

The earliest concertos of Albinoni's fellow citizen Antonio Vivaldi (1678–1741), written in the years leading up to the publication of his epoch-making collection *L'estro armonico* op.3 (1711) mark the first regular use, in the outer fast movements, of ritornello form. This form, adumbrated by Torelli but never clinched, is an adaptation of a scheme already in use for a few decades in the 'A' sections of da capo arias. The ritornello – one or more ideas constituting a refrain played by the full ensemble – is used to establish the opening tonality and subsequently to affirm the various other tonalities reached in the course of the movement; the alternate sections (episodes), scored for the solo instrument with a generally light accompaniment, accomplish the structurally important modulations and supply contrasting themes or figurations. Since the number of ritornello statements is not prescribed (in slow movements, the number of its statements may even be reduced to two, framing a central solo portion), the form is extensible almost without limit. Normally, however, the ritornello statements number between four and six, of which a central group visits, in succession, a series of related keys (beginning with the dominant or relative major and nearly always including keys offering modal contrast). Ritornello form was in fact the first musical form routinely to present the same material in the major and the minor mode at different points in the movement. Leaving aside their structure, Vivaldi's concertos introduced an exciting new musical language full of simple, strong effects such as the orchestral unison, hitherto little employed outside opera. His solo parts in the fast movements set new standards of virtuosity and, to a limited but growing extent, started to offset the mandatory rapid passage-work with lyrical moments that prefigure the 'singing allegro' style of the later 18th century. All these features speedily became part of the universal language of the concerto – and, through stylistic osmosis, also of other genres. Vivaldi's nine published collections of concertos, supported by hundreds of other concertos circulating only in manuscript, were suited to performance in many different locales, including churches, theatres, banqueting rooms, concert halls and music societies. Their appropriateness for so many functional contexts – sacred or secular, ceremonial or recreational, public or private – lay behind their immense popularity. Not by chance, the rise of the concerto coincided exactly with that of music publishing in north-western Europe; each proved greatly beneficial to the other.

Vivaldi's style continued to develop after op.3. Opp.4, 6 and 7, all published before 1720, crystallize still further the formal and stylistic traits introduced in *L'estro armonico* (ironically, in view of its great historical impact, op.3 evidences these traits often rather unclearly, since the collection is overlaid by

eclectic features, including the use of four violin partbooks, Roman style). During the 1720s Vivaldi wrote several 'allusive' (i.e. picturesque or programmatic) concertos, of which *Le quattro stagioni* op.8 nos.1–4 (rv269, 315, 293, 297) are the most highly developed examples. These import into purely instrumental music a repertory of onomatopoeic and pictorial effects that had long existed in opera, a genre to which Vivaldi dedicated himself assiduously from 1713 onwards. Strangely, his programme concertos had no real successors within their own genre (except, perhaps, for Locatelli's *Il pianto d'Arianna*), although they certainly exerted considerable influence on music in such other genres as the symphony and oratorio. In his last concertos, written towards 1740, Vivaldi adopted some of the *galant* mannerisms of his younger rivals.

Most of the favoured styles of treatment of the slow movement in the Baroque concerto are present in Vivaldi's concertos. At one extreme, we encounter fully scored movements employing standard ritornello form (albeit on a reduced scale), besides the simple 'frame ritornello' mentioned earlier. The other extreme is represented by movements for one or more soloists, accompanied only by continuo and usually cast in binary form, that would be perfectly in place in a sonata (the middle movement of *Il gardellino* op.10 no.3 (rv428) is a good example). Through-composed slow movements, with full or reduced scoring, are also common, although close inspection reveals that many such movements are in a binary form lacking the normal repeats. In solo concertos the emphasis of the solo part is predominantly lyrical; it is usually notated in 'outline' form in the expectation that the performer will, through improvised embellishment, produce a more flowing, expressive and individualized melody.

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#### **(iv) Typology of the Baroque concerto.**

All the main types of concerto (leaving aside the Roman concerto as already described) were cultivated by Vivaldi. The most common type, totally dominant after 1710, was the concerto for one solo instrument and string orchestra, or 'solo' concerto. Originally, the principal part was entrusted only to a violin – and the violin remained by far the most popular choice – but in the three decades following *L'estro armonico* most other instruments acquired a repertory of solo concertos. Those for the cello, oboe and transverse flute are particularly extensive. Only the double bass and the viola, it seems, were excluded (the latter not wholly, however, since Telemann left one example of a viola concerto).

Concertos for two solo instruments, either of the same kind or of different kinds, are, in structural terms, basically identical with solo concertos. There remains the problem of how to combine the two soloists in the solo episodes. Four solutions are favoured: (1) the two instruments team up in parallel 3rds or 6ths; (2) they play alternately, dialogue fashion; (3) they play in imitation or some other kind of counterpoint; (4) one instrument plays a melody, while the other provides accompanimental figuration.

Concertos for more than two solo instruments follow the same pattern. The potential for giving the solo instruments (especially when wind instruments) independent or semi-independent parts in the tutti sections is often exploited. This feature, seen in Vivaldi but more particularly in his German imitators

(J.S. Bach, Telemann, Pisendel), looks forward to the orchestration of the Classical symphony. No satisfactory short form of description for concertos with multiple soloists exists in English (the Germans have *Gruppenkonzert*, literally 'ensemble concerto'). Following Quantz, many present-day writers use 'concerto grosso' indiscriminately for any concerto with more than one soloist, but this practice is best avoided since it too often conflicts with the general usage of the period and proves confusing (using the same term for the Baroque concerto *tout court* is even less justifiable).

Concertos for a group of solo instruments (generally between three and six) with continuo but without orchestra were written in some quantity by Vivaldi and occasionally imitated by others – for example, by Boismortier in France and J.S. Bach in Germany (in his Third and Sixth Brandenburg Concertos). In German sources such works often masquerade as sonatas, although their characteristics are entirely concerto-like. The distinction between 'tutti' and 'solo' (hence of ritornello and episode) is maintained by interpreting the former as the entire ensemble, the latter as a subgroup, either constant or variable in its composition. The ultimate reduction of the performing ensemble was to a single instrument, as seen in Bach's Italian Concerto for solo harpsichord (1735), many aspects of which had been worked out in the same composer's much earlier harpsichord and organ transcriptions of concertos by Vivaldi and others.

Finally, one should not ignore the tenacious survival, mostly in Italy, of the *concerto a quattro* (sometimes known as the 'ripieno' concerto), a linear descendant of the genre's prototype. Such works are stylistically very heterogeneous. They sometimes adopt a complex contrapuntal language and, freed from the necessity to gratify a soloist, contain concentrated thematic development; on the other hand, they may appropriate the simpler, treble-dominated style of the contemporary *sinfonia*.

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#### **(v) Italy, after Vivaldi.**

Italian composers contemporary with, or slightly older than, Vivaldi (Albinoni, E.F. Dall'Abaco, F.A. Bonporti) rarely accepted his formal innovations completely, although they were influenced by his musical idiom in general and by the virtuoso character of his solo parts. The first Italian 'Vivaldian' was the minor Bolognese composer Giuseppe Matteo Alberti (1685–1751), whose op.1 (1713) distils – albeit in rather jejune, stereotyped form – the essence of the solo concertos in *L'estro armonico*. The most significant Italian composers for the genre during the last phase of the Baroque period were P.A. Locatelli and Giuseppe Tartini (1692–1770). Born in Bergamo but trained in the Roman school, to whose practice his first set of concertos (op.1, 1721) conforms, Locatelli internationalized (one could as easily write 'modernized' or 'vivaldianized') his style after settling in Amsterdam in 1729. His solo concertos published in 1733 as *L'arte del violino* op.3 are significant in two respects. First, they contain exceptionally long, polythematic opening ritornellos that prefigure those of the Classical concerto. Second, their fast movements all have an extended written-out cadenza (or 'capriccio'), a feature that shows the growing importance of this device, encountered earlier in a few violin concertos by Vivaldi. The concertos of Tartini, who was born in Istria but spent most of his life in Padua, are noteworthy for the cantabile

quality of their solo line, their highly symmetrical phrase structure (anticipating Classical style) and their characteristic way of accompanying a solo violin on the orchestral violins (in two parts) alone. Tartini's activity as a teacher provides an important connecting link between the Baroque and Classical concerto. The production of concertos by composers of the Neapolitan school was low in comparison with northern Italy, but not negligible; those by Leonardo Leo (1694–1744) and Francesco Durante (1684–1755) are especially fine.

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#### **(vi) Germany, before Vivaldi.**

Several general features characterize the German concerto. Because the genre was imported from outside, its evolution was more discontinuous, more inclined to make bold leaps than in its country of origin. The German cultural preference for contrapuntal rigour and thematic economy favoured the moderation of technical difficulties and the close integration of principal and subsidiary musical material – features associated above all with J.S. Bach but shared in some degree by most of his German contemporaries. The popularity at German courts of French instrumental music, typified by the *ouverture*, led to considerable hybridization; Bach's First Brandenburg Concerto, which begins as a three-movement concerto but ends as a suite, is no isolated case. The substitution of rondo (*rondeau*) form for ritornello form, occasionally seen in Bach and Telemann, is another French-inspired feature. Lastly, the wider cultivation (and manufacture) of wind instruments in Germany, as compared with Italy, left its mark on the choice of solo, and sometimes also orchestral, instruments.

At the head of the line stands Georg Muffat. The five sonatas of his *Armonico tributo* (Salzburg, 1682), capable, according to the composer's instructions, of being performed as concertos by observing the 'solo' (S) and 'tutti' (T) cues marked in the parts, were reworked as six concertos and partnered by six further compositions to make up the 12 concertos of his *Ausserlesene Instrumental-Music* (Passau, 1701). Benedict Anton Aufschneider, Muffat's successor as Kapellmeister at Passau, published at Augsburg in 1703 a set of sonatas, *Dulcis fidium harmonia symphoniis ecclesiasticis concinnata* op.4, that, by their use of two solo violins, resemble concertos. All these works stand in the Roman (i.e. Corellian) tradition. The vital link with the north Italian concerto was made by the Swiss (or possibly Bavarian) amateur composer Henricus Albicastro (Heinrich Weissenburg), whose sole published set of concertos (op.7, c1705) unites the progressive formal and technical features of Torelli's and Albinoni's works with the dense contrapuntal writing and rich harmony of the south German school (Schmelzer, Biber, Muffat). J.G. Walther's transcriptions for organ of concertos by Torelli, Albinoni, Gentili and other Italians, made in Weimar around 1710, attest the growing popularity of the concerto in Germany.

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#### **(vii) Germany, after Vivaldi.**

Vivaldi's first concertos struck Germany like a whirlwind; almost overnight, a generation of native composers began to imitate him. One of the earliest was Telemann (1681–1767), who, despite avowing a dislike for the genre, wrote close on 100 concertos in an incredible variety of instrumental combinations,

large and small. Telemann's approach was individual and eclectic. More often than not, he retained an introductory slow movement (something by no means general in Germany), and his fondness for binary form similarly harks back to sonata models.

More purely Venetian in inspiration are the concertos of the Dresden composers J.D. Heinichen (1683–1729) and J.G. Pisendel (1687–1755), both of whom spent some time in Venice during the 1710s and moved in Vivaldi's orbit. The merit of being the first German composer to publish concertos (Amsterdam, c1721) belongs to the Kapellmeister at Eichstätt, Joseph Meck (1690–1758), whose style is thoroughly Vivaldian. Other prominent names are those of Christoph Graupner (1683–1760) at Darmstadt, J.F. Fasch (1688–1758) at Zerbst, J.M. Molter (1696–1765) at Karlsruhe and G.H. Stölzel (1690–1749) at Gotha. One should also remember the many Italian musicians who worked at German courts, notably E.F. Dall'Abaco (1675–1742) at Munich and Fortunato Chelleri (c1690–1757) at Kassel.

J.S. Bach fits comfortably into this picture. There are echoes of Torelli in some of his 'self-imitating' melodic lines (for example, in the first solo entry in his Concerto for two violins BWV 1043). Mostly, however, he departed from Vivaldian norms only when following some ingenious plan of his own (as when he reduced the middle movement of the Third Brandenburg Concerto to a single bar containing only two chords). He was familiar with the genre well before the appearance of *L'estro armonico*, some of whose works are included among his 16 keyboard transcriptions of c1713. The Prelude of his Third 'English' Suite (c1715) demonstrates his already perfect mastery of ritornello form. Although individual concertos were probably written in his Weimar years, most extant examples come from the Cöthen period (1717–23), when, exceptionally, his duties revolved around secular music. In later life Bach returned to the precedent set by the Fifth Brandenburg Concerto, writing a series of concertos for one or more harpsichords, all of which were intended for performance at the Leipzig collegium musicum. These, and their successor works within the Bach circle, established the primacy of Germany in the domain of the keyboard concerto.

Germany carved out another special niche in the shape of the flute concerto. Vivaldi's pioneering op.10 concertos (1729) spawned a huge progeny in north and central Germany. Best known and most numerous are those of Quantz (1697–1773), but Hasse (1699–1783), Scheibe (1708–76) and the Swedish-born Johan Joachim Agrell (1701–65) are other important names. The late Baroque flute concerto exemplifies in the highest degree the *galant* sensibility that reigned supreme in northern Europe in the mid-18th century.

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### **(viii) France.**

Like the opera, cantata and sonata genres before it, the concerto was an exotic plant that took a while to become acclimatized to French musical culture. Not until the 1730s did it take firm root. To do so, it needed to make several compromises with native taste. The style of melodic ornamentation remains French (ornamentation is applied to individual notes rather than to whole phrases), slow movements are most often conceived as *airs tendres*, and alternatives to ritornello form (especially binary form) are common in the fast movements. The earliest concertos published in France were a group of

four, largely Corellian in inspiration, in the op.7 of the Neapolitan immigrant Michele Mascitti (1664–1760) and a set of six concertos, op.15, for the unlikely combination of five flutes with optional bass by J.B. de Boismortier (1689–1755); both publications appeared in Paris in 1727. More conventional collections, by Michel Corrette (1709–95) and Jacques Aubert (1689–1753), date from 1728 and 1734 respectively. About 1735 J.-C. Naudot (c1690–1762) brought out a set of flute concertos in imitation of Vivaldi's. The first French concertos to match the best of the Italians for substance and technical accomplishment were the 12 for solo violin by J.-M. Leclair (1697–1764), equally divided between op.7 (1737) and op.10 (1745). Leclair had an almost Bachian gift of developing, rather than merely restating, the material of his ritornellos. Of his French contemporaries, only Boismortier and Corrette continued to write concertos in any quantity after 1740. The surprisingly small number of concertos in relation to sonatas owes something to the continued popularity of the *ouverture* and its variants but even more to the rapid rise of the concert symphony, the dominant orchestral genre in Paris by 1750.

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### **(ix) The Netherlands and Sweden.**

Although publishers based in Amsterdam (Roger, Le Cène, Mortier, Witvogel) played a key role in disseminating the concerto in the first half of the 18th century, the composers represented in their catalogues were overwhelmingly Italian and German. The most significant Dutch-born composer of concertos was Willem de Fesch (1687–?1757), three of whose collections (opp.2, 3 and 5) were issued by Roger; a further set, op.10 (1741), was brought out by Walsh in London after de Fesch settled there in the early 1730s. Like several English and some German composers, de Fesch inclined towards Roman style and scoring but north Italian form. The other noteworthy Dutch composer of concertos was the gifted amateur musician Count Unico Wilhelm van Wassenaer (1692–1766), whose *Concerti armonici*, published anonymously in The Hague in 1740, were formerly attributed speculatively either to their publisher, Carlo Ricciotti, or to one of a number of composers, including Pergolesi. These remarkable works, all with four violin parts, join a Roman fullness of scoring to Neapolitan lyricism.

Musically speaking, Sweden, like the whole of the Baltic region, was under strong German influence in the 18th century; its musical community included many Germans and their descendants. Despite the widespread cultivation of concertos in Sweden, to judge from surviving sources, only one important native composer, Johan Helmich Roman (1694–1758), contributed to the genre – and that sparingly. Roman inclines most strongly to Vivaldi, although echoes of Handel can also be heard.

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### **(x) Britain.**

The British public was introduced to the concerto for the first time in 1704, when John Walsh brought out, in the July issue of a periodical publication, the last concerto of Albinoni's op.2. A trickle of concertos of the north Italian type – imported from Roger, 'pirated' by Walsh, acquired by visitors to Italy or brought in by immigrant musicians – had arrived by 1714, when Corelli's *Concerti grossi* op.6 burst upon London. The impact of Corelli's concertos in Britain was comparable to that of Vivaldi's op.3 elsewhere. Their sobriety and

solidity struck a chord in a culture that still took its values from 17th-century consort music. The Vivaldian type of concerto, dominant elsewhere outside Rome, did not quit the scene but led an uneasy existence alongside, and to some extent mixed up with, the Corellian type, which generally enjoyed the status of senior partner. Vivaldi's concertos were mistrusted by many for their emphasis on virtuosity (easily viewed as 'freakishness'); even solo concertos tended to rein in their exuberance.

The first concertos composed in England were possibly those of the German immigrant J.C. Pepusch (1667–1752). Some of them, including works with recorder or flageolet (both instruments were especially popular in England), predate his published set (op.8, c1718). In the 1720s the first native composers emerged – Robert Woodcock (1690–1728) with his *XII Concertos* (1727) and William Babell (c1690–1723) with his op.3 (1730). In the next decade immigrant musicians strengthened their grip. The *Concerti grossi* op.2 and 3 (both 1732) of Corelli's pupil Francesco Geminiani (1687–1762), resident in England since 1714, reaffirmed the spirit, and approached the popularity, of his master's concertos. Geminiani gratified the British liking for 'full' harmony by transferring the viola to the concertino group. The op.3 (1736) of Pietro Castrucci (1679–1752), another pupil of Corelli, is cast in the same mould.

Geminiani's greatest successor was his rival Handel (1685–1759), who had hitherto shown little interest in the genre. His op.3 set of 1734 (the misnamed 'Oboe Concertos') was his first, not entirely satisfactory, response. The definitive answer came in 1739, when Handel wrote his *Twelve Grand Concertos* op.6, a perilously heterogeneous but wonderfully inventive collection in which Corellian, Vivaldian and totally original formal elements are applied to music whose stylistic allegiance moves freely between the church, the ballroom and the opera pit. No other collection provides a better conspectus of the Baroque concerto in its totality. Op.6 shows how risky it is to draw conclusions about the nature of a collection from the number and nomenclature of its partbooks. At first sight, these are typically Corellian concertos, with a three-part concertino and four-part ripieno. Closer inspection, however, reveals one entire work (no.6) and several individual movements without any solo content; other movements feature a single violin soloist exactly as in a solo concerto. Handel's most original contribution to the genre was his invention of the organ concerto, originally conceived as entr'acte music at performances of his oratorios. The two sets with opus number, op.4 (c1738) and op.7 (posthumously issued in 1761), supplemented by a few extra works, make up a sizable corpus to which Handel's many English followers, who included Henry Burgess, William Felton, Thomas Chilcot and John Stanley, also contributed. The sketchiness of the solo parts in many of Handel's published organ concertos (with entire movements marked to be extemporized 'ad libitum') throws into relief a conflict of interest that inevitably arose whenever a composer was also a virtuoso on the featured instrument. By simplifying the notated solo part, Handel left space for the improvised filling and embellishment by which he, as soloist, would establish his superiority (in a similar spirit, Vivaldi often wrote complex arpeggiated figurations for the solo violin as block chords).

As the rest of Europe passed via the *galant* style to the early Classical style, composers of concertos in Britain remained by and large faithful to Baroque

models. Neither the op.3 of Francesco Barsanti (Edinburgh, 1742) nor the otherwise accomplished op.3 of Pieter Hellendaal (London, c1758) advances beyond Handel. Several native composers, including Charles Avison (1709–70), Richard Mudge (1718–63), Michael Festing (*d* 1752) and Capel Bond (1730–90), kept alive the popularity of the concerto in London and the provinces but produced little of enduring value.

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### **(xi) The significance of the Baroque concerto.**

Its stimulus to the development of instrumental technique (and, indirectly, instrumental design, as illustrated by the progressive lengthening of the violin's fingerboard) was only the most obvious of the concerto's achievements. More strongly cultivated throughout Europe than either the *ouverture* or the operatic *sinfonia*, and much more widely available in published form, it shaped the nature of orchestral sound and orchestral playing in their first hundred years of existence. It acted as an effective vehicle for bringing new instruments (for instance, the transverse flute) and new performers to the attention of a mass public in almost all European countries. It bridged (even as it widened) the gulf between the virtuoso and the rank-and-file player by providing a type of music in which each could find a place. Its wide acceptance contributed to the growing internationalization (on a largely Italian basis) of style and taste. Briefly, in the second and third decades of the 18th century, it energized the whole of Western art music by proposing new styles, forms and textures that, because of their radical simplicity, offered immense scope for further creative development. It was the first purely instrumental genre to exert a strong influence on vocal music, both sacred and secular, and in so doing raised the profile and reputation of instrumental music in general. The textural opposition between *tutti* and *solo* and the thematic opposition between *ritornello* and *episode* provided models of contrast that influenced all larger, sectionalized forms.

The surprisingly rapid replacement of the concerto by the concert symphony as the dominant orchestral genre in the middle of the 18th century has not been adequately explained in musicological literature. Indeed, the nature of the relationship between *sinfonia* (symphony) and concerto between 1700 and 1750 remains an insufficiently explored area. Unlike the symphony, the concerto did not adopt sonata form but instead continued in the second half of the century to rely on its tried and tested *ritornello* form, although certain increasingly common features such as the reprise of the material of the first *solo* towards the end of the movement are evidence of convergence between the two forms. In fact, the division between Baroque and Classical is invisible, structurally speaking, in the concerto.

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### **3. The Classical period.**

- [\(i\) Composition, performance, dissemination.](#)
- [\(ii\) Italy.](#)
- [\(iii\) Germany.](#)
- [\(iv\) France.](#)
- [\(v\) England.](#)
- [\(vi\) Austria.](#)
- [\(vii\) Mozart.](#)

## Concerto, §3: The Classical period

### (i) Composition, performance, dissemination.

By mid-century, the solo concerto had effectively supplanted the concerto grosso as the favoured form; works of this type were widely cultivated in Italy, Germany, France, England and elsewhere. During the 1760s and early 70s, the most popular solo instruments were the violin and flute, although concertos were also written for the full range of string and wind instruments as well as harp, guitar, mandolin and more exotic instruments (including the *lira organizzata*, five concertos for which were composed by Haydn for the King of Naples in 1786). By the late 1770s and 80s, however, the piano had become the most frequent soloist. The increase in the popularity of the keyboard concerto is documented by the Breitkopf thematic catalogues, which in 1762 included 177 violin concertos and 105 keyboard concertos; between 1766 and 1787, the number of newly listed concertos amounted to 270 for the violin but 393 for keyboard.

The circumstances surrounding the composition, performance and dissemination of concertos varied. Not all of them were intended for a single audience, or for professional and semi-professional musicians. C.P.E. Bach's concertos 471–6, written for amateurs, were advertised as 'differ[ent] from the other concertos of this composer in so far as they are more adapted to the nature of the harpsichord, are easier both in the solo part and the accompaniment, are adequately ornamented in the slow movements and are provided with written-out cadenzas'; later Bach wrote, 'Among my works, especially those for keyboard, there are only a few trios, solos and concertos that I have composed in complete freedom and for my own use'. Many of Wagenseil's concertos were written in the first instance for private performance by the Imperial family in Vienna (although they eventually circulated through commercial music publishers; in 1762 the Mozarts purchased more than 20 Wagenseil concertos from Viennese music dealers). The 'Advertisement' for Thomas Arne's posthumously published concertos recommends the work not only to 'all Ladies and Gentlemen' performers, but also to 'every skilful Professor ... to cultivate among their pupils an elegant and masterly stile of performance'. Some concertos were first performed at public concerts (this was especially true at the Concert Spirituel in Paris); many others, however, were given in more restrictive settings, often as part of a court entertainment, or privately, at domestic concerts (this was apparently the case with Mozart's concerto K449, composed in 1784 for his pupil Barbara Ployer). Additionally, concertos were performed between the acts of oratorios (notably in London, following the tradition established by Handel) and occasionally operas or other theatrical productions; in Italy, in particular, they were given in conjunction with celebrations of the Mass.

This diversity of intended audience, performer and venue is reflected not only in the style of the works themselves but also in the make-up of the concerto ensemble. Many, such as J.C. Bach's op.1, call for a minimal accompaniment of two violins and bass; others, such as Mozart's mature concertos, are scored for a full complement of strings and wind. It is difficult to say if concertos were performed more frequently by their composers or by other executants; in Vienna at least, just under half of all documented concerto performances during the 1780s and 90s were given by other performers. Most concertos distributed in northern Europe were available in printed

editions; in Germany and Austria, circulation in manuscript copies was more usual.

### Concerto, §3: The Classical period

#### (ii) Italy.

The Italian concerto, cultivated notably by Giuseppe Tartini, Pietro Nardini (whose playing was praised by Leopold Mozart in 1763), Luigi Boccherini and Giovanni Giornovichi (active in Paris), represents a tradition based primarily on binary forms and sonata-like procedures (Freeman, 1985–6). Giornovichi in particular is credited with introducing the romance as the most characteristic concerto slow movement, and for popularizing the rondo finale (White, 1986); his *galant*-style concertos include occasional formal novelties, among them solo openings to the first movements of nos.3 and 16, and joined second and third movements in nos.7 and 13. While Giornovichi's concerto first movements closely approximate to sonata form, the violin concertos of Mysliveček are more old-fashioned: the second tutti of the four-ritornello concerto in D major begins with the opening theme, although it largely serves a closing function in the dominant; and the third tutti is a transition, cadencing in the submediant before leading to a recapitulatory solo, beginning in the tonic minor, that omits the 'head theme'. Mysliveček's concertos were not widely disseminated, but may have influenced Mozart, who became acquainted with them in Vienna in 1773.

### Concerto, §3: The Classical period

#### (iii) Germany.

The north German violin concerto is associated primarily with J.G. Graun, a pupil of Tartini, and Franz and Georg Benda, the flute concerto with Quantz and the keyboard concerto with Christoph Nichelmann, whose 16 keyboard concertos were composed between 1740 and 1759, and in particular with C.P.E. Bach, who between about 1733 and 1788 composed numerous concertos, mostly for harpsichord (a double concerto for harpsichord and piano dates from 1788; Bach's ten surviving concertos for non-keyboard instruments are all transcriptions of keyboard originals). Bach's keyboard style is usually brilliant, the themes arresting and, as in his symphonies, the movements sometimes follow without a break; occasionally material from one movement recurs in another, as in 474 and 475. His first movements, like Nichelmann's, elaborate on the ritornello forms favoured by Vivaldi and J.S. Bach, where the soloist is left relatively free to present thematic material different from that of the tuttis; at the same time, both introduce elements reminiscent of binary forms. The approximately 15 keyboard concertos by J.W. Hertel (who additionally composed concertos for violin, cello, flute, oboe, trumpet and bassoon), on the other hand, are novel for their inclusion of a recapitulation combining both the opening ritornello and the first solo – this after three tonally stable tuttis, in the tonic, dominant and submediant, and three solos including, in the E♭ concerto, a stable solo in the submediant, immediately preceding the return to the tonic.

Tartini's violin concertos also influenced the first generation of composers at Mannheim, particularly Johann Stamitz; his sons Carl and Anton, however, as well as Holzbauer, Fränzl, Cannabich, Toeschi and Eck, were increasingly inclined to the French models of Gaviniès and Devienne, which chiefly consisted of a sonata-based Allegro and a rondeau of lighter character and

smaller dimensions – although they are more conservative in style than contemporary Mannheim symphonies (see Ward Jones, 1969–70). Stamitz's earlier concertos, however, are based on the ritornello principle, with three or four tuttis in various keys; many of his final movements are rondos. Wind instruments were particularly favoured at Mannheim: it was for the Mannheim instrumentalists Wendling, Ramm, Punto and Ritter that Mozart composed the *Sinfonia Concertante* K297b (Paris, 1778, lost).

### Concerto, §3: The Classical period

#### (iv) France.

In France, where works for violin dominated, no new concertos were composed between Leclair's second set (1745) and Pierre Gaviniès's six published in 1764 (a single violin concerto in E major also survives), although concertos, chiefly by foreign composers such as Pugnani, Ferrari and Johann Stamitz were popular. Gaviniès's concertos follow a four-tutti, three-solo plan, with the second tutti in the dominant and the third modulating from the submediant to the tonic; the song-like solos, restrained in their virtuosity, are variable in their relationship to the tuttis, sometimes relying on themes first given out by the orchestra, but often including new material. The most important later French concertos are Viotti's, 19 of which were composed in Paris: the early nos. 1–10 for performance at the Concert Spirituel in 1782–3, five in 1783–9 while Viotti was based at Paris and Versailles (in the service of Marie Antoinette) and four works, all in minor keys, written during his tenure, from 1789, at the Théâtre de Monsieur (later Théâtre Feydeau). Ranging in character from the *galant* to the operatically dramatic, Viotti's ritornello-based concertos are brilliantly conceived for the soloist but only rarely include discursive or developmental passages; there is little engagement between violin and orchestra, which for the most part is straightforwardly accompanimental, with limited wind participation. At the same time, Viotti's concertos are stylistically modern in their abrupt modulations and mode changes. Among the early concertos, the opening tutti frequently modulates, presenting a contrasting theme in the new key before returning to the opening idea as closing material; recapitulations frequently vary in the order of their material and content, sometimes including new themes (no. 2) or omitting significant material from earlier in the movement (no. 1); it is only from no. 5 that a double return is standard. Slow movements are generally in binary form; finales are rondos. The E minor concerto, no. 16, begins unusually with a slow introduction which returns at the recapitulation in doubled time values. Mozart apparently knew this concerto; about 1789 he composed additional trumpet and timpani parts for it (K470a).

### Concerto, §3: The Classical period

#### (v) England.

In England, Baroque traditions – including the composition of concertos for organ, a precedent set by Handel – survived in the works of Avison, whose concertos are based on the model of the Corelli concerto grosso, and Thomas Chilcot (1756, 1765), which derive their keyboard technique and structure from Alessandro Scarlatti's sonatas. Arne's six concertos (published posthumously, c1787) are more modern in their phrase structure but variable in their movement-to-movement formal designs: two concertos (nos. 1 and 5) have slow introductions; three (nos. 1, 4 and 6) include minuet and variation

movements: and two (nos.2 and 4) have jigs. For the most part, Arne's concertos are ritornello-based: the G minor, for example, includes five tonally stable tutti and four solos, all of which modulate, except the last; this non-modulating solo is also the only section of the movement that does not begin with the head theme. Abel's concerto op.11 no.3 – one of only a handful by him – also represents a hybrid: the opening tutti makes a strong half-cadence, but the first solo, although it includes a new theme, remains in the tonic. Successive sections include a passage of extended keyboard virtuosity and a third solo that begins in the dominant with new material, before working its way to the submediant; the intervening tutti recapitulate the opening ritornello, reproducing the closing material in the tonic only at the very end of the movement.

J.C. Bach's three sets of concertos for harpsichord or piano (op.1, 1763; op.7, 1770; op.13, 1777) represent a departure for the English concerto: composed after the Italian style, they are characterized by fluent melodies and clearly defined themes, distinctive secondary themes presented in the dominant by the soloist (beginning with op.7) and modulating free fantasy sections following the central ritornello, as well as full recapitulations (an exception is op.7 no.2, where the recapitulation begins with the 'new' theme). Op.7 no.6 includes other typical features, including a medial ritornello confirming the dominant and repeating much of the opening tutti, with a prominent half-cadence; a free fantasy solo that leads to the submediant; and a recapitulation, at first shared by soloist and orchestra but then dominated by the keyboard (although not recapitulating the new theme from the first solo) that leads to a final, concluding tonic tutti. Later generations of English concerto composers, including J.B. Cramer, were influenced not only by J.C. Bach but by other similar concertos, including a set of six by J.S. Schroeter (op.3, c1774; Mozart composed cadenzas to four of Schroeter's concertos). Cramer was also influenced by Mozart (he had performed K414 as early as 1785 meetings of the Anacreontic Society); by the late 1780s, other Viennese works, by Kozeluch and Vanhal, were readily available from English music dealers. At the end of the century, the most prominent composer of concertos in London may have been Dussek, the majority of whose keyboard works were composed there after he fled Paris at the time of the French Revolution. Characterized by frequent remote modulations and expressive chromaticism, they are brilliant virtuoso vehicles, foreshadowing developments in the 19th century. Particularly characteristic is the sprawling G minor concerto op.49 (published 1801) with its gesture-rich orchestral introduction.

### Concerto, §3: The Classical period

#### (vi) Austria.

In Vienna, the most important early composer of concertos was Wagenseil, who wrote numerous works in the genre. One concerto (Scholz-Michelitsch 262) in particular already adumbrates some aspects of the form adopted by later Austrian composers, including a 'new' theme specifically assigned to the soloist, the use of distinctive closing material and a recapitulation that follows the first solo rather than the orchestral exposition. Although the opening tutti of Wagenseil's concerto only hints at an imperfect cadence, it includes at least four different ideas; and, like Mozart's mature concertos, the central fantasy section and recapitulation must be understood as a lengthy solo – the form of the movement is not a Baroque-like alternation of ritornello and solo,

but a form more closely approximating the sonata style of Mozart's concertos of the 1780s. Wagenseil's pupil Josef Antonín Štěpán also figures prominently in the history of the Viennese concerto; his output includes 38 works for solo keyboard and two for two keyboards. Unusually, eight of his concertos begin with minor-key Adagio introductions, for soloist and orchestra, substituting for an opening tutti (in one case, the concerto in B $\flat$ ; the introduction is in the relatively distant D minor). Early concertos include three or four tuttis, on the model of Wagenseil; later ones have three tuttis and look towards the sonata-style concerto of the 1780s. Haydn's early concertos include works for keyboard, violin, cello, violone, baryton, flute, bassoon and horn; a particularly fine work is the horn concerto of 1762 (hXII d:3), with its atmospheric slow movement exploiting the horn's lowest register. By and large Haydn's early concertos are conservative in style, similar to those of Wagenseil and the younger Georg Reutter, although they also show the influence of C.P.E. Bach (see, for example, the organ concerto hXVIII:1, 1756, which includes a strong move to the submediant and a modulating ritornello leading back to the tonic; the binary form second and third movements, however, recall an older style); the late Trumpet Concerto (1796) is a fully realized example of the end-of-century sonata-based concerto.

### Concerto, §3: The Classical period

#### (vii) Mozart.

##### (a) Repertory, influences.

Unquestionably the most important late 18th-century concertos are those of Mozart: his surviving works include five for violin (K207, 211, 216, 218 and 219, 1773–5), one each for bassoon and oboe (K191, 1774, and K314, ?1777) and 23 for keyboard (from K175 to K595, 1773–91, including K242 for two and three keyboards and K365 for two keyboards); a concerto for trumpet (K47c, 1768) is lost. The early concertos show diverse influences, including the Italian style of Nardini and Pugnani, the south German concerto represented by the works of Agrell and Leffloth (which were readily available in Salzburg at the annual book fairs), and works from as far afield as the concertos of John Stanley, the Amsterdam edition of which was distributed by Leopold Mozart's Nuremberg publisher, Haffner. Among local Salzburg composers, Anton Ferdinand Paris, Anton Cajetan Adlgasser and Michael Haydn all composed concertos before c1770; of Leopold Mozart's numerous works in the genre, only a concerto for two horns (1752) and one of five for flute (1755) survive.

A dominant influence was Wagenseil; the proto-sonata principles found there, sometimes including internal repeats in first movements, were later applied by Mozart in his concerto transcriptions of sonata movements by C.P.E. Bach, Eckard, Honauer, Raupach and Schobert (K37 and K39–41, 1767), all of whom, except Bach, were German expatriates in Paris at the time of Mozart's visits there in 1763 and 1764. A similar set of transcriptions, after sonatas by J.C. Bach, was prepared about 1771–2. The Salzburg orchestral serenade, a multi-movement work traditionally performed to mark the end-of-year ceremonies at the Salzburg Benedictine University or to celebrate important occasions such as weddings and namedays, was similarly influential; traditionally these works included three or four symphonic movements and

three or four concerto movements. Leopold Mozart was the prime local exponent of the orchestral serenade; by 1757 he had composed more than 30 works of this type, although only one survives, a serenade in D that includes the famous trumpet concerto as well as a trombone concerto. Mozart's earliest independent concerto movements are also found in serenades, including k63 (oboe and horn) and k100 (violin). Mozart continued to write concertos in his serenades of the 1770s, among them k185, 203, 204 and 250 (all for violin); k320, the so-called 'Posthorn' serenade includes a concertante that Mozart performed independently at his Burgtheater concert on 23 March 1783. Related to both the serenade and the concerto traditions are the Concertone for two violins (k190, 1773) and the Sinfonia Concertante for violin and viola (k364, 1779–80).

### **(b) Form.**

The form of Mozart's mature concertos has been a subject of continuing debate. Some authorities describe the first movements as based on the ritornello structure of the 'pre-classical concerto', inherited from the Baroque and adapted to the newer style, including four tutti and three solos. More recent thinking derives Mozart's concerto form from the model of the operatic aria, a tradition grounded in 18th-century music writings: Koch in 1793 described the concerto as an imitation of an aria – although this refers more to the expressivity of the works rather than, necessarily, form or structure. These differing accounts reflect ambiguities in descriptions of concerto found in 18th-century treatises. Vogler (1779) described the form of the concerto as identical to the sonata, except that the two parts are not repeated; similar sonata-based derivations are described by Galeazzi (1796) and Kollmann (1799). Scheibe (1745), Quantz (1752), Kirnberger (1771–4) and Türk (1789), however, saw the form in terms of ritornello structures. Koch was of two minds: his 1793 *Versuch* describes a four-tutti form with a third modulating solo, based on the model of C.P.E. Bach; in his 1802 *Lexikon*, however, where Mozart is the model, he advocated a three-tutti sonata-form model.

The classic formulation is Tovey's, who described Mozart's concertos as a realization of the concerto principle in sonata form (1936). The tutti do not function exclusively, or even primarily, as structural pillars around which concerto movements are built, but as contrasting sonorities, projecting points of tonal departure and arrival: the three tutti represent the establishment, through texture, volume and sonority, of the tonic, while at the same time presenting important thematic material and serving as a foil to the later entrance of the piano; the arrival and consolidation of the dominant; and, at the end of the movement, the strongest possible confirmation of tonic and closure. It is incorrect to describe Mozart's concertos as having a recapitulatory fourth tutti: the material at the return is almost invariably shared between soloist and orchestra; except possibly in k467 there are no extended, purely orchestral passages comparable in scale to the beginning, medial or final tutti; and the expressive function of the commingling of tutti and solo functions at the recapitulation is intended to represent the rapprochement of the participants, not antagonism. These principles of construction – in which the character and ordering of the material reflects specific structural concerns – appear to have been worked out first in Mozart's vocal music (Feldman, 1996). However, the various aria types usually equated with the concerto are traditionally described as 'bithematic

ternary' or 'sonata form' arias; accordingly, the basic idea behind each type is the sonata. By and large, the sonata principle of the early arias and concertos remained valid for the Viennese works as well, while the dramatic form of the aria moved decisively away from the earlier model (Webster, 1996).

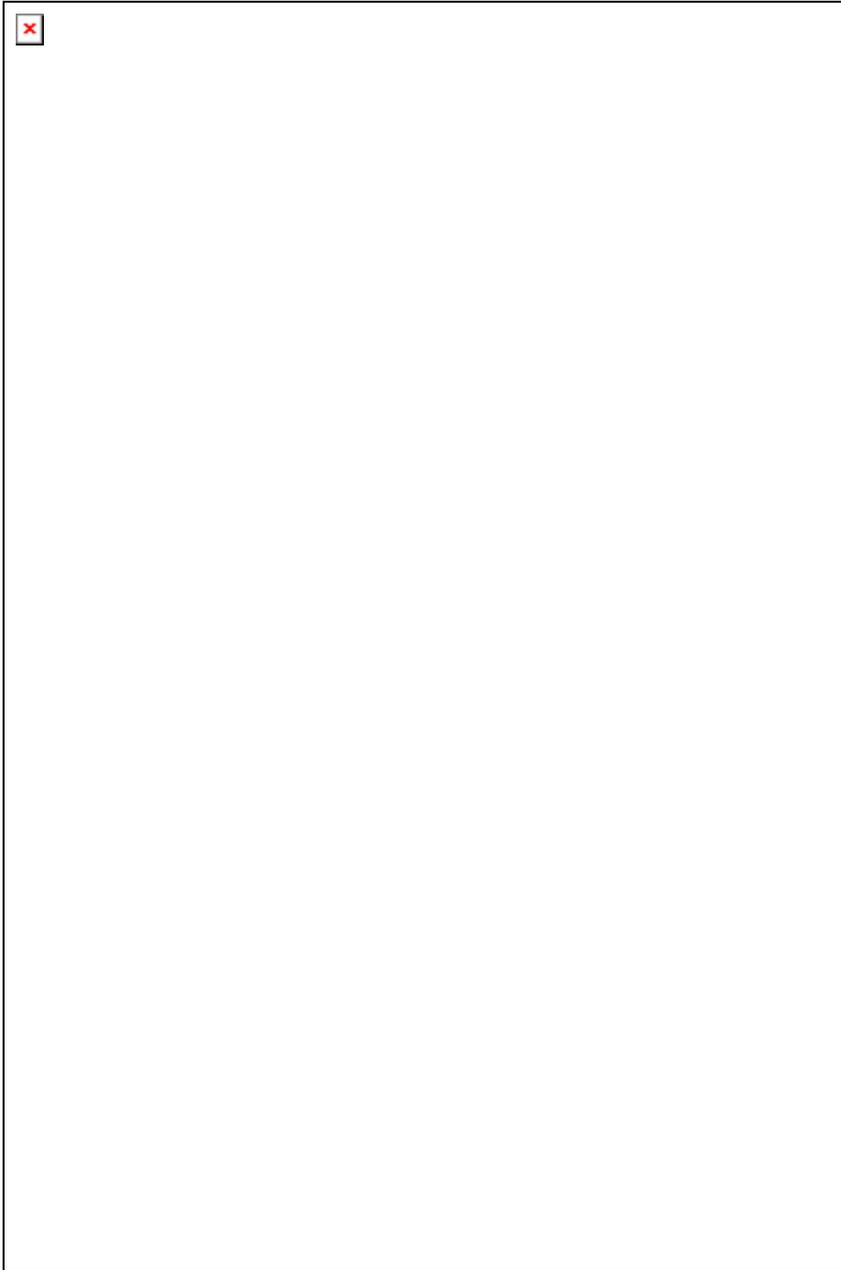
Within this larger complex, the first movements of Mozart's concertos follow a pattern consistent in its outlines, and the movements can be divided conveniently into a number of large structural units: (1) an opening ritornello, including a first theme, extended to a perfect cadence in the tonic, an active half-cadence on the dominant, a more lyrical group (up to c1778 this lyrical group tends to appear again in the first solo, as the principal theme of the second group; after that date there is usually a different solo second theme) and a concluding group; (2) the first solo, reiterating the first theme, followed by an orchestral flourish confirming the tonality, a modulation to the dominant with new material from the soloist, a flirtation with a stable new key followed by a secondary group, and an extension to a perfect cadence in the dominant and a coda; (3) a medial ritornello usually based on one of the *forte* passages of the opening ritornello; (4) a free development-like section representing the first part of the second solo and usually including two parts, the first a drive to a distant key (often the relative minor), the second culminating in a retransition to the tonic; (5) a recapitulation, incorporating the second part of the second solo, largely following the first solo but omitting the modulation; and (6) a concluding ritornello, using material from the medial ritornello and interrupted by a cadenza (Leeson and Levin). The specific thematic details, and their arrangement, vary from work to work. Even some of the basic principles of construction are subject to occasional change: the opening ritornello of k449, for example, is the only example among Mozart's concertos to include a modulation (first to the relative minor and then to the dominant where, uniquely, distinctive 'secondary' material is presented), while in k488 the first solo is thematically identical with the opening ritornello and does not include a new theme in the dominant for the soloist although new material is presented, first by the orchestra and then the soloist, in the medial ritornello.

Second and third movements are less fixed in their structural patterns. Romance-type movements, such as that of k466, occur as second movements, as do binary types (albeit of considerable complexity), rondos (k491) and variations (k450, 456, 482). Variation movements are also found as finales (k453, 491), as well as sonata forms (k175, original finale, and the violin concerto k207), although the more usual pattern is the sonata rondo (notable examples include k271, 456, 459 and 482). Mozart's treatment of the form is not static, and significant developments take place between his first independent keyboard concerto and his last; while adhering to basic structural principles, no two concertos are exactly alike in structure and rhetoric.

### **(c) Mozart's contribution and beyond.**

Beyond formal design, Mozart's significant contributions to the development of the concerto include novelties of piano figuration and texture as well as a new conception of the relationship between soloist and orchestra. Developments in figuration can already be traced in the earliest solo concertos: k238 marks a break from k175 by including a greater variety of left-hand textures, while a noticeable increase in difficulty is apparent in the concertos from 1784 and later (Mozart himself described k450 and 451 as

concertos 'to make the performer sweat'). This difficulty derives in part from Mozart's greater simultaneous use of the full range of the keyboard and the ways in which material is divided between the hands (compare, for example, similar passages in k456 and 467; [ex.1](#)). Perhaps the most significant development, however, is Mozart's generous orchestral writing; the orchestra does not merely accompany *en masse* but also takes part in dialogue, sometimes corporately, sometimes individually – both as antagonist and co-protagonist – with the soloist. This trend is markedly expanded in the concertos from 1784 on – the symphonic character of the concertos from k450 is unmistakable – and in particular in k482, 488 and 491, where the wind instruments achieve parity with the strings as part of the ensemble. Koch in 1793 described the concerto as 'somewhat similar to the ancient tragedies, in which the actor expresses his feelings not to the audience, but to the chorus which, in turn, links itself intimately to the action, thus qualifying itself to take part in the expression of feelings' (*Versuch*, iii, 32); and Kollmann in 1799 wrote that 'The best specimens of good modern Concertos for the Piano-Forte, are those by Mozart, in which every part of the accompaniments is interesting, without obscuring the principal part' (*Composition*, 15).



Mozart's new conception of the relationship among soloist, orchestra and audience is expressed not only in the dialogues and participation of the orchestra but also in his continuo practice. Unlike other 18th-century concertos, where the keyboard soloist has two functions – as continuo player in the *tutti*s and soloist elsewhere – Mozart's soloist typically has three: within the large solo sections of his concertos, orchestral outbursts are often accompanied by a soloistic continuo that does not literally duplicate the orchestral basses, projecting a solo personality even in these apparently accompanimental sections; expressive manipulations of continuo writing and meaning can be found in K271 and K450 among others. In this respect Mozart's works look forward to concerto styles of the 19th century where continuo function disappears, as does the general character and expressivity of his works which, like the last three symphonies, are sometimes described as 'alienating', a reflection of Enlightenment ideals or a critical response to contemporary thought.

Mozart's keyboard works dominated concerto performance and publication in Vienna from 1785 to about 1810, a period when concertos by Kozeluch,

Hofmeister, Paul Wranitzky, Gyrowetz, Gallus, Viotti, Dussek and Sterkel were advertised in the Viennese press; several older keyboard concertos were also available, including works by Schuster, Zimmermann, J.C. Bach and Beecke, as well as violin and flute concertos by Carl Stamitz, Giornovich, Cambini, Zimmermann, Hofmann and Eck, among others. Few of these works strictly follow the Mozartian model. Sterkel's C major concerto op.20 includes new lyrical material in the opening ritornello and development, but not the first solo, and returns to the tonic well before the recapitulation. Similarly, Vanhal's D major keyboard concerto op.14 (1789) gives the new theme in the dominant to the first oboe rather than the keyboard soloist; it also includes a strong cadence to the submediant in the development. Neither is characterized by the diversity of orchestral participation typically found in a Mozart concerto. Beethoven's two piano concertos (no.2, op.19, begun before 1793 and later revised; no.1, op.15, 1795, also revised) are modelled on Mozart's. The C minor (no.3, op.37, c1802), however, represents an attempt to move beyond the 'classical' form, at least dramatically. A reviewer in the *Allgemeine musikalische Zeitung* described it as 'one of the most outstanding ever written'. It is noteworthy as the only concerto in which Beethoven modulates forcefully and substantially in the orchestral introduction – a procedure Tovey described as 'symphonic' and an experiment that Beethoven abandoned in nos.4 and 5.

## Concerto

### 4. The 19th century.

During the 19th century the concerto was a pivotal and defining form in musical culture. Conflicting tendencies within audience tastes and compositional ambitions played themselves out through the concerto, a form that by 1800 was a synthesis of traditions dating back to the Baroque (such as the use of the ritornello) and Classical sonata form. It was nevertheless ideally suited to express the ambitions of early Romanticism, through its exploitation of possibilities inherent in the juxtaposition of soloist and orchestral forces. But in 1880 August Reissmann, editor of the respected and popular multi-volume *Musikalisches Conversations-Lexikon*, lamented that the widespread 'misuse' of the concerto form was primarily responsible for hindering the spread of a 'refined aesthetic taste' in music within the public. The contemporary concerto repertory seemed to be dominated by works empty of content; it had become prisoner of salon-style artifice in expression and a formulaic and mechanistic construct of virtuosity. Despite the examples of Mozart, Beethoven, Mendelssohn and Schumann, it had failed to live up to the highest ideals of form and spirit associated with instrumental music. The question is whether this widespread and conventional assessment of the bulk of the works produced throughout the century, based on the distinction between superficial and entertaining virtuosity and higher musical values – a veritable cliché of concerto criticism from Schumann to the present – should be accepted at face value, in the precise terms suggested by the critics themselves. 20th-century taste, as mirrored in conservatory training and concert programmes, absorbed and accepted the dismissive verdict of the 19th-century observers; the result has been the banishment of the vast majority of 19th-century concertos from the concert stage. That group of works actually contains many concertos deserving of re-examination and performance. The barrier to the revival of many fine concertos, some of them by performer-composers with few other compositions of note to their name,

has been the legacy of a 20th-century puritanical rejection of the popular aesthetic tastes of 19th-century audiences as well as the undeniable difficulty and time commitment required on the part of soloists (who can expect little in the way of reward or praise for extending their repertoire) to learn such works.

- (i) Beethoven's legacy.
  - (ii) The place of virtuosity.
  - (iii) Narrative elements.
  - (iv) Role in concert life.
  - (v) The violin.
  - (vi) The piano.
  - (vii) Various instruments.
  - (viii) The cadenza and formal innovation.
- Concerto, §4: The 19th century

### **(i) Beethoven's legacy.**

By 1880, three distinct types of concerto had come into being – the virtuoso concerto, the symphonic concerto and the narrative concerto – though many individual works possessed aspects of all three. Despite Reissmann's pessimistic diagnosis, the trajectory of the 19th-century concerto had been decisively influenced by Beethoven; the persistent comparison to Beethoven only heightened the sense of decline in quality. Practically all subsequent forays into the concerto genre hark back to Beethoven's innovations. The opening of Piano Concerto no.4 in G op.58 (1806), using the solo piano, the drama of rhetorical exchange between orchestra and soloist before the first orchestral tutti of no.5 in E $\flat$  op.73 (1809), the monumental plan of the first movement of no.3 in C minor op.37 (c1800) and the distinctive figuration and interplay between soloist and orchestra, particularly the startling use of orchestral timbres with the solo line in the Violin Concerto in D op.61 (1806), served as models and benchmarks for subsequent generations of composers and listeners. In the case of the Violin Concerto (which Beethoven adapted for the piano in 1807), since its popularity receded quickly after its first performance and was revived by Joseph Joachim only at mid-century, its influence was somewhat delayed. In Beethoven's piano concertos the balance between solo instrument and orchestra seemed ideal; the prominence given to the solo instrument as dramatic protagonist never detracted from the coherence and formal logic of the three-movement concerto structure with its convention of a sonata-form first movement, a slow song-form second movement, and either a fast rondo or modified sonata allegro final movement. Beethoven was a pioneer in controlling and integrating the dialogue between orchestra and soloist. The orchestra was not reduced to background accompaniment; the soloist was not primarily engaged in decorative elaboration and variation designed purely to show off technical proficiency.

Concerto, §4: The 19th century

### **(ii) The place of virtuosity.**

Despite the respect accorded Beethoven by succeeding generations, the evolution of the cult of the virtuoso in the three decades after 1815 more often than not overwhelmed the Beethovenian model, as Schumann never tired of pointing out in his criticisms of the 1830s. From the 1820s, the virtuoso concerto flourished as the favourite vehicle for the display of the full range of

instrumental technique. A concerto was performed in orchestral concerts held in larger spaces than the solo recital. It was subject to considerable journalistic attention. The orchestral accompaniment could provide an innocuous but helpful frame or an imposing if not monumental sonic backdrop to the soloist's arsenal of pyrotechnics. The three-movement form inherited from the 18th century ensured that the soloist would have the opportunity to show velocity, dexterity, grace and accuracy in the finale, lyricism and intimacy of expression in the middle movement, and dramatic power, gravity, profundity and a wide palette of sound and register in the opening movement. A.B. Marx, writing in 1839, conceded that the bravura dimension of the solo line needed to be in the foreground of a concerto, even though the orchestra, from time to time, could and should assert a role of greater musical importance.

By the mid-1830s the popularity of the concerto as a vehicle of virtuosity had sparked a reaction (led by Schumann) against an anti-Beethovenian use of the concerto for the exhibition of empty and often predictable, patterned and formulaic rhetoric designed to accommodate dazzling prowess, particularly on the violin and piano. Schumann made a distinction between mere passage-work and the 'free and poetic' use of a solo instrument's potential to elaborate material when juxtaposed with an orchestra. Inspired improvisation and flights of fancy were the only justifications for what appeared to be bravura solo episodes and figuration; Chopin's two piano concertos from 1829–30 (in E minor and F minor) became the models of how virtuosity could be aesthetically legitimated. Furthermore, Schumann argued, the orchestra should function as more than an observer of virtuosity and should suffuse the music in an 'artistic' manner, using its own complex and diverse sonic qualities.

This line of criticism was a symptom of the tension inherent in the concerto form between the allure of the solo part as a vehicle of virtuosity and the pretensions to higher aesthetic ideals derivative of compositional conventions and formal procedures associated with the quartet, the solo sonata and symphony. One solution was to subordinate or supplant the sonata structure and extend the model of the single-movement solo piano fantasy using solo and orchestral forces. Some composers were inspired to shape the concerto even more explicitly along Beethovenian lines in the direction of the symphony. The Brahms D minor Piano Concerto op.15 (1854–8), despite its great demands on the soloist, is perhaps the pre-eminent example of the anti-virtuoso counter-tendency audible in the symphonic concerto. His B♭ Piano Concerto op.83 (1878–81) even has a scherzo, making it a four-movement work, like a symphony. Henry Litolf's Piano Concerto no.3 op.45 (c1846), entitled *Concerto symphonique*, is a less familiar but once highly respected symphonic concerto, one of five such works he composed.

The symphonic trajectory in concerto writing spurred a transformation in the character of solo piano writing. The solo piano part was designed increasingly to match the sonority and power of the orchestra. The orchestral character of the piano writing in the Brahms and Tchaikovsky concertos can be traced back to Beethoven's innovations, such as the use of double octaves in the 'Emperor' Concerto. Clara Wieck Schumann's Piano Concerto op.7 in A minor (1836) is an early example of the employment of the solo piano in an

orchestral manner; it anticipates Brahms's style of piano writing in his concertos.

#### Concerto, §4: The 19th century

##### (iii) Narrative elements.

By the mid-19th century, as a result of the innovations of Liszt and the early Romantic pursuit of instrumental music as a medium through which the poetic, epic and dramatic could be expressed, the narrative concerto developed, sometimes written in one-movement form and often possessed of an explicit extra-musical programme. Berlioz's four-movement *Harold en Italie* op.16 (written in 1834, published in 1848) for viola, in which the solo instrument personifies the hero in a detailed narrative, and Weber's *Konzertstück* op.79 (1821) are two contrasting examples. The one-movement Weber work was among the earliest and most influential 19th-century innovations in concerto form since its poetic, illustrative programme defines its striking sequential and expository dramatic structure, whereas the Berlioz retains the scale and ambitions of symphonic composition. Richard Strauss's *Don Quixote* op.35 (1897), a set of 'fantastic variations' for cello and orchestra, is an example of a later contribution to this category of narrative concertos. It has been argued that Beethoven's Piano Concerto no.4 in G is structured along the lines of the Orpheus legend. Another memorable narrative concerto is John Field's Piano Concerto no.5 in C (1817), entitled 'L'incendie par l'orage': in it the solo piano (supported at times by a second piano in the orchestra, calculated to augment the soloist in the creation of sound effects) functions together with the orchestra and alone to emulate a storm and catastrophe, which is then followed (as in Beethoven's Pastoral Symphony) by a 'Hymn of Thanksgiving', an Adagio in C which is in turn followed by a rondo. Concertos with quite general programmatic designs, particularly tied to evoking national characteristics, became popular later in the century. Alexander Mackenzie's 'Scottish' Piano Concerto op.55 (1897), Litolff's Concerto no.2 (1844), subtitled 'Nationale' (based on Dutch folk material) and Edouard Lalo's *Symphonie espagnole* op.21 (1874) and *Concerto russe* op.29 (1879) for violin are notable cases in point.

The narrative dimensions of the 19th-century concerto, including the appropriation of rhetoric and theatrical gesture as devices without an explicit programme, can be directly traced to the intimate connection between opera and concerto writing in the 18th century, particularly in Mozart. The suggestion of recitative, aria and an operatic scene was often explicit. In Spohr's Violin Concerto no.8 in A minor, op.47 (1816), entitled *Gesangsszene* ('in modo di scena cantante'), the violin takes on the role of the voice in both aria and recitative. The influence of bel canto is evident throughout the first part of the 19th century, as the concertos of Chopin and Paganini reveal. In these several ways the concerto in the 19th century provided composer, performer and audience with an ideal formal paradigm of music as a mirror of the struggle for individuality and subjective expression in the contemporary social and economic context. Mood, expression, the stirrings of the soul and even a sense of melancholy could be realized as a solo instrument worked against, resisted, displaced, led and triumphed over orchestral sound. The concerto's solo instrument functioned as a metaphor of the individual's engagement with the conflict between freedom and order.

#### Concerto, §4: The 19th century

#### **(iv) Role in concert life.**

The popularity of the concerto after 1830 was a consequence of the explosion in the number of public concerts and the growth of urban life and literacy that brought an expansion in music education, music journalism and the teaching of instruments within the European and North American middle class. The concerto attracted the keen enthusiasm of auditors who themselves played, as the popularity of the student violin concertos by Fritz Seitz (1848–1918) suggests. It defined the standard of consummate instrumental proficiency. Amateurs, much as in 20th-century spectator sports, marvelled at the public professional display of uncanny facility and brilliance by one voice, and particularly at how that single voice could hold its own against the orchestra. By the end of the century, the expansion of the market for pianos led to the subsidy by manufacturers of tours to new markets using famous soloists playing concertos, as in the cases of Hans von Bülow and Anton Rubinstein: Chickering, Steinway and Bösendorfer sponsored tours in America and Russia. Bülow took Tchaikovsky's Piano Concerto no.1 (1875) to America, where its première took place in Boston.

The concerto thus became a crucial avenue for advancement in the careers of virtuosos. As Adolf Ruthardt observed in 1888, the purpose of the piano concerto went beyond offering 'interesting and easily understood content, based on compelling, clear and coherently presented and developed themes'; rather, it had to 'give sufficient room to the performing artist to display his prowess, his technical apparatus and his individuality (particularly in the sense of spiritual inspiration) so that these attributes could be seen in an illuminating and even electrifying light'. The 'nature and advantages of the piano as a solo instrument' had to be in the foreground. Composer-performers wrote their own concertos. Ignaz Moscheles composed eight, of which only the G minor op.60 (completed in 1820 and embodying elements of recitative) held its own in the second half of the century; his op.93 in C minor, subtitled 'Pathétique', has been noted for its pianistic innovativeness. Anton Rubinstein composed five piano concertos of which three, op.45 in G (1853–4), op.70 in D minor (1864) and op.94 in E♭ (1874) are worthy of note. Such pianists as Amy Beach, Moritz Moszkowski, Ferdinand Hiller, Emil Paur, Eduard Schütt and Hans von Bronsart all wrote concertos for their own use, as did the cellists David Popper, Friedrich Grützmacher, Victor Herbert, Jules de Swert, Julius Klengel and Bernhard Romberg. The virtuoso concerto in the 19th century was also expected to communicate novelty in instrumental sonority, the latest in virtuosity, idiomatic usage and expressive range. Initially, as audible in the piano concertos of Mendelssohn and Chopin, technique meant primarily digital dexterity and complex and rapid figuration in a manner reminiscent of Mozart.

#### **Concerto, §4: The 19th century**

##### **(v) The violin.**

The first important Romantic virtuoso violin concertos were those of Pierre Rode, Rodolphe Kreutzer and G.B. Viotti (his Violin Concerto no.22 in A minor, written around 1797 and published in 1803, a favourite of Joachim's). However, Ludwig Spohr's 15 violin concertos, composed between 1802 and 1844, were among the most influential works in this genre from the first half of the century. They became recognized as exemplary idiomatic expressions of

the use of the violin. Spohr's concertos reveal aspects of all three types of concerto; no.12 in A, op.79 (1828), for example, combines the operatic narrative with the symphonic. Spohr's efforts clearly reflect Beethoven's influence. The 19th-century virtuoso violin concerto truly came into its own with Paganini's six concertos, written between 1815 and 1830, of which the first two, in E♭ (but usually performed in D) and B minor, from 1826, are the most famous. Paganini extended the use of the full range of the G and D strings, single and double harmonics, left-hand pizzicato and double stops. His example was followed by Heinrich Ernst, whose daunting and brilliant F♯ minor *Concerto pathétique* op.23 (1851) remained in the essential repertory of young violinists (including Joseph Szigeti) well into the 20th century. Notable successors to Paganini's concertos include the ten concertos by Charles de Bériot (1802–70) and the seven by his pupil Henri Vieuxtemps, written between the late 1830s and the late 1870s. Later in the century the virtuoso violin concerto found its most elegant realization in the hands of Henryk Wieniawski who wrote two great concertos, op.14 in F♯ minor (1853) and op.22 in D minor (1862); the latter was particularly influenced by the 1861 Concerto no.5 in A minor of Vieuxtemps. The amalgam of virtuoso display, ambitious compositional intent and symphonic ideals characteristic of Spohr found a more extensive and sophisticated realization in Joachim's Concerto 'in ungarischer Weise' in D minor, op.11 (1861), in which a grand compositional scale is merged with the theatre of technical brilliance and stamina.

The most influential and distinctive mid-century violin concerto, one that reconciled the apparent conflict between virtuoso display and compositional seriousness, was the Violin Concerto in E minor, op.64 (1844), of Mendelssohn. Not only did Mendelssohn dispense with the orchestral introduction, link all three movements into a continuous whole and displace the first movement cadenza so that it preceded the recapitulation, but he also demonstrated how the use of a solo instrument could create a uniquely Romantic form in which the soloist became the protagonist of musical ideas. Mendelssohn's concerto eclipsed those by worthy contemporaries such as Ferdinand David and Ferdinand Ries. In the wake of its success and the re-emergence of the Beethoven Violin Concerto on the concert stage, composers during the second half of the century sought to escape falling prey to the superficial display of Paganini-style technique by redefining virtuosity. Concertos were written that included frequent opportunities for the display of skill, but these moments went beyond the established expectation of violin technique used by such composers as Wieniawski. New demands were made on the violin that at first seemed atypical and against the grain of the instrument. The two most important late 19th-century virtuoso concertos, both highly symphonic in nature, both in D major and both completed in 1878, were those of Brahms (op.77) and Tchaikovsky (whose op.35 concerto was influenced by Anton Rubinstein's fine Violin Concerto in G, op.46, of 1857). These two works redefined and extended violin technique.

The harmonic inventiveness and intricate thematic elaborations exhibited in those works opened up new vistas for the instrument. Similarly, the highly popular concertos of Max Bruch (no.1 in G minor – the most famous – from 1868, two later ones in D minor and the *Scottish Fantasy* op.46), the concertos of Albert Dietrich, Dvořák (in A minor, op.53, 1880, written for

Joachim and influenced by his 'Hungarian' Concerto), Arensky (an underrated work, in A minor, op.54, from 1891), Hermann Goetz, Saint-Saëns (particularly no.3 in B minor, op.61) and Goldmark (a brilliant concerto, in A minor, op.28, of 1877 and one of the most difficult in the repertory, with an extended third movement containing the cadenza) reflect the later 19th-century subordination and redefinition of conventional virtuosity. End-of-the-century examples of reconceptualized virtuosity include the youthful violin concerto of Richard Strauss (in D minor, op.8, 1882), and the concertos of Busoni (in D, op.35a, 1897) and Glazunov (in A minor, 1904), all of which show debts to Beethoven and Mendelssohn.

#### Concerto, §4: The 19th century

##### (vi) The piano.

The most important instrument in the history of the 19th-century concerto, however, was the piano. More concertos were published for the piano than for any other instrument. The first important concertos after Beethoven include those by Field, Weber and Hummel. Other concertos popular before 1850 include those of J.L. Dussek, Henri Herz, Norbert Burgmüller, Frédéric Kalkbrenner and Ignaz Moscheles. Adolf von Henselt wrote an important virtuoso concerto in 1847, in F minor. Mendelssohn also composed two important piano concertos, in G minor (op.25, 1831) and D minor (op.40, 1837). However, the concertos by Liszt and Chopin, and the unique Schumann A minor Piano Concerto (op.54, 1841–5), emerged as the key Romantic concertos from the first part of the century. The Schumann concerto is notable for its first movement (originally conceived as an independent work) which is written in fantasy form; it relies on sustained thematic transformation rather than on the conventions of sonata form. The Chopin concertos reflect the influence of Mozart, particularly in the use of extensive flowing solo flights of ornamentation and decorative fancy against a simple changing harmonic background provided by the orchestra. Two of Hummel's concertos, op.85 in A minor (c1816) and op.89 in B minor (1819), are worthy precursors of Chopin; of his remaining five only the one in A $\flat$  (1827) has sustained critical interest. Liszt's E $\flat$  concerto (1849) exemplifies his tendency to monothematicism: he amalgamates the separate movements and sections into one continuous work by framing the work with an opening movement whose actual resolution and completion are achieved at the end of the last movement.

Although the influence of the Beethoven piano concertos and their continued presence in the repertory can be seen most clearly in the two concertos of Brahms, throughout the 19th century composer-pianists continued to write works tailored specifically for their own pianism. Nevertheless, this emphasis on the display of technical brilliance did not prevent these composers from attempting ambitious compositional strategies in concerto form. The concertos by Eugen d'Albert (modelled after Liszt), F.X. Scharwenka (whose B $\flat$  minor Concerto no.1 Mahler played for his graduation from the Vienna Conservatory), I.J. Paderewski, Ignaz Brüll, Friedrich Gernsheim, Salomon Jadassohn, Wilhelm Stenhammar and Robert Fuchs have fallen out of today's repertory but point to the large output of high-quality late 19th-century virtuoso concertos. The most popular and highly regarded later 19th-century piano concertos include those by Tchaikovsky (excluding the less well-known

no.2 in G, op.55, of 1880 and the even less familiar no.3 in E $\flat$  (from 1893, op.75), Grieg (in A minor, op.16, 1868—perhaps the most popular concerto in its time), Saint-Saëns (whose no.2 in G minor, op.22, and no.4 in C minor, op.44, remain the most highly regarded of his five piano concertos), and Dvořák (a large-scale work from 1876 in G minor, op.33, but not noted for any particularly flashy or idiomatic piano writing). Tchaikovsky also contributed to the virtuoso fantasy-style concerto with his less well known two-movement Concert Fantasy op.56 in G (1884). Alkan's massive concerto for piano alone—part of his *Douze études* op.39 (1857) in which the piano takes on all the roles of soloist and orchestra—and his op.10, the *Concerto da camera* in A minor from the early 1830s, can be considered the extreme logical consequence of the virtuoso tradition. Other notable later 19th-century concertos for piano include those by MacDowell (two from the 1880s), Rimsky-Korsakov (1883), Delius (1897–1904), Sinding (1889), Dohnányi (1898) and Reinecke (four, 1873–1900).

#### Concerto, §4: The 19th century

##### (vii) Various instruments.

The 19th century witnessed the rapid evolution of the cello concerto. Although the Beethoven Triple Concerto op.56 in C (1804) features the cello, it was the Schumann Concerto in A minor op.129 (1850, first performed in 1860) that set a new standard of how the solo cello could be used with orchestra. Written in three movements but, like the Mendelssohn Violin Concerto, played without a break, it successfully featured the special attributes of the cello and remains more highly regarded than the composer's posthumously published and controversial Violin Concerto (in D minor, 1853). The Cello Concerto in D (1853) by Bernhard Molique, also modelled on the Mendelssohn Violin Concerto, was once held in high esteem. The concertos by Saint-Saëns (particularly no.1 in A minor, op.33, 1872) and Lalo (in D minor, 1876) helped sustain the importance of the cello as a solo instrument in the concerto form. Many worthy 19th-century cello concertos have fallen out of the standard repertory and deserve scrutiny and revival; they include works by Volkmann (A minor, op.33), Raff (D minor, op.193, 1874 – highly praised by Tchaikovsky), Foote (op.33, 1887) and Eugen d'Albert (C, op.20, 1899). Brahms's Double Concerto op.102 in A minor from 1887, written for Robert Hausmann and Joachim, must be regarded as an important contribution to the concerto repertory for the cello, as should Tchaikovsky's Variations on a Roco Theme op.33 (1876). However, the greatest of all cello concertos is Dvořák's second foray into the genre, in B minor, op.104 (1895), a large-scale symphonic work inspired by Victor Herbert's much shorter second concerto which Dvořák heard in New York in 1894.

Concertos were also written for wind and brass instruments, usually of shorter duration. The example of the Mozart clarinet concerto was followed by Spohr, who wrote four concertos, and Weber, whose two concertos and one concertino for clarinet represent the finest early 19th-century concertos for that instrument. Again following Mozart's lead, Weber produced a concerto for bassoon, op.35 in F (1811). Bassoon concertos were also written by Franz Berwald (F, 1827) and Hummel (F, 1805), who also composed concertos for mandolin (1799) and trumpet (1803). Weber, following up Mozart and Haydn, wrote a Concertino for horn (1815, in E minor). Schumann composed a remarkable F major *Konzertstück* for four solo horns and orchestra (1849).

Richard Strauss (following his father Franz's example) wrote his First Horn Concerto, in E $\flat$ , early in his career (1883). Rimsky-Korsakov wrote not only a concertino for clarinet and military band but one for trombone as well. The output of multiple-instrument concertos in the 18th-century tradition (in the manner of the symphonie concertante, such as those by Mozart and Haydn) declined as the century progressed: Spohr's concertos for string quartet (in A minor), violin and cello (in C minor), two violins (in A and B minor) and violin and harp (in C minor and G) inspired few imitators other than Brahms and Bruch, who wrote two concertos, one for viola and clarinet and one for two pianos late in his career (1911). Busoni's massive Piano Concerto in C, op.39 (1904), includes a male chorus; only Beethoven's C minor Choral Fantasy op.80, for piano, chorus and orchestra (1808), can be regarded as a precursor of Busoni's striking achievement.

Concerto, §4: The 19th century

#### **(viii) The cadenza and formal innovation.**

A crucial feature of practically all 19th-century concertos was the cadenza, usually placed immediately before the close of the first movement, after the orchestra pauses on a dominant or a 6-4 chord. Cadenzas could also be placed in the third and final movements. This offered an opportunity for the soloist to improvise on the movement's thematic material. In the 19th century, composers increasingly chose to write these cadenzas out. They did not rely on the unequal skills of contemporary performers to improvise. This tendency (e.g. in the Mendelssohn Violin Concerto and Schumann Cello Concerto) reveals the separation of composing and performing as professions during the century. Nevertheless, solo performers were expected to produce their own cadenzas. Certain prominent virtuosos who composed (such as Joachim or Auer) wrote what would later become standard cadenzas for particular works (e.g. the Brahms and Beethoven violin concertos) used by most subsequent performers. Pianist-composers in the 19th century (e.g. Brahms, Saint-Saëns and Busoni) also wrote cadenzas for Mozart and Beethoven concertos. In many 19th-century concertos, the expectation of a cadenza is deflected. The cadenza becomes distributed, fragmented and less highlighted; solo moments, as in the Liszt concertos, become integral aspects of the composition and function more as transition passages, much in the spirit of Beethoven's 'Emperor' Concerto, in which the orchestra eventually participates in the solo episodes in the first and third movements (e.g. the final duet with the timpani). Short cadenza-like moments also occur in the second and third movements, as in the Brahms D minor Piano Concerto and in the Violin Concerto. Some concertos in the 19th century dispensed with the cadenza entirely, as in the case of the Brahms B $\flat$  Piano Concerto.

The placement of a written-out cadenza by Mendelssohn before the recapitulation in his Violin Concerto hints at the many formal innovations in concerto form that occurred during the century. In this work Mendelssohn dispensed with the opening tutti and used the solo instrument to frame not only the exposition but the development and coda as well. The Liszt E $\flat$  Piano Concerto served as a model of an organic structure in which the last movement completes the first; the earlier thematic material recurs and the unresolved exposition of the first movement is brought to a close. This idea is taken up and elaborated on in the Saint-Saëns Cello Concerto in A minor. Grieg's Piano Concerto offers a response to the traditional over emphasis on

the first movement: he shifts the balance from opening movement to closing movement; the third movement is the longest and the most complex. The heritage of the Baroque ritornello was challenged by the collapsing of tutti and solo exposition into one, as in the Mendelssohn concertos, and the suppression of the opening tutti idea, as apparent in the Grieg Piano Concerto. In the 1903 Sibelius Violin Concerto in D minor, op.47, the violin opens the work and leads the first subject to a dramatic arrival point, after which there is a cadenza; only then does the orchestra come to the fore, when it introduces the second subject. The Schumann Piano Concerto dispenses with the ritornello idea entirely. Similarly, in the Tchaikovsky Violin Concerto the development of thematic material is the consequence of a novel but unified treatment of solo instrument and orchestra. In the first movement the soloist enters after a brief orchestral introduction, but its expressive material and figuration are not associated with any thematic exposition; that occurs abruptly only in bar 28, with the soloist entirely in the lead. There is ultimately an important tutti in the middle of the movement before the development, but it is in the dominant, although it uses the primary theme; and the cadenza, prepared by a prominent tutti, precedes the recapitulation. A coda using both solo instrument and orchestra closes the movement in place of any final tutti. Similar deviations from late 18th-century tutti-solo patterns of exchange and assignments of role in formal structures were already present in Clara Schumann's A minor Piano Concerto of 1835. The effect was to set aside the convention of using the orchestra as either background or theatrical and dramatic structural frame for the solo instrument; rather, the solo instrument assumes an equality if not dominance in the musical form. One memorable example of the reversal of roles is Mendelssohn's use of a solo, open-string pedal *g* as background for the woodwind statement of the second theme in the first movement of the Violin Concerto.

The expectations of listeners, in terms of the categories associated with symphonic writing – thematic presentation and transformation as well as harmonic logic and formal symmetry – are explicitly broken. Liszt's Piano Concerto in A (1839) is a one-movement work designed not on narrative principles but on a reconsideration of the formal consequences of reliance on first-movement sonata practice. The classical first movement defined the character of subsequent movements, creating a pattern of slow and then final rondo, 'lighter' finales. The shorter works of Chopin (the Variations op.2 on *Là ci darem la mano*, 1827, the *Grande Polonaise brillante* op.22, 1831) indicate the intention of early Romantic composers to circumvent the expectation derived from a multi-movement structure. The advance beyond Classical and Baroque models took the direction of adaptation not only of symphonic practice (such as the addition of a fourth movement and the tendency to monumental sonorities) but also of the free-fantasy strategy associated with solo keyboard writing, beginning with Schumann's generation. A remarkable and late contribution to the fantasy strategy of concerto writing is Schoeck's Violin Concerto in B $\flat$  op.21, 'quasi una fantasia' (1912). The use of both varied structure and fantasy opened up the possibility that the form of the concerto could integrate the ideas of contrasting motifs and thematic development with narrative logic in which the soloist might be comparable to the protagonist of a novel. This justified a dynamic construct of dramatic form that leads to a grand finale, as well as the use of first-movement thematic

materials at the end of the work and a concentration on closely related motivic ideas throughout all movements. In Bruch's famous G minor Violin Concerto, the first movement is itself an extended rhetorical introduction, led by the violin, to the following two movements, the first of which – although an Adagio – is in modified sonata form. Experimentation in the formal role of the solo instrument during the 19th-century evolution of the concerto led composers to utilize instruments within the orchestral sound as secondary soloists: individual instruments from the orchestra are used alongside the primary soloist, as for example in the horn and cello solos in the piano concertos of Grieg and Brahms, the oboe solo in Brahms's Violin Concerto and the viola solo in Strauss's *Don Quixote*.

## Concerto

### 5. The 20th century.

The essence of the concerto – that of a soloist playing with an ensemble – was one of the 20th century's most inexpugnable inheritances, and the term is even a title in the catalogues of many of the century's most radical composers, including Cage. There must be many reasons for this longevity of the genre, and they would have to include the wish of virtuosos to play new works, the enthusiasm of audiences, the relative looseness of 'concerto' as a formal definition, and the continuing challenge of a musical type which models what happens in music generally: the one communicates with the many.

One of the finest concertos of the early years of the 20th century, and a work that followed the Brahmsian Classical design, was Elgar's for violin (1909–10). The effectively delayed entry of the soloist, the containing of several themes within subjects dramatically opposed as wholes but 'manipulated' in sections – these are only the more easily identifiable of Elgar's constructive methods. His secure control of the classical shape is retained even during the suggestions of improvisatory rhapsody to which the 'accompanied cadenza' contributes. By contrast, the subsequent Cello Concerto is a four-movement work designed with the freedom of a sonata with orchestra. A more or less free handling of the conventions of the Romantic concerto – in terms of form and of the treatment of the relationship between soloist and orchestra – continued throughout the century in the works of Rachmaninoff, Walton and Shostakovich, in some of those of Prokofiev, and in those of their many successors. Rachmaninoff and Prokofiev, with Bartók, were perhaps the last notable composer-virtuosos, and their concertos were written at least in part as vehicles for their executive skills. Many 20th-century concertos were written to the order of outstanding performers other than their composers (Piatigorsky in the case of Walton's Cello Concerto, for example, and Rostropovich in that of Prokofiev's *Sinfonia concertante*), a circumstance that has often resulted in works remarkable above all for difficulty and bravura.

The violin concertos of Schoenberg (1935–6) and Berg (1935) certainly require enormous virtuosity of the performer, but so they did of their composers. Schoenberg's writing for the orchestra is as brilliant and demanding as that for the solo violin. The work's lyrical invention is prolific yet controlled and unified by the 12-note serial method; the finale contains a long, partly accompanied cadenza, which includes recollections of the previous two movements. In the Piano Concerto (1942) Schoenberg carried this linkage further in returning to something like the all-encompassing single-movement

forms of the First Quartet and the *Kammersinfonie* no.1. Berg's Violin Concerto is in two movements, each in two sections, and here 12-note serialism is treated with such skill that it can embrace a Carinthian ländler and a Bach chorale. Serial writing again binds a lyrically expansive form, whose intention was partly programmatic: to some extent Berg provided in the solo part a portrait of Manon Gropius, to whose memory the concerto was dedicated. In a similar way Nielsen had composed the solo line in his Clarinet Concerto (1928) as an expression of the personality of its dedicatee and first performer, Aage Oxenvad. 'Characterization' as a principle of concerto writing was to be pursued in the 1960s and 1970s by Carter and Musgrave (see below).

Schoenberg, Berg and Nielsen were, in their very different ways, alike in seeing their concertos (and other works) as extending 19th-century practice. Even when Schoenberg went to the 18th century for the materials of his concertos for cello (1932–3, after Monn) and string quartet (1933, after Handel), his aim was not to return to the Baroque but to bring the Baroque up to date. On the other hand, the Second Horn Concerto (1942) and the Oboe Concerto (1945) of Strauss show a nostalgic attempt to regain the spirit if not the form of Mozart's concertos. With Stravinsky and Hindemith, and their many followers, the neo-classical tendency took a more radical turn. Hindemith's earliest concertante pieces, the *Kammermusiken* (e.g. no.2 with piano solo, 1924; no.5 with viola solo, 1927), took forms analogous to the Baroque suite, filled with music of fluid, dissonant counterpoint. These works are scored for small orchestras, generally containing more wind than strings, and their solo–ensemble writing follows models of the 18th century rather than the 19th. In the several concertos Hindemith composed between those for violin (1939) and organ (1962), attention is once more fixed on the soloist, the orchestra is of conventional size, and in form and tonality there is a rapprochement with the 19th century.

Stravinsky's neo-classical concertos, from the Piano Concerto (1923–4) to the Concerto in D for strings (1946), consistently keep their distance from the forms, conventions and aesthetics of the 19th century, which is not to say that they are not referred to: Tchaikovsky (admittedly in his more Mozartian guise) is in a sense the object of the piano Capriccio (1928–9), and the Violin Concerto (1931) seems at times to be written 'against' the great D major predecessors that Stravinsky studied before writing it. The short *Ebony Concerto* for clarinet and jazz band (1945) uses the melodic, rhythmic and instrumental techniques of jazz in a manner that had been attempted, more tentatively, in the piano concertos of Copland (1926) and Ravel (1929–31). Something similar was achieved in the reverse direction by Gershwin in his Piano Concerto (1925).

Apart from the solo instrumental concertos Stravinsky composed two concertos for chamber orchestra: those in E♭ (Dumbarton Oaks, 1937–8) and D ('Basle', 1946). Like the Violin Concerto, these pieces are Baroque concertos in form and polyphonic conception, but they return still more decisively to Baroque scale: the first of them was likened by Stravinsky himself to the Brandenburgs. Many other composers in the 1930s and 1940s produced concerti grossi and *concerti da camera* on Baroque models, but small-scale concertos were not the prerogative of Paris-centred neo-classicism. Berg's Chamber Concerto for piano, violin and 13 wind

instruments (1923–5) has a quite original form: the first movement is for piano and wind, the second is a palindrome with concertante violin, and the finale employs both soloists; the whole work, obsessed with triple events, develops themes derived from the names of Schoenberg, Berg and Webern. Webern's Concerto for nine instruments (1931–4) has three movements of perpetual, symmetrical variation on a three-note motif. Although the piece was at first planned as a piano concerto, the piano is the foundation rather than the protagonist of the music, and the melody instruments are treated as equal individuals.

This tendency to concertos of equality, seen in the compositions of Stravinsky and Webern, expressed itself in large-scale concertos for orchestra, a genre that gave each section its solo opportunities (as in Bach's Brandenburg nos. 1 and 3). Works of this type were composed by Hindemith (1925), Kodály (1939–40), Bartók (1943), Tippett (1962–3) and Gerhard (1965), among others. Bartók's five-movement concerto lacks the close thematic connections of his immediately preceding compositions, but it is a splendid display piece. In terms of concertante writing, the second movement, 'Giuoco delle coppie', is the most notable: it introduces in turn pairs of bassoons, oboes, clarinets, flutes and trumpets, and then mixes them.

Among Bartók's solo concertos are three of the most important 20th-century contributions to the genre. The first two piano concertos (1926 and 1930–31) have five-part arch forms such as were prominent in Bartók's music at the time: each of the central movements is an *ABA'* structure and each finale uses variants of first-movement ideas. Bartók's studies of Baroque music did not lead him to take over Baroque forms (the outer movements of the piano concertos can be related to sonata and rondo patterns), but it did show him how to compose music of brilliant streamlined polyphony, particularly in the Second Piano Concerto. In the central movement of the First Concerto Bartók achieved an unusually close contact between soloist and ensemble by setting the percussively treated piano against an ensemble of wind and percussion. The Violin Concerto (1937–8) again has a finale that can be regarded as a complex variation of the opening movement, and the middle movement is itself a set of variations. There is also an early violin concerto that was published posthumously. The Third Piano Concerto represents a decline in comparison with the other two; and the Viola Concerto had to be constructed after Bartók's death by Serly.

A notable feature of concerto composition after World War II has been the conception of the solo–ensemble relationship as a dramatic one, with each side expressing 'characters' involved in calm discussion, violent argument or independent development. The principal exponent of this technique, which relates to the concertos of Berg and Nielsen mentioned above and also to Ives's Second Quartet, has been Carter in his Double Concerto for harpsichord and piano with two chamber orchestras (1961), Piano Concerto (1964–5), Concerto for Orchestra (1969), Oboe Concerto (1986–7) and Violin Concerto (1990). In the Piano Concerto, for example, the soloist is seen as a capricious individual whom the orchestra and a concertino group attempt to influence. Such characterization of material (a technique that includes differentiation of interval and rhythmic structures) provides a ready means of generating perceptible forms in atonal music, and it has also been used in several concertos by Musgrave, in which the dramatic situation is heightened

by the soloist's physical movements within the orchestra. Henze's Violin Concerto no.2 (1971) pushes the technique to the borders of music theatre.

By this stage, the word 'concerto' has lost any residual formal meaning; it could therefore be used simply to indicate a work with one or more soloists: examples include Barraqué's Concerto for clarinet, vibraphone and six trios (1962–8) and Babbitt's Piano Concerto (1985). Barraqué even said that he had chosen his title for its neutrality. But the wide spectrum of late 20th-century concertos also includes works that look back to ideals from the 19th century and from the 18th (Schnittke's *Concerti grossi*, Davies's ten 'Strathclyde concertos'), works that communicate with the past at the level of language rather than form (Berio's Concerto for two pianos of 1972–3 and his *Concerto II (Echoing Curves)* for solo piano and orchestra of 1988–90), and works that, conversely, are cast in contrasted movements but have little in common with previous concertos in matters of content, such as Ligeti's concertos: his Cello Concerto (1966), Chamber Concerto (1969–70), Double Concerto for flute and oboe (1972), Piano Concerto (1985–8) and Violin Concerto (1989–93). On one level these last works re-run older structural patterns – a balance of slow and fast movements (Cello Concerto), quasi-symphonic four-movement form (Chamber Concerto) and symmetrical five-movement form having Bartókian echos (Piano Concerto, Violin Concerto) – but the material and processes are new. Most essentially, Ligeti has preferred forms which, by contrast with sonata-style dialectic, appear to be self-generating, growing from motifs and rules given at the start. In the same measure, his concertos are not so much dialogues as works in which one instrument (or a pair in the case of the Double Concerto) is at the music's origin, focus or summit.

Many other composers have simply dropped the work 'concerto' and found other names for concertante works that have little in common with the concertos of earlier periods. Some diverse examples are Stravinsky's *Movements* for piano and orchestra (1958–9), Messiaen's many pieces for piano and ensemble (though his last, unfinished composition was a *Concerto à quatre* in several movements with piano, cello, flute and oboe soloists), Boulez's *Domaines* for clarinet and six instrumental groups (1961–8), Stockhausen's *Michaels Reise um die Erde* for trumpet and orchestra (1978–81) and Gubaydulina's *Offertorium* for violin and orchestra (1980).

Concerto

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## Concert of Ancient [Antient] Music.

London concert society founded in 1776. See London, §V, 2.

## Concerto grosso.

Generally, a type of concerto in which a large group (known as the 'ripieno' or the 'concerto grosso') alternates with a smaller group (the 'concertino'). The most common solo group, used in the archetypal concerti grossi of Corelli's op.6, is two violins and cello, a combination also used by Handel; Bach preferred a more varied selection of instruments in his Brandenburg Concertos, only some of which are strictly concerti grossi. The term 'concerto

grosso' is often loosely applied to any concertos of the Baroque period except solo ones; the term 'orchestral concerto' is, however, more appropriate to those concertos without a solo group.

See [Concerto](#), §II.



## Concerto Köln.

Period instrument ensemble. Based in Cologne, it was founded in 1985 by a group of young graduates from various European music conservatories. It has toured extensively and appeared at many international festivals. It has performed Baroque and Classical operas under different directors. In 1992 it joined with DeutschlandRadio to found the Cologne Festival of Early Music, which has subsequently concentrated on a particular composer each year; these have included J.M. Kraus, Boccherini, Locatelli, Rosetti and Vanhal. Concerto Köln's subsequent recordings of this music have won critical acclaim and many international awards.

NICHOLAS ANDERSON

## Concerts Lamoureux.

Parisian concert association. See [Paris](#), §VII.

## Concerts Padeloup.

Parisian concert society founded in 1861 as the Concerts Populaires. See [Paris](#), §VII.

## Concert Spirituel

(Fr.: 'sacred concert').

A concert series founded in Paris in 1725 by Anne Danican Philidor, initially to perform instrumental music and sacred works with Latin texts; later, secular works to French texts were introduced, and the Concert Spirituel (always referred to in the singular) was at the centre of Paris's non-operatic musical life until the series came to an end in 1790 (see C. Pierre: *Histoire du Concert spirituel 1725–1790*, Paris, 1975). The name was revived in 1805, and *concerts spirituels*, consisting of programmes on the Parisian model or simply of sacred music, were given in many European centres in the late 18th century and early 19th.

See also [Paris](#), §IV, 2.



## Concerts Populaires de Musique Classique.

Parisian concert association founded by Padeloup in 1861. See Paris, §§VI, 4 and VII, 1.

## Concertstück.

See [Konzertstück](#).

## Concert toms.

Single-headed tom-toms developed for concert work. See [Tom-tom](#).

## Concitato.

See [Stile concitato](#).

## Concone, (Paolo) Giuseppe (Gioacchino)

(*b* Turin, 12 Sept 1801; *d* Turin, 1 June 1861). Italian singing teacher and composer. After a short career as a singer, he turned to teaching and became one of the most influential singing instructors of his time. From 1837 to 1848 he taught in Paris, where he published many books of vocal exercises, some of which are still used. He composed two operas: *Un episodio del San Michele*, produced at Turin on 8 June 1836, and *Graziella*, which was not performed. His output also included songs and duets. After the Revolution of 1848, Concone returned to Turin, where he was organist and *maestro di cappella* at the Sardinian court.

ELIZABETH FORBES

## Concord.

American record company. It was founded in Concord, California, in 1973. From the mid-1970s, with Norman Granz's Pablo labels, it became the principal outlet for recordings made by older swing and bop musicians, as well as those by young players working in more traditional jazz styles such as Scott Hamilton and Warren Vaché. It also issued recordings made at the Concord Jazz Festival. About 1986 a subsidiary label, Concord Picante, was established for salsa and Latin jazz recordings by such artists as Tito Puente and Mongo Santamaria. Also included in the catalogue are over 40 unaccompanied jazz piano sessions involving soloists such as Kenny Barron, Hank Jones and Marian McPartland. In 1994 it was sold to Alliance Entertainment in New York.

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BARRY KERNFELD

## Concord String Quartet.

American string quartet. Founded in 1971, it won the Naumburg Award for chamber music the same year, which provided for its début at Alice Tully Hall in 1972 and the commissioning of George Rochberg's Third String Quartet. Resident at Dartmouth College, New Hampshire, from 1974, the quartet developed a reputation as a strong advocate of American music, and maintained its original members throughout its career. Mark Sokol (*b* Oberlin, OH, 16 July 1946), first violin, studied with Robert Mann and Dorothy DeLay at the Juilliard School of Music. Andrew Jennings (*b* Buffalo, NY, 3 Nov 1948), second violin, studied with Galamian at the Juilliard School. John Kochanowski (*b* South Bend, IN, 7 Jan 1949), viola, studied at the Interlochen Arts Academy, Michigan, and with Robert Mann and Walter Trampler at the Juilliard School. Norman Fischer (*b* Plymouth, MI, 25 May 1949), cello, studied at the Interlochen Arts Academy and with Richard Kapuscinski at the Oberlin College Conservatory.

Rochberg continued to collaborate with the Concord, writing for the ensemble his Piano Quintet (1975), his Fourth (1977), Fifth (1978) and Sixth (1978) String Quartets (the 'Concord Quartets', recorded by the ensemble), his Seventh String Quartet (1979) and his String Quintet (1982). Other composers who have written for the quartet include Lukas Foss (Third String Quartet), Ben Johnston (*Crossings*) and Jacob Druckman (Third String Quartet). The ensemble was strongly influenced by the Juilliard Quartet in its energetic and forceful style of playing. It disbanded in 1987.

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JAMES CHUTE

## Concours Olivier Messiaen.

Piano competition held from 1967 to 1971 as part of the [Royan Festival](#).

## Concussion bellows [winker].

In an organ, a bellows-like pneumatic, or membrane, usually spring-loaded, which is attached to a wind-trunk or pallet box to help smooth out surges in the wind. It is believed to have been invented by the American builder, W.M. Goodrich, in the 1820s, although J.C. Bishop also claimed its invention.



# Condell, Henry

(b London, 1757; d London, 24 June 1824). English composer and violinist. He was for a number of years violinist in the orchestras of various London theatres. Six songs by him were published in about 1785. Condell wrote overtures for two French operas adapted and produced by Michael Kelly at Drury Lane: *A House to be Sold* (1802; from Duval's text for Fétis's *Maison à vendre*) and *Love Laughs at Locksmiths* (1803; from Bouilly's text for Méhul's *Une folie*); he also wrote overtures for Dimond's historical play *The Hero of the North* (Drury Lane, 1803) and Fawcett's ballet *The Enchanted Island* (Haymarket, 1804). His other theatrical pieces included J.T. Allingham's farces *Who Wins, or The Widow's Choice* (Covent Garden, 1808) and *Transformation, or Love and Law* (Lyceum, 1810), and Frederic Reynolds's *The Bridal Ring* (Covent Garden, 1810). He also contributed to three collaborations produced at Covent Garden: T.J. Dibdin's *Up to Town* (1811), Charles Farley's *Aladdin, or The Wonderful Lamp* (1813), and the younger Charles Dibdin's *The Farmer's Wife* (1814). Several of these pieces were published, as was his piano sonata, a two-movement work which concludes with a rondo based on 'No my Love no', a popular song from Michael Kelly's *Of Age Tomorrow* (1800). Condell's glee *Loud blowe the wyndes* was awarded a prize at the Catch Club in 1811.

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ALFRED LOEWENBERG/GEORGE BIDDLECOMBE

## Condensed score.

See [Conductor's part](#) and [Score](#), §1.

## Con dolce maniera

(It.: 'with a sweet manner').

See [Dolce](#) (i).

## Condon, Eddie [Albert Edwin]

(b Goodland, IN, 16 Nov 1905; d New York, 4 Aug 1973). American jazz banjoist and guitarist and impresario. He first played the ukulele, then the tenor banjo, plectrum banjo, tenor lute and four-string guitar. He worked with the Austin High School Gang in Chicago, and promoted and organized many important sessions, beginning with the McKenzie-Condon Chicagoans in 1927 and culminating in a series of albums for Columbia (1953–7), notably *Jam Session Coast to Coast* (1953). After making a reputation as a hard-hitting rhythm banjoist and guitarist Condon went on to specialize in organizing jam sessions which matched the early jazz repertory with the most

accomplished instrumentalists on the New York scene. He also organized a series of jazz concerts at Town Hall and Carnegie Hall (1942–6) and presented one of the earliest jazz programmes on television (1942). He broadcast four jazz concert shows in April 1942 for the CBS network. In 1945 he broadcast a show featuring himself playing and talking with Louis Armstrong, Billie Holiday, Jack Teagarden, Bobby Hackett and many other jazz stars. He frequently led his own band at Nick Rongetti's club, and was co-owner (with Pete Pesci) of his own club, which opened in 1945. Condon was known for his dry wit, and was the co-author of three valuable sourcebooks on jazz: *We Called it Music: a Generation of Jazz* (New York, 1947/R, enlarged 2/1988), *Eddie Condon's Treasury of Jazz* (New York, 1956/R) and *The Eddie Condon Scrapbook of Jazz* (New York, 1973).

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WILLIAM H. KENNEY, III

# Conducting

(Fr. *direction d'orchestre*; Ger. *Dirigieren*; It. *direzione d'orchestra*).

Modern conducting combines at least three functions: 1) the conductor beats time with his or her hands or with a baton in performance; 2) the conductor makes interpretive decisions about musical works and implements these decisions in rehearsal and performance; 3) the conductor participates in the administration of the musical ensemble. The word conducting acquired its present meaning in the 19th century, as the practice developed in its modern form. Conducting is largely limited to the tradition of Western art music, although other traditions have adopted the practice (e.g. Turkish art music, big band jazz).

The history of musical direction may conveniently be divided into three overlapping phases: the singer-timebeater (15th–16th century); the instrumentalist-leader (17th–18th century); the baton conductor (19th–20th century).

1. History to 1800.
2. History since 1820.
3. Technique.

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## Conducting

### 1. History to 1800.

The rise of polyphonic music and mensural notation made it advantageous to coordinate singers on different parts by means of a visible beat called the *tactus*. The *tactus* marked a unit of musical time, usually (but not always) equivalent to a semibreve. A few 15th-century paintings are said to depict singers beating time, but their interpretation is problematic. A hand that seems to be beating time may be giving cheironomic signs; what seems to be a baton may be a pointer for indicating the notes in a choirbook (fig.1). Writers on music do not mention timebeating until the very end of the 15th century. Adam von Fulda (1490) mentions the *tactus*, but does not say how to mark it; Ramis de Pareia (1482) recommends that singers mark the *tactus* to themselves by tapping a foot, hand or finger. Many 16th-century treatises give instructions for displaying the *tactus* to other singers with vertical motions of the hand and arm. Agricola (1532) writes that the *tactus* 'is a steady and even motion of the singer's hand ... by means of which the notes of the song are led and measured. All the parts must follow it if the song is to sound good'. Tomás de Santa María (1565) describes vigorous beats 'in empty space', with the hand stopping at the top and the bottom of its motion. The downbeat may strike a book or another object audibly, and Santa María says that instrumentalists should learn to 'mark the *tactus* and the half *tactus* with the foot, since the hand cannot do so while playing'. Other authors complain that this sort of audible time-beating disturbs the performance (Philomathes, 1523; Bermudo, 1555; Friderici, 1618).

Depictions of choirs from the 16th to the 18th centuries often show one man with his hand raised, evidently beating time. Often he holds a scroll of rolled-up paper in the time-beating hand (see Nuremberg, fig.4). Some writers speak of the time-beater holding a small stick ('*baculus*') but depictions of this are rare. Sometimes it seems to have been the choirmaster or precentor who beat time; in other cases one or more of the singers apparently kept the beat without assuming additional authority.

The multiple-choir (*cori spezzati*) practices of the early 17th century made time-beating even more necessary. Viadana (1612) says that the *maestro di cappella* should stand with the first choir, controlling the movement of the music and cueing the entrances of the singers. When the additional, ripieno choirs are to enter, the *maestro* 'raises both hands as a sign that everyone should sing together'. Maugars, describing polychoral singing in Rome in 1639, says that the master 'gives the main beat in the first choir', but in each of the other choirs there is a man whose only job is to watch the director and duplicate his beat so that 'all the choirs sing to the same beat without dragging'. The time-beater, sometimes depicted as a keyboardist rather than a singer, endured well into the 18th century, particularly in church music (fig.3). In their correspondence of the 1770s and 80s Leopold, Wolfgang and Nannerl Mozart still distinguished between the verbs *tactieren* or *Tact schlagen* (time-beating in church music and oratorio) and *dirigieren* (directing with an instrument in opera or concert music).

With the advent of basso continuo practice around the beginning of the 17th century and the growing size and increasing independence of instrumental ensembles, direction by an instrumentalist gradually became the predominant

mode. The practice and the techniques of instrumental direction developed over the course of the 17th and 18th centuries along with the growth of the orchestra. Instrumentalist directors led by example, indicating the beat primarily by the way they played, rather than by visible or aural signs. As Mattheson said in 1739: 'Things always work out better when I both play and sing along than when I merely stand there and beat time. Playing and singing along in this way inspires and enlivens the performers'. The responsibilities of the instrumentalist director eventually extended beyond tempo and beat to include other aspects of performance, like dynamics, articulation, accuracy and affect.

Two instruments were the most suitable for directing an orchestra: keyboard (organ, harpsichord, piano) and violin. Several factors made it advantageous to direct from the keyboard: the keyboard player was often the composer of the music being performed; he often held an administrative post as Kapellmeister or Director; and he coached the singers and accompanied them when they sang. A keyboardist directed by playing the bass line with his left hand and supplying as many notes as necessary in the right hand to be heard by all the singers and instrumentalists (Quantz, 1752). C.P.E. Bach (1753) suggests that if the bass part had long notes, the keyboardist might subdivide them to keep the rhythm going for everyone to hear; he also recommends that the keyboard player raise his hands off the keys between notes, both to produce a more forceful sound and so that the rise and fall of his hands would mark the beat. Other authors describe keyboard players marking the beat by bowing at the waist, flapping their elbows, stamping their feet, standing up and waving their arms or even shouting aloud (Veracini, n.d.; Rochement, 1754; Schönfeld, 1796). They also describe keyboard players directing rehearsals, tuning the orchestra and filling in missing or errant parts from the score (Scheibe, 1745; Junker, 1786). The problem with keyboard leadership was that in several types of orchestral music the keyboard did not participate. In the theatre, ballet music, overtures and instrumental interludes were usually performed with no continuo; and many orchestras played symphonies without a keyboard instrument (Webster, 1990). In the late 18th century keyboard participation declined in other types of music too, so that by 1800 even opera recitatives were sometimes accompanied only by a cello (Rochlitz, 1799). Finally, the keyboard director did not do quite the same thing as the other instrumentalists: he improvised an accompaniment while they played independent, written parts. 'The keyboard director', says one early 19th-century commentator, 'has become a stranger among the other instrumentalists ... and has little effect on whether the performance succeeds or fails' (Arnold, 1806).

Direction by the leading violinist, on the other hand, became increasingly common during the 18th century. The **Leader**, as he was called in England led by means of the strength, clarity and loudness with which he played the first violin part (Reichardt, 1774). The leader also gave visual signals: bowing vigorously to indicate the tempo, moving the neck and scroll of his violin to mark the metre and beating a bar in the air with his bow before the beginning of a movement (Arnold). Sometimes he stood on a raised platform so that the entire orchestra (and, in opera, the singers) could see and hear him.

The notion of 'dual direction' (Schünemann, 1913; Carse, 1940), that the keyboard player and first violinist led simultaneously or shared direction in

18th-century orchestras, is somewhat anachronistic, because it projects a modern concept of conducting onto a period when the functions of the conductor had only just begun to develop. 18th-century sources neither employ the term nor express the concept of 'dual direction' and give no directions for the sharing or dividing of leadership between violinist and keyboard player. Composers directed either from the keyboard or with a violin as appropriate, usually keyboard in vocal music, violin in instrumental music. J.S. Bach, Gluck, Haydn and Mozart are all known to have directed in both ways. The musicians followed the keyboard or the violinist (or the singer or the instrumental soloist), as convenient and appropriate: for the most part they took responsibility for themselves. 'Where an orchestra is arranged so that its members can all see and hear one another, where it is staffed with virtuosos, where the composer has included performance indications in the parts, and where there are sufficient rehearsals, then no further direction is necessary: the piece plays itself like a clock that has been wound up and set running' (Biedermann, 1779). Only towards the end of the century, as specifically orchestral performing practices developed, did a debate over direction materialize: who should direct the orchestra—keyboard or violin?

In northern Germany and in England, where the keyboard continuo survived longest, such writers as Forkel (1783), Busby (c1801) and the anonymous 'deutscher Biedermann' (1779) described the confusion that ensued when keyboardists and violinists competed for direction during a performance, and they argued for the keyboard against the pretensions of the violin. However, a succession of treatises, by Reichardt (1776), Galeazzi (1791 and 1796), Arnold (1806), and Scaramelli (1811), confirmed the ascendancy of the violin leader at the end of the 18th century and outlined his ever-expanding duties. He was responsible for selecting musicians, directing rehearsals, determining seating arrangements, setting tempos, understanding the composer's intent and realizing that intent in performance. Successful violin leaders became famous for the achievements of the orchestras they led: Benda in Berlin, Cannabich in Mannheim, Pisendel in Dresden, Pugnani in Turin, G.B. Sammartini in Milan, Giardini, Cramer and Salomon in London, La Houssaye in Paris and many more. Insofar as the orchestra was an autonomous institution in the 18th century, its leader was the first violin.

A notable exception was the Paris Opéra, where, from the mid-17th century until the beginning of the 19th, the music was directed by a time-beater with a baton, who gave visible and audible signals to the singers, dancers and instrumentalists. Lully, in charge of the Académie Royale de Musique until 1687, seems to have directed at the Opéra in this way, although the only evidence is iconographic. An engraving of a performance of *Alceste* in 1674 shows a man (perhaps Lully) standing at the stage apron holding a short stick in his raised right hand (see [Paris](#), fig.13). Another engraving from the same year shows a time-beater (perhaps Lully again) directing singers and instrumentalists in concert with a scroll of paper in each hand (Zaslaw, 1987).

By the first decade of the 18th century the *batteur de mesure* had become established as a distinct function at the Opéra. Around 1760 his position was merged with that of the *maître de musique*, suggesting that he had acquired other responsibilities. J.-J. Rousseau described in 1758 how the *batteur* marked the beat, not with vertical movements in the fashion of singer time-beaters, but with a downbeat followed by 'various movements of the hand to

the right and to the left'. Rousseau, along with many contemporaries, complained bitterly about the noise of the downbeat, struck against a music stand or the stage apron; he contrasted this 'continuous disagreeable noise' with Italian and German practice, where the musicians felt the beat and maintained it on their own. The audible beat may not have been as continuous, however, as Rousseau implies (Charlton, 1993). In orchestral numbers time-beating was not necessary at all unless the tempo was very slow, and in recitative the job of the *batteur* was to communicate the free rhythms of the singers to the orchestra, a task accomplished with patterns traced in the air rather than with an audible beat; on the other hand, as late as 1791 the *maître* still beat time audibly in choruses (Framery and Ginguené, 1791).

Although audible time-beating declined, the authority of the *maître* seems to have grown at the Opéra during the last part of the 18th century. The *maître* stood at the stage apron, facing the singers, with his back to the orchestra, beating time and directing with a short, sturdy baton (fig.5). His activities were called 'directing' (*diriger*) or 'conducting' (*conduire*), and he himself became known as the '*chef d'orchestre*'. J.-B. Rey, first *batteur*, then *maître* at the Opéra from 1780 until 1810, began his regime by instituting a system of auditions and, when his authority was challenged in 1800, succeeded in having the first violinist dismissed (Charlton, 1993). According to one of his supporters, Rey was the 'motor of the whole musical action', taking responsibility not only for rhythm and tempo but also for the character of the music, for phrasing and for the coordination of singers, chorus, dancers and orchestra. By the beginning of the 19th century the *chef d'orchestre* at the Opéra looked and acted in many respects like a modern conductor.

## Conducting

### 2. History since 1820.

1820 has long served as a watershed in the history of conducting; Ludwig Spohr is said to have introduced the baton at a concert in London that year. Although he probably used a violin bow, Spohr took credit in his *Autobiography* for 'the triumph of the baton as a time-giver'. Spohr had used scrolled music paper when conducting *The Creation* in 1809. Carl Maria von Weber used a manuscript roll to direct concerts in Dresden in 1817 but subsequently switched to the baton.

The rapid shift to the baton suggests the extent to which the craft of conducting was transformed between the 1820s and 1847, the year of Mendelssohn's death. The difficulties and innovations in the orchestral music of Beethoven and the early Romantics, and the increased number and diversity of the instruments in the orchestra, made directing from the first violin desk (fig.6) or from behind a keyboard in the opera pit unsatisfactory. The need for a central figure visually in charge of the ensemble became widely accepted. The codification of visual signals as the sole systematic means of guiding a performance quickly followed. The evolution of the art of conducting from auditory directives, including clapping, tapping (although tapping the stand at the start lingered on through the century), foot-stamping and shouting, and most of all playing along, coincided with the decline in amateur participation in public performance and the rise in spectator expectations. By the mid-1830s, the greatly expanded urban audience for

music demanded higher standards as a consequence of the astonishing and widely travelled virtuosity of Spohr, Paganini, Liszt and Thalberg. More accurate orchestral ensemble, intonation and balance were responses to advances in dexterity and brilliance in solo instrumental playing. Weber and Spohr improved the quality of orchestral playing. Weber re-seated the opera orchestra so that woodwind, brass and percussion were no longer obscured by the violins. Nevertheless, the placement of the conductor at the front of the orchestra with his back to the audience did not become uniform until later in the century.

Throughout the 19th and the early 20th centuries, conducting technique and training remained linked to opera, because of the scale, the number of variables and the demands of the theatrical that frequently worked against coherence on the musical side. Mendelssohn was one of the few early 19th-century conductors without extensive experience in the opera house. The steady growth in the number of public professional and semi-professional orchestra concerts in London, Paris and Vienna encouraged the transference of the image of the virtuoso onto the conductor. In the concert hall the visual aspects of conducting style assumed new significance. The conductor took on the role of a leading stage personality and became the focus of adulation, criticism and applause. François-Antoine Habeneck was lionized for concerts he gave well into the 1840s; he introduced the Beethoven symphonies (albeit with cuts) to Parisian audiences. Habeneck's conducting won the grudging admiration of Wagner (who nonetheless felt him devoid of genius) although, except towards the end of his career and when faced with large forces, Habeneck still conducted in the old style with a violin bow from the first desk. Habeneck insisted on intensive rehearsals and his tyrannical manner on the podium and reputation as a man of 'iron will and artistic superiority' helped frame a longlasting set of expectations about conductors.

Habeneck was among the first conductors who were not composers. The gradual separation of conducting from composing gave rise to a crisis of confidence within music criticism and the public about conducting; it mystified the skills and technique of the conductor while shifting the focus of attention to mannerisms, style, appearance and issues of interpretation. The first publicity monger and truly stylized baton conductor who did not attain stature as a composer was the flamboyant crowd-pleaser Louis Jullien. He was, as W. Davison remarked, 'ceremonious, grandly emotional'; 'at the conclusion of a symphony' he would 'sink back with demonstrative exhaustion'. Highly melodramatic, Jullien worked in London at the same time as Michael Costa who cultivated another lasting but no less compelling model of the conductor as 'the embodiment of calm, collected, concentrated will without the least show of ostentation'. This pre-1848 generation of baton conductors already displayed the elusive qualities of modern conducting, intangibles that go beyond technical prowess in terms of musicianship or manual dexterity. A conductor was expected to possess an aura, defined by Davison as 'that special, perhaps magnetic, power of holding together and swaying numbers of men'.

The leading figure in the history of conducting during the 1830s and 40s was Mendelssohn. His careful, didactic methods, reflected in his success with ensembles in Düsseldorf, Leipzig, Berlin and England, did much to define rehearsal expectations, orchestral discipline and the aura of the orchestral

concert. He approached conducting as if it were a sacred task. Perhaps more than his predecessors, he heard everything on stage (although Clara Schumann reported that he had trouble with the rhythmic displacements in the last movement of her husband's piano concerto) and was noted for his 'elastic and stimulating' movements. He was said to communicate 'as if by an electric fluid', especially through the use of facial gestures and eye contact. Mendelssohn understood the role of the conductor vis-à-vis the audience; as one observer noted, 'the spectator could anticipate from his face what was to come'.

Despite the ubiquity of the baton (usually a longish, thick ebony or light-coloured wooden stick, often combined with ivory, held above the bottom; fig.8) and the rapid expansion in the number of orchestral and operatic performances, at mid-century conducting was not yet considered an independent profession. Spohr, Weber, Habeneck and Mendelssohn remained active as instrumentalists. Conducting as an autonomous craft entered a new phase with Berlioz and Wagner. In 1856, Berlioz wrote the first important modern treatise on baton conducting, *Le chef d'orchestre: théorie de son art*. He made a clear distinction between time-giving and the real art of the conductor, interpretation. Advancing the idea of personal magnetism, he considered the mysterious transmission of feeling a fundamental feature of successful conducting. An 'invisible link' had to be established with the players, the result of an 'almost indefinable gift'. The true conductor exerts an imperial power; without that, he is merely a beater of time. Berlioz outlined a definition of competence and training still valid today: knowledge of the score, the nature and compass of the instruments of the orchestra, and the cultivation of an inspired point of view. From Berlioz's description it is clear that conducting had become the art of transmitting someone else's music, not only one's own. Throughout the history of modern conducting, from Habeneck and Berlioz to Toscanini and late 20th-century practitioners (Nikolaus Harnoncourt and Roger Norrington), the performance of music from the past, especially the Beethoven symphonies, has remained at the centre of criticism and the formation of public reputation.

In his treatise (which became an appendix to his study of instrumentation and orchestration), Berlioz made suggestions regarding the disposition and control of large forces in the pit and on stage. He set forth the standard patterns of silent time division (arguing against audible time keeping), including complex metre (5 and 7) and a circular triple metre. Spohr published basic beat pattern diagrams in his *Violin Schule* in 1831, but Berlioz's exposition was far more sophisticated. Berlioz's lack of virtuosity on an instrument, in contrast to most of his predecessors and contemporaries, inspired him to perfect his skills as a conductor. He was noted for the use of a baton about 50 cm in length which he held in his right hand. Most accounts of his conducting take note of his enormous energy and often exaggerated gestures. Moscheles said 'he inspired the orchestra with fire and enthusiasm; he carried everything as if it were by storm'. He was patient and considerate of players. He was prescient in understanding that the work of a conductor was not limited to rehearsal and performance: the conductor had to be an organizer, a teacher and a psychologist, and was an entrepreneur and showman whose job it was to infuse the orchestra with 'life'.

After Berlioz, the most influential reconceptualization of the role of the conductor was Wagner's. In his 1869 tract *Über das Dirigieren* he derided most of his predecessors, particularly Mendelssohn, as favouring tempi that were much too fast and treating them with unmusical inflexibility. Tempo selection and control, particularly when conducting Beethoven, were the foundations of the conductor's art. For Wagner, conducting demanded a romantic perspective dominated by the imperative of subjective re-creation whose purpose was to dispense with classicist rigidities. All music had to be imbued with an expressiveness that communicated with the audience. Music at all times needed to be heard as breathing and singing. The conductor's task was overwhelmingly interpretative, driven by a perception of the inner spirit of the music correspondent to the continuous unfolding of narrative and poetic meaning. Rather than enslaving himself to metronome markings and the literal aspects of notation, the conductor had to penetrate the surface of the printed page to transmit in the present moment the spiritual power inherent in music. Wagner gave no technical advice, but his interpretative approach to the Beethoven symphonies indicated a penchant for nuanced and persistent tempo modifications and selective reorchestration. As a conductor he helped to popularize the strategy of ceasing to conduct at moments and allowing the orchestra to play alone. His shifts in mood on the podium also further deepened the mystery of the conductor's art. Sometimes a reserved gentleman, other times a demon, his compelling rapport with the players of the orchestra was palpable to audience members. The mix of subjectivity, personality and power in Wagner's theory and practice of conducting is reflected in the quip of Wilhelm I, who after seeing Wagner conduct a performance of Beethoven's Fifth Symphony, observed, 'now you can see what a good general can do with his army'.

By the 1880s conducting, although still rarely divorced from composition or instrumental performance (as late as 1906 Mahler would express astonishment that the young Klemperer wanted to become a conductor and not a composer), was clearly recognized as a distinct branch of the profession of music. Success as a conductor of music of the past, as in Mahler's case, could eclipse other musical pursuits, particularly in the early 20th-century context of gradual decline of audience interest in new music. Conductors exerted profound influence on 19th-century urban musical culture, as in the cases of Liszt in Weimar (through the introduction of new repertory), Theodore Thomas in New York and Chicago, Hans Richter in Vienna, Edouard Colonne in Paris, Hans von Bülow in Hamburg and Berlin and later Henry Wood in London. Although Bülow was also a famous pianist, he became the dominant conductorial personality of the latter half of the 19th century. With his legendary Meiningen Orchestra he ushered in a new level of excellence. Orchestral precision had come to equal pianistic virtuosity. The Meiningen Orchestra toured Europe in the 1880s exposing cities throughout Europe to first-rate performances. Bülow took his inspiration from Liszt whom he poetically described as 'playing the orchestra almost as beautifully as he speaks the piano ... his principle in handling the baton could be summarized as follows: the literal kills but the spirit brings life'. Other notable contemporaries of Bülow who helped establish conducting as an autonomous profession include Hermann Levi, Wilhelm Gericke (who left Vienna to conduct the Boston SO), Felix Mottl, Anton Seidl and Charles Hallé. The centrality of conducting as an independent profession with its own technique can be measured by the extensive entry by Hermann Zopff, the Berlin critic

and pedagogue, in Mendel and Reinmann's 1870–80 *Lexikon*. Zopff presented the full range of skills and requirements for the art of conducting, including detailed advice about baton technique. Following Wagner, Zopff underscored the need for more than drill and control of detail; he stressed spiritual command and therefore the interpretative dimension of conducting.

Bülow stood out from his contemporaries because of his brilliance and idiosyncrasies. He treated orchestral concerts as didactic events, addressing audiences directly in an effort to educate them about the music; his wit and sarcasm were legendary and he had the personality of a martinet. Bülow's prominence and his Wagnerian approach to interpretation provoked a reaction against the Wagnerian tradition. Felix Weingartner's landmark 1896 pamphlet, entitled *Über das Dirigieren* (following Wagner), marked the onset of a post-Wagnerian and objectivist phase of conducting. Weingartner attacked Bülow's tempo modifications as arbitrary and called for a new approach to conducting that displayed more literal fidelity to the score and the intentions of the composer. Although Weingartner's treatise was self-serving, he was successful in launching a movement against the cult of the conductor as theatrical personality and extreme subjectivity in interpretation. With the rise and popularization of the discipline of music history, and the concomitant emphasis on historic repertory in concert programmes, a selfconsciousness regarding stylistic adequacy in performance evolved. In the 1860s Brahms was scandalized by Johann Herbeck's insensitive and historically inappropriate approach to the *Messiah*. Weingartner's call for conducting not as a virtuoso display of personality but as an act demanding analytic sobriety and fidelity to text had allies. Charles Hallé took issue, as did Weingartner, with the growing popularity of conducting from memory; in his autobiography (1896), he rejected it as a strategy designed to dazzle the audience. The danger of what was little more than 'a modern craze', was that memorizing the score was actually a trivializing process; the mind is necessarily selective in its recall, resulting in the conductor inevitably simplifying analysis and interpretation. In Weingartner's opinion, conducting from memory served only to 'make a parade of virtuosity that is inartistic' and divert attention from the music to the conductor.

In 1911 Gustav Mahler, a conducting titan in Wagner's image and a beneficiary of Bülow's admiration, died. He had set new standards for performances of opera in which stage and pit were tightly integrated and synchronized. Although intense, extensive and rapid in movement on the podium at the start of his career (fig.10), Mahler demonstrated the superior effectiveness of economy of gesture in his later years, particularly in New York. Mahler's contemporary Richard Strauss succeeded Bülow in Berlin and became a consummate technician. Strauss perfected the use of the baton so that the left hand was used purely for periodic emphasis; not only rhythm, but phrasing, balance and dynamics could be read from the baton. The early 20th-century standard of technique called for a firm planting of the feet together on the podium in front of the orchestra. The body remained basically motionless as the extended right arm and wrist holding the baton were employed in modified beat patterns designed to give the key directives with respect to ensemble, dynamics, phrasing and line. Arturo Toscanini, who exemplified this new, more restrained technique, helped make Weingartner's ideology and the claim to an objective interpretative style the reigning standard of early 20th-century conducting. His baton focussed on the

propulsive, continuous flow of sound; he perfected the use of the baton to move and shape pulse and sonority. Strauss and Toscanini pulled back, with smaller gestures, to allow sound, particularly in *forte* passages, to fill the space. In moments of *piano* they did not stoop or crouch as earlier practitioners (and later ones too) were wont to.

Early 20th-century treatises on conducting stress economy of gesture, close analysis of the score, and control of the baton sufficient to indicate inner beats and subdivisions. From Berlioz to 1945, the art of conducting relied on extensive and detailed rehearsal. The performance was less an occasion for demonstrative antics and more the restrained realization of carefully prepared effects. But the new objectivist style by no means diminished the popularity of the conductor as podium personality and virtuoso. By the 1920s the centre of musical culture in Europe and North America had completed its migration from the home to the public arena. Opera house and concert-hall audiences had become accustomed to written explanatory notes. They acquired a taste for a familiar, older repertory and repeated hearings at the expense of new music. The early 20th-century audience no longer largely consisted of sophisticated amateurs. As Heinrich Schenker predicted in the mid-1890s, the conductor of the future would be increasingly driven to communicate with an audience that could not follow music merely by hearing: he would be compelled to provide visual assistance by decorating and demonstrating. The focus of the audience gradually shifted from listening to the work to watching its realization, following along with the ear. The Wagnerian habit of injecting subjective 'expressiveness' into a piece, supported by Mahler (of whose conducting of Beethoven Schenker deeply disapproved) had evolved into an expectation on the audience's part that the conductor would visualize the act of interpretation for the lay public. The conductor increasingly functioned as a cipher for audiences: the more he seemed able to enact the experience of hearing visually, the more popular he became.

As the 20th century progressed, a golden age of conductors who only conducted ensued, later sustained by the evolution of the broadcast and recording industries. Arthur Nikisch, the conductor of the Leipzig Gewandhaus until his death in 1922, exemplified the early modern type of virtuoso and celebrity. His looks, charm, grace and intensity made him the darling of audiences. The extent to which he was lionized as possessing a magic and poetic touch sufficient to mesmerize player and listener—Hermann Scherchen thought Nikisch unique in his ability to spark and reflect, like a mirror, the myriad of brilliant lights of the orchestra and mysteriously transform them into a unified organic whole—suggested the increased role played by music journalism, concert management and eventually international touring in defining expectations. Throughout the 19th and early 20th centuries the image of and attitude towards conducting paralleled notions about power and leadership and the dynamic of expectations surrounding monarchs, political leaders and orators. In Nikisch's heyday, conductors maintained extended tenures with particular orchestras (such as Willem Mengelberg at the Amsterdam Concertgebouw), but after 1918 conductors of a certain level of fame began to travel regularly. Touring and guest conducting helped strengthen the tendency in technique towards clarity and efficiency; idiosyncrasy in gesture and the use of verbal explanation to gain results became less valued. The demand to see celebrity conductors on the podiums of the great metropolitan orchestras resulted in a legendary cadre: Adrian

Boult, John Barbirolli, Thomas Beecham and Malcolm Sargent in England; Bruno Walter, Otto Klemperer, Fritz Busch, Franz Schalk, Hans Knappertsbusch, Clemens Krauss and Erich Kleiber in German-speaking Europe; Václav Talich in the Czech lands; Pierre Monteux and Ernest Ansermet in France and Switzerland; Victor de Sabata in Italy. With the advent of travelling conductors, the monopoly of power traditionally wielded by conductors over individual orchestras and concert programming began to weaken.

Two members of this mid-century elite, Wilhelm Furtwängler and Toscanini, have continued to exert influence on conducting style. Furtwängler was noted for expressive, free and flexible but penetrating performances. He was not known for baton precision but for an outstanding capacity to show structure, phrasing, balance, line and subtle emphasis. He exemplified a conception of modern conducting as an interpretative craft explicitly influenced by philosophy, literature and culture; he was influenced by Schenker and was intent on communicating the underlying logic of composition. Toscanini was celebrated as the ultimate technician, ruthless in rehearsal, noted for accuracy, directness, the ideal of fidelity to literal indications in the score (even though he indulged in cuts and orchestral retouchings), crystalline texture and electric performances; he was the tyrant *par excellence* who abused the players, shouting and exploding in rage. Toscanini was brilliantly marketed and became the outstanding star conductor in the age of modern recording and broadcast. Furtwängler and Toscanini, like most conductors in the mid-20th century, concentrated essentially on older repertory with only selective allegiances to contemporary music (e.g., Toscanini to Puccini and Respighi, Furtwängler to Strauss, Monteux and Ansermet to Stravinsky, Erich Kleiber to Berg). Specialization even within the standard historic repertoire emerged. Serge Koussevitzky, who was not notable for his technique, developed a rich Franco-Russian sound with the Boston SO; his successor Charles Münch became best known for his French repertory. Koussevitzky was unusual in his broad commitment to new music, particularly by American composers.

In the USA, the most influential conductors after 1933, apart from Toscanini, were Fritz Reiner, George Szell and Leopold Stokowski. Stokowski reseeded the orchestra even beyond the increasingly common placement of both violin sections together on the left, experimented with free bowing, abandoned the baton, and created the lush sound of the Philadelphia Orchestra. His love of publicity was legendary and his efforts to reach popular audiences, particularly through cinema, were often criticized. Stokowski's innovations, his lavish orchestrations of Bach and his staunch advocacy of contemporary composers and American musicians suggest his astute sense that the very adoration of the conductor by the modern audience could be exploited on behalf of music's popularity, as Leonard Bernstein was to do later in the century. Stokowski's technique reflected a recurrent 20th-century desire to circumvent the limitations of the baton by abandoning it, using the right hand and the fingers in a free manner as if to show more convincingly how sound can be sculpted and moulded. In Stokowski's baton-less conducting one can see the effect of the remarkable advance in the post-war era in the proficiency of orchestral musicians; the conductor's role as time-beater and ensemble-keeper recedes; the conductor gives upbeat patterns and replaces them with

the mesmerizing visualizations of phrasing, registration and expression independent of the bar line.

The influx of European conductors, especially around World War II, transformed American orchestral practice and conducting habits. Szell, Reiner and Artur Rodzinski continued the objectivist traditions of superlative ensemble and attention to detail and developed some of the world's finest orchestras in Pittsburgh, Chicago and Cleveland. Reiner perfected the art of conducting through the use of small gesture and restricted motion. The visual contrast between sonic power, clarity and tension and the minimalist display of control over pace and dynamics was part of Reiner's magic. Drive and muscular tension, as well as precision in balance were Szell's forte. Both conductors concentrated on a restricted range of repertory, with only token contributions from the 20th century, Bartók in Reiner's case and Martinů in Szell's. Dimitri Mitropoulos, who used no baton and had a prodigious memory (the finest in modern times) as well as profound interpretative gifts, suffered, in contrast, on account of his advocacy of new and unfamiliar repertory and his failure to emulate the tyrannical methods, elegant refinement and authoritarian image of Szell and Reiner. Reiner, Koussevitzky, Monteux, Jean Morel and Leon Barzin became noted pedagogues and trained many post-war American-born conductors. Leading post-war European teachers include Hans Swarowsky in Vienna and Ilya Musin in Leningrad. Major figures of international reputation after 1945 include Ferenc Fricsay, Sergiu Celibidache, Hans Rosbaud, Georg Solti and Carlo Maria Giulini. In the Soviet Union, a tradition of great conducting flourished, influenced primarily by German theory and practice, in the towering figures of Aleksandr Gauk, Nikolay Golovanov and Evgeny Mravinsky.

Ironically, the development of baton technique took its greatest step forward as a result of the requirements of modernist music. Schoenberg once remarked, when a conductor claimed not to be able to understand one of his scores, 'Why does that occur to him only with my music?', implying that the conductor was no better at conducting Beethoven. The pitch recognition requirements of serial composition, the layered textures of orchestral works (e.g. in Varèse and Ives) and the rhythmic complexity evident in 20th-century music from Stravinsky to Carter forced a dramatic advance in the basic level of technical proficiency. The attainment of rhythmic accuracy and proper intonation demanded a new order of training and preparation and led to the use of a much shorter baton, and extensive skills in independent cueing and time indications using each hand. The conducting craft required to lead an ensemble in 20th-century repertory efficiently is therefore extraordinarily subtle and intricate, even though operetta, *bel canto* and recitative conducting pose some of the most daunting technical challenges to baton technique.

During the 1960s and 70s, recording and television enhanced the status of conducting as a truly global and glamorous pursuit. The careers of Leonard Bernstein and Herbert von Karajan best exemplify the cosmopolitanism of 20th-century conducting. Karajan brought to an apex the tradition of concentrating on a limited repertory and working with very few ensembles, mainly the orchestras of Vienna and Berlin. Conducting with his eyes closed, he perfected the notion of the conductor as cult figure, using all possible media, exploiting the fashion for a stylized image and cultivating modern techniques of marketing. Bernstein set a new example by being distractingly

but purposefully athletic on the podium; he was a magnetic teacher and gifted composer who successfully bridged the worlds of popular and classical music both European and American. His decisive role in the post-1960 advocacy of Mahler indicates the extent to which conductors could influence, through recording, repertory for the public at large.

Towards the end of the century the period-instrument movement and new scholarly methods in the reconstruction of performing practices helped accelerate specialization. The international concert circuit led the public and critics to accept the reductive notion that national identity is essential to valid stylistic interpretation; Russian orchestras and conductors seem best at Russian music, Hungarians and Czechs at their nation's composers and so on. Similarly, 20th-century music has developed its own group of advocates and specialists. Among conductors at the close of this century, only Pierre Boulez has equalled the 19th-century tradition of composer as conductor. Despite the explosion in numbers of fine orchestras and conductors some observers believe that the era of great star conductors has passed. The standardization of the repertory, the marginal status accorded to new music, the variety and number of recordings now available (recent and dating from before 1945), the refined quality of recorded sound and the diversity of interpretation documented by sound reproduction have made originality vis-à-vis the standard repertory harder to formulate and justify.

The evolution of conducting technique remained stable from the late 19th century until the advent of recording, which increased the capacity of all performers to hear themselves. Listeners were able to compare sounds heard in live performances with recorded sound. Recording completed the evolution of international technical standards. It also brought about a touch of unfortunate uniformity; before recording, apart from written accounts of performances, listeners had no easy way of comparing one conductor or orchestra with another. Crucial to modern technique is the capacity to alter sound to fit broadly accepted notions of stylistic adequacy. In addition to specialization along nationalist lines and in Classical and Baroque music, the conductor after the mid-20th century is faced with interpretative benchmarks in the form of recorded precedents. Daniel Barenboim, for example, cites the influence of Furtwängler, a conductor he witnessed only as a teenager, whose legacy retains currency through recordings. The paucity of fresh interpretative insights may in fact lie in the extent to which conducting has been separated from other aspects of music and culture. Although many conductors at mid-century (e.g. Szell, Klemperer and Furtwängler) tried their hand at composition, few after 1970 besides Boulez and Bernstein became established as composers. Some conductors continue careers as instrumentalists (e.g. Barenboim and Vladimir Ashkenazy), but most do not. Scholar/performers or conductors with highly developed intellectual and literary interests (in the sense of Berlioz, Bülow and Ansermet) are rare. In the contemporary context, the significance of the conductor's role in training a professional orchestra to play well—that is, accurately, in tune and together in standard repertory—is indispensable only in new and unfamiliar music, as the success of the conductorless ensemble Orpheus suggests (although the first serious experiments at conductorless orchestras, such as Persimfans in Moscow, took place in the 1920s). The reading skills of the modern orchestra are unparalleled. Accounts of early examples of orchestras' reading of new music (for example, in Vienna under Hans Richter, when Hugo Wolf heard

*Penthesilea* read) suggest that modern standards are incomparably higher. The canonic orchestral repertory has become integral to the training of all instrumentalists.

Beyond recording, the aeroplane, film and video and, finally, trade unions and the attendant economics of orchestral concert life have exerted a profound impact on modern conducting technique. The ease of travel has made guest conducting more significant than long permanent posts. Herbert von Karajan was an exception, and it is evident, as in the historical example of Mengelberg and the Concertgebouw, that a particular orchestra over time can read the non-standard personal gestures of their conductor and his intentions, so that unique modes of communication suffice. Szell developed a special rapport with the Cleveland Orchestra but could not readily replicate it when working with the New York PO. For most professional conductors, however, the international circuit demands the use of a visual language that translates easily and quickly. This has had the effect of restricting the range, not only of repertory but also of interpretation. The rapidity of communication between conductor and orchestra mirrors the high cost of rehearsal time, now a dominant factor as a result of the regulation and rising cost of compensation and working conditions for orchestral musicians. The ideology of podium dictatorship has been replaced with one of collegiality and collaboration. What Mendelssohn, Berlioz, Bülow, Mahler, Toscanini, Furtwängler and Koussevitzky (who rarely guest conducted) achieved in almost unlimited and painstakingly detailed rehearsals in the post-war era, has to be achieved in a matter of a few hours with a minimum of verbal explanation and exclusively by gestures using baton, left hand, eyes and body. Celibidache, who opposed recording and resisted the contemporary demands of the profession (and remained fiercely independent in his interpretative approach), once quipped that the young, modern conductor had one rehearsal and a hundred concerts, whereas he demanded one hundred rehearsals for one concert. Simple as these explanations may be, the modern conductor must from the first rehearsal mould sound and direct it efficiently.

The theatrical and visual dimension of conducting in the age of recorded sound, however, has become indispensable to the conductor's craft. It will no longer suffice, as Schenker predicted, for the conductor to prepare an interpretation and lead it discreetly. This is permitted only for old masters; the aged Klemperer, Karajan or Lovro von Maticic. Audience expectation requires the balletic and energetic self-presentation pioneered by Bernstein in his early years and perfected by Riccardo Muti, in whose work grace and musicality merge in an alluring visual display. The apogee of the technical virtuosity expected of the modern conductor in terms of the visualization of sound and line is evident in the styles of Claudio Abbado, Lorin Maazel and Carlos Kleiber, son of the great Austrian mid-century maestro. Kleiber's appearances are few and his repertory is limited, but he has perfected the use of space to show registration, a three-dimensional visualization of sound, not merely vertical and horizontal strokes, and a remarkable independence of right and left hand. Strauss's admonition to a young conductor to keep his left hand in his pocket would appear anachronistic today. Even Furtwängler and Toscanini relegated most of the expressive aspects of conducting to the left hand and used the body sparingly. In modern conducting, the burden has shifted from preparation to the moment of performance and the capacity of the conductor to put nuance on the stage in terms of dynamics, articulation

and balance, with the hands alone. The conductor's role in the cases of less proficient but commercially successful practitioners often deteriorates into a decorative display over the music, indicating events rather than creating them, following lines rather than shaping them, and celebrating sonorities as opposed to encouraging and sustaining them. Although Monteux admonished conductors not to conduct for the audience, in an age dominated by television and film, the visual impression the conductor makes has become far more influential than might seem reasonable.

The repository of recorded performance has strengthened the ideology of fidelity to the score and the notion of accurate interpretation. Modern treatises on conducting now refer to comparative study of recordings as a result of the capacity to scrutinize in close detail the recorded archive of performances. Furthermore, claims to historical authenticity bolstered by modern scholarship have lent credence to arguments first proposed by Weingartner and advocated polemically by Toscanini, even though the notions of definitive performance, fidelity to text and authenticity have been challenged on convincing philosophical and historical grounds. The prevailing interpretative strategy remains far removed from the point of view championed by Wagner, even though conductors such as Fritz Steinbach (Bülow's successor in Meiningen) and, later, Hermann Abendroth continued to pursue a more flexible, free and highly differentiated approach well into the mid-20th century. Conductors tend either to follow conventions established by reassertion through recordings and uphold the interpretative practices to which audiences have been most accustomed, or to insert arbitrary nuances in a desperate attempt to suggest originality. These habits, as Wagner and Berlioz aptly realized, are inadequate, and not consonant with the expectations of composers (save those in certain schools of 20th-century composition intent on specifying everything and leaving nothing to the whim of the performer). Conducting remains ideally, as Strauss observed, a mix of fidelity to intention and text and inspired improvisation. Since most conductors are distant from contemporary music as performers or composers, the sources for convincing improvisation have narrowed considerably, especially under the weight of indelible recorded precedents that define the patterns of reception by critics and audiences.

## Conducting

### **3. Technique.**

At the end of the 20th century stick technique and podium manner had become more standardized than at any point in the history of conducting. The rise of formal training at college and conservatory levels, the influence of international competitions and local apprenticeship programmes, the impact of recordings and film in the establishment of a conducting 'common practice', the impact of the international conductor as a generator of commerce and the concomitant reduction of expensive rehearsal time have all combined to codify the functions and skills of the modern maestro. These purely technical skills coexist in several forms and begin with first choices.

#### **(i) Score study and text preparation.**

As a consequence, particularly, of the early music and performing practice movements of the 1940s–90s, and the associated rise to prominence of the scholar-conductor (Mackerras, Harnoncourt, Norrington, Christie, Gardiner,

Jacobs, McGegan, Hogwood and others), conductors are increasingly concerned about textual accuracy. Accordingly, serious conducting begins with a choice of score that reflects the highest state of current scholarship. Scholars and publishers are required to provide answers to problems of variant, incomplete and error-ridden editions. While it was perfectly acceptable 100 years ago to retouch Handel, Chopin, Schumann and even Beethoven, wholesale rewriting of Musorgsky and Bruckner was the norm, and issues of period performance were rarely raised, today, many conductors look to a more rigorous attitude to the composer's assumptions regarding the performance of his music. This is reflected in the procedures of a conductor's preparation.

Working from a reliable text, and often after examination of other source materials, a conductor may study the score through harmonic and rhythmic analysis, possibly at the keyboard. A conductor must make informed choices about blend and balance, line and partwriting, bowing and articulation, dynamic, shade and colour. These choices will derive from personal judgment after close score study, will be marked and entered in the players' parts and will inevitably be adjusted in the process of rehearsal, especially if they come into conflict with orchestral traditions, accepted wisdom and the reality of creating sound; dynamic markings, for example, are relative and become meaningful only in relation to the sound produced by the particular orchestra.

### **(ii) Rehearsal strategies.**

In both the symphony hall and the opera house, high costs place a severe limitation on rehearsal time. The time is past when music directors such as Celibidache, Koussevitzky, Mengelberg and Mravinsky could require nearly endless rehearsal periods; few guest conductors can demand the same. Accordingly, the professional conductor is increasingly defined by the efficient use of rehearsal. Rehearsal strategies vary widely. Many conductors will play a work from beginning to end and then return to correct deficiencies. Some will begin correcting errors and phrasing from the start. Many will call out errors as the work is in progress and some will stop and demand changes at every instance. At the second rehearsal, highly skilled conductors often work from a list of problems revealed at the first; in the process, they may select significant sections from within the music, the solution of whose problems will then apply broadly across the work and in that process establish a model, so conserving time and creating musical coherence. When giving a première, many conductors invite the composer to assist in the rehearsal process (or vice versa, as in the relationship between Ozawa and Messiaen), although that role is usually restricted to correcting wrong notes, advising over tempos and the like. Time constraints have increased the pressure to convey intent visually rather than orally and conductors would be ill-advised to make lengthy speeches about the spiritual import of a particular passage or his conception of a work.

### **(iii) Hands and baton.**

Conducting is almost universally a right-hand practice (Penderecki and Runnicles are rare exceptions). Roughly speaking, the right hand, often extended with a baton, illustrates time; the gestures of the left are used to suggest line and intensity, to cue entries and release, to illuminate crescendos and decrescendos and to shape the broader contours of the

music. The modern baton, a white length of wood or plastic, serves to clarify and magnify the gestures of the hand; its use is entirely optional, largely traditional and frequently serves primarily to mesmerize the audience which has come to expect it. The baton has no inherent musical properties. Batons have often been very long: 60 cm or more were not unknown to such conductors as Henry Wood, Charles Munch and Adrian Boult. Half that length or less is now standard. Most batons have a cork to absorb sweat, or similar butt, and are gripped lightly there or just above it.

Some conductors work without a baton, or use it only sparingly. Boulez and Stokowski (after 1929) appear never to have used a stick, considering it a distracting antagonist. Mitropoulos also worked without a baton; he has said (1954):

I believe that there is some kind of communication through the expression of the hands of what you feel ... I think I can express myself better with my hands ... I make an appeal, I mean, when I try to reach, to reach the soul of my musician who plays the solo, let us say, at that moment, and it's just a kind of gesture that I couldn't do with my baton and naturally I could use my left hand just, but I have two hands to use and I feel happier that I can reach for somebody's soul.

With baton or without, most conductors also use a podium to raise the effective display of their hands. Modern podiums are usually between 15 to 30 cm in height.

#### **(iv) The beat: *tactus* and *ictus*.**

The beat and the preparatory intake of breath establish tempo, character, style and power. The impact of that preparatory event is crucial; widely employed in opera, the breath of preparation assists singers and wind players especially to prepare entry and quality of sound, and it is usually audible. The preparatory beat, given simultaneously, appears metrically at the point of maximum usefulness. It may occur as a conventional upbeat leading to a standard downbeat, or it may take the form of one or two 'bars for nothing'. There can be no fixed rule for the metrical placement of such preparatory events; they are bound to the music they animate. Scherchen, Rudolf, Leinsdorf and many others have written about how to open a work that begins at an awkward or irregular metrical point. There is invariably more than one practical solution to such a problem, but any remedy will ordinarily lie within the province of the beat pattern itself.

In the course of the 20th century, beat patterns became largely standardized and capable of being understood by musicians around the world. The idea of *tactus* represents that of fixing the central pulse of a passage in a regular and identifiable beat pattern. The notion of *ictus* is to place within that pattern visible beat points which articulate that pulse and give some guide to the character of the music. This is achieved in many ways, such as a bounce or flick of the wrist, its stasis and release, or the raising and lowering of the baton point itself. The *ictus* of a Wagner legato will be profoundly different from that of a Skryabin staccato.

There is one geographic distinction in the placing of pulse. In British and North American schools, conductors and orchestras are trained to play 'on the beat'; i.e. to produce the sound at the actual moment when the baton strikes the appropriate rhythmic juncture. Many continental European conductors, especially those trained in German opera houses, practise a subtle variant of this: they train their orchestras to sound not on, but just after the visible beat. This is most often used in slower music of an elevated lyricism, where the early-warning apparatus of the conductor's gestures can provide a remarkable flexibility, rubato and shapeliness of line. Furtwängler, Klemperer, Knappertsbusch, Talich, Karajan, Carlos Kleiber and Maazel have been among the masters of this special technique.

### **(v) The beat patterns.**

The basic movements of the stick are vertical and lateral; where there is only one beat or two beats to the bar it is vertical only. Fig.5 shows the generally accepted direction of the beat. Attempts to show this on paper have often been made but are not particularly convincing, since the nature of the motion varies according to circumstances. The underlying principle is that the stick does not move in a series of jerks but in a fluid, continuous movement, which so to speak bounces off each point in the diagram. The way in which this is done varies according to whether the music is slow or fast, legato or staccato, and so on. Where there is only one beat in a bar the bounce must be considerable in order to reach the point at which the next beat begins.

Subdividing the beat may be necessary in a *rallentando* or where there is particularly elaborate figuration. The purpose of such subdivision is clarity. The contrary process may also occur, e.g. in a quick movement in 4/4 the presence from time to time of a basic rhythm of two in a bar may make it more convenient to beat two instead of four. Strauss, who disliked giving more beats in a bar than were strictly necessary, did this constantly, even to the extent of beating parts of the prelude to *Tristan und Isolde* in two instead of in six.

### Conducting

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## Conductors Guild.

American organization founded in 1975 under the aegis of the American Symphony Orchestra League; it became independent in 1985. The guild is devoted to advancing the art of conducting and to serving the artistic and professional needs of its members. Its journal, published twice a year, includes scholarly articles on the history and craft of conducting, as well as lists of errata in the scores and parts of standard orchestral and choral works. The guild also publishes the quarterly *Podium Notes* and a monthly bulletin of current vacancies in the field. In addition to annual conferences, seminars and workshops, the guild presents the Theodore Thomas Award to conductors who have made significant contributions to the art and to the education of young conductors, and administers the Thelma A. Robinson Award in Conducting for the National Federation of Music Clubs. In 1998 the guild had approximately 1900 members in more than 30 countries.



## Conductor's part.

A reduction of an orchestral score to two or a few more staves with the parts for transposing instruments notated at sounding pitch and all entrances of the different instruments cued. Band scores are often printed in this form, which is also known as 'condensed score'. See [Score](#).

## Conductus

(Lat., from *conducere*: 'to escort', 'to guide'; pl. *conductus, conducti*).

A medieval song with a serious, usually sacred, text in Latin verse. The genre seems to have originated in the south of France near the end of the 12th century. Taken up by the Parisian composers of Notre Dame, it flourished with great brilliance from about 1160 to about 1240. It was superseded in the second half of the 13th century by the motet. A handful of new conductus from the 14th century are peripheral, chiefly German in origin.

1. Aquitaine and related areas.
2. Notre Dame of Paris.
3. Rhythmic interpretation in the Parisian conductus.
4. Style and construction.
5. Spain, Germany, England, Italy.

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## Conductus

### 1. Aquitaine and related areas.

The word 'conductus' first appears in mid-12th-century sources. It is found in *E-Mn* 289 (c1140) above nine songs, several of which are introductions to lessons. *Resonet intonet*, for example, concludes with an exhortation to the congregation to prepare itself for the reading of the scriptures:

Munda sit, pura sit hec ergo concio,  
Audiat, sentiat quid dicat lectio.

The presumption is that such a piece was sung as the lectionary was carried to the place appointed for the reading.

Each of four songs in the manuscript in *E-SC*, allegedly compiled by Calixtus between 1123 and 1152, is presented under the rubric *conductum*, a word otherwise used in the period for 'safe conduct'. Three are followed by an injunction to the lector to commence the reading; the fourth, *Salve festa dies*, was undoubtedly used for the same type of procession as the ancient hymn that is its model. One of the songs, *Sancte Iacobe*, is supplied with an alternative ending that transforms it into a *Benedicamus Domino* introduction. Copied in very small letters beneath the closing line of the poem are the words 'Quapropter regi regum benedicamus Domino'. This sort of adjustment is not unusual, as processional introductions, conductus and *Benedicamus* trope are, in fact, readily interchangeable.

The Tegernsee *Antichrist Play* (c1160) makes mention of a conductus, *Alto consilio*, to be sung while Ecclesia, attended by Iustitia, Misericordia and others, moves towards her throne.

Songs called conductus had an important place in Circumcision Offices that were compiled early in the 13th century for the northern French cities of Laon (*F-LA* 263), Sens (*SEm* 46) and Beauvais (*GB-Lbl* Eg.2615), as well as for the Office, known from a 16th-century manuscript, for the town of Le Puy in the south. These pieces relate to a variety of ritual activities: a conductus 'ad tabulam' for the beginning of first Vespers in Sens, for example, was designed to precede the reading of the tablet (a list of duties for the week's services, naming the persons to whom they were assigned). The song is the famous 'prose' of the ass, *Orientis partibus*, which repeats after each of its seven strophes the French refrain 'Hez, sir asne, hez!'. Conductus are associated, in one or more of the Offices, with the readings for Matins and the Mass, the medieval drama, the dismissal following second Vespers, and with the festive meal at the close of the day. The *Play of Daniel*, written by the students of Beauvais and recorded in *Lbl* Eg.2615 with the Circumcision Office, uses conductus to accompany the entrances and exits of the *dramatis personae*. (See [Medieval drama](#).)

Designated conductus by reason of their particular function, the foregoing pieces belong to a larger repertory of freely composed Latin song. The core of this repertory, Aquitanian in origin, is preserved in a series of four manuscripts, three of which came into the possession of the abbey of St Martial in Limoges soon after the beginning of the 13th century. (The idea,

once current, that St Martial was the leader in the musical-poetic movement represented by these manuscripts has since lost ground.) The earliest layer of *F-Pn* lat.1139 (A), dating from the end of the 11th century, contains over 50 verse songs. Some of these are independent, their function betrayed neither by content nor by rubric; 16, including an *Alto consilio*, are called *versus*. The contents of *F-Pn* lat.3549 and 3719 (manuscripts that together span the greater part of the 12th century) and *GB-Lbl* Add.36881 (from just beyond the turn of the century into the 13th) bring the total of Aquitanian verse compositions to well over 100.

Historical aspects of the relationship between Aquitaine and the places named above are not clear: the existence of an independent Sicilian school and its possible connection with that of Aquitaine can only be speculative; likewise the probability that these smaller centres were offshoots from the flourishing, long-lived Aquitanian line. However, taking into account not only broad similarities of style, but also a significant number of concordances, one may speak with certainty of a single artistic movement, a single, all-encompassing repertory.

Like the tropes and proses of an earlier era, the songs that make up this repertory celebrate the great festivals of the Church year. The overwhelming majority are dedicated to the Nativity and the feasts within the Octave: St Stephen, St John and Holy Innocents. Those honouring Mary are next in importance, followed by a few for St John the Baptist, St Nicholas, Mary Magdalene and, in *E-SC*, St James. *Jerusalem mirabilis* (A, f.50), which urges participation in a crusade to recover the holy city, is one of the rare topical pieces in the repertory.

The music tends to reinforce the characteristically strophic structure of the poetry, although as many as a quarter of the Aquitanian songs are through-composed. The declamation of the accentual verses – some of which are entirely regular, while others show stability of rhythmic pattern only at the cadence – may be either syllabic or melismatic. Syllabic is to be understood strictly, i.e. as a single note to a syllable, and in the broader sense of a delivery which, though ornamented, permits the ear to grasp the poetic organization. *Resonet intonet* (ex.1) is essentially syllabic, its embellishments so placed as to emphasize the ordering of the line into four groups of three syllables. The second strophe of *Letabundi iubilemus* (ex.2) illustrates a fundamentally different relationship between music and text. (The transcriptions are not meant to suggest that all notes were of the same duration, but, because we do not know what the rhythmic practice was, singing the notes evenly is feasible.)





One of the distinguishing features of the Aquitanian school proper is its early, continuing interest in polyphony. Scholars have identified eight compositions for two voices in the hand of the original scribe of A, and three others in a later hand. The latter show a steady increase in the amount of part-writing, most of it associated with verse songs. The successively composed voices of the polyphony relate to each other in one of two ways: they may move simultaneously (i.e. note against note), a relationship equally appropriate to syllabic and to melismatic delivery of a text; on the other hand, the notes of the first voice, each linked with a single syllable, may be overlaid with figures of two, three, four or occasionally, for reasons of emphasis or formal definition, as many as a dozen or more notes in the second voice. Excerpts from a polyphonic song surviving in all but the oldest of the Aquitanian sources show both types of contrapuntal structure ([exx.3a](#) and [3b](#)). The similarity of range and the predominantly contrary motion of the two voices are standard features; so also are the liberal use of dissonance in the texted opening of the piece, and the restriction to consonant intervals, perfect and imperfect, in the note-against-note passage.



[Conductus](#)

## **2. Notre Dame of Paris.**

The Parisian school of song composition shows few if any signs of direct contact with that of Aquitaine. Limited concordances between the Notre Dame sources and those from Sens and Beauvais further suggest that Paris had no

strong musical ties with these, its close neighbours. It was, rather, at the centre of a movement that attracted English participation and that seems to have had some influence in an easterly direction.

The name 'conductus' appears not in the Parisian musical sources but in the theoretical literature. The anonymous author of the *Discantus positio vulgaris* (c1240), the earliest of the relevant treatises, defined the conductus as a (polyphonic) setting of a poetic text (CoussemaekerS, i, 96). What was originally used to refer to function has become a generic or categorical designation. Subsequent theorists took this use of the term for granted. They amplified the definition, noting that the first voice, now called tenor, was newly composed and that the single text was simultaneously declaimed in all voices.

An English theorist, known after Coussemaeker as Anonymus 4, analysed the Notre Dame repertory in terms of books devoted to particular species of composition. In an essay on measured rhythm (c1275) he listed, among others, a book of three-voice conductus with caudas (i.e. melismas), one of two-voice conductus with caudas, and a third of two-, three- and four-voice pieces without caudas. He made no secret of his preference for the melismatic pieces, several of which he singled out for comment. Thus we learn, for example, that *Salvatoris hodie* (earlier identified as the work of Perotinus) and *Relegentur ab area* have organum-like cadencing figures at the ends of verses, and *Hac in die Rege nato* is a centonization of conductus titles. He dismissed the simple pieces with the remark that they were much used by lesser singers. Anonymus IV's primary concern was with polyphony, but he did point out that monophonic categories, including the conductus, have their own books (ed. F. Reckow, 1967, p.82).

The central source for the Notre Dame conductus is a manuscript of the mid-13th century, *I-FI* Plut.29.1. More than 250 compositions are arranged in fascicles which correspond loosely to the books of Anonymus IV. Fascicles six and seven contain, respectively, 55 conductus for three voices and 129 for two. Within the fascicles, melismatic and syllabic pieces are on the whole arranged together. The tenth fascicle preserves about 80 monophonic conductus; three pieces for four voices follow the four-voice organa at the beginning of the manuscript. The repertory in *I-FI* is virtually all-inclusive. Sources next in importance, *D-W* 677, of English provenance, and *E-Mn* 20486, contain but a handful of pieces not present in the larger manuscript.

The subject matter of the Notre Dame conductus is varied. Songs dedicated to feasts of the Lord, particularly the Nativity, have preference, as in the older repertory. Among the saints, however, it is not only the companions of Christ who are honoured, but also more modern witnesses to the faith: Martin, Germanus of Paris, William of Bourges and Thomas à Becket. There are laments, after the manner of the ancient planctus, on the deaths of temporal and ecclesiastical princes, and more joyful songs associated, also by tradition, with coronations, elevations and homecomings. Outraged protests against corruption in the clergy have a significant place in the repertory; pious in intent, they can hardly be considered sacred. Certainly, love songs and a scattering of witty, thinly disguised requests for money are at odds with the serious tone of the poetry as a whole. A few of the texts are attributed in other sources to Walter of Châtillon, Philip the Chancellor and John of Howden. The majority, however, remain anonymous.

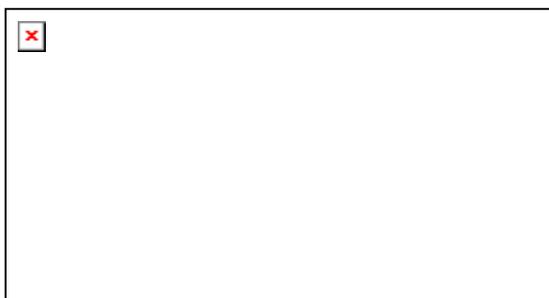
## Conductus

### 3. Rhythmic interpretation in the Parisian conductus.

Music theorists of the 13th century were consistent in describing the conductus as a species of discant or precisely measured polyphony. They included it with the organum, the motet and the hocket among the genres governed by the rhythmic modes. The notation of the melismas is such that in most instances a reading in one or the other of these modes is easily deduced. As in all Notre Dame polyphony, the 1st mode is by far the most popular; it is followed at some distance by the 3rd, then by the 5th, 6th and 2nd. The interpretation of texted material is more difficult; figures which seem to suggest no mode at all must be recast in the mind ('in intellectu') into patterns with rhythmic significance. The theorists sketched out a few guidelines for this procedure, and some help is to be gained from a handful of pieces that survive in both texted and melismatic form. Combining the information from the theoretical and musical examples with a careful analysis of poetic rhythm, scholars have been able to solve at least some of the problems related to the proper delivery of the text.

Trochaic verses, which dominate the repertory, are frequently declaimed in the 1st mode, the alternating accents of the poetry coinciding with the longs of the musical phrase. Quite as often, especially in settings with caudas, the syllables move in the more deliberate pace of the 5th mode. In such cases it is necessary to distinguish between the declamatory rhythm and the overall musical rhythm. The latter may be that of any mode (including the 5th); more often than not it is orientated towards the 1st.

Among non-trochaic verses, the one most widely used is the octosyllabic line with an antepenultimate stress. This could signify a series of iambs that might, in theory, be translated into the breves and longs of the 2nd mode. However, while the cadence is iambic, the first half of the line is variable; some of the time it is regular, much of the time it is not. Once again the 1st mode seems to be indicated. A ternary long substituted for one long–breve pair effects the alignment of stressed syllables with the longs of the mode (see [exx.4a](#) and [4b](#)). These patterns are also subject to augmentation.



The most troublesome of the verses set by the Notre Dame composers is one of six syllables with an antepenultimate stress. The position of this primary accent suggests dactylic rhythm, and, indeed, the largely syllabic settings show a regular division of the line into two groups of three syllables. Some are of the view that the 4th mode is intended ([ex.5](#)). There are two difficulties with this interpretation. The first, a purely musical one, is that all the phrases are imperfect or incomplete; a proper 4th-mode phrase ends not with a ternary long but with a pair of unequal breves followed by a ternary rest. The second arises out of the irregularity of the poetic rhythm; the accentual

patterns of the couplets cited are not the same. If these and others like them are read in the 4th mode, the relationship of poetic and musical values is in a constant state of flux; the stressed syllable in the first half of the line falls now at the beginning of the foot, now in the middle, sometimes with a breve of one beat, sometimes with one of two beats. Conflicts of this kind, common enough in the motet, are seldom encountered in the conductus.



A stronger case can be made for the 5th mode ([ex.6](#)). A progress in ternary longs neutralizes the poetic stresses and provides for phrases that are complete. Most of the songs built of these six-syllable lines belong to the earliest extant layer of Notre Dame composition. The date of origin tends to corroborate the use of the 5th mode, one of the first to take shape. (See *also* [Rhythmic modes](#).)



## Conductus

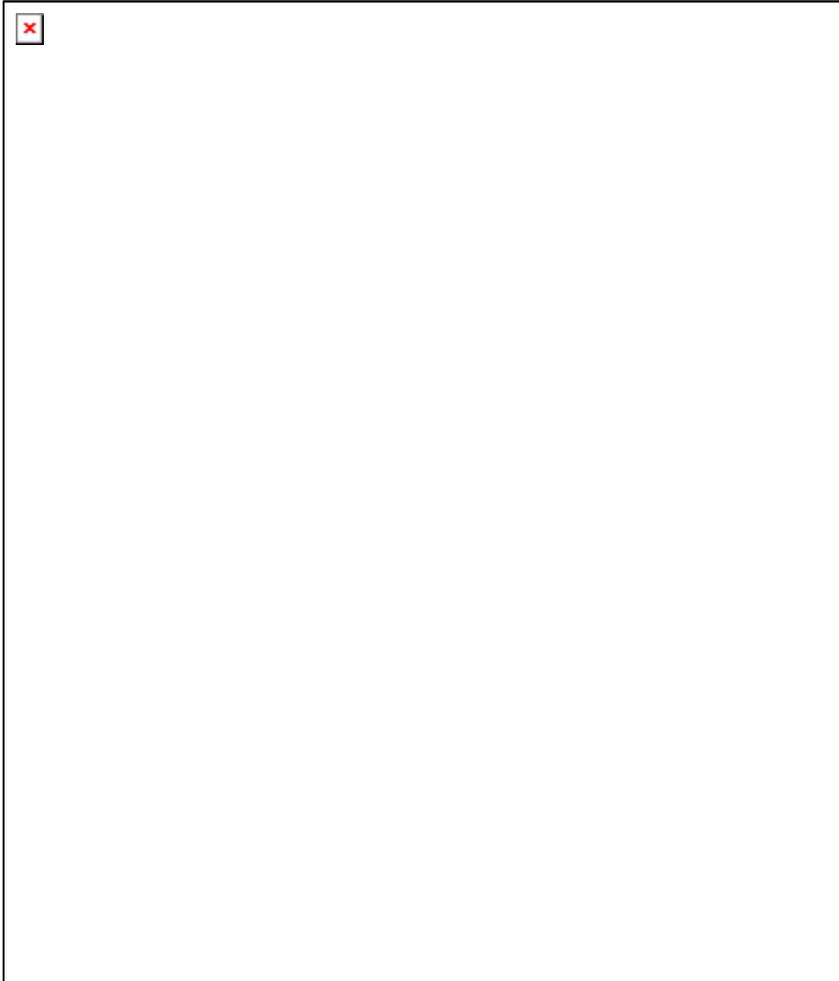
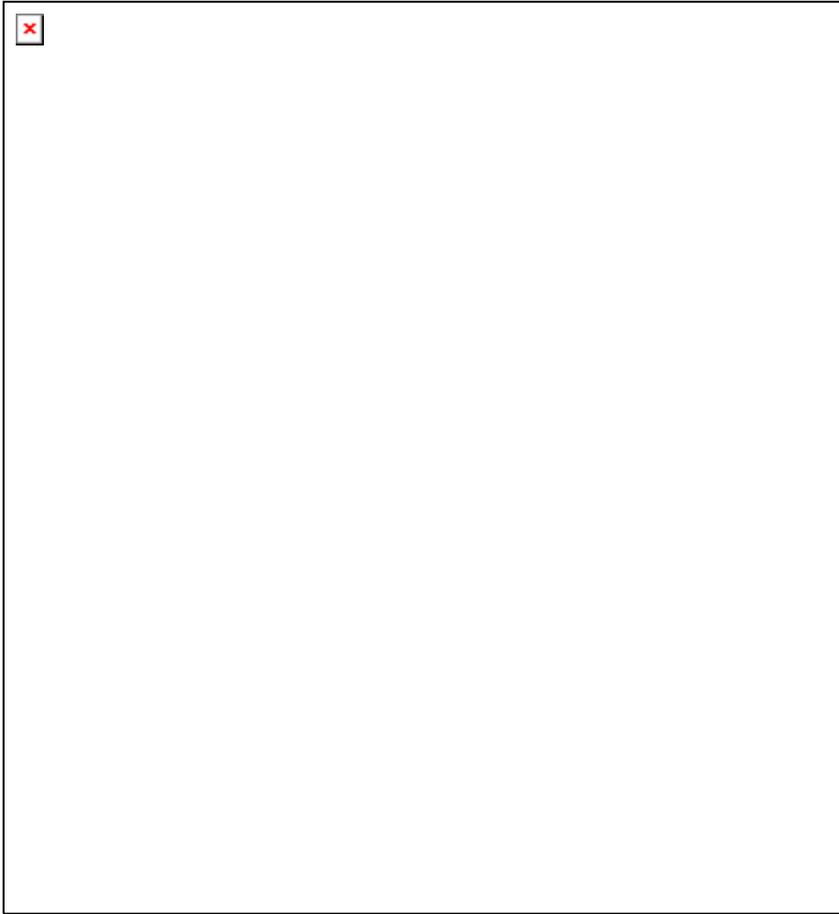
### 4. Style and construction.

The conductus is distinguished from the other categories of Notre Dame polyphony by its original tenor. The exceptions to this rule are a few syllabic songs based not on plainchant but on vernacular tunes. When, as occasionally happened, a composer set a liturgical text in the manner of a conductus, he put aside the traditional melody. The stereotyped patterns imposed by usage on the chant differ from those of accepted conductus models, which call for a rhythmically flexible tenor, closely orientated towards the other voices. The orientation, which is not only rhythmic but melodic, is sometimes complete, as when the voices exchange identical material a phrase at a time. The harmonic relationship of the voices is, broadly speaking, consonant. Perfect intervals occur at those points that define the

structure of the composition; dissonances are freely interspersed. Major and minor 3rds, the secondary consonances associated by the author of the *Discantus positio vulgaris* with the conductus (CoussemakerS, i, 96), are most prominent in compositions of English origin.

Anonymous IV's opinion as to the relative merits of melismatic and syllabic composition seems to have been representative. Less than a third of the repertory is made up of pieces without caudas; of these, the majority are for three voices. The simplicity of the declamatory style is matched by the clarity of formal design. The strophic melodies, with their balanced, sharply outlined phrases, show a great deal of text-related repetition. Normally found at the beginning, this may, in stanzas of the lai or sequence family, be continuous. The added voices (duplum, triplum, quadruplum) cadence with the melody, so emphasizing its structural divisions.

In contrast to the syllabic songs, those with caudas are almost invariably through-composed. Within strophes, successive lines of text are sung to different melodies; linked by common melodic and rhythmic figures, however, the musical phrases, though seldom twice alike, are stylistically consistent. Repetition has a large place in the elaborate compositions, but it is most often associated with the melismas. There are occasional correspondences between texted and melismatic passages and a few repetitions from one melisma to another. More important than these, however, are the repetitions that govern the internal structure of the melismas. The conclusion to the second strophe of *Seminavit Grecia* (ex.7) is typical. Two phrases, of proportionately different lengths, are each subject to immediate restatement, one with voice-exchange, the other with a partially new counterpoint in the duplum. (The figure in bars 158–9 is what Anonymous IV meant by an organum-like cadence.) Equally characteristic is a passage from the end of *Rex eterne glorie* (ex.8): here there are no clear breaks in the texture, and the repetition – varied, sequential and quasi-canonic – is continuous.



Melismas, by definition ornamental, may be enriched and enlivened by a variety of devices. From time to time a short passage in organum purum is introduced for purposes of climax. An anonymous theorist, thought by some to have been associated with St Martial, described this practice (ed. in *AnnM*, v, 1957, p.33). He warned against using it too extensively lest the basic note-against-note texture be destroyed. Brief hockets and rhythmic diminutions (Johannes de Garlandia's 'colores') heighten intensity, as do fragmentary changes of mode (if we read the notation correctly).

The conductus is a vocal composition; there is nothing to substantiate the theory sometimes put forward that the melismas were, of necessity, performed on instruments. Singers accustomed to the soloistic chants of Mass and Office would have found no difficulty with the wordless melodies. It does seem likely, however, that the medieval fondness for mixed timbres was expressed, under certain circumstances, in an instrumental doubling of the voices.

The monophonic conductus from Notre Dame are highly problematical. The notation is even more ambiguous than that of the polyphonic pieces, and the failure of the theorists to include them in the discussions on rhythm raises serious doubts as to whether they were modally conceived. Some of the songs appear without their texts in the context of larger polyphonic pieces; it is not certain whether the modal rhythm of the latter is applicable to the monophonic songs.

The Wolfenbüttel manuscript *D-W 1099* (c1275) testifies to the decline of the conductus in favour of the motet. The latest of three major sources of Notre Dame polyphony, it contains over 200 motets but only 29 conductus. Theorists of the late 13th century, Franco of Cologne and the St Emmeram Anonymous, and the early 14th century, Walter Odington, Johannes de Grocheio and Jacques de Liège, continued to speak as if at first hand about the genre. Significantly, however, Jacques lamented the fact that the moderns showed no interest in it. As far as France was concerned, the tradition was dead, recollected by the few Notre Dame songs interpolated into the satirical *Roman de Fauvel* (*F-Pn* fr.146) around 1316.

## Conductus

### 5. Spain, Germany, England, Italy.

Outside France the situation varies. A large manuscript copied in the early 14th century for the monastery of Las Huelgas (Burgos) shows a retrospective link with the Parisian repertory. Considerably more than half of its 35 conductus are found in one or more of the older, Notre Dame sources. Evidence of independent or continuing activity in Spain is lacking.

German interest in the conductus, awakened in the 13th century, continued long after the French had abandoned the genre. The manuscript of the *Carmina burana* (*D-Mbs* Clm 4660), from the latter part of the century, has nine Notre Dame songs, four without music, five for one voice. The Weingarten manuscript of similar date (*D-Sl* HB I Asc.95) contains songs from both the Aquitanian and the Parisian repertories; with few exceptions, these appear in monophonic form. A large number of later manuscripts, among them *D-EN* 314 and *Mu* 156 (14th century) and *GB-Lbl* Add.27630 and *D-Bsb* Cod ger.8°190 (15th century), continued to include conductus, some

borrowed from older sources, some original, some monophonic, some for two voices.

Two strains of activity are discernible in England: one, represented by the elder Wolfenbüttel manuscript and by the text manuscript *GB-Ob* Rawl.poet.C510, is inseparable from the Notre Dame tradition; the other shows the same combination of materials and influences as the German school. Manuscripts of the 12th, 13th and early 14th centuries, nearly all reduced to fragments, have compositions borrowed from both the great French repertoires, together with songs of English origin. The majority are simple settings for two and three voices.

Italy presents a very different situation. The conductus, like the motet, appears to have been rejected completely. Certainly the genre as such never took root there. Handschin's suggestion that its influence lives on in the vernacular songs of the 14th century, however, is both attractive and plausible. The spirit of the Italian song, with its single text, its combination of syllabic and melismatic textures, and its elegant refinement, both rhythmic and contrapuntal, is exactly that of the most highly valued Notre Dame conductus.

See also [Discant](#); Motet, §I, 1; [Organum](#); [Sources, MS, §IV, 3](#).

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(b Greensboro, NC, 4 May 1917). American musicologist, theorist and composer. He studied composition with Roger Sessions at Princeton

University, where he took the AB in 1939 and the MFA in 1942. He taught at Princeton from 1947; in 1969 he was appointed professor and continuing fellow of the Council of the Humanities. He has been professor emeritus since 1985. From 1965 to 1969 he was co-editor of *Perspectives of New Music*, and in 1969 he became an advisory editor for the publication. In 1973 he was awarded the honorary doctorate of the University of Rochester.

Although Cone has composed for orchestra, piano, chorus, solo voice and chamber groups, he is known principally for his critical and analytical writings, which cover a broad historical range. In addition to discussing specific works he has dealt with more general questions, such as types of aesthetic perception and the determining elements of musical form. An accomplished pianist, he is particularly sensitive to the interdependence of performance and analysis, as best expressed in his *Musical Form and Musical Performance* (1968). He has written provocative criticism of analytical methods, particularly intervallic and 'total' analysis, and has dealt with the relation of rhythm and phrase structure to style from the Baroque era to the present. His later works are more historical than analytic, and his *The Composer's Voice* (1974) is a philosophical inquiry into the relation of composition to performance.

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PAULA MORGAN

## Conelly, Claire.

See [Croiza, Claire](#).

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## Confinalis

(Lat.).

(1) In medieval theory, the note a 5th above the [Final](#) of a [Mode](#), on which some melodies in that mode end.

(2) A synonym for [Affinalis](#).

## Conforti, Giovanni Battista

(*b* ?Bologna or Parma; *fl* 1550–70). Italian composer of vocal and instrumental music. His *Primo libro de ricercari* for four instruments (Rome, 1558, ed. in *Concentus musicus*, iv, Cologne, 1978) is dedicated to Cardinal Niccolò Caetani of Sermoneta, to whom he claimed to owe much. It is likely that Conforti had been in the cardinal's service in Rome; the book, an elegant production from the Dorico press, is not only dedicated to Caetani in these personal terms, but also carries his coat of arms on the title-page. The *ricercares* are notable for their use of idiomatic writing. The *Madrigali, libro primo* (Venice, 1567, ed. in *Concentus musicus*, iv, Cologne, 1978) for five voices, which Conforti described in his preface as 'some of my youthful compositions', is dedicated to Anselmo Dandino, the abbot of S Bartolomeo, near Ferrara. According to the title-page, Claudio Merulo not only printed and published the pieces, but apparently also edited them, a fact which has led some commentators to suggest that Conforti may have been Merulo's pupil. Claims that books had been 'newly corrected' by distinguished editors was a common feature of the trade, and by the second half of the century was being increasingly used by music publishers as a marketing strategy. Nevertheless, the inclusion of a piece *in memoriam* Willaert, *S'hoggi son senz 'honor*, in this book, does suggest personal connections with Venice and with the musicians of S Marco.

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CAROL MacCLINTOCK/IAIN FENLON

## Conforti, Giovanni Luca

(*b* Mileto, Calabria, c1560; *d* Rome, 11 May 1608). Italian composer and falsetto singer. Conforti sang in the papal chapel from 1580 to 31 October 1585 when he was expelled along with several of his colleagues for joining the Congregazione dei musici di Roma sotto l'invocazione de S Cecilia, where membership was forbidden to papal singers. He was reportedly in the service of the Duke of Sessa in 1586 when Cardinal Scipione Gonzaga and protonotary Camillo Capilupi recommended him (with G.B. Jacomelli, also dismissed from the papal choir) in a series of letters for service at the court of Mantua. Capilupi reported favourably on hearing him sing Lenten music at Santa Trinità and proclaimed him the best falsettist in Rome: 'he sings with a head voice, improvises counterpoint, and ornaments like a nightingale'. According to Cardinal Gonzaga, Conforti sang contralto in full voice ('a voci pieni') in the papal choir and soprano, more sweetly ('più dolce') and very high ('alto assai'), *in camera* and in Oratories: 'he sings gracefully with many *passaggi*, but according to the local use [of Rome] that has little of the Neapolitan [manner]; I do not know how this will agree with the style of Lombardy'. In the event, Duke Guglielmo Gonzaga allowed negotiations for the Mantuan position to lapse, to the annoyance of Paulo Faccone, a Mantuan agent in Rome and bass in the papal chapel, who wrote that the decision would make it difficult to hire in the future musicians for Mantua and that Conforti had gone to Tivoli. Conforti subsequently served at S Luigi dei Francesi under Ruggiero Giovanelli from 1 June 1587 to 30 April 1588; he rejoined the papal chapel in 1591 and remained there until his death in 1608.

Conforti's works comprise an instructional book on vocal ornamentation and a three-volume set of embellished Vesper psalm and *Magnificat* settings for soprano, tenor, and bass voices with basso continuo. The *Breve et facile maniera d'essercitarsi* (Rome 1593/R; Eng. trans., 1989, as *The Joy of Ornamentation*) is designed to teach the beginner the art of ornamentation quickly and easily; Conforti claimed that following his method mastery could be achieved in the space of several months. The treatise is systematically organized in a practical manner. Successive sections deal with how to fill in ascending and descending intervals of the 2nd, 3rd, 4th, 5th, octave and unison with *passaggi* in a variety of rhythmic patterns. These follow some more elaborate *passaggi*, a table of conventional ornaments (*groppi* and *trilli*), and examples of decorated cadence formulas. A concluding section ('Dichiaratione sopra li passaggi') explains the examples. Though primarily a singer's manual, it could also benefit instrumentalists. The practical but sophisticated application of these ornaments is realized in Conforti's three volumes of *Salmi passaggiati* (1601–1603, 2/1618 as *Passaggi sopra tutti li salmi* ed. M.C. Bradshaw, 1985). Each volume contains nine embellished *falsobordoni*: psalm tones harmonized with repeated chords on the reciting note with main cadences on the mediant for the first half of the verse and a final one for the last half. The psalm tone itself is not embellished but rather hidden in the structure. Verses are to be sung in a flexible declamatory style but the cadences are to be sung in tempo. The psalms are set as strophic variations in alternatim style so that successive verses receive a varied treatment with attention to the verbal sense. Conforti also collected for publication and wrote dedications to Paolo Quagliati's two volumes of three-voice *Canzonette* (both Rome, 1588) the second of which (RISM 1588<sup>26</sup>) contains Conforti's own *Amara vita è quella de gl'amanti*; he is also the compiler of the *Psalmi, motecta, Magnificat, et antiphona Salve Regina diversorum auctorum*, 1592<sup>2</sup>).

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DAVID NUTTER

## Conforto [Conforti], Nicola

(*b* Naples, 25 Sept 1718; *d* Aranjuez, 17 March 1793). Italian composer. He studied with Giovanni Fischietti and Francesco Mancini at the Conservatorio di S Maria di Loreto in Naples. His first *opere buffe*, mounted at Naples and Rome in 1746 and 1747, were so successful that in 1750 he was invited by S Carlo to set Metastasio's *Antigono* (also successfully mounted at London in 1757). In 1751 he was commissioned by the Austrian ambassador at Naples to compose a cantata, *Gli orti esperidi*, for the birthday of Maria Theresa. This was followed by commissions to compose Metastasio's *Siroe* for the name day of Ferdinand VI the following year, and *L'eroe cinese* for the king's birthday in 1754. The success of these works at Madrid was such that he received an appointment to compose operas for the court. After arriving at Madrid (14 October 1755) he composed two *opere serie* which were sumptuously mounted the following year – *La ninfa smarrita* and the first setting of Metastasio's *Nitteti*. His annual salary was then nearly doubled, and he received a grant to bring his wife, the singer Zefferini Anselmi (whom he had married in 1749), and two sons from Italy. After Carlos III came to the Spanish throne in 1759 Conforto's importance declined. From then on he wrote occasional festive music and enjoyed the title of the king's *maestro de capilla*, but composed no large-scale theatrical works. He may have been the only composer to set Metastasio's *La pace fra la tre dee*.

Conforto wrote brilliant, pleasing melodies similar to those of Corradini, Mele, David Perez and other Neapolitan composers who were brought to the Iberian peninsula. In collaboration with the famous castrato Farinelli, who was then the manager of the court theatres at Aranjuez and Buen Retiro, he played an important part in establishing the taste for Italian opera in Spain: his works were sung in Italian by Italian singers (except for the tenor roles assigned to Raaff) with bilingual librettos for those ignorant of the language.

He did not ally himself with national currents, and remained in Spain for business reasons rather than artistic ones. His church music, written after 1759, shows the influence of Feijoo, who argued against the use of violins in liturgical music. Of his nine Lamentations for solo soprano and orchestra (1766) the three for Good Friday dispense with violins, while the first for Holy Saturday omits strings except violas d'amore; his *Miserere* for three choirs (1768) is accompanied by violas and woodwind.

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La finta vedova (commedia, 2, P. Trinchera), Naples, Fiorentini, carn. 1746, *F-Pc*

La finta tartara (farsa, 2, A. Valle), Rome, Valle, carn. 1747

L'amore costante (tragicommedia, 2, C. De Palma), Naples, Fiorentini, aut. 1747

Antigono (dramma, 2, P. Metastasio), Naples, S Carlo, Dec 1750, *A-Wn, I-Nc, Mc, P-La*, Favourite Songs (London, 1757)

La cinesi (componimento drammatico, 1, Metastasio), Milan, 1750; as La festa cinese, Madrid, 1751

Gli inganni per amore (commedia), Naples, Fiorentini, spr. 1752

Siroe (dramma, 3, Metastasio), Madrid, Buen Retiro, 30 May 1752, *P-La*

La cantarina (int, 1, D. Macchia), Madrid, 1753

La commediante (commedia, 2, A. Palomba), Naples, Fiorentini, carn. 1754

Ezio (dramma, 3, Metastasio), Reggio nell'Emilia, Moderno, May 1754, *D-DI, I-Nc, Mc*

L'eroe cinese (Metastasio), Madrid, Buen Retiro, 23 Sept 1754, *P-La*

Adriano in Siria (dramma, 3, Metastasio), Naples, S Carlo, 4 Nov 1754, *I-Nc, P-La*; rev. Madrid, Buen Retiro, 23 Sept 1757, *La*

La finta contessina, Naples, Fiorentini, 1754, *F-Pc* [perf. date according to Stieger]

Las modas (serenata, Pico della Mirandola), Aranjuez, 1754

Livia Claudia vestale (dramma, 3, A. Guidi), Rome, Dame, carn. 1755, *I-Nc, P-La*

La ninfa smarrita (dramma, 1, G. Bonecchi), Aranjuez, 30 May 1756, *I-Bas*

Nitteti (dramma, 3, Metastasio), Madrid, Buen Retiro, 23 Sept 1756, *Nc*

La forza del genio, o sia Il pastor guerriero (commedia, 2, Bonecchi), Aranjuez, 30 May 1758, *P-La*, 1 act, *GB-Lcm*

L'Endimione (serenata), Madrid, Austrian ambassador's palace, 1763

Alcide al bivio (1, Metastasio), Madrid, palace of Duke of Béjar, for marriage of future Carlos IV, 1765

La pace fra la tre dee

Il sogno di Scipione (serenata), *I-Nc*

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Duets: La Pesca (Bonecchi), Madrid, 1756, *A-Wn*; La danza: Nice e Tirsi (Metastasio), 1756, *Wn, P-La*; Cara mi lasci oh Dio, *GB-Lbl*

57 lt. arias, duets, tercets, *E-Mp*; other arias, *D-DI, Mbs, WRtl, GB-Lbl, I-Mc, S-Skma, US-BEm, SFsc*

Inst: Sinfonia, D, str, bc, *E-Mp, S-Skma*; Sinfonia, G, str, *CH-SAf*; Toccata, hpd, *I-GI*

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ROBERT STEVENSON

## Confractorium [antiphona ad confractionem]

(Lat., from *confringere*: 'to break in pieces').

In the early Latin Christian rites, a part of the Mass Proper sung during the Fraction. See [Ambrosian chant](#), §7(i); Gallican chant, §7(xiii); and Mozarabic chant, §4(xii).

## Confrérie

(Fr.).

See [Guilds](#).

## Confrérie de la Passion.

Theatrical troupe active in 15th- and 16th-century Paris; it performed mystery and morality plays interspersed with farces and *sotties*. See [Paris](#), §II, 2.

## Confrérie de St Julien-des-Ménétriers.

The strongest of the medieval musicians' guilds, established in Paris in 1321, and active there until the late 18th century; see [Paris](#), §§II, 2; III, 1 and 4.

## Confrey, Zez [Edward Elzear]

(*b* Peru, IL, 3 April 1895; *d* Lakewood, NJ, 22 Nov 1971). American composer and pianist. After studying music at the Chicago Musical College he formed a touring orchestra with his brother James in about 1915. Through his work as a pianist and arranger for various piano-roll companies (QRS, Ampico, Imperial and Victor) he developed a popular style known as [Novelty piano](#). This combined classical piano technique with syncopated rhythms and peppy

tunes. The technical possibilities of piano rolls helped inspire some of his flashy keyboard effects and rhythmic tricks that influenced later composers in the novelty-piano idiom. Among his most popular pieces were *Stumbling* (1922), *Dizzy Fingers* (1923) and *Kitten on the Keys* (1921), the last of which he performed at Paul Whiteman's Aeolian Hall concert, 12 February 1924. These and other pieces were issued by Jack Mills, Inc. as *Modern Novelty Piano Solos* (1923). The novelty-piano craze soon ceased to be novel, but Confrey continued to compose concert, popular and student pieces into the 1940s.

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MARK TUCKER

## Confucius

(given name, Qiu; style, Zhongni; 551–479 bce). Chinese philosopher. Founder of the official state ideology of imperial China and a sage venerated by Chinese people throughout the last 25 centuries, Confucius laid the foundations of Chinese music theories and practices. He taught that music is a genuine expression of human hearts and minds, and should be practised in conjunction with ritual as a means of governance and self-cultivation; 'proper music' should be promoted, while 'licentious' music should be banished. Confucius' musical ideas and practice, documented in texts such as the *Lunyu* ('Analects') and *Kongzi jiyu* ('Familial Sayings of Confucius'), have been studied and interpreted by successive generations of Confucian and music scholars.

Confucius practised music throughout his life of teaching, travelling, and service with a number of regional states of the time. He performed and composed music for the *qin* zither: when young, he learned *Wenwang cao* ('King Wen's Instrumental Solo') from the music master Xiang of his native state Lu (in modern Shandong), practising the piece until he grasped not only its structure but also its meaning; he composed *Yilan* ('The Lone Orchid') to lament that his idealistic social policies found no patron. He sang all the 305 songs he collected in the *Shijing* ('Classic of Odes'), and sang his own swan song seven days before he died.

Above all, he was a most perceptive and forceful musical critic. In 517 bce, he heard *Shao*, a work attributed to the legendary Emperor Shun, and proclaimed it as the most perfect and beautiful example of 'proper music'. By contrast, he denounced the tunes of the Zheng and Wei states as licentious, urging that they should be banished. In 497 bce, to demonstrate his disapproval of such music, he abruptly left the Lu court when its ruler Jihuanzi accepted a gift of female musicians and succumbed to their charms. His musical influence has been sustained to the present day.

See also [China](#), §II.

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JOSEPH S.C. LAM

## Conga [congo].

A Latin-American carnival road march that gained prominence in the USA from around 1937. The bandleader Desi Arnaz was chiefly responsible for transforming it into a social dance craze, especially through his appearances in Rodgers and Hart's Broadway musical *Too Many Girls* (1939; film, 1940). The conga experienced a revival in the 1950s which Bernstein parodied in *Wonderful Town* (1953). The music for the dance is built on a repeated rhythm, which corresponds to three shuffle steps on the beat and a kick that slightly anticipates the fourth and final beat, with the torso twisting from side to side. Couples can perform the conga by moving apart and back together again, but more characteristically it is performed in a long line, with the outstretched arms of each dancer placed on the shoulders or waist of the preceding dancer. A variation of the conga that also became popular in the 1950s is the bunny hop, which is performed in a moderate 4/4 as a line dance. The pattern of steps consists of two kicks to the right, two kicks to the left, a hop forward, a hop back, and three hops forward.

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BARRY KERNFELD, PAULINE NORTON

## Conga drum [conga, congas, tumba]

(Cuban: *tumbadora*).

Afro-Cuban barrel drum (see [Drum](#), §I, 2(ii)(b)). It is classified as a membranophone: struck drum. It has a long, barrel-shaped shell, of wood or fibreglass, about 76 cm deep and a single head between 25 and 33 cm in diameter. Early types had thick vellum pegged or nailed to the shell; on later instruments the drumhead is screw-tensioned, with the hoop well below the rim of the shell (as with bongos) to allow free action of the fingers. The pitch can be raised by applying pressure to the drumhead, from edge to centre, with the heel of the hand. Congas were integral to the Latin-American dance bands of the 1930s and have since become one of the main rhythm drums in

all types of music. They are usually used in sets of two to four, of different sizes: the largest drum is the *tumba* (c33 cm), then the conga (30 cm), the *quinto* (28 cm) and the *nino* (25 cm). In the hands of an expert, congas are essentially hand drums; they are frequently played with sticks in the orchestra.

JAMES BLADES/JAMES HOLLAND

## Congiet, Petrus [?Congeri, Pe.]

(fl 1480s). Composer, possibly French. The name appears only in the Florentine chansonnier *I-Fn* B.R.229, for two secular pieces: *Trays amoureux* (also as *Ma dame helas*, ed. in Brown, no.120, showing the extensive variants in an earlier source) and *Je cuide se ce temps me dure* (ed. in Brown, no.93). *Je cuide* was very widely distributed, elsewhere gathering less plausible ascriptions to Japart and Orto. Although there are no obvious stylistic links, he may well be the composer 'Pe. Congieri' credited with a three-voice mass cycle in *I-VEcap* 759 (also transmitted anonymously in *I-VEcap* 755) for two equal voices above a low contratenor. If so, he could also be the composer of a rondeau with the same voice distribution, *Qui ne le croit*, in *E-Sc* 5–1–43 with a cut off ascription that could read 'P Domarto', 'P Convert' or 'P Congiet'. There is a slight possibility that the text incipit *Se prens congiet* for a song in *I-Rc* 2856 really reflects a song *Se prens* that is by Congiet, since similar confusions occur in that manuscript.

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DAVID FALLOWS

## Congo.

See [Conga](#).

## Congo, Democratic Republic of the.

(Fr. République Démocratique du Congo) [formerly Belgian Congo, Zaïre].

Country in Central Africa. It is the third largest country in Africa, with an area of 2,344,885 km<sup>2</sup> and a population of 51.75 million (2000 estimate).

Recognized as The Congo Free State in 1884, it was annexed to Belgium in 1908 as the Belgian Congo. It became independent in 1960 and was renamed Zaïre in 1971. In 1997, following Laurent Kabila's defeat of the government of Mobutu Sésé Séko, the country was renamed the Democratic Republic of the Congo ([fig.1](#)).

I. History

II. Main rural musical traditions.

III. Modern urban developments

ALAN P. MERRIAM/KISHILO W'ITUNGA (I), ALAN P. MERRIAM (II), ALAN P. MERRIAM/KISHILO W'ITUNGA (III, 1), KISHILO W'ITUNGA (III, 2–3), KAZADI WA MUKUNA (III, 4)

Congo, Democratic Republic of the

## I. History

Archaeological excavations undertaken over several years in the Lupemba region, situated along the Congo river in the marshy lakeland area of Kisale and Lupemba in the middle of Katanga province, has shown that these parts have been inhabited since the 9th millennium bce. However, no remains of musical instruments preceding the Congolese Iron Age (i.e. before c200 ce) have survived.

The set of seven copper bells described by Jacques Nenquin (1963, p.233) dates from the Iron Age of the 'Kisalain period' (8th–9th century ce), as does the metal whistle mentioned by Hiernaux (1971, p.16). Most of the metal bells found in archaeological excavations undertaken by Pierre de Maret from 1974 onwards date from the 'classic Kisalain period'. One of these bells has been dated at between 1165 and the 14th century (de Maret, 1978, ii, p.276). According to Gansemans, the lamellae found near some of these bells could have been part of lamellophones (Gansemans and Schmidt-Wrenger, 1986, p.12). This hypothesis would contradict the present, widely held belief that the lamellophone is a recent instrument. The newer theory is supported by two early descriptions of the instrument. The first, made by Brother Santos, appears to date from 1586, and the second, by Bonani, from 1722, according to François Borel quoting a manuscript of Audard (Borel, 1986, p.7).

For later periods, ethnohistory and travel writings provide plenty of information. A study of the portrait statues of the Kuba Ndop kings, for instance, has shown how the royal drums of the 17th to 19th centuries were tensioned and decorated. Four kings (Mbo Mboosh, 17th century; Misha Reylyeeng [Mishap I] and Kot aMbul, 18th century; and Mbop aKyeen, 1900) are shown with one of these instruments beside them, symbolizing a reign of peace and prosperity.

For the same period (17th to 19th centuries), among the Lega people of Kivu, allusions to music in oral history and an analysis of names of ancestors (that is, the names featuring in genealogical trees with meanings referring to a musical instrument, genre or institution) have led to the following conclusions: the drum and trumpet were in use in the 18th century, and so was musical accompaniment to rites such as the ceremony celebrating the birth of twins or special children, circumcision, and certain adult initiation ceremonies. However, musical instruments such as the raft zither of the interlacustrine area, the stick zither from the African coast of the Indian Ocean and certain types of lamellophone were not introduced to the Lega until some time between the middle and the end of the 19th century (Kishilo W'Itunga, 1994 'Essai sur les elements ...').

Early visitors to the Congo often commented on the music they heard there, although their remarks usually concentrated on descriptions of musical instruments. The Portuguese traveller Duarte Lopez, who visited the kingdom of the Congo in 1578, wrote (as recorded by Pigafetta) that the people used

'three principal sounds in war': kettledrums, a type of iron gong struck with 'rods of wood' and horns made from elephant tusks. He continued:

Touching their marriage or other feasts, they celebrate them by singing love ballads and playing on lutes of curious fashion. These lutes in the hollow and upper part resemble those used by ourselves, but the flat side, which we make of wood, they cover with skin, as thin as a bladder. The strings are made of very strong and bright hairs, drawn from the elephant's tail, and also from palm-tree threads, which go from the bottom to the top of the handle, each being tied to a separate peg, either shorter or longer, and fixed along the neck of the instrument. From these pegs hang very thin iron and silver plates, fitted to suit the size of the instrument, which make various sounds, according as the strings are struck, and are capable of very loud tones. The players touch the strings of the lute in good time, and very cleverly with the fingers.

Others through the centuries wrote accounts of music, but the observations were from varied outlooks. Andrew Battell, an English captive of the Portuguese in Angola from 1590 to 1610, spent some time as a hostage of the Jaga people of the interior. He commented of their funeral songs, 'every month there is a meeting of the kindred of the dead man, which mourn and sing doleful songs at his grave for the space of three days'. Captain J.K. Tuckey, commander of an ill-fated expedition up the Congo river in 1816, wrote 'they are ... fond of singing ... They have songs on love, war, hunting, palm wine, and a variety of subjects.'

Men such as Livingstone, Cameron and Stanley wrote of their adventures in the 1870s and 80s; they always included information on music and musical instruments, although still adopting a patronizing attitude. These men were, however, moved by Congolese music, as is evident in some of Stanley's descriptions. By the early 1900s ethnographic compilations had appeared, among them the series on Congo peoples edited by Van Overberg. Each volume in his *Collection de monographies ethnographiques* included a section on music and musical instruments in which all the quotations that could be found were arranged in logical order. At the same time, early ethnographers were undertaking fieldwork. Among the data of men such as Emile Torday were first-hand and sometimes fairly extended accounts of music, though musical instruments continued to receive the most attention.

In 1902 the Musée du Congo (now the Koninklijk Museum voor Midden-Afrika or the Musée Royal de l'Afrique Centrale), Tervuren, began publishing illustrated volumes on its collections; one of its earliest publications concerned music and musical instruments. The authors wrestled with problems of the relationship between song and dance, aesthetics, and whether or not harmony was present in the music. There was some discussion of differences in musical style within the Congo, of music specialists and of whether men or women were the principal singers. Most valuable in this book was the extensive treatment of musical instruments and the photographs of more than 300 of the 443 examples owned by the Belgian museum at that time. The monograph established a tradition of interest in

musical instruments, which has led to the publication of a large amount of data and thousands of detailed photographs.

The questionnaire organized and administered by Gaston Knosp in 1934–5 was in the same tradition. It asked for information on musical instruments and, to a lesser degree, vocal music and was distributed to government officials of the Belgian Congo, of whom 71 replied. The results were filed in the Musée du Congo and remained unpublished until 1968.

The first strictly ethnomusicological research in the Congo was a survey in widespread areas of the country undertaken in 1951–2. At about the same time, Leo Verwilghen, a priest, began a comprehensive recording programme, and other individuals, most of them non-specialists, were encouraged to record by the government research organization, the Institut pour la Recherche Scientifique en Afrique Centrale. In 1951 Colin Turnbull began an investigation of 'pygmy' music, and in 1953 and 1954 Jean-Nöel Maquet undertook field research among the Pende (Phende) and Cokwe (Chokwe). Merriam did an intensive study of music in a Songye (Songe) village in 1959–60.

Important ethnomusicological research has been done by the ethnomusicology department of the Institut des Musées Nationaux du Zaïre (IMNZ), an institution created on 11 March 1970. Directed by Benoît Quersin, the department has managed to collect many tape recordings, chiefly among the Mongo. Very little of this work has been published, with the exception of a few 33 r.p.m. discs and CDs.

In addition, the music department of the Institut National des Arts (INA) has a small research facility with the cassette recordings of traditional music, although not made on professional equipment. As well as these tapes, the student dissertations accumulated over more than 20 years constitute a rich scientific heritage, although their quality is uneven. The 33 r.p.m. disks recorded by Hugh Tracey for ILAM (the International Library of African Music) also provide valuable material. The number of research workers who combine the collection of music with continuous analysis is not nearly adequate for such a large country.

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## **II. Main rural musical traditions.**

1. Musical style areas.

2. Musical instruments.

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#### **1. Musical style areas.**

There have been no stylistic studies of the music of the Democratic Republic of the Congo as a whole, although the area has figured in general music mappings of Africa. In a tentative division of Africa into music areas in his article 'African Music' (1959), Merriam included almost all of the country in a Central African music area. While the music of this part of Africa was sharply differentiated from that of the areas around it, in particular those to the south, east and north-east, it was postulated that differences in the music of the 'West Coast area' to the north-west, were more of degree than of kind.

Merriam suggested that as more information became available, 'it may ... be necessary to group the West Coast and Central Africa areas together', a view that now seems correct.

There is a clear distinction between the music of the Bantu peoples of the Democratic Republic of the Congo and that of the 'Pygmies', who live in numerous scattered areas of the country, notably in the Ituri Forest region. This division seems a basic one and is the most distinctive that can be made regarding the country's traditional music.

Discussion of the music of the Democratic Republic of the Congo is further complicated by the fact that some 250 different groups of people are known to have lived in the area in 1900. Vansina has suggested that the country's cultures be organized into those of the northern savanna, the equatorial forest, the southern savanna and the African Graben or Rift valley in the eastern part of the country. Another means of division is that based on the major and minor culture clusters of the peoples of the Democratic Republic of the Congo. Such clusters comprise groups of people who live together, share a common way of life and recognize common bonds uniting them; among the most important clusters are the Kongo, Mongo, Kuba (Bushoong), Lunda, Luba, Lega and Mangbetu-Zande. However no correlation of musical styles and culture clusters can yet be established.

#### **(i) 'Pygmy' music.**

Although their origin is unknown, 'pygmies' are considered by many experts to be one of the world's oldest peoples, and they are usually also considered to be the earliest inhabitants of the region. They were pushed back by Bantu invaders and eventually restricted to the dense tropical forest. They are now a marginal population found in the regions of Kibali-Ituri, Kivu, Tanganyika, Lualaba, Tshuapa, Sankuru and Ubangi, and it is estimated that there are still 80,000 'pygmies' in the country. The best-known group is the Mbuti of the Ituri Forest region, with a population of about 40,000.

Mbuti (Lese) music is primarily vocal, with percussive accompaniment of *banja* (pairs of concussion sticks), *ngbengbe*, *epopo* and *koko* (wooden clappers) and hand-clapping, foot-stamping and body-striking. Other instruments include the *piki* and *segbe* (wooden whistles) and *molimo* (wooden trumpets), all used apparently for signalling rather than for musical purposes. *Likembe*, drums and xylophones are borrowed from Bantu neighbours.

'Pygmy' vocal music is characterized by yodelling and by descending melodic lines, which are often disjunct. A dense texture is achieved in partsongs by hocketing with a variety of voice qualities, and by polyphony. Up to three leading voices may overlay the choral parts. Other traits of 'pygmy' music are repetition by echo or ornamented imitation; the augmentation, diminution and extension of intervals; the use of tritonic, tetratonic and, most often, pentatonic scales; the superimposition of diverse rhythmic structures above a rhythmic ostinato; polyrhythm; and canon and improvisation. These musical characteristics are shared to a large extent by 'pygmy' groups in other parts of Africa; if, indeed, 'pygmies' are of ancient origin, their music may represent an ancient style absorbed by later Bantu arrivals.

Turnbull suggested from his work with the Ituri Forest Mbuti, that the most important general aspect of Mbuti life is the relationship between the people and the forest, and the knowledge that song attracts the attention of the forest and pleases it. 'Pygmy' songs are sacred because they all concern the forest. Four major types of song exist: hunting, honey-gathering, puberty and death songs (laments). Minor types include lullabies, play songs and elephant-hunting songs. Hunting and honey-gathering songs involve both men and women and are sung during these activities. Puberty songs primarily concern women and young people of both sexes. They 'are first learnt and sung at puberty but may be sung at other important times similarly critical to growth, birth and marriage'. Laments are sung on the death of an adult but may also be sung at other times of crisis that threaten life, such as sickness or poor hunting times. Turnbull said:

An examination of Mbuti song form not only reveals areas of concern to the Mbuti, such as their food-getting activities, life and death, but it also reveals the concern of the Mbuti for cooperative activity. Each type of song requires a group of people to sing it, and if there is a solo it is sung over a chorus, and the solo is passed around from one individual to another. This is similar to the Mbuti rejection of individual authority and their concern for dispersing leadership as widely as possible. There are certain parts of certain songs that are sung by youths, hunters or elders, strictly according to age, and song form thus reinforces Mbuti concern for the age differential as an important element of their social structure. The songs are most frequently in round, or canon, form, and the hunting songs, in order to heighten the need for the closest possible cooperation (the same need that is demanded by the hunt itself), are sometimes sung in *hoquet*.

All songs share the important power of being able to 'awaken' the forest and draw its attention to the immediate needs of its children.

Other sounds have specific associations for the Mbuti; a sudden noise is 'strong' and bad, and an isolated hand- or arm-clap or loud shout brings immediate silence to a camp. Whistling is 'strong' but not bad; it is used to call for silence when necessary. The forest is full of sound which the Mbuti must interpret and make use of; Turnbull stated that 'if the forest stops "talking", ... it is a sign that something is very wrong and alerts the Mbuti to imminent danger'.

See also [Pygmy music](#).

## **(ii) Bantu music.**

While there is extensive literature on Bantu music, most of it is vague and often romantic. The few professional studies devoted to music often concentrate on the musicological analysis of specific songs and omit discussion of their characteristics. The general statements that can be made about the music of the Bantu peoples of the Democratic Republic of the

Congo are true of the music of Bantu Africa. The emphasis on rhythm is shown by the simultaneous use of two or more metres, the dominance of percussive ideas, the 'metronomic' division of time into regularly spaced beats and the off-beat phrasing of melodic accents.

Bantu melody is usually in binary form and strongly marked by the division between solo and chorus. Combinations of notes in 3rds are common. Singers use an open, resonant vocal quality, though a persistent attempt at a burred or buzzing tone is notable in both vocal and instrumental performance. Bantu music is often repetitive textually; emphasis is placed on improvisation and a kind of litany form is used. The voice is traditionally accompanied by instruments.

More specifically, Maquet indicated the following characteristics in his discussion of Pende songs: short phrases, strong rhythm, tuning similar to that of the West but with 'neutral' 3rds, theme and variation form, with the reprise of motifs one tone higher or lower than in their original statement, solo-chorus form, polyphony usually in 3rds, and polyrhythms.

North of the savanna, Pende are the Ekonda. They are a subgroup of the Mongo peoples who inhabit the heavily forested central Congo basin. Their music is complex with an especially characteristic style. The *bobongo* is a combined song and dance form performed in honour of a person who has died, and to drive away any spirits of the dead in the vicinity. Merriam described the musical devices used in this kind of performance:

Two or more soloists, singing against the chorus in thirds, or, rarely, in unison, is typical; perhaps as typical is the presentation of a major soloist supported by a second soloist singing a totally different, but complementary line. These two leaders are projected against the chorus, which contributes yet a third line; in some cases a third soloist is added, and not infrequently the chorus itself is split into two parts, each taking a different melodic line. Thus an intricate polyphony is established which reaches four parts and, on occasion, five. Characteristic also is the use of the *boyeke* [a rubbed, notched stick used as accompaniment] introduction which establishes the rhythm and tempo for the song; the closings almost invariably take the form of a held note followed by a drop of a minor third which is quickly released. The use of grunts as a rhythmic accentuation is also important. Many devices are used to build climaxes; among them are increase in tempo, increase in rhythmic complexity, an increasingly rapid-fire delivery of texts, more involved polyphony and harmony, an increase in the number of parts represented, and a clever use of small climaxes followed by a relaxation of tension, which is then built up again from a slightly higher level than before.

These characteristics are found not only in the *bobongo*, but also in short songs of the Ekonda.

While knowledge of the structural characteristics of Bantu music in the Democratic Republic of the Congo is slender, virtually nothing is known about musical concepts and behaviour. The only group that has been studied from

this angle is the Songye of the eastern Kasai, and something is now understood of the distinctions between musical and non-musical sounds, of the sources from which music has been drawn, the sources of music ability and other conceptual subjects. Although song texts have been collected, little is known about the effect of language tone on melody. Some understanding of this problem is provided by Carrington's extensive studies of drum and gong signalling in the Democratic Republic of the Congo, and by less detailed studies of ocarinas among the Songye and whistles among the Pende.

The functional nature of Bantu music in the Democratic Republic of the Congo has been stressed. Song accompanies ceremonial, paddling, mourning, birth, marriage, warfare, fishing, planting, harvesting and scores of other activities. Studies of art and aesthetics. However, have been neglected; many writers have simply assumed that these play a part in the music, while others have ruled out the possibility. Similarly, uncritical writers have emphasized an unending cycle of song in daily life. However, although music does play a strong part in Bantu culture, it is by no means omnipresent. The importance of music-dance relationships has been emphasized, but there is insufficient information for significant comment.

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## **2. Musical instruments.**

Much more research has been done on this aspect of Congolese music than on any other. Besides the monographs on musical instruments, there are descriptions in special articles and general ethnographic accounts. The monograph (1902) on the collection of musical instruments in the Musée du Congo was the first of several volumes devoted to the subject, including Boone's works on xylophones and drums, and Laurenty's separate studies of chordophones, lamellophones, aerophones and slit-drums. These monographs were all based on the museum's collections, but the authors also took account of other sources of information.

Boone's monograph on xylophones (1936) set the general format, although new methods, techniques and problems were included as they appeared. At the time of publication, there were about 800 xylophones in the museum's collections; Boone studied their form and attempted to construct an evolutionary sequence based on their transformations. She distinguished two major areas of distribution: the homogeneous Kasai–Katanga region (fig.2a), characterized by pierced gourd resonators with vibrating membranes, a variable number of keys of graded length and ascending tuning; and the less homogeneous Ubangi–Uele area, which comprises four subregions. Successive works published by the museum are similar, and conclusions are given on the distribution of instruments.

All the peoples of the Democratic Republic of the Congo use drums, which may be divided into three major types: those in which the drumhead is nailed to the body (2c), those in which the drumhead is attached by thongs or laces and those in which a combination of these two is used. Chordophones include ground bows, musical bows, harp zithers, stick zithers, board zithers, trough zithers, ten types of pluriarc, seven types of harp, and lutes. The distribution of chordophones is sharply delineated by the Congo and Lualaba rivers; harps and zithers are found to the north of the Congo and east of the Lualaba, while the pluriarcs are found to the south of the Congo and the west

of the Lualaba in the Congo basin. Similar divisions occur in the distribution of xylophones and drums, confirming what is known of culture clusters and their history.

22 kinds of lamellophone are found in the Democratic Republic of the Congo, though in some areas they are unknown; they are most common in the Lower Congo, Kwango, Kasai, Lulua, Uele and Ubangi regions. Their distribution does not apparently correspond directly with that of other instruments, although coincidences occur. Slit-drums are found everywhere, and their distribution is roughly the same as that of xylophones and certain other instruments. Idiophones not previously mentioned include pairs of concussion sticks, bells, gongs, rattles and scraped sticks.

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### III. Modern urban developments

1. Christian religious music.
2. Dramatic genres.
3. Music of Cultural Animation.
4. Popular music.

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#### 1. Christian religious music.

The first Western contacts came from explorers, traders, travellers and missionaries; the last, at an early date, attempted to substitute Christian hymns for traditional music, sometimes with considerable success. In 1937 Anschaire Lamoral, a priest, founded the Chorale Indigène d'Elisabethville from among his students at the Mission Bénédictine St-Jean. In the late 1930s, Joseph Kiwele, who was attached to the Chorale, revised and rewrote the score to an epic poem, *Chant en l'honneur des Martyrs de l'Uganda*, which had been composed and set to music in 1921 by l'Abbé Stephano Kaoze. The music was based upon traditional melodies and performed by the Chorale. In 1944, Kiwele composed the *Cantate à la gloire de la Belgique* to celebrate the end of World War II; this work, accompanied by drums, was given an open-air performance in Elisabethville by 1200 Africans. Such

activities led to the composition of the well-known *Missa luba*, first performed by Les Troubadours du Roi Baudouin, a choir of children and teachers formed in the Kamina area of the Democratic Republic of the Congo in 1953 by a priest, Guido Haazen. The mass is said to be based on traditional melodies of the Luba, Kasala and Bena Lulua peoples; drums and rattles are used in what is essentially a popular music idiom. The *Missa luba* has been a model for subsequent Christian-African music.

More recently, the recognition by the Pope on 30 April 1988 of the 'Zaïrian Rite' of the Mass has conferred legitimacy on works created since Vatican Council II and has given extra momentum to efforts to implant the Christian message. Composers have become numerous and their styles diverse: there are chants of Gregorian or traditional inspiration, and even some inspired by variety shows. However, most of this sacred music is the result of creation by individual composers and does not adapt earlier melodies or rhythms.

The field of religious music has been extended. Such music is played at funeral ceremonies even where there was no previous tradition of funerary songs. It also accompanies celebratory ceremonies such as weddings. Religious music is broadcast daily by the national radio and television stations, which have given it considerable space in their programmes.

Beginning in 1971 the former conservatory, now the Institut Supérieur and part of the university, has offered not only a training in Western art music but courses in the playing of traditional instruments (the xylophone, lamellophone, harp etc.). The repertory of the Experimental Orchestra includes compositions and arrangements by some of its members.

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## **2. Dramatic genres.**

After the establishment of professional ballet and theatre in the Democratic Republic of the Congo, it has proved necessary to adapt or create music to suit such performances. The same has been the case for the few films that have been made in the country, mostly by Dieudonné Ngangura.

The National Ballet was set up after the visit of the Guinean Ballet in November 1972. The admiration it aroused in the political authorities led to a plan to follow the example of Guinea. Audio and video recordings of various musical spectacles of the traditional type were made all over the country. The best dancers and musicians of existing ethnic choreographic groups were recruited. However, within the new ballet company these artists excelled only in the works of their own ethnic groups. The new ballet company thus became a music school teaching traditional music and dance. The first show staged, *Lianya*, brought together some 30 well-known songs and dances from the following ethnic groups: the Ekonda, Mongo, Pende, Nyarwanda, Nianga, Yombe, Bunda, Kongo, Boma, Lulua and Luba (Mananga, 1977, pp.49–84).

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## **3. Music of Cultural Animation.**

The traditional ritual of welcome in rural areas reserved for provincial or colonial dignitaries, which comprised songs, dances and ululations, was turned by the Mobutu régime into an ideological spectacle known as 'Music of

Cultural Animation'. These spectacles were designed to animate party meetings and to convey the ideas and messages of the head of state. They were an amalgamation of various kinds of spectacle, including 'choruses in movement, a succession of songs and slogans, sketches ... animation ballets, collective creations ... dramatic forms, popular shows, the poetic montages of animation' (Kapalanga, 1989, pp.261–2), all with musical accompaniment. Most of these songs and dances were taken from the traditional repertory, with modifications to the original words. Animation music set a fashion and was imitated in Rwanda, Gabon, Chad and the Central African Republic. With the movement towards democracy, its practice was severely restricted.

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#### 4. Popular music.

*Musique congolaise moderne*, the urban music of the Democratic Republic of the Congo is recognized throughout the world as one of Africa's most representative styles of guitar-led urban music. Throughout Africa, this music is best known as 'Congo music' or simply 'guitar music'. In the 1980s, it began to be incorrectly referred to outside Africa as *soukous*, a term first used in the 1960s to designate a variant of the Congolese *rumbadance* characterized by the quasi-circular motion of the hips from traditional Luba *mutwashi* dances.

- (i) The formative years in Kinshasa.
- (ii) The first generation of bands.
- (iii) The second generation of bands.
- (iv) The third generation of bands.

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##### (i) The formative years in Kinshasa.

Before and after the colonial period, explorers, missionaries and armed forces introduced foreign musical instruments to Africa, bringing changes to the musical expressions in newly founded urban centres. In some of these, the use of foreign musical elements (instruments, dances, harmonic implications etc.) resulted in the decline and downplay of traditional musical genres, as well as changes in the attitudes of African musicians to their own music. In Kinshasa, for instance, this gave rise to an urban musical expression that fed on traditional music for its content yet relied heavily on foreign musical instruments as a medium of interpretation. This phase of guitar music history lasted from the 1930s to 1965.

Like many cities in the Democratic Republic of the Congo, Kinshasa started as a migrant workers' camp. This seasonal status began to change in 1929 with the implementation of the Stabilization Policy by major exploitative companies in the country, whereby workers were hired for a renewable three-year period and were allowed to have their families accompany them. The Stabilization Policy helped transform workers' camps into detribalized centres, which in turn grew into urban nuclei, with the introduction of the necessary infrastructure of schools, hospitals and secondary support services.

To satisfy their need for manpower, companies attracted workers from within the country and elsewhere, voluntarily or by force. One result of these hiring

practices was to introduce a sizeable West African population into Kinshasa, collectively called '*haoussa*' by the Congolese. The concentration of West Africans brought changes to the social fabric and musical activities in Kinshasa, where *haoussa* organized themselves into social groups. One of these groups, the Association des Originaires du Cameroun, du Dahomey et du Togo (CAMDATO), also known as 'the Coastmen', was the most influential. It provided a model for Congolese social groups beginning in 1939 with L'Harmonie Kinoise, an all-male group, followed in 1943 by Diamant, an all-female association.

To minimize the cost of entertainment required at events such as weddings, baptisms or the closing of a mourning period (organized by an association on behalf of its members), each social group maintained a musical ensemble composed primarily of brass instruments. As a result, the brass band tradition and its repertory flourished in Kinshasa from the 1940s to the end of the 1960s. After adapting Ghanaian [Highlife](#) and European waltzes and polkas, Congolese musicians applied their knowledge of brass technique to the interpretation of traditional melodies and original *maringa* and *agbayatunes*.

Little is known about the rhythmic pattern of *agbaya* music, as it lost its popularity to the *maringa* before the establishment of recording companies in Kinshasa (1947). Those who danced and witnessed the performance of *agbaya* describe it as a repertory of couple dances performed without touching the partner. The term *agbaya* is probably a Congolese mutation of a Ghanaian word interjected while dancing at social gatherings of the *haoussa* in Kinshasa. Unlike the *agbaya*, *maringa* music was preserved on sound recordings, such as the *Anthologie de la vie africaine* (1958) by Herbert Pepper and the *Sound of Africa* series (1958) by Hugh Tracey. Traces of the *maringa* can be found in many tribal repertoires, particularly in the areas around centres of economic exploitation. Among the Luba-Shankadi (Samba), for instance, the *maringa* is a children's song. In Katanga, the *maringa* was a mixed dance performed in a circle without partners, whereas in Kinshasa it was a couple dance. Its characteristic feature – hip movements shifting the body weight from one leg to another – is similar to that of the rumba. The *maringa* rhythmic pattern is illustrated in [ex.1](#).



By the late 1940s, the brass band tradition had reached its peak and began to be overshadowed by Latin American sounds introduced to the populace through travelling musical groups, imported 78 rpm recordings and radio broadcasts such as those of Radio Congolia. During its eight and a half years of broadcasting to the black population (1939–48), about a third of Radio Congolia's air time (60–90 minutes per day) was devoted to *musique congolaise moderne*. The radio station became instrumental in promoting urban music in its embryonic state, also broadcasting successful local bands and individual musicians live from the studio.

These live broadcasts stimulated the rise of troubadour-like musicians, singing *maringa* tunes to their own accompaniment on traditional musical instruments (the *likembe*, lamellophone and xylophone) or foreign instruments such as the accordion and guitar, accompanied by one or two musicians

playing rhythmic patterns on an empty beer bottle and a rectangular frame drum called *patenge*. The troubadour period, commonly known to Congolese as *tango ya ba-wendo*, reached its peak in the 1950s with the artistry of Mwenda Mukanda Bantu (Mwenda Jean Bosco, *d* 1991), Anatole Kaseya, Antoine Mundanda, Paul Kamba and Antoine 'Wendo' Kolosoy, to name a few. The guitar, which was still being learnt by local musicians, provided the harmonic accompaniment of I–IV–V–I progressions played in a picking style called *Palm wine*, which was introduced in Kinshasa by the *haoussa*.

The dissemination of Latin American musical expression led to the demise of the brass bands in favour of the new instrumentation of string instruments (lead guitar, rhythm guitar and double bass), wind instruments (preferably the clarinet and trumpet) and an assortment of percussion instruments (conga drums, maracas, *guiros* and claves). L'Harmonie Kinoise survived by adapting its instrumentation, in 1949 changing its name to La Joie Kinoise and under the leadership of the vocalist Kabasele 'Grand Kale' Tshamala (Kabasele Joseph, *b* 1930, *d* 1983) making its first official appearance in Kinshasa in 1953 under the name African Jazz. Within a ten-year period, several other Latin American-modelled ensembles were created, notably O.K. Jazz (1956), Rock-a-Mambo and Ry-Co Jazz (1958).

The popularity of the new style of music was sustained by radio broadcasts and nurtured in outdoor beer gardens (known as 'bars'). By the end of the 1960s, bars had become the meeting-ground for musical traditions, the crossroads of cultural activities and laboratories for musical experiments. The increase in the number of bars throughout the country, coupled with recording studios, stimulated an increase in the number of new ensembles using Latin American instrumentation. Bars provided stages shared by ensembles with a diversity of musical expressions in major cities and in small detribalized centres in the interior. Often foreign tunes heard on the radio were quickly learnt by rote and played at night in the bars. One of the most influential tunes was the 1939 melody *El Manisero* by Moises Simons, made popular in Kinshasa by gramophone recordings, radio broadcasts and travelling Cuban ensembles. *El Manisero* became a fixed part of local bands' repertory (*ex.2*).



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### **(ii) The first generation of bands.**

The rise of the first generation of musical ensembles modelled after Cuban ensembles began in Kinshasa contemporaneously with the introduction of Latin American dance forms (cha-cha-cha, *charanga*, mambo, *merengue*, rumba, *patachanga* and others) with their musical elements (rhythm, vocal production, singing style) and extra-musical practices (e.g. stage presentation, clothing, 'latinization' of artists' names). For more than a decade (1953–1965), the popularity of these imported musical models was nurtured

throughout the country by radio broadcasts and the newly established recording studios.

From 1948 to 1960, recording companies provided musical instruments to promising young local musicians, hiring European professionals to strengthen their studios and to serve as instructors for young Congolese, in order to create a pool of local musicians capable of accompanying *maringa* and rumba music on European instruments (guitar, saxophone, clarinet and flute). Musicians identified themselves with the studio (often Greek-owned) where they received their training and recorded. Several first-generation musicians began their careers as studio musicians, occasionally playing in ensembles created by musicians from the same studio. As they gained fame through recordings and performances in bars, some ensembles broke their ties with the studios and became independent. Two of the most significant ensembles that came into existence in this way were African Jazz (1953), which was composed of musicians from the Opika studios, and O.K. Jazz (1956) composed of musicians from the Loningisa studios.

Of the diverse musical instruments (accordion, guitar, violin, kazoo and others) experimented with during the formative years, the guitar was adopted as lead instrument for its flexibility in adapting to the various nuances of traditional musical instruments and style. Rhythm guitar provided the accompanying harmonic framework, often in palm wine style, in which the double bass outlined the bass line of the harmonic progression while following the clave pattern. To this, the lead guitar added melodic interludes and ornamental melodic improvisations, while wind instruments provided melodic embellishments in the interludes and in an all-instrumental section called *sebene*.

Although the musical style of the first generation bands is rooted in imitating and interpreting 1950s Latin dance music, its focus also shifted back to the *maringa*, which could easily be interpreted with the newly acquired instrumentation and adapted to traditional rhythmic combinations. The new instruments provided harmonic possibilities and a different timbre, although their function was at first limited to that of the traditional instruments they replaced. In order to emulate the xylophone sound on the guitar, for instance, Congolese musicians modified the instrument by replacing the *d* string with an additional *e'* string and tuning it to *d* pitch. Known as *mi-compose*, this tuning is still used in the rhythm guitar to accompany tunes from the Luba tradition.

The shift in musical style gave rise to two stylistic trends, characterized by the lead-guitarist's playing technique. Lwambo 'Franco' Makiadi (1936–89) played melodies and their improvisations in parallel 6ths while Kasanda 'Dr. Nico' wa Mikalayi (*d* 1984) avoided harmonic implications in his melodic improvisations. These two stylistic camps continue to co-exist, in spite of the introduction of a new guitar style called *mi-solo* or *mediane*, between the lead and rhythm guitars. The advent of the electric guitar introduced new functions for the instrument in the band, primarily involving accompanying the borrowed traditional dances.

Schematically this structure can be represented as follows: *A*, instrumental prelude; *B*, verse; *C*, instrumental interlude; *B'*, the repetition of the verse with a change in the final cadence of the section; leading into *D*, the refrain, where

elements of the verse undergo call-and-response treatment between the lead singer and the chorus, the latter of which is often composed of two to four individuals singing in harmony; and *E*, instrumental improvisation, which is sometimes referred to as the *sebenesection*. *D'* is the coda section, often based on material derived from the refrain section.

The structure of Congolese rumba music provided a wide range of possibilities for changes and modification in the improvisation section, where composers introduced new rhythmic and melodic elements. Among the most prominent varieties of rumba have been: *soukous* (1966), *kiri-kiri* (1969), *cavacha* and *ekonda sacade* (1972), *mokonyonyon* (1977), *n'goss* and its variant *zekete-zekete* (1977–87), *kwasa-kwasa* (1986), *madiaba* (1988), *mayebo* (1990), *mayeno* (1991), *sundama*, *kintekuna* (1992), *moto* (1994) and *ndombolo* (1997).

Unlike the original rumba form borrowed from Latin America, Congolese rumba continues to be governed by a set of traditionally defined aesthetic norms, drawing upon compatible rhythmic formulas, dance steps and body movements from the musicians' respective ethnic groups. For example, *mokonyonyon*, introduced in 1977 by singer Shungu Wembadio ([Papa Wemba](#)) and his ensemble Viva la Musica, contains movements from the traditional dance of his Tetela ethnic group. Similarly, the movements of *ekonda sacade*, introduced in Kinshasa by the singer Lita Bembo (1972) and the Stukas ensemble, and those of *sundama* popularized by the Swede-Swede ensemble, are derived from traditional Mongo dances. The *kwasa-kwasa* dance, presented to the public in 1986 by the Empire Bakuba ensemble, is reminiscent of a Kongo social dance.

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### **(iii) The second generation of bands.**

By 1975, urban music was dominated by a second generation of musicians and ensembles. Unlike the first generation of musicians, who initiated their careers under studio conditions, these players started as street musicians, who generally could not afford to purchase an instrument and practised instead on homemade guitars and drums. These conditions contributed to a style characterized by several factors: the supremacy of rhythm over melody; the prominence of rhythmic patterns borrowed from the traditional music of the composer's ethnic background; instrumentation in which wind instruments are deliberately omitted; compositional structure in which the *sebene* is proportionally longer than the singing section; and an emphasis on dancing rather than topical message songs.

One of the most celebrated ensembles was Zaiko Langa-Langa, which dominated the urban musical scene during its first ten years (1974–84) and was regarded as the index of the musical style of its generation. Zaiko Langa-Langa developed the characteristic rhythmic motif associated with second generation bands ([ex.3](#)), dance movements, stage presentation, and the *atalaku*, who initially called dance movements, but whose role was later expanded to incorporate elements of comedy and social commentary.



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#### (iv) The third generation of bands.

The musical style of the third generation of bands is based on the second generation and has been affected by the Kinshasa recording industry's demise, which triggered the migration of a large number of musicians and ensembles to Europe and other African capitals, thus undermining band structures and dismantling ephemeral ensembles. Musicians such as vocalists Shungu 'Papa Wemba' Wembadio and Bialu Jean-de-Dieu, lead guitar players Dali Kimoko, Diblo Dibala, Bamundele 'Rigo Star' Ifuli and Mose Sesengo 'Fan Fan' Kunsongi have achieved stardom as individual artists, recording and touring with make-shift ensembles composed of freelancers. At the peak of the third generation period, which coincided with the twilight of the Second Republic (1994), lead guitar players were in great demand, as the role of the guitar had become more challenging than before, involving capturing the rhythmic aspects of various ethnic musics to accompany new dances. The demise of the Zaiko ensemble in 1984 opened an undeclared competition between third generation ensembles, resulting in an innovation of an array of dances (e.g. *kwasa-kwasa*, *madiaba*, *mayeno*, *sundama*, *isankele* and *moto*), introduced within the short span of a decade. In 1997, marking the beginning of the Third Republic with Laurent Kabila's liberation of the country from Mobutu's reign, a new dance called *ndombolo* was added to the never-ending list of dances for which musicians are expected to provide appropriate accompaniment.

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## **Congo, Republic of the (Fr. République du Congo).**

Country in West Central Africa. Proclaiming its independence from France in 1960, the Republic of the Congo retains relations with the former colonial power and continues an economic partnership. The country is situated in the equatorial zone of Africa bordering the Atlantic Ocean in the south-west, with approximately 170 km of coastline. Its land and river-marked borders are Gabon to the west, Cameroon to the north-west, the Central African Republic to the north-east and the Democratic Republic of the Congo to the south-east. There is also a small border with the Cabinda region of Angola to the south-west. The country covers a surface area of 341,821 km<sup>2</sup>. In 2000 the population was estimated to be approximately 2.98 million inhabitants, with close to one million living in the capital, Brazzaville, and about 600,000 living in the port city Pointe Noire. Rural flight has become one of the biggest problems in the country because outside of the cities there is almost no work available for young people. In the sparsely populated rural areas, people live by fishing, hunting and gathering. A small number of people, mostly women, practice agriculture in these areas.

### **1. Languages and ethnic groups.**

While the official language is French, Monokotuba (Munukutuba) and Lingala are used by the media and by politicians to address and inform the general public. Many local and regional dialects exist in each of these two large Bantu language groups, including Kongo and Bembe (Beembe; Monokotuba) and Sangha, M'Bochi (Mbosi), Teke and Pomo (Pol; Lingala). Two other languages, Sango (the lingua franca of the Central African Republic to the north) and Diaka (the language of the BaAka or Baaka 'pygmies'), are spoken by comparatively small numbers of people in the north. Both before and after independence, religion has played a major role, including the creation of two Christian-derived sects, Kibanguism and Lassyism, based on the lives of two African prophets. These religions, though fuelled initially by missionary influence, became indigenized African religions that are now expressed within a repertory of unique songs and drum rhythms played by adherents during worship, which includes aspects of spirit possession.

### **2. Main musical traditions.**

Much traditional music and dance in the Congo is linked to ritual contexts: homage to the ancestors, songs for healing, funeral chants and songs for fertility. There are also many varieties of songs for daily life, work and recreation, such as labourers' and boatmen's songs.

There is a wide variety of musical instruments. Among the Bateke (Teke), one of the largest Bantu groups in the south-west of the country, there is a long *sanze* (*sanza*; lamellophone) tradition. This instrument is played during a variety of celebratory occasions and also, as it is easily portable, for personal entertainment on long walking trips. Among the Mongala (Mangala) people in the north of the country, one well-known instrument is the *mokoto*, a wooden slit-drum in the shape of an antelope. A rectangular opening at the top (on the 'back' of the antelope) releases the sound of the strokes played with two heavy wooden sticks. This drum is often played in ensembles of three or four different sizes. Each clan or subclan has a special carved design that identifies their drums. Before the colonial administration regrouped the rural villages (to control and exploit the population more easily), these drums played important roles as the centre of social music and dance recreation and as public address systems that announced upcoming events to neighbouring villages or alerted them to imminent danger. Although during the pre-colonial era, everyone knew how to interpret the drum signals, this knowledge has been lost and the *mokoto* (which was denounced by missionaries) is now rare.

Colonial and post-colonial missionaries denounced and degraded not only musical practice, but also traditional ancestral charms for aiding hunting, fishing and health. In the north of the country, however, there is an ethnic minority, the Kaka (Kako), who share certain songs and dance rhythms with the BaAka 'pygmies'. They also share the 'pygmies' rejection of Christianity and continue to worship their own Kaka creator, named Ngakola. The BaAka 'pygmies' of the Congo, who live in the northern forested region of the country, are regarded by Congolese to be excellent musicians. The Congolese BaAka also create songs and dances and teach them to BaAka across the border in the Central African Republic. From time to time, masters of particular dances also journey into the Central African Republic to teach their brethren, bringing back payment in the form of hunting nets and other goods. As one of the purposes of these dances is to enhance the efficacy of the net hunt, the dances are valuable as both cultural and economic currency (see also [Pygmy music](#)).

### **3. Modern developments.**

Urban music in the Republic of the Congo began to develop only after independence. Initially, however, in 1957 several young musicians from Brazzaville (Jean Serge Essou, Eddo Nganga and Michel Boyibanda) moved to Kinshasa in the Democratic Republic of the Congo to join [Franco](#) (Luambo Makiadi) to form the famous band O.K. Jazz. When the Republic of the Congo became independent several years later, the new government insisted that their musicians return home, so back in Brazzaville they formed the band Bantous de la Capitale, which was an immediate and long-lived success. Their songs, such as *Makambo*, *Mibale* ('Money and Women'), *Massoua* ('The Boat that Took My Love away') and *Marie Jeanne*, contained elements of social commentary. Bantous de la Capitale earned the nickname 'Mokolo ya Mboka' ('The Roots of the Country'), because young musicians would play with the band to learn their style and then depart to form their own offshoot bands. Though Bantous de la Capitale and O.K. Jazz had their own distinctive and inimitable sound, the fact that the Bantous were trained under Franco provided a certain unity of style, essentially forming the basis of the

popular musical genre *Congo rumba*, which branched into contemporary forms such as *soukous* and *ndombolo* (see [Congo, Democratic Republic of the](#), §III, 3).

During this same period L'Orchestre Super Bo Boto ('Super Heart Band'), also known as SBB, was active in Brazzaville. Hit songs included the group's *C'est toi que je préfère* and *La patience a ses limites*, songs that reign supreme in the memories of people who lived in the Central African region during that time. During this period, there was yet another intrepid figure who shaped the musical and political scene, Franklin Boukaka. Several of his songs were written in Sango, the national language of the Central African Republic. Boukaka was called 'the voice and the ear of the people' because he did not hesitate to comment (often critically) on any issue and because his performances in city clubs would immediately incorporate the current events of the day. Many of his songs, recordings of which were destroyed by the government of the period, criticized the presidential regime and proved such a threat that they led to Boukaka's murder by government agents.

Several years later, around 1970, there were many small bands playing around the country, developing the *Congo rumba* style. These included Bana Mai ('Children of the Water') in the city of Ouessou in the north, and L'Orchestre de la Jeunesse in Brazzaville, who continued Boukaka's role as social critic. At first L'Orchestre de la Jeunesse couched its songs of critique in such subtle wordplay that it was protected from government retaliation. Later, when President Marien Ngouabi took power in 1969, it became a voice of the Socialist Party, touring all over the country to inform and educate the public, raising national political and cultural awareness. The group continued to perform even after President Ngouabi's assassination in 1977 and his replacement by the pseudo-Socialist regime that lasted into the early 1990s.

Around 1976, Youlou Mabiata founded the band Les Trois Frères, which had brief success. His songs, like those of Franco, were abstract and difficult to pin down as politically subversive. After the death of Franco in 1989, Mabiata joined O.K. Jazz in Kinshasa and helped rejuvenate the band. One of their hits of the late 1990s was *Sylvain*, which parallels in subject matter and style one of Franco's biggest hits, *Mario*. Both these songs, which criticize men who live the high life but do not earn their keep, are now part of pan-African popular culture and are familiar to middle-aged people from Dakar to Nairobi and Harare, as well as to expatriate Africans worldwide.

Unlike many other African nations, in the Republic of the Congo today there is little interplay between traditional or rural musical styles and the popular music emanating from the cities. This is largely because the rejection of tradition (a result of Christian missions and French cultural hegemony) introduced a split between 'modern' and rural (or traditional) culture; in other words it separated many urban Congolese from their indigenous past in favour of the idea of modernity.

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JUSTIN SERGE MONGOSSO (with MICHELLE KISLIUK)

## Con gravità

(It.: 'with seriousness').

See [Grave](#).

## Congregational church, music of the.

Congregationalism is a Protestant Christian denomination found chiefly in English-speaking countries. Its beliefs and practices are derived from the Reformed tradition of Jean Calvin (see [Reformed and Presbyterian church music](#)).

1. Introduction.
2. Early history.
3. 18th-century reforms.
4. Organization and expansion after 1800.
5. Music in Britain and the USA since 1800.

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[Congregational church, music of the](#)

### 1. Introduction.

The theology of early Congregationalists, who were more usually known as Independents or Separatists, differed in no important respect from that of the Church of England (as expressed in the Thirty-Nine Articles) or from that of Puritans or Presbyterians. Like the latter, they disliked forms and ceremonies in worship, especially those that had survived from Catholic tradition, and wished for a more complete Reformation.

Their distinctive belief was in the matter of church polity. They insisted that each congregation of true believers should be the master of its own destiny, choosing its minister, controlling admission of members to full communion and deciding on forms of worship. They deferred only to God, and to his laws as revealed in the Bible. They rejected all interference from outside authorities, whether imposed from above, as in the Church of England, or elected by participating ministers, as in the Presbyterian system. This is the meaning of Independency. They shared it with Baptists (see [Baptist church music](#)) and Quakers, and with radical groups in Continental Europe, such as the Anabaptists and their Amish and Mennonite descendants (see [Amish and Mennonite music](#)). Because they disputed the prevailing notion of a state church and denied the right of the sovereign, parliament or local magistrates to interfere in their religious affairs, they were considered a political threat and were oppressed by government with a severity that was generally withheld from mere Puritans. The association of Congregationalism with democracy and with progressive political movements has been renewed at many stages in its history.

[Congregational church, music of the](#)

## **2. Early history.**

Sporadic Separatist movements occurred at various times in the reign of Elizabeth I (1558–1603). The first clearly articulated statement of Congregational beliefs was made by Robert Browne, who organized a congregation in Middelburg, Holland, in 1581, but later returned to England and accepted ordination in the established church. Henry Ainsworth, preferring exile to conformity or execution, joined a group of Brownists at Amsterdam and then became their pastor. He published there, in English, a series of learned and polemic works, including a metrical version of psalms with tunes. Another group, from northern England, emigrated to Leiden in 1609 and chose John Robinson as their pastor. About half of this community eventually formed the 'Pilgrims', who sailed on the *Mayflower* in 1620 to found a colony at Plymouth, New England.

The Puritans who established the larger Massachusetts Bay colony in 1629 and its church at Salem were not Separatists but loyal Anglicans who still hoped to reform the Church to their taste (see [Anglican and Episcopalian church music, §6](#)). However, they adopted the same order of worship that was practised at Plymouth, and it was not long before they became essentially Congregationalists. The same was true of the later settlements at Hartford, New Haven, and elsewhere. It was only in the colonies that a sustained growth of Congregationalism was possible. The Cambridge Platform of 1648 is a mature statement of its beliefs and polity. In the mother country Independent worship was suppressed until 1689, even under the Long Parliament of 1640–53; persecution was especially severe in 1628–40, 1661–72 and 1685–8. It is unlikely that any music was used at clandestine gatherings during the years of oppression. There was a period of favour in the 1650s, during the ascendancy of Cromwell and the army, when Independent ministers were placed in charge of many parish churches.

A typical Sunday service consisted of opening extempore prayers by the pastor; a metrical psalm, lined out by an elder and sung congregationally without instrumental accompaniment (which was thought to have been

condemned in *Amos* v.23 and *Daniel* iii.5, 7, 15); a sermon; and concluding prayers and blessing. No bible readings were included and no set prayers – not even the Lord's Prayer. Another psalm was sung after the Lord's Supper, which was administered about once a month. So the whole service was spontaneous (and thus open to the inspiration of the Holy Spirit) except the psalms. This fact made singing in worship a bone of contention among Independents in the early 17th century.

Psalm singing was defended not for its effect on the singer or listener but on the ground of obedience to God's command as expressed in biblical texts such as Psalm cxlviii.12 and *James* v.13. But some believed that it was unlawful to sing a prescribed text. John Smyth, who later seceded from Ainsworth's congregation to lead the General Baptists, would admit only 'singing such psalms as the Spirit declares to any person immediately, without book', a position that obviously ruled out unified singing by a congregation. This extreme was refuted by Ainsworth in 1609; by John Cotton, a leading minister in Massachusetts and one of the editors of the Bay Psalm Book, in 1649; and by Thomas Ford, Independent minister of St Lawrence, Exeter (England), in 1653. Cotton also discussed such matters as whether women and 'carnal men' should be allowed to join the singing: in both cases the answer was yes.

In the end the practice of singing psalms was generally adopted by Independents. The Savoy Declaration of 1658 mentions it as one of the 'parts of religious Worship of God, to be performed in obedience unto God with understanding, faith, reverence, and godly fear' (Walker, 1893, p.390). At Beccles, Suffolk, singing was newly introduced in 1657, as the following record shows:

It was agreed by the Church that they doe put in practice the ordinance of singing in the publique upon the forenoone and afternoone on the Lord's daies, and that it be between praier and sermon, and also it was agreed that the New England translation of the Psalmes be made use of by the Church at their times of breaking of bread: and it was agreed that the next Lord's day seventh night be the day to enter upon the work of singinge in publique.

Ainsworth's *Book of Psalmes* (1612) was used by the Leiden-Plymouth community. In the preface Ainsworth stated that as he had found no tunes 'set of God', it was appropriate for 'each people to use the most grave, decent, and comfortable manner of singing that they know'. He provided 40 monophonic tunes, of which all but three came from the English or French metrical psalm books: the French tunes, no doubt, had become known to the exiles in Holland, where they were in regular use in the Dutch Reformed Church. The Salem church also adopted this book. Other New England settlements probably used the Old Version of Sternhold and Hopkins, which was revised in the direction of greater literalness and published as the 'Bay Psalm Book' in 1640. There were no tunes until the 9th edition of 1698. (For further details see [Psalms, metrical, §V, 2.](#)) Salem changed to the Bay Psalm Book in 1667 and Plymouth did so in 1692, in both cases because the tunes in Ainsworth were too difficult to sing.

Not a single new tune emerges from either American or English Congregationalist sources before 1719. They continued to use tunes developed in Anglican parish churches, chiefly between 1558 and 1621, which included a few of French, German, Welsh or Scottish origin. This is indeed confirmed, on the American side, by the 13 tunes that were eventually printed as a supplement to the Bay Psalm Book in 1698 (see *Psalms, metrical*, §V, 2(ii), Table 1) and by entries in Samuel Sewall's diary (see *Music*, 1990). On the English side, the very same 13 tunes (some differently named), plus two others, comprised the supplement to John Patrick's *Psalms of David*, also first printed in 1698: Patrick, though an Anglican, had published a metrical version which was adopted by many Independent congregations (see *Psalms, metrical*, §III, 2(ii)). Only minor changes were made in later editions of either tune supplement (until the 1737 edition of the Bay Psalm Book).

These tunes were sung unaccompanied, and with 'lining out' (the reading of each line or pair of lines before it was sung) by a minister or elder. Another official, sometimes termed the precentor, would 'set the tune', which involved choosing what tune was to be sung, setting the pitch and leading the congregation. The singing itself was very slow, heterophonous and lacking in rhythmic precision (see [Old Way of Singing](#)).

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### **3. 18th-century reforms.**

The 18th century saw a gradual loosening of some of the strict doctrines of Calvinism and a liberalization of Congregational thinking, although every step met with stout resistance. New England had colleges – Harvard (founded 1636) and Yale (1701) – where Congregationalists were free to conduct intellectual inquiry and disputation, though under some pressure to conform to accepted views. In England the Toleration Act (1689) allowed Dissenters to worship in licensed meeting houses (over 2000 licences were granted before 1700). But the universities remained closed to all except Anglicans. Therefore Congregationalists, along with other Dissenters (of whom the most numerous were Presbyterians and Baptists), began to set up their own educational institutions, usually called academies, which became centres for advanced religious ideas.

A product of one of these (at Stoke Newington) was Isaac Watts (1674–1748), who became through his hymns perhaps the most influential Congregationalist in history. He challenged Calvin's doctrine of eternal damnation and maintained that belief in the Trinity was not essential to salvation. In the matter of singing, he questioned the exclusive and literal use of the psalms as the sources of the metrical texts sung in worship, an idea that could also be traced back to Calvin. It had already been breached in English usage from the 1670s, when some Independent congregations began to sing original hymns.

Watts set out his philosophy in an important Essay published with his hymns in 1707. He 'believed that Congregational Song should represent not God's word to us, but our word to God' (Benson, 1915, p.111), and on this basis he advocated songs that interpreted the scriptures in the light of the Gospel, in a mode that expressed the thoughts and feelings of the singers rather than those of David or any other biblical author. His *Hymns and Spiritual Songs*

(1707) and *Psalms of David Imitated in the Language of the New Testament* (1719) were quickly accepted in many Congregational meeting-houses in England and, in course of time, in most Christian churches.

Watts generally avoided partisan or controversial language in his hymns, and for practical reasons he wrote in the standard metres, for which tunes were already known. But his use of the first person (singular and plural), of a natural and homely mode of expression that was readily understood, and of images and metaphors that touched the heart, brought an entirely new warmth and spirit to what had become the tedious dryness of the services. To the same purpose, he criticized lining out and the 'old way', and urged congregations to stand up while singing.

It is not too much to say that Watts set the style for English hymns of the next two centuries. *O God, our help in ages past*, *When I survey the wondrous cross* and *Jesus shall reign where'er the sun* are as well known as any hymns in the language. Among his immediate Congregationalist successors, Philip Doddridge stands out as the most gifted.

After Watts, singing in worship had a new meaning. It was not merely obedience to God on the part of each individual worshipper but also a corporate expression of devotion; as such it should be couched in language that had aesthetic and emotional appeal. The same ideas were naturally extended to the music. Among Congregationalists in England and in New England, efforts were made to raise the artistic level of singing by instructing some members of each congregation in matters of rhythm, intonation and part-singing.

The model for this was found in the Church of England, where, from the 1680s onwards, religious societies of young men were instructed in psalmody (see [Anglican and Episcopalian church music](#), §5). In the early 1700s a similar society was formed by the Presbyterian Meeting at the King's Weigh House, Little Eastcheap, London, in which Independents also took part. It employed a singing teacher, William Lawrence, and established a course of lectures, published in 1708. Lawrence's manuscript collection of tunes was later adapted to Watts's *Psalms*, and was published in association with it in 1719. It had 62 tunes for two voices, of which 13 were new (one, 'Wantage', was to achieve some popularity). In the following year Simon Browne, pastor of the Independent meeting house at Old Jewry, London, brought out a collection of his own hymns with a supplement of 25 tunes in three parts, of which seven were new: one, 'Middlesex' (later named 'Mear'), became a standard tune in New England. These anonymous tunes are the first known musical compositions of Congregationalist origin, other than the three in Ainsworth (1612).

In New England musical reform came before textual change. Beginning with Thomas Symmes in 1720, a series of well-educated ministers, mostly Harvard graduates, published tracts urging the superiority of 'singing by note' or 'regular singing' to the inherited oral tradition, which they called the 'old way', the 'usual way' or the 'common way'. They appealed to biblical authority, common sense and a mythical decline of singing in New England from the early days of the colonies. The opposition was no doubt widespread but largely inarticulate. A writer in the *New England Chronicle* (1723) said: 'I have great jealousy that if we once begin to sing by note, the next thing will

be to pray by rote, and then comes Popery'. Because of the independence of each congregation, reform was piecemeal and was long delayed in many places. In Hanover, Massachusetts, the church voted to sing 'in the new way' on 7 May 1742.

Practical support came in 1721 from singing tutors produced by two other ministers, John Tufts (of the Second Church at Newbury, VT) and Thomas Walter (of the First Church at Roxbury, MA). Each contained a set of tunes for two or three voices; among these are the first known American compositions, 'Southwel New' and '100 Psalm New'. Tufts introduced a notational system of letters on the staff, which was both an adaptation of John Day's of 1569 and a precursor of Little and Smith's shape-note system of 1801. Both books went into many editions and were undoubtedly used in the singing schools that had been steadily spreading in the colonies of New England since at least 1714. Cotton Mather, a strong supporter, wrote to a friend in London in 1723:

A mighty Spirit came Lately upon abundance of our people, to Reform their singing which was degenerated in our Assemblies to an Irregularity, which made a Jar in the ears of the more curious and skilful singers. Our Ministers generally Encouraged the people, to accomplish themselves for a Regular singing, and a more beautiful Psalmody.

But it was the 'Great Awakening', started by Jonathan Edwards, minister of Northampton, Massachusetts, in 1734, that aroused congregations to the need for a warmer language of praise. George Whitefield, who came from England to play a leading part in the revival, introduced many of Watts's hymns at the meetings, and so they became widely known. It took several decades before they were admitted to the majority of Congregational churches. Again, the principle of Independency was strong, and many debated for years the relative merits of Watts, Tate & Brady's *New Version of Psalms* (1696), and the Bay Psalm Book (for details see Benson, 1915, pp.163–8). In some cases a split resulted, and the 'Separates' often joined forces with the Baptists. But Watts gained ground inexorably. The height of his hegemony was reached at the turn of the century. Samuel Holyoke in *The Columbian Repository* (Exeter, NH, 1803) produced nothing less than a complete edition of Watts's psalms and hymns, each set to a different tune or set-piece harmonized in four parts (729 compositions in all). Most hymn collections until about 1830 were presented as supplements to Watts.

The singing schools supported choirs to lead singing in worship, where, increasingly after 1760, they were often given a gallery or seat that separated them from the congregation. But they also took on an independent existence, especially in America. They naturally looked for ever greater musical challenges, and tunes became more elaborate, introducing solos, duets and, eventually, fugal sections, while anthems, set pieces and canons were also explored. These developments drew freely on English country psalmody of a slightly earlier date (see [Anglican and Episcopalian church music, §6](#)). The great flowering of American psalmody from 1770 to about 1810 was focussed on the singing school and the singing society rather than the church (see [Psalmody \(ii\), §II, 2](#)). Plain congregational tunes, led by the tenor voice, were still preferred in churches that had retained a strict Calvinist theology. The gradual trend towards Unitarianism, which had overtaken all but one of

Boston's Congregational churches by 1800, removed the theological objections to choir music in worship. But the anonymous preface to *The Salem Collection* (1805) asserts that psalm tunes should be simple and goes on to say:

It never could have been intended (as might be erroneously inferred from the *general practice* in our own country) that the *choir of singers alone* should perform this part of divine service. Their province originally was ... *to lead the congregation* ... And yet how few societies [i.e. churches] do we find, where any but a professed singer is able to follow the choir through the rambling tunes that are now in common use.

This collection contained 84 compositions, all by European composers. And in 1808 John Hubbard declared that the 'chaos of words' produced by the 'common fuge' had led 'many respectable clergymen in New England ... almost ... to omit music in public worship'. Richard Crawford's *Core Repertory* (1984) shows that the most favoured tunes were generally the plain ones. Of 13 tunes that had achieved 100 or more American printings by 1810, nine were plain and only four fusing (Joseph Stephenson's 'Psalm 34' and Lewis Edson's 'Lenox', 'Greenfield' and 'Bridgewater').

In England also, the fusing tune and parochial anthem had attracted some Congregational imitators at mid-century, such as Abraham Milner and Aaron Williams. Later, a more distinctive, treble-based, and floridly melodious style was developed by such compilers as Isaac Smith (composer of 'Abridge'), Thomas Williams and Stephen Addington. Addington was a Congregational minister, first at Market Harborough (Leicestershire), then at Mile End (Essex), finally at the Minories, London. His *Collection of Psalm Tunes for Publick Worship*, which went into 15 editions from 1777 to 1815, eventually had 443 tunes in from one to three vocal parts, and is a representative collection of its time. It introduced such enormously popular tunes as John Randall's 'Cambridge New' and Isaac Tucker's 'Devizes'. Some are of the 'Old Methodist' type (see [Methodist church music, §4](#)). Congregationalists in this period followed Methodists not only in accepting the influence of concert and theatre music, but also in making 'parody' hymn tunes out of popular and national songs, and out of arias and instrumental melodies by Handel, Haydn, and other famous composers.

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#### **4. Organization and expansion after 1800.**

Despite the principle of Independency, representatives of congregations had convened, from the earliest times, in conferences, associations or synods. In Connecticut these had assumed so much authority that by the time of American independence Congregationalism had become virtually a state church. In the course of the 19th century other state associations increased their control over local churches and joined from time to time in national discourse. A permanent National Council was constituted at Oberlin, Ohio, in 1871, although inevitably there were many local secessions. In England a Congregational Union of England and Wales was formed in 1832, but it remained a strictly advisory body; local congregations were more truly Congregational than American ones at this date (Dexter, 1880, p.673).

Congregationalism has tended to associate with political liberalism, opposing slavery and racism and promoting the welfare of the poor and working classes. It has also moved towards liberal theology, gradually discarding the tenets of Calvinism and playing a strong part in the 'social gospel' and ecumenical movements. Mergers with other Protestant denominations have produced the United Church of Canada, 1925; the United Church of Christ (USA), 1961; the United Reformed Church (UK), 1972; and the Uniting Church in Australia, 1977.

Congregationalism had been well established in Scotland, Ireland and Wales by the 18th century. In the expansion of the American frontier it fell behind other Protestant denominations because of its organizational weakness. It played relatively little part in the camp meetings of the Second Great Awakening (c1800), but was deeply affected by later urban revivals. In the course of time Congregational churches were established in all the states, although New England tended to retain ideological and cultural leadership.

The London Missionary Society, founded in 1795, was at first interdenominational but was soon dominated by Congregationalists; it was active in spreading the faith among non-European peoples during the 19th and early 20th centuries, especially in Africa, India, Madagascar, China, Papua and the South Sea Islands. One of the most remarkable developments was in Tahiti and the Cook Islands, where fusing-tunes introduced by the missionaries were imitated by the indigenous peoples and developed into a type of polyphonic song called a *himene* (hymn). This became a leading feature of the mission and made the South Sea choirs famous.

The corresponding American organization was the Board of Commissioners for Foreign Missions (1810), followed by the American Missionary Association (1845). It has concentrated on Latin America, China and the Near East. For a long time the music of missions tended to consist of Western hymns translated into local languages and sung to the same tunes. The indigenization of worship music, especially in Africa and Polynesia, accelerated during the second half of the 20th century, while any remaining distinctions between Protestant denominations have lost much of their meaning in the Third World.

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## **5. Music in Britain and the USA since 1800.**

British and American Congregationalism have followed similar patterns since the beginning of the 19th century, and the musical links have remained strong. The combination of increasing affluence with declining Calvinism changed the character of the denomination after 1800: it became a church (or in Britain, a chapel) rather than a congregation or meeting. There was a parallel concern for refined musical taste. Organs were introduced in the larger town churches; the opposition had almost faded out by 1840. William Cole, an Independent schoolmaster at Colchester, Essex, wrote in 1819 that most of the disorders of modern psalmody could be remedied by getting an organ; Lowell Mason of Boston, Massachusetts, expressed the same view in 1826. Smaller communities had to manage for a few more decades with a band, barrel organ or (later) harmonium. Choirs of mixed voices increasingly dominated the scene, sometimes reduced to a quartet. Purely congregational singing became a rarity. Lining out, tenor-led harmony, and the fusing tune

were criticized out of existence. Set pieces, anthems and Anglican chants (often with metrical texts) became the staple fare of choirs. The older psalmody was replaced, at least in urban churches, by a by-product of European art music that increasingly approximated the style now known as 'Victorian'.

More in the USA than in Britain, these changes were seen as part of a conscious reform movement, anticipated by those such as Andrew Law and Samuel Holyoke, who had opposed the psalmodists of the Billings-Read-Edson school. At its height it was dominated by Lowell Mason (1792–1872), a Congregationalist by upbringing (see Mason family, (1)). His endeavours as organist, educationist, arranger, and composer were consistently focussed on finding a suitable style for American church music. His guiding principle was that church music should be cultivated and 'scientific', but chaste and restrained: he eschewed vulgarity of rhythm, melodic elaboration and advanced chromatic harmony. His models were German rather than English or American. His own hymn tunes, smooth and bland as they are, have been more successful than those of any other American composer (although it should be noted that some tunes often ascribed to Mason were not his own). 'Missionary Hymn', 'Olivet' and 'Bethany' are representative. In the course of a long career he was increasingly concerned to encourage congregations to sing, although he never ceased to believe that they needed an organ and a trained choir to lead them.

The opposing school was represented by Thomas Leavitt's *Christian Lyre* (1831), which supported the evangelical revival of Thomas Finney, with lighthearted camp-meeting tunes based on popular music of a kind that Mason deplored. If Leavitt and shape-notes prevailed on the frontier and in rural communities (see [Methodist church music, §5](#)), the choir-based music of Mason and his colleagues Thomas Hastings and William Bradbury was all-powerful in the big cities and on the East Coast.

In England, also, choral music prevailed. It was greatly assisted by the singing method of a Congregational minister, John Curwen (1816–80), whose modification of Sarah Glover's fixed-doh solmization system, known as [Tonic Sol-fa](#), placed the singing of choir music within the reach of any diligent member of a congregation. The result was that in many chapels the congregation almost became a choir, singing in four-part harmony with organ and able to 'perform' chants and simple anthems. Curwen himself published a *Sabbath Hymn and Tune Book* (1859). In London, the Weigh-House Chapel was once more prominent in the improvement of psalmody, as was Union Chapel, Islington (see London §1, 7 (ii) and (iii)). In 1858 Henry Allon and Henry Gauntlett, respectively pastor and organist of Union Chapel, brought out *The Congregational Psalmist*, a most influential book that was gradually expanded until 1886. Both texts and tunes drew heavily on Anglican and Lutheran sources, and it may be said that the domination of Watts was now at an end.

Meanwhile the Congregational Union had been putting out a series of 'official' hymnals. In 1887–8 came the first with tunes, *The Congregational Church Hymnal*: the musical editors were E.J. Hopkins and Josiah Booth. It had no less than 775 hymns with tunes, 64 anthems, 12 canticle settings and 8 collects, all largely homophonic and designed for congregational singing. It

became the standard Congregational book for several decades. One of its most popular pieces, Booth's 'Commonwealth' for the text 'When wilt thou save thy people?' (reproduced in *Rainbow*, 1981, p.160), reinforced Congregationalism's strong links with the political left. David Lloyd George declared that he had heard it sung 'with great effect by many thousands and tens of thousands at Liberal gatherings throughout the country'. The Liberal victory in the general election of 1906 is regarded as the height of Nonconformist political power in Britain.

An American movement to restore congregational participation was begun by Henry Ward Beecher, the famous pastor of Plymouth, who wrote in the preface to his *Plymouth Collection of Hymns and Tunes* (1855): 'We do not think that Congregational Singing will ever prevail with power, until *Pastors of Churches* appreciate its importance'. Like Mason, he opposed the 'quartet choir' that presided in many city churches. As Benson says (1915, p.474), 'the hearty singing of [Beecher's] vast congregation became almost as much of an attraction as his preaching'. It is difficult to know whether they were singing in unison led by harmony of choir and organ, or forming a 'congregational choir' in four parts. Somewhere between the two was probably the norm in large Congregational churches in the later 19th and early 20th centuries. Certainly there was enormous enthusiasm for choral music in both Britain and America; it was the heyday of choral festivals, competitions, and massive oratorio performances by combined Anglican and Nonconformist choirs. In London the Free Church Choir Union, founded in 1877 by Ebenezer Minshall, organist of the City Temple, held an annual festival up to World War II.

It was after that war that Congregational hymnody began to move in new directions. As the editors put it in the preface to the 1958 revision of *The Pilgrim Hymnal* (earlier editions 1904, 1913, 1931), 'the recent developments in hymnody, in church life, and in world history have made it necessary to plan our work in larger terms'. Similar sentiments guided the editors of *Congregational Praise* (London, 1953). Erik Routley, its musical editor, was an important influence in both British and American thinking about hymnody. The growing secularization of Anglo-American society made it difficult to maintain efficient choirs, let alone congregational rehearsals. Unison singing with organ has increasingly taken over the music of the services, resulting in hymn tunes specifically designed for the purpose: Vaughan Williams's 'Sine Nomine' (1906) has been the first and best model. Anthems and chants have tended to depart with the choirs, although many American churches still have large choirs and musical staffs. *New Church Praise* (1975), edited by Routley as a supplement to *Congregational Praise*, introduced an order of worship for the Lord's Supper, with newly commissioned musical settings for congregational use. A 'hymn explosion' occurred in the 1970s, more especially in Britain: two of the leading writers, Brian Wren and Fred Kaan, are United Reformed Church ministers.

The union of the Congregational Church with other bodies (as detailed in §5 above) has tended to dilute further the specific historical tradition discussed in this article. The music of the new hymnbooks, such as *Rejoice and Sing* (London, 1991), comes from a wider range of sources than ever before, including urban popular, commercial folk, and non-Western music. The newly composed tunes are often self-consciously 'user-friendly' and unchallenging.

In the hymn texts, gender-specific and archaic wording has frequently been replaced.

The most radical effort in this direction is *The New Century Hymnal* (1995) of the United Church of Christ (USA), where all masculine names and pronouns for God, Jesus or the worshippers have been eliminated (the one exception is 'Lord', restored after protest by the General Synod), archaic language has been ruthlessly excised, and attempts have been made to avoid all politically sensitive topics. The music is also notably progressive, in the American context. Young (1997) commends the editors for 'carefully selecting and presenting the finest and most inclusive repertory of African-American, Spanish-language, Native American, Asian American, global and Third World song to appear in any mainline hymnal'. Despite the denomination's sincere efforts at inclusivity, many black Americans find that the Congregationalist tradition of restrained and formal singing does not suit their cultural habits of more uninhibited participation (see Aghahowa, 1996).

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## Congress reports.

The musical congress report has its origins in the second half of the 19th century, specifically in the publication of papers given at three conferences on sacred music (1860–64 Paris and Mechelen), and more generally in the rapid growth of musicology in the second half of the century; this followed Chrysander's proposal in 1863 that musicology should be considered as a separate area of scientific enquiry, and its codification by Guido Adler in 1885. Congress reports usually comprise all or most of the papers delivered on a particular occasion (sometimes on two or more related occasions), often in a considerably expanded and revised form more suitable for publication. Such reports serve as a useful barometer of the trends and developments current in musicological thinking and have embraced work on almost every branch of academic musical study, including aesthetics, bibliography, ethnomusicology, organology, psychology, music theory, studies of music in a particular city or region and, more recently, issues of performing practice, reception history, analysis, iconography, recordings and the use of computers. A significant number of congress reports have been devoted to papers on biographical, bibliographical and analytical study on (or related to) a single composer. While congress reports of a general musical nature have continued to be published since 1945, an important development has been the increased specialization of many reports, including those devoted to a particular aspect of a composer's output. There has been a very substantial overall growth in the number of congress reports published from the 1970s onwards.

For complete listing of Congress reports see Appendix. Individual reports are referred to in small capitals in this article.

## 1. To 1945.

There was an upsurge in the publication of specifically musical congress reports around 1900, in particular from the wide variety of musicological activity which took place in connection with the Exposition Universelle in Paris, and the congress on sacred music held at the Schola Cantorum in Paris that year. The International Musical Society, founded in 1899, published reports for several of its earliest congresses (e.g. 1906 basle, 1909 vienna and 1911 london). The papers given on these occasions covered a broad range of research interests, were international in scope (a feature which was to become characteristic of the congress report), and were usually without any particular focus of attention beyond the history and theory of music. From early in the 20th century, however, more specialized reports began to appear, including a significant publication devoted to Gregorian chant (1905 strasbourg) and others concerned with pre-Renaissance music. In addition, musicological papers were frequently delivered at congresses of a general nature (especially those devoted to the historical sciences, folklore or aesthetics).

Ethnomusicology was well represented in some of the earliest congress reports to include papers on music. In the last years of the 19th century these included interdisciplinary conferences devoted to traditional American studies, folklore and oriental studies. As well as two musicology conferences, the Paris Exposition of 1900 included the second *Congrès international des traditions populaires*. Studies of traditional music continued to form an important part of many such congresses in the early years of the 20th century, a number of which resulted in published reports. Notable among early congresses devoted solely to ethnomusicology were those on Arab music (1932 cairo) and Maghrib music (1939 fez). In both cases, the papers were published. The earliest organological congress reports (e.g. 1926 and 1938 freiburg) concentrated on aspects of organ building. Sacred music was one of the subjects with which congresses were most often concerned in the first half of the 20th century, and the reports of several of these meetings were published.

Many congresses were arranged to coincide with composers' anniversaries (including centenaries of Chopin in 1911, Beethoven in 1927 and Schubert in 1928, all of which were marked by special conferences largely devoted to their respective composers with reports published shortly afterwards). Other congresses were connected with international events such as a World Fair (two musicological congresses were organized during the 1937 Exposition International des Arts et Techniques in Paris). Before World War II the vast majority of these meetings took place in European university towns (with the exception of some ethnographic congresses held in Africa and the Americas). The International Congress of Musicology (1939 new york) organized by the AMS, founded five years previously, produced one of the earliest American congress reports to concern itself entirely with musical scholarship.

## 2. Since 1945.

After World War II, it became increasingly common to organize conferences concerned with specific musicological, organological, theoretical and bibliographical subjects, with a growing interest in hitherto less well-explored issues such as reception history and performing practice. Other concerns of

Congress reports from the 1950s included film music (1950 Florence) and music libraries (1950 Lüneburg; 1951 Paris), while an increasing number were devoted to individual composers such as Spontini (1951 Iesi, Maiolati, Fabriano and Ancona), Mozart (1956 Paris; 1956 Prague), Janáček (1958 Brno), Haydn (1959 Budapest) and Handel (1959 Halle). The 1958 Janáček congress *Leoš Janáček a soudobá hudba* produced a report which is characteristic of several to be published in Eastern Europe. This was an international and multi-lingual gathering, and the report includes not only formal papers but also transcripts of extended remarks made as part of subsequent discussions, in four languages: Czech, French, German and Russian.

In the 1970s and 80s what had previously been a steady flow of publications derived from musical conferences became something of a deluge, with many scholars choosing to publish important work through the medium of the congress report. The trend towards ever-increasing specialization continued, with a tendency for single-composer conferences to focus on particular aspects of a composer's activity. The published papers from such meetings at times resulted in a thoroughly coherent contribution to the literature, providing a forum for recent researches on repertory such as Beethoven's piano trios (1990 Munich). Areas which had hitherto been largely (or completely) unconsidered by musicologists were also examined in the context of conferences, including the stage works of Martinů (1966 Brno), Malipiero's work as a writer and critic (1982 Venice and Asolo), Rameau in the Auvergne (1983 Clermont-Ferrand), performing practice in Handel's operas (1988–9 Karlsruhe), music in Terezin (1991 Dresden) and innovative studies of individual works from a number of different authors and perspectives, such as the reports on Verdi's *Ernani* (1984 Modena) or *Stiffelio* (1985 Venice). An outstanding example of a congress devoted to detailed consideration of musical life in a particular time and place was that devoted to music in Paris during the 1830s (1982 Northampton, MA). Like those concerned with single Verdi operas, this produced a congress report which could also lay claim to being a standard work of reference on the subject. Conferences of this nature actively encouraged and generated a substantial body of new work on subjects in which research activity had previously been sporadic or disparate.

Important developments in music analysis can also be traced through congress reports, including such landmarks as the collection of papers on the analysis of opera (1984 Ithaca, NY). A growing interest in the use of computers in musicology, bibliography and composition resulted in a number of congress reports from the 1960s onwards. From the 1970s an important series of organological meetings in Blankenburg, Harz, attempted a systematic exploration of instrumental families which paralleled the increasing interest in historically informed performance. These included conferences on string instruments in the first half of the 18th century (1978 Blankenburg), brass instruments in the 17th and 18th centuries (1983 Blankenburg), woodwind instruments in the same period (1985 and 1991 Blankenburg), plucked and percussion instruments (1986 Blankenburg), the history of the harp from the Middle Ages to the 19th century (1992 Blankenburg), the fortepiano (1993 Blankenburg) and a congress concerned exclusively with the work of the piano and harp manufacturer Sébastien Erard (1994 Blankenburg). Aspects of reception history were examined in greater depth in congresses such as one devoted to critical responses to 19th-century Italian

opera in the contemporary press (articles from 1987 bologna published in *Periodica musica*). A clear demonstration of the proliferation in congresses (and their published reports) can be seen in the anniversary years of composers such as Brahms (1983) and Mozart (1991). These were occasions for several major international meetings, and several substantial volumes of studies were published as a result. From the 1980s, conferences were held on other subjects which were attracting an increasing amount of scholarly interest, including musical iconography, dance history, recording and jazz.

For a comprehensive list of musical congress reports, see vol.28 (Appendix b.

NIGEL SIMEONE

## Congreve, William

(*b* Bardsley, Yorks., 24 Jan 1670; *d* London, 19 Jan 1729). English dramatist and librettist. His stage career began with two comedies for the United Company at the Theatre Royal, *The Old Batchelour* (1693) and *The Double-Dealer* (1694), both with music by Henry Purcell. He left the company with the senior actors in 1695, and their makeshift theatre in Lincoln's Inn Fields opened with his *Love for Love*, one of the biggest successes of the period. He became close friends with the house composer, John Eccles, and his protégée, the actress-singer Anne Bracegirdle. Two further plays followed, *The Mourning Bride* (1697) and *The Way of the World* (1700), but after the latter's disappointing reception he wrote no more straight plays.

In 1700 a group of noblemen organized a contest to encourage English opera composers and commissioned Congreve to write a libretto, *The Judgment of Paris*, for all the contestants to set. The competition was held between 27 March and 3 June 1701. Congreve expected Eccles to win, aided by Mrs Bracegirdle's performance as Venus, but a rank outsider, John Weldon, received the first prize, Eccles the second, Daniel Purcell the third and Gottfried Finger the fourth. In November 1701 Congreve wrote *A Hymn to Harmony in Honour of St. Cecilia's Day*, which was set by Eccles. Shortly thereafter, he formed a partnership with the playwright and architect John Vanbrugh to build a replacement for the tiny Lincoln's Inn Fields playhouse. The result was the magnificent Queen's Theatre in the Haymarket, which opened in April 1705. Congreve, however, dropped out of the partnership after the financially disastrous first season. During the period 1705–6 he wrote *Semele*, possibly the finest libretto in the English language. Eccles's setting of this was stated in *The Muses' Mercury* for January 1707 'to be ready to be practis'd', but it was never performed, being pushed aside by *Thomyris*, an Italian pasticcio. The libretto, published in 1710, was transformed into a secular oratorio and set by Handel in 1744. Congreve's *The Mourning Bride* formed the basis of Marco Coltellini's *Almeria*, set by Gian Francesco de Majò in 1761.

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CURTIS PRICE/MARGARET LAURIE

## Coni, Paolo

(b Perugia, 1 Aug 1957). Italian baritone. After early studies he won the Mattia Battistini Prize at Rieti, where he made his début in 1983 as Enrico in *Lucia di Lammermoor*. In the following years he sang in a wide repertory throughout Italy, coming to La Scala in 1988. This was also the year of his début at the Metropolitan, New York, as Belcore in *L'elisir d'amore*. He has sung in Chicago and San Francisco, and in the 1990s sang principal baritone roles in most of the leading European houses. With the La Scala company in Japan and with La Fenice on tour in Warsaw he extended his reputation as a successor in Verdi roles to Piero Cappuccilli, whom he somewhat resembles in tone and style. Comparisons have also been made with Renato Bruson, from whom he took over the role of Simon Boccanegra at Genoa in 1992, when he was commended for the carrying power of a warm and flexible voice. In 1996 signs of tiredness were observed in his upper register, although the noble quality of his voice and the assurance of his stage presence continued to command admiration. Recordings include performances of *La traviata* and *Don Carlos* under Riccardo Muti and taken 'live' from La Scala: without any striking individuality of timbre or expression, he produces ample, well-rounded tone and is scrupulously attentive to details of the score.

J.B. STEANE

## Coninck, Servaas de.

See [Konink, Servaas de.](#)

## Coniuncta

(Lat.: 'something joined on').

In [Hexachord](#) theory, a mutation of the basic hexachord which involves chromatic notes, F $\flat$ , C $\flat$ , E $\flat$ , A $\flat$  etc., or the chromatic notes themselves. See [Solmization](#), §I, 4, and *Musica ficta*, §§1–2.

PETER WRIGHT

## Coniunctura

(Lat.).

A notational formation that may be regarded as a type of ligature, but that may itself include a ligature. Derived from plainchant, it is found in sources of 13th- and 14th-century polyphony and usually consists of a single note or ligature followed by between two and seven or more diamond-shaped notes (*currentes*) in a descending progression. The *currentes* resemble the contemporary semibreve in shape, but although the value of each is less than a breve it is not necessarily the temporal equivalent of a semi-breve. The value of each note of a *coniunctura ternaria* (i.e. a single note followed by two *currentes*) is normally identical to that of a conventional three-note ligature. In *coniuncturae* with more than two *currentes*, however, the values of the *currentes* are less rigidly defined; commonly the final note is a long and the penultimate note a breve, with the notes preceding the final note having the combined value of a long. See also [Ligature \(i\)](#).

## Conjunct.

A term applied to a melodic line that moves by step (i.e. in intervals of a 2nd) rather than in disjunct motion (by leap).

## Conlon, James (Joseph)

(b New York, 18 March 1950). American conductor. He studied at the Juilliard School, New York, and made his *début* conducting *Boris Godunov* at the 1971 Spoleto Festival in Italy. After receiving the conducting award of the American National Orchestral Association, he was the youngest conductor engaged for the New York PO's subscription series (1974). He conducted the first performance of Barber's revised version of *Antony and Cleopatra* at Juilliard in 1975 and made his Metropolitan *début* in 1976 with *Die Zauberflöte*. His British opera *début* was in *Macbeth* with Scottish Opera in the same year, followed by *Don Carlos* at Covent Garden in 1979, the year he succeeded Levine as music director of the Cincinnati May Festival. He has also worked at the Paris Opéra and the Maggio Musicale, Florence, and was music director of the Rotterdam PO, 1983–91. Conlon's opera engagements in the USA have included a three-year Verdi cycle at Chicago Lyric Opera, 1988–90. He recorded *La bohème* for Luigi Comencini's 1988 film, and his other recordings include an admired version of Weber's *Oberon* and works by Dvořák, Musorgsky, Stravinsky and Poulenc. He became chief conductor at the Cologne Opera in 1989, having made his *début* there the previous year in Harry Kupfer's production of *Lady Macbeth of the Mtsensk District*, and in 1996 was appointed music director of the Opéra National de Paris. In 1997 he conducted *Pelléas et Mélisande* at the Palais Garnier, Paris, and in 1998 *Tristan* at the Opéra Bastille. Conlon's operatic performances have been much praised for their discipline, fire and theatrical flair.

NOËL GOODWIN

## Conn.

American firm of instrument manufacturers. It was originally located in Elkhart, Indiana. The company bears the name of its founder, Charles Gerard Conn (b Phelps, NY, 29 Jan 1844; d Los Angeles, 5 Jan 1931). Conn's first

musical product was a rubber-rimmed cornet mouthpiece invented in 1874, with American and international patents following (1875–7). In January 1876 Eugene Victor Baptiste Dupont (*b* Paris, ?May 1832; *d* Washington DC, 26 July 1881), a brass instrument maker, inventor and former employee of Henry Distin in London, was invited to join Conn in Elkhart, and they began production of their Four-in-One cornet (with crooks for E $\flat$ , C, B $\flat$  and A) under the name of Conn & Dupont. By March 1879 the partnership had dissolved, leaving Conn as sole owner of the factory at the corner of Elkhart Avenue and East Jackson Street (see illustration). In 1887, after buying the facilities of Isaac Fiske on the latter's retirement, Conn opened a subsidiary plant in Worcester, Massachusetts. The company's product line, now centred on the 'Wonder' cornet, was expanded with the import of French clarinets and flutes (1885), development of the first American-made saxophone (1888) and introduction of Conn's own line of clarinets, flutes and piccolos (1888–92). As he phased out the Worcester operation (production ceased in 1898), Conn established a store in New York City (1897–1902) where a large variety of merchandise was sold under the 'Wonder' label, including Conn's own line of woodwind, brass and percussion instruments, violins, mandolins and portable reed organs. He also distributed both American-made and imported guitars, banjos and zithers. Many of the leading bands and soloists of the day endorsed Conn's instruments, including John Philip Sousa, for whom the first commercially successful bell-up ('rain-catcher') sousaphone was designed in 1898. The factory was destroyed by fire in 1910 and Conn built a new plant on East Beardsley Street. In 1915 he retired, selling the company to the flour miller Carl Dimond Greenleaf (*b* Wauseon, OH, 27 July 1876; *d* Elkhart, 10 July 1959), who renamed the firm C.G. Conn Ltd.

Greenleaf expanded, upgraded and retooled the plant, increasing the assembly-line work force to 550 by 1917 and turning out about 2500 instruments per month using a new hydraulic expansion process. During the 1920s C.G. Conn Ltd. produced a complete line of saxophones and introduced the first drawn-and-rolled tone holes (c1919; after a patent of 1914 by W.S. Haynes). Several new saxophone models, including the mezzo-soprano in F and the 'Conn-O-Sax', a hybrid of saxophone, english horn and heckelphone, were introduced in the late 1920s in a futile attempt to recapture a declining market.

From the 1920s the holdings of C.G. Conn Ltd. included the Elkhart Band Instrument Company (1923–7), the Leedy Company (percussion; 1927–55), 49.9% of the stock of H. & A. Selmer (USA) (1923–7), and two subsidiaries, the Continental Music Company and the Pan American Band Instrument Company. Although the stock market crash of 1929 seriously weakened the musical instrument industry in the USA, C.G. Conn Ltd. purchased several companies in 1929–30, including Ludwig & Ludwig (percussion), Carl Fischer and Soprani (accordions). The firm later acquired the Haddorff (1940–50) and Straube (1941–2) piano companies.

The Conn company's Experimental Laboratory, established in 1928, was unique in the industry. Led by C.D. Greenleaf's son, Leland (Lee) Burleigh Greenleaf (*b* Wauseon, OH, 12 Aug 1904; *d* Leland, MI, 29 March 1978), this department developed the first successful short action valves (1934) and the first device for the visual measurement of sound (the 'Stroboconn'; 1936, see [Tuning-fork](#)). It also made significant innovations in the design of the brass

instrument bell; the 'Vocabell' (1932) has no rim, theoretically optimising the tone of the instrument, and the one piece, seamless 'Coprion' bell (1934) was the first to be electrolytically formed.

During World War II, C.G. Conn Ltd. retooled the Elkhart plant to manufacture products for the government. No musical instruments were produced for civilian use in 1942–6. The resulting loss of sales, as well as a delayed reconversion of the plant in 1946, caused a serious decline in Conn's status as the leading band instrument manufacturer in the USA. However, the Division of Research, Development and Design, directed by Earle Kent (*b* Adrian, TX, 22 May 1910; *d* Elkhart, 12 Jan 1994), flourished after the war with innovations such as the 'Connsonata' electronic organ (1946; later known as the Conn organ), the 'Connstellation' line of brasses (mid-1950s) and the first fibreglass sousaphone (1960). During the 1950s and 60s Conn liquidated its subsidiary companies, including the Leedy and Ludwig Drum Division (1949–55) and the New Berlin [New Berlin, New York] Instrument Company (1954–61), which produced Conn's clarinets, oboes and bassoons.

Under Lee Greenleaf's leadership (1958–69), Conn acquired the Artley Company (flutes; 1959), the Janssen Piano Company (1964) and the Scherl & Roth Company (stringed instruments; 1964). In 1969 C.G. Conn Ltd. was sold to the Crowell-Collier MacMillan Company. During the subsequent decade the corporate headquarters moved from Elkhart to Oak Brook, Illinois; the Conn Organ Division to Carol Stream, Illinois; reed instrument manufacture to Nogales, Arizona; and the Conn Guitar Division and student-instrument brass production to Japan. Daniel Henkin (*b* Kansas City, MO, 1930), a former advertising manager at Conn, purchased the company in 1980. To further diversify the huge conglomerate, the organ division was sold to Kimball in 1980 under the name Conn Keyboards, and Henkin acquired the W.T. Armstrong Company (1981) and King Musical Instruments (1985). In 1985 Henkin sold Conn to the Swedish conglomerate, Skåne Gripen. A new parent corporation, United Musical Instruments (UMI), was formed the same year. UMI subsequently closed the Conn Brasswind Co. facility in Abilene, Texas (1986), moving some brass instrument production to the old King plant in Eastlake, Ohio. All operations were moved out of Mexico (1987) and the production of Artley flutes and piccolos returned to Elkhart, while that of clarinets, saxophones and small brass instruments moved to Nogales, Arizona.

More than 500 instruments and a Conn company archive are preserved at the Shrine to Music Museum, University of South Dakota, Vermillion, South Dakota.

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MARGARET DOWNIE BANKS

## Connell, Elizabeth

(b Port Elizabeth, 22 Oct 1946). Irish soprano of South African birth. She studied at the London Opera Centre, making her début in 1972 as a mezzo-soprano at Wexford as Varvara (*Kát'a Kabanová*). With Australian Opera (1973–4) she sang Venus, Kostelnička and Amneris. Engaged by the ENO (1975–80), she sang Eboli, Azucena, Mariya Bolkonskaya (*War and Peace*), Herodias, Waltraute (which she recorded under Goodall), Kabanicha, Eglantine (*Euryanthe*), Rossini's Isabella, Bartók's Judith, Sieglinde, Santuzza, Donna Elvira and Marina. She made her Covent Garden début in 1976 as Vicihinda (*I Lombardi*). After Ortrud and Brangäne at Bayreuth (1980–81), she cancelled all engagements, reappearing in 1983 as a soprano. Following performances of Fiordiligi at La Scala, she sang Electra (*Idomeneo*) in Salzburg and Norma in Geneva. She made her Metropolitan début as Vitellia (1985), returned to Covent Garden as Leonora in *Trovatore* and Leonore in *Fidelio*, and sang Reiza (*Oberon*) at Edinburgh. Connell's soprano repertory includes Donna Anna, Cherubini's *Medée*, Senta, Elsa, Elizabeth, Ariadne and Chrysothemis. Since her first Lady Macbeth in Sydney in 1977, she has made a speciality of the part throughout Europe and in the USA; her other Verdi roles include Elisabeth de Valois, Amelia (*Ballo in maschera*), Odabella and Abigail. She sang Brünnhilde (*Die Walküre*) at Santiago in 1995 and Isolde for the ENO in 1996. A highly dramatic singer, she has a powerful, flexible voice equally suitable for Verdi and Wagner.

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ELIZABETH FORBES

## Connold, James

(d ?Norwich, ?1708). English composer. He is listed as precentor of Norwich Cathedral in 1673 and among the minor canons until his name drops out soon after 1690. He may be identified with the John Connould who was admitted sizar at Trinity College, Cambridge, in 1663, graduating in 1667–8 and holding plural benefices in the Norwich diocese between 1680 and 1708. Partbooks at Norwich Cathedral contain two services, in G minor and F. Other manuscripts of Norwich provenance (*GB-Ckc* 9–17) include eight verse anthems and several chants. The anthems, which show evidence of Connold's technical competence, are missing from the organbook accompanying the parts, thus precluding satisfactory reconstruction.

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IAN SPINK

# Connolly, Justin (Riveagh)

(b London, 11 Aug 1933). English composer. He was educated at Westminster School and was at the Middle Temple before entering the Royal College of Music in 1958. There he studied composition (with Fricker) and conducting (with Boult), winning prizes for both activities; simultaneously he had frequent informal contact with Gerhard. The music he wrote during this period was fluently composed in a Schoenbergian 12-note style, but was all subsequently withdrawn. In 1963 he went to Yale University on a two-year Harkness Fellowship as a student of Mel Powell, subsequently teaching there for a year; during this period he found his individual voice and consolidated his technical mastery. His earliest acknowledged works proceed largely by the scintillating play of small motifs within complex textures. They employ a virtuoso combination of space-time notation and grace-notes as well as traditional metre. The series of *Triads* (1964–74) exemplify this style, and also provide an example of his penchant for groupings of highly diverse instruments, a tendency which is carried through into the concertante textures of his works for larger forces. By the time of *Anima* (1974) and *Diaphony* (1977), both commissioned for the Proms, he had expanded his expressive range to encompass an increased directness and simplicity as well as the fragmentary motivic writing typical of earlier works.

Ill health led to a period from 1978 to 1988 during which Connolly produced only revisions of earlier works. His next new work, *Spelt from Sybil's Leaves*, came in 1989 in response to a BBC commission, and is scored for a typically unusual combination. The vocal lines display sensitive and expressive word-setting (a characteristic of all his vocal music), but also a more sustained melodic impetus hinted at in his work of the late 1970s. During the 1990s Connolly completed a steady stream of works, both substantial and occasional, culminating in *Scardanelli Dreams* (1997–8), a formally and rhythmically complex work in which five fragments of Hölderlin are sung in parallel with ten solo piano movements of various sizes. The resulting work has unusual poetic power, providing ample proof of Connolly's sustained ability to steer a course between technical brilliance and expressive import.

He is an experienced and respected broadcaster and teacher: in addition to holding posts in London colleges (RCM 1966–88, RAM 1989–96), he was visiting lecturer in composition at the University of California, Santa Barbara (1979–80), and at the University of Melbourne (1982).

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NICOLAS HODGES

## Conon [Quennon, Quenes] de Béthune

(*b* c1160; *d* 17 Dec 1219 or 1220). French trouvère. He was the fifth son of Robert V ('le Roux'), seigneur of Béthune, and Alix de Saint-Pol; his birthplace was presumably Béthune. As a young man he is known to have spent time at the French court. His name may be traced in documents from 1180. The chansons *Ahi, amours, con dure departie* and *Bien me deüsse targier*, apparently written in 1188, indicate that he prepared for the Third Crusade (1188–92). In *Bien me deüsse targier* he named Huon d'Oisi as his teacher; Huon, who died at the siege of Acre in 1191, reproached Conon in one of his own songs (R.1030) for having left the crusade prematurely. Two chansons by Blondel de Nesle are dedicated to Conon. *Chançon legiere a entendre* is dedicated to Noblet (Guillaume V de Garlande), a friend of Gace Brulé. It is likely that Conon also knew the Chastelain de Couci, another trouvère who participated in the Third Crusade. Conon took part in the Fourth Crusade (1202–4) and was at the siege of Constantinople. He was present at the coronation of the Latin emperor, Baldwin IX of Flanders, and remained to participate in the political and military affairs of the empire. In 1217 he became seneschal, and in 1219 *bail* (regent).

Conon clearly preferred isometric, decasyllabic verses, although heptasyllables are not infrequent; there is also one hexasyllabic poem. *Bele douce dame chiere*, *Mout me semont amors* and *Tant ai amé c'or me convient häir* each follow the structure of a poem by Bertran de Born; these poems are without music, although melodies may survive in conjunction with Conon's poetry. In turn, two of Conon's songs, *Ahi, amours* and *Mout me semont amors*, provided models for other trouvères.

The main sources for the music to Conon's poetry are *F-Pn* fr.844 and 12615. In these manuscripts seven out of eight poems are set to melodies with finals on G. None of the original settings of his poems is ornate or extended in range. The reading of *L'autrier avint en cel autre päis* in *F-Pn* fr.844 is noteworthy; it remains within the ambitus of a 4th, displaying the rather primitive form AA'AA'AAA'A. In other sources the piece begins with the same musical material, but through various changes displays three other repetition patterns. Repetition within the cauda is frequently present, phrases also often being paired: CDCD, CBCB or CDC'E. *Ahi, amours*, the most famous of Conon's works, presents complex problems with regard to transformation of material. In *F-Pn* fr.846, *Bele douce dame chiere* is notated in the 1st mode throughout, whereas portions of *Ahi, amours* are in the 3rd mode. Occasional hints of modal organization may be found in other melodies.

See also [Troubadours, trouvères](#).

[Sources, MS](#)

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Abbreviations: (R) etc. indicates a MS (using Schwan sigla: see [Sources, ms](#)) in which a late setting of a poem occurs

*Ahi, amours, con dure departie*, R.1125 [model for: Richart de Fournival, 'Oiés seigneur, pereceus, par oiseuse', R.1020a (= 1022)], ed. in Bédier and Aubry, 32 (3rd Crusade, 1188) (R, V, a)

*Bele douce dame chiere*, R.1325 (= 1131, 1137)

*Bien me deüsse targier*, R.1314, ed. in Bédier and Aubry, 44 (3rd Crusade, 1188)

*Chançon legiere a entendre*, R.629 (R)

*L'autrier avint en cel autre päis*, ed. in *NOHM*, ii (1954), 234

*L'autrier un jor après la saint Denise*, R.1623

*Mout me semont amors que je m'envoise*, R.1837 [model for: Jehan Erart, 'Nus chanters mais le mien', R.485], ed. in Mw, ii (1951)

*Se rage et derverie*, R.1128 (T)

*Si voirement con cele dont he chant*, R.303 (no music)

*Tant ai amé c'or me convient häir*, R.1420 (= 895)

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THEODORE KARP

## Conradi, August

(b Berlin, 27 June 1821; d Berlin, 26 May 1873). German composer and conductor. He was originally destined by his father for the study of theology, but was enrolled at the Akademie der Künste in Berlin, where his main teacher was K.F. Rungenhagen, the director of the Berlin Sing-Akademie. When Conradi was 22 he was appointed organist at the Invalidenhaus in Berlin; his first symphony was composed about that time. He held various conducting appointments including Stettin (1849), Berlin (1850), Düsseldorf (1852), Cologne (1853) and (from 1856) Berlin once again at such theatres as Kroll's, the Wallner-Theater, and the Victoria-Theater. It was at this time that Conradi reached his definitive position in the musical life of Berlin, writing light operas and farces which enjoyed great popularity, including the evergreen *Berlin wie es weint und lacht* and *Herzliebchen mein unterm Rebendach*. Conradi's compositions include eight operas, five symphonies, overtures, string quartets, dance music for piano and orchestra, farces, potpourris and numerous lieder. Liszt admired Conradi and made a well-known piano transcription of his *Zigeuner Polka* (1847).

Liszt and Conradi probably first met in the early 1840s. They were together in Weimar in January and February 1844, when Conradi worked as Liszt's copyist, and from 1848 to 1849 Conradi spent 18 months at Weimar at Liszt's instigation. Conradi prepared copies of the first versions of Liszt's orchestral works, made suggestions on scoring and helped Liszt draw up a 'Programme general' of all the repertory he had played during his virtuoso years (MS, c1850, in *D-WRgs*). When Conradi left Weimar to take up his appointment at Stettin, Liszt continued to use him as a copyist. In September 1855 we find Liszt writing that he intended to send the score of his Psalm xiii to Berlin so that Conradi could make a fair copy for the first performance there.

The extent of Conradi's help with Liszt's early orchestral sketches has been well-documented by Raabe, who demonstrated that, whatever the position with regards to the first drafts, the final versions were always Liszt's own.

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ALAN WALKER

## Conradi, (Johann) Gottfried

(*b* Tönsberg, nr Christiania, 17 April 1820; *d* Christiania, 20 Sept 1896). Norwegian conductor and composer. He studied medicine at first, but from 1843 founded several choirs in Christiania, and in 1853–4 was director of music at the Norske Teater. In 1855–6 he studied music in Germany, and from 1857 to 1859 conducted the Christiania subscription concerts; subsequently he made his living as a choral conductor and music teacher. He also composed male-voice choruses, cantatas, songs and piano works, and edited the songbooks *30 sange til brug i skoler og mindre sangforeninger* (1875) and *Tostemmige sange til skolebrug* (1876). His essay on the history of Norwegian music, *Kortfattet historisk oversigt over musikens udvikling og nuvaerende standpunkt i Norge*, was published in Christiania in 1878; it contains a brief autobiography.

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## Conradi, Johann Georg

(*d* Oettingen, 22 May 1699). German composer. He was a major figure in the Hamburg opera in the 1690s and he introduced the French operatic style there.

### 1. Life.

He was the son of the organist Caspar Conrad, who settled at Oettingen, a small court town to the south of Ansbach, no later than 1644. He was probably taught music by his father, and later he joined the court chapel choir. In 1671 he became director of music to the court of Oettingen-Oettingen, a post he retained until 1683, when he was appointed Kapellmeister to the court at Ansbach. Here, under the enthusiastic patronage of Margrave Johann Friedrich, Conradi supervised a rich musical establishment, for which, according to archival records, he composed at least 85 sacred works, all of which are lost. During this period many of Lully's operas appear to have been performed at the court, which would explain the strong French stylistic characteristics of Conradi's later operas. The death of the margrave in March 1686 led to the disbandment of the court orchestra, and Conradi was forced to seek a new position. Only at the end of March 1687 did he become Kapellmeister at Römhild, the residence of Duke Heinrich of Saxe-Gotha. Here he built up a notable orchestra, although further details of his career during this period are unclear. No later than the middle of 1690 he left for Hamburg, where almost immediately he became musical director of the opera. In less than four years his operas for the Hamburg theatre established

his reputation throughout Germany. In 1698 he returned to Oettingen as Kapellmeister. After his death his son succeeded him in this post.

## 2. Works.

Conradi's music falls into three categories: sacred music for the various small Protestant courts where he worked, occasional pieces for ceremonies and festivities at the same courts, and the Hamburg operas. His church music is nearly all lost. There remain a few sacred arias, strophic in form and most of them settings of hymn texts; only in one, however, is a chorale melody incorporated into the vocal line. The arias are accompanied by small instrumental ensembles. Other compositions are either sacred concertos or cantatas, all scored for soloists, chorus and orchestra. They are good examples of late-17th-century Protestant church music, with typical structural contrasts between vocal polyphony, declamatory homophonic choral passages, solo recitatives and arias, and instrumental passages functioning both as connecting ritornellos and as concerted interjections within the vocal writing. None of the ceremonial and festive music is extant, although a few titles can be determined through surviving librettos.

One must assume, in spite of the lack of sources, that Conradi wrote operas before he went to Hamburg; otherwise he would hardly have been appointed immediately to the position of composer and musical director at the most important opera house in Germany at that time. The titles of his Hamburg works are recorded by Mattheson in *Der musicalische Patriot* (Hamburg, 1728/R). He listed nine works, all to librettos by Postel; the music for eight of these is lost, except for one aria transcribed for cithrinchen (a lute-like instrument popular in Hamburg in the late 17th century: see Wolff). However, the score of his first Hamburg success, *Die schöne und getreue Ariadne* (1691), is extant and permits a critical evaluation of his contribution to the history of opera in Hamburg (see Buelow); this manuscript is the earliest surviving score composed for the Hamburg opera.

The music of *Ariadne* is a highly expressive and cosmopolitan mixture of Venetian, German and French styles, French influences being dominant in everything but the recitatives. The score conclusively proves that it was Conradi rather than his successor in Hamburg, J.S. Kusser, who introduced French operatic influences in Hamburg. The opening page of the overture (facsimile in Buelow) is French in every detail of its pompous ceremonial style and in its characteristic dotted rhythms. Among other prominent French features are the numerous French dances and a distinct penchant for chaconne basses, including the favourite Lullian device of ending the opera with a complex sung and danced scene, labelled 'Passacaille', constructed over a simple ground bass. Most of the arias are in a form of da capo structure, although a strict da capo is rare. When the opening section of an aria returns it is always written out, and frequently the return of the music appears in the orchestra alone as a ritornello. The orchestra has a consistently active role; although since the score seldom specifies instrumentation one must assume that the four instrumental parts were played by a string ensemble with the possible addition of oboes and bassoons, which are indicated at a few places. Almost half the 38 arias in the three acts have orchestral accompaniment, but the orchestra functions even more actively than this implies, for it is integrated into the large solo

ensembles as well as into a number of recitatives and ariosos. The music of the opera is decidedly lyrical: more than two-thirds is non-recitative in character. But the recitatives, the earliest extant examples written for Hamburg, are of particular musical and historical importance. Conradi used in them a highly dramatic, emotion-laden style, the music carefully observing the rhetorical emphases of Postel's excellent poetry. Such an obvious musical device as the dramatic placing and duration of certain notes generates a good deal of intensity, but more subtle effects are the results of Conradi's considerable flair for striking dissonance and the insertion of expressive arioso passages. As late as 1722 Keiser revised the score extensively for a revival in Hamburg.

## WORKS

### operas

All but first item in three acts and performed in Hamburg, with libretto by C.H. Postel; scores lost unless otherwise stated

Templum Martis, oder Aufzug, Ansbach, 1683, lib. lost

Der fromme und friedfertige König der Römer Numa Pompilius, 1691

Die schöne und getreue Ariadne, 1691, *US-Wc*; 3 arias transcr. cithrinchen in Wolff, ii, 57ff, from a now lost MS

Diogenes Cynicus, 1691; also attrib. J.P. Förtsch

Der tapffere Kayser Carolus Magnus und dessen erste Gemahlin Hermingardis, 1692

Der Verstöhrung Jerusalem erster Theil, oder Die Eroberung des Tempels, 1692; 1 aria transcr. cithrinchen in Wolff, ii, 57ff, from a now lost MS

Der Verstöhrung Jerusalem ander Theil, oder Die Eroberung der Burg Zion, 1692

Der grosse König der africanischen Wenden Gensericus als Rom- und Karthagens Überwinder, 1693; also attrib. J.S. Kusser

Der königliche Printz aus Pohlen Sigismundus, oder Das menschliche Leben wie ein Traum, 1693

Der wunderbar-vergnüte Pygmalion, 1694

### other stage works

Höchst-Erfreulicher Bewillkommens-Gruss, 1679; Die von dem gütigen Himmels-Schein aufgegangene Öttingische Freuden-Sonne, 1680; Die Gefangene und Wieder-Erlösete Amazonische Fürsten-Braut ... in einem Schauspiel fürgestellet; Höchst-Erfreute und glückwünschende Frühlings Zeit ... in einer Früh Musique vorgestellet, 4 May 1699: all known only from lib. in *D-HR* and first perf. Oettingen

### sacred music

extant works only; for full list see Jung (1972)

Ach wie lange soll ich doch von Dir, aria, 1v, 2 vn, 2 va, vle, bc (org), *D-Bsb*

Allein Gott in der Höh sey Ehr, 6vv, 2 fl, 2 hn, tpt, 2 vn, 2 va, bc, *F*; attrib. G.C. Wecker, *Bsb*

Jetzt komm ich als ein armer Gast, 2vv, 2 vn, 2 va, vle, bc (org), *Bsb*

Komm, komm, mein Freundt, aria, 1v, 2 vn, 4 va, bc (org), Pfarrarchiv Starckloff-Eschenbergen, Grossfahner, nr Erfurt

Lobe den Herrn meine Seele, 3vv, 3 vn, bc, 1690, *Bsb*

Singet frölig Gott, der unser Stärcke ist, 4vv, 2 clarini, bn, timp, 2 vn, 2 violette, bc, *F-Pc*

So thuts wer hier nach Reichthum strebt, 3vv, 2 vn, va, bc, *D-F*; incorrectly attrib. Nicolaus Seber

Wo soll ich fliehen hin, chorale aria, 1 solo v, 5vv, 5 va, bc, *D-Bsb*

Beatus vir, conc., 1v, 2 vn, bn, org, *F-Pn*

Laudate dominum omnes gentes, 4vv, 2 vn, vle, bc, *Ssp*

O Jesu dulcissime, 1v, 2 vn, bc, *S-Uu*

Full list of works, incl. lost works, in Jung

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GEORGE J. BUELOW

# Conradi [Counradi], Johann Melchior

(*b* Oettingen, bap. 17 Feb 1675; *d* Heroldingen, nr Oettingen, 13 March 1756). German composer, son of [Johann Georg Conradi](#); the careers and compositions of the two composers have frequently been confused. Johann Melchior sang in the court chapel choir while his father served as Kapellmeister at Römheld in 1687. Nothing further has been discovered about his career, except that, after his father died in 1699, he succeeded him as Kapellmeister at Oettingen, remaining there until the court orchestra was disbanded in 1732. Most of his music was composed for performances at the court of Prince Albrecht Ernst II of Oettingen-Oettingen and of Duke Ludwig Rudolf of Brunswick-Wolfenbüttel. (*EitnerQ*)

## WORKS

performed in Oettingen

Serenades: Als nechst die Ewigkeit, S, insts, 1715; Rüstet euch, Ihr Himmels Zeugen, 2 S, B, insts, 1715; Beglückter Tag, erwünschte Stunden, 3vv, insts, 1715: *D-W*

Cants.: Es lachet jetzt die Zeit, S, insts, 1713; Höchst beglückter Tag der Freude, S, B, chorus, insts, 1729; Nur Seegen solle sehn, S, B, chorus, insts, 1729; Angenehmste Silberflammen, S, B, chorus, 1730: *W*

Lost serenades: Glückwünschendes Schäffer-Gedicht, 1701; Wunsch- und Freuden-Gedicht, 1701; Serenada, 1701; Glückwünschende Freude-Bezeugung, 1703: libs *HR*

GEORGE J. BUELOW

## Conradus de Pistoria [Coradus de Pistorio]

(fl early 15th century). Italian composer. He was an Augustinian friar ('frater ordinis heremitarum') and probably the Curradus Ser Gualandi de Bracilionis de Pistorio who became a singer at S Reparata in Florence in December 1410. Before that date Conradus may, like Matteo da Perugia and Bartholomeus de Bononia, have belonged to the French-orientated court of Pope Alexander V and his successor John XXIII. Soon after his election, in Pisa in 1409, Alexander V resided at Pistoia, and subsequently at Bologna, where the older layer of the manuscript *I-MOe* α.M.5.24 originated: this is the sole source for Conradus's two surviving works (both ed. in CMM, liii/1–3, 1970–72 and PMFC, xx, 1982). The three-voice ballade with Latin text *Veri almi pastoris musicale collegium* is evidence of the author's association with the chapel of a schismatic pope. Another three-voice ballade, *Se doulz espour ne me donne confort*, has an incomplete secular text. The style, form and notation of both works correspond with the ideals of the Ars Subtilior, and offer evidence of the extensive influence of French music in Italy at this time.

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URSULA GÜNTHER

## Conrad von Zabern [Conradus de Zabernia]

(d before 1481). German music theorist. He is presumably to be identified with Conrardus Zabern, a priest of the diocese of Speyer who received the baccalaureate and licentiate degrees at the University of Heidelberg in 1428 and 1430 respectively. He first gained a reputation as a theologian and preacher, esteemed as much for his rhetorical skill as for his personal piety. Later in life he travelled the Rhineland, visiting churches and monasteries to offer instruction in music theory and the proper execution of chant. His principal music treatise, the *Novellus musicae artis tractatus* (c1460–70), treats all the traditional themes of medieval music theory: intervals, staff notation, solmization, hexachords, mutation by means of the *claves*, the modes, and the pedagogical use of the monochord. Conrad relied most frequently on Guido and Johannes Cotto as his authorities. His teaching on the value of the monochord found fuller expression in a later treatise, the *Opusculum de monochordo* (Mainz, c1462–74), that also describes in detail the construction of the instrument. Principles governing the proper employment of the voice were explored in *De modo bene cantandi choralem cantum* (Mainz, 1474), a treatise later translated into early New High German (*Lere von Koergesanck*, c1480).

In his writings Conrad revealed himself as an engaging teacher passionately committed to the improvement of the church's choral song. His treatises draw on wide practical experience, and he declared himself prepared to travel anywhere to deliver his instruction in person. Central to Conrad's pedagogical method is the keyed monochord, an instrument that he recommended both for self-instruction in accurate singing and as a mode of correcting singers who might be unwilling to accept a teacher's admonitions. *De modo bene cantandi* maintains that the true art of liturgical song must give sufficient attention to refinements of vocal production and to choral discipline. Conrad proposed six essentials of choral singing: chants should be sung *concorditer* (with perfect ensemble), *mensuraliter* (with equal rhythmic values and consistent tempo), *mediocriter* (avoiding extremes of vocal register), *differentialiter* (with adjustment of tempo according to the liturgical rank of the day), *devotionaliter* (without embellishment) and *satis urbaniter* (without committing *rusticitates*, a series of faults including nasal singing, aspiration before the individual notes of a melisma, distortion of vowels, incorrect intervals, raucous singing and unbecoming deportment in choir).

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[see also F.W.E. Roth, *ibid*, 152]
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HEINRICH HÜSCHEN/JOSEPH DYER

## Conrat von Wertzeburc.

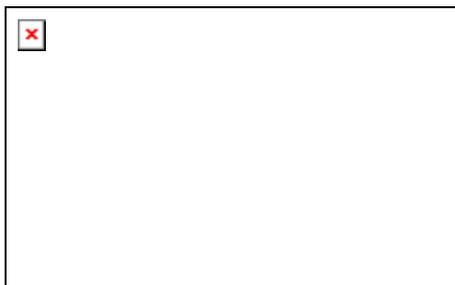
See [Konrad von Würzburg](#).

## Con scioltezza.

See [Sciolto](#).

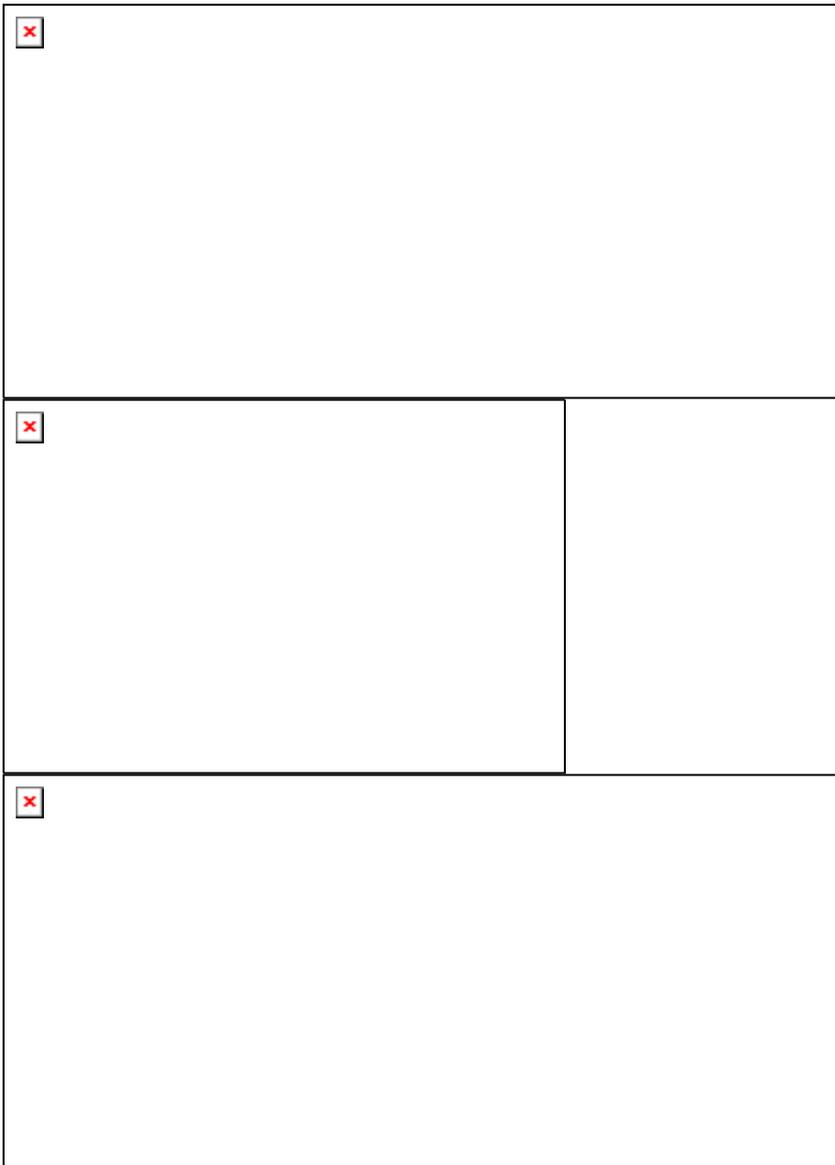
## Consecutive fifths, consecutive octaves [parallel fifths, parallel octaves].

In part-writing, the simultaneous duplication of the melodic line of one part by another at the interval of a perfect 5th ([ex.1a](#)) or an octave ([ex.1b](#)), or any equivalent compound interval.



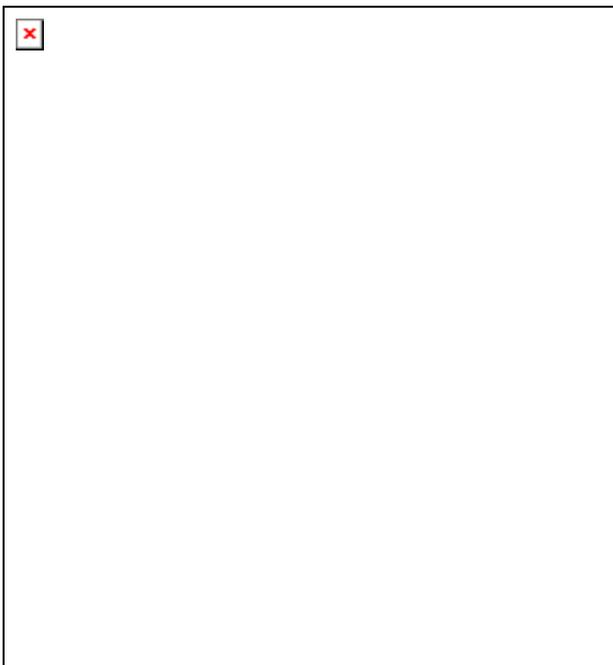
In the earliest stages of polyphony, from the 11th century to the 13th, only the unison, the 5th and the octave were regarded as true consonances to be used at cadences and other strong points of articulation. Consecutive 5ths were common in organum and in conductus-style pieces such as the anonymous three-part motet whose incipit is quoted in [ex.2](#) (GMB, no.18). The first theorist to prohibit them was Johannes de Grocheo (*Optima introductio in contrapunctum*, c1300; *CoussemakerS*, iii, 12), who forbade consecutive perfect consonances of the same size between two parts of a composition. Nevertheless, consecutive 5ths were used frequently in 14th-century three-part writing, and after 1400 can occasionally be found between two parts of a piece whose contrapuntal design is built on a third part (i.e. the tenor), for instance in the three-part cadence on the scale degrees 1–8–12 instead of the normal 1–5–8 ([ex.3](#)). From the high Renaissance on, theorists generally forbade the use of consecutive 5ths and octaves in strict counterpoint, and their occurrence in music up to the late 19th century was incidental.

The argument most often advanced against the use of consecutive octaves is that it eliminates one of the parts of a contrapuntal texture in an inartistic way, that is by doubling another. In the case of consecutive 5ths this argument does not apply, since a different set of notes is present in each part. Cherubini's argument against consecutive 5ths was that one would not know on which part to base the tonality of a two-part passage in consecutive 5ths (*Cours de contrepoint et fugue*, 1835–6); this view was repeated 100 years later by Schenker, whose made-up examples of consecutive 5ths in *Der freie Satz* ([ex.4](#)) present an amusing case against their use. It is now thought that consecutive 5ths were avoided on 'aesthetic' grounds, namely that the bareness of the interval of a 5th is accentuated when it leads immediately to another 5th; this argument can account for the objection to simple pairs of consecutive 5ths better than the theory of doubtful tonality advanced by Cherubini and Schenker, and it can also explain further the objection to consecutive octaves.



When consecutive 5ths and octaves do occur in tonal music, a non-harmonic note or an ornament is usually present. In [ex.5](#) an octave is approached from an augmented octave; the grace note  $b\overset{\flat}{\underset{\cdot}{\square}}$  in the first violin part is for expressive effect and not part of the contrapuntal design. In [ex.6](#) consecutive 5ths are made by the auxiliary note  $d\overset{\flat}{\underset{\cdot}{\square}}$  on the downbeat. Consecutive 5ths are often caused by appoggiaturas or accented passing notes in one part ([exx.7–8](#)). A special type of consecutive 5ths, called ‘Mozart’ 5ths (Ger. *Mozartquinten*), occurs when the German 6th chord resolves directly to the dominant ([ex.9](#)); examples in Mozart, however, are rare, as he normally modified the part-writing in such harmonic progressions so as to avoid consecutives. A number of instances of consecutives in Classical and Romantic music have been known to be ‘corrected’ by over-zealous editors: for example, in the first movement of Beethoven’s ‘Harp’ Quartet ([ex.10](#)), the consecutive 19ths between  $e\overset{\flat}{\underset{\cdot}{\square}}-d''$  in the first violin and  $A\overset{\flat}{\underset{\cdot}{\square}}-G$  in the cello led to the erroneous alteration of the cello’s  $G$  to  $F$  in some editions.





In the late 19th century and the 20th, consecutive 5ths were used for exotic, folklike or archaic effect or as a means of 'doubling' a part at an interval other than an octave, for instance in Act III of Puccini's *La bohème*.

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See also [Hidden fifths](#), [hidden octaves](#).

## Conseil [Du Conseil], Jean [Consilium, Johannes; Consilio, Gian de]

(*b* Paris, 1498 or 1501; *d* Rome, 1534). French composer, active in Italy. A papal bull of 1521 places his birth date at 1498, but a bull of 1515 states he was then in his 15th year. In 1509 he became a choirboy at the Ste Chapelle in Paris, and in 1513 he was sent by Louis XII along with two other boys, Hilaire Penet and Pierre de Monchiaron, to serve Pope Leo X under the tutelage of Carpentras. His service seems to have been directly to Leo and to his nephew, Cardinal Giulio de' Medici (later Pope Clement VII). He received benefices from both his patrons and in 1528 was awarded a canonry at Cambrai. He also acted as the Cambrai chapter's procurator in Rome. Conseil probably did not join the Cappella Sistina until after Clement's accession to the throne, as the chapel rolls of 1526 rank him very low in seniority. In 1526–7 he was sent to France to recruit singers for the pope's private chapel, of which he was the *maestro di cappella*. In 1528 he was again commissioned to travel to France and the Low Countries to recruit singers in an effort to restore the Cappella Sistina after the Sack of Rome. This trip included stops in Cambrai, Sens, where the Archbishop promised to send three choirboys to Rome, and Paris, where he recruited six adult singers. He was again in the north in 1530–31, visiting Cambrai and Paris. Conseil seems to have died in November 1534 as he is not listed in the pay records for the last two months of that year. The papal singers participated in a memorial mass for him on 11 January 1535.

Both Adrianus Petit Coclico and François Rabelais (in his prologue to Book 4 of *Pantagruel*) counted Conseil among the outstanding musicians of his day. His works circulated widely in northern Italy, France and Germany. All his chansons and many of his motets were printed by Attaignant. This was probably the result of contact with the printer and Parisian musical circles during Conseil's visits from 1528 and after. Fétis mentioned a *Livre de danseries en six parties* of 1543, attributed to Conseil and published by Attaignant, but this may be a confusion with an instrumental arrangement of some of his works, perhaps from 1553. Only three of his works were copied into Cappella Sistina manuscripts: two motets and the setting of the *Nunc dimittis* with the antiphon *Lumen ad revelationem* for the feast of the Purification.

24 of the motets attributed to Conseil can be authenticated as his. The only motet attributed to him without conflicting attribution that can be discounted is *Dextera Domini fecit*, which is the work of an incompetent. His sacred music is typical of Roman music of the 1520s and 30s: he had a predilection for closely spaced, full triadic sonorities, creating a lush sound. Individual voice parts cover ranges controlled by modal pentachord-tetrachord structures in alternating plagal and authentic octaves. The lines tend to be long and graceful. His textures are generally imitative with the use of fully chordal, syllabic passages for contrast. Cadences are clearly articulated, and text

setting is clear and unambiguous. The full, rich sonorities of his chansons distinguish these pieces from those of his French-based contemporaries.

## WORKS

Edition: *Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934–63) [S]

### sacred

Adiuva me Domine, 4vv, 1535<sup>5</sup>, S xi; Assumpta est Maria, 4vv, *I-Bc* Q20; Beati omnes qui timent, ?5vv, *Bc* Q27; Beatus apostolus Andreas, ?5vv (lost); Cum inducerunt puerum, 4vv, 1534<sup>10</sup>; Congratulamini mihi, 6vv, 1549<sup>3</sup>; Deus in nomine tuo, ?4vv (lost); Deus ultionum Dominus, 4vv, 1528<sup>2</sup>, *I-Rmassimo* VI.C.23–24, ed. in CMM, vi/10 (1975); Deus venerunt gentes, 4vv, 1528<sup>2</sup>, 1538<sup>6</sup>; Dominator caelorum, 5vv, *Bc* Q27; Domine quid multiplicanti, 4vv, *Rmassimo* VI.C.23–4, *D-Ga* 7; Ego sum qui sum, 5vv, *I-Rv* S/I 25–40, *Rvat* CS24, *US-Cn*, ed. in H.C. Slim: *A Gift of Madrigals and Motets* (Chicago, 1972), ii; Egredere ab occidente, 4vv, 1534<sup>4</sup>, S ii; Hodie Christus natus est, 4vv, *I-Rmassimo* VI.C.23–24 (lost); Hodie Christus natus est, 5vv (lost)

In illa die, 4vv, 1534<sup>9</sup>, S vii; In te Domine speravi, 4vv, *D-Ga* 7; Nigra sum, 4vv, 1534<sup>4</sup>, S ii; O desolatorum consolator, 6vv, *I-Rvat* CS55; Pater Peccavi, 4vv, 1534<sup>4</sup>, S ii; Quo abiit dilectus, 4vv, 1549<sup>15</sup>; Salve regina, 5vv, 1535<sup>4</sup>, S xii; Sancta Maria, 4vv, 1534<sup>6</sup>, S iv; Tempus est ut revertar, 4vv, 1534<sup>6</sup>, S iv; Tempus faciendi Domine, 7vv, *VEaf* B218; Lumen ad revelationum/Nunc Dimittis, 4–5vv, *Rvat* 484–9

### secular

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Livre de danseries en six parties (Paris, 1543); lost, mentioned in *FétisB*; perhaps inst. arrs. of secular vocal works

### doubtful

Ave regina caelorum mater, 6vv, by Jacquet of Mantua; Beata Dei genitrix, 4vv, by Lheritier; Benedictus domine Deus Israel, 4vv, by Lupi; Dexter a Domini fecit, 4vv, attr. in 1554<sup>11</sup>; In die tribulationis, 5vv, by Jacquet; Nigra sum, 4vv, ? by Lupus; Si bona suscepimus, 4vv, by Claudin de Sermisy

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STANLEY BOORMAN/MITCHELL BRAUNER

## Conseil International de la Musique

(Fr.).

[International Music Council.](#)

## Consequent.

See [Antecedent and consequent.](#)

## Conservatories.

Schools designed for special instruction in music, often also in one or more of the other arts. The term originated in Italy as *conservatorio*; it was adopted by the French as *conservatoire* and by some German cities as *Konservatorium*. 'Conservatory', commonly used in the USA, has prevailed since the mid-20th century.

[I. The role of the conservatory](#)

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[Conservatories](#)

### I. The role of the conservatory

The idea of a school where music is one of the principal if not the only subject of study dates back to medieval church choir schools. By 1600 these schools usually taught reading and writing, and sometimes rhetoric and literature as well. The concept of the conservatory, however, differs from this model in several respects. First, although in some early conservatories students were expected to take part in church ceremonial, that was never their sole

occupation. Secondly, conservatories trained them for the music profession in general, rather than simply for church music. Thirdly, conservatories have usually been answerable to lay people, whether in the narrow sense of having lay governors or more broadly by being partly controlled by state or municipal authorities.

Before the advent of conservatories, musicians were educated by family members and through apprenticeships or guilds, as well as in church schools. A large percentage of musicians were trained by their parents and were bound to provide for their maintenance in old age unless given legal 'emancipation' from such support. Apprenticeship – for which contracts were written right up to the first decades of the 20th century – began as early as the age of eight, whether or not the child was being tutored by a parent. Lasting anywhere from three to 12 years, this agreement between the teacher and the child's family involved either payment during that period or a percentage of the apprentice's income in his early career. The teacher served as mentor, indeed as an agent for the young musician. Similar practices occurred for girls and young women, though contractual apprenticeship was less common than with males.

The establishment of opera companies in courts and cities in the 17th century, and the burgeoning of public concerts in the 18th century, increased the demand for musicians beyond what family training and apprenticeship could meet. The early Italian conservatories were orphanages from which opera companies could draw promising singers. For families of limited resources, training a young man as a castrato was often a good financial strategy. These schools produced the host of musicians who spread all over Europe and made Italian opera the dominant idiom internationally. Another impetus towards the founding of conservatories was the rise of new ideas about how musicians should best be trained. Competition among musical centres stimulated leaders in the musical community to build schools to improve musicianship in their regions. Conservatories also served as a source of musicians for performances in homes and private salons, a growing area of musical activity.

The widespread closing of monasteries and church music schools beginning in the late 1700s gave rise to a golden age of conservatory founding. As sacred and secular institutions diverged, the state and private patrons and societies took over many of the church's functions in musical education. In Paris, London, Leipzig and other cities musicians were trained to take part in the musical life of bourgeois society. Yet religious music retained a place in the conservatory curriculum, and the movement for church music reform gave fresh impetus to the creation of specialist schools for church musicians.

Conservatories responded to the growing professionalisation of musical life during the later part of the 19th century by drawing a sharper distinction between the training of professional and amateur musicians. Increasingly their resources were directed towards meeting the demand for highly skilled orchestral musicians, instrumental soloists and opera singers. Yet there was also a need for teachers to serve the expanding middle class, especially in piano and voice training. Many conservatories made special provisions for teaching 'dilettantes' or maintained preparatory divisions alongside their central course of study.

Throughout the 19th and 20th centuries, conservatories arose and developed in the context of general educational reforms that resulted in an increasingly diverse student body, the elimination or reduction of fees and greatly expanded curricular offerings. The large number of women who studied in early conservatories – usually as many as men, if not more – reflected the expansion of formal education generally. While the great majority of teachers were men, a few women achieved prominence, such as Clara Schumann in Frankfurt and the violinist Nobu Koda in the Tokyo Conservatory at its start in the 1880s. Both staff and student bodies became steadily more international in their make-up, especially after World War II.

The notion of conservatories as ‘conservators’ of national or regional styles of performance and composition has gradually been eroded in the face of the internationalization of musical life and the trend towards standardization of musical pedagogy. If the 18th century may be said to have been dominated by the Italian conservatory and the 19th century by the French and German models, the 20th century was characterized by a more eclectic approach. This reflects the spread of the conservatory movement to Russia and eastern Europe, Spain, Portugal, the Low Countries, Scandinavia, the USA, Britain’s overseas dominions, Latin America and Asia. This article focusses on the central lines of that development; the histories of individual conservatories are covered in greater detail in the respective city and country articles.

## Conservatories

# II. Up to 1790

## 1. Italy.

The origins of conservatories must be sought in communal rather than purely ecclesiastical institutions, and the most probable source of the concept lies in the humanist view of music’s social and educational role, which affected the curricula of schools and other institutions from the late 15th century. This view, following Plato, insists that music should be taught alongside the other subjects of the Trivium and Quadrivium and was expressed by the humanist Alberti (1404–72): ‘if I had children of my own, I would have them learn not only languages and history but singing and instrumental music, together with a full course of geography and mathematics’. It should be noted that music is here considered as a practical rather than a purely theoretical study; in Protestant grammar schools, this became formalized when the timetable advocated by Melanchthon in 1528 included an hour each day devoted to music, a practice widely followed north of the Alps. In Roman Catholic schools it was not so rigidly prescribed, but nevertheless music was often included in the curriculum.

Music became the predominant activity in certain charitable organizations in Venice and Naples during the late 16th century and the first half of the 17th. These were orphanages charged with looking after indigent children, and in their earliest years they had no specific educational role. The Venetian institutions dating from the 14th century were originally hospitals, founded to succour the sick and helpless; they were endowed by private individuals, with funds administered by trustees. In Naples such institutions were founded by confraternities whose role was in one case to ‘bury the dead’ and ‘distribute alms’ and in another to look after ‘abandoned male children’. By about 1600

their teaching functions were firmly established, and schoolteachers were employed on a permanent basis. These usually included a musician who taught singing and provided music in the institution's chapel. In the earliest years of the 17th century these musicians were of no great distinction, but in the 1630s members of the *cappella* of S Marco were in charge of music at some of the Venetian hospitals, and in Naples several competent composers were given similar offices.

It was the Neapolitan conservatories that first discovered that music could be a profitable activity. In Germany the music teachers and their charges had augmented their stipends by singing at weddings and similar functions, and also by giving street entertainments. The pupils at the Conservatorio dei Poveri di Gesù Cristo in about 1600 were similarly encouraged 'to search for alms for their own upkeep and to go out [into Naples] singing litanies and *laudi spirituali*'. Later they had more formal engagements at official city celebrations, were also hired by various churches on festival days and in 1680 took part in over 100 recorded 'concerti' and processions. In Venice this was less common, but during this same period the governors of the Ospedale della Pietà noticed that the quality of the music attracted a greater public to its chapel on saints' days, and that collections on the occasion and later donations and bequests grew accordingly. This was especially true during Lent: music at churches was reduced in scale, thus allowing the conservatories to take the opportunity of giving oratorios and other elaborate musical performances. By 1700 guidebooks to Venice were virtually advertising the days when such music was to be heard in the conservatories' chapels, increasing the audience still further. In response to this financial incentive, the conservatories in both Naples and Venice appointed specialist teachers. The Neapolitan Conservatorio di S Onofrio had a violin teacher as well as a *maestro di cappella* in the mid-17th century, while the Conservatorio dei Poveri di Gesù Cristo had teachers of strings (*magister lyrae*) and brass (*magister buccinae*) as well as two general musicians as early as 1633. In 1675 the same establishment hired a castrato, beginning a tradition of employing and teaching eunuchs, some of whom were of great distinction. Such developments took place somewhat later in Venice, Vivaldi, who was appointed about 1704, being the first violin teacher of note.

In spite of the financial advantages brought about by these means, the charities found considerable difficulty in meeting their needs, especially since they still had general responsibilities as infirmaries and orphanages. Against their original purpose, they therefore began admitting *convittori* or fee-paying pupils. The Neapolitan Conservatorio di S Maria di Loreto charged for both tuition and board as early as 1667 and had to raise its limit of 100 pupils to meet the demand. Since these pupils eventually became members of the choir or orchestra, thus earning money for the conservatory, they sometimes petitioned for and obtained reductions in their fees. There is some evidence that in times when admission as an orphan was difficult, poor children were entered as fee payers in the hope that they would almost immediately obtain this remission. Nonetheless, there remained two distinct classes, especially in the 18th century when the fame of the conservatories inspired foreign nobility to send their promising young musicians. To cope with the teaching demands, the conservatories organized themselves more formally. The *maestro di cappella* was appointed for his fame as a composer and administrator rather than as a teacher, although he may have taught theoretical subjects. He was

supported by a nucleus of staff, including teachers of strings, wind, brass and singing, some of these also distinguished men. They taught the most advanced pupils, members of the choir or orchestra, who in turn taught the more junior ones, for which they gained various privileges.

During the first half of the 18th century the Venetian and Neapolitan conservatories had an enormous influence throughout Europe. The *maestri* included Gasparini, Galuppi, Porpora, Locatelli, Bernasconi, Donatoni and Leo who often travelled abroad to produce operas. Many of the famous opera singers were taught in the conservatories, the castratos coming mainly from Naples; such women as Faustina Bordoni were taught in Venice, where the Pietà, as one of the few girls' schools, was especially well known for its singers. In Venice it was common for an orchestra to be formed from the 80 best pupils of the four conservatories to perform on state visits by foreign princes; this again added to the chances of gaining foreign pupils. Thus the domination of Italian musicians in Europe was to a large degree due to their efficiency.

The decline of the conservatories came in the later 18th century. In Naples it was due to mismanagement and even fraud by financial officials, to student unrest resulting from the opposition between fee pupils and orphans and to lack of royal support. In Venice the decreasing prosperity in the final years of the republic was the principal cause. Burney's report on the conditions at the conservatories in 1770 reveals an unhappy state of affairs: substantial overcrowding, pupils all practising in the same room at S Maria di Loreto and sometimes indifferent musical performances in Venice. Even so, Cimarosa, Zingarelli and Sacchini were among their composers, while some of the best church musicians in Venice taught at the Pietà and the Incurabili.

## **2. Other countries.**

In Germany a private singing academy had been founded in Leipzig in 1771, and in England two proposals to set up a music school had been mooted, one by John Potter (1762), the other by Burney after his return from Italy (1774). In his *Sketch of a Plan for a Public Music School*, Burney postulated a foundation based on the Foundling Hospital (the English equivalent of the *ospedali*) in the Italian manner, with two classes, one for girls 'chiefly in Singing' and the other for boys 'who have talents for Composition and for performing on different instruments'. The basic course was to last seven years, the pupils to leave not later than 21 years of age. Funds were to be raised by letting out the boys 'singly or in Bands, for Musical Performance in Churches, for Oratorios, and Public and Private Concerts; as well as to attend Persons of Rank into the Country, at a settled and stated price'. This was clearly based on the Neapolitan model, and the teaching was to be organized similarly, with two *maestri* and four assistants, and with a preference for native rather than foreign talent. Nothing came of this scheme immediately, and several others followed it before England achieved its first conservatory.

In France the Roman Catholic Church was the main institution of musical education before the political and social upheaval of 1789. About 500 *maîtrises*, choir schools associated with leading cathedrals and religious colleges, were estimated to have existed before the Revolution. The weaknesses of the *maîtrises* were numerous: their intake was limited to male students and the educational programme varied widely in content and quality,

centring on the performance of plainchant, although it occasionally included rudimentary counterpoint lessons and instruction on instruments used in religious services, such as the serpent, bassoon, cello and organ.

The demand for well-trained opera singers of both sexes was an important impetus for the reconsideration of institutionalized musical education in France in the years before the Revolution. The Ecole Royale de Musique et de Déclamation, directed by Gossec, was established in 1784 by royal decree. It had a faculty of 16 professors, but the enrolment never increased beyond 30 students, who were thus virtually private pupils. The school was not greatly successful and was attacked for extravagance and general incompetence, but it does represent the first attempt to found a national academy supported entirely from public funds.

Conservatories

### **III. 1790–1945**

1. Introduction.
  2. French-speaking countries.
  3. Germany and central Europe.
  4. Russia and eastern Europe.
  5. English-speaking countries.
- Conservatories, §III: 1790–1945

#### **1. Introduction.**

The founding of conservatories between 1793 and 1850 grew out of the shift of political and cultural authority from church and monarchy to the state and private associations. Not only did funds decline for church music schools, but the growth of cities and the rise of parliamentary government brought about new kinds of leadership that reshaped musical life profoundly. The Paris Conservatoire quickly emerged as the model for such institutions, owing to the central role it achieved in opera and instrumental music and its unusually strong government funding. Other conservatories were established and maintained chiefly by private means, both aristocratic and bourgeois; extensive state support was not common until the 20th century. As few schools offered a large number of scholarships, their students included many who did not intend to pursue professional careers in music. Indeed, during this period the term 'conservatory' usually meant a music school for amateurs and future professionals alike, and as such it reflected the dramatic expansion of the musical world generally. Students were often enrolled in their early teens; the Paris Conservatoire admitted them from the age of eight.

Throughout the 19th century formal and informal musical training existed side by side. Pupils often studied privately with teachers outside their conservatories or took only part of the curriculum offered by a school. Some conservatories did little more than match teachers with students, and it was not uncommon for young musicians – singers in particular – to achieve prominence with little formal training of any kind. Most leading soloists did not have extensive education until conservatories received significant state funding and were able to admit many students free of charge. Only after 1945 did it become virtually essential for professional musicians to obtain a formal musical education.

Likewise, the assumption that central conservatories train the highest-level singers and instrumentalists has come about only since the middle decades of the 20th century. The Paris Conservatoire was the main exception to this rule, since from the early 1800s on it educated most of the best orchestral players in the city. A refocussing of conservatories towards the training of high-level musicians began in the late 19th century in such cities as Leipzig, Cologne, Moscow and St Petersburg and became firmly established after World War II with the proliferation of state-funded educational programmes at all levels. Training in the early and mid-teens shifted to special schools and informal teaching, transforming conservatories into strictly tertiary-level institutions. In the process universities came to play increasingly important roles in musical education. The establishment of music schools within universities was part of a wider trend towards upgrading the status and quality of professional musical training (see [Universities](#), §III, 4).

Conservatories differed greatly in the relative emphasis they placed on instrumental, vocal and keyboard music. The Paris Conservatoire was at first concerned chiefly with instrumental music but by the 1830s became focussed on opera. The conservatory founded in Vienna by the Gesellschaft der Musikfreunde aimed above all to train singers for performances of oratorios, while the Prague Conservatory emphasized the training of orchestral players. Most 19th-century conservatories provided tuition in harmony, counterpoint, sight-reading and ear-training, but until the end of the century little in composition and almost none in the history of music. Some institutions, mainly in Germany and the USA, also created positions for the teaching of music theory. Concerts presented by conservatories became central to musical life in Paris, London, Brussels and numerous other cities.

The piano moved to the centre of the conservatory curriculum during the second half of the 19th century, even as the range of instruments taught expanded to keep pace with the development of the modern symphony orchestra. The rise of the solo recital as a new type of concert, most commonly for piano, paralleled the growing prominence of conservatories and renowned teachers such as Anton Rubinstein in St Petersburg, Liszt in Geneva and Weimar and Clara Schumann in Frankfurt. The movement towards a 'piano in every home' within the middle classes led some conservatories to devote themselves chiefly to training piano teachers and amateurs. British conservatories placed particular emphasis on the testing and licensing of teachers; in Germany and France the development of uniform methods of pedagogy was a major concern.

During the late 19th and early 20th centuries reformers called for improving the quality of teaching at conservatories. Some schools responded by focussing their efforts on producing outstanding soloists and orchestral and chamber musicians, others by cultivating higher standards of overall musicianship. Composition became a central part of the curriculum, and most conservatories chose their directors from among the leading composers of the time. Curricula became at once more varied and specialized to meet the demands of the marketplace; new programmes were established in such disciplines as contemporary music, chamber music, early music, music therapy and musical technology. New schools with innovative goals rivalled traditional institutions: in London the Royal College of Music competed with the Royal Academy of Music, and in Paris the Schola Cantorum challenged

the Conservatoire. Conservatories designed to serve the needs of specialist constituencies, such as organists and students of early music, broadened the range of opportunities available to young musicians.

[Conservatories, §III: 1790–1945](#)

## **2. French-speaking countries.**

With the Napoleonic invasion of Italy in 1796, political conditions changed so radically that most Italian conservatories closed, and although some were reopened a few years later, none regained its former stability or fame. The closing of religious houses disrupted charitable foundations still further and helped to force a reorganization of music schools. In Paris the Ecole Royale de Musique et de Déclamation was reorganized as a more general music school concentrating on singing and theatrical performances. In 1792 Bernard Sarrette, a captain in the National Guard, founded the Ecole de Musique de la Garde Nationale to supply wind players for the grandiose revolutionary *fêtes* – rituals designed for the mass education of the populace – and other civic ceremonies, as well as for the expanding armies of the republic. In 1793 it was renamed the Institut National de Chant et Déclamation.

As criticism of the aims, methods and administration of the two schools heightened, their programmes were re-examined, and on 3 August 1795 the Conservatoire National supérieur de Musique et de danse was established as a result of deliberations at the Convention Nationale. The new school, which was to be free to all qualified students, can be seen as a product of the general educational reforms initiated during the revolutionary period. The Paris Conservatoire was to be a practical training school, much like the recently established Conservatoire des Arts et Métiers, an intellectual centre for the education of all French citizens, akin to the new Institut des Sciences et des Arts, and an institution that ‘conserved’ the music of the French nation, in the manner of the Bibliothèque Nationale. Provision was made for training instrumentalists and singers, for offering courses in theory, composition and music history and for creating a repository of instruments, scores and music books. The Conservatoire was the first truly modern institution of its kind, organized on a national basis, free from charitable aims and with an entirely secular, indeed anticlerical, background. As such it soon emerged as the model for all subsequent conservatories in the West.

Among the Conservatoire’s innovations was the creation and dissemination of uniform methods of pedagogy (first mandated in 1796). Both curriculum and examinations were prescribed in some detail. Students were admitted between the ages of eight and 13; they were chosen on a geographical basis, six from each département, with equal numbers of boys and girls. They were to progress through three basic stages, each examined by inspectors, with intermediate examinations carried out by professors twice a year to test progress within each stage. The first of these stages was devoted principally to solfège, the second broadening out into various branches of singing and the playing of instruments, the third demanding theoretical knowledge, history of music and accompaniment of singers, as well as skill as performers, with suggestions of both a principal and a secondary study. The timetable was constructed to ensure regular lessons on a ten-day basis, and pupils had to practise at fixed hours. Method and harmony texts were circulated by the

Conservatoire's own publishing house, which existed until 1826, and later by private firms.

The Paris Conservatoire was part of an ambitious scheme of the revolutionary authorities to install music schools of various sizes throughout France and, subsequently, the conquered states of Europe. Many plans were submitted for extending the Conservatoire's reach beyond the capital, but not until 1826 did existing schools in Lille and Toulouse become officially connected to the Conservatoire as *succursales*. Leading conservatories on the Paris model were established in Brussels (1813) and Liège (1826). The former grew out of a state-sponsored school of vocal training headed by Jean-Baptiste Roucourt, whose goal was to send promising students to the Paris Conservatoire. Under the directorship of Fétis (1833–71), the Brussels Conservatoire Royal de Musique became central to the musical life of Belgium. As the century progressed the Parisian model was adopted throughout Europe, particularly in Italy and the German-speaking lands, as well as in Russia, England and the USA.

The expansion of the Conservatoire's sphere of influence was accompanied by a broadening of its curriculum and improvement of its facilities. By 1811 a new building was erected with a concert hall. Under Cherubini's directorship (1822–42), the piano came to hold a privileged place both as a performance medium and as a pedagogical tool in singing and harmony classes. As orchestral instruments changed and orchestras increased in size, new disciplines were added, such as harp, double bass, trumpet, valve horn and trombone. The Société des Concerts, founded in 1828, became one of the leading performing ensembles in Paris and was the basis for the Orchestre de Paris. In 1864 an independent museum of musical instruments was opened.

Although the Conservatoire dominated musical life in France until the end of the 19th century, its position was challenged by a succession of smaller, mainly anti-establishment conservatories. The school founded by Choron in 1817 focussed on the study and performance of early vocal music; it closed soon after government funding was withdrawn in 1830 and was resuscitated by Niedermeyer, who shared Choron's concern for religious music and the decline of the *maîtrises*. The Ecole Niedermeyer became a general music academy in 1895. A year earlier d'Indy, Bordes and Guilmant had founded the Schola Cantorum with a curriculum similarly orientated towards early sacred music. The Schola was recognized as an Ecole Supérieure de Musique and became a serious rival to the Conservatoire until after d'Indy's death in 1931. Other prominent Paris conservatories were the Ecole Normale de Musique, started in 1919 under the direction of Cortot, and the Conservatoire Américain, where Nadia Boulanger taught a generation of English and American composers. However, the high degree of centralization in French musical life ensured that the Conservatoire was never eclipsed: by 1930 it was the centre of a national system of music schools that included 23 *succursales*, 21 'national' schools and 20 municipal schools.

[Conservatories, §III: 1790–1945](#)

### **3. Germany and central Europe.**

#### **(i) 1790–1843.**

In the latter part of the 18th century rationalism and the Enlightenment led to the decline of church music and of the study of music in the Lateinschulen (Latin grammar schools). In many areas the provision of civic financial support for sacred music soon ceased entirely. This, together with the closure of many monasteries and above all the abolition of ecclesiastical principalities and many secular territories in the wake of secularization and mediatization in 1803 and 1806, had far-reaching consequences for musical education. In many cases the chapels of the princely courts and noble houses had trained their own musicians, and once they were dissolved yet another basis for professional education was lost. Finally, while the old practice of training musicians in guilds or Stadtpfeifereien had not entirely died out, it had outlived its usefulness in the face of the demands made by the music of the Viennese Classicists. The shortage of qualified young singers and orchestral musicians was increasingly obvious. H.C. Koch, in his *Musikalisches Lexikon* (1802), described the objective of the Paris Conservatoire and emphatically endorsed the French state commitment to musical education. In 1808 a group of Bohemian counts called for the founding of 'a society to promote the art of music in Bohemia'. The society was set up in Prague in 1810, each member making a minimum annual contribution of 100 gulden. It in turn founded the Prague Conservatory in 1811 and appointed Dionys Weber as director. The conservatory was clearly conceived as an orchestral school. The various disciplines (for all the instruments of the orchestra) were designed with that purpose in mind, as were the duration of training (six years, divided into two 'classes' of three years each) and the manner in which new students were to be admitted every three years: they were selected and their numbers supplemented to ensure that a balanced orchestral ensemble was always available. Foreign pupils were charged 60 gulden a year; teaching was free to Bohemian students, but they were required to perform at the society's academies or in private houses. To some extent, therefore, the conservatory provided the Bohemian nobility with a substitute for their private chapels. As students were accepted between the ages of ten and 13, they also received a general education. From 1815 the conservatory had a singing department and from 1826 an opera department; there was no piano department until 1888. The conservatory's main purpose was to train not virtuosos or composers but able orchestral musicians.

Similar initiatives in other cities led to the founding of schools for singers, instrumentalists, church musicians and (later) composers. They were supported by musical associations or the new promotional societies created by the music-loving middle classes or, as in Prague, the nobility. Only occasionally, when conservatories were affiliated to universities or academies, did the state follow the French example and provide support, as it did in Bavaria with the Akademisches Musikinstitut, founded by Joseph Fröhlich in Würzburg in 1804 and deriving from the collegium musicum of the university, and in Prussia with the Akademisches Institut für Kirchenmusik, set up at the instigation of Zelter in Breslau (1815), Berlin (1822) and Königsberg (1824). The Berlin institute trained teachers as well as church musicians, and a Meisterschule for composition was added in 1833; later Busoni, Schoenberg, Strauss and Pfitzner, among others, taught there.

The flourishing musical life of the middle classes fostered the growth of conservatories in the early 19th century. In 1817 the five-year-old Gesellschaft der Musikfreunde in Vienna opened a singing school, directed by

Salieri, to satisfy the demand for performances of large-scale oratorios. Instrumental classes were introduced after 1819, beginning with the violin, then the cello and finally the other instruments of the orchestra. Conservatories were soon founded in other cities: Graz (1817), Innsbruck (1819), Linz (1823) and Klagenfurt (1828), and later Pest (1840) and Brno (1862). All were supported by local music societies and sometimes by such church music associations as that of the episcopal city of Passau (1812). In Salzburg the Mozarteum, founded in 1841, developed from the Dommusikverein.

Piano teaching played a subordinate part in most early conservatories, and this accounts not only for the proliferation of private piano schools – some of them of considerable importance, for instance Joseph Proksch's in Prague (1830) – but also for the widespread utilization after the 1820s of piano teaching systems such as that of Logier. As a rule music theory was an auxiliary discipline, consisting of instruction in basso continuo and the elements of harmony, usually described as 'composition'. The study of composition became the main purpose of a teaching institution only in Friedrich Schneider's Musikschule in Dessau (1829) and the Berlin Meisterschule mentioned above. The same aim was pursued by the Mozart-Stiftung set up in 1838 in Frankfurt to promote the work of young composers by granting scholarships.

The oldest conservatory in the Netherlands was founded in 1826 by King Willem I in The Hague. In Rotterdam the initiative for the founding of a conservatory in 1844 came from the Maatschappij tot Bevordering der Toonkunst, one of the promotional societies also set up in Amsterdam and other cities. The first Swiss conservatory was founded in Geneva in 1835 and attracted many students in its first year because of the piano courses given by Liszt.

## **(ii) 1843–1918.**

The conservatories founded around the middle of the 19th century differed in many respects from the earlier Musikschulen. First, leading (or at least well-known) composers, music theorists and performers were more committed to founding, directing or teaching in them. Secondly, they were less dependent on promotional societies and were supported instead (for instance in Leipzig and Strasbourg, and later in Frankfurt) by the interest on their endowment capital, by civic subsidies or more rarely by state subsidies. Thirdly, their educational aims were more ambitious, extending beyond teaching the craft of music-making to greater intellectual depth of understanding, as described in Mendelssohn's letter of 8 April 1848 to P. von Falkenhain (*Festschrift ... des Königlichen Konservatoriums der Musik zu Leipzig*, 44–5).

Mendelssohn's primary concern in founding the Leipzig Conservatory in 1843 was no longer to train young musicians for orchestras, opera houses or choruses. Rather, it was to provide 'higher education in music, both theoretical and practical: in all branches of music regarded as a science and an art' (§1 of the 1843 prospectus) and in concrete terms to train composers and virtuoso performers. Accordingly, students were no longer accepted as children, but at the age of about 14 to 17; Theodor Kirchner, the first student registered, was 19. With Mendelssohn, Schumann, Hauptmann and David, and later Gade, Moscheles and Franz Brendel, Leipzig offered a teaching

staff of extraordinary eminence which attracted an international student body: of about 6000 students of its first 50 years, only 3300 were from Germany, 1800 coming from other parts of Europe and 1000 from the rest of the world. Leipzig had no orchestra school until 1881, but rehearsals and concerts were given by the Gewandhaus Orchestra, which was closely connected with the conservatory both artistically and administratively. In the years that followed, conservatories were founded in many German and central European cities, including Cologne (1845), Munich (1846), Berlin (1850, 1855, 1869), Strasbourg (1855), Dresden (1856), Stuttgart (1857), Berne (1858), Lausanne (1861), Basle (1866), Weimar (1872), Hamburg (1873), Budapest (1875), Zürich (1876), Frankfurt (1878, 1883), Brno (1882) and Karlsruhe (1884). The large number of students who flocked to these and other conservatories soon led, in many cases, to problems of space and finance. Only a few had such generous state funding as the conservatories in Munich, Würzburg and Karlsruhe. If the cities granted any subsidies at all, they were usually small, and as a result many conservatories opened their doors to amateurs in order to increase income. Stuttgart had a department for dilettantes from the first; in Karlsruhe there were preparatory, intermediate and senior classes. In 1884 Frankfurt added a seminar in which female students taught children from eight to 12 under the supervision of experienced male teachers; two years later this became the Vorschule where qualified women graduates served as 'auxiliary teachers'.

The usual method of teaching at the conservatories, with students grouped in classes, came to present a number of difficulties. A class had two one-hour lessons a week, and the director determined the number of students per class. With three pupils each would get 20 minutes of teaching time; with more students each would get correspondingly less time. In practice it was possible for a single pupil to be allotted the whole hour while the others simply listened. Hauptmann disapproved of this method of teaching composition, because it divided 'the lesson into as many parts as there are students' (letter to Franz Hauser of 8 April 1847; ed. Schöne, C1871, ii, 53; also 72 and 97). In instrumental teaching, he admitted, mere listening could still be useful, but he claimed that individual students received too little teaching in all the conservatories, and the less proficient held back the abler students without learning anything themselves. Some 50 years later Riemann was even more sharply critical of the 'exclusive training for practical performance' in most conservatories and the lack of discipline and intellectual depth. Students ought, he said, to be provided with a minimum of general education, historical knowledge and aesthetic standards (C1895, p.24).

The number of free places for students decreased considerably over the decades, and fees varied widely. In Karlsruhe in 1884 they were 100 marks a year for the preparatory class, 200 for the intermediate class and 300 for the senior class; in Frankfurt they were 300 marks for all students. Smaller institutions charged according to the main subject studied: in Würzburg fees ranged from 40 to 100 marks and in Sondershausen from 150 to 200 marks.

Most conservatories were marked by a sense of tradition and generally regarded new developments with suspicion. The early sense of the word 'conservatory', as a place for the maintenance of orphaned children, was reinterpreted as signifying that the artistic and educational programme was of a 'conservative' nature. Music from Bach to Beethoven was regarded as 'the

model for all time' and the tried and tested basis for musical education. More modern trends could not be banned from the piano classes and operatic training, but 'our students should form their taste and build a secure foundation for their opinions above all on the works of Bach, Handel, Haydn, Mozart and Beethoven' (B. Scholz, annual report of the Hoch Conservatory, Frankfurt, 1883–4, pp.8ff).

### **(iii) 1918–45.**

The development of musical institutions in German-speaking countries is reflected in their changing nomenclature. Until the early 19th century most were called Musikschulen. The name 'Konservatorium' or 'Conservatorium' gained ground after 1843 and was transferred to many Musikschulen in the later 19th century. During the 20th century, however, 'Konservatorium' gradually became devalued in Germany and Austria and was increasingly used for institutions devoted to musical education for non-professionals. This tendency was fostered in the 1920s by the Prussian Ministry of Culture under its music adviser, Leo Kestenberg. In connection with the reform of musical education at upper schools, which demanded state examination of their music teachers, Kestenberg urged that leading conservatories should become Staatliche Hochschulen. This trend continued under the Third Reich, when the conservatories in Frankfurt (1937) and Leipzig (1941) were designated Hochschulen, and corresponding changes occurred after 1945 in both East and West Germany. To educational planners, conservatories seemed relics of a bygone age which could either rise to the university status of Hochschulen or be downgraded to Musikschulen (schools of music). Musical training for professionals was to be clearly separated from musical education for amateurs.

The term 'Konservatorium' was generally avoided for institutions established after World War I. For instance, the Westfälische Hochschule für Musik, founded in Münster in 1919, became in 1925 the Akademie für Bewegung, Sprache und Musik. In 1927 it moved to Essen as the Folkwang-Schule für Musik, Tanz und Sprachen (directed by Rudolf Schulz-Dornburg and Kurt Jooss), one of the pioneering Hochschulen of modern music and dance. In some cases not only was the term 'Konservatorium' avoided, but a new approach to teaching was sought, as at the Schola Cantorum Basiliensis, an early music academy founded in 1933.

In 1919 the newly created Czechoslovakian state founded publicly supported conservatories in Prague, Bratislava and Brno. When Czech became the only language used for teaching at the formerly bilingual Prague Conservatory, a Deutsche Akademie für Musik und Darstellende Künste was founded in Prague in 1920 under Zemlinsky; it was largely supported by a promotional society. The Vienna Conservatory, state-subsidized after 1872, was renamed the Akademie für Musik und Darstellende Kunst in 1909, became a Staatsakademie in 1920 and a Reichshochschule (like the Salzburg Mozarteum) in 1939, and reverted to a Staatsakademie in 1945.

### **Conservatories, §III: 1790–1945**

## **4. Russia and eastern Europe.**

Professional musical education came late to Russia. In the 18th century foreign music teachers started music classes for the children of the

aristocracy or for the training of professional instrumentalists from the serf classes, and at the beginning of the 19th century there were also music classes at the universities of Moscow and Kharkiv. The St Petersburg Conservatory officially opened its doors on 8/20 September 1862; its parent organization, the Russian Musical Society (RMS), had sponsored classes in music from spring 1860. The driving force behind both society and conservatory was Anton Rubinstein, who held as his goal the establishment of musical life in Russia on a thoroughly professional footing, with musicians eligible to earn the same privileges and legal status available to the country's other artists. Soon after the RMS classes began Rubinstein submitted a proposal for a government-sponsored music school to the Ministry of Education, only to have it quickly rejected on grounds of such a school's uselessness. Rubinstein then sought the patronage of the Grand Duchess Yelena Pavlovna, Tsar Aleksandr II's aunt by marriage and a devotee of the arts, who earlier had helped Rubinstein establish the RMS. Slightly more than six months after he submitted to her a *Report on the Necessity of Opening a Music School in St Petersburg*, the government granted a charter for Russia's first conservatory, which was to be attached to the RMS under Yelena Pavlovna's protection and subsidized through the Ministry of the Imperial Court.

The St Petersburg Conservatory offered instruction in singing, performance on the piano and all orchestral instruments, composition and music history and aesthetics. The academic programme filled six years. Classes in *sofeggio*, piano, music history and literature, and aesthetics were required of all students, along with participation in the school's choir; as the first students progressed through their programmes of study, new classes in harmony, counterpoint, fugue, form, composition, orchestration and score reading were added to the curriculum. Courses in the Russian language and in Russian history, geography and literature were also offered, as was remedial instruction for those judged deficient in religion, history, geography, mathematics and languages (Russian, German and Italian). The curriculum was complete by 1865, and in December of that year 12 students, who had begun with classes taken under the auspices of the RMS, took their final examinations. Seven of these (including Tchaikovsky) met all requirements for graduation and thus were granted the title 'free artist', a privileged legal status which exempted its holder from military service and poll tax. Rubinstein served as director of both the conservatory and the RMS until 1867, establishing and maintaining the highest professional and artistic standards throughout his tenure.

Meanwhile Rubinstein's brother Nikolay, with Anton's encouragement, had established a branch of the RMS in Moscow in 1860. This branch offered music classes from its inception and in December 1865 received permission to open a second conservatory with Nikolay Rubinstein as director. The Moscow Conservatory formally opened its doors on 1/13 September 1866, with the young Tchaikovsky serving as professor of composition and head of the theory department. (This circumstance alone is an indication that one of Anton's goals – to provide Russia with fully professional native musicians and teachers of music – was beginning to be realized.) In like manner to St Petersburg and Moscow, five other cities of the Russian Empire gained conservatories before the Bolshevik Revolution. In Kiev, for example, RMS concerts began in 1863 and music classes in 1868; a music institute followed

in 1883 and a conservatory in 1913. Conservatories were also established in Saratov (1912), Odessa (1913), Kharkiv (1917) and Tbilisi (1918). All but the last were built on well-established institutions; in essence they were promoted in status from music schools or colleges (*uchilishche*) to conservatories. The goal of 'music education for everyone' was assisted by the foundation of the Free School of Music in 1862 by Balakirev and Lomakin and by the People's Conservatory in Moscow after the 1905 Revolution.

In 1866, after a student's unsuccessful attempt to assassinate Aleksandr II, the government's educational policies took a sharp turn towards the right. Although the conservatories were not subject to the Ministry of Education, Yelena Pavlovna wanted them to conform to the new direction and sought to transform them, in effect, into trade schools for instrumentalists. Anton Rubinstein's successor at St Petersburg, Nikolay Zaremba, directly resisted his patroness and was forced to retire in 1871 over the issue. The school's new head, Mikhail Azanchevsky, took another tack, formally agreeing with the grand duchess but doing little to bring about the changes she wanted. During the same summer in which he promised to eliminate academic classes and concentrate on training performers, he brought new vigour to theory and composition by hiring the 27-year-old Nikolay Rimsky-Korsakov as professor of composition and orchestration. Azanchevsky's manoeuvre also effectively countered the hostility of The Five, who from the beginning had 'challenged the conservatory's ability to train creative artists' (Ridenour, D1981), and it gave the conservatory a composer who, after making up the deficiencies in his own education through an extraordinary programme of self-instruction, was to become one of Russian music's most influential pedagogues. Many of his pupils, including Arensky, Glazunov, Lyadov and Steinberg (Shostakovich's teacher), became professors in the nation's conservatories, often basing their own teaching on Rimsky-Korsakov's textbooks and methods.

After the Bolshevik Revolution the new Soviet government nationalized the conservatories and designated them State Institutions of Higher Learning (decree of 12 July 1918). Graduate departments were established in 1925, and the education of professional musicologists and theorists, initially entrusted to the State Institute for Music Research in Moscow (founded in 1921), was given over to the conservatories. At the same time, curricular reform defined three large branches of study – composition and musicology (including theory), performance and education – with most specialities requiring five years. A new theory/composition curriculum, reflecting an awareness of modern music and thought, was proposed by Vladimir Shcherbachev. The older professors – including Glazunov, rector of the Leningrad Conservatory until 1928 – leapt to the defence of the old curriculum. But both curricula, together with their adherents, were soon overwhelmed by the Russian Association of Proletarian Musicians (RAPM), who had little interest in extended professional training or art music, preferring instead simple mass songs and marches for use as propaganda. The Party permitted the RAPM to dominate musical education from 1929 to 1932; during their brief period of ascendancy academic standards declined precipitously. The chaos of the RAPM years ended in April 1932 with the dissolution of all proletarian arts organizations and a return, in the words of Stalin's commissar of education, to 'musical education that will lead to the

acquisition of musical technique and the assimilation of musical skill' (Haas, D1989).

With Andrey Zhadanov's formulation in 1934 of the principles of Socialist realism, demanding that art reflect 'reality in its revolutionary development', the ferment of the 1920s ended. By 1945 conservatories existed in Riga (1919), Tallinn (1919), Baku (1920), Yerevan (1923), Minsk (1924), Sverdlovsk (1934), Tashkent (1934), L'viv (1939), Alma-Ata (1944), Vilnius (1945) and Kazan' (1945), with curriculum and organization generally paralleling those of Leningrad and Moscow. Although the Leningrad and Moscow conservatories were relocated away from the front in 1941 – the former to Tashkent, the latter to Saratov – both had returned home by 1944. After World War II the schools were sharply criticized during the cultural purges led with Stalin's blessing by Zhadanov, but the institutional structures established during the 1920s remained viable until 1991.

The conservatory movement spread throughout eastern Europe in the 19th and early 20th centuries. In Warsaw in 1816 Chopin's teacher Józef Elsner founded a school of singing and declamation modelled on the Paris Conservatoire; the Warsaw Conservatory was closed down after the failure of the 1830 Revolution, but reopened in 1861, and other conservatories were established in Lemberg (now L'viv) and Kraków. In Sofia a private school for music was opened in 1904; this came under state control in 1908 and became the Bulgarian State Music Academy in 1922. In Romania conservatories attached to the country's first universities were founded in Bucharest (1864) and Iași (1860). The establishment of the Yugoslav state in 1918 led to the creation of conservatories in Zagreb and Ljubljana (both of which had had secular music schools for over a century) and later in Belgrade.

See §III, 3 above for other parts of the Austro-Hungarian empire.

## Conservatories, §III: 1790–1945

### **5. English-speaking countries.**

The British conservatories of the 19th and early 20th centuries served, first and foremost, the growing demand for instruction in piano and singing. They provided a training-ground for the growing population of teachers and amateurs and developed systems for testing and licensing them. While some high-level performers did attend these schools, before 1930 most such singers and instrumentalists were trained informally or by apprenticeship. Leading wind players came more commonly out of the Military School of Music at Kneller Hall, founded in 1857; many of its graduates found employment in leading orchestras. The main contribution of the London conservatories – the Royal Academy of Music (1822), the Royal College of Music (1882), the Guildhall School of Music (1880) and Trinity College of Music (1872) – lay in providing the world of amateur music and music teaching with coherent professional standards.

The conservatories of this period were funded almost entirely from student fees for courses and licences. A government grant of £500 per year to each school, begun in 1865, was not increased until after World War II, and the only substantial private endowment was that of Lady Barber to the Birmingham School of Music in 1932. That many students came from well-off homes and did not continue in the musical profession suggests the central role that music played in the life of the time.

The RAM and RCM grew out of quite different traditions and institutional goals, but ended up working closely together in the testing and licensing of students and teachers. The RAM was founded by the same aristocratic gentlemen who governed the Concert of Ancient Music and the Royal Society of Musicians; it was designed to train singers and instrumentalists for the King's Theatre and for teaching in elite families. The failure to obtain substantial state or private funding led the committee of management in 1868 to reorientate the academy towards serving the needs of teachers and the public.

The original purpose behind the RCM was to develop a leading conservatory comparable to those of Paris and Berlin, but lack of scholarship funds limited achievement of that goal. The effort to model the college on continental institutions was reflected in the programmes of the pupils' concerts, which focussed on the German/Austrian canon (whereas the academy emphasized recent music, especially by British composers). These differences were less marked by 1914, however, as compositions by both male and female students were more frequently performed. The Society of Women Musicians was active in both schools.

The curricula of conservatories during this period were less comprehensive than became the norm later in the 20th century. A certificate was awarded after one year, and in cases of special merit a student was made an associate. Piano and singing were the focus of attention; it was unusual for more than one person to teach any of the wind instruments. Courses were usually required in elements of music, harmony and counterpoint, as well as composition, a recent addition to conservatory teaching. Lectures on music history and programmes in ensemble playing were optional before World War I but became part of the regular curricula in the 1920s, as also happened with courses in conducting.

The testing and licensing of teachers grew to major proportions by the turn of the 20th century. Almost all conservatories conducted tests for teachers that led to the award of a licentiate. In 1889 the RAM and RCM set up the Associated Board of the Royal Schools of Music, initially to license teachers nationally and in the British colonies, appointing honorary local representatives to administer the tests. In 1911–12, 7453 local centres participated in examining 21,135 candidates. The testing was rigorous; only a third normally passed these examinations. Trinity College, which developed the largest licensing programme, led the effort to include music teachers in a parliamentary bill mandating the registration of all teachers in 1912.

Conservatories serving new constituencies, especially choral and sacred music, grew up in the late 19th and early 20th centuries. Trinity College trained teachers for district associations of choral societies around the country. The Royal College of Organists (1864) offered professional training

for church musicians. The Guildhall School of Music brought formal musical education to the City of London. The Tonic Sol-fa college (1869) and the Matthey School of Music (1920) trained teachers in their special methods of instruction. Ties between conservatories and universities were initiated in 1902 with the founding of a Chair of Music jointly administered by Trinity College and the University of London.

Elsewhere in Britain conservatories began as music classes within cultural institutes in the 1840s and 50s, as comprehensive music schools at the turn of the century and as schools within universities in the 1930s. The Birmingham School of Music (1859) grew in prominence under the leadership of Granville Bantock, its first full-time salaried principal (1900–34). The Manchester College of Music (1893), founded by Charles Hallé and directed by Adolph Brodsky from 1895 to 1929, attracted unusually well-known faculty members such as Egon Petri and Wilhelm Backhaus. The Royal Scottish Academy of Music and Drama began within the Glasgow Athenaeum (1847) and was originally the Athenaeum School of Music (1890).

During the 1930s, as the market for private music lessons waned, conservatories began to train more high-level performers; John Barbirolli and Myra Hess studied at the RAM and subsequently joined its staff, as did Leopold Stokowski at the RCM. After World War II such training became the chief goal, especially when government programmes made possible higher education for students in the arts as a whole.

The USA had no cultural capital comparable to London, and the earliest American conservatories were among a widespread group of music schools founded in the mid-19th-century, notably Baltimore's Peabody Conservatory (1857), the Oberlin College Conservatory in Ohio (1865) and the Cincinnati Conservatory (1867). The largest conservatory in the country, Boston's New England Conservatory (1867), represented a highly entrepreneurial effort to train teachers for the expanding market of amateur musicians. By 1885, 4570 students, mostly women, were taught by 100 staff. Students were housed in a large hotel on Franklin Square, thanks to funds donated by the Jordan family, the city's leading retail merchants.

During the 1890s an attempt was made to build a National Conservatory of Music with federal government funds. Begun in New York, the school was intended to move to Washington, DC, but failed after an auspicious three years under the leadership of Dvořák. In the late 19th century several American private universities – Harvard and Yale most prominently – established curricula in music not dissimilar to those of conservatories; Harvard in fact granted degrees for the New England Conservatory until 1929. Important music schools were begun at state universities in Michigan in 1880, in Indiana in 1893 and in Illinois in 1895. However, private patronage continued to be the principal source of support for conservatories; indeed, the three major schools founded in the 1920s had the largest endowments of any such institutions in the world. All three provided scholarships for most if not all of their students.

In 1921 the camera tycoon George Eastman donated \$12 million to re-establish an existing conservatory within the privately incorporated University of Rochester, New York. Although originally intended to provide a liberal education for musicians, the Eastman School of Music became a leading

centre for the training of performers. In Philadelphia the Curtis Institute was established in 1924 with a \$12.5 million gift from the publisher Cyrus H.K. Curtis and his daughter Mary Louise Curtis Bok. She served as president until her death in 1970, and from the start the faculty included prominent singers and instrumentalists. Also in 1924 the Juilliard Graduate School was founded in New York with a bequest of \$12 million from the textile magnate and banker Augustus D. Juilliard. Conceived as a graduate institute to train only the most talented young musicians to perform in public, the school nonetheless needed an undergraduate programme, and in 1926 it acquired the Institute of Musical Art (established in 1905) to form the Juilliard School of Music.

[Conservatories](#)

## **IV. Since 1945**

While conservatories established in the latter part of the 19th century were generally planned on European lines, the second half of the 20th century saw the emergence of several alternative models varying in size, purpose, formal status, relationships, curriculum and specialities. Some conservatories are independent institutions, others form part of universities. Some are funded by the state, others by different means. Some are devoted solely to music; in others music is studied alongside one or more of the other art forms. Some are located within, or function as, arts centres. Some conservatories have thousands of students, others only a few hundred. Each model has its strengths: the ultimate test is the quality of the experience the institution is able to provide for its students.

While the training of soloists with the potential to establish solo careers was once regarded as almost the sole purpose of the conservatory, since World War II stronger emphasis has been placed on the provision of education and training appropriate for a wider range of professional activities. Some conservatories have expanded their remit by offering advanced courses that focus explicitly on the needs of orchestral and chamber music players; of those wishing to specialize as church musicians; and of those aiming for careers in jazz and commercial music, and in fields such as music therapy and arts management. In some countries, such as Finland, the continuing professional development of musicians forms a key element of the role of a national conservatory. In many countries the initial training of music teachers is seen as closely linked with the training of performers and composers, and so is integral to the work of leading schools of music. In England and Wales, changes in the arrangements for teacher training in the last quarter of the 20th century tended to weaken the links between the conservatory and the training of music teachers for the state system.

As in the late 19th century, the conservatory curriculum has broadened considerably since 1934. The expansion that has taken place in Britain and elsewhere reflects shifts in educational philosophy, recognition of the changing needs of and opportunities for professionally trained musicians, and clearer identification by individual institutions of their roles and responsibilities within their respective societies, as well as developments in school curricula. Although many North American music schools have long espoused a model of liberal education, encouraging most students to undertake some studies outside music, for many students in British conservatories enrolled on

performance diploma courses, individual lessons and participation in ensemble activities were until the 1960s complemented mainly by harmony and ear-training, and limited study of history and music appreciation. Since then, British conservatories have strengthened the historical, analytical and critical elements of the curriculum, providing courses that aim to encourage a broader approach to the development of musicianship.

Curriculum design has been influenced by recognition of the range of professional careers and the need for specialization: while most conservatories prescribe a core curriculum, more and more options have become available in the latter years of undergraduate study, as well as at the postgraduate level. Students are encouraged to develop versatility as well as specialist skills: composition, arrangement and work produced in electronic and recording studios are increasingly part of their experience. Contemporary music now plays a more prominent part in the curriculum. Some conservatories also provide opportunities for intensive study of early music, liturgical music, non-classical music and musics of other cultures. Growing professional interest in historically informed performance has encouraged greater emphasis on issues of performing practice. In some leading European and American music schools musicology can be chosen as a main area of study. Teaching often explores links between music and other art forms – dance, drama, film and the visual arts. Conservatories have begun to give greater attention to the ‘professional integration’ of students by enabling them to develop skills of self-presentation and self-management and to gain professional experience. Some conservatories employ specialist staff to support this and to encourage community-based performance opportunities for individuals and ensembles.

In addition to the instrumental studies customarily available, more widespread opportunities now exist for the study of period instruments and instruments other than those in the standard 19th-century orchestra, such as accordion, saxophone and guitar, as well as those of the brass band. While most conservatories teach only Western instruments, some leading Asian music schools also include instruction in traditional eastern instruments. In British conservatories most instrumental teaching takes place in individual lessons, with occasional class sessions; in conservatories elsewhere in Europe and in some other parts of the world, classes generally meet several times a week, and individual students are taught in the presence of their peers.

Until the 1980s most students attending British conservatories, on successfully completing their studies, received diplomas, some of which were of graduate-equivalent status. By the end of the decade most of these institutions had replaced diplomas with bachelors’ degrees, reflecting the trend in higher education towards the degree as the standard professional award. At the postgraduate level masters’ degrees in performance as well as composition have become increasingly common. Similar developments have taken place in parts of Europe: in France and Belgium the *premier prix* was in the 1990s replaced by awards gained after pursuing more wide-ranging courses of study. In the USA the development of the Doctor of Musical Arts introduced a distinctive award at the doctoral level for performers and composers which focusses on practical work, normally supported by research into relevant literature and repertory.

A distinctive feature of the postwar period has been the burgeoning of specialist institutions for tertiary-level study. In 1949 Wales acquired its own conservatory with the embellishment in Cardiff of the Welsh College of Music and Drama. In Tel-Aviv the Rubin Academy of Music (now part of Tel-Aviv University) was founded in 1945, followed two years later by the Jerusalem Rubin Academy of Music and Dance. In 1950 new institutions were established in Beijing (Central Conservatory of Music), East Berlin (Deutsche Hochschule für Musik) and Hamburg. In a number of major public universities in the USA the creation of schools of music offering specifically professional programmes dates from the postwar period. In Germany individual states established their own Hochschulen; in Australia state conservatories were created in Queensland (1957), Tasmania (1965) and Canberra (1965). Some new conservatories arose from the linking of existing institutions, such as the National University of Fine Arts and Music (Tōkyō Geijutsu Daigaku) in Tokyo (founded in 1949), the Norwegian State Academy of Music in Oslo (1973) and the Royal Northern College of Music in Manchester (founded in 1973 by merging the former Northern School of Music and the Royal Manchester College of Music). Other notable schools established since 1970 include the Rotterdam School of Music (1971), the Hong Kong Academy of the Performing Arts (1984), the School of Music of the Korean National Institute of the Arts (1992) and the Hochschule für Musik in Rostock (1994).

The legal status of some long-established conservatories has changed as part of the revision of national systems of music education and training. In this process some leading European institutions, previously privately or locally run, became state-funded and state-controlled. These, along with others already recognized as state institutions, generally gained university status. This pattern can be observed throughout Europe; the Academy of Music and Dramatic Arts in Prague was re-established on this basis in 1946, as were the Budapest Academy and the Royal Danish Academy of Music in 1948. In Austria university status was granted to the Hochschulen in Graz, Salzburg and Vienna in 1970. The Sibelius Academy in Helsinki, established in 1882, was essentially a private institution until 1980, when it came under state control. In certain countries, such as France and Finland, the postwar period has seen the establishment of what is essentially a two-tier system: a network of regional conservatories linked in various ways to a smaller number of national institutions. In France and Spain the inclusion of the term 'superior' in the name of the institution indicates its national standing.

In many countries conservatories functioned from their inception as the local or regional focus for instrumental teaching, admitting students of all ages irrespective of level. One effect of the definition of role and formalization of status which took place in some European countries in the postwar period was that work at the elementary (primary) and secondary levels, and adult education, were transferred to other institutions. In other countries, including Britain, Japan, the USA and Australia, leading music schools have maintained junior or preparatory departments. Some function as specialist schools offering intensive music tuition to enhance the normal school curriculum; others cater for part-time pupils of talent.

Formal links between conservatories and universities increased throughout the 20th century. Although most conservatories were conceived as independent, autonomous institutions, some were planned from the outset as

existing within universities: the model of the Melba Conservatorium, founded in Melbourne in 1895 as a 'University Conservatorium', was emulated in 1898 by the creation of the Elder Conservatorium of the University of Adelaide. Since the late 1980s each of the other Australian conservatories has become formally affiliated to a university. Examples of both types of arrangement exist in North America. Some prominent American music schools are formally part of large universities, such as Illinois, Indiana, Michigan, Northwestern and Southern California; the Eastman School of Music is a school of the University of Rochester. While some leading American music schools such as the Curtis Institute and the Juilliard School remain independent, the latter strengthening its informal links with neighbouring institutions, the Peabody Conservatory in Baltimore became an affiliated division of the Johns Hopkins University in 1977.

During the last quarter of the 20th century national policies for higher education in Britain brought conservatories and universities closer together. With the notable exceptions of the Royal College of Music in London and the Royal Scottish Academy of Music and Drama in Glasgow, which have authority to award their own degrees, most British conservatories are associated with universities for degree-awarding purposes. Degrees of the Royal Northern College of Music are validated by the University of Manchester, those of the Welsh College of Music and Drama by the University of Wales, those of Trinity College of Music by the Universities of Westminster and Sussex, those of Leeds College of Music by the University of Leeds and the Open University, music degrees of the Gulidhall School of Music & Drama by City University and the University of Kent at Canterbury, while the Royal Academy of Music is a college of the University of London. In 1989 the former Birmingham School of Music, now a faculty of the University of Central England in Birmingham, adopted the name Birmingham Conservatoire. The London College of Music and Media has become part of Thames Valley University. Many music schools belong to regional, national and European networks, and have institutional agreements which support the exchange of students and staff. Collaboration between institutions has become increasingly common since World War II.

In Europe as in North America some conservatories have strengthened their links with other university-level institutions in order to offer students wider educational opportunities. While these developments have brought benefits, there can also be dangers: there is need for the conservatory to guard against loss of distinctiveness, and to retain its ability to admit those for whom the conservatory provides the most appropriate environment. The traditional staffing pattern of the conservatory, with its close ties to the music profession, is a particular strength.

The internationalization of musical life since 1945 has affected conservatories and been affected by them. This is evident both in the teaching staff and the student body. Although leading conservatories in the late 19th century attracted students from abroad, numbers remained relatively small. In the postwar period study overseas has become more common, particularly at the postgraduate level. Since the 1970s many foreign nationals have been admitted to conservatories in Europe and the USA, some remaining to perform and teach. National styles of performance and composition, as well

as musical life internationally, increasingly reflect the impact of these changing social patterns.

## Conservatories

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## Consilium, Johannes.

See Conseil, jean.

## Con slancio.

See Slancio, con.

## Console.

Now generally applied to the desk from which an organ is played, comprising manual and pedal keyboards and stop knobs. It may also have swell pedal(s)

and registration changing aids. The word is almost certainly French, introduced into England in the second half of the 19th century (C.A. Edwards: *Organs and Organ Building*, London, 1882), replacing earlier terms (Burney's 'keys' or 'box of keys', Hopkins's 'claviers' etc.) and being applied at first only to detached and reversed keyboards (J.W. Hinton: *Organ Construction*, London, 1900, 3/1910/R). Examples of detached consoles of the 18th century include a chamber organ (c1750) now at the Bachhaus, Eisenach, and the Green organ used at the 1784 Handel Commemoration in Westminster Abbey. Quadrant-shaped keyboards (not unlike console tables) were made by Cavaillé-Coll after the model of E.F. Walcker (1840), and illustrated by theorists from about 1880 onwards (Töpfer, Audsley). The scope for detached consoles increased with the advent of tubular pneumatic action (Willis, St Paul's Cathedral, London, 1872) and electro-pneumatic action (Bryceson, Theatre Royal, Drury Lane, 1868). The 20th-century facility of fully electric detached and moveable consoles was initiated by Hope-Jones at St John's, Birkenhead (1893). Despite similarities in the work of many individual organ builders (Gottfried Silbermann, Gaetano Callido, Aristide Cavaillé-Coll) and the efforts of various national organists' associations, attempts to establish uniformity in console design have been unsuccessful.

PETER WILLIAMS, CHRISTOPHER KENT

## Consoli, Marc-Antonio

(b Catania, 19 May 1941). American composer of Italian birth. He emigrated to the USA in 1956, and studied with Rieti at the New York College of Music, with Krenek at the Peabody Conservatory, with Schuller and Crumb at the Berkshire Music Center and with Alexander Goehr at Yale University (DMA 1977). He also studied with Donatoni at the Accademia Musicale Chigiana (Siena) and at the Warsaw Conservatory on a Fulbright Scholarship (1972–4). Honours he has received include two Guggenheim Fellowships (1971, 1978), an award from the American Academy of Arts and Letters (1975) and residencies at the MacDowell and Yaddo colonies. In 1976 Consoli founded the contemporary music ensemble *Musica Oggi*, directing it until 1981; in 1984 he took over Rinaldo Music Press, a company devoted to the publication of new music. He has served on the music faculties of the universities of Bridgeport (1972), Western Ontario (1975) and Massachusetts, Amherst (1986), and was appointed lecturer at New York University in 1990. His music has been performed by leading ensembles throughout Europe and the USA and has been featured in international music festivals in Belgium, Finland, the Netherlands, Austria and France.

Consoli's music is dramatic and brilliantly coloured. A typical example, the virtuoso concerto for orchestra *Odefonia*, uses contrasting sonorities, rather than themes, to delineate an almost Classical structure. During the mid-1970s he began to explore his Italian heritage, incorporating folk-inspired melodies, religious imagery and exotic tone colours in music that is more lyrical and personal in style. *Canti trinacriani* (1975) and *Vuci siciliani* (1979) are representative works from this period, the former a setting of Sicilian poems in which fragments of folk melodies are layered in different tonalities, the latter a theatrical work combining folk elements, liturgical texts and the evocative sounds of the flute-like *fiscalettu*. Works from the 1980s such as *Afterimages*,

while forceful and dynamic, retain this newer lyrical voice but no longer rely as heavily on folk materials. His later style is most clearly reflected in the symphonic cycle *Le quattro stagione* (begun in 1985), a series of large-scale works combining the emotional language of his heritage with a mastery of formal compositional elements.

## WORKS

(selective list)

Dramatic and orch: Profiles, 1973; Music for Chambers, 1974; Odefonia, 1976; Naked Masks (3 Frescoes from a Dream) (ballet), 1980; The Last Unicorn (ballet), 1981; Afterimages, 1982; Vc Conc., 1988; Arie Mutate, 1990; Musicali III 'Autunno', 1992–4 [from *Le quattro stagione*]; Musicali I 'Primavera', 1997– [from *Le quattro stagione*]

Choral: The Light Cant. (W. Whitman, R. Frost, E. Dickinson, E. Pound, Consoli and others), S/Mez, 2-pt children's chorus, nar, orch, 1986; Greek Lyrics (trans. S. Quasimodo), S, SATB, pf, str ens/str soli, 1988; Musicali II 'Estate', female chorus, orch, 1985–6 [from *Le quattro stagione*]; Musicali IV 'Inverno', SATB, orch, 1990–92 [from *Le quattro stagione*]; other works for SATB

Solo vocal (with ens): Equinox I (W. Suiha, trans. G. Bownas and A. Thwaite), S, fl, vc, 4 perc, cel, pf, 1967; Equinox II (M. Shuoshi, trans. Bownas and Thwaite), S, fl, cl, vn, vc, 5 perc, gui, cel, pf, 1968; Isonic (Consoli), S, fl, 2 perc, 2 pf, 1970; Canti trinacriani, Bar, fl + pic, hp, str, perc, tape, 1975; 3 canzoni (Consoli), S/Mez, fl, vc, 1976; Vuci siculani (Consoli), Mez, fl/s rec, cl, gui, str qt, 1979; Fantasia Celeste (Dante), S, fl, cl, vn, vc, perc, pf, 1983; 6 Ancient Greek Lyrics (trans. Quasimodo), S/Mez, fl, vc, pf, 1984

Solo vocal (with pf): 2 Accounts of Childhood (Consoli), S/Mez, pf, 1964; Apodoses (D. Randall), Bar, pf, 1966; Eyes of the Peacock (M. Peacock), S, pf, 1987; 5 canti (Quasimodo), Bar, pf, 1995

Chbr and solo inst: Pezzo, pf, 1969; Interactions I, fl, ob, cl, bn, tpt, trbn, timp, 1970; Interactions, 1971: II, fl, hp, III, vn, vc, pf, IV 'The Aftermath', hn, tpt, trbn, db, perc; Interactions V 'The Consequence', fl, str qt, 1972; Ellipsonics, 1–4 insts, opt. slides, lights, mimes/dancers, 1974 [graphic score]; Music for Chambers, 3 groups (hn, tpt, trbn, db, perc), (fl, str), (cl, hp), 1974; Sciuri novi, fl, 1974; Sciuri novi II, (db, tape)/2 db, 1975; Memorie Pie, pf, 1976; 3 fiori musicali, fl, gui, 1978; Orpheus's Meditation, gui, 1981; Saxolodie, a sax, pf, 1981; Str Qt, 1983; Reflections, cl, a sax, trbn, db, perc, 1986; Str Qt II, 1990; Games for 2, fl/cl, bn, 1994; Games for 3, fl/cl, bn, hn, 1994; Di.ver.ti.mento (Games for 4), cl/fl, a sax/cl, hn, trbn, 1995; Varie azione, vn, pf, 1995; Pensieri sospesi, fl, cl, pf, str trio, 1997–8; Varie azione II, cl, pf, 1998; Varie azione III, vn, hn, pf, 1999

Early works; withdrawn works

Principal publishers: ACA, American Composer, Andreu Marc, Margun, Rinaldo

MYRNA S. NACHMAN

## Consonance.

Acoustically, the sympathetic vibration of sound waves of different frequencies related as the ratios of small whole numbers (see [Interval](#)); psychologically, a harmonious sounding together of two or more notes, that is

with an 'absence of roughness', 'relief of tonal tension' or the like. **Dissonance** is then the antonym to consonance with corresponding criteria of 'roughness' or 'tonal tension', and the consonance–dissonance dimension admits of degrees of relative consonance based on either criterion. The 'roughness' criterion, however, implies a psychoacoustic judgment, whereas the notion of 'relief of tonal tension' depends upon a familiarity with the 'language' of Western tonal harmony. There is a further psychological use of the term to denote aesthetic preferences, the criterion generally used being 'pleasantness' or 'unpleasantness'.

#### 1. History.

#### 2. Psychoacoustic factors.

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CLAUDE V. PALISCA (1), BRIAN C. J. MOORE (2)

### Consonance

#### 1. History.

The association of consonance with simple ratios goes back at least to the Pythagoreans of the 5th century bce, who used the term 'symphonies' for intervals produced by string lengths in the ratios formed from numbers between 1 and 4. These comprised the octave (2:1), the 5th (3:2), the octave-plus-5th (3:1), the 4th (4:3) and the double octave (4:1). Plato (*Timaeus*, 35b–36b) constructed the world-soul by harmonizing various ingredients by means of these consonances, and he believed that the planets produced them as they moved in their silent orbits. Aristoxenus dissociated the auditory phenomenon of consonance from numbers and recognized as consonant any interval (besides those named above) produced by adding one or more octaves to a Pythagorean consonance. Though critical of Aristoxenus's purely sensory approach, Ptolemy retained these compounds in his new classification (*Harmonics*, i, 7), which embraced homophonic intervals (the octave and its duplicates), symphonic (the 5th and 4th and their combinations with the homophonic), emmelic (intervals smaller than the 4th that are used in melody) and ekmelic (intervals not admitted into melody). Boethius, following the Pythagorean Nicomachus, returned to the set produced by the ratios using numbers 1 to 4 (*De institutione musica*, i, 7), but he also reported (v, 9) Ptolemy's opinion that the octave-plus-4th was a consonance.

Theorists of the early Middle Ages were content to remain faithful to the Boethian tradition, since it did not seriously conflict with the practice of organum. Johannes de Garlandia in the 13th century, however, saw that practising musicians recognized different distinctions. He proposed threefold classifications of consonances and dissonances (*De mensurabili musica*, CoussemakerS, i, 104b; ed. E. Reimer, 1972, chap.9, p.67). Consonances were perfect (unison and octave), imperfect (major and minor 3rds) or intermediate (*mediae*; 4th and 5th). Dissonances were imperfect (major 6th, minor 7th), intermediate (major 2nd, minor 6th) or perfect (minor 2nd, tritone and major 7th). He was followed by, among others, Anonymus 4 (*CoussemakerS*, i, 358b), who noted that in the west of England 3rds were thought to be the best consonances. The minor 6th was admitted among the consonances in the anonymous 14th-century *Ars contrapunctus secundum Phillippum de Vitriaco* (*CoussemakerS*, iii, 27), and both the minor and major

6ths in the anonymous *Ars discantus secundum Johannem de Muris* (CoussemaekerS, iii, 60, 70), while the 4ths were rejected by them.

Walter Odington (*Summa de speculatione musicae*; CSM, xiv, 75, early 14th century) first associated, albeit tentatively, major and minor 3rds with superparticular ratios (5:4 and 6:5) rather than with those of the Pythagorean tuning (81:64 and 32:27), but Ramis de Pareia (*Musica practica*, 1482) was the first theorist to divide the monochord in such a way as to produce these tunings for the imperfect consonances. Gaffurius (*De harmonia*, 1518, i, 3) still regarded the imperfect consonances as irrational, because he recognized only the Pythagorean tuning. Zarlino (*Le istituzioni harmoniche*, 1558, i, 14), by extending the Pythagorean inner sanctum to the number 6 (*senario*), was able to admit the ratios 5:4, 6:5 and 5:3 but had to rationalize the minor 6th, 8:5, as a composite interval made up of a perfect 4th and a minor 3rd.

Giovanni Battista Benedetti (*Diversarum speculationum mathematicarum et physicorum liber*, 1585) proposed that the concordance of intervals depended on the coincidence of periods of vibration; for example in a 12th every three vibrations of the shorter string meet one of the longer string. He showed that an index of consonance could be derived by multiplying the terms of the ratios, putting the major 6th (5:3, or 15) ahead of the major and minor 3rds (5:4, or 20, and 6:5, or 30). Vincenzo Galilei (*Discorso intorno all'opere di Messer Gioseffo Zarlino*, 1589, pp.92–3) opposed any numerical limits and denied that there was a natural order of sonorous numbers, insisting that all intervals were equally natural and that theoretically there was an infinity of consonances. Descartes took a similarly empirical position in three letters to Mersenne (18 December 1629, January 1630, 13 January 1631), positing two criteria for distinguishing consonances, simplicity of ratio and pleasingness, the 4th being simpler while the 3rds are more pleasing. This separation of the subjective and objective qualities of intervals has characterized modern thought since that time.

## Consonance

### 2. Psychoacoustic factors.

'Sensory consonance' refers to the immediate perceptual impression of a sound as being pleasant or unpleasant; it may be judged for sounds presented in isolation (without a musical context) and by people without musical training. 'Musical consonance' is related to judgments of the pleasantness or unpleasantness of sounds presented in a musical context; it depends strongly on musical experience and training, as well as on sensory consonance. These two aspects of consonance are difficult to separate, and in many situations judgments of consonance depend on an interaction of sensory processes and musical experience.

Historically, some theorists have argued that the basis of perceived consonance is physiological or sensory (Helmholtz, 1863), while others have attributed it to the learning of relatively arbitrary cultural patterns (Lundin, 1947). However, one should not regard these theories as mutually exclusive. The relative importance of sensory factors and learning in a particular musical culture will depend on the types of sound being presented, on the instructions given and on the musical experience of the listeners. Psychoacoustic studies have usually emphasized sensory consonance, and tried to explain it in terms

of the physical nature of the sounds and the way the sounds are analysed in the peripheral auditory system.

An interval that plays an important role in all scale systems is the octave, in which the frequency of the higher note is double that of the lower one.

Consequently, two complete cycles of the higher note occur for each cycle of the lower note. Sensory theories of consonance are based on this fact, and on the fact that other common musical intervals – at least in Western, Indian, Chinese and Arab-Persian music (see Burns and Ward, 1982) – correspond to relatively simple ratios of frequencies (e.g. perfect 5th, 3:2; perfect 4th, 4:3; major 3rd, 5:4). Generally, when pairs of tones are played together, intervals giving simple ratios are heard as consonant, while intervals with complex ratios (such as minor 2nd, 16:15) are heard as dissonant. As a rough rule of thumb, ratios involving integers greater than 6 are heard as dissonant, while intervals involving ratios less than 6 are heard as consonant.

Sensory theories offer two (not mutually exclusive) explanations for this preference for simple ratios. The first is connected with the fact that when two sinusoids (pure tones) with similar frequencies are presented together, the total sound fluctuates in amplitude, an effect called 'beats'. The beats occur as the tones move alternately in phase (the peaks in the two tones coinciding) and out of phase (the peaks in one coinciding with the dips in the other). Beats occur at a rate equal to the difference in frequency between two sinusoidal tones, and in the case of complex tones they also occur between the harmonics (overtones). When two complex tones have fundamental frequencies in a simple ratio, such as 2:1, the harmonics of the upper tone always coincide in frequency with harmonics of the lower tone. Hence, no beats are audible. The more the fundamental frequencies depart from a simple ratio, the greater will be the tendency for beats between the harmonics. Intervals may be preferred that minimize audible beats between harmonics of the two notes (Helmholtz, 1863); this point is expanded later.

The second explanation is connected with the fact that action potentials (nerve impulses, 'firings' or 'spikes') in the auditory nerve tend to be synchronized to a particular phase of the stimulating wave in the cochlea or inner ear (see [Hearing and psychoacoustics](#)); for example, the impulses may occur close to the peaks of the wave. As a result, the time intervals between successive nerve impulses are close to integer multiples of the period of the stimulus (the time taken for one complete cycle). Thus, if the stimulus is a sinusoidal tone with a frequency of 500 Hz, then the intervals between successive nerve impulses cluster around values of 2 milliseconds, 4 milliseconds, 6 milliseconds and so on. Pairs of tones presented together may sound consonant when the intervals between nerve impulses share common values for the two tones (Meyer, 1898; Boomsalter and Creel, 1961).

Beats may be perceived differently depending on their rate (Plomp and Levelt, 1965). If two sinusoids are presented simultaneously, and their frequency separation is very small, then the beats are heard as slow fluctuations in loudness, but the sound is still consonant. If the two tones are moved apart in frequency, then the beats become faster and the percept is of rapid loudness fluctuations which are somewhat unpleasant. For still greater frequency separations, the loudness of the sound becomes steady, but the sound has a rough, unpleasant quality. Finally, when the frequency

separation is sufficient, two separate tones are heard, and the overall sound appears to be consonant. At this point the tones are resolved or separated in the cochlea, so they no longer interact. Plomp and Levelt found that consonance judgments for pairs of sinusoids are related to the critical bandwidth of the ear, which is itself closely related to the bandwidth of the auditory filters. The tones do not sound dissonant at all if they are separated by more than one critical bandwidth. Maximal dissonance occurs when the tones are separated by about one quarter of the critical bandwidth, which corresponds to a frequency separation of about 3–4% (somewhat less than one semitone).

Plomp and Levelt and others (Kameoka and Kuriyagawa, 1969) have proposed methods for calculating the consonance of complex tones from the consonances of the simple-tone combinations that they contain. Generally, the calculation requires summation of the dissonance of all combinations of neighbouring harmonics (or partials in the case of non-harmonic complex tones, such as those produced by gongs or bells). The consonance is then inversely related to the total dissonance calculated in this way. The results of the calculations correspond reasonably well with subjective judgments. According to this theory, two simultaneous harmonic complex tones having fundamentals with simple ratios sound consonant because the lower harmonics of the two tones are either widely separated in frequency or coincide. The lower harmonics are usually the more important in determining the overall impression of consonance, because, for most musical instruments, they are more intense than the higher harmonics. If the frequency ratio is less simple (if the ratio cannot be expressed by integers less than about 6), then there will be a number of harmonics from the two tones that differ only a little in frequency, and these will give rise to beats and to dissonance.

Explanations based on beats cannot explain all aspects of the perception of consonance. For example, beats do not occur between successive notes, yet a certain amount of dissonance can be experienced for such notes. Also, beats do not occur when the two notes of an interval are presented one to each ear, yet some dissonance may be experienced. Both of these effects might be the result of learning. A given dissonant interval will have become familiar under conditions where the tones are presented simultaneously to the same ear. Hence that interval is automatically associated with a sensation of dissonance, and this sensation may persist when the tones are presented sequentially or to opposite ears.

The second sensory explanation of the preference for simple ratios – attributing consonance to the coincidence of neural firing over a period of time – was put forward by Meyer (1898), and has since been supported by Boomsalter and Creel (1961), among others. Boomsalter and Creel emphasized that there is no sensation of pitch when the sounds are very short. Generally, periodic sounds containing fewer than about ten cycles appear click-like rather than tone-like, and the tonality progressively increases as the duration increases (Doughty and Garner, 1948; Moore, 1973). Boomsalter and Creel's 'long pattern hypothesis of harmony and hearing' arose from this fact. They argued that both pitch and the consonance between notes require the synchronization of neural firing to individual cycles of the sounds, and that the synchronization needs to persist for a certain time for it to be analysed. Similar arguments have been advanced more recently to

explain the perception of pitches based on the temporal synchrony of neural firing to the stimulus waveform (Plack and Carlyon, 1995; Moore and Sek, 1996).

An explanation in terms of the synchrony of neural impulses to individual cycles of the sounds is supported by the observation that both our sense of musical pitch and our ability to make octave matches largely disappear above 5 kHz (Ward, 1954; Attneave and Olson, 1971), the frequency at which neural synchrony no longer appears to operate (Palmer and Russell, 1986). Furthermore, the highest note (fundamental) for instruments in the orchestra lies just below 5 kHz. One could argue from this that the disappearance of musical pitch at high frequencies is a result of a lack of exposure to tones at these frequencies. However, notes produced by musical instruments do contain harmonics above 5 kHz, so that if the learning of associations between harmonics were the only factor involved, there would be no reason for the change at 5 kHz.

It is of interest that the equal-temperament scale in general use today does not consist of notes in exact simple ratios. This might appear to undermine sensory theories based on either beats or neural synchrony. However, the deviations from a simple ratio scale are small. For example, the interval of a perfect 5th corresponds to a frequency ratio of 3:2; on the equal-temperament scale the ratio is 2.9966:2. This deviation may produce a small increase in beating between the upper harmonics of complex tones, but the effect is not very noticeable.

A different explanation of the preference for simple ratios between the frequencies of musical tones is that humans learn about octave relationships and other musical intervals by exposure to harmonic complex sounds (usually speech sounds) from the earliest moments in life. For example, the first two harmonics in a periodic sound have a frequency ratio 2:1, the 2nd and 3rd have a ratio 3:2, the 3rd and 4th 4:3, and so on. Thus by exposure to these sounds we learn to associate harmonics with particular frequency ratios. Terhardt (1974) suggested that such a learning process could account for the perception of the pitch of complex sounds, and especially the perception of the pitch of tones with 'missing fundamentals' (see [Hearing and psychoacoustics](#)). Judgments of similarity and of consonance or dissonance may depend upon a similar learning process (Terhardt, 1974); we learn which musical intervals 'belong' together by learning the intervals between the lower harmonics in complex tones. Terhardt referred to this as 'harmony' and distinguished it from sensory consonance.

While simple ratios may be preferable for simultaneously presented tones, it is not clear whether this is the case for tones presented successively. A number of experiments investigating preferred notes in performances on stringed instruments of various kinds have shown that there is no simple answer. Some workers have found preferences for simple ratios, while others have found that the preferred scale corresponds fairly closely to equal temperament, except that notes higher than the tonic or keynote tend to be sharpened relative to that note. Musicians were asked to play familiar tunes on a monochord, a one-stringed instrument with continuously variable tuning; while subjects consistently chose the same tuning for a given note within a given tune, they chose different tunings, for what is ostensibly the same note,

in different melodies and in different parts of the same melody (Boomsliter and Creel, 1963). However, the chosen patterns formed a structure of small whole-number ratios to the tonic and to additional reference notes linked by small whole-number ratios to the tonic. Thus within small groups of notes simple ratios are preferred, although the 'reference' point may vary as the melody proceeds. Others have concluded, in contrast, that 'there is no evidence ... that suggests that the performers tend to play intervals corresponding to exact small-integer ratios, ... for either melodic or harmonic situations' (Burns and Ward, 1982, p.259).

There have been few cross-cultural studies of the perception of consonance. This makes it difficult to assess the relative importance of learning and of innate sensory/perceptual processes; moreover, few cultures remain that are accessible to experimenters but unaffected by Western music. One cross-cultural study found no meaningful differences in preferences for musical intervals between American and Japanese students (Butler and Dalston, 1968). However, aesthetic preferences seem to be distinguishable from psychoacoustic judgments. Consistent results across listeners for judgments of 'roughness', have been reported (Taylor, 1965); however, the judgments became very inconsistent when the criterion was changed to 'pleasantness'. A factor-analytic study of the determinants of consonance judgments yielded two psychoacoustic factors, 'pitch' and 'fusion', and one aesthetic or 'evaluative' one (van de Geer, Levelt and Plomp, 1962).

Some studies have shown that preferences for musical intervals change with age, at least among schoolchildren. One found that British children under nine years of age did not show distinct preferences for tones with simple frequency ratios (as compared to complex ratios), whereas children over 12 did (Valentine, 1913). Such changes may reflect the development of sensory and perceptual skills, or they may reflect increasing familiarity with the 'grammar' of the local musical idiom and a development of concepts like the resolution of tension in music. How much the perception of consonance and dissonance is due to basic sensory and perceptual factors and how much to learnt ones remains unresolved.

See also [Psychology of music](#), §II, 1.

[Consonance](#)

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# Consoni, Carlo Donato.

See [Cossoni, Carlo Donato](#).

# Consoni, Don Giovanni Battista

(*b* Bologna, 1706; *d* Bologna, after 1765). Italian composer and organist. A priest, he was the son of Girolamo Consoni, organist and composer, and elder brother of Giuseppe Antonio Consoni. He began studies with G.B. Martini in 1735 and was admitted in 1758 with his brother to the Accademia Filarmonica of Bologna. According to Fétis, he had a considerable reputation as an organist. His extant works, all in the Bologna Conservatory library, include 25 fugues with sacred texts for three or four voices and continuo, 27 psalms, four mass movements, three *Magnificat* settings, two hymns, a litany and antiphons. This library also has the counterpoint exercises from his study with Martini and his test pieces for the Accademia. (*FétisB*; *EitnerQ*; *SchmidID*)

MILTON SUTTER

# Consoni, Don Giuseppe Antonio

(*b* Bologna, c1710; *d* Bologna, 7 March 1765). Italian composer. A priest, he was the son of Girolamo Consoni, an organist and composer, and younger brother of Giovanni Battista Consoni. He became a pupil of G.B. Martini in 1740 and was admitted in 1758 with his elder brother to the Accademia Filarmonica of Bologna; he was elected *principe* early in 1765 but died soon afterwards. His extant works, all in the Bologna Conservatory library, include 23 fugues with sacred texts for three or four voices and continuo, eight psalms, two hymns, a mass for unison chorus and continuo and five mass movements. This library also has the counterpoint exercises from his study with Martini and his test pieces for the Accademia. (*EitnerQ*; *SchmidID*)

MILTON SUTTER

# Consonium.

A term mentioned by Francesco da Barberino as the text for a *caribus*, a *nota* or a *stampita*; see [Lai](#), §1(vii).

# Consort.

A small instrumental ensemble for playing music composed before about 1700. The meaning is frequently extended to cover ensembles of voices with or without instrumental accompaniment, and the word is also applied to the music itself. During the early period of its use (from about 1575 to about 1700) the term also had a variety of meanings which often differ from those usually understood today.

## 1. Relationship with the Italian 'concerto' and the French 'concert'.

The musical term 'consort' appears to have originated as a false representation of the existing Italian 'concerto', which in the early 16th century denoted simply an ensemble of voices or instruments. It is not known how the English term acquired its early implication of a mixed group of instruments, but by the early 17th century this specialized use was less common than the general one as defined in John Bullokar's *English Expositor* (London, 1616/R): 'A company: or a company of Musitions together'. The French 'concert' seems to have had a similar meaning in the early 17th century, for example in the section of Mersenne's *Harmonie universelle* (1636–7) dealing with 'Violes dans les Concerts'. In Cotgrave's *Dictionarie of the French and English Tongues* (London, 1611/R) 'concert de musique' is equated with 'a consort of musicke'.

The Italian term, however, was itself changing its meaning at the end of the 16th century. Boyden explained how 'concerto' came to be applied alongside its older sense in an etymologically more accurate way. This was to describe new styles which involved solo-like parts and 'competing' choirs and groups of instruments. An example is Monteverdi's heading 'Concerto' in his *Settimo libro di madrigali* (1619), a usage echoed in Walter Porter's *Madrigales and Ayres* (1632), modelled on Monteverdi's publication, whose title-page refers to 'Toccatos, Sinfonias and Rittornellos ... After the manner of Consort Musique'. 'Concerto' was also used in Italy from the late 16th century in the sense of a musical entertainment in which a number of performers took part. It was presumably such an event that Fynes Moryson had in mind when he wrote in his unpublished *Itinerary* (c1619) concerning Italy: 'And in all Churches upon all Sondayes and festifall dayes they have consortes of excelent musicke, both lowde and still Instruments and voyces'.

Both 'concerto' and 'concert' were used increasingly in the 17th century as titles for collections of instrumental ensemble music. In England the title 'Consort' was similarly used by the 1650s, for example in William Lawes's *Royal Consort* and Locke's *Consort of Four Parts*. It was rarely used for individual pieces, although in the plural it was treated as a collective expression by many authors, including Christopher Simpson in his *Compendium of Practical Musick* (1667):

You need not seek Outlandish Authors, especially for Instrumental Musick; no Nation (on my opinion) being equal to the English in that way; as well for their excellent, as their various and numerous Consorts, of 3, 4, 5, and 6 Parts, made properly for Instruments; of all which ... Fancies are the Chief.

## 2. Mixed consorts.

The majority of 16th-century music that would now be called 'consort music' was seldom referred to at the time as such. Indeed, the earliest recorded example of the English word 'consort' in a musical sense is in George Gascoigne's description of a spectacle presented to Queen Elizabeth at Kenilworth in July 1575 (*The Princelye Pleasures*, London, 1576, lost; repr. in *The Whole Woorks*, London, 1587): 'From thence her Majestie passing yet further on the brydge, Protheus appeared, sitting on a Dolphyns backe ... With in the which Dolphyn a Consort of Musicke was secretely placed, the which sounded, and Protheus clearing his voyce, sang'. Another account of the same event by Robert Laneham describes this ensemble as

'compounded of six severall instruments' (*A Letter*, London, ?1575/R). There is evidence to suggest that during the late 16th century the word 'consort' was applied primarily to groups of diverse instruments coming from different families, although more general uses of the word may also be found.

The classic grouping together of unlike instruments in England at the time consisted of the six instruments which, according to an anonymous chronicler (*The Honourable Entertainment ... at Elvetham*, London, 1591), entertained the queen at the Earl of Hertford's Hampshire estate of Elvetham: 'After this speech, the Fairy Quene and her maides daunced about the garland, singing a song of sixe partes, with the musicke of an exquisite consort, wherein was the Lute, Bandora, Base-Violl, Citterne, Treble-violl, and Flute'. It was for this combination that Morley's *Consort Lessons* (1599, 2/1611) and Rosseter's *Lessons for Consort* (1609) were written. The use of the word 'consort' in these titles seems to be significant, since it occurs every time this instrumental grouping is involved. William Leighton's *Teares or Lamentacions* (1614), for example, includes a section of four-part songs accompanied by the same group of six instruments. The list of contents in this publication clearly distinguishes between the accompanied 'consort songs' and the unaccompanied '4 Parts for Voyces' and 'Songs of 5. Parts for Voyces'. This appears to be the only known contemporary example of the term 'consort song'. Praetorius wrote enthusiastically of the 'Englisch Consort' in the third volume of his *Syntagma musicum* (Wolfenbüttel, 1618, 2/1619/R), and showed that it could be made up of a great variety of different instruments, not just those specified above. His descriptions testify to the fame of such ensembles on the Continent in the early 17th century. This is supported by other literary and archival references, and by Dutch and German pictures showing characteristically English combinations of instruments being played together (see illustration).

A mixed ensemble is now often referred to as a 'broken consort', but this expression is of doubtful authenticity; there are no recorded examples of its use in Elizabethan times, and it is questionable whether it was ever used specifically to denote a consort of unlike instruments. The Lord Chancellor's records for 1660 show that there was in King Charles II's 'private Musick' a group known as 'the Broken Consort' which may well have given its name to Matthew Locke's two sets of compositions called *The Broken Consort* in a manuscript bearing the general title *Compositions for Broken, and whole Consorts*. The meaning of 'broken consort' here is not entirely clear. Other references in the 17th century are extremely rare, but seem to signify disorder rather than a mixed group of instruments. 'Whole consort' is also seldom encountered and tends to denote completeness rather than homogeneity. Comparison may be made with the expression 'full consort' found from time to time in Elizabethan literature, for example in a passage from Sidney's *Lady of May* which tells of Espilus singing to the accompaniment of his fellow shepherds' recorders, and Therion's foresters playing their cornetts; later 'the shepherds and forresters made a full consort of their cornets and recorders'. The same sense was probably meant when the five recorders in the custody of the Norwich waits in 1584–5 were described as 'beeyng a Whoall noyse'.

### 3. 'Broken music'.

Some confusion has arisen between the expression 'broken consort' and a quite different one, 'broken music', which occurs several times in Elizabethan and Jacobean literature. The latter term appears to be closely associated with music for mixed consort, as may be seen in Thomas Churchyard's description of an entertainment before Queen Elizabeth at Norwich in 1578 (*A Discourse of the Queenes Majesties Entertainment*, London, ?1579). The device featured a cave in which was 'A noble noyse of Musicke of al kind of instruments, severally to be sounded and played upon; and at one time they should be sounded all together, that mighte serve for a consorte of broken Musicke'. Nearly 50 years later in *Sylva sylvarum* (1627) Francis Bacon equated 'broken music' with 'consort music' in a discussion about the blending together of different instruments:

In that Musicke, which we call Broken musicke, or Consort Musicke; Some Consorts of Instruments are sweeter than others; (a Thing not sufficiently yet observed:) As the Irish Harpe and Base Viall agree well; the Recorder and Stringed Musick agree well: Organs and the Voice agree well; etc. But the Virginals and the Lute; Or the Welch-Harpe, and Irish-Harpe; Or the Voice and Pipes alone, agree not so well.

Other examples testify to the usefulness of 'broken music' for such functions as courtly masks and the accompaniment of eating. Perhaps the best known instances of the term occur in Shakespeare's plays (*Henry V*, *As you Like it*, *Troilus and Cressida*), but unfortunately they can throw little light on its meaning, being used merely for the value of 'broken' as currency for making puns.

It is usually assumed in the light of Bacon's discussion of 'broken music' that 'broken' refers to the breaking up of 'whole' sets of instruments into mixtures of instruments from different families, but this need not be the case. The term is not mentioned in mixed consort publications or manuscripts, or in detailed descriptions of mixed consorts such as those quoted above. Bacon was not defining the term and there may be other reasons why the music of such consorts came to be known as 'broken music'. By far the most common Elizabethan connotation of 'broken' or 'break' in a musical context is that of division, the 'breaking' of long notes into smaller ones. Morley consistently used the word in this sense in his *Plaine and Easie Introduction to Practicall Musicke* (1597/R), for example: 'When they did sing upon their plainsongs, he who sung the ground ... sometimes would breake some notes in division, which they did for the more formall comming to their closes'. There are numerous other examples and later in the 17th century the word retained the same meaning. Christopher Simpson, for example, defined 'division' in *The Division-Viol* (2/1665/R) as 'the Breaking, either of the Bass, or of any higher Part'. An echo of this use is perhaps to be found in the term 'broken chord', although the *Oxford English Dictionary* records no examples before 1879. Possibly 'broken music' implies, in the early stages of its use at any rate, music making a special feature of division. Rapid virtuoso passage-work is found in almost every example of the repertory for mixed consort. By the turn of the century 'broken music' in this sense may have become so closely connected with 'consort music' that the two were regarded as synonymous even if there was no rapid division.

#### 4. Instrumentation.

The sources of English mixed consort music are unusual in that they specify with some precision which instruments are involved. Sources of other types of ensemble music normally give no such information, although they sometimes offer a broad choice of instruments. A rigid choice of performing medium is alien to 17th-century and earlier music, but complete flexibility, uninformed by historical and practical considerations, may equally lead to performances far removed from the spirit in which the music was written. The function of the music, rather than the music itself, tended to govern its instrumentation, an important factor being the nature of the occasion on which the music was played. At the English Jesuit college at Saint Omer in France, for example, the music of viols was associated in the early 17th century with the training of young musicians; mixed consort music was effective for the reception of guests and persons of distinction, while the music of wind instruments such as the 'hautbois' and the 'recorders' was suitable for the reception of people of high rank. In the theatre, where consort music was often played, instrumentation would often be determined by the symbolic associations of particular instruments. Strings, whether viols or violins, represented harmony, unity or agreement; oboes had magical associations and were often called for in connection with evil portents; the soft sound of flutes or recorders, sometimes referred to as 'still music', tended to symbolize death.

The social position of the players was also an important consideration in determining instrumentation. The instrumental resources of musical amateurs were different from those of professionals, and this is perhaps reflected in the title-pages of publications like Holborne's *Pavans, Galliards, Almains, and other short Aeirs ... for Viols, Violins, or other Musically Winded Instruments* (1599). Professional musicians would probably use mainly violins and wind instruments according to the occasion, amateurs would use viols. During the 17th century the role of amateur instrumentalists became much more important than hitherto in the performance of consort music, and Henry Peacham in *The Compleat Gentleman* (London, 1622) makes clear the suitability of the viol for this purpose: 'I desire no more in you then to sing your part sure, and at the first sight, withall, to play the same upon your Violl, or the exercise of the Lute, privately to your selfe'. Consequently, the vast majority of Jacobean consort compositions for domestic consumption tend to adopt a style idiomatic to the viols, although particular instruments are not normally specified. For an illustration of a consort of viols see *Masque*, fig.1.

See also [Sources of instrumental ensemble music to 1630, §7](#).

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WARWICK EDWARDS

## Consort anthem.

A late 16th- and early 17th-century anthem scored for instrumental ensemble and voices. The term has recently been introduced to distinguish anthems that appear in secular sources with a 'consort' accompaniment (as in the Myriell Partbooks, *GB-Lbl* Add.29372–7) from those in choir partbooks written for organ and voices. No hard and fast distinctions can be made, though, between the liturgical verse anthem for organ and voices and the consort anthem, for many of the extant consort anthems (including most of those by Gibbons) are also to be found in organ versions. The consort anthem sources do not define the nature of the accompanying instruments, but some published collections intended primarily for domestic use, including consort anthems, bear the legend 'apt for voices or viols'. The engagement of cornett and sackbut players in the Chapel Royal and some choral foundations in the earlier 17th century may suggest church performance with wind instruments on occasion. See [Anthem](#), §1, 3, and [Consort song](#).

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PETER LE HURAY/JOHN HARPER

## Consort of Musicke.

British ensemble. Founded in 1969 by the lutenists Anthony Rooley and James Tyler, it specializes in the performance of Renaissance and Baroque vocal music. The ensemble's membership has included a varied cast of singers and instrumentalists, with Rooley as sole director since 1972. Since its inception the core of the ensemble has consisted of Rooley, Emma Kirkby and David Thomas. The Consort of Musicke's repertory is exceptionally wide-ranging, and its extensive discography includes such landmarks as complete surveys of the madrigals of Monteverdi, the vocal works of Dowland, the stage music of Purcell and the *Cordiforme Chansonnier*. In recent years the ensemble has established its own record label, Musica Oscura, with the aim

of intensifying its investigation of lesser-known figures from the Italian and English madrigal and Restoration repertoires.

FABRICE FITCH

## Consort song.

A term coined by Thurston Dart to denote a characteristic English song form of the late 16th and early 17th centuries for solo voice or voices and an obligato accompaniment for instruments, by implication, a consort of viols. Although confined in contemporary use to a number of songs for four voices in the lutenist tradition accompanied by a standard mixed consort of six instruments (in William Leighton's *Teares or Lamentations*, 1614), the term has generally been accepted because it captures the intergration of the genre's ensemble characteristic and its aesthetic values, and provides a useful parallel to the (equally modern) expression 'lute song'. With the addition of a vocal chorus the form expanded, and its major offshoot was the verse anthem, which may usefully be distinguished from the consort song by its ecclesiastical function, its reduced accompaniment and its frequent use of prose texts (see [Anthem](#), §I, 3). It should be noted, however, that many verse anthems were originally 'consort anthems' designed for domestic or occasional use and later suited for church by substituting an organ for the viol accompaniment. The musical importance of the consort song rests largely on its adoption and development by Byrd, who regarded it as the standard means of setting vernacular poetry. Historically, it represents the chief manifestation of a sturdy native musical tradition which withstood the onslaught of the italianate madrigal and the English lute ayre, and by a fascinating process of assimilation and expansion emerged triumphant after these forms had enjoyed their brilliant but short-lived ascendancy.

Consort songs first appear in the retrospective manuscript collections of the 1580s, but many of them must date from an earlier time, perhaps as early as 1550. The origins of the form remain obscure. Attempts to link it to the Tenorlied are at best tentative owing to the lack of documentary evidence and to the great differences in style. The instrumentally accompanied solo songs of France, particularly the *chanson rustique* settings of Antoine de Févin and his contemporaries, may have had some bearing, though probably an indirect one. Indeed, it seems likely that the origins of the consort song owe less to foreign models than to the effect of practical considerations on the flexible performing possibilities of the early Tudor song tradition. The two most important of these practical considerations are the growing popularity of the consort of viols after 1540 when an Italian consort made its appearance at the English court, and the preference after Henry VIII's reign for court entertainments performed exclusively by boys.

The other song form current in England during the infancy of the consort song was the four-part chanson-like partsong that appears, for instance, in the Mulliner Book (*GB-Lbl* Add.30513). Both share an emphasis on the highest voice and a new kind of phrase structure that sets them apart from earlier Tudor songs. It is possible that the consort song first arose from solo performances of these partsongs. A few early four-part consort songs survive, but five-part texture seems to have been standard almost from the inception of the form. When Henry Disle published Richard Edwards's collection of

courtly verse in 1576 under the title *The Paradyse of Daynty Devices*, it was probably consort settings he had heard that led him to advertise the contents as 'aptly made to be set to any song in 5 partes, or song to instrument(s)'. This verse anthology provides the texts for what appear to be among the very earliest consort songs, most of them simple strophic settings, with one syllable to a note, and no repetitions other than the customary one involving the final line or couplet of each stanza. Sometimes they are enlivened by antiphonal effects between voice and viols, as in the anonymous setting of Hunnis's *In terrors trapp'd*. A further development, found in Robert Parsons's *Enforced by love and fear* and Strogers's *Mistrust not truth*, is the half-canonic dialogue that develops between treble and solo voice when the former takes the highest position in the ensemble, a technique that Byrd continued to exploit.

Another kind of consort song in the early repertory (which is almost all to be found in MB, xxii, 1967) is the lament, or 'death song' as Peter Warlock appropriately called it. Many examples appear to have come from the Senecan plays performed by choirboy companies at court and elsewhere, especially in the earlier part of Elizabeth I's reign. These songs are not only lugubrious but also highly stylized; indeed, they are simply a musical extension of the set speeches in which the plays abound, usually beginning with an appeal to the divine powers, and ending with reiterated statements about the character's impending demise in a manner that Shakespeare ridiculed in the Pyramus and Thisbe episode of *A Midsummer Night's Dream*. The songs are through-composed, but instead of building them on imitation between voice and instruments, composers generally sought a flexible, self-generating accompaniment, based largely on stock figures passed from one instrument to another and a harmonic style heavily spiced with false relations. This pleasantly decorative but rather discursive idiom is most successful in Richard Farrant's laments, and in the fine anonymous settings of *O Death*, *rock me asleep* and *Ah, silly poor Joas*.

Byrd's adoption of the consort song, probably in the 1570s after his arrival at court, immediately enhanced its musical stature. On first sight it seems puzzling that the same composer who delighted in the most high-flown rhetorical gestures in some of his motets should at the same time have largely rejected the madrigal in favour of a form that traditionally gave little occasion for musical illustration of the words. Characteristic of all Byrd's consort songs are a strophic setting; the separation of the poetic lines in the music; the syllabic setting of the words, with a melisma on the penultimate syllable of a line in the more serious songs; and the lack of repetition, other than that of the final couplet or the occasional vocative or imperative phrase, such as 'O Lord' or 'Come down'. The vocal melody is sturdy rather than ingratiating, and it matches the solemn iambics of the poetry with a measured alternation of semibreves and minims, or minims and crotchets. There is rarely any predetermined metrical scheme (*Constant Penelope*, a setting of hexameters, is an exception), but instead continual variation on a few patterns mostly involving syncopation as a means of avoiding the obvious. The only satisfactory conclusion to be drawn from Byrd's preference for this sober kind of song is that he pursued it out of a sense of literary propriety: poems to Byrd, as to his contemporary the literary theorist George Puttenham, were not simply rhymed passages of prose but expressive forms

shaped by number and proportion, and it is form that takes precedence over content and imagery in Byrd's settings.

While this remains true throughout his career, Byrd nevertheless found increasingly more interesting ways of making the music 'framed to the life of the words' (to quote the title-page of his last song collection, the *Psalms, Songs, and Sonnets* of 1611). The early psalms, those surviving only in manuscript, are little advanced over the work of his predecessors, though some of them make use of a vocal chorus and are therefore among the earliest experiments leading to the verse anthem. Those in the *Psalms, Sonets and Songs* of 1588, however, are much more rigorous in their use of imitation as a structural principle. It is as though Byrd was chiefly concerned at this stage to raise the musical level of the consort song by means of contrapuntal skill. And it is incidentally the thorough-going imitative technique that made it possible for him in publishing to add words to the instrumental parts and therefore appeal to a wider market. Even the lighter sonnets and pastorals admit some imitation, though here the emphasis is on providing the less serious verse with an appropriate musical counterpart, making use of more obvious musical devices such as rhyming cadences to match rhyming lines. The *Songs of Sundrie Natures* of 1589 contains a smaller proportion of consort songs, but it includes two carols with vocal burden and a fully-fledged consort anthem, *Christ rising*, that became one of Byrd's most popular works in church circles. In the songs written after this time the accompaniment became increasingly flexible, recapturing some of the spirit of the old death songs (which Byrd occasionally parodied outright) but using its new-found freedom to support and elaborate on the text in ways that Byrd's predecessors had simply never considered. This development can be followed in the few printed consort songs of the last period, but it is even more clear in a series of songs, some of them commissioned for family celebrations, found in the manuscripts emanating from the household of a Norfolk gentleman named Edward Paston. Many of these songs are anonymous in their sources, but bibliographical and stylistic evidence strongly supports their attribution to Byrd.

The style of these magnificent late songs had little or no effect on Byrd's successors, but his example in cultivating the consort song ensured its survival during the period when the Italian madrigal dominated English musical taste. Indeed, several madrigal collections, like Byrd's first two songbooks, contain consort songs disguised by the addition of words to the instrumental parts, and the influence of the style may be discerned in the work of even the most thorough-going madrigalists, as Kerman's study shows. Byrd's example may also have helped to crystallize composers' conception of the consort song as an appropriate manner of setting occasional, serious, spiritual or (most especially) elegiac verse. Yet it continued also to find its place in the theatre for lighter music, as well as in those curious mixtures of quodlibet and comedy known as [Street cries](#). In about 1600, the date when the phrase 'fit for voices or viols' first appeared on the title-page of a madrigal print, there seems to have been renewed interest in consort music, and this in turn led to a growing concern for what might be called the 'verse' idiom. Beginning about the time of Michael East's influential *Third Book* (1610) there is a tendency for consort songs and anthems to turn up in many published collections, including those of Byrd himself (1611), Thomas Ravenscroft (1609, 1611 and 1614), Sir William Leighton (1614),

John Amner (1615), Thomas Vautor (1619) and Martin Peerson (1620 and 1630), not to mention the further prints of the prolific East (1618 and 1624). And the 'secular' manuscript sources of the pre-Commonwealth period, as Monson shows, give an even stronger impression of the ascendancy of the consort song and anthem, and the decline of the madrigal.

The growth in popularity of the lute ayre after the appearance of Dowland's *First Book* in 1597 may perhaps be connected with this process (see [Air](#), §2). The four-part 'ayres' could, and must often, have been performed as solos with viol rather than lute accompaniment in the manner implied by Thomas Myriell's copies (in *B-Br* II 4109). Greer has even gone so far as to assert that the serious contrapuntal 'ayre' was an offshoot of the consort song and that some ayres originated as real consort songs. His views pass over the distinction between the four- and five-part textures observed by those contemporary anthologists who made consort arrangements of lutenist songs (e.g. in *GB-Lbl* Add.17786–91 and 37402–6); but a close connection undoubtedly existed between the two forms, and some mutual influence.

The distinguishing features of the Jacobean consort song result from composers' attempts to make some sort of synthesis between the native and the imported forms and styles. Thus the stage songs and other light numbers from the Ravenscroft collections and the Oxford manuscripts (*Lbl* Add.17786–91, 17797 etc.), and the brief pieces of Peerson's first collection, capture the simpler and more ingratiating manner of the lute ayres. On the other hand, the more serious consort songs and anthems of East, John Ward, Ravenscroft and William Simmes (whose *Rise, O my soul* seems indispensable to every anthologist of the period), and those of Peerson's later collection, generally attempt to impose expressive elements from the madrigal upon the traditionally contrapuntal style of the indigenous form. Thus pictorial word-setting, expressive harmony and even contrasts of scoring find their place in these works, which nevertheless keep some of the native idiom's solemnity. The most distinguished upholder of the older tradition is of course Gibbons, whose consort anthems rank next to the songs of Byrd in the repertory. Gibbons was conservative in many respects but he was alive to new possibilities in the handling of the words, and he imparted a quality of his own to the idiom, as can be seen, for instance, in the remarkable welcome song, *Do not repine, fair sun*, composed for the Scottish Progress of 1617, as well as in the better-known sacred pieces.

It needed another set of influences from France and Italy to produce the extended musical forms of the Restoration period, the verse anthem and occasional ode, and it would be dangerous to make excessive claims for the effect of the earlier consort song upon them. Yet the consort anthems of Gibbons and his contemporaries were still being performed in Restoration times and beyond, and there can be little doubt that they played their part in shaping the more grandiose genres of this later age.

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PHILIP BRETT

## Con spirito.

See [Spiritoso](#).

## Constance.

See [Konstanz](#).

# Constans [Costinus] Breuwe [Breeu, Brawe] [Constans de Languebroek, Constans de Trecht]

(*d* 1481). Franco–Flemish singer and composer. He was chaplain in the Burgundian court chapel from December 1442 to 1479, and he also held a prebend ‘pro nobili’ at Cambrai Cathedral from 5 November 1451 to 17 November 1452 (*F-CA* 1046, f.143v–144). In the 1460s he was listed as a member of the confraternity of St Jacques-sur-Coudenberghe at Brussels as ‘her Constans de senghere’ (see Pinchart). His nephew, Johannes Bouvart ‘de Tricht’ or ‘de Maastricht’, was in the Burgundian chapel from 1453 to 1476. (Languebroek, then, may have been north of Maastricht where a Langbroekbeek still exists, although Marix, 1939, suggested it was Langeboeken near Ghent.)

From November 1456 to December 1457 Hayne van Ghizeghem, a young boy and a protégé of the future Charles the Bold, was lodged at the home of Constans. The account books for subsequent years are lost, but Hayne may well have remained there and received his initial musical training from Constans. The two three-part textless pieces in *I-TRmn* 90 (ed. in Marix, 1937) ascribed to ‘Constans’ are probably secular songs, but it is difficult to see in them details that might be interpreted as influencing known works by Hayne. There is a reference to Constans in Crétin’s *Déploration sur le trepas de Jean Ockeghem* (1497) and in a Spanish treatise of the time (*E-E C* III 23).

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**M. Bukofzer:** ‘Über Leben und Werke von Dunstable’, *AcM*, viii (1936), 102–19  
**J. Marix, ed.:** *Les musiciens de la cour de Bourgogne au XVe siècle (1420–1467): messes, motets, chansons* (Paris, 1937/R)  
**J. Marix:** *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420–1467)* (Strasbourg, 1939/R)

DAVID FALLOWS

## Constant, Franz

(*b* Montignies-le-Tilleul, Hainaut, 17 Nov 1910; *d* Le Tignet, France, 13 March 1996). Belgian composer. He started his musical studies at the Charleroi Academy of Music and continued at the Brussels Conservatory, where he obtained a virtuosity prize for piano. He studied composition with Jean Absil and Francis de Bourguignon. In Paris he received advice from Henri Tomasi. Until his retirement in 1976 he was a piano teacher at the academies of Schaerbeek and Uccle, director of the Auderghem Academy of Music and since 1947 taught solfège and later harmony at the Brussels Conservatory. As a pianist he performed numerous works by Belgian contemporaries, and he gave recitals and concerts first as a soloist, and later as part of a piano

duo with Jane Pallemarts. Slowly his career as a pianist gave way to composition. As a composer he was prolific in spite of starting late in life. He was open to all the aesthetic tendencies which influenced the language of modern music, but was in particular an admirer of Bartók and Stravinsky. He developed a contrapuntal style which shows great interest in form, melody and colour.

## WORKS

(selective list)

Orch: Rhapsodie, op.14, vn, orch, 1962; Tpt Conc., op.12, 1965; Fantasia, op.41, a sax, orch, 1969; Vn Conc. no.1, op.48, 1971; Rhapsodie, op.54, 1973; Visions, op.66, 1974; Concertino, op.69, cl, orch, 1975; Concertino, op.73, vn, str, 1975; Pf Concertino, op.78, 1976; Rhapsodie d'été, wind band, op.88, 1977; Ballade du sud, op.98, 2 pf, orch, 1979; Mouvement rhapsodique, op.93, db, orch, 1980; Prémambule, op.100, 1980; Musique, op.102, sax qt, str, 1981; 4 movimenti sinfonici, op.101, 1983; Eventail, op.107, str, 1983; Conc., op.121, wind band, 1987; Vn Conc. no.2, op.147, 1994

Vocal: Jeanne de Naples (Cantate d'après une légende provençale), op.52, S, nar, childrens' vv, chorus, orch, 1972; Les messagers du vent (Cantate provençale), op.148, solo vv, nar, chorus, orch, 1994; other choral works, songs

Chbr: 4 sequences, op.16, cl qt, 1962; Impressions, op.31, cl qt, 1964; Suo tempore, op.44, vn, pf, 1969; Sonatine picturale, op.46, cl, pf, 1970; Dialogue, op.40, cl, pf, 1970; Pour la guitare I, op.34, II, op.36, 1970; Pf Qt, op.45, 1971; 5 miniatures, op.50, vn, fl, pf, 1971; Divertissement, op.53, bn, pf, 1972; Rythme et expression, op.49, vn, sax, pf, perc, 1972; Musique à deux, op.57, fl, gui, 1973

Pf: Sonatine, G, op.11, 1950; Toccata, op.21, 1952; Sonatine, d, op.19, 1960; Impromptu, op.20, 1960; Sonatine française, op.32, 2 pf, 1960; Paysages, op.22, 1965; 4 preludes, op.23, 1968; Nuances, op.51, 1972

Principal publishers: Billaudot, CeBeDeM, Centre (Strepy), Eschig, Maurer, Metropolis

DIANA VON VOLBORTH-DANYS

## Constant, Marius

(b Bucharest, 7 Feb 1925). French composer and conductor of Romanian birth. He graduated in piano, harmony and composition from the Bucharest Conservatory in 1943, and was awarded the Enescu prize in 1945. In 1946 he won a French government scholarship which enabled him to move to Paris. There he entered the Conservatoire as a student of Aubin and Messiaen, winning *premiers prix* in composition and analysis (1949). He also studied privately with Boulanger and Honegger, and enrolled in Jean Fournet's conducting class at the Ecole Normale de Musique. In 1952 he joined Schaeffer's Groupe de Recherche de Musique Concrète, and in 1954 co-founded France-Musique which he directed under the auspices of Radio France from 1954 to 1966. He founded the Ars Nova ensemble in 1963 as French radio's official new music ensemble, and began an international career as a conductor of contemporary music. Intended to counteract the relatively narrow aesthetic outlook of the *Domaine musicale*, Ars Nova performed a broader spectrum of new music, including works by non-serial

composers. (Constant himself vigorously eschewed the serial movement of the 1950s and 60s.) His awards include the Koussevitzky Prize (1962), the Marzotto Prize (1968) and the Grand Prix National de la Musique (1969). He was professor of orchestration at the Paris Conservatoire from 1974 to 1988.

The first of several works to include electronic tape, *Le joueur de flûte* (1952), based on the tale of the Pied Piper of Hamelin, won Constant both the Italia Prize (1952) and the Grand Prix du Disque (1956). Choreographed in 1957, it marks the beginning of Constant's long association with ballet. In 1958 he became musical director of Roland Petit's Ballets de Paris and later served as musical director of dance at the Opéra (1973–8). He has composed nine ballets for Petit, including several for companies outside Paris, such as *Paradis perdu* (1966) for London's Royal Ballet, *Septentrion* (1975) for the Ballet de Marseille and *L'ange bleu* (1985), a cabaret pastiche, for the Deutsche Oper, Berlin. He collaborated with Marcel Marceau on a mimed version of *Candide* for the Hamburg Staatsoper (1970).

Despite Constant's early success as a ballet composer, it was his orchestral work *24 préludes*, first performed under Bernstein in 1959, that brought him to widespread prominence. His continued exploration of unconventional timbral combinations reflects not only his electro-acoustic experimentation but also his stylistic affiliation to the colourism of Ravel and Debussy (as in *Turner*, 1961). His timbral experiments have led him either to focus on particular homogenous groups – as in the aptly titled *Winds* (1968) and *Strings* (1972) – or to explore timbral interplay, as in *Moulins à prières* for two harpsichords and electronic tape (1969). Other works involving unusual instrumental combinations include *Faciebat anno 1973* (1973), a concerto for 24 violins and orchestra, the horn concerto *Choruses and Interludes* (1987), which incorporates a jazz quartet into the orchestral ensemble, a barrel organ concerto (1988), and a concerto for six pianos and orchestra, the *Symphonie concertante* (1994). Both *Winds*, *Chants du Maldoror* (1962) and *Traits-cadavre exquis* (1969) involve aleatory techniques, the latter allowing free choice of both instrumentation (from two to 20 players) and duration (from two to 20 minutes), while he has also experimented with the spatial division of instrumental forces, as in *Texas Twilight* (1986) and *Pierres-Jewels* (1984).

Of his five operas, *Le souper* (1969) is without orchestra and two are commentaries on existing scores. In *La tragédie de Carmen* (1981) and *Impressions de Pelléas* (1992), both collaborations with Peter Brook, the original Bizet and Debussy scores are substantially reworked and reorchestrated. Recent orchestrations of Berlioz, Satie and Ravel, as well as Constant's music (1992) for Abel Gance's film *Napoléon*, which incorporates Honegger's original score, suggest an increasing fascination with the historical and musical legacy of his adopted French culture. Admitted to the Légion d'Honneur in 1990, Constant was elected to the Institut de France in 1993 to replace Messiaen, and was made a Grand Officier de l'Ordre du Mérite in 1995.

## WORKS

### stage

Op and music theatre: *Le souper* (op, after J. Tardieu), Bar, SATB, 1969; *Le jeu de Sainte Agnès* (chbr op, after 14th-century Provençal manuscript), 4 S, 3 B, ens

1974; La tragédie de Carmen (op, after G. Bizet) S, Mez, T, Bar, large ens, 1981, collab. P. Brook and J.-C. Carrière; Impressions de Pélleas (chbr op, after C. Debussy and M. Maeterlinck), S, Mez, 2 Bar, B, child's v, 2 pf, perc, 1992, collab. Brook; Teresa (music theatre, 4 tableaux, text P. Bourgeade after Marquis de Sade), Mez, Ct, 2 Bar, B, ens, 1995

Ballet: Le joueur de flûte (ballet, choreog. J. Charrat), orch, tape, 1952; Haut-voltage (ballet, choreog. M. Béjart), orch, tape, 1958, collab. P. Henry; Cyrano de Bergerac (ballet, 2, choreog. R. Petit), orch, 1959; Rain (ballet, choreog. Petit), ens, 1960; Le violon (ballet, choreog. Petit), orch, 1962; Ponant 19 (ballet, choreog. Petit), 19 insts, 1964; Eloge de la folie (ballet, 9 tableaux, choreog. Petit), large ens, 1966; Paradis perdu (ballet, choreog. Petit), large ens, 1966; Candide (mimodrame, after Voltaire, choreog. M. Marceau), hpd, orch, 1970; Septentrion (ballet, choreog. Petit), tape, 1975; Nana (ballet, after E. Zola, choreog. Petit), orch, 1976; L'ange bleu (ballet, 2, after H. Mann, choreog. Petit), C (cabaret v), large ens, 1985

Film scores: Napoléon (dir. A. Gance, after A. Honegger), 1992

### **other works**

Vocal: 5 chants et une vocalise 'Par le feu', S, orch, 1968; 3 poèmes élastiques, SATB, org, 1987; Des droits de l'homme (orat), 5–6 nar, S, SATB, tape, orch, 1989; Chants de retour (orat), Mez, Bar, child's v, SATB, 3 perc, 8 vc, 2 pf, org, 1995

Orch: 24 préludes pour orch, 1959; Turner (3 essais pour orch), 1961; Chants de Maldoror, nar, orch, 1962; Chaconne et march militaire, 1968; Candide, hpd, orch, 1970; Strings, elec gui, str, 1969, arr. hpd, str, 1972; Faciebat anno 1973, 24 vn, orch, 1973; Nana-symphonie, 1976–80; Conc. 'Gli elementi', 2 hn, trbn, str, 1977; Concertante, a sax, orch, 1978; Symphonie pour instruments à vent, 1978; Harpalycée, hp, 1980 (str orch/str qnt), 1980, arr. solo hp, 1980; 103 regards dans l'eau, vn, orch, 1981, arr. vn, ens, 1984; Perpetuo, 1986; Texas Twilight, 4 tpt, str, 1986; Choruses and Interludes, hn, orch, 1987; Conc. pour orgue de barbarie, barrel org, orch, 1988; Cyrano de Bergerac (sym. suite from the ballet), 1988; Konzertstück, ob, orch, 1990; Hämeenlinna [An Imaginary Landscape], str orch (on stage), brass, perc (off stage), 1991; Brevissima sym. 1992; Sym. concertante, 6 pf, orch, 1994

Chbr and solo inst: Trio, ob, cl, bn, 1946; 3 complexes, db, pf, 1951; 3 mouvements, cornet/tpt, pf, 1953; Musique de concert, a sax, ens, 1955; 3 portraits, vc, pf, 1958; Winds, ens, 1968; Moulins à prières, 2 hpd/hpd, tape, 1969, arr. barrel org, 1988; Traits-cadavre exquis, ens (aleatory work, 2–20 players), 1969; Equal, 5 perc, ens, 1970; 14 Stations, perc, ens, 1970; 9 Mars 1971, pic, glock, 1971; Pour flûte et un instrument, fl, any melody inst, 1971; Piano personnage, pf, large ens, 1973; Silètes, hpd, 1973; For Clarinet, cl, 1975; Psyché, 2 pf, 2 perc, 1975; Stress, 2 pf, db, drum kit, brass qnt, perc, 1977; 9 pieces, fl, pf, 1978; Alleluias, tpt, org, 1980; Harpalycée, hp, 1980; D'une élégie slave, gui, 1981; Précis de décomposition, cl, bn, hn, str qt, db, tape, 1982; Recitativo, va, 1983; Pierres-Jewels, 3 vc, 1984; L'inauguration de la maison, wind band, brass band, 1985; Blues-Variations, gui/elec gui, 1990; Die Trennung, str qt, 1990; Phantasma, vn, pf, 1990; L'ange bleu: 4 scènes de cabaret, accdn, 1991; Matines, org, 1992

### **orchestrations**

E. Satie: Messe des pauvres, 13 insts, 1970; C. Debussy: Pelléas et Mélisande-symphonie, orch, 1983; H. Berlioz: L'île inconnue, S/T, small orch, 1984; Les mariés de la Tour Eiffel (from music by G. Auric, A. Honegger, D. Milhaud, F. Poulenc, G. Tailleferre), 15 insts, 1988; M. Ravel: Gaspard de la nuit, ens, 1990; A. Honegger: Intrada, tpt, orch, 1993

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- F. Lafon:** 'Impressions de Pelléas', *Monde de la musique* (Dec 1992), 42–7
- J. Bonnaure:** 'Marius Constant', *Lettre du musicien* (Jan 1995)
- P. Mari:** 'Rencontre avec Marius Constant', *Education musicale* (Jan, 1995)
- B. Villien:** 'Teresa', *Opera International*, no.194 (1995), 34 only

CAROLINE RAE

## Constantin, Louis

(*b* Vexin district, nr Paris, c1585; *d* Paris, bur. 25 Oct 1657). French violinist and composer. He became one of the 24 violinists in the chamber of Louis XIII on 21 February 1619; in 1655 he passed on this position to his nephew, Antoine Desnoyers. In addition he was one of the governors of the chapel of St Julien-des-Ménétriers from 1620 and from 12 December 1624 *Roy des joueurs d'instruments*, an office which conferred on him the right to levy throughout France the taxes that had to be paid before anyone could enter the profession of instrumentalist; his successor was Guillaume Dumanoir. He was considered one of the great virtuosos of his time and was singled out for praise by Mersenne in his *Harmonie universelle* (Paris, 1636–7). Most of his works, gathered together in the Philidor collection (*F-Pn*), have disappeared: only *La pacifique* (1636), for six instruments, survives there. Six dances by him are in contemporary anthologies (RISM 1646<sup>11</sup> and 1649<sup>7</sup>). One courante for guitar (1649) also survives (*F-Psg*).

## BIBLIOGRAPHY

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- M. Benoit, ed.:** *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992)

CATHERINE MASSIP

## Constantine VII Porphyrogennetus [Kōnstantinos Porphyrogennētos]

(*b* 905; *d* 959). Byzantine emperor and poet-composer. He was co-emperor from 908 until 945, and thereafter reigned solely until his death. According to Byzantine music manuscripts he was the composer of the 11 *exaposteilaria anastasima* of Sunday *Orthros* and three other *stichēra*. He was also responsible for compiling a *Book of Ceremonies* (which includes some older material); concerned with Byzantine imperial ceremonial, this work provides valuable evidence about performing practice, the organization of the choir and the use of organs at the Byzantine court.

## BIBLIOGRAPHY

- A. Vogt, ed. and trans.:** *Constantin VII Porphyrogénète: le Livre des cérémonies* (Paris, 1935–40/R)
- J. Handschin:** *Das Zeremonienwerk Kaiser Konstantins und die sangbare Dichtung* (Basle, 1942)
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- C. Floros:** *Universale Neumenkunde*, i (Kassel, 1970), 351–2
- G. Wolfram:** 'Ein neumiertes Exaposteilarion Anastasimon Konstantins VII', *Byzantios: Festschrift für Herbert Hunger*, ed. W. Hörandner and others (Vienna, 1984), 333–8
- N. Maliaras:** *Die Orgel im byzantinischen Hofzeremoniell des 9. und des 10. Jahrhunderts* (Munich, 1991), 35–187
- C. Troelsgård:** 'The Exaposteilaria Anastasima with Round Notation in MS Athos, Ibērōn 953', *Studi di musica bizantina in onore di Giovanni Marzi*, ed. A. Doda (Lucca, 1995), 15–28

CHRISTIAN TROELSGÅRD

## Constantinescu, Paul

(*b* Ploiești, 30 June/30 July 1909; *d* Bucharest, 20 Dec 1963). Romanian composer. He studied at the Bucharest Conservatory (1928–33) with Nicolescu (theory), Castaldi (harmony), Jora (composition) and Cuclin (aesthetics), and then in Vienna (1934–5) with Franz Schmidt, Oscar Kahasta and Joseph Marx. After teaching harmony, counterpoint and composition at the Bucharest Academy of Religious Music (1937–41), he was appointed professor at the School of Military Music, Bucharest (1941–4), and professor of harmony at the Conservatory (1941–63). He was the first Romanian teacher to introduce a study of the harmony of folk music and of Byzantine chant into his courses, having done original research in both fields (working on the latter with the Byzantine scholar Ion Petrescu). The church music tradition also provided a source for his compositional activity, and in particular for his choral works, such as *Patimile și Invierea Domnului* ('The Passion and Resurrection of Our Lord') and the *Liturghia în stil psaltic*. His music draws on a wide range of other materials, and covers a similar diversity of approach, form and genre; yet Constantinescu managed to establish an individual style, one that served as the foundation for a national school. If Enescu brought a phase of Romanian music to consummate maturity, Constantinescu pointed the way for a new generation. He was awarded the Enescu Prize for composition (1932, 1938), the State Prize (1952) and in 1963 was elected to the Romanian Academy.

Although his language is direct and clear, Constantinescu's music shows a high degree of technical mastery, and many works had to be revised before he was fully satisfied with them. He was particularly fond of variation procedures, using them, with the aid of his harmonic skill, to integrate folksong fragments into his work. Effects of humour or irony are sometimes obtained by the reverse of this method, namely the presentation of an urban folktune in a deliberately disjointed and caricatural form. A brilliant orchestrator, he sometimes mimicked folk instruments or achieved comic effects through a playful use of wind instruments, although rich, warm sounds are more typical. Constantinescu also used the rhythm and the *parlando*

*rubato* declamation of peasant music, and his ballets and orchestral pieces are influenced by folkdance.

## WORKS

(selective list)

Stage: O noapte furtunoasă [A Stormy Night] (op, I.L. Caragiale), 1934, rev. 1950; Nuntă în Carpați [Wedding in the Carpathians] (ballet, F. Capsali and M. Dumitrescu), 1938; Pană Lesnea Rusalim (op, V. Eftimiu), 1955

Film scores: O noapte de pomină [An Unforgettable Night], 1940; O noapte furtunoasă [A Stormy Night], 1942; Drăguș, 1944; Răsună valea [Resounding Valley], 1949; O scrisoare pierdută [A Lost Letter], 1952; Moara cu noroc [The Mill of Luck and Plenty], 1956

Orchestral: Din cătănie [Service Years], 1933; Burlescă, pf, orch, 1937; Sinfonietta, 1937; Sym., 1944, rev. 1955; Olteniasca, 1949; Ciobănașul [The Shepherd], 1949; Joc din Oaș [Oaș Dance], 1950; Balada haiducească [Outlaw Ballad], vc, orch, 1950; Brîul [Girdle Dance], 1951; Pf Conc., 1952; Huțulca, 1952; Mărânghile, 1953; Sîrba, 1954; Conc., str, 1955; Rapsodie olteniască, 1956; Vn Conc., 1957; Hp Conc., 1960; Simfonia ploieșteană, 1963; Triple Conc., 1964

Chbr and solo inst: 2 studii în stil bizantin, pf, 1929; 4 fabule [4 Fables], pf, 1932; Sonatina, vn, pf, 1933; Sonatina în stil bizantin, vc/va, 1940; Conc., str qt, 1947, rev. 1955; Piese, pf, 1963

Vocal: Liturghia în stil psaltic, 1936; Ryga Crypto și, Lapona Enigel, 1936, rev. 1951; Patimile și Invierea Domnului [The Passion and Resurrection of Our Lord], orat, 1943, rev. 1948; Nașterea Domnului [The Birth of Our Lord], 1947; Miorița [The Ewe Lamb], 1952; 4 Madrigals (M. Eminescu), 1954; 7 cîntece din Ulița noastră [7 Songs from 'Our Street'], 1959

Principal publishers: Barenreiter, ESPLA, Muzicală (Bucharest)

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**O.L. Cosma:** *Opera românească*, ii (Bucharest, 1962)

**Z. Vancea:** 'Opera muzicală a lui Paul Constantinescu', *Studii și cercetări de istoria artei*, xiii (1966), 55–76

**V. Tomescu:** *Paul Constantinescu* (Bucharest, 1967)

**V. Cosma:** *Muzicieni români: lexicon* (Bucharest, 1970), 131–3

**M. Lehnert:** 'Em Weihnachtsoratorium in Meissen', *Musik und Kirche*, xi (1970), 286–7

**G. Constantinescu and others:** *Ghid de opera* [Opera guide] (Bucharest, 1971)

**W. Berger:** 'Însemnări despre creația de cameră a eminentului compozitor Paul Constantinescu', *Muzica*, xxiii/12 (1973), 7–8

**R. Machold:** 'Paul Constantinescu: Lebensbild eines rumänischen Komponisten', *Musica*, xxvii (1973), 600–02

**Z. Vancea:** *Creația muzicală românească, sec. XIX–XX* (Bucharest, 1968)

**A. Bădulescu:** 'Portrete muzicale', *Muzica*, xxxii/6 (1982), 33–4

**N. Moldoveanu:** 'Compozitorul Paul Constantinescu', *Studii teologice*, nos.9–10 (1983), 714–28

**E. Chicev:** 'Conceptul arhitectonic și dramaturgia în "Miorița" de Paul Constantinescu', *Lucrări de muzicologie*, nos.17–18 (Cluj, 1985), 105–12

VIOREL COSMA

## Constantinidis, Yannis

(*b* Smyrna, 21 Aug 1903; *d* Athens, 17 Jan 1984). Greek composer. He was trained first in Smyrna, and then in Germany, where he studied in Dresden with Mraczek (harmony, 1922) and in Berlin with Juon (harmony, counterpoint and fugue, 1923–6), Weill (orchestration, 1923–6), Rössler (piano) and Ehrenberg (conducting). He was also introduced to 12-note composition by Rufer. In 1931 he settled in Athens, where he turned to writing popular music under the pseudonym Costas Yannidis, which he adopted in order to distinguish himself from Grigoris Constantinidis, a well-known operetta composer of the time. After 30 years of success in the field, he abandoned popular music in 1962: besides writing and revising a relatively limited number of concert works, he concentrated on his work as a producer of classical music programmes at the Armed Forces Radio (which in 1974 became the second programme of Hellenic Radio and Television).

Constantinidis ranks with Riadis as one of the greatest figures of the National School. His concert music presents a felicitous blend of Eastern and Western elements: Greek folksongs used in their original form (he never invented pseudo-folk melodies) became the cornerstone of all of his art-music compositions, with the exception of the Piano Sonatina (1927), the Tagore songs (1924–80) and the *Six Studies in Greek Rhythms* (1956–8). Rather than subjecting folk melodies to development, he repeats them in subtly transformed contexts, exploring their various harmonic implications or ornamentally varying them. He thus attains a style unmistakably personal and remotely associable with Ravelian impressionism. His contributions (as Yannidis) to operetta and popular song are instantly memorable, with an unmistakably personal charm and depth of feeling. His settings of well-known Greek revue writers, such as Alékos Sakellarios and Christos Yannakopoulos, enjoy a popularity second only to those of Hadjidakis.

### WORKS

#### stage

under pseudonym Costas Yannidis, unless otherwise stated

dates are of first performance in Athens

Over 50 stage works; 35 recorded titles, incl. *Yeppe o vounissios* [Yeppe the Mountaineer] (inci, H. Ibsen), 1940; 19 revues, 1932–50, incl. *Anthropoi*, *anthropoi* [Ye men, ye men] (A. Sakellarios and others), 1948; 7 operettas and musical comedies, 1931–45, incl. I koumbara mas [Our maid of honor] Coperetta, 3, D. Yannoukakis), 1931; o kathodihiyitis tis Mariannas [Marianna's political instructor] (musical satire, D. Evangelidis), 1945

#### songs

5 tragoudhia tis prosmonis [5 Songs of Expectation] (R. Tagore, trans.

Constantinidis), Mez, pf, 1924–80; 5 Love Songs (trad.), Mez, pf, 1930–31; 20 Songs of the Greek People (trad.), Mez, pf, 1937–47; Miroloi (trad.), Mez, pf, 1950

### under pseudonym Costas Yannidis

Dos mou dhyo filia ki as einai pséftika [Kiss me twice, even if you don't mean it] (Yannidis), 1934 [from revue Alepou]; Tha xanartheis [You will come back to me] (Sakellarios), 1934; Ti na sou kani to krasi [Wine is no use to me] (Yannoukakis), 1934 [from revue Alepou]; Afiste me na pio [Let me Drink] (Yannidis), 1935; Se lypamae [I am sorry for you] (Kioussis), 1936; Tharto mia nychta me fengari [On a moonlit night I will come] (M. Rigopoulos), 1937; O Yannos k' i Pagona [Yannos and Pagona] (trad.), 1938; Sygnomi sou zito [Forgive me, I beg you] (Sakellarios), 1938

Les ke itan htes [As if it were yesterday] (Sakellarios), 1939; Poso lypamai [How I regret] (Spyropoulos, Papadoukas), 1939; Liga louloudhia [Some Flowers] (Spyropoulos, Papadoukas), 1940; Poté de tha sto po [I'll Never Tell You] (Yannoukakis, Evangelhelidis), 1940 [from revue Athina tou 1940]; Etsi in' i zoi [That's Life] (Evangelhelidis), 1943 [title song from musical play]; Kalo sou taxidi [Farewell to You] (Savvidis), 1947; Pame san all ote [Let us go, as we once did] (Sakellarios-Yannakopoulos), 1950; Kalo sou taxidi [Farewell] (E. Savvidis), waltz; Htes to vrady oneiréftika [Last night I dreamt] (Yannoukakis); 6 Popular Songs, 1961

### other works

Choral: 8 Dodecanesian Songs, 1972; 8 Songs from Asia Minor, 1972

Inst: Sonatina, pf, 1927; Apo ta Dodekanissa, pf, 1943–6; Suite on Dodecanesian Folktunes, vn, pf, 1947; 2 Dodecanesian suites, orch, 1948, 1949; 3 Greek Dances, orch, 1950; Kykladhitikos horos [Dance from the Cyclades], orch, ?1950; 44 Children's Songs (Greek Miniatures), pf, 1950–51; Mik rasiatiki Rapsodina [Asia Minor Rhapsody], orch, 1950–65; 3 Sonatinas, pf, 1952; 8 Dances from Greek Islands, pf, 1954, arr. 2 pf, 1971; 6 Studies in Greek Rhythms, pf, 1956–8; 10 Greek Melodies, wind qnt, 1972

Film scores (under pseudonym Costas Yannidis): I prosfygopoula [The Refugee Girl] (dir. T. Misrahi), 1938; Marina (dir. A. Sakellarios), 1947; Madame Sousou (dir. T. Mouzenidis), 1948; Oi yermanoi xanardhondae [The Germans are Back] (dir. Sakellarios), 1948; Teleftéa apostoli [The Last Mission] (dir. N. Tsiforos), 1949; O methystakas [The Drunkard] (dir. Y. Tzavéllas), 1950; To koritsi tis yitonias [The Girl Next Door] (dir. A. Lambrinos), 1954

Principal publishers: Melody (Athens), Rongwen

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GEORGE LEOTSAKOS

## Constanz, Hans von.

See Buchner, Hans.

# Con strepito

(It.).

See [Strepitoso](#).

# Contact microphone.

See [Pickup](#).

# Contant, Alexis

(*b* Montreal, 12 Nov 1858; *d* Montreal, 28 Nov 1918). Canadian composer and organist. He studied organ and piano with S. Fowles and performed in public at 13. Later he accompanied several artists in recital including the violinist Jehin-Prume, who advised him to go to Europe to study. He was essentially self-taught, although he studied briefly under Calixa Lavallée (in Boston) and consulted Guillaume Couture, with whom he differed over matters of style. He was the first important Canadian composer who did not study music in Europe, relying instead on his own study of Bach, Weber, Wagner, Saint-Saëns, Massenet, Franck and especially Gounod. Some of his songs reveal the unmistakable influence of the French songwriters. A very popular teacher, he taught in many schools and colleges as well as giving private lessons at his studio to such notable musicians as Claude Chapagne, Rodolphe Mathieu and Wilfrid Pelletier. He wrote several masses for choir and orchestra, and (exceptionally for turn-of-the-century Canada) most of his almost 100 works were performed during his lifetime, although very few were published. His *Caïn*, the first Canadian oratorio, was given its première performance on 12 November 1905, with a chorus of 250, five soloists and 50 instrumentalists, a remarkable number of performers for Montreal at that time. *Caïn* is in three sections, *La haine*, *Le sang* and *La promesse*, with an overture. According to Gour, 'The work elaborates striking polyphonic contrasts in the manner of Verdi or Berlioz. It contains fugues, canons, grand ensembles in which the orchestra has the most important part and which are complemented by the choral sections'. In 1909 Contant composed a second oratorio, *Les deux âmes*, which he described as a symphonic poem. After reading the manuscript, Damrosch wrote: 'The score shows great powers and skilful work. It should have a hearing'. In *Les deux âmes* the orchestral patterns have become more complex, there is more continuity in the working out of the themes and the work as a whole shows greater maturity than *Caïn*. That same year Contant wrote a symphonic poem, *L'aurore*, in which the influences of Wagner, Gounod and Franck are replaced by more original ideas. Jean Yves Contant wrote: 'In it there are dissonances and a musical style not unlike that of Sibelius and Strauss'. Alexis Contant was also an initiator and pioneer in chamber music, and his piano trio (1907) is the most frequently revived of his works. In 1914 he began an opera based on Louis Frechette's play *Véronica*, but completed only the overture.

## WORKS

Vocal: Mass no.1, d, chorus, orch, 1884; Mass, B♭: chorus, org, orch, ?1896; Mass no.2, chorus, org, orch, 1897; Tantum ergo, chorus, orch, 1897; L'angelus, chorus,

orch, 1898; Mass no.3, chor, org, orch, 1902; Caïn (orat), 1905; Le Canada (cant.), 1906; Vision de Jeanne d'Arc, 1v, orch, 1906; Musique, Bar, vc, pf, Paris, 1907; Les deux âmes (orat), 1909; Messe breve, 3vv, org, 1910; several songs

Orch: Fantaisie sur des airs canadiens, 1900; L'aurore, sym. poem, 1909; Véronica (op), 1914, ov. only; several fanfares and marches

Chbr: Méditation, vc/vn, pf/orch, 1897; Fantaisie on Home, Sweet Home and God Save the King, vc, pf, 1903; La Charmeuse, vc/vn, pf, 1903; Tarantelle, vc, pf, 1903; Trio, vn, vc, pf, 1907; 6 mélodies, Montreal, 1908; several pf works

MSS in *CDN-On*

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**L.-P. Morin:** 'Alexis Contant', *Papiers de musique* (Montreal, 1930)

**R. Gour:** 'Alexis Contant, pianiste-compositeur', *Qui?*, v/2 (1953–4), 25–40

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**A. Desautels:** 'The History of Canadian Composition 1610–1967', *Aspects of Music in Canada*, ed. A. Walter (Toronto, 1969), 90–142

**S. Willis:** *Alexis Contant Catalogue* (Ottawa, 1982)

ANDRÉE DESAUTELS

## Contarini, Marco

(*b* ?Piazzola sul Brenta, nr Padua, 20 Feb 1632; *d* Padua, ?17 ?May 1689). Italian patron of the arts. He came of a wealthy and noble Venetian family and built two theatres on his estate, Piazzola sul Brenta. There he commissioned and produced a series of operas and other entertainments during the 1670s and 80s, engaging several of Venice's leading composers, notably Carlo Pallavicino and Domenico Freschi. His collection of over 1000 manuscript scores of the period 1639–85 (now in *I-Vnm*) is a major surviving musical source of 17th-century Venetian opera. His large collection of musical instruments included a viola da gamba by Gasparo da Salò, chitarroni by Matteo Sellas and Cristoforo Cocho, and a wide variety of wind instruments. It was later acquired by P.A.L. Correr, and much of it is now in the instrument museums of Brussels and of the Paris Conservatoire.

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**T. Wiel:** *I codici musicali contariniani del secolo XVII nella R. Biblioteca di San Marco in Venezia* (Venice, 1888/R)

**P. Camerini:** *Piazzola* (Milan, 1925, 2/1929)

**M. Van Vaerenbergh-Awouters, N. Meeus and H. Boone:** *Catalogus van de tentoonstelling gewijd aan muziekinstrumenten uit de XVIe en XVIIe eeuw/Catalogue de l'exposition 'Instruments de musique des XVIe et XVIIe siècles', Musée instrumental de Bruxelles, Sept - Nov 1972* (Brussels, 1972)

**T. Walker:** 'Gli errori di "Minerva al tavolino": osservazioni sulla cronologia delle prime opere veneziane', *Venezia e il melodramma nel Seicento* [Venice 1972], ed. M.T. Muraro (Florence, 1976)

**T. Walker:** 'Ubi Lucius: Thoughts on Reading *Medoro*': preface to DMV, iv (1984), pp.cxxxii–clxiv

THOMAS WALKER/R

## Conte, Bartholomeus le [Bartolomeo del, el, il].

See [Le Conte, Bartholomeus](#).

## Conte, Il.

(1) ?Italian composer, possibly identifiable with [bartholomaeus Le conte](#).

(2) ?Italian composer, with whom [Giovanni Contino](#) is sometimes confused.

## Contemporary Chamber Ensemble of New York.

American ensemble founded in 1960 by arthur Weisberg.

## Con tenerezza.

See [Teneramente](#).

## Conti, Carlo

(*b* Arpino, Frosinone, 14 Oct 1796; *d* Arpino, 10 July 1868). Italian composer. He studied in Naples, with Zingarelli (composition) at the Real Collegio di Musica di S Sebastiano and with J.S. Mayr (orchestration). From 1819 to 1821 he taught at S Sebastiano. His earliest compositions were performed while he was a student; among them the *opera semiseria* *Le truppe in Franconia* (1819) was especially praised by Rossini. Conti quickly made a name for himself as an opera composer, winning fame above all for *L'Olimpia* (1826). At his father's request he gave up composing operas and returned to Arpino in 1831. In 1840 he became an honorary member, and in 1851 president, of the Royal Academy of Arts in Naples and from 1846 to 1858 was professor of counterpoint and composition, and in 1862 assistant director, at the Conservatorio di S Pietro a Majella. He was elected an associate member of the Institut de France.

Conti's works are remarkable for their refined orchestration and technical command. He faithfully adhered to Rossini's operatic style in his theatrical works; Rossini declared him 'the most remarkable contrapuntal composer in Italy of his day'. Florimo attributed to Conti the farce *I Metastasiani*, for which

no dates are known, and, on the basis of a letter by the composer, the opera *Sansone*, first performed at the S Carlo.

## WORKS

### operas

ob	opera buffa
os	opera seria
oss	opera semiseria

Le truppe in Franconia (oss, 1), Naples, Real Collegio di Musica di S Sebastiano, 1819

La pace desiderata (oss, 2), Naples, Nuovo, aut. 1820

Misanthropia e pentimento (oss, 2, G. Ceccherini), Naples, Nuovo, 4 Feb 1823

Il trionfo della giustizia (2, Ceccherini), Naples, Nuovo, wint. 1823

L'Olimpia (os, 2, A.L. Tottola), Naples, S Carlo, 28 Oct 1826

L'audacia fortunata (oss, 2, J. Ferretti), Rome, Valle, carn. 1827

I finti sposi (oss, 2), Rome, Valle, carn. 1827

Bartolomeo della Cavalla, ovvero L'innocente in periglio (oss, 2, Ferretti), Rome, Valle, 10 Sept 1827

Gli Aragonesi in Napoli (ob, 2, Tottola), Naples, Nuovo, 29 Dec 1827

Alexi (os, 2, Tottola), Naples, S Carlo, 6 July 1828, collab. N. Vaccai

Giovanna Shore (os, 3, F. Romani), Milan, Scala, 31 Oct 1829

Doubtful: I Metastasiani, 1 scene and aria *I-Nc*; Sansone

### other works

6 masses, 2 requiems, 2 TeD, psalms, other sacred pieces

Cant. (A. Maffei, commissioned by Rossini), 1829; Il 29 gennaio, cant. (L. Tarantini), 1848; secular vocal chbr music

Syms., concs., various other instrumental works

## WRITINGS

*Memoria sulla musica ecclesiastica* (Naples, c1840)

*Trattato di contrappunto* (n.p., n.d.)

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*ES* (F. Schlitzer)

*FétisB*

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*GroveO* (F. Bussi)

*RicordiE*

*SchmidID*

**A. Petino:** 'Carlo Conti', *RMI*, xlvi (1942), 300–18

**O. Calbi:** 'Ricordo di Carlo Conti', *Rassegna musicale Curci*, xxii/1 (1969), 26–7

FRANCESCO BUSSI

# Conti, Francesco Bartolomeo

(b Florence, 20 Jan 1681/2; d Vienna, July 1732). Italian theorbist and composer. Letters addressed to Ferdinando de' Medici between 1699 and 1701 suggest that even before the turn of the century Conti was held in high

regard for his performances as a theorbist in Florence, Ferrara and Milan. News of his virtuoso playing spread beyond Italy and by 1701 the Habsburg court in Vienna had offered him an appointment as associate theorbist with the same stipend paid to the principal theorbist, Orazio Clementi. Conti served in this capacity from 1701 to 1708, except for the period from October 1706 until July 1707, when his name is absent from the records. On the death of Clementi in August 1708 he was promoted to principal theorbist, a position which he held until illness forced him to retire in 1726. The court had difficulty selecting his successor; Joachim Sarao from Naples was appointed in January 1727.

Conti was also a highly skilled mandolin player and composed one of the earliest sonatas for this instrument. However, Viennese accounts of his career as a performer on either instrument are peculiarly lacking. The extent of his activities as a soloist are hinted at in reports in the *Daily Courant*, London, which confirm that 'Signior Francesco' participated in a benefit concert there in May 1703, entertained Queen Anne at the court in March 1707, and presented a programme of theorbo and mandolin music for the general public in April 1707. He was elected a member of the Accademia Filarmonica, Bologna, in 1708 and near the end of his career earned the title of 'first theorbist of the world' for his part in the performance of J.J. Fux's *Costanza e forza* in Prague in 1723.

By using the mandolin and theorbo as obbligato instruments in several of his operas, cantatas and oratorios, Conti created additional opportunities for virtuoso performances. The 1719 performance of *Galatea vendicata* is the only occasion on which he paired the two instruments in the same musical number; this occurred five days before his son Ignazio received a court appointment, suggesting that the unique scoring was intended for performance by father and son.

Long before the Habsburgs officially recognized Conti as a composer, he had distinguished himself at court with several successful performances of his music, including the opera *Clotilde*, presumably written for Carnival 1706, although neither a score nor any contemporary accounts of the production are known to have survived. Vestiges of the original score exist in the pasticcio version, *Clotilda*, which had at least seven performances in 1709 at the Queen's Theatre, London. They also appear in Handel's pasticcio *Ormisda*, first performed in London on 4 April 1730. The oratorio *Il Gioseffo*, with a text designed to honour Emperor Joseph I, whose coronation occurred in March 1706, was another such work. After a lapse of four years, Conti presented the court with an oratorio (1710) and an opera (1711) before being asked to fill a vacancy created by the promotion of J.J. Fux to vice-Kapellmeister. His appointment in 1713 as court composer entitled him to receive two stipends, one as composer and one as theorbist, the combined total of which made him one of the highest paid musicians in Vienna. His financial status was further enhanced by his second and third marriages, both to court prima donnas.

Conti married three times. After the death of his first wife, Theresia (Kugler), in April 1711, he married the wealthy prima donna, Maria Landini, a widow with three children. Not only had she inherited her husband's estate, but she was the highest paid musician in Vienna at that time. She sang the leading role in each of Conti's operas from 1714 to 1721. After her death in 1722, the

position of prima donna remained vacant until 1724, when the court appointed Maria Anna Lorenzani. She sang the leading role in three of Conti's operas, and became his third wife in April 1725. Conti became ill in 1726 and by 1729 had left Vienna for Italy. Presumably he went back to Florence, where he owned a house and other property. By 1732 he had returned to Vienna and presented two new works at the court before his death in July of that year.

The importance of Conti as a composer of secular dramatic music for the court can be judged from the events at which his music was performed. For example, the opera staged during the carnival season was considered the major musical production of the year. It was a full-length work (in three or five acts) and received multiple performances. Between 1714 and 1725 Conti wrote all but one of the carnival operas. (Caldara, who served the court during this same period, had to wait until 1726 to be given the honour, and then only because Conti was ill; when Conti resumed his duties in 1732, Caldara again had to step aside.) Conti also wrote dramatic works to honour birthdays and name days of the imperial family and again he held a monopoly on some of these events: almost every year between 1713 and 1726 he wrote the music to celebrate either the birthday or name day of the Empress Elizabeth Christina.

Conti collaborated with several librettists, notably Stampiglia, Pariati, Zeno and Metastasio. Many of Pariati's librettos offered Conti possibilities for bringing comedy to the stage; of all their collaborations, *Don Chisciotte in Sierra Morena* (1719), a tragicomedy, is perhaps the best known. A satire on *opera seria* and its heroic arias, its popularity generated multiple performances outside Vienna (principally in Hamburg and Brunswick) between 1720 and 1737.

Conti's penchant for comedy and parody and his skill in writing *buffo* bass arias found expression in his numerous intermezzos. As early as 1714 he brought to the imperial stage 'Dorimena, Tuberone', a set of intermezzos performed with the pasticcio opera *L'Atenaide* by M.A. Ziani, Negri and Caldara. 'Dorimena, Turberone' may well have been the first intermezzos ever staged in Vienna independent of their host opera, and when they were repeated in Hamburg in 1719 they may have instituted the staging of independent intermezzos there as well. Pariati and Conti collaborated on at least four other sets of intermezzos between 1715 and 1718, and these and their tragicomedy operas (which included some memorable comic scenes) were in great demand outside Vienna, notably in Dresden, Hamburg, Breslau and Brunswick. In order to make them accessible to German-speaking audiences, Keiser, Telemann, Mattheson and others translated, revised and even pirated the original scores. Through these stagings, Conti's music had the potential to influence an important group of composers.

Conti's flair for the dramatic also found expression in his sacred music. His ten oratorios are stylistically akin to sacred operas, with emphasis on the soloist rather than the chorus. His varied handling of the chorus can best be seen in the shorter secular dramatic works, such as *Galatea*, where it functions as prologue, epilogue, commentator and participant. These opera choruses, however, do not employ the majestic fugal writing found in the oratorio choruses. Conti composed several settings of the mass in concertato style with full orchestra, chorus and soloists and may have been the first to

compose a so-called 'Credo' mass, where the word 'credo' is repeated over and over against the setting of the liturgical text. Although Conti was celebrated in his lifetime as a composer for the theatre, it was as a composer for the church that his name was perpetuated for more than 150 years through repeated use of his *Missa Sancti Pauli* at the Schottenkirche, Vienna. Conti's offertory *Languet anima mia* is extant in a set of 11 parts and a score, both of which are partly autograph in the hand of J.S. Bach. The score dates from 1716 when Bach was in Weimar, but he did not perform the music until he was in Cöthen, where oboes were added to the scoring. Bach again performed the music in Leipzig with the continuo part transposed to accommodate the lower pitch of the organ there.

Although Conti paid particular attention to composing interesting arias for the bass and baritone roles in his operas and oratorios, the majority of his vocal chamber works are for soprano solo. Many of his cantatas require only a basso continuo accompaniment, but a significant number have orchestral accompaniment, including various obbligato instruments. His *L'istro*, written for the 1719 wedding celebrations of Maria Josepha, daughter of Emperor Joseph I, and Crown Prince Frederick Augustus of Saxony, is on a grand scale, with the overture and two of the arias scored for trumpets, oboes, timpani and strings.

Conti's musical style balances a zest for experimentation with a keen sense of clarity of design articulated by thematic and tonal principles. Nowhere is this more apparent than in his overtures and arias. In the overtures he developed concepts that evolved into fully recognizable sonata forms in both the first and third movements of the customary fast-slow-fast pattern. In the arias his handling of the ritornello principle in da capo structures moves his music towards the threshold of the Classical style. The aria accompaniments are exceptionally diverse in texture and scoring. His preference for bassoon and lower strings (baryton, viola da gamba, cello) as obbligato instruments extends even to the viola, which comes to the fore as a proponent of melodic material in *Meleagro* and as a supporter of the harmonic foundation in *Teseo*.

*Issipile*, Conti's last opera for Vienna and his only confirmed collaboration with Metastasio, signals a change in compositional style: arias are fewer in number but greater in length, emphasis shifts from male to female voices (no bass role is included); the amount of accompanied recitative increases substantially, scoring is limited to strings, reinforced by woodwinds, and the overture and opera share thematic material. *Issipile* offers clear evidence that Conti's popularity as a composer did not depend solely on his trademark of comic episodes and *buffo* bass arias.

## WORKS

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HERMINE W. WILLIAMS

[Conti, Francesco Bartolomeo](#)

## WORKS

### dramatic

first performed in Vienna, at court, unless otherwise stated; MSS in A-Wn, unless otherwise stated (see Williams, 1999)

dm **dramma per musica**

Clotilde (G. Neri), ?carn. 1706, lost; pasticcio version as Clotilda (3, J. Heidegger), with A. Scarlatti and A.M. Bononcini (London, 1709), *US-Wc*; overture from *Clotilda* with Handel's pasticcio *Ormisda* (London, 1730)

Il trionfo dell'amicizia e dell'amore (dramma pastorale, 3, F. Ballerini), carn. 1711, lost; revived, carn. 1723; rev. as *Il trionfo dell'amore e della costanza*, with addns by R. Keiser, Hamburg, Jan 1718, *D-SWl*; lib, *US-Wc*

L'ammalato immaginario (int, 3), ?carn. 23 Feb 1713; rev, as *Intermezzi musicali*, Perugia, carn. 1727, music lost; lib, *US-Wc*

**Circe fatta saggia (serenata, 1), 28 Aug 1713**

Alba Cornelia (dm, 3, S. Stampiglia), carn. 1714; rev. version (P. Pariati), Breslau, carn. 1726

**I Satiri in Arcadia (favola pastorale, 3, P. Pariati), 28 Aug 1714**

Dorimena, Tuberone (int, 2, Pariati) and Licenza (Pariati), perf. with M.A. Ziani, A. Negri, A. Caldara: *L'Atenaide* (dm, 3, A. Zeno), 19 Nov 1714

Dorimena, Tuberone (int, 2, Pariati), ?rev. version, perf. with J.J. Fux, F. Gasparini, A. Caldara: *Teodosio ed Eudossa* (dm, 3), Brunswick, 1716, lost; ?rev. version, perf. with F. Gasparini, A. Vivaldi, G. Orlandi: *Die Über Hass und Liebe siegende Beständigkeit oder Tigranes* (D. Gazal), Hamburg, 1719, lost

Il Ciro (dm, 3, Pariati), carn. 1715; with Bagatella, Mamalucca, Pattatocco (int, 2, Pariati)

**Teseo in Creta (dm, 3, Pariati), 28 Aug 1715; with Galantina, Pampalugo (int, 2, Pariati)**

Il finto Policare (tragicommedia, 3, Pariati), carn. 1716

**Sesostri, rè di Egitto (dm, 3, Pariati), carn. 1717; with Grilletta, Pimpinone (int, 3, Pariati); rev. version, Brunswick, 1720**

Vespetta e Milo [Act 3] (int, 3, Stampiglia and Ballerini) [Acts 1 and 2 by A. Scarlatti], perf. with A. Lotti: *Giove in Argo*, Dresden, 1717, lost, lib *Wc*

**Astarto (dm, 3, A. Zeno and Pariati), carn. 1718; with Farfalletta, Lirone, Terremoto (int, 3, Pariati); rev. version, Brunswick 1722**

**Amore in Tessaglia (componimento da camera, 1, Pariati), 28 Aug 1718**

**Don Chisciotte in Sierra Morena (tragicommedia, 5, Zeno and Pariati), carn. 1719 (fac. in IOB, lxi, 1982; ov. in Williams, 1983); rev. as Don Quixotte in dem Mohren-Gebürge, with addns by Mattheson, Hamburg, 5 Oct 1722, *D-MGs***

**Cloris und Thyrsis (schäferspiel, 3, trans. Gazal), Hamburg, 26 April 1719, *MGs***

**Galatea vendicata (festa teatrale, 1, Pariati), 19 Nov 1719; rev. version, 1 Oct 1724**

**Alessandro in Sidone (tragicommedia, 5, Zeno and Pariati), carn. 1721, ov. in Williams (1983); rev. version (3), Brunswick, Aug 1726**

**La via del saggio (componimento da camera, 1, Pariati), 1 Oct 1721**

**Archelao, re di Cappadocia (tragicommedia, 5, Pariati), carn. 1722**

**Pallade trionfante (festa teatrale, 1), 19 Nov 1722; ov. in Williams (1983)**

**Creso (tragicommedia, 5, Pariati), carn. 1723**

**Il trionfo della fama (serenata, 1, F. Fozio), Prague, 4 Nov 1723; ov. in Williams (1983)**

**Penelope (tragicommedia, 3, Pariati), carn. 1724**

**Meleagro (festa teatrale, 1, Pariati), 19 Nov 1724**

**Griselda (dm, 3, Zeno), carn. 1725; with Eringhetta, Donchilone (int, 3)**

**Il contrasto della bellezza e del tempo (componimento da camera, 1, G.C. Pasquini), 15 Oct 1725**

**Isiratea (festa teatrale, 1, Pasquini), 19 Nov 1726**

**Issipile (dm, 3, P. Metastasio), carn. 1723, ov. in Williams (1983); rev. as *Sieg der Kindlichen Liebe* (Wendt), Hamburg, 20 Feb 1737, *MGs***

Arias: principal sources *A-Wgm, Wn, D-DI, MEIr*

### oratorios

MSS in *A-Wn* and first performed in Vienna, unless otherwise stated

Il Gioseffo, 1706, pt 1, strings of pt 2 and lib extant

Il martirio di S Lorenzo (D. Filippeschi), 1710, *A-Wgm*; revived 23 March 1724

La colpa originale (Pariati), 1718; revived 1725

Dio sul Sinai (G. Giardini), 1719

Mosè preservato, 1720

Naaman (Zeno), 1721

Il David perseguitato da Saul (A. di Avanzo), 1723

David (Zeno), 30 March 1724

L'osservanza della divina legge nel martirio de' Maccabei (A. Lucchini), 1732; revived 13 March 1736

Gioseffo, che interpreta i sogni (G. Neri), 23 Feb 1736

Il martiro della madre de' Maccabei (AM. Lucchini), Brno, San Michel' Arcangelo de' Padri Predicatore, 1736, lost

Sant'Elena al Calvario (A.M. Lucchini), Brno, Chiesa Parchiale S. Giacomo, 1736, lost

Contributor to pasticcio oratorios: I trionfi di Giosuè (G.P. Berzini), Florence, Compagnia di S Marco, 1703, lost, lib, *I-Fn*, and as Giosuè in Gabaon, Florence, Compagnia di San Sebastiano, ?1710, lost; L'onestà combattuta di Sara ossia Sara in Egitto (D. Cavanese), Florence, Compagnia di S Marco, 1708, lost, lib, *D-Hs*

### cantatas

L'Istro (Zeno), S, 2 ob, str, tpt, timp, bc, Aug 1719, *D-DI*

Cantata allegorica (Pariati), S, str, bc, 1720, *A-Wn*

Nasce con flausti auspici, S, str, bc, 1726, *D-MEIr*

Volate o lucciolette, S, str, bc, 1726, *MEIr*

Cantata a due, voci, Clizia e Psiche, S, A, ob, vn, va, bc; Clori nemica ed Irene, 2S, ob, vn, va, bc; Con più luci, S, chalumeau, vn, lute, bc; Fra questi colli, 2S, ob, vn, bc; Fugga l'ombra tenebrosa (C. Savallia), S, vn, ob, bc; Gira per queste (S. Stampiglia), S, ob, vn, bc; La beltà che il core (C. Stella), S, chalumeau, vn, lute, bc; Lidia, e Tirsi, 2S, ob, vn, bc; Lontananza dell'amato (Savallia), S, chalumeau, fl, ob, vn, lute, bc; O nasca, ò muora, S, fl, vn, bc; Porta la face l'arco (Stampiglia), S, ob, vn, bc; Ride il prato e fra l'erbe, S, vn, lute, fl, bc; Vaghi angelletti che d'amor, S, chalumeau, vn, lute, bc: all *Wn*; Fra queste umbrose piante, S, vn, ob, fl, chalumeau, bass chalumeau, bc, *D-DS*; Innamoramento, S, bc, *GB-CM*; Lidia già mi vedesti, S, ob, vn, violetta, bn, tiorba, cembalo, *D-Bsb*; Mia bella Clori, S, bc, *US-NH*; Per tacer il mio tormento, S, A, bc, *S-Uu*; Il Rosignolo, S, bc, *GB-Bib*

Many other cants., mostly only with bc; principal sources *A-Wgm, Wn, D-Bsb, MEIr, Müu, SHs*

### other sacred

Alma Redemptoris mater, T, str, org, *A-Wn*

Hymni sacri per tutto l'anno, 4vv, org, *D-DI*

Mass, with int and grad, 4vv, orch, *I-Fc*

Missa assump. BVM, 4vv, orch, org, *D-Bsb*

Missa con Trombe, 4vv, orch, org, *DI*

Missa Sancti Pauli, S, A, T, B, 4vv, str, viola da gamba, bn, org, *A-Ws*; as Missa mirabilium Dei, *D-DI*

Missa SS Petri et Pauli, S, A, T, B, 4vv, str, trbn, tpt, timp, bn, vc, org, A-Ws

Motetto de SS Angelis, S, A, T, B, 4vv, str, tpt, timp, vc, org, H

Motetto per ogni festività, 4vv, str, tpt, timp, vc, org, LA

Offs: *Languet anima mea*, S, vn, vc, org; H, rev., with addl ob, by J.S. Bach, D-Bsb, ed. in *Stuttgarter Bach-Ausgaben*, ser. C, suppl. (1980); *Aria de venerabili*, B, vn, va, vc, org, H

Pie Jesu, T, str, org, D-DI

Te Deum, 4vv, str, HE; Te Deum, 10vv, orch, Wgm

Sacred works attributed to Conti in *I-Mcap* are by Francesco Conti of Novara (d 1730) or another Francesco Conti (d Vigevano, 1822)

### instrumental

Allegro Fuga, f, str, D-Bsb

Consort of Musick, London, 1707, lost

Fugue, f, 2 vn, va, bc, Bsb

Sinfonia, 2 vn, bc, A-H

Sinfonia, 2 vn, va obbl, bc, H

Sinfonia à 4, 2 vn, va, bc, A-Wn [ov. to *Pallade trionfante*]

Sinfonia in A, 2 vn, va, 2 ob, bn, bc, D-DI; in Williams (1983)

Sonata al mandolino solo e basso, CZ-CSSR

Sonata, 2 vn, va, bc, A-H

Conti, Francesco Bartolomeo

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# Conti, Giacomo [Jacques]

(b Milan, 24 May 1754; d Vienna, 24 Jan 1805). Italian violinist and composer. He is known to have played in a concert in Zürich in 1786, after which he may have moved to Vienna (his op.1 was published there by Artaria in 1788). In 1790, according to Gerber, he was in the service of the Russian court in St Petersburg; either at the same time or subsequently he was a member of Prince Potyomkin's retinue but in 1791, at Potyomkin's death, he left Russia. From 1793 he led the orchestra of the Italian opera in Vienna and was severely criticized, since the decline of the opera was blamed on him. From 1797 he was also a member of the Hofkapelle. He is described by Karl van Beethoven in 1802 as *Geigenmeister* (presumably violin teacher) to Count Moritz von Fries, to whom Conti dedicated his three violin duos op.9 (1797). Conti's compositions for violin make considerable technical demands but are little more than agreeable entertainment pieces.

## WORKS

all printed works published in Vienna

Vn concs.: no.1, op.4 (1790); no.2, op.5 (1790); no.3 (1791), ?lost

Chbr: 12 sonatas, vn, b, 6 [op.1] (1788), 6 as op.2 (1790); 9 vn duos, 3 as op.6 (1791; Paris, n.d.), 3 as op.9 (1797), 3 as op.10 (1801); Solo, G, vn, b, op.8 (c1797); 2 trios, 2 vn, b, *CH-Bu*; 1 sinfonia, 4 insts, org, formerly *A-Wgm*, now lost

Va pure in malora ... nell'opera La pastorella nobile del Sigr. Guglielmi, S, B, kbd (1786)

Doubtful: other duets, trios and concs. in *CH-Bu*, *CZ-CHRM*, *RUS-Mk*, *S-Skma*

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*GerberNL*

*MooserA*

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'Italienische Oper', *AMZ*, iii (1800–01), 41–3

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THEOPHIL ANTONICEK

## Conti, Gioacchino ['Egizziello', 'Gizziello']

(*b* Arpino, 28 Feb 1714; *d* Rome, 25 Oct 1761). Italian soprano castrato, probably the son of Nicola Conti. His nicknames derived from Domenico Gizzi, who taught him singing. His début at Rome in Vinci's *Artaserse* (1730) was a spectacular success. He sang at Naples in operas by Vinci (1732–3), and in Vienna (1734), Genoa, Venice (1735, two operas, including Leo's *La clemenza di Tito*) and other Italian cities. In 1736 he was engaged by Handel for London and made his Covent Garden début in a revival of *Ariodante* on 5 May; a week later he created the role of Meleager in *Atalanta*. The press reported that he 'met with an uncommon Reception'; the poet Gray admired him 'excessively' in every respect except the shape of his mouth, which 'when open, made an exact square'. According to Jennens, Handel considered him 'a rising genius'. The next season, Conti appeared in Handel's new operas *Armínio* (as Sigismond), *Giustino* (Anastasius) and *Berenice* (Alessandro) and in several revivals. He also sang in Handel's oratorio *Esther* (with several new arias) and probably in *Il trionfo del tempo*, and was to have taken part in a revival of *Deborah* which was cancelled.

Conti sang in Rome in 1738, 1741–3 and later, at Padua in 1739 in Lampugnani's *Didone abbandonata*, and in 1742 in Florence, where he made a great impression but was taken seriously ill. He may have gone to Lisbon in 1743. He sang at the S Carlo, Naples, in 1746 in Duni's *Catone in Utica* and Jommelli's *Eumene*. In 1747 the theatre engaged both Conti and his rival Caffarelli; the rivalry caused much excitement. He was often heard at Venice, in operas by Jommelli, Hasse and Pescetti (1746–7, 1749–50), and appeared at Lucca (1749) and Padua (1751, in Galuppi's *Artaserse*). From 1752 to 1755 he was employed by the Lisbon court theatre and sang in many operas, most of them by Perez; he is said to have narrowly escaped with his life from the Lisbon earthquake (1755), and 'was impressed with such a religious turn by the tremendous calamity, that he retreated to a monastery, where he ended his days' (Burney), but not before he had imparted much sage and practical counsel to Guadagni. His retirement may, however, have been due to ill-health.

Conti was one of the greatest of 18th-century singers. He was an exceptionally high soprano with a compass of at least two octaves (*c'* to *c'''*) and the only castrato for whom Handel wrote a top C. The four parts Handel composed for him indicate brilliance, flexibility and unusual powers of pathetic and graceful expression. In character Conti was the antithesis of Caffarelli, being as gentle as the latter was overbearing.

WINTON DEAN

## Conti, Ignazio Maria

(*b* ?Florence, 16 July ?1699; *d* Vienna, 28 March 1759). Italian theorbist and composer, son of [Francesco Bartolomeo Conti](#). From 24 November 1719 until his death Ignazio served the Habsburg court as a theorbist, holding the title *Hofscholar*, an apprentice position that carried a very small stipend. Five days

prior to receiving the title, he may have performed in his father's *festa teatrale Galatea vendicata*. The final aria has solo parts for mandolin and theorbo, perhaps designed to be played by father and son respectively and thereby providing a unique way for Francesco to introduce Ignazio to the court. Apparently Ignazio's musical talents did not equal those of his father, for he never received a major court appointment.

Ignazio began to compose for the imperial court soon after illness caused his father to curtail his duties in 1726. Beginning in 1727 with *Dialogo tra l'Aurora ed il Sole*, a serenata dedicated to Maria Theresia, he composed operas, oratorios, cantatas, a *cappella* masses and other sacred works. Eight of his major dramatic compositions were settings of librettos by G.C. Pasquini, a tutor of the Habsburg archduchesses from 1726 until his appointment as court poet in 1733. Although Conti's music was written primarily for performance in Vienna, inventories of manuscripts and theatre productions for other cities and courts show that performances of his music were not confined to the imperial city. The quality of his works must have impressed J.J. Fux for in 1739 he tried, without success, to secure for him the position of court composer. Discouraged, Conti stopped composing, and spent the next 20 years fulfilling his duties as *Hofscholar*. Had it not been for the illustrious careers of his father and stepmothers, he may never have had an opportunity to compose for the Habsburgs, and it is unlikely that any notice would have been paid to his music centuries after his death. It is ironic, then, that one of the few occasions in his life when he attracted public notice was for a scandalous event and not for his musicianship: in 1730 he insulted and assaulted a Sicilian cleric, Stefano Bertoni, for which he was convicted by an ecclesiastical tribunal and confined to Spielberg prison from June 1730 until the end of January 1731.

Some confusion over the attribution of works to either Francesco or Ignazio has arisen from the use of the diminutive form of the family name, Contini. It is not the case that this form was reserved only for Ignazio (as suggested in *EitnerQ*); 'Contini' was used from time to time to refer to both father and son by copyists and archivists. Extant materials also show that both father and son signed their name Contini.

## WORKS

### secular dramatic

MSS in A-Wn unless otherwise stated; only works with librettos by Pasquini are known to have been performed in Vienna

*Dialogo tra l'Aurora ed il Sole* (serenata, G.C. Pasquini), 15 Oct 1727

*Pieria* (festa teatrale, Pasquini), 1728

*Clelia* (festa teatrale, Pasquini), 19 Nov 1733

*Pastorale* (festa da camera, Pasquini), 1734

*La liberalità di Numa Pompilio* (servizio da camera, Pasquini), 1 Oct 1735

*La fortuna annichilata della prudenza* (festa da camera, Pasquini), 15 Oct 1735

*Dafne in Alloro* (serenata)

*Cants.*, S, str, B-Bc, D-MEIr

### oratorios

all MSS in A-Wn; all performed at the court chapel, Vienna

La distruzione d'Hai (Bosellini), 1728

Mosè nell'Egitto (L. de Villati), 1729

Ezechia (A.M. Luchini), 1733

La Debbora (F. Manzoni), 1734

Il figliuolo prodigo (Pasquini), 1735

Il giusto afflitto nella persona di Giobbe (Pasquini), 1736

La colpa originale (P. Pariati), 1739

### other sacred

[2] Messe, 4vv, Vienna, 1727, 1734, *A-Wn*

[4] Messe, supra 'Sperabo in te', 'Adjuva me', 'Exaudi me', 'Judica me': *D-Bsb*

Quattro messe a capella, *I-Fc*

4 masses, 4–6vv, *D-Mbs*

Offs: In mandatis tuis, 3vv, orch; Meditabor in mandatis tuis, 5vv, bc: *Bsb*

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*EitnerQ*

*KöchelKHM*

For further bibliography see [Conti, Francesco Bartolomeo](#).

HERMINE W. WILLIAMS

## Conti, Lorenzo

(*b* ?Florence, c1680; *d* ?Florence, c1740). Italian priest and church musician. He is not related to other musicians of the same name. He was *cappellano di onore* to Cardinal Francesco Maria de' Medici from at least 1708 and a chaplain at the church of S Lorenzo in Florence. From 1710 to 1736 he directed most of the oratorio performances, usually several each year, at the company of S Marco and for its subsidiary, the Ospizio del Melani. His oratorios were also frequently heard at the Compagnia di S Jacopo del Nicchio of which he was a member. At his death he left all his masses, psalms and motets to the convent of S Marco, his oratorios with orchestral accompaniment to the Oratorians of S Firenze, his oratorios 'without violins' to the nuns of S Domenico, and his celebration cantatas to Bartolomeo Felici, presumably his pupil. None of Conti's music has been located.

### WORKS

Orats, all perf. Florence, only pubd libs extant: Mosè bambino (P.A. Ginori), 1703; the same as Mosè, 1704, and Faraone re d'Egitto, 1705; S Clotilde (G.B. Taron), 1705; Il convito di Baldassare (Ginori), 1705; Lot (Ginori), 1705; Il ratto di Dina (Ginori), 1707; Repudio della Regina Vasti (Ginori), 1707; L'Umiltà trionfante in S Odoardo re d'Inghilterra, 1707; at least one aria in Sara in Egitto (D. Canavese), 1708; S Maria Maddalena de pazzi, 1710; Il mondo abbattuto nel trionfo della religione (G.P. Berzini), 1710; Sisara (Ginori), 1710; Natività di nostro Signor Gesù Cristo (Ginori), 1711; La fuga di S Teresa (E. Manfredi), 1718; Nabucco (Ginori), 1724; La povertà fortunata (Ginori), 1725; Esaltazione di Esther (Ginori), 1734; Ritorna di Noemi alla patria (Ginori), 1736

Numerous sacred works, occasional cants., lost

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JOHN WALTER HILL

## Conti, Nicola [Niccolò]

(fl Naples, 1733–54). Italian organist and composer. He studied, according to Villarosa (*Memorie dei compositori*, 1840), with Durante and was later *maestro di musica* of 'many Neapolitan churches'. On 14 December 1733 he was admitted to the Neapolitan royal chapel as an organist. In 1737, on the death of the *maestro di cappella* Francesco Mancini, he asked for promotion but this was not granted. Although he wrote several operas, he composed mainly sacred music; his works were still sufficiently admired at the end of the century for a quintet to be incorporated into the pasticcio *L'ape musicale, ossia Il poeta impresario* (L. da Ponte; Trieste, 1792) and for Reichardt to praise the serious fervour expressed in his arias. It is uncertain whether he was the singer Nicolò Conti who sang in Brescia in 1747 and at the Teatro S Samuele in Venice in 1749; he may have been the father of the soprano Giocchino Conti, who sang the role of Apollo in *La Dafne*.

His opera scores are lost, but his serious style may be studied in the oratorios. These works are impressive, particularly in their harmonic treatment and in their tonal control. Arias are in full da capo form and show Conti's predilection for concertato effects with contrasts in scoring, contrapuntal texture, dynamics, melodic style and key. He used much accompanied recitative and unexpected modal alterations were a favourite device. Expressive markings of tempos and dynamics are uncommonly thorough for the time. He was less skilful in his handling of declamation than of harmony; melismas often appear on emotionally neutral words, indicating the stereotyping of the practice. *Attalo re di Bitinia*, performed in Naples in spring 1751 and sometimes ascribed to Nicola, was by Giuseppe Conti.

## WORKS

### operas

performed in Naples, unless otherwise stated

L'Ippolita (ob, G.A. Federico), Fiorentini, spr. 1733

Cajo Marzio Coriolano (os, P. Pariati), S Bartolomeo, carn. 1734, rev. of J.A. Hasse, Carlotta e Pantaleone (int)

La Dafne (componimento drammatico), Palazzo Carafe, 1747 [for the wedding of Gennaro Maria Carafa, Prince of Roccella, and Teresa Carafa]

Berenice (os, B. Vitturi), Rome, Capranica, 3 Dec 1743

L'Olindo [most of Acts 1 and 2] (ob, A. Palomba), Fiorentini, spr. 1753; rest, incl. sinfonia, by M. Capranica

Arias in *D-DI, F-Pn, GB-Lbl, Lkc, I-Gl, Mc*; Duet, *Mc*

## other vocal

In lode del glorioso patriarca San Francesco di Paola (L.C. Fularco), Naples, Casa Rinaldi, 1732

La Passione di Gesù Cristo (orat), 1739, *I-Nf*

Isacco (orat), 1741, *Nc, Nf*

La Passione di Gesù Cristo Signore Nostro (orat, P. Metastasio), Florence, Oratorio di S Filippo Neri, 1743

La morte di Abel (orat, Metastasio), Naples, Oratorio di Napoli, 1748

L'Endimione (cant., Metastasio), Naples, 26 July 1752

Partenope consolata (cant., D. Volpe), Naples, Palazzo Reale, March 1754

Per la festività del SS Natale (Metastasio), Naples, 1755

Rut nel campo di Booz (N. Recco), Naples, S Maria Regina Coeli Monastery, 1759

La madre dei Maccabei (orat), *Nf*

Cant. in honour of S Giuseppe, frags. in *GB-Lbl*

3 Lamentazioni, 10 Lezioni, *I-Nf*, motets, *GB-Lbl, I-Nf*, Ky, Gl, *Bc*; Responsorio di S Angelo di Padova, 5vv, insts, *Nc*

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*Gerber*NL

*LaMusica*D

*Ricordi*E

*Rosa*M

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

## Contilli, Gino

(*b* Rome, 18 April 1907; *d* Genoa, 4 April 1978). Italian composer. He studied first with Dobici at the Conservatorio di S Cecilia in Rome, receiving the diploma in composition in 1933, and then with Respighi and Pizzetti. From 1942 to 1966 he taught composition at the Corelli Institute, Messina and from 1944 he was also its director; in 1966 he became director of the Paganini Conservatory in Genoa. For a period he contributed music criticism to the *Rassegna Nazionale*. Until 1943 Contilli wrote works strongly marked by neo-classicism, as was usual at the time in Italy. Subsequently he was one of the first Italian composers, with Dallapiccola, Malipiero and Togni, to adopt a dodecaphonic technique. However, he avoided the most extreme sides of Viennese Expressionism and did not strictly follow serial organization. On the contrary he interpolated tonal harmonic suggestions into his richly contrapuntal textures. True to Italian tradition, the expressive, lyrical quality of his vocal writing gave to his music breadth and continuity; this held even in his last works, which add novel timbres and a Berg-like expressivity.

## WORKS

(selective list)

Opera: Saul, 1939

Orch: Preludio e toccata, 1933; Conc., 1935; Introduzione, aria e finale, 1935; 2 movimenti, 1935; Ouverture eroica, 1936; Sinfonia italiana, 1938; Conc., 1940; Introduzione e tema variato, 1946; Espressioni sinfoniche, 1958; Preludi, 1966

Vocal: Salmo 13, 5 vv, orch, 1932; Ninna nanna (U. Betti), chorus, 7 wind, 1934; 4 Choruses, 1947; Frammenti lirici, 1v, 12 insts, 1948; Divertimento, 1v, 4 insts, 1948; 2 liriche di Quasimodo, 1v, pf, 1948; Canti d'amore, 1v, 4 insts, 1949; Canti di morte, 1v, 3 insts, 1949; 2 canti di poeti negri, 1v, pf, 1950; 2 canti de fanciulle, 1v, str qt, 1951; 3 cori sacri, chorus, 1951; In Lunam (cant., Leopardi), S, chorus, 8 insts, 1953–7; Offerta musicale (M. Buonarroti), S, cl, pf qt, 1958; 3 Motets, chorus, 1963; Immagini sonore (L. Calogero), S, 11 insts, 1964; Variazione e notturni (P. Verlaine), S, orch, 1976; 16 liriche, chorus

Inst: Toccata, pf, 1932; Fantasia, vn, pf, 1934; Sonatina, vn, pf, 1936; Adagio e allegro, 9 insts, 1937; Invenzione, fl, 1946–50; 8 studietti dodecafonici, pf, 1950; 4 pezzi, pf, 1951; Suite, str, perc, pf, 1952

Principal publisher: Suvini Zerboni

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PIERO SANTI

## Continental fingering.

The [Fingering](#) of keyboard music with figures 1 to 5 for each hand, 1 standing for the thumb, a system in general use throughout the world today. The term was used in Britain in the 19th century in contrast to so-called [English fingering](#) (not, however, exclusively English), which provided for four fingers (marked 1 to 4) and a thumb (marked +).



## Contini, Domenico Filippo

(*fl* 1669–87). Italian librettist. He was an abbot, and from 1676 to 1685 was patronized by the Colonna, Barberini and Orsini families. His most successful work was Alessandro Scarlatti's early opera *Gli equivoci nel sembiante*, which is known to have received 14 productions between 1679 and 1716. Like Contini's four other librettos, it is a pastoral comedy with four rustic characters. The men are portrayed by tenors (not castratos) in Scarlatti's music. It shuns both machines and choruses, and has only one setting ('the woods'), making it eminently suitable for a chamber production. Although its plot is conventional, in that an intricate web of intrigue arises from misunderstandings, its text is free from exaggerated similes and other 'Baroque' devices.

Contini's *La donna ancora è fedele*, produced in five cities between 1676 and 1698, is set within two pastoral villas near Frascati. Its three men are portrayed by two tenors and a bass in Pasquini's score. Contini's only librettos which may have received their premières outside Rome are those for P.F. Corsi's *In amor vince chi fugge* (1669, Ancona) and Bernardo Pasquini's oratorio *Il martirio dei Santi Vito, Modesto e Crescenza* (1687, Modena).

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LOWELL LINDGREN

## Contino, Giovanni

(*b* Brescia, *c*1513; *d* Mantua, March 1574). Italian composer and priest. According to Guerrini he attended the choir school attached to Brescia Cathedral where he was probably taught by Battista Lancini and, more importantly, G.M. Lanfranco (whose *Scintille di musica* was published in Brescia in 1533). As a young man, probably in 1539–40, Contino entered the household of Bishop (later Cardinal) Cristoforo Madruzzo, thanks to the influence of Nicolò Secco. In 1551, as a result of the death of his father, Contino returned to Brescia where he had been offered a five-year contract as *maestro di cappella* at the cathedral; this was renewed for a further five years when it expired in October or November 1556. In 1561 Contino moved to the Gonzaga court in Mantua where he served for a short period as *maestro di cappella* at the Basilica di S Barbara. In 1565 he once again returned to his former post in Brescia, from which he was removed two years later due to his negligence in instructing the choristers. Nevertheless, he remained in Brescia with a benefice at the church of S Ambrogio and continued to be paid by the cathedral until the end of 1568 when, according to a document bearing his signature, he was 55. His successor as *maestro* in Brescia was not appointed until 1569. In 1573 Contino returned to Mantua as a dean of S Barbara, and he remained there until his death in the following year.

Contino's earliest published work (in 1549<sup>31</sup>) comes from his period in Madruzzo's employment, and is the only one of his madrigals in the *note nere* style. Thereafter, his madrigal writing settled into an unremarkable mid-century manner. Imitation, often rhythmic rather than melodic, is deployed at the beginning of most major phrases, and the use of text-expressive figures and chromatic inflection is restrained. Contino's only surviving book of madrigals is dedicated to Barbara Calini, a member of a prominent Brescian family, one of a number with which he had professional and personal contacts (some of which date from his years in the service of Madruzzo). One piece, *Poi che'n voi sola* is addressed to Calini, and the book opens with a setting of a text by Bartolomeo Arnigo, one of the founders of the Brescian Accademia

degli Occulti. According to the book's dedication, Contino also dedicated another book to Calini: one of the two lost books of four-voice madrigals. 12 unica in the Aschaffenburg organ book (Aschaffenburg, Stadt- und Stiftsarchiv MS 4783, c1584) were almost certainly intabulated from one or both of these missing volumes.

Notwithstanding the false impression given by the loss of these two books as well as a second volume of five-voice madrigals, the major part of Contino's output was for the church. From 1545, when the first session of the Council of Trent opened, Contino's role as *maestro di cappella* to Madruzzo took on a more public and ceremonial aspect. The dedication to the Cardinal of Contino's 1561 book of masses makes it clear that its contents were written while Contino was in Madruzzo's service. Although the repertory performed by Madruzzo's cappella (strengthened or even replaced by six papal singers sent from Rome) is not known, it is likely that at least some of these masses were composed for performance during the Council. Three of the masses are cantus-firmus compositions based on plainsongs, a somewhat old-fashioned procedure by this date; another two are parody works on motets by Josquin and Willaert. Equally official in character, and also from the same period, are a number of motets, scattered throughout the three volumes of *Modulationum*, composed for politico-religious occasions in Trent. *Texebat viridem Cloris*, for example, was written to celebrate either Madruzzo's nomination to the cardinalate in 1542 or the arrival of the red hat in Trent in 1545. Similarly, *Pange Thalia modos* was composed for the visit to Trent of Robert de Croy, Bishop of Cambrai, in 1546, while the text of *Austriae stirpis* refers to the marriage of Francesco Gonzaga, Duke of Mantua, to Katharina von Hapsburg, and was probably written to mark the bride's entry into Trent on the way to Mantua. Other pieces in these books, such as *Sanctorum martyrum*, written in honour of Faustina and Jovita, patron saints of Brescia, are clearly from his time in that city. In general, Contino's motets are written in a discrete imitative style; as in the masses, cantus-firmus techniques are common and, as in the madrigals, response to textual imagery is both restrained and rare.

The *Missae cum quinque vocibus*, dedicated to Antonio Londonio, a high-ranking official in Milan with an interest in music, and published in the same city, are nonetheless fruits of Contino's Brescian years. Three of these masses are paraphrase compositions based on the polyphonic sections of alternatim masses which he had previously written for S Barbara. These, which remained unpublished at the time, are in turn elaborations of chants from the basilica's own rite as preserved in its manuscript Kyriale (*I-MAad*). The collections of hymns, introits and Lamentations, all three of which were also, like the masses and motets, published in 1560–61, seem to be Brescian works; the hymns and Lamentations are dedicated to the canons of the Cathedral and were evidently composed for use there, while the introits are dedicated to Domenico Bollani who was elected bishop of the city in March 1559.

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Edition: Monumenti musicali italiani, ed. O. Beretta and R. Vettori (Milan, 1975–), xiii, xiv, xvi, xviii, xx [C]

## sacred

Introitus et haleluia qui in festis solennibus ... cantantur ... 5vv (Venice, 1560)

Modulationum, 5vv, liber primus (Venice, 1560); ed. in *SCMot*, xxv (1994)

Modulationum, 5vv, liber secundus (Venice, 1560)

Modulationum, 6vv, liber primus (Venice, 1560)

Missarum, liber primus ... quarum nomina Veni Sancte Spiritus, De beata virgine, Benedicta es celorum regina, Illuminare Hierusalem, Congratulamini mihi, Benedicam dominum, 4vv (Venice, 1561); C xviii

Threni Jeremiae cum reliquis and Hebdomadae Sanctae Officium pertinentibus, 5vv (Venice, 1561)

Hymni per totum annum (Venice, 1561), inc.

Magnificat ... liber primus, 5vv (Ferrara, 1571)

Missae, ... quorum nomina videlicet De beata virgine, Te Deum laudamus, octavi toni, tertij toni, Pro defunctis, liber primus, 5vv (Milan, 1573); C xx

5 masses, 5vv, in *I-Mc*, C xiv; 1 mass, 5vv, in 1592<sup>1</sup>; motets in *MOe*, *B-Br*, *PL-WRu*

## secular

Il primo libro de' madrigali, 5vv (Venice, 1560); C xiii

Madrigals in 1549<sup>31</sup>, 1557<sup>23</sup>, 1557<sup>25</sup>, 1561<sup>15</sup>, 1562<sup>5</sup>, 1562<sup>6</sup>, 1566<sup>3</sup>, 1566<sup>23</sup>, 1569<sup>20</sup>, 1570<sup>15</sup>, 1585<sup>19</sup>, 1589<sup>12</sup>; some ed. in C xvi

2 books of madrigals, 4vv and 1 book of madrigals, 5vv; lost

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IAIN FENLON

## Continuo [basso continuo]

(It.).

Continuo playing in varying ensembles was an art practised by players of chordal instruments throughout Europe for roughly two centuries after about 1600. The instruments used included keyboard (organ, harpsichord), plucked string (chitarrone/theorbo, lute, guitar, harp) and bowed string (*lirone*, bass viol, violoncello). The continuo was fundamental to music in the 17th and 18th centuries to such an extent that its characteristic manner of notation, the [Figured bass](#) (It. *basso numerato*; Fr. *basse chiffrée*; Ger. *bezifferter Bass*), also became the basis for teaching composition and analysis and has remained in use for theoretical purposes throughout the 19th and 20th centuries (see also [Generalbass](#) and [Thoroughbass](#)).

1. [Definition.](#)
2. [Origins.](#)
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5. [Playing techniques.](#)

PETER WILLIAMS, DAVID LEDBETTER

## [Continuo](#)

### [1. Definition.](#)

A basso continuo (through bass or thoroughbass; Fr. *basse continue*; Ger. *Generalbass*) is an instrumental bass line which runs throughout a piece, over which the player improvises ('realizes') a chordal accompaniment. The bass may be figured, with accidentals and numerals ('figures') placed over or under it to indicate the harmonies required. Continuo realization is essentially an improvised art, and much remains undocumented and ambiguous; most figured-bass methods were published to teach the elements of harmony rather than the art of accompaniment. Performance issues include not only where and when the various instruments played, but also the manner of realization: types of arpeggiation and imitation; the placing of cadences; the doubling of the upper part(s); the addition of dissonances; and the ornamentation or simplification of the written bass. The practice of continuo playing was originally closely associated with the growth of recitative (and hence opera and oratorio) and with certain kinds of solo music both vocal (monodies) and instrumental (early violin sonatas, etc.). No player may treat a continuo bass line as an opportunity for unbounded extemporization. The fact that the part is not fully written out, as an obbligato part would be, indicates its secondary nature: the function of the continuo is to accompany. While following this general principle, styles of accompaniment differed widely at different times and places. (See also [Improvisation](#), §II.)

'Basso continuo' was one of several terms used by Italian composers from about 1600 onwards, either as a label or as a reference term for the organ part of an ensemble work. That it became the term most used may be due to the fact that it was coined by one of the first major exponents of the practice, Lodovico Viadana, whose *Cento concerti ecclesiastici ... con il basso continuo* (Venice, 1602) became widely known: Viadana was later credited with the 'invention' of continuo (or figured bass) playing. 'Continuo' ('continuous') itself may in turn reflect its character in Viadana's *Concerti* – not an organ bass part culled from the vocal bass (as were others of the period) but an independent part running through the whole composition, without the rests characteristic of a vocal line.

## Continuo

### 2. Origins.

The origins and early history of the basso continuo may conveniently be divided into two separate though related categories, depending on whether the music performed with this technique was sacred or secular. As the organ part in concerted church music, the basso continuo took the form of an 'abbreviated full score': the organist played the lowest-sounding note at any given point, together with its harmony. This practice began long before the earliest figured basses appeared in print in 1600. The first unfigured bass parts for the organ to be printed were apparently those in Placido Falconio's *Introitus et Alleluia per omnes festivitates* (Venice, 1575), but there are others in manuscript that may be older. Manuscript sources of the late 16th century often provided some kind of organ part and whether this was a bass (Croce, *Motetti*, 1594), a partial score (Victoria, *Missae*, 1600: three- or four-part chords), a full score (Valente, *Versi*, 1580) or a complete *intavolatura* with divisions was not necessarily significant; nor in most cases, one imagines, did the composer supply it. Unfigured basses seem to have been used most often in polychoral music, presumably because of the inconvenience of accompanying works in a large number of parts from score, but also because such large-scale, vertically conceived works tend to be contrapuntally and harmonically more straightforward. The bass line might be extracted from several vocal basses, as it is in Striggio's 40-part motet *Ecce beatum lucem* (surviving parts 1587, first performance probably Florence 1561), and include whatever vocal or instrumental part happened to be lowest (see [Basso seguente](#)). Some secular part-music was likewise provided with an accompaniment for harpsichord, lute, etc., playing exactly what the voices sang, perhaps with an added part to fill out the texture and harmony (Felice Anerio, *Canzonette*, 1586). Very likely the popularity of organ basses about 1600 was due to publishers rather than composers. As such it may reflect practical needs: to help organists in smaller churches to hold their choirs to pitch; to replace instruments originally specified by the composer for performance in his own cathedral, court chapel, etc; occasionally, perhaps, to replace the choir completely; or (perhaps most significant) to replace one or more singers in an ensemble. It could well be that Viadana (1602) intended the organist to add imitative parts to his vocal *Concerti* in the way that other voices in a choral work would have done (ex.1).

Imitative 'points' were recommended by many theorists, and Praetorius, who was acquainted with the work of all the important early Italian writers, quoted a preface by B. Strozzi in which figured basses were praised since they actually enabled organists to 'perform Palestrina's motets ... in such a way that it seemed to listeners as if the pieces were written in full tablature'. Palestrina himself evidently authorized an organ bass for his six-part motet *Dum complerentur* in 1585, and by at least 1600 in Madrid and 1608 in Venice, works of Victoria and Palestrina were being published with organ basses, for example Palestrina's *Motetorum quinque vocibus ... addita parte infima pro pulsatoris organi comoditate*. Viadana justified his bass part on the grounds that it was less troublesome to write out than a full *intavolatura*; Agazzari (and hence Praetorius) added two further reasons: that it suited the new recitative style (or possibly its notation) and that organists would be spared large collections of transcriptions. Whether composers desired

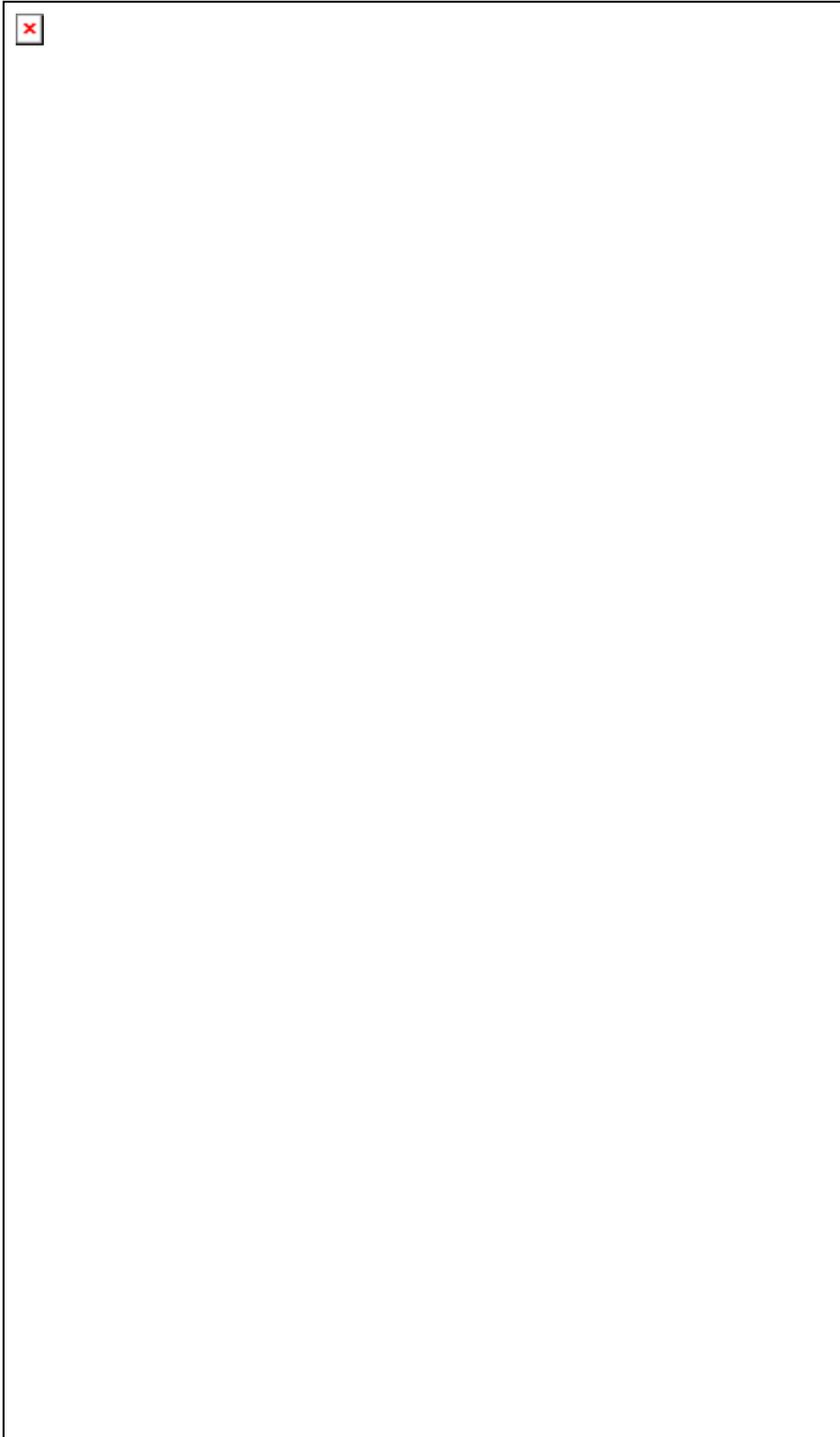
performers to play background chords or worked-out contrapuntal lines of a quasi-vocal nature, they employed various means of showing the harmonies (Banchieri, 1609/R). Some composers printed a single bass line, some a double (one for each choir – Croce, *Motetti*, 1594 [*partitura*]). Often they added a few sharps and flats above the bass (Banchieri, *Concerti ecclesiastici*, 1595); less often, but increasingly from about 1610, they inserted figures as well. Some composers gave organists not only their bass line but also one voice above (soprano, Banchieri, 1595); and most included bar-lines (*spartite*) in their parts, a help to the ensemble (as Banchieri noted in his *Cartella musicale*, 3/1614). Although the volumes of music written at the turn of the century were in a less contrapuntally organized style than that of Palestrina, it is clear that, for sacred music, continuo playing has roots not only in the organ basses of the late 16th century but in the more general practice of organ accompaniment in elaborate polyphonic music, particularly in Italy north of Rome. Moreover, even when the continuo as a publisher's or composer's notational device was well established, theorists often advised organists to write out their own worked-out parts (Viadana, 1602) even for relatively simple hymns (Kittel's edition of Schütz's *Gesänge*, 1657).

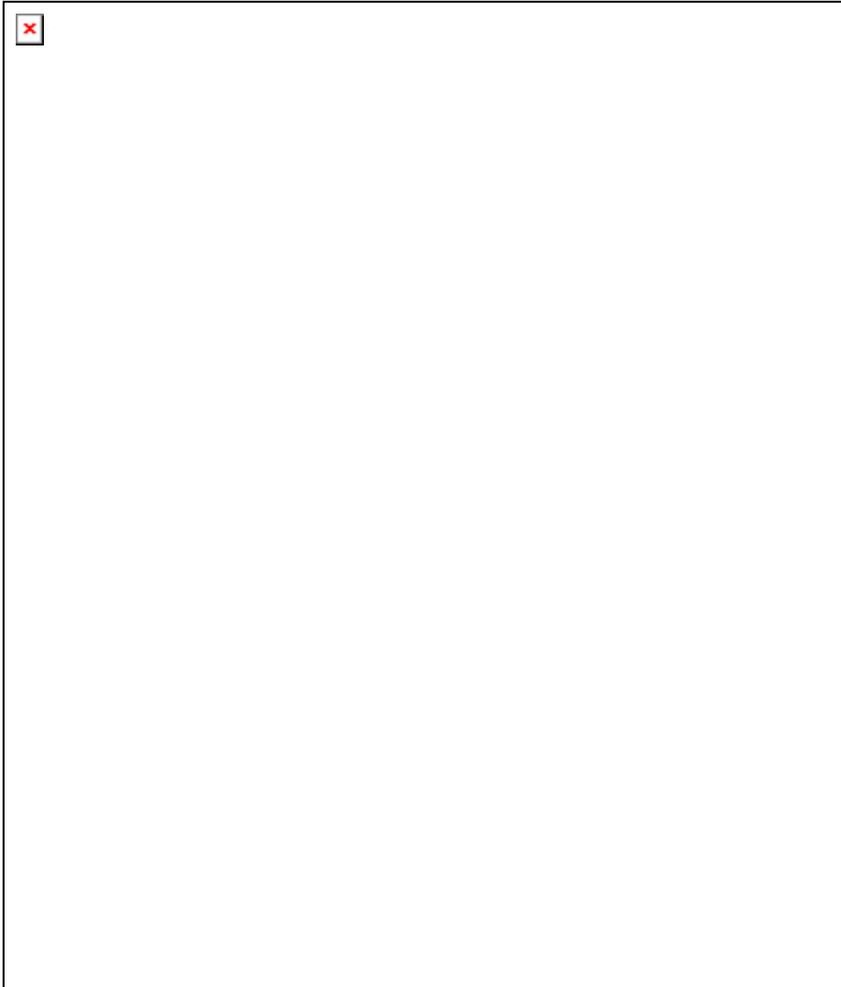
Between 1600 and 1640 many Italian and German composers prefaced their works with hints on how to play the figured, semi-figured or unfigured basses they provided, the Germans being largely influenced by the Frankfurt editions of Viadana's *Concerti* (1609–13). The most pretentious German musicians, or at any rate the most pretentious court chapels, were the most Italianate. Composers in England, France (sacred and secular monodies only from about 1640), Spain, Austria and elsewhere also imitated the Italians. Not all German musicians adopted the technique enthusiastically. As late as 1648 Schütz evidently gave a continuo part for his *Geistliche Chormusik* only at the request of its publisher; and Praetorius, despite his copious references to theorists and his own wide experience, did little more for continuo playing than disseminate existing information on Italian practices.

Though earlier continuo parts were neither published nor described in print at the time, the practice of playing continuo may well be older for secular music than for sacred – particularly in the performance of Italian secular song. Castiglione wrote in 1528 that he liked best 'singing to a lute and reciting' (*per recitare*); Antonfrancesco Doni's *Dialogo* of 1544 refers to poems recited to music played by *lira* or *viuola*. In neither case is it clear to what the authors, who were amateur musicians, referred, although there was certainly no question of a figured or unfigured bass part. But both writers were associated with Florence where secular entertainments (on such occasions as weddings) brought together rich vocal and instrumental forces, organized around groups of keyboard or plucked instruments. Even at the end of the 15th century it seems that the instruments were organized in what would later be called continuo groups on one hand and obbligato groups on the other. One Medici wedding (1565) had a tableau for Amor and Psyche in which the music 'was played by a consort of four harpsichords of large compass, two lutes, two violins, two trombones, two tenor recorders, one transverse flute and a *cornetto muto*'. Choosing colours from such potential was one of the composer's duties, as is clear from Monteverdi's letters, in which he wrote of using a chitarrone and harp for pastoral figures (1615) and the unsuitability of citterns, harps and harpsichords for sea-music (1616), etc. From at least 1597, the published accompaniments to such works as Peri's operas,

Caccini's songs and Cavalieri's sacred dramas were simply bass lines, but figured more systematically than those for contemporary sacred music. As such they allowed one or more instruments to play the chords according to their individual technique and, no doubt, according to the rubato of the singer. A written-out accompaniment would therefore not have been traditional for groupings of instruments long known in secular entertainments, nor suitable for the several instruments reading the part (*lira doppia*, harpsichord and chitarrone in Cavalieri's *Rappresentatione*, 1600), and was too rigid in metre or rhythm for performance with a solo singer. The expressiveness of the vocal line was, after all, foremost in operatic monody and recitative.

Exactly how continuo players realized their basses in such secular music is not known. Extant written-out accompaniments are simple, leaving the voice free in its bravura passages (ex.2). But theorists such as Agazzari (1607), who divided instruments of accompaniment into chordal ones ('instruments of foundation') and ornamenting ones ('instruments of ornamentation': see §4 below), suggested many kinds of decoration for the 'ornamental' continuo instruments, and contemporary sources of English consort music, written out in full for all instruments, may suggest some of the 'mille belles variétés et une vitesse de main incroyable' heard from Italian lute players by André Maugars. By definition Hume's lyra viol parts (ex.3) are not basso continuo parts, but nor were many contributions made by continuo instruments in early opera. Hume wrote out the parts, but good players could have improvised them. According to Agazzari, lute, theorbo and harp players seem to have suited their style to circumstances. If they were accompanying only a few voices they provided simpler supporting chords than if they were in a larger ensemble, improvising above an organ or harpsichord. In slow-moving music the 'ornamental' instruments, and even those playing the basic harmonies, could be more adventurous. Schütz suggested that the organist or string player should add passage-work when the singer holds or repeats a note (*Historia der Auferstehung*, 1623), and Agazzari (*Del sonare sopra 'l basso*, 1607, 2/1608) distinguished between those playing with 'invention and variety, now with gentle strokes and repercussions, now with generous passage-work' and those with 'facility of hand but little learning' who play endless and unmusical runs. Exactly how he conceived the one as different from the other can now only be conjectured.





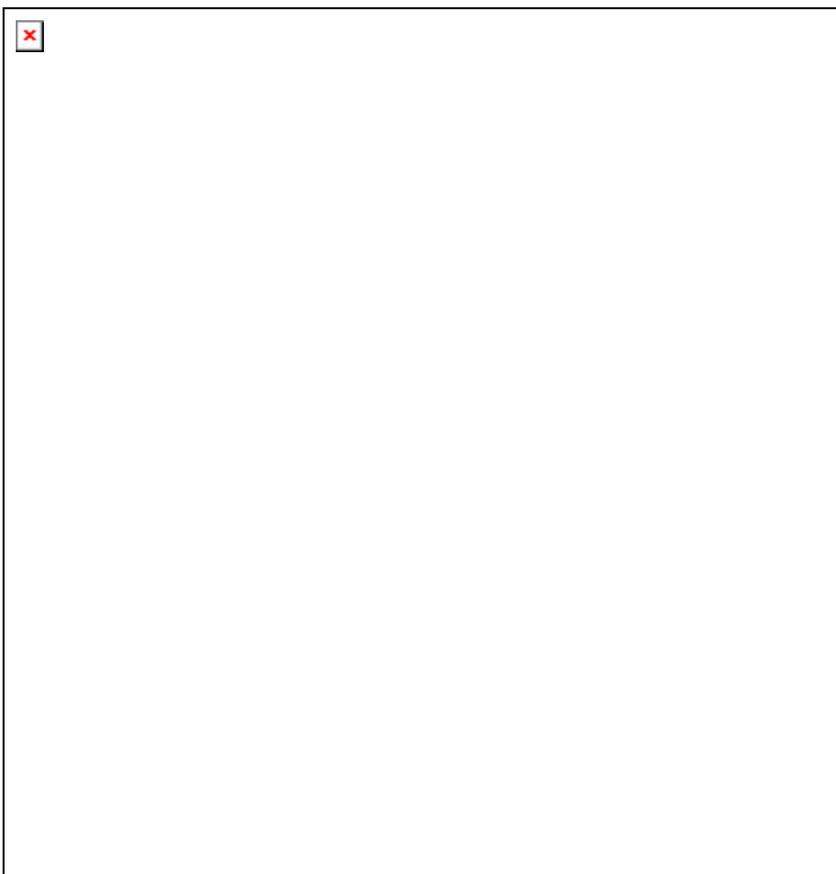
Continuo

### 3. Development.

In some counterpoint treatises from the 16th century intervals were designated with numbers; it was thus only a short step to use these numbers to indicate chords above a bass. Most of the signs or figures that appear above early basses are sharps or flats; digits were added sparingly, mostly 6s and 4s to clarify particularly ambiguous passages. Both Cavalieri and Monteverdi (*Orfeo*, published in 1609) were careful to specify such progressions as 3–4–4–3, though their scores are mostly without figures. But it is doubtful if any basses of the whole figured bass era were figured completely from the theoretical point of view, save in a few treatises. In 17th-century Italy few composers figured them even adequately, and there are many ambiguities, especially in music by major figures like Monteverdi. The examples of continuo songs arranged for voices and strings by the composers themselves, for instance Cavalli or Purcell, reveal how distant in some cases their intentions were from what they implied by their figuring. But on the whole players could assume that in most music, particularly sacred music within a narrow harmonic spectrum by Carissimi, Schütz, Charpentier and their lesser contemporaries, certain bass notes would imply certain harmonic progressions: for example, C<sub>1</sub> rising to D would require a 6-3 chord. Many theory books until well into the 18th century deal mainly with the standard situations which players learnt as formulae (see [Regola dell'ottava](#)). Thus both the sacred and the secular compositions of good composers offer the player of today two distinct kinds of problem. First, that certain situations

(notably cadences) demand progressions so standard that the composer did not trouble to specify them; second, that the composer has sometimes required the soloist to 'contradict' the implied harmonies, giving rise to a harmonically ambiguous situation. Monteverdi's *Vespro della Beata Vergine* and *Orfeo* bristle with examples of these problems, which are not always solved in modern editions. On the one hand, assumed cadences (especially the 4–3 progression) may be missed, and on the other the continuo instruments may be given harmonies reconciling the bass to the vocal line instead of vying with it.

Early continuo parts differ in some particulars from later practice. When accidentals are the only 'figures' above the bass line, for example, they are often used to indicate  $\square_6$  and  $\square_6$  as well as  $\square_3$  and  $\square_3$ , and here ambiguities may arise, for some of the early typefaces (especially Venetian) did not always distinguish clearly enough between  $\square_a$  and 6. Moreover, some secular scores supply compound figures above 9 (10 being an octave and a 3rd, 11 an octave and a 4th, etc.), a practice that may reflect the special requirements of lutes and chitarroni. Such compound figures indicate the actual pitch of the note required, not merely its harmonic position. Peri used figures up to 11 (*Euridice*, 1600), Cavalieri up to 18 (*Rappresentazione*, 1600), and Caccini up to 14 (*Nuove musiche*, 1601/2/R). In 1626 J. Staden wrote that 'figures 9 to 14 are rare, as they should be', and it was not a practice that became widespread, despite its useful precision (ex.4).



The facility with which a player might learn to recognize the harmonies required in a given situation without 'understanding' the reasons for them seems to have led many composers and theorists to warn against figured bass playing. In fact, however, this ability is not easy to acquire, and the theorists' objections should not be taken too literally; they must often have

been motivated by a kind of guild-master's suspicion of new techniques. Thus Banchieri (1609/*R*) distinguished between figured bass players and those who had mastered score-reading and improvisation, but (except in the simplest, slowest choral music) the former is unlikely to have shown no elements of the latter. As Niedt (1700–21) implied in his fables of ignorant village musicians, German organists continued to be brought up on tablature and its realized harmonies, and this system was easier than one with unrealized harmonies. Roger North wrote of the comparison between figured basses and written-out parts:

the old masters would not allow the liberty of playing from a thro-base figured, as harpsichords of late have universally practised, but they formed the organ part express; because the holding out the sound required exact concord, else the consort would suffer; or perhaps the organists had not then the skill as since, for now they desire only figures.

He went on to recommend that an organist should play from score, not for the better understanding of the harmonic theory of a piece but rather so that he could then extemporize more practically, 'embellishing his play' and putting 'somewhat more airey' into his realization. On the other hand, earlier sources like the Batten Organbook (*GB-Ob*, c1630), containing English anthems in short score, give unfigured bass lines which are found realized in other sources with an invention not easily reconcilable with standard continuo principles.

Basically, early continuo style implied simple harmonies, at least in sacred music. Fergusio (*Motetti*, 1612) considered that not all chords need be played by the organist, but only those necessary to help the singer, while Werckmeister (1698) implied that figures often served merely as a kind of warning – that a bass figuring requiring both a 4th and 5th warns the player that what the voice is singing cannot be accompanied by a common chord.

It can be assumed that by about 1675 most Italian organists were accompanying from bass lines, albeit sparsely figured ones. The continuo came early into Germany through close links between some German courts and Italy. It was an essential ingredient of the new concertato style which was taken up with enthusiasm by a number of Lutheran courts such as Dresden and in the principal churches of larger urban centres such as Danzig. Spain had close political links with Italy, and although there are no Spanish discussions of the continuo before the late 17th century, the practice of supporting polyphony with a *basso seguente* on the organ had been adopted by the early years of the century. At the same time, large accompanying groups of guitars, harps, lutes and theorbos were employed in secular festivities, as in equivalent Italian events, and Spanish players could build on a tradition of accompanied song reaching back to Mudarra's songs with vihuela (1546).

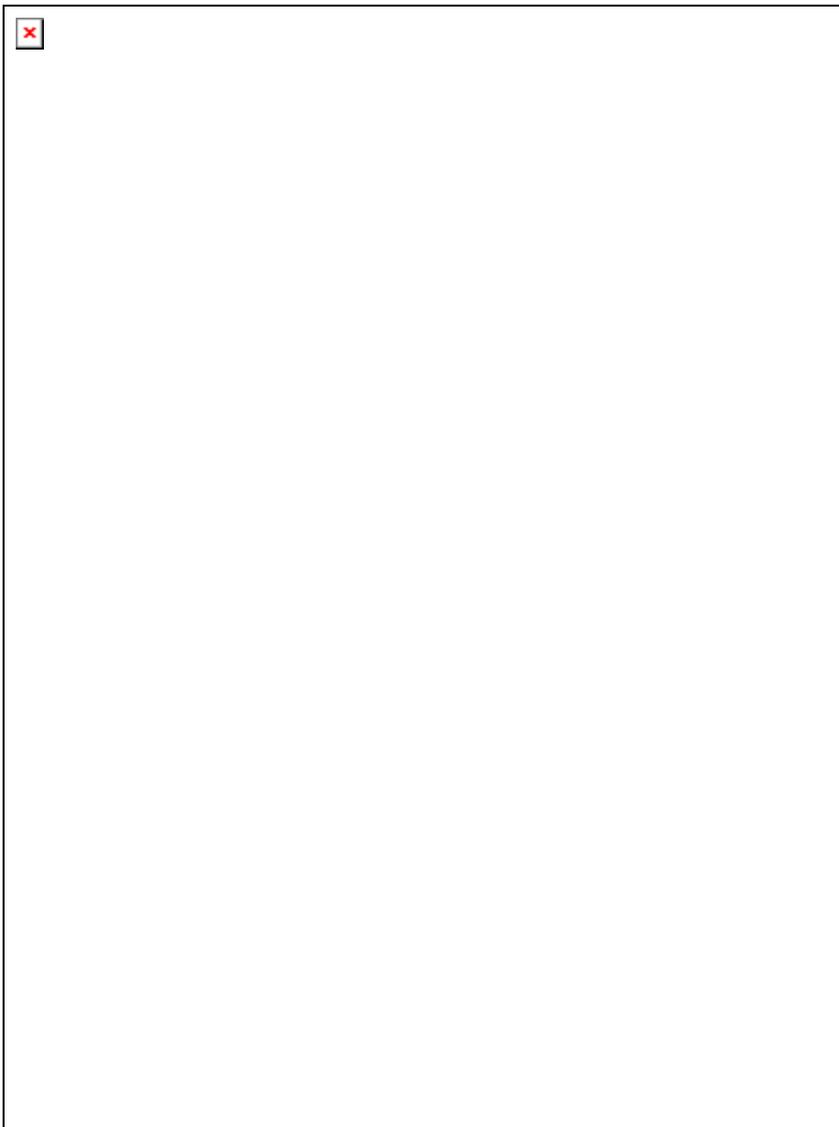
England and France, with their own strong native traditions, proved less immediately receptive. The earliest publication with continuo by an English composer is a collection of two- and three-voice motets by Peter Philips (*Gemmulae sacrae*, 1613). But this was published in Antwerp, in the area of the Spanish Netherlands where other, similar publications appeared around this time. The earliest example of an English 'thorough basse' is probably that

for Tallis's 40-part motet *Spem in alium*, which seems to have been written in response to Striggio's, possibly in 1571. But accompaniment on the organ from unfigured or figured basses remained unusual for some decades into the 17th century, although a few printed collections of domestic sacred music have continuo parts for organ (Martin Peerson's *Mottects*, 1630 and William Child's *First Set of Psalmes*, 1639). Organ parts for consort music were initially (in the 1620s and 30s) either an unfigured bass, or a bass and cantus part; otherwise they were more or less fully written out almost up to the time of the Restoration, and only in the 1660s did thoroughbass parts become common. English lute songs, on the other hand, began to move from fully written-out tablature accompaniments to thoroughbass after the publication in London of the Italian theorbist Angelo Notari's *Prime musiche nuove* (1613), though the basses of English songs up to around 1670 were rarely figured.

The French were yet slower to take up the practice, in spite of the artistically successful visit by Caccini and his family to the French court in 1604–5. Some adumbrations of continuo practice may be seen in airs of the court musicians Pierre Guédron (*Troisième livre*, 1617), where the lute is used to support a dramatic dialogue, and Antoine Boësset, whose *VII Livre* (1630) includes a five-part air with a 'basse continue pour les instruments'. But these are rare moments, and the *air de cour* of the first half of the century typically had a fully written-out lute part in tablature. Only with the sudden popularity of the theorbo for accompanying the voice in the 1660s did the *basse continue* become normal for airs and dialogues. The concertato manner was quicker to influence composers of sacred music for the royal chapel such as Thomas Gobert, an admirer of Monteverdi, whose *Antiennes récitatives* (lost) were perhaps the first French use of the continuo. French musicians had ample opportunity to admire the latest Italian fashions in the 1640s when Cardinal Mazarin was importing great numbers of Italian singers and instrumentalists for his operatic enterprises. But the first Parisian publication with continuo was by the Dutch diplomat and connoisseur Constantijn Huygens (*Pathodia sacra et profana*, 1647), and it was not until Henry Du Mont's *Cantica sacra* (1652) that one was provided by a professional composer resident in Paris.

A great variety and richness of continuo instrumentation prevailed throughout the 17th century. Nonetheless, certain repertories tended to have standard groupings, such as harpsichord and cello for Italian cantatas from the 1690s, and organ and theorbo or archlute – a combination recommended much earlier by Monteverdi (letter, 1611) – for Corelli's sonatas and Kuhnau's cantatas. An English visitor to the Venetian opera in 1714 commented on the 'lutes, theorbos and harpsichords which accompany the voices with marvellous exactness'. This not only describes a specific instrumental combination but confirms the fact that the opera composer was still throwing the weight of the accompaniment on to the continuo group. In ensembles with many instruments (operas, concerted church music) the keyboard player had light improvisatory duties, and the harmonies became sparse, to judge by Rousseau's reports of the Italian opera in Paris (1753). But the sources suggest that practices in chamber music were different, as might be expected, particularly in solo sonatas and cantatas. While continuo players were adding a few thin chords to *opera buffa*, they were concocting rich, complex and extravagant harpsichord or organ parts in their performances of Italian solo cantatas.

The rise of the obbligato sonata – one for solo instrument in which the harpsichordist's right hand has a solo line as important as the soloist's – is a particularly interesting development. The best examples are among the earliest, those of J.S. Bach for violin, bass viol or flute, but the idea was widespread by about 1750 in all centres of *galant* music. Most such sonatas contain stretches of unfigured bass; only in other spheres, like organ trio sonatas, did composers (even Bach) consistently rely on three obbligato melodic parts. Conversely, even the most *galant* sonatas in this tradition (for example those by Georg Benda, *Sammlung vermischter Clavier- und Gesangstücke*, 1780–87) give to the harpsichord right hand complete themes, answering the soloist in the dominant, in fact behaving in traditional fugal style. The written-out accompaniment in the Largo of Bach's Flute Sonata in B minor (bww1030, [ex.5](#)) appears to lead without a break to the complete, unfigured accompaniments of Classical piano and violin sonatas, for example those by Mozart; but they belong to different traditions. Bach sometimes wrote a kind of worked-out continuo part – note, for example, how the right hand plays something more lively as the soloist rests, a technique advocated by countless theorists – whereas Mozart composed pieces rather like piano sonatas with obbligato violin (see [Accompanied keyboard music](#)).



Two developments in the early decades of the 18th century brought in trends which were ultimately to undermine the figured bass as a practical system.

The first, in reaction to the ever increasing sophistication of harmony which was leading to ever more complicated figurings, was Rameau's formulation of the fundamental bass (1722), an attempt to reduce the growing complexities of chord formation to a logical system. This ushered in decades of argument in which this theoretical concept was held in opposition to the figured bass as a means of understanding composition (see [Generalbass](#)). The second was the new light and graceful style introduced after 1710 by Neapolitan opera composers such as Leo, Porpora and Vinci. Clear textures and harmony based on the primary triads joined with the symmetrical phrase groupings of dance music to form a *galant* style that was cultivated initially in vocal music, but rapidly infected the instrumental genres of sonata and concerto. From the 1730s the presence of a chordal continuo in ensemble music became less a matter of course, as had long been the case in ensemble dance music. Some works dispensed with keyboard accompaniment altogether (Mattheson, *Das neu-eröffnete Orchestre*, Hamburg, 1713), and others neglected to give the keyboard a figured bass part (certain French string chamber music, c1735). If a figured bass part were provided, some composers directed the keyboardist to play [Tasto solo](#) for long stretches (e.g. Handel's organ part for *Alexander's Feast*, 1736), or else theorists offered that advice in their treatises (Avison, 1752). Several later German theorists (Daube, 1756; Petri, 1767) objected to the provision of a basso continuo in trios and quartets, and, indeed, by 1750 the participation of a keyboard continuo was exceptional in smaller chamber groups; it played no part in Haydn's string quartets, and we should not assume that figured bass parts in string quartets of about 1770 by Vanhal and others necessarily imply keyboard accompaniment. On the other hand, bass lines with figures, or such directions as *col basso* in the opening ritornellos of Mozart's piano concertos, appear from contemporary accounts to direct the soloist-director to accompany the ensemble with chords based on the bass line of the keyboard part, perhaps simply to hold the ensemble together.

While it is possible that a *col basso* direction in a score is simply an indication to the copyist to include the bass line in the piano part, the balance of evidence suggests that Mozart and his pupils played continuo accompaniments in the *tuttis* when performing with full orchestra. The symphonies, on the other hand, demonstrate the disappearance of the continuo as orchestration became more sophisticated. The earlier ones have the traditional composite part for all the bass instruments, including harpsichord or organ *colla parte*. Later ones separate this into its elements (bassoons with separate obbligato parts, cellos and basses *divisi* at least part of the time in most movements), so moving on from the old idea of the common *basso continuo* and making keyboard accompaniment dispensable. Beethoven provided a figured bass part for the *tuttis* of all his piano concertos (with the exception of the middle movement of no.4). Not only did he expect it played, but he treated it more fully than did either Haydn or Mozart. Playing in *tuttis* was a form of direction practised also by Hummel, and probably by Mendelssohn and Chopin as well, but by the mid-1830s both soloists and leader were relinquishing control to the baton conductor.

In the larger chamber or concert halls in Europe during two centuries there was of course no consistent practice regarding the direction of the music. Sometimes the continuo player functioned as director; sometimes there was a more specialized conductor, who did nothing else. In many cases the first violinist directed irrespective of whether or not he was a virtuoso soloist

(C.P.E. Bach referred to this practice); in such cases the continuo player filled in the harmonies. In other music, both sacred and secular, a *maestro di cappella* led the group and would not have degraded himself by playing a keyboard instrument. Haydn at Eszterháza (from 1766) probably directed from the violin (otherwise the 'Farewell' symphony would have to end with a keyboard solo), but composers at London concerts about 1790–1800 directed from the piano, playing from the bass throughout, as Haydn is reported to have done in his London symphonies.

The places where direction from the keyboard and the chordal continuo lasted longest were the theatre and the church. Mozart speaks of directing operas from the keyboard ('Dirigiren beim Clavier'), and Rossini and his contemporaries 'presided at the pianoforte', on which they presumably accompanied the recitatives. Although *recitativo semplice* ceased to play a part in serious opera after the 1820s, it continued in use in revivals of *opere buffe* through the 1850s and 60s (Donizetti's *Il campanello*, 1835, is the last of his operas to use it). The figured-bass treatises published in Vienna by Albrechtsberger and others point to the continued practical use of the continuo in church music. Bruckner's early masses still call for organ continuo, and the figured organ part for his Requiem (1849) reflects the traditional concept of the continuo group set against obbligato string and wind parts. For works such as oratorios to be performed in the concert hall there was a tendency to write out organ parts, including those for revivals of 18th-century choral works (as Mendelssohn did for Handel's *Solomon, Israel in Egypt* and *Joshua*, and Brahms did for *Saul*). It is not clear when this began, but in most countries it was established by 1820 or perhaps earlier; as soon, that is, as a composer could assume that the organist would use a published organ reduction (for example in English oratorios from about 1750). For works performed in church (motets, etc.) the continuo tended to be realized by the organist.

## Continuo

### 4. Instruments.

From the beginning of the continuo period, the organ was specified or understood as the instrument for church music, many parts from 1600 to 1800 being labelled 'basso per l'organo' or simply 'organo'. In some countries, organs were forbidden during Lent (or at least during Holy Week); hence the payments for harpsichord in S Marco, Venice, for Palm Sunday Passions (1656, etc.), and title-pages of such works as Francesco Milleville's *Pompe funebri ... delli matutini la sera nella settimana santa ... co'l basso continuo per l'ò clavicembalo, tiorba ò simil'instromento* (Venice, 1624). Many 17th- and 18th-century organs in Italy were provided with a harpsichord manual for use in Holy Week. In German court chapels, some organs had a set or more of harpsichord strings, and the organist may have used these for accompanying recitative. Certainly in the extra-liturgical oratorios, Passion stories, etc., the evangelist might be accompanied by 'a large or small organ, or also a harpsichord, lute or pandora, according to his choice' (Schütz, *Historia der Auferstehung*, 1623) or according to what was available. Some larger German churches (like the Thomaskirche, Leipzig, c1680–1780) kept a harpsichord, probably in the organ gallery at the west end. Pictorial evidence suggests that lutes sometimes played with the organ in church, at least on larger occasions (as in John Weldon's *Divine Harmony*, 1716) and perhaps

often in the more aristocratic churches (in the English Chapel Royal after the Restoration two theorbos were sometimes used as part of an accompanying group with the organ). Evidence suggests that from at least the 1550s many larger Spanish churches had one or even two harps for use during services. The harp never lost its popularity in Spain during these two centuries, and skill in accompaniment was at least as highly prized as solo playing. In church music there are generally separate parts for harp and organ, the harp(s) playing in all items, the organ only in *tuttis*. Harpists were evidently expected to play florid, prepared accompaniments since they were all permanent members of the establishment, well paid and with plenty of time for preparation.

Exactly how the organ was played changed from period to period and area to area. The lesser *organo pleno* of the highly standardized single-manual Italian organ, being specially suitable for continuo purposes, must have contributed to the popularity of continuo. Stops were drawn discreetly; both Viadana (1602) and Gasparini (1708) recommended that full choral passages be accompanied by large chords, played by hands and feet, rather than by the drawing of extra stops. Registrations implied in contemporary organ tutors (Costanzo Antegnati, *L'arte organica*, Venice, 1608; Banchieri) vary, as they do in Monteverdi's *Vespro della Beata Vergine*, from Principale (Open Diapason alone) to 8.4.2 Principals and so to *organo pleno* (full Diapason chorus, no reeds, but 16' in bigger churches). German theorists seem always to have allowed greater variety, as did their instruments themselves. Praetorius (2/1619) advised the organist to prepare two manuals, one louder than the other, and to play the bright registrations in a more lively manner than the quiet. Recitative should ideally be accompanied by a quiet Gedackt or 8' Stopped Diapason (Schütz, *Historia der Auferstehung*, 1623) and pedals can be colourfully registered (for example 8' Posaune, 8' Oktave and 5<sup>1</sup>/<sub>3</sub>' Quinte) when several instruments are accompanying concerted music (Samber, 1704–7). German theorists also began to be more specific about pedals, Samber advising 16' ranks in *tutti* passages, and later writers such as Mattheson (1731), C.P.E. Bach (1753–62) and Adlung (2/1783) assuming that the pedal played the bass part unless it was too difficult for the feet, in which case it was played on a manual with a 16' stop. It is characteristic of the period when continuo traditions began to decay that some later writers (Schröter, 1772) should suggest that the organ could take over obbligato solo lines in the style of contemporary flute sonatas, while others advocated thick combinations of 8' and 4' stops (Bédos de Celles, *L'art du facteur d'orgues*, 1766–78).

Organs were sometimes to be heard playing continuo in places other than churches, notably in 17th-century Italy, where the organ was used in the continuo of instrumental chamber music much more than the harpsichord or other instruments. Positive organs based on 8' or 4' principals, regals, table organs and claviorgans (a combination of table organ and harpsichord) were much more common than one might expect, and the specification of organ continuo by no means necessarily implies *da chiesa* use. The organ was also favoured in English and German consorts, in the oratorios of the mid- and late 18th century (London, Paris, Vienna) and – more exceptionally – in the sumptuous opera productions of the 17th century (see [Organ](#), §V). Little *organi di legno* (small single-manual organs of a rank or two of closed and open pipes) are specified by such composers as Monteverdi (*Orfeo*, 1607)

and such theorists as Barcotto (c1640), while Mace (1676) continued to think the organ the most suitable instrument for consort music, except when the piece is 'airy, jocund, lively and spruce' in which case he thought harpsichord better. Many German sources give the impression of the organ (full-sized or positive) as being unrivalled for keyboard continuo playing, and its style certainly influenced the realization of figured basses in the piano tutors of the late 18th century – rather as if idiomatic harpsichord continuo had been completely bypassed by many German performers between 1600 and 1800.

In his discussion of the rich array of instruments of accompaniment in early 17th-century Italy Agazzari (1607) explained that his instrumental categories depended on whether or not an instrument was capable of playing the bass. Foundation instruments such as organ and harpsichord were capable of playing the bass line and also chords above, accompanying as it were 'on the bass'. Some ornamentation instruments, such as the violin and the spinet, were too high in pitch to play the bass line (the early 17th-century *spinetta* was at 4' or quint pitch); some, such as the *lirone*, cittern and guitar, were incapable of playing 'perfect harmony' because their re-entrant tuning put many triads into 6-4 position. These accompanied 'over the bass'. Some instruments, such as the lute, theorbo and harp could take either role. Melodic bass line instruments were used to make good deficiencies: a trombone (played quietly) could supply the bass for a 4' *organetto*, and Praetorius (1618) recommended a bassoon for this purpose.

The chitarrone, which first appeared at the Florentine *intermedi* of 1589, was the prime instrument for accompanying monodic song, its quasi-antique name alluding to the kithara, the instrument of Apollo. Other instruments mentioned in publications include the harpsichord, lute, guitar (from the 1620s) and double harp. On the whole, a single instrument was considered sufficient, and melodic bass instruments such as the bass viol or violone were not used in this repertory. Around 1600 the term *tiorba* began to be used for the chitarrone (Cavaliere); the earlier term fell out of use by the 1640s. Melodic bass instruments were more usual in stage works (Monteverdi's *Combattimento* (1624) uses a *contrabasso da gamba* along with the harpsichord throughout) and became particularly important with the development of the cello from the 1680s. The rise of the latter encouraged elaborate obbligato bass lines in opera and cantata arias in which the new generation of virtuosos such as Francesco Alborea ('Franciscello') could shine. But the combination of harpsichord and cello was not common in Italy before the last decade of the 17th century.

The archlute, a normal-sized lute with extra bass courses, was more agile than the larger theorbo, though with a less sonorous bass. Both were used not only for chordal accompaniment, but also as purely bass line instruments. The combination of two violins with chitarrone/theorbo was favoured for dance music and chamber sonatas, where the plucked string was preferred to other bass instruments such as the bassoon as giving 'spirit' to the violins (Francesco Turini, *Madrigali, libro III*, 1629). Much ensemble dance music in the 17th century did not involve any chordal continuo. After about 1635 these extended lutes became principally bass line instruments in Italy. The theorbo continued to be used in conjunction with the organ in the graver style of church music. But the archlute, like the cello, came to the fore in the 1680s with the introduction of silver-wound strings which increased the strength of

its bass notes without impairing its agility. The best known manifestations of this new and brilliant use are Corelli's church sonatas op.1 and op.3 (Rome, 1681, 1689) where the archlute is an alternative to the violone (in this case a cello with the part demanding considerable agility in the upper range). Multiple plucked string instruments were used in the continuo of large concerto orchestras at the end of the century, with several harpsichords, theorbos and harps in the tutti, but just one harpsichord or theorbo in the concertino group (print of Bernardo Pasquini's *Applausus musicale*, in C. Schoor, *Festa celebrata in Roma*, 1687; Georg Muffat, *Ausserlesene Instrumental-Music*, 1701).

Of other bass line instruments, the bass viol fell from favour in Italy before 1650, although some members of the family such as the six-string contrabass with A' or G' of the lowest string (playing sometimes at 8', sometimes at 16' pitch) were among the instruments that went under the general heading of violone. This term on its own usually meant an instrument at 8' pitch in Italy, with the 16' four-string *contrabasso* tuned in 4ths appearing in larger orchestral groupings in the later part of the century. A continuo group of two harpsichords, sometimes with theorbo, or harpsichord supported by cello and double bass (documented in numerous theatre plans and illustrations), crystallized for opera after 1700. Many sonata title-pages until well into the 18th century specified harpsichord or violone/cello as alternatives rather than in combination, in which case the cello may have played a partially chordal continuo. It is not clear precisely how this worked in practice since the evidence for chordal continuo on the cello dates from the later 18th century. Given the very full and dissonant Italian style of harpsichord accompaniment, the difference in sound between these alternatives would have been very marked.

In the early part of the 17th century a dulcian was used as the bass of a wind or brass group. Because of its agility it developed a virtuoso solo repertory, and this made it a possible alternative to the theorbo as a bass line instrument (Cavalli, *Musiche sacre*, 1656). Late in the century the refined French bassoon was exported all over Europe, used for solos or as the bass of a trio with two oboes. It became a standard component of the bass line with the cello and double bass in the early Classical orchestra (Haydn, letter, 1768). The trombone is rarely mentioned in publications after about 1650; after the decline of its natural consort partner, the cornett, it was used in Rome and in some German centres as the bass of a trumpet ensemble.

Much of German practice closely mirrored that of Italy. Early in the 17th century Praetorius made the main Italian writings on the new monodic and concertato styles available in German, and many German composers were trained in Italy. Not only the Catholic south, which naturally looked to Italy, but many of the Lutheran courts of the centre and north, notably the Dresden of Schütz, looked to Venetian models, and after mid-century to Rome, where Carissimi was *maestro di cappella* at the Collegio Germanico. Fewer courts (notably Hanover and its dependencies, and Schwerin) looked to France, though there was a general tendency to look to that country for dance music. The German wish to absorb and combine the best features of both styles is summed up in the careers, music and writings of Froberger and Georg Muffat.

In north German church music the harpsichord was sometimes used with the organ as an additional part in tutti (as continuo parts in the Düben collection (*S-Uu*) imply), and even occasionally alone. More common as a second accompanying instrument was the lute or theorbo, usually with the organ rather than alone, and playing throughout, not just with the ripieno. The largest centres naturally had the most elaborate instrumentations. In the Dresden of Heinichen and Zelenka (c1710–30) the (Catholic) court chapel employed a continuo group of two or more cellos, bassoons, violoni and theorbos, though the theorbos fell out of use in the 1730s after the arrival of Hasse. The harpsichord was used only in works in the modern style in Holy Week (Lamentations, oratorios, passions) when the organ was silent. Less extravagantly funded centres used more modest resources: Bach in Leipzig regularly used one or two cellos and occasionally a violone to reinforce the continuo line, while his eldest son, Wilhelm Friedemann, in Halle used organ alone for most of the continuo line in his church cantatas. The evidences for the use of the harpsichord in Bach's church music can be argued in various ways, but he would not have been going against traditional German practice in using it occasionally either in conjunction with or separately from the organ. He himself directed the funeral music for the Queen and Electress Christiane Eberhardine from the harpsichord (1727).

The violone at 16' pitch was used at times: Praetorius called for it in *Polyhymnia* (1619); one was bought by the Marienkirche, Lübeck, in 1672; and it was particularly recommended by M.H. Fuhrmann (*Musicalischer-Trichter*, 1706) to give weight to ensembles in large buildings. As in Italy, the bassoon appeared from the early stages, for example in Schütz's *Psalmen Davids* (1619). Later it was used in *stile antico* choral fugues to double the vocal bass when oboes doubled the upper voices. In the 18th century it was used for the continuo in many movements without other reeds being present, and also occasionally in *recitativo semplice*. Fuhrmann regretted the disappearance of the old 16' *bombardone* (bass shawm) and its replacement by the bassoon at 8' pitch. The earliest instance of a double bassoon being specified in a work is Georg Österreich's *Actus funebris* (1702), reinforcing the possibility that the *bassono grosso* for which Bach provided a part in the *St John Passion* was at 16' pitch.

In England strong native traditions of lute and viol playing influenced the continuo. The theorbo, introduced in the second decade of the 17th century, remained an important accompanying instrument until well into the 18th. It was mentioned until about 1730, but after 1700 it was overshadowed by the more fashionable archlute. As in France, the lute fell out of use towards the end of the 17th century, its place as a popular accompanying instrument being taken by the guitar. A specifically English instrument for song accompaniment was the bass viol. A number of Elizabethan and Jacobean prints include accompaniments for bass viol alone, some elaborately chordal and in tablature, some just a bass line (Robert Jones, *Second Booke of Songs and Ayres*, 1601). The airs of Corkine's *Second Book* (1612) look like continuo songs with melody and bass line, but some were to be sung to the viol alone. Later prints often give lute or viol as alternatives: John Playford's *Select Musickall Ayres* (1652), for example, are 'to sing to the Theorbo, Lute, or Basse Violl'. Those less skilled could simply play the bass line, but Playford's *Musick's Recreation on the Lyra Viol* (1652) and Simpson's *The Division-Violist* (1659) show that chordal and even contrapuntal techniques

were widely used, perhaps by skilled players even in accompaniment. The harpsichord was rarely mentioned for song accompaniment before the Restoration. Its use for accompaniment was probably introduced by foreign musicians brought to England by the later Stuarts: Pepys heard G.B. Draghi sing to the harpsichord in 1667, but this was not common before 1680. Chamber organs were standard in consort music, and no doubt accompanied in other contexts although not usually specified. Parts began to be expressed as continuo lines, rather than being written out, from the 1650s.

Keyboard instruments hardly figured in early 17th-century court masques, in which chordal accompaniments were played, as in the French *ballet de cour*, by large numbers of lutes. Theatrical works after the Restoration continued to be influenced by French practice, by then that of Lully, with a chordal continuo group accompanying the voices; dances and symphonies were played by the string group alone, without continuo. After 1700 fashion swung decisively in favour of Italian opera, with its standard complement of one or two harpsichords to accompany the *recitativo semplice*, and a continuous bowed bass of cello and probably double bass. The group of cello, two harpsichords and archlute that P.-J. Fougereux heard accompanying the recitative in a Handel production of 1728 would have been fairly typical. Handel also used the harp (*Esther, Saul, Alexander Balus*), and it became very fashionable for song accompaniment in both England and France in the later 18th century. A harpsichord continued to appear in London orchestral lists up to 1791, after which the pianoforte took its place.

The practice of the continuo did not become common in France until after 1650 and at first was associated with church music (Du Mont, *Cantica sacra*, 1652), which was more open to Italian influence than secular vocal music. The main instrument was naturally the organ, but works of M.-A. Charpentier, for example, occasionally also called for harpsichord or theorbo. The theorbo, which must have been known in France from early in the century through visiting Italian musicians and French musicians returning from England, came suddenly into fashion around 1660, apparently thanks to the lutenist and viol player Nicolas Hotman. Its first recorded use by Lully is in the *Ballet d'Alcidiane* (1658). Bénigne de Bacilly, in the standard vocal tutor of the era (1668), wrote that neither harpsichord nor bass viol had the theorbo's grace in accompanying the voice. He also noted that at that time the harp had fallen out of use in France: Lully used it exclusively for *entrées* of Spanish character, in conjunction with guitars (*Les muses*, 1666). The vogue for Italian sonatas and cantatas that began in the 1690s brought with it the standard combination of keyboard and string bass (Brossard, 1703; François Couperin, *Leçons de ténébres*, 1713–17), with either the cello or bass viol preferred depending on how much one adhered to the Italian faction. Some cantata arias (for example by Clérambault) are completely Italianate in form and style, but require the seven-string bass viol on the virtuoso bass line, an example of the union of French and Italian elements sought by composers of the generation of Couperin. After about 1720 the Italian influence predominated, including the typical Italian combination of violin and cello (as an alternative to the harpsichord) favoured by French violinists such as J.-B. Anet and J.P. Guignon.

French ensemble dance music written for violin-family instruments in the early 17th century seems not to have involved any chordal instruments, judging by

the many surviving contracts for groups of musicians. Lavish court entertainments, on the other hand, frequently used massed instruments of all sorts, particularly lutes. In his stage works Lully divided the orchestra into two components, each with a clear function: the *petit choeur* accompanied the vocal airs and ensembles, linking them into a seamless sequence; the *grand choeur* played the overture, symphonies and dances. The *grand choeur* (in five parts, notionally played by 24 violin-family instruments, sometimes doubled by woodwind, though listings and accounts vary) did not have a chordal continuo and the bass line was unfigured. There is no exact description of the *petit choeur* of Lully's time, but a list for the Académie Royale de Musique in 1704 gives two solo violins, harpsichord, two theorbos, two bass viols and three bass violins; another for 1712–13 adds two transverse flutes and has one less each of bass viol and bass violin. A double bass was added, probably to the *grand choeur* only, around 1700 and was used initially for representations of storms and subterranean rumblings, as popularised by the storm in Marais' *Alcione* (1706). The theorbos had disappeared by 1733, and the bass violin by 1750. The remaining chordal instrument, the harpsichord, was gradually less used during Rameau's career and by the time of Gluck's Paris operas in the mid-1770s it was no longer listed in the orchestra.

## Continuo

### 5. Playing techniques.

- (i) Keyboard instruments.
- (ii) Plucked-string instruments.
- (iii) Bowed-string instruments.

#### BIBLIOGRAPHY

Continuo, §5: Playing techniques

### (i) Keyboard instruments.

Precisely what the gravicembalo players contributed to the solo and ensemble pieces of the 1589 Florentine *intermedi* will never be known; nor is it at all certain how much composers or copyists expected contemporary church organists to add for the performance of an English anthem or a Spanish motet. Such organists did not in principle contribute an indispensable part to the harmony or texture of the piece. But the first set of rules for continuo players (Viadana's *Concerti*, 1602) accompanied a volume of music in which the continuo part was indeed indispensable for the completion of the work. The famous set of twelve rules is therefore particularly instructive. A short paraphrase of their conjectured meaning is:

- (1) Concertos of this type are to be sung tastefully, discreetly, elegantly;
- (2) the organ part must be played simply, especially the left hand; the right may add appropriate decoration ('passaggio') but not so much as to confuse or cover the singer;
- (3) the organist should first look through the piece to be sung;
- (4) the leading note should not be doubled at a cadence except in unison with the singer;
- (5) when a concerto begins fugally, the subject and its answer should be doubled on the organ;
- (6) no fully written-out score is provided since most players will find an organ bass easier; you may however write out your own score which, to tell the truth, is better;

(7) when accompanying the chorus, increase the number of parts played by manual and pedal, not the number of drawn organ stops;

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(8) accidentals are placed carefully and the organist must observe them [this probably refers to the placing of sharps and flats in the staff, a 3rd or 6th above the bass, to imply the precise note affected; but Viadana's printer was not sufficiently accurate];

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(9) the organ part need not avoid consecutive 5ths and octaves, though the voices should;

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(10) the effect of these pieces will never be good without organ or keyboard ('manacordo') since the harmony will not make sense;

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(11) falsettists make a better effect in these concertos than [boy] trebles;

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(12) the organist should accompany in an appropriate tessitura, neither high if there are the usual four parts, nor low if the vocal part is high.

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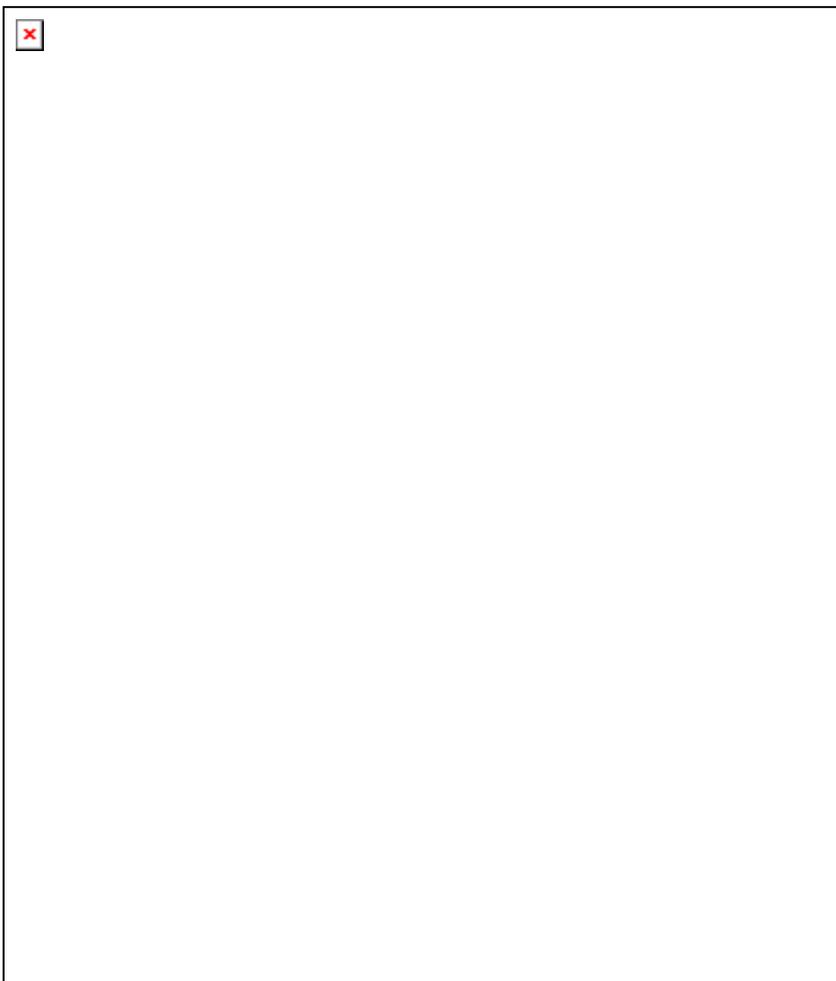
Such rules do not inform the organist what to play, and the choice remains wide, from simple block chords to thinner, more contrapuntal textures (ex.1). Generally speaking, however, the style of the realization depends on the function of the continuo instrument. Did it play alone? Was the music sacred or secular? Did it fill in the harmony or add colour? In some motets for few voices by Viadana and his contemporaries in Italy and elsewhere (such as Praetorius) the organ supplies the lines that might be expected to belong to other voices; in lute songs and monodies, the lute or chitarrone gives a harmonic background (ex.2); in instrumental or vocal consorts, the bowed or plucked string instruments supplying Agazzari's so-called ornamentation did so in ways suggested by the nature and technique of the instrument concerned (ex.3); in ensembles of several choirs, contrast of technique and timbre between continuo instruments is required; and so on. When Roger North, speaking of broken consorts in the middle of the 17th century, wrote:

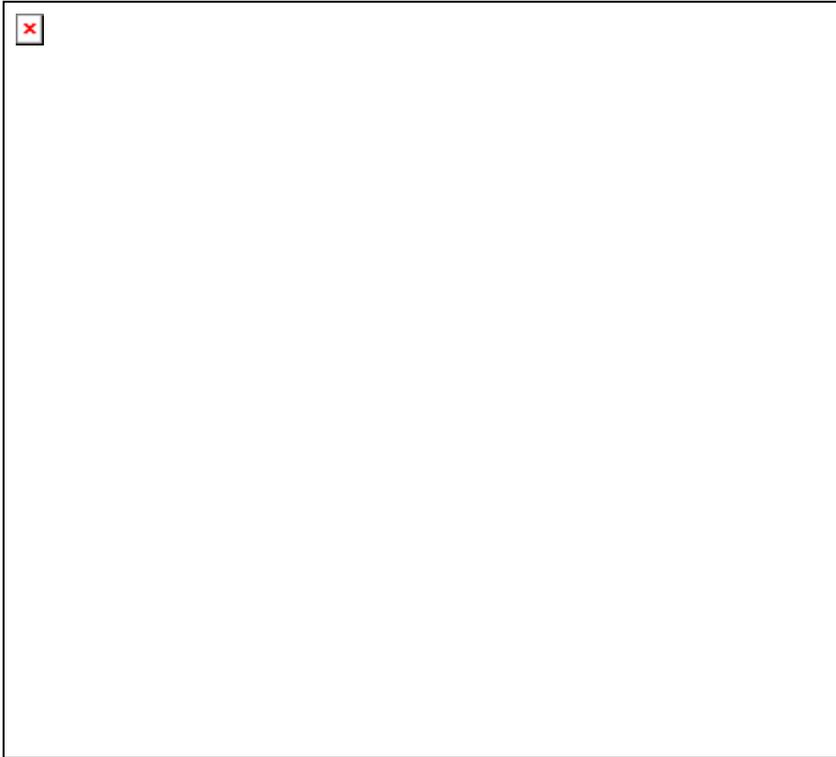
But I must allow that the attendance of instruments of the *arpeggio* kind, which rattle plentifully, as harpsichords, archlutes and above all the pandora, give a fullness as well as elegance to the sound and thereby attract an attention. It is to my knowledge within the memory of man, that in the celebrated consorts divers of the pandoras were used...

the function of the extra continuo instruments in such an ensemble is clear, and hence what they play is implied. A harpsichord adding an ornamental part to a consort should play differently from one alone accompanying a voice, whatever the style or period of music concerned.

Theorists necessarily concentrated on correct harmony, and their examples are only too frequently explications of harmony rather than idiomatic realizations for a particular instrument. But straightforward harmonizations are often found to suit a particular style (like Schütz's recitative), or a particular instrument (such as a small organ or fortepiano), or a particular function (for example the piano directing the tutti of a Mozart concerto). Thus when Agazzari realized a bass line in a simple chordal manner, organists should appreciate that it suits very well church music of the period, with or without other accompaniment, especially in Italy and Germany (ex.6). Such interpretation naturally served as an obvious model for theorists writing either predominantly for organ (Praetorius, Werckmeister, etc.) or more theoretically, for no particular instrument (Locke, Blow, etc.). Four parts,

especially with a gap between the hands, could also serve to accompany a violin solo, for example in the violin sonatas of the 1620s or the later fully-fledged concertos (ex.7). Even if the copyist did not intend this as a literal accompaniment, it would suit the organ with an 8' Principale registration. On an Italian harpsichord, it would be better to put the right hand down an octave. A more inventive organ style is hinted at by certain Italian authors such as Penna (1672) who liked the organist to 'accompany the dissonances with their consonances' (to play suspensions and resolutions together). Severe though some of the resulting clashes must have been, such habits were also suggested by Roger North when he talked of 'mixing' the chords, playing 'together continually such sounds as a descant would scarce allow of'. The effects were reserved for fuller ensembles and are in practice often justified by the very simplicity of the harmony in so much vocal music of the 17th century.





Where music-making was still under the influence of Italian arias and cantatas (e.g. English publications c1790) or retained old styles and forms (Protestant and Catholic Germany), continuo can be assumed to have been played in the old manner, though somewhat simplified. Such simplification might have taken the form of elementary harmonies, following the voice discreetly in arias. Only occasionally did a treatise suggest an idiomatic organ style, less extravagant than the harpsichord's (e.g. Penna, 1672); the first to deal with the subtleties of harpsichord accompaniment was probably Saint-Lambert's *Nouveau traité* of 1707, a book soon followed by similar ones by Gasparini (1708), Heinichen (1711) and their imitators.

Judging from the practice of Georg Muffat (c1699), organ accompaniment in the South German/Italian tradition in the later 17th century encompassed a variety of textures: three parts (two in the right hand); four parts (two in each hand); and a variable full texture of four and more parts (two or more parts in each hand). These probably relate to Agazzari's instruction to thin or fill out the texture according to the number of voices being accompanied. By 1730 four-part harmonies (with three parts in the right hand) were given as the realizations of figured-bass lines in all theory books except, occasionally, one written by an Italian: Manfredini's (1775) gave five. A large collection of realized continuo parts from the circle of C.P.E. Bach (*D-Bsb* Mus.ms.theor.348) uses this four-part texture for works from Corelli's *Sonate a tre* op.1 (1681) to trios by J.G. Graun (c1760), including the *St John Passion* of J.S. Bach and overtures of Handel. This is a student work, but may be seen in the light of Daube's (1756) description of three playing styles: 1) simple, with closely connected right hand chords and all chord factors present; 2) natural, which adjusts this strict manner to be more melodious and like a composition; and 3) complex ('die künstliche oder zusammengesetzte'), similar to the elaborated ('manierlich') accompaniment given by Heinichen (1728), or the concertante patterns of Mattheson's *Exemplarische Organisten-Probe* (1719). Daube noted that J.S. Bach excelled at the third style. The simple style was the common teaching method of the 18th century,

from which one could branch out into idiomatic organ or harpsichord accompaniment. In practice good professional harpsichordists probably played, as Quantz (1752) recommended, a nuanced accompaniment with texture varied to enhance the musical effect of the moment. This is probably what Daube had in mind for his natural style, a style which according to Löhlein (1765) was only for those with experience of composition and the sensitivity to do it properly. Löhlein also tells us that by his time the complex manner had gone out of fashion.

Four-part texture has remained the most usual in the academic teaching of harmony, and most sources explain the rudiments of harmony rather than the subtleties of harpsichord accompaniment. Nevertheless, four-part harmonies were useful in several respects: they suited the new piano better than did the older harpsichord arpeggios; they matched the traditional four-part layout of sacred vocal music; and they suited the nature of the *galant* styles in which an elaborate melody required simple chords below.

From a study of the small treatises by Penna, A. Scarlatti, Pasquini, Gasparini, Geminiani, Pasquali, Antoniotto, Manfredini and several anonymous authors, it is possible to build up a picture of the mature Italian harpsichord continuo style. In the large orchestra described by Agazzari and Praetorius the harpsichord and spinet divided the foundation and ornamental functions, both subsequently taken by the harpsichord. If it were alone accompanying ('maintaining the harmony', in Roger North's phrase), the harpsichord would need to be played in a restrained manner, except perhaps when the voice or solo instruments were silent. North distinguished between the two functions of the harpsichord when he wrote:

For an accompanying part which is to maintain the harmony, to trill, and upon the low notes whereon it most leans, unless it be upon a little *ritornello* or solo, is senseless and destructive to the musick. But that is the fault of our English masters who, accompanying a voice, will clatter trills at the bottom to make one wild...

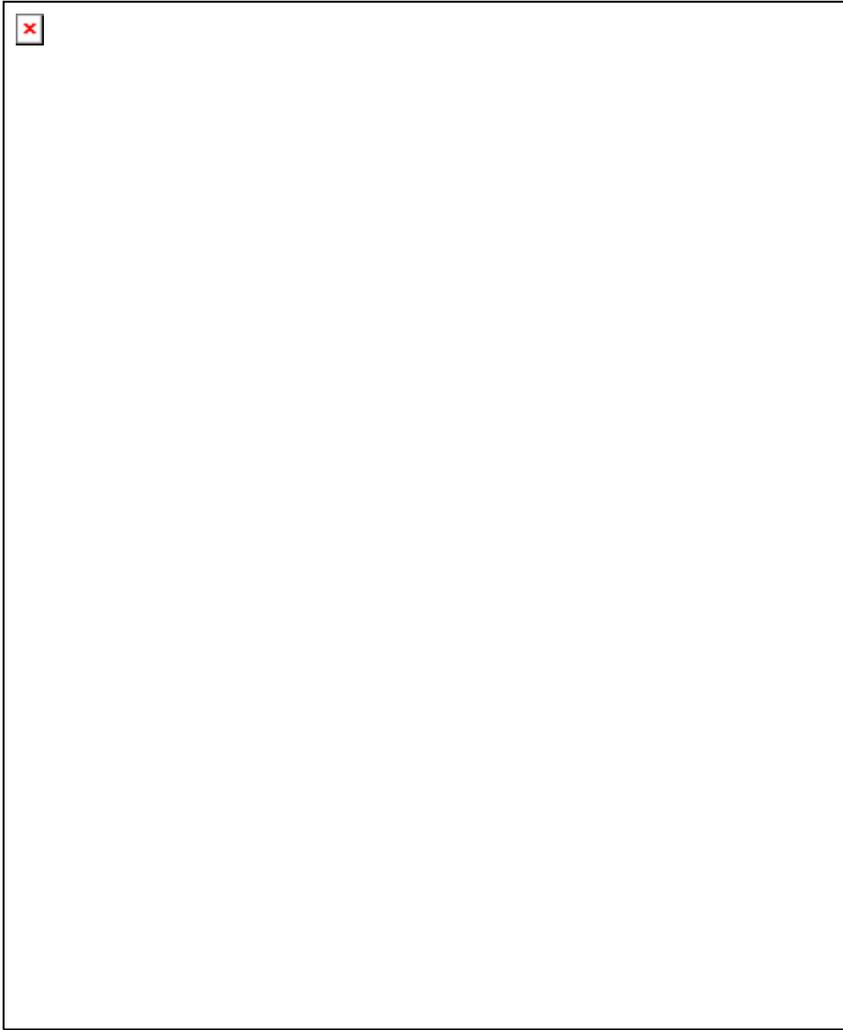
By 1711 and 1728 Heinichen and those he influenced in north and central Germany (Mattheson, Kellner, Daube) were issuing extended models or written-out examples for harpsichord players to show where and how ornaments could be added to the realized harmonies, how to improvise melodies and imitations and how to 'break' chords. According to Geminiani (1756–7), the art of accompanying on the harpsichord 'chiefly consists in rendering the Sounds of the Harpsichord lasting, for frequent interruptions of the Sound are inconsistent with true melody'. Such approaches contrast strangely with, for instance, contemporary French chamber music, in which the harpsichord was often given an almost effete discreet part to play. The influences behind the advice of Geminiani and Heinichen were the Italian theorists and players of about 1700, musicians used to little Italian harpsichords with two 8' registers requiring rich harmonies and constant repercussion, ornamentation and the like if they were to sustain their sound usefully for a singer. A good example of the Italian approach is to be seen in the frequent explanations of harpsichord acciaccaturas, familiar from the solo sonatas of Domenico Scarlatti but once equally familiar in harpsichord continuo playing. According to the anonymous *Regole piu necessarie et*

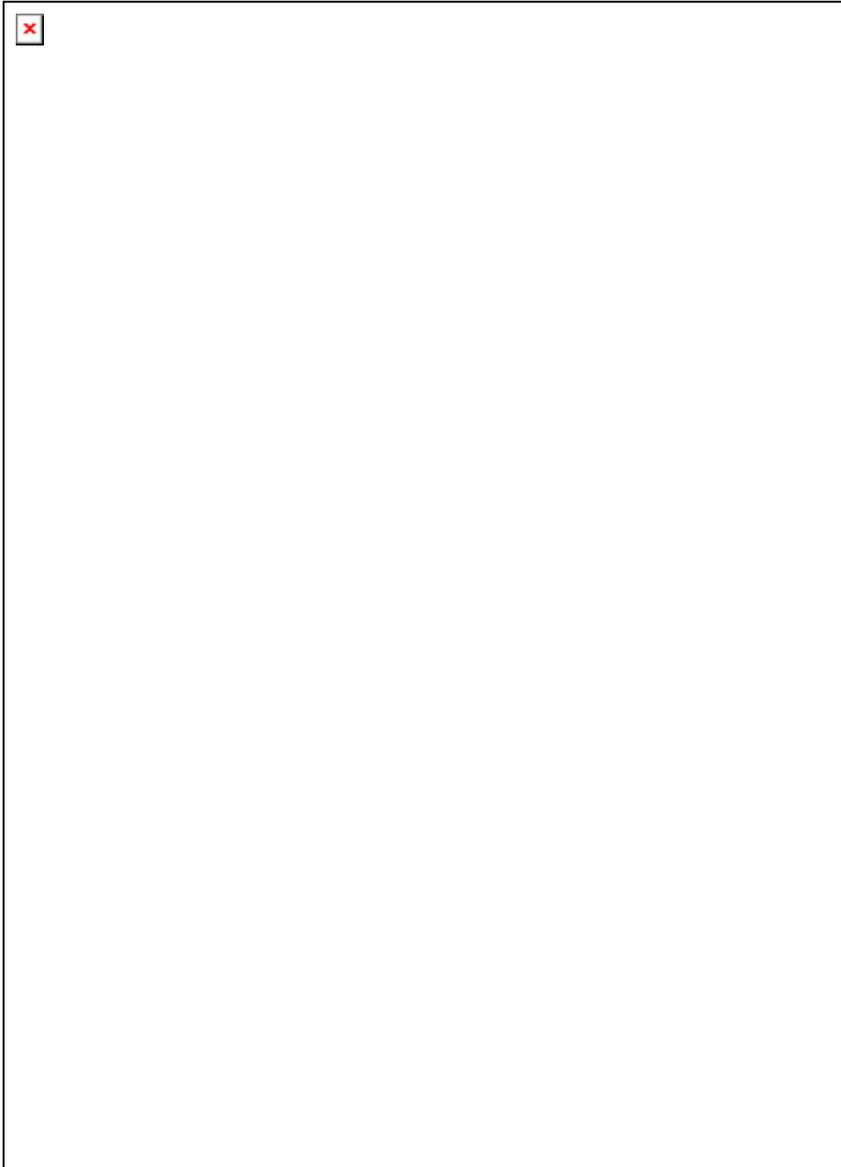
*universali per accompagnare il basso continuo* (MS, 1720, *I-Rli*, Mus P15), the simplest progressions could be treated with these little crushed notes (ex.8), as could whole arias (ex.9). Gasparini and others wrote of such acciaccaturas as if they were best suited to recitatives, as they surely are; but it is clear from many sources that they were more generally a part of the 'mature Italian style'. For example, Geminiani (*A Treatise of Good Taste*, 1749) wrote of the player that:

In accompanying grave Movements, he should make use of Acciaccaturas, for these rightly placed, have a wonderful Effect. No performer ... should flatter himself that he is able to accompany well till he is Master of this delicate and admirable secret which has been in use above a hundred years.

This attribute that would disqualify it in the most up-to-date circles of Paris and Berlin. But as important are the suggestions from French theorists that in many contexts chords were realized very richly; that they were fancifully arpeggiated with little crushed notes slipped in, and that the bass was sometimes doubled in order to take advantage of the new rich sonorities from low notes added shortly before to French harpsichords (ex.10).

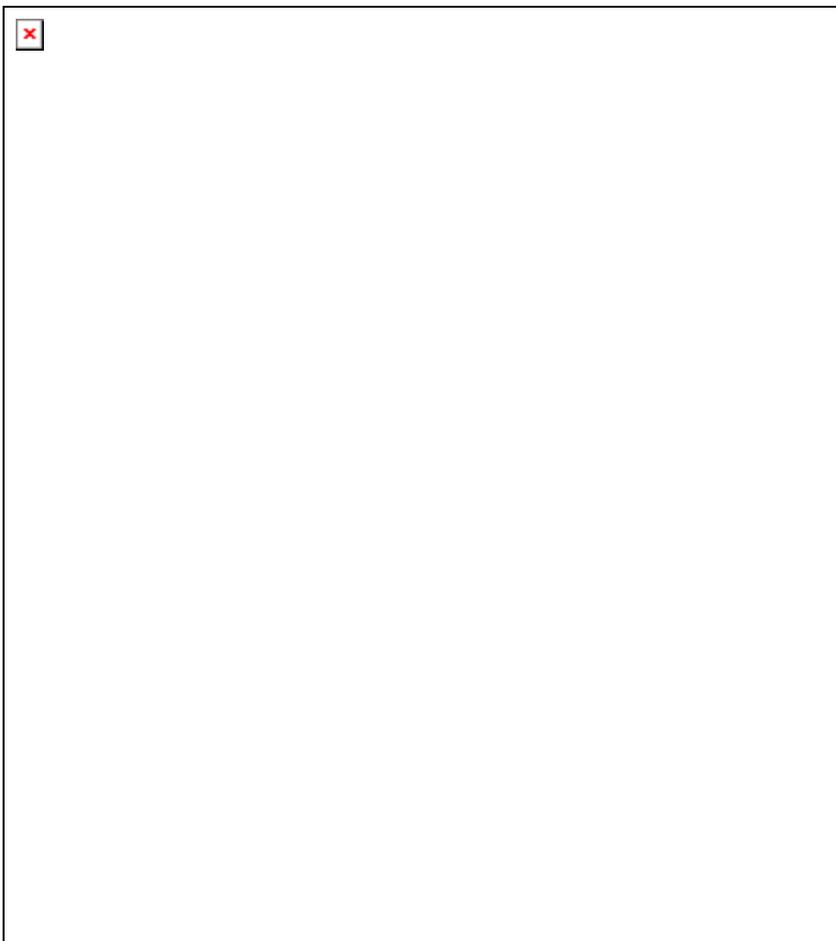


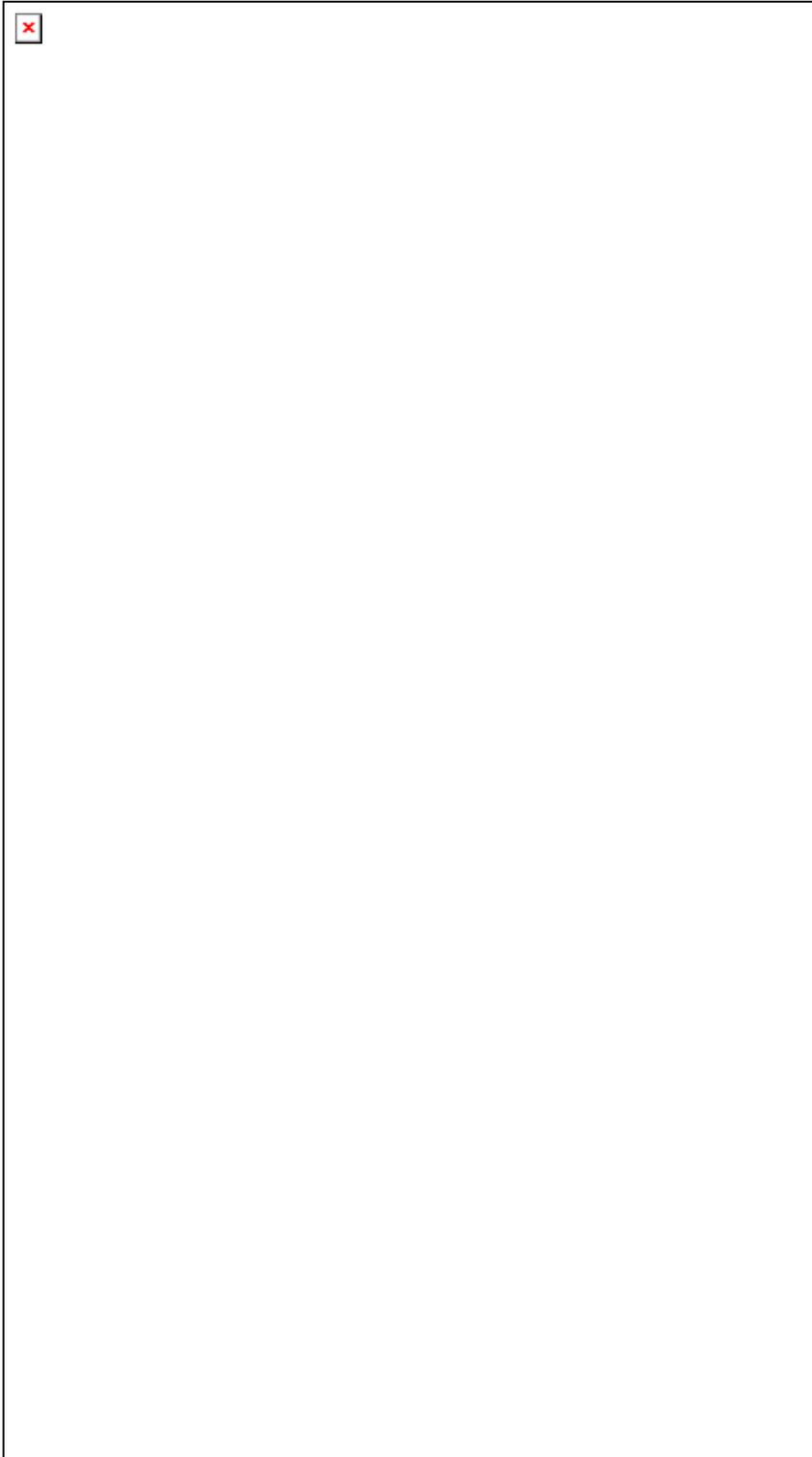




The Italians and those they influenced obviously knew two distinct styles of continuo playing on the harpsichord: one very rich, the other simple. The one was filled with acciaccaturas and obviously led some players to distort the composer's original bass line, as in Antoniotto's version of a passage from one of Corelli's violin sonatas (op.5 no.1; [ex.11](#)). One can understand Le Cerf's complaint in 1704 that 'usually all that is heard in Italian music is a continuo accompaniment varied without respite, the manner of decorating the chords often taking the form of arpeggios and figurations'. The second was that employed in the quick *recitativo semplice* of the new light operas – short, simple chords below a parlando vocal line, much admired by Rousseau in the middle of the century. Rousseau reported hearing only the bass played in such music, without chords, but Rameau (1760) recommended quick arpeggios. Rousseau's distinction between the French and Italian styles raises the question of the accompaniment of recitative. Certain areas of this difficult subject will always remain obscure – for instance, how keyboard players accompanied recitative in the operas of Monteverdi, Lully and Rossini. The music by such composers as Schütz and Handel is less open to conjecture, since in both cases the performing tradition to which it belongs is better understood. In practice, however, the finer points of style in recitative playing amount to knowing how richly to play and whether to spread and

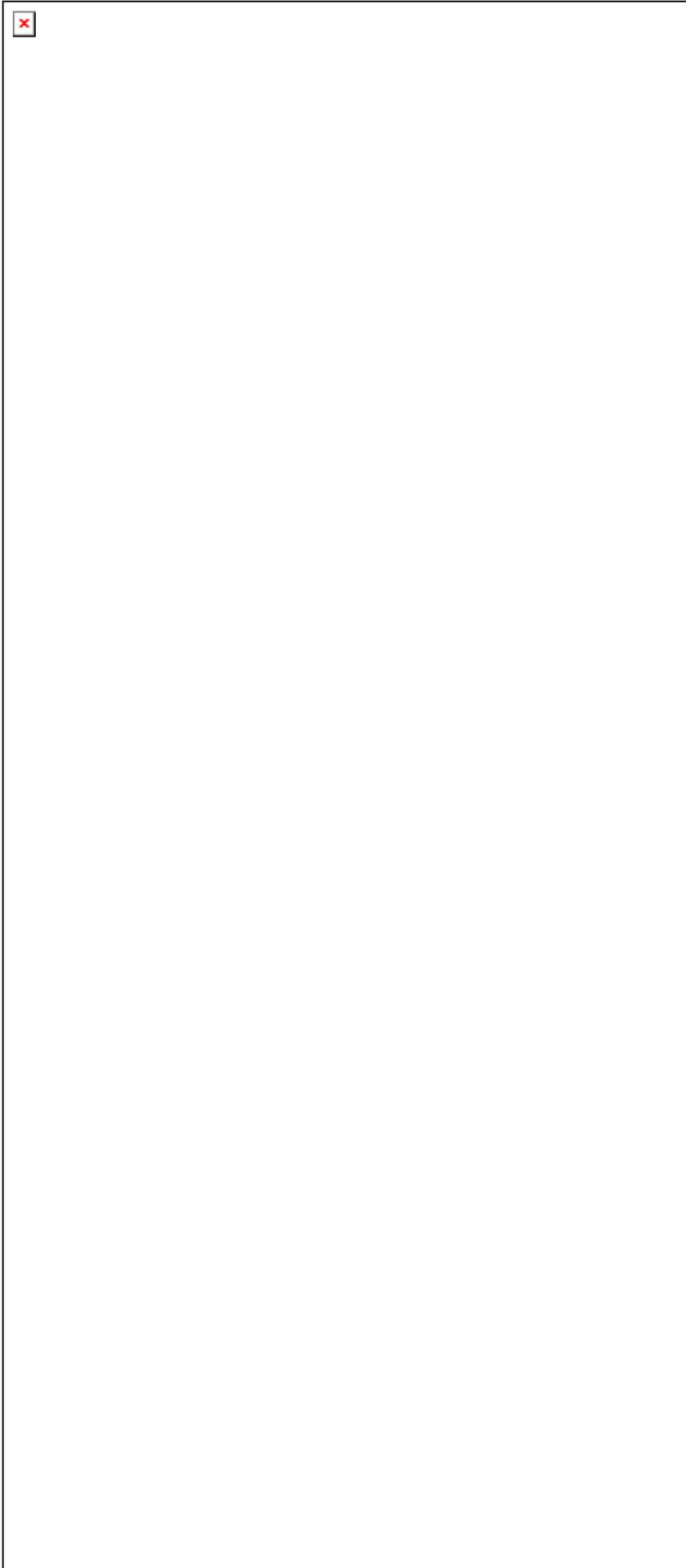
repeat the chords, how quickly to play them, and when to leave the voice unsupported. The recitatives in Monteverdi's *Orfeo* include some of the most confident and well-developed progressions in 17th-century harmony; their very inventiveness and beauty demand simple chords from the organ and harpsichord. It is also clear from the vocal style that there should be a distinction between the sections accompanied by organ and those by harpsichord. A suggested realization requiring both approaches is given as [ex.12](#).





Lully's harmony is on the whole much simpler than Monteverdi's, and this may imply a greater freedom for the player. However, French sources are so scanty that all we know is that by 1660 the French had learnt how to adapt the rich, broken-chord, low-tessitura harmonies of Baroque lute music to the harpsichord; this style of *basse continue* was demonstrated by D'Anglebert (1689). At the other end of the scale, evidence for accompanying Rossini's recitative is also scanty but probably because chords were played so plainly and quickly as to require no special explanation. When Gasparini wrote (1708) of recitative that 'the more its dissonances can be played full and doubled, the better will be the effect', he was referring neither to the old aristocratic operas nor to the new *opera buffa*, but to the standard cantata

and *opera seria* style. Yet as late writers (C.P.E. Bach, Pasquali, Löhlein, Kollmann, Türk) saw, the changing mood of recitative was one of its chief features, and the player had to help to distinguish between a text 'common, tender or passionate' and one full of anger or abrupt surprise (Pasquali, 1757; see [ex.13](#)).



Some of the problems facing the conscientious continuo player are highlighted by the work of J.S. Bach, himself a fine performer and one open to a vast range of influences. The written evidence concerning Bach's own playing is contradictory and must be understood as representing him in different roles. Contemporaries spoke of his invention. Mizler von Kolof (*Musikalische Bibliothek*, i/4–6, 1738) wrote that:

Anyone who wants to have the right idea about what refinement in continuo-playing and very good accompaniment mean need only trouble himself to hear our Kapellmeister Bach here who plays every continuo to a solo in such a way that it might be thought an obbligato piece with the right-hand part composed previously.

J.F. Daube (1756) reported that:

A lifeless piece was inspirited by his very skilful accompaniment. He could bring in imitations with his right or left hand so cleverly, or introduce a counter-subject so unexpectedly, that listeners could not believe that it had not been very carefully pre-composed. He did not nevertheless neglect his duty of supporting the harmony ...

In a letter to Forkel (c1774) C.P.E. Bach wrote:

Above a thinly figured continuo part set in front of him, and knowing that the composer would not object, [he converted trios] into complete quartets, astonishing the composer ...

These concern performances of chamber music, apparently instrumental. J.C. Kittel (*Der angehende praktische Organist*, 1801–8) commented on his style in church music:

One always had to be prepared to see Bach's hands and fingers suddenly mingle with the hands and fingers of the keyboard-player and ... fill out the accompaniment with masses of harmony ...

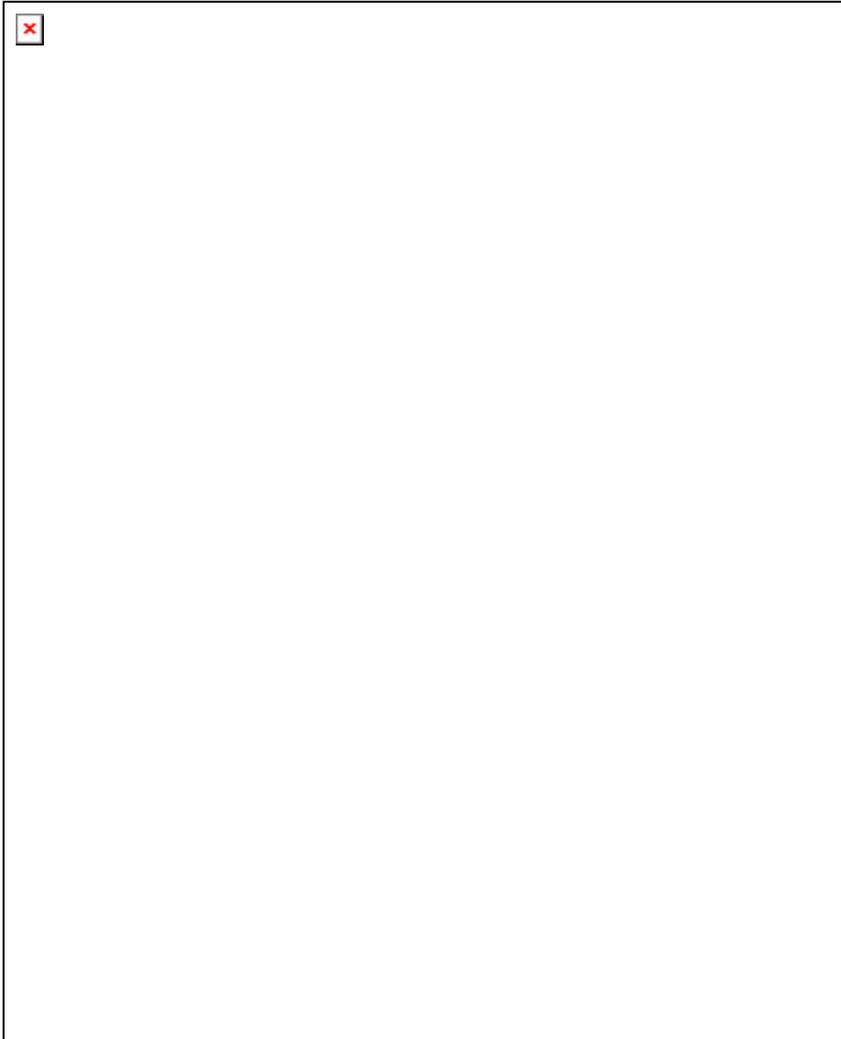
– a description, surely, of a rehearsal rather than a public performance. The obbligato harpsichord part for one aria from *Amore traditore* (bwv203) exemplifies the remarks of these commentators. It is a very rich and extravagant accompaniment written in a manner theoretically possible to improvise but in fact more complex than the obviously Italianate figurations in (for example) Handel's cantata *Ah! Che pur troppo è vero*; it goes well beyond the later techniques of the composers of obbligato works.

But both the written evidence and the keyboard accompaniments in the works for flute (bwv1030–32), violin (bwv1014–19) and voice (bwv203) compare strangely with the evidence of Bach the figured bass pedagogue – the teacher who dictated plain directions in the *Clavierbüchlein* for Anna Magdalena Bach (1725), borrowed the grammarian rules from Niedt's *Musicalische Handleitung* (1700–17; copied c1738), taught his pupils strict four-part thoroughbass (according to Forkel) and, it seems, had one of his pupils (H.N. Gerber) realize the harmonies of a violin sonata by Albinoni in the plainest texture of four-part chords. Another of his pupils, Kirnberger,

harmonized the bass from the trio from the *Musical Offering* in the same simple way (c1781).

Such distinctions between Bach the skilful performer and Bach the careful teacher must reflect the case of many a composer from Viadana to Albrechtsberger; they must also reflect to some extent the difference expected of a player realizing a continuo accompaniment in theatre or chamber music and the organist playing harmonies in church. But even in Bach's chamber music there are not many opportunities for extravagant style. The kinds of composition that C.P.E. Bach reported him as 'improving' were perhaps the meagre *galanteries* of the 1740s, or at least second-rate music that not only admitted of an extra new part but very likely required it for interest. In his own violin sonatas, for example, Bach left the player very little scope for any extemporization – a few simple chords here and there, contrasting with the worked-out obbligato lines.

The secular cantatas call for a more extravagant style in the recitatives, as well as a harpsichord on which to play them. Players would do well to distinguish in this way between the sacred and secular versions of those cantatas known in both forms. Such works as the flute sonatas with figured bass (bwv1033–5; 1033 is of dubious authenticity) are as Italianate in form as they are in detail (for example the Corellian influence in the first movement of bwv1035), and a harpsichord realization should perhaps reflect this in the richness of its parts, the generally low positions of the hands, the arpeggios, acciaccaturas, etc. Other movements in the chamber works, like the fourth of bwv1033, are more French, hinting at the thin textures that were to become popular, requiring the pretty treble tone of a good French harpsichord ([ex.14](#)). In these pieces the harpsichordist alternates between obbligato solos for right hand and simple three- or four-part chords for the stretches of figured bass; and these two functions were to become common in the sonatas of the Berlin school. Often the figures need not be realized but are there, as in Corelli, only to show the implied harmony.



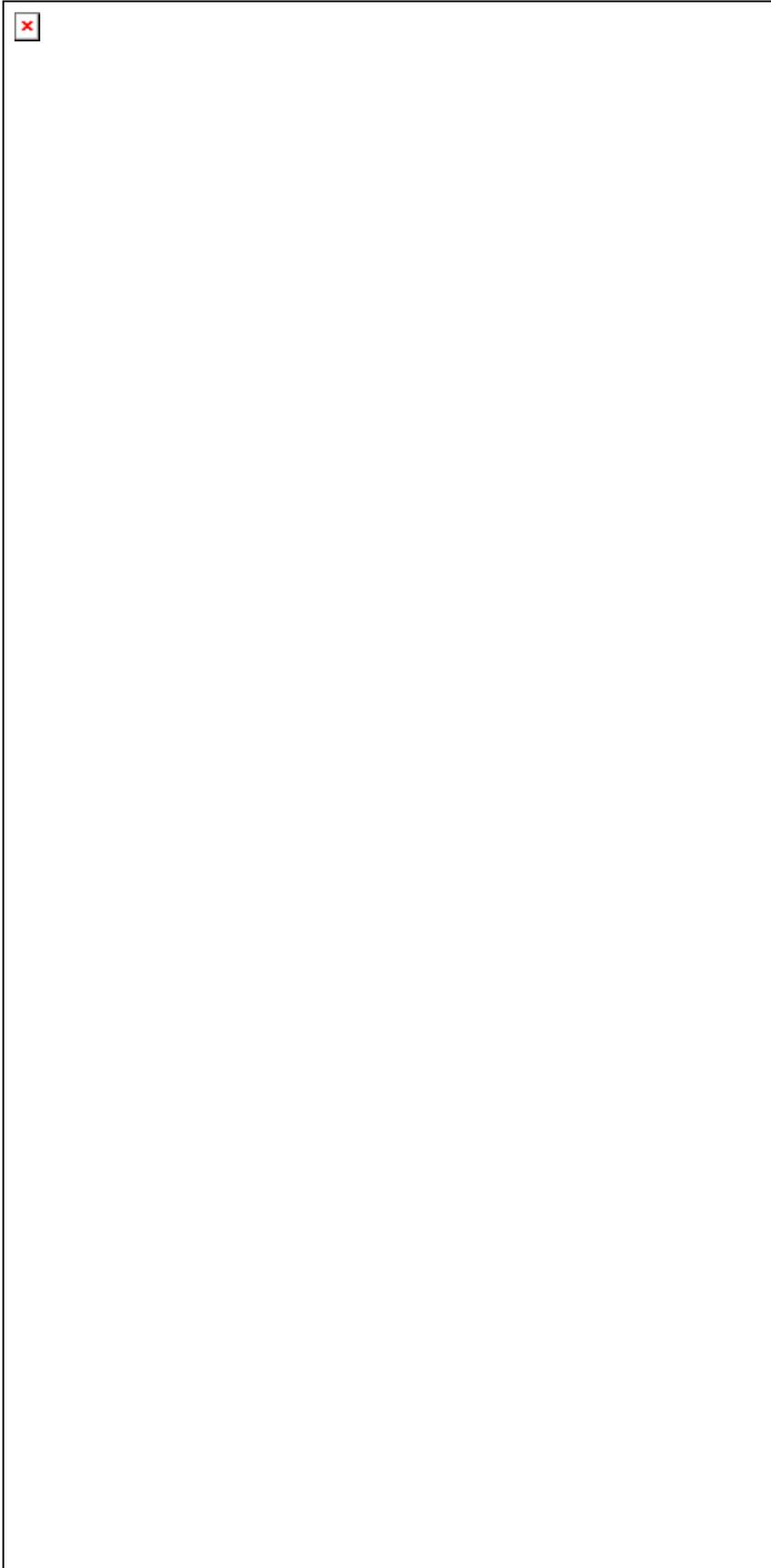
There are several problems in accompanying Bach's church music, and the solutions appear to be controversial, or at least may apply only to one or another period in his output. The possible role of the harpsichord has already been mentioned. If the organ, with a cello for recitatives and a double bass for choruses, is the usual instrument for the continuo in the cantatas and passions, what did it play? The extant harmonization of part of an aria from Cantata no.3, in the hand of C.F. Penzel, who studied at the Thomasschule (1749–56), follows the familiar pattern of three-part chords for the right hand on every main beat. But even here, if the aria is conceived as a lively, rather tortured piece, too many chords are supplied: the harmonization seems merely to demonstrate progressions for young players. Nevertheless, the mass of theoretical evidence suggests that four-part chords are correct in such continuo parts; moreover they should be played legato, with notes common to two consecutive chords held over, the whole forming a quiet support on, for example, an 8' Diapason stop. In a Bach aria with obligato instrument, the organist can add little in the way of interesting imitations; in one without an obligato instrument, the bass line usually contains the theme, in which case the organist's right hand should not detract from the melody being played by a more melodic instrument (that is, the cello). If the introductory bars are a bass line against which the theme of the aria fits contrapuntally (as often happens in Handel), it is tempting to bring in the aria theme against it; but composers rarely gave such opportunities to the harpsichordist. In any case, the whole tradition of arias without obligato

instruments, whether Italian and secular or German and sacred, was against counter-melodies from the organ once the voice had begun.

A further problem concerns the figuring, for if an organist takes the trouble to realize all the figures of the bass of a Bach aria a doubling of the voice or obbligato instrument will result. Much evidence from both early and late figured bass theorists suggests that doubling the voice was not frowned upon, but in the case of Bach's continuo parts it is not clear why they are so copiously figured. The composer himself rarely figured or wrote out the part, and it may be that the organist or one of Bach's pupils figured them for reference from the composer's full score. Perhaps the figures helped the organist to play the harmonies complete, or to know what to leave out, or were useful only in rehearsal. Or perhaps they were added merely to indicate what the upper parts were playing. Doubling the voice part is sometimes effective for a few passages in an aria, although many singers dislike it; but it is seldom necessary to help singers in recitative by touching their next note, though this was advised by such theorists as D.G. Türk.

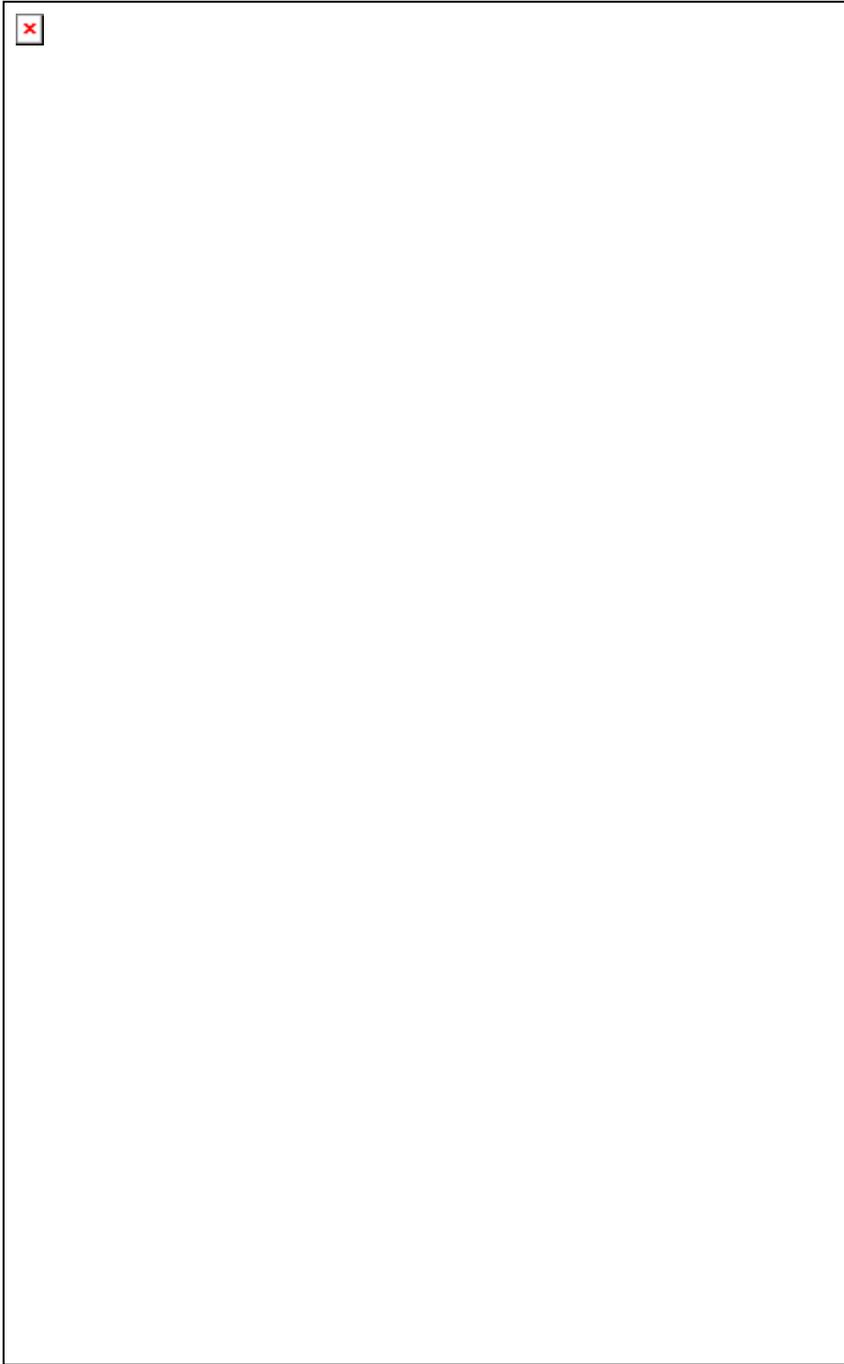
A third problem in performing Bach's church music concerns German recitative accompanied by organ. Türk, a typical organist brought up in the central German tradition, writing in 1787, thought it a special requirement of organists that they play the chords in recitative short, however they were notated; and some theorists writing about the harpsichord said the same (ex. 15). This leaves the singer quite free and allows the words to be heard distinctly. Evidence suggests that the practice became increasingly common during the 18th century; some authors recommended that players lift their hands if the sound of the organ became irksome during a long note (Heinichen, 1711; Mattheson, 1731) and some issued firm directives that the organist should usually play chords short (C.P.E. Bach, 1762; Petri, 1767). Nevertheless it is not clear where in J.S. Bach's work recitatives are to be played in this fashion, nor whether the bass line itself should also be cut short. Petri, Schröter, G.P. Telemann and C.P.E. Bach suggested that the bass should be held by the keyboard (perhaps also by the cello) but Türk and others did not. Like Handel in his secular Italian cantatas, J.S. Bach frequently varied recitatives within a work by writing long held notes at some points, short notes (with rests) at others; surely, therefore, the composer did not expect chords in all recitatives to be shortened uniformly. The practice may have become established in the 1730s, judging by the detached bass notes written in the parts for the revival of the *St Matthew Passion* in about 1736; or perhaps the notation merely confirms what had long been customary in practice. In the recitative of Peri, Monteverdi or Schütz, sustained organ tone brings out the contrast between simple triadic harmonies and the quicker, more lyrical line of the soloist; but late Protestant cantatas demand different treatment, as does late *opera buffa* recitative. Despite their differences, church cantatas and *opere buffe* require short chords in recitative for the same reason: the texts of both need maximum clarity, whether biblical or mannered *buffa* patter. For this reason even Schütz in his last oratorios considered there need be no accompaniment at all for his quasi-plainsong recitatives. Close attention to style could well lead the conscientious player today to think there may have been a distinction intended between recitatives dealing with meditative, pious texts (Bach's chorale cantatas, the cycles of 1723–5, etc.) and those directly quoting biblical narrative (the Passions, the

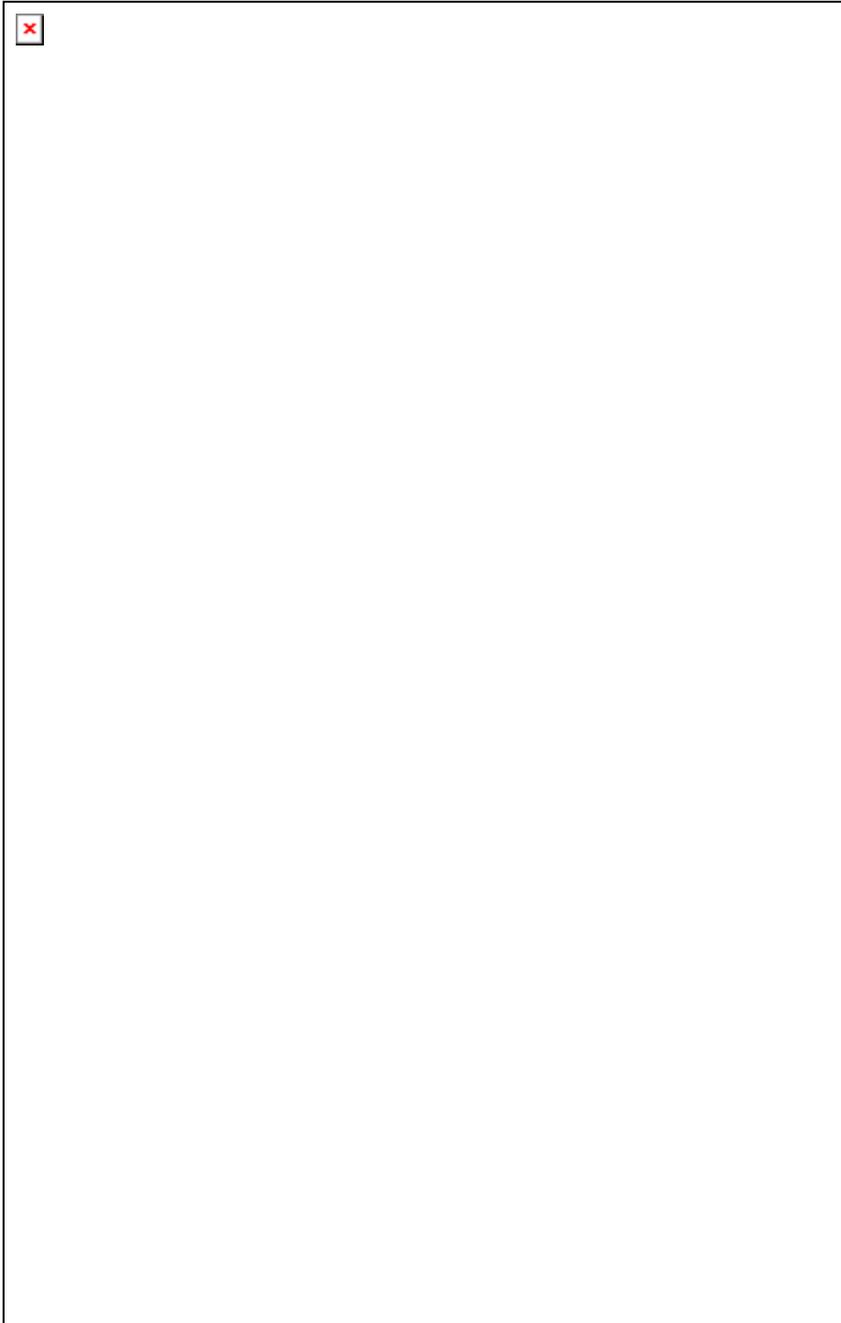
*Christmas Oratorio* and *Ascension Oratorio*, etc.): in the former, perhaps, the chords were held, in the latter played short.



A fourth problem in Bach's sacred music concerns the manner in which perfect cadences at the ends of phrases or sections are intended to be performed. Most players find it as difficult to follow the singer as to find the

correct chords; but players should never delay the bass line while under the stress of sight-reading, pursuing a fast singer, inventing suitable figurations below an obbligato instrument, etc. In the recitatives of chamber cantatas, players should let the singer finish the vocal cadence before playing the instrumental one (G.P. Telemann, 1733–4). But Heinichen (1728) wrote that, in the opera house, the harpsichordist's delayed cadence may hold up the action; and he is supported by Telemann, who specified differences between recitative in chamber cantata and in opera (ex.16). In bar 4 of ex.16 there is no sign to delay the cadence, and harmonically no delay is needed even though use of the conventional vocal appoggiatura results in a temporary clash. But in bar 9, as in many passages in J.S. Bach's church cantata recitative, not delaying the cadence results in a harmonic clash with the final vocal phrase. That this did not trouble composers, however, is quite clear from arioso recitatives where the accompaniment is written out (ex.17) and further examples are found in other genres, such as Handel's operas and oratorios. The tonic–dominant clash at such cadences is often inaudible in quick operatic recitative, with a non-sustaining harpsichord in a large theatre; but not in slower church recitative accompanied by organ. However, such clashes agree closely with the Italian-English 'mingled harmonies' of the late 17th century and could well lead one to suppose that the problem is again chronological – the later the recitative, in theatre, chamber or church (in that order), the more likely it is that the composer expected the final perfect cadence to be delayed until the voice had finished. Bach's Leipzig cantatas occur at a period in which practices seem to have been changing in an important respect for continuo players. The practice of telescoping cadences began to be abandoned by Neapolitan opera composers in the 1720s, and by 1755 it had practically ceased. Not even in a single genre by one composer, therefore, can a blanket solution be applied.





Continuo, §5: Playing techniques

**(ii) Plucked-string instruments.**

Much of the instruction given in writings and tutors is concerned with the elements of harmony and applies generally to continuo playing. Agazzari (1607) tells us that a knowledge of counterpoint in such matters as dissonance treatment and where to put major or minor 3rds or 6ths has to be taken for granted. Bianciardi's *Breve regola* (1607) for playing from an unfigured bass was designed for 'every kind of instrument'. Most of Delair's tutor for accompaniment on the harpsichord and theorbo (1690) concerns the basics of notation and figuring common to both instruments.

The novelty of early 17th-century Italian monody and its basis in a lively interaction of music and literature produced detailed information about the style and technique of accompaniment of that period. As well as verbal prescriptions, there are also many accompaniments for monodic song with a

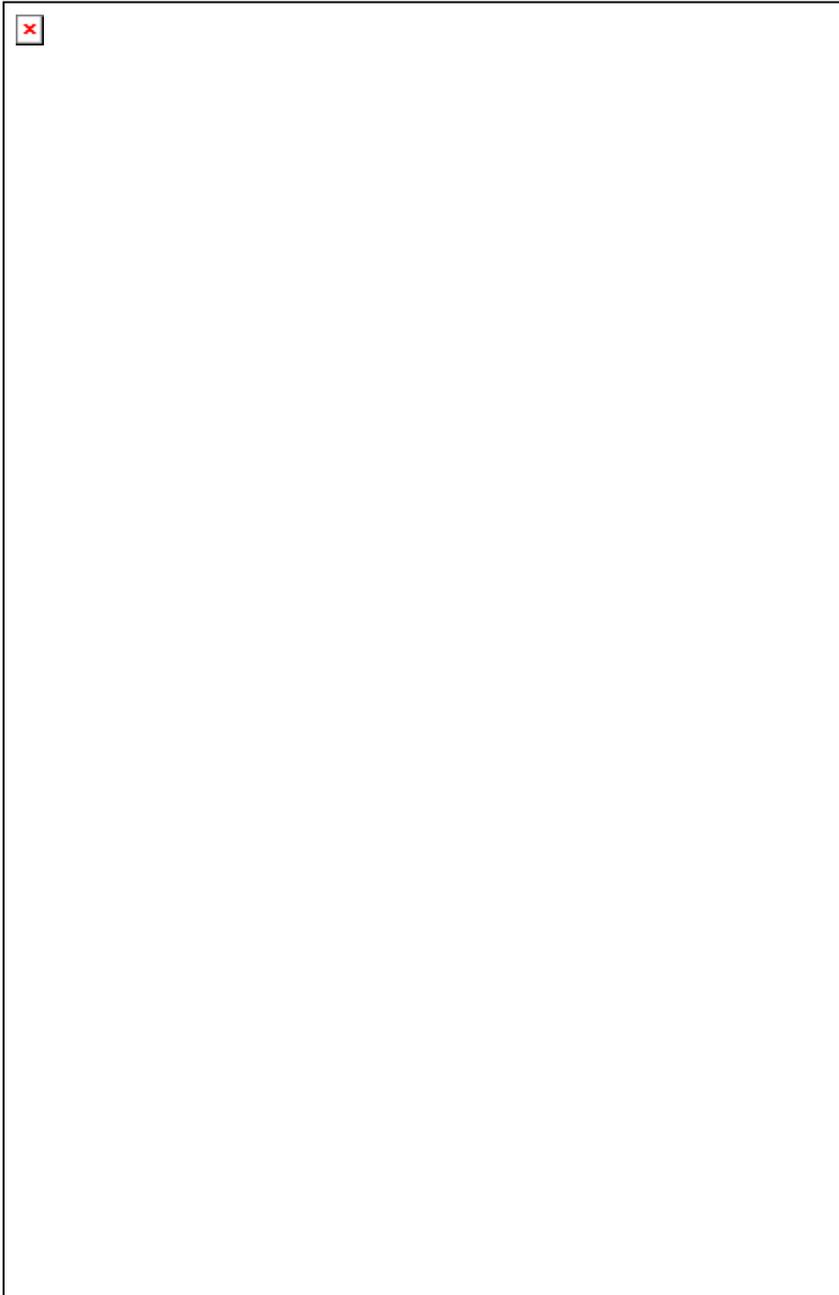
part for chitarrone/theorbo realized in tablature. According to Agazzari (1606, 1607), the lute, harp, theorbo and harpsichord when playing as foundation instruments should concentrate on supporting the voice with full and sonorous harmony; they should play loudly or softly according to the number and quality of the voices, the place and the work; and they should not spoil the singer's *passaggi* or expression of emotion by restriking the strings too often. When playing as instruments of ornamentation they can exploit their individual character. To the lute belongs a ravishing inventiveness and variety, with soft and loud, slow and fast effects, and imitations in different registers, all embellished with *groppi*, *trilli* and *accenti*. In the consort the theorbist should play full, gentle chords, restriking them and running lightly over the diapason courses – which are the particular glory of this instrument, and when the singer pauses put in little right-hand ornaments (*trilli*, *accenti muti*).

No doubt the experience and subtlety required for good monody accompaniment explains why there are so many tablature realizations for lute or chitarrone in manuscript. They are of variable quality; most useful as guides are the printed realizations by Flamminio Corradi (1616), J.H. Kapsberger (*Libro I di villanelle*, 1610, *Libro III di villanelle*, 1619) and Bellerofonte Castaldi (1622). From these some general conclusions may be drawn: the accompaniment was in the tenor range, below the voice, though it often doubled the vocal part; the bass line was played completely and the bass note repeated when the chord changed on a tied note (an instruction given by Giulio Caccini); unfigured 4–3 suspensions and passing notes were routinely added at cadences, but the dominant 7th chord was sparingly used, seemingly for special expressive effect (Monteverdi associated it with the pain of love); accompaniments were simple, with an almost total lack of motivic figuration and counterpoint, and wholly subservient to the voice; variety of chording was cultivated, from two to five parts, with sparing use of breaking and repeating chords; there was no particular concern for the contrapuntal rule banning parallel 5ths and octaves (Vincenzo Galilei, *Dialogo della musica antica*, 1581, had particularly attacked this rule as belonging to the convoluted counterpoint which monody aimed to supplant with natural declamation).

A feeling for French theorbo style can be acquired from the solo works of Robert de Visée and others. There are unmeasured preludes in elaborate [Style brisé](#), but the dance music is simple in texture, generally melody and bass with subtle accentuation by means of a discreet and variable addition of chords. The most useful tutors are by Delair (1690) and François Campion (1716, 1730). Delair addressed the problem of inversions created by the re-entrant tuning by directing that the bass note always be played first in a chord or put into the lowest octave of the instrument, a practice used in all theorbo repertoires. The problem that chord factors do not come out in regular order in a spread can be solved by irregular fingering patterns. Guitar strum technique was sometimes used in solo music for lute and theorbo (*tirer et rabattre*) and no doubt was also used as appropriate in accompaniment: Visée was a virtuoso of both instruments, and Campion recommended aspiring theorbists to start with the guitar.

In England in the earlier 17th century the change from fully worked tablature accompaniments for lute or theorbo to thoroughbass was gradual, with both systems existing side by side for several decades; thus there are many

models for style. For the later part of the century the most important discussion is Mace's chapter on theorbo accompaniment (1676). Mace listed many different handshapes (positions) for chords. He also dealt with ways 'to Amplifie your Play' by breaking chords at cadences; some of his 21 examples are in the French *style brisé*, some more elaborate. He also gave examples for decorating bass scale passages by breaking the chords (ex.18). These appear in the abstract, without a part to accompany, and they are more elaborate than existing tablature accompaniments. However there are arrangements for harpsichord of vocal pieces by Purcell which use a *style brisé*, arpeggiated texture in the accompaniment.



The guitar became very popular in Italy from the 1620s, particularly for song accompaniment, where it was often paired with the harpsichord. Its primary technique was strumming (*Battuto*; typical guitar dances such as the chaconne and the folia are based on strum patterns), but plucking (*Punteado*, pizzicato) in imitation of lute technique was added by G.P. Foscari in his first three books (c1630). Guitar tutors commonly give scales with handshapes for

chords on each degree. The most sophisticated version of this is Nicola Matteis's 'Universal Scale' showing how to construct chords on each degree of the chromatic scale (1682), and the principle culminated in Campion's formulation of the *règle de l'octave* in 1716 (see [Regola dell'ottava](#)). Matteis's tutor is the most useful since he goes well beyond information for beginners, covering style and interpretation as well as technique and providing copious examples of realization. The guitar again became popular in Italy, France and England early in the 19th century, particularly through the works of Ferdinando Carulli, which included *L'harmonie appliquée à la guitarre* (c1825). For further information, see [Guitar, §4](#).

For the harp, Agazzari (1607) gave the best description for the Monteverdi era. As a foundation instrument it played as the lute, theorbo and harpsichord; as an ornamentation instrument the *arpa doppia* (double-strung harp), being as good in its upper as in its lower register (unlike the chitarrone, for example, which is at its best in its lower), used its entire range, with sweet plucked notes, responses between the hands, *trilli* etc., and the player aimed at good counterpoint. This matches closely the style of the *arpa doppia* part of 'Possente spirito' in Monteverdi's *Orfeo*. Some 13 of 220 monodic song publications between 1601 and 1635 mentioned the harp, as opposed to over 100 that mention the chitarrone. A number of 18th-century Spanish tutors dealt with the harp, notably Torres (2/1736) who cited a number of harpsichord examples of spread chords with dissonant additions from Gasparini (1708). Elsewhere, tutors purporting to deal with harp accompaniment, such as those of Honoré Garnier (1767) and P.-J. Meyer (2/1772), dealt only with the basics of four-part harmony, as for the keyboard, and said nothing about style. We must assume that harp continuo had much in common with keyboard continuo, though with some similarities to theorbo technique in flexible voicing and the spreading of chords. The one definitely characteristic technique of the late 18th century was, naturally enough, arpeggiation in song accompaniments (as in the very popular 'Nel cor più mi non sento' from Paisiello's *L'amor contrastato*, also known as *La Molinara*, 1788) which became a cliché of 19th-century drawing-room ballads.

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### **(iii) Bowed-string instruments.**

The [Lirone](#) originated as a low-pitch version of the *lira da braccio*, and so was essentially a chord-playing instrument. Caccini and Striggio played it without a supporting bass instrument, but according to Praetorius it did not play the top or bottom parts and so needed a discant and bass with it. This is presumably why Agazzari put it with the instruments of ornamentation, even though improvising florid counterpoint was not part of its nature. Its 9 to 14 strings on the fingerboard, with two to four drone strings, and almost flat bridge, together with a cleverly designed re-entrant tuning, meant that it could play four- or five-part chords across the fingerboard. Agazzari (1606) said that, like all viols, it should be played clearly and sonorously, using the whole bow, and that care should be taken that the parts follow the rules of counterpoint.

The 16th-century fashion for the *lira da braccio* was probably the inspiration for chordal accompaniment on the viol. The first printed example, in tablature, is in Ganassi dal Fontego's *Lettonne seconda* (1543) where the instrument plays mainly two-part chords with an occasional three-part one at cadences. It

was no doubt the successive waves of Italian viol players employed by the English court who brought the technique to England, where it attained its greatest flowering. Early 17th-century manuscript and printed tablature accompaniments such as those by Tobias Hume (1605) are much more sophisticated than Ganassi's, with variety in chording and some *style brisé* effects, and provide models for the continuo realization of contemporary thoroughbass parts. A problem with the viol is that chords of more than two notes have to be spread (this is probably why the Italians developed the *lirone*), which may impede the rhythm. Simpson (*The Division-Violist*, 1659) and Mace (1676) recommended emphasizing the lowest note; Mace also recommended exploiting the continuing resonance of open strings in the bass to sustain the harmony. Simpson often included extended chordal passages in his divisions, but Mace, in demonstrating how a viol can accompany itself, used a *brisé* texture (as do his theorbo examples), more so than one would normally expect in a continuo accompaniment.

In France there are references to chordal continuo playing in prefaces to solo viol publications (Machy, 1685; Marais, 1689, 1701), but few technical details, even though chordal viol playing reached a very high level there. In two chapters on accompaniment in his *Traité* (1687) Jean Rousseau discussed how to finger chords to make them more resonant. Chords should mostly be played with generous bow strokes, and smoothly connected like an organ, though some movements are 'beaucoup marquez'; ornaments in the solo part should be imitated in the bass if the same motive appears there. In Germany, a collection of arias by Jakob Kremberg (*Musicalische Gemüths-Ergötzung*, 1689) gives melody and figured bass, and also tablature for four fretted instruments including the bass viol. The tablature versions are really for solo performance, intabulating the melody and bass, the latter often transposed up for playability, with fuller chords on main beats. Chordal playing was an important part of a distinguished German viol tradition which lasted into the second half of the 18th century, the best-known continuo example being the written-out accompaniment in the recitative 'Mein Jesus schweigt' in the J.S. Bach's *St Matthew Passion*. It may have been for a German violist in Rome that Handel wrote chordal continuo parts in the cantata *Tra le fiamme* (probably 1707) and the oratorio *La Resurrezione* (1708). In numbers involving the viol he provided a few bars of fully written out three- or four-part chords or arpeggiated texture at the opening and continued the part as a figured bass.

Considering how frequently the cello is prescribed as an alternative to the harpsichord in sonatas, there is surprisingly little contemporary instruction for it. The earliest tutor (Corrette, 1741) gave fingerings for chords and exercises for arpeggiating chords, but said nothing specific about chordal continuo playing. Corrette did, however, refer to the practice of playing division elaborations of the bass line, for which there is much evidence. The fullest 18th-century description was given by J.B. Baumgartner who devoted four chapters of his *Instructions de musique* (1774) to accompaniment, covering recitative, cadences, standard progressions, etc. Chords in recitative were played short ('avec un coup sec'), in from two to four parts, and with the bass frequently put down an octave to allow a four-note chord. Standard progressions were in two parts, the added part being constructed from 3rds, 4ths or 6ths above the bass, with fuller chords at cadences. There is evidence for harmonic additions of this sort in the bass parts of sonatas by Tartini and

Boccherini. The practice of chordal accompaniment in recitative was discussed in many 19th-century tutors starting with the *Méthode* compiled by Pierre Baillot and others (1804). It long survived in *opera buffa* and was used (according to Bernard Shaw) for a performance of Federico and Luigi Ricci's *Crispino e la comare* in London as late as 1891.

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## Contius [Cuncius, Cuntius, Kuntze], Christoph

(*b* Wernigerode, c1676; *d* Halle, 8 Nov 1722). German organ builder. He lived and worked in Halberstadt, and after 1716 in Halle. His most significant work was the building of the organ for the Liebfrauenkirche, Halle (1713–16; three manuals, Pedal, 65 stops), which had the distinction of being played by Bach, Johann Kuhnau and Christian Friedrich Rolle. His contemporaries drew attention to its various special stops, such as the 8' Rackett, the 4' Blockflöte and the 4' Nachthorn, as well as the fact that it could be retuned to concert pitch. However, Bach, Kuhnau and Rolle criticized its low wind pressure and the poor alloy of which the pipes were made. Only the front of this organ has been preserved. Other organs by Contius include Tharshengen (1706),

Wernigerode (1706; rebuilding), Abbenrode (1708; extant), the Ulrichskirche, Halle (1716; addition of *Brustwerk*), St Georg, Glaucha, near Halle (1718–20; rebuilt in 1755 by his son Heinrich Andreas), and St Paul, Halberstadt (1721). He was described by T.H.G. Trost as a ‘renowned’ master.

His son Heinrich Andreas (*d* after 1782) was also an organ builder. He was a pupil of Christian Joachim of Halle, and began working independently in about 1740. From 1748 he was an inspector of organs in Halle and he later held an organ builder’s privilege in that city. He was recommended as an able organ builder by both J.S. and W.F. Bach. In 1763 he moved to the Baltic, and in 1783 to Riga. In general he built in a solid style, showing no tendency towards experimentation, and his organs are considerably uniform in terms of size. He maintained the classical structural specification, with no Tierces among the mixture stops, and used almost no mutation stops. His organ fronts frequently depict angels playing kettledrums and trumpets. His work includes organs for St Bartholomaeus, Giebichstein, near Halle (1743), Dieskau (1749–50), Merseburg Cathedral (1759; repairs), St Jacobi, Riga (1760), St Petersburg (1761), the Moritzkirche, Halle (1766; rebuilding), and Reval (now Tallinn) (1768–71). His most significant achievement was to introduce the central German organ-building tradition to the Baltic area.

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FELIX FRIEDRICH

## Contojo d'Arti e d'Industria.

See [Kunst- und Industrie-Comptoir](#).

## Contra.

An abbreviation for [Contratenor](#).

## Contra-.

(1) A prefix meaning ‘against’, as in *contrapunctus* and *contratenor*.

(2) A prefix meaning ‘lower octave’, probably derived from the early practice of indicating the notes below the great octave (*C* to *B*) by dashes written underneath (*C*, *D*, Eetc, i.e. *C'*, *D'*, *E'*): the dashes are in the opposite position to those used for the higher octaves (*c*, *d*, *ē*, etc.). Hence the contra-octave is the one below the great octave and instruments with that range are described as contrabass instruments, for example, contrabass clarinet (It. *clarinetto*

*contrabasso* or *contra-clarone*), contrabassoon (It. *contrafagotto*), contrabass tuba and so on.

(3) On the organ the prefix 'contra-' signifies 16' pitch on the manuals and 32' pitch on the pedals (see [Organ stop](#)).

## Contrabajo

(Sp.).

See [Double bass](#).

## Contrabass clarinet.

A member of the clarinet family (see [Clarinet](#), §II, 1) pitched two octaves below the soprano clarinet in B $\flat$  (or one below the B $\flat$  [Bass clarinet](#)) or an octave below the alto clarinet (in E $\flat$ ). The B $\flat$  variety is sometimes called 'pedal clarinet'.

## Contrabasso (i)

(It.).

A modifier signifying an instrument that plays in the contrabass range, such as the contrabass clarinet (*clarinetto contrabasso* or *contra-clarone*).

## Contrabassoon.

See [Double bassoon](#).

## Contradanza

(It., Sp.).

See [Contredanse](#).

## Contrafactum

(from medieval Lat. *contrafacere*: 'to imitate', 'counterfeit', 'forge').

In vocal music, the substitution of one text for another without substantial change to the music.

### 1. Before 1450.

The term is most commonly applied to the practice of composing new poems to older melodies, particularly in the secular monophonic repertory of the 12th and 13th centuries. But it is found equally in the plainchant repertory, where the texts of new feasts, for example, were routinely adapted to older melodies. Many sequence and hymn melodies too were retexted numerous times. Contrafacta are also found in medieval polyphony. A number of 13th-

century motets, for example, survive with both Latin and French texts; thus Philip the Chancellor's *Agmina milicie* appears with the texts *Quant froidure* and *L'autr'er cuidai*. The constant re-use of older, particularly sacred, melodies is so fundamental to both the technique and spirit of medieval music that it does not constitute a special usage.

Although the word 'contrafactum' (or 'contrafacere') is not part of the classical language, it was used in the Middle Ages to mean imitation in general, though often with the more negative connotation of counterfeit, its nearest English equivalent. Although the term is not used in medieval music theory, melodies are occasionally identified in rubrics such as 'un lais de Nostre Dame contre le Lai Markiol', which accompanies the Marian contrafactum *Flours ne glais* (R.192) attributed to Gautier de Coincy. But this usage is not consistent and the phrase 'super cantilenam' is equally common. The earliest use of the term contrafactum in the modern sense is in the 15th-century German Pfulligen manuscript, where it is restricted to the textual adaptation of secular melodies for sacred use.

As the term is used in the modern sense, no precise limits have been observed in the designation of a song or composition as a contrafactum. There is no general agreement as to whether the term should be restricted to sacred adaptations of secular melodies, or the degree of correspondence necessary before a contrafactum becomes a free adaptation, or when conscious adaption becomes coincidental similarity. In the strictest sense, a contrafactum would not only employ the melody, rhymes and metric scheme of the model, but would also be in some sense an adaptation of the meaning of the original poem. Gautier de Coincy's *Amours dont sui espris* (R.1546) is a case of this kind: it not only employs the melody of Blondel de Nesle's *Amours dont sui espris* (R.1545), but also retains the first line of the poem. Here there can be no doubt about the intention of the author of the contrafactum, but this is the exception rather than the rule. More common is the contrafactum which employs an older melody, but whose verbal text leaves room for doubt about the intentions of its author. In such a case it is impossible to know whether a contrafactum is a conscious and deliberate imitation of a known model or simply the casual re-use of a well-known melody or common melodic type. Gennrich called this type the 'regular contrafactum', and from here it is a short step to what he called the 'irregular contrafactum': the newly composed song adopts certain features of an older song, without imitating every detail of its melodic or metrical structure. An extreme example is shown in [ex.1](#), containing the first two lines of two songs in entirely different metres, of which the second (*Douce dame*) is derived indirectly from the first (see Falck, 1967).



The scarcity of authentic melodies for German Minnesang has led scholars to supply melodies from trouvère or troubadour songs when the German poems can be shown to be contrafacta from French or Provençal models. That this method may be appropriate is suggested by Walther von der Vogelweide's *Allerêrst lebe ich mir werde*, for which the surviving melody is closely related to that of Jaufre Rudel's *Lanquan li jorn son lonc en may*. Such methods must be used with care, however, since songs may employ identical rhyme and metrical schemes without necessarily having the same melody. Indeed there are several medieval poems with three different melodies.

A number of melodies enjoyed great popularity in the Middle Ages. Each of the melodies in ex.1, for instance, has a Latin contrafactum, and the first (*Quant li rossignol*) also has one in French. The sequence *Letabundus* inspired countless sacred and secular contrafacta, and the melody of Bernart de Ventadorn's *Quan vei la lauzeta mover* was used for a number of new songs in Latin, German and French. The melody to Blondel's *Amours dont sui espris*, mentioned above, was also used for three Latin conductus, two of them set polyphonically (*Purgator criminum*, *Procurans odium* and *Suspirat spiritus*).

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## 2. After 1450.

In the 15th and 16th centuries contrafactum often involved substitution of a sacred text for a secular one; only rarely did the reverse take place. The following examples illustrate varieties of contrafacta in this period. French chansons were sometimes given sacred Latin texts in 15th-century German sources (e.g. Busnoys' *Quant ce vendra* becomes *Gaude mater*). Some English songs of the 15th century were twice transformed, first into French, then Latin (e.g. Walter Frye's *So ys emprentid* appears in continental sources as *Soyez aprantiz* and *Pour une suis* and as *Sancta Maria succurre*). Josquin's chanson *Plusieurs regretz* appears in 16th-century German sources as both *O Virgo genitrix* and *Sana me Domine*. Transformations of secular music into sacred continued throughout the 16th century (e.g. Lassus's *Mon coeur se recommande à vous* becomes the *chanson spirituelle* to the words *Mon coeur se rend à toy, Seigneur*). An opposite example, of a secular text replacing a sacred one, is Senfl's lied *Wohlauf, wohlauf*, which is musically identical with the motet *Ave ancilla Trinitatis* by Senfl's teacher Isaac.

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Pieces composed for specific occasions sometimes had their texts altered to fit new circumstances: for example, Festa's *Quis dabit oculis*, lamenting the death of Anne of Brittany (1514), was transformed by Senfl into a funeral piece for the Emperor Maximilian I (*d* 1519) by substitution of a few words. Similarly, texts of motets were changed, sometimes drastically, to make them suitable for different liturgical occasions (examples in manuscript *I-TVd* 29). A more complex example, approaching recomposition, is Isaac's lament for Lorenzo de' Medici on a text by Poliziano, *Quis dabit capiti meo aquam* (1492). Most of the music is identical with portions of Isaac's *Missa 'Salva nos'*, but these passages are ordered differently and incorporate a new section based on an ostinato, refocussing and intensifying the effect of the borrowed music.

Contrafacta are specially common among Italian *laude* from the 15th century to the 17th. Many *laude* borrow their music from frottolas (e.g. Tromboncino's *Eterno mio signor*, derived from his frottola *Quando fia mai*). An important collection of works of this type is Giovanni Razzi's *Libro primo delle laudi spirituali* (Venice, 1563), which contains music taken from carnival songs of Lorenzo de' Medici's time.

The Protestant reformers, eager to provide appropriate music for their devotions, drew on both popular and courtly secular music as well as older sacred music, altering texts as needed. The Genevan Psalter borrows heavily from popular chanson melodies, while many Lutheran chorales derive their music from traditional sacred melodies and secular songs (e.g. Isaac's *Innsbruck* becomes *O Welt ich muss dich lassen*). Sacred texts of Catholic flavour were changed to suit the Lutheran viewpoint: La Rue's *Ave regina caelorum* becomes *Ave apertor caelorum* in Rhau's *Symphoniae iucundae* (Wittenberg, 1538). The Counter-Reformation responded with such examples as a *Te Deum laudamus* transformed into *Te Lutherum damnamus* (Maistre Jhan). The English church occasionally used contrafacta; among the earliest is an anthem derived from Taverner's famous 'In Nomine': *In trouble and adversity*, attributed to Thomas Causton (1565). Throughout the later 16th century and the early 17th Latin motets were 'English'd' to render them suitable as anthems.

Contrafacta continued to be made in the early 17th century, in spite of the increasing union of words and music characteristic of the *seconda prattica*. Monteverdi, for example, transformed his *Lamento d'Arianna* into *Il pianto della Madonna*, and a number of his madrigals were 'spiritualized' by Aquilino Coppini, who supplied sacred Latin texts carefully matching the affect of the original words and music (1607–8). Later in the 17th century and throughout the 18th contrafactum tended to merge with parody (see [Parody \(i\)](#)), the generic term describing adaptation of pre-existing music to new texts. It is often difficult to separate contrafacta from the manifold degrees of recomposition that occur in such genres as *opéra-comique*, ballad opera, church cantata and oratorio: Bach's and Handel's self-parodies are perhaps the most notable examples.

Contrafacta virtually disappeared in 19th- and 20th-century art music. This can be attributed to the premium placed on originality and the belief in the uniqueness of the individual work of art that has prevailed since the 19th century.

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# Contrafagotto

(It.).

See [Double bassoon](#).

# Contralto

(It.; Fr. *alto*; Ger. *Alt*).

A voice normally written for within the range *g* to *e*", which may be extended at either end, particularly in solo writing.

## 1. The term.

In modern English usage the term denotes the lowest of the three principal female voices, the others being soprano and mezzo-soprano; but when the term was first used it would have denoted a male singer, originally a [Falsetto](#) singer, later a [Castrato](#). The various attempts (e.g. Brossard, 1703; Walther, 1732; *Grove5*) at an etymological understanding of 'contralto' directly through its roots, *contra* ('against') and *alto* ('high') – thus, one part written against another high part – are misconceived. The word originated in the early 16th century as 'contr'alto', a local abbreviation of the late 15th-century [Contratenor altus](#). Throughout the 16th century, however, the form 'contralto' was used only rarely, (See [Alto \(i\)](#)) being the common term. In the 17th century, as castratos became more numerous in Italy, authors sometimes sought to create distinctions. 'Alti naturali' was used to designate falsettists, while Andrea Adami (a castrato soprano) used the word 'contralto' in his *Osservazioni* (1711) to refer to the castratos Stefano Landi (*d* 1639) and Mario Savioni (*d* 1685), members of the papal choir. Burney, however, made no such distinction, and used 'contralto' for both castratos and women. In later English usage, when castratos were no longer on the musical scene, 'contralto' came to refer always to a woman, as distinct from a male alto (a boy alto, or a falsettist).

The term 'contralto' is usually limited to solo singing; in choral music 'alto' is preferred for boys, falsettists or women, or any combination of these.

## 2. Before 1800.

Until the 19th century, the only two terms commonly used for treble voices were 'soprano' and 'contralto'; most roles then identified as for contralto are today sung by mezzo-sopranos. The term 'mezzo-soprano' was established only in the 19th century following the upper extension of the soprano's range, so that many earlier roles written for soprano can also be sung by today's mezzo-sopranos. The identification of roles and singers as either contralto or mezzo-soprano may thus depend on whether contemporary or modern standards are considered, and there remains a great deal of terminological confusion.

In 17th-century opera, the contralto voice was often used for the representation of old women. As early as Monteverdi's *L'incoronazione di Poppea* (1643) the most haunting lyrical music in the score, the lullaby

'Oblivion soave', is assigned not to a soprano but to Poppaea's nurse, the contralto Arnalta (range *a* to *a'*). In Cesti's *Oronthea* (1656), the old woman contralto Aristeia (range *e* to *g'*) makes advances towards a young man soprano (the situation being made the more ridiculous in that the 'youth' is in fact a woman in disguise). The comic element in the portrayal of a low-voiced, amorous old woman was often increased by assigning the part to a high tenor *en travesti*: the roles of Arnalta and of Alceste in Cavalli's *Erismena* alternated in performance between alto and tenor (see [Travesty](#)). The contralto in the operas of Alessandro Scarlatti emerged as the constant companion of the comic bass, and the celebrated Santa Marchesini (not to be confused with Maria Antonia Marchesini, one of Handel's singers) built her career on this type of role; Scarlatti composed several for her, including Dorilla in *Tigrane* (1715) who flirts with the comic bass Orcone and whose comic function is stressed by her silly asides to the audience. These roles are often written in such a restricted range that classification by voice type is difficult: Dorilla's range extends only from *c'* to *d''*; it is listed for mezzo-soprano in the modern edition (1983). A similar role in Scarlatti's *Marco Attilio Regolo* (1719) for the maid Eurilla is listed in the modern edition (1975) for contralto, though closely equivalent in range (*b* to *c''*).

In the 18th century, librettists and composers came better to appreciate the dramatic potential of the deep female voice. In the 1720s Handel created many sympathetic roles for Anastasia Robinson, who at this stage of her career was singing in the range *b* to *e''*, including Zenobia (*Radamisto*, 1720) and Cornelia, Pompey's widow (*Giulio Cesare*, 1724). Classification of such roles remains difficult, however. Although Robinson is considered a contralto, her immediate successors in the same range are considered mezzo-sopranos, such as Francesca Bertolli and Maria Caterina Negri (both of whom often sang male roles). The leading male roles in Handel's operas, usually sung by castratos, were written in the same range (*a*–*e''*). Handel's *primo uomo* in the 1720s was the castrato Senesino, 'who was always regarded in England as a contralto' (Burney, *History*, iv, 1789, p.275). Quantz however referred to him as a mezzo-soprano. Neither castratos nor women played a significant role in choral music at this date: in the Anglican service, the alto parts would have been taken by boys or countertenors; in Lutheran cantatas, exclusively by boys.

The contralto voice was virtually unknown in France; the French *bas-dessus* was of mezzo-soprano rather than contralto pitch and quality. The contralto hardly appears in the operas of Gluck and indeed is rare throughout the Classical period; there is no true contralto role, in terms of range and weight, in any Mozart opera. In Italy, the one place where the contralto voice was and had been cultivated assiduously since the first third of the 17th century was in the *ospedali* (orphanages for girls) of Venice that specialized in music training for girls and young women who gave public performances. Goethe wrote of hearing the female musicians of the Mendicanti performing Ferdinando Bertoni's oratorio *Saul furens* in 1774: 'The women presented an oratorio from behind a grille in the church, which was filled with listeners; the music was beautiful, and the voices were magnificent. An alto sang the role of King Saul, the central figure in the libretto. I scarcely realized that such a voice existed'. (Baldauf-Berdes, 1993, p.242).

### 3. 19th century.

By the end of the 18th century, Italian composers were again using the low-lying female voice in comic roles. The contralto Josephina Grassini benefited from this trend at the beginning of her career, performing leading roles in comic operas by Paisiello and Salieri among others; she also took on serious dramatic roles. Napoleon, attending a gala performance in 1800 at La Scala in celebration of his victory at Marengo, remarked on 'the beauty of her stage appearance and the sublime accents of her voice'. When she sang the title roles in the London premières of Winter's *Il ratto di Proserpina* and *Zaire*, the *Daily Advertiser* noted that 'the lady's voice is of the counter-alto kind, and much deeper than we have hitherto been accustomed to in a female'.

Rossini continued the traditions of using contralto voices for women's roles in both comic and serious opera. The coloratura contralto roles of Cinderella in *La Cenerentola* (1817) and Rosina in *Il barbiere di Siviglia* (original version, 1816) were both written for Geltrude Righetti, who had a powerful and rich-toned voice with a compass *f–b*". For Marietta Marcolini, a 'prima donna contralto', Rossini created roles in five operas, including that of Isabella in *L'italiana in Algeri* (1813).

Of equal importance among female contralto roles in the early 19th century, given the decline of the castrato, were male roles written specifically for coloratura contralto voice, such as the title role in *Sigismondo* (1814) for Marcolini. The term **Primo musico** rather than **Prima donna** or **Primo uomo** for such singers made clear the association with the castrato. Adelaide Malanotte scored a triumph with the aria 'Di tanti palpiti' in the title role of *Tancredi* (1813). Benedetta Rosamunda Pisaroni created the role of Malcolm Graeme in *La donna del lago* (1819) and was an admired Arsace in *Semiramide* (1823). The Italian *musico* tradition ended in the 1840s with the rise of the leading tenor.

In the middle of the century, contraltos were particularly well served by Russian and French composers with both male and female roles. Anna Petrova, a Russian contralto who specialized in travesty roles, created two in Glinka's operas: Vanya in *A Life for the Tsar* (1836) and Ratmir in *Ruslan and Lyudmila* (1842). Marietta Alboni, who had a particularly flexible and powerful voice, studied Rossini's contralto roles with the composer; she sang Arsace at the opening of the Royal Italian Opera at Covent Garden (1847), and Meyerbeer transposed the role of Urbain in *Les Huguenots* from soprano to contralto for her. Meyerbeer also included a magnificent contralto role in *Le prophète*, Fidès, created in Paris in 1849 by Pauline Viardot, a singer greatly admired for her artistry and musicality by many composers, particularly Berlioz, who adapted Gluck's *Orpheus* for her to sing at the Opéra (1859).

The French tradition continued at the end of the century with Blanche Deschamps, a contralto with a rich and powerful voice who created the title role of Massenet's *Hérodiade* (1881), as well as the Mother in Charpentier's *Louise* (1900). She was the first Delilah at the Opéra; her immense repertory ranged from La Haine in Gluck's *Armide* to Fidès and Carmen. Massenet wrote dramatic roles for her in *Cendrillon* (1899) and *Chérubin* (1905).

The late Italian and German repertory for contralto is less rich. Ulrica (*Un ballo in maschera*), is exceptional among Verdi's operas, and in Wagner *Erda* in *Das Rheingold* and *Siegfried* is the single major role calling for a true contralto. Ernestine Schumann-Heink was the first Clytemnestra in Strauss's

*Elektra* (1909) and was renowned as an interpreter of Wagner in both the mezzo-soprano and contralto range at Bayreuth, Covent Garden and the Metropolitan, where she took her farewell as Erda (*Siegfried*) in 1932 at the age of 70. Her American contemporary Louise Homer also excelled in Wagner roles and created the Witch in Humperdinck's *Königskinder* in 1910; she took her farewell as Azucena in 1929 at the age of 68.

The rich colouring of the contralto voice, particularly in the lower half of its range, has been used to expressive effect by several late Romantic and early 20th-century composers. In Brahms's *Alto Rhapsody* (1869) the solo voice is projected against a sombre background provided by orchestra and male voices. Mahler included an important solo contralto part in his Third Symphony and entrusted the voice with some of his most intense outpourings in *Das Lied von der Erde* (1907–9). The Angel in Elgar's *The Dream of Gerontius* (1900) is another part in which the warmth and fullness of the contralto voice is tellingly used. Among contraltos who have become identified with Elgar's music are Clara Butt, for whom Elgar wrote his *Sea Pictures*, Kathleen Ferrier and in her early days Janet Baker.

#### 4. 20th century.

Contralto parts in 20th-century opera have tended to be restricted to character roles, such as Berg's: Margret in *Wozzeck* and the Theatrical Dresser/High-School Boy/Groom in *Lulu*. Strauss's in his later operas include the Widow Zimmerlein in *Die schweigsame Frau* and the major role of Clairon in *Capriccio* (more usually sung by a mezzo). Prokofiev, continuing the Russian tradition of writing contralto roles for younger characters, contributed Blanche in *The Gambler* and Princess Clarice in *The Love for Three Oranges*. Leokadja Begbick in *Der Aufstieg und Fall der Stadt Mahagonny* and Kabanicha in *Kát'a Kabanová* are very effective contralto roles, also frequently sung by mezzos.

English and French works have offered a somewhat richer set of roles. Although in *Peter Grimes* the only contralto part is that of Auntie, hostess of The Boar, in Britten's next opera, *The Rape of Lucretia*, the title role was written for Ferrier. Tippett wrote a vocally very strong contralto role for Sosostriis in *The Midsummer Marriage*, while Poulenc provided a dramatic opportunity for the contralto voice in Madame de Croissy in *Dialogues des Carmélites*, created at La Scala by Gianna Pederzini and in Paris by Denise Scharley. Menotti composed the title role of Madame Flora in *The Medium* for the contralto Claramae Turner, who sang Madame de Croissy in the American première of *Dialogues des Carmélites*.

Despite these strong contralto roles, there has been a notable movement in opera away from contralto towards mezzo-soprano. This may be related to an increasing preference for a light, pure sound, eschewing the chest register; compared to the soprano and mezzo-soprano repertory, little contemporary music has been written for the deep, rich contralto. Even with the revival of the coloratura contralto parts of Rossini, Donizetti and Bellini, by Marilyn Horne and others, such singers are usually described as mezzo-sopranos rather than contraltos: the Metropolitan Opera, for example, does not list contraltos on its register, classifying female singers as soprano or mezzo-soprano (Myers, 1996).

The apparent bias against the term *contralto* in opera is perhaps based partly on the stereotype of the *contralto* as an old woman, a stereotype also emphasized in popular music and in the works of Gilbert and Sullivan, where the *contralto* roles revert to the comic type common in the 17th century (in their relation to travesty-type roles: Stedman, 1970). It may also be based on the fact that many acknowledged *contraltos* of this century were known primarily as concert and oratorio singers. This applies to Butt and Ferrier; the American *contralto* Marian Anderson was also best known for her concert performances and for the singing of spirituals. Racial prejudice kept her from the operatic stage until 1955, when she became the first black singer to perform at the Metropolitan, singing the role of Ulrica. The Canadian Maureen Forrester, although she has sung *contralto* roles from three centuries, including Handel's *Cornelia*, *Mistress Quickly* and *Madame Flora*, also concentrated on concert performances.

Butt's popular touring and the concerts of other popular *contraltos*, such as the American Kate Smith (famous for her rendition of 'God bless America' and 'K-K-K-Katy'), have also added, unjustly, to a bias against the *contralto* voice in serious opera. Nevertheless, in popular singing from folk and religious song to jazz and blues, the *contralto* voice has been cherished. The versatility of such singers can be indicated by naming only three: Ethel Waters, who moved from vaudeville and musical comedy to evangelical touring; Ella Fitzgerald, whose extraordinary voice reached down to *d* and who competed with jazz instrumentalists in her 'scat-singing' improvisations; and Marlene Dietrich, whose film roles made special use of her sultry and husky singing voice.

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OWEN JANDER, J.B. STEANE, ELIZABETH FORBES/ELLEN T. HARRIS  
(with GERALD WALDMAN)

## Contrappunto

(It.).

See [Counterpoint](#).

## Contrappunto rigoroso

(It.).

See [Strict counterpoint](#).

## Contrapunctus

(Lat., from *contra punctum*: 'against note').

A term first used in the 14th century in counterpoint treatises; before this the term 'discantus' had been used. Later, especially in German theoretical writings of the Baroque period, it was applied to a fugal movement or to counterpoint generally; the best-known examples are in J.S. Bach's *Art of Fugue*.

The term was used around 1330 to describe a note-against-note (*punctus contrapunctum*) compositional structure intended as the first step to producing a finished 'discantus' or upper voice. The earliest known treatises on 'counterpoint' are the anonymous *Volentibus introduci* (c1320), published by Coussemaker in two different versions, one falsely attributed to Philippe de Vitry (*CoussemakerS*, iii, 23–7) and the other to Johannes de Garlandia (iii, 12–13), and the *Quilibet affectans* (after 1340), published by Coussemaker (iii, 59–60a) as the first part of the *Ars contrapuncti secundum Johannem de Muris*. The former begins with a clear definition of counterpoint: 'If you wish to be introduced to the art of counterpoint, that is, note against note ...' ('*Volentibus introduci in arte contrapunctus, id est notam contra notam ...*'). Another term used to define 'counterpoint', and one that shows its clear relationship to 'discant', is *fundamentum discantus* ('foundation of the discant'). This term appears in the *Cum notum sit* extension (later 14th century) of the *Quilibet affectans*; in the anonymous *Liber musicalium* (probably after 1340; attributed by Coussemaker to Vitry); and in the second treatise, attributable to Goscalch, of the Berkeley Manuscript (*US-BEm* 744, c1375; extract ed. in Sachs, 1974).

A typical 14th-century counterpoint treatise such as the *Volentibus introduci* included as a minimum: (1) a listing of permissible consonances, classified as perfect (unison, 4th, 5th, octave and compounds) or imperfect (3rd, 6th and compounds); (2) a description of the proper resolution of imperfect consonances to the nearest perfect consonance, normally by contrary motion; and (3) various rules of part-writing, especially a prohibition against parallel progressions of perfect consonances and a limitation on the number of parallel imperfect consonances.

Treatises on discant often begin with a similar section on the rules of counterpoint but then proceed to other matters that are necessary to transform that note-against-note framework into a finished discant. These include the ornamentation of the upper voice to fill in the structural points of the counterpoint, as well as other matters affecting that voice, such as the notation of rhythm (especially small values that pertain only to the upper voice

and are not covered in standard mensuration treatises), proportions and modal considerations.

This separation of polyphonic theory into two topics, provided with separate terminology and discussed in separate treatises, clearly reflects the division of the compositional process into two stages, at least for the novice composer, at whom these treatises are directed. The implication is that one should compose by first laying out a structured framework of consonant progressions and then ornamenting the upper voice into its finished form.

Some counterpoint treatises were expanded into ones on discant, so that the material dealing with counterpoint forms the opening section of the more extended discussion of discant. The anonymous treatise *Ars contrapuncti secundum Johannem de Muris* is such a composite treatise: the first part, the *Quilibet affectans*, which appears separately in some sources, is a standard counterpoint treatise, and the title refers to that section alone. As published by Coussemaker, this treatise includes a later, additional section, the *Cum notum sit*, that expands the earlier work into a complete discant treatise. A revision of *Quilibet affectans* appears at the beginning of the second treatise of the Berkeley Manuscript, attributed to Goscalch; it is followed by different material, again devoted to discant.

In the early 15th century, the term ‘contrapunctus’ was expanded gradually to take on its modern meaning and, in the process, replaced the term ‘discantus’. In his *Contrapunctus* (1412), Prosdocimus de Beldemandis distinguished between counterpoint in a ‘strict’ sense (*contrapunctus stricte sumptus*), which reflects the traditional note-against-note view, and counterpoint in a ‘larger’ sense (*contrapunctus large sumptus*), which reflects the expanded sense of the term. That the newer meaning is not entirely accepted is clear from Prosdocimus's definition: ‘Counterpoint in a large sense, or taken commonly, is the employment of several notes against a single note in a cantus [lower voice]. I do not intend to discuss that here, nor is it truly called counterpoint’ (‘*Contrapunctus largo modo, sive communiter sumptus, est plurimarum notarum contra aliquam unicam solam notam in aliquo cantu positio, et de tali non intendo hic determinare, nec talis vere contrapunctus nominatur*’).

Later 15th-century theorists generally adopted the expanded meaning of the term, but the narrow sense continued to appear, especially in more detailed accounts. Ugolino of Orvieto, in his *Declaratio musice discipline* (1430–35; ed. in CSM, vii, 1959–62), distinguished between a *contrapunctus stricte seu proprie sumptus*, which he defined as ‘placing a note against one note’ (‘*uni notae contraponitur nota*’), and *contrapunctus large sumptus*, defined as ‘placing several [notes] against one note’ (‘*uni notae plures contraponi videntur*’). In his *Liber de arte contrapuncti* (1477; CoussemakerS, iv, 76–153; Eng. trans., MSD, v, 1961), Tinctoris still distinguished between a *contrapunctus simplex* (the strict, ‘simple’ sense) and a *contrapunctus diminutus* (the broader, ‘diminished’ or ‘ornamented’ sense). By the end of the 15th century, only the broader meaning survived.

See also [Counterpoint](#) and [Polyphony](#).

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OLIVER B. ELLSWORTH

## Contrapuntal.

Composed according to the rules, or techniques, of [Counterpoint](#). The term is sometimes used indiscriminately as equivalent to 'polyphonic', though it is properly restricted to the technical rather than the artistic aspects of part-writing, or used with reference to specific sections of a composition that is not wholly polyphonic.

## Contrary motion

(Ger. *Gegenbewegung*).

In [Part-writing](#), the simultaneous melodic movement of two parts in opposite directions.

## Contratenor

(Lat.: 'against the tenor').

The name given in the 14th and early 15th centuries to a polyphonic line composed in the same range as the [Tenor](#). The practice of writing a part 'against the tenor' superseded the typical 13th-century process of adding parts above a tenor line. The first theoretical mention of the word 'contratenor' occurs in the treatise *In arte motetorum* (CS, iii, 88; 14th–15th century), and its earliest known appearance in a musical source is in a fragmentary motet manuscript of between 1315 and 1319 from the cloister of S Giorgio Maggiore, Venice (fac. in *Quadrivium*, ix (1968), table 1). The innovatory

practice of adding a contratenor to a tenor is interestingly revealed in two motets (*Vos quid admiramini/Gratissima/Gaude gloriosa* and *Impudenter circuivi/Virtutibus laudabilis*) by Philippe de Vitry (1291–1361), which may be performed either with a conventional single-line tenor ('tenor solus') or with the same part ingeniously rewritten in the new manner as two lines, 'tenor' and 'contratenor'.

In late 14th- and early 15th-century works with borrowed tenors (motets, isorhythmic motets and tenor masses) the cantus firmus appears in long note values, while the added contratenor moves with rather more rhythmic flexibility, often assuming the chief responsibility for providing the harmonic foundation (e.g. Dunstaple's *Preco prehemencie*). In a typical three-voice chanson of the period the tenor and contratenor parts are both more active (though usually not as florid as the superius). The tenor, no longer *prius factus*, still shows signs of having been written at least bar by bar in advance of the contratenor in so far as it usually forms perfect intervals with the top voice (e.g. Du Fay's *Belle, veulliés moy retenir*).

The technique of conceiving a tenor part first and then adding another line, or lines, against it persisted after about 1450, when the contratenor split into two parts, the **Contratenor altus** and the *contratenor bassus*; it is still reflected in Pietro Aaron's instructions 'Del modo del comporre il controbasso, et controalto doppo il tenore et canto' (*Il Thoscanello de la musica*, 1523, bk 2, chap.21). In the generation of Josquin Des Prez, as composers began to stratify more clearly the ranges of voices in polyphony and, in particular, as they became interested in the art of imitative counterpoint, the term 'contratenor' and the compositional approach that went with it became obsolete. For further information see D. Hoffmann-Axthelm: 'Contratenor' (1973), *HMT*.

OWEN JANDER

## Contratenor altus

(Lat.: 'high [part] against the tenor').

A line in polyphony lying just above the tenor. In the 15th century, as music came to be written in four rather than only three voices, composers approached the addition of the fourth voice by an extension of earlier compositional procedure. The most common arrangement of three voices had been superius (or cantus), tenor and **Contratenor**; in the new four-voice texture the composer used two contratenor parts, a *contratenor bassus* and a *contratenor altus*. The original method of writing these two voice parts is still evident in Pietro Aaron's *Il Thoscanello de la musica* (1523), where ten rules set out 'the method of composing the controbasso and the controalto, after the tenor and canto' (bk 2, chap.21). In Italy 'contratenorbassus' was abbreviated to 'bassus', 'controbasso' or 'basso'; 'contratenor altus' became 'altus', 'controalto', 'contr'alto', 'contralto' or 'alto'. In France the term became **Haute-contre**. English usage was complicated because even in the late 16th century (by which time the word 'contratenor' had long been obsolete on the Continent) an alto part might also be called a meane, a contra, a counter or a **Countertenor**. Morley's *A Plaine and Easie Introduction* (1597), for example,

discusses four-part writing with the designations 'treble', 'counter', 'tenor' and 'bass'.

Whereas in the 15th century the *contratenor bassus* was distinctly the lowest of the four voices in range, the *contratenor altus* still shared the same range as the tenor, roughly *c* to *g'*. In the 16th and 17th centuries, as the *contratenor altus* assumed the verbal forms just cited, the range gradually became higher (sometimes as high as *f* to *c''*), depending on the type of singers employed. Singers who were able to perform in the range between the tenor and the top voice (superius, cantus, soprano) were of five types, and the particular choice varied not only from period to period, but from region to region – even from choir to choir, or, later, from one production of an opera to a later revival. The first type of alto-range singer was the man with an extremely high natural voice. Unusually high tenors of this sort have always been rare, and highly prized. Burney, for example, described one William Turner (1651–1740) as 'a counter-tenor singer, his voice settling to that pitch: a circumstance which so seldom happens *naturally* that if it be cultivated, the singer is sure of employment' (*History*, iii, pp.459f). The second type was the falsettist – a man with an ordinary tenor, baritone or even bass voice, who could readily sing [Falsetto](#) in the alto range. Falsetto singing has been the most common source of alto voices in all-male choirs throughout the history of Western music. Because it was professionally advantageous for tenors to cultivate the uppermost ranges of their voices, they became adept in moving back and forth from falsetto to natural tone with little or no break; as a result it is sometimes impossible to determine whether certain singers were in fact basically falsettists or tenors with naturally high voices. A third type was the boy alto; most boys are sopranos, and boy altos with strong voices tend to be rare. Fourth, there was the [Castrato](#) with a low range, common only among Italian singers during the 17th and 18th centuries. Finally there was the female [Contralto](#), who arrived late in the history of choral music because of the church's opposition to the participation of women in ecclesiastical rites.

OWEN JANDER

## Contrebasse

(Fr.).

See [Bass](#) (iii).

## Contrebasse d'harmonie

(Fr.).

See [Ophicleide](#).

## Contrebasson

(Fr.).

A [Double bassoon](#). See [Bassoon](#), §9.

# Contredanse

(Fr.; Ger. *Contratanz*, *Kontretanz*; It., Sp. *contradanza*).

The most popular French dance of the 18th century. Its development was stimulated by the English country dance introduced at the French court in the 1680s, as seen in André Lorin's two manuscripts on the country dance (c1686 and 1688) presented to Louis XIV. Its gaiety and the novelty of its democratically progressive pattern appealed to the younger generation, so that French dancing-masters were soon composing dances in the English style. They did not attempt to translate the English name but merely pronounced it in the French manner. English tunes were imported along with the dance form; according to the Swiss Béat de Muralt, 'Les airs sont d'une vivacité qui émeut l'âme'. Feuillet's *Recueil de contredances* (Paris, 1706/R) contains many English dances: *Greensleeves* appears as *Les manches vertes* and *Christ Church Bells* as *Le carillon d'Oxford*. Dance figures were sometimes altered, or the time pattern of the tune changed, as in [ex.1a](#).



The 17th-century English country dance included dances in circle, square and longways formations. By the end of the century, the longways dance had become the preferred type and was adopted by the French. The ingenuity of English figure dancing was much admired: the figures were executed with any suitable steps familiar to the company or chosen by individual dancers. The choice of steps was therefore affected by fashion: Feuillet and Essex suggested the *gavotte*, *chassé*, *pas de bourée* and *petit saut*, while country-dance tunes were also set in minuet, courante and gigue rhythms. French taste tended towards regularity, whereas the English favoured variety and individuality. Thus Lorin indicated the steps for each figure of a dance, while Feuillet and English publications gave general advice, leaving the dancers scope to improvise. Another important element of French style was dancing across the bar, either throughout a dance by treating the first half-bar as an anacrusis or as a rhythmic contrast within the dance. This feature shows clearly in *La contre-dance*, a couple-dance by Pécour for theatre or ballroom to an *air* by Lully ([ex.1b](#)).

The native French dance *Le cotillon* (a square dance for two couples) was subsumed into the contredanse genre, and then returned to England as the cotillion in the early 18th century. The dance-tune appears in *The Beggar's Opera* (1728), where Macheath refers to it as 'the French tune that Mrs

Slammekin was so fond of (ex.2). Stage directions here call for 'A Dance a la ronde in the French Manner'.



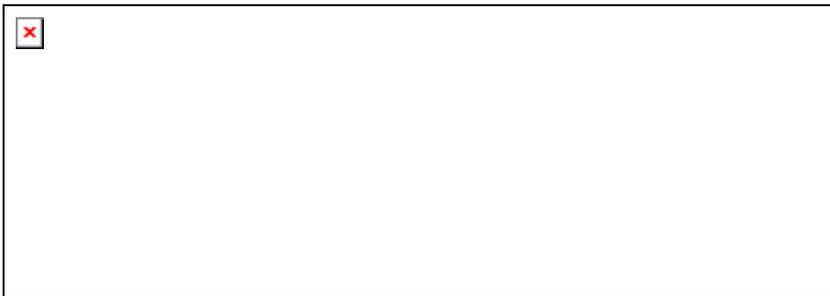
The contredanse (as a *cotillon* for four couples) reached its most highly developed form in the mid-18th century. An elaborate figure was danced nine times, each repetition preceded by a different introduction; this required a tune with two repeated sections: the first, of eight bars, for the introductions; the second, of eight bars or more, for the figure (see illustration). The tunes are in duple rhythm (2/4 or 6/8) and often begin at the half-bar (ex.3). Major tonality predominates, though an alternative tune in the tonic minor often provides variety. The monotony of nine repetitions of the figure was sometimes relieved by the introduction of alternative figures in contrasting rhythms; this was called a 'potpourri'.



La Cuisse, in *Le repertoire des bals, ou Théorie pratique des contredanses* (Paris, 1762–5/R), explained that the French army's years in Germany had popularized movements with arms interlaced in the German style; consequently many figures at this time included such movements and were described as 'contredanses allemandes'. The name 'anglaise', originally denoting the longways progressive pattern, was now also used when the figure was danced mainly in two lines. The contredanse was soon the most popular dance in French urban society, at the expense of the minuet. Its popularity remained undiminished under Louis XVI and during the Revolution, but the figures became simpler and more stereotyped, until it was replaced by the quadrille. Mozart's contredanse rhythms make themselves felt in his serious music, and he was pleased to find tunes from *Le nozze di Figaro* used in the ballroom. The final movements of his string quintets provide good examples and may be compared with the music he wrote for actual dancing (ex.4). Many lively pieces in major keys and 2/4 or 6/8 metre written at this time, with the clearcut melody and eight-bar phrases common in the period, tend to sound like contredanses whether or not the intention was conscious.



Early 19th-century dance-tunes show a predilection for 'reel' rhythm, and Beethoven followed this trend in his 12 Contredanses for orchestra (1802). The similarity between them and some surviving European dance-tunes makes an interesting comparison (ex.5). The contredanse continued to hold its own until about 1840, when it finally gave way to the new round dances of the waltz and polka.



See also [Anglaise](#); [Ecoissaise](#); and [Quadrille](#).

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FREDA BURFORD/ANNE DAYE

## Contredit d'Arras, Andrieu.

See [Andrieu Contredit d'Arras](#).

## Contrepoint

(Fr.).

See [Counterpoint](#).

## Contrepoint sévère

(Fr.).

See [Strict counterpoint](#).

## Contreras, Agustín de

(bap. Poveda, nr Cuenca, Feb 1678; *d* Córdoba, c19 Dec 1754). Spanish composer. In 1689 he became a choirboy at Sigüenza Cathedral, where he studied composition with Pedro Ventura Enciso (*d* 1698). He moved to Madrid in 1695. On 25 June 1706 he succeeded Juan Pacheco Montión (1684–1706) as *maestro de capilla* of Córdoba Cathedral, remaining there until his retirement on 22 December 1751, when he presented his scores to the chapter. According to the Córdoba Cathedral chapter acts he had not had an official post in Madrid, but he must have been in contact with Sebastián Durón, *maestro de capilla* in the royal chapel. When the royal palace music archive was destroyed by fire in 1734, Francisco Courcelle, who was to replenish it, ordered that music by Contreras be brought from Córdoba. Contreras took an active part in the controversy regarding Francisco Valls's music. He was of the generation of Spanish composers who were the first to adapt the Italian style to traditional Spanish music, and should not be confused with the composer Fernando Contreras, whose works are preserved in Andalucian archives (*E-GRcr, MA*).

### WORKS

all in E-E

#### latin vocal

3 sets of Vespers, 6vv, insts, *E-MA*

2 pss, 5vv, insts, *GRcr*: *Beatus vir, Laudate Dominum*

2 Miserere settings, 14–15vv, insts, *Vac*

*Ego enim* (motet), 6vv, insts, *MA*

56 other works, C

### spanish vocal

26 villancicos, mainly for 4vv, insts, some dated, 1728–54, Sucre Cathedral, Bolivia, E-AS, Santuario de Aránzau, Parish Church, Canet de Mar, GRcr, GU, V, GCA-Gc, S Antonio Abad Seminary Library, Cusco, Peru

Aprended oh flores, responsión general, 8vv, insts, E-E

A copiar la pureza, SSAT, vns, other acc., J

Cambiad el triste, 4vv, vns, other acc., GCA-Gc

En la funesta sombra, secular cant., S, acc., c1710, GB-CDp

A donde vas, infausto peregrino, secular tonada/cantata mística, S, acc., E-PAL

Ay qué cosa, secular tono, S, acc., Mn

Hola, oigo, qué es esto que amor explica, song, S, acc., V

Miscellaneous piece, E-AL

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MIGUEL-ÁNGEL MARÍN

## Contreras, José

(*b* Granada, 1710; *d* Madrid, 1782). Spanish violin maker. His working life was entirely spent in Madrid, where he was established by 1737. Although he never travelled to Italy, it is clear that he was inspired by the violins owned by the Italian musicians who were playing at the royal chapel; this is attested by a letter that he addressed to King Felipe V, in which he applied for the post of permanent repairer and curator of the instruments at the court. His violins are tonally and visually outstanding, being closely modelled after Stradivari in terms of design, pattern, quality of varnish and sound. He was succeeded in Madrid by his son, José Meliton Contreras (1741–91) and grandson, José Pedro Contreras (1765–1827).

RAMON PINTO-COMAS

## Contreras, Salvador

(*b* Cuerámaro, Guanajuato, 10 Nov 1910; *d* Mexico City, 7 Nov 1982). Mexican composer. He studied at the Mexico City Conservatory with Revueltas (violin), Huízar (theory) and Carlos Chávez (composition and conducting). In 1935 with Ayala, Galindo and Moncayo he formed the Grupo

de Jóvenes Compositores, later called the Grupo de los Cuatro, dedicated to propagating new music, particularly their own. On 23 May 1941 his *Piece for String Quartet* (1936) was given its first performance at the 18th Festival for Contemporary Music, in a chamber concert at the Museum of Modern Art, New York. After 13 years in various other local orchestras he joined the National SO as a violinist (1946–55), and he was then (1955–8) conductor of the opera orchestra subsidized by the Instituto Nacional de Bellas Artes. He was appointed professor of violin, harmony teacher and orchestra director at the Mexico City Conservatory in 1958. In 1967 he retired, that same year winning a prize for his 18-minute *Cantata a Juárez*, first performed on 15 July 1967. In 1978 Zen-on Music in Japan issued his *Tres movimientos para guitarra* (1963), his first published work. His reputation had been made with the locally colouristic pieces of the late 1930s and early 1940s. By 1966 he was using serial techniques – a change of allegiance that took him to the camp of Manuel Enríquez and lost him the public attracted by folk-like tunes and brash rhythms.

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ROBERT STEVENSON

## **Controller (Fr. *contrôleur, dispositif de contrôle*; Ger. *Steuereinrichtung*; It. *dipositivo di controllo*).**

In electronic instruments, the device that transmits the player's actions, via electrical connections, to relevant parts of the instrument's sound generating and shaping circuitry. Usually the controller is a keyboard (often permitting some level of touch-sensitivity), but some are designed to utilize the techniques of string, wind and percussion players. Other kinds of controllers include ribbon controllers (see Fingerboard, (2)), joysticks, slide or rotary faders, thumbwheels, or computer control devices such as alphanumeric keyboards, mice, light-pens, and touch-sensitive screens. Some instruments are played without direct physical contact, e.g. the [Theremin](#); in other instruments or sound installations the electrical circuitry for any of a variety of

parameters is affected by the detection of movement, for example by a video camera or the interruption of a light beam.

In many cases the controller is independent of the console: connection may be made via a cable or by radio transmission. In early electronic instruments the controller operated only within a single instrument (the equivalent of the remote control aspect of every acoustic keyboard instrument); towards the mid-1960s [Voltage control](#) was introduced in the earliest modular synthesizers to vary specific functions of different modules. Around the end of the 1970s some synthesizer manufacturers introduced their own protocols, permitting similar control linkages between different instruments of their own manufacture, and in 1983, with the introduction of [MIDI](#), this was expanded to cover (in principle if not always in practice) all electronic instruments and independent controllers with compatible connection ports.

Because acoustic keyboard instruments invariably involve a similar degree of operation by remote control, their keyboards may also be designated as controllers.

See also [Electronic instruments](#), §IV, 5(iv) and 6(vi).

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HUGH DAVIES

## Con velocità.

See [Veloce](#).

## Converse, Frederick Shepherd

(*b* Newton, MA, 5 Jan 1871; *d* Westwood, MA, 8 June 1940). American composer, teacher and administrator. He was the youngest of seven children born into a New England family. At the age of ten he began to study the piano, and showed an interest in composition almost from the start. After a good education in the public and private schools of Newton, Converse entered Harvard College in 1889, where he studied under Paine. He received the BA with highest honours in music in 1893, and then tried to carry out his father's wish that he pursue a business career. But his nature was unsuited to commercial life, and after a few unhappy months in an office he decided to devote all of his energies to a career in music. He resumed his study of the

piano with Baermann and of composition with Chadwick. Recognizing the need for further study, Converse went to Munich in 1896 to the Akademie der Tonkunst; there he came under the influence of Rheinberger, with whom he studied counterpoint, composition, and organ. He graduated in 1898.

On returning to the USA, Converse soon became active in the musical life of Boston. Around 1900 he moved to a large country estate in Westwood where he farmed, participated in vigorous outdoor sports and brought up a large family. At the same time he continued to compose, study and teach. From 1900 to 1902 he was an instructor in harmony at the New England Conservatory; from 1903 to 1907 he taught at Harvard College, first as an instructor, later as an assistant professor. While at Harvard, he composed several major works which gained him a reputation as one of the outstanding composers of the USA. In 1905 he was asked by Percy MacKaye to write the music for his play *Jeanne d'Arc*; this marked the beginning of a long and intimate friendship, and the two collaborated on several major works. Converse resigned from Harvard in 1907 to devote more time to composition.

From 1907 to 1914 Converse was at the height of his career as a composer; he was elected to the National Institute of Arts and Letters in 1908 and also served as vice-president of the Boston Opera Company (1908–14). He oversaw several performances of his operas, including the Metropolitan Opera Company's production of *The Pipe of Desire*. Completed in 1905 and first produced in Boston, this romantic opera was presented at the Metropolitan Opera on 18 March 1910, and was the first American opera to be performed there. However, the majority of the critics attacked the undramatic nature of the libretto and criticized the score for its lack of originality; praise was reserved mostly for Converse's skilful and effective orchestration. His second opera, *The Sacrifice* (1910), was more favourably received when it was first produced in Boston on 3 March 1911. Converse's third and fourth operas – *Beauty and the Beast* (1913) and *The Immigrants* (1914), both written in collaboration with the librettist Percy MacKaye – show great promise, but were never produced due to the advent of World War I and the demise of the Boston Opera Company. It is unfortunate that after Converse had secured an able librettist in MacKaye, the results of their collaboration could not have been heard.

During World War I, Converse served in the Massachusetts State Guard and was a member of the National Committee on Army and Navy Camp Music. He returned to the New England Conservatory in 1920 to become head of the theory department. In 1931 he was appointed dean of the faculty, a position he held until 1938 when he was forced to retire because of illness.

Converse was a versatile composer who knew his métier. His compositional style was rooted in late 19th-century, richly chromatic harmony. However, beginning around 1905, he began to include harmonic and orchestral devices of Impressionism in his music. He again modified his style in the late 1920s by employing bitonality, quartal harmonies and dissonant chords. Jazz rhythms and harmonies also appear in *American Sketches* (1928) and other works written during the 1920s. Despite the radical departure in style that is apparent in *Flivver Ten Million*, Converse had no desire to be sensational or experimental. However, he believed there was room for everything in music

and he did not hesitate to forsake tradition when something new arose, providing it could be assimilated with complete artistic honesty and sincerity.

Although interested in developing a distinctly American musical style, Converse knew it would take time. Musically and programmatically he tried to capture aspects of American life in several of his compositions. For example, historical events provide background material for the plots of *The Masque of St. Louis* and *Puritan Passions*; scenic panoramas are depicted in *California* and *American Sketches*; and the automotive age was given expression in *Flivver Ten Million*. For these and other works Converse employed American folksongs, shanties, spirituals, patriotic airs and Amerindian-like melodies. He was a gifted melodist who used the leitmotif technique in all of his operas, several symphonic poems and other works. His leitmotifs most often represent characters or human emotions, especially love.

Converse was one of the earliest American composers to write successful symphonic poems; *The Mystic Trumpeter* is probably his best work. His music was widely performed during his lifetime. He received the David Bispham Medal from the American Opera Society of Chicago in 1926 and in 1937 was elected to the American Academy of Arts and Letters.

## WORKS

### operas

The Pipe of Desire (1, G.E. Barton), 1905; Boston, 31 Jan 1906

The Sacrifice (3, Converse and J.A. Macy), 1910; Boston, 3 March 1911

Beauty and the Beast (Sinbad the Sailor) (prol, 3, P. MacKaye), 1913, unperf

The Immigrants (lyric drama, 3, MacKaye), 1914, unperf

### orchestral

Youth, ov., 1895, rev. 1897; Sym. no.1, d, 1898; Festival March, 1899; Festival of Pan, romance after J. Keats: *Endymion*, 1899; Endymion's Narrative, 1901 [after text by Keats]; Night and Day, 2 poems after W. Whitman, pf, orch, 1901; Vn Conc., 1902; Euphrosyne, ov., 1903; The Mystic Trumpeter, fantasy after Whitman, 1904; Jeanne d'Arc (incid music, MacKaye), 1906; Ormazd, tone poem after the ancient Persian Bundehesch, 1911; Ave atque vale, tone poem, 1916; Sym. no.2, c, 1919; Sym. no.3, e, 1921; Song of the Sea, tone poem after Whitman: *On the Beach at Night*, 1923

Puritan Passions (film score, after MacKaye: *The Scarecrow*), 1923; Scarecrow Sketches, 1924, arr. Elegiac Poem, 1925; Flivver Ten Million, epic tone poem, 1926; California, descriptive tone poem, 1927; American Sketches (Seeing America First), sym. suite, 1928; Pf Concertino, 1932; Sym. no.4, F, 1934; Salutation, concert march, 1935; Song at Evening, A, small orch, 1937 [arr. of movt from pf sonata]; 3 Old-Fashioned Dances, chbr orch, 1938; Rhapsody, cl, orch, 1938; Haul Away, Jo!, variations on an American sea shanty, 1939; Sym. no.5, f, 1939; Indian Serenade, small orch, [arr. of vocal work]

### vocal

La belle dame sans merci (Keats), Bar, orch, 1902; Laudate Dominum, male chorus, brass, org, 1906; Job (orat), solo vv, chorus, orch, 1906; Serenade, S,T, male chorus, fl, hp, small orch, 1907; Hagar in der Wüste (dramatic narrative, F. von Saar), A, orch, 1908; Masque of St Louis, 1914; The Peace Pipe (cant., H. Longfellow), 1915; The Answer of the Stars (cant., M.A.D Howe), 1919; The Flight of the Eagle (cant., C.B. Fenno), 1930; Prophecy, tone poem, S, orch, 1932

Also c24 choral works for mixed/female/male chorus; c24 songs, 1v, pf

### chamber and solo instrumental

Str Qt no.1, E♭; 1896, rev. 1901; Septet, cl, bn, hn, pf, str trio, 1897: Str Qt no.2, a, 1904; Scarecrow Sketches, pf, 1924, arr. orch [from film score Puritan Passions, 1923]; Pf Trio, e, 1932; Str Qt no.3, e, 1935; Prelude and Intermezzo, brass sextet, 1938; 2 Lyric Pieces, brass qnt, 1939

Also c12 chamber works; sonatas for vn, vc, pf; c24 pf pieces

MSS and papers in *US-WC*

Principal publishers: C.C. Birchard, Boston Music, H.W. Gray, New England Conservatory Music Store, G. Schirmer

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ROBERT J. GAROFALO

## Conversi, Girolamo

(*b* Correggio; *fl* 1572–5). Italian composer. His first and most popular work was his volume of five-part *Canzoni alla napolitana* (1572), described as ‘these first efforts of mine’ in the dedication. His volume of six-part madrigals, known only in a reprint of 1584, must have first appeared by 1575, since it is dedicated to Cardinal Granvelle, Viceroy of Naples, who occupied that position only until that year. In the dedication, Conversi describes himself as ‘in the service’ of the cardinal. All later editions of his works, with the possible exception of the lost book of five-part madrigals, are reprints; it is possible, therefore, that he died around 1575.

In his choice of madrigal texts, Conversi preferred sonnets by earlier, established poets, such as Petrarch, Giovanni Guidiccioni, Castiglione, Bembo and Luca Contile. However, he was quite modern in his settings, for he introduced into his madrigals many aspects of the *canzone alla napolitana*. He favoured sharp contrasts, as in his setting of Petrarch’s *Zefiro torna*. His canzoni are modelled on those of Giovanni Ferretti, but unlike Ferretti’s they are not based on the texts and tunes of earlier villanellas; instead, Conversi combined in them the more popular tone of the villanella with an artistic refinement more characteristic of the madrigal. They are for the most part in the form of the villanella, AA<sup>1</sup>BCC<sup>1</sup>, and display great rhythmic ingenuity and harmonic interest. The canzoni achieved great popularity and were often reprinted, sometimes in arrangements or as contrafacta, both in Italy and in anthologies published in northern Europe and England.

## WORKS

Il primo libro de canzoni alla napolitana, 5vv (Venice, 1572, enlarged 2/1573); 2 contrafacta in 1588<sup>29</sup>, 1590<sup>29</sup>; inst arr. in T. Morley, *First Book of Consort Lessons* (London, 1599), ed. S. Beck (New York, 1959); 2 pieces, ed. in WE, viii (1965); repr. (Trent, 1996)

Il primo libro de madrigali, 6vv (Venice, c1572–5 [lost], 2/1584); 1 contrafactum in 1588<sup>29</sup>

Madrigali, 5vv, lost; cited in heirs of F. Giunta: *Catalogus librorum* (Florence, 1604)

Reprints and arrangements: 2, 1583<sup>14</sup>; 2, 1583<sup>15</sup>; 3, 1584<sup>12</sup>; 1, 1585<sup>19</sup>; 2, 1587<sup>14</sup>; 6, 1589<sup>8</sup>; 1, 1590<sup>17</sup>; 1, 1592<sup>22</sup>; 2, 1593<sup>4</sup>; 5, 1600<sup>5a</sup>

MSS of vocal pieces, I-MOe

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W. RICHARD SHINDLE/RUTH I. DeFORD

## Convert, P.

(fl c1460–70). French composer. He is known only from three three-voice songs, all of which are ascribed to him in the Laborde Chansonnier (*US-Wc* M2.1 L25). All three pieces are also copied in the Dijon and Copenhagen chansonniers (*F-Dm* 517; *DK-Kk* Thott 291 8°); it seems likely that he was active in the Loire valley. His most widely copied song, *Se mieulx ne vient*, is related to works by Compère and Agricola, and parts of it were borrowed in masses by Weerbeke and Carpentras. It is possible that Compère's *Se pis ne vient* was written as a response.

The three songs, all *rondeaux cinquains*, are compositionally quite varied. *Ma plus ma mignonne* (ed. in Jeppesen and in Goldberg), in Phrygian mode, appears to be the earliest. The beginning of the tenor is an almost exact quote of Du Fay's *La plus mignonne de mon cuer*. Both *Ma plus ma mignonne* and *Se mieulx ne vient* (ed. in Jeppesen, also ed. in CMM, lviii/1, 1972, and ed. M. Gutiérrez-Denhoff: *Der Wolfenbütteler Chansonnier*, Wiesbaden, 1985) are scored for tenor and contratenor in equal ranges; *Pour changier l'air* (ed. in Jeppesen and in Goldberg) has a lower contratenor, which suggests it might be slightly later. It is the most imitative of the three works; aside from the striking imitation in all three voices with which *Se mieulx ne vient* begins, this latter piece and *Ma plus ma mignonne* are predominantly non-imitative.

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**K. Jeppesen, ed.:** *Der Kopenhagener Chansonnier* (Copenhagen, 1927, 2/1965)

**C. Goldberg:** *Das Chansonnier Laborde* (Frankfurt, 1997)

**D. Fallows:** *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999)

## Convery, Robert

(b Wichita, KS, 4 Oct 1954). American composer. He studied at Westminster Choir College, the Curtis Institute of Music and the Juilliard School. His principal composition teachers included Rorem, David Diamond and Persichetti. Among his honours are grants from the Rockefeller Foundation and Opera America and performances of his works by the Philadelphia Orchestra, Glimmerglass Opera and the orchestra of the Teatro Comunale Giuseppe Verdi, Trieste. His compositions have also been featured at the Spoleto Festival USA and the Festival dei Due Mondi.

Convery's output is primarily vocal, including four one-act operas, 17 cantatas, 7 song cycles and more than 150 songs for voice and piano. His compositions, while thoroughly crafted, also display spontaneity and invention; his keen harmonic sense and frequent use of transparent textures inform the clarity of his lyricism and lend an immediacy to the music. *Pyramus and Thisbe* (1982), a comic farce, is Britten-like in its texture with each section based on a single musical cell. Every character is paired with an orchestral instrument that contributes to character development by adopting a distinctive melodic style. *The Blanket* (1986), a model of musical economy lasting only 16 minutes, can best be described as being in a post-Menotti idiom. Later works include *The Passion of Lizzie Borden* (1994), a monologue opera in one act based on a poem by Ruth Whitman.

### WORKS

#### operas

all librettos by the composer

The Lady of Larkspur Lotion (1, after T. Williams), Spoleto, 15 July 1980; *Pyramus and Thisbe* (2 scenes, after W. Shakespeare), workshop perf., Waterford, CT, May 1982, stage, Philadelphia, 23 March 1983; *The Blanket* (1), Charleston, SC, 31 May 1988; *The Passion of Lizzie Borden* (1, after R. Whitman), workshop perf., Waterford CT, 12 Aug 1994

#### choral

Acc.: Silent Night, arr., SATB, hp, 1981; 9 Canticles and Responses, SATB, org, 1982; Song of Praise, SATB, tpt, org, 1983; Journey to the Manger, S, SATB, fl, hp, 1985; I Have a Dream (M.L. King), Bar, SATB, str, 1986; Daughters of Nantucket, SATB, pf, 1988, rev. 1992; Canticle of the Creatures (St Francis of Assisi), SATB, ww, brass, hp, 1989; 5 Carols of the Nativity, SATB, str, 1989; Hippos and Birds (W. Whitman, T.S. Eliot, J.H. Wheelock, T. Roethke), Mez, Bar, SATB, pf, 1989; Mass, SATB, org, 1989, orchd; 3 Romansch Carols, SATB, org, 1989; This Day Our Saviour Christ Was Born (17th-century), SATB, org, 1989; Virtues (B. Franklin), 4 choruses, fl, eng hn, bn, hpd, str, 1990; Litany, SATB, org, 1991; Songs of Children (poems from Terezín), SATB, pf qt, 1991; Requiem Lullaby in the Time of AIDS (R. Walters), S, SATB, ob, pf, 1992; Sephardic Love Songs (S. ha Nagid), Bar, SATB, fl, gui, 1992; Welcome All Wonders (R. Crashaw), SATB, org, 1992; Here is Our Witness (J. Dalles), S, A, T, B, SATB, orch, 1993; The Nativity of Our Lord (C. Smart), SATB, va, hp, 1993; Sing Now the Future (Walters), SATB, org, 1993;

Springson of the Earth (J. Joyce), SATB, fl, 1993; Israfel (E.A. Poe), S, SATB, ob, 1994; To the One of Fictive Music (W. Stevens), SATB, pf qt, 1995; The Unknown Region (Whitman), Mez, SATB, orch, 1995

Unacc.: Ave Maria, SATB, 1981; The Burning Babe (R. Southwell), SATB, 1982, rev. 1985; 5 Madrigals (W. Shakespeare), SATB, 1982, rev. 1985; The Custard (R. Herrick), SATB, 1985; Song for St Cecilia, double chorus, 1985; While All Things Were in Quiet Silence, SATB, 1985; El dorado (E.A. Poe), SATB, 1987; The Lamb (W. Blake), SATB, 1989; Rub-a-Dub-Dub (18th-century), SATB, 1989; Silence and Stealth of Days (H. Vaughan), TTBB, 1990; Weep You No More Sad Fountains (17th-century), 2 Ct, TTBB, 1991; Carol (T. Merton), TTBB, 1993; Mish Nash Madrigals (O. Nash), SATB, 1993; Voyages (H. Crane), SATB, 1993; The Snowman (W.H. Auden), SATB, 1995; Sweet Spirit (S.T. Coleridge), SATB, 1996

### **solo vocal**

for one voice and piano, unless otherwise stated

Poem (C. Aiken), 4 songs, 1980; The Look of Love (W. Blake), 1981; Night in Disguise (Blake), 10 songs, 1981; An Amethyst Remembrance (E. Dickinson), 10 songs, 1982; Echo's Song (B. Jonson), 1982; The Mild Mother (15th-century), 1982; Orchids (T. Roethke), 1982; Sally's Smile (P. Goodman), 1982; To a Young Girl (W.B. Yeats), 1982; To You (W. Whitman), 1982; The Tulip Tree (Goodman), 1983; A Cradle Song (Yeats), 1985; The Mermaid (Yeats), 1985; The Three Hermits (Yeats), 1985; To a Child Dancing in the Wind (Yeats), 1985; To the Evening Star (Blake), 1985; Fantasia (E. Merriam), 1986; The Lake Isle of Innisfree (Yeats), 1986; Landscape (Merriam), 1986; Brando Watching (C. Mandel), 3 songs, 1987; The Dying Swan (A.L. Tennyson), S, str, 1987; How can I forget you? (R. Convery), 1987; Round (Whitman), 1987; The Sea-Flower (Whitman), 1987; Song for a Second Child (Merriam), 1987; Bestiary of Dreams (S. Astor), 5 songs, 1988; Beyond Old Age (L. Zahlen), 1988; How Doth the Little Crocodile (L. Carroll), 1988; I Laid me Down upon a Bank (Blake), 1988; Mail (R.M. Grant), 1988; The Apparition (Roethke), 1989; The Hippo (Roethke), 1989; Sister Jessie (D. Kendrick), S, db, mar, 1990, rev. 1994; Love's Stricken 'Why' (Dickinson), 1991; The Antidote (Convery), 1992; The Dolphins (R. Harteis), 1992; The Swing (R.L. Stevenson), 1992; Rain in Spring (Goodman), 1993; To be sung on the water (L. Bogan), 1993; Yes is a pleasant country (e.e. cummings), 1993; Spender Canticle (S. Spender), Bar, ob, org, 1995

### **instrumental**

Str Qt no.1, 1984; Berceuse, db, pf, 1985; Sonatina, pf, 1985; Variations and Fugue, orch, 1987; Lyric Essay, orch, 1990; Conc., org, str, timp, 1991; 3 Hymns, hp, org, 1992; Marendaz Madrigal, fl, ob, str trio, hp, 1992; Elegy, str, 1993; Prelude and Fugue, fl, pf, 1993; Pf Trio, 1996; Scandia Suite, orch, 1996

ELLWOOD J. ANNAHEIM

## **Conyngham, Barry**

(b Sydney, 27 Aug 1944). Australian composer. After initial involvement in music as a jazz pianist, he studied at the University of Sydney (1965–9), where his teachers included Sculthorpe (composition), with Takemitsu on a Churchill Fellowship to Japan (1970) and at the University of Melbourne (DMus 1980). A Harkness Fellowship facilitated further research and study at the University of California, San Diego and Princeton University (1972–4), an

Australia Council Fellowship enabled him to spend a year at the University of Aix-Marseille (1974) and a Fulbright Senior Fellowship funded study at the University of Minnesota and Pennsylvania State University (1982). In 1975 he accepted a teaching post at the University of Melbourne and later served as dean of creative arts at the University of Wollongong (1990–94). He was appointed vice-chancellor of Southern Cross University in 1994. His honours include membership in the General Division of the Order of Australia (AM 1997).

Conyngham's first important works were composed in Japan. *Ice Carving* (1970), for solo violin and four string orchestras, was inspired by ice sculptors in the Imperial Palace Gardens; *Water ... Footsteps ... Time* (1971), for four soloists and two orchestras, was influenced by a Zen aesthetic. Upon his return to Australia, he began to work towards the development of a distinctive Australian music. This is evident not only in the titles of many of his works, but also in the musical details, which conform to patterns and forms of the Australian landscape. One of his first completed projects was the theatre work *Edward John Eyre* (1973) based on Eyre's trek across the Nullarbor Plain in 1841. *Voss* (1972) and *From Voss* (1973), based on Patrick White's novel about a fictitious explorer, followed, as did *Ned* (1978), an opera about Australian bushranger Ned Kelly, and *The Apology of Bony Anderson* (1978), a music-theatre piece telling the story of a convict on Norfolk Island. Particularly notable is the five-movement Double Concerto 'Southern Cross' (1981). Each movement takes a different aspect of Australia as its topic: 'Magnitude' is a meditation on the size of the Australian continent; 'Velocity' contrasts the speed of the stars (semiquavers) with the inertia of the land (slow-moving harmonies); 'Duration' is a series of variations on the Australian song *Waltzing Matilda*; 'Collisions' uses violent chords to depict the strength of natural forces; and 'Distance' features string textures that evoke the buzzing of blowflies.

Throughout the 1980s and 90s Conyngham's works continued to consolidate his interest in Australian themes: *Fly* (1984), an opera, is based on Australian pioneer aviator Lawrence Hargrave; *Vast* (1987), a ballet, explores the nature of Australia's geography; *Bennelong* (1988), a puppet opera, traces the life of the Australian Aboriginal who was taken to Britain and after whom the site of the Sydney Opera House was named; and *Waterways* (1990), a viola concerto, depicts water coalescing into a vast inland lake, or carving through rock channels as it makes its way to the sea. The orchestral work *Decades* (1993) is an autobiographical portrait of Conyngham's response to the 1960s.

## WORKS

(selective list)

Stage: *Edward John Eyre* (op, 1, M. Oakes, incl. extracts from E.J. Eyre's journal), 1973, Sydney, 1 May 1971; *Mirror Images*, 4 actors, a sax, vc, db, perc, 1975; *Ned* (op, 2, A. Seymour), 1978; *The Apology of Bony Anderson* (op, 1, M. Copland), 1978, Melbourne, Oct 1978, rev. as *Bony Anderson*, Sydney, 30 June 1979; *Fly* (op, 2, Copland), 1984, Melbourne, 25 Aug 1984; *The Oath of Bad Brown Bill* (children's op, 2, Copland and S. Axelson), 1985, Melbourne, 6 Jan 1985; *Vast* (ballet), 1987; *Bennelong* (puppet op, 13 scenes, Copland), 1988, Groningen, Netherlands, 21 April 1988

Orch: *Crisis: Thoughts in a City*, 2 str orch, perc, 1968; *Five Windows*, 1969; *Ice*

Carving, vn, 4 str orch, 1970; Six, 6 perc, orch, 1971; Water ... Footsteps ... Time, elec gui, amp hp, amp pf, amp tam-tam, 2 orch, 1971; Without Gesture, hp, pf, perc, orch, 1973; Sky, str, 1977; Db Conc. 'Shadows of Nōh', 1978; Mirages, 1978; Conc. for Orch 'Horizons', 1981; Double Conc. 'Southern Cross', vn, pf, orch, 1981; Dwellings, chbr orch, 1982; Vc Conc., vc, str, 1984; Recurrences, org, cel, 2 pf, elec pf, orch, 1986; Monuments, pf + synth, orch, 1989; Waterways, va, orch, 1990; Cloudlines, hp, orch, 1991; Decades, 1993; Afterimages, koto, orch, 1994; Bundanon, pf, orch, 1994; Dawning, 1996; Passing, 1998

Vocal: Voss (after P. White), S, chorus, pf, orch, 1972; From Voss (White), amp female v, amp hp, amp perc, 1973; Bashō (Matsuo Basho), S, fl + a fl + pic, cl + b cl, trbn, perc, pf, vn, vc, 1981; Antipodes (Copland), S, T, Bar, SATB, didjeridu, orch, 1985

Chbr and solo inst: Three, str qt, 2 perc, 1970; Five, wind qnt, 1971; Playback, db, tape, 1973; Snowflake, kbd, 1973; ppp, pf, 1979; Str Qt, 1979; Journeys, single reed player, tape, 1981; Viola, va, 1981; Voicings, fl, trbn, pf, perc, tape, 1983; Preview, vc, 1984; Streams, fl, va, hp, 1988; Yearnings, fl, cl, pf, str qt, 1999; Str Qt, 1999

Principal publishers: Universal, Boosey and Hawkes

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- B. Conyngham:** 'Music with an Australian Accent', *Australian Society* (1989), Feb, 35–6
- P. Shaw:** 'Drama and Structure in Barry Conyngham's Shadows of Noh', *Context*, no.1 (1991), 21–7
- A. Ford:** *Composer to Composer* (Sydney, 1993), 197ff

MICHAEL BARKL

## Cooder, Ry(land Peter)

(b Los Angeles, 15 March 1947). American guitarist, singer and composer. He began playing the guitar at the age of three. He formed the Rising Sons with the blues revivalist Taj Mahal (1965–6) and for a short time joined Captain Beefheart and the Magic Band (1967). He also worked as a session musician with such groups as the Rolling Stones (*Let it Bleed*, 1969) and Little Feat (*Little Feat*, 1971). His first albums as a leader, *Ry Cooder* (1970) and *Into the Purple Valley* (1971) showed him to be a keen student of several American traditional music forms including blues and early country music. His attempt to redraw the map of American music continued in recordings with the gospel and falsetto singers Bobby King and Terry Evans which appeared on *Bop till You Drop* (1979). On *Chicken Skin Music* (1976) he looked beyond the mainstream of American music, performing instrumental duets with the Mexican accordionist Flaco Jiminez and the Hawaiian slack-key guitarist Gabby Pahinui; in each case Cooder adjusted his own guitar style to the demands of a different genre. He took the same approach to later work with the *sitār* player V.M. Bhatt (*A Meeting by the River*, 1993), the Malian *kora*

player Ali Farka Toure (*Talking Timbuktu*, 1994) and a group of Cuban jazz veterans (*Buena Vista Social Club*, 1997).

Cooder's expert slide-guitar style can be heard to great effect in his best-known film soundtrack, *Paris, Texas* (1985). Other films on which he worked include *Performance* (1967), *The Long Riders* (1980) and *Johnny Handsome* (1989).

DAVE LAING

## Coogan, Philip.

See [Cogan, Philip](#).

## Cook, Barbara (Nell)

(b Atlanta, GA, 25 Oct 1927). American singer and actress. After arriving in New York in 1948 she began to sing at clubs and resorts, eventually procuring an engagement at the Blue Angel club in 1950. Her Broadway début in the political satire *Flahooley* (1951) was followed by revivals of *Oklahoma!* in 1953 and *Carousel* in 1954, in which she played supporting roles; she would eventually play the leads in important revivals of *Carousel* (1956), *The King and I* (1961) and *Show Boat* (1966). Meanwhile, in 1954 her starring roles in original musicals began with Hilda Miller in *Plain and Fancy*, Cunegonde in *Candide* (1956), which featured the coloratura parody 'Glitter and be Gay', and Marian in Meredith Willson's *The Music Man* (1957) in which her portrayal of the stern librarian was her greatest popular success on Broadway and earned her a Tony Award.

In the 1960s she appeared in two critically acclaimed musicals with Central European settings: *The Gay Life* (1961, based on Schnitzler's *Anatol*); and *She Loves Me* (1963, based on Miklos Laszlo's *Parfumerie*). After the unsuccessful *Something More!* (1964) and *The Grass Harp* (1971) she reorientated her career towards concert and club appearances and, under the guidance of Wally Harper, her music director since 1974, she began to sing Tin Pan Alley standards and contemporary ballads. Her concert recording at Carnegie Hall (1975) marked her return to national recognition. Since then she has returned to Broadway in a one-woman show, *Barbara Cook: a Concert for the Theatre* (1987), which received a Drama Desk Award, and appeared regularly in New York, London and Australia. She has also participated in acclaimed recordings of *Follies* (1985) and *Carousel* (1987), and given masterclasses in musical theatre at the Juilliard School and the University of Southern California. In 1994 she was inducted into the Broadway Hall of Fame.

During her years as Broadway's leading *ingénue* Cook was an outstanding lyric soprano, renowned for her agility, wide range and interpretative warmth. Her signature roles of Cunegonde and Marian encompass a much higher tessitura than most female roles of the era. Her voice also possesses, however, a dark quality that has become more prominent over the years, even in head voice, and she remains a subtle, sensitive interpreter of American popular song.

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HOWARD GOLDSTEIN

## Cook, E(dgar) T(homas)

(*b* Worcester, 18 March 1880; *d* Chipstead, Surrey, 5 March 1953). English organist. After studying with Ivor Atkins at Worcester Cathedral, he was organist of St Leonard's, Newland, Malvern, from 1898 to 1908, and there he had opportunities for cultivating plainsong, which led to his short book *The Use of Plainsong* (Burnham, Bucks., 1928). He was also assistant organist of Worcester Cathedral, 1904–8. In 1909 he became organist of Southwark Cathedral, a post he occupied until his death. There he established a special choir for the performance of large-scale works and maintained an admirable standard of daily cathedral music in a busy commercial area. In the late 1920s and early 1930s, through his weekly recitals from Southwark Cathedral relayed by the BBC, Cook became known as one of the earliest organists to broadcast. He was distinguished among English players of his day by the considerable amount of French organ music he included in his repertory. Cook composed little, but his Evening Service in G established itself in the standard repertory. He was made a CBE in 1949.

WATKINS SHAW

## Cook, John.

See [Cooke, j.](#)

## Cook, (Alfred) Melville

(*b* Gloucester, 18 June 1912; *d* Cheltenham, 22 May 1993). English organist and conductor. He was a chorister at Gloucester Cathedral, 1923–8, and later studied with Brewer, Sumsion and Bairstow, gaining the FRCO in 1931 and the DMus from Durham University in 1940. He was organist of Leeds Parish Church from 1937 to 1946 (interrupted by war service), founder of the Leeds Guild of Singers and also conductor of the Halifax Choral Society. In 1956 he became cathedral organist at Hereford, where he conducted the choral society and was responsible for the Three Choirs Festivals held in the city. He emigrated to Canada in 1966, serving as organist of All Saints Church, Winnipeg, and conductor of the Winnipeg Philharmonic Choir before moving to Toronto, to the Metropolitan United Church, the following year. In Toronto he organized concerts and recitals as well as a series of oratorio performances with the Metropolitan Festival Choir – during his years in Canada Cook generally championed the cause of English music, and his conducting of Elgar's *The Dream of Gerontius* was particularly admired. He also taught at McMaster University and toured as a recitalist and adjudicator.

Cook built up a fine reputation as a recitalist, both in Britain and overseas, and his recordings, notably those at Leeds Parish Church and Hereford Cathedral, testify to his fluent technique and the elegant control of his playing. His compositions are limited to a few works for choir. He retired to England in 1986.

GILES BRYANT

## Cook, Thomas Aynsley

(*b* London, July 1831 or 1836; *d* Liverpool, 16 Feb 1894). English bass. Originally a boy soprano, trained by Edward Hopkins at the City Temple, London, he developed into a powerful bass and went to Germany to study with the elder Joseph Staudigl and other teachers for five years. After appearing in several German provincial theatres, he made his English début in Manchester in 1856 as a member of Lucy Escott's National English Opera Company, subsequently touring the USA with Escott. In 1862 he joined the Pyne-Harrison Company, appearing with it during its winter seasons at Covent Garden until 1864, and then with the Royal English Opera Company, also at Covent Garden, until 1866, in works by Balfe, Benedict and Wallace; Devilshoof in Balfe's *The Bohemian Girl* was probably his most famous role. In 1870 and 1871 he appeared at the Gaiety Theatre in a company headed by Charles Santley, singing Van Bett in the first performance in England of *Zar und Zimmermann* as well as roles in *Zampa* and *Fra Diavolo*.

In 1875 he began a connection with the Carl Rosa Company which lasted until his death. He took part in the command performance at Balmoral Castle on 13 November 1893, when Queen Victoria conferred the titles 'Royal' and 'Her Majesty's Servants' on the Carl Rosa Company; on that occasion he sang Beppo in *Fra Diavolo*. According to Herman Klein he had a powerful voice of agreeable quality, his singing and acting being marked by abundant energy and spirit, coupled with a keen sense of humour. His daughter, Annie Cook, was a contralto and also sang with the Carl Rosa Company; she married Eugène Goossens (ii) (1867–1958).

HAROLD ROSENTHAL/R

## Cook, Will Marion

(*b* Washington DC, 27 Jan 1869; *d* New York, 19 July 1944). American composer and conductor. He revealed musical talent early and at 15 was sent to study the violin at Oberlin College Conservatory, later studying in Germany with Joachim. He returned to the United States in 1889, and in 1890 assumed the directorship of an orchestra supported by his mentor, the famed civic leader Frederick Douglass. Cook's orchestra toured in the Northeast and possibly to Chicago in 1892. Cook promoted Colored American Day (25 August 1893), part of the World's Columbian Exposition of that year, and in all his efforts was determined to bring black American music and musicians to the public eye. After the Exposition he returned to New York and attended the National Conservatory, studying with John White and its director, Dvořák. As a classical performer he met frustration and discrimination, and eventually he turned completely to popular music.

Later in the decade he proposed to collaborate with the poet and novelist Paul Laurence Dunbar, an effort that resulted in the musical-comedy sketch *Clorindy, or The Origin of the Cakewalk*, which included five songs with a script by Dunbar. Although the eventual production at the Casino Theatre roof garden stage in July 1898 eliminated Dunbar's dialogue, *Clorindy* as a song-and-dance medley made history as the first thoroughly black American show to find critical acclaim in the heart of Broadway. Between 1900 and 1908 Cook served as director and composer-in-chief for the Bert Williams and George Walker productions, which opened a golden era for the black musical theatre with *The Sons of Ham* (1900), *In Dahomey* (1902–3), *Abyssinia* (1906) and *Bandanna Land* (1908). In 1904 he composed the music for *The Southerners*, a musical comedy which featured white lead singers and an all-black chorus. He also directed concerts and toured abroad with various companies.

From 1908 to 1918 Cook offered his services as a musical factotum to Harlem and other communities, organizing choral groups, lecturing on black music, and collaborating on more shows that did not make it to Broadway. In 1918 Cook organized the Southern Syncopated Orchestra that toured the USA and England to great acclaim. In 1922 he settled in New York and was active as a conductor, concert promoter, teacher and musical adviser. Over the years he performed with, coached and directed a host of eminent musicians, including Abbie Mitchell (his wife), Sidney Bechet, Eubie Blake, Luckey Roberts, James P. Johnson, Will Vodery, Paul Robeson, Fletcher Henderson, Duke Ellington and Eva Jessye.

Cook's music consistently exploits themes and idioms derived from black American folklore and folk music. His basically neo-romantic style is notable for its sophisticated melodies, bold and expressive harmonies, and vigorous rhythms. His songs for *Clorindy* and *In Dahomey* led the way to the creation of a popular-song type characteristic of black American musical comedies at the turn of the century. This genre rejected the exaggerated and stereotyped imagery of the earlier minstrel show song, but adopted modern elements with respect to vernacular language, rhyme, syncopation and choral refrains that were recognized as distinctive in their day. The rare recordings of his songs, made for Victor, include *Darktown is out tonight* (1902), *Who dat say chicken* (1902), *Bon-Bon Buddy* (1908) and *Swing along* (1912).

## WORKS

(selective list)

Stage: several musicals, incl. *Clorindy, or The Origin of the Cakewalk* (P. Dunbar), 1898; *Jes' Lak White Fo'ks* (Dunbar), 1899; *The Cannibal King* (Dunbar and J.R. Johnson), 1901; *The Southerners* (W. Mercer and R. Grant), 1904; *The Traitor* (A. Creamer), 1913; *Darkeydom* (H. Troy and L. Walton), 1915; *Swing Along*, collab. W. Vodery, 1929; inst and choral music for the Williams/Walker musicals (J. Shipp)  
Choral: partsongs, incl. *Swing along*; many songs, incl. *Exhortation*, *Rain Song*

Principal publishers: Keith, Prowse, & Co.; Witmark

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**W.M. Cook:** 'Clorindy, the Origin of the Cakewalk', *Theatre Arts*, xxxi (1947), 61–5; repr. in *Readings in Black American Music*, ed. E. Southern (New York, 1971, 2/1983), 227–33

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THOMAS RIIS

## Cooke, Arnold (Atkinson)

(b Gomersal, Yorks., 4 Nov 1906). English composer. He studied with Dent at Cambridge (1925–8, BA, MusB; MusD 1948) and with Hindemith at the Berlin Hochschule für Musik (1929–32). He spent a year as music director of the Festival Theatre, Cambridge (following Walter Leigh, an earlier Hindemith pupil), and then taught composition at the Manchester College of Music from 1933 to 1938. After war service in the navy he was appointed professor of harmony, counterpoint and composition at the Trinity College of Music, where he remained from 1947 until his retirement in 1978.

It was with Dent's help and encouragement that Cooke was able to take the step, unusual in the 1930s, of studying abroad, and Hindemith's anti-serial maxim – 'Music, as long as it exists, will take its departure from the major triad and return to it' – was one to which Cooke adhered. His approach is naturally contrapuntal, with a vein of gentle lyricism that frequently comes to the surface. The string quartets on the other hand often show the uncompromising ruggedness of a Bartók.

A pianist and cellist himself, Cooke has written chamber music and vocal music for soloists, for children and for choirs. His woodwind writing is especially grateful and, like Hindemith, he has written successfully for the organ. His song cycles display his affinity with poets from the Elizabethans to D.H. Lawrence, Blake being a particular favourite.

His list of commission sources includes the BBC (Proms and Overseas Service), the Royal Philharmonic Society, the Royal Ballet, and the Bath, Cambridge, Cardiff, Cheltenham and City of London festivals, as well as a number of distinguished singers and instrumentalists. He was a founder-member of the Composers' Guild of Great Britain (1945).

### WORKS

(selective list)

#### stage and orchestral

Stage: Mary Barton (op, W.A. Rathkey, after E.C. Gaskell), 1949–54, unperf.; Jabez and the Devil, ballet (after S.V. Benet), 1959–60, London, CG, 1961; The Invisible Duke (comic op, 1, Cooke), 1975–6, unperf.

Orch: Concert Ov. no.1, 1934; Passacaglia, Scherzo and Finale, str, 1937 [arr. of chbr work]; Pf Conc., 1940; Concert Ov. no.2, 1945; Sym. no.1, B♭, 1946–7; Conc., D, str, 1948; Conc., ob, str, 1954; Conc. no.1, cl, str, 1955–6; Conc., rec/fl, str, 1956–7; Vn Conc., 1958; Conc., E♭, small orch, 1960; Sym. no.2, F, 1963; Ce moys de may, variations on a theme of Dufay, 1966; Sym. no.3, D, 1967; Vc Conc., 1972–3; Sym. no.4, E♭, 1973–4; Sym. no.5, G, 1978–9; Conc. no.2, cl, chbr orch, 1981–2; Sym. no.6, 1983–4; Conc. for orch, 1986

### vocal

Holderneth (E.B. Sweeney), Bar, SATB, orch, 1933–4; Ode on St Cecilia's Day (A. Pope), S, T, B, SATB, orch, org, 1964; A Jacobean Suite (17th-century text), SATB, 1976; song cycles, partsongs and anthems

### chamber and solo instrumental

Chbr: Passacaglia, Scherzo and Finale, fl, ob, cl, bn, str qt, 1931; Hp Qnt, hp, fl, cl, vn, vc, 1932; Str Qt no.1, 1933; Sonata no.1, vc, pf, 1941; Qt, fl, str trio, 1935–6; Pf Trio, 1944; Str Qt no.2, 1947; Ob Qt, 1948; Pf Qt, A, 1949; Str Trio, 1950; Rondo, B♭; hn, pf, 1950; Sinfonietta, 11 insts, 1954; Arioso and Scherzo, hn, vn, 2 va, vc, 1955; Divertimento, tr rec, str qt, 1959; Wind Qnt, 1961; Cl Qnt, 1962; Qt, fl, cl, vc, pf, 1964; Qt, rec, vn, vc, hpd, 1964; Trio, cl, vc, pf, 1965; Str Qt no.3, 1967; Pf Qnt, 1969; Septet, E♭/B♭-cl, 3 B♭-cl, 2 b cl, cb cl, 1971; Divertimento, fl, ob, vn, vc, pf/(descant rec, tr rec, vn, vc, hpd), 1974; Str Qt no.4, 1976; Str Qt no.5, 1978; Sonata no.2, vc, pf, 1980; sonatas and other pieces

Pf: Sonata, 2 pf, 1937; Sonata no.1, 1938; Sonata no.2, 1965; 3 suites and other pieces

Org: Prelude, Intermezzo and Finale, 1962; Fantasia, 1964; Toccata and Aria, 1966; Sonata no.1, 1971; Sonata no.2, 1980

Rec: Serial Theme and Variations, 1966; other pieces for rec

Principal publishers: Peters, Emerson, A–AM

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**C. Mason:** 'Arnold Cooke', *MT*, cviii (1967), 228–30  
**M. Dawney:** 'Arnold Cooke', *Composer*, no.45 (1972), 5–10  
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**S.S. Dale:** 'Contemporary Cello Concerti XXV: Arnold Cooke and Malipiero', *The Strad*, lxxxv (1975), 615–21  
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ERIC WETHERELL

## Cooke, Benjamin (i)

(*b* ?London, ?1695–1705; *d* ?London, after 1742). English music seller and publisher. He was active in London from 1726 to 1743, and published a considerable number of vocal and instrumental works, some of them obviously pirated from other publishers, others under licence as authoritative first editions. His publications were mostly in a heavy bold style, but some were engraved in a lighter style by [Thomas Cross](#). After Cooke's death or retirement some of his plates were acquired by [John Johnson](#) (ii), who reissued copies from them. Cooke's publications include Roseingrave's *XII Solos for a German Flute* (1730), Handel's *Sonatas op.2* (c1733) and 42 'suites' by Domenico Scarlatti in two volumes (1739). His most interesting publication, however, was that of the five books of sonatas and the 12 concertos of Corelli issued in 1732. Not only do these constitute a collected edition of the composer's works, but all, including the concertos, were published in score expressly for study purposes, an extraordinary form of publication for instrumental music at that time. Cooke's plates were used well into the 19th century for reissues of these works.

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*BDA*

*Humphries-SmithMP*

*KidsonBMP*

WILLIAM C. SMITH/PETER WARD JONES

## Cooke, Benjamin (ii)

(*b* London, 1734; *d* London, 14 Sept 1793). English organist and composer, son of the music publisher Benjamin Cooke (i). In about his ninth year he became a pupil of Pepusch and when 12 years old became the deputy of John Robinson, organist of Westminster Abbey. He was successively librarian (1749) and, on Pepusch's death, conductor from 1752 until 1789 of the Academy of Ancient Music. He followed Gates as Master of the Choristers of Westminster Abbey in 1757 and succeeded Robinson as organist there in 1762. In 1775 he took the Cambridge degree of MusD, proceeding to the same degree at Oxford in 1782, the year in which, in addition to his work at the Abbey, he became organist of St Martin-in-the-Fields. (He was unsuccessful in his application for the appointment at St Michael Cornhill in 1781.) Cooke played a full part in the London musical organizations of the day, as a member of the Society of Musicians (1760), the Catch Club (various years from 1767), the Madrigal Society (1769), and as an assistant director of the Handel Commemoration of 1784; but an unhappy difference led to his resignation from the Academy of Ancient Music and caused him for a time to refuse membership of the Graduates' Meeting. Among his pupils were William Parsons, Greatorex, Charles and William Knyvett, Bartleman and Reginald Spofforth. Laetitia Hawkins, daughter of Sir John Hawkins, recorded some reminiscences of Cooke (see *The Harmonicon*, 1831, p.208). There is a memorial to him in the cloisters of Westminster Abbey, where he is buried; the inscription testifies that 'His professional knowledge, talents, and skill were profound'.

Though not in the very front rank, Cooke was an admirable glee composer, winning Catch Club prizes on several occasions, and some of his pieces, such as *How sleep the brave* and *In paper case*, were for long standard

favourites. His anthems, which generally were of too occasional a character to enter into the standard repertory, adhered to the style of the 1740s without much character. But his Service in G, written for the Abbey organ when pedals were first added in 1780, and which keeps his name alive, escapes from the aridity of the 18th-century norm for such music by its melodious quality and flowing texture. His setting of Collins's *Ode on the Passions*, though largely untouched by the progressive idiom of its day, minimizes the formality of the aria style and is notable for enterprise in the figuration and above all in the sonority of its instrumental writing, calling for muted strings, obligato organ and harpsichord, harp, cymbals, triangle, carillon and *tibiae pares* (representing the double flutes of classical Greece). In general, Cooke's vocal music appears consciously to have favoured the 'antient' style. McVeigh refers to the 'madrigalian' nature of *In the merry month of May*, while the influence of Handel, and of polyphonic church music, is elsewhere widely evident. His concertos, also rather conservative for their time, demonstrate a confident and assured command of predominantly Italianate techniques and procedures; the Concerto for Organ in D, which is dated 1749, is a considerable youthful accomplishment.

Cooke had a personal collection of manuscript music in 33 volumes (now in *GB-Lcm*). Besides his own compositions, this includes numerous transcripts reflecting his interest in early music – extracts from the Fayrfax Manuscript, Bull, Clemens non Papa, the *Art of Fugue*, Corelli, Domenico Scarlatti and much else. Of outstanding interest is a consecutive group of pieces consisting of Preludium, Adagio, Trio and Fuga in B♭ for organ (MS 814) which, despite its requiring pedals, Cooke endorsed as being by his predecessor John Robinson, but which seems to be wholly by J.S. Bach, providing in transposed form, versions of BWV 545a, 1029 and 545, the Adagio and recitative-like link between Trio and Fuga being otherwise unknown.

Cooke married Mary Jackson in March 1758. His son Robert Cooke (*b* Westminster, 1768; *d* London, 13 Aug 1814) succeeded him as organist of St Martin-in-the-Fields in 1793 and in 1802 became organist and Master of the Choristers of Westminster Abbey; he composed sacred and secular vocal works, including a Service in C (published in 1806) and three glees that won Catch Club prizes (a collection of eight was published in 1805). He died by drowning himself in the Thames and was buried in the Abbey.

## WORKS

all printed works published in London; principal MS source, *GB-Lcm*

### services

Morning and Evening Service, 1780

Choral Service for the Garrison at Gibraltar

Sanctus, SSAATB

### anthems

All the earth calleth upon truth, insts, 1786

As the hart panteth, insts, 1764

Behold how good and joyful, insts, installation of Duke of York as Knight of the Bath, 1772

Be thou my judge

Blessed be the Lord God, inc.

Call to remembrance, insts, 1764

How good and pleasant, insts, Charterhouse Founder's Day, 1749

I heard a great voice, insts, 1764, rev. 1771

I will magnify the Lord, insts, 1749

Let all the just, O God, insts, Charterhouse Founder's Day, 1748

Let your light shine, 1776

Like as the hart, 1749

O Lord, I will praise thee, insts, 1751–2

O Lord, I will praise thee, 1752

O praise God in his holiness, 1762

Out of the deep, 1750

Praised be the Lord daily, 1793

The Lord in his wrath, insts, funeral of Duke of Cumberland, 1764

The Lord said unto the woman, inc.

This is the month, insts, 1763

Wherewithal shall a young man, 1763, rev. 1793

### other works

A Collection of Glee, Catches and Canons (1775)

Ode on the Passions (Collins) (1784)

Fugues and Other Pieces, org, bk 1 (c1795)

9 Glee and 2 Duets, op.5 (1795)

Songs and glee pubd singly and in 18th-century anthologies

Miscellaneous vocal music, music for wind ensemble etc., *GB-Lcm*

Concertos, *Lcm*

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*Musicae studium*, c1750, listed in *Catalogue of the ... Musical Library of the  
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[*Composition Exercises*] (MS, *Lcm* MS 824)

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Cathedrals of England and Wales from c.1538* (Oxford, 1991)

**S. McVeigh:** *Concert Life in London from Mozart to Haydn* (Cambridge, 1993)

WATKINS SHAW/GERALD GIFFORD

# Cooke, Deryck (Victor)

(b Leicester, 14 Sept 1919; d Thornton Heath, 26 Oct 1976). English writer on music. He studied the piano privately, and music with Patrick Hadley and Robin Orr at Selwyn College, Cambridge (1938–40, 1946–7; MA, MusB), and worked for the BBC as a music presentation assistant (1947–56), music producer (1956–7), music presentation writer (1957–9) and music presentation editor (from 1965); in the intervening years (1959–65) he was a freelance writer on music. His main areas of research were 19th-century music, especially that of Wagner, Mahler, Bruckner and Delius, and musical semantics.

In 1960 Cooke made a 'performing version' of Mahler's Tenth Symphony, which was first performed at the Proms on 13 August 1964 and subsequently revised in the light of this and other performances; Cooke was always at pains to emphasize that this text did not represent a putative reconstruction of the symphony as Mahler might have completed it but rather a text that carefully followed precedents established in the sketches and thus allowed Mahler's music to be heard at least in a form not foreign to the composer. His version has won considerable praise; it has been much performed and recorded, and was published in 1976 with an extended preface.

In his influential *The Language of Music* (1959) Cooke argued that tonal music is literally a language of the emotions, the emotions conveyed being in some imperfectly explained sense those of the composer. The words of the language are melodic phrases, of which Cooke supplies an extensive vocabulary supported by an impressive range of examples; these phrases have meaning not conventionally but through the inherent force of the intervals they comprise. Cooke offers no firm opinion as to whether this force is itself conventional or in some sense natural: his remarks on the present state and future possibilities of expression in atonal music suggest the former view, but the general drift of his argument rather favours the latter. His thesis has been criticized because it confines itself to tonal European music and it is easy to find examples which contradict those given. In an empirical study, Gabriel (1978) found that musically untrained subjects failed to recognize any relationship between tonal pattern and emotional meaning. However, Sloboda (1985) has affirmed the validity of Cooke's approach, arguing that the musically literate acquire the ability to 'read' the emotional language of music.

## WRITINGS

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ROSEMARY WILLIAMSON

## Cooke, Henry

(*b* ?Lichfield, c1615; *d* Hampton Court, 13 July 1672). English singer, choir trainer and composer. Immediately after the Restoration, he introduced italianate techniques of composition and singing to the choristers of the Chapel Royal. Although the merit of his own compositions is slight, their influence was considerable; he was, moreover, an indefatigable and gifted teacher with a ready eye for spotting young talent, and his first set of choristers included Humfrey, Blow, Wise, Turner, Robert Smith (i) and Tudway, all of whom were to emerge among the leaders of the flourishing generation of English musicians that followed him.

Cooke may well have been the son of John Cooke, a bass from Lichfield who was 'sworne [e]pisteler' of the Chapel Royal on 16 December 1623 and died on 12 September 1625. All that is known of Henry's early years is that, in Anthony Wood's words, he was 'bred up in the Chapel' of Charles I and that he scratched his signature and the date 1642 on a pane of glass in the Jerusalem Chamber at Westminster Abbey. About this time he joined the royalist forces in the Civil War, becoming first a lieutenant and then a captain,

the title by which he was known for the rest of his days. He is next encountered in 1651, when he was listed on the title-page of John Playford's *A Muscicall Banquet* among the 'excellent and able Masters' of the voice and viol in London; and in October 1654 he entertained a party that included the diarist John Evelyn by singing to his own accompaniment on the theorbo. On 23 May 1656 he joined Henry Lawes, Locke, Charles Coleman and George Hudson in providing music for Davenant's *The First Dayes Entertainment at Rutland-House, by Declamations and Musick: after the manner of the Ancients*. As this theatrical experiment did not incur any opposition from the Cromwellian authorities, Davenant followed it later in 1656 with *The Siege of Rhodes*, in which Cooke sang Solyman and composed the music for the second and third entries. He was still, however, obliged to look far beyond London for work: Lord Hatton of Kirby Hall, Northamptonshire, whose steward was the idiosyncratic amateur composer George Jeffreys, employed Cooke as visiting music master for his daughters.

The first entry in the Lord Chamberlain's records after the Restoration marks the appointment of Cooke as a bass in the King's Private Music, and later in the year he was appointed a composer for the Private Music and a musician for the lute and virginals. He was made master of the boys in the Private Music as early as 29 June 1660, and it may well have been these boys, about four in number, who formed the nucleus of the Children of the Chapel Royal of whom Cooke had been appointed master by 29 September 1660. He had to build the boys' section of the choir from scratch, but by the end of the decade his unflinching selection and rigorous methods produced a choir that was second to none and ideally equipped to effect the consolidation of the Baroque style in English church music. During the first year of his appointment as Master of the Children, Cooke revived the system of conscription under the royal warrant, and on 4 July 1661 fetched five boys (one of them almost certainly Blow) from Newark and Lincoln. In addition to training the boys for the chapel, Cooke was responsible for their wider musical education, teaching them the organ, harpsichord, lute and violin, and for their feeding, lodging, clothing and laundry. Throughout the decade he had to contend with delays in payments from the Treasury for the maintenance of all aspects of his work at the chapel, despite the exemption of the musical establishment from the severe retrenchments in royal expenditure that were imposed in March 1667. On 19 January 1668 Cooke kept the Children from the chapel because their clothes were in tatters; the Lords of the Treasury were scandalized at this, and summoned Cooke before them. Two years later the Children's liveries were again worn out, and following a petition by Cooke an order was given 'that the Children be kept as prior to the retrenchments'. Payments nevertheless remained years overdue, and at his death Cooke was owed over £1600.

Cooke not only held leading positions at court, but was also prominent among musicians in the city. In 1662 he was elected an assistant of a guild, the Corporation of Music, and later served as one of its deputy marshals, rising to become marshal in 1670. Meanwhile in 1669 he left Little Sanctuary in Westminster and took up residence 'at the further end of the Old Bowleing Alley at Hampton Court'. It does not appear, however, that he ceased discharging his duties as royal choirmaster, and it was not until 24 June 1672 that he resigned as marshal of the Corporation of Music 'by reasons of sickness'. He made his will on 6 July and died on 13 July. On 17 July he was

buried in the east cloister of Westminster Abbey; it may have been for this occasion that the young Purcell composed his Funeral Sentences, for they complement those of Cooke himself to form a complete setting, in compatible keys, of the seven sentences as given in the Book of Common Prayer. Cooke was predeceased by one of his daughters, Mary, but was survived by his wife and a number of other daughters, including Katherine, who married Pelham Humfrey later in 1672.

The earliest mention of Cooke as a composer after the Restoration was made by Pepys who heard an anthem by him in the Chapel Royal, 'which he himself sung', on 12 August 1660. On 17 April 1661 Cooke provided an impressive verse anthem for the installation of the Knights of the Garter at Windsor, in which the choirs of the Chapel Royal and St George's Chapel, Windsor, were joined by 'some instrumental loud music ... two double sackbuts and two double courtals' (Ashmole, 1672). Less than a week later, on 23 April, four or five of the nine items sung at the coronation of Charles II were by Cooke. Pepys made several further references to Cooke's prowess both as a composer and as singer, crediting him with 'the best manner of singing in the world' (*Diary*, 27 July 1661); but later, sickened by 'his bragging that he doth understand tones and sounds as well as any man in the world, and better than Sir W. Davenant or anybody else', described him as 'a vain coxcomb ... though he sings and composes so well' (*Diary*, 13 February 1667).

In addition to the setting of the Nicene Creed and of four of the Funeral Sentences, Cooke is known to have composed two or three full anthems and nearly 30 verse anthems, only 11 of which have survived; nine of these have instrumental preludes and ritornellos. Verses for soloist or ensemble, punctuated with short choruses and simple instrumental movements, form the most prominent features of Cooke's anthems. He employed the comparatively wide harmonic vocabulary with which he would have been familiar from Italian music, but for the most part its expressive potential eluded him and his use of chromaticism, though occasionally telling, is often arbitrary. He showed an understandable preference for treble and bass voices in his verses, and it is here that his most effective writing is usually to be found. The anthem *O give thanks* divides trebles into three parts in verses and choruses almost throughout and testifies to the skill of his own choir. This interest in sonority is evident in many of his anthems, with the division (admittedly brief and unsystematic) of one or more voices occurring in both choruses and ensemble verses: the final chord of *The Lord hear thee*, for instance, divides the basses into five.

Cooke's instrumental movements are artless imitations of forms found in English masque music; those in some of his anthems are clearly intended for strings, but others are more probably for cornetts and sackbuts. The structures are for the most part fragmentary, with very little sustained development of musical ideas, but he pioneered several important techniques that were to become characteristic of the Restoration anthem: the inclusion of self-contained rather than merely prelude instrumental movements; the repetition of the opening symphony at the mid-point of the anthem; the alternation of triple time with the hitherto ubiquitous duple; and the use of a succession of solo or ensemble verses, usually contrasting in texture or vocal scoring, in place of the regular alternation of verse and chorus found in pre-Restoration anthems. He also established the use in England of spatial

separation: he first exploited it in his anthems for the coronation of Charles II, at which the full choir, a group of solo voices and violin band were described by an eyewitness as 'answering alternately' from separate galleries, while the autograph score of another of his anthems includes directions that vocal soloists and instrumentalists be placed 'above' and 'below', presumably in the galleried Chapel Royal. Despite these innovative features, however, Cooke's anthems are primarily the contribution of a singer, and it remained to his greater pupils to fill their general outlines with more cogent and imaginative musical ideas. His three court odes follow the patterns and proportions of his verse anthems with strings, and his songs are unpretentious miniatures, making no advance on the style of much minor music of the late Commonwealth period.

Throughout his life Cooke was celebrated as a practitioner of the Italian style of singing. His earliest contact with it would have been as a chorister of the Chapel Royal, where the influence of Walter Porter, one of the Gentlemen and a pupil of Monteverdi, made itself felt both on the repertory and on performing practice. The diarist John Evelyn described Cooke on 28 October 1654 as 'esteem'd the best singer after the *Italian* manner of any in *England*', and in the 1664 edition of *A Brief Introduction to the Skill of Musick* John Playford asserted that the Italian manner of singing 'is now come to the Excellency and Perfection ... by the Skill and furtherance of that Orpheus of our time *Henry Cook*'. In addition to graces such as the trill and *gruppetto*, the style involved rhythmic liberties and elements of improvisation that could meet either with delighted approval or shocked displeasure. On 13 February 1667 Pepys wrote of Cooke's 'strange mastery ... in making of extraordinary surprizing closes, that are mighty pretty', whereas on 14 September 1662 he had heard Cooke 'to overdo his part at singing, which I never did before'. Cooke not only practised this Italian manner himself but also taught his boys Italian songs; he thus provided, both in and out of the Chapel, some of the earliest direct stimuli to young musicians who were later to integrate the Italian style into their works with greater artistry than he himself could command.

## WORKS

### anthems

verse, unless otherwise stated

\* autograph

† music lost, text printed in J. Clifford: *The Divine Services and Anthems* (London, 2/1664)

Behold, O God our defender, coronation of Charles II, 1661, S, A, T, B/SATB, 2 vn, va, bc, org, *GB-Bu\**

Blessed is he that considereth the poort†

Christ rising again, S, S, B/SATB, s, s, b, *Bu\**

Come, let us pray, S, A, T, B/SATB, s, s, b, *Bu\**

Darkness a rest, the sun withdrew†

Down fell the glorious mystic flame, full, music lost, text in *Lb/*

Hear my cry, O God†

Hear'st thou, my soult†, full

I will always give thanks†

Let my prayer come up†, coronation of Charles II, 1661

Let my prayers be set forth†, full, according to Clifford, verse, according to *Lb/ Harl.*

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Look up, languishing soul†

My ravish'd soul, great God, thy praises singst

My song shall be alway†

O clap your hands†

O give thanks, S, S, S, A, T, B/SSSATBB, s, a, b, *Bu*\*

O hearken unto the voice, coronation of Charles II, 1661, music lost, text in *Lbl*

O Lord my God†

O Lord, thou hast searched me out, S, A, B/SATB, 2 vn, va, bc, org, *DRc*

O sing unto the Lord a new song†

Praise the Lord, for it is a good thing†

Put me not to rebuke, S, S, A, T, B/SSATB, 2 vn, va, bc, org, *DRc*

Sing and rejoice in the Lord†

The king shall rejoice, S, A, B/SATB, s, s, b, *Bu*\*

The Lord hear thee, S, S, A, T, B/SSATBB, s, s, a, b, *Bu*\*

The Lord is my shepherd†

The twelve apostles in a ring†

Thou, O God, art praised in Zion, B (separate), S, A, T, B/SATB, *Bu*\*

Turn thou us, O good Lord, S/SATB, *Och*

Unto thee, O Lord, do I lift up my soul†

We have sinned, S, A, B/SATB, s, s, b, *Bu*\*

We will rejoice; pt of The Lord hear thee

#### other sacred

Funeral Sentences, SATB, org, *GB-Bu*\*: I am the resurrection, I know that my redeemer liveth, We brought nothing into this world, I heard a voice from heaven

Adjuro vos, filiae Jerusalem (motet), *Lbl*

Hodie Simon Petrus (motet), *Lbl*

3 devotional songs, *Lbl*: Awake, my soul; Sleep, downy sleep; Where shall my troubled soul, 2vv

Nicene Creed, coronation of Charles II, 1661, lost

#### other vocal

As on a river's side, song, *GB-Och*

Be thou that are my better part, catch, 3vv, 1667<sup>o</sup>

Come we shepherds (court ode, R. Crashaw), S, S, A, B, SATB, 2 vn, bc, *Bu*\*

Good morrow to the year (court ode), New Year, 1666, S, B, SSATB, 2 vn, bc, *Bu*\*

Long have I thought it was in vain, catch, 3vv, 1667<sup>o</sup>

Margarita first possess'd, song, *Lbl*

Poor Artaxander long hath wooed, catch, 3vv, 1667<sup>o</sup>

Quickly, drawer, bring us up, catch, 3vv, 1667<sup>o</sup>

Rise, thou best and brightest morning (court ode, Crashaw), S, A, B, SATB, 2 vn, bc, *Bu*\*

Music for: The First Dayes Entertainment (W. Davenant), 1656; The Siege of Rhodes (op, Davenant), 1656, all lost

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PETER DENNISON/BRUCE WOOD

## Cooke [Cook], J(ohn)

(*b* c1385, *d* ?1442). English church musician and composer. Nine compositions in the [Old Hall Manuscript](#) are attributed to 'Cooke' and one piece preserved anonymously there may also be assigned to him; a further, unclear attribution may read 'J. Cooke'. The name Cooke was common, and it is possible that this music includes works by more than one composer so named. Most if not all, however, is probably attributable to the John Cooke who, as almost certainly a former chorister of the Chapel Royal, was sent from a very junior clerkship there to study at King's Hall, Cambridge, in 1402/3. He vacated this fellowship in January 1414, but had already been re-admitted to membership of the Chapel Royal as a chaplain (a Gentleman in priest's orders) by the summer of 1413. He was among the personnel who accompanied the entourage of Henry V on the Agincourt expedition of 1415.

By July 1419 he had left the Chapel Royal, and at the same time he vacated the canonry of the collegiate church of Hastings to which he had been collated by Henry V in 1417. Unusually, the letters of appointment for his successor made no record of the reason for the vacancy, indicating that it was the consequence of neither death nor resignation; rather, the serious attempts made to erase two of his pieces from the Old Hall Manuscript (see below) suggest that Cooke had suffered a catastrophic fall from favour.

He would nevertheless have been able to resume his career elsewhere, and it is perfectly possible that he may be identifiable with the John Cooke who was appointed a minor canon of St Paul's Cathedral, London, in March 1426, briefly occupied the office of junior cardinal in 1435 and died in 1442. A John Cooke who in 1455 had been a lay Gentleman of the Chapel Royal for 26 years was a separate individual of a later generation.

Cooke and Leonel Power are the only two composers present in both the original and later layers of the Old Hall Manuscript. Cooke's musical fingerprints are strong, and survive the presumed chronological division between music copied earlier and later, with the attendant move towards greater simplicity. The influence of Power is so evident as to prompt the suggestion that Cooke may have been his pupil or associate (which may point to yet another candidate for the composer's identity, Richard Cooke, who was a chaplain alongside Power in the Clarence Chapel; see A. Wathey: *Music in*

*the Royal and Noble Households in Late Medieval England*, New York, 1989, pp.36, 49). The Gloria (Old Hall no.36), is closely modelled on Power's Gloria–Credo pair nos.21, 77. The Credo, no.82, is also similar in structure to these three works, and although flanked by Power's compositions in the manuscript, can be assigned provisionally to Cooke: the ascription has been cut off with the initial but left an imprint on the conjoint folio of the manuscript. (The first four and a half staves of music have been erased, as have ff.101v–102 including the Agnus Dei, a descant setting apparently ascribed to J. Cooke.) Power's influence is also seen in the introduction of proportional passages (no.92), use of simultaneously conflicting signatures (final section of no.112), fluctuating bar lengths (no.36), augmentation in one part (duets of no.82), commencement of the Credo polyphony at 'Factorem ...' (no.82), textual telescoping (nos.82, 92), bold contrapuntal writing with advanced chromaticism (no.36), and skilful handling of complex colorations and syncopations (no.92), though his use of syncopation is more advanced than Power's. The remarkable number of sharps marked in the otherwise simple setting of *Stella celi* (no.55) may indicate that it was used didactically. The two Glorias in score (nos.7, 14) open in major prolation with much use of minims, coloration and changes of time signature – they are far removed from simple descant style and make no use of chant. No.7 has the text variant 'propter gloriam tuam magnam', prescribed for double feasts in the Sarum Missal. This piece originally had extensive duet sections, which were subsequently filled out to three parts by the second-layer scribe who was responsible for Cooke's works: his *Ave regina* is the only other first-layer piece in score with duets.

His sole isorhythmic motet, *Alma proles regia/Christi miles/Ab inimicis nostris*, is a rhythmically complex specimen, reducing in the ratio 9:6:4. The tenor is a Rogation litany, and the saints invoked in the upper parts are Mary and George. It has been suggested that this piece would have been suitable at the time of the unsuccessful Rogationtide peace negotiations which preceded the Agincourt campaign, and also at the time of the victorious return of Henry to London. The text of the middle part, *Christi miles*, coincides, together with the motets of Damett and Sturgeon, with chronicle accounts of the Agincourt celebrations.

[Old Hall Manuscript](#)

## WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–72) [OH]

Gloria, Credo, 3vv, OH nos.38, 92 (Cr also in *GB-Cu* 5963)

Gloria, 3vv, OH no.7 (old layer, in score)

Gloria, 3vv, OH no.14 (in score)

Gloria, 5vv, OH no.36 (old layer)

Credo, 5vv, OH no.82 (old layer, anon. in source)

Agnus Dei, 3vv, OH no.127 (old layer, ? ascribed 'J. Cooke' in source, Ag 3 in 2vv)

Ave regina celorum, 3vv, OH no.52 (old layer, in score)

Stella celi, 3vv, OH no.55 (in score)

Alma proles regia/Christi miles/Ab inimicis nostris, 3vv, OH no.112

For bibliography see Old hall manuscript.

MARGARET BENT/ROGER BOWERS

## Cooke, Matthew

(*b* ?1761; *d* London, bur. 7 June 1829, aged 68). English organist and composer. He was trained as a chorister in the Chapel Royal under Nares. In 1777 his voice broke, and shortly afterwards he became organist to the Dowager Countess of Essex and the Ladies Capell. His main London appointments were as organist (from 1788) of St George's, Bloomsbury, and also, briefly, of Curzon Chapel, Mayfair. Cooke appears to have been closely associated with the Linleys, and his *Short Account of the late Mr. Thomas Linley, Junior* (GB-Lbl Eg.2492) is a primary source of biographical information about this composer. His own compositions are unimportant; apart from one set of *Six Lessons for the Harpsichord or Piano Forte* (London, c1780), they consist almost entirely of short vocal pieces (chiefly songs, glees, hymns and psalm tunes). Cooke was also an inventor, and in 1812 he was awarded the Gold Medal of the [Royal] Society of Arts for an apparatus 'by means of which Blind People can both learn and teach Music'. Nathaniel Cooke (1773–1827), a nephew and pupil, was organist of Brighton Parish Church from 1813 until his death and was one of the 100 'most Eminent Living Musicians' invited to contribute an autobiographical entry to Sainsbury's *Dictionary of Musicians* (1824).

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H. DIACK JOHNSTONE

## Cooke, Robert.

English organist and composer, son of [benjamin Cooke](#) (ii).

## Cooke [Cook], Sam(uel)

(*b* Clarksdale, MI, 22 Jan 1931; *d* Los Angeles, 11 Dec 1964). American gospel and soul singer and songwriter. He first sang gospel music professionally as a teenager with the Chicago-based Highway QCs. In 1950 he replaced R.H. Harris as lead singer in one of the most important postwar gospel quartets, the Soul Stirrers. While their base remained Chicago, they recorded for Specialty records in Los Angeles with Cooke singing lead on emotionally charged recordings such as *Were You There*, *Touch the Hem of His Garment*, *Be with Me Jesus* and *Nearer to Thee* (the latter three written by Cooke). At Specialty, the producer Robert 'Bumps' Blackwell suggested

that Cooke should also record as a solo secular artist. One single was released under the pseudonym Dale Cook before Cooke was released from his contract with Specialty in 1957. He then wrote and recorded a succession of pop singles including *You Send Me* (Keen, 1957), *Everybody Likes to Cha Cha Cha* (Keen, 1959) and *Wonderful World* (Keen, 1960). Flush with his initial success, Cooke next recorded for the larger RCA company, where he worked with the producers Hugo Peretti and Luigi Creatore. Although he continued to write and record a series of hits including *Chain Gang* (RCA, 1960), *Cupid* (RCA, 1961), *Twistin' the Night Away*, *Bring it on home to me*, *Having a Party* (all RCA, 1962), *Another Saturday Night* (RCA, 1963), *Shake and A Change is Gonna Come* (both recorded in 1964 and issued posthumously), Cooke was intent on broadening his audience, recording a number of popular standards and performing at such venues as the Copacabana Club, New York.

Cooke was one of the first black popular musicians to attempt to take control of the business part of his career, starting his own publishing company, Kags Music, in 1958 and his own record labels, Sar and Derby, in 1959 and 1962. His legacy is immense, influencing a number of important soul singers, most notably Otis Redding, Bobby Womack, Johnnie Taylor (1938–2000) and Al Green. His songs have been covered innumerable times by rock and soul artists alike.

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ROB BOWMAN

## Cooke, Thomas Simpson [Tom]

(*b* Dublin, 1782; *d* London, 26 Feb 1848). Irish singer, instrumentalist and composer. He studied under his father, Bartlett Cooke, a famous oboe player at the Smock Alley Theatre, and performed a violin concerto in public at the age of seven. He received instruction in composition from Tommaso Giordani. At 15 he was appointed leader of the orchestra at the Crow Street Theatre, Dublin, a position he held for several years. For this theatre he composed several overtures and songs; at the same time he kept a music shop (1806–12). On one of his benefit nights he announced himself to sing the part of the Seraskier in Storace's *The Siege of Belgrade*, an experiment which proved successful and led to his moving to London; he made his first appearance, in the same role, at the Lyceum on 13 July 1813. On 14 September 1815 he appeared as Don Carlos in *The Duenna* at Drury Lane, where he continued as a principal tenor for nearly 20 years. He composed music for over 50 theatrical productions at Drury Lane during the same period, including an *Oberon* in opposition to Weber's opera in 1826.

In 1821 Cooke was called 'director of the music at Drury Lane Theatre'. From about 1823 he was alternately a singer and the leader of the orchestra. From

1828 to 1830 he was one of the musical managers of Vauxhall Gardens. When Alfred Bunn became lessee of both Covent Garden and Drury Lane, he engaged Cooke as director of the music and conductor. Cooke was a member of the Philharmonic Society, and occasionally led the orchestra or conducted the concerts. For several years he held the post of principal tenor at the chapel of the Bavarian Embassy, a post he relinquished in 1838. In 1846 he succeeded John Loder as leader at the final two years of the Concert of Ancient Music.

As a musician, Cooke was renowned for his versatility: on one of his benefit nights at Drury Lane he performed in succession on the violin, flute, oboe, clarinet, bassoon, horn, cello, double bass and piano. Macfarren reported that 'he was scarcely less noted as a wit than as a musician and thus all the musical jokes of his time were characteristically fathered on him'. As a singing teacher he had a deserved reputation, and several of his pupils achieved distinction, among them Maria Tree, Elizabeth Rainforth, Mrs Austin, Miss Povey, the Misses A. and M. Williams, and Sims Reeves. His treatise on singing was also much esteemed. His theatrical music, composed as it was for 'operas' which were essentially plays interspersed with songs, shows no more dramatic sense than does Bishop's. The most elaborate pieces are strophic arias designed for (written-out) florid variation in the manner of Arne's *The soldier tir'd*, but these increasingly gave way to simpler ballads, sentimental and comic songs; after 1830 his major works were adaptations.

Cooke's eldest son, Henry Angelo Michael (Grattan) Cooke (*b* Dublin, 1809; *d* Harting, Sussex, 12 Sept 1889), was educated at the RAM (1822–8) and for many years was principal oboist in the major London orchestras; from 1849 to 1856 he was also bandmaster of the second regiment of Life Guards. He retired about 1869.

## WORKS

MSS of most librettos in US-SM (to 1824) or GB-Lbl

unless other wise stated, all works first performed in London and all printed works published (piano/vocal score) in London

†	partly adapted
‡	wholly adapted
DBCS	Dublin, Theatre Royal, Crow Street
LCG	Covent Garden
LDL	Drury Lane Theatre

Peleus and Thetis, DBCS, 1797, ov. (Dublin, c1797)

The Mountain Witches, DBCS, 1800, ov. (Dublin, c1800)

The Hunter of the Alps (musical play, W. Dimond), DBCS, 1805, ov. and 1 song (Dublin, c1805)

The Five Lovers (comic op), DBCS, 1806, ov. (c1806)

The First Attempt, or The Whim of the Moment (comic op), DBCS, 1807

Selima and Azor (op, 2, G. Collier), LCG, 5 Oct 1813, collab. H.R. Bishop and T. Welsh, after T. Linley

Rugantino, or The Bravo of Venice (musical play, after G. de Pixérécourt: *L'homme à trois visages*), DBCS, c1813, lib pubd

Frederick the Great, or The Heart of a Soldier (operatic anecdote, S.J. Arnold), Lyceum, 4 Aug 1814 (1814)

The King's Proxy, or Judge for yourself (comic op, Arnold), Lyceum, 19 Aug 1815, lib pubd

The Magpie, or The Maid of Palaiseau (musical play, T.J. Dibdin, after L.-C. Caigniez: *La pie voleuse*), LDL, 12 Sept 1815, lib pubd

The Merchant of Bruges, or The Beggar's Bush (tragicomedy, D. Kinniard, after Brome), LDL, 14 Dec 1815 (c1816)

The Count of Anjou, or More Marriages than One (play, G. Lambe), LDL, 2 May 1816, 1 song pubd (c1816)

Bertram, or The Castle of St Aldobrand (tragedy, 5, C.R. Maturin), LDL, 9 May 1816, lib pubd

Cry To-day and Laugh To-morrow (interlude, E. Knight), LDL, 29 Nov 1816

Frightened to Death! (operatic farce, 2, W.C. Oulton), LDL, 27 Feb 1817, lib pubd

Manuel (tragedy, 5, Maturin), LDL, 8 March 1817, lib pubd

The Innkeeper's Daughter (musical play, 2, G. Soane), LDL, 7 April 1817, lib pubd

The Falls of Clyde (musical play, Soane), LDL, 29 Oct 1817, lib pubd

Amoroso, King of Little Britain (burlesque, J.R. Planché), LDL, 21 April 1818, lib pubd

Sigesmar the Switzer (musical play, C.E. Walker), LDL, 26 Sept 1818, lib pubd

Barmecide, or The Fatal Offspring (play, H.M. Milner), LDL, 3 Nov 1818, lib pubd

Flodden Field (play, S. Kemble, after W. Scott: *Marmion*), LDL, 31 Dec 1818, lib pubd

The Heroine, or A Daughter's Courage (musical play, R. Phillips), LDL, 22 Feb 1819, lib pubd

The Italians, or The Fatal Accusation (tragedy, 5, C. Bucke), LDL, 3 April 1819, lib pubd

Honour, or Arrivals from College (comedy), LDL, 17 April 1819

The Jew of Lubeck, or The Heart of a Father (musical play, Milner), LDL, 11 May 1819, lib pubd

Coriolanus (tragedy, R.W. Elliston, after W. Shakespeare), LDL, 25 Jan 1820, lib pubd

Shakespeare versus Harlequin (pantomime, C. Dibdin, after Garrick: *Harlequin's Invasion*), LDL, 8 April 1820; collab. Reeve

David Rizzio (op, R. Hamilton, C. Dibdin), LDL, 17 June 1820, lib pubd; collab. T. Attwood, J. Braham, W. Reeve

Justice, or The Caliph and the Cobbler (musical play, J.S. Faucit), LDL, 28 Nov 1820; collab. C.E. Horn

The Kind Imposter (operatic farce, after C. Cibber: *She Wou'd and she Wou'd not*), LDL, 8 May 1821; collab. Horn

†Grand Coronation of King George IV (pageant, Elliston), LDL, 1 Aug 1821 (1821)

Geraldi Duval, the Bandit of Bohemia (musical play, Walker), LDL, 8 Sept 1821

The Veteran Soldier, or The Farmer's Sons (comic op, 3, E. Knight), LDL, 23 Feb 1822, lib pubd [as *The Veteran*]; collab. J. Whitaker and J. Parry Almoren and Hamet (play, J.H. Amherst), LDL, 8 April 1822

The Two Galley-Slaves, or The Mill of St Aldervon (melodrama, J.H. Payne), LCG, 6 Nov 1822, collab. Horn

A Tale of Other Times, or Which is the Bride? (musical play, T.J. Dibdin), LDL, 19 Dec 1822; collab. Bochsa

Sweethearts and Wives (comic op, J. Kenney), Haymarket, 7 July 1823, lib pubd; collab. Whitaker, Nathan, Parry

Actors al fresco (burletta, W.T. Moncrieff), Vauxhall Gardens, 1823, lib pubd; collab. J. Blewitt, Horn; rev. as vaudeville, Vauxhall Gardens, 9 June 1827

‡Abou Hassan (op, Dimond, after F.K. Hiemer), LDL, 4 April 1825, part pubd

(c1825), lib pubd; after Weber: Abu Hassan

Faustus (romantic drama, 3, Soane, D. Terry, after J.W. von Goethe), LDL, 16 May 1825, lib pubd; collab. Bishop, Horn [ov. from Weber's Euryanthe]

The Coronation of Charles X, in Five Minutes too Late, or An Elopement to Rheims (spectacle, 1, G. Colman), LDL, 5 June 1825; collab. Bishop, Horn

The Wager, or The Midnight Hour (comic op, after Mrs Inchbald), LDL, 23 Nov 1825

Malvina (op, G. Macfarren), LDL, 28 Jan 1826 (1826), lib pubd

‡Benyowsky, or The Exiles of Kamschatka (operatic play, 3, Kenney, after A. von Kotzebue), LDL, 16 March 1826, lib pubd; collab. Horn, B. Livius, incl. music of M. Kelly, J. Stevenson

Oberon, or The Charmed Horn (fairy tale, Macfarren), LDL, 27 March 1826, lib pubd

‡The White Lady, or The Spirit of Avenel (op, S. Beazley, after E. Scribe), LDL, 9 Oct 1826; after Boieldieu: La dame blanche

The Boy of Santillane, or Gil Blas and the Robbers of Asturia (musical play, Macfarren), LDL, 16 April 1827, lib pubd; collab. Blewitt

†Isidore de Merida, or The Devil's Creek (op, Dimond), LDL, 29 Nov 1827; collab. Braham, after Storace: The Pirates

†The Taming of the Shrew (operatic farce, F. Reynolds, after D. Garrick: *Catherine and Petruccio*, 1756, and Shakespeare), LDL, 14 May 1828; collab. Braham, incl. music of Rossini

Peter the Great, or The Battle of Pultawa (musical play, T. Morton, Kenney, after F. du Petit-Méré), LDL, 21 Feb 1829; collab. Dr Carnaby

Thierna-na-Oge, or The Prince of the Lakes (musical play, Planché), LDL, 20 April 1829

†Masaniello (op, Kenney, after Scribe), LDL, 4 May 1829, part pubd (c1829), lib pubd; collab. Livius, after Auber

The Greek Family (play, R.J. Raymond), LDL, 22 Oct 1829

The Brigand Chief (play, Planché), LDL, 18 Nov 1829, 1 song pubd (c1829), lib pubd

The Dragon's Gift, or The Scarf of Flight and the Mirror of Light (musical play, Planché), LDL, 12 April 1830

The Ice Witch, or The Frozen Hand (play, J.B. Buckstone), LDL, 4 April 1831, lib pubd

Hyder Ali, or The Lions of Mysore (spectacle, A. Bunn), LDL, 17 Oct 1831

The Magic Car, or The Three Days' Trial (spectacle), LDL, 23 April 1832

St Patrick's Eve, or The Order of the Day (play, T. Power), LDL, 24 Nov 1832, lib pubd

‡Gustavus III, or The Masked Ball (op, Planché, after Scribe), LCG, 13 Nov 1833, part pubd (c1833), lib pubd; after Auber: Gustave III

‡The Challenge (op, Milner, Planché, after de F.A.E. Planard: *Le pré aux clercs*), LCG, 1 April 1834; after Herold

‡The Red Mask, or The Council of Three (op, Planché, after A. Berrettoni: *Il bravo*), LDL, 15 Nov 1834 (c1834); after Marliani

King Arthur and the Knights of the Round Table (entertainment, Pocock, after Scott: *The Bridal of Triermain*), LDL, 26 Dec 1834, lib pubd

‡Lestocq, or The Fête of the Hermitage (op, Macfarren, A. Bunn, after Scribe), LCG, 21 Feb 1835, part pubd (c1835), lib pubd; after Auber

‡The Jewess (op, Planché, after Scribe), LDL, 16 Nov 1835, lib pubd; after Halévy: La Juive

‡The Siege of Corinth (op, Planché, after L. Balocchi, A. Soumet), LDL, 8 Nov 1836; after Rossini

The Child of the Wreck (musical play, Planché), LDL, 7 Oct 1837, lib pubd

Prologue to Handel: *Acis and Galatea*, LDL, 5 Feb 1842

The Follies of a Night (vaudeville, Planché), LDL, 5 Oct 1842, lib pubd

Trio, 2 vn, vc (Dublin, c1805)

6 Glee, 3–4vv, pf acc. (London, 1844)

Many separate glee and catches, incl. 48 cited by Baptie (1896); pf pieces

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*Singing Exemplified in a Series of Solfeggi and Exercises* (London, 1828)

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**D. Baptie:** *Sketches of the English Glee Composers* (London, 1896)

BRUCE CARR

# Cook Islands.

See [Polynesia](#), §II, 1.

# Coolen [Coelen], Lambert

(*b* c1579–c1581; *d* Liège, 30 May 1654). Flemish composer, singer and priest. His name is first recorded in 1599, when he was one of the three *duodeni seniori* in the choir school of the cathedral of St Lambert, Liège. In the same year he received one of the two Toleolo bursaries. At that time he was probably about 18 to 20 years of age, and may have been a pupil of Dominus Henri Jamaer, singing master at the cathedral, and of his deputies Jacques Chabot and Narthodi Bartholdi. On 15 December 1606 he was appointed a singer at the cathedral, receiving a benefice (of the altar of St Aldegonde) from December 1611. In 1615 he seems to have spent a brief period in the collegiate church of St Denis as *monitor choraylium*, since on 12 September 1615 he was promoted to canon of the *petite-table* of the cathedral. A little later he became a priest, and was appointed *intonateur* in 1621. His activities within the cathedral choir school gained him the benefice of the imperial chapel of St Remacle in 1627. When Hodemont resigned his posts in 1633, Coolen became temporary succentor. In 1640 he himself asked to resign his posts for reasons of health.

The preservation of 26 of his motets in manuscripts in Liège, one of them copied as late as 1691, is evidence of his success as a composer there. Following Raymundi and Hodemont, Coolen contributed to the implementation of the musical reforms of the Council of Trent in Liège. He adopted the style of Roman composers and rarely succumbed to modern tendencies (such as the use of double choir). A conservative, he enjoyed a good reputation with the ecclesiastical authorities, but he does not appear to have attracted the attention of the prince-bishop Ferdinand de Bavière. (J.

Quitin: 'Lambert Coolen, compositeur liégeois, c1570–1654', *Bulletin de la Société liégeoise de musicologie*, no.49 (1985), 13–20

## WORKS

25 motets, 6–8vv, bc, Grand Livre de choeur de Saint-Lambert, c1645, *B-Lc*  
1 motet, 6vv, Livre de choeur II de la cathédrale Saint-Lambert, 1691, *Lc*

PHILIPPE VENDRIX

## Coolidge, Elizabeth (Penn) Sprague

(*b* Chicago, 30 Oct 1864; *d* Cambridge, MA, 4 Nov 1953). American patron of music. Her maiden name was Sprague and on 12 November 1891 she married Frederic Shurtleff Coolidge at Chicago. The Berkshire festivals of chamber music, held under her patronage at Pittsfield, Massachusetts, were begun in autumn 1918 as the South Mountain Chamber Music Festival. As an outgrowth of the festivals she created the Elizabeth Sprague Coolidge Foundation in 1925 at the Library of Congress by placing in trust a large sum of money, the income of which is paid to the library. The trust was intended, among other things, to enable the Music Division of the library to conduct music festivals, to give concerts, to offer and award a prize or prizes for any original composition or compositions performed in public for the first time at any festival or concert given under the auspices of the library, and to further the purposes of musicology through the music division of the library. Among the works that have resulted from commissions by the foundation are Copland's *Appalachian Spring*, Stravinsky's *Apollon musagète* and Crumb's *Ancient Voices of Children*.

In 1925 Elizabeth Coolidge presented the library with an auditorium (capacity 511) costing over \$90,000 exclusive of the organ, which was also her gift (it was removed in 1954). Her numerous benefactions also included contributions towards the gift of a music building to Yale University (primarily the gift of her mother, Nancy Ann Sprague), an endowment for the first pension fund for the Chicago SO (1916, in memory of her parents), and the establishment of a tuberculosis hospital and a school for crippled children at Pittsfield. In 1932 she instituted the Elizabeth Sprague Coolidge Medal 'for eminent services to chamber music', which was awarded annually to one or more recipients until 1948, when the library ceased making awards. She was an accomplished pianist and an experienced ensemble player. She began to write music in the 1890s, and composition later became for her primarily a spiritual refuge from the deafness which began to afflict her in her thirties.

For her contributions to education Coolidge received an honorary MA from Yale University, Smith College and Mills College, as well as a DLitt from Mt Holyoke College, a DMus from Pomona College and an LLD from the University of California. She brought many European composers and performers to the USA and contributed towards cultural activity in Europe. In recognition of her European activities she received decorations from several foreign governments, as well as the Medal of Citizenship from the city of Frankfurt and the Cobbett Medal from the Worshipful Company of Musicians in London. In 1931 she was admitted by France to the Légion d'Honneur.

The Elizabeth Sprague Coolidge Papers at the Library of Congress contain business and personal correspondence as well as books from her library, photographs and scrapbooks. The Library of Congress also holds the papers of the Elizabeth Sprague Coolidge Foundation, which contain correspondence and autograph scores by many major 20th-century composers, programmes, photographs, and other materials relating to contemporary music and musicians.

The following is a list of composers who have received commissions either from the Elizabeth Sprague Coolidge Foundation (marked by a dagger) or at the instigation of Elizabeth Coolidge herself. Full documentation regarding these commissions is being prepared by the Library of Congress.

†Hugh Aitken, Franco Alfano, Paul Arma, †Milton Babbitt, †Sándor Balassa, George Barati, †Samuel Barber, †Béla Bartók, Ernesto Bartolucci, Arnold Bax, †Gustavo Becerra, Conrad Beck, Herbert Bedford, †Nicolai Berezowsky, †William Bergsma, Balthasar Bettingen, †Thomas Beveridge, †Arthur Bliss, Ernest Bloch, Renzo Bossi, Domenico Brescia, †Frank Bridge, Benjamin Britten, Hans Burian, †Stephen Douglas Burton, Adolph Busch, †Roberto Caamaño, John Alden Carpenter, Francisco Casabona, Alfredo Casella, Mario Castelnuovo Tedesco, †Carlos Chávez, Raymond Chevreuille, †Rebecca Clarke

Anthony Collins, †Aaron Copland, †Roque Cordero, †John Corigliano, Mario Corti, †Henry Cowell, †Paul Creston, †George Crumb, †Luigi Dallapiccola, †Jon Deak, Eric De Lamarter, †Norman Dello Joio, Marcel Dick, Mme Albert Domange, Henry Eichheim, †Jean-Claude Eloy, George Enescu, Arthur Farwell, Jacobo Ficher, †Irving Fine, †Vivian Fine, †Ross Lee Finney, Jerzy Fitelberg, Johan Franco, Friedrich Frischenschlager, †Blas Galindo Dimas, †Miriam Gideon, Henry Gilbert, †Alberto Ginastera, †Eugene Goossens, †Marcel Grandjany, †Ray Green, †Louis Gruenberg, †Camargo Guarnieri, †Sofiya Gubaydulina, †Cristobal Halffter, †Iain Hamilton

†Howard Hanson, †Donald Harris, †Roy Harris, Tibor Harsányi, Leigh Henry, Edward Burlingame Hill, †Paul Hindemith, Arthur Honegger, Mary Howe, Henry Holden Huss, Josef Hüttel, Albert Huybrechts, Tadeusz Iarecki, Frederick Jacobi, Erich Itor Kahn, Jenö Kerntler, †Leon Kirchner, Rudolph Kolisch, Emil Kornsand, Boris Koutzen, †William Kraft, William Kroll, Mario Labroca, †Ezra Laderman, László Lajtha, Wesley La Violette, Miguel Llobet, Normand Lockwood, †Charles Martin Loeffler, Nikolai Lopatnikoff, †Gian Francesco Malipiero, †Riccardo Malipiero, †Donald Martino, Bohuslav Martinů, Renzo Massarani, †Yoritsune Matsudaira, †Peter Mennin, †Gian Carlo Menotti, †Olivier Messiaen

Georges Migot, †Darius Milhaud, †Lyndol Mitchell, Roderick Mojsisovics, Nicolas Nabokov, †Luigi Nono, Leo Ornstein, †Juan Orrego-Salas, George Nelson Page, †Robert Palmer, †George Perle, Raymond Petit, †Goffredo Petrassi, †Burrill Phillips, Gabriel Pierné, †Walter Piston, †Ildebrando Pizzetti, Quincy Porter, †Francis Poulenc, †Mel Powell, †Sergey Prokofiev, †David Raksin, †Maurice Ravel, Alois Reiser, Ottorino Respighi, Wallingford Riegger, †George Rochberg, George Rogati, Jean Rogister, Julius Röntgen, Cyril Rootham, †Ned Rorem, Alfred Rosé, Feri Roth, Albert Roussel, Beryl Rubinstein, †Ahmet Adnan Saygun, †Arnold Schoenberg

†Gunther Schuller, †William Schuman, Roger Sessions, †Ralph Shapey, †Elie Siegmeister, James Simon, David Stanley Smith, Leo Sowerby, †Frederick Stock, †Igor Stravinsky, Gustav Strube, Théodore Szántó, †Josef Tal, Alexandre Tansman, Lionel Tertis, Randall Thompson, †Virgil Thomson, Ernst Toch, Burnet C. Tuthill, Ludwig Uray, †Aurelio de la Vega, †Heitor Villa-Lobos, H. Waldo Warner, Anton Webern, Leo Weiner, Egon Wellesz, †Richard Wernick, Eric Walter White, Willy White, Frank Wigglesworth, Clara Wildschut, Mabel Wood-Hill, †Russell Woollen

See also [Washington, DC, §3](#) and [Chamber music, §5\(i\)](#).

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GUSTAVE REESE/CYRILLA BARR

## Cool jazz.

From the late 1940s, a jazz style derived largely from [Bop](#), but advocating a moderation of those musical, emotional or ritualistic qualities associated with the parent style. Most of its musicians pursued a soft level of dynamics, for example favouring drum brushes rather than sticks, and many avoided a pronounced use of vibrato. Beyond this the pursuit of moderation was diverse and inconsistent. Possibilities included the meticulously restrained lyricism of Stan Getz's solo on *Early Autumn* with Woody Herman's Second Herd (1948, Cap.); the elimination of cutting sharply differentiated articulation, as heard in the highly chromatic and rather unmelodic unison themes and improvised lines presented by Lennie Tristano's group (1949); an emphasis on mid-range register and subdued timbres, and a delicate balance between improvisation and composition, as practised by Miles Davis's 'Birth of the Cool' nonet (1949–50); the Baroque- and Classically-influenced chamber jazz of the Modern Jazz Quartet (from 1952), with its concomitant appeal to an audience behaviour associated with the concert hall rather than the nightclub; the heady, transparent and contrapuntal dialogues improvised by Chet Baker and Gerry Mulligan in Mulligan's pianoless quartet (also from 1952). Cool jazz led directly to another substyle of bop, West Coast jazz. The distinction between bop and cool jazz may seem obscure as these styles share many of the same conventions.

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- H. Hellhund:** *Cool Jazz: Grundzüge seiner Entstehung und Entwicklung* (Mainz, 1985)

BARRY KERNFELD

## Coon song.

A genre of American comic song, popular from about 1880 to the end of World War I, with words in a dialect purporting to be typical of black Americans' speech. The term 'coon' was used disparagingly of blacks by that date. J.P. Skelly's *The Dandy Coon's Parade* (1880) and *The Coons are on Parade* (1882) may be considered precursors of the coon song; with the addition of ragtime elements in the 1890s the coon song sprang into prominence as a national favourite. It was often performed on the vaudeville stage by white female 'coon shouters'. Coon songs explored every conceivable black characteristic and were written by black as well as white composers. Entertainments were developed from the coon song, and coon songs found their way into legitimate theatrical productions as unrelated interpolations. J.P. Sousa's famous band popularized the genre both in America and abroad with such songs as Lee Johnson's *My Darktown Gal*, including some composed by his assistant director, Arthur Pryor.

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- S. Dennison:** *Scandalize my Name: Black Imagery in American Popular Music* (New York, 1982)

SAM DENNISON/R

## Cooper, Émil (Al'bertovich)

(*b* Kherson, 8/20 Dec 1877; *d* New York, 19 Nov 1960). Russian conductor. He studied composition with Fuchs, and worked further with Taneyev and Nikisch. His conducting début was at Odessa in 1896 and, after four years at the Kiev Opera (1900–04), he became conductor at the Zimin Opera Theatre, Moscow, where he gave the première of Rimsky-Korsakov's *The Golden Cockerel* in 1909. Moving to the Russian Imperial Opera, Moscow, in 1910 he conducted the company's first performances of the *Ring* and new works by Medtner, Myaskovsky, Rachmaninoff, Skryabin and others. Diaghilev engaged him to conduct the Russian operas he first took to Paris in 1908 and 1909, including *Boris Godunov* with Chaliapin, which Cooper conducted again on his (and Chaliapin's) London début at the Theatre Royal, Drury Lane, in 1913.

After the Revolution Cooper was invited by Glazunov to be conductor at the Kirov (formerly Mariinsky) Theatre, Leningrad, and of the Philharmonic Society there which organized the Leningrad PO. In 1922, however, Cooper decided to leave the USSR; he based himself in Paris but undertook widespread tours before becoming musical director of the Riga Opera (1925–8). He was principal conductor of the Chicago Civic Opera from 1929 to 1932, then lived in Europe until 1939, when he returned to Chicago. He moved to the Metropolitan (1944–50) where he conducted the New York premières of *Peter Grimes* (1948) and Musorgsky's *Khovanshchina* (1950, in a severely edited version). His New York performances were regarded as honest and dependably musical rather than inspired, and were sometimes thought dull or brutally forthright. From 1950 Cooper was conductor of the Montreal Opera Guild, where he broadened the repertory with works previously unperformed there, including operas by Prokofiev and Menotti. Some recordings remain of Cooper's performances at the Metropolitan, including well-regarded versions of *La Gioconda*, with Milanov and Tucker, and *Roméo et Juliette*, with Bidú Sayão and Björling.

M. MONTAGU-NATHAN/NOËL GOODWIN

## Cooper, Imogen

(b London, 28 Aug 1949). English pianist, daughter of [Martin Cooper](#). She studied with Kathleen Long and at the Paris Conservatoire (1961–7) with Jacques Février and Yvonne Lefébure. She also studied with Alfred Brendel, Jörg Demus and Paul Badura-Skoda in Vienna, winning the Mozart Memorial Prize in 1969. Cooper made her Proms début in 1975 and has subsequently pursued an international career, playing with many of the major orchestras in Britain, Europe and the USA. She co-commissioned Thomas Adès's solo piano work *Traced Overhead*, of which she gave the première at the 1996 Cheltenham International Music Festival. She also played the piano part in the first performance of Brett Dean's quintet *Voices of Angels*. Her recordings include Schubert's late piano works (which she performed to acclaim at the Wigmore Hall in 1984), *Schwanengesang*, *Winterreise* and *Die schöne Müllerin* and Schumann's *Dichterliebe* (with Wolfgang Holzmair), Mozart's concertos for two and three pianos and solo music by Brahms and Schumann. Cooper's solo repertory is wide-ranging, but she is most admired for her lucid, sensitive interpretations of Mozart, Schubert and Schumann.

BRYCE MORRISON

## Cooper, John.

See [Coprario, John](#).

## Cooper, Kenneth

(b New York, 31 May 1941). American harpsichordist, pianist and musicologist. He studied the harpsichord at the Mannes College with Sylvia Marlowe (1960–63) and musicology at Columbia University with Paul Henry Lang, Joel Newman, Douglas Moore and Otto Luening. He made his

international début in London in 1965 and his American début in the Alice Tully Hall, New York, in 1973, with a programme that included the world première of *Drive*, written for him by George Flynn. He has appeared frequently in festivals in the USA and Europe, and has performed as soloist with the American Opera Society, the Little Orchestra Society and the Clarion Concerts Orchestra; as a representative of the US State Department he has toured Russia, Romania, Greece and England. He has also performed chamber music, with the Chamber Music Society of Lincoln Center, the Fine Arts Quartet and such artists as Henry Schuman, Paula Robison and Gerard Schwarz, and has made over a dozen recordings of 18th-century music. Highly regarded for the textual accuracy and musical vitality of his performances of the Baroque and Classical keyboard repertory, he also plays ragtime and contemporary music.

Cooper has taught at Barnard College (1967–71), Brooklyn College, CUNY (1971–3), Montclair State College (1977–92), and Mannes, where he was professor of harpsichord from 1975 to 1985. In 1983 he became artist-in-residence at Columbia University, and in 1984 he was appointed to teach and direct the Baroque orchestra at the Manhattan School of Music. Among his publications are a complete edition of Monteverdi's *Tirsi e Clori* (1967) and several articles for the *Musical Quarterly* and *High Fidelity*.

JAMES WIERZBICKI

## Cooper, Martin (Du Pré)

(*b* Winchester, 17 Jan 1910; *d* Richmond, Surrey, 15 March 1986). English writer on music. He was educated at Winchester and Hertford College, Oxford, and then went to Vienna where he studied under Egon Wellesz (1932–4). On his return he became music critic of the *London Mercury* and the *Daily Herald* (also contributing to *The Spectator*, 1947–54); he joined the *Daily Telegraph* in 1950 and was chief critic from 1954 until his retirement in 1976. He was editor of the *Musical Times*, 1953–6, and a member of the editorial board of *The New Oxford History of Music* as well as editor of the tenth volume.

Cooper's special interests were French and Russian music from the late 18th century onwards and German music of the early Romantic period; but his view of musical history was a broad one, based on an extensive cultural background and a fluency in several languages. His style of daily criticism was urbane and judicious, often more concerned with what was performed than with the performer; his regular articles in the *Daily Telegraph* demonstrated his unusual ability to discuss a particular topic in a wide cultural context, with clarity and elegance. Cooper's book on French music, probably his most important single contribution to music literature, notably shows this capacity while at the same time containing penetrating criticism of individual figures. His early study of Gluck is perceptive in its discussion of that composer's antecedents in 'reform opera', and the volume on Beethoven valuably sets his late works in the context of central European culture of the time.

### WRITINGS

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ed. D. Cooper: *Judgements of Value* (Oxford, 1988) [selected writings]

STANLEY SADIE

## Cooper, Paul

(*b* Victoria, IL, 19 May 1926; *d* Houston, 4 April 1996). American composer. He studied at the University of Southern California (BS 1950, MA 1953, DMA 1956) with Ernest Kanitz, Halsey Stevens and Roger Sessions, among others. He also worked with Boulanger (1953–4). His teaching appointments included positions at the University of Michigan (1955–68), where he became a close associate of Ross Lee Finney, and the Cincinnati Conservatory (1968–74). From 1974 until his death he served as composer-in-residence and professor at the Shepherd School of Music, Rice University. During these years he enjoyed a close collaborative relationship with the Houston SO, which commissioned his Fifth Symphony (1982–3).

Although Cooper experimented with serialism, aleatory procedures (Symphony no.4 'Landscape', 1973–5) and unorthodox methods of sound production (*Variants IV*, 1986), much of his music functions within traditional parameters. His most important works, for large instrumental ensemble or the voice, demonstrate both structural clarity and contrapuntal skill. In the late works, he became preoccupied with issues of tempo, frequently applying principles of canonic mensuration. Expressive as well as intellectual, his music exhibits passages of lyricism that belie technical mastery. His vocal music is dominated by settings of poetry by Christiane Ebert Cooper, whom he married in 1953.

### WORKS

(selective list)

#### instrumental

Orch: Sym. no.1 'Concertante', 1966; Vn Conc. no.1, 1967; Liturgies, 1968; Sym. no.2 'Antiphons', 1971; Sym. no.3 'Lamentations', 1971; Sym. no.4 'Landscape', 1973–5; Descants, va, orch, 1975; Variants, 1978; Fl Conc., 1980–81; Vn Conc. no.2, 1980–82; Conc., a sax, wind, 1982; Org Conc., 1982; Sym. no.5, 1982–3; Double Conc., vn, va, orch, 1985–7; Jubilate, 1985-6; Love Songs and Dances, 1987; Sym. no.6 'In memoriam', 1987

Chbr: Str Qt no.1, 1952, rev. 1978; Str Qt no.2, 1954, rev. 1979; Str Qt no.3, 1959; Sonata, vn, pf, 1962; Sonata, fl + pic + a fl, pf, 1963; Sonata, vc, pf, 1963; Sonata, db, pf, 1964; Str Qt no.4, 1964; Sonata no.2, vc, pf, 1965; Variations, vn, pf, 1967;

Epitaphs, a fl, hp, db, 1969; Soliloquies, vn, pf, 1970; Variants II, va, pf, 1972; Str Qt no.5 'Umbræ', 1973; Concert for Three, cl, vc, pf, 1977; Str Qt no.6, 1977; Requiem, org, perc, 1978; Canons d'amour, vn, va, 1981; Cant, va, pf, 1981; Chbr Music I, fl, 2 cl, vn, vc, pf, 1982, rev. as Chbr Music II, 1983; 4 Impromptus, a sax, pf, 1983; Variants IV, a sax, pf, 1986; 3 voci, pf trio, 1987; Verses, vn, va, 1991; Canzona, brass ens, pf, perc, 1992; Elegies, vc, pf, 1992; Dialogues, vc, double ww qnt, 1994; Pf Qnt, 1994; Kroumata Music, 4 perc, pf, 1995

Kbd: Sonata, pf, 1963; Cycles, pf, 1969; Variants, org, 1972; 4 Intermezzi, pf, 1980; In nomine, org, 1984; Sinfonia, pf, 1989; 3 Alleluias, org, 1993; Frescoes, pf, 1994

### vocal

texts by C.E. Cooper unless otherwise stated

Choral: Credo, double SATB, orch, 1970; Cantigas, S, double SATB, chbr ens, 1972; Equinox, chbr chorus, fl, vc, pf, 1976; Refrains, S, Bar, double SATB, chbr orch, 1976; Celebration (trad.), nar, chbr chorus, org, 1983; Voyagers, SATB, orch, 1983; Music for a Festive Occasion (Bible, Pss), chbr chorus, 8 tpt, brass qnt, 1985; Omnia tempus habent (Bible: *Ecclesiastes*), chorus, org, 1987

Solo: Silences, S, chbr ens, 1973; Tomorrow's Songs, S, a fl, pf, 1974; Coram morte, S, chbr ens, 1978; Songs of Antigone, S/Mez, chbr ens, 1979; From the Sacred Harp (trad.), Mez/Bar, pf, 1982; Mirrors, Mez, chbr ens, 1986; 17 Haiku (C. Cooper), S/T, pf, 1987; Mysterion, nar, S, chbr orch, 1988; Rondels bergamasques (A. Giraud, O.E. Hartleben), S, chbr ens, 1988; Last Call, S, chbr ens, 1990

Principal publishers: G. Schirmer, Hansen-Chester

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LAURIE SHULMAN

## Cooper, Robert.

See [Cowper, Robert](#).

## Cooper, Wilson M.

(b 17 Dec 1850; d West Palm Beach, FL, 17 July 1916). American tunebook compiler, arranger and composer. In 1902 he published *The Sacred Harp, Revised and Improved* (Dothan, AL), a revision of B.F. White and E.J. King's *The Sacred Harp* (Philadelphia, 1844), in which he arranged the formerly three-part tunes for four voices. When J.S. James published another version of *The Sacred Harp* (1911) in four parts, Cooper filed a law suit claiming James had used his alto parts in the book; the suit was dismissed on the grounds that an alto voice alone was not an original composition. Further editions of Cooper's book appeared in 1907, 1909 (the last in which he is listed as the publisher) and 1927. With the 1949 edition the name of the Cooper revision changed to *The B.F. White Sacred Harp*; it reappeared under

that title in 1960 and again in 1992. The last two editions have been widely used by Sacred Harp singers in north-west Florida, south Alabama, south Mississippi and east Texas. Cooper was also known to have published the *Zion Songster*.

Considered an outsider by those who had been associated with B.F. White before he died (1879), Cooper was criticized by Sacred Harp singers from Georgia and north Alabama, who charged that he had transposed tunes, changed familiar titles and added gospel songs to the Sacred Harp collection. His alto parts, however, became models for future alto additions. He also contributed approximately 19 new tunes, including three anthems: *The Crucifixion*, *Mother, the Dearest Friend*, and *Whom Shall I Fear?* These, written in the style associated with in shape-note hymnody, though without the benefit of strophic, folk-like melodies, are especially worthy of mention. *The Crucifixion* (the only anthem by Cooper remaining in the 1992 edition) manages within these restrictions to create a memorable and appropriately stark expression.

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WALLACE McKENZIE

## Coover, James B(urrell)

(b Jacksonville, IL, 3 June 1925). American music librarian and bibliographer. He attended Northern Colorado University, where he studied theory and composition, taking the BA in 1949 and MA in 1950. In 1953 he graduated from the library school of the University of Denver with the MALS. From 1950 to 1953 he was bibliographer and assistant director of the Bibliographical Center for Research in Denver. He was head of the George Sherman Dickinson Music Library of Vassar College from 1953 until 1967, when he became professor of music (holding the Birge-Cary chair, 1973–6, and the Albert Jr. and Henrietta Ziegele chair from 1982) and director of the music library at SUNY. He was made an adjunct professor in the School of Information and Library Science at Buffalo, NY, in 1980.

Coover has compiled several useful bibliographies, particularly *A Bibliography of Music Dictionaries* (1952), an extensive catalogue with a historical introduction, and *Medieval and Renaissance Music on Long-Playing Records* (1964), a composer-title index to recorded anthologies.

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*Private Music Collections: Catalogues and Cognate Literature* (forthcoming)

PAULA MORGAN

## Cope, David (Howell)

(b San Francisco, 17 May 1941). American composer, writer on music and instrument maker. He studied composition with Grant Fletcher at Arizona State University (BM 1963) and with Halsey Stevens, Dahl and Perle at the University of Southern California (MM 1965). He then taught at Kansas State College (1966–8), California Lutheran College (1968–9), the Cleveland Institute (1970–73), Miami University of Ohio (1973–7) and the University of California, Santa Cruz (from 1977). His various awards include two NEA grants (1976, 1980). Cope's music employs a wide range of performance forces, musical structures and compositional methods, from the traditional to the avant-garde. Contemporary techniques, for instance involving unconventional manners of playing, prepared instruments or those he has invented himself, are often employed in his music, as are microtonal scales (such as his 33-note system of just intonation), atonality and polyrhythms. In

1981 he began developing a computer program called EMI (Experiments in Musical Intelligence); the program has become sophisticated enough to compose music in the styles of various composers, and some of the results have been published and recorded commercially. He is the author of a number of important essays on notation and contemporary music; *Experiments in Musical Intelligence*, a book and CD-ROM, focusses on composing with computers.

## WORKS

(selective list)

Orch: Tragic Ov., str, timp, 1960; Variations, pf, wind orch, 1965; Contrasts, 1966; Music for Brass and Str, 1967; Streams, 1973; Requiem for Bosque Redondo, brass choir, perc, 1974; Re-Birth, concert band/wind ens, 1975; T Sax Conc., 1976; Threshold and Visions, 1977; Pf Conc., 1980; Afterlife, period insts, orch, 1983; Horizons, 1994; Vc Conc., 1995

Vocal: Cradle Falling, S, chbr orch, 1985; choruses, many songs

Chbr and solo inst: 4 pf sonatas, 1960–67; 2 str qts, 1961, 1963; Iceberg Meadow, prep pf, 1968; Cycles, fl, db, 1969; Margins, tpt, vc, perc, 2 pf, 1972; Koosharem: a Ceremony of Innocence, cl, db, perc, pf, 1973; Triplum, fl, pf, 1973; Parallax, pf, 1974; Rituals, vc, 1976; Vectors, 4 perc, 1976; Vortex, fl, trbn, pf, 3 perc, 1976; The Way, various insts incl. aluminium bells, musical glasses, 1981; Corridors of Light, period insts, 1983; Richard II, period insts, 1986; In memoriam, str trio, 1991; other works for ens, many other pieces for 1–2 insts

Tape: Spirals, tuba, tape, 1972; Arena, vc, tape, 1974; Paradigm, vn, pf, tape, 1974; Teec nos pos, 1975; Glassworks, 2 pf, tape, 1979; Elegie, 1987

Algorithmic compositions generated by EMI program (1987–)

Principal publishers: C. Fischer, Seesaw

Principal recording companies: Capra, Centaur, Discant, Opus One

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DALE COCKRELL

# Copenhagen

(Dan. København).

Capital city of Denmark. It has been the capital since the 15th century and until the middle of the 20th the centre of national musical life. Liturgical music survives from before the Reformation; shortly thereafter the Lutheran chorale was introduced in church and at court. The most important collections of

Danish hymns of the Reformation period, published in Copenhagen, are *Hans Thomissøn's Salmebog* (1569) and *Niels Jesperssøn's Graduale* (1573). With the collection *Pratum Spirituale* (1620), Mogens Pedersøn (Christian IV's assistant *kapelmester*) left a monument of early Danish evangelical music. It was not until the mid-15th century that secular music developed significantly. Bands of trumpeters and singers were established by the court, and grew during the 16th and 17th centuries into instrumental and vocal ensembles of international standing. During Christian IV's reign (1588–1648) Danish court musicians were sent to Venice to study music, and a number of musicians from abroad were invited to court to build up and train the musical establishment, including Dowland from England and Schütz from Germany. Alongside such Danish musicians as Pedersøn, Melchior Borchgrevinck and Hans Nielsen, they created a flourishing musical life in the early 17th century, making the city an international centre of music. In the late 17th century a group of French musicians was brought over and gave magnificent performances of French ballet in the palace.

At the beginning of the 18th century, an Italian opera company arrived and for a short time performed in a new building in Bredgade (which still exists, though no longer as a theatre). This venture came to an end, however, owing to lack of public support. Later a series of opera performances, open to the public, was arranged in the royal palace, including German operas by the Hamburg composer Reinhard Keiser. During the reign of the Pietist Christian VI (1730–46) theatrical performances were forbidden, but opera was again permitted under Frederik V (1746–66). The Italian impresario Pietro Mingotti arrived in Copenhagen in 1747 with a group of singers and gave several seasons of Italian opera at a theatre in the Charlottenborg palace, assisted by Danish instrumentalists. Gluck was among those who worked for this company; as homage to the Danish court he composed an opera, *La contesa de' numi*, performed at the Charlottenborg theatre in 1749. Italian opera enjoyed many years' favour under the direction of such composers as Giuseppe Sarti, Paolo Scalabrini and Mingotti himself. In 1748 a new, larger theatre was opened near the Charlottenborg in Kongens Nytorv, and in 1770 it became the Kongelige Teater.

A more distinctively national musical style developed during the second half of the 18th century, founded by German-born musicians including J.E. Hartmann (the first of a distinguished family of Danish composers), F.L.A. Kunzen, J.A.P. Schulz, and later C.E.F. Weyse and Friedrich Kuhlau. From the 1770s the repertory of the Kongelige Teater included Singspiels by Hartmann (*Balders død* and *Fiskerne*), Kunzen (*Holger Danske* and *Dragedukken*) and Schulz (*Høstgildet* and *Peters bryllup*). These laid the foundations for a Danish opera tradition, continued by Weyse and Kuhlau. The national play *Elverhøj* (1828), written by J.L. Heiberg with music by Kuhlau, is the most frequently performed play in Denmark. The basis of the Kongelige Danske Ballet was laid at the Kongelige Teater from the 1770s with Claus Schall's ballet divertissements and ballet numbers in dramatic works. Its great period (c1830–78) was under the direction of August Bournonville, many of whose ballets are still performed in Copenhagen, notably *Napoli* (1842) and *Et folkesagn* (1854) with music by Gade and Hartmann.

During the years without opera, 1730–46, sacred music was more widely cultivated, especially in the Christiansborg Slotskirke (palace chapel), and

concert life had a considerable flowering. Musical societies grew up as collaborations between professional and amateur musicians. The earliest of these, founded on the English model in 1744 with the support of the composer J.A. Scheibe and the playwright Ludvig Holberg, was the Musikalske Societe. Weyse and Kuhlau dominated musical life in the first half of the 19th century, and Niels W. Gade and J.P.E. Hartmann in the second. After a few decades of decline in musical activity, the Musikforening (Music Society) was founded in 1836 and became the most important musical institution in the city. From 1849 to 1890 it was autocratically conducted by Gade, whose rather conservative taste dominated its repertory. The Caeciliaforening (1851–1934) performed mostly early vocal music. Other societies founded in the following years were Euterpe (1864–7), the Kammermusikforening (founded 1868 and still active), the Koncertforening (1874–93) and Palaekoncerterne (1895–1932). From their establishment in 1843 the Tivoli Gardens were an important concert venue under the musical management of H.C. Lumbye (see illustration). With the founding of the workers' clubs a workers' singing movement arose, with its own choirs and to some extent its own repertory. During the first decades of the 20th century the music societies gradually lost their position to the radio station Statsradiofonien (now Danmarks Radio), which has given public Thursday concerts since 1933. In the 1920s there arose a number of contemporary music societies, notably the Unge Tonekunstnerselskab (Young Musicians' Association), which was the Danish section of the ISCM from 1930 until it was replaced by the Musica Nova in 1994. Musical life in the first half of the 20th century was dominated by Carl Nielsen, who with his opera *Maskarade* (1906) created a monument to old Copenhagen.

The Falkoner Centre Theatre (2000 seats; inaugurated 1959) is used for opera and ballet, especially by foreign companies, and also serves as a concert hall. Concerts were also given in the halls of the Odd Fellow Palaet (opened 1888), of which the largest, which burnt down in 1993, seated about 1500. Other venues included the Statens Museum for Kunst, the Ny Carlsberg Glyptotek and churches. The large concert hall in the Tivoli Gardens (2000 seats; built 1956) has concerts and recitals almost every evening during the season from May to September, often with visiting artists and ensembles, and is also used regularly in winter. The Radiohus Koncertsal, opened in 1946, is the home of the Radio Symphony Orchestra (RSO). Concerts of contemporary music are given in the Pumpehus.

The Kongelige Opera performs on two stages of the Kongelige Teater: the so-called Gamle Scene (old stage), opened in 1874 on the site of the original Kongelige Teater building of 1748, and the adjoining Nye Scene (new stage), built in 1931. There are seasons of opera, ballet and drama throughout the year apart from a short summer break. In the 1960s and 70s the Studenteropera performed rarely heard works by Handel, Monteverdi, Mozart and Weyse, among others, and in 1994 the Anden Opera (Other Opera) was founded for the performance of contemporary music drama.

The Kongelige Kapel (Royal Orchestra) has an uninterrupted tradition dating from the 15th century, and has been active as an international orchestra since its reconstitution in 1780. As well as its regular work at the Kongelige Teater it gives concerts, often with foreign guest conductors, and tours in Denmark and abroad. In 1965 the Tivolis Sommerorkester began performing

throughout the year and changed its name to the Sjaellands Symfoniorkester. The RSO is the third of the city's large professional orchestras. Smaller ensembles include the Radioens Underholdningsorkester. Among the best-known choirs are the Københavns Drengekor (Boys' Choir, founded 1924 by Mogens Wöldike), the Kongelige Teaters Operakor, the Radiokor and the Studentermusikforening (founded 1839).

The Kongelige Danske Musikkonservatorium, founded by the jeweller P.W. Moldenhauer in 1868, became the leading Danish institution of higher musical education; its joint first directors were Gade, Hartmann and H.S. Paulli. Attached to it is the Operaakademi (established 1956), where most of the singers of the Kongelige Opera are trained. The music department of Copenhagen University gives degrees in musicology and music education. Jazz and rock musicians are trained at the Rytmiske Musikkonservatorium (founded 1985). The Danish Musicological Society was founded in 1954. The rights of Danish composers are protected by KODA (Selskabet til Forvaltning af Internationale Komponistrettigheder i Danmark, founded 1926).

The music collection of the Kongelige Bibliotek, which is the national library of Denmark and the main university library for musicology and other arts subjects, includes a comprehensive collection of Danish music, printed and in manuscript. The library also houses two national editions: the collected works of Gade and of Nielsen, both initiated in the early 1990s. The Dansk Musikinformationscenter (MIC) helps to market Danish music abroad and functions as a documentation centre for contemporary Danish music. The Musikhistorisk Museum (founded 1898) was combined in 1977 with the instrument collection of Carl Claudius, and has a fine collection of old and rare instruments as well as a specialist archive. The Dansk Folkemindesamling (founded 1904) is a centre for the collection, study and dissemination of traditional music and other folklore, primarily from Denmark.

The opening of Jazzhus Montmartre in the early 1960s established Copenhagen's status as an international jazz centre, thanks in part to resident American musicians such as Oscar Pettiford, Stan Getz and later Dexter Gordon, Ben Webster and Kenny Drew. Notable among Danish jazz musicians is the bassist Niels-Henning Ørsted Pedersen. The annual Copenhagen Jazz Festival attracts both Danish and foreign musicians. The most important venues for rock music are the KB-Hal, the Hus in Magstraede, the Grå Hal in the 'free state' of Christiania, and the Pumpehus. For really big names the national football stadium is used as a concert arena.

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SIGURD BERG/NIELS KRABBE

## Copenhagen Chansonier

(DK-Kk Thott 291, 8<sup>o</sup>). See [Sources](#), MS, §IX, 8.

## Coperario, John.

See [Coprario, John](#).

## Coperti

(It.: 'covered').

Indication for a [Mute](#) to be used in drum music. The term originated in the practice of covering drums (especially timpani) with cloth to damp the sound.

## Copinus, Alexander.

See [Coppini, Alessandro](#).

# Copio [Copia, Coppia, Sullam], Sara [Sarah, Sarra]

(b ?1592; d Venice, 1641). Italian poet and amateur singer. In 1614 she married Jacob Sullam, son of the Jewish Mantuan banker Moses Sullam, who, along with his parents, was Salamone Rossi's benefactor. With her husband and parents, she aided Leon Modena, a relative, in his publications (Modena was the moving spirit behind Rossi's collection of Hebrew works, *Hashirim asher lish'lomo*, 1622/3). Copio hosted a literary salon in her home, where she served as patron to aspiring young writers, among them the Christians Giovanni Basadonna, Baldassare Bonifacio and Numidio Paluzzi. After reading Ansaldo Cebà's epic poem *Ester* (1615–6), she exchanged letters with the author during the years 1618–22; Cebà broke off the correspondence when he realized that he was making little progress in his attempt to convert Sara to Catholicism. Cebà published 53 of his own letters, omitting Sara's, in 1623. In one, he refers to the pleasure of listening to Sara sing the heroic lament of Andromache from his epic, saying that old age and infirmity prevented him from leaving his native Genoa to hear her. Sara seems to have accompanied herself, on what may have been a Spanish guitar; in this she belongs to the Renaissance tradition of female poets who sang and played, with one difference: she is the only known Jewish female poet to have done so in her own time. Of her own poems, a handful were published among Cebà's letters and 14, some with noticeable musical imagery, were edited in 1887.

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DON HARRÁN

## Copla.

A verse form of Hispanic origin, usually sung, consisting of four eight-, six- or five-syllable lines generally rhymed *ABCB*. Often improvised, *coplas* relate humorous incidents, amorous sentiments, current or historical events or merely comment on daily life or the natural environment of the singer. Witty use of slang expressions and double meanings add to their often erotic nature. *Coplas* are commonly used in the *rajaleñas*, *torbellinos* and *guabinas* of Colombia, in the *corrido* of Mexico, and in the villancicos, *saetas*, *vidalas*, *chacareras* and *vidalitas* of Argentina.

WILLIAM GRADANTE

## Copland, Aaron

(*b* Brooklyn, NY, 14 Nov 1900; *d* North Tarrytown, NY, 2 Dec 1990).

American composer, writer on music, pianist and conductor.

1. [Life](#).

2. [Works](#).

3. [Style](#).

[WORKS](#)

[WRITINGS](#)

[BIBLIOGRAPHY](#)

HOWARD POLLACK

[Copland, Aaron](#)

1. **Life.**

One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century.

Copland's parents were Jewish immigrants from small towns in Lithuanian Russia. His father, Harris, reached New York via Glasgow and Manchester while still in his teens, adopting an Anglicized version of the family surname, Kaplan, along the way; his mother, Sarah Mittenthal, arrived in the USA as a young girl and grew up in the American Midwest and Texas before settling in New York in 1881. After their marriage, the Coplands lived above their successful Brooklyn department store; Aaron later credited his business savvy to his experience helping to run the store. The youngest of five children, he was especially close to his sister Laurine, who introduced him to ragtime and opera, and taught him the fundamentals of piano playing. At about the age of seven, he began to make up tunes at the piano, and by the age of 12 was notating short pieces. He received his first formal piano lessons (1913–17) from Leopold Wolfsohn, who assigned him pieces by Mozart, Beethoven and Chopin.

In 1917 Copland began theory and composition lessons with Rubin Goldmark. Rather than pursuing a university degree after his graduation from Boys' High School in 1918, he continued his studies with Goldmark (until 1921), also studying the piano with Victor Wittgenstein (1917–19) and Clarence Adler (1919–21). To supplement his musical education, he regularly attended concerts, operas and dance recitals, including performances by Isadora Duncan and the Ballets Russes, and scoured New York's public libraries for the latest American and European scores. The Piano Sonata (1921) was completed for Goldmark as a 'graduation' piece. More adventurous efforts, however, such as *Three Moods* for piano (1920–21), the last movement of which features his first explicit use of jazz, and *The Cat and the Mouse* for piano (1920), his first published composition, were not shown to his teacher. In these endeavours he enjoyed the support of such friends as Aaron Schaffer, who expertly guided his knowledge of French literature, and Arne Vainio, who introduced him to the ideals behind American socialism.

Copland spent the summer of 1921 at the American Conservatory, Fontainebleau, where his teachers included Paul Antonin Vidal (composition) and Albert Wolff (conducting). He pursued further study in Paris (1921–4) with

Ricardo Viñes (piano) and Nadia Boulanger (composition), by far his most important teacher. Among her many attributes, Copland especially valued her thorough grasp of music literature, her sensitivity to clarity, elegance and formal continuity ('la grande ligne'), and her confidence in her young American students. He also appreciated the opportunity to meet the distinguished artists who came to her Wednesday teas, events he described as 'a continuing link in that long tradition of the French intellectual woman in whose salon philosophy was expounded and political history made'. The writings of her friend André Gide made a particularly strong impression on the young composer.

During his years in Paris, Copland also frequented Sylvia Beach's legendary bookstore, and attended classes, museums, plays, ballets and concerts, often in the company of his friend, cousin and room-mate, Harold Clurman, who later became an esteemed director and drama critic. In addition, he travelled to England, Belgium, Italy, Austria and Germany, all the while meeting composers, examining scores and hearing new music. He responded especially strongly to the music of Stravinsky, the 'hero' of his student days, and Milhaud, whose assimilation of French, Jewish and American traits he particularly esteemed. He also developed an admiration for the music of Fauré and Mahler, considering the contrapuntal textures of both composers progressive.

Under Boulanger's tutelage, Copland produced his first orchestral score, the ballet *Grohg*, which he completed upon his return to the USA. Even before he returned home, however, Boulanger arranged a major American première for another Copland work: an organ concerto to be performed by both the New York SO under Walter Damrosch and the Boston SO under Sergey Koussevitzky, with herself as soloist. The resultant Organ Symphony (1924) initiated an important collaboration between Copland and Koussevitzky, who was to perform 12 Copland works, including several that he personally commissioned and introduced. In 1940 Koussevitzky also appointed Copland assistant director of the Berkshire Music Center, where he taught most summers until 1965. The conductor became for Copland a standard of 'courage' and 'vitality' in an often conventional and dull musical world.

Despite the support of Koussevitzky, the pianist John Kirkpatrick, critics Paul Rosenfeld, Lawrence Gilman and Edmund Wilson, patrons Claire Reis and Alma Wertheim, choreographer Martha Graham, and other composers and artists, Copland's 'strident' and 'nervous' music met initially with a largely sceptical audience and press. The jazzy Piano Concerto (1926), written for the composer to play with the Boston SO, received a particularly hostile reception. Only paltry commissions and part-time teaching appointments at the New School for Social Research, the Henry Street Settlement and Harvard University, along with grants from individuals and foundations, kept him from destitution.

Regardless of these difficulties, Copland eschewed a full-time university position, hoping that he and his American colleagues might earn decent livings from composition. Towards this end, he was active in New York's League of Composers, often writing for its journal, *Modern Music*, as well as for other magazines and newspapers. He organized the Copland-Sessions Concerts (1928–31) and Yaddo Festivals (1932–3), helped to supervise the

Cos Cob Press, founded in 1929 for the publication of recent American music, assumed leadership of the ACA (1939–45), and co-founded the AMC (1939). These activities not only helped to foster his own career, but also those of older composers such as Carl Ruggles and Charles Ives, contemporaries such as Roger Sessions, Roy Harris, Walter Piston, Virgil Thomson and Carlos Chávez, and younger figures including Israel Citkowitz, Paul Bowles, Vivian Fine, Marc Blitzstein and Henry Brant. Over the following decades he also became an important mentor to David Diamond, William Schuman, Elliott Carter, Leonard Bernstein, Irving Fine, Lukas Foss, Jacob Druckman, David del Tredici, Barbara Kolb and many others.

During the 1930s Copland often lived and travelled with photographer Victor Kraft, his companion from 1932 until the mid-1940s. Although discreet about his private life, he was one of the first prominent homosexual composers to co-habit with a romantic partner. Politically, the Depression brought about an intensification in his socialist sympathies. In 1932, at Chávez' urging, he visited Mexico for the first time, finding the country's people, as well as its revolutionary government, an inspiration; he returned to Mexico for extended working vacations and hoped to travel to the Soviet Union. In 1934 he gave speeches on behalf of farmers in rural Minnesota, composed the worker's chorus *Into the Street May First*, and wrote an article about proletarian music for *The New Masses*.

In the late 1930s and early 1940s Copland's ballets, patriotic works and lighter efforts, such as *El salón México* (1932–6), brought popular and critical acclaim. *Appalachian Spring* (1943–4) won the Pulitzer Prize and the New York Music Critics' Circle Award. A good relationship with Boosey & Hawkes advanced his career, as did the rising fame of Bernstein, his most important champion after Koussevitzky. A successful score for the documentary *The City* (commissioned for the 1939 New York World's Fair), led to five feature Hollywood film scores, of which four earned nominations for an Academy Award, won finally by *The Heiress* (1949). During this period he travelled extensively in South America on behalf of both the Coordinator of Inter-American Affairs (1941) and the State Department (1947). As well as reporting on musical conditions, he developed friendships with many Latin American composers, including Ginastera, who, like Britten, Takemitsu and others from around the world, took inspiration from Copland's nationalism.

By the late 1940s Copland was widely regarded as the foremost American composer of his time. Though for many years a Manhattan resident, he felt compelled to leave the city in 1947. After an unsettled period, he purchased a converted barn, Shady Land Farm, in Ossining, New York, where he lived from 1952 to 1961.

As early as his participation in the 1949 World Peace Conference, he became the target of anti-communist smear campaigns. These attacks culminated in the cancellation in 1953 of *Lincoln Portrait* from a presidential inaugural concert, and a subpoena to appear before a closed hearing of a Congressional subcommittee. Throughout these trials he denied being a communist and successfully avoided implicating any friends or associates.

This unpleasant episode had virtually no effect on his growing reputation. He became the first American composer to serve as Harvard's Norton Professor of Poetics (1951–2) and was elected to the American Academy of Arts and

Letters (1954), receiving the Academy's Gold Medal in 1956 and serving as its president in 1971. Other awards included a MacDowell Medal (1961), a Presidential Medal of Freedom (1964), a Kennedy Center Honor (1979), a Medal of the Arts (1986), a Congressional Gold Medal (1986) and numerous honorary doctorates. Moreover, he became a highly decorated figure internationally, receiving memberships or fellowships in academies in England, Italy, Argentina and Chile, along with the Federal German Republic's Commander's Cross of the Order of Merit (1970). In 1981 the music school at Queens College, CUNY, was named the Aaron Copland School of Music.

Throughout the 1950s and beyond, Copland continued to lecture, teach and write as vigorously as ever. Although he had occasionally conducted his own works, after his *début* with the New York PO in 1958 he embarked on a full-fledged conducting career, following which he conducted internationally for more than 20 years. While his concerts always featured his own music, he also programmed the work of over 80 other composers. He recorded much of his orchestral literature and some of his piano music. Rejecting the notion of a 'definitive' performance, he still liked to demonstrate 'how my music should go'.

In 1961 Copland moved to a larger home, Rock Hill, near Peekskill, New York, where he lived until his death. He composed very little after 1972. 'It was exactly as if someone had simply turned off a faucet', he said. He felt 'lucky to have been given so long to be creative. And resigned to the fact that it appears to be over'. In the mid-1970s he began to experience short-term memory lapses, later diagnosed as Alzheimer's or a similar condition. By the mid-1980s he was under regular medical supervision. A few weeks after his 90th birthday he died of respiratory failure brought on by pneumonia. The bulk of his large estate was bequeathed to the establishment of the Aaron Copland Fund for Music, a non-profit organization for the support of contemporary music and young composers. In 1995 the Library of Congress opened its vast Copland Collection to the public.

[Copland, Aaron](#)

## **2. Works.**

Copland favoured the large public venues of stage, screen, radio, television and concert hall on the one hand, and the extreme intimacy of the solo piano on the other. His two operas, *The Second Hurricane* (1936) and *The Tender Land* (1952–4), both deal with young people coming of age: the first, a 'play opera' for high school students, celebrates the joys and virtues of social harmony; the latter, a small-scale work for television and university performances, concerns a young woman's discovery of self. He also began work on a musical based on Erskine Caldwell's darkly humorous novel, *The Tragic Ground*, and considered operatic adaptations of Theodore Dreiser and Frank Norris, as well as collaborations with Thornton Wilder, Arthur Miller, William Inge and Edward Albee. His 'one regret' was not having written a 'grand opera'.

Copland's eight film scores (1939–61), composed for two documentaries and six feature films, set new standards for American cinema in their subtle underscoring and refined dramatic sensibility. In addition, he successfully helped to introduce Hollywood to a Modernist idiom, epitomized by the

dissonant harmonies accompanying the fight between Lennie and Curley in *Of Mice and Men* (1939). He also demonstrated the efficacy of particularizing musical sonority and style to the individual needs of each film.

Parts of Copland's first ballet score, *Grohg* (1922–5), a macabre fantasy inspired by F.W. Murnau's film *Nosferatu*, were refashioned by the composer into a number of other works, including a second ballet, *Hear Ye! Hear Ye!* (1934), a satire on the American judicial system. Withdrawn during his lifetime, both of these works resurfaced only after his death. In contrast, the next three ballets, *Billy the Kid* (1938, for Lincoln Kirstein's Ballet Caravan), *Rodeo* (1942, for the Ballet Russe de Monte Carlo) and *Appalachian Spring* (1943–4, for Martha Graham) became three of his best-known works. Notwithstanding their similarities, each ballet has its own profile: *Billy* is a sober parable set in the American West; *Rodeo* is a charming romantic comedy; and *Appalachian Spring* is a poignant love story set against a frontier background. Copland's last ballet, *Dance Panels* (1959, rev. 1962), a homage to the waltz, was written for Jerome Robbins, although he never choreographed it. Among other dramatic works, *Quiet City* (1940), a short, introspective piece based on music written for Irwin Shaw's play about a businessman's midlife crisis, has had enduring success.

Of his orchestral works, Copland composed three in what he called 'the grand manner': the *Symphonic Ode* (1927–9); the Third Symphony (1944–6); and *Connotations* (1962). Some friends preferred his less grandiose efforts, in particular, *the Short Symphony* (1932–3), *Statements* (1935) and *Inscape* (1967; fig.2). General audiences, meanwhile, gravitated towards the lighter works, including *Music for the Theatre* (1925), *El salón México* (1932–6), *An Outdoor Overture* (1938), *Lincoln Portrait* (1942), the Clarinet Concerto (1947–8), and *Three Latin American Sketches* (1971).

Most of the chamber works are written for combinations of strings, often with piano; among these are the piano trio *Vitebsk* (1928), inspired by S. Ansky's play *The Dybbuk*, the Violin Sonata (1942–3), the Piano Quartet (1950) and the Nonet (1960). One of his last substantial pieces was a Duo for flute and piano (1971). The most imposing of the solo piano works, the Variations (1930), the Sonata (1939–41) and the Fantasy (1952–7), are important personal statements as well as major contributions to the repertory. Other efforts in this medium include the sprightly *Danzón cubano* for two pianos and various pieces for children. *In the Beginning* (1947) for mezzo-soprano and a *cappella* chorus stands out among his choral works; *Twelve Poems of Emily Dickinson* (1950) among his output for voice and piano.

Copland's numerous articles and books include two successful music appreciation texts, *What to Listen for in Music* (New York, 1939, 3/1988) and *Our New Music* (New York, 1941, rev. and enlarged 2/1968 as *The New Music 1900–1960*) derived from his classes at the New School for Social Research. His Norton lectures, published as *Music and Imagination* (Cambridge, MA, 1952/R) were, in the words of William Austin, 'worthy successors to Stravinsky's *Poetics* and Hindemith's *Composer's World*, without the dogmatism of the former and the bitterness of the latter'. A selection of essays was published as *Copland on Music* (New York, 1960/R). He also co-authored a two-volume autobiography with Vivian Perlis (Boston,

1984; New York, 1989). Like his more popular scores, these publications were at once accessible and probing, appealing to layman and expert alike.

Copland, Aaron

### 3. Style.

Copland composed primarily at the piano, working sometimes with a single idea, sometimes with many. He often recycled materials from works or sketches composed years earlier; a particularly well-known example of this is his use of a discarded variation from the Piano Variations at a climactic moment in the film score for *The Heiress*. He orchestrated his works only after the creation of a piano score, arguing that 'any decision as to timbre, too quickly arrived at, is itself a limitation, since it prevents freedom of action on other pages'. Although he could write quickly when necessary, his typical pace was deliberate. When looking over his scores, he would sometimes point to a spot with undisguised pleasure and say, 'That was the note that cost'. He rarely revised a work after its initial publication. As a teacher, he emphasized the importance of critical self-awareness during the creative process.

Copland's earliest juvenilia reflect the styles of Italian opera, the piano works of Chopin and Liszt, and eastern European Jewish music. At the same time, they reveal distinctive elements such as tonal stasis, modal ambiguity and idiosyncratic formal structures. During his years as a student of Goldmark his music assimilated features of contemporary European composers, including Debussy and Skryabin, as well as American popular song. In Paris he learned from a wide range of sources, among them the quarter-tone writing of Alois Hába, which he appropriated in *Vitebsk* and other scores from the 1920s. Despite these many influences, he forged a strong individual voice that crystallized in *Music for the Theatre* (1925).

Copland's style is now recognized as distinctly American (although early in his career some regarded its jazzy urbanity as relatively exotic). It is derived less directly from such American predecessors John Alden Carpenter and Henry Gilbert than from the popular music with which he grew up, the jazz he sought out in Paris and New York, examples set by Walt Whitman and others, and his keen observations of everyday life. His interest in developing a distinctively American style originated in part from an inclination towards national styles in general. He admitted a 'deep psychological need' for listeners to find 'the note' that makes music 'characteristically itself', especially among composers from 'nations whose music is still unformed'. He aspired to 'affirm' a relation between his music and the world around him, even if this constituted only a means of 'revolt'. Such thinking found encouragement from his personal contact with writers and photographers associated with Alfred Stieglitz, such as Waldo Frank and Paul Strand.

In the mid-1920s Copland used what he considered to be the two characteristic expressions of jazz, the 'snappy' number and the blues, to evoke, respectively, the excitement and loneliness of modern urban life. By 1927 he had by and large moved beyond these overt references, but jazz remained an important underpinning of his musical style. Indeed, over the years he became increasingly aware and respectful of 'real' jazz, including the work of Duke Ellington, Albert Ammons, and later Lennie Tristano, Miles Davis, Charles Mingus and many others. His later music continued to reflect

developments in the jazz idiom; the Clarinet Concerto (1947–8) makes reference to the 'swing' style, for example, and *Something Wild* (1961) reveals the impact of 'cool' jazz.

During the course of the 1930s, thanks in part to the emergence of a 'popular front' in American politics, Copland became appreciative of the distinctive qualities of American folk music. Whereas he had parodied the *Star Spangled Banner* in *Hear Ye! Hear Ye!* (1934), he used a tune from the American Revolution, *The Capture of Burgoyne*, for the rousing climax of *The Second Hurricane* (1936). He made intermittent use of such material as late as *Emblems for band* (1964), which quotes *Amazing Grace*. Even compositions that made only sparing use of folk melody revealed the influence of this repertory, especially dramatic works set in rural America, such as *Our Town* (1940), *Appalachian Spring* (1943–4) and *The Tender Land* (1952–4). At the same time, beginning with the finale of the Short Symphony (1932–3) and later in *El salón México* (1932–6), Copland's music absorbed Mexican folk styles. With his travels to South America in the 1940s, he began to adapt aspects of Brazilian and Cuban folk music as well. His mature style can be seen as incorporating elements derived from Jewish, Black American, Anglo-American and Latin American sources.

The secondary literature on Copland tends to recognize, with some justification, four style periods: an early jazz period; a more severe, abstract period; a populist or 'Americana' period; and, beginning with the Piano Quartet (1950), a late 12-note period. Writers, however, have often exaggerated the individuality of these phases. Considering that Copland explored the vernacular throughout his career, the designation 'Americana' for a prescribed time period seems particularly misleading. Similarly, the notion of a 12-note period does not allow for a number of important late works that make little or no use of that method, nor does it account for his early adaptation of the technique in the e.e. cummings setting, *Poet's Song* (1927), and the quasi-serial techniques used in the Piano Variations (1930) and other works. Rather than separate stylistic entities, these periods are better thought of as continually building and interlocking phases. 'No element ever appears abruptly in a work', observed Blitzstein about Copland's music, 'or gets cut off in another'. A clearly defined and individual personality can be heard throughout all of his stylistic changes and developments.

Copland's melodic writing is direct and vigorous, featuring frequent skips and leaps, even in the vocal works. At the same time, his melodies tend to avoid florid or chromatic elaborations. Even the 12-note works are reserved in this respect, as they typically focus on sharply-defined row fragments. Melodies often feature a short, trenchant motive, developed bit by bit in a modular fashion, like separate parts of a mobile. Such an approach, which characterizes the thorny Piano Variations, the popular *Fanfare for the Common Man* and the 12-note Piano Fantasy, creates a heightened impression of spontaneity. William Austin suggests it is 'as if [Copland] wanted to expose the way his mind actually works with musical ideas, rather than the stylized finished product of its working'. Sometimes a motif expands with each successive repetition; this 'additive' technique can be found in nearly all of his compositions.

Copland's melodies and harmonies are closely coordinated. The central four-note motive of the Piano Variations yields biting 2nds and 7ths (ex.1); the 4ths and 5ths of the *Fanfare* melody produce quartal and quintal sonorities (ex.2); the diatonicism of *Appalachian Spring* creates so-called 'white-note' chords (also described as 'pandiatonic'); and the row for the Piano Fantasy generates densely chromatic harmonies (ex.3). Although a few works verge on atonality, he generally maintains some audible reference to tonality, retaining to some extent a distinction between major and minor modes as well. At the same time, his music contains modal and enharmonic ambiguities of various kinds and modifies traditional dominant functions by avoiding the leading tone. Modulations tend to be brief and unpredictable, typically involving the juxtaposition of key areas; some pieces, like the *Fanfare*, do not conclude in the key in which they begin.

Copland's rhythms are often declamatory, suggesting the accentual patterns of prose, rather than conventional song or dance patterns (though their strong physical qualities have always attracted choreographers). In slower passages, prose-like rhythms suggest quiet hymns, shofar calls or solemn chants. In a lighter vein, however, such rhythms can be jaggedly skittish and nervously jazzy. Even his most straightforward scores contain subtle syncopation, polyrhythmic layering, and changing metres and tempos. For the convenience of performers, however, he often barred his orchestral works more regularly than he would have liked; in such cases, he sometimes added explanatory footnotes and dotted bar-lines to help clarify his intentions.

Copland makes unusually frequent use of unison and two-voice writing (including the familiar device of two-part canon) and his transparent textures are considered one of his most distinctive and influential traits. Such lean textures are often filled out by the pairing of one or more parts with a parallel voice. A few works, like the massive Third Symphony and the autumnal Nonet, include passages that are atypically rich and thick. Generally, however, textures display razor-sharp clarity and brilliance.

Copland's instrumental writing is similarly bright and crisp, specifying many types of accent and articulation. His orchestrations, thought by Stravinsky and Piston to be particularly distinguished, avoid the 'useless doublings' he criticized in Wagner in favour of the chamber-like sonorities he admired in Mahler. Unlike Mahler, however, he exploited the cantabile potential of the strings and other instruments with extreme restraint. He expected straightforward playing without excessive sentiment or vibrato. As a conductor, he often admonished the violins with the comment, 'It's too much on the Tchaikovsky side' (or 'the Massenet side'). His piano writing, featuring alternating passages of great delicacy and brash percussiveness uniquely suited his own piano playing, according to Bernstein. The application of some of these features in music for voice and chorus was even more provocative, but also effective and memorable.

Copland worked mostly in smaller forms, the large scope of the Third Symphony and the Piano Fantasy being exceptional. He had a life-long predilection for three-movement designs (often in a slow-fast-slow format), especially in larger instrumental works. His two concertos, however, each consist of two movements with a connective cadenza that anticipates the finale. Many other works are in single-movement forms. Like Stravinsky,

Copland created his forms by piecing together smaller sections. He did not compose strictly from the beginning of a piece to the end, but juggled and rearranged motives, passages and sections. 'I don't compose; I assemble materials', he once stated. His occasional adaptation of traditional forms such as the sonata, variation and chaconne take on highly original expressions. Large movements more typically unfold in a general arch-like shape.

Although he thought it imperative for a good listener to apprehend, in a general way, a piece's formal structure, Copland considered composition as fundamentally an emotional experience, an act of 'self-expression' and 'self-discovery'. 'Music is largely the product of emotions', he said, explaining why he worked at night, 'and I can't get emotional early in the day'. He also spoke of 'musical instinct' and the 'heat of inspiration'. He believed that some contemporary composers overemphasized music's intellectual side, just as performers tended to overemphasize its purely technical aspects. At the same time, he criticized the emotional excesses of many Romantic and post-Romantic composers, identifying instead with the image of Beethoven attributed to Schubert, a composer who maintained 'superb coolness under the fire of creative fantasy'.

Copland's own emotional directness was frequently made explicit by detailed and unusual verbal directives in his scores. As early as *Three Moods* (1920–21) he explored three expressive modes comparable to those later identified by Paul Rosenfeld as characteristic: 'Embittered'; 'Wistful'; and 'Jazzy'. Larger works display a wider range of emotions, with middle sections often providing emotional contrast. His dialectical thinking and love of contradictions related well to his remarkably open-minded and balanced personality. For Clurman, he was a composer 'whose creation synthesizes the tensions between the loneliness, isolation and desire for withdrawal a sensitive person must feel in our stony and increasingly joyless society with the equally strong impulse to affirm and assert with humor and an irrepressible vivacity the age-old aspirations of humankind' (Pollack, B1999).

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## WORKS

published unless otherwise stated

### operas

The Second Hurricane (school play-op, 2, E. Denby), 1936, New York, Henry Street Settlement Music School, 21 April 1937

The Tender Land (2, H. Everett [E. Johns]), 1952–4, New York, New York City Op, 1 April 1954; rev. 3 acts, 1955, Tanglewood, 2 Aug 1954, final rev. Oberlin, OH, 20 May 1955; orch suite, 1958

### ballets

Grohg, 1922–5, rev. 1932, cond. O. Knussen, London, 20 June 1992; excerpt Dance of the Adolescent, arr. 2 pf, 1933

Hear Ye! Hear Ye!, 1934, cond. R. Ganz, Chicago, 30 Nov 1934

Billy the Kid, 1938, 2 pf perf., cond. F. Kitzinger, Chicago, 6 Oct 1938, orch perf., cond. W. Steinberg, New York, 24 May 1939; orch suite, 1939, 2 pf, 1946, excerpts arr. chbr orch, 1946, vn, pf, 1950, vc, pf, 1952

Rodeo, 1942, cond. F. Allers, New York, 16 Oct 1942; arr. as Rodeo: 4 Dance

Episodes, orch, 1942, cond. A. Fiedler, Boston, 28 May 1943 [only 3 Episodes perf.], cond. A. Smallens, New York, 22 June 1943; arr. pf, 1946, Hoe-Down arr. str orch, 1946, vn, pf, 1946

Appalachian Spring, fl, cl, bn, pf, 4 vn, 2 va, 2 vc, db, 1943–4, cond. L. Horst, Washington, DC, 30 Oct 1944, orchd 1954; suite, 1944, orchd, 1945, cond. A. Rodzinski, New York, 4 Oct 1945

Dance Panels, 1959, rev. 1962, cond. Copland, Munich, 3 Dec 1963, arr. 2 pf, 1959, pf, 1965

### other dramatic

Film scores: The City (dir. R. Steiner and W. Van Dyke), 1939, unpubd; Of Mice and Men (after J. Steinbeck, dir. L. Milestone), 1939, unpubd; Our Town (after T. Wilder, dir. S. Wood), 1940, unpubd [arr. orch suite, 1940, arr. as Story of Our Town, vn, pf, 1940, excerpts arr. pf, 1944]; The North Star (after L. Hellman, dir. Milestone), 1943; The Cummington Story, 1945, unpubd; The Heiress (after H. James: *Washington Square*, dir. W. Wyler), 1948, released 1949; The Red Pony (after Steinbeck, dir. Milestone), 1948 [arr. orch suite, 6 scenes, 1948, sym. band suite, 4 scenes, 1966]; Something Wild (after A. Karmel: *Mary Ann*, dir. J. Garfein), 1961, unpubd

Incid music: Miracle at Verdun (H. Chlumberg), chbr orch, 1931; The Five Kings (after W. Shakespeare), 1v, cl, tpt, gui, org, perc, 1939, unpubd; From Sorcery to Science (puppet-show music), orch, 1939; Quiet City (I. Shaw), cl, sax, tpt, pf, 1939, unpubd [arr. suite, tpt, eng hn, str, 1940]; The World of Nick Adams (TV play, after E. Hemingway), orch, 1957; CBS Playhouse (theme song), brass, perc, 1967, unpubd

### orchestral

Cortège macabre, 1923, cond. H. Hanson, Rochester, NY, 1 May 1925 [from Grohg]

Symphony, org, orch, 1924, N. Boulanger, cond. W. Damrosch, New York, 11 Jan 1925; arr. without org as Sym. no. 1, 1926–8; Prelude, arr. chbr orch, 1928, pf trio, n.d., unpubd

Music for the Theatre, suite, chbr orch, 1925, cond. S. Koussevitzky, Boston, 20 Nov 1925

Piano Concerto, 1926, Copland, cond. Koussevitzky, Boston, 28 Jan 1927

Symphonic Ode, 1927–9, cond. Koussevitzky, Boston, 19 Feb 1932; rev. 1955, cond. C. Münch, Boston, 3 Feb 1956

Dance Symphony, 1929, cond. L. Stokowski, Philadelphia, 15 April 1931 [from Grohg]

Short Symphony (Symphony no.2), 1932–3, cond. C. Chávez, Mexico City, 23 Nov 1934

Statements: Militant, Cryptic, Dogmatic, Subjective, Jingo, Prophetic, 1935, last two movts only, cond. E. Ormandy, Minneapolis, 9 Jan 1936; cond. D. Mitropoulos, New York, 7 Jan 1942

El salón México, 1932–6, cond. Chávez, Mexico City, 27 Aug 1937

Music for Radio: Saga of the Prairie, 1937, cond. H. Barlow, New York, 25 July 1937; retitled 1968 as Prairie Journal

An Outdoor Adventure, 1938, cond. A. Richter, New York, 16 Dec 1938; arr. sym. band, 1942, cond. Copland, New York, 22 June 1942

Signature, 1938, cond. I. Karman, New York, 23 Feb 1938, unpubd

John Henry, chbr orch, 1940, cond. Barlow, New York, 5 March 1940, rev. orch, 1952

Fanfare for the Common Man, brass, perc, 1942, cond. E. Goossens, Cincinnati, 12

## March 1943

Lincoln Portrait, spkr, orch, 1942, W. Adams, cond. A. Kostelanetz, Cincinnati, 14 May 1942

Music for Movies, 1942, cond. D. Saidenberg, New York, 17 Feb 1943 [incl. music from *The City*, *Of Mice and Men*, *Our Town*]

Letter from Home, dance orch, 1944, cond. P. Whiteman, New York, 17 Oct 1944; arr. chbr orch, 1947, rev. orch, 1962

Symphony no.3, 1944–6, cond. Koussevitzky, Boston, 18 Oct 1946

Jubilee Variation on a Theme of Goossens, 1945, cond. Goossens, Cincinnati, 23 March 1945, unpubd [incl. in *Variations on a Theme by Goossens*]

Danzón cubano, 1946, cond. R. Stewart, Baltimore, 17 Feb 1946 [arr. of 2 pf piece]

Clarinet Concerto, cl, str, hp, pf, 1947–8, B. Goodman, cond. F. Reiner, New York, 6 Nov 1950

Preamble for a Solemn Occasion, spkr, orch, 1949, L. Olivier, cond. L. Bernstein, New York, 10 Dec 1949; arr. org, 1953, sym. band, 1973

Variations on a Shaker Melody, sym. band, 1956 [from *Appalachian Spring*]

Orchestral Variations, 1957, cond. R. Whitney, Louisville, KY, 5 March 1958 [arr. of pf piece]

Connotations, 1962, cond. Bernstein, New York, 23 Sept 1962

Down a Country Lane, school orch, 1964, cond. E. Read, London, 20 Nov 1964 [arr. of pf piece]

Emblems, sym. band, 1964, cond. W. Schaefer, Tempe, AZ, 18 Dec 1964

Music for a Great City, 1964, cond. Copland, London, 26 May 1964 [from *Something Wild*]

Inscape, 1967, cond. Bernstein, Ann Arbor, MI, 13 Sept 1967

Variations on a Shaker Melody, 1967 [from *Appalachian Spring*]

Ceremonial Fanfare, brass, 1969, New York, 14 Nov 1970

Happy Anniversary, 1969, cond. Ormandy, Philadelphia, 24 Jan 1970

Inaugural Fanfare, wind, 1969, cond. G. Miller, Grand Rapids, MI, 14 June 1969, rev. 1975

Larghetto pomposo (Happy Birthday), unspecified brass, 1971

3 Latin American Sketches, 1971: *Estribillo*; *Paisaje mexicana* (1959); *Danza de Jalisco* (1959); *Danza only*, Spoleto, July 1959; *Paisaje and Danza as 2 Mexican Pieces*, cond. Copland, Washington, DC, 20 April 1965; complete perf., cond. Kostelanetz, New York, 7 June 1972; *Danza arr. pf*, 1959, 2 pf, 1963

## choral

4 Motets (Bible), SATB, 1921, cond. M. Smith, Fontainebleau, 1924

The House on the Hill (E.A. Robinson), SSAA, 1925, cond. G. Reynolds, New York, 24 April 1925

An Immorality (E. Pound), S, SSA, pf, 1925, cond. Reynolds, New York, 24 April 1925

Into the Streets May First (A. Hayes), unison vv, pf, 1934, New York, 29 April 1934

What do we plant? (H. Abbey), SSA, pf, 1935, New York

Lark (G. Taggard), B, SATB, 1938, cond. R. Shaw, New York, 13 April 1943

Las agachadas (The Shake-Down Song) (trad. Sp.), SSAATTBB, 1942, cond. H. Ross, New York, 25 May 1942

Song of the Guerrillas (I. Gershwin), Bar, TTBB, pf, 1943 [from *The North Star*]

Stomp Your Foot, SATB, pf 4 hands, 1943 [from *The Tender Land*]; arr. chorus, orch, 1954

In the Beginning (Bible: *Genesis*), Mez, SATB, 1947, cond. Shaw, Cambridge, MA, 2 May 1947

The Promise of Living, SATBB/TTBB, pf 4 hands, 1954 [from *The Tender Land*];

arr. chorus, orch, 1954

Canticle of Freedom (J. Barbour), 1955, cond. K. Liepmann, Cambridge, MA, 8 May 1955; rev. 1965, cond. Shaw, Atlanta, 19 Oct 1967

### chamber

Capriccio, vn, pf, 1916, unpubd; Poème, vc, pf, 1918, unpubd; Lament, vc, pf, 1919, unpubd [arr. pf trio, 1919, unfinished]; 2 Preludes, vn, pf, 1919–21, unpubd; Sonata Movt on a Theme by Paul Vidal, str qt, 1921, unpubd; Movt, str qt, c1923; 2 Pieces, str qt, 1923–8: Rondino, Lento molto; 2 Pieces, vn, pf, 1926: Nocturne [arr. cl, pf, 1976], Ukelele Serenade; Vitebsk: Study on a Jewish Theme, pf, trio, 1928; Elegies, vn, va, 1932, unpubd; Sextet, cl, str qt, pf, 1937 [arr. of Short Symphony]; Sonata, vn, pf, 1942–3 [arr. cl, pf, 1983, rev. 1986]; Pf Qt, 1950; Nonet, 3 vn, 3 va, 3 vc, 1960; Duo, fl, pf, 1971 [arr. vn, pf, 1977]; Threnody I (In memoriam Igor Stravinsky), fl, str trio, 1971; Vocalise, fl, pf, 1972 [arr. ob, pf, 1972; arr. of vocal work]; Threnody II (In memoriam Beatrice Cunningham), G-fl, str trio, 1973

### songs

for solo voice and piano unless otherwise stated

After Antwerp (E. Cammaerts), 1917, unpubd; Melancholy (J. Farnol), 1917, unpubd; Spurned Love (T.B. Aldrich), 1917, unpubd; 3 Songs (A. Schaffer), 1918: My heart is in the east, A Summer Vacation; Night; Simone (R. de Gourment), 1919; Music I heard (C. Aiken), 1920, unpubd; Old Poem (trans. A. Waley), 1920; 1 chanson (V. Hugo), 1921, unpubd; Pastorale (trans. E.P. Mathers), 1921; Reconnaissance (F. Gregh, 1921, unpubd; Alone (trans. Mathers), 1922; As it fell upon a day (R. Barnefield), S, fl, cl, 1923; Jazz Song, c1924, unpubd; Poet's Song (e.e. cummings), 1927; Vocalise, S/T, pf, 1928 [arr. fl, pf, ob, pf]; We've Come (Banu) (trad. Israeli), 1938; Song of the Guerrillas (I. Gershwin), 1943 [from The North Star]; Old American Songs I, arrs., 1950: The Boatmen's Dance (D. Emmett), The Dodger, Long Time Ago (C.E. Horn, G.P. Morris), Simple Gifts (attrib. J. Brackett), I Bought Me a Cat (trad.); 12 Poems of Emily Dickinson, 1950 [8 Poems arr. 1v, chbr orch, 1970]; Old American Songs II, arrs., 1952 [arr. 1v, orch, 1957]: The Little Horses (trad.), Zion's Wall (attrib. J.G. McCurry), The Golden Willow Tree (trad.), At the River (R. Lowry), Ching-a-Ring Chaw (trad.); Dirge in Woods (G. Meredith), 1954; Laurie's Song, 1954 [from The Tender Land]

### keyboard

for solo piano unless otherwise stated

Moment musicale, 1917, unpubd; Waltz Caprice, unpubd; Sonnet I, 1918, unpubd; Sonnet II, 1919, unpubd; Humoristic Scherzo: The Cat and the Mouse, 1920; 3 Moods, 1920–21: Embittered, Wistful, Jazzy; Sonnet III, 1920, unpubd; Passacaglia, 1921–2; Petit Portrait, 1921; Pf Sonata, 1921; Blues no.1 (Sentimental Melody: Slow Dance), 1926–7; Blues no.2 (Pf Blues no.4), 1926; Pf Blues no.2, 1926, rev. 1934 [arr. chbr orch, 1978–9]; Pf Variations, 1930, orchd 1957; Sunday Afternoon Music, 1935; The Young Pioneers, 1935; Pf Sonata, 1939–41; Episode, org, 1940; Danzón cubano, 2 pf, 1942, orchd 1946; Midday Thoughts, 1944, rev. 1982; Midsummer Nocturne, 1947, rev. 1977; Pf Blues no.1, 1947 [arr. chbr orch, 1978–9]; Pf Blues no.3, 1948; Pf Fantasy, 1952–7; Down a Country Lane, 1962; Danza de Jalisco, 2 pf, 1963 [arr. of orch work]; In Evening Air, 1966; Night Thoughts (Homage to Ives), 1972; Proclamation, 1973, rev. 1982

MSS in *US-Wc*

Principal publisher: Boosey & Hawkes

Copland, Aaron

## WRITINGS

see J.F. Smith (B1955), H. Gleason and W. Becker (A1980) and J. Skowronski (A1985) for list of articles

*What to Listen for in Music* (New York, 1939, 3/1988)

*Our New Music* (New York, 1941, rev. and enlarged 2/1968 as *The New Music 1900–1960*)

*Music and Imagination* (Cambridge, MA, 1952/R)

*Copland on Music* (New York, 1960/R) [selected essays]

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Copland, Aaron

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A Bibliographies, Discographies. B Life and works. C Interviews. D General studies. E Studies of specific works. F Other literature.

### a: bibliographies, discographies

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## **Coppel**

(Ger.; Lat. *copula*).

See under [Organ stop](#).

## **Coppens, Claude A(Ibert)**

(*b* Schaarbeek, nr Brussels, 23 Dec 1936). Belgian pianist and composer. He studied at the Brussels Conservatory (1944–52) and with Jacques Février and Marguerite Long in Paris. He was a finalist of the Marguerite Long Competition in 1955, of the International Queen Elisabeth Competition in 1956 and of the International Piano Competition in Rio de Janeiro in 1957. In 1960 he studied law at the Free University of Brussels. He has given piano recitals all over the world, specializing in the music of Cage and Satie. In 1995 he recorded the complete piano works of Satie. He has taught the piano at the Ghent Conservatory since 1973. He is well known for his lectures on contemporary music and its interpretation. As a composer he is largely self-taught. He was one of the founders of the group Spectra (Ghent, 1963). The serialism of his early works has evolved into a post-serial technique which includes the use of experimental sounds. He has written electronic music and from 1967 to 1968, in *Pieces for Two*, was the first composer in Belgium to

use stochastic methods on the computer. His working method is minute and detailed, leaning to formalism. He has written didactic piano pieces.

## WORKS

(selective list)

Orch: Catharsis in vier bedrijven, chbr orch, 1972; Konzertstück in memoriam A. Schönberg, 1976; Vn Conc., 1977; Sinfonia lyrica, 1990; 4 französische Lieder ohne Worte, chbr orch, 1992; Sinfonia grotesca, 1994

Ens and solo inst: Symétries, 9 insts, 1961; Trio 'Le tombeau d'Anton Webern', fl, vc, pf, 1966; Wheels within Wheels I, a sax, 1972; Wheels within Wheels II, 2 pf, 2 perc, 1973; The Horn of Plenty (A Play in 5 Musical Acts), hn (amp), perc, tape, 1978; Skiaï, trbn, perc, 1982; Dwangarbeid (Verplichte werken vol Satiesme), several versions, ens, 1985

Pf: Série et variations, 1960; Sonata (Structure I), 1964; Pieces for Two, pf 4 hands, 1968 [also 2 pf]; Klavierbüchlein I, II, III, 1972

Vocal: 4 ballades jaunes (F.G. Lorca), S, T, str qt, 1961 [version for 6 insts, 1967]

Principal publisher: CeBeDeM

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YVES KNOCKAERT

## Copper Family [The Coppers].

English family of singers. The Coppers, who perform unaccompanied partsongs, have retained an unbroken family tradition over several generations. They are perhaps the most well-documented of English traditional singers and are unusual since the English tradition is usually considered to be primarily monophonic. The family, from Rottingdean, Sussex, first came to public attention when a selection of family songs was published in the inaugural volume of the journal of the newly formed Folk-Song Society, noted by Mrs Kate Lee (Honorary Secretary) from the brothers James 'Brasser' (1845–1924) and Tom Copper. Brasser's son, Jim (1882–1954), and his son Bob (*b* 1915) were recorded by the BBC in the 1950s, and in 1961 Caedmon Records issued a series of LPs entitled *Folk Songs of Britain* which included several songs by Bob Copper and his cousin Ron. Even Bob Copper's eight-and-a-half-year-old son John (*b* 1949) was recorded singing *The Brisk and Bonny Lad* and *The Fox* by the BBC in 1957. In 1971 a four-album boxed set of LPs entitled *A Song for Every Season* included performances of calendrical songs by Bob and Ron Copper as well as Bob Copper's children, John and Jill Copper. The album's release coincided with Bob Copper's book of the same title, a family history and evocation of old rural Sussex containing 47 songs from Jim Copper's handwritten family songbook. The Coppers have gained an international reputation, and albums, CDs and books continue to proliferate. At the centenary celebrations of the [English Folk Dance and Song Society](#) held in 1998, the Coppers were

honoured guests and Bob Copper's six grandchildren, the seventh generation of singers, performed.

See also England, §II, 3(ii).

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DAVE ARTHUR

## Coppini [Coppinus, Copinus], Alessandro [Alexander]

(*b* in or nr Florence, c1465; *d* Florence, 1527). Italian composer, organist and theologian. In 1475 he began training for the priesthood at the Florentine convent of the SS Annunziata, parent house of the Servite Order, of which he eventually became a member. Later he studied in Bologna and in 1502 was awarded the degree of Master of Sacred Theology. He became a deacon of the Florentine College of Theologians in 1517 and earned the doctorate a few years later. He perhaps first studied composition with Arnolfo Giliardi, music teacher at the SS Annunziata in 1478–9. Coppini's musical career began in 1489, when he was engaged as singing teacher, assistant organist and chapel singer at the same church, positions that he held until 1497. Possibly during this time he undertook further studies in composition with Isaac and Alexander Agricola, both of whom were then employed at the SS Annunziata. Between 1497 and 1516 he served as organist at several Florentine churches, among them S Lorenzo, S Maria Novella and the SS Annunziata. In 1514 and 1515 letters, in which he was described as an intimate of the Medici and singer of the ruling pope Leo X (Giovanni de' Medici), were written on his behalf by the pope's brother and cousin. He later settled in Rome and was named a singer in the papal chapel in 1522.

His extant works include the *Missa 'Si dederò'*, four motets and 13 Italian secular pieces, comprising eight *canti carnascialeschi*, three ballatas and two canzonettas. The secular works are written in a chordal-homorhythmic texture that is occasionally enlivened by passing notes and other brief passages in imitation. In the motets, sections in pervading imitation alternate with passages in either free counterpoint or homophonic style, and phrases overlap frequently. *Fiat pax in virtute tua*, whose text is a supplication to St Sebastian for deliverance from the plague, uses a cantus firmus in the tenor; motifs drawn from it appear freely paraphrased in the other voices. *Missa 'Si*

*dederò* is based on a song motet of the same name by Agricola. Although it is primarily a cantus-firmus composition, in the Gloria, Coppini drew on all three voices of the model simultaneously. This work, composed between 1493 and 1509, shows that Coppini was one of the first Italians who succeeded in combining the homophonic style of his native land with the most advanced contrapuntal practices of the North.

## WORKS

Editions: *Music of the Florentine Renaissance*, ed. F.A. D'Accone, CMM, xxxii/2 (1967) [incl. complete edn.] *Florentine Festival Music, 1480–1520*, ed. J.J. Gallucci (Madison, WI, 1981) [G]

### sacred

Missa 'Si dederò', 5vv (on Agricola's song motet)

Fiat pax in virtute tua, 4vv (to St Sebastian)

Hodie nobis caelorum Rex, 6vv (responses at Matins, Christmas)

In illo tempore, 4vv (Gospel for Easter Sunday)

[textless motet], 4vv

### secular

Aprite in cortesia, 4vv, G; Bench'i' cerchi, 4vv; Con teco sempre, Amore, 3vv; Contrar'i' venti, 4vv; Dall'infelice grotte, 4vv, G; De', qualche carità, 4vv, G; La città bella, 4vv, G; Lanzi maine far chaxon, 4vv; Perch'ogni cosa, 4vv; Queste quattro sorelle, *I-Fn* B.R.230 (inc.); Tanto è la donna mia, 3vv; Teco signora mia, 4vv; Troppi, donna, ne vuoi, 3vv

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**R. Sherr:** 'Verdelot in Florence, Coppini in Rome, and the Singer "La fiore"', *JAMS*, xxxvii (1984), 404–6

FRANK A. D'ACCONE

## Coppini, Aquilino

(*b* Milan; *d* 1629). Italian man of letters. He was associated with the circle of Cardinal Federico Borromeo, to whom he dedicated the first of his three collections of contrafacta (*Musica tolta da i Madrigali di Claudio Monteverde, e d'altri autori ... e fatta spirituale*, 5–6vv, Milan, 1607 (ed. J.P. Jacobsen, 1998), 1608 (lost) and 1609). His *Epistolarum libri sex* (Milan, 1613) gives information on both his contacts with important figures of the day and on some of the most important stages of his career (which also found him in Turin), culminating in the appointment to the chair of rhetoric at the University of Pavia. His contrafacta are of interest for their concentration on madrigals

by Monteverdi (especially the third, fourth and fifth books) and for his treatment of the poetic text. Rather than simply replacing the original text with a liturgical one, he 'spiritualized' then through a careful translation which, like an exercise in rhetorical expertise, reproduces the phonemes, accents and rhythms of the secular text.

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ANTONIO DELFINO

## Coppola, Piero

(*b* Milan, 11 Oct 1888; *d* Lausanne, 17 March 1971). Italian conductor and composer. He studied the piano and composition at the Milan Conservatory until 1909, then began a distinguished career as a conductor, first at La Scala and later at La Monnaie in Brussels (1912–13). He spent a year in London, was in Scandinavia from 1915 to 1919, and then settled in Paris, where he became artistic director of the French branch of HMV. He made many recordings before World War II with the LSO and the Paris Conservatoire orchestra. These included Prokofiev's Piano Concerto no.3 with the composer, and Debussy's *Nocturnes* and *Ibéria*, which show the lucidity and vivid sense of atmosphere and texture that made him renowned for his performances of French music. In the opera house his experience included early performances of Puccini's *La fanciulla del West*, which he introduced at Florence and Brussels. His compositions include two operas, *Sirmione* (1910) and *Nikita* (1914), a symphony, which he conducted at the Concerts Padeloup in 1924, and other orchestral, vocal and chamber works. He wrote *Dix-sept ans de musique à Paris, 1922–1939* (Paris, 1944/R).

ROBERT PHILIP

## Coppola, Pietro (Antonio)

(*b* Castrogiovanni [now Enna], 11 Dec 1793; *d* Catania, 13 Nov 1877). Italian composer. His first teachers were his father Giuseppe and his brother Francesco. He then studied for a short time at the conservatory of the Pietà dei Turchini in Naples, finally completing his education by himself. From about 1810 he was a music teacher in Catania, where his family lived, and later succeeded his father as *maestro concertatore* at the theatre there. His first operas, *Il figlio del bandito* (1816), *Artale d'Aragona* (?1816) and *Il destino* (1825), performed in Naples and Catania, met with limited success.

In 1832–3 Coppola was appointed as Pietro Raimondi's replacement at the S Carlo in Naples. In 1835 his opera *La pazza per amore*, a reworking of the libretto of Paisiello's celebrated *Nina* of 45 years before, had such a resounding triumph in Rome that within a few years it had been performed in most of the theatres of Italy, as well as in Vienna, Berlin, Paris, Lisbon, Havana and Mexico City. In the next three years Coppola, now an important figure, took advantage of his success with four more operas, written for Turin, Vienna and Milan, none of which was very successful. In 1839 he was made music director of the Lisbon opera house, the S Carlos, and remained there until 1843, producing his earlier operas and writing two new ones, *Giovanna I* (1840) and *Inés de Castro* (1841). From 1843 to 1850 he was once more in Italy, where three new operas were performed in Rome and Palermo, but in 1850 he again took up his old post in Lisbon and held it until 1871. During this period he revised his earlier works and composed a Portuguese comic opera, *Oaunel de Salamão* (1853), for the private theatre of the Count of Farrobo.

In 1853 he refused the directorship of the Palermo Conservatory in protest against the reactionary Bourbon regime. He returned to Italy in 1871 and was *maestro di cappella* at Novara Cathedral for three years. There he composed a large amount of church music, including a famous *Salve regina*. In autumn 1873 he moved to Catania, where he was made honorary director of the municipal musical organizations. His last compositions were two hymns and a Requiem commissioned by the city of Catania and performed in 1876 on the occasion of the removal of the ashes of Bellini from Paris to his native city.

Coppola was the typical exporter of a provincial and derivative operatic product, one largely outside the progressive path of Italian opera in his time. A facile melodist in the Bellinian vein, he was less successful when later he attempted Romantic subjects and brilliant comedy.

His father, Giuseppe Coppola (*b* Naples; *d* Catania, *c*1810), composed several operas for Naples that were performed during the last decade of the 18th century. He moved to Sicily in the 1790s where he held the position of *maestro concertatore* and conductor at the theatre.

## STAGE

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*La festa della rosa ossia Enrichetta di Bajenfeld* (melodramma giocoso, 2, Ferretti), Vienna, Kärntnertor, 29 June 1836, vs (Milan, ?1850)

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13 other ops

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GIOVANNI CARLI BALLOLA/R. M. MARVIN

## Coprario [Coperario, Cooper, Cowper], John [Giovanni]

(*b* ?c1570–80; *d* ?London, cJune 1626). English composer, viol player and teacher. Playford referred to him as 'Mr John Coperario aliàs Cooper', John Aubrey as 'Jo. Coperario, whose reall name I have been told was Cowper', and Roger North as 'Coperario, who by the way was plain Cooper but affected an Itallian termination'. He himself spelt his name 'John Coprario'. In a document dated 1617 he is described as 'John Coperario, gentleman'. Dart (*ML*, 1961) conjectured that he may have been the John Cowper who became a chorister of Chichester Cathedral in 1575 but this seems improbable. He had already adopted his pseudonym by February 1601, when William Petre made a gift of 10 shillings to 'Coprario for Lessons hee broughte mee while in London' (*US-Ws* 1772.1; copy in Essex Record Office). Anthony Wood's notes seem to contain the earliest suggestion that the italianization of his name was a result of a sojourn in Italy, describing him as 'an English man borne, who having spent much of his time in Italy was there called Coprario, which name he kept when he returned into England'. Such an Italian visit is far from being out of the question, though evidence remains elusive. He was however on the Continent during 1603, for the privy purse expenses of the Secretary of State, Sir Robert Cecil, for 2–13 April include the sum of £3 'by my Lord's appointment unto Coperarey at his going into the Low Countries'. In 1606 he composed his *Funeral Teares* in memory of Charles Blount, Earl of Devonshire. For composing songs for the banquet given for James I by the Merchant Taylors' Company on 16 July 1607 he was paid £12. But it was Cecil, created Earl of Salisbury in 1605 and appointed Lord Treasurer in 1608, who seems to have been Coprario's chief patron during these years. When Cecil's musicians played for Queen Anne on 31 October 1605 Coprario received £5 as 'a Setter of Musick'. As Charteris (1974) has shown, the Cecil papers at Hatfield House indicate frequent payments to him between June 1607 and April 1613, covering lodging, the cost of stringing the instruments in his care (which included a 'lyra'), disbursements in connection with the boy George Mason, rewards for musicians hired probably for the entertainment of the King at Salisbury House in May 1608, a 'free gift to him' of £20 at Christmas 1609, and a gift of £10 from the second earl before his journey to Heidelberg in 1613; among the papers thus brought to light are some bearing his signature which conclusively establish that the famous manuscript of his *Rules how to Compose* (*US-SM* EL 6863) is in Coprario's hand (see illustration). Other

patrons were Edward Seymour, Earl of Hertford (1539–1621), and Francis Clifford, Earl of Cumberland (1559–1641). Aubrey claimed that Coprario 'lived most' on Seymour's Wiltshire estates at Amesbury and Wulfall, and Fuller wrote that Seymour retained the boy William Lawes as a musical apprentice and 'bred him of his own cost in that Faculty, under his Master Giovanni Coperario'. Clifford's payments to Coprario included £7 in July 1614 for a 'lyro' viol 'sent by sea to Londsborough' and £11 in January 1617 following 'his returne from the Cittie of Ragusin in Italy' (Hulse, 1993). It was presumably to cover this journey to Ragusa (Dubrovnik) that he was granted a pass from the Privy Council on 13 July 1616 'to goe into forraigne partes for one yeare about dispatch of his private occasions'. A further year's pass to visit Germany was issued on 28 June 1617.

Coprario's settings of Campion's *Songs of Mourning: Bewailing the untimely death of Prince Henry*, published early in 1613, include elegies addressed personally to James I, Queen Anne, Prince Charles, Princess Elizabeth and the Elector Frederick (to whom the set as a whole was dedicated). For composing music for Campion's *The Lords Maske*, the first of the masques to celebrate Princess Elizabeth's marriage to Frederick on 14 February 1613, he received £20; subsequently he was one of the retinue which accompanied the bridal pair on their journey to Heidelberg. Later that year he once again collaborated with Campion, for whose 'Masque of Squires' (given in December to mark the Earl of Somerset's marriage) he composed three songs.

Hawkins set down the tradition that he 'taught music to the children of James the First', Burney that Prince Charles was 'a scholar of Coperario, on the viol da gamba'. Though these assertions should be accepted with caution, it is clear that he came to occupy a special place in the Prince of Wales's household. In March 1618 he received 'for his highnes speciall use and service' the sum of £50, and from 25 March 1622 he was paid an annual stipend of £40 as one of the Prince's musicians-in-ordinary. Four fantasias by him may have formed part of an intended gift for Philip III ordered by the Duke of Buckingham at the time of Charles's projected Spanish marriage in 1623 (Rasch, 1991). In a petition dated 12 May 1625 to Charles, the violinist John Woodington described himself as 'Musition to King James 6 yeres, and to His Majestie in Coperario's musique 3 yeres'. It was doubtless during this period and for the ensemble to which Woodington belonged that Coprario composed the 'incomparable' fantasia-suites which, according to Playford, delighted Charles more than any instrumental music and in which he 'could play his part exactly well on the Bass-Viol'. Upon his accession in 1625 Charles appointed Coprario composer-in-ordinary, a position to which Ferrabosco succeeded in July 1626 'in the place of John Copreario deceased'.

To the composer's early period may be assigned the Italian villanellas, and, more important, the fantasias or 'instrumental madrigals' (as the majority may be better termed) of five and six parts which later came to be among his most celebrated works. Almost all of these are found bearing Italian titles, some of which may be identified as the incipits of madrigal, canzonet or villanella texts set by such composers as Marenzio, Anerio, Eremita, Gorzanis (whose *Primo libro di Napolitane* of 1570 supplied most of the verses used for the three-part villanellas) and Vecchi. Only three of Coprario's five- and six-part pieces survive with fully underlaid texts: these include highly chromatic settings of

lines from Petrarch's canzone *Che debb'io far* and from Guarini's *Il pastor fido*. The discovery (Braun, 1977; Charteris, 1986) that Moritz, Landgrave of Hessen-Kassel owned a set of manuscript partbooks of 'Madrigali a. 5. di Giovanni Coprario composte' in 1613 goes some way towards confirming the suspicion that most of the others too must have originated as madrigals, a genre which in England came to be considered as 'apt for viols or voices'. No such overt literary associations underlie his fantasias of two, three or four parts; indeed the sets for three and four viols are classic examples of this 'chiefest kind of musicke which is made without a dittie'. Some fine, idiomatic music for lyra viols survives; Wood, following Playford, named Coprario as 'one of the first Authors that set Lessons to the Viol Lyra-way, and composed Lessons not only to play alone but for two or 3 Lyra-Viols in consort, which hath been approved by many excellent masters'. His fantasias for two bass viols and organ, which seem to be late works and are in structure more like grave polyphonic airs, represent an innovation in consort music texture, with the organ providing important harmonic and contrapuntal enrichment. The keyboard takes a still more essential role in the suites of fantasia, alman and galliard for one or two violins, bass viol and organ; these pieces, which gave rise to the 'fantasia-suite' genre that flourished until the Restoration, are notable not only for their instrumentation and formal scheme, but also because they show Coprario's pithiness of line, rhythmic wit and bold dissonance treatment at their most advanced.

Coprario stands out as an original, influential and literate figure in the circle that included the younger Ferrabosco, Orlando Gibbons and Thomas Lupo. His songs are less important than his instrumental music, though the *Funeral Teares* and *Songs of Mourning* strike a style of declamatory elegiac rhetoric quite individual in English work of the period. For the former he may well have written the words (including *In darknesse let me dwell*) as well as the music. The contributions to Sir William Leighton's *Teares or Lamentacions* are his only devotional compositions. His treatise *Rules how to Compose* (which has occasional correspondences of detail with Campion's *A New Way of Making Fowre parts in Counter-point*) survives in a holograph manuscript that belonged to John Egerton, apparently before he was created Earl of Bridgewater in 1617 (see illustration); it is an eminently clear and practical guide, from first principles to learning 'How to maintayne a fuge', with the progressive Coprario showing through in the tacit unorthodoxies of some of the examples, and in a modified form ('Dr Blow's Rules for Composition', *GB-Lbl Add.30933*) was still being used nearly 100 years later. Thomas Tomkins dedicated one of his *Songs* of 1622 to him; later William Lawes paid his teacher eloquent tribute in his divisions on a 'Paven of Coprario' for harp, violin, bass viol and theorbo (MB, xxi, 1963, 2/1971) and in his 16 fantasia-suites.

## WORKS

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Coprario, John

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Ile lie me downe, 4vv, broken consort; O Lord how doe my woes encrease, 5vv:

1614<sup>7</sup>; ed. in EECM, xi (1970), 45, 130

### secular vocal

Funeral Teares for the death of the Right Honorable the Earle of Devonshire, 1–2vv, lute, b viol (London, 1606/R): Deceitfull fancy; Foe of mankind; In darknesse let me dwell; My joy is dead; Oft thou hast with greedy eare; O sweete flower; O th'unsure hopes of men; ed. in EL, 1st ser., xvii (1959)

Songs of Mourning: Bewailing the untimely death of Prince Henry (Campion), 1v, lute, b viol (London, 1613/R): Fortune and glory; How like a golden dreame; O grieffe, how divers are thy shapes; O poore distracted world; So parted you; Tis now dead night; When pale famine; ed. in EL, 1st ser., xvii (1959)

3 songs from the Earl of Somerset's Masque (Campion), 26 December 1613, in 1614<sup>22</sup>: Come a shore, come merrie maters; Goe happy man; While dancing rests; ed. in EL, 1st ser., xvii (1959)

Send home my long strayd eyes to mee (Donne), 1v lute, GB-Ob; ed. in EL, 1st ser., xvii (1959)

3 madrigals: Che mi consigli amore (Petrarch), 6vv; Deh cara anima mia, 5vv; Udite, lagrimosi spirti (Guarini), 6vv; ed. in CMM, xcii (1981) and R. Charteris, *J. Coprario: The Six-Part Consorts and Madrigals* (Clifden, 1982)

21 villanelle, 3vv: Amor falla sapere; Amor prega; Chiara più che'l chiar sol (2p. La vostra gran beltà, 3p. Ahì dura sorte); Donna mia (2p. Io ti non stato, 3p. Ahimè, donna mia); Duca, vi voglio dir una novella (2p. Era rosetta, 3p. Pur martellava, 4p. Pur a la fin); Lasso dal primo giorno (2p. Lasso di tanta fiamma, 3p. Lasso di tanti lacci, 4p. Lasso la tua beltà); Non mi date tormento; Questi capelli d'or (2p. La bella fronte, 3p. I dui begli occhi, 4p. Il naso profilato): GB-Ckc Rowe 321, Lbl Eg.3665, US-LAuc C6968M4

### instrumental

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49 instrumental madrigals or fantasias, 5 viols, org ad lib: Alma mia tu mi dicesti; Al primo giorno; Caggia fuoco dal cielo; Chi può mirarvi; Credemi; Cresce in voi; Crudel perchè; Dammi o vita mia soccorso; Deh cara anima mia; De la mia cruda sorte; Del mio cibo amoroso; Dolce ben mio; Dolce mia vita; Dolce tormento (2p. Ingiustitia d'amor); Dove il liquido argento; D'un si bel fuoco; Fugga dunque la luce (2p. O sonno); Fuggi se sai fuggire; Gitene, ninfe; Illicita cosa; In te mio nove sole; In voi moro; Io piango; Io son ferito, Amore; Io vivo in amoroso foco; Ite leggiadre rime; La primavera; Leno; Lieti cantiamo; Luci beate e care; Lucretia mia; Lume tuo fugace; Nel sen della mia Margherita; Ninfa crudele; Occhi miei con viva speme; Ohimè la gioia è breve; O misero mio core; Passa madonna; Per far una leggiadra vendetta; Qual vaghezza; Quando la vaga Flori; Rapina l'alma; Se mi volete morto; Sia maledetto Amore; Voi caro il mio contento; others untitled: ed. in CMM, xcii (1981), together with 3 anon. pieces conjecturally assigned to Coprario

8 instrumental madrigals or fantasias, 6 viols, org ad lib: Al folgorante sguardo; Che mi consigli, Amore; Risurgente madonna; Sospirando; Su quella labra; Udite, lagrimosi spirti; others untitled: ed. R. Charteris, *J. Coprario: The Six-Part Consorts and Madrigals* (Clifden, 1982)

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Coprario, John

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## Coptic church music.

A tradition of monophonic sacred music peculiar to the Coptic Orthodox Church of Egypt (for music of the Ethiopian Orthodox Church, also called 'Coptic', see Ethiopia, §II). Except for a few pieces that, on special occasions, are performed with a vigorous percussion accompaniment, the music is sung unaccompanied, solely by men. The texts of the chants are Coptic, with passages of Arabic interspersed according to local taste and need. Where Copts have emigrated to other lands, parts of the rite may now be sung in French, German or English; such linguistic changes, however, have had little effect on the music.

1. [History and transmission.](#)
2. [General characteristics.](#)
3. [Lahn.](#)
4. [The Divine Liturgy.](#)
5. [The Divine Office and Psalmōdia.](#)
6. [Musical instruments.](#)

MARIAN ROBERTSON-WILSON

### [Coptic church music](#)

#### **1. History and transmission.**

The term 'Copt' (Arabic *qibt*), now synonymous with 'Egyptian Christian', derives from the Greek *Aigyptos* ('Egypt'), which is itself derived from the Egyptian 'Ptah', the name for an important deity of Pharaonic Egypt. The Coptic language is the latest stage in the development of Ancient Egyptian, which, during Ptolemaic times, was written in the Greek alphabet with seven additional characters from the demotic (Egyptian) script. Coptic has also borrowed many words and phrases from Greek, which was the original language of the rite. There are two main dialects – Sahidic for Upper Egypt and Bohairic for Lower Egypt; the latter has become the dialect now used in all Coptic rites and in the authorized version of the Coptic Bible.

The origins of the Coptic Church lie in the patriarchate of Alexandria, which, according to tradition, was founded by St Mark. After the Council of Chalcedon in 451, the Church adhered to Monophysitism and was separated from the Byzantine and Roman Churches. The Copts, who had been an active Christian force throughout the eastern Mediterranean, deliberately withdrew from the other denominations and, except for some contact with the Syrian (Jacobite) Church (see [Syrian church music](#)), henceforth kept and developed their own distinctive musical tradition. After the Arab conquest of Egypt (640–41), the Copts continued to maintain their unique rites, although Arabic increasingly came to be used in some parts of the liturgy.

The Coptic rites developed gradually, with the alleluia, Sanctus and psalms among the earliest texts to be set to music. The Divine Liturgies, translated from their original Greek counterparts, became fixed in the 4th and 5th centuries. One melody, a *lahn ma'rūf* ('familiar melody'), which is still sung today, probably dates from the 7th century or even earlier. Long-enduring archetypal melodies have also been identified in the Anaphora of St Basil. Controversy exists as to whether there is a connection between simple Coptic melodies and the folksongs of Egyptian peasants (Arabic *fallahīn*). The music, in fact, probably derives from many regions of Egypt and from various centuries, and at the very least is a reflection of its ancient past. Certain practices appear to have persisted from ancient Egypt, such as the employment of professional blind singers, the use of percussion instruments echoing the sound of ancient sistra and bells, antiphonal singing, and the unusually long vocalises reminiscent of the 'hymns of seven vowels' sung by Pharaonic priests.

Over the centuries Coptic church music has been transmitted mainly through oral tradition, whereby trained cantors would teach each succeeding generation by rote. Ancient anecdotes state that because the melodies were held to be sacred, no deviation was permitted in performance. However, although the basic melodic outlines and rhythms seem to have remained the same, in a tradition where it is customary for each cantor to display his virtuosity, details of ornamentation will inevitably have changed. Today, in addition to teaching all the music, the cantors direct the singing of the choir of deacons during the rites. They are not ordained members of the clerical orders, but at times a special prayer in Coptic is said for each one 'who shall be made a singer'.

A few extant Coptic and Greek manuscripts from Egypt dating from between the 3rd and 6th centuries ce contain signs, as yet undeciphered, that may be systems of musical notation. These include a hymn fragment (Oxyrhynchus Papyrus 1786; ed. Grenfell and Hunt); a papyrus (*GB-Lb* Inv.230; ed. Jourdan-Hemmerdinger) with a system of dots related to letters of the text; and a controversial set of parchments (Gulezyan Collection) covered with circles of varying colours and sizes. Other manuscripts from the 10th and 11th centuries – those in the John Rylands Library, Manchester (see Crum) and the Insinger Collection at the Leiden Museum of Antiquities – have unusual accents above the text that may be a rudimentary but now forgotten form of ekphonic notation (see illustration).

[Coptic church music](#)

## **2. General characteristics.**

Coptic melodies use nuances of pitch and rhythm that are foreign to Western musical tradition. They contain numerous macro- and microtones, and the Western distinction between 'major' and 'minor' does not exist; there are, therefore, many 'neutral' 2nds and 3rds. The melodies are diatonic and have the ambitus of a 5th. Leaps greater than a 3rd are rare; the augmented 2nd is also uncommon, but the minor 3rd is used frequently and the diminished 4th is integral to some typical cadences. In performance, a wide vibrato, often akin to a quarter-tone trill, colours all the singing, especially that of the soloists.

One of the most obvious characteristics of Coptic chant is the prolongation of a single vowel over several musical phrases: in phrases that have a definite rhythmic pulse this practice is called 'vocalise'; in those that use a rubato rhythm and rich embellishment it is known as 'melisma' (ex.1). Because vocalises and melismas are so common in the repertory, an analysis of the chant texts alone cannot always reveal the musical structure. The independence of the melody from the text is also evident in the enjambement that occurs when a musical cadence falls in the middle of a line of text, as, for example, in the prayers and pre-anaphoral hymns, and in the distortion, by the melody, of the natural length and stress of syllables, particularly in chants sung in Greek.

The longer melodies, both solo and choral, are built upon musical formulae that are common to many melodies but linked together in different ways in each chant. Coptic music is based on intervallic relationships, not fixed pitch, and can therefore be performed at whatever pitch is suitable for the needs and voices of the singers. The tonal centre of a melody often migrates, usually upwards, by means of strategically placed macrotones, for example, the tonal centre of the Good Friday hymn *Golgotha* rises by a 3rd during the course of the chant.

### Coptic church music

#### 3. Lahn.

The Arabic term *lahn* (pl. *alhān*: 'tune', 'melody'; Gk. *ēchos*), often found in Coptic music, refers to a specific melody or melody type that is easily recognized by the people and is identified by a distinct, often descriptive name, for example, *lahn al-farah* ('... of joy'), *lahn al-salbūt* ('... of the crucifixion') etc. *Alhān* labelled *sanawiyya* (Arabic: 'annual') may be sung throughout the year, but others are reserved for particular seasons or days: those for the weekdays in Lent are designated *fī ayyām al-sūm al-kabīr*; those for Easter, *fī 'īd al-qiyāma al-majīd*; and those sung at Advent are named *kīyahkī*, after the Coptic month *Kīyahk*, which is roughly equivalent to December. The sorrowful *lahn al-idrībī* is sung during Holy Week; its name may derive from the ancient Egyptian village Atribi or from Coptic *eterhēbi* ('one who mourns'). A single *lahn* may have several different texts, or a single text may be set to more than one *lahn*.

On auspicious occasions a given *lahn* may be lengthened by introductory and interpolated vocalises; it is then known as *kabīr* (Arabic: 'great'). Examples include the Alleluia and 'Great Alleluia' for Holy Week; the *Eulougoumenos* (Gk.: 'blessed') and 'Great *Eulougoumenos*'; and the *Aspazesthe* (Gk.: 'greet') and 'Great *Aspazesthe*', which is reserved for solemnities such as the consecration of a bishop.

Two Coptic terms used to identify a *lahn* are *Adam* and *Batos* (Arabic *Adām* and *Wātus*). *Adam* designates the pieces sung from Sunday to Tuesday and on other specified days; *Batos*, the pieces sung from Wednesday to Saturday, at the evening service and during Holy Week. These terms derive from the incipits of two *theotokia* (chants in honour of the Virgin) – *Adam eti efoi* (Coptic: 'When Adam became contrite') sung on Monday, and *Pibatos eta Moysēs nav erof* (Coptic: 'The bush that Moses saw') for Thursday; and they refer to two *theotokia* melodies – *Adam* for Monday and Tuesday, and *Batos*

for Wednesday to Saturday. In other chant genres the distinction is more poetic than musical: *Adam*, for example, has fewer syllables and accents.

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### 4. The Divine Liturgy.

The Divine Liturgy (Arabic *quddās*) forms the core of the Coptic eucharistic service and all other rites connected with baptism, marriage etc. It is always sung complete, except for the synaxarion (martyrology), creed and dismissal. Three liturgies are performed today: that of St Basil the Great, celebrated throughout the year; that of St Gregory Nazianzen, sung at Christmas, Epiphany and Pentecost, the music of which is very ornate and highly emotional; and that of St Cyril (also called 'of St Mark'), the most Egyptian of the three, although it cannot be celebrated in its entirety because only very few melodies survive.

Each liturgy is preceded by specified introductory hymns and consists of two parts. The first, the Liturgy of the Catechumens (or 'of the Word'), contains prayers, hymns and specified scriptural lections and concludes with the Prayer of Reconciliation; the pre-anaphoral material is largely the same in all three liturgies. The second, the Anaphora or Eucharist, mainly consists of eloquent passages chanted in fervent preparation and celebration of Holy Communion. These two sections are preceded in the morning and on the previous evening by an intoned rite unique to the Coptic Church – a Morning or Evening Offering of Incense (Arabic *raf' bukhūr bākīr* or *raf' bukhūr 'ashiyya*). The Morning Offering of Incense is often incorporated into the Divine Liturgy; an entire service may thus last between three and six hours.

No Coptic liturgical books have musical notation. However, the texts of the Divine Liturgy and Offering of Incense are contained in the euchologion (Arabic *al-khūlājī*) and are written in Bohairic with Arabic translations; the words of the Proper chants and hymns are given in the final section. The euchologion also includes rubrics in Arabic specifying the procedures to be performed by the priest and deacon during the course of the Liturgy. Another liturgical book currently used in the Coptic rite, *Khidmat al-shammās* (Arabic: 'the service of the deacon'), is a compilation of chant texts and rubrics first assembled in 1859. Its purpose is to aid the deacon and cantor in the selection and performance of the hymns and responses in the celebration of the Divine Liturgy, the Office and other occasional services, and it contains instructions for the use of certain instruments and the particular *lahn* to be sung. Other liturgical books set out the texts of prayers and chants recited at occasional ceremonies, such as marriage and baptism, or for particular events and seasons of the Church calendar.

The chanted sections of the Divine Liturgy include the lengthy embellished prose prayers (Arabic *awshiyāt*) sung by the priest and other high clergy who may be officiating. These prayers are performed in a freely rhythmic and ornamented melismatic style, according to the feast or season and dependent upon the skills and inspiration of the singer, and are interrupted by dialogues consisting of short admonitions (Arabic *ubrūsāt*) sung by the deacon, and by acclamations (Arabic *maraddāt*: 'responses') chanted by the choir of deacons and congregation; the Prayer of Thanksgiving (Coptic *Marenshepehmot*: 'Let us give thanks') is a typical example. The deacon's *ubrūsāt* are usually – though not always – less melismatic and less free in rhythm than the

officiant's *awshiyāt*, while the *maraddāt* are syllabic in style and sung in fixed rhythm, except at the cadences. The *awshiyāt*, *ubrūsāt* and *maraddāt* may share the same concluding melodic formulae, of which there are about ten types, according to liturgical context.

The scriptural lections of the Liturgy of the Catechumens are chanted by the deacon; the texts are taken from a Pauline Epistle (*Paulos*; Arabic *būlus*), a Catholic Epistle (*katholikon*; Arabic *kāthūlūkūn*), the *Acts of the Apostles* (*praxis*; Arabic *abraksīs*), the psalms (*psalmos*; Arabic *mazmūr*), and the Gospels (*evangelion*; Arabic *injīl*). Each reading is chanted, with a standard introduction and conclusion, in a style whose elaboration depends on the solemnity of the occasion. The reciting of the synaxarion, which follows the lection from *Acts*, is often replaced by the hymn *Apekran ernishti* (Coptic: 'Thy name has been magnified'), wherein the name of the saint in question is merely mentioned. Before and after each of these lections a specified hymn is sung.

The hymns of the Divine Liturgy are sung by the choir of deacons (Greco-Copt. *laos*; Arab. *sha'b*). The choir stands in two lines (Arab. *bahrī*: 'northern'; and *qiblī*: 'southern'), one on each side of the sanctuary door, and sings either in unison or antiphonally according to the directions in the ritual books; the southern choir, *qiblī*, is indicated by the Arabic letter *qaf* ('Q'). The music for the hymns may range from frequently repeated, short, unadorned, very rhythmic and syllabic tunes (ex.2) to lengthier melodies complicated by extended phrases with definite but irregular pulse and much ornamentation (ex.3).

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## **5. The Divine Office and Psalmōdia.**

The Copts observe seven Canonical Hours: First Hour, or Morning Prayer, said at daybreak; the Third, Sixth, Ninth and Eleventh Hours; Twelfth Hour, or Hour of Sleep; and Midnight Hour, to which the monks usually add a Prayer of the Veil (Arabic *salāt al-sītār*). The Coptic day begins at sunrise, so the Third Hour is at approximately 9 a.m. The prayers for these services are contained in the *piajpia* (Coptic; Arabic *al-ajbīya* or *salawāt al-sawā'ī*), the liturgical book equivalent to the horologion.

Each Hour begins with an invocation ('In the name of the Father, and the Son, and the Holy Spirit'), three chanted Kyries, the lesser doxology, the Lord's Prayer, the Prayer of Thanksgiving and Psalm cl, and concludes with the chanting of 41 Kyries, the 'Thrice-Holy' (Arabic *qaddūs qaddūs qaddūs*), the Lord's Prayer, the Prayer of Absolution, and the Petition ('Have mercy on us, O God'). Interpolated into these prayers and praises are 12 psalms, two *troparia*, two *theotokia*, and a lection appropriate to the Hour, chosen one each from the psalms, the Gospels and Epistles. The chants are generally recited in Arabic, except for the Kyries, which are sung in Greek. In some monasteries Coptic has been reintroduced into the liturgy.

During the Hours of Holy Week many special hymns are sung, often to a *lahn hazinī* (Arabic: 'sorrowful'). Some pieces consist of rhythmic, syllabic verses set to simple melodies, for example, *Thōk te tigom* (Coptic: 'Thine is the power'), whereas others are lengthy and melismatic, for example, *Ethve tianastasis* (Coptic: 'Through the resurrection'), which is sung at the Ninth

Hour of Good Friday to a *lahn al-tajnīz* ('of burial'). The 'Hymn of the Thief on the Cross', with its haunting incipit 'Remember me' (Coptic *aripamevi*; Gk. *mnēsthēti mou*) is sung to the aforementioned *lahn ma'rūf* ('familiar'), which also appears in the Good Friday settings of *Ho monogenēs huios* (Gk.: 'The only-begotten Son') and the Trisagion. On Easter Eve – regarded as a time of transition between the sorrow of Good Friday and the joy of the Resurrection – each scriptural lection is sung partly in 'sorrowful' and 'joyful' *alhān*.

Psalmōdia (Arabic *absulmūdiya* or *tasbiha*) is a choral service celebrated by monks twice daily (just after the Midnight and Morning Hours) and by the laity on Sunday eve. The texts and directions for the service are contained in a book known as *al-absulmūdīya al-sanawīyya*; the words for the hymns sung at Advent during the month of *Kīyahk* are found in a separate book, *al-absulmūdiyya al-kīyahkīya*. Both books contain the following genres of hymn sung at Psalmōdia and elsewhere:

(i) *Hōs* (from Ancient Egyptian *h-s-j*: 'sing', 'praise'; Arabic *hūs*, pl. *hūsāt*). Among the oldest Coptic hymns, these are sung to a rapid tempo, and their melodies consist of short, simple, rhythmic phrases ending in a refrain. The texts, taken from the Old Testament canticles and psalms, are unrhymed quatrains interspersed with Alleluias. Four *hōs* are chanted during Psalmōdia, the first three at the Midnight service, the fourth in the morning; another is sung at Christmastide and yet another at Easter.

(ii) *Theotokia* (a term both singular and plural in Coptic). As in the Byzantine rite, these are a series of hymns in honour of the Virgin Mary and are sung during the Divine Office and Psalmōdia (see above). In the Divine Liturgy one is regularly sung as an introductory hymn, and another is sung after the lection of the Catholic Epistle. A special series of *theotokia* sung only in Advent are of variable length and are composed to Coptic quatrains. Each day has its own set of hymns: 18 for Sunday, nine each for Monday, Thursday and Saturday, and seven each for Tuesday, Wednesday and Friday. The sets for Sunday to Tuesday conclude with the same *Adam* text; the other days conclude with the same *Batos* text. These sets are interpolated with many *bōl* (Gk. *hermēneia*: 'interpretation'), which paraphrase the texts. In any given set, each hymn has a common unifying refrain, and in practice one hymn may suffice to represent the whole set.

(iii) *Lōbsh* (Coptic: 'crown'; Arabic *lubsh* or *tafsīr*: 'explanation'). A *lōbsh* immediately follows the sets of *theotokia*, as well as each of the first three *hōs*. Though recited rather than sung, it is designated either *lahn Adam* or *Batos*, indicating that at one time it was probably chanted.

(iv) *Psali* (from Gk. *psallein*: 'to pluck a string instrument' or, by extension, 'to sing the songs of David'; Arabic *absālīya* or *madīh*: 'praise'). These metrical hymns accompany either a *theotokia* or *hōs*. Each day has its own *psali*, designated as *Adam* or *Batos*; there may also be one or more *psali* for a liturgical season. The long texts of the *psali* sometimes form Coptic or Greek alphabetic acrostics and may contain the name of the author. The melodies are rhythmic, syllabic and easy to sing.

(v) *Tarh* (Arab.: 'interpretation'). This is an Arabic paraphrase of a preceding *hōs*, *theotokia* or Gospel lection. Like the *lōbsh*, it was formerly sung (according to Coptic texts dating from the 9th century), but is now recited.

(vi) *Difnār* (from Gk. *antiphōnarion*) hymn. The *difnār* is a book containing biographies, written in hymnic form, of Coptic saints. When performed during Psalmōdia, because of the great length of these hymns, only two or three strophes may be sung in Coptic, the entire text then being read in Arabic. If the synaxarion is read, the *difnār* hymn may be omitted.

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## 6. Musical instruments.

Musical instruments dating from the 3rd to the 8th centuries found at the monastery of St Jeremiah, Saqqara, suggest that the Copts originally used many different types, for example, castanets, sistra, flutes, harps and lutes. However, the only term found in Coptic liturgical books to specify instrumental accompaniment is *nāqūs* (Arabic: 'bell'). The Copts may have used an ancient type of small bell that was sounded by striking the outside with a rod, but this has long since disappeared from the rite and is not known today. The only instruments now allowed in Coptic services are small hand cymbals (Arabic *sanj*, pl. *sunūj*, and colloquial *sajjāt*) of about 18 cm diameter, and the triangle (Arabic *muthallath*); both instruments are played by a deacon or the cantor. In monasteries a small ebony bar (also known as *nāqūs*) is sometimes used.

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*Kull al-alhān al-khāssa bighibta al-ab al-batrīyark wa al-ābā’ al-asāqifa* [Special melodies for the patriarch and bishops], *ibid.* (1980)  
*Quddās aghrīghūriyūs* [The liturgy of St Gregory], *ibid.* (1984)

## Copula

(Lat.).

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

## Copula, copulatio

(copula: Lat.: ‘that which binds’, ‘a bond of several parts’; copulatio: Lat.: ‘the action of forming a bond’).

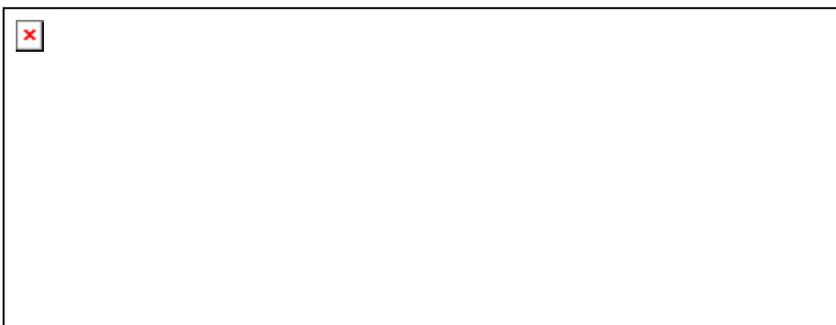
In the early 11th century ‘copulatio’ was used by Guido of Arezzo in the *Micrologus* to describe the *symphoniae* as ‘suaves vocum copulationes’ (CSM, iv, p.116). ‘Copula’ and ‘copulatio’ were often used for the ‘binding’ together of notes to form a melody, or of voices to form a polyphonic composition. ‘Copula’ was sometimes used in the later Middle Ages to denote the binding together of several notes in a ligature.

In the teaching of polyphony about 1100, as shown in the organum treatises of Milan and Montpellier, ‘copula’ generally referred to the final interval between voices at the end of a phrase (unison or octave), while ‘copulatio’ generally implied the establishment of that interval, that is, the progression from penultimate to final. The final note of the *vox organalis* could be decorated with a melisma, as prescribed by the fifth *modus organizandi* of the Milan treatise (see Eggebrecht and Zamminer, p.80). [Ex.1](#) illustrates this. In the 13th century the short, rhythmically free linking passages or closing phrases of the three-part Notre Dame plainchant settings, found in two forms and called ‘copula ligata’ and ‘copula non ligata’ respectively by Franco of Cologne in his *Ars cantus mensurabilis* (CSM, xviii, pp.75–7), come very close to this idea of binding together at a cadence.



To Johannes de Garlandia, in the second quarter of the 13th century, ‘copula’ signified a compositional idiom, a style of setting in the Notre Dame repertory

that falls 'between discant and organum' (*De mensurabili musica*, ed. Reimer, p.88). It has the strictly modally rhythmic upper voice of **Discant**, and the sustained-note tenor of **Organum** 'in speciali'. The designation 'copula' probably refers less to the function such music may sometimes serve as a linking passage than to the stylistic compromise it represents between the idioms of discant and organum. It may also imply a type of strophic construction that is characteristic of much music in this idiom, for 'copula' and the Provençal word *cobla* were poetic terms for 'strophe'. Garlandia explicitly described a copula passage in which the duplum divides, like a short strophe, into two parts of equal length and parallel musical structure (*antecedens* and *consequens*). **Ex.2** shows a copula in the two-voice *Alleluia Nativitas*, with *ouvert* and *clos* endings. In Hieronymus de Moravia's reworking of Garlandia's treatise, the musical and poetic meanings of copula are brought together when the theorist, listing several devices that could be introduced into a polyphonic setting to enhance its effect ('loco coloris'), most likely at cadences, mentions both a 'cantilena nota copula' ('well-known song, or copula') and a 'clausula lai' ('phrase of a lai'; ed. Reimer, p.97).



As a polyphonic idiom, Garlandia's copula could be employed in any of the genres cultivated in the Notre Dame tradition. Its essential features – strictly patterned modal rhythm, symmetrical phrase structure – can be found throughout the two-voice organa, and they dominate the organa for three and four voices. Nevertheless, the distinction between copula and the other type of sustained-tone polyphony, 'organum in speciali', characterized by a free, unpatterned rhythmic flow, was largely a theoretical one, since it was formulated well after most of the music to which it was applied had been composed. In fact, much sustained-tone writing falls somewhere in between these two poles. Anonymous IV, writing late in the 13th century, subsumed both idioms under a single category, *organum purum*.

Passages of copula seem often to have been singled out for special treatment in performance. Franco remarked that the copula was performed much faster than the notation suggests, probably a reflection of the cadential function that the idiom serves in his system. Anonymous IV mentioned distortion in performance of the durational values in the rhythmic modal patterns and unpatterned rhythmic designs used in *organum purum* (he called these liberties 'irregular modes'), and cited a specific passage from Perotinus's three-voice *Alleluia Posui adiutorium*, which he says is 'loco copulae', as an example (ed. Reckow, i, p.84). The St Emmeram Anonymous alluded to the 'more delicate way and more subtle voice' used in the performance of copula, a style that he equated with the rendition of organum 'in speciali', which is 'wreathed in a melodious sound' (ed. Yudkin, p.276). Thus, over the course of the 13th century the meaning of the term was expanded to embrace not only

a polyphonic idiom and, occasionally, the function within the larger composition in which copula appears, but also a performance style.

See also [Magnus liber](#) and [Rhythmic modes](#).

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For further bibliography see [Organum](#) and [Discant](#).

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## Copus, Caspar

(fl c1550). Composer. He may have lived in Austria and known Arnold von Bruck; his *Salve regina* (in *A-KN* 70, which contains most of his works) has the following dedication: 'Casparus Copus in gratiam Arnoldi de Bruck 1550'. Only 11 sacred vocal pieces (in *RISM* 1564<sup>4</sup>, *A-KN*, *D-DIb* 1/D/4, *Rp* A.R.900) can definitely be attributed to him; they are examples of solid, functional church music, though some of them show a tendency to mannerism. In his Proper settings Copus frequently used German hymns (e.g. *Christ ist erstanden*) as cantus firmi, so Albrecht has attributed another composition to him, the *Missa in aurora* ascribed by Georg Rhau to 'Nicolaus Copus' (1545<sup>5</sup>).

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NORBERT BÖKER-HEIL

## Copyright.

The legal right in literary, dramatic, musical and artistic property.

I. General and international

II. Copyright collecting societies: operation and history

III. Great Britain

IV. Former British-administered territories

V. United States of America

VI. European mainland, Ireland and Scandinavia

VII. Asia, Israel, South Africa

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IX. Developing countries

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GAVIN McFARLANE (II, VI–IX); MELVILLE B. NIMMER/GAVIN McFARLANE  
(V)

Copyright

### I. General and international

Copyright law is at once domestic and international. In each country protection is governed by local law which affects everyone who seeks to publish, perform or broadcast a work in that country, wherever he or she is from. (Masculine pronouns alone are used from here on.) A composer whose work is used in different countries will find that the details of protection in them will not be the same. Yet his work is treated in almost every foreign country in exactly the same way as that of composers who are local citizens, or whose works were first published in the country concerned.

This arises from the structure of the international copyright conventions, whose chief effect is not to require each country to give specific protection to literary, dramatic, musical and artistic works, but to give to such works, created by nationals of any member country, or first published in any member country, the same protection as is afforded to works created by nationals of the country in which protection is sought, or first published there. (There are detailed provisions for simultaneous, or nearly simultaneous, publication in several countries.) The conventions also specify various basic principles of protection, which give the copyright law of all countries certain similarities. But within these principles there is much variation, and when problems arise one should always consult a lawyer specializing in the law of the country concerned.

The earliest of the important international conventions was that concluded at Berne in 1886, which gives its name to the Berne Copyright Union. The Berne Convention was revised at Paris in 1896, at Berlin in 1908, at Rome in 1928,

at Brussels in 1948, at Stockholm in 1967 and at Paris in 1971. The situation is complicated by the fact that some states have not acceded to the later revisions but have remained bound by one of the earlier versions. Thus one state may have its relations with some countries governed by one of the revisions and with others by another. The short interval between the last two revisions was due to the controversy over the special provisions made for developing countries.

The matter is further complicated by the different ways in which states implement the conventions. In some countries, treaties (the conventions are, in effect, treaties with numerous parties) are automatically part of the local law, and are interpreted by the courts. In such countries one will frequently find references in the national copyright statute to the protection given by the treaties. In other countries – Britain is one – copyright treaties are not part of the local law, but they are put into effect by local statutes and orders.

One of the fundamental principles of the Berne Copyright Union is that no formalities of any kind are required for protection within it. The legislation of a member of the union may not require, as a condition of protecting works first published in another member country or written by a national of such country, that a copy should be deposited with a national library, or that a notice reserving copyright should be printed on every copy, and so on.

Another principle of the Berne Union is that the period of protection for works such as musical works should extend for 50 years from the death of the author.

The other international convention of major importance is the Universal Copyright Convention, also called the UNESCO Convention, concluded at Geneva in 1952 and revised at Paris in 1971. Many countries are members of both the Berne Union and the Universal Convention, but a number of South American and other states are members only of the Universal Convention.

The requirements of this convention are less strict than those of the Berne Union. For example, protection need only last for 25 years, counting from the death of the author, or – in the case of countries which do not calculate the copyright term from the author's death – from the date of publication. A formality may be required, namely the placing of the symbol © in a reasonably prominent place on each copy, accompanied by the year of first publication and the name of the copyright owner.

The international copyright conventions, particularly the Berne Convention, have introduced broad consistency into what would otherwise be a patchwork of domestic copyright legislation in different countries. This is particularly true now that the USA has joined the Berne Union. More recently, the European Union has introduced common principles which its member states are required to adopt, in particular the extension of the term of copyright to a post-mortem period of 70 years.

There are also a number of conventions affecting the North and South American countries in their mutual relations. Apart from the conventions, there are innumerable bilateral treaties between pairs of countries, most but not all of which have lost their importance as a result of the multilateral conventions.

A list of countries in copyright relations with Britain is given in §III, 5 below, and this will indicate the scope of the conventions.

Copyright

## II. Copyright collecting societies: operation and history

The legal provisions described above, and also below as they pertain to specific areas, give rise to certain economic rights which are enjoyed by the owner of the copyright. In music the most important are the rights of public performance, broadcasting and diffusion, known as the 'performing right', and the right to reproduce musical works on sound carriers such as discs and tapes, which is the part of the reproduction right known as the 'mechanical right'.

When these rights are once established, the problem of collecting in respect of them arises. It is almost always impossible for a composer or publisher to hope to recover royalties on more than a very small number of the performances on which they are due. With popular music, in particular, it is quite impossible to know when and where a certain tune has been played. If it is very successful, a popular tune may be played many times on hundreds of coin-operated machines all over the world, and broadcast several times each day to an audience of millions. It may be performed live by groups on stage in large municipal concert halls, or in a small public hall in a remote village. Even if the right-owner could locate a few of the performances, he would be unlikely to have the means or the expertise to negotiate appropriate royalties and issue licences. Collection for performances overseas would be out of the question.

The music user would also be seriously embarrassed if he had to negotiate individually with each right-owner for each separate work. This would be bad enough for the small music user who would have no idea where to locate the right-owners, but far worse for such institutions as broadcasting organizations, which would have no means of protecting themselves against unintentional infringement of copyright. It is an immense advantage to music users to have a central body which can be approached for licences and which will clear the rights automatically with each individual right-owner, not only in their own country, but also in virtually every other country in the world. The system offers a blanket licence to the music user who would otherwise be put to considerable administrative expense in acquiring these rights, and would also have to pay the individual right-owners in respect of each use.

Societies have therefore been set up all over the world to collect royalties for the use of copyright music and to distribute the revenue among the persons entitled to it. The earliest true society, the Société des Auteurs et Compositeurs Dramatiques, set up in France in 1829, collected on behalf of all dramatic writers, both literary authors and composers of music for operas and ballets. These rights in dramatic performance became known as the *grands droits* in music, as distinct from the *petits droits*, non-dramatic rights of public performance, which were left unprotected.

The situation is now very different, but the distinction between dramatic and non-dramatic music is still of great importance. In many countries, even

today, no collecting society exists in respect of *grands droits*, since dramatic performances can be staged only in a limited number of places, and can be traced comparatively simply. In Great Britain royalties for such performances are collected by publishers and agents. But it is much more difficult to collect in respect of the *petits droits*, or 'small rights', in music, and it is in administering these rights that the collecting societies have been most successful. The first society to do so was again French, the Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM), founded in 1851. It was not until 1914 that similar organizations were set up in Great Britain and the USA.

Collection in respect of the mechanical right does not present so many problems. In many countries the rate of royalty is statutory, and therefore does not require negotiation. Moreover the licensees, which are generally substantial companies manufacturing records, are easier to contact than the innumerable establishments where performances of music may be given. Nevertheless it is very convenient for smaller publishers and other copyright owners to use a central collecting system, particularly as the record-manufacturing industry has become more fragmented. Collecting societies also greatly simplify the payment of royalties arising overseas. There are international associations of collecting societies in respect of both performing rights and mechanical rights; these are the Confédération Internationale de Sociétés d'Auteurs et Compositeurs (CISAC), founded in 1928, and the Bureau International de l'Édition Mécanique (BIEM). The societies in each country are affiliated through these associations, and there are reciprocal accounting systems.

In some countries the national mechanical and performing right societies have now been brought under the same administration – though not in Great Britain, where the first mechanical right society, the Mechanical-Copyright Protection Society, was set up in 1910, some four years before the Performing Right Society. Generally the mechanical right was not recognized so early as the performing right in the laws of the first countries to adopt copyright systems.

Collecting societies also operate in a third area in the music industry: the administration of public performances of sound recordings. A separate performing and broadcasting right in a sound recording is not so widely established internationally as the performing right in musical works and the mechanical right. It was first recognized in Great Britain in 1934, as the result of a court decision, and is now set out in the Copyright, Designs and Patents Act 1988; collections in respect of it in Britain are made by Phonographic Performance Ltd (PPL). But the right does not exist in the USA; and it has not achieved universal acceptance. Nevertheless it is of considerable economic importance in those countries where it has passed into the law; and it is recognized internationally by the Rome Convention of 1961.

The members of the two international organizations of collecting societies, CISAC for performing right organizations and BIEM for mechanical right societies, are linked by international contracts of affiliation, whereby each society collects on its own territory for the works of its own members and the members of each other society with which it is affiliated. By the same contract each national society is empowered to grant licences on its own territory in

respect of the repertoires of each society with which it is affiliated, so that the society is able to offer its licensees access to a worldwide range of copyright music.

A licensee in London or New York thus has available virtually the whole catalogue of music likely to be needed, both classical and popular. There are certain geographical areas where states do not subscribe to the international copyright system or where no collecting societies exist, but, as they lie outside the system, they are not entitled to collect outside their own territory, and so the licensee in London and New York, having once paid a royalty, is free from any danger of remote foreign unaffiliated societies attempting to exact an additional fee.

Information on specific copyright collecting societies will be found in the discussions of individual countries and regions.

Copyright

### **III. Great Britain**

1. Historical and general.
2. The nature of copyright.
3. Works in which copyright can subsist.
4. Originality.
5. Nationality and place of publication.
6. Owner of the copyright.
7. Licences and assignments.
8. Duration of copyright.
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10. Infringement.
11. Remedies.
12. Exceptions and defences.
13. Copyright Tribunal.
14. Other rights of authors.
15. Performers' rights.
16. Copyright collecting societies.

Copyright, §III: Great Britain

#### **1. Historical and general.**

Before 1640 there was no legislation in England to protect the rights of authors or publishers in their works: the only law regulating printing was intended to repress undesirable political or religious views, or to make a profit for the Crown by granting licences for printing. In 1640 an ordinance was enacted to prohibit the printing or importing of books without the consent of the owner, and similar provisions were repeated in 1643, 1647, 1649, 1652 and 1662. In 1679 this protection lapsed, and for the next 30 years by-laws of the Stationers' Company provided protection for its members.

In 1709 the first true copyright act was passed. This gave copyright to books and music, if recorded in the register of the Stationers' Company, for a period of up to 28 years. In 1814 the period of copyright was changed to 28 years or the life of the author, whichever was the longer. In 1833 and 1842 the performing rights in dramatic and musical works were protected for the first time. In 1842 the period of copyright was extended to 42 years from

publication, or the life of the author and seven years thereafter, whichever was the longer. The penalty for unauthorized performances was £2 irrespective of the circumstances, and a man named Wall gained considerable notoriety by purchasing performing rights and enforcing the payment of this penalty from innocent infringers. As a result acts were passed in 1882 and 1888 making the right of public performance conditional on a notice of reservation being printed in every copy and giving the court discretion as to the penalty. In 1902 and 1906 summary penalties against infringers of musical copyright were enacted. In 1911 the term of copyright was altered to the modern one (the life of the author and 50 years thereafter) to conform with the international conventions. At the same time all formalities were abolished. The Stationers' Company register remained open for entries, as it still does, but registration is no longer necessary for copyright protection. The law continues to require a copy of the best edition of every published book (including sheet music) to be delivered to the British Library, and a copy of the largest edition to be made available to the Bodleian Library at Oxford, the University Library at Cambridge, the National Library of Scotland, the Library of Trinity College, Dublin, and (except for certain small editions) the National Library of Wales. But the penalty for non-compliance is a fine of £5 plus the value of the book, and copyright is not affected.

The statute law of copyright in Britain is contained almost entirely in the Copyright, Designs and Patents Act of 1988, which has 306 sections and eight schedules. It repeals all existing copyright statutes except certain provisions of the Copyright Act of 1911 not directly concerned with copyright. However, as with many other branches of the law, many details, and indeed some general principles, cannot be found in the acts of parliament but only in decisions of the courts. It is inevitable that if the law is to be fair it shall be complicated. This article describes the basic principles of copyright law, with special reference to musical works, but it is not possible to set out every exception and qualification to which general rules are subject. Legal advice should always be sought in cases of difficulty. Particular care should be taken in cases involving a foreign element or works written before 1 June 1957, when the Copyright Act of 1956 came into force. This act contains special provisions where the work is anonymous or pseudonymous or is of joint authorship. A joint work is one written in collaboration where the contributions of each author cannot be separately identified.

[Copyright, §III: Great Britain](#)

## **2. The nature of copyright.**

The law of copyright protects certain kinds of works by making it unlawful to do certain acts in relation to those works without the permission of the owner of the copyright. The most obvious example is the copying of a book or musical work by reprinting it, but there are many others.

It is fundamental to the law of copyright that it is works and not ideas which are protected, protection being given to the form in which the idea is expressed and not to the idea itself. Thus an idea which has not yet become a work – for example, an idea for a tune not yet recorded or written down – is not protected. Nor are traditional airs which were seldom written down or recorded, until recently at all events. It is possible to make use of another's ideas without falling foul of the law of copyright, although it might be a breach

of confidence. The taking of ideas is not often applicable to music, where it is difficult to distinguish between the idea, which is not protected, and the form in which it is expressed, which is. But this can be of great importance in literature, where the plot or idea of an author's work may be taken without taking the words used and therefore without infringing copyright.

Another general principle of great importance is that copyright restrains copying. Unlike a patent, it does not give any monopoly. Thus if A wishes to prevent B from selling or performing a musical work which A alleges is a breach of his copyright, he must prove not only that B's work is similar to A's, but also that it was in fact derived from A's. If B's work, though identical with A's work, was independently produced, B's work will not be an infringement.

Under British copyright law protection is automatically given to the work from the moment of its creation (or in some cases publication). No registration or formality of any kind is necessary. It is requisite only that the work shall (a) be of a class which is capable of protection (see §3 below), (b) have been created by a person of appropriate domicile, residence or nationality, or first published in an appropriate country (see §5 below), (c) in the case of a literary, dramatic, musical or artistic work, be original in the sense explained in §4 below.

[Copyright, §III: Great Britain](#)

### **3. Works in which copyright can subsist.**

Copyright can subsist in the following classes of work: (a) literary works, (b) dramatic works, (c) musical works, (d) artistic works, (e) sound recordings, (f) films, (g) television and sound broadcasts, (h) published editions.

The expression 'literary work' has a very wide meaning: it includes anything from a full-length novel to a news item in a newspaper, and also compilations such as a telephone directory or list of horses or a newspaper itself. On the other hand it does not include such things as titles of books and advertising slogans, because they are too insubstantial or trivial.

A 'dramatic work' is defined as including a choreographic work or entertainment in dumb show, provided it is written down.

A 'musical work' is not defined in the 1956 act. The 1988 act defines it as 'a work consisting of music exclusive of any words or action intended to be sung, spoken or performed with the music'. The 1902 act defined it as 'any combination of melody and harmony, or either of them, printed, reduced to writing, or otherwise graphically produced or reproduced'. Modern methods of recording and reproduction have made the word 'graphically' inappropriate; and there is probably copyright in a tune which, before being written down, is played, sung or hummed into a tape recorder. But a tune which is hummed or played by its composer and is not recorded in any permanent form is probably not protected by the law of copyright.

'Artistic work' is widely defined and includes paintings, sculptures, drawings, engravings, photographs, works of architecture and 'works of artistic craftsmanship'.

'Sound recording' means a recording of sound from which the sound may be reproduced, regardless of the medium on which the recording is made or the

method by which the sounds are produced or reproduced. It is important to appreciate that a disc or tape may involve more than one copyright. A recording of a song may involve three quite separate copyrights: those of the lyric of the song as a 'literary work', the music to which the words are sung and the accompaniment played as a 'musical work', and the disc itself as a 'sound recording'. 'Sound recording' does not include the soundtrack of a film, which is included in the next category.

A 'film' includes the sequence of visual images and the associated soundtrack. It is a recording on any medium from which a moving image may be produced by any means. As with sound recordings, there is one copyright in the film as such and separate copyrights in each of the works on which it is based, such as the script, music and so on.

A television or sound broadcast has a separate copyright from that in the book, play, music or film which is being broadcast.

The copyright in a 'published edition' is granted to protect a publisher who spends money on setting up a literary work in print, or on preparing a new manuscript of a musical work for publication. By a copyright quite separate from that in the literary or musical work concerned, the publisher can prevent anyone from making a photographic reproduction of the work and thus obtaining for nothing the benefit of his expenditure. This copyright is of particular importance where the work is not itself protected by copyright, for example because the author died more than 50 years previously.

[Copyright, §III: Great Britain](#)

#### **4. Originality.**

Under the Copyright, Designs and Patents Act of 1988 one of the conditions for subsistence of copyright in literary, dramatic, musical and artistic works is that they should be 'original'. The meaning of the word is not defined in the act, but its meaning has become well established from cases in the courts. What is required is not a creative gift of a high order but that some time, skill and labour shall have been spent by the author in creating the work, and that it derives from him. The fact that the work is based on earlier work of another is not a bar to copyright in the derived work, provided that some new work has been done. There is no copyright in a mere copy of a musical work, but there certainly is in a new arrangement or adaptation of an earlier piece of music: a common example is a piano-vocal score of an opera. However, if a substantial part of the earlier work is used, the new work may be an infringement of the old work.

A difficult question, not yet finally answered, is whether the first person to write down the tune of a traditional air obtains copyright in it. The courts will have to decide whether the skill and labour required to write down a tune from ear in musical notation are sufficient to satisfy the test.

The requirement of originality does not apply to the derivative subjects of copyright, that is, sound recordings, films and broadcasts. Copyright in published editions applies to any edition which does not reproduce the typographical arrangement of a previous edition.

[Copyright, §III: Great Britain](#)

## 5. Nationality and place of publication.

The provisions governing the qualifications of a national character which a work or its author must have before it is protected in British law must now be explained.

Primarily, the 1988 act applies to literary, dramatic, musical and artistic works which, if unpublished, were made by a 'qualified person'. If they are published, copyright is given in the following three cases: (a) the author was a qualified person at the time of first publication (not at the time of creation of the work), (b) the author was a qualified person just before his death, and has died before publication, (c) the work was first published in Great Britain or another relevant country.

The definition of a qualified person is, in the case of an individual, a British subject or protected person or a citizen of the Republic of Ireland or a person who is domiciled or resident in Great Britain or another relevant country. In the case of a 'legal person' such as a company, it must be incorporated under the law of Great Britain or another relevant country to count as a qualified person. If, as is usually the case, the making of a work extended over a period, it is sufficient if the person concerned was a qualified person for a substantial part of that period.

In the case of sound recordings and films the maker must have been a qualified person at the time when the recording or film was made (or, in the case of a film, for a substantial part of that time), or, if it has been published, it must have been first published in Great Britain or another relevant country. These conditions are not relevant to broadcasts, as the first owner must be the BBC or the Independent Broadcasting Authority (IBA). Thus there is no copyright in 'pirate' broadcasts. In the case of a published edition, the publisher must have been a qualified person at the date of publication, or the publication must have taken place in Great Britain or another relevant country.

A relevant country is a country whose copyright law is basically the 1988 act or a previous British copyright act. This includes the Isle of Man, the Channel Islands and British colonies and dependencies.

In accordance with the international conventions described in §1, Great Britain has made arrangements for domicile, residence, incorporation or publication in many foreign countries to have the same effect for the purposes of protection in Britain as domicile, residence, incorporation or publication in Britain itself. A list of the countries concerned is given below, but it must be borne in mind that protection for different countries has started at different dates, and there are many detailed exceptions and qualifications which cannot be set out here. There is difficulty in determining whether copyright exists in Britain in works first published in the countries marked ¶ before certain dates (for instance before 27 September 1957 in the USA). The copyright in sound recordings originating in countries other than those marked \* does not include the exclusive right to cause to be heard in public and to broadcast. There is no protection in Britain for sound broadcasts except those originating in the countries marked †, or for television broadcasts except those originating in the countries marked ‡. ¶Algeria; ¶Andorra; Argentina; \*Australia; former and current Australian territories (Papua New Guinea,

Nauru and Norfolk Island); \*†‡Austria; ‡Belgium; Benin; \*†‡Brazil; Bulgaria; ¶Cambodia; Cameroon; Canada; Chad; Chile; †‡Congo (People's Republic); \*†‡¶Costa Rica; Côte d'Ivoire; Cuba; \*‡Cyprus; \*†‡Czech Republic; \*†‡Denmark; \*†‡¶Ecuador; \*†‡Fiji; Finland; ‡France; French territories overseas; Gabon; \*†‡Germany, Federal Republic¶Ghana; Greece; ¶Guatemala; ¶Haiti; Hungary; Iceland; \*India; \*Ireland, Republic of; \*Israel; \*Italy; ¶Kenya; Japan; ¶Laos; Lebanon; ¶Liberia; Liechtenstein; LuxembourgMadagascar; ¶Malawi; Mali; Malta; Mauritania; ¶Mauritius; \*†‡Mexico; Monaco; Morocco; Netherlands (and Suriname and Netherlands Antilles); \*New Zealand; ¶Nicaragua; †‡Niger; \*¶Nigeria; \*‡Norway; \*Pakistan; ¶Panama; \*†‡¶Paraguay; ¶Peru; Philippines; Poland; Portugal (including Portuguese provinces overseas); RomaniaSenegal; \*†‡Slovakia; South Africa (and South West Africa); \*‡Spain; Spanish colonies; \*Sri Lanka; \*†‡Sweden; \*Switzerland; Thailand; Tunisia; Turkey; ¶former USSR; ¶USA (and Guam, Panama Canal Zone, Puerto Rico and the Virgin Islands of the United States of America); Uruguay; Vatican City; ¶Venezuela; former Yugoslavia; Zaire; ¶Zambia

Copyright, §III: Great Britain

## 6. Owner of the copyright.

Copyright is a form of property which can be bought and sold like any other. It comes into existence as soon as the book is written, the picture drawn, and so on; and there are rules to show who is the first owner. A manuscript and the copyright in that manuscript are separate items of property. The copyright may be divided so that one person owns the performing right, and another the publishing and reproduction right. It may be further divided so that one person owns, for example, the right to publish in sheet form in western Europe, another the right to reproduce by recording (usually called the mechanical right) in Australia otherwise than as part of a film soundtrack, another the right to reproduce in the whole world as part of a film soundtrack (usually called the synchronization right), and so on. Finally, the copyright may be further divided by a time limitation, such as the right to publish in sheet music form in England for three years. At the moment of creation one person usually owns all the rights, but that person may deal with the rights before the work comes into being.

Subject to certain exceptions, the first owner of the copyright in a literary, dramatic, musical or artistic work is the author. This means the person who conceives the form in which the work is produced. Thus if A suggests a plot to B, who writes a novel based upon it, B, not A, is the author. If B, instead of writing or typing himself, dictates his novel to C, who writes it down word for word, it is still B, not C, who is the author. If two or more persons working together produce a piece of music and their contributions can be distinguished, each is the author of his own contribution. If the contributions cannot be distinguished they are joint authors of the whole. In the case of a photograph, the owner of the negative (or other substance on which the original image is recorded) when the photograph is taken is the 'author'.

Where a literary, dramatic, musical or artistic work is made by an employee in the course of his employment, his employer is the first owner of any copyright in the work, subject to any agreement to the contrary.

When a work is made by an author in the course of his employment under a contract of service, the copyright belongs to the employer and not to the employee. For this rule to apply the contract must be one of service. This is the technical description of the relationship between employer and employee. It is not always easy to distinguish this from other contractual relationships, but generally anyone remunerated by a salary rather than individual fees for specific pieces of work is an employee, especially if he is subject to detailed control over the manner of his work. A person who is not an employee retains the copyright in any work produced by him even though he is paid for his work by another. A common instance of this is architects' plans. This would also apply to work produced out of working hours or outside the scope of employment by someone who is an employee.

The first owner of the copyright in a sound recording is the owner of the tape or other material on which the sound is first recorded, unless the recording was commissioned and paid for – or agreed to be paid for – by another, in which case that other person is the first owner, unless agreed to the contrary.

The first owner of the copyright in a film is the person by whom the arrangements necessary for the making of the film are undertaken: that is, normally, the film company since the word 'person' includes a company.

The first owner of the copyright in a television or sound broadcast is the BBC or the IBA, as the case may be.

The first owner of the copyright in a published edition is the publisher.

[Copyright, §III: Great Britain](#)

## **7. Licences and assignments.**

The person who is the first owner of the copyright in a piece of music, for instance, is identified in accordance with the rules explained above. For the work to be exploited the owner of the copyright must permit publishers to reproduce and publish the work, concert promoters, dance hall proprietors and many others to perform it in public, record companies and film producers to reproduce it and perform it in public, broadcasting organizations to broadcast it and so on.

There are two basic ways of dealing with copyright: assignment and licence. By an assignment the owner actually transfers ownership to another. He need not assign the whole of the copyright: it can be subdivided by place, class of act or time. For example, an assignment may relate to the right to reproduce and publish a piece of music in sheet form in Great Britain for a period of ten years from a certain date. A contract may be made whereby a composer assigns certain parts of the copyright in return for a lump sum payment. It may also be provided that the composer is to receive royalties or a share of profits, but this carries a certain risk because the copyright may be assigned once more to a third owner, and the composer may find if the royalties cease to be paid that he has no effective remedy against anyone. He cannot recover the copyright, having parted with it outright.

If a composer is to be remunerated by periodical payments such as royalties on sales or performances, it is advisable that he should grant only a licence, that is, permission to do certain acts – for example, to print and publish in

sheet music form in Great Britain for ten years – while retaining the ownership of the copyright himself. The owner usually has the right to determine a licence if there is any breach of the agreement by the person to whom it has been granted. A licence may be exclusive, that is, granted on terms which prevent the owner from granting a licence of the same rights to anyone else, or non-exclusive.

An assignment and an exclusive licence must be in writing and signed by the copyright owner or his agent. Both an assignment and an exclusive licence have the advantage that the person to whom they are granted can himself start proceedings to stop infringement. A non-exclusive licence, which need not be in writing (and indeed may not even be oral, but can be inferred from conduct, for example the sending of a letter to a newspaper), gives no right to stop the copyright owner granting similar licences to anyone else, nor does it give the right to sue for infringements of the copyright.

In some instances it is not practicable for an individual copyright owner to license every individual use of a work. For example, the owner of the copyright in a popular piece of music cannot know of everyone who wishes to perform it in a public place. Nor is it convenient for him to have to deal with all would-be licensees. To deal with these situations there are organizations of composers and other copyright owners which license persons wishing to perform or make other use of copyright works on behalf of numerous copyright owners, sharing the fees between them and suing for infringements. The special regulation of the fees charged and licences granted by these societies is dealt with in §13 below.

[Copyright, §III: Great Britain](#)

## **8. Duration of copyright.**

Until 1996 the historic period of copyright protection in Great Britain as laid down by successive copyright statutes was the life of the author of the work and 50 years thereafter. On 1 January 1996 the Duration of Copyright and Rights in Performances Regulations of 1995 came into force implementing the provisions of EU Directive 93/98. This provides that in respect of EU nationals, copyright protection for literary, dramatic, musical and artistic works is for the life of the author and 70 years thereafter. It is of critical importance that if a work enjoyed copyright protection in any of the 15 member states of the union on 1 July 1995, then copyright protection will revive in any other member state in which it has lapsed. The question is of considerable practical significance, because Germany has had an extended period of copyright protection since the 1960s; Spain and France also had longer periods than Great Britain before 1996.

These alterations do not affect the works of persons who are not nationals of an EU member state. Nor does a revival affect any rights that may have been acquired when the work was in the public domain, or any acts done in respect of the work during that period.

In the case of joint authorship, the post-mortem period starts at the end of the year in which the surviving author dies. The period of protection for broadcasts and cable programmes is 50 years from making, and for sound recordings, 50 years from manufacture. A special copyright for typefaces runs for 25 years from first publication. This reiterates the distinction between ‘true

copyright' in literary, dramatic, musical and artistic works, and a lesser protection for what some regard as non-intellectual manufactured products.

Copyright, §III: Great Britain

## 9. Restricted acts.

The nature and extent of the restricted acts vary according to the class of copyright work. In this section an account is given of the restricted acts applicable to each class; those applicable to musical works are considered in more detail. It is important, however, to bear in mind two points. First, it is just as much an infringement to authorize another person to do a restricted act as it is to do the act oneself. Second, it is only necessary to be an infringement that the act is done in relation to a substantial part of the whole work. Substantiality depends upon the quality rather than the quantity of what is used.

The acts restricted by the copyright in a work are (a) copying the work; (b) issuing copies of the work to the public; (c) performing, showing or playing the work in public; (d) broadcasting the work or including it in a cable programme service; and (e) making an adaptation of the work or doing any of the acts in (a) to (d) above in relation to an adaptation. An adaptation in the case of a musical work is an arrangement or transcription of the work. For artistic works the restricted acts are: (a) reproducing the work in any material form, (b) publishing the work, (c) including the work in a television broadcast and (d) causing a television programme which includes the work to be transmitted to subscribers to a diffusion service.

Copying is the most fundamental of the restricted acts. It includes such acts as writing the music in manuscript on a piece of paper, or photocopying, duplicating or printing copies; and also making a 'sound copy' of the work. This may be done, for instance, by recording a live performance, by re-recording an existing recording on to tape or disc, or by recording the work on the soundtrack of a film. If the result is to create a material form of the work, then the making of that form is copying. Even though such changes are made as to make the new work a copyright work in its own right (for example, a piano-vocal score of an opera), the copyright in the original is still infringed if the permission of the owner of the copyright in the original has not been obtained. The test of infringement is as much aural as visual.

Publication is the issue of reproductions of the work to the public. It is not necessary that any payment should be made for this to be an infringement.

Public performance is one of the most important rights for the composer of musical works. Performance takes place when the music is heard, whether it emanates from a live performance, a tape recorder, a jukebox, a television or radio receiver or a film projector. A public performance is one which is not domestic. It includes performances at clubs and background music in factories and offices. British law does not distinguish between the classes of performing rights known as *grands droits*, that is, dramatic performance such as the presentation of an opera on the stage, and *petits droits*, such as background music in restaurants. But the difference between these is of great significance for practical purposes, as will be explained in §13 below.

Broadcasting is the act of sending out the radio waves containing the music. This is a separate restricted act from public performance, although if an audience is present in the studio a public performance is occurring at the same time and, as we have seen, a public performance takes place whenever the programme is received by a set in the presence of a non-domestic audience.

Diffusion is the process of distributing broadcast programmes over wires. This applies, for instance, both to the relay networks in large towns which diffuse the broadcasts of the BBC and the IBA, and to local cable systems. In the case of broadcasts by the BBC and the IBA the diffuser will not be liable for infringement.

In the case of sound recordings there are three restricted acts. The first is re-recording on to another recording (for example, dubbing a disc on to a tape) and this applies whether the re-recording is done directly or from a broadcast including the disc. The second is causing it to be heard in public. This does not apply if what is played is a broadcast including the recording. It is not an infringement to play it as part of the activities of, or for the benefit of, a club, society or other organization if the following conditions are met: (a) the organization is not established or conducted for profit and its main objects are charitable or otherwise concerned with advancement of religion, education or social welfare; and (b) the proceeds of any charge for admission to the place where the recording is heard are applied solely for the purposes of the organization. The third restricted act is to broadcast a sound recording. The 1988 act provides that there can be no infringement of the copyright in a sound recording which has been published in Great Britain unless at the time of publication the recording or sleeve bore some indication of the year of first publication.

In the case of films, the restricted acts are making a copy of the film, showing it (or playing the soundtrack) in public, broadcasting it and diffusing it. A person who shows a film in public on a television set because it is broadcast by the BBC or IBA, or who diffuses a film which is broadcast by the BBC or IBA, is not liable for infringement.

The copyright in a television broadcast is infringed by making a film copy of it for other than private purposes (including making a photograph of the whole or any substantial part of the images), by making a recording of the sound part other than for private purposes, showing it or playing the sound part in public to a paying audience (which includes a special room in a public house where drinks are more expensive because of the television set) and by rebroadcasting it.

In the case of a sound broadcast the restricted acts are making a recording for other than private purposes, and rebroadcasting it.

The only restricted act in the case of a published edition of a work is the making of a reproduction of the typographical arrangement of the edition by photographic or similar means.

The fact that different restricted acts apply for the various classes of copyright works means that when something contains more than one copyright work, complicated situations may arise. For example a film may involve the

copyrights of A in the film, B in the music of a disc played on the soundtrack, C in the disc, D in the script, and so on. To show the film in public the licences of A, B, C and D would be required, but to show it in a holiday camp, for instance, only the licences of A, B and D, as the right to cause a sound recording to be heard in public does not include the exclusive right to do this in a place where people reside and sleep as part of the amenities provided for residents or inmates, and therefore C's permission is not required. Some of these licences may be obtained through the organizations referred to in §13 below.

Copyright, §III: Great Britain

## **10. Infringement.**

The basic form of infringement of copyright is to do one of the restricted acts set out above without the consent of the owner of the copyright, and in certain cases of an exclusive licensee. This is subject to certain exceptions and defences, set out in §12 below. The person liable to be sued for an infringement is the person committing it. In the case of an infringement by reproduction the person holding the pen or operating the printing press or photocopying machine is liable. If the reproduction is by making a recording, the person operating the recording apparatus will be the infringer. In the case of a public performance, the person actually playing the music, or switching on the gramophone, is liable.

To prevent evasion, the law makes persons other than the immediate operator liable in certain instances. There is a general provision that a person authorizing an infringement is as much liable as the person actually committing it. Thus the person who hands the score to the photocopier operator and the employer of the recording technician are liable as well as the operator or technician himself.

Where a person engages an orchestra or a singer to perform at a function, and in the course of the performance infringements are committed, whether the person who engaged the orchestra or singer is liable for authorizing an infringement is a difficult question, the answer to which depends on the facts of each case, particularly the extent to which such a person had control over the choice of music.

There are provisions whereby certain matters will be presumed: for example subsistence and ownership of copyright are presumed unless put in issue.

Certain other acts, ancillary to the restricted acts, are also infringements of copyright. These concern the importation (other than for private and domestic use), sale, letting for hire, offering or exposing for sale or hire for commercial purposes of infringing articles, exhibiting such articles in public for commercial purposes, and the distribution of such articles for commercial purposes (or for other than commercial purposes but to so large an extent that the owner of the copyright is prejudiced). However, these infringements require proof of knowledge by the offender of certain facts relating to the making of the article. Proof of knowledge is not necessary in the case of committing or authorizing restricted acts (the limitations on this principle are explained in §12 below).

In the case of a literary, dramatic or musical work it is also an infringement to permit a place of public entertainment (which includes a place occasionally let

for public entertainment, such as a church hall) to be used for a public performance which is an infringement. If the person permitting made no profit out of the letting, or did not know, and had no reasonable grounds for suspecting, that the performance was an infringement, he is not liable. This kind of infringement cannot be committed with relation to artistic works, films, recordings or broadcasts.

These are not in themselves restricted acts, and therefore it is only the person committing them, and not any person authorizing him, who is liable. It is, however, a general principle of the law that an employer is liable for the acts of an employee, and if this relationship exists the employer is liable (authorization is a wider concept, and there is no need for an employer-employee relationship).

A special provision governs liability for giving public performances of literary, dramatic and musical works, and causing films, recordings and broadcasts to be seen or heard in public, by means of a radio or television receiver, record player (including a jukebox) or tape recorder. The occupier of the premises where this happens is liable even if he is not the person operating the apparatus.

[Copyright, §III: Great Britain](#)

## **11. Remedies.**

The remedies for infringements of copyright fall into two categories: those designed to prevent the occurrence, continuance or repetition of the infringement, and those designed to give financial compensation for infringements which have already occurred.

To prevent an infringement from occurring, continuing or being repeated, an application is made for an injunction, that is, an order of the court prohibiting the infringement. As it is difficult to put an exact figure on the loss suffered by a copyright owner as the result of an infringement, injunctions are frequently sought and granted in copyright cases. An injunction is often applied for as soon as the infringement, or the possibility of it, comes to the notice of the copyright owner. If the owner can demonstrate that he has a good chance of showing, when a trial is eventually held, that his copyright has been infringed, and that he will suffer more damage if the infringement is not temporarily stopped than the alleged infringer will suffer if it is, a temporary injunction, lasting until the trial, will be granted. The person obtaining the temporary injunction will be liable to compensate the alleged infringer for being stopped if it turns out that he was not infringing. An injunction of this kind can be obtained in a few weeks, or, if the matter is particularly urgent, in a few days or hours.

Under the 1988 act it is possible for someone enjoying performing or recording rights to obtain an order for delivery up of an illicit recording of a performance which another person has in his possession, custody or control in the course of a business. An illicit recording of a performance, found exposed for sale or hire in circumstances under which a person having performing or recording rights would be able to obtain an order for delivery up, may in certain circumstances be seized and detained.

Often the parties settle their differences after the question of whether a temporary injunction should be granted has been fought out. But if the matter proceeds to a full trial, and it is found that infringement has taken place, a permanent injunction to restrain it may be granted. If an injunction of either kind is broken the court may punish the offender by imprisonment or a fine or, if the case is not a serious one, by ordering him to pay all the costs of the contempt proceedings.

A plaintiff whose copyright has been infringed is entitled to be financially compensated. Damages are calculated under two heads. First, the plaintiff is entitled to be paid as infringement damages the equivalent of the licence fee he would have charged if he had granted a licence to do the act which was done without a licence. Second, the law treats the owner of the copyright as being the owner of any infringing copy of his work – for example, sheet music copies or recordings made without his permission – so that he is entitled to claim damages for conversion in the same way as if those actual articles had belonged to him and had been disposed of without his permission; this entitles him to be paid the value of the articles. Where only part of the articles is infringing, for example one track on a recording, a proportion will be calculated. The law also entitles him alternatively to claim damages on the conversion basis, and to call for the articles, if they are still under the defendant's control, to be delivered up to him or destroyed. As an alternative to claiming damages, the plaintiff may seek to be paid all the profits which the defendant has made out of the unauthorized use of the work. The court in assessing infringement damages also has power to order additional damages to be paid if, on taking into account the flagrancy of the infringement and any benefit which the defendant has had from the infringement, as well as all the other circumstances, it considers that the plaintiff will not otherwise be adequately compensated.

An order can be made for the delivery or destruction of a film, or payment of its value, only if it is an infringement of the copyright in another film, not a literary, dramatic, musical or artistic work. No injunction can be granted to prevent a building whose construction has been started from being completed, or to have it demolished.

It is a criminal offence to make for sale or hire, or sell or let for hire, or by way of trade to offer or expose for sale or hire, or by way of trade exhibit in public, or to import into Great Britain (other than for private and domestic purposes) or to distribute for purposes of trade or for other purposes but to such an extent as to prejudice the copyright owner, a recording which the person involved knows to be an illicit recording. A person guilty of offences under these provisions is liable on summary conviction by a magistrates' court to imprisonment for up to six months or a fine. In certain circumstances a person may be liable to conviction on indictment in the Crown Court, where there is a liability to imprisonment of up to two years, or a fine, or both. Similar penalties may apply where a person does the following acts in respect of an article which he knows or has reason to believe is an infringing copy of a copyright work. These acts are: (a) making for sale or hire; (b) importing other than for private use; (c) possessing with a view to infringing in the course of business; (d) in the course of business selling or letting for sale or hire, exhibiting in public or distributing.

Another remedy available to the owner of the copyright in a literary, dramatic or musical work is that on notice being given to the Customs and Excise in specified form the Customs will confiscate printed copies brought into Great Britain by any person (except for private and domestic use) which would have been infringements had they been printed in Britain. The Commissioners of Customs and Excise may require a person giving such notice to provide them with security in respect of any liability or expense which they may incur in consequence of the notice because of the detention of any article or anything done to a detained article. This requirement of security is very unusual, as the commissioners have wide powers to seize goods the importation of which is restricted or prohibited.

Copyright, §III: Great Britain

## 12. Exceptions and defences.

The Copyright, Designs and Patents Act of 1988 provides a number of defences and exceptions from infringement where a person is alleged to have infringed copyright. One important defence whereby a person may to some extent avoid liability is by showing that he was ignorant of the facts which made what he has done an infringement.

Two situations must be distinguished. The first is where a person can show that he did not know, and had no reasonable grounds for suspecting, that copyright subsisted in the work infringed. This is very rare, as the general law – which everyone is presumed to know – gives copyright in virtually every work. However, if the defendant genuinely thought that the author had been dead over 70 years, or that the work had first been published in a country which has no copyright relations with Britain, then he will be able to make out this defence. He is not then liable to pay any damages, but he must still pay over to the plaintiff the profits he has made out of the infringement, and may still be ordered not to repeat the infringement and to deliver up infringing copies.

The second situation is where the defendant can show that he believed, and had reasonable grounds for believing, that the infringing copies were not in fact infringing copies. This could apply if the defendant had been ordered to make the copies by someone whom he reasonably believed to be entitled to give such instructions, but who in fact was not: for instance, a printer ordered to print sheet music by a music publisher. In this case the defendant is still liable to orders for an injunction, delivery up or destruction, and damages based on what the fee for a licence would have been, but not on the basis that the infringing copies are the property of the copyright owner. On this latter basis the damages are normally heavier, so this defence is of particular value.

The exceptions apply only where a *prima facie* infringement is proved or admitted, and if they are established the plaintiff is not entitled to any relief. One important exception is that in certain cases a 'fair dealing' with a literary, dramatic, musical or artistic work is not an infringement. What is a 'fair dealing' in any particular case is a matter of great difficulty, but one significant consideration is whether there is competition between the two works. The amount taken is not the only test, but if it is a great deal the defence is more difficult to make out. 'Fair dealing' applies to literary, dramatic or musical works in cases of: (a) research or private study; (b) criticism or review

(including criticism or review of another work); (c) reporting current events in a newspaper, magazine or similar periodical; and (d) reporting current events by means of broadcasting or in a film. (a) and (b) apply also to artistic works. In (b) and (c) a 'sufficient acknowledgment' of the source must be given – in general the name of the work and the author.

A number of special exemptions apply to copyright material used for educational purposes. In certain circumstances short passages from published literary or dramatic (not musical or artistic) works may be included in collections published for use in schools. Literary, dramatic, musical and artistic works may be freely copied by teachers and pupils in the course of instruction provided a duplicating process is not used. This allows copyright works to be written on blackboards and in exercise books (but not to be duplicated for pupils). Copies made in this way may not be distributed to the public. A performance by a teacher or pupil to an audience consisting of a class or of people directly connected with the school is not a 'public' performance of a literary, dramatic or musical work, nor is a sound recording, film or television broadcast seen or heard in such circumstances seen or heard 'in public'. This exception does not extend to occasions to which parents are generally invited.

A broadcasting organization which has been licensed to broadcast a literary, dramatic or musical work, but not to record or film it, may nevertheless record or film it for the purposes of broadcasting it, provided the film is destroyed or the recording erased within 28 days after the first broadcast.

The special exceptions relating to artistic works are beyond the scope of this article.

A number of exceptions apply to works in libraries. A single copy of one item (which includes a musical item) in a magazine or other periodical publication can be made by a library of a government department, public body, educational establishment or professional institution for a person or for another library (including one abroad). If copies are made for individuals, the library may not be a profit-making one. If the copies are for another library, both the sending and the receiving libraries may be profit-making, provided they are of one of the classes mentioned above, or alternatively it may be any library which lends material to the public free of charge. The same provisions apply to parts of publications other than periodicals, if the librarian making the copy does not know and cannot reasonably discover the identity of the person who can give permission. Only a reasonable proportion of the work may be supplied to an individual, but the whole may be supplied to another librarian. If the making of a copy is permitted by the above provisions, it is not an infringement of the copyright in the typographical arrangement of any published edition, even if the librarian knows the identity of the copyright owner.

The making for private and domestic use of a recording of a broadcast or cable programme solely for the purpose of allowing it to be viewed or listened to at a more convenient time does not infringe any copyright in the broadcast or cable programme or in any work included in it.

[Copyright, §III: Great Britain](#)

**13. Copyright Tribunal.**

Composers of musical works often assign or license part of their copyright to a collecting society. The parts assigned or licensed are the *petits droits*, that is, the right to perform in public, but not as a dramatic presentation of an operatic work (which is one of the *grands droits*). The broadcasting and diffusing rights are often also dealt with in this way. As a result the society may have a virtual monopoly in the supply of copyright music to places of entertainment and broadcasting organizations. To prevent abuse of this situation the 1956 act set up the Performing Right Tribunal (renamed the Copyright Tribunal in the 1988 act), which is empowered to fix the rates and other conditions of licences granted by (a) bodies licensing the public performance or broadcasting of literary, dramatic or musical works of more than one author, (b) owners of the copyright in sound recordings, for causing it to be heard in public, and (c) the owners of the copyright in a television broadcast, to show it in public. Thus the jurisdiction of the tribunal extends to the Performing Right Society, because it grants licences for the public performance and broadcasting of the works of many authors, but not to agents granting licences on behalf of individual authors. However, in the case of sound recordings the jurisdiction extends to individual record companies as well as to Phonographic Performance Ltd. The tribunal fixes the rates, terms and conditions of the licence schemes which the licensing societies operate for classes of users, such as dance hall proprietors or jukebox operators. It can determine the conditions and charges when an applicant claims that he is within the terms of a licence scheme but has not been granted a licence. The tribunal also fixes the rates and conditions when there is no scheme (for example in broadcasting, because of the small number of users) and the applicant claims that he has not been granted a licence or that the charges, terms and conditions proposed for a licence are unreasonable.

In 1960 the tribunal was asked to determine the jukebox tariffs of the Performing Right Society for music and Phonographic Performance Ltd for records: in each case the tariffs were in substance confirmed. In 1965 the tribunal determined the terms and charges on which the Isle of Man Broadcasting Company could broadcast records, and in 1967 and in 1972 the tribunal determined the terms and charges on which the BBC could broadcast music.

The tribunal consists of a legally qualified chairman and two to four lay members. There is a right of appeal to the High Court on a question of law. The 1988 act extended the tribunal's jurisdiction, in particular providing for adjudication on rates as between right-owner and right-user.

[Copyright, §III: Great Britain](#)

#### **14. Other rights of authors.**

The law of copyright generally does not protect the title of a work. That is usually considered to be too insubstantial. But an author is protected in certain respects from attempts to pretend that he is responsible for a work which is not his. The law of 'passing off' is employed by traders wishing to prevent rivals from using the names or marks associated with their goods, and can likewise be used by an author to prevent anyone from confusing the public as to the authorship of a work of literature, drama or music.

If the nature of the work falsely attributed to an author is such as to lead members of the public to think less of his skill or taste he may also have remedies in the law of libel or malicious falsehood.

Under the 1988 act the author of a copyright work has the right to be identified as such, but the right must be specifically asserted. Similarly the author has the right not to have his work subjected to derogatory treatment in the form of addition to, deletion from, alteration to or adaptation of the work. There is no specific protection against false attribution of authorship.

Copyright, §III: Great Britain

### **15. Performers' rights.**

For many years the principle applied to performers such as actors, singers and variety artists was to exclude them from copyright protection, leaving them to make arrangements for compensation entirely through contract. If they had not protected themselves by contract (and, given the weakness of their bargaining position, it was unlikely that in many cases they had done so), their remedies were to try to initiate criminal proceedings. There were obvious practical difficulties, and the criminal sanctions were rarely used. However, the 1988 act introduced rights of performance. The consent of performers to the exploitation of their works is now necessary.

A performance means a dramatic performance, including dance or mime, a musical performance, a reading or recitation of a literary work, or a performance of a variety act or any similar presentation. A performer's rights are infringed by recording the performance, broadcasting it live, showing or playing it in public, and also by importation. These rights are not assignable, although they may be transmitted by will. An infringement of any of the rights of a performer is actionable as a breach of statutory duty. The 1988 act provides for criminal offences in respect of illicit recordings.

The same penalty is applicable to the offence of broadcasting or diffusing a live performance without the written consent of the performers. It is also an offence to relay the performance over wires even to a single receiving set if that set causes the performance to be heard or seen in public.

In the case of a recording, film, broadcast, diffusion or relay made without consent it is a defence that the recording, film, broadcast, diffusion or relay was made for the purpose of reporting current events, or that the recording, film, broadcast, diffusion or relay was of another matter and the performance was only background or incidental.

It is also a defence that the person responsible for the recording, film, broadcast, diffusion or relay had the written consent of a person who said he was authorized by the performers to give such consent on their behalf, and that the person responsible had no reasonable grounds for believing that the person saying this was not telling the truth. It is an offence (maximum fine £400) to give consent on behalf of performers when one is not in fact authorized to give such consent.

Copyright, §III: Great Britain

### **16. Copyright collecting societies.**

#### **(i) Performing Right Society Ltd (PRS).**

A performing right in musical works was introduced into the law of Great Britain as early as 1842, but it was not until 1914 that the Performing Right Society was set up in London, although similar organizations had already come into being in several countries including France, Italy and Spain. Indeed the French society had employed an agent since about 1880 to collect royalties in Great Britain for performances of music under its control. Copyright law in Britain was extremely piecemeal before 1911, its various provisions being contained in a large number of different statutes, several of which were rather obscure. This may have helped to prevent British copyright owners from enforcing their rights effectively, for in 1911 a greatly improved Copyright Act was passed which stated the position in a single clear code, and shortly after it reached the statute book British composers and music publishers began to consider setting up a collecting society.

Accordingly the Performing Right Society was registered in 1914 as a company limited by guarantee and without share capital. There is no entrance fee or commission, and all royalties collected by the society are distributed among the members according to the success of their works, after the deduction of administration costs. There are 24 directors, of whom 12 are music publishers and 12 composers and authors; they are not remunerated for their services.

Unfortunately the society began its operations just at the outbreak of World War I, and this set back the expansion of the organization. The society had to fight several court actions for infringement during the first two decades in order to establish its rights, but after that the composers' entitlement was widely recognized by music users, and PRS had come to represent virtually all the composers and publishers of copyright music in public demand.

On joining the society, a member vests in PRS the control of the public performing right in his works. This enables the society to grant permission on behalf of the member for the public performance, broadcasting and diffusion of his works, and to collect royalties for the issue of licences granting this permission. The society is concerned only with non-dramatic musical works, and not with ballets, operas, musical plays and other dramatico-musical works performed in their entirety by living persons on stage, nor with non-musical plays or sketches.

The society's licence covers not only the works of its own members, but by virtue of the contracts of affiliation it also includes a worldwide repertory of the works of members of foreign societies. The licence provides music users with a general permission to avail themselves of any of the works under the society's control. PRS operates direct in Great Britain and Ireland, and through agencies in some of those Commonwealth countries where there is no independent society. By the contracts of affiliation with foreign societies, payment for the performance of works of PRS members is collected abroad.

Licences are granted for an annual royalty to the proprietors of premises at which music is publicly performed, or to promoters of musical entertainments not covered by a licence issued to the proprietors of premises. Sometimes a licence is issued for the use of the society's repertory at a single performance or a short series of performances. Generally the terms of a licence are fixed by agreement with a body representing the music users to whom a particular tariff is to apply, but a music user or his representative may refer any tariff

that he considers unreasonable to the Copyright Tribunal. This is now established under the Copyright, Designs and Patents Act 1988 to resolve disputes between licensing bodies and any music user requiring a licence from them. It replaces the former Performing Right Tribunal, which had been set up in 1956. A number of the society's current tariffs have been approved by the tribunal, including those relating to commercial dance halls, variety entertainments, popular concerts, bingo clubs and jukeboxes.

Over 100,000 places of entertainment in the British Isles are covered by the society's licence, and these include theatres, concert halls, cinemas, hotels, restaurants, discothèques, shops, cafés, piers, holiday camps, caravan parks, bandstands, clubs, dance halls, schools of dancing, skating rinks, town halls, church and village halls, public houses, factories, bingo halls, aircraft, cruise ships, amusement arcades and fairgrounds. The broadcasting organizations are also licensed for their sound and television broadcasts. The society's licence for both live performances and broadcasts stipulates that regular returns of the music to be performed are to be made by the licensee. It is on the basis of these returns and the length and nature of each work performed that the royalties collected by the society are shared out among the members and affiliated foreign societies. The society has established rules binding on all members for the division of royalties between the composers, authors and publishers concerned. The normal basis of division for an original work is two-thirds to the writers and one-third to the publisher. These divisions may by agreement be varied within certain limits, the publisher's share not to exceed 50%. The rules also require the publisher to pay the writers' shares directly to the composer and author concerned, and such royalties thus become the writers' property unaffected by their contracts with publishers.

The society's licence is required for any public performance of the copyright music it controls, regardless of the object of the entertainment or the nature of the premises, and irrespective of whether a charge for admission is made. It is immaterial whether the performance is given by live performers, or by such means as a radio, television, gramophone, sound film or tape recorder. The society is a member of CISAC.

#### **(ii) Mechanical-Copyright Protection Society Ltd (MCPS).**

In several countries a mechanical rights society was formed before a performing rights society, and this happened in Great Britain. There had been no mechanical right in that country before the Copyright Act was passed in 1911, but a Parliamentary Committee on Copyright in 1910 recommended that it should be introduced, and in anticipation of the new right the Mechanical Copyright Licences Company Ltd was founded in the same year. Shortly afterwards a similar organization, the Copyright Protection Society Ltd, was founded, and in 1924 the two bodies were amalgamated to form the present Mechanical-Copyright Protection Society Ltd.

The only source of revenue in the early days was the income from gramophone recordings, but in the period before World War II new receipts began to flow in from sound films and from radio broadcasting; and they increased rapidly in the postwar years, particularly after the rise of television. Members do not assign their relevant rights to the society, as they do with the PRS. Instead the society collects its members' entitlement to recording royalties as their agent only. The former statutory licence has been abolished.

In its stead a scheme has been introduced under which licences are made available for record companies to manufacture and distribute records. The rate is now 8.5% of the published dealer price, and was fixed by the Copyright Tribunal in its decision on a reference made to it in 1991. Thus the income of the society is largely linked to the sales of the gramophone industry, and its income has increased as record manufacturers have succeeded as a result of technical improvements and for other reasons. MCPS is now a member of BIEM and also of CISAC.

### **(iii) MCPS-PRS Alliance.**

While MCPS and PRS remain separate societies in terms of income, constitution, membership and guardianship of certain rights, on 1 January 1998 the MCPS-PRS Alliance was formed for corporate identity purposes, and as a unified operational force. It is served by a jointly owned operating company into which the assets have been transferred, with a combined staff and a single chief executive.

### **(iv) Phonographic Performance Ltd (PPL).**

In 1934 in a British case of supreme importance to the record industry it was decided that the Copyright Act 1911 did not, as had been widely supposed, merely protect manufacturers against their records being copied by rival manufacturers, but also gave them a performing right in the record. Thus people giving public performances of music by means of recordings must obtain a licence not only from the owner of the copyright in the music (generally through PRS), but also from the record manufacturer (through PPL). Shortly after this decision PPL was incorporated in 1934 to exercise the right; it is a company limited by guarantee without share capital, and was founded by the leading British record manufacturers in order to control the public use of their recordings and to issue licences for that purpose. All revenue accruing from licence royalties is distributed among the recording companies, and the recording artists and musicians. There are similar organizations exercising the record manufacturers' right in Australia, Germany, India, New Zealand and Scandinavia.

## **Copyright**

# **IV. Former British-administered territories**

Generally the former British colonies tended to follow the mother country in copyright matters when they became independent, but as Great Britain has followed EU principles a divergence has sprung up within the Commonwealth.

## **1. Australia and New Zealand.**

In Australia the Copyright Act of 1968 provided for a post-mortem term of protection of 50 years. By the Copyright Amendment Act of 1986, protection for computer programs was introduced. New Zealand copyright law closely follows that of Australia.

The Australasian Performing Right Association (APRA) was founded in 1926; it controls in both Australia and New Zealand, as well as in Fiji, Papua New Guinea and certain other territories in the region, the performing rights in its members' musical works. The head office and administrative centre of the

organization is in Sydney. Because of the vast size of the territories controlled and the sparseness of population, complete control of the use of its repertory has often proved difficult, and consequently the administrative cost of collecting the royalties has sometimes been rather high. APRA is a member of CISAC.

Mechanical rights in Australasia are administered by AMCOS (Australian Mechanical Copyright Owners Society Limited). This society is owned by the Australian Music Publishers' Association Limited. It covers musical works, library sound recordings and mechanical royalties from small labels for its publisher members.

## **2. Canada.**

Canada's original copyright law dates from 1921; the latest amendments were in 1995 and 1996. Canadian legislation provided for a register which was not compulsory, but which established *prima facie* evidence of the facts registered. Canada was a pioneer in the establishment of a Copyright Tribunal, setting an example which was eventually followed in Great Britain; it conducts regular reviews of the charges made by authors' societies.

The Société Canadienne des Auteurs, Compositeurs et Editeurs de Musique (SOCAN), an internationally affiliated society known also as the Society of Composers, Authors and Music Publishers of Canada, administers the performing right in the works assigned to it. It was formed in 1990 when the two previous Canadian performing right societies, CAPAC and PROCAN, merged their operations. SOCAN is a member of CISAC.

Mechanical reproduction and synchronization rights are administered by the Canadian Music Reproduction Rights Agency (CMRRA) and the Société de Droits de Reproduction des Auteurs et Compositeurs (SODRAC), both of which are members of CISAC and BIEM.

Canada was a pioneer in establishing a body with a supervisory jurisdiction over copyright collection. The original title of the Canadian collecting society was the Canadian Performing Right Society, and it was incorporated in 1925. In 1931 the Canadian government introduced a system whereby any society carrying on in Canada the business of acquiring copyrights or performing rights of dramatico-musical or musical works and concerned with issuing or granting licences for their performance in Canada must file an annual statement of its fees for the coming year. The Copyright Appeal Board set up under this system considers objections to the proposed fees, alters the statements as it thinks fit, and transmits the statements to the minister, who publishes them in the *Canada Gazette*, and they are then binding for the coming year. The Copyright Committee which recommended the setting up of the Performing Right Tribunal in Great Britain considered with approval the operations of the Copyright Appeal Board of Canada.

## **3. Other regions.**

Newly established local collecting societies that have been set up in former British-administered territories are listed together at the end of this section.

### **ghana.**

The Copyright Act of 1961 provided more limited protection than that of Great Britain. Indeed Ghana was at one time a prominent advocate of the rights of copyright-user countries in the emerging Third World, against what it perceived as exploitation by the copyright-owning countries in the developed world.

### **hong kong.**

Hong Kong returned to control by the People's Republic of China in 1997. While it remained a colony of the United Kingdom, the copyright legislation of Great Britain was extended to Hong Kong by Order in Council.

### **india.**

The Copyright Act of 1957 has its roots firmly in the law of Great Britain. It followed the British Copyright Act of 1957 very closely, but it also established a register of copyright. However, registration is not a precondition for the existence of copyright, and there is no formality for protection. The 1957 act was amended in 1983 to allow India to adhere to the revised Berne and Universal Copyright Conventions. It was amended again in 1984 to deal with the problems caused by film and recording piracy.

### **malaysia**

A Copyright Act was introduced in 1969, following independence. This replaced previous colonial legislation which had applied in the various states. The current copyright law dates from 1987. Malaysia does not adhere to any of the international copyright conventions.

### **singapore**

The Copyright Act of 1987 replaced the various provisions previously in force, some dating from colonial times. It established a modern Copyright Tribunal, and Singapore has taken significant steps to combat piracy.

The following collecting societies are all members of CISAC.

### **ghana**

Copyright Society of Ghana (COSGA)

### **hong kong**

Composers' and Authors' Society of Hong Kong (CASH)

### **india**

Indian Performing Right Society Limited (IPRS)

### **kenya**

Music Copyright Society of Kenya (MCSK)

### **malawi**

Copyright Society of Malawi (COSOMA)

### **malaysia**

Music Authors' Copyright Protection (MACP)

### **mauritius**

Mauritius Society of Authors (MASA)

### **nigeria**

Music Copyright Society (Nigeria) Limited (MCSN)

### **singapore**

Composers' and Authors' Society of Singapore Limited (COMPASS)

### **sri lanka**

Sri Lanka Performing Right Society (SLPRS)

### **trinidad and tobago**

Copyright Organisation of Trinidad and Tobago (COTT)

### **zambia**

Zambia Music Copyright Protection Society (ZAMCOPS)

### **Zimbabwe**

zimbabwe Music Rights Association (ZIMRA)

## **4. Accredited agents.**

The PRS has accredited agents in the Bahamas, Barbados, Bermuda, Cyprus, Dominica, Gibraltar, Jamaica and Malta.

Copyright

## **V. United States of America**

1. The requirement of originality.
2. Nature of musical works protected.
3. Common law copyright.
4. Works protected by United States copyright law.
5. Formalities.
6. The rights of the copyright owner of a musical work.
7. Rights in sound recordings.
8. Term of protection.
9. Copyright Royalty Tribunal.
10. Assignments and other transfers of rights.
11. Infringement actions.
12. Remedies.
13. Criminal actions.
14. Copyright collecting societies.

Copyright, §V: United States of America

### **1. The requirement of originality.**

Only works which are 'original' may be the subject of copyright protection. A work is original if it owes its origin to the author, that is, is independently

created and not copied from other works. Thus a work may be lacking in 'novelty' in that it may not be the first of its kind and yet be regarded as 'original' and therefore protectable as long as the author did not copy from any prior work. As Judge Learned Hand put it: 'if by some magic a man who had never known it were to compose anew Keats's "Ode on a Grecian Urn", he would be an "author", and, if he copyrighted it, others might not copy that poem, though they might of course copy Keats'. Moreover, a very modest degree of originality will suffice to support a copyright. Thus, even if most of a given work is not original, if the author's work constitutes a 'distinguishable variation' due to his own independent efforts, this in itself will warrant copyright protection. However, such protection will attach only to the independently created matter, and not to the matter copied from others. Moreover, if the matter copied from others is itself protected by copyright then the copier may himself be an infringer even though he may claim copyright in the material which he has himself independently contributed. As long as a work is original, it will command copyright protection regardless of its artistic or creative merit. Justice Oliver Wendell Holmes long ago made the point:

It would be a dangerous undertaking for persons trained only to the law to constitute themselves judges of the worth of pictorial illustrations [or, one may add, musical compositions] outside of the narrowest and most obvious limits. At one extreme, some works of genius would be sure to miss appreciation. Their very novelty would make them repulsive until the public had learned the new language in which their author spoke ... At the other end, copyright would be denied to [works] which appealed to a public less educated than the judge.

Copyright, §V: United States of America

## **2. Nature of musical works protected.**

The United States Copyright Act allows both 'musical compositions' and 'dramatico-musical compositions' to be protected. Since the nature of the protection accorded to these two forms of musical works varies somewhat, it is important to distinguish between them. A dramatico-musical composition consists of a dramatic work accompanied by musical compositions which form an integral part of the dramatic action. Operas and operettas constitute the paradigm form of dramatico-musical composition, but modern American musicals, such as those by Rodgers and Hammerstein or Lerner and Loewe, also qualify in this regard. Since 15 February 1972 musicians as well as composers have been able to claim some measure of copyright protection. This is because all sound recordings first made after this date may be subject to copyright protection. The copyright in sound recordings applies only to the actual sounds contained in them as distinct from the underlying musical compositions. Therefore a sound recording copyright protects the contributions of the musicians, singers and record producers rather than the composers' underlying contributions, which must find protection under the more traditional categories of musical composition and dramatico-musical composition.

Copyright, §V: United States of America

## **3. Common law copyright.**

The problems formerly posed by common law copyright in the USA no longer exist.

Copyright, §V: United States of America

#### **4. Works protected by United States copyright law.**

A person who is the author can claim protection for these classes of works: (a) literary works, which now include computer programs in American law; (b) musical works, including any accompanying lyrics; (c) dramatic works, including any accompanying music; (d) pantomimes and choreographic works; (e) pictorial, graphic and sculptural works; (f) films and other audiovisual works; this category has been extended by the North American Free Trade Agreement; (g) sound recordings, which does not include a right to public performance; (h) architectural works, which embraces the design of a building as embodied in any tangible expression of that design, such as a building or architectural plans or drawings.

Copyright, §V: United States of America

#### **5. Formalities.**

Since 1 July 1982 the previous stringent manufacturing requirements have ceased to have effect.

On all occasions when a work protected under American copyright law is published in the USA or elsewhere with the authorization of the copyright owner, a notice of copyright should be placed on all copies distributed to the public. This should comprise (a) either the symbol © or the word 'copyright' or the abbreviation 'copr.', with (b) the year of first publication of the work and (c) the name of the copyright owner. Under the amendments to United States copyright law brought about by American ratification of the Berne Convention, protection is now afforded both to American works and to works of foreign origin which were first published in the USA after 1 March 1989 without having a notice of copyright attached to them. The advantage of attaching the claim to copyright is that it allows a right-owner to bring an infringement action. In any case, authors should always put copyright notices on their works as this is a considerable deterrent to plagiarism. If no copyright notice is present, it is likely that any award of damages made by a court will be lower.

Within three months of publication the owner of the copyright or the exclusive right of publication of a work published with notice of copyright in the USA should deposit in the Copyright Office two complete copies of the best edition of the work, or if a sound recording two copies of that recording. This deposit is for the benefit of the Library of Congress, although it is no longer mandatory.

Registration of copyright in the USA is no longer mandatory. But the owner of any copyright work first published outside the USA may register a work by making application to the Copyright Office with the appropriate fee, and by depositing one complete copy of the work. Copies deposited with the Library of Congress may be used for this purpose. Although registration is no longer necessary for foreign works from Berne Copyright Union countries, it is still advisable. In the event of any litigation there would still be considerable advantages if the work were registered. The USA interprets the Berne

Convention as permitting formalities which are not in themselves conditions for securing copyright protection, but which lead to improved protection.

Previously the provisions of United States copyright law on the subject of performance in public were not so favourable to copyright owners as those obtaining in Great Britain. For example, before 1976 a performance of a musical work was an infringement only if it was for profit. The formidable American coin-operated record-playing machine industry, otherwise known as the jukebox lobby, had managed to secure an exemption for jukeboxes from being classified as vehicles of profit, so their owners were not at that time obliged to pay royalties for making use of musical works in copyright.

Under the new legislation one of the exclusive rights of the copyright owner is to perform a work publicly, without any question of profit. This applies equally to literary, dramatic, musical and choreographic works, as well as to pantomimes, films and other audiovisual works. However, under §114 of the new United States copyright statute, the exclusive rights of the owner of copyright in a sound recording are stated in terms that do not include any element of public performance.

Jukeboxes are now covered by §116A of the statute, which was passed on 31 October 1988. It deals with negotiated licences, and limits exclusive rights in the absence of a negotiated licence. These extensions to the American right of public performance should benefit the incomes of authors, composers and publishers of musical works who enjoy significant performance of their works in the USA.

In situations where sound recordings of a non-musical work have been made available to the public in the USA with the authority of the copyright owner, by process of law any other person may obtain a compulsory licence to make and distribute sound recordings of that work. This is the right which in Great Britain used to be known as the mechanical right. The appropriate notice must be served on the owner of copyright. He is entitled to a royalty for each of his recorded works of either 2·75¢ in total or 0·5¢ per minute of playing time, or fraction thereof, whichever amount is the greater. A failure to file or serve the appropriate notice forfeits the chance to obtain a compulsory licence. In the absence of a compulsory licence, to make or distribute records in these circumstances constitutes an actionable infringement of copyright.

[Copyright, §V: United States of America](#)

## **6. The rights of the copyright owner of a musical work.**

The rights of the copyright owner of a musical work include the exclusive right to copy, print, vend, publish, arrange or adapt it, publicly perform it for profit and record it. Of these, the most significant rights are to copy, perform and record.

### **(i) The right to copy.**

A copyright owner is granted the exclusive right to make copies of his work. With musical works this applies mainly to printing sheet music. But it also includes such other forms of copying as reproducing lyrics unaccompanied by musical notes, and music as a part of the soundtrack of a film. Apart from soundtracks, however, the right to copy does not include the right to prohibit

the making of sound recordings of a musical work. Such protection must be afforded under the right to record. The making of copies constitutes an infringement even if they are not made for commercial purposes.

### **(ii) The right to record.**

Under both common law copyright and statutory copyright the authors of a musical work have an exclusive right to prohibit the recording of their work. However, under statutory copyright, once the copyright owner of a musical work consents to its recording, a 'compulsory licence' is imposed upon the work. This means that anyone other than the first person to make such a recording may also make a recording of the same work provided he pays to the copyright owner 2¢ for each recording which he manufactures based upon the work. For the copyright owner to be entitled to receive this royalty, he must first file a notice of use with the Copyright Office. Then if the person making the recording fails to pay the statutory royalty of 2¢ per record, he may upon court order be required to pay a total royalty of up to 8¢ per record. There is some dispute in the courts whether one who pays his 2¢ per record royalty may not only record anew the musical composition in question but may also simply reproduce the sounds of the first authorized recording. Clearly to do the latter would infringe the statutory copyright in the sound recording itself (if the original recording were first made on or after 15 February 1972) and might infringe the common law copyright in the recording (if it were first made before 15 February 1972). The question is whether such conduct would also infringe the copyright in the musical composition as distinct from that in the sound recording.

### **(iii) The right to perform publicly.**

An unauthorized performance of a copyright work does not automatically constitute copyright infringement. The copyright owner has the right to control only public performances of his work. Moreover, with respect to musical compositions (unlike dramatic works), the copyright owner may only control public performances of his work for profit. Thus a private performance or a public performance not given for profit will be immune from the control of a copyright owner.

A performance is public if it is open to members of the public generally. They need not be assembled in order to hear the performance. Thus it has been held that a radio broadcast of a musical work constitutes a public performance even though no members of the public are within the radio studio at the time of the broadcast, and the people who hear it over the radio do so in their individual homes rather than in an assembled group.

A performance is 'for profit', even if no charge is made for admission to it, so long as the performers directly or indirectly reap some remuneration from it. Thus a musical performance in a restaurant was held to be for profit, even though the patrons paid no additional sum for it. As Justice Holmes said of such a case,

the defendants' performances are not eleemosynary. They are part of the total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the

music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is repast in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough.

As stated above in §II, copyright collecting societies, or performing rights societies, control only *petits droits*, or non-dramatic performing rights, as distinct from *grands droits*, or dramatic performing rights. The latter concern the performance of a musical composition as part of a dramatic presentation. An operatic performance is, of course, a dramatic or grand performance. But so is the presentation of a musical work as a part of a film where the musical performance furthers the action in the story. The authorization for a grand or dramatic performance must be obtained directly from the copyright owner, since such rights are not available from the performing rights societies.

The distinction between a musical composition and a dramatico-musical composition is relevant here, since the copyright owner of a musical composition may prohibit only public performances of his work for profit, while the copyright owner of a dramatico-musical composition may prohibit any public performances of his work whether for profit or not.

[Copyright, §V: United States of America](#)

### **7. Rights in sound recordings.**

The copyright in a sound recording (the sound of the performers as distinct from the music being performed) is more limited than the rights accorded to a musical composition. The right of reproduction, which is the primary right granted in a sound recording, prohibits only the duplication of the actual sounds in the recording and does not protect against imitation or simulation of such sounds.

[Copyright, §V: United States of America](#)

### **8. Term of protection.**

A fundamental change in United States copyright law was effected by the Copyright Act of 1976. The term of copyright for a work created on or after 1 January 1978 now lasts for the author's life and 50 years thereafter. Thus American law has been brought into line with that of other advanced countries, particularly as further amendments in 1988 allowed the USA to ratify the high-standard Berne Convention. However, the EU has moved ahead of the USA with a post-mortem period of 70 years.

Any copyright whose first term under the previous law was still subsisting on 1 January 1978 now lasts for 28 years from the date when it was originally secured. The copyright owner or his representative may apply for a further term of 47 years within a year before the original term expires. The duration of any copyright, the renewal term of which was subsisting at any time between 31 December 1976 and 31 December 1977, or for which renewal registration was made between those dates, is extended for 75 years from the date when copyright was originally secured.

Copyright, §V: United States of America

### **9. Copyright Royalty Tribunal.**

The Copyright Act of 1976 established a Copyright Royalty Tribunal, charged with setting reasonable rates of copyright in connection with the exercise of rights, particularly those in the music field. Its sphere of operation is akin to that of the Copyright Tribunal in Great Britain. The American tribunal seeks to achieve several economic objectives: (a) to maximize the public availability of creative works; (b) to give the copyright owner a fair return for his creative work and a fair income in the light of prevailing economic conditions; (c) to reflect the relative roles of the copyright owner and the copyright user in the product made available to the public, having regard to relative creative contribution, technological contribution, capital investment, cost, risk and contribution to the opening of new markets for creative expression and media for their communication; (d) to minimize any disruptive impact on the structure of the industries involved and on generally prevailing industry practices. A decision of the tribunal may be appealed to the United States Court of Appeal within 30 days.

Copyright, §V: United States of America

### **10. Assignments and other transfers of rights.**

Copyright may be sold or made the subject of a gift or otherwise assigned. It may also be inherited either by will or by intestacy. An assignment must be in writing and signed by the copyright owner. Compliance with the relevant statute of wills (usually requiring documentation and witnesses) must be observed in order to transfer copyright by will.

Copyright, §V: United States of America

### **11. Infringement actions.**

In order to prevail in an infringement action the copyright owner must prove that the defendant has copied his work. If the defendant's work is similar to that of the copyright owner's, but if such similarity is due to coincidental independent creation by the defendant, then no infringement action will lie. But how can the plaintiff prove that the defendant has copied from him? The courts have held that the plaintiff need only prove two elements in order for the court to infer the fact of copying. These are access and substantial similarity. Access generally means the opportunity to copy. That is, the plaintiff's work must have been available to the defendant so that the defendant could physically copy the plaintiff's work if he were inclined to do so. Substantial similarity requires showing that the two works, the copyright owner's and the defendant's, are largely the same. Infringement occurs even if the two works are not absolutely and completely identical. On the other hand, if the only similarity between the two works is that of the abstract idea upon which both are based, then no infringement action would lie even if a defendant copied the idea from the plaintiff. Ideas as such are not subject to copyright protection. (Neither is the title of a work unrelated to the work itself.) Every work is capable of being expressed in various degrees of abstraction. The most abstract level of expression cannot be protected. The most specific level (word-for-word copying) can obviously be protected. Somewhere between the most abstract level and the most specific level the courts draw a line which divides permissible copying of ideas from impermissible copying of

what is called the 'expression' of ideas. Even when the similarity is verbatim, if it is sufficiently insubstantial in quantity and sufficiently unimportant in quality, it may be copied under what is sometimes called the doctrine of 'fair use'. In a musical context, there is a belief that up to three bars of music may be copied verbatim without constituting copyright infringement. That is not so. If the three bars are of great importance in the original work, then copying them will constitute copyright infringement. On the other hand, in certain instances it may be possible to copy more than three bars without infringing copyright if the amount copied is both quantitatively and qualitatively unimportant.

[Copyright, §V: United States of America](#)

## **12. Remedies.**

### **(i) Damages.**

An infringer must pay as damages to a copyright owner an amount of money equal to the actual damages suffered as a result of the infringement and the defendant's actual profits realized by reason of the infringement. In statutory infringement actions, if the plaintiff is unable to prove actual damages or profits, he then is entitled to recover statutory 'in lieu' damages. The minimum recoverable is \$250 per infringing transaction. The maximum recoverable is \$5000 per infringing transaction, but this does not apply to infringements occurring after the copyright owner has given written notice to the defendant. All copies produced at substantially the same time will probably be regarded as part of a single infringing transaction, giving rise to only one statutory minimum award. Copies produced at substantial intervals will be regarded as separate transactions each giving rise to its own statutory minimum recovery.

Where the copyright owner satisfies the court that the infringement was committed wilfully, the court has discretion to increase an award of damages to not more than \$50,000. If the infringer manages to prove that he was unaware that his acts constituted an infringement of copyright, and that this was a reasonable belief on his part, the court may reduce statutory damages to not less than \$100.

In all civil proceedings in copyright matters in the USA at the court's discretion, costs may be recovered in full against any party except the state. Reasonable attorneys' fees may also be recovered. A time limit of three years applies to both criminal and civil proceedings in copyright matters.

### **(ii) Injunctive relief.**

A preliminary injunction may be obtained before the trial in an infringement action if the plaintiff can show that he will probably succeed at trial. If the plaintiff does prevail at the trial he may then be entitled to a permanent injunction against further infringement of his work. Injunctions of this kind can be served anywhere in the USA on the person named in them. They can be enforced by proceedings in any American court enjoying jurisdiction.

### **(iii) Impounding and destruction.**

Pending a trial a defendant may be required to deliver up for impounding by the court all articles alleged to infringe the copyright as well as the means for making such copies. Upon prevailing at trial the plaintiff may require that the

defendant deliver up for destruction all infringing copies and all means for making such infringing copies.

#### **(iv) Cost of suit and attorneys' fees.**

In a statutory infringement action it is mandatory that all costs of suit be awarded to the prevailing party. Such costs do not include attorneys' fees. However, within the discretion of the court reasonable attorneys' fees may also be awarded to the prevailing party. But this is usually done only where some element of moral blame is shown – if, for example, a defendant is a deliberate infringer or a losing plaintiff has pursued the action in bad faith.

Copyright, §V: United States of America

#### **13. Criminal actions.**

Any person who deliberately infringes copyright for commercial advantage and private financial gain is liable to a fine not exceeding \$10,000 or imprisonment for up to one year, or both. In the case of infringement of film rights the maximum fine can increase to \$25,000 for a first offence and \$50,000 for a second offence. The term of any prison sentence can also be increased for subsequent offences.

Following conviction for criminal infringement a court may additionally order forfeiture and destruction of all infringing copies.

To place a copyright notice on any article falsely and fraudulently attracts a fine not exceeding \$2500, as does the removal of a copyright notice properly attached to any article.

Copyright, §V: United States of America

#### **14. Copyright collecting societies.**

- (i) American Society of Composers, Authors and Publishers (ASCAP).
- (ii) Broadcast Music Inc. (BMI).
- (iii) SESAC Inc.
- (iv) The Harry Fox Agency.

Copyright, §V, 14: USA: Copyright collecting societies

#### **(i) American Society of Composers, Authors and Publishers (ASCAP).**

A new copyright law was passed in the USA on 19 October 1976, the first substantial revision since the basic American copyright law of 1909. Proposals to introduce a modern statute had been fiercely debated, but clashes between various interested groups had always resulted in deadlock, and special legislation was required to keep in force copyrights that would otherwise have expired.

As part of the 1998 Copyright Term Extension Act, the term of protection now provided is the life of the author plus a post-mortem period of 70 years. An amendment to this act exempts bars and restaurants from paying licensing fees for copyright music performed on radio and television on their premises. The National Licensed Beverage Association has negotiated new licence agreements covering all music usage and exempting all premises under 3500 square feet (325 square metres). The so-called Aitken Exemption in practice means that many retail outlets in the USA such as bars, shops and restaurants do not have to pay for music licences. A new type of 'per

programme' licence also makes religious music cheaper for religious format broadcasters.

The performing right in gramophone records has been specifically excluded from the new statute; protection for sound recordings has been limited basically to unauthorized reproduction. The jukebox lobby, which was previously outside the definition of performance for profit in American copyright law, has lost its battle to be exempt from liability to royalties. Legislation of 1988 now provides for the negotiation of licences (see above, §5). If licences are not negotiated, then limitations are placed on the exclusive licence. These new measures are likely to swell the incomes of authors and composers in the USA.

Until 1897 Congress had not included in copyright law a performing right in musical works, and this delayed the development of a copyright collecting society in the USA. Only in 1914 was ASCAP founded as a voluntary unincorporated non-profit association, the same year as the Performing Right Society was founded in Britain. A performing right gave a collecting society in America enormous scope, for although the territory was large communications were good, and the population was spread much more evenly than in Australia and Canada, so that collection in the larger towns was practical. As various types of popular music spread across the country, there were countless performances in dance halls and clubs, restaurants and cafés which had previously been beyond the control of an individual right-owner but which a central collectivity such as ASCAP could effectively police. Then in the 1920s came a further enormous increase of popular music with the introduction of radio broadcasting, and within a year there were over 500 broadcasting stations in the USA. Naturally not all music users immediately accepted the claims of the new society, and ASCAP was obliged to establish its position by court action against broadcasters and such users of live music as dance halls.

ASCAP is managed by a board of 24 directors, of whom 12 are writers and 12 publishers. Three writer directors and three publisher members represent classical music, and directors hold office for two years. A two-thirds vote is necessary to carry a motion, with a quorum being 13 directors. Board candidates are selected by a writer nominating committee and a publisher nominating committee, whose members are appointed by retiring directors, and board members are not entitled to serve on these committees.

Members of ASCAP are elected by a majority of the board, and on election must assign to the society the right to license the non-dramatic public performance of their works for the period of any existing agreement between the society and its members. Members do not assign to ASCAP any part of the right in live performances of musical plays or dramatico-musical compositions, whether given in whole or in part. But they do assign vocal, instrumental and mechanical renderings of all kinds, including transmissions by radio and television broadcasting, telephony, wired diffusion systems and reproductions on film soundtracks. They assign rights in all compositions then or thereafter written, composed, published, acquired or owned by the member, whether alone, jointly or in collaboration with others. The society acquires the right to sue in the member's name, because the previous American copyright law did not acknowledge divisibility of copyright, and any

lawsuit had to be brought in the name of the copyright owner. By the new law the ownership of copyright may be transferred in part or subdivided.

Royalty distribution is controlled by the board, and is divided into two equal accounts, one for writer members, the other for publisher members. The writer directors constitute the writers' classification committee, and the publisher members the publishers' classification committee, each of which meets at least once a year to classify each member's status for the purposes of receiving a share of the amount to be distributed. A dissatisfied member may protest to the appropriate classification committee, with a further right of appeal to the society's board. Royalties are distributed quarterly after administrative expenses and payments to foreign affiliated societies have been deducted. When a member dies his rights terminate, but ASCAP may pay a share of royalty distributions to the member's next of kin no greater than the member would have received if living. A member may not assign the rights and obligations of membership, and payment of royalties may be suspended if a member goes bankrupt or compounds with his creditors.

Radio and television broadcasting organizations may elect between two forms of licence, under either of which a licensee may perform any work in the entire ASCAP repertory. Under a 'blanket licence' a broadcasting organization pays a percentage of the total advertising revenue, plus a fixed sum for music used on unsponsored programmes. 'Per programme' licensees, on the other hand, pay a relatively higher percentage of their advertising receipts, but pay only on income from programmes making use of ASCAP music. All radio networks and most local radio stations unaffiliated with a network have blanket licences. In television, by contrast, most of the independent stations have 'per programme' licences. There is an elaborate system of programme analysis; the programmes of national networks are analysed in full, and credit is given for each station affiliated to the network by use of a multiplier. Programmes of stations with 'per programme' licences are also fully analysed, and a sample is taken of local stations by analysing ten of them in different parts of the USA. Where samples are taken, they are multiplied by formulae established by statistical research to produce the most equitable total national performance, without undertaking the formidable administrative expense of logging individually every broadcasting station in the USA.

ASCAP's sampling system is to send tape-recording teams throughout the country to provide taped recordings of the programmes as broadcast by the stations to be analysed; these are then subject to ASCAP's process of identification. By contrast BMI (see below, §ii) asks licensees to supply once a year a log of music used in a month designated by BMI; this is prepared by the broadcasting authority itself. ASCAP considers that it justifies the extra expense of its system because of its secrecy, which prevents the entries logged from being manipulated. Against this, BMI claims that writers and publishers cannot tell which stations are going to be analysed and that any interference from this direction is forestalled and a broader basis for analysis obtained.

Anti-monopoly law or, as it is known in the USA, anti-trust law, is highly developed in that country, and the government has intervened to use it in an attempt to promote competition concerning musical performing rights. In 1941 the US Department of Justice took action against the society under the anti-

trust legislation known as the Sherman Act. As a result ASCAP submitted to a consent decree (ASCAP was not taken to have infringed any law, no evidence was taken and no judgment given on the facts) by which it undertook not to license a performance for profit of any musical work on a broadcasting network, unless the single licence fixing a single royalty permitted the simultaneous broadcasting of the performance by all stations on the network, without each station needing a separate licence.

If ASCAP and a potential licensee fail to agree on a royalty, they may apply for the assessment of a reasonable fee to the Federal Court for the Southern District of New York, which supervises the judgment against the society. Pending judgment the applicant may have access to works in the society's repertory, while ASCAP can ask the court to fix an interim royalty. The consent decree has also established that a writer need have only one normally published work in order to become a member of ASCAP. The 'per programme' licence which is open to broadcasters also resulted from the decree.

An important case in 1948, *Alden-Rochelle v. ASCAP* (78USPQ197), also involved the society's monopoly position, and was brought by some cinema proprietors who sought exemption from paying a performance royalty after they had obtained the right to exhibit the film from the film production company. It was held that by forbidding a member from assigning the film performing rights in music to the film production company when the recording right was assigned, the market for exhibition of the film was narrowed to those exhibitors having a licence from ASCAP for the performance of the music synchronized with the film, and that this was achieved by an unlawful combination with the film production companies. ASCAP was directed to divest itself of all film performing rights for musical works synchronized with films, and to reassign them to the owners of the musical works; the society was further restrained from acquiring the film performing rights in musical works, and from contracting with film producers to require exhibitors to obtain an ASCAP licence. This judgment has placed far-reaching restrictions on foreign composers of film music used in the USA.

The consent judgment has been amended from time to time since it was originally signed, and covers nearly every aspect of the society's operations.

ASCAP is a member of CISAC.

[Copyright, §V, 14: USA: Copyright collecting societies](#)

#### **(ii) Broadcast Music Inc. (BMI).**

A number of broadcasting organizations opposed ASCAP's attempts to license them in the early days of radio, but ASCAP succeeded in setting up procedure for licensing them for a fixed lump sum until 1932, when the concept of a percentage of the broadcaster's revenue was introduced. That was unwelcome to the National Association of Broadcasters, but they had to accept the society's terms. That situation continued until 1940, when once again ASCAP sought to introduce new licence terms. This time the National Association of Broadcasters' members decided to boycott ASCAP music by using material in the public domain which was free of copyright, and by arranging for new music to be composed for the broadcasters, which would not pass into ASCAP's net.

ASCAP's repertory was very extensive indeed, and at that time the society had an effective monopoly, like the collecting societies in most countries outside the USA. The broadcasters were not expected to succeed, but they set up BMI to control their operation, and the boycott of ASCAP music began. It was surprisingly successful, and as ASCAP was involved at the same time in anti-trust proceedings it was obliged to settle its dispute with the broadcasting organizations. But BMI remained, and ever since has been in competition with ASCAP, although its repertory is smaller. Its initial success was largely due to its having discovered writers and composers who were not members of ASCAP, but who produced music which the public was prepared to listen to, so that BMI was able to build up its own catalogue. The prospectus under which stock in BMI was originally offered to broadcasters stated that no dividends were to be expected from the company, and no dividends have been paid. All the revenue collected by BMI is redistributed among its composer and publisher members, less a deduction for administrative expenses and reserves. Like ASCAP, BMI is subject to a consent decree under anti-trust legislation, but this deals only with music users and does not cover BMI's relations with its publisher and writer members. Dual membership of BMI and ASCAP is not allowed, but a member can resign from one organization and join the other. Both ASCAP and BMI are affiliated to foreign authors' societies, and often they are affiliated to the same foreign society. Both societies now charge for collecting on behalf of their members from foreign societies. Unlike ASCAP, BMI takes from its members the right to license dramatic performances of up to 30 minutes of opera, operettas and musical comedies, but in practice does not exercise that right.

As BMI is a private company, it is perhaps more able to temper the product it offers to meet the market than a normal authors' society with its more rigid constitution. The contracts between the company and its writers and publishers are not necessarily standard, but can be varied to meet individual cases. It also tries in various ways to make its licence more attractive to individual broadcasting organizations. BMI also provides an advisory service for its young writers and publishers to help them with such problems as finance and investment. The board of directors of BMI is drawn from the broadcasting industry, and the stock in the company is owned by members of the broadcasting industry, who are music users. Disputes between BMI and licensees are settled according to the arbitration laws of New York with arbitrators selected by the American Arbitration Association. BMI is a member of CISAC.

[Copyright, §V, 14: USA: Copyright collecting societies](#)

### **(iii) SESAC Inc.**

SESAC is now the official name of the organization formerly known as the Society of European Stage Authors and Composers, formed in 1930. It is a private licensing company which is privately owned by one family, and it represents a number of music publishers who have put their catalogues under its control. Each year a committee decides on the relative importance of each catalogue in its repertory, and the amounts available for distribution are split up according to this variable formula. There is thus no fixed basis of distribution as with ASCAP and BMI. Both these other societies levy their royalties as a percentage of the licensee's revenue, but SESAC's charges are

based on fixed lump sum payments, taking into account the location of a station, its power and hours of broadcasting. Its licence is taken out by most broadcasting organizations in the USA.

Details of musical works in SESAC's repertory are not public knowledge, as it does not prepare a printed catalogue, so it is difficult to calculate how much they are used. Unlike ASCAP and BMI, SESAC is involved in various revenue-producing activities besides simply collecting copyright royalties. It provides broadcasters with sales and production aids in connection with advertising, and offers transcribed programmes of its music to licensees. It also gives its publishers promotional aid, and licenses and collects royalties for mechanical rights in a similar way to the Harry Fox Agency (see below, §iv).

The scale of the activities of the three American organizations can be compared by looking at their receipts from performing rights licences in particular years. Thus in 1952 ASCAP received over 17 million, BMI over \$5 million and SESAC about \$1 million. By 1957 ASCAP's receipts were about \$27 million and BMI's about \$9.5 million, while SESAC's remained at \$1 million. In 1963 ASCAP's income had risen to \$38 million and BMI's to about \$15 million, while SESAC's was still \$1 million.

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#### **(iv) The Harry Fox Agency.**

Before 1909 there was no copyright protection in the USA for the mechanical right, that is, the right to reproduce a musical work on gramophone record or some other mechanical device such as the soundtrack of a film. But under the Copyright Act of 1909 this right was introduced for the first time. Under the new law, the royalty in respect of each work on a gramophone record is either 2.75¢ in total or 0.5¢ per minute of playing time (or fraction thereof), whichever is the larger. The Music Publishers' Protective Association set up the Harry Fox Office (now the Harry Fox Agency) to act as its members' agent in administering mechanical right licences, and it also acts for publishers outside the association if they wish to use its services. The Harry Fox Agency charges 3.5% of receipts for publishers whose receipts are above a certain sum, and 5% if the publisher's receipts are below that sum. The agency grants licences to record manufacturers and others availing themselves of the mechanical right, and collects the statutory royalty from them. The receipts are then distributed to the entitled copyright owners after the agency has deducted its percentage. Record companies' accounts are audited regularly to ensure that these royalties are correctly accounted for.

The Harry Fox Agency is a member of BIEM. American publishers can have mechanical royalties arising in foreign countries collected for them through the Fox Agency by local mechanical societies which are members of BIEM. The foreign society will collect as agent, and remittances will be made through the Harry Fox Agency and will be subject to the deduction of both the Harry Fox percentage and the charge of the local society. For collections in Europe, other than in Scandinavia, the Mechanical-Copyright Protection Society acts as agent for the Harry Fox Agency. Where the Fox Agency has direct connections with the local mechanical right society, the charge to the American publisher is lower than if the arrangements are made through the central organization of BIEM.

Copyright

## **VI. European mainland, Ireland and Scandinavia**

albania.  
austria.  
baltic states.  
belgium.  
bulgaria.  
czech republic.  
denmark.  
finland.  
france.  
germany.  
greece.  
hungary.  
iceland.  
ireland.  
italy.  
netherlands.  
norway.  
poland.  
portugal.  
romania.  
russia.  
slovakia  
spain.  
sweden.  
switzerland.  
ussr, former.  
yugoslavia, former.  
bosnia-hercegovina.  
croatia.  
macedonia.  
serbia and montenegro.  
slovenia.

Copyright, §VI: European mainland, Ireland and Scandinavia

### **albania.**

Albania's fledgling society, ALBAUTOR, came into existence in December 1992 shortly after the enactment of the country's first law on copyright. This provides for most aspects of protection found in older-established European copyright systems. Already the society represents over 300 members, although its work has been hampered by the poor financial and social situation of the country, and the resistance to payment of copyright royalties as a form of taxation.

Copyright, §VI: European mainland, Ireland and Scandinavia

### **austria.**

The Staatlich Genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger (AKM) collects in Austria in respect of the performing right in musical works. A collecting society under this name was originally founded as long ago as 1897, but when Hitler occupied Austria in 1938 AKM was forcibly

dissolved, and its members were obliged to join STAGMA, the German society set up by the Nazi government (see under Germany: GEMA). When Austria was liberated in 1945 a new society was set up called AKM, acting under the copyright law of 1936, which is exclusively entitled to exercise the rights it controls in Austria. Austrian copyright law was amended in 1986. AKM is a member of CISAC.

Mechanical rights in Austria are controlled by the Gesellschaft zur Wahrnehmung Mechanisch-Musikalischer Urheberrechte mbH ('Austro-Mechana'), founded in 1946, which is a member of BIEM. It is administered by 12 authors, 18 composers and 15 music publishers.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)  
**baltic states.**

Estonia, Latvia and Lithuania have all set up independent collecting societies since gaining independence. These are the Estonian Authors' Society (EAU), the Copyright and Communication Consulting Agency/Latvian Copyright Agency (AKKA/LAA) and the Agency of Lithuanian Copyright Protection Association (LATGAA). All are members of CISAC.

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**belgium.**

The internationally affiliated Société Belge des Auteurs, Compositeurs et Editeurs (SABAM) also handles mechanical rights and is a member of both CISAC and BIEM. The society was established in 1922 and administers performing, mechanical, literary, dramatic, plastic, graphic and photographic rights, as well as home copying, rental and lending rights. A new copyright law, the Loi Lallemand, on authors' and neighbouring rights came into force in 1994, replacing the previous legislation of 1886. The term of protection is now 70 years post mortem.

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**bulgaria.**

The Bulgarian Society of Authors and Composers for Performing and Mechanical Rights (MUSICAUTOR) was established in 1992, when a new copyright law was introduced. A previous society known as JUSAUTOR was dissolved at the same time. MUSICAUTOR is a member of CISAC, and claims to be the only significant collecting society in Bulgaria. It represents almost 1000 authors and composers, but has to contend with a severe problem of music piracy.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)  
**czech republic.**

By a decree of 1936 a national authors' society for the former Czechoslovak Republic was granted the exclusive right to administer performing rights in that country. This was Ochranny Svaz Autorsky (OSA), based in Prague, which continued to carry out international copyright administration for the whole country until 1969. Following the formation in that year of a federation between the Czech Socialist Republic and the Slovak Socialist Republic, it was agreed that Slovensky Ochranny Zvaz Autorsky (SOZA) would carry out international copyright administration for copyright owners living in the Slovak

area, while OSA would continue to perform the same function for copyright owners living in the Czech area. OSA is both a performing right and a mechanical right society, and belongs to both CISAC and BIEM. Following the break-up of Czechoslovakia into two separate states in 1992, the two societies continued operations with OSA taking responsibility for the new Czech Republic, and SOZA becoming the society for Slovakia.

#### **Copyright, §VI: European mainland, Ireland and Scandinavia denmark.**

The Danish copyright statute dates from 1961, and as a member of the EU Denmark is obliged to grant protection for the author's life plus 70 years. Selskabet til Forvaltning af Internationale Komponistrettigheder i Danmark (KODA) is the collection society for performing rights. Founded in 1926 as a direct result of the commencement of broadcasting by Danish Radio, KODA has since 1935 held an exclusive right from the Danish Ministry of Cultural Affairs to license the public performance of copyright music in Denmark, Greenland and the Faeroe Islands. KODA is a member of CISAC. In 1987 the society amended its rules to administer mechanical rights on behalf of its members. It is estimated that 99% of its membership has assigned both broadcasting and mechanical rights to KODA. The old copyright law of 1961 was replaced in 1995 by a revised law. This has extended the term of protection from 50 to 70 years post mortem, and has also implemented a number of EU directives on rental and lending, transmission by cable and satellite, and software.

Nordisk Copyright Bureau (NCB) operates in respect of mechanical rights all over Scandinavia, as well as in Denmark, although its head office is in Copenhagen. NCB is a member of both CISAC and BIEM.

Gramex is the name of a collecting society set up jointly by the Danish Group of the International Federation of the Phonographic Industry, the Council of the Joint Artists' Organizations and the Danish Actors' Union to exploit the right to equitable remuneration for the public performance or broadcasting of records. This right is enjoyed by the record manufacturers and recording artists, and is similar to the record manufacturers' right administered by PPL in Great Britain. There is a representative of the Ministry of Cultural Affairs on the board of Gramex, as well as representatives of the record manufacturers' and the performers' organizations. The revenue available for distribution is divided equally between the record manufacturers and the performers. The right-owners have only a compulsory licence, and in the absence of agreement with a licensee the matter must be referred to a tribunal appointed by the Minister of Cultural Affairs. Revenue from the Danish state broadcasting organization (Danmarks Radio) is collected at a fixed rate per minute of music used. Collection from the great number of individual users through public performance is always more difficult than collection from large, easily accessible licensees, such as broadcasters. Rather than go to the great expense of setting up a new collecting system, Gramex has come to an arrangement with KODA to present a joint account through the Gramex system, and Gramex pays KODA for this service.

Distribution of the revenue is facilitated by a sophisticated computer system, as the state broadcasting organization supplies elaborate logging details of protected records which it has used. Distribution to the qualifying artists who

performed on records which have been used in licensed broadcasts is worked out by a graded system of points according to the artist's contribution. This is multiplied by the actual playing time and further multiplied according to the category of music recorded. The same technique cannot be applied to records which have been publicly performed, as there are no sufficiently accurate returns. Accordingly the record producers' share is paid out according to each record company's share of the market, while the funds available for artists are shared out among the Danish Musicians' Union, the Danish Conductors' Association, the Danish Union of Choirs, the soloists' organizations and the Danish Actors' Union. Funds are reserved for individuals who do not belong to these organizations, and also for foreign right-owners. Since Denmark ratified the Rome Convention of 1961, the performances and broadcasts in Denmark of certain foreign recordings have been protected. It is not difficult to distribute these royalties to foreign record manufacturers, but it is harder in the case of artists living abroad, as there is not an international network of affiliated societies acting as CISAC does for performing rights.

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#### **finland.**

As a member state of the EU, Finland has extended its protection period to life plus 70 years. Its basic law dates from 1961. Saveltajain Tekijanoikeustoimisto (TEOSTO) is the internationally affiliated performing right society in Finland; it was founded in Helsinki in 1928 to safeguard its members' musical copyrights in Finland and abroad. Members assign to TEOSTO all musical performing rights vested in them, including future rights to be acquired during their membership. These are administered in the normal way by authorizing public performances and collecting royalties, and the society may take civil and criminal action against infringement. TEOSTO is much assisted by a decree of 1941 which stipulates that when permission is given for a public entertainment the licence must contain a warning that copyright law is to be complied with. This also applies to licences for such establishments as cafés and hotels. Royalties collected are distributed among members less a deduction for administrative expenses. TEOSTO is a member of CISAC.

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#### **france.**

The protection of the author's right, and particularly the performing right, appears to be a cornerstone of the law. In common with other major countries which have traditionally been in the forefront of copyright protection, during the 1980s France perceived the need to overhaul and modernize its copyright legislation in response to the rapid changes brought about by technology. Accordingly, a new copyright law was enacted in 1985. France is a member of the major international copyright conventions. As a member of the EU it will have to extend protection to a post-mortem period of 70 years.

Since the true home of the concept of collecting societies for authors' rights is France, it is somewhat surprising that there is no law specially governing them there. The first such body was a bureau for collecting royalties for writers and composers of dramatic works which was established as long ago as 1791, the year that the right of public performance was introduced into

French law. This became in 1829 the Société des Auteurs et Compositeurs Dramatiques (SACD), which is still active today. Indeed, there are still many countries in which dramatic authors have been unable to set up a parallel society for the defence of their rights.

#### **(i) Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM).**

Set up in 1851, SACEM was the first society for collecting performance royalties for musical works. It was established following the refusal in 1847 of the composers Alexandre Bourget and Victor Parizot to pay their bills at a restaurant where the proprietor used copyright music, performing it publicly without payment. They then embarked on an action before the Tribunal de Commerce de la Seine to prevent the unauthorized performance of Bourget's works. This decision was finally confirmed by the Cour d'Appel de Paris, and the two composers formed a group which founded the Agence Centrale pour la Perception des Droits d'Auteurs et Compositeurs de Musique in 1850; in the following year this became the organization now known as SACEM.

Initially the struggle to establish its position and authority was extremely difficult, and SACEM was often obliged to resort to the courts, where it was generally successful. Gradually it increased in strength, and the royalties collected for distribution to the members grew. Eventually SACEM wished to extend its operations outside France, and in 1878 an agency was set up in Belgium. A persuasive campaign led by SACEM resulted in the Belgian parliament's passing a law for the protection of literary and artistic property in 1885, after which agencies sprang up in a number of other countries, including the Netherlands, Switzerland, Spain, Greece, Monaco, Portugal, Egypt, Romania, Syria and eventually Great Britain. Foreign authors in countries which lacked a national collecting society were glad to allow an agency of the French society to protect their interests. In due course foreign authors began to form their own national societies, which became affiliated to SACEM and replaced the agencies. There is no doubt that it was the example of SACEM which led to similar societies being successfully established all over the world.

SACEM is administered by a tripartite committee consisting of five author members, five composer members and five publisher members. If possible the royalties collected are based on a percentage of receipts, but where this is not feasible an annual lump sum payment may be made. The state broadcasting organization pays a single lump sum for the use of the rights controlled by the following four organizations: SACEM, the dramatic right society SACD, the literary society Société des Gens de Lettres de France and the international mechanical right organization (BIEM, and SDRM; see below). SACEM is a member of CISAC and BIEM.

SACEM also administers authors' rights in French overseas territories, Luxembourg, Lebanon and most of the former French colonies in Africa.

#### **(ii) Société de Droit de Reproduction Mécanique (SDRM).**

The mechanical right was first recognized by the French courts in 1905, and collections in respect of it were originally made exclusively by individual companies. SDRM, an offshoot of BIEM, was founded in 1935 and is a non-profit organization exercising the mechanical right and organized by the right-

owners themselves. Collection for the manufacture of recordings is based on a percentage of the retail price of recordings sold, which is distributed to the entitled members. While SDRM exists as a separate legal entity, it technically has no staff, and all its activities are now undertaken by SACEM. The administration of the two societies is now integrated, and mechanical right royalties collected by SDRM are passed over to SACEM for distribution. SDRM is a member of BIEM.

## Copyright, §VI: European mainland, Ireland and Scandinavia germany.

Germany has been responsible for many changes which have taken place in copyright law in recent decades. The Federal Republic of Germany was the first state to adopt protection for the life of the author plus 70 years, in its copyright statute of 1965, and this was the model which the EU later imposed on all member states. The former German Democratic Republic was absorbed into the German Federal Republic, which is a member of the main international copyright conventions.

Performing and mechanical rights in Germany are administered by the Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte (GEMA). Shortly after a new copyright act was passed in Germany the Genossenschaft Deutscher Tonsetzer participated in setting up an institute of musical performing rights, Anstalt für Musikalische Aufführungsrechte (AFMA), in 1903. This was the forerunner of GEMA, which carried on operating an authors' society until 1933. In that year the society was converted into the Staatlich Genehmigte Gesellschaft zur Verwertung Musikalischer Urheberrechte (STAGMA), under which name it continued until the end of World War II. The society then resumed its operations under Allied supervision. The present title was adopted in 1947 (retaining the old acronym GEMA), since when the society has succeeded in establishing itself as an extremely effective means for administering copyright in musical works. Since 1938 the Anstalt für Mechanisch-Musikalische Rechte (AMRE) has been affiliated to GEMA as a special department.

In 1971 GEMA was the subject of a decision by the Commission of the EEC which may have far-reaching consequences for authors' societies. It was the result of an investigation brought under the anti-monopolistic provisions of the Treaty of Rome, in particular article 86 thereof, and in certain respects the decision strikes at the very roots of the principles upon which successful authors' societies have hitherto operated, namely that no society may collect upon the territory of a foreign society to which it is affiliated, and that no individual may be a member of more than one society at a time, being encouraged to join his national society. It remains to be seen what effect this will have on collecting societies within the EU and elsewhere, for in the Netherlands and Switzerland the state intervened to create in each country a monopoly position because competition between authors' societies had not been found to benefit either music user or copyright owner, and laws were passed to prevent the agency of a foreign society acting there.

When the German Democratic Republic was established within the Soviet bloc after World War II, a separate organization, Anstalt zur Wahrung der Aufführungsrechte auf dem Gebiete der Musik (AWA) was set up in that territory. In October 1990, on the occasion of German reunification, GEMA

assumed responsibility for the activity formerly carried out in the DDR by AWA. GEMA membership was offered to AWA's members, and GEMA started up licensing operations in the east. GEMA had expected that the starting up of operations in the former DDR would be a financial liability for some years, but after only one year the investment had been recovered, and the operation was in surplus. GEMA is a member of both CISAC and BIEM.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

**greece.**

The Société Anonyme Hellénique pour la Protection de la Propriété Intellectuelle (AEPI) is both a performing right and a mechanical right society. By Greek law societies for the protection of authors' rights are entitled to represent their members before any administrative or judicial body, to control the sales of printed music, discs and other mechanical reproductions of music and the visual arts for copyright purposes, and to administer the copyright in performances of musical works. OPI, the Greek copyright organization, is responsible for supervising the operations of collecting societies. AEPI is a member of both CISAC and BIEM.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

**hungary.**

Before World War II there was an authors' society in Hungary known as MARS, which administered the performing rights in non-dramatic music but did not control dramatic performances. This society continued operations until 1953, when its functions were taken over by ARTISJUS. ARTISJUS controls both performing rights and mechanical rights, and is a member of both CISAC and BIEM. A new copyright law for Hungary was introduced in 1996.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

**iceland.**

Iceland's revised copyright law dates from 1972. It has not joined the EU but is a member of the European Economic Area. Samband Tonskalda og Eigenda Flutningsretter (STEF) was formed in Reykjavik in 1948, four years after a fully independent republic was re-established in Iceland. Apart from the difficulties of operating a collecting society in a state whose population was then less than 200,000, there was considerable resistance from potential licensees in the early days, and STEF had to resort to an unwelcome amount of court action to establish its rights. The society did, however, achieve a pioneering success in a direction where larger societies had not been so successful. In an action for infringement by the unauthorized performance of copyright works on the radio of the American forces' base in Iceland, STEF successfully established the society's entitlement to copyright royalties. Its operations are now fully accepted in Iceland's culturally advanced society. STEF is a member of CISAC.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

**ireland.**

Like other member states of the EU, the Republic of Ireland follows the union's copyright rules. Until 1 January 1995 the administration of performing rights in Ireland was carried out by the PRS in London. But on that date the

Irish Music Rights Organisation (IMRO) took over operations in Ireland formerly administered by PRS. Mechanical rights in Ireland are administered by MCPS Ireland, which works in close conjunction with IMRO.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

### **italy.**

The structure of copyright law in Italy has been rather antique, and the basic law of 1941 has had to be amended on a number of occasions in order to reflect technological changes. Italy is a member of the Berne and Universal Copyright conventions, and in common with other member states of the EU has adopted a term of copyright protection of the author's life plus 70 years.

The Società Italiana Autori ed Editori (SIAE) was founded originally in Milan in 1883 and transferred its administrative centre to Rome in 1926. The society's position is extensively dealt with under the copyright act of 1941, amended in 1979, which gives it the status of a corporation of public law, its staff being regarded as public employees and its agents as public officials. Its annual accounts must be submitted to the ministry responsible for commerce, which also exercises general supervisory powers over the society. SIAE has the exclusive right to act as intermediary in collecting royalties for the rights it controls, although the author as right-owner may act directly if he chooses. SIAE is therefore effectively a monopoly, despite being in a member state of the EU. It is also responsible for collecting royalties for works in the paying public domain, which is a particular feature of Italian copyright law. In addition the society collects for certain dramatic performances, state-subsidized films and the entertainments duty. SIAE represents those right-owners who have given it a specific mandate entrusting the society with the protection of their entire copyright. In line with the EU directive, the term of copyright protection has been extended to 70 years from the death of the author. Although it is an autonomous organization, SIAE has unusually close links with the Italian government, and two of its main board directors are government-appointed. SIAE is a member of CISAC.

The Società Esercizio Diritti Riproduzione Meccanica (SEDRIM) was until 1971 an internationally affiliated society for administering mechanical rights, with its head office in Milan, and it was a member of BIEM. In that year its functions were taken over by SIAE.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

### **netherlands.**

Until 1932 there were two organizations in the Netherlands collecting authors' rights. One was the Bureau voor Muziek-Auteursrecht (BUMA), which at that time was formed by the Society of Netherlands Composers and the Association of Dutch Music Dealers and Publishers. The other was the agency of SACEM, the French performing right society. Competition between the two societies led to difficulties, and the national copyright law was amended in 1932 to provide that intermediaries handling musical performing rights must be licensed by the Minister of Justice. The basic copyright law of the Netherlands is contained in an act of 1912, but this has also been amended, in 1972, 1990 and 1995. The licence was granted to BUMA, the Dutch organization, and, as SACEM was not allowed to continue, it transferred its repertory in the Netherlands to BUMA, and ceased to be an

independent performing right organization there. It was suggested that this conflicted with the provision of the Berne Copyright Convention that the rights granted should be enjoyed and exercised without being subject to any formality, but the Minister of Justice held that this was not so. An individual author was not compelled to join BUMA, but remained free to control his rights himself. The rights of the convention were vested in the author, not the intermediary, and the new Dutch law only affected the operation of the intermediary.

Two new societies became members of BUMA to provide for a broader representation. One was the association of men of letters, the other the trade union of writers of light music. Thus the four organizations are members of BUMA, and their members in turn are automatically eligible for affiliation with BUMA. But writers and publishers who are not members of one of the four organizations may nevertheless become affiliates of BUMA. The board consists of representatives of the four associations and certain members appointed by the Minister of Justice. Directors hold office for two years, with half their number retiring each year. A government commissioner assisted by a committee of consultation is appointed by the Minister of Justice. He acts as an impartial observer in disputes involving the management and board of BUMA, and has overall responsibility for seeing that the rules of good management are adhered to.

The society is a non-profit organization which distributes all its receipts among its members after deducting administrative expenses. Licensees submit returns listing works performed; these returns are analysed, and broadcasting and performance royalties distributed on the basis thereof. The nature of the work is an important consideration in arriving at distribution entitlement. 'Serious' music is also given more credit than light and popular music and is also subsidized by BUMA in other ways: for example, live performances are not charged with administration expenses. Part of BUMA's income is used to support organizations furthering the development of Dutch musical life. BUMA is a member of CISAC.

Mechanical rights in the Netherlands are administered by the Stichting tot Exploitatie van Mechanisch Reproductie Rechten der Auteurs (STEMRA), a non-profit organization closely connected with BUMA. The director and committee of STEMRA are appointed by the general committee of BUMA. STEMRA is a member of BIEM.

BUMA and STEMRA have now amalgamated many of their operations and, though still individually responsible for the performing and mechanical right elements, generally operate as BUMA/STEMRA.

#### [Copyright, §VI: European mainland, Ireland and Scandinavia norway.](#)

Norway has remained outside the EU but is a member of the European Economic Area. Its basic law on copyright dates from 1961 and reflects the close cooperation and consultation of the member states of the Nordic Council.

Norsk Komponistforenings Internasjonale Musikkbyra (TONO) was formed in 1928, and has its head office in Oslo. It offers two categories of membership

to music writers and copyright owners: full membership, which carries with it voting rights, and associate membership, without voting rights. The society administers all performing rights for its members except for non-musical dramatic works and literary works. TONO is a member of CISAC.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

#### **poland.**

Stowarzyszenie Autorów (ZAIKS), the Polish society of authors, composers and publishers, was formed as long ago as 1918, and its membership extends to most writers and publishers of music in the country. It controls performing rights and mechanical rights, and is a member of both CISAC and BIEM. A new copyright law was passed in 1994 which extended copyright protection to 50 years post mortem, from the previous period of 25 years. Protection to neighbouring right-owners was granted for the first time, together with tougher penalties for piracy. This law also effectively removed the *de facto* monopoly position that ZAIKS had enjoyed, in consequence of which many new collecting societies have come into force in Poland.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

#### **portugal.**

The Sociedade Portuguesa de Autores (SPA) was for many years known as Sociedade de Escritores e Compositores Teatrais Portugueses (SECTP) and was founded in 1925 to protect its members' interests and to administer both their performing and their mechanical rights. The society is the only body authorized to act as a copyright collecting society in Portugal. Portuguese copyright law was for many years unusual in that copyright was perpetual, but from 1966 the more usual period of 50 years from the author's death was in force. The post-mortem period is now 70 years, in line with EU policy. SPA is a member of both CISAC and BIEM.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

#### **romania.**

The Uniunea Compozitor si Muzicologilor din Romania/Association Droits d'Auteur (UCMR/ADA) achieved fully independent status from the old Romanian Musicians' Union in 1996. A new intellectual property law was passed that year bringing Romania to the same international standards as most of the rest of Europe in respect of authors' and neighbouring rights. The duration of protection for composers is now 70 years post mortem. The new law also abolished the legal monopoly which the society had previously enjoyed. All composers are accepted as members without preconditions. But, in the face of the economic and social conditions in Romania, the society is struggling to change the perceptions of copyright users, the public and its own members in their attitudes towards copyright and the protection of intellectual property in general.

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#### **russia.**

See below under (former) ussr.

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#### **slovakia**

(see former history under czech republic). After the break-up of the former Czechoslovakia into two separate states in 1992, OSA continues its responsibility for the new Czech Republic while SOZA has become the society operating in Slovakia.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

### **spain.**

The original law regulating intellectual property rights in Spain dates from 1879 and granted a post-mortem period of protection of 80 years. As with the rest of the EU that period has now been set at 70 years after the death of the author. Spain's current copyright law dates from 1987 and was amended in 1992. As well as including a *droit de suite* for the benefit of creators of artistic works, it provides protection for computer programs. Spain adheres to the main international copyright conventions.

The first authors' collecting organization in Spain was the Sociedad de Autores Españoles, founded in 1899. This served its members well, but with the passage of time it was found that a society controlling the entire copyright would be better suited to meeting new technological developments. Thus the Sociedad General de Autores de España (SGAE) was formed from the following independent interests: dramatists, authors of variety shows, performing rights, poets, film authors and representatives of reproduction rights. SGAE is the sole organization entitled to collect royalties for authors' rights. The society is obliged to return a periodic report to a government department, and the state is represented on its administrative council.

Certain performances cannot receive official authorization unless copyright royalties have been paid in advance. Spain operates a system of payments for works in the public domain, and SGAE acts as the agent of the state in collecting those royalties. The society operates a benevolent fund for authors' dependants, the capital for which is provided by a deduction from members' royalties. Spanish copyright law provides for 'author's seats': the author of a musical or dramatic work is theoretically entitled to claim two first-class seats every time the work is performed, but now the cost of one seat is payable to the author. SGAE is both a performing right and a mechanical right society, and is a member of both CISAC and BIEM.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)

### **sweden.**

Sweden was the first of the Nordic Council member states to revise its copyright laws, doing so in 1960. As a member of the EU it is obliged to protect copyright for the life of the author plus 70 years.

The Foreningen Svenska Tonsättares Internationella Musikbyrå (STIM) was formed in 1923 as a registered society without personal liability. Its statutes are supervised by the government, which appoints the president of its executive committee. Its members assign the performing and mechanical rights to the society in present and future works, and it handles a wider range of copyright than many foreign authors' societies. Licences may be charged on a fixed tariff according to the kind of use to which the music is put, or as a percentage of receipts. The latter arrangement is fairer to authors in an era of inflation. Licensees are obliged to make periodic returns showing the musical

works used, which STIM uses as a basis for distributing royalties in conjunction with a points award system. NCB of Copenhagen (see above, under Denmark) acts as agent for STIM in administering mechanical rights. STIM is a member of CISAC.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)  
**switzerland.**

As in several other countries, the first collecting society in Switzerland, Société Suisse des Auteurs et Editeurs (SUISA), was an agency of SACEM (see above, under France). Eventually in 1924 a Swiss performing right society, GEFA, was set up, and for a time the two societies worked in competition. But this arrangement was of no benefit to music users, and alleged to be of little benefit to copyright owners. The state intervened, and by a law of 1940 ordained that only one Swiss organization could administer performing rights, and that in granting this concession preference should be given to a Swiss organization. Accordingly SUISA was set up in 1941 as successor to GEFA to administer in Switzerland and Liechtenstein the performing rights in the present and future works of its members. SUISA is under government supervision, and its tariffs have to be published and approved by an arbitration commission. SUISA is a non-profit organization which distributes all its receipts, less administrative expenses, to members. The society is a member of CISAC.

The copyright act of 1993 was amended in 1995. A new law was passed in 1996 regulating the operations of the Federal Office of Intellectual Property (OFPI). This provides that authors' societies must submit their tariffs and distribution rules to OFPI. Both performing and mechanical rights are now administered by SUISA. Until 1980, mechanical rights in Switzerland had been administered by Mechanlizenz, an organization which has now been fully integrated into the administration of SUISA.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)  
**ussr, former.**

With the ratification by the Soviet Union of the Universal Copyright Convention on 27 May 1973, a complete change in the approach adopted by the USSR in its international copyright relations had taken place. The attitude to the problem had always been anomalous, for, even before the October Revolution, Tsarist Russia alone among the major European powers of the day had chosen not to enter the international copyright system set up by the original Berne Convention of 1886, to which France, Germany, Great Britain, Italy and Spain had all subscribed. After World War II the USSR and Albania were the only Comecon countries in Europe that belonged to no copyright convention. Bulgaria, Czechoslovakia, Hungary, Poland, Romania and Yugoslavia all continued to adhere to the Berne Convention; in Czechoslovakia (OSA and SOZA), East Germany (AWA), Hungary (ARTISJUS), Poland (ZAIKS) and Yugoslavia (SAKOJ) there were internationally affiliated authors' societies during the period of communist rule.

Until the USSR entered the Universal Copyright Convention there was no internationally affiliated society in that country which could receive on behalf of its members any payments made by foreign authors' societies for performances in their territories of works controlled by authors living in the

USSR. This was a grave disadvantage for Soviet authors and composers resident there, but at that time no foreign works were protected by copyright law, and so no society in the USSR could undertake reciprocal obligations to account to foreign societies for performances in the USSR of foreign works. There was in each of the 15 republics of the USSR a civil code containing provisions on copyright, and also model publishing agreements having the force of law governing relations between author and publisher. But protection could extend to the works of a foreigner only if they were first published in the Soviet Union, and even then royalties could probably not be remitted abroad. When the convention was ratified in 1973 there appeared to be two societies exercising performing rights on behalf of their members. One was the Moscow Society of Playwrights and Composers (MOPDIK). The other was the Ukrainian Society of Playwrights and Composers (UTODIK).

Until 1973, the only international copyright agreement into which the USSR had entered was a bilateral treaty with Hungary, whereby each country recognized the copyrights of resident nationals of the other state in respect of works first published in that other state. But by adhering to the Universal Copyright Convention, the USSR accepted the principle that each member state undertook to give the unpublished works of the nationals of all other member states the same protection as it gave to the unpublished works of its own nationals. It also undertook to give to the published works of the nationals of the other member states wherever first published, and to published works of the nationals of any country if first published in one of the member countries, the same rights as it gave to works first published in its own territory.

At that period the Soviet authorities appeared to intend to remodel the collecting arrangements for public performance in the USSR so that any new authors' society could enter into reciprocal relations with the societies of other countries. Following the collapse of the USSR, the situation in its former territories has become confused and chaotic. Various societies have been created in the new states but have had little or no success in operating for the benefit of their members. In Russia itself, the Russian Authors' and Composers' Society (RAO) was set up in 1993 under the auspices of President Yeltsin. It attempts to administer both performing and mechanical rights, and by 1997 claimed to have over 8000 members. RAO is a member of CISAC but not yet of BIEM. Russia's new law on copyright and neighbouring rights came into force on 3 August 1993. But in a situation where the central government has defaulted on its overseas debts and is unable to collect its internal tax revenues, and where representatives of overseas businesses seeking to collect outstanding debts within Russia are liable to assassination, the prospects for collecting royalties for the performance of copyright works are not high.

[Copyright, §VI: European mainland, Ireland and Scandinavia](#)  
**Yugoslavia, former.**

There continues to be considerable confusion about the position of authors' societies in the territories which constituted the former Yugoslavia. There had been an internationally affiliated authors' society in Yugoslavia before World War II, but not until 1955 did a society, known as ZAMP, come into existence which was sufficiently representative of Yugoslav authors and composers to

be able to enter into reciprocal contracts with foreign societies. Before the break-up of the Yugoslav federation a collecting society of the Union of Yugoslav Composers had become a member of both CISAC and BIEM, and administered both performing and mechanical rights. This was known as Savez Kompozitora Jugoslavije (SOKOJ).

Copyright, §VI: European mainland, Ireland and Scandinavia  
**bosnia-hercegovina.**

A collecting society known as BIHOMA is in existence, but its activity is minimal and it is not yet affiliated to CISAC.

Copyright, §VI: European mainland, Ireland and Scandinavia  
**croatia.**

Two organizations are currently listed as operating in Croatia, the Croatian Union of Composers (Hrvatsko Društvo Skladatelja; HDS-ZAMP) and the Croatian Authors' Agency (Hrvatska Autorska Agencija; HAA).

Copyright, §VI: European mainland, Ireland and Scandinavia  
**macedonia.**

The Macedonian Association of Composers (SOCOM) was established in 1993 when the country gained independence. It has been an associate member of CISAC since then. A new Macedonian law of copyright came into force in 1996.

Copyright, §VI: European mainland, Ireland and Scandinavia  
**serbia and montenegro.**

The original Yugoslav society, SOKOJ, is still operating from Belgrade, although with the reduction in size of Yugoslavia and the economic turmoil and war in the last years of the 20th century, its remit and activity have been considerably reduced.

Copyright, §VI: European mainland, Ireland and Scandinavia  
**slovenia.**

Following Slovenian independence, SOKOJ ceased to operate in that part of former Yugoslavia. The Society of Slovenian Composers (Društvo Slovensko Skladatelj; DSS) was created in 1992, and the Slovenian Society of Composers, Authors and Publishers (Združenje Skladateljjev Avtorjev in Založnikov za Zascito Avtorskih pravic Slovenje; SAZAS) was founded a year later as a licensing, collecting and distributing society for members of those professions. DSS and SAZAS have now merged their operations. The resulting organization is a member of CISAC.

Copyright

## **VII. Asia, Israel, South Africa**

Many states in South-east Asia besides those discussed below have now established their own copyright collecting societies. To the internationally affiliated organizations mentioned under individual countries should be added the Filipino Society of Composers, Authors and Publishers Inc. (FILSCAP) and Music Copyright Thailand (MCT).

## **china.**

The People's Republic is heir to a rich historical tradition of copyright protection, the first vestiges being traceable to the Song Dynasty in the 10th century. In this, as in much else, developments in China were well in advance of those in the West. The intentions of the People's Republic in the areas of both domestic and international copyright protection are unclear. The Music Copyright Society of China (MCSC) collects on behalf of its members.

## **indonesia.**

The copyright law is contained in the Copyright Act of 1982. It was amended in 1987 to control unauthorized use of copyright, in particular the activities of pirates. Indonesia does not adhere to any of the international copyright conventions, as its domestic legislation is not framed in terms which would allow it to do so. Yayasan Karya Cipta Indonesia (KCI) is the national copyright collecting society.

## **israel.**

The Copyright Act of 1970 completely revised the protection available, and adopted its obligations under the international conventions. It has frequently been amended to cover public lending right and unauthorized reproduction as a result of new technology.

The Société d'Auteurs, Compositeurs et Editeurs de Musique en Israel (ACUM) was originally founded in 1934 and now has its head office in Tel-Aviv. Israel remains the only country in its geographical location with an internationally affiliated musical rights society. ACUM is both a performing right and a mechanical right society, and is a member of both CISAC and BIEM.

## **japan.**

The Japanese Society of Rights of Authors and Composers (JASRAC) is a non-profit organization incorporated under the civil law of Japan, and is the only copyright collection society officially licensed by the commissioner of the Agency for Cultural Affairs under Japan's special law relating to collecting organizations for copyrights. JASRAC covers the whole of musical copyright, including performing rights, publishing, mechanical and film synchronization rights. Royalties for musical works are collected according to fee scales approved by the commissioner of the Agency for Cultural Affairs. JASRAC is granted permission to operate these scales after the commissioner has consulted the music users' organizations and the copyright system council.

JASRAC was founded in 1939 after a special law on copyright collecting organizations was passed as a result of the endeavours of a group of Japanese music writers. It handles rights for nearly all Japanese composers and authors, and its activities and the income it has collected have increased rapidly in recent years. The society is managed by 12 directors and a president, elected by a council of 60 members, and five further directors who are appointed by the president with the council's approval. The head office is in Tokyo, with 23 regional offices; about 800 people are employed either full- or part-time. The society is a member of both CISAC and BIEM.

### **south africa.**

An internationally affiliated copyright collecting society was set up in Johannesburg in 1962 and was known as the South African Society of Composers, Authors and Music Publishers Ltd (SAFCA). In 1966 it changed its name to South African Music Rights Organisation Ltd (SAMRO), under which title it has continued operations ever since. SAMRO is a member of CISAC.

### **south korea.**

The copyright law is contained in the Copyright Act of 1986. There are additional statutes for the protection of computer programs, sound recordings and films. The national copyright collecting society is the Korea Music Copyright Association (KOMCA).

### **taiwan.**

A comprehensive copyright law was adopted in 1985. Although registration is not a specific requirement for protection, there are a number of references to registration in the law. Taiwan does not adhere to any of the international copyright conventions. Its collecting society is the Copyright Holders' Association (CHA).

### **Copyright**

## **VIII. Latin America**

A list of internationally affiliated collecting societies operating in the region will be found at the end of this section, after the general discussion of authors' societies that follows the breakdown by country. In Central and South America a number of special situations affect copyright, and there have from time to time been limited conventions on the subject of a local nature among groups of countries in the region. There have been particular problems of enforcement of rights. Owing to the large areas and sparse populations, policing the unauthorized use of copyright has often proved difficult.

### **argentina.**

The basic copyright law dates from 1933 and was substantially amended in 1957. It includes a paying public domain, and some stages of the Berne and Universal Copyright conventions have been ratified.

### **brazil.**

The foundation of copyright protection is the statute of 1973, which has been substantially amended, notably in 1980 and 1983. A statute of 1987 extended protection to computer programs.

### **colombia.**

Copyright legislation was overhauled in 1982. A certain degree of registration is required, and this has adversely affected Colombia's ability to adhere to the main international copyright conventions. Registration is nevertheless said to be optional in the case of foreign-owned works.

### **dominican republic.**

The copyright law was completely overhauled by a statute of 1986, which extended protection to computer programs. The country adheres to certain local copyright conventions in Latin America, and to a revision of the Universal Copyright Convention.

### **mexico.**

The basic copyright protection is contained in a statute of 1956, which was subsequently modified, notably in 1963 and 1981. Some revisions of the Berne and Universal Copyright Conventions have been adopted.

Although there are authors' societies in various states which are within the community of internationally affiliated authors' societies, they do not provide complete coverage, and in some parts of Latin America there is no effective protection of authors' rights. As a rule there is an adequate national copyright law, sometimes of great antiquity, but the laws are often difficult to apply, to the material loss of both Latin American and overseas authors. Collection in respect of mechanical rights has not raised such grave problems, but the sums collected by certain societies for performing rights have been very low in proportion to the population and known extent of use, and composers have suffered considerably thereby.

In some parts of the continent this is due to the geography, for some populous areas which make substantial use of copyright are so remote from the administrative capital that effective control and collection are impossible. Moreover the sums to be collected are often small, while administrative costs are proportionately very high, certainly by European standards. This deters the societies from trying to enforce their rights more effectively by litigation or recruiting representatives to cover the remoter areas.

The known weakness of certain societies has made it difficult for them to renegotiate old or unfavourable tariffs, or licences which have remained at constant rates for many years, despite substantial inflation of the local currency. Authors' societies in some Latin American states are also weakened when there is more than one society handling the same right in the same territory, resulting in competition for members and licensed users. In states where copyright is recognized only grudgingly, the existence of more than one society is generally fatal, and although a satisfactory copyright law may have been on the statute books for many years, it is not so well enforced as in other parts of the world which have introduced copyright protection relatively recently. The situation in Central America can be said to have improved in the last decades of the 20th century, and copyright collecting organizations have now been brought into existence in several states.

The following Latin American countries have internationally affiliated collecting societies:

### **argentina**

Sociedad Argentina de Autores y Compositores de Música (SADAIC)

### **bolivia**

Sociedad Boliviana de Autores y Compositores de Musica (SOBODAYCOM)

## **brazil**

União Brasileira de Compositores (UBC)

## **brazil**

Sociedade Administradora de Direitos de Execução Musical do Brasil (SADEMBRA)

## **brazil**

Sociedade Brasileira de Administração e Proteção de Direitos Intelectuais (SOCINPRO)

## **brazil**

Sociedade Brasileira de Autores Teatrais (SBAT)

## **brazil**

Sociedade Independente de Compositores e Escritores de Musica (SICAM)

## **brazil**

Sociedade Brasileira de Autores, Compositores e Escritores de Musica (SBACEM)

## **brazil**

Associação de Musicos Arranjadores e Regentes (AMAR)

## **chile**

Sociedad Chilena del Derecho de Autor (SCD)

## **colombia**

Sociedad de Autores y Compositores de Colombia (SAYCO)

## **costa rica**

Asociación de Compositores y Autores Musicales de Costa Rica (ACAM)

## **cuba**

Agencia Cubana de Derecho de Autor Musical (ACDAM)

## **ecuador**

Sociedad de Autores y Compositores Ecuatorianos (SAYCE)

## **guatemala**

Asociación Guatemalteca de Autores y Compositores (AGAYC)

## **mexico**

Sociedad de Autores y Compositores de Música (SACM)

## **panama**

Sociedad Panamena de Autores y Compositores (SPAC)

### paraguay

Autores Paraguayos Asociados (APA)

### peru

Asociación Peruana de Autores y Compositores (APAC)

### uruguay

Asociación General de Autores y Compositores (AGADU)

### venezuela

Sociedad de Autores y Compositores de Venezuela (SACVEN)

### Copyright

## IX. Developing countries

The international exercise of copyright gives rise to balance of payment problems. Those countries which are rich in successful composing talents, and which have flourishing publishing industries, are copyright exporting states, and their copyright balances of payment are generally in credit. These include the USA and many countries in western Europe. But those which do not have internationally successful composers or successful publishing industries are copyright importing countries, for they are obliged to resort to the intellectual products of other states and, if they accept the international copyright system, to pay for such use, which puts their copyright balances of payment into deficit. They include most of the independent states which were formerly colonies of the European powers, and which have either inherited their copyright law from the departing governing country, or have introduced laws of their own after independence.

In certain territories, where no local affiliated authors' society exists, a foreign authors' society may appoint an agent to collect in that territory on behalf of its members, and to issue licences in the territory on behalf of his principal.

In the final hours of 1994 the Uruguay Round of the General Agreement on Tariffs and Trade (GATT) was signed at Marrakesh. This brought into existence the World Trade Organisation (WTO). A highly significant innovation was the addition of the Agreement on Trade-Related Aspects of Intellectual Property Rights, Including Trade in Counterfeit Goods (TRIPS). Under WTO administration, this is likely to alter substantially the copyright relationships between developed and underdeveloped states in the years ahead.

### Copyright

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# Coquard, Arthur(-Joseph)

(b Paris, 26 May 1846; d Noirmoutier, Vendée, 20 Aug 1910). French composer and critic. He was a fellow pupil of Duparc at the Jesuit college in the rue Vaugirard, where in 1865–6 he received instruction in harmony from César Franck. His ambitions, however, lay in a legal career; he gained his doctorate of jurisprudence in 1870 and became, after distinguished service in the National Guard, secretary to Senator Martel. He continued to practise law until 1881; only *Le chant des épées*, a ballade for baritone and orchestra (Colonne Concerts, 1876) had been performed. On returning to composition he cultivated this genre assiduously, notably in the *monologue dramatique Le songe d'Andromaque* (1884). His interest in classical literature and French classical drama is reflected in his incidental music, although for his operas, such as *L'épée du roi* (1884), he chose more contemporary subjects. He was one of the most industrious of Franck's circle and spent much time in the propagation of the music of others; he assisted in the orchestration of Franck's *Hulda* and *Ghiselle* (Act 4). He also completed, from sketches, Lalo's *La jacquerie* (Monte Carlo, 1895). His magnum opus was *La troupe Jolicoeur* (1902), for which he also wrote the libretto, a tale of circus life inspired no doubt by the contemporary naturalism of Zola's novels. He was a music critic for *Le monde*, *Echo de Paris*, *La vérité*, *La quinzaine* and other journals, and wrote a moving tribute to Franck on his death. His historical interests were expressed in the treatise *De la musique en France depuis Rameau*, which was awarded the Prix Bordin by the Académie in 1892. He was director of music at the national institute for young blind people from 1892 to 1899.

Much of Coquard's music is characterized by a straining after expressiveness, thus reflecting the influence of Franck. Some of his best passages are in the works for solo voice and orchestra; *Le songe d'Andromaque* contains sections of real dramatic power, recalling Massenet's *Hérodiade*. He lacked, however, the sustaining power necessary for large-scale works and the effect of the whole is often stilted. A delightful and unaffected setting of Musset's *Mimi Pinson*, which achieved some popularity, suggests that his gifts might have been better employed in less grandiose projects.

## WORKS

all printed works published in Paris

### stage

Cassandre (drame lyrique, 2, H. de Bornier, after Seneca: *Agamemnon*), Paris, Société Chorale d'Amateurs, 13 May 1881

*L'épée du roi* (oc, 2, A. Silvestre), Angers, Grand, 20 March 1884 (n.d.)

Le mari d'un jour (oc, 3, A. d'Ennery, Silvestre), OC (Favart), 4 Feb 1886, vs (?1886)

Pompée (drame lyrique, 3, H. Moreau), Paris, Société Chorale d'Amateurs, 13 April 1888

L'oiseau bleu (fantaisie poétique, 2, S. Arnaud), Paris, d'Application, 6 March 1894 (n.d.)

La reine de Beauce (comédie musicale, 3), 1897–8

Jahel (drame lyrique, 4, Arnaud and L. Gallet), Lyons, Grand, 24 May 1900 (n.d.)

La troupe Jolicoeur (comédie musicale, 3 and prol, A. Coquard and C. Coquard, after H. Cain), OC (Favart), 30 May 1902 (n.d.); excerpts pubd separately

Isdronning (oc, 2, C. Fournery-Coquard), 1903

Oméa (drame musical, 4)

Incid music: Helvetia (G. Longhaye), 1880; Esther (J. Racine), 1888; Christophe Colombe (P. Collin), 1892; Philoctète (Sophocles), 1897; Agamemnon (H. de Bornier)

Completion of E. Lalo: La jacquerie (oc, 4, E. Blau, Arnaud), Monte Carlo, 8 March 1895, (?1894), vs (1894)

Orchestrations of music by Franck

### other works

Lyric scenes: Le chant des épées (de Bornier), ballade, Bar, orch, Paris, Concerts Colonne, 1876 (?1876); Héro et Léandre, 1881 (?n.d.); Une noce au village, solo v, orch, 1882; Le songe d'Andromaque (F. Bertin), monologue dramatique, S/A, orch, 1884 (1887); Le gaulois captif, 1892; Haï Luli, ballade, S, ?orch, 1893 (?n.d.)

Other vocal: Une trilogie sacrée: Jeanne d'Arc, orat, solo vv, chorus; other sacred and secular choral works; songs, incl. Jolies et douleurs, poème d'amour (C. Fournery-Coquard) (n.d.); 12 mélodies, v, pf (?1881); 4 mélodies (Collin, ?1883)

Orch: Ossian, sym. poem, 1882; Légende, vn, orch, ?1882, arr. vn, pf (?1882); En Norvège, suite, 1907; Été, suite; Impressions pyrénéennes; Sérénade, vc, orch, arr. vc, pf (?n.d.)

Kbd: 16 pièces pour hm (n.d.); 2 pieces, org; Gavotte, pf, 1887

Other inst works

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*César Franck* (Paris, 1890); repr. in *Monde musical* (30 Oct 1904)

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JOHN TREVITT

## Cor

(Fr.).

See [Horn](#). The term is used specially to indicate a blowing horn and, among musical horns, the large 'cor (or 'trompe') de chasse' and the 'cor d'harmonie' (the full name used for the orchestral horn in the French instrument trade), as opposed to a small 'cornet' ('à bouquin', 'de poste', 'à pistons') or a non-musical 'corne d'appel' made for signalling. 'Corne de chasse' in Telemann etc. is gallicized Italian. In older French, as in medieval romances and chronicles, 'cor' may be generally interpreted as an instrument of arcuate shape, small or large, made of oxhorn, ivory or metal and with or without

finger-holes. The tenor cor was introduced by Besson in Paris about 1860 (see [Mellophone](#)).

ANTHONY C. BAINES

## **Cora.**

See [Kora](#).

## **Cor à clefs**

(Fr.).

See [Keyed bugle](#).

## **Coradigni [Coradini], Francesco.**

See [Corradini, Francesco](#).

## **Coradini, Nicolò.**

See [Corradini, Nicolò](#).

## **Coradus de Pistorio.**

See [Conradus de pistoria](#).

## **Coralli, La ['Corallina'].**

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

## **Cor alto**

(Fr.).

Term used to refer to the role of 'first' horn (as opposed to *cor basse* or 'second' horn); the *cor alto* usually specialized in playing only the top register. The term especially applies to hand-horn playing, although the division of roles has remained in use in the modern orchestra, where two distinct registers are normally assigned to pairs of players. See *also* [Horn](#), §2(iii).

(2) See [Mellophone](#).

## **Cor à main**

(Fr.).

Hand horn. See [Horn](#).

## Cor anglais (i)

(Fr.).

English horn. See [Oboe](#), §III, 4(iv).

## Cor anglais (ii)

(Fr.).

See under [Organ stop](#) (*Cor anglais*).

## Coranto.

See [Courante](#).

## Cor à pistons

(Fr.).

Valve [Horn](#).

## Cor basse

(Fr.).

Term used to refer to the role of 'second' horn (as opposed to *cor alto* or 'first' horn); the *cor basse* usually specialized in playing only the lower register. The term especially applies to hand-horn playing, although the division of roles has remained in use in the modern orchestra, where two distinct registers are normally assigned to pairs of players. See [Horn](#), §2(iii).

## Corbelli, Alessandro

(*b* Turin, 21 Sept 1952). Italian baritone. After studying with Giuseppe Valdengo, he made his début as Marcello at Bergamo in 1974. He sang Pacuvio (Rossini's *La pietra del paragone*) at the Piccola Scala and in Edinburgh (1982), Dandini at Philadelphia (1984) and Glyndebourne (1985), and made his Covent Garden début as Taddeo (*L'italiana in Algeri*) in 1988. His repertory includes Mozart's, Paisiello's and Rossini's Figaro, Papageno, Guglielmo, Don Alfonso, which he sang at Salzburg (1991) and Florence (1994), Prosdócimo (*Il turco in Italia*), Raimbaud (*Le comte Ory*), Malatesta, Belcore, which he sang in Chicago (1991), Ford, Belfiore (*Un giorno di regno*) and Ping. At La Scala Corbelli has sung roles such as Varbel (*Lodoïska*), Lord Cockburn (*Fra Diavolo*), De Siriex (*Fedora*) and Leporello, possibly his best part. Though his light, flexible voice, superb diction and great gifts as an actor make him naturally suited to comedy, as can be heard in several Rossini recordings, he sings more serious roles such as Sharpless and Escamillo with equal conviction.

ELIZABETH FORBES

# Corbet, August (Louis Marcel)

(*b* Antwerp, 7 March 1907; *d* Antwerp, 27 March 1964). Belgian musicologist and art historian. He studied music at the Antwerp Conservatory and art history in Ghent, taking the doctorate in 1939 with a dissertation on Peter Benoit. He also studied 16th-century stage music with E.J. Dent in Cambridge in 1936. While pursuing a career as a journalist, he joined the staff of the Antwerp Conservatory in 1935, later becoming administrative secretary (1938–47; 1953–64). He also held posts at the Brussels Conservatory as interim librarian (1949–51) and in the Belgian Ministry of Education (1951–3). Corbet's main interests were music drama and nationalist Flemish music, especially that of its pioneer, Peter Benoit; his writings on Benoit remain authoritative. Together with the Dutchman Wouter Paap he published the *Algemene muziekencyclopedie* (1957–63), the first venture of such magnitude in the Dutch language. Apart from short, scholarly articles in encyclopedias and journals, he wrote a large number of popular articles on all types of cultural topics.

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*Peter Benoit: leven, werk en beteekenis* (diss., U. of Ghent, 1939; Antwerp, 1944)  
*De hervorming van het muziekonderwijs* (Turnhout, 1940)  
**ed.:** *Flor Alpaerts* (Antwerp, 1941) [incl. 'Flor Alpaerts', 45–91]  
*Het Koninklijk Vlaamsch conservatorium* (Antwerp, 1941)  
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GODELIEVE SPIESSENS

# Corbett, William

(*hap.* London, 18 July 1680; *d* London, 7 March 1748). English violinist, composer and collector. His earliest compositions were songs and incidental music for the Lincoln's Inn Fields Theatre, where he also played. In 1705 he was engaged to play in the orchestra at the new Queen's Theatre in the Haymarket, where the following year the semi-opera *The British Enchanters, or No Magick like Love*, with music mostly by Corbett, had 11 performances. He was greatly admired as a solo performer, often being billed as the chief

attraction at the benefit concerts of colleagues in London. He also appeared further afield: he played at Nottingham during race week (1707 and 1709) and at York during Assize week (1709). An instinctive showman, Corbett emphasized the unusual in his concerts and in his own compositions; the viola d'amore, archlute and mandolin made appearances at his benefit concerts (1699, 1704–7), and in 1724 he advertised a concert 'on a particular new instrument never yet heard of in England' (Burney).

Corbett was appointed to the royal orchestra in 1709, the salary of which position he was paid until his death, despite a total of 13 years' residence abroad at various times up to 1731. He settled in Italy where he built up a collection of instruments of such value as to give rise to the suspicion (Hawkins) that he could afford it only because he was being paid by the government to spy on the Old Pretender. He married the opera singer Anna Lodi, née Signoni, in 1703, with whom he appeared at benefit concerts until 1715, when he left England. In 1724 he had a benefit concert in London, and advertised in the *Daily Journal* (16 May) a sale of his music, along with violins by Amati, Stradivari, Maggini, Gasparo da Salò, Albani and Stainer, including instruments once owned by Corelli and Torelli. He went back to Italy, but in July 1727 was recalled to London to renew his oath of allegiance following the accession of George II. He took the opportunity the following March to launch the publication of his concertos *Le bizzare universali* (composed 'on all the new Gusto's in his Travels thro' Italy') and to have a concert at Hickford's Room, 'benefit Corbett, lately arriv'd from Italy, being the first and last time of his Performing in Publick'.

*Le bizzare universali* contains his most interesting instrumental writing, in which he adroitly parodied various musical styles, national, local and of individual composers. His music is characterized by an attractive turn of phrase, a melodic spontaneity and a strong rhythmic sense. While he is generally most successful in his impetuous and often dramatic fast movements, slower ones like the sonorous and powerful overture of his concerto 'alla francese' show an impressive command of harmonic and orchestral effect. His only large-scale vocal work is *Lost is my Love*. This is an 11-movement composition for solo tenor and orchestra including horns. The vocal part requires considerable virtuosity and the orchestral writing is imaginative. Although the poem stems from the tradition of the pastoral, Corbett's work is shorter than compositions of that kind by other English composers such as Locke, Blow and Purcell, and too long for the conventional 18th-century English secular cantata, which consists normally of two or three arias each preceded by a recitative. It may instead be considered to be an ode. It was probably first performed at court on Queen Anne's birthday in February 1712.

Although he had sold some of his music and instruments in 1724 and again in 1741, a substantial collection, including the most valuable violins, was in Corbett's possession on his death. His bequest of the instruments to Gresham College, with a £10 annual stipend for a person to display them and keep them in order, was not accepted, but not, as alleged, on the grounds that the college did not have room for them. His musical effects were eventually sold by auction in 1751.

## WORKS

op. 1	12 sonate à tre, 2 vn, vc, bc (org) (Amsterdam, c1700)
2	6 Sonatas, 2 fl, bc (London, 1705); also pubd in 8 sonates, 6 de Mr Corbett (Amsterdam, c1701)
3	6 Sonatas with an Overture and Aires in 4 Parts, tpt, 2 vn, 2 ob, fl, bn/hpd (London, c1708); as 6 Sonatas, tpt/ob, 2 vn, bc, avec une ouverture & suite, 2 tpt/ob, 2 vn, va, bc (Amsterdam, c1708); ov. and airs as A New Set of Tunes (London, c1708)
4	6 Sonatas, 2 rec/fl, bc, libro primo (London, c1713); 6 Sonata's, 2 vn, bc (spinet/hpd), libro secondo (London, c1713)
7	Lost is my Love (ode), T, orch (?London, c1712)
8	Le bizzarie universali, 2 vn, va, bc (hpd) (London, 1728); as 35 Concertos or 3 Compleat Setts of Universal Bizzaries, 4 vn, va, vc, hpd (London, c1728); as Concerto's or Universal Bizzaries (4 vn, va, vc, hpd)/(2 vn/fl/ob) (London, 1742)

Pubd instrumental and vocal music in the following stage works: Henry IV (?T. Betterton, after W. Shakespeare), 1699; As you find it (C. Boyle, Earl of Orrery), 1703; Love Betray'd, or The Agreeable Disappointment (W. Burnaby), 1703; The British Enchanters, or No Magick like Love (semi-op, G. Granville, Lord Lansdowne), 1706

Songs pubd singly and in 18th-century anthologies

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OWAIN EDWARDS

## Corbetta, Francesco [Corbette, Francisque]

(*b* Pavia, c1615; *d* Paris, 1681). Italian guitarist and composer. He was considered by his contemporaries to be the greatest guitar virtuoso of his time. By 1639 he was established as a guitar teacher in Bologna, where he numbered Granata among his pupils. After serving the Duke of Mantua (c1643) and the Archduke of Austria (c1648) he was brought by Cardinal Mazarin to Paris, where he became guitar master to the young Louis XIV. In the early 1660s he followed Charles II to London, where he taught the king and members of the nobility. By 1671 he was back in Paris as guitar master to the dauphin. After a second stay in London, during which he took part in Crowne's masque *Calisto* in 1675, he returned to Paris.

Corbetta's works for five-course Baroque guitar comprise five extant collections, and there is evidence that two more books have disappeared. His first book contains mainly dance pieces in the *battute* (strummed) style. However, the second and third books contain pieces exhibiting greater mastery and sophistication in which *battute* and *pizzicate* (plucked) textures are combined. While these first three books are mainly in the Italian tradition, Corbetta's later (and finest) books, both entitled *La guitarre royalle*, are firmly in the French style – the result of his residence in France and at the French-influenced English court of Charles II. The first, dedicated to Charles II, contains 14 suites, a large number of miscellaneous pieces, and four pieces arranged for voices, guitar and continuo. The second is dedicated to Louis XIV and contains 39 pieces, the first 12 of which are guitar duets. In these last two books, written for a guitar tuned *a/a–d'/d–g/g–b/b–e'*, Corbetta achieved an ideal balance between the *battute* element characteristic of the instrument and the more refined textures of contemporary lute music; he produced works that together with those of Visée represent the high point of the Baroque guitar literature in the French style. Like other guitarists of the era Corbetta also cultivated the art of figured bass accompaniment, and three of his books (1643, 1648 and 1671) include instructions for continuo playing on the guitar.

### WORKS

for sources and concordances see Pinnell

Scherzi armonici, gui (Bologna, 1639)

Varii capricii, gui (Milan, 1643)

Varii scherzi di sonate, gui (Brussels, 1648)

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ROBERT STRIZICH

## Corbin, Solange

(*b* Vorly, Cher, 5 April 1903; *d* Bourges, 17 Sept 1973). French musicologist. At the Schola Cantorum, Paris, she was a piano pupil of Blanche Selva; she took a diploma at the Ecole Pratique des Hautes Etudes with a dissertation on Portuguese music in the Middle Ages prepared under the direction of Louis Halphen in Paris and P. David in Coimbra (1944). At the Sorbonne she took an arts degree in 1946 and the doctorat d'Etat in 1957 with dissertations on the neumatic notation of French manuscripts and the liturgical deposition of Christ on Good Friday. In 1940 she joined the CNRS, where she became *chargée de recherche* (1958); concurrently she taught at the Ecole Pratique des Hautes Etudes, as *chargée de conférences* (1950–59) and as director of studies (1959–73). She created the department of musicology at the University of Poitiers, where she was professor (1961–70), taught at the Faculté Libre Internationale Interdisciplinaire in Paris and made lecture tours of the USA (1970, 1973), England (1970) and Poland (1971).

In her research Corbin concentrated on medieval music and was an authority on neumatic notation and its use in religious and secular texts. Although she made several important studies of secular music, such as those on cantillation of Latin classics and on songs of the trouvères and troubadours, her primary interest was the sacred repertory, especially the liturgical drama and rhymed offices.

## WRITINGS

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CHRISTIANE SPIETH-WEISSENBACHER

## Corbisieri [Corbisiero], Francesco

(*b* c1733; *d* Naples, after 1802). Italian composer. He is said to have been the younger brother of Antonio Corbisiero. He entered the Neapolitan Conservatorio di S Maria della Pietà dei Turchini on 3 June 1744 and studied there with Lorenzo Fago and Gualberto Brunetti. Nothing is known of his activities from then until 1 September 1764, when he was named *organista soprannumerario* of the royal chapel in Naples. Four years later, on 23 July 1768, he was awarded the paid position of an *organista ordinario*. On 16 February 1771 he succeeded Domenico Merola as first organist, and on 2 December 1779 Giuseppe Marchitti as *vicemaestro*. After the death of Pasquale Cafaro in 1787 he was denied the promotion to *primo maestro* in favour of Vincenzo Orgitano, and remained *vicemaestro* until his death.

Francesco Corbisieri composed three *opere buffe* but his church music, though uneven in quality, is historically more interesting. Most of his surviving mass sections, motets and psalm settings with orchestra, written during the 1770s and 1780s, are characterized by sinfonia style, homophonic texture with quasi-polyphonic imitative sections, and a brevity suitable to functional service music. His Kyrie–Gloria in F comprises an allegro Kyrie in concerto-sonata form featuring a contrasting theme in minor mode, an expressive modulatory mid-section (Christe), and a tonic recapitulation (Kyrie); the Gloria has no formal solo numbers but consists of three choral movements (fast–slow–fast, in D, a and F, the key of the opening Kyrie). Some works, though surviving in dated manuscripts with the initials 'F.C.', have been assigned to Abos and Gallo (*I-Nc*). In other cases, Francesco Corbisieri may have been confused with Antonio Corbisiero (*F-Pc*), and vice versa (*I-Nc*). The oratorio *Gioas, re di Giuda* (score in *DK-Kk* lost 1794), mentioned in Gerber as a work by 'Corbisiero', was assigned by Eitner to Francesco Corbisieri. A handwritten catalogue of oratorios and *drammi sacri* performed in Venice during the 18th century (*I-Vmc*) lists the composer of *Gioas* (performed in 1753 and 1762) simply as 'M.<sup>o</sup> Corbisier'.

## WORKS

### opere buffe

La Mergellina (F. Cerlone), Naples, 1771, Act 1, *I-N<sup>f</sup>*

La maestra (C. Goldoni), Naples, Nuovo, wint. 1773

L'osteria di Pausilippo (Cerlone), Salerno, wint. 1775

### sacred

4 voices, with instruments, *I-Nc*, unless otherwise stated

Ky–Gl: B<sup>1</sup>: 10 Aug 1772, *F-Pc* (*I-Nc*, 'Abos'); F, 24 Sept 1772, 2 versions; C, Aug

1778; D, July 1780; G, Oct 1781; Aug 1782; frag, n.d.

Gloria, S solo, 19 Mar 1775

Motets: Tube sonore, 1776; Inter choros, Juli 1781; Festu diem, Aug 1781; Virgo sacrato, 5vv

Dixit: A, 1760; C, 20 May 1772; B<sup>1</sup>, 13 July 1772; D, 5vv, inc.

Improperi (Vexilla Regis); Lit, S solo; Lit, 5vv

MSS initialled F.C., attrib. other composers: Beatus vir, April 1772; Credidi, April 1772; Nisi Dominus, 11 June 1772; Laetatus sum, 16 June 1772 (all *I-Nc*, 'Abos'); Dixit, July 1772 (*Nc*, 'Gallo')

Doubtful works: Ky–G<sub>1</sub>, A *D-DI* (parts, 'Corbisiero'); Ky–G<sub>1</sub>–Cr, D June 1772, *F-Pc* ('Antonio Corbisieri'); Mag (*I-Nc*, parts, 'Antonio Corbisieri'); Gioas, re di Giuda (orat), Venice, 1753 ('Corbisier'), music lost

### other works

Organ pieces, *I-Nc*; La poggia già cessata (cavatina pastorale), *GB-LbI*; Solfeggi, *I-Mc, Nc*

Adagio e sonata per la Benedizione attrib. Corbisieri (*Mc*) is a late 18th-century copy of movements 2 (Largo) and 3 (Fugue) from Suite VI (1720) by G.F. Handel

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*ES* (F. Schlitzer)

*Florimo*N

*Gerber*NL

*Stieger*O

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**H.-B. Dietz:** 'Instrumental Music at the Court of Ferdinand IV of Naples and Sicily and the Works of Vincenzo Orgitano', *International Journal of Musicology*, i (1992), 99–126, esp. 107

HANNS-BERTOLD DIETZ

## Corbisiero, Antonio

(*b* Marzano di Nola, 21 May 1720; *d* Naples, 7 Jan 1790). Italian composer. From 1733 to 1739 he studied in Naples at the Conservatorio di S Maria della Pietà dei Turchini, when Nicola Fago was its *primo maestro* and Andrea Basso, Leonardo Leo and Lorenzo Fago served in succession as *secondo maestro*. Corbisiero settled in Naples, and between 1749 and 1754 gained a measure of success with his comic operas. He also wrote oratorios and Passion music. During his later years he is said to have earned his living as a singing teacher. Some of his sacred music may have been wrongly attributed to Francesco Corbisieri, and vice versa.

[Corbisieri, Francesco](#)

### WORKS

**opere buffe**

Monsieur Petitone (A. Palomba), Nuovo, Naples, aut. 1749

Il mercante innamorato (P. Trinchera), Fiorentini, Naples, aut. 1750; aria 'A dar pace', *GB-Lbl*

Lo finto innamorato (Trinchera, based on his libretto to *La vennegna*), Nuovo, Naples, aut. 1751; aria 'Tu non mi ascolta', *Lbl*

*La finta marchesa*, Naples, 1754

'Lei mi faccia un po' l'occhiello', aria, *I-Nc*

### sacred music

Il Saulo (sacred drama), Aversa, 20 Jan 1746, lib *I-Rsc*

Aronne chiamato da Dio al grado sacerdotale (orat, N. Stoppa), Naples, 27 Dec 1752, lib *Nn*

Componimento per musica solennità del Corpus Domini, Naples, 1781, lib *Rsc*

Passio Domenico Palmarum, Passio popula meus, Passio secundum Joannem, Passio secundum Mattheum et secundum Joannem (all *I-Nc*); Mag (*Nc*, listed under Francesco Corbisieri)

'Nel prendere il Santissimo Viatico', sacred aria, S, vns, bc, Jan 1780

Doubtful works (possibly by Francesco Corbisieri): Ky-GI, A, *D-DI* ('Corbisiero'); Ky-GI-Cr, June 1772, *F-Pc*; Gioas, re di Giuda (orat), Venice, 1753 ('Corbisier'), music lost

For bibliography see Corbisieri, francesco.

HANNS-BERTOLD DIETZ

## Cor des Alpes

(Fr.).

See [Alphorn](#).

## Corboz, Michel(-Jules)

(*b* Marsens, 14 Feb 1934). Swiss conductor. He studied at the Ecole Normale at Fribourg. His first post was as music director at a church in Lausanne, where he formed a small choir which gave a *cappella* programmes in various churches. In 1961 he founded the Ensemble Vocal de Lausanne, to which an instrumental group, the Ensemble Instrumental de Lausanne, was later added. He has made numerous recordings with his Lausanne forces, including Monteverdi's *Orfeo* and *Vespers*, works by Giovanni Gabrieli, Bach's Mass in B minor and *Christmas Oratorio* and sacred works by Schubert. In 1969 he was appointed director of the Gulbenkian Foundation Chorus in Lisbon, with which he has recorded both Baroque and Romantic works, including fresh, dramatic readings of Mendelssohn psalms, *Elijah* and *St Paul*.

ALAN BLYTH

## Corbrand [Corbronde], William

(fl c1470). English composer. He was a member of the Confraternity of Christ Church Cathedral Priory, Canterbury, and master of the Lady Chapel choir there from 1471 to 1475. His only surviving compositions are two settings (both for two voices) of *In manus tuas: Redemisti* (GB-Cmc Pepys 1236; ed. in CMM, xl, 1967) which were probably written for the Almonry Chapel at the Priory. Since he is not known to have been an ordained priest, he cannot safely be identified with the William Corbrand who was chaplain of the free chapel of Bokingsfold, Kent, 1481–93; nor is it likely, unless he enjoyed an exceptionally long career, that he was the singer active in London in 1502–15. He may, however, be the composer cited by Morley at the end of his *Plaine and Easie Introduction* (1597). (H. Baillie: 'Some Biographical Notes on English Church Musicians, Chiefly Working in London (1485–1560)', *RMARC*, no.2 (1962), 18–57, esp. 31)

PAUL DOE

## Cor buglèr

(Old Fr.).

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

## Corbus de Padua, Jacobus.

See [Jacobus Corbus de Padua](#).

## Corchea

(Sp.).

See [Quaver](#) (eighth-note). See also [Note values](#).

## Corcoran, Frank

(b Borrisokane, Tipperary, 1 May 1944). Irish composer. He studied music at St Patrick's College, Maynooth (1961–4), music, philosophy and theology in Rome (1964–7) at the Pontificio Istituto di Musica Sacra and the Università del Laterano, and composition in Berlin with Blacher (1969–71). He has served as music inspector for the Irish Department of Education (1971–9), been a guest of the Berlin Artist's Programme (1980–81) and has taught at the Staatliche Hochschule für Musik, Stuttgart (1982–3) and the Staatliche Hochschule für Musik und Darstellende Kunst, Hamburg (from 1983). He was elected to Aosdána, the Irish academy of creative artists, in 1983.

Corcoran has developed a distinct and complex language of aleatory macro-counterpoint in which sound layers are superimposed polyphonically but retain independence through distinctive polymetric, agogic and dynamic indications. This technique is evident from the early Piano Trio (1978) to *Ice Etchings no. 1* and *Mad Sweeney* (both 1996). His many cultural interests are reflected in the texts of his vocal works; the opera *Gilgamesh* (1990), for example, is based on a Sumerian epic. The *Irische Mikrokosmoi* for piano (1993) are based on traditional Irish melodies and rhythms.

## WORKS

(selective list)

Op: Gilgamesh (G. Rosenstock and Corcoran), 1990

Orch: Carraig Aonair Suite, 1976; Chbr Sym., 1976; 3 Pieces 'Pictures from My Exhibition', 1976; Caoine [Lament], fl, str, 1979; Sym. no.1 'Syms. of Syms. of Wind Insts', 1981; Sym. no.2, 1981; Conc., str, 1982; Farewell Syms. (Corcoran), spkr, orch, tape, 1982; Shadows of Gilgamesh, 1988; Cantus de calamitate hiberniorum in patria antiqua, 1991; 6 Irische Mikrokosmoi, str, 1994; Sym. no.3, 1994; Sym. no.4, 1996

Vocal (SATB, unless otherwise stated): Aifreann [Mass], unison vv, org, 1973; Dán Aimhirgín (old Irish), 1973; 9 Medieval Irish Epigrams, 1973; 2 Meditations (J. Barth), spkr, orch, 1973; More (J. Pupacic), 1976; Herr Jesu Christ (P. Eber), 1978; 5 Liric de Chuid Rosenstock [5 Lyrics after Rosenstock], S, pf, trio, 1980; Das Stundenbuch (R.M. Rilke), SATB, org, 1990; Mad Sweeney (S. Heaney), spkr, chbr orch, 1996

Chbr: Brass Qnt, 1973; Chbr Sonata, fl, vn, va, vc, perc, 1974; Gestures of Sound and Silence, vc, pf, 1976; Str Qt no.1, 1976; Pf Trio, 1978; Shorts, vn, vc, 1978; Wind Qnt, 1978; Str Qt no.2, 1979; Rhapsodies on a Windy Night, cl, vn, va, vc, db, perc, 1981; Lines and Configurations, b cl, mar, 1983; 5 Amhráin gan Fhocail [5 Songs without Words], ob, eng hn, trbn, perc, pf, str, 1984; Music for the Book of Kells, 5 perc, pf, 1990; 4 Concertini of Ice, fl, ob, cl, hn, vn, vc, db, perc, 1992; Dream Song, fl, cl, bn, vc, gui, pf, 1992; See-Through Music, fl, vn, va, vc, pf, perc, 1993; 4 Miniatures, fl, vc, 1994; Rhapsodic Thinking, 4 vn, 1994; Rhapsodic Delight, 2 vn, 1995; Trauerfelder, 4 perc, 1995; Ice Etchings, wind nonet, 1996; Ice Etchings no.2, vc, 1996; Str Qt no.3, 1997

Solo inst: Suite, vc, 1972; Sonata, org, 1973; The Quare Hawk, fl, 1974; Variations with Air, a sax, 1976; Hernia, db, 1978; Changes, pf, 1979; Mythologies, perc, 1979; Variations on Caleno Costume, hpd, 1982; 3 Pieces, cl, 1987; 3 Pieces, gui, 1990; Irische Mikrokosmoi, pf, 1993

Tape: Balthasar's Dream, 1980; Joycespeak, 1995; Sweeney's Vision, 1997; Sweeney's Last Poem, 1998; Quasi una missa, 1999

MSS in *IRL-Dc*

Principal publishers: Naxos Selfhelp,

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GARETH COX

## Cordans, Bartolomeo

(*b* Venice, 10 March 1698; *d* Udine, 14 May 1757). Italian composer. He entered the order of minor observants in Venice, and in 1724 obtained papal dispensation and remained a secular priest. In 1735 he was appointed

*maestro di cappella* of Udine Cathedral, a position he held until his death. Between 1728 and 1731 he appeared in theatrical performances (at S Cassiano and S Moisè, Venice), and in 1733 he was *maestro per modum provisionis* for a few months at the Ospedale dei Derelitti, replacing (Giovanni) Antonio Pollarolo. The oratorio *San Romualdo* (1727), usually attributed to him, is in fact the work of Francesco Rossi.

After becoming *maestro di cappella* at Udine he wrote only sacred music. He maintained his connections with Venice (particularly with the Ospedale della Pietà) and became a member of the Accademia Filarmonica in Bologna, for which he wrote some concertante works on a grand scale. He also cultivated the *a cappella* style: in addition to works necessary for the daily liturgy (psalms, motets and short masses for two or three voices) he wrote a collection of *Dodici Messe a Cappella, ed una per gli Anniversari* (1756), expressly inspired by Palestrina's style. His liturgical compositions for two and three voices with continuo survive in the archives of various musical chapels in Italy, Austria, Germany and Slovenia. A portrait of Cordans is in the castle museum, Udine.

Cordans's brother, Giuseppe Maria, also a minor observant, wrote the treatise *Regole per apprendere il canto fermo* in Venice in 1744 (MS, I-Vnm).

## WORKS

Editions: *Composizioni sacre del Padre Bartolomeo Cordans*, ed. A. Bertarelli (Milan, n.d.) *Bartolomeo Cordans: Composizione per organo*, ed. M. Grattoni (Udine, 1985)

### dramatic

opere serie, first performed in Venice, unless otherwise stated

Ormisda (A. Zeno), S Cassiano, carn. 1728

La generosità di Tiberio [Act 3] (N. Minato), S Cassiano, aut. 1729 [Acts 1 and 2 by S. Lapis]

Silvia (E. Bissaro), S Moisè, aut. 1730

Romilda (C. Pagani-Cesa), S Moisè, carn. 1731, 1 duet in *F-Bc*

Rodelinda (A. Salvi), S Moisè, aut. 1731

? Attanagamenone (ob, G.B. Buini), S Moisè, spr. 1731

? Gli sponsali d'Enea (F. Passarini), S Angelo, spr. 1731

Visitatio ad Praesepe (orat), Udine, 1750

### sacred

Principal sources: *A-Wn; D-Bsb, DI, Mbs, I-CF, OS, UDC, UDD, UDS, Vc, Vnm*

18 masses, 2–3vv, bc

12 masses, 4vv, ed. una per gli Anniversari, 1756

8 masses, 3–4vv, 2 vn, va, bc

Mass movements: 21 Kys, 4–8vv; 20 Gls, 3–4vv; 4 Ky-Gls, 3–4vv; 12 Crs, 3–8vv; 1 Cr-Sanctus, 2vv; 1 Sanctus-Agnus Dei, 3vv

5 Requiems, 2–4vv; 2 Domine Jesu Christe (Requiem movt), 3–4vv

Offices: Vespro della Domenica, 2vv; 5 Terza, 3–4vv; 5 Compieta, 3–4vv; 8 Domine ad adiuvandum, 4–8vv

8 Alma redemptoris, 1–4vv; Ants, 4vv; 8 Regina coeli, 1–4vv; 19 Salve regina, 1–3vv

Psalms: 14 Beatus vir, 3–8vv; Beatus omnes, 3vv; 9 Confitebor, 2–8vv; 2 Credidi propter, 3–4vv; 2 Cum invocarem, 4vv; 6 De profundis, 3–4vv; 33 Dixit, 3–8vv; Domine probasti, 3vv; In convertendo, 1v; 9 Laetatus sum, 1–8vv; 5 Lauda Jerusalem, 4–8vv; 4 Laudate Dominum, 3–4vv; 20 Laudate pueri, 1–8vv; Memento Domine, 2vv; 7 Miserere, 3–8vv; 6 Nisi Dominus, 4vv

Hymns: 3 Ave maris stella, 3–8vv; Creator alme, 4vv; Iste confessor, 4vv; Jam sol recedit, 3vv; Lauda sion, 3vv; 22 Mag, 3–8vv; 2 Nunc dimittis, 4vv; Salve, flores martyrum, 3vv; Si queritis miracula, 4vv; 3 Tantum ergo, 2–3vv; 3 Te Deum, 3–4vv; Hymnus in festivitate S Monicae, 4vv; 2 Veni creator, 3vv; Veni sponsa, 3vv; Vexilla regis, 3vv

2 Litanie della BVM, 3vv

Motets: 28, 1v; 2, 2vv; 7, 3vv; 12, 4vv

Music for Holy Week: Domino, Missa et Turbae; Tenebrae factae sunt, 3vv; Velum templi, 3vv; Plange plebs mea, 3vv; Oratio Jeremiae prophetae, 1v; Improperii, 4vv; Stabat mater

### instrumental

24 trio sonatas, 2 vn, bc, *A-Wgm*

6 Pezzi per organo, *I-UDc*

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*Eitner*Q

*Fétis*B

*Gerber*NL

*La Borde*E

*Schmid*D

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**C. Furlan and M. Grattoni, eds.:** *Arte e società in Friuli al tempo di Bartolomeo Cordans* (forthcoming)

SVEN HANSELL/CARLIDA STEFFAN

## Corde

(It.).

See [Snares](#).

## Cor de basset

(Fr.).

See [Basset-horn](#).

## Cor de chasse

(Fr.).

Hunting [Horn](#).

## Corde di resonanza

(It.).

See [Sympathetic strings](#).

## Cordeilles, Charles

(fl Lyons, 1540–48). French composer and wind band leader. The 'C. Cordeilles' who contributed four pieces to the sixth and seventh books of Moderne's *Le parangon des chansons* (Lyons, 1540) is probably identical with 'Charles Cordeilles meneur d'aulboys' who, with Charles Peyronet, organized a band of nine shawms, 'dolcians', cornetts and sordun for the municipality of Lyons during the celebrations of September 1548 for the arrival of the new king, Henri II. His music did not have a wide circulation (none was published outside Lyons), probably because of his lack of skill in part-writing. The melodies of his four surviving chansons are effective, however, suggesting that he was a wait who had learnt only in the aural tradition, and who was more practised in improvisation or deciphering instrumental tablatures than in polyphonic composition.

### WORKS

Au despourveu le non voyant gecta, 4vv, 1540<sup>16</sup>; Doulx préférer de bouche tant heureuse, 4vv, 1540<sup>16</sup>; May gratieux reverdissant, 4vv, 1540<sup>16</sup>: all ed. in SCC, xxvi (1993); Mes durs ennuys fontaine ont seichée, 4vv, 1540<sup>17</sup>, ed. in SCC, xxvii (1993)

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**F. Dobbins:** *Music in Renaissance Lyons* (Oxford, 1992)

FRANK DOBBINS

## Cordeiro da Silva, João.

See [Silva, João Cordeiro da](#).

# Cordella, Geronimo [Girolamo]

(b ?Naples; fl mid-18th century). Italian composer. He is often confused with the composer and organist Mariano, father of Giacomo Cordella, who was involved in a famous lawsuit concerning the social role of *maestri di cappella* in 1785. His known works are mainly comic operas; their production record suggests that he began his career as a composer in Naples about 1747 and visited north Italy 1754–62.

No complete operas by Cordella have survived, but his oratorio *Gesù crocefisso* (1776) shows only a modest talent. His melodic invention depended heavily on simple triadic patterns, and though this may have been appropriate for some arias of dramatic force it was inadequate for texts requiring pathetic expression. All the arias are da capo in form, some of them composite in tempo and metre; he achieved variety in his treatment of the first section of the arias, sometimes using an *ABA* arrangement and sometimes a rondo-derived construction, as well as the normal two-section form, before the contrasting second part. Harmonic treatment is characteristic for the time, and there are few surprises, although Cordella was especially fond of Neapolitan progressions. In his orchestration he assigned the second violins an unusual independence.

## WORKS

### comic operas

La Faustina (A. Palomba), Naples, Fiorentini, carn. 1747, one aria in *GB-Lbl*

La Flavia, Naples, Nuovo, carn. 1749

La maestra (Palomba), Naples, Fiorentini, carn. 1750, addns by Cordella and G. Latilla to revival of G. Cocchi's work

Il cicisbeo impertinente, Pisa, Pubblico, spr. 1754

Il finto turco, Pisa, Pubblico, sum. 1754

Le virtuose ridicole (Goldoni), Livorno, S Sebastiano, spr. 1756

La donna capricciosa, Livorno, S Sebastiano, spr. 1756

La Madamigella, Livorno, S Sebastiano, sum. 1756

La mercantessa di mode, Torino, Carignano, carn. 1762

Arias, duets in *D-Bsb, GB-Er, Lbl, I-Bc*

### sacred vocal

Gesù crocefisso (azione sacra), ?Naples, ? S Sebastiano, 1776, *I-Nc*

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*ES* (F. Schlitzer)

*FétisB*

*FlorimoN*

*SartoriL*

*SchmidIDS*

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**R. Cafiero:** “Se i maestri di cappella son compresi fra gli artigiani”: Saverio Mattei e una “quarrelle” sulla condizione sociale del musicista alla fine del XVIII secolo’, *Civiltà musicale calabrese nel Settecento: Reggio Calabria* 1986, 29–69

## Cordella, Giacomo

(*b* Naples, 25 July 1786; *d* Naples, ? 8 May 1846 [or ? 8 Aug 1846, 8 May 1847]). Italian composer. He was perhaps the son of Geronimo Cordella (according to Florimo) or, more probably, of Mariano Cordella (according to the libretto of *Il tempio di Gerosolima*, 1798). His teachers were Fenaroli and Paisiello. At the age of 18 he composed a sacred cantata and at about the same time Paisiello secured him a commission for his first opera, the *farsa* *Il ciarlatano*, for Venice, where it had a good reception; it was also performed in Milan, Turin, Padua and the Netherlands. Cordella is said to have returned to Paisiello for further study. He composed fewer than 20 operas, often at widely spaced intervals, and only three after 1826. Except for two disastrous attempts at *opera seria* he worked, generally with success, in the comic or semi-serious genres. His greatest success was *Una follia*, first given in 1813 at Naples, where most of his operas had their premières. His other vocal works include substitute arias; one for Weigl's *Amor marinaro* led to the attribution to him of an opera with this title. According to an autobiographical notice of 1825 (*AMZ*, xxvii, 717), he had by then also composed many sacred works, including masses, Vespers, motets and a *Te Deum* for two choirs.

After Luigi Mosca died in November 1824, Cordella succeeded him as *secondo maestro* of the royal chapel. He was at the same time named inspector of singing and *partimento* in the non-resident division of the conservatory, and in 1827 he became *solfeggio* master at the conservatory. From at least 1832 he was music director at the S Carlo, first jointly with Pietro Raimondi, then alone and from about 1840 jointly with Giuseppe Lillo. The two were still there in the 1842–3 season.

According to Florimo, Cordella was a good organist, and his 1825 biography states that he had made a special study of accompanying singers at the keyboard.

### WORKS

#### operas

*Il ciarlatano*, ossia *I finti savoiard*i (farsa giocosa, 1, L.G. Buonavoglia), Venice, S Moisè, 11 Feb 1805, *I-Nc*, excerpt *Bc*

*L'albergatrice scaltra*, Naples, S Carlo, 27 June 1807

*Annibale in Capua* (dramma per musica, 2, ? S.A. Sografi), Naples, S Carlo, 21 Oct 1809, *Mr\**

*L'isola incantata* (farsa, 1), Naples, Nuovo, sum. 1809, *Nc*

*Una follia* (commedia per musica, 2, A.L. Tottola), Naples, Fiorentini, 1813, *Nc*, *OS*, excerpts *Mc*, *Nc*

*L'avar*o (commedia, 2, G. Palomba), Naples, Fiorentini, aut. 1814

*L'azzardo fortunato* (commedia per musica, 1, Tottola), Naples, Fiorentini, carn. 1815, *Nc*

*La rappresaglia*, ovvero *Amore alla prova* (C. Sterbini), Rome, Valle, 26 Dec 1818

*Il contraccambio* (dg, 2, Sterbini), Rome, Valle, carn. 1819, excerpts *Bsf*, *Mc*, *Nc*

*Lo scaltro millantatore* (commedia, 2, G. Palomba), Naples, Nuovo, 16 July 1819, *Mc*, *Nc*

*Lo sposo di provincia* (commedia, 2, G. Schmidt), Rome, Argentina, 29 Sept 1821,

Rsc

Il castello degli invalidi (farsa, 1), Naples, Nuovo, 1823, *Nc*

Il frenetico per amore (melodramma, 2), Naples, Nuovo, aut. 1824, *Nc*

Alcibiade (azione eroica, 2, L. Privaldi), Venice, Fenice, 26 Dec 1824, *Vt*, excerpts *Mc, Nc*

Gli avventurieri (melodramma giocoso, 2, F. Romani), Milan, Cannobiana, 6 Sept 1825, *Mr\**, *Nc*, excerpts *Mc, OS, Tci*

La bella prigioniera (ob, 2), Naples, Fondo, 1826

Il marito disperato (commedia giocosa per musica, 2, A. Passaro, after G.B. Lorenzi), Naples, Fondo, Lent 1833, *Mc, Nc*, excerpts *Nf, Rsc*

I due furbi (commedia, 2, A. Palomba, rev. A. Passaro), Naples, Nuovo, 16 July 1835, *Nc*

Matilde di Lanchefort (melodramma storico, 2, Passaro), Naples, Fondo, spr. 1838, *Nc*

L'abitator delle rupi, *Nc*

Le nozze campestri (dramma per musica, 1, Schmidt), collab. G. Lillo, G. Puzone and S. Sarmiento, Naples, S Carlo, 30 May 1840, *Mc*

#### other works

Il tempio di Gerosolima (orat), Naples, 1798, collab. Mariano Cordella

La vittoria dell'Arca contro Gerico (cant.), Naples, 1804

Manfredi trovatore (cant.), Naples, S Carlo, 6 July 1836, collab., *Mc*(excerpt)

Il dono a Partenope (cant., Schmidt), Naples, S Carlo, 30 May 1840, collab., *Mc* (excerpt)

Other secular and sacred works, incl. one Passion, lits, masses and motets for soloists, chorus and orch, and small-scale inst pieces, *Mc, Nc*

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*ES* (F. Schlitzer)

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*RosaM*

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**R. Cafiero:** 'Se i maestri di cappella son compresi fra gli artigiani: Saverio Mattei e una querelle sulla condizione sociale del musicista alla fine del XVIII secolo', *Civiltà musicale calabrese nel Settecento: Reggio di Calabria* 1986, 29–69

DENNIS LIBBY/MARCO BEGHELLI

## Cor de nuit

(Fr.).

See under [Organ stop](#).

## Corder, Frederick

(*b* London, 26 Jan 1852; *d* London, 21 Aug 1932). English conductor, translator, composer and teacher. After studying at the RAM (1873–5), he went to Cologne on a Mendelssohn scholarship to study with Ferdinand Hiller (1875–8), later moving on to Milan (1878–9); on his return he became

conductor at the Brighton Aquarium (1880–82) where he greatly improved the standard of the concerts. Unable to support himself by composition, he turned to literary work, often in collaboration with his wife Henrietta Louisa (née Walford). The most famous of the collaborations signed H. and F. Corder were their pioneering English translations of Wagner, which did much to spread an appreciation in England of the composer Corder admired above all others. Their first translation, *Parsifal* (1879), reflects much of the manner of Wagner's original, but misses the complexity and subtlety of a drama whose real depths of meaning they hardly discerned. The *Ring* (1882) was for long the preferred English version, being used both for reading and in performance (e.g. *Die Walküre* at Covent Garden in 1895). Though no longer acceptable by reason of its many contortions of language in the attempt to match Wagner's *Stabreim*, it is remarkably faithful to the detail and much of the spirit of the German; its most crucial fault is that what is archaic in German sounds merely quaint in English.

Of Corder's own operas, only *Nordisa* met with any success, being widely performed after its première on 26 January 1887 by the Carl Rosa Opera Company at the Royal Court Theatre, Liverpool. But after the death of Carl Rosa, Corder was forced to abandon his hopes of a career as a composer for an established English opera, and turned to teaching. From 1888 he was a professor of composition at the RAM (curator, 1889), and there taught many composers, most notably Bax, Bantock and Holbrooke, encouraging a late Romantic, German-derived technique; in some cases he also helped them later in their careers. In 1890 he was appointed orchestral director at Trinity College, London, and in 1896 he lectured at the Royal Institution on Berlioz, Wagner and Liszt; in 1905 he founded the Society of British Composers. His writings include a valuable history of the RAM (1922) and an exaggeratedly defensive biography of Liszt (1925).

His son, Paul Corder (1879–1942), also a composer, studied at the RAM and from 1907 taught harmony and composition there.

## WORKS

(selective list)

printed works published in London unless otherwise stated

### stage

La morte d'Arthur (op, 4, Corder, after T. Malory), Brighton, 1879

A Storm in a Teacup (operetta, Corder), Brighton, Aquarium, 18 Feb 1882

Nordisa (romantic op, 3, Corder), op.17, Liverpool, Royal Court, 26 Jan 1887 (1886)

### dramatic cantatas

The Bridal of Triermain (W. Scott), S, A, T, B, chorus, orch, op.16, Wolverhampton Festival, 1886 (1886)

Margaret: the Blind Girl of Castel-Cuillé (Corder, after H.W. Longfellow), S, A, female vv, pf (1888)

The Sword of Argantyr (Corder), Leeds Festival, 1889 (1889)

### other works

Vocal: Des Sängers Fluch (The Minstrel's Curse) (L. Uhland), declamation, pf

(Mainz, 1883); Dreamland (Corder), ode, chorus, orch, op.9 (1883); [4] River Songs (Corder), 3 female vv, op.6 (1884); The Grand Panjandrum (N.C. Hill), chorus (1898); songs; partsongs; arrs. of Russ. and Eng. folksongs

Inst: Ossian Ov. orch, 1882; Rumänische Weisen, vn, pf (Leipzig, 1883); Roumanian Suite, orch, 1887; Prospero Ov., orch (1888); Elegy (In memoriam Victor Harris), 24 vn, org (1910)

## WRITINGS

*Exercises in Harmony and Composition* (London, 1891)

*A Plain and Easy Guide to Music, or The New 'Morley'* (London, 1893, 3/1930)

*The Orchestra and How to Write for it* (London, 1896, 6/1923)

*Recitation with Music* (London, 1897, 2/1904)

*Modern Musical Composition* (London, 1909)

*Beethoven and his Music* (London, 1912)

*Wagner and his Music* (London, 1912)

*A History of the Royal Academy of Music from 1822 to 1922* (London, 1922)

*Beethoven* (London, 1922/R)

*Wagner* (London, 1922/R, 2/1948)

*Ferencz (François) Liszt* (London, 1925/R)

**with H.L. Corder:** Eng. trans. of Wagner librettos, incl. *Parsifal* (1879), *Die Meistersinger von Nürnberg* (1882), *Der Ring des Nibelungen* (1882), *Tristan und Isolde* (1882), *Lohengrin* (1884); orig. libs, incl. *Sisyphus, King of Ephyrus* [set by B. Orczy, 1882]

**with B.C. Stephenson:** lib, *The Golden Web* [set by A.G. Thomas, 1893]

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**F. Howes:** *The English Musical Renaissance* (London, 1966)

JOHN WARRACK, ROSEMARY WILLIAMSON

## Cordero, Ernesto

(b New York, 9 Aug 1946). Puerto Rican guitarist and composer. He was brought up from infancy in Puerto Rico; he studied guitar and theory at the Madrid Conservatory (1967–70), the Accademia di S Cecilia in Rome and the Accademia Musicale Chigiana, Siena (1973–4). As a guitarist he has made many recital appearances in Puerto Rico, Europe and the USA, performing Spanish and Latin American music as well as his own works, receiving high recognition and several awards. Since 1971 he has been a member of the faculty of the University of Puerto Rico, teaching both guitar and composition. Cordero composes primarily for guitar. His style is characterized by neo-classical adherence to traditional harmony and forms, with occasional dissonance related to certain aspects of guitar tuning and technique. His music occasionally incorporates rhythmic and melodic elements reminiscent of Puerto Rican folk music.

## WORKS

(selective list)

Orch: Concierto criollo, cuatro, orch, 1986

Gui: Fantasía, gui, orch, 1975; Mapeyé, 1975; 5 Preludes, 1977; Concierto evocativo, gui, orch, 1978; Sonata, 1980; Due canzoni popolari andaluze, 1981; Concierto antillano, gui, orch, 1983; 2 piezas afroantillanas, 1985; El carbonerito, 1986; Estudio a la cubana, 1986; Pinceladas nocturnas, 1988

Vocal: 3 canciones (M. Alonso, A.C. Ríos, M. Machado), 1v, orch, 1968–73; Canciones (various Puerto Rican poets), 11 songs, 1v, orch, 1983; 2 canciones, S, wind qt, 1983; Cállate silencio mío, S, chbr orch, 1986; Dice la fuente, S, chbr orch, 1986; Era mi dolor tan alto, S, chbr orch, 1986; La hija del viejo Pancho, 2 S, orch; other works for 1v, gui; 1v, pf; 1v, orch

Principal publishers: Berben, Chanterelle Institute of Puerto Rican Culture, Max Eschig Spanish Music Center, Zanibon

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DONALD THOMPSON

## Cordero, Roque

(b Panama City, 16 Aug 1917). Panamanian composer, conductor and teacher. From a modest family background with no connections with the classical music world, he nevertheless began to write band music at an early age and to conduct, gaining a local reputation and winning several prizes. Cordero pursued his musical studies in his native city with Herbert de Castro and Alfredo Saint-Malo, and acquired further training in the USA. In 1943 the New York International Education Institute granted him a scholarship to study music at the University of Minnesota. There Mitropoulos, then music director of the Minneapolis SO, after reading Cordero's *Capricho interiorano* of 1939 and praising its orchestration, decided to introduce him to Krenek, at Hamline University, who became his teacher of composition for the next four years. Concurrently, Mitropoulos taught him orchestral conducting and helped him with a private scholarship. Mitropoulos 'was like a father to me', Cordero once said. He graduated *magna cum laude* from Hamline in 1947. His *Obertura panameña* (1944) was first performed by Mitropoulos and the Minneapolis SO on 5 April 1946. In 1947 he received honourable mention in the Detroit Reichold Music Contest for his First Symphony (1945).

With a grant from Koussevitzky he studied orchestral conducting with Stanley Chapple at the Berkshire Music Center in 1946, and with Leon Barzin in New York. In 1949 he was awarded a Guggenheim Fellowship for composition and conducting. On his return to Panama in 1950 he became associate director of the National Conservatory (1950–53), then director of the National Music Institute (1953–64) and director of the Panama National SO (1964–6). From 1966 to 1969 he was associate director of the Latin American Music Center

and professor of composition at Indiana University (Bloomington). He served as music consultant in New York for the publishers Peer-Southern, and joined the faculty at Illinois State University (1972) as professor of composition. He retired from that institution in 1987 as Distinguished Emeritus Professor of Music.

Cordero has received numerous commissions: from Mitropoulos, the Koussevitzky and Coolidge Foundations, the Caracas Third Festival, the Second Festival of Guanabara (Rio de Janeiro), the National Endowment for the Arts, the Kennedy Center, the Panama National Institute of Culture and Sports, the Illinois Arts Council, the Cincinnati SO, the Peoria SO (Illinois), the University of Alabama and Illinois State University. He has also received numerous honorary titles and degrees from universities. Several of his works have won national and international prizes: the Ricardo Miró Prize (Panama, 1953) for his *Rapsodia campesina*, the Caro de Boesi Prize (Caracas, 1957) for his Second Symphony, the Koussevitzky International Recording Award (1974) for his Violin Concerto and the Chamber Music Prize of San José (Costa Rica, 1977) for his Third String Quartet. He has conducted major orchestras in Argentina, Brazil, Chile, Colombia, El Salvador, Guatemala, Panama, Puerto Rico and the USA. Many of his compositions have been recorded and performed by major orchestras and artists in Latin America, the USA, Europe, Israel and Australia.

Cordero's influence as an educationist is reflected in the results he obtained when he first established the music education programme in the Panama National Music Institute, which granted the first degrees for music teachers and the first diplomas for composition studies. He therefore contributed substantially to the organization of professional musical life in Panama. His teaching ideas were extended to the whole Latin American continent with the wide use of his *Curso de solfeo* (published by Ricordi in Buenos Aires and Mexico) and to the USA, where he has taught dozens of composition students. Several master's and doctoral theses on his works were written.

With the exception of a few choral works (both *a cappella* and with orchestra) and the ballet *Sensemayá*, for mixed chorus and drum, most of Cordero's music is instrumental. Up to about 1946 he composed in a nationalist, mostly tonal vein, as in such works as *Capricho interiorano* (1939), *Sonatina rítmica* (1943) and *Obertura panameña* (1944), but he did so by combining national elements with modern compositional techniques. He did not consider his music deliberately nationalistic nor did he classify it in any particular trend. On several occasions, he expressed his independent attitude, but always remained truthful to his Panamanian origins. The national elements of the early works are expressed through certain melodic and rhythmic traits, especially those of such typical folk and popular dances as the meyorana, punto and tamborito. But even there he does not resort to an overt, folk-like style but attempts to develop a uniquely modern Panamanian idiom. The *Sonatina rítmica*, in three movements, illustrates that idiom. The writing is tonal, although at times the tonality darkens, primarily through key fluctuations, frequent altered chords, and chromatic aggregates in melodic motives. Typical accompanimental rhythmic patterns or melodic-rhythmic figures of the meyorana recur especially in the outer movements. Formal designs are traditional: sonata-allegro, song form and rondo for the three movements respectively. But, despite the individuality of such a style,

Cordero's international recognition was due primarily to his later style, based on a free utilization of 12-note methods.

His study with Krenek motivated him to begin adopting elements of 12-note technique in the *Ocho miniaturas* for small orchestra, first written in 1944 and revised in 1948. But his first truly 12-note composition was the *Sonatina* for violin and piano of 1946 (and not 1954 as stated in Sider, 1967). The *Sonatina* was praised not only by Krenek and Mitropoulos but by Cowell, Varèse, Piston, Copland and Stravinsky. In it, Cordero is closer to Berg than to Schoenberg or Webern in the way he conceived and manipulated the basic set. That set is used in the three movements of the work (expressed thematically in the first five bars of the first movement) and consists of major and minor thirds, minor seconds and their inversions; it is used freely, i.e. with melodic and harmonic repetitions and many octave doublings. Characteristic of this style is the frequent melodic and harmonic occurrence of the seventh and a contrapuntal texture whose parts are often built from several forms of the set. In addition the pitches of the basic forms of the set are frequently distributed between the two instruments. A few passages of the outer movements contain rhythmic patterns associated with Latin American folk music, such as the habanera rhythm (and its altered version known as the Cuban tresillo: two dotted quavers and a quaver in a 2/4 metre), the syncopation of a semiquaver, quaver and semiquaver, and the simultaneous or successive combination of 6/8 and 3/4 metres.

Cordero's *Second Symphony* (1956) illustrates his mature serial writing. Cast in one movement, the symphony is based on three related note rows, freely treated, and it follows a compound sonata form. One trait of this work typical of Cordero is its frequent use of ostinato, which is derived from the rhythm of the Panamanian punto (and not the cumbia as mentioned by Sider, 1967). Since the 1960s Cordero has refined his serial techniques, while retaining the same general traits, with the exception of an increased concern for timbral effects and rhythmic intricacies, and a new irregularity of punctuation and phrasing. On occasions, and for special reasons, he has returned to a new, amplified tonality, as in his *Rapsodia campesina* (1953) and the *Dos pequeñas piezas corales* (1966).

The *Violin Concerto* (1962) is a virtuoso work, with a technically demanding solo part which pauses rarely. The orchestra is also treated in a virtuoso manner, particularly in the last two movements. In the second movement, it is reduced to a chamber ensemble, emphasizing short solo passages for winds and blending unusual colours, such as violin harmonics with the clarinet in its low register at the end of the movement. The 12-note set of the concerto opens with a major 7th, characteristic of the composer's previous music. The retrograde form of the set makes up the second theme of the sonata-form design. The music critic Paul Hume (1965) considered this work a 'unique achievement', whose 'sinews are lean, but for all their lack of fat, they offer generous amounts of pure lyric beauty. That they are based on economical lines never deprives them of a sense of largeness of design'. Cordero's later works, from the early 1970s to the mid-1990s, consolidate his strong individuality in handling serial technique with fine idiomatic instrumental writing (as, for example, in the six *Soliloquios*, 1975–92), and always retain his Panamanian accent, but without being nationalistic.

## WORKS

(selective list)

Ballets: Sensemayá, chorus, drum (1950); Setetule, orch (1956)

Orch: Capricho interiorano, 1939; 8 miniaturas, small orch, 1944, rev. 1948; Obertura panameña no.2, 1944; Pf Conc., 1944; Sym. no.1, 1945; Movimiento sinfónico, str, 1946; Introducción y allegro burlesco, 1950; Rapsodia campesina, 1953; Adagio trágico, str, 1955; Sym. no.2, 1956; Danza en forma de fuga, str, 1958; 5 mensajes breves, 1959; Mensaje fúnebre (In memoriam D. Mitropoulos), cl, str, 1961; Vn Conc., 1962; Sym. no.3, 1965; Circunvoluciones y móviles, chbr group, 1967; Concertino, va, str, 1968; Elegy, str, 1973; Momentum jubilo (Fanfare), 1973; 6 mobiles, 1975; Obertura de salutación, 1980; Sym. no.4, 1986; Tributo sinfónico a un centenario, 1997

Vocal: Patria, reciter, chorus, 1944; Ps cxiii, chorus, 1944; Aleluya, 3vv, 1961; Canon no.1, 3vv, 1961; 2 pequeñas piezas corales, chorus, 1966; Música veinte, vv, chbr orch, 1970; Cant. for Peace, Bar, chorus, orch, 1979

Chbr: Danza en forma de fuga, str qt, 1943; 2 Short Pieces, vn, pf, 1945; Sonatina, vn, pf, 1946; Qnt, fl, cl, vn, vc, pf, 1949; Mensaje breve, fl, ob, cl, bn, 1957; Mensaje breve, cl, bn, 1958; Str Qt no.1, 1960; Sonata, vc, pf, 1963; 3 Short Messages, va, pf, 1966; Permutaciones 7, chbr ens, 1967; Str Qt no.2, 1968; Paz, paix, peace, hp, 4 trios, 1969; Str Qt no.3, 1973; Variations and Theme for 5, wind qnt, 1975; Doble concierto sin orquesta, vn, pf, 1978; Music for 5 brass, brass qnt, 1980; Poetic Nocturne of the Min River, chbr ens, 1981; Petites mobiles, bn, trios, 1983; Str Qt no.4, 1983; 3 Permutations, vn, vc, db, 1984; 3 miniminiatures for Ernst, fl, cl, 1985; Serenatas, fl, cl, va, hp, 1987; Dodecaconcerto, chbr ens, 1990; 4 Messages, fls, pf, 1992; Fanfarria jubilosa, brass, ww, perc, 1994; Duos, ob, bn, 1996

Pf: Nostalgia, 1943; Preludio para la cuna vacía, 1943; Sonatina rítmica, 1943; 5 Miniatures, 1944; Variations for the Second Miniature, 1944; Rhapsody, 2 pf, 1945; 9 Preludes, 1947; Duo 1954, 2 pf, 1954; Sonata breve, 1966; 3 piezasillas pare Alina, 1978; 5 New Preludes, 1983; Sonata, 1985; 3 meditaciones poéticas, 1995

Other solo inst: 6 soliloquios: no.1, fl, 1975, no.2, a sax, 1976, no.3, cl, 1976, no.4, perc, 1981, no.5, db, 1981, no.6, vc, 1992; 5 mensajes pare 4 amigos, gui, 1983; Rapsodia panameña, vn, 1988; 3 Preludes, gui, 1988; 3 veces 13, hp, 1997

Film scores

Principal publishers: Bérbén, Peer-Southern, Salabert

## WRITINGS

‘El folklore en la creación musical panameña’, *Universidad* [Panamá], no.31 (1952), 103–13

*Curso de solfeo* (Panamá, 1956, 2/1963)

‘Actualidad musical de Panamá’, *Buenos Aires Musical*, no.197 (1957), 5

‘¿Nacionalismo versus dodecafonismo?’, *RMC*, no.67 (1959), 28–32

‘Relaciones de la educación musical con los conservatorios de música’, *RMC*, nos.87–8 (1964), 63–7

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‘La música en Centroamérica y Panamá’, *Journal of Interamerican Studies*, no.8 (1966), 411–18

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GERARD BÉHAGUE

## Cordes

(Fr.).

See [Snares](#).

## Cordes avallées [à corde avallée]

(Fr.: 'lowered strings').

A term sometimes found in lute, guitar and mandore music to designate the alteration in tuning of at least one course of strings from the normal pattern. Such alterations afford players a greater compass of notes, more open strings for resonance and ease of playing. Because of the nature of the tablature notation for these instruments, it is as easy to read and play music in the altered tuning as it is in the normal one.

Apparently, the term appears first in the 16th-century printed sources for four-course guitar (G. Morlaye: *Quatriesme Livre ... de Guyterne*, 1552 ['corde avallée'], and *Le Second Livre*, 1553 ['à corde avallée']; A. Le Roy: *Cinqiesme livre de guiterre*, 2/1554, and *Second livre de guiterre*, 2/1555). Here the term indicates that the fourth (i.e. lowest) course is to be tuned a whole tone lower than usual.

The Spanish term for the normal guitar tuning is *temple nuevos* and, for the equivalent of *corde avallée*, *temple viejos* (see J. Bermudo: *Declaración de instrumentos musicales*, 1555). The latter tuning, without mention of any term, is used by Alonso Mudarra (*Tres libros*, 1546) for some of his four-course guitar music. In Italy, the altered four-course guitar tuning is used, without

designation, by Scipione Cerreto (*Della prattica musica*, 1601) and in the anonymous collection *Conserto vago* (1645).

In lute music the French term first appears in Anthoine Francisque's *Le trésor d'Orphée* (1600), but here two of the lute's six primary courses are altered, resulting in the tuning  $G-B\flat-f-b\flat-d'-g'$ . This tuning is also used by Joachim van den Hove (*Florida*, 1601) in two pieces. J.B. Besard (*Thesaurus harmonicus*, 1603) uses the term for the tuning  $F-B\flat-f-b\flat-d'-g'$ , in which three courses are altered. This tuning, with or without the designation, also is found in several other lute sources from the first half of the 17th century.

Indications in lute music to alter the tuning by lowering only the lowest (sixth) course by a whole tone are found in Italy in Francesco Spinacino's *Libro secondo* (1507), where the term 'basso discordato' is used, and in German sources (e.g. H. Gerle: *Tabulatur auff die Laudten*, 1533), which use the term *im Abzug* (see [Abzug](#) (1)). There appears not to be an equivalent English term, but this tuning is used for the lute solos in John Maynard's *The XII Wonders of the World* (1611), in which a tuning chart in tablature is provided.

For the mandore, *corde avallée* is used to indicate that the first (highest) course is to be tuned a whole tone lower than its normal pitch (F. de Chancy: *Tablature de mandore*, 1629).

Information on tunings not designated *cordes avallés* are described in [Scordatura](#), §3.

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JAMES TYLER

## Cordes sympathiques

(Fr.).

See [Sympathetic strings](#).

## Cor d'harmonie

(Fr.).

See [Horn](#).

## Cordier

(Fr.).

See [Tailpiece](#).

## Cordier, Baude

(*b* Reims; *fl* early 15th century). French composer. The only undisputed biographical facts associated directly with his name are contained in the composer's own words in the elegantly notated rondeau *Tout par compas suy composés* (see [Rondeau \(i\)](#), fig.2 for illustration). The third of four rondeau texts accompanying this circle canon proclaims that the composer's music is known from Reims, his birthplace, to Rome. In it, Cordier is called 'Maistre', indicating that he was a master of arts. The work also suggests Italian influence in being a two-voice canon at the unison over an independent tenor, like the caccia. Both this piece and the rondeau *Belle, bonne, sage* use diminution in the notation, which suggests a dating of 1400 or later. Moreover, the two pieces form a supplement to the late 14th-century Chantilly Manuscript (*F-CH* 564), notorious for its complex notation. Although *Belle, bonne, sage* has the typical three-part texture of a cantus with accompanying textless tenor and contratenor, it also opens with imitation between all three parts. However, it has been suggested (see Wright) that 'Baude Cordier' was the professional sobriquet of Baude Fresnel, a harp player ('cordier') and organist at the court of Philip the Bold and friend of the Burgundian composer Jean Tapissier. Fresnel was from Reims (and was sometimes called Baude de Rains), entered Philip's service on 10 January 1384 and was in Milan and Avignon with him in 1391 and again in Avignon in 1395. He married in 1395 and died in 1397 or 1398, leaving a wife and daughter. This identification would place his compositions in the decade and a half before 1400; however, it has not been universally accepted (see Günther, 1984, p.90; Hoppin, 686).

The remaining nine secular songs (eight in *GB-Ob* Can misc.213, an Italian manuscript from the Venetian area containing many French compositions) show Cordier to be a genuinely transitional composer, his works ranging from complex rondeaux like *Amans, amés secretement*, which has no fewer than 23 mensuration signs within 15 bars of modern transcription, to simple works like *Ce jour de l'an que maint* or *Je suy celui qui veul*. Cordier had a melodic gift which is complemented by his straightforward accompaniments. A good example is the attractive rondeau *Tant ay de plaisir*, which uses both duple *tempus* and *prolatio minor*. Syncopation is usually modest, though the more rhythmically complex works tend to employ short syncopations together with simultaneous conflicting rhythms, as in *Pour le deffault du noble dieu Bachus*. The greater length of the ballade, musically in comparison with the rondeau, made it a popular vehicle for rhythmic complexity in the early 15th century as well as the late 14th. Thus, *Dame excellent ou sont bonté* has many bars involving the simultaneous performance of duple and triple rhythms, whether *tempus* or *prolatio* is concerned. Also, while the piece is mainly in 6/8 in transcription, it ends in 4/4. The most up-to-date rondeau is probably *Se cuer d'amant par soy* (*I-Bc* Q15). The work has the more flowing rhythms of the mid-15th century, and its transcription involves frequent use of 9/8 within a prevailing 6/8 metre (see Strohm, 141–3).

The main features of the three-voice Gloria are its division into four main sections, and some limited word-painting. The duple rhythms are typical of

the simple mass movements of the late 14th century, doubtless intended to obtain the approval of the church, which was more concerned with the audibility of the words than with the artistry of the music. In spite of this, the contratenor has many syncopations, often merely displacing the note-against-note movement of the other parts. The Amen introduces *prolatio maior*, as does Tapissier's Credo, possibly a companion-piece to Cordier's Gloria (both are in *F-APT* 16bis and *I-Bc* Q15); the Amens of both differ from one manuscript to the other, but the two are stylistically related.

## WORKS

Edition: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/1 (1955) [complete edition]

### mass movement

Gloria, 3vv

### ballade

Dame excellent ou sont bonté, 4vv

### rondeaux

Amans, amés secretement, 3vv

Belle, bonne, sage, plaisant, 3vv

Ce jour de l'an que maint, 3vv

Je suy celui qui veul, 3vv

Pour le deffault du noble dieu Bachus, 3vv

Que vaut avoir qui ne vit, 3vv

Se cuer d'amant par soy, 3vv, ed. in *StrohmR*, 142

Tant ay de plaisir et de desplaisance, 3vv

Tout par compas suy composés, 3vv

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# Cordier, Jacques [Bocan, Bocham, Bocquain, Bocquam, Boucan]

(b Lorraine, c1580; d ?Paris, before 1655). French violinist, dancing-master and composer. He was widely known by the name Bocan and variants of it. He worked for a time in England. In 1612 he was a musician in the service of James I's queen, Anne of Denmark. He played in court masques such as Jonson's *Love Freed from Ignorance* (1611) and Campion's *Lord's Masque* (1614). He later returned to France and became dancing-master to the royal family. He accompanied Queen Henrietta Maria to London in 1625 but was obliged to return to France in 1628. In records for 1655, his wife was listed as a widow.

Although deformed and apparently untutored in music he played both the rebec and the violin; his natural gifts and buoyant playing were so extraordinary that he was always fashionable, and he received high praise from Mersenne (*Harmonie universelle*, 1636–7, 'Traité des instruments à cordes', i/2). A branle by Cordier (his only surviving work) is in François de Chancy's *Tablature de mandore* (Paris, 1629); it was alleged that the final entrée of the *Ballet du grand bal de la douairière de Billebahaut* (1626) satirized his compositions.

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MARGARET M. MCGOWAN

# Cordiera

(It.).

See [Tailpiece](#).

# Cordoneanu, Constantin

(b Galați, 20 May 1852; d Bucharest, c1918). Romanian music critic, flautist and teacher. He studied at the Bucharest Conservatory with Luigi de Santis (flute) and Gheorghe Brătianu (theory). After working for a short period as a flautist in the orchestra of the Romanian Philharmonic Society, he became a teacher at the Pedagogical Seminary and at the Gheorghe Șincai secondary school in Bucharest. In 1890 he founded and directed the important music journal *România Musicală*, and began his activity as a music critic; he also initiated the collection *Biblioteca Lirică*, editing more than 50 booklets on

Romanian and European music. He formed an artistic salon in Bucharest, inviting outstanding Romanian and foreign musicians to give concerts in his own home. For the Götzl company of Austria he invented a new type of flute. Cordoneanu drew up the *Curs elementar de muzică pentru uzul școalelor în genere* ('An elementary course of music for general school use', Bucharest, 1893–4) and conceived an original system for studying vocal music in secondary schools (*Metodul scriptosonic*, Bucharest, 1908). He also prepared Romanian translations of many textbooks, including E.F. Richter's *Die praktischen Studien zur Theorie der Musik* (Bucharest, 1892). His compositions include solo vocal, choral, and instrumental chamber works.

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VIOREL COSMA

## Corea, Chick [Armando Anthony]

(b Chelsea, MA, 12 June 1941). American jazz pianist, electric-keyboard player and composer. He began playing the piano at the age of four, learning the fundamentals of music from his father, a professional musician. He first joined the Latin bands of Mongo Santamaria and Willie Bobo (1962–3), and a love of Latin music has been evident throughout his career. He then worked extensively with the hard-bop trumpeter Blue Mitchell (1964–6) and Stan Getz (1967) and made his first recordings as a leader.

In 1968 Corea began playing electric piano in Miles Davis's group, which was turning towards jazz-rock. His involvement with Davis marked the beginning of his exploration of free improvisation. He appeared on many of Davis's important jazz-rock albums including *In a Silent Way* (1969, Col.) and *Bitches Brew* (1970, Col.). Along with Dave Holland he left the group in 1970. The two men formed the group Circle with the drummer Barry Altschul and Anthony Braxton on reed instruments. Corea soon felt a need to establish a more lyrical context for his music, in part because he began the study of Scientology, which pushed him towards creating popular and accessible music. The two solo albums *Piano Improvisations*, recorded for ECM in 1971 shortly before Circle disbanded, clearly reflect this urge.

From late 1971 to 1973 Corea attracted a wider audience with the first of his groups called Return to Forever, which made use of expansive melodies, romantic vocal lines and infectious Latin rhythms. The original members of this group included electric bass guitarist Stanley Clarke and percussionist Airto Moreira. The second Return to Forever group was a powerful rock band in which Corea played electric piano, electronic keyboards and synthesizers; by the mid-1970s he had become popular with rock audiences. Several of his

compositions, among them *Windows* (1967, on Getz's album *Sweet Rain*, Verve), *Spain* (1972, on *Light as a Feather*, Pol.) and *Crystal Silence* (1972, on *Crystal Silence*, ECM), have become jazz standards. In the late 1970s he formed a third group under the name Return to Forever that incorporated small string and brass ensembles, made less use of electronics and drew on elements from the Latin, Spanish and classical traditions.

Corea continued to perform and record regularly in a wide variety of acoustic jazz settings, including solo performances, duos with Gary Burton or Herbie Hancock, a quartet with Mike Brecker, and the group Trio Music, formed in 1981. In 1985 he established the Elektric Band, a trio with the bass player John Patitucci and the drummer Dave Weckl, which makes use of both electric and acoustic instrumentation. He recorded some duos in the early 1990s with the singer Bobby McFerrin, and Mozart concertos with Gulda, Harnoncourt and McFerrin.

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BILL DOBBINS/R

## Corelli, Arcangelo

(b Fusignano, 17 Feb 1653; d Rome, 8 Jan 1713). Italian composer and violinist. Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy, and in particular in Rome, where he settled in early manhood, but soon spread beyond local and national confines to become a European phenomenon. As a violinist, teacher of the violin and director of instrumental ensembles Corelli imposed standards of discipline that were unusually strict for their period and helped to lay the

groundwork for further progress along the same lines during the 18th century. To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded.

1. Early life.
2. First years in Rome.
3. Later years in Rome.
4. Reputation and influence.
5. Style.

WORKS

BIBLIOGRAPHY

MICHAEL TALBOT

Corelli, Arcangelo

### 1. Early life.

Fusignano, Corelli's birthplace, is a small town midway between Bologna and Ravenna. The Corellis were a family of prosperous landowners, whose elevated social status undoubtedly contributed to the high regard in which the composer's future patrons were to hold both him and his family. Arcangelo was named after his father, who died a month before he was born. Together with four older children, Ippolito, Domenico, Giovanna and Giacinto, he was brought up by his mother Santa Corelli, née Raffini. His childhood has been the subject of fanciful anecdotes of doubtful veracity, but there is no reason to disbelieve the testimony of Crescimbeni (who as a leading member of the Arcadian Academy must have known Corelli well) that he first took music lessons from a priest in the nearby town of Faenza, continued his studies at Lugo, and finally went, in 1666, to Bologna. That city, which boasted one of the largest churches in Christendom in the basilica of S Petronio, was the home of a flourishing school of composers, whose outstanding figures included Cazzati, Perti, Colonna, G.B. Vitali and, nearer the end of the century, Torelli. Padre Martini claimed that here Corelli took violin lessons first from Giovanni Benvenuti and later Leonardo Brugnoli, both pupils of Ercole Gaibara, the doyen of Bolognese violinists. Burney, on the other hand, cited B.G. Laurenti as Corelli's teacher. Both accounts must be taken with some reservation, as 18th-century historians often named arbitrarily as teachers of the famous those whom they considered especially worthy of the responsibility. Hawkins's assertion that G.B. Bassani taught him, often dismissed in the past on the grounds of Corelli's supposed seniority, could well be true, as Bassani's date of birth is now believed to fall before 1650 and his activity as an organist in Ferrara to date from 1667. In 1670 Corelli, at the age of 17, was admitted to the Accademia Filarmonica of Bologna.

Corelli, Arcangelo

### 2. First years in Rome.

His presence in Rome is attested from 1675, when he appeared as a violinist in the orchestra recruited for a series of Lenten oratorios at S Giovanni dei Fiorentini and, on 25 August, as the third of four violinists engaged to play for the annual celebration of the feast day of St Louis of France in the church named after the saint. His whereabouts during the four or so preceding years

remain uncertain. Padre Martini stated that Corelli spent only four years in Bologna, but the initial appearance of his name in Roman payment books as 'Arcangelo bolognese' (confirming, incidentally, the nickname of 'Il Bolognese' on the title-pages of his opp.1–3) and his generally subordinate position among the orchestral violinists in 1675, and for some years after, suggest that he was a newcomer to Rome. Either this surmise is wrong, and Corelli arrived in Rome around 1671; or Padre Martini underestimated the length of his stay in Bologna; or Corelli went to live elsewhere during the intervening years. There exists an anecdotal account, apparently originated by Rousseau, of a visit to France, where Corelli aroused Lully's jealousy. The dating of this visit is none too precise, and it has been assumed in modern times that the account is a garbled version of Cavalli's encounter with Lully. A subsequent visit to Spain mentioned by Padre Cesare Felice Laurenti is still more nebulous.

In the next few years Corelli became one of the foremost violinists in Rome. In 1676 and the three following years he performed in Lenten oratorios in S Marcello, a church under the patronage of Cardinal Benedetto Pamphili. In 1676 and 1678 he was once again present in S Luigi dei Francesi on 25 August, playing second violin to Carlo Mannelli, whom he also partnered in an 'Esposizione delle 40 ore' at S Marcello on 20 September 1678. On 6 January 1679 he played at the inauguration of the Teatro Capranica with Pasquini's *Dove è amore è pietà*. The earliest glimpse of the man behind this impressive series of public appearances comes from a letter he wrote on 13 May 1679 to Count Fabrizio Laderchi, an official of the Tuscan court. Corelli mentioned that he had entered the service of Queen Christina of Sweden as a chamber musician and was busy composing sonatas for her first 'academy'; these completed, he would supply the count with a sonata for violin and lute. In another letter to Laderchi of 3 June 1679 he reported the sending of the sonata, whose bass part could also be played on the cello. It has been suggested that this composition is the Corelli work included in an anthology of sonatas for violin and cello published in Bologna during the 1690s. In 1681 Corelli dedicated his first opus, 12 trio sonatas of the 'church' variety, to Queen Christina, describing them, perhaps with exaggeration, as the 'first fruits [*primitie*] of his studies'. Christina was before long replaced by Cardinal Pamphili as Corelli's most important patron, but she was still able to call on his services for special occasions. An *accademia per musica* by Pasquini performed in Christina's Palazzo Riario in honour of Roger Palmer (Earl of Castlemaine), James II's ambassador to the Holy See, by 150 string players led by Corelli and 100 singers on 2, 7 and 9 February 1687 evoked much admiration. In March 1689 Corelli directed a large band of players in two solemn masses, the first in Il Gesù and the second in Santa Casa, Loreto, to celebrate Christina's recovery from illness (a short-lived rejoicing, as she died the next month). Both ensembles included trumpets, and on the second occasion Corelli contributed 'a new sinfonia with trumpets'. This mention of a trumpet sinfonia increases the likelihood that the well-known trumpet sonata attributed to Corelli in a 1704 publication of Walsh and in various Italian and English manuscripts is a genuine work, whether or not identical with the sonata he is alleged to have composed for Mr Twiselton, trumpeter to the Duke of Aumont, in an advertisement in the *Daily Courant* of 16 March 1713.

Corelli's whereabouts between 3 June 1679 (the date of the second letter to Laderchi) and 30 April 1681 (the date of the dedication of op.1) are uncertain.

One could easily believe that he remained in Rome were it not for reports of a visit to Germany around this time. The claim by the composer Caspar Printz, elaborated by J.A. Hiller, that Corelli visited the Bavarian court seems in part to result from a confusion of Corelli with Giuseppe Torelli. Chrysander's mention of a visit to the Hanoverian court is no better substantiated. In 1682 Corelli reappeared at S Luigi, now as leader of ten violins. The second violin was Matteo Fornari, a pupil to whom he became devoted and who from then on was rarely to be absent from his side. On every subsequent 25 August up to and including the year 1708, when old age and failing health forced his retirement, Corelli paid his annual visit to the church. In 1684 he was inscribed, together with Alessandro Scarlatti, as a member of the Congregazione di S Cecilia, a body of whose instrumental section he became head in 1700. Also in 1684 he began to play regularly for musical functions organized by Fornari's employer Cardinal Pamphili, taking responsibility for the engagement and payment of the players. The academies held on Sundays at the cardinal's Palazzo al Corso were a focal point of Roman musical life, and it was perhaps at these that Corelli's first set of chamber trios, published in 1685 as op.2 and dedicated to Pamphili, were first heard. A sequential passage in the Allemanda of the third sonata (reproduced in *Grove*) gave rise to one of those acrimonious disputes concerning musical propriety so characteristic of the age. When first played in Bologna, where the sonatas had been brought out later that same year, these bars caused astonishment on account of a series of ostensible parallel 5ths between the first violin and the bass. At Colonna's instigation a certain Matteo Zani wrote a courteous letter to Corelli asking for his explanation. Corelli took the request in rather bad part: since, in his view, the 5ths were indirect and therefore legitimate, the Bolognese musicians must be ignorant of the rules of music. Thereupon the matter broadened into an inter-city dispute, each side enlisting support from local musicians, so that the correspondence continued for some months. It is unlikely that the Bolognese musicians, initially at least, were motivated by resentment at their former colleague's move to Rome, as has been hinted, for even now many will find the passage inherently contentious.

[Corelli, Arcangelo](#)

### **3. Later years in Rome.**

On 9 July 1687 Pamphili engaged Corelli as his music master at a monthly salary of ten Florentine piastres. Corelli went to live at the cardinal's palace, accompanied by Fornari and a servant, Bernardino Salviati. Another musician employed by Pamphili was the Spanish cellist G.B. Lulier, often nicknamed by the Romans 'Giovannino del violone'. Corelli, Fornari and Lulier often performed together as a trio or, in the context of orchestral music, as a concertino of soloists. Lulier was also a composer, and a good example of the way in which his talents were harnessed to those of Corelli can be seen in the oratorio *S Beatrice d'Este*, which was performed early in 1689 in Pamphili's residence in honour of the visiting Cardinal Rinaldo d'Este. The music was by Lulier, and a very large orchestra under Corelli was mustered for the occasion, consisting of 39 violins, 10 violas, 17 cellos (*violoni*), 10 double basses, one lute, two trumpets and (presumably) one or more keyboard instruments – over 80 players, among whom were Bernardo Pasquini and Francesco Gasparini. (A Roman orchestra of more typical size, such as the one Corelli directed at S Marcello in 1690, had a concertino supported by harpsichord, with a concerto grosso of four violins, two violas, one cello, two

double basses and organ.) The oratorio was taken later that year to the Este court at Modena, and for this revival, if not already for the Roman performance, Corelli supplied an *Introduzione* (overture) and *Sinfonia* (probably the overture to the second part). The same division of labour between Corelli and the composer of the vocal music must often have occurred at Pamphili's court. On 20 September 1689 Corelli dedicated his third opus, 12 more *sonate da chiesa*, to Francesco II, Duke of Modena. It has been supposed that Corelli travelled to Modena then, but on slender evidence.

Pamphili's move for some years to Bologna in 1690 gave Cardinal Pietro Ottoboni, a rival Maecenas, an opportunity to assume the patronage of Corelli. The 22-year-old Ottoboni had been raised to the purple at the end of 1689 through an act of flagrant nepotism by his uncle, Pope Alexander VIII, and filled a succession of high ecclesiastical offices. Corelli went to live in his palace, the Cancelleria, where academies were regularly held on Monday evenings. Ottoboni acted towards the composer more like a friend than an employer, and his correspondence shows the affection he had for the entire Corelli family. Op.4, a second set of chamber trios, was dedicated to Ottoboni in 1694. Corelli continued to write *sinfonias* and concertos (the terminological distinction is often unclear). In 1693 he contributed some 'concerti' to an *Applauso musicale a quattro voci* by Lulier, and on 10 December 1700 was paid 30 scudi for composing a concerto and *sinfonia* for the Feast of the Translation of the S Casa, Loreto. These orchestral works attracted considerable notice. As early as 1682 Georg Muffat, a German composer who became acquainted with both Lully and Corelli, imitated them on his return from Rome in the sonatas of his *Armonico tributo*. In 1689 Angelo Berardi da S Agata wrote: 'Concertos for violins and other instruments are called "sinfonie", and today those of Signor Arcangelo Corelli, the famous violinist ... the new Orpheus of our days, are prized and esteemed'.

Corelli also directed operatic performances at the Cancelleria and the Teatro Tordinona. An interesting entry for 1 May 1702 in a Neapolitan diary records Corelli's arrival in Naples to play in the opera (possibly Scarlatti's *Tiberio, imperator d'Oriente*). Perhaps this brief visit, which cannot have been prolonged beyond the middle of August, is the one commemorated in Burney's famous anecdote: mistrusting the ability of the Neapolitan players, Corelli took with him Fornari and a cellist (possibly Lulier); to his surprise, his hosts played a concerto of his so well at sight that he exclaimed 'Si suona a Napoli' ('they play at Naples') to Fornari. The sequel to this episode was less fortunate: having agreed to direct the orchestra in an opera by Scarlatti, who was present, Corelli first found difficulty in executing a certain passage in a high register which the Neapolitans managed with ease, and then deepened his disgrace by making two false starts in C major to an aria in C minor.

On 26 April 1706 Corelli was admitted, with Pasquini and Scarlatti, to the Arcadian Academy in Rome, receiving the name of Arcomelo Erimanteo. There are records of Arcadian functions, unfortunately undated, in which he participated. Other engagements at the Pamphili and Ruspoli palaces brought him into contact with Handel. He played (none too successfully, according to Hawkins) in Handel's *Il trionfo del tempo e del disinganno* in May 1707, and led the orchestra in two performances of *La resurrezione* (9 and 10 April 1708).

After 1708 Corelli retired from public view. He busied himself with the composition, or more probably revision, of concerti grossi. A Christmas Concerto perhaps identical with op.6 no.8 had been composed as far back as 1690 for Ottoboni, and other concertos may well have matured for far longer, going back to the time of Muffat's visit or beyond. Possibly Corelli felt compelled to increase their quotient of virtuosity, converting what were originally sinfonias for church or theatre into more scintillating works able to stand comparison with the concertos of Torelli, Albinoni, Valentini and other pioneers, and profiting from the technical advances made in his op.5, the celebrated set of violin sonatas dedicated in 1700 to the Electress Sophie Charlotte of Brandenburg. In a notice concerning the papal contralto Matteo Simonelli, Andrea Adami da Bolsena observed in 1711 that Corelli (whom he claimed to be Simonelli's pupil) was just then perfecting his sixth opus, consisting of concertos, which he would shortly publish. On 21 April 1712 Corelli concluded an agreement with the Amsterdam publisher Estienne Roger for the set's publication; his recompense was to be 150 free examples, presumably for resale in Italy. The dedication, penned with the assistance of Ottoboni on 3 December 1712, was to the Elector Palatine Johann Wilhelm, an admirer to whom the composer had sent a *Concertino da camera* in 1708. At the end of 1712 Corelli moved out of the Cancelleria into the Palazzo Ermini, a pied à terre normally occupied by his brother Giacinto, his nephew Arcangelo and the many possessions, including valuable paintings and musical instruments, that he had accumulated. On 5 January 1713 he wrote his will, bequeathing to cardinals Pietro Ottoboni and Carlo Colonna one painting each, and to Matteo Fornari all his violins, his manuscripts, the plates of his op.4 ('4' is probably in error for '5') and the free examples of his op.6 to come. (After Corelli's death Fornari took out a papal privilege for the concertos and replaced the original dedication with one of his own, similarly inscribed to Johann Wilhelm; in 1716 the elector responded to a petition from Corelli's elder brother Ippolito by conferring on the family the Marquisate of Ladenburg). Corelli died on 8 January 1713 and was embalmed and buried in S Maria della Rotonda (the Pantheon). The anniversary of his death was marked for several years afterwards by solemn performances of his concertos in this church.

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#### **4. Reputation and influence.**

Hawkins's description of Corelli as 'remarkable for the mildness of his temper and the modesty of his deportment' sums up the impression of contemporaries, who found those qualities admirable in a man so famous and so rich. Contemporary portraits, of which the best known is one by the Irishman Hugh Howard (see illustration), who visited Italy during 1697–1700, emphasize the composer's archangel-like serenity. The style of his playing was in keeping – 'learned, elegant and pathetic' – though one might not gather this from one witness, who claimed that 'it was usual for his countenance to be distorted, his eyes to become as red as fire, and his eyeballs to roll as if in an agony'. When directing string ensembles he was said to insist on unanimity of bowing among the players of each part, as Lully had done some years earlier. The number and eminence of his pupils make Corelli the most outstanding and influential violin teacher of his time. The Italians among them included Carbonelli, Castrucci, Gasparini, Geminiani and Somis (possibly also Bonporti, Locatelli, Mascitti and Mossi); the foreigners included the

Frenchman Anet, the Spaniard Herrando, the German Störl and the English amateur Lord Edgcumbe.

Corelli's influence and reputation spread as much through the dissemination of his works, which coincided with the remarkable boom in music publishing around 1700, as through his teaching. The sheer number of reprints of his collections is unmatched before Haydn: op.1, for example, went through 39 known editions between 1681 and 1790 (not counting collective editions of opp.1–4 and innumerable arrangements, selections and pastiches for all manner of instruments and even voices). The most popular opus was the fifth, of which at least 42 editions had appeared by 1800. In England, particularly, his op.6 concertos were regarded as classics; they continued to be played, and preferred even to those of Handel, well into the 19th century. Some composers tried their hand at arranging Corelli's music. Geminiani's refashioning of six op.3 sonatas and the whole of op.5 as concerti grossi was a skilful, if misguided, effort, facilitated by the lack of any pronounced stylistic difference between Corelli's works for different media. Other composers used his music as a springboard for original composition: Bach borrowed the subject of the second movement of op.3 no.4 for an organ fugue (bww579); F.M. Veracini left a set of *Dissertazioni sopra l'opera quinta del Corelli*, which elaborately reconstitute all 12 works; Tartini wrote a set of variations on the ever-popular Gavotte of the tenth solo sonata, entitled *L'arte dell'arco*. Rachmaninoff (using the folia theme in op.5 no. 12) and Tippett have paid their homage more recently.

Corelli's own variation movements – the *ciaccona* forming by itself the final chamber sonata in op.2, and folia variations rounding off op.5 – were widely imitated. Dall'Abaco's sonata op.3 no.11 (1712) ends with a similar chaconne, while folia variations are found in T.A. Vitali's op.4 (1701), Albicastro's op.5 (1703), Vivaldi's op.1 (1705) and Reali's op.1 (1709, dedicated to Corelli). A *Suario o capriccio ... all'imitationo* [sic] *del Corelli*, modelled on Corelli's folia, was composed by G.B. Tibaldi. Other composers besides Tibaldi deliberately aped Corelli's manner as a stylistic exercise: Bellinzani's trio sonatas 'ad imitazione d'Arcangelo Corelli', Galuppi's concerto 'sul gusto del Corelli' and Telemann's *Sonates corellisantes* are all works of this kind.

The composers who slavishly imitated Corelli without acknowledgment were legion. John Ravenscroft (Giovanni Redieri) published at Rome in 1695 a set of trio sonatas so Corellian that Le Cène ventured to bring out nine of the works about 1730 as Corelli's 'op.7'. Other composers honoured Corelli more worthily by naming works or movements after him, either in an act of dedication, as in Valentini's sonata op.5 no.7, or in a stylistic evocation, as in Dandrieu's movement *La Corelli* (from his second harpsichord book, 1727) and Couperin's famous pair of programme works *Le Parnasse, ou L'apothéose de Corelli*, in which Corelli's ascent to Parnassus is depicted, and *L'apothéose de Lully*, in which the respective champions of the French and Italian styles achieve reconciliation.

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## **5. Style.**

If today Corelli's idiom often seems predictable, over-simple or even commonplace, it is paradoxically as a result of its very originality as perceived by his contemporaries, who, by appropriating and developing its most

advanced features, turned what were once exciting novelties into dry clichés. His admission in the first letter to Laderchi that the sole purpose of his compositions was to 'show off' ('fare campeggiare') the violin may have been sincere, but does scant justice to the range of originality evident in opp.1 and 2. The agile violin writing, already characterized by an abundance of broken-chord figuration, steers a happy course between Bolognese academicism, as typified by G.B. Vitali, and Venetian extravagance, as typified by Legrenzi. Extremes of register, which could detract from the cantabile quality, are avoided (the lowest string of the violin, made of unwound gut in Corelli's day, is rarely used, and the 3rd position is seldom exceeded, the *f*<sup>'''</sup> at bar 97 of the second concerto being the highest note he ever required). Conjunct upward or downward progressions of first-inversion chords, sometimes disguised by intervening chords, are already present in force; similarly, sequential progressions in which the roots of successive chords travel alternately a 5th in one direction and a 4th in the other. Both devices contribute to the notably modern sense of tonality, and are used to steer the music neatly into related keys as required. A memorable feature of Corelli's counterpoint is the 'leap-frogging' of the two violins, in which each part rises in turn by a 4th, having just fallen by step to resolve a suspension – the classic 18th-century method of producing a rising sequence in which the suspensions still resolve downwards. Corelli popularized certain rhythmical stereotypes, in particular the 'walking' or 'running' bass in which an inessential note is interposed between each two harmony notes. Ironically, the one device with which he is associated by name – the 'Corelli clash' (where the late resolution on to the leading note at a cadence coincides with the anticipation of the tonic note in the companion upper part) – is an asperity fashionable in dance music around 1680, but which hardly appears in his works outside op.2.

In formal matters, Corelli is often credited with the clearest exposition of the difference between the 'church' and 'chamber' varieties of sonata, and the establishment of four movements as the norm in both. These generalizations require much qualification. As early as opp.1 and 2 the first signs of convergence of the two varieties are apparent. All but three of the op.2 works have preludes (Corelli's term was taken up by many other composers) modelled on the opening slow movement of his typical church sonata, and nos.3 and 4 contain additional 'abstract' movements. In op.3 the church idiom comes closer to the chamber idiom in harbouring a greater proportion of movements in quick tempo and binary form, while the representation of abstract movements in the op.4 chamber sonatas shows a slight increase over op.2.

A further significant stage in the process of convergence is reached in opp.5 and 6: two of the finales of the ostensibly *da chiesa* works making up the first half of op.5 are styled 'Giga', while the penultimate sonata among the six *da camera* works has no dance titles at all for four out of its five movements. It was left to Corelli's successors to complete the amalgamation. The four-movement plan in church sonatas is merely an incipient tendency in op.1, but is virtually the norm in op.3. The chamber sonatas are as likely to be in three, or occasionally five, movements as four. Both the solo violin sonatas and the concertos (of which *da chiesa* works make up the first eight, and *da camera* works the rest) tend to observe a five-movement norm, the additional movement being in quick tempo. Not by coincidence are these the works in which solo display is most conspicuous: the extra movement is there to give

the violinist (or the concertino) an opportunity to show a degree of technical dexterity that the more traditional contrapuntal movements cannot accommodate. Op.5 is a locus classicus of two types of movement that were much imitated: an opening slow movement which, as in the first work, is punctuated after each cadence by a passage of cadenza-like display writing, and a fugal movement in which the single violin simulates through double stopping the interplay of the upper parts in the trio medium. The slow movements, though they may appear statuesque as notated, were intended to be lavishly embellished. In 1710 Roger published a new edition of op.5 with embellishments, allegedly (and in fact probably genuinely) provided by Corelli himself to illustrate the correct manner of performance of the 12 slow movements in nos.1–6. There are numerous other 18th-century sources giving ornamental versions of one or more movements, including some by Geminiani and Dubourg. (For illustration see Roger, Estienne.)

The medium chosen by Corelli for his concerti grossi was a favourite Roman one of the time, for which Stradella had already written a handful of instrumental works. The replacement of two violas by a second violin and a viola as the inner parts of a four-part layout, already seen in the final version of Stradella's *Il Danone* (1677), suited Corelli well, as it permitted him to reproduce the technique and style of his trio sonatas with little modification, although elements of the Bolognese trumpet sonata (e.g. the antiphony at the start of the second movement of the last concerto) and of the solo sonata were also included. The role of the orchestral violins is generally to double, or in virtuoso passages to reinforce, the concertino, producing a chiaroscuro effect not so different from the loud–soft alternation already exploited in the chamber works. As Corelli stated on the title-page, the orchestra ('concerto grosso') is optional. However, the viola's role is ambiguous. Since it may be duplicated, and never plays apart from the concerto grosso instruments, it clearly belongs with them; yet, since no concertino instrument is normally doubled by the viola, on the rare occasions when it presents important material (e.g. at the outset of the Largo of no.6) it can be omitted only at the price of having the cello of the concertino take over its line until it retreats into thematic anonymity – a poor makeshift. Perhaps this is the reason why Pepusch's score of the concertos places the viola in the concertino, and why Geminiani and Locatelli sometimes treated the viola in their similar concertos as a concertino instrument. As in some of the chamber sonatas, the first violin often dominates its partners, suggesting the solo concerto. A novelty for Corelli in these concertos is the adoption of French-style *saccadé* rhythms in nos.3 and 7. The form of the concertos proved less influential than their style, since newer, more dynamic formal concepts appeared from Torelli, Albinoni and Vivaldi even before op.6 was published. Only in conservative Rome and England were they accepted by some as a self-sufficient model. A combination of Corellian style and Vivaldian form may be seen in many German concertos, including Telemann's.

The traditional view of Corelli is summed up by Newman in speaking of 'a remarkable sense of balance in the concentration and direction of all his musical forces'. Balance is not the most positive of virtues, and one can praise Corelli on other counts. His contrapuntal skill is most evident not in his fugues, which are admittedly sometimes too stiff when they are strict and too haphazard when free, but in a movement such as the Largo e puntato of op.1 no.12, where over a ground bass consisting of seven evenly spaced notes in

a descending scale he wove ingenious patterns worthy of his contemporary Purcell. Ostinatos in his upper parts often create a splendidly abrasive harmonic effect against mobile bass lines. The instrumentation of his concertos has many happy touches: the bagpipe-like drone of the Pastorale appended to the eighth concerto is a worthy ancestor of the Polonaise in Handel's op.6, and the doubling of the concertino cello by the orchestral violins in the second Adagio of the fourth concerto is another imaginative stroke which makes it impossible to regard the concerti grossi merely as inflated trio sonatas. Few composers achieved so much so quickly, and with such economical means, as Corelli.

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[12] Sonate a tre (F, e, A, a, B $\flat$ , b, C, c, G, g, d, D), 2 vn, vle/archlute, org, op.1 (Rome, 1681), JC, M i

[12] Sonate da camera a tre (D, d, C, e, B $\flat$ , g, F, b, f $\sharp$ , E, E $\flat$ , G), 2 vn, vle/hpd, op.2 (Rome, 1685), JC, M ii [12] Sonate a tre (F, D, B $\flat$ , b, d, G, e, C, f, a, g, a), 2 vn, vle/archlute, org, op.3 (Rome, 1689), JC, M i

[12] Sonate a tre (C, g, A, D, a, E, F, d, B $\flat$ , G, c, b), 2 vn, vle, op.4 (Rome, 1694), JC, M ii

[12] Sonate (D, B $\flat$ , C, F, g, A, d, e, A, F, E, d), vn, vle/hpd, op.5 (Rome, 1700), JC, M iii

[12] Concerti grossi (D, F, c, D, B $\flat$ , F, D, g, F, C, B $\flat$ , F), 2 vn, vc (concertino), 2 vn, va, b (conc. grosso), op.6 (Amsterdam, 1714), JC, M iv; score of 2 movts, reputed autograph, *D-Bsb*

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[6] Sonate a 3 (A, D, D, D, g, g), 2 vn, vc, org, 'op. post.' (Amsterdam, 1714), M v

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## Corelli, Franco [Dario]

(*b* Ancona, 8 April 1921). Italian tenor. He studied at Pesaro and made his début in 1951 at Spoleto in *Carmen*, subsequently appearing in various Italian theatres. In 1954 he sang at La Scala, returning there until 1965. He made a sensational Covent Garden début, as Cavaradossi, in 1957, and was first heard in 1961 at the Berlin Städtische Oper and at the Vienna Staatsoper in 1963. After his Metropolitan début as Manrico (1961), he was engaged at that house every year during the following decade, singing 282 performances of 18 roles. He appeared at the Paris Opéra and the Vienna Staatsoper in 1970 and at the Verona Arena in 1970 and 1972.

The possessor of a large, stentorian voice, Corelli was limited at first to *verismo* roles in the middle of the tenor range. But later he developed a strong and extended upper register and acquired the ability to inflect and vary his tone. Long the finest exponent of the Italian *spinto* tenor repertory (Ernani, Manrico, Radames, Don Alvaro, Andrea Chénier, Calaf, all preserved on disc), he successfully tackled some extremely difficult roles at La Scala between 1958 and 1962: Gualtiero in *Il pirata*, the title role in Donizetti's *Poliuto* and Raoul in *Les Huguenots*. His handsome appearance and, in certain operas (especially *Carmen*), his vivid acting, made him a magnetic presence on stage. Among his recordings, those of *Poliuto* from La Scala and Pollione (*Norma*) in the studio (both with Callas), Calaf (to Nilsson's *Turandot*) and Don Alvaro (in a video from Naples) show why Corelli is widely regarded as one of the great tenors of the 20th century.

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RODOLFO CELLETTI/ALAN BLYTH

## Corena, Fernando

(*b* Geneva, 22 Dec 1916; *d* Lugano, 26 Nov 1984). Swiss bass. He studied with Enrico Romani in Milan. After his début in 1937 he returned to Zürich for the war but made a postwar début in Trieste in 1947 (Varlaam). He appeared throughout Italy in roles as disparate as Escamillo, Sparafucile and Scarpia, and in 1949 sang in the première of Petrassi's *Il cordovano* at La Scala. The *buffo* repertory soon became his abiding speciality, however; he made his Metropolitan début as Leporello in 1954, becoming the logical and worthy successor to Salvatore Baccaloni. He sang in Edinburgh two years later (Verdi's *Falstaff*) and at Covent Garden as Dr Bartolo in 1960 and 1969. He also appeared in Vienna, at the Salzburg Festival, notably as Osmin in Strehler's production of *Die Entführung aus dem Serail*, and in Berlin, Buenos

Aires, Verona and Amsterdam; his other roles included Don Pasquale, Gianni Schicchi, Dulcamara, Don Alfonso, Sulpice in *La fille du régiment*, Mustafà and Lescaut in *Manon*. With the passing of time, Corena made up in comic invention for what he began to lack in vocal opulence. His wit, style and flair for improvisation remained exemplary. He is well represented in recordings of both serious and comic roles.

MARTIN BERNHEIMER

## Corfe.

English family of musicians from Winchester, possibly descended from Robert Corfe, a bellringer at Winchester Cathedral from 1669 to 1706. Two brothers Corfe, John (c1672–1743) and Thomas (d 1701), held appointments as chorister and lay vicar respectively at Winchester Cathedral; both were lay vicars at Salisbury Cathedral. John had five sons concerned with music: Robert (b 1696), who held posts at Salisbury and possibly Limerick cathedrals; John (1702–72), a chorister at Salisbury Cathedral; Joseph (b 1705), not a professional musician, but father of a line of musicians; Charles (1708–42), who in 1730 took part in the first concert recorded in Salisbury, and (1) James, below.

(1) [James Corfe](#)

(2) [Joseph Corfe](#)

(3) [Arthur Thomas Corfe](#)

BETTY MATTHEWS

[Corfe](#)

### (1) James Corfe

(b Salisbury, bap. 26 Feb 1713). Tenor and organist. He was a chorister at Salisbury Cathedral from 1722 to 1729. He sang in *Rosamond* at Lincoln's Inn Fields in 1733, in Handel's operas and oratorios from c1733 to 1744 and in *Messiah* in Bath on 17 May 1755. He became organist at the Portuguese Embassy Chapel. About 1740 he published *Twelve English Songs with their Symphonies* (op.1), *Six English Songs for Two and Three Voices* (op.2) and *A Collection of Songs for One, Two and Three Voices* (op.3).

[Corfe](#)

### (2) Joseph Corfe

(b Salisbury, bap. 9 Feb 1741; d Salisbury, 29 July 1820). Organist and tenor, son of Joseph Corfe (b 1705). He was a chorister at Salisbury Cathedral, 1752–3, lay vicar, 1759–60, and was apprenticed to the cathedral organist John Stephens. He was made a Gentleman of the Chapel Royal in 1783 and in 1784 sang at the Handel Commemoration. He was also organist of Salisbury Cathedral from 1792 to 1804. Joseph was a respected singing teacher with Nancy Storace and Mrs Second among his pupils. He married Mary Bernard on 14 April 1766 and they probably had three sons. His published works include *A Treatise on Singing* (1799), *Sacred Music* (1800), *The Beauties of Handel* (1803), *Beauties of Purcell* (c1805), *Thorough Bass Simplified* (1805) and *Church Music* (c1810), as well as glees, songs and anthems.

Corfe

### (3) Arthur Thomas Corfe

(*b* Salisbury, 9 April 1773; *d* Salisbury, 28 Jan 1863). Organist, son of (2) Joseph Corfe. In 1783 he became a chorister at Westminster Abbey, and later studied with Clementi. He succeeded his father as organist of Salisbury Cathedral in 1804 and held this post until his death. His works include *The Principals of Harmony and Thorough-Bass Explained*.

His son John Davies Corfe (1804–76) was a chorister at Salisbury Cathedral and organist of Bristol Cathedral, 1825–76; another son, Charles William Corfe (1814–83), was organist of Christ Church, Oxford, 1846–82.

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## Corfini [Corsini], Jacopo

(*b* Padua, c1540; *d* Lucca, 1591). Italian composer. He was a pupil of Brumel in Ferrara, as he himself stated in the dedication of his first book of motets addressed to the Duke of Ferrara. On 2 February 1557 he was appointed to succeed Nicolao Malvezzi as organist at S Martino, Lucca, where he remained until his death (his successor, Gioseffo Guami, was elected on 5 April 1591). As a composer he was evidently respected by his contemporaries: Andreoni referred to Corfini as a 'compositore raro di musica', and Nerici, citing a letter of Cesare Angiloni to the poet and singer Eleonora Belatti, stated that Angiloni 'would hold himself very happy if four of his verses were set to music by Messer Jacopo Corfini'.

Corfini's training with Brumel is evident from his confident mastery of counterpoint. His *Primo libro de' motetti* contains a number of cantus-firmus motets, and both it and the *Secondo libro* include canonic pieces. Such techniques are not confined to Corfini's sacred music: *Il secondo libro de madrigali* contains one work (*Si quae sub curru* for seven voices) addressed to a member of the Lucchese nobility, which is composed around a cantus firmus in the tenor voice. Corfini's other main compositional interest lay at the other end of the stylistic spectrum, namely in large-scale motets whose deployment of texture, colour and sonority virtually excludes imitative writing. The second motet book already includes pieces for two and three choirs, and polychoral works lie at the heart of the *Concerti* of 1591. Here eight-voice settings predominate (a number are cast as dialogues), but the book also contains two motets for three choirs and a final one for four. As its title suggests, an important influence in this final collection is that of the Venetian school in general, and of Andrea and Giovanni Gabrieli's *Concerti* of 1587 in particular.

#### WORKS

## sacred

Il primo libro de motetti, 5–8vv (Venice, 1571)

Il secondo libro de motetti, 5–12vv (Venice, 1581)

Concerti continenti musica da chiesa, 5–16vv (Venice, 1591)

Works in 1585<sup>1</sup>, 1590<sup>5</sup>

## secular

Il primo libro de madrigali ... con 2 dialoghi, 5, 7vv (Venice, 1565), inc.

Il secondo libro de madrigali, 5vv (Venice, 1568), inc.

Il primo libro de madrigali, 6vv (Venice, 1575)

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PHILLIP D. CRABTREE/IAIN FENLON

# Corfu

(Gk. Kerkyra).

Capital city of the island bearing the same name and of the Ionian Islands. The islands, under Venetian rule for 400 years (until 1797), were the only part of Greece to avoid Ottoman occupation. Corfu is now regarded as the cradle of Greek art music and represents the earliest and most prominent Greek operatic centre, as well as one of the most important in the eastern Mediterranean and the Balkans. The Teatro S Giacomo (now the Town Hall) was completed in 1691; the earliest opera performances date from 1733, and from 1771 regular performances stimulated a lively musical culture (see [Greece, §III, 1](#)). Folk, popular and church music constituted the background against which opera became virtually a cult among the Ionian population.

During the 19th century opera spread to the other Ionian islands. The earliest known performances on Zákynthos were in 1813; opera on Kefallinia began in 1838 with performances by visiting Italian companies, subsidized by the British authorities (see [Evangelatos](#)). The second half of the 19th century saw the opening and closing of several small theatres on both islands; the two most important theatres, the Kefalos on Kefallinia (inaugurated 1858, cap. 500) and the Foscolo on Zákynthos (inaugurated 1875, cap. 750), were destroyed by the earthquakes of 1953. A modern theatre, also named Kefalos (cap. 500), was erected on Kefallinia in 1994.

The construction of a larger, modern theatre in Corfu began in 1893. The Dhimotikon Theatron (City Theatre), with 64 boxes in three tiers, was inaugurated with *Lohengrin* in 1902. After 1900, when the Elliniko Melodrama company from Athens came to life, companies, mainly Italian, alternated with Greek opera and operetta presentations. Another theatre, the Phoenix, had both winter (500 seats) and open-air summer (c1050 seats) premises; it was active between 1895 and 1945, with operetta companies appearing in the larger venue. Visits by Italian companies were almost completely suspended

from 1923, when the Fascists bombarded the city and occupied the island. The City Theatre was heavily damaged by fire in 1943, when it seems that the theatre archives as well as Ionian composers' manuscripts were destroyed. The building was demolished in 1952, to be replaced in 1980 by a much smaller theatre.

As important as opera for the propagation of secular music in the Ionian Islands were the philharmonic societies, essentially wind bands; the first of these appeared in Zákynthos in about 1817, and the famous Corfu Philharmonic Society was founded in 1840. Thanks to these societies, the Ionian Islands became a prime source of wind players in continental Greek bands and orchestras. Besides the Corfu Philharmonic, several other wind bands, including the Mantzaros (founded 1890) and the Capodistrias (founded 1980), still existed at the end of the 20th century. Another important feature of the Ionian musical landscape is male choruses, notably the Horodhia Kerkyras (Corfu Chorus), and mandolinatas specializing in *kantadhes* (Ionian popular partsongs). In 1894 the Odheion Kerkyras (Corfu Conservatory) was founded, while the Kefallinian composer Yerassimos Rombotis (1903–87) settled in Corfu, opened a music school and established a full symphony orchestra, both active from 1928 to 1934. In 2000 Corfu had a City SO and a (mixed) City Chorus. The Corfu Festival, inaugurated in 1981, was short-lived due to a lack of funds.

The 1990s saw the opening of several educational establishments in Corfu. The Music School, founded in 1991, is considered to be one of the best in Greece, while five new conservatories opened in 1996–7: the Ionian Conservatory, branches of the Athenian Philippos Nakas and Hellenic conservatories, the Communal Conservatory of Ano Korakiána, and the conservatory in Lefkimmi. The music department of the Ionian University was founded in 1992 by the composer Mihalis Adamis, who was succeeded in 1993 by Haris Xanthoudakis. It has established a network of contacts with foreign universities and promotes the publication of texts on the history of Greek art music. The department is also notable for its mixed chorus and the resident Trio Korypho (piano, violin, clarinet), both of which give frequent concerts in Corfu, Athens, Thessaloniki, Patras and other Greek cities.

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GEORGE LEOTSAKOS

## Corghi, Azio

(b Ciriè, nr Turin, 9 March 1937). Italian composer. After starting out as a painter, he took diplomas at the Turin Conservatory in the piano (1961), composition (1965, studying with Bettinelli), choral music (1966) and conducting (1967), as well as polyphonic vocal composition (1969) at the Milan Conservatory. He came to prominence by winning the RAI-Ricordi competition (1967), the Gaudeamus prize (1969) and the Jeunesses Musicales prize (1972). Among his commissions are works for IRCAM (1982) and La Scala (1990). He taught composition at the conservatories in Turin (1967–71), Milan (1971–6) and Parma (1976–8), returning to a permanent appointment in Milan in 1978; in 1995 he began to teach at the Accademia di S Cecilia in Rome.

Corghi's music retains two fundamental elements from an early interest in Berg and Debussy: contrapuntal textures and the manipulation of timbre. Rigorously organized, his pieces have experimented with avant-garde methods, including extended instrumental techniques and electro-acoustic elements, for example in *Intavolature*, '*... in fieri*', *Jocs floreal* and *Actus I*. The voice took on greater importance in the 1970s (e.g. *Symbola*) as did folk music and poetry (e.g. *Ninnios*, *Viòire*). After *Symbola* (which involves a mime artist), the music-theatre piece *Tactus* and the ballet *Actus III*, he moved on to larger-scale compositions for the theatre, with *Gargantua*, *Blimunda* and *Divara*. Of great dramatic complexity, these works re-examine historical forms and styles through a modern perspective and with a keen critical sensibility.

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Stage: *Tactus* (music theatre), vv, insts, tape, 1974, Como, 27 Sept 1974, ballet version, Turin, 10 Nov 1980; *Actus III* (ballet, P.P. Pasolini), 1977, Florence, Comunale, 28 June 1978; *Gargantua* (op, 2, A. Frassinetti, after F. Rabelais), 1984, Turin, Regio, 2 May 1984; *Mazapegul* (ballet, texts from Emilia-Romagna region), 1985, Reggio nell' Emilia, Municipale Valli, 17 Jan 1986; *La piovana* (incid music, Ruzzante), 1985, Verona, Romano, 30 July 1987; *Blimunda* (op, 3, Corghi and J. Saramago, after Saramago: *Memorial do convento*), 1989, Milan, Lirico, 20 May 1990; *Un petit train de plaisir* (ballet), Pesaro, Rossini, 23 Aug 1992 [after Rossini]; *Divara: Wasser und Blut* (op, 3, Corghi and Saramago), Münster, 31 Oct 1993; *Isabella* ('teen-op', 1, Corghi, after A. Anelli), 1996, Pesaro, Auditorium Pedrotti, 9 Aug 1998 [after Rossini: *L'italiana in Algeri*]; *Rinaldo & C.* ('barocoper', Corghi, after A. Hill), 1997, Catania, Massimo, 31 Oct 1997 [after Handel]

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Other inst: *Divertimento*, 12 insts, 1964; *Jeux*, cl, pf, 1965; *Continually*, pf, 1967; *Musica 3*, vn, cl, pf, 1967; *Stereofonie × 4*, fl, vc, org, perc, 1967; *Hop-Frog*, hpd, 10

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VIRGILIO BERNARDONI

## Cori

(It.).

See [Courses](#).

## Coriandoli, Francesco

(*b* probably Ferrara; *d* Ferrara, 1670). Italian composer and guitarist. In his only known work, *Diverse sonate ricercate sopra la chitarra spagnuola* op.1 (Bologna, 1670/R), he implied that he was not a professional composer but did not identify his profession. The contents resemble those of Granata's 1646 collection in style, combining *battute* and pizzicato techniques. Dance genres, loosely grouped by key, predominate: there are twelve sarabands, ten allemandes, six giges, four courantes and a brando, in addition to two preludes. Some of the pieces show a lack of fluency and sophistication; the volume contains many typographical errors.

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GARY R. BOYE

## Coria Varela, Miguel Angel

(*b* Madrid, 24 Oct 1937). Spanish composer. He studied with Gerardo Combauc and others at the Madrid Conservatory, where he won the Fugue Prize (1961). In 1965 he won a grant from the Gaudeamus Foundation (the Netherlands), which allowed him to work with the composers Xenakis and Haubenstock-Ramati. Another grant, from the Juan March Foundation, enabled him to study at the University of Utrecht (1966), where he was taught electronic music by G.M. Koenig. The same foundation awarded him the Fine Arts Pension (1968). He was general delegate of the Spanish Radio and Television SO and Choir (1981–6) and consultant to the municipality of Madrid and the Ministry of Culture. He is a member and co-founder of the Alea Laboratory of electro-acoustic music and of the Association of Spanish Symphonic Composers.

Coria's works, highly refined in their treatment of instruments, reveal an affiliation to Weber (especially in the early period), increasingly filtered by a sensuousness derived from French Impressionism. In 1973 he embarked on his postmodernist period, in which he attempts to evoke the spirit of the music of the past, but without literal allusions (*Ravel for President*, *Falla Revisited* and *Ancora una volta*).

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(selective list)

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Orch: *Lúdica I*, 1968–9; *Lúdica III*, 1969; *Ancora una volta*, 1978; *Una modesta proposición para que los compositores pobres e España no constituyan una carga para sus padres ni su país y sean útiles al público*, 1979; *Intermezzo*, 1981

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ANGEL MEDINA

## Corigliano, John (Paul)

(b New York, 16 Feb 1938). American composer, son of the violinist John Corigliano. After studying with Luening, among others, at Columbia University (BA 1959), he worked as a music programmer for the *New York Times* radio station, WQXR, and as music director for WBAI. He also produced recordings for Columbia Masterworks (1972–3) and worked with Leonard Bernstein on the Young People's Concerts series for CBS (1961–72). He has taught at the Manhattan School (1971–86), the Juilliard School (1992–) and Lehman College, CUNY (1973–), where he was named distinguished professor in 1984. During the period 1987–90 he served as the first composer-in-residence of the Chicago SO. His awards include a Guggenheim Fellowship (1968), the Grawemeyer Award (1991), two Grammy awards for Best Contemporary Composition (1991, 1996) and the Composition of the Year award from the International Music Awards (1992) for his opera *The Ghosts of Versailles*. He was elected to the American Academy and Institute of Arts and Letters in 1991.

Corigliano's collaborations with mainstream musicians and institutions, his occasional forays into film scoring (*Altered States* won an Academy Award nomination in 1981; *Revolution* won Britain's Anthony Asquith Award in 1985), his oft-stated commitment to intelligibility and his mostly tonal early works have sometimes obscured the extent of his technical range and his often daunting progressivism. *Pied Piper Fantasy* for flute and orchestra (1981), an intricate, largely non-tonal concerto, features extended instrumental techniques and notations, as well as controlled aleatory procedures. The work's musical aspects, however, can easily be upstaged in performance by its (usually) costumed soloist and theatrical finale, incorporating parades of children playing pipes and drums. An attention to dramatic elements may similarly obscure the diverse musical materials of *The*

*Ghosts of Versailles* (1987), the Metropolitan Opera's first commission since 1967, in which a large-scale operatic form is constructed from 18th-century tonal techniques, serial and timbral counterpoint, and a modified *verismo* idiom.

Corigliano's first period, which he described as a 'tense, histrionic outgrowth of the "clean" American sound of Barber, Copland, Harris and Schuman', extends from the Violin Sonata (1963) through the choral symphony, *A Dylan Thomas Trilogy* (1960–76). The Oboe Concerto (1975) and, more definitively, the Clarinet Concerto (1977), introduced by Bernstein and the New York PO, inaugurated a change in style, abandoning an earlier restriction to conventional notation and embracing an 'architectural' method of composition. In these works, abstract dramatic designs, often sketched through words and/or images, precede and control the inclusion and inflection of a wide range of musical materials (i.e. tonal, microtonal, timbral, serial, aleatory). The Symphony no.1 (1989) and its companion choral work, *Of Rage and Remembrance* (1991), memorials to the victims of AIDS, project characteristically disparate materials in a tragic mode of public address. Following the symphony's 1990 première, it was performed internationally by nearly 100 orchestras. Later works include the nostalgic guitar concerto *Troubadours* (1993), the Grammy-winning String Quartet (1996) and *The Red Violin* (1997), based on themes from the film of the same name.

## WORKS

Dramatic: A Williamsburg Sampler (film score), 1974; Altered States (film score, dir. K. Russell), 1979; Revolution (film score, dir. H. Hudson), 1985; The Ghosts of Versailles (opera buffa, 2, W.M. Hoffman, after Beaumarchais: *La mère coupable*), 1987, New York, Met, 19 Dec 1991; The Red Violin (film score), 1997; incid music

Orch: Elegy, 1965; Tournaments Ov., 1967; Pf Conc., 1968; Creations (Bible: *Genesis*), nar, chbr orch, 1972, rev. 1984; Aria, ob, str, 1975; Ob Conc., 1975; Voyage, str, 1976 [arr. fl, str/hp, 1983]; Cl Conc., 1977; Fl Conc. 'Pied Piper Fantasy', 1981; 3 Hallucinations, 1981; Promenade Ov., 1981; Summer Fanfare (Echoes of Forgotten Rites), 1982; Fantasia on an Ostinato, 1986; Campana di Ravello, 1987; Sym. no.1, 1989; Troubadours, gui, orch, 1993; Fanfares to Music, 1995; DC Fanfare, 1997; The Red Violin, vn, orch, 1997 [based on film score]

Vocal: Petits Fours (R. Herrick, O. Nash, A. Bertrand, S.T. Coleridge), 1v, pf, 1959; A Dylan Thomas Trilogy, choral sym., 1960–76: Fern Hill, Mez, SATB, orch/pf; Poem in Oct (D. Thomas), T, 8 insts/pf; Poem on his Birthday, Bar, SATB, orch/pf; What I Expected Was ... (S. Spencer), SATB, brass, perc, 1962; The Cloisters (W.M. Hoffman), 1v, pf, 1965 [arr. (1v, orch)/SATB, pf]; L'invitation au voyage (C.P. Baudelaire, trans. R. Wilbur), SATB, 1971; Wedding Song (Hoffman), 1v, fl, gui, 1971; A Black Nov Turkey (Wilbur), SATB, 1972; Ps viii, SATB, org, 1976; 3 Irish Folksong Settings (W.B. Yeats, P. Colum, anon.), 1v, fl, 1988; Of Rage and Remembrance (Hoffman), Tr, Mez, TTBB, str, perc, 1991; Amen, 2 SATB, 1994 [arr. brass ens]; Liebeslied (Corigliano), SATB, pf 4 hands, 1996

Chbr and solo inst: Kaleidoscope, 2 pf, 1959; Sonata, vn, pf, 1963; Gazebo Dances, pf 4 hands, 1973 [arr. pf/band/orch]; Etude Fantasy, pf, 1976; Fantasia on an Ostinato, pf, 1985; Phantasmagoria, vc, pf, 1993; How like pellucid statues, Daddy ... (on J.L. Ashbery), bn qt, 1994; Fanfares to Music, 2 brass ens, 1995; Fancy on a Bach Air, vc, 1996; Str Qt, 1996; Chiaroscuro, 2 pf, 1997

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MARK ADAMO

## Cori spezzati

(It. 'broken choirs').

Singers divided into distinct groups, sometimes placed in different parts of a building; also the technique of the music composed for them.

1. Beginnings to 1550.
2. Lassus, the Gabriellis and their north Italian contemporaries.
3. Rome, Spain and England; later developments.

DENIS ARNOLD/ANTHONY F. CARVER

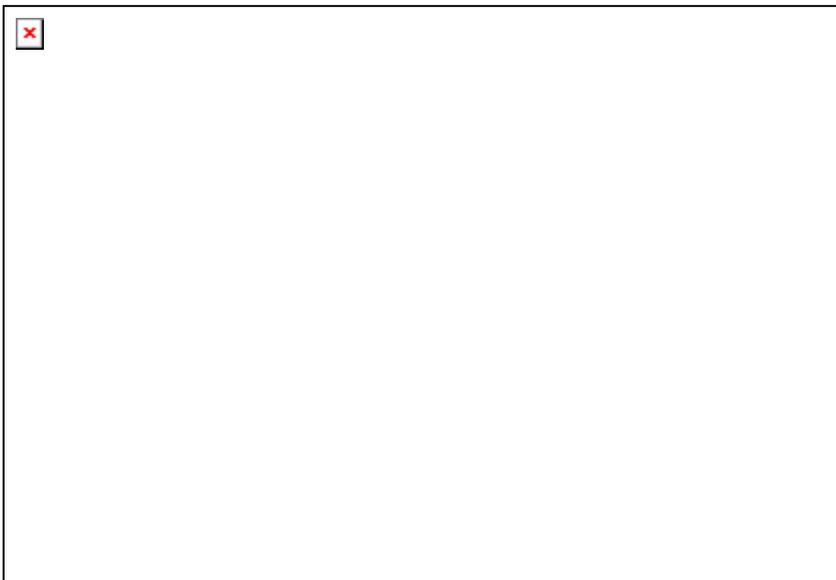
### Cori spezzati

#### 1. Beginnings to 1550.

The practice of *cori spezzati* goes back to Jewish and early Christian liturgical music, but the Italian term itself dates from the 16th century and the polychoral music that became popular then. Though its history may extend back to monophonic psalmody, double-choir polyphony seems to have emerged in the second half of the 15th century and to have developed in two distinct ways: through the application of polyphony to antiphonal psalmody, as in the two choirbooks *I-MOe* cod.late.454–5, and, in the music of such composers as Pierre de la Rue, Josquin and Mouton, through the splitting of multi-voice texture into distinct voice groups, often in a canonic or imitative relationship.

In the early 16th century psalms and canticles for *cori spezzati* seem to have been most popular in and around Venice: a number of composers at Bergamo, Padua and Treviso were interested in such music and several new developments came about. Psalm settings for double choir could be through-composed, as in the music for Vespers and Compline by Francesco Santa Croce, who was *maestro di cappella* at Treviso Cathedral for two periods between 1520 and 1551. In his polychoral music he sought a new balance between homophony and imitative counterpoint. He still used a little imitation,

but for long stretches a simple chordal style prevails, giving great clarity to the words and relying for musical variety on the alternation of the choirs (see [ex. 1](#)). This music is much simpler to perform than the contrapuntal Flemish works of the period, and its harmonic progressions are surprisingly modern. Ruffino d'Assisi used the technique in a mass setting as well as in psalms, illustrating that double-choir textures were no longer associated solely with liturgical antiphony.



It was probably from such works that Willaert learnt the possibilities of *cori spezzati* and it was, above all, his famous psalm settings for double choir published in 1550 that led to the vogue for polychoral music during the second half of the 16th century. In some ways these settings are more advanced than Santa Croce's, though the harmony is simple and diatonic. As Zarlino was to point out (*Le istituzioni harmoniche*, iii, 1558), the harmony of each choir is complete in itself, an important precept if the two bodies of singers are at some distance from each other. Paradoxically, we know that at S Marco, Venice, Willaert's psalms were performed with the performers bunched together, with one choir sung one to a part. This may account for the relative lack of effective dialogue in these works, for their little conscious use of contrasting sonorities and for their lack of tutti writing, the latter usually reserved for the conclusion of the Doxology. They were, however, highly popular, perhaps because they fulfilled the requirements of the Council of Trent concerning the audibility of the words. At S Marco itself they became something of an institution; this may explain why there are no settings of vespers psalms by the Gabrielis. Elsewhere vespers psalms were especially popular, and polychoral settings of them can be traced through the latter part of the 16th century well into the 17th. Vicentino, who dealt in detail with polychoral writing in *L'antica musica ridotta alla moderna prattica* (1555/R), emphasized register contrast between the choirs; this was subtle in early psalms, but became dramatic in the music of the later Venetians.

The parallel emergence of polychoral textures in polyphonic writing reached a watershed in Phinot's double-choir motets published in Lyons in 1547 and 1548 and often reprinted, particularly in German anthologies. Phinot's technique is highly developed, with varied antiphonal pacing and impressive punctuating tutti's, although without harmonic independence of the choirs.

[Cori spezzati](#)

## 2. Lassus, the Gabrielis and their north Italian contemporaries.

From the middle of the century other composers began to write for two choirs. Initially the most important of these was Lassus. He used *cori spezzati* for great ceremonial motets, some with secular Latin texts in praise of his patrons, and also in masses, *Magnificat* settings and, significantly, more intimate, expressive works such as Marian antiphons. In contrast to Willaert but more akin to Phinot, he tended to use the tutti of the two choirs a great deal, and in the pursuit of contrapuntal independence for each voice his polychoral music is sometimes very complicated in rhythm. The result is a lack of clarity in the words but a much more brilliant sound, probably made even more brilliant at times by the use of instruments. Lassus also employed *cori spezzati* in secular music in the vernacular and was one of the earliest composers of dialogues and echo music (see [Dialogue](#)). Hardly ever did he adhere to Willaert's rule about the harmonic self-sufficiency of the choirs. He resembles Willaert most closely in the alternation of groups in his dialogue technique, although the alternation varies according to the construction of the text; sometimes a choir is required to take up the movement from the other with little interlocking or overlapping.

The greatest of Lassus's pupils was Andrea Gabrieli, who combined the natural vivacity of the earlier Italian composers with Willaert's seriousness and Lassus's love of sonority. Like Lassus he usually set ceremonial texts rather than psalms. He composed nearly all his polychoral motets for use at the great Venetian festivals. Sometimes one choir consists of upper voices only, while the other may be a *coro grave*, and the tessitura of the highest and lowest parts is often such as to require instruments. In one or two works one choir is marked 'cappella', indicating a ripieno group of voices or of voices and instruments. That the remaining choirs were often given to a solo voice with instruments can be deduced from some of Giovanni Gabrieli's later works and from Praetorius (*Syntagma musicum*, iii, 1619/R).

Bassano, Bellavere, Croce, Donato and Giovanni Gabrieli all followed Andrea Gabrieli's example. They took for granted his harmonic and dialogue style and the sometimes pronounced contrast between his various groups of voices and instruments. It is a tribute to his modernity and imagination that few of them could add any really novel feature in an age in which innovation was almost a watchword. Only works by Giovanni Gabrieli and Croce, in fact, are at all in advance of Andrea's *Concerti* of 1587. The earliest works of both composers are close to his in style. Croce employed *cori spezzati* in the composition of parody masses. In these, as well as in his double-choir motets, the dialogue technique and diatonic harmonies are quite clearly derived from Andrea. Giovanni Gabrieli also followed his uncle closely. Very little of his church music is written for a single choir, and most of the texts set by him were those set by Andrea in his 1587 collection. In his *Sacrae symphoniae* (1597) Giovanni used the choral and instrumental groupings and in general the harmonic idiom of his uncle. The contrasts between the groups are now sharper, and although he did not yet specify the precise scoring of the vocal works, he included instrumental pieces employing polychoral techniques. The motets in his *Sacrae symphoniae* published posthumously in 1615 show the logical development of these traits. By introducing the basso continuo, he made possible the use of the accompanied solo voice, and elaborate ornamentation now differentiates it strongly from choral style.

Arresting harmonic effects involving augmented chords or mediant progressions are characteristic. The instrumental ensemble is given separate sinfonias, as well as being involved in the climactic tutti sections. In fact because of such obvious contrasts of timbre the choirs no longer need to be separated, and several of the works can be performed with the forces grouped *en bloc*.

With the work of Giovanni Gabrieli the fame of *cori spezzati* was complete. Almost every major composer of church music in Italy made use of the technique, and a Venetian influence can be traced in Germany. A further development was the separation of the soloists from each other. In his *Sacri concentus* (1612) Ignazio Donati recommended a method that he called 'distant singing'. Monteverdi used effects of this kind in his famous *Vespro della Beata Vergine* (1610). The potential complexity of such music can be seen in Croce's posthumously published psalm *Laudate pueri*. In this work the four soloists are split up to give echoes of one another, and there is a ripieno choir in another part of the church and yet a further group consisting of trombones accompanying an alto voice.

### Cori spezzati

### 3. Rome, Spain and England; later developments.

In Venice and its surrounding state, polychoral music soon declined, and by 1630 it was no longer the main form of ceremonial music, having been superseded by more flexible forms of sacred concerto. Its popularity continued for a short time, however, in both Rome and Germany. In Rome Palestrina had composed and published motets for two choirs as early as 1572. Their texts indicate that they were intended for great ceremonial occasions, but although this might denote the influence of Venetian composers the actual style shows that Palestrina was less interested in the resources of *cori spezzati* than in the greater sonority made possible by eight voices. There is little contrast between the choirs, and although a free dialogue style is sometimes used the main interest is in imitative counterpoint. Palestrina's motet volume of 1575 is in a more modern style, with triple-time passages, homophonic dialogue between harmonically complete choirs, and so on. Even so, the more characteristic and powerful passages, such as the beginning of *Surge, illuminare*, depend on counterpoint rather than polychoral devices. There are long imitative phrases and interesting, independent melodic lines, both of which the Venetian composers completely ignored in the later part of the century.

Palestrina's pupils and imitators continued to follow his style for some years, and polychoral music occupied a special place in the feast day celebrations of the wealthier confraternities. The forces involved were not prohibitively large, since one-to-a-part singing was common. The proliferation in the number of choirs, often in SATB range, in the 'Colossal Baroque' style is apparent in the music of Benevoli. There was, as also in northern Italy, a move towards more diversified textures; *cori spezzati* passages were contrasted with solos, duets or sections in imitative style within more sectionalized formal patterns, a style known as *concertato alla Romana*.

Victoria, whose first polychoral compositions were also published in 1572, began in a manner close to that of Palestrina, though in some of his later works, written after his return to Spain, he approached Venetian composers in

general style. It is likely that the Spanish fondness for instrumental participation resulted in a comparable richness of colour. In Iberia as in Italy the amount of polychoral music produced during the late 16th century and the early 17th was enormous, and the idiom was exported to Central and South America.

In Germany the vogue for separated choirs was very important in the 17th century. The style was well known there from the time of Lassus and was encouraged by a number of Andrea Gabrieli's pupils, of whom the most distinguished were Hans Leo Hassler and Aichinger. Schütz, who studied with Giovanni Gabrieli, was fond of polychoral devices and had much the same talent as his master for using space as part of the musical pattern. His earlier works, typified by the *Psalmen Davids* (1619), are clearly indebted to Venetian models, but he rationalized the classification of choirs, distinguishing clearly between solo [*favoriti*] and ripieno forces. Later he went further in the dramatic use of *cori spezzati*. Michael Praetorius, though not capable of such power, is important because he explored with Germanic thoroughness the possibilities accruing from the use of space and codified them in his *Syntagma musicum*, iii. The most complex work of all for separated choirs was written for some great ceremonial occasion at Salzburg Cathedral. This is the mass for 53 voices formerly ascribed to Benevoli but now believed to be by a later 17th-century composer such as Biber or Andreas Hofer. The performers are divided into eight groups, all constituted differently. The chordal structures are extremely simple, and the whole depends strongly on the element of surprise provided by the spatial separation.

In England church choirs were divided into two (see [Decani and cantoris](#)), but when, in music from the late 16th century on, the groups alternate and dovetail, the style is meditative with no lively dialogue and in the *tuttis* like parts from each side join on the same line. The only important English example of *cori spezzati* technique is Tallis's extraordinary *Spem in alium* for eight five-part choirs, possibly composed for the 40th birthday of Elizabeth I. Tallis takes imitation systematically through all 40 voices as well as creating wave-like antiphony and stunning harmonic effects.

In Venice, the practice persisted into the 18th century. Vivaldi wrote not only church music in the idiom but also concertos and solo motets in which the orchestra was divided into groups on opposite sides of the church. Galuppi wrote masses with as many as four separated groups. Bach, too, used the device, mainly in his festival works, such as the *St Matthew Passion* and the motets, long after it had ceased to be generally popular in Germany. There are genuine spatial effects in these works, but in general he used such divisions more because they made for increased sonority. This also applies to the few later examples, such as the *Te Deum* of Berlioz and Walton's *Belshazzar's Feast*, where the wide separation of performers is incidental and forced on the composer by the very size of his resources.

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## Corista (i)

(It.).

See [Tuning-fork](#).

## Corista (ii).

Concert pitch. See [Pitch,§1, 2](#).

## Corista (iii).

A chorister, singer in a chorus, or chorus girl.

## Çorita, Nicasio.

See [Zorita, Nicasio](#).

## Cork.

City in Ireland. It is the second city of the Republic of Ireland (Eire). Cork has a population of 174,000, and among its musical establishments are Roman Catholic and Church of Ireland cathedrals, an opera house, a university department of music, the Cork School of Music, the regional broadcasting studios of Radio Telefís Éireann (RTÉ), local radio stations, two arts centres, a theatre and, in its city hall, a large concert hall with a seating capacity of 1300.

Records of opera and concert performances in Cork go back to the 18th century. In the latter half of the 19th, three theatres and several small concert halls were in use, and evidence of the intensive cultivation of music is clear from the large-scale concerts held in connection with the Cork exhibitions of 1852, 1883 and 1901–2. Today Cork hosts an International Choral and Folk Dance Festival, held annually at the end of April or beginning of May, with a university seminar on contemporary choral music running concurrently. Cork is an important centre for choral music and Cumann Náisiúnta na gCór (Association of Irish Choirs), which publishes choral music and runs a choral library service, is based in the city. A competitive music festival (Feis Maitiú) is held annually from February to April, and the very popular Guinness Jazz Festival in October. The Cork Orchestral Society is an important concert-giving body, sponsoring an annual series of chamber music concerts. There are six orchestras based in the Cork School of Music, ranging from preparatory level to a senior symphony orchestra. The Cork SO, of which Aloys Fleischmann (professor of music in University College, Cork, from 1934 to 1981), was the long-serving conductor until his death in 1993, performs regularly. The Vanbrugh String Quartet are artists-in-residence in University College, Cork, and an army band (the Band of the Southern Command) is stationed in the city.

Since the 1960s Cork has been a centre for excellence in Irish traditional music. The early innovator, Seán Ó Riada, held the Irish music lectureship in University College, Cork, from 1963 until his death in 1971, and in 1975 Mícheál Ó Súilleabháin, composer, pianist and ethnomusicologist, took up the position. The music department has a developed curriculum within which traditional and classical music studies have equal importance. The international traditional music festival, Éigse na Laoi, is organized annually by the Traditional Music Society and the music department. Cork city is also home to a large community of traditional musicians and several traditional groups.

ALOYS FLEISCHMANN/R

## Corkhill, David

(*b* Bebington, Cheshire, 29 Sept 1946). English timpanist and percussionist. He originally entered the RAM as a harpsichordist in 1964 before switching to percussion in his second year, studying with James Blades, Roy Jesson and Maurice Miles. He made his professional début with the LSO in 1967 in a

performance of Britten's *War Requiem* under Sir David Willcocks and joined the English Chamber Orchestra as principal timpanist in 1970. He had a close working relationship with Benjamin Britten who wrote the timpani parts for *Death in Venice*, *Owen Wingrave* and *Rejoice in the Lamb* under Corkhill's guidance. Since then he has been one of Britain's foremost orchestral percussionists. In 1975 he became professor of timpani and percussion at the GSM, and the following year was appointed principal percussionist of the Philharmonia Orchestra. A leading exponent of chamber music for percussion, he has recorded Bartók's Sonata for two pianos and percussion twice, most notably with Sir Georg Solti, Murray Perahia and Evelyn Glennie, for which he won a Grammy award in 1988. Corkhill was the timpanist, at Solti's request, for the World Orchestra for Peace in 1995 to celebrate the 50th anniversary of the United Nations.

MATTHEW DICKINSON

## Corkine, William

(fl 1610–17). English composer. The dedication of his first collection (1610) to Sir Edward Herbert (later Lord Herbert of Cherbury) and Sir William Hardy suggests that he served his apprenticeship under them. Little is otherwise known of his life. A receipt dated 2 February 1612 shows that he performed with John Dowland and Richard Goosey at a Candlemas entertainment at the Middle Temple. In 1617 he was one of a group of musicians given permission to go and work at the Polish court.

Corkine's books of *Ayres* contain both songs and pieces for the lute and viola da gamba. Most of the songs have an accompaniment for lute and bass viol, but some of those in the second book are accompanied by bass viol only; the wording on the title-page, 'to the Base-Violl alone', seems to preclude the addition of a chordal continuo part. Some of Corkine's songs, such as *Some can flatter* and *Sweet restraine these showers of kindnes*, recall the 'light airs' of Thomas Campion, with their simple textures and flowing groups of two notes per syllable. Corkine's graceful melodic style, with its happy use of sequence, is heard at its best in *What booteth love*. Other songs, however, such as the setting of Donne's *Tis true tis day*, foreshadow the new declamatory style in their wayward melodic contours and irregular rhythms. Corkine's music for the lute and viola da gamba, which is intabulated and chordal like that of the lute, consists of dances and variations on popular grounds. His settings of *Walsingham* and *Come live with me and be my love* represent early high points in the repertory of the lute and viola da gamba.

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*The Second Book of Ayres, some to Sing and Play to the Base-Violl alone: others to be Sung to the Lute and Base Violl, with new Corantoes, Pavins, Almains; as also divers new Descants upon old Grounds, set to the Lyra-Violl* (London, 1612/R); *ayres only ed. in ESLS, 2nd ser., xiii (1927)*

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*Praise the Lord, anthem, inc., GB-Och*

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DIANA POULTON/DAVID GREER

## Cornacchioli, Giacinto

(*b* Ascoli Piceno, 1598–9; *d* ?Ascoli Piceno, after 1 Sept 1673). Italian composer, organist, musician and singing teacher. He is first heard of on 28 December 1607 when he received payment in grain for his service during the year as a choirboy at Ascoli Cathedral. He was organist there from June 1612 to 28 December 1615, when he was removed from the post. Following a petition he was reinstated on 9 January 1616 but was finally replaced on 28 December 1616. From a deed of 22 February 1619, in which his father, overcome by debts, sold his house, we know that Giacinto was the oldest child and was no more than 20, and that among the witnesses were two Parisian relations. Between May and November 1619 he served as organist of the church of the Buon Gesù, Carcassai.

In 1629 his opera *Diana schernita* (text by G.F. Parisani) was performed in Rome, possibly for an academy during Carnival in the house of Baron von Hohen Rechberg. The work was subsequently printed by G.B. Robletti, with a dedication dated 6 June to Prince Taddeo Barberini, nephew of Pope Urban VIII. In 1633 Cornacchioli was *maestro di cappella* in Siena, where between July and December he met Galileo Galilei, who had just come from his trial by the Holy Office in Rome and was guest of Archbishop Ascanio Piccolomini. Galilei heard and enjoyed the singing of a ‘castratino’ pupil of Cornacchioli. In 1635 he was chaplain, musician and singing teacher at the Munich court, where he met Galilei’s nephew, Alberto Cesare, a violinist and lutenist at the court. In 1640 and 1642, in the service of Archduke Leopold Wilhelm of Austria, he was often in Italy to recruit musicians and buy musical materials (these activities are detailed in 17 letters to the Archduke and his adviser, now in the Staatsarchiv, Vienna). He engaged in futile negotiations for the post of Kapellmeister with Carissimi and Francesco Foggia; even the recommendations of his friend G.B. Ghiavarino failed to bring him success. From a letter dated 9 December 1642 we know that Cornacchioli intended to enter the Cistercian monastery of Heiligenkreuz, Lower Austria, but his name

never appears in their registers. It appears that in December 1647, not 23 February 1653 as believed up until now, he was a witness to Luigi Rossi's will. He may have been *maestro di cappella* of Ascoli Cathedral in 1651 and/or after 1658, but this cannot be ascertained. It is certain, however, that on 27 September 1657 he was elected *maestro di cappella* of Fermo Cathedral, bringing with him at his own expense a 'castratino da M. Alto [Montalto Marche]', but on 2 August 1658 the post was already vacant. On 1 September 1673 he was guaranteed 36 scudi a year by his younger brother Simone (1600–74), in exchange for a donation received.

Cornacchioli's only known work, *Diana schernita* (score in *GB-Lbl, I-Rsc*), a *favola boscareccia* in five acts, is one of the earliest comic operas. Parisani's text, clearly influenced by the work of Marino, mixes three myths of love under the rule of Cupid. It presents an original approach to the themes of Florentine courtly opera, treating the characters in a more realistic manner and introducing comic elements into the pastoral for the first time. The alternation between fixed poetic structures and freer verse forms in the prayer to the moon, act 3, may symbolize the contemporary vicissitudes of Galilei (after initially receiving support from Pope Urban VIII, he was made to recast his views in 1633). Support for Galilei was strong among Germans and Protestants, and this may explain the dedication of the work to Baron von Hohen Rechberg.

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THEOPHIL ANTONICEK/UGO GIRONACCI

## Cornago, Johannes

(*b* ?Cornago, nr Calahorra, c1400; *d* ?Burgos, after 1474). Spanish composer. He is the earliest composer in Spain from whom a substantial number of compositions survives. He may have been the Johannes Eximii de Cornago of the diocese of Calahorra who requested benefices from Pope Martin V between 1420 and 1429 and who may have received his musical training at Tarazona Cathedral. In 1449 Cornago obtained a bachelor's degree in theology from the University of Paris. By 6 April 1453 he was already serving King Alfonso I of Naples; his reputation as a composer must have been firmly established. On the day of Calixtus III's coronation in April 1455, the pope issued a bull to Cornago identifying him as Alfonso's chaplain and confirming privileges already granted to him on 19 June 1453. On 12 October 1455 Cornago, described as a Franciscan, was referred to as enjoying an annual salary of 300 ducats, a figure confirmed by documents of 15 September 1456 and 8 January 1457. Not even Josquin des Prez at the

height of his career received so great a salary. In 1466 Cornago served Alfonso I's successor Ferrante I as chief almoner. He is last recorded among the singers at the court of Ferdinand the Catholic in 1475.

Cornago's surviving compositions comprise a Mass, a motet and 11 Spanish and Italian songs. His *Missa 'Ayo visto lo mappamundi'*, based on a Sicilian popular song in *barzelle* form, is one of the earliest surviving masses on a secular cantus firmus. The Mass resembles English masses in some characteristics, such as duets at the beginnings of movements, a head motive, asymmetrical phrases, repetitive rhythmic patterns and colourful harmonic progressions. The cantus-firmus statements are augmented except at the end of the Gloria and Credo. Cornago may have become acquainted with the new English mass genre during his studies in Paris in the late 1440s. The Mass seems to have been sent as a present for Calixtus's coronation, though it must have been composed for an earlier occasion. A superscription associates the Mass with the Virgin Mary; a misinterpretation by Pope (Grove6) led her to attribute an anonymous *Missa 'Meditatio cordis'* with associated motet *Gaude Maria* to Cornago, but this is not supported by stylistic evidence. Cornago's only surviving motet is a freely composed four-voice composition, *Patres nostri peccaverunt*, a very early setting of a text from the Lamentations of Jeremiah.

The nine Spanish songs are among the earliest polyphonic canciones in Castilian. Cornago's songs are characteristic of the mid-15th-century chanson, governed by a duet between discantus and tenor and syllabic declamation at the beginnings of phrases followed by melismas. Cornago's tenor and discantus parts are often close in range and even cross extensively, as in *Yerra con poco saber*, a song probably composed after 1457 when the poet Pedro de Torellas visited Naples. Cornago drew his texts from several other renowned Castilian poets, including the Marqués de Santillana and Juan de Mena; indeed, five of the nine Spanish songs are by known poets.

Unlike the Spanish canciones, *Morte o merce* is a through-composed Italian composition that may date from the late 1460s, when Cornago served in Ferrante's court, more Italianate than his father's. The song, in a homorhythmic and declamatory style, is an early example of emerging humanistic attitudes emphasizing the subordination of music to the words. The Petrarchan imagery of the text and the simple musical style distinguish this from Cornago's other songs.

The large number of alternative versions of Cornago's songs reflects the versatility of the song repertory; they were not fixed compositions, but improvisatory and adaptable ones. Some of the reworkings, such as those of *Pues que Dios te fizo tal*, were conceivably composed by Cornago himself, but others may be seen as evidence of the esteem in which he was held; Ockeghem, for instance, composed two new contratenors for the discantus and tenor of Cornago's *¿Qu'es mi vida preguntays?*. It is more likely that the two composers met while Cornago was studying in Paris than that (as was formerly proposed) Ockeghem arranged Cornago's song during or after his visit to Spain in 1469; Cornago was then in Naples.

## WORKS

for 3 voices unless otherwise stated

Edition: *Johannes Cornago: Complete Works*, ed. Rebecca L. Gerber, RRMMA, xv (1984)

Missa 'Ayo visto lo mappamundi'

**Patres nostri peccaverunt, 4vv**

¿Donde stas que non te veo?; Gentil dama non se gana (also with added 4th voice); Infante no es nascido [= Señora qual soy venida]; Moro perche non day fede; Porque mas sin duda creas; Pues que Dios te fizo tal (3 versions); ¿Qu'es mi vida preguntays? (also arr. 4vv by Ockeghem); Segun las penas me days; Señora qual soy venida; Yerra con poco saber

**Morte o merce (2 versions); Non gusto del male**

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REBECCA GERBER

## Cornamuda tuerto

(Sp.).

See [Crumhorn](#).

## Cornamusa (i)

(It., Sp.; Fr. *cornemuse*).

A wind-cap instrument of the 16th and early 17th centuries. It was like a straight, quiet [Crumhorn](#). The use of the word ‘cornamusa’ in some languages to mean bagpipe (see (ii) below) suggests that the wind-cap cornamusa may have been developed from a bagpipe chanter (see [Wind-cap instruments](#), §3). It seems to have been more or less restricted to Italy, though the lack of firm evidence and the ambiguities in nomenclature indicate that even there it cannot have been widely known. The rare records of apparently similar instruments in practical use in Germany do not call them by that name; it is remarkable therefore that the only known description of the instrument is given by Praetorius (2/1619), who described it as a straight wind-cap instrument, having a covered bell with ‘small holes on the sides through which the sound comes out’. He mentioned five sizes, each with a range of a 9th: *Bass* (lowest note *F*), three *Tenor* and *Alt* sizes (*B*<sub>1</sub>: *c*, *d*) and *Discant* (*b*<sub>1</sub>) (there being no logic in making an instrument only in these sizes, his description may be based on instruments belonging to two or more sets); ‘they sound like crumhorns except that they are quieter, gentler and very soft’. These instruments evidently had a cylindrical bore like the crumhorn, and Praetorius stated that they were similar in appearance to his [Schryari](#). His use of the word ‘cornamusa’ is unique in German sources (though Troiano, writing in Italian, used it in a treatise published in Munich in 1568); however, apparently similar instruments called ‘straight crumhorns’ are listed in the inventories from the court of the dukes of Saxony at Dresden (1593) – Praetorius may have based his descriptions on these instruments, for he is known to have visited the city – and the castles of the Rožmberk family at Český Krumlov (1599) and Třebon (1610).

*Cornamuse* are mentioned in various Italian sources, including the treatise of 1592 by Zacconi (from whom Praetorius may have taken the name), who listed them among the consort instruments and the tongue-articulated woodwind, and said that ‘*sordoni* sound like *cornamuse*’. Rognoni (1620) stated that the compass of the bass *cornamusa* could be increased by means of keys, which is reminiscent of the extended crumhorn.

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## Cornamusa (ii).

In Romance languages 'cornamusa' (Fr. *cornemuse*) is used of the bagpipe. In Italy it may sometimes also have been applied to the crumhorn (Baines, 1966), though in some sources the two words are not synonymous. The inventory of instruments belonging to the Spanish court in Madrid in 1602 contains one of the rare uses of the word 'cornamusa' outside Italy that do not clearly mean 'bagpipe'; it mentions two sets of 'wooden *cornamusas* from Germany', which strongly suggests crumhorns.

BARRA BOYDELL

## Cornamusa (iii).

See [Organ stop](#).

## Cornamuto torto

(It.).

See [Crumhorn](#).

## Cornazano [Cornazzano], Antonio

(*b* Piacenza, c1430; *d* Ferrara, Dec 1484). Italian dancing-master and dance theorist. Born into one of Piacenza's leading noble families, he was educated in classical and modern languages, the theory and practice of military arts and of politics, and dancing. He spent the first 20 years of his life in Piacenza, except for five years when he studied at the Studio di Siena (c1443–8). In Piacenza he was a pupil of [Domenico da Piacenza](#), whom he greatly admired and whose theoretical and aesthetic concepts are reflected in his *Libro dell'arte del danzare* (1455). Early in 1454 Cornazano joined the household staff of Francesco Sforza as 'consigliore, segretario, o ciambelano' and teacher of his children. He dedicated the first version of his treatise to the young Princess Ippolita, whom he instructed in the art of dancing.

After Sforza's death in 1466 Cornazano went to Venice, where he spent the next 11 years as military adviser to General Bartolommeo Colleone. After a two-year period of political activities in Piacenza, Cornazano was called to Ferrara by Ercole I d'Este in autumn 1479. Soon after his arrival he married Taddea de Varro, a member of an old noble Ferrarese family. He was held in high esteem; on his death he was buried in the Chiesa de' Servi.

The *Libro dell'arte del danzare* (I-Rvat Capponiano 203) is the second of the important dance instruction books of the early Renaissance, preceded only by Domenico's treatise. Of the original version only the dedicatory sonnet survives. It is impossible to say which parts of the second version, written about 1465 and dedicated to Sforza 'Secondo' (perhaps Galeazzo Maria), are from the first and which are later additions. Cornazano's indebtedness to his teacher's treatise is evident in an almost identical arrangement of theoretical material, beginning with the six principles necessary for all good dancing, followed by definitions and descriptions of the basic step units for each of the fundamental dance tempos, the individual steps and their tempo relationships. The dances themselves – eight balli (including the *Balletto Sobria*) with their mensurally notated music (*in canto, in canto da sonare*) and three bassadanzas – are also taken from the work of the older master (1 ed. I. Brainard in *The Musical Manuscript Montecassino 871*, ed. I. Pope and M. Kanazawa, Oxford, 1978, pp.531–3). The three *tenori da bassedanze et saltarelli gli migliori et piu usitati degli altri* are written in even note values similar to the notation found in Burgundian basse danse manuscripts but unlike that of most 15th-century Italian dance manuals. Their varying length makes them adaptable to different choreographies of the Italian repertory; they illustrate at least one of the procedures for providing musical accompaniment. Particularly noteworthy is Cornazano's definition of balletto as a dramatic dance form 'che po contenere in se tutti gli . . . movimenti corporei naturali, ordinato ciascun con qualche fondamento di proposito', the first instance of the term's use in a modern sense.

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## Cornazzani, Phileno Agostino

(*b* Vienna, c1543–5; *d* Munich, July 1628). Italian instrumentalist and composer active in Germany. He was a son of Baldassare Cornazzani (c1520–c1601), a musician at the Viennese court of the Emperor Ferdinand I from c1552 to c1564 who served subsequently at Graz and Munich. In about 1559 Phileno Cornazzani arrived in Munich and from 1568 until his death he served in the Bavarian court band, eventually becoming its senior instrumentalist. Praetorius (*Syntagma musicum*, ii, 31) praised him as an outstanding trombone player. As a composer he was influenced by Lassus and the Venetian school. Madrigals, motets and litanies survive in various anthologies (including RISM 1616<sup>2</sup> and 1624<sup>1</sup>) and in manuscripts. Lost works include a 'piece for four choirs' of 1597 in which trumpets were used 'so Zuvor unerhört, eleganti harmonia', and also a mass and offertory for three choirs, dating from 1603.

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HELLMUT FEDERHOFER

## Corneille, Pierre

(*b* Rouen, 6 June 1606; *d* Paris, 1 Oct 1684). French poet and dramatist. Educated at Rouen by the Jesuits, who introduced him to plays and speech-making, he set out to practise law. However, the success of an early comedy (*Mélite*, 1629) persuaded him to attempt a career in the theatre. He was one of the original members of the Académie Française and was protected by powerful patrons such as the Duke of Liancourt, the Duke of Vendôme, Cardinal Richelieu, Nicolas Fouquet and the Duke of Montausier. Between 1629 and 1674, when he retired, he produced some 33 dramatic works of great diversity and range – comedies, tragedies, *dramas lyriques* and tragicomedies – exploring historical, Christian, Roman, heroic and bourgeois themes. He admired the theatre as a magical world of illusion and spectacle, as an arena for the discussion of morals and politics and as a place for experimenting with language, different sorts of character and new dramatic structures. For some 30 years from about 1635 he was the dominant figure in the Parisian theatre, recognizing its rules and the prevailing tastes but responding to both very freely (in his *Examens* and *Discours*, 1660, he

analysed and defended his style and methods). His independent spirit aroused antagonism as deep-seated and long-lasting as the admiration that both Mme de Sévigné and Seigneur de Saint-Evremond unflinchingly expressed for his heroic plays.

In many plays (e.g. *La veuve*, *La galerie du palais*, *La suivante*, *La place royale*, *Le Cid* and *Polyeucte*) Corneille interrupted the flow of action with reflective moments usually written in a verse form distinct from the alexandrine and called *stances*. He considered these lyrical pauses as embellishments in the same way that he judged Dassoucy's music for *Andromède* (produced on 26 January 1650) as having nothing to do with the action of his tragedy. This work, originally commissioned by Cardinal Mazarin in 1647, was to be 'mi-chantée, mi-parlée' and adorned with spectacular sets by Giacomo Torelli. Corneille turned it into an attack on Italian opera and the extravagant singing of Luigi Rossi (in Rossi's own *Orfeo*, 1647). Although he acknowledged that spectacle enhanced the drama, about music he emphatically stated in the preface to *Andromède*:

I have taken good care to have nothing sung that was necessary to the understanding of the play, since as a rule words that are sung are imperfectly heard by the audience because of the confusion that results when a number of voices sing together.

Choruses and *airs* were incidental; there was no recitative. In his tragedy *La toison d'or* (1660) machines played the same dominant part and music a similar reduced role. It was not until he collaborated with Lully, Molière and Quinault in *Psyché, a tragi-comédie et ballet* produced on 17 January 1671, that he was forced to accord more importance to music; but even here it was largely restricted to the prologue, epilogue and interludes, where an orchestra of 300 accompanied some 70 dancers in the vast theatre at the Tuileries. The dancing and the spectacle were memorable; the acoustics were appalling. Never again did Corneille allow himself to be involved in such collaborative efforts, in plays into which, to quote Saint-Evremond's letter *Sur les opéra*, 'one is obliged to introduce dances and music, which can only damage the presentation'. Many opera librettos of the late 17th and early 18th centuries, especially in Italy, were based on Corneille's plays, and *Le Cid* and *Polyeucte* in particular remained popular sources for operas until the 19th century. Corneille also wrote poems, a few of which were set to music in his own day and by later composers.

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## Corneille, Thomas [M. de l'Isle]

(b Rouen, 20 Aug 1625; d Les Andelys, 8 Dec 1709). French playwright and librettist. Although overshadowed by his brother Pierre, he was a prolific and successful writer who embraced virtually all dramatic genres of the period. With Donneau de Visé he edited the *Mercure galant*, and his election in 1684 to the Académie Française encouraged scholarly pursuits.

Corneille's background made him an obvious substitute for Quinault, Lully's principal librettist, who in the late 1670s was in disgrace at court. Like Quinault he had made his name in spoken drama, and he had collaborated with Donneau de Visé on machine plays such as *Circé* and *L'inconnu* (both 1675) with incidental music by Marc-Antoine Charpentier. A number of his dramas have been the source of operas, particularly early 18th-century Italian works (see Strohm). In addition Corneille was responsible for three librettos. The revision of the *tragédie-ballet Psyché* (Lully, 1678), possibly undertaken with Fontenelle, preserves some of the original text and music, yet reveals Corneille's familiarity with the characteristics of the *tragédie en musique*. The language, however, is at times too complex and less lyrical than Quinault's, and the work betrays the difficulty of integrating the divertissements, a problem also evident in the *tragédie en musique Bellérophon* (Lully, 1679), possibly written with Boileau and Fontenelle. A third *tragédie en musique*, *Médée* (Charpentier, 1693), is considered by Girdlestone (1972) one of the best 17th-century French librettos. It demonstrates Corneille's versatility, particularly in finding the right balance between tragedy and spectacle and in allowing Medea to develop into a complex character who spearheads a fine, subtle climax.

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## Cornejo, Rodolfo S(oldevilla)

(b Manila, 15 May 1909; d Manila, 11 August 1991). Filipino composer, conductor and pianist. In 1930 he graduated from the Conservatory of the University of the Philippines with teacher's diplomas in piano and in theory and composition; he then studied at the Chicago Musical College (BMus

1932, MMus 1933) and the Neotarian College of Philosophy, Kansas City (PhD 1947). He taught at the University of the Philippines Conservatory (1930–34) and was director and professor at the Manila (1934–9, 1949–52) and Cosmopolitan College (1948–9) conservatories. During World War II he appeared as a pianist and conductor in the USA, Canada, Europe and Hawaii. He was a state cultural adviser (1958–60) and founder-president of the National Federation of Music. He lectured in humanities at the University of the City of Manila (1968–75), and after 1978 worked mainly in the USA, appearing as a composer-conductor at the Seattle Opera House.

## WORKS

(selective list)

Dramatic: Together (operetta, 3), 1937; Princess Malindig (op), 1960; Ibong adarna [The Adarna Bird] (ballet), 1970; The Moth and the Lamp (ballet), 1970; Princess Urduja, 1975; A Glimpse of Philippine Life and Culture (music drama), 1978; 27 film scores

Vocal: The Seasons, song cycle, 1v, orch, 1932; A la juventud filipina, chorus, orch, 1935; 3 Songs, 1939; Beneath this Heart of Clay, song cycle, 1v, orch, 1959; Ruby, sym. poem, orch, chorus obbl, 1964; Christ the Redeemer (cant.), 1977

Orch: 3 pf concs., 1933, 1950, 1968; Philippine Rhapsodies nos.1–3, pf, orch, 1939, 1942, 1947; Oriental Fantasy, 1944; Taurus Fantasy, pf, orch, 1957; Vn Conc., 1972

Inst: Pf Sonata, 1929; Sonata, vn, pf, 1932; Vc Sonata, 1932; Str Qt, 1944; Pf Qt, 1945; Pf Trio, 1966; Divertimento, ww, perc, pf, str, 1973

LUCRECIA R. KASILAG

## Cornelius, J.

(fl c1430). Composer. He added a tenor to a canon by [J. de Climen](#) that was recorded in *F-Sm 222* (now lost). The work, however, survives in the copy of the manuscript made by Coussemaker.

TOM R. WARD

## Cornelius, (Carl August) Peter (i)

(b Mainz, 24 Dec 1824; d Mainz, 26 Oct 1874). German composer, writer about music, poet and translator.

1. Education and early career
2. Weimar.
3. Vienna.
4. Munich.
5. Music and writings.

WORKS

WRITINGS

BIBLIOGRAPHY

JAMES DEAVILLE

Cornelius, Peter (i)

### 1. Education and early career

His parents Carl Joseph Gerhard Cornelius (1793–1843) and Friederike Cornelius, née Schwadtke (1789–1867), were both actors. He was the fourth of six children. In recognition of the boy's talent, his father prepared him for a double career as musician and actor, which necessitated his withdrawal from school in 1838. His father oversaw the theatrical training, while Josef Panny taught him violin and music theory. At the same time, he began composing lieder. In 1840, he joined the second violins in the theatre orchestra and made his début as an actor. Cornelius travelled to England in 1841 as a violinist with the touring Mainz opera troupe. That year he also began study of composition with Heinrich Esser, the most important music teacher from his youth. Compositions from the period include string quartets, songs and choruses. Cornelius was appointed Nassau court actor in Wiesbaden in early 1842, but gave up that position after his father's death in late 1843.

To relieve some of the family's financial burden and to continue Peter's studies, his older brother Carl Adolf arranged for their uncle Peter von Cornelius (1783–1869), the noted Nazarene painter, to take Peter under his supervision in Berlin, where the young composer resided between 1844 and 1852. In his uncle's house, Cornelius made the acquaintance of such prominent figures as Alexander von Humboldt, the Grimm brothers, Friedrich Rückert and Mendelssohn. In October 1844 he entered the tutelage of Siegfried Dehn, who taught him (with interruptions) until 1849 and above all encouraged the composition of sacred music and chamber music. Despite his having acquired extensive compositional experience and having received the praise of Dehn, evaluations of his work from other sources, including Wilhelm Taubert and Otto Nicolai, were largely unfavourable, while Friedrich Schneider recognized Cornelius's musical talent and promise. At the same time, Cornelius's romantic interests caused him to engage in intense poetic activity. His literary abilities found further expression at the end of the Berlin period, when he wrote music criticism for Berlin journals and papers (1851–2), made the acquaintance of Joseph von Eichendorff, and entered into a lasting, close friendship with the poet Paul Heyse. Cornelius's important friendship with Hans von Bülow also dates from his later Berlin years.

[Cornelius, Peter \(i\)](#)

## **2. Weimar.**

Cornelius was not able to secure a position in Berlin, however, and also yearned for an artistic role model, whom he found in Liszt. He visited Weimar in early 1852, where he heard Berlioz's *Benvenuto Cellini* and met Liszt, Joachim Raff, Joseph Joachim and the painter Friedrich Preller. Cornelius left Berlin, and upon Liszt's advice spent the summer composing sacred music. He travelled widely in Germany before settling in November 1853 in Weimar, where he stayed for five years. During an earlier visit to Weimar, he had already become acquainted with Bettina von Arnim, Hans von Bronsart and Leopold Damrosch, and in Basle in October 1853 he had met Wagner for the first time. The years in Weimar were decisive for Cornelius's development as a composer and writer, for it was in the welcoming Liszt circle there that he found a home, under the influence of Liszt's compositional style, the New German aesthetic position and the congenial spirit of Liszt's Weimar. Once in Weimar, Cornelius took up the activities of secretary and translator for Liszt, propagandist for the movement in general, and poet-composer. He enjoyed close contact with fellow Liszt pupils and associates Bülow, Bronsart,

Joachim, Pohl, Raff, Alexander Ritter and Preller, who with Liszt, the poet Heinrich Hoffmann von Fallersleben and other Weimar intellectuals, comprised the informal social and artistic association called Neu-Weimar. Most of these friendships, such as that with the singers Feodor and Rosa von Milde, lasted beyond Cornelius's days in Weimar. His work for Liszt primarily involved translation of articles and a book from French into German. Cornelius also translated for Berlioz (*Benvenuto Cellini*, among other works), who had befriended him and who esteemed his musical and literary abilities. His propaganda work took the form of articles and reviews for *Echo* and *Neue Zeitschrift für Musik*, which fairly, yet also passionately, argued on behalf of the music and ideals of Liszt and Berlioz. Nevertheless, Cornelius managed to maintain a position of 'independent partisanship' in his critical activities. Furthermore, in the course of his residence in Weimar he came to regard such work as onerous, and turned increasingly to writing poetry and music. Poetry usually originated under the inspiration of deeper emotions, such as those accompanying his various romantic infatuations. In Weimar he composed above all music with text: the 6 *Lieder* op.1, the song cycles *Vater unser* op.2, *Trauer and Trost* op.3, the 3 *rheinische Lieder*, the *Brautlieder* and the *Weihnachtslieder* op.8, and the comic opera *Der Barbier von Bagdad*. These were his first important mature works, exclusively based upon his own texts. In a diary from 1855, he noted that his goal from that time on would be 'poetry of word united with music'. *Der Barbier von Bagdad* successfully incorporated this unity, but its performance became entangled in the anti-Liszt musical politics in Weimar, which resulted in the notorious fiasco at its première on 15 December 1858 that ostensibly caused both Cornelius and Liszt to leave Weimar. Even before the fiasco, Cornelius had decided to leave Weimar, which had come to signify for him a hindrance to creative activity.

[Cornelius, Peter \(i\)](#)

### **3. Vienna.**

Choosing between Munich and Vienna as his next residence, Cornelius settled on the latter, in part because of its similarities with the Catholic Mainz (although he officially remained a Lutheran his whole life, Cornelius maintained a strong affinity for Catholicism). After a short stay in Mainz, he settled in Vienna in April 1859, where – despite repeated visits to Weimar and trips to Mainz, Zürich and Munich – he lived until the end of 1864. In Vienna Cornelius worked on his second opera, *Der Cid* (1860–65), and from 1861 began a friendship with Wagner. Also important were his friendships with the dramatist Friedrich Hebbel, Carl Tausig and the music patron Josef Standhartner, and his contact with Brahms. Besides the opera, which originated under the influence of Wagner's earlier works, especially *Lohengrin*, Cornelius composed lieder and sonnets to poetry by Hebbel, Kuh, Bürger, Droste-Hülshoff and himself, duets, and the important *Requiem* (to a text by Hebbel). He also wrote numerous poems and sonnets for Rosa von Milde (including *Von Wiener Gräbern*), Marie Gärtner (the object of his infatuation in 1860), and Bertha Jung (his fiancée, after 1864), as well as poetic tributes to Liszt and Wagner, and he also translated Liszt's book *Die Zigeuner und ihre Musik in Ungarn*. Translation work served to augment Cornelius's meagre income in Vienna, which otherwise consisted of subventions from his family and earnings from lessons and coaching. After their meeting in May 1861, Cornelius undertook various tasks for Wagner in Vienna, who came to rely upon Cornelius's friendship during the days of the

*Tristan* rehearsals in Vienna. While a close personal relationship and mutual artistic influences resulted, Cornelius came to experience Wagner's dependence as oppressive, and realized that he could not follow Wagner's direction in *Tristan*. Thus the completion of *Der Cid*, against Wagner's objections, came to signify an act of independence. Nevertheless, in the wake of his financial difficulties in Vienna, Cornelius was compelled to accept Wagner's invitation in late 1864 to join him in Munich under the protection of Ludwig II.

[Cornelius, Peter \(i\)](#)

#### **4. Munich.**

Cornelius's last long-term place of residence, Munich, became a site of both personal satisfaction and inner turmoil. On the one hand, the years were marked by the realization of his domestic desires, through marriage to Bertha Jung (1834–1904) in 1867 and the birth of four children, and by financial stability, at first informally as Wagner's cohort and then (after 1867) as instructor of harmony and rhetoric at the Royal School of Music. On the other hand, Cornelius's troubled relationships with Wagner, Liszt and the New German School in general came to a head in Munich as he attempted to pursue his own course. Bülow was a source of friendship during his early years in Munich, which caused Cornelius all the more distress over Wagner's affair with Cosima, whose influence would ultimately separate Wagner from Cornelius. Cornelius himself did not join Bülow, Wagner and associates at the *Tristan* première, ostensibly because of the première of *Der Cid* in Weimar in May 1865. The disinclination of the lead singers Rosa and Feodor von Milde towards *Der Cid* had initially hindered the performance, and the première was a *succès d'estime*. Wagner's influence, if not his approval, clearly helped decide Cornelius's next and final large-scale compositional project, the opera *Gunlöd*, based on Norse myth, which he never completed. Despite the outpouring of poetry, songs and duets before his wedding, and of choral works after 1869 as the result of his friendship with the Leipzig choral conductor Carl Riedel, Cornelius's Munich years were not particularly productive, probably due to the demands of domestic life and heavy teaching responsibilities at the conservatory, as well as self-doubt over his abilities as composer. Important performances of *Lohengrin* and *Tannhäuser* in Munich (1867), of Liszt's *Die heilige Elisabeth* in Meiningen (1867) and of *Die Meistersinger* in Munich (1868) led Cornelius to engage again in New German propaganda in the press, and he also took on a number of translation projects (including vocal texts by Liszt and Gluck). Trips to Tyrolia (1867), Vienna (1867), Wagner's villa Tribschen (1868), Paris (1869), Bayreuth (1872) and Mainz (1874) did bring relief from his workload and served to renew friendships. His untimely death in 1874 as the result of diabetes was widely lamented in German musical circles, by both friend and foe of the New German School.

[Cornelius, Peter \(i\)](#)

#### **5. Music and writings.**

In the designation of himself as 'Dichter-Musiker' ('Peter Cornelius', *Musikalisches Wochenblatt*), Cornelius recognized the dual poles around which his life and music revolved, those of word and tone, which he attempted to maintain in balance in the production of song, opera and sacred

music. He felt ill at ease when the word predominated, through such activities as translation and music journalism, although his sophisticated literary abilities served him well. Other dominant factors in his life were his Christian faith, a sensitivity to the feelings and actions of others, a strong sense of loyalty to his friends, an integrity in personal matters, and a certain insecurity about his own abilities. These factors tended to govern his relationships with Berlioz, Liszt and Wagner, among others.

Cornelius's lieder and operas are works of high literary merit and striking musical originality. All three operas, and over half of the approximately 80 songs, are settings of texts by Cornelius himself, which distinguishes him from New German colleagues (other than Wagner). In the songs, he avoided setting standard Romantic nature lyrics, preferring *Gedankenlyrik* in complex verse forms that inspired new musical forms and novel melodic constructions. The Wagner-influenced chromaticism of the relatively few late songs anticipates Wolf. Unlike Liszt and his New German colleagues, Cornelius tended to group his songs in poetically and musically unified cycles, rather than issue them separately.

His earliest complete opera, *Der Barbier von Bagdad*, reveals Cornelius to be a gifted, independent composer for the stage (Liszt initially rejected the work's comic libretto). The intersection of orientalist subject matter and verse forms and humorous plot afforded him an opportunity to create a new, complex musical language in this comic opera, which is unique in 19th-century Germany (despite the influence of Lortzing). Wagner's influence is clear in *Der Cid* and, above all, in the unfinished *Gunlöd*, which Wagner himself criticized. By Cornelius's own admission, these works reflect melodic and harmonic influences from *Lohengrin* rather than *Tristan*.

His sacred works are almost without exception early compositions, dating from his years of study in Berlin with Dehn, and are conservative in style. The later secular choral works (after 1860) are largely written in a densely contrapuntal, chromatic style, although certain of them are simple and folklike. Cornelius's last works in general are either retrospective, drawing upon earlier models and sources, such as the *3 Psalmlieder* after Bach op.13 or the *Weiterlied* after Schubert op.17, or point to the future in their chromaticism, like the *3 Männerchöre* op.12.

Cornelius's critical writings stand out from other New German literary productions as works of deep personal conviction and independent thought. Praised for their insights and fairness, his writings are characterized by a search for organicism and seriousness in musical artworks and a highly literary, and occasionally humorous, style. While he did promote Liszt, Liszt's Weimar, Berlioz during the 1850s and Wagner after 1860, Cornelius's literary activities never resulted from blind partisanship. He was sceptical of literary and musical institutions, which is why he remained on the margins of the New German movement and its organization the Allgemeiner Deutscher Musikverein. He also lacked the motivation to enter into long-term commitments as critic or editor, despite several such opportunities. He ultimately preferred to invest his efforts in musical creativity, which did leave a mark upon such composers as Wagner and Richard Strauss, and he has survived in the repertory through the *Barbier* and songs like the *Weihnachtslieder*. Stylistically, Cornelius may have been the composer from

the Liszt circle who, after Liszt and Wagner themselves, most successfully realized the musical ideals of the New German School, albeit in a highly personal idiom.

[Cornelius, Peter \(i\)](#)

## WORKS

Edition: *P. Cornelius: Musikalische Werke*, ed. M. Hasse (Leipzig, 1905–6/R) [H]

for lost works, fragments, sketches, see G. Wagner (1986)

### operas

Der Barbier von Bagdad (komische Oper, 2, Cornelius, after *The Thousand and One Nights*), 1855–8, Weimar, Hof, 15 Dec 1858; ed. F. Mottl and H. Levi (Leipzig, 1886), orig. version H iii

Der Cid (lyrisches Drama, 3, Cornelius, after G. de Castro, P. Corneille and J.G. Herder), 1860–65, Weimar, Hof, 21 May 1865; ed. H. Levi (Munich, 1891), orig. version H iv

Gunlöd (opera, 3, Cornelius, after the *Edda*), 1866–74, inc.; completed by K. Hoffbauer (Frankfurt, 1879), Weimar, Hof, 6 May 1891; completed and orchd by W. von Bauszern H v, Cologne, 15 Dec 1906

### male choruses

#### for TTBB and in H ii unless otherwise stated

Ständchen (R. Reinick), c1842, *Wn*; 3 Lieder, c1842, *Wn*: 1 Dort wo die Kronen waldiger Höh', 2 Wandrers Morgenlied (G. Bechstein) [no. 3 for mixed chorus]; 4 Lieder (L. Uhland), 1842–3, *A-Wn*: 1 Frühlingsahnung, 2 Frühlingsglaube, 3 Frühlingsruhe, 4 Lob des Frühlings; 3 vierstimmige Männerchöre, 1844, *Wn*: 1 Reiterlied (G. Herwegh), 2 Es war einmal ein König (H. Heine), 3 Sonnenaufgang; Der Tod des Verräters (Cornelius), parodierendes Terzett, T, Bar, B, pf, 1850, rev. c1860

Deus Israel conjungat vos, c1851, *D-MZs*; Domine salvum fac regem, 1852; Die Seligkeiten (Cornelius), 1852, *MZs*; Tu es Petrus, 1852, *MZs*; Absolve Domine, 1852; Requiem aeternam, 1852; Trauerchöre, op.9, 1869, rev. 1870–71: 1 Ach wie wichtig (M. Franck), chorale melody after Franck, TTBBB, 2 Nicht die Träne kann es sagen (Cornelius, after T. Moore), 3 Mitten wir im Leben sind (M. Luther, after ant 'Media vita'), 4 Grablied (Cornelius) [based on Schubert's *Der Tod und das Mädchen* as used in Str Qt d810], 5 Von dem Dome, schwer und bang (F. von Schiller)

O Venus regina (Horace), 1872, arr. with pf by M. Hasse; 3 Männerchöre, op.12, 1872–3: 1 Der alte Soldat (J. von Eichendorff), 6T, 3B, 2 Reiterlied (Eichendorff), TTBB, TTBB, 3 Der deutsche Schwur (Cornelius); Reiterlied (Cornelius) [based on Schubert's march d819], op.17, 1873

### other choral

#### in H ii unless otherwise stated

Nichts ohne Liebe (J.N. Vogl), SATB, 1842, *Wn*; Die Sternlein (E.M. Arndt), SATB, 1842, *Wn*; Der Traum (L. Uhland), SATB, 1842, *A-Wn*; Ätherische Geisterstimmen, SATB, c1842, *Wn*; 3 Lieder: [nos. 1 and 2 for male chorus] 3 Der Fichtenbaum (Heine), SATB, c1842, *Wn*; Kommt der Morgen nicht gegangen (?J.C. Blum), SAT,

c1843, *Wn*; Miserere mei Deus, SATB, 1846, *Wn*; Cum sanctis tuis, 4 choirs, 4 org, 1848, *F-Pn*; Stabat mater, solo vv, vv, orch, 1848–9, *D-MZs*; Mass, SA, pf, 1849, *A-Wn*; Versuch einer Messe über den Cantus firmus in der dorischen Tonart, SATB, org ad lib, 1852 (Mainz, 1930) [incl. off, Tu es Petrus]

Domine salvum fac regem, T, vv, orch, 1852 (Mainz, 1930); Tu es Petrus, SATB, 1852, *Wn*; Credo in unum Deum, SAT, 1852, *MZs*; Requiem (Seele, vergiss sie nicht) (C.F. Hebbel), SSATBB, 1863, rev. 1870–72, arr. with str qnt by M. Hasse; Das alte Jahr, SATB, 1868, *MZs*; Beethoven-Lied (Cornelius), SATB, op.10, 1870; 3 Chorgesänge, op.11, 1871: 1 Der Tod, das ist die kühle Nacht (Heine), SATB, SATB, 2 An den Sturmwind (Rückert), SATB, SATB, 3 Jugend, Rausch und Liebe (Rückert), SSATTB;

Blaue Augen (Cornelius), SATB, 1872 [on song from Arbeau: Orchésographie]; Freund Hein (Cornelius), SATB, 1872 [after the Molto adagio of Beethoven's Str Qt, op.132]; 4 italienische Chorlieder (Cornelius), op.20, 1872: 1 Zug der Juden nach Babylon, SATB [after O. Vecchi], 2 Liebeslied, SSATB [after G.G. Gastoldi], 3 Amor im Nachen, SSATB [after Gastoldi], 4 Das Tanzlied, SATB [after B. Donati]; Liebe: ein Zyklus von 3 Chorliedern (Scheffler [Angelus Silesius]), op.18, 1872, rev. 1873–4: 1 Liebe, dir ergeb' ich mich, SSAATTBB, 2 Ich will dich lieben, meine Krone, SAATBB, 3 Thron der Liebe, SSAATTBB; 3 Psalmlieder (Cornelius), SATB, op.13, 1872, rev. 1873: 1 Busslied (after Ps lxxxviii) [after the Sarabande from Bach's French Suite no.1 bwv812], 2 An Babels Wasserflüssen (after Ps cxxxvii) [after Sarabande from Bach's English Suite no.3 bwv808], 3 Jerusalem (after Ps cxvii) [after 2nd Minuet from Bach's Partita bwv825]; Trost in Tränen (J.W. von Goethe), Mez, T, Bar, B, B, pf ad lib, op.14, 1872, rev. 1873; So weich und warm (P. Heyse), SATB, 1874; die Vätergruft (Uhland and Cornelius), solo B/Bar, op.19, STBB, 1874

## duets

### in H ii unless otherwise stated

Im Fliederbusch ein Vöglein sang (R. Reinick), A, B, pf, c1843, *Wn*; Hans und Grete (Uhland), S, Bar, pf, 1846/7, rev. 1862, *ZfM*, xlii (1925), suppl. 25; 2 Duette, S, S, pf, 1847, *MZs*: 1 Komm herbei, Tod! (W. Shakespeare), S, S, pf, 1847, rev. S, A, 1854, rev. S, B, pf, 1866, rev. S, B, pf, 1866–7 as op.16 no.3; 2 Des Nachts wir uns küsstest (A. von Chamisso); Scheiden und Meiden (Uhland), 1847/8; In Sternennacht (Heyse), 2 S (S, T), pf, 1847/8; 6 zweistimmige Lieder, S, A, 1854: 1 Komm herbei, Tod!, 2 So weich und warm (Heyse), 3 Was trauern doch die Mägdelein (Irish/Cornelius), 4 O, kennt ihr nicht Emmchen, die Kleine (Irish/Cornelius), 5 Mein Liebchen ist nicht Heliotrop (Cornelius, after T. Hood), 6 Mainzer Mägdlied (Scottish/Cornelius); Ich und Du (Hebbel), S, Bar, pf, 1861; 3 zweistimmige Lieder, S, Bar, pf, op.6, 1861–2: 1 Liebesprobe (Hebbel), 2 Der beste Liebesbrief (Hebbel), 3 Ein Wort der Liebe (Wernher von Tegerensee)

Der Wandrer, von der Heimath weit (Eichendorff), S, Bar, pf, 1866; Zu den Bergen hebt sich ein Augenpaar (Cornelius, after Ps cxxi), S, Bar, pf, 1866; Komm herbei, Tod! (Shakespeare), S, B, pf, 1867; Duette, S, B, pf, op.16, 1866–7, rev. 1873: 1 Heimathgedenken (A. Becker), 2 Brennende Liebe (J. Mosen), 3 Lied aus 'Viola' (Shakespeare), 4 Scheiden (Hoffmann von Fallersleben)

## songs

### in H i unless otherwise stated

Herbstlied (L. Tieck), with cl, 1843, *A-Wn*; Ein Lied mit Worten (Cornelius), c1844, *Wn*; Der König und der Sänger (Bechstein), Ballade, c1844, *Wn*; 3 Lieder (Heyse), 1848: 1 Im Lenz, 2 Wenn die Hahnen frühe krähen, 3 Musje Morgenroth's Lied; 6

Lieder, 1848: 1 Was will die einsame Thräne? (Heine), 2 Im Lenz (Heyse), 3 Wenn die Hahnen frühe krähen (Heyse), 4 Schäfers Nachtlied (Heyse), 5 Am See (Cornelius), 6 In der Mondnacht (Heyse); Ein Tag in Tegel, 3 Lieder, 1848: 1 In der Mondnacht (Heyse), 2 Im Walde (Heyse), *Die Musik*, xiv (1914–15), 3 Am See (Cornelius); Vergine (Petrarch), Marienlieder, 1849 (Leipzig, 1922): 1 Vergine bella, 2 Vergine pura, 3 Vergine saggia; 6 Lieder (Cornelius), op.1, 1853: 1 Untreu, 2 Veilchen, 3 Wiegenlied, 4 Schmetterling, 5 Nachts, 6 Denkst Du an mich?

Ich bin so froh geworden (Cornelius), 1854 (Leipzig, 1922); Lieb' ist die Perle (Cornelius), 1854 (Leipzig, 1922); 3 Lieder (Cornelius), op.4, 1854: 1 In Lust und Schmerzen, 2 Komm', wir wandeln zusammen im Mondschein, 3 Möcht' im Walde mit Dir geh'n; Trauer und Trost (Cornelius), op.3, 1854: 1 Trauer, 2 Angedenken, 3 Ein Ton, 4 An den Traum, 5 Treue, 6 Trost; Preziosens Spüchlein gegen Kopfweh (Heyse, after M. de Cervantes), 1854–5; Vater unser (Cornelius), 9 geistliche Lieder, op.2, 1854–5: 1 Vater unser, der Du bist im Himmel, 2 Geheiligt werde Dein Name, 3 Zu uns komme Dein Reich, 4 Dein Wille geschehe, 5 Unser täglich Brot gib uns heute, 6 Vergib uns unsre Schuld, 7 Also auch wir vergeben unsren Schuldigern, 8 Führe uns nicht in Versuchung, 9 Erlöse uns vom Übel; An Huber (Cornelius), 1856, *D-SI*

Brautlieder (Cornelius), 1856: 1 Ein Myrthenkreis, 2 Der Liebe Lohn, 3 Vorabend, 4 Erwachen (Am Morgen), 5 Aus dem hohen Liede, 6 Erfüllung (Märchenwunder); 3 rheinische Lieder (Cornelius), 1856: 1 Am Rhein, 2 In der Ferne, 3 Gedenken; Weihnachtslieder (Cornelius), op.8, 1856, nos.2, 3 in H i, rev. 1859, *MZs*, rev. 1870, H i: 1 Christbaum, 2 Die Hirten, 3 Die Könige, 4 Simeon, 5 Christus der Kinderfreund, 6 Christkind; 6 Lieder, op.5 (1856–62): 1 Botschaft (Cornelius), 2 Auf ein schlummerndes Kind (Hebbel), 3 Auf eine Unbekannte (Hebbel), 4 Ode (Platen), 5 Zum Ossa sprach der Pelion (A. von Droste-Hülshoff), 6 Auftrag (L. Hölty); 3 Lieder, 1856–62: 1 Gedenken (Cornelius), 2 Wä'r' ich ein Kind (Droste-Hülshoff), 3 Wer bist Du doch (Droste-Hülshoff); Hirschlein ging im Wald spazieren (?E. Kuh), 1859; Du kleine Biene (Kuh), 1859; Frühling im Sommer (Kuh), 1859; Mir ist als zögen Arme (Kuh), 1859; 3 Sonette (Bürger), 1859–61: 1 Du mein Heil, 2 Meine Liebe, 3 Wonneloohn getreuer Huldigungen; Dämmer-Empfindung (Hebbel), 1861; Sonnenuntergang (F. Hölderlin), 1862;

Ave Maria, 1862 (Mainz, 1930); Abendgefühl (Hebbel), 1862, rev. 1863; Im tiefsten Herzen glüht mir eine Wunde (Cornelius), 1862; Reminiszenz (Hebbel), 1862; Warum sind denn die Rosen so blass? (Heine), c1862; An Bertha (Cornelius), op.15, 1862–5, rev. 1873: 1 Sei Mein!, 2 Wie lieb ich dich hab, 3 In der Ferne, 4 Dein Bildnis; Vision (Platen), 1865; Vorüber ist der blutge Strauss (Eichendorff), 1868–9

## instrumental

### all unpublished; autograph MSS in A-Wn

Orch: Entre Acte, F, 1843

Chbr: Introduction, Andante and Polonaise, ob, pf, op.1, 1840; 3 sonatas, vn, pf, C, op.2, 1840, E; 1844, E, 1846; 4 str qts, A; 1841, C, 1841, G, 1842, D, 1842; Sonata mvts, C, E, E, vn, pf, c1845

Pf: Quinter Walzer, 1842; Klavierstück, c1845; Sonata, 1848; 6 Canons, 1849; 6 Fugues, 1849; Canon, c1855, *MZs*; Auf Carl Haslingers Initialen, Albumblatt, 1864  
Cornelius, Peter (i)

## WRITINGS

(selective list)

only those on music

**All in Peter Cornelius:** *Literarische Werke* (Leipzig, 1904–5), i–ii  
*Ausgewählte Briefe*, ed. C. M. Cornelius; iii *Aufsätze über Musik und Kunst*, ed. E. Istel; iv *Gedichte*, ed. A. Stern

‘Friedrich Chopin von Franz Liszt’, *Echo*, ii/9 (1852), 66–8

‘Eine Kunstfahrt nach Leipzig’, *Echo*, iv/1 (1854), 1–5

‘Hector Berlioz à Weimar’, *RGMP*, xxii (1855), 163–4, 169–71; Ger. trans.,  
*Die Musik*, iv/9 (1904–5), 159–68

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## Cornelius, Peter (ii) [Petersen, Lauritz Peter Corneliys]

(*b* Labjerggaard, Jutland, 4 Jan 1865; *d* Snekkersten, nr Copenhagen, 30 Dec 1934). Danish baritone, later tenor. He studied with Nyrop, and made his début in Copenhagen in 1892 as Escamillo, then continued to sing baritone roles including Kothner, Don Giovanni, Amonasro and Iago. After further study he made his tenor début in 1899 as the Steersman in *Der fliegende Holländer*. In 1902 he sang Siegmund and by 1914 he had added Siegfried, Lohengrin, Walther, Tannhäuser and Tristan to his repertory. He sang Siegfried at Bayreuth in 1906 and at Covent Garden in 1908–9 in Richter's famous *Ring* in English; at Covent Garden he also sang Renaud in a revival of the first British production of Gluck's *Armide*. He made guest appearances in Paris, Budapest, Karlsruhe, Stockholm and Oslo. He retired in 1922, but in 1927 sang Tannhäuser when the tenor engaged fell ill. He made many recordings, the best of them in the period 1907–12, which show his gift for keen, dramatic characterization.

HAROLD ROSENTHAL/R

## Cornelys, Theresa [Imer, Teresa; Madame Trenti]

(*b* Venice, 1723; *d* London, 19 Aug 1797). Italian singer. The daughter of Giuseppe Imer (*d* 1758), an actor and impresario, she made her début in Verona in 1741. Success followed; according to Casanova 'her good fortune had not depended entirely on her talent'. By 1744 she had married the dancer Angelo Pompeati (c1701–68), but they soon parted. She was in Vienna in 1744–5; and in 1746 appeared in London with her sister, Marianna Imer, in Gluck's new opera *Caduta de' giganti*. She then returned to Vienna, sang in Hamburg in 1748, and was with the Mingottis and Gluck in Copenhagen in 1749. Her wanderings continued, and about 1757 she was given the direction of all theatres in the Austrian Netherlands. This venture left her bankrupt and she fled to Holland where she sang as 'Mme Trenti'. With the financial support of Casanova and Jan Cornelis de Rigerboos, and the personal assistance of John Freeman or Fermor (a cello and bass player), she returned to London in 1759.

She spent the rest of her life in London, where she was known as 'Mrs Cornelys'. She organized a series of concerts in 1759 and then turned her attention to Carlisle House, Soho Square, which she rented and later purchased with the help of Elizabeth Chudleigh (maid to the Princess of Wales, exiled in 1776 for bigamy). Cornelys renovated Carlisle House, partly with the help of Thomas Chippendale, and began a series of Thursday evening entertainments for the upper classes on 27 November 1760. These evenings always included music, cards and dancing; but in 1764 she added a Wednesday evening concert series, directed by the composer Gioacchino Cocchi. From 1765 to 1767 these were directed by J.C. Bach and C.F. Abel; this was the beginning of the Bach-Abel concerts. When Bach and Abel moved away, her concerts were directed by Felice Giardini and Mattia Vento, on a less regular basis.

To this point Cornelys had been well supported by the nobility and even the king's brothers. But in 1771 she incurred the wrath of the law with her 'Harmonical Meetings', a poorly disguised effort to stage operas outside the opera house (directed by Giardini, composed by Vento, and with the castrato Gaetano Guadagni among the singers); she also lowered the reputation of her house with the introduction of masquerades that year. These were futile attempts to stave off the financial problems which had been threatening her since 1762, and she was declared bankrupt in November 1772. She lost ownership of the house, but continued as mistress of ceremonies in a haphazard fashion to 1774 and again in 1776–8. In the summer of 1773 she ran a hotel in Southampton, but that venture also failed. No more is heard of her until she opened a room in Knightsbridge about 1795 for the sale of asses' milk for public breakfasts. She died in the Fleet prison, leaving a son, and a daughter by Casanova.

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MURRAY R. CHARTERS

## Cornemuse

(Fr.).

See [Bagpipe](#). See also [Cornamusa](#) (i).

## Corner, David Gregor

(b Hirschberg, Silesia [now Jelenia Góra, Poland], 1585; d Vienna, 9 Jan 1648). German theologian, hymnologist, poet and composer. He probably studied at Breslau [now Wrocław], and then with the Jesuits in Prague and Graz. He became a doctor of theology at Vienna before 1625 and also a doctor of philosophy there. About 1618 he was a pastor at Retz, Lower Austria, and later at Mautern, near Krems. In 1625 he entered the Benedictine monastery of Göttweig as a novice; he very soon became prior and in 1631 its abbot. In 1637 he was also appointed imperial counsellor and in 1638 rector of the University of Vienna. During the reign of the Emperor Ferdinand II, at the time of the Thirty Years War, he was one of the leading figures in Austria in the Counter-Reformation.

Corner's comprehensive theological writings were crowned by his *Gross Catholisch Gesangbuch*, which appeared in various editions from 1625 onwards. Part of the first edition appeared under the imprint of the bishops of Bamberg and was printed at Fürth, just outside the gates of Nuremberg. This first edition was collected from 'all the Catholic hymnals that were available to him at the time'. Its 400 hymns (330 in German, 70 in Latin) were drawn from Catholic hymnals by Johannes Leisentrit (1567 and later editions of 1573 and 1584), and Kaspar Ulenberg (1582), the Speyer hymnal (1599) and the Graz hymnal of Nicolaus Beuttner (1602). By drawing heavily on Beuttner's hymnal (which, incidentally, he did not cite as a source) he helped to overcome the lack of popular church hymns. In the second edition (Nuremberg, 1631) he named as new sources the Jesuit hymnals recently published at Cologne (1623, 1625), Mainz (1628), Würzburg (1628), Heidelberg (1629) and Amberg (1629), as well as the *Catechismus* of Georg Vogler (1625). He also drew on many Protestant writers, with no acknowledgment but the words 'Incerti Authoris'. This edition runs to 546 hymns and 276 melodies (including 76 in Latin). From the third edition, which Corner prepared just before his death, his hymnal was known as the *Geistliche Nachtigal der Catholischen Teutschen*. It appeared at Vienna and bears the dates 1648 (colophon) and 1649 (title-page); it reappeared in 1658, 1674 and 1676. It contains 363 hymns with 181 melodies (42 are in Latin). In this edition Corner marked his own hymns with the initials D.G.C. (none are thus identified in earlier editions). This indicates that he was active as a poet and probably as a composer too. Although it is shorter, this edition also contains new hymns, including some by Johannes Khuen and some from Albert Solinger's *Himmelsschlüssel*, produced for the

Dominicans of Vienna in 1636. Brahms studied the *Gross Catholisch Gesangbuch* and used several of its melodies for his *Deutsche Volkslieder* (1864) and the *Geistliches Wiegenlied* op.91 no.2.

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WALTHER LIPPHARDT/DOROTHEA SCHRÖDER

## Corner, Philip [Gwan Pok]

(b New York, 10 April 1933). American composer. He studied at City College, CUNY, Columbia University and the Paris Conservatoire. His teachers included Olivier Messiaen (composition, 1955–7) and Dorothy Taubman (piano, 1961–75). With James Tenney and Malcolm Goldstein, he co-founded the Tone Roads Chamber Ensemble, a group dedicated to the performance of new music. Active in the Experimental Intermedia Foundation, New York, he has collaborated with dancers, choreographers and theatre groups, serving as resident musician for the Judson Dance theatre. Corner's works frequently employ 'open forms' and indeterminate notation. A specialist in calligraphy, his indeterminate scores, such as *Ink Marks for Performance* (1961–2) have both a visual and musical appeal. Deeply inspired by non-Western cultures, Corner is also known by the Korean name Gwan Pok [Contemplating Waterfall] and often inscribes his scores with an insignia representing that name.

An early member of Fluxus, Corner was an important contributor to the world of performance art. His works in this genre include 'danger music', compositions that threaten either the performer or the audience. *An Anti-Personnel Bomb* (1969), for example, most likely a protest against the Vietnam War, instructs the performer to throw 'an anti-personnel-type CBU bomb into the audience'. Sounds Out of Silent Spaces, a composer/performer collective co-founded by Corner, focussed on improvisation and meditation. In *Metal Meditations* (1973) traditional instruments and instruments created by the composer are played very softly for an entire evening. *One Note Once*, in the spirit of La Monte Young's 'short forms' or 'word pieces', is one of Corner's extremely brief works. A founding member of the ensemble Son of Lion, a group dedicated to the performance of traditional Indonesian music, Corner began a series of compositions for gamelan in 1975. He has written over 400 works for this collection, many of which explore interrelationships

between pitch and duration suggested by the numerical notation of Indonesian gamelan music.

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(selective list)

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Orch: Pensive, prelude and fugue, str, 1953; Sonatas I and II, 1957; Evolving Extremities, 1958; This Is It ... This Time, 1959; Inner Ear, str, 1970; Gamelan Series, over 400 works, gamelan ens, 1975–

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Kbd (pf, unless otherwise stated): Variations on Home on the Range, 2 pf, 1950; 7 Joyous Flashes, 1958; Ink Marks for Performance, 1961–2; Pf Activities, many pfmrs, 1961; C Major Chord, 1962; The Mozart Material, pf/hpd, 1969; Pictures of Pictures from Pictures of Pictures, 1980 [after M. Musorgsky]; The Flight of the System, 1981; Louis, D, 1996; Understand, 1996

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DAVID W. BERNSTEIN

## Cornet (i)

(Fr. *cornet à pistons*; Ger. *Kornett*; It. *cornetta*; Sp. *cornetín*).

A valved brass wind instrument of contralto or soprano pitch developed in the late 1820s.

### 1. Structure and use.

The three valves are in most models placed after the main tuning slide(s) about half-way along the sounding length of tubing, and there is a more pronounced taper between the mouthpiece receiver and the valves than with the modern trumpet. The cup of the modern cornet mouthpiece is not substantially different from that of a modern trumpet, but the backbore is shorter and less tapered. The cornet pitched in B $\flat$  in unison with the B $\flat$  trumpet is the most common; the soprano cornet in E $\flat$  is also regularly used. The cornet is normally a transposing instrument, parts for B $\flat$  cornet being written two semitones higher than they sound. The written compass is from f $\sharp$  to c $''$ , though some players ascend an octave or more higher. The kinds of [Mute](#) used with the trumpet can also be used with the cornet.

Parisian brass players of the 1830s regarded the *cornet à pistons* as a valved improvement of the post horn; and indeed, like continental cornet-pitched circular post horns, the cornet is gay and homely, and delivers neither the exciting ring of the trumpet nor the ominous sonority of the bugle. Its long success in bands and popular music is due, however, to a technical flexibility deriving from the mouthpipe taper and still more from the characteristic mouthpiece, because of which the cornet stood at great advantage at times when the trumpet was passing through a difficult period in its modern evolution. British military bands and brass bands rely upon the cornet, the latter to the extent of using four parts: 'solo cornet', 'repiano cornet' (from which the [Flugelhorn](#) also reads), 'second' and 'third' cornet'. In addition, British brass bands include an E $\flat$  soprano cornet, pitched a 4th higher. In French bands the cornets usually take second place to the *bugles* (flugelhorns) and the higher voice is the *petit bugle* in E $\flat$ . The same has held in Germany and Italy though latterly the cornets have been replaced by B $\flat$  trumpets. German cornets have varied very much in design, some being practically trumpets save for a fatter bell profile; in Prussia the cornet could have a conical bell (without flare).

Employment of the cornet in the symphony orchestra falls into three categories: (a) 19th-century French composers from Berlioz onwards included the cornet for the sake of its valves. Valved trumpets were at first rarely used in Paris orchestras, and so only by adding a pair of cornets could the composer secure chromatic trebles to the brass. (b) In many orchestras of the second half of the 19th century, especially in Britain and the USA, all trumpet parts were played on cornets – a practice which deprived classical trumpet parts of their heraldic ring; this was largely responsible for the harsh terms in which the instrument is described in older books on orchestration. Some composers, such as Sullivan in his Savoy operas, recognized that cornets were normal in pit orchestras and wrote specifically for cornet. (c) Later orchestration, from Elgar and Stravinsky, has introduced the cornet now and then for the sake of its mundane associations.

## 2. History.

No patent was taken out on the invention of the cornet. The eminent horn player, L.F. Dauprat, stated in his preface to Joseph Forestier's *Méthode* (Paris, 1844) that it was the maker Jean-Louis Antoine (see [Halary](#)) who conceived the idea of fitting valves to the 'post-horn des Allemands' (fig.1). The instrument certainly appeared first in Paris about 1825, with two Stölzel

valves and crooks to put it into every key from low D<sub>4</sub> up to C (fig.2). It made its mark on the Paris public with astonishing speed, and already in 1830 Dufresne, a horn player, was playing cornet solos, principally in quadrilles, at light concerts and balls. A few years later he was doing the same in Musard's orchestra. Most of the early cornet soloists were also horn players; they included Frédéric Antoine Schlotmann, later first horn at the Opéra, and Forestier who, though originally a horn player, later played the trumpet at the Opéra. They used a deep conical mouthpiece which favoured production of the 'round, velvety tone' Forestier advocated in his tutor for the cornet. A fresh school of cornet playing was instituted by J. Jean-Baptiste Arban, a trumpet player, who taught pupils to make a bright, trumpet-like sound. This school eventually triumphed, bringing with it the shallower, more cupped mouthpiece now in general use.

The cornet soon arrived in Britain, where it was for some time known as the cornopean. Early British models often had a wider mouthpiece receiver, its mouthpiece interchangeable with the keyed bugle or even the trumpet. Amateur wind bands were quick to adopt it in place of the keyed bugle. It is said to have been introduced to the general public about 1834 by George Macfarlane, the keyed-bugle player, and the trumpeter Thomas Harper jr, and two years later Balfe wrote a cornet obbligato in *The Maid of Artois*. Macfarlane added a key – the 'clapper key' – close to the bell-mouth, so that whole-tone shakes could be executed in keyed-bugle fashion thereby avoiding the relatively heavy action of the earliest valves (fig.3). More celebrated, however, was Hermann Koenig, who left Paris for London to join Jullien, and whose solos, most of them introduced into quadrilles, were a major attraction at Jullien's Promenade Concerts. After Koenig, Jules Levy (who later went to the USA) and Howard Reynolds were among the leading soloists. In the 20th century, the best-known players of the cornet were King Oliver, Louis Armstrong and Bix Beiderbecke.

Cornets of the mid-19th century were made either with the old Stölzel valves in various forms or with the Périnet valves used today. The former type, which was used by Koenig, began to vanish after 1860, though it was still made in France, as the lowest-priced model, in 1915. Innumerable special designs of cornet which appeared during the second half of the 19th century include the closely coiled 'pocket cornet', which could 'be carried over the shoulder in a neat leather case like an opera glass' (according to an advertisement of about 1875); the circular cornet and 'butterfly model', which preserved the shape of the parent post horn; the 'cavalry cornet' with bell pointing upwards; and designs in which the bell could be made to point in different directions. The 'echo cornet' had an integral muting device with an extra valve so that the player could change rapidly from the normal bell to the echo bell.

Of the original set of crooks, Caussin remarked in *Solfège-méthode ... du cornet-à-pistons* (Paris, c1850) that with crookings from low D<sub>4</sub> up to E the tone was 'médiocre et sourd'; from F to A<sub>4</sub>: 'sonore et agréable'; from A to C 'dur et éclatant'. In England the favourite crookings, as revealed in Koenig's multitude of published arrangements for cornet solo, were B<sub>4</sub>: A (both straight shanks), A<sub>4</sub> and G (both coiled crooks). After 1860 the last two of these were obsolescent. A fixed mouthpipe allows a more finely graded taper in the mouthpipe than was possible with detachable shanks and crooks, and this,

commencing with John Bayley's 'acoustic cornet' of 1862, had by the end of the 20th century replaced the detachable shanks and crooks of earlier models. A 'quick-change' valve for A was not uncommonly used in theatre bands where parts were written (as with clarinets) either in B $\flat$  or A.

Cornets in pitches other than B $\flat$ :C and E $\flat$ :soprano have existed, but are now obsolete. A piccolo cornet in B $\flat$ ; an octave higher than the ordinary cornet, was made by Červený in 1862, but bandmasters did not adopt it. *Altkornette* in E $\flat$  were made for many German and Austrian bands until recently, in the shape of the ordinary cornet. As in all German valved instruments, their valves are rotary.

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ANTHONY C. BAINES/ARNOLD MYERS

## Cornet (ii).

An alternative English spelling for the earlier wooden [Cornett](#), as well as the English and French term for an [Organ stop](#) imitating that instrument.

## Cornet, Peeter [Pierre, Pietro, Peter, Pieter]

(*b* ?Brussels, 1570–80; *d* Brussels, 27 March 1633). Flemish composer and organist. He is the only known composer in a 16th- and 17th-century musical family in Brussels, which included a violinist, singers and organists; other Pierre Cornets are mentioned in archives; one was a singer at the court in Madrid (1571–99) and later in Brussels. Cornet was organist at St Nicolas, Brussels, from 1603 to 1606. He presumably became organist at the Brussels court of Archduke Albrecht and his consort Isabella at this time. In March 1611 he was made a canon at Soignies, but in April he married and relinquished his canonry. In the extant court account books (1612–18) he is listed among the chapel musicians; the other organists included Peter Philips and John Bull; Géry Ghersem and Matthijs Langhedul were also colleagues. In 1615 Cornet advised the church of St Rombouts, Mechelen, concerning its organ; in 1624 he signed a contract to build a choir division for the organ there. He presumably worked at the court chapel until his death. He was well appreciated during his lifetime both by Albrecht and Isabella and by his fellow-musicians. His music varies in style from the profound *Salve regina* to bright, animated courantes. The long fantasias demonstrate great imagination, and many passages indicate his familiarity with English, Dutch, Spanish and Italian compositions. Despite the small number of his extant works, Cornet must be considered, particularly on the strength of his fantasias, one of the leading keyboard composers of the early 17th century.

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MARY ARMSTRONG FERRARD

## Cornet, Séverin

(*b* Valenciennes, *c*1520; *d* Antwerp, April 1582). Flemish composer and choirmaster. His revised birthdate is based in part on a document dated 1581 which claims that he was already grey or white ('ja gris ou blanc'). According to a sonnet in his *Chansons françoyses* (Antwerp, 1581) Cornet travelled to Italy during his youth; in 1554 he was a *bascontratenor* at S Maria Maggiore in Rome. In 1559 he returned to Antwerp and married Jeanne Barbe, daughter of the *kapelmeester* of Antwerp Cathedral. In 1564 Cornet was appointed *kapelmeester* at St Rombouts Cathedral, Mechelen, and in 1572 he became *kapelmeester* at Antwerp Cathedral, a position he held until 1581 when the Catholic services were suppressed by the Calvinists. He sought unsuccessfully to enter the service of Archduke Ferdinand Karl of Austria and died shortly thereafter. In 1581 he published three volumes of music with the Plantin firm, assisted by generous subsidies from Antwerp statesmen and merchants. Cornet was active in literary and humanist circles surrounding the Plantin publishing house.

Cornet's first publication appeared in 1563 and was devoted to *canzoni napolitane*: 14 of the 40 *napolitane* are arrangements of pre-existing compositions in which the superius tune of the model becomes the new tenor; homophonic textures are reworked in points of imitation based on motifs from the tune. Most of the models can be traced in Gardane's *Villotte alla napolitana* published during the 1560s. Cornet's *Madrigali* of 1581 contains five *napolitane* for six voices, some of which are elaborate parodies of his earlier works.

The *Cantiones musicae* was his most successful publication and went through two reprints. His style is predominantly polyphonic with pervading imitation and plentiful motivic development. The majority of his motets are composed for five voices. The psalm motet *Memor est veribi tui* pays homage to Josquin's setting through the use of a related head-motif in both sections

and coloration to pictorialize the text 'Memor fui nocte nominis tui Domine'. Cornet's secular motets include *Quantus opus veteres*, a tribute to the Antwerp statesman Cornelius Pruenen, and *Belgia tota sum* composed for Catarina Belgica, third daughter of William of Orange. His parody chansons owe much to Lassus's settings; the three-voice *Elle s'en va de moy la mieux* follows closely Lassus's model. Guicciardini (Antwerp, 1581) claimed that Cornet was one of the best musicians of his day.

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DONNA G. CARDAMONE/KRISTINE FORNEY

## Corneta (i)

(It., Sp.).

See **Cornett**. In Spanish towns it is used, like the *trompeta*, to attract attention, particularly by *pregoneros* (town criers), and also in military bands (*bandas de cornetas y tambores*). The highest-pitched *corneta* is called a *cornetín* or *clarín*.

## Corneta (ii).

A term for the Argentine form of the [Erke](#).

## Corneta (iii).

See [Organ stop](#) (Cornet).

## Cornet à pistons

(Fr.).

See [Cornet](#) (i).

## Cornet de poste

(Fr.).

See [Post horn](#).

## Cornetín

(Sp.).

See [Cornet](#) (i).

## Cornett

(Fr. *cornet-à-bouquin*; Ger. *Zink*; It. *cornetto*; Sp. *corneta*).

A wooden, lip-vibrated wind instrument with finger-holes and a cup-shaped mouthpiece. It was mainly used from the end of the 15th century to the end of the 17th, but continued in use, mostly by town musicians, until the late 18th century and occasionally even into the 19th. The late 20th century saw an extensive revival. The English spelling was usually 'cornet', but the common variant 'cornett' has been widely adopted, following the suggestion of F.W. Galpin, to prevent confusion in print with the modern valved cornet. The cornett is known in three main sizes – treble, small treble (cornettino) and tenor, of which the treble has by far the greatest importance.

See *also* [Organ stop](#).

1. [Construction and technique](#).

2. [History](#).

3. [Folk cornetts](#).

## BIBLIOGRAPHY

ANTHONY C. BAINES/BRUCE DICKEY

### Cornett

#### 1. Construction and technique.

There are three types of treble cornett: curved, straight and 'mute'. The curved (Ger. *krummer Zink*, *schwarzer Zink*; It. *cornetto curvo*, *cornetto alto* (i.e. 'loud'), *cornetto nero*) is the most common type, with over 140 extant examples. It is about 60 cm long and made of a single block of wood (plum, pear, maple etc.) cut into a curved shape and split lengthwise. A conical bore is carved out of each half and the pieces are then glued back together, the exterior planed to an octagonal profile, and the longitudinal joints secured by a series of bindings and a covering of black leather or parchment. The socket for the mouthpiece, which is slightly tapered, was sometimes strengthened by an external brass ferrule, and both the upper and lower ends of the instrument were occasionally adorned with silver mounts. There are six finger-holes and a thumb-hole (nearest to the mouthpiece). The instrument is often curved to the right, and the player's right hand is placed lowermost, but many specimens are 'left-handed', curving the opposite way. Mouthpieces are made of ebony, ivory, or horn, but it is difficult to ascertain which extant examples are original; many are known to be replacements. One of the specimens generally accepted as original is that of the late 16th-century curved cornett from Ambras (fig.1*b*). It is turned from horn, 14 mm wide, and is similar to a small trumpet mouthpiece in the deep curvature of the cup, but the rim is very sharp, resembling an acorn cup. Many pictures of cornett players show just such a small mouthpiece, and these depictions, together with instructions in several treatises, suggest that the small cup mouthpiece was usually placed in the corner of the mouth, the centre position being occasionally employed as an alternative.

The straight treble cornett (Ger. *gerader Zink*; It. *cornetto diritto*) is made of wood – usually yellow boxwood – with a conical bore as in the curved cornett, but turned on the outside to a circular cross-section, usually without ornamentation. Finger-holes and mouthpiece are as in the curved cornett. This was evidently the least common type, and comparatively few (about 13) have survived, although it seems to have been widely used before 1550, especially in Germany.

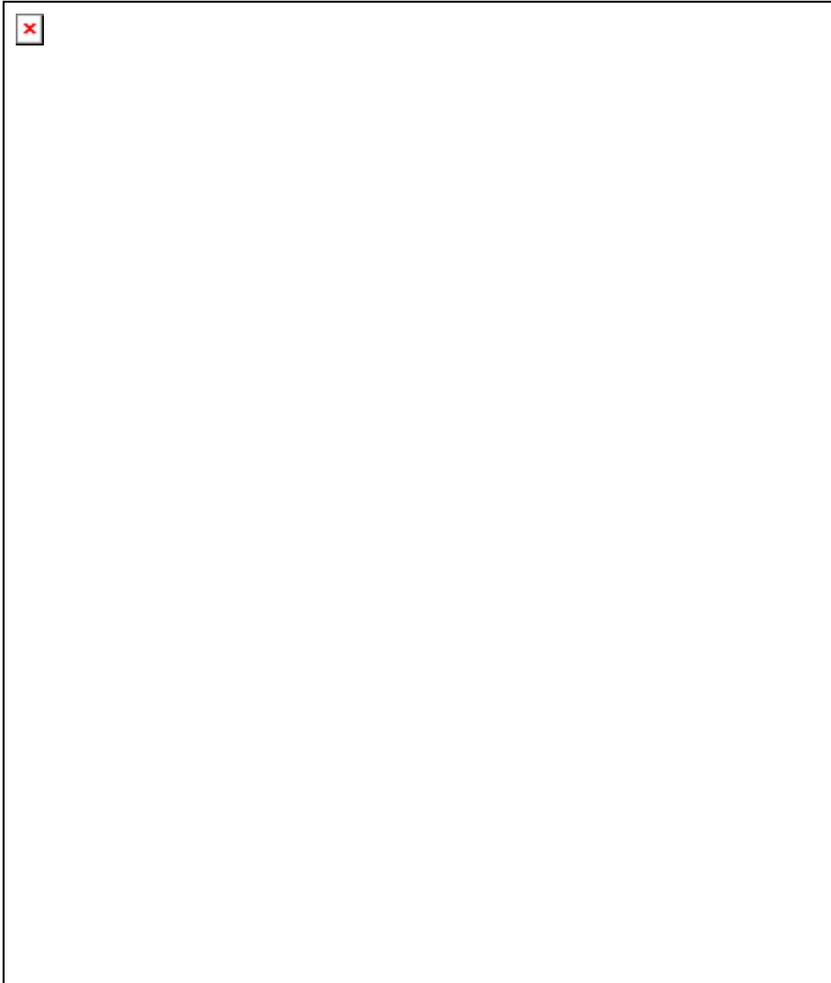
The mute cornett (Ger. *stiller Zink*; It. *cornetto muto*) is made like the straight cornett, but its mouthpiece is not detachable, being turned in the wood at the top end of the instrument instead (see fig.1*a*). The conical cup merges into the bore, usually without a sharp break, causing a softening and veiling of the tone quality. Many fine boxwood specimens are in the Brussels Conservatory museum; most of these are from late 16th-century Venice, where Vincenzo Galilei (*Dialogo*, 1581) said that the best cornetts of his day were made.

The compass of the curved treble cornett was from *g* to *a*" until the 17th century, when parts were taken up to *d*" or even to *e*". But the lowest proper note is *a* (the thumb-hole and all six finger-holes covered), the *g* being obtained by slackening the lip. A few treble cornetts seem to have been pitched a whole tone lower, and there is evidence that mute cornetts were

normally built so, at least around 1600 (see Weber). It has been widely speculated that such low treble cornetts may have been used as alto instruments. Although little direct confirmation of the theory exists, a Stuttgart inventory from 1589 mentions two cornetts pitched 'two tones lower than the treble cornett' (see Spielmann), and the civic ensemble of Bologna had positions for both *cornetto di soprano* and *cornetto di contralto* (see Gambassi).

Cornett fingering resembles that of other woodwind instruments of the period, although it becomes highly idiosyncratic in the upper octave. Only a few fingering charts survive, and most of them, such as that in Speer's *Grund-richtiger ... Unterricht der Musicalischen Kunst* (Ulm, 1687, enlarged 2/1697/R) are from the last century of the instrument's use (fig.2). Dalla Casa (1584) states that the cornett, like the voice, can be played *piano* or *forte* and in every key (*tuono*). Similarly Mersenne (1636–7) wrote that it can be sounded as softly as a recorder and can play a scale beginning on any note as *ut*: the point of these observations was that most other woodwind instruments of the period (shawms, flutes etc.) were, in varying degrees, deficient in those respects. The most sympathetic scales on the cornett are G, C and F major, as they introduce the best cross-fingerings.

In its heyday (c1550–1650) the treble cornett was used more than other wind instruments for virtuoso display, resulting in spectacular divisions (or diminutions) as extravagant as those produced on the violin or bass viol, or by the voice. Mersenne went so far as to say that the cornett should almost always be played in diminution. Dalla Casa gave numerous examples; the extract in [ex.1](#) is from a diminution of the treble of Lassus's five-part *Susanne un jour* (from the second book of *Il vero modo di diminuir*, the original composition is printed in Lassus's *Sämtliche Werke*, xiv).



Similarly brilliant cornett passages occur in Giovanni Gabrieli's works, and sometimes in those of his followers (e.g. Praetorius's *Wachet auf!* in the *Polyhymnia*). For the execution of these divisions tonguing reached a high degree of complexity. Instructions were set down in a series of Italian tutors from Ganassi dal Fontego (1535) to Bismantova (1677). They embraced two considerations, force and speed, and with only minor differences, set forth a highly developed and remarkably consistent Italian 'school' of articulation. For the fastest divisions the liquid *lingua riversa*, usually expressed as *le-re-le-re*, *de-re-le-re* or *te-re-le-re*, was prescribed. Also recommended for moderately fast passages was the harsher dental *te-re-te-re*, which, it was said, is easier to hold back in semiquaver runs. *Te-che-te-che* (the ordinary modern 'double tonguing' on flutes and trumpets) was deemed 'crude and terrifying', in addition to being difficult to hold back. *Te-te-te-te* (ordinary single tonguing) was described as good up to quaver speed but too sluggish for anything faster. The model of articulation on the cornett was the human voice, especially the extravagant vocal ornaments known as *gorgie*, and thus the *lingua riversa* was sometimes known as the *lingua di gorgia*. Although the cornett can technically be played legato (i.e. without any lingual articulation), all notes were normally tongued, except in the execution of trills and some cadential ornaments (see [Tonguing](#)).

The cornett's tone quality was often described as being close to the human voice, particularly that of a boy soprano. Mersenne eloquently described it as 'like a ray of sunshine piercing the shadows, when heard with the choir voices in the cathedrals or chapels'. By modern standards the instrument is not loud,

its *forte* being less strong than a clarinet's. The mute cornett has a uniquely soft and velvety quality. Roger North (1695) said 'Nothing comes so near or rather imitates so much an excellent voice as a cornett pipe; but the labour of the lips is too great and it is seldom well sounded' (see Wilson, 1959). The difficulty of producing and controlling the sound of the cornett undoubtedly became more evident once the instrument began to be pushed aside (in the late 17th century) in favour of the more fashionable stringed instruments. As the number of players decreased, standards began to slip; that they did so precipitously is confirmed by a mid-18th century Bolognese source which complained that the instrument's daily appearances in the town square had become 'a public scandal' (see Gambassi).

The 16th-century cornettino (Ger. *kleiner Zink*, *Cornettin*) was a 5th higher than the treble cornett; during the 17th century it was a 4th higher (and known as a *Quartzink*). It was most commonly made to the curved design of the treble instrument, but straight and mute cornettinos were also constructed. The cornettino gained considerable favour throughout 17th-century Germany and Austria and was often required by Schütz, notably in no.3 of the third part of the *Symphoniae sacrae* (1650), in which, above the words 'Wo der Herr nicht die Stadt behütet, so wachet der Wächter umsonst', the cornettino pipes out plaintive, cockcrow rhythms on single notes to the composer's instruction 'ad imitationem Cornu Vigilis'. Walther's *Lexicon* (1732) gives its range as *d'* to *d'''* or even up to *a'''*.

The tenor cornett (Fr. *taille des cornets*; Ger. *grosser Zink*; It. *corno torto*, *cornone*) was pitched a 5th lower than the treble cornett, and was usually provided with an additional finger-hole, covered by a key, for the little finger of the lower hand. Because of its length (75 to 105 cm) the instrument was generally made with a double curve (fig.3a), having the finger-holes on the inside facet of the lower bend; thus in playing position the bell points downwards to the front, not outwards to the side as in the treble. Its main period of use was, like the treble cornett, about 1550 to 1650, although it gained favour in England only after the beginning of the 17th century; in 1622 the celebrated Norwich Waits possessed at least two. Praetorius did not care for it, describing its sound as 'most unlovely and bullocky'. Nevertheless, it was widely used. Some 35 specimens survive in museum collections and many parts in alto and tenor clefs specifying 'cornetto' are only playable on the tenor-sized instrument. A tenor cornett in serpentine form is in the Paris Conservatoire collection (fig.3b). A straight tenor cornett, of ivory, ascribed to the late 17th century, is in the Germanisches Nationalmuseum, Nuremberg. The bass cornett (Fr. *basse des cornets*; Ger. *Basszink*) pitched a 4th or 5th below the tenor, is described only by Mersenne, but it was also known in Germany, where it is listed in many inventories from the last decades of the 16th century.

See also [Lysarden](#).

[Cornett](#)

## 2. History.

The word 'cornet', literally 'little horn', suggests an animal-horn ancestry for the instrument. Of the numerous cow-horn-shaped instruments in medieval pictures some are shown with finger-holes, resembling horns still used by Scandinavian herdsmen. In Sweden such instruments go back to at least the 10th century, according to the date determined for a 22 cm oxhorn with four holes, now in the Dalarnas Museum, Falun (no.7279). There are fairly clear 11th- and early 12th-century illustrations (mostly English) of such instruments (see Galpin); further examples were depicted in the next two centuries and contemporary French romances contain expressions such as 'cor à doigts', which presumably refer to them. The octagonal exterior form is seen in a carving from about 1260 in Lincoln Cathedral, showing an angel apparently playing two instruments at once (see Gardner). One of the Angers Tapestries (1373–82) shows a curved cornett with the lowest hole duplicated so that either hand could be placed uppermost (see Harrison and Rimmer). This feature, known on recorders from the earliest examples (although rare on subsequent cornetts), suggests that the cornett at that time was made by professional instrument makers. The classic curved model is seen from the mid-15th century, for instance in a Spanish breviary (*GB-Lbl* Add.18851; fig.4), and by the end of that century references to cornett players are fairly numerous in most European countries. The Germans, however, seem at first to have preferred the straight cornett. In a letter of 1541 the Nuremberg maker Georg Stengel 'genannt Neuschel' referred to 'welsche krumme Zincken' (see Eitner, 1877), as if the curved form were considered French or Italian in origin. Virdung's *Musica getutscht* (1511), the title-page of Arnold Schlick's *Spiegel der Orgelmacher und Organisten* (Speyer, 1511; fig.5) and *Maximilian's Triumphal Procession* by Burgkmair and others (begun 1516) all show the straight form, in the latter two instances accompanying choristers. Earlier evidence of straight cornetts may exist in a number of 11th- to 13th-century pictures showing small straight instruments (with finger-holes) that terminate in the carved head of a dog or wolf (fig.6). Most of the sources are German or Swiss; two less clear examples are French (see Hammerstein). Whether the medieval instruments in fact represent forms of cornett is impossible to prove, but a number of extant 16th-century Italian curved cornetts which end in a beast's head might be considered supporting evidence (fig.3b). Mute and tenor cornetts were both known by 1550 in Italy and Flanders, and no doubt also in other countries.

The cornett appeared along with trombones and organ as support for choral music throughout its main period of use (fig.7). In England cornetts and trombones doubled the voices of the choir in the Chapel Royal, in the cathedrals at such places as Canterbury, York and Durham, and in provincial and collegiate churches until at least the time of the Commonwealth. In Italy, Germany, France, Spain and Latin America the cornett was widely used to double voices in cathedrals until well into the 18th century. When the cornett did not double voices it either substituted for them or, especially after 1600, played instrumental lines, often together with or in place of the violin or with an ensemble of trombones. Giovanni Gabrieli was a pioneer and master of elaborate obbligato writing for the cornett, but his example was followed more in Germany than in Italy, where obbligato use of the instrumental after 1650 is rare. The cornett was given leading parts in Schütz's early works, and continued to hold an important position in German and Austrian sacred music through the end of the 17th century. At the Imperial Court in Vienna cornetts and cornettini were given obbligato parts, of sometimes awe-inspiring

difficulty in their exploitation of the high register, by such composers as Bertali, Biber, Georg Muffat and Schmelzer. Cornetts and trombones also formed an independent ensemble of five to eight parts for ceremonial music: in France they were used thus up to Mersenne's time; in England for such music as John Adson's *Courtly Masquing Ayres* (1621), and Matthew Locke's music for 'His Majesty's Sagbutts and Cornetts' (1661); in Germany for *Turmmusik* by J.C. Pezel (e.g. *Fünff-stimmigte blasende Music*, 1685) and by Gottfried Reiche; and in Italy in most important cities until the mid-18th century, including Bologna, where the Concerto Palatino was active until 1779 and Rome, where the Concerto Capitolino survived until 1789. In Germany the cornett-trombone ensemble continued to play *Turmmusik* into the 19th century; and it is in this ancient and humble duty that it is last heard of (see Kastner). Examples of cornetts (and trombones) used by the American Moravians are in the Moravian Museum, Winston-Salem, North Carolina.

The decline of the cornett as an orchestral instrument can be followed in the published scores of the Leipzig Kantors from Schein to Bach. Although Bach wrote for the cornett he used it, except in the motet *O Jesu Christ, mein Lebens Licht*, bwv118, merely to reinforce the trebles of the choir. Handel's cornett parts in *Tamerlano* (1724) and Gluck's in *Orfeo* (1762) had eventually to be performed on other instruments. In the 1880s V.-C. Mahillon made the first attempt to restore the cornett for use in such music. For a performance of *Orfeo* in Brussels he constructed a straight cornett on modern lines, with flute keywork (now in the Brussels Conservatory museum).

The pioneering work in reviving the cornett was done in the 1950s, in Britain by Christopher Monk and in Germany by Otto Steinkopf, one of the first to perform publicly on a reconstructed instrument.

[Cornett](#)

### **3. Folk cornetts.**

Various wooden instruments that are sounded like cornetts are found in the Baltic countries and parts of Russia. They are bound in birch bark, have four or more finger-holes, and may generally be seen as variants of the cow-horn with finger-holes (see §2 above). The *rozhok* ('little horn') of the Vladimir and Tver (Kalinin) districts, however, may be a rural offshoot of the straight cornett; it has a separate mouthpiece (which some players place to the side of the lips) and is made in two or more sizes for playing music in parts. This playing tradition may go back only two centuries, to judge by estimates of the age of Russian improvised part-singing in rural areas.

See also Russian federation, §II, 4.

[Cornett](#)

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## Cornetta

(It.).

See [Cornet](#) (i).

## Cornetta a chiavi

(It.).

See [Keyed bugle](#).

## Cornetta di postiglione

(It.).

See [Post horn](#).

## Cornette, Victor

(*b* Amiens, 27 Sept 1795; *d* Paris, 19 Feb 1868). French instrumentalist. He was the son of Louis-Hippolyte Cornette (1760–1832), organist and *maître de chapelle* at Amiens Cathedral, and composer of sacred music (which still survives in manuscript). Fétis mentions his admission as a pupil at the Paris Conservatoire in 1811, where he may have studied with Le Sueur (as a private pupil). However, the absence of his name in Constant Pierre's *Le Conservatoire national* is probably due to his enlistment from 1813 with the Imperial Guard. Cornette served in the Netherlands and Belgium until 1817, and fought at the Battle of Waterloo. From 1815 to 1817 he was employed as *chef de musique* of one of the King of Holland's regiments; he then became a teacher at the Jesuit college of Aint-Acheul, where he remained until 1824. On his return to France he was engaged at the Théâtre de l'Odéon (1825–7) and the Opéra-Comique (1827–37), where he was *chef de chœur* from 1831 until 1837. The following year he was engaged at the Théâtre de la Renaissance and the Gymnase de Musique Militaire. In 1842–3 he left Paris to become the first conductor of the Strasbourg opera. He returned to Paris during the years 1847–8, and was *chef des chœurs* at the Opéra-National after the February Revolution. He then occupied several posts at the Opéra-Comique, where he was still employed around 1856. Cornette was trombonist in various legions of the Garde Nationale and deputy organist at St Sulpice and St Louis-des-Invalides. His ability to play numerous instruments led several Parisian editors to ask him to develop some instrumental methods, particularly for the *cornet à pistons*, flute, trombone and even the harmonium and accordion. He left numerous arrangements of operas which also testify to his teaching qualities. (*FétisB*)

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all published in Paris

Pf arrs. of ops: arrs. of operatic selections for fls, cornets, trbn etc.

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GERARD STRELETSKI

## Cornetti, Paolo

(b Rome; fl 1638). Italian composer. He was an Observant. The title-page of the one publication containing only Cornetti's works describes him as *maestro di cappella* of the Accademia dello Spirito Santo, Ferrara. This work is the *Motetti concertati ... e nel fine le Letanie della BV* op.1 (Venice, 1638); the motets are for one to six voices, with one or two violins and various continuo instruments. There are 15 motets in anthologies (RISM 1642<sup>4</sup>, 1646<sup>4</sup>, 1647<sup>3</sup> and 1659<sup>3</sup>) and in the Murhard'sche Bibliothek der Stadt Kassel; ten of the latter appear in an Antwerp reprint (1647<sup>3</sup>) of pieces from his Venice collection together with motets by Gasparo Casati. In his motets Cornetti reveals a penchant for clearly defined key schemes, with sections in related keys. There is occasional use of a ground bass but no evidence of structural refrain forms. Much of the melodic writing is in the arioso style of the day. Perhaps the most interesting feature here is Cornetti's individual choice of scorings, in which a vocal solo, duet or trio is coloured by parts for violins, bassoon and plucked string continuo; the violins are also used to give added sonority, doubling a vocal part and adding counterpoints above it.

JEROME ROCHE

## Cornetto (i)

(It.).

See [Cornett](#).

## Cornetto (ii).

See *under Organ stop*.

## Cornet-Ton

(Ger.: 'cornett pitch').

Approximately  $a' = 465$ ; in the 17th century the pitch of most instruments (see [Cammerton](#)), in the 18th the pitch of ancient or traditional German instruments such as trumpets, organs and *chorist-Fagotts* (dulcians). The name derives from the standard pitch of cornetts, the majority of which had been made at this approximate frequency for centuries. Cornetts were commonly used as a reference for pitch frequency in Italy, Germany and the

Habsburg lands. Praetorius (ii, 1618), who called this pitch 'Cornettenthon', used it as a synonym for his reference standard, 'CammerThon'. While the pitch standards implied by the terms 'CammerThon' and 'ChorThon' traded places between the 17th and 18th centuries (see Pitch, §I, 1 and 2(iii–v)), the 17th-century *Cornettenthon* and the 18th-century Cornet-Ton were at the same level, since in general cornetts did not change in pitch. By the 18th century, then, Cornet-Ton had become a specific kind of [Chorton](#). The 13 extant early German organs (1707–86) that were described as pitched in Cornet-Ton at the time they were built and whose pitch has survived, range in pitch from  $a' = 450$  to 467 with an average of  $a' = 463$ . No doubt the terms Cornet-Ton and Chorton were sometimes confused during the period of their use. All the organs Bach regularly played were at Cornet-Ton.

BRUCE HAYNES

## Cornish.

See [Cornysh](#).

## Cornish Institute of the Performing and Visual Arts.

Educational institution in [Seattle](#); music has been taught there since its founding in 1914 (originally as the Cornish School of Allied Arts).

## Corno (i)

(It.).

See [Horn](#).

## Corno (ii).

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

## Corno a macchina

(It.).

Valve [Horn](#).

## Corno a mano

(It.).

Hand [Horn](#).

## Corno da caccia [[corno di caccia](#)]

(It.: 'hunting horn').

The name by which the orchestral horn was known in 18th-century Italy, where mounted hunts were not usual; see [Horn](#), §2(ii).

## Corno di bassetto

(It.).

See [Basset-horn](#).

## Corno inglese (i)

(It.).

English horn. See [Oboe](#), §III, 4(iv).

## Corno inglese (ii)

(It.).

See under [Organ stop](#) (*Cor anglais*).

## Cornon.

A bass brass instrument in F, invented by V.F. Červený in 1844. Built in tuba, oval or helicon form, with a funnel-shaped mouthpiece and three valves, it was intended as a substitute for the french horn in military bands. By 1872 a family of cornons, including E♭ alto, B♭ tenor and E♭ bass, had been developed. The name 'cornon' was also used in Fontaine-Besson's patent of 1890 for the cornophone.



## Corno naturale

(It.).

Hand [Horn](#).

## Cornopean (i).

An early name for the cornet. See [Cornet](#) (i).

## Cornopean (ii).

See under [Organ stop](#).

## Cornophone.

A three-valved brass instrument. Cornophones were made as a group, ranging from soprano to contrabass, and pitched alternately in B $\flat$  and E $\flat$  or C and F. The instrument was devised by Fontaine-Besson of Paris some time after 1880, and patented in 1890 under the name 'cornon' (see illustration). With a bore rather wide in relation to its length the cornophone was somewhat similar to the [Saxhorn](#), but the tapered part of its tubing was more consistently conical. It was hoped that this, allied with a deeply conical mouthpiece, would yield a tone quality approaching that of the horn, but this was not generally achieved. With the cornophone the natural notes most employed were the 2nd to the 6th, while corresponding notes on a horn at the same nominal pitch, and with double the length of narrower tubing, would call for the 4th to 12th natural notes. Higher natural notes on longer and deeper cornophones, where the tone quality might have been similar, were difficult to produce because of its relatively wide bore. The tubing of the cornophone was coiled in a vertical ellipsoid and the moderately flared bell was directed forward.

See also [Wagner tuba](#).

PHILIP BATE

## Cornor.

Name used for the [Cornophone](#) in Fontaine-Besson's patent of 1890.

## Cornu.

A Roman brass instrument second only to the tuba (see [Tuba \(ii\)](#)) in importance (it is classified as an [Aerophone](#)). It consisted of a long bronze tube, curved into a shape resembling the letter 'G', the lower extremity having a large detachable mouthpiece and the upper having a flared bell projecting forwards horizontally. It was held in a nearly vertical position while an ornamented wooden bar extended from top to bottom, serving both as a grip and as a strengthening member. To judge from pictorial representations, it had a circumference of about 3 metres (see illustration).

Like the [Lituus](#) it appears to have been of Etruscan origin and, also like that instrument, is said to have been a later modification of the tuba, the straight trumpet. This hypothesis is quite plausible in view of the priority of the tuba; but it must be reconciled with another widely held view: that the cornu was originally an animal's horn like the [Buccina](#). Perhaps the cornu developed from the tuba, inspired both by the curved shape of the buccina and by the desire for a lower-pitched instrument of manageable design. Sources occasionally confuse cornu and buccina because their shapes were roughly similar, but there can be no doubt of their separate identities. From its earliest appearance in Etruscan pictorial sources, the cornu was much larger than the buccina, was fashioned of brass and had its distinctive vertical brace.

In Etruscan and early Roman times it appeared together with the tuba and lituus in processions on state occasions, particularly at funerals of important personages. With the expansion of the republic and the empire, however, it became more and more a military instrument, taking second place only to the tuba in this respect. It also appeared with some frequency in the arena with

the hydraulis and occasionally in the cult of Cybele with the more common tibia, tympanum and cymbala.

For further illustrations see [Tibia](#) and [Tuba \(ii\)](#).

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JAMES W. MCKINNON

## Cornu, Andreas de.

See [Vetter, Conrad](#).

## Cornuel, Jean.

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

## Cornysh [Cornish, Cornyshe, Cornysse].

Several English musicians with this surname were active in the late 15th century and the early 16th, and references to them by their surname alone makes identification difficult. Nevertheless three figures can be distinguished: (1) John Cornysh (2) William Cornysh (i) and (3) William Cornysh (ii).

- (1) [John Cornysh](#)
- (2) [William Cornysh \(i\)](#)
- (3) [William Cornysh \(ii\)](#)

DAVID GREER (with FIONA KISBY)

[Cornysh](#)

### (1) John Cornysh

(*fl* 1500). Composer. He wrote a florid two-part setting of the Easter processional *Dicant nunc Judei* in the Ritson Manuscript (*GB-Lbl* Add.5665). He may have been the John Cornysh of Winchester who became a scholar at Winchester College in 1472 at the age of 11. He may also have been related to the John Cornysh who worked as a scribe at Magdalen College, Oxford, in 1488–9 and who carried out repairs to choirbooks at New College in 1509–10 (*HarrisonMMB*).

[Cornysh](#)

### (2) William Cornysh (i)

(d c1502). Church musician who may have been the brother of (1) John Cornysh. He was Informator choristarum at Westminster from 1479 to 1491. It is possible that he remained active as a musician after this date; he continued to live – at a reduced rent in view of his good service – within the Abbey premises until his death, and his wife Joanna remained there for at least five years thereafter. He was granted a pension by the Abbey in 1499. His death is recorded in the Fraternity of St Nicholas, of which he was a member, and he was buried in the churchyard of St Margaret's, Westminster.

It has been suggested, based on the evidence of music manuscripts, documentary records and on stylistic grounds, that he was the composer of the sacred works previously assumed to be by William Cornysh (ii) (Skinner, 1997; see below).

Cornysh

### **(3) William Cornysh (ii)**

(d 1523). Composer, poet, dramatist and actor, who may have been the son of William Cornysh (i). This relationship has not been proved, nor is there complete certainty of identity in some of the references to 'Cornysh' in the royal accounts and elsewhere. Only the compiler of the Fayrfax Manuscript (GB-Lbl Add.5465) took care to avoid confusion by ascribing three pieces there to 'William Cornyssh Junior'.

It was probably this Cornysh who received several payments for his part in court entertainments from 1493 onwards. The first was on 12 November 1493 'for a prophecy', followed by payment for playing the part of St George in the Twelfth Night revels of 1494. In 1501 a Cornysh devised pageants and 'disguysings' for the wedding festivities of Arthur, Prince of Wales, and Catherine of Aragon, and it was probably the same man who received payment 'for setting of a Carrall' on Christmas Day 1502.

In 1504 he was imprisoned in the Fleet, and while in prison he wrote a poem entitled *A Treatise bitwene Trough and Enformacion* (GB-Lbl Roy.18.D.11; ed. E. Flügel, *Anglia*, xiv, 1892, 466–71) which is superscribed 'In the Fleete made by me William Cornyssh otherwyse called Nysshewhete, chapelman with the moost famost kyng Henry the vij<sup>th</sup>'. His alias is clearly made up of the last syllable of his name and 'whete' for 'corn'. The treatise, written in seven-line stanzas of rhyme royal, consists of four introductory verses which complain how a man may be convicted by false information, followed by *A Parable betwene Enformacion and Musike*, which argues that the author had been wrongfully accused. The poem makes elaborate use of musical terms. It is not known for what offence he was sent to the Fleet; the common assertion that it was for a satire against the unpopular Sir William Empson is based on a misreading of a passage in Stow's *Annales*.

As a Gentleman of the Chapel Royal Cornysh was present at the interment of Henry VII, the coronation of Henry VIII (both in 1509) and the burial of Prince Henry in 1511. On 29 September 1509 he became Master of the Children of the Chapel Royal in succession to William Newark, for whom he had deputized earlier; he held this post until his death. In this capacity he was responsible for the music performed in the chapel, and on two occasions in April 1515 he administered payments to visiting musicians who performed during the services there. He was also responsible for the education and

general welfare of the choristers. Between 1509 and 1517 several royal choristers (including William Saunders and Robert Philips) boarded with Cornysh, and it appears from the monthly payments that from June 1517 all the choristers boarded with him. He is mentioned in an exchange of letters dating from 1518 between Richard Pace, the king's secretary, and Cardinal Wolsey concerning a chorister that the king had borrowed from the cardinal's chapel for his own; Cornysh was told that he must treat the boy well, 'otherwise than he doth his own' (Brewer, nos.4024–5, 4043–4, 4053–6). At the same time he maintained connections with Westminster Abbey, as William Cornysh (i) had done: from 1517 to 1520 he leased accommodation from the Abbey, and for the feast of St Edward in 1522 he instructed the choristers of the Lady Chapel.

From 1509 Cornysh was the leading light in the plays and entertainments that enlivened court life. It is unfortunate that none of his dramatic writings survives (the 'fantastic attributions' of Wallace were commented on by Chambers), but some of the plays in which he took part are known, among them *The Golden Arbour* (1511), *The Dangerous Fortress* (1514) and the *Triumph of Love and Beauty* (1514). Two of the main actors besides Cornysh were William Crane and John Kite, and these three are mentioned in a poem by Alexander Barclay (quoted by Stevens):

All this may courtiers in court ofte times heare,  
And also songes oftymes swete and cleare.  
The birde of Cornwalle, the Crane and the Kite  
And mo other like to heare is great delite,  
Warbling their tunes at pleasour and at will,  
Though some be busy that therin have no skill.

Cornysh and Kite were also listed as visiting musicians at St Mary-at-Hill in 1510–11 (see Baillie, 1962).

In September 1513 Cornysh took the Chapel Royal to France in the retinue of Henry VIII, and their performances won great favour. In June 1520 he was again across the Channel, to supervise the Chapel Royal's ceremonies at the field of the Cloth of Gold: he was in charge of the pageants on the Sunday night, and received payment for the maintenance of ten choristers from 29 May to 22 July. In 1522 the Emperor Charles V visited England to cement an alliance with Henry VIII against the French, and on 15 June the court was entertained with a play by Cornysh which outlined in simple allegory the progress of the negotiations and the expected outcome. The play is described in a letter written on 21 June 1522 by Martin de Salinas, ambassador of the Archduke Ferdinand.

Various import and export licences that Cornysh was formerly thought to have received (see Pine) were in fact awarded to his successor William Crane. On 20 August 1523 Cornysh was granted the manor of Hylden in Kent. All that is known of his domestic life is that his wife's name was Jane and that he had a son called Henry. His will, made in January 1512, was executed on 14 October 1523. He was buried in the 'Roode' church of East Greenwich.

William Cornysh (ii) made a notable contribution to the repertory of the secular partsong, which flourished in the reign of Henry VIII. Many of these show the influence of the medieval carol, with its verses and burdens.

*Woffully araid* has three verses with a burden that is given in full at the beginning and end but is shortened between the verses. *Yow and I and Amyas* is simple and chordal. *A robyn* is a three-part canon, and *My love sche morneth* is canonic in its two lower parts. These two pieces, like some other partsongs in this repertory, seem to incorporate elements of pre-existing melodies. Of the instrumental pieces, *Fa la sol* is long and intricate, and the untitled piece seems to be a *catholicon*, that is, designed to be performed in different modes. Its bass part is constructed like a palindrome, pivoting at bars 15 and 25.

A number of impressive sacred works are ascribed in other sources to a composer named Cornysh. In addition, there are works now lost that are attributed to someone of this name: an antiphon *Altissimi potentia* (NOHM, iii, 1960, p.318, n.2); a *Magnificat*, a *Stabat mater* and a five-part antiphon *Ad te purissima virgo* (formerly in the Eton Choirbook, *GB-WRec* 178) and some masses listed in a 1529 inventory of King's College, Cambridge (*HarrisonMMB*, appx iv). The name 'Corynsh' was entered in small writing at the end of several works, including three masses, in the Lambeth Choirbook (*GB-Llp* 1), but the significance of this is not known. In the extant Eton Choirbook pieces the style ranges from the flamboyance of the surviving *Stabat mater* to the simple eloquence of the *Ave Maria mater Dei*. The surviving *Magnificat* is also extremely florid in places and encompasses an unusually wide range, from *C* to *g*". It has been suggested that the sacred works are the work of William Cornysh (i) rather than the younger man (see Skinner, 1997). If indeed they are by William Cornysh (ii), however, then he was a composer of great emotional and technical range; whichever the case, the younger Cornysh's versatility as poet, dramatist, 'player' and composer reveals him to be a true man of the Renaissance.

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### sacred

#### in GB-WRec 178 unless otherwise stated

*Ave Maria mater Dei*, 4vv; H xii, 57

*Gaude flore virginali*, 6vv, frag.; incipit in H xii, 161

*Gaude virgo mater Christi*, 4vv; H xii, 59

*Magnificat*, 5vv, *Cgc* 667; ed. in *EECM*, iv (1962), 49

*Salve regina*, 5vv, *En Adv.*5.1.15, *Lbl Add.*34191, *Harl.*1709, *WRec* 178; H x, 116

*Stabat mater dolorosa*, 5vv, inc.; H xi, 137

### secular

#### in Lbl Add.31922 unless otherwise stated

*Adew, adew, my hartis lust*, 3vv; S 17

*Adew, corage, adew*, 3vv; S 32

*Adew mes amours*, 4vv; S 12

*A robyn, gentyl robyn*, 3vv; S 38

*A the syghes*, 3vv; S 25

Ay beshere we yow, 3vv, *Lbl Add.5465*; ed. in *HawkinsH*, 368, also in MB, xxxvi (1975)

Blow thi horne hunter, 3vv; S 29

Concordans musycall, 4vv, inc., *XX Songes* (London, 1530)

Hoyda, hoyda, jolly ruttrkyn, 3vv, *Lbl Add.5465*; ed. in *HawkinsH*, 370, also in MB, xxxvi (1975)

My love sche morneth, 3vv; S 23

Pater noster, 3vv, inc., *XX Songes* (London, 1530)

Pleasure it is, 4vv, inc., *XX Songes* (London, 1530)

Trolly lolly loly lo, 3vv; S 32

Whilles lyve or breth is in my brest, 3vv; S 40

Woffully araid, 4vv, *Lbl Add.5465*, also in MB, xxxvi (1975)

Yow and I and Amyas, 3vv; S 33

### instrumental

Fa la sol, a 3, *Lbl Add.31922*, *XX Songes* (London, 1530); S 7

Untitled piece, a 3, *Lbl Add.31922*; S 46

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## Corona, Agostino

(b Treviso; fl 1579–95). Italian composer. In 1579 he was working as *maestro di cappella* at the abbey of S Maria della Carità near Venice, and in the same year he published a collection of vesper psalms for six voices. Dedicated to a fellow canon regular, Ascanio Martinengo, this contains 16 settings, the last of which, *Et exultavit spiritus meus*, expands to seven parts for its final, canonic peroration. A manuscript set of four-part *falsobordoni*, recorded in the literature (see *EitnerQ*), is not known to have survived. Corona is also known to have composed some madrigals, three of which appeared in print (two in RISM 1593<sup>7</sup>, and one in Scaletta's *Amorosi pensieri*, RISM 1590<sup>25</sup>); he also contributed a five-part psalm, *Beate omnes*, to Giammateo Asola's *Psalmodia* (RISM 1592<sup>3</sup>).

DONALD FOUSE/IAIN FENLON

## Corona, Giovanni

(b Vicenza; d 1600). Italian composer. All that is known of his career places him in Treviso, where he was elected organist of the cathedral in 1575, a post which he held for 25 years. His published works suggest connections with the Accademia Filarmonica in Verona. His earliest piece appeared in the second book of five-voice madrigals (RISM 1569<sup>26</sup>) by Ippolito Chamaterò, a member of the Accademia, while Corona's *Primo libro de madrigali a cinque voci* (Venice, 1574) is dedicated to Count Mario Bevilacqua, the group's patron, and opens with an encomiastic piece in the bland style traditionally reserved for such compositions. Elsewhere in the book Corona handled a variety of more demanding techniques with competence; at the opening of *Lagrime dunque speme* he contrived some particularly telling 'pathetic' effects by skilfully managed suspensions and chromatic inflections. More typical of the book as a whole is *Pur mi dimostri*, with its fusion of the homophonic and contrapuntal styles, terse opening motifs, paired imitations and sections in triple time.

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IAIN FENLON

## Coronach

(Gael.: *corranach*).

A lament over the dead in Gaelic-speaking Scotland. See [Caoine](#) and [Lament](#), §1.

## Coronado, Luis

(d Mexico City, 31 March 1648). Mexican composer. He was a singer in Mexico City Cathedral in 1621, under Antonio Rodríguez Mata, and became

principal organist in 1632. On Mata's death in 1643, Coronado was appointed *maestro de capilla*, a position he held until his death in 1648, when he was succeeded by Fabián Pérez Ximeno. Coronado's works include a four-part *Magnificat*, a *Missa a 12 voces de octavo tono* for three choirs, and four Passions which are in the choirbooks of Mexico City Cathedral. Like his predecessor, whose two Passions are also included in the choirbooks, Coronado wrote in a style which displays a sober Spanish tradition, but with a marked preference for melismas, as well as melodic and rhythmic sequences. The Passions of both Coronado and Mata set a precedent for four-part polyphonic compositions that was imitated and emulated during the following century in New Spain and as far as the distant outpost of Santa Barbara, California.

MARK BRILL

## Coronaro.

Italian family of composers and musicians.

- (1) Antonio Coronaro
- (2) Gaetano Coronaro
- (3) Gellio Benevenuto Coronaro

MARVIN TARTAK/CARLIDA STEFFAN

Coronaro

### (1) Antonio Coronaro

(b Vicenza, 29 June 1851; d Vicenza, 24 March 1933). Composer and teacher. A pupil of Francesco Cagnoni in Vicenza, he was organist at the cathedral there from 1885 until his death and also taught the piano, harmony, counterpoint and composition. Only the first two of his five operas were performed, and *Seila* (performed Vicenza, 1880), the first, was his only success. The plot is from the biblical story of Jephtha and is treated in the manner of a grand opera, with choruses shouting 'Vittoria', marching bands on stage, ballet etc. Critics considered Coronaro too much under the influence of Verdi and Gomes.

### WORKS

Ops: *Seila* (melodramma tragico, 3, A. Boni), Vicenza, Eretenio, 18 Jan 1880, vs (Milan, n.d.); *La maliarda* (2), Vicenza, Eretenio, carn. 1884; *Il falco di Calabria* (3), Vicenza, Patronato Leone XIII, 15 Jan 1903; *Edwart*, unperf.; *Olinta e Simone*, unperf.

Other: *Requiem* (1871); *Missa 'Justus ut palma'* (Milan, n.d.); *Te Deum* (Milan, n.d.); other sacred works; pf pieces

Coronaro

### (2) Gaetano Coronaro

(b Vicenza, 18 Dec 1852; d Milan, 5 April 1908). Composer, conductor and teacher, brother of (1) Antonio Coronaro. Though he began his education as a classics scholar, he soon turned to music, studying the piano, harmony and counterpoint with Francesco Cagnoni in Vicenza. In 1871 he entered the Milan Conservatory, studying composition with Franco Faccio. For his graduation in 1873 he wrote an eclogue, *Un tramonto*, to a libretto by Boito, a friend and

admirer of his work. This short work proved tremendously successful, being performed as far away as Moscow and Chicago and winning the Giovannina Lucca prize of 200 gold lire. This prize enabled Coronaro to pursue his studies by travelling abroad; a trip to Germany produced a passion for Wagner.

On his return to Milan in 1876, Coronaro began three successful careers – as teacher, conductor and composer. In 1879 he held the chair of harmony and counterpoint at the conservatory and in 1894 he succeeded Catalani in the chair of composition and held it until his death. He conducted at La Scala, in 1879 substituting for Faccio.

The success of *Un tramonto* suggested to Coronaro that he might also succeed as an opera composer, but only the first of the five he composed, *La creola*, had a very favourable reception (it was given 14 performances), while two operas were never performed: *La Signora di Challant*, on a libretto by Giacosa, and *Enoch Arden* (written 1905), on which Coronaro worked with his friend, the Vicenza-born writer Antonio Fogazzaro. *Un tramonto* is a simply structured pastorella, with a *Prologo sinfonico* depicting a hunters' chorus and a storm and four numbers in classic recitative-aria format. The fifth and final number is more ambitious, making use of an unaccompanied offstage chorus singing the Angelus and the return of earlier melodic ideas. *La creola*, a grand opera with *verismo* overtones in the plot, was considered a more original work, even though it clearly showed the influence of Wagner, Meyerbeer and Verdi. It presents a love triangle in which the contralto villainess, in a jealous rage, pushes the soprano heroine off a cliff at the end of Act 2. This premature gesture leaves little for the final act except the revenge of the murder during the heroine's funeral cortège. Critics have held Coronaro to be tied to a Verdian tradition, more an assimilator of styles than a creator in his own right.

## WORKS

Ops: *Un tramonto* (eclogue, 1, A. Boito), Milan, Conservatorio di Musica, 8 Aug 1873, vs (Milan, 1873); *La creola* (3, E. Torelli-Viollier), Bologna, Comunale, 2 Nov 1878, *I-Mr\**, vs (Milan, 1879); *Il malacarne* (3, S. Interdonato), Brescia, Grande, 20 Jan 1894; *Un curioso accidente* (scene liriche, 1, V. Tedeschi-Treve, after C. Goldoni), Turin, Emanuele, 11 Nov 1903, *I-Mr\**, vs (Milan, n.d.); *Enoch Arden* (A. Fogazzaro, after A. Tennyson), 1905, unperf.; *La Signora di Challant* (G. Giacosa), unperf.

Orch: Sym.; Overture campestre; Danza burlesca; Scherzo; Capriccio; Overture; Meditazione

Chbr: 2 pf trios (1 pubd, Milan, 1885); str qt; Minuetto, str qt; In autunno, str qt; vn pieces

Sacred works, pf pieces

Coronaro

### (3) Gellio Benevenuto Coronaro

(*b* Vicenza, 30 Nov 1863; *d* Milan, 26 July 1916). Composer, pianist and conductor, brother of (1) Antonio Coronaro. He studied at the Liceo Filarmonico, Bologna, graduating in 1883. As with his brother, Gaetano, his graduation composition was a one-act idyll (*Jolanda*) that won tremendous acclaim and a prize. He had considerable success as a pianist and conductor. One opera, *Festa a marina*, triumphed, winning first prize in the third

Sonzogno competition, but subsequent theatrical ventures failed. *Festa a marina* was considered a poor, if slavish, imitation of *Cavalleria rusticana*; its *verismo* plot, set in Calabria, presents the singular spectacle of the treacherous wife slain on stage, 'uttering gurgling sounds as she falls with cut throat'. The tunes are passable, however, and Coronaro punctuated the drama with effective offstage choruses, sung with ironic indifference to the foreground tragedy of the principals. Coronaro had three other operas performed, one of which, *Claudia*, was published by Sonzogno. He produced many arrangements and a treatise on counterpoint.

## WORKS

Ops: *Jolanda* (1, G. Chiericato), Bologna, Liceo Musicale, 24 June 1883; *La festa a marina* (bozzetto lirico, 1, V. Fontana), Venice, Fenice, 21 March 1893, vs (Milan, 1893); *Minestrone napoletano* (operetta), Messina, 1893; *Claudia* (dramma lirico, 3, G.D. Bartocci-Fontana, after G. Sand), Milan, Lirico, 5 Nov 1895, vs (Milan, 1895); *Bertoldo* (ob, 3, M. Basso), Milan, Fossati, 2 March 1910

Vocal: *Missa secunda*; *Missa solenne*; *Preghiera della sera*; songs, 1v, pf

Inst: str qt; Gavotta, Tänze-Traum, str qt; pf trio; pf pieces; org pieces

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# Coronatus.

See [Cantus coronatus](#).

# Corpo di musica

(It.).

See [Military band](#). See also [Band](#) (i), §§II–III.

# Corporazione delle Nuove Musiche.

Italian society active from 1923 to 1928, founded by [Alfredo Casella](#). See also [Italy](#), §I, 7.

# Corps de rechange

(Fr.).

(1) See [Crook](#).

(2) Term used for a member of the set of interchangeable joints of varying lengths with which many 18th-century flutes and oboes were provided. The choice of *corps de rechange* determined the pitch of the instrument.

For illustration see [Flute](#), §4 (ii), fig.4d.

## Corradi, Flamminio

(b Fermo; fl 1615–44). Italian singer and composer. He was hired to sing in the chapel of S Marco, Venice, on 11 April 1615 and was there at least until 1620. From 1630 until at least 1644 he worked for the music patron Enzo Bentivoglio and his son, being responsible for the upkeep of military garrisons. He published *Le stravaganze d'amore*, for one to three voices and continuo (Venice, 1616, 2/1618), which comprises 15 pieces, all but three of them duets. The collection is notable for being the first Venetian songbook to be published with Spanish guitar tablature, and for its inclusion of chitarrone tablature. The simple songs are all strophic and generally diatonic and syllabic. Short passages of imitation occur frequently between voice parts and changes within songs between duple and triple metre are common. The opening duet, *Stravaganza d'amore*, is a parody of Marenzio's setting of the final intermedio of Cristoforo Castelletti's play, *Le stravaganze d'amore* (probably composed 1585). Fétis mentioned sets of madrigals for four and five voices respectively (Venice, 1622–7), but no copies survive.

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NIGEL FORTUNE/ROARK MILLER

## Corradi, Giulio Cesare

(b Parma; d ?Venice, 1701/2). Italian librettist. By the 1690s Coronelli had included him in a list of poetry instructors, along with Apostolo Zeno, Francesco Silvani and others. He wrote 22 librettos for Venetian theatres between 1675 and 1702. His career as an original librettist began with two large-scale works for the Teatro S Salvador, set by Giovanni Legrenzi. The first, *La divisione del mondo* (1675), pays homage to the Venetian nobility (to whom the libretto is dedicated), and its theme, the division of the universe, gave rise to magnificent spectacle. Surviving designs for Corradi's second work, *Germanico sul Reno* (1676, in *F-Po*), make clear the mechanisms behind such spectacle. Corradi had a long-standing association with theatres owned by the Grimani family; he provided librettos for SS Giovanni e Paolo between 1686 and 1693 and he wrote three works for the first four seasons (1678–81) of their new theatre, the S Giovanni Grisostomo.

Corradi played no role in the efforts made in the 1690s to elevate libretto style, even though he did introduce serious elements into three works about 1690: deaths take place on stage in *Il gran Tamerlano*, *L'amor di Curzio per la patria* and *Alboino in Italia*. His works emphasize lively character interaction; they have some historical basis, except for *La divisione del mondo* and two works that draw upon Tasso, *La Gierusalemme liberata* and *Gli avvenimenti d'Erminia e di Clorinda*. The last two were of contemporary relevance because of the ongoing struggle of Venice against the Turks.

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HARRIS S. SAUNDERS

## Corradini [Coradini, Coradigni], Francesco

(*b* Venice, ?1690–92; *d* Madrid, 14 Oct 1769). Italian composer, active in Spain. He may have been born about 1690, since his wife Teresa Marnara was about 80 at the time of his death in 1769. According to his own declaration, he was a native of Venice, not of Naples as was previously assumed. However, his first known works – an oratorio and an *opera buffa*, *Lo 'ngiegno de le femmine*, in Neapolitan dialect – were written for Naples, and the opera was successfully performed there in 1724, followed by two more stage works and a serenata in 1725. Corradini then left Naples for Spain, finding employment as a *maestro de capilla* of the viceroy Prince of Campoflorido in Valencia. There he wrote the three-act comedy *Folla real*, performed on 25 October 1728 during festivities honouring the birthday of Queen Isabella Farnese. Corradini's name has thus become associated with another *Folla real*, the three-act pastoral melodrama *La Dorinda*, which according to its anonymous score (*E-Mn*) had also been mounted in Valencia, but for a celebration of the queen's nameday (19 November). This, however appears to be a pasticcio (it includes an aria from Feo's *Siface* of 1723).

In 1729 Corradini moved to Madrid, where from 1731 to 1741 he virtually dominated the public theatrical scene with his successful Spanish operas, zarzuelas, *comedias*, *sainetes* and *auto sacramentales* in the modern Italian style. His scores for the comedies *Eco y Narcisco* and *Las mascaras* are characterized by catchy tunes with regular phrase structure and simple harmonic vocabulary that reflect the public taste of the time. In 1741, seeking the stability and honour of a court position, he petitioned King Philip V for an appointment as a *maestro* of the royal chapel citing his public success and that he had contributed 'Villanzicos de Navidad' for royal services. However, his petition was denied in 1743, and he returned to composing Spanish operas. In 1747, under King Ferdinand VI, he joined G.B. Mele and the *primo maestro* of the *capilla real*, Francesco Corselli, as a director of the orchestra at the royal theatre in the palace of Buen Retiro managed by Farinelli, and collaborated with them in composing the music for a Spanish adaptation of Metastasio's *La clemenza di Tito*, and in the following year Rolli's *Polifemo*. Corradini did not die in 1749, as has been stated, but he withdrew from the operatic scene and dedicated himself completely to his duties as *maestro de musica de camera* of the queen dowager Isabella Farnese at S Ildefonso, a position he had gained on 15 August 1747. He also served as music teacher of the infanta Maria Antonia until her marriage to Victor Amadeo III of Savoy

in 1750. When Queen Isabella died in 1766 he lost his position and retired with a substantial loss of income.

## WORKS

stage works, first performed in Madrid, unless otherwise stated

as	auto sacramentale
com	comedia
ob	opera buffa
zar	zarzuela

Il glorioso S Giuseppe sposo della Beata Vergine (orat), Naples, Casa Giuseppe Di Roberto, 19 March 1721, lib *I-Tfanan*

Lo 'ngiegno de le femmine (ob, F.A. Tullio), Naples, Fiorentini, 1724

L'aracolo de Dejana (ob, Tullio), Naples, Nuovo, carn. 1725

Serenata, Naples, Casa Francesco Santoro, 1725, lib *I-Tfanan*

Il premio dell'innocenza, ovvero Le perdite dell'inganno (dramma per musica, C. de Palma), Naples, Nuovo, Dec 1725, lib *I-Bc*

Folla real (ob, 3), Valencia, Palacio del viceré, 25 Oct 1728

El amor más fino y constante, Valencia, Olivera, 27 Jan 1729

Amado y aborrelido, Valencia, Olivera, 24 Nov 1729

Con amor non hay libertad (melodrama armónica, 2), Guz, 22 Jan 1731

Templo y monte de Filis y Demofonte (zar, J. de Cañizares), Príncipe, 27 Oct 1731

La sirena de Trinacria (zar), 1732

La inmunidad del sagrado (as), ?12 June 1732

Milagro es hallar verdad (zar, 2, Cañizares), Príncipe, 28 Nov 1732

Gloria de Jesús cautivo y Prodigos de su rescate (com, A. Azevedo), Dec 1732

Santa Gertrudis (com de santo), Cruz, 22 Dec 1732 [Act 2]

La boba discreta (com, Cañizares), Príncipe, 7 Feb 1733

La vacante general (auto, P. Calderón de la Barca), 12 June 1733

El dia mayor de los dias (auto, Calderón), Cruz, 1733

Eco y Narcisco (com, Calderón), Cruz, 22 Jan 1734, *E-Mm*

Non hay que temer a la estrella si domina Venus bella (com), Príncipe, 26 Feb 1734

Vencer y ser vencido: Anteros y Cupido (zar, 2, J. de Anaya y Aragonés), Príncipe, 14 Feb 1735

Trajano en Dracia y Cumplir con amor y honor (op, 2), Caños del Peral, sum. 1735; rev. Cruz, 21 Sept 1737

Las prodigiosas señales del nacimiento de Cristo (auto), Cruz, 8 Oct 1735

Dar el ser el hijo al padre (melodramma armónica, 2, after P. Metastasio: *Artaserse*), Príncipe, 31 Jan 1736

El ser noble es obrar bien, Caños del Peral, Nov 1736

La Clicie (dramma armónica, Cañizares), Príncipe, carn. 1739

La mágica Florentina (com), carn. 1739

El mágico broacario (com), carn. 1739

La Elisa [Burlas y veras de amor: La Elisa] (op, 2, Cañizares), Príncipe, 30 Jan 1739; rev. Cruz, Nov 1739

La semilla y la cizaña (auto, Calderón), 1739

La peñas de Montserrat (com), 1739 [bailes]

El anillo de Giges (com, Cañizares), Príncipe, 1740

Don Juan de Espina en Madrid (com), 1740, *Mm*

A falta de hechieros lo quieren ser los gallegos (com), ? Nov 1740 or Oct 1741

Don Juan de Espina en Milan (com), 1741

El Thequeli (dramma scenico, N.A. Solano y Lobo), Caños del Peral, 1744, lib *Mm*

La más heroica amistad y el amor más verdadero (os, M. Guerrero, after Metastasio: *L'olimpiade*), Caños del Peral, Aug 1745

La Briseida (?os or serenata), Cruz, 14 Aug 1745; rev. Príncipe, 23 May 1746 [3 arias]

Margarita de Cortona, Príncipe, 26 Dec 1745

San Francisco de Paula (com de santo), Príncipe, 30 May 1746

Nuestra Señora de la Salceda (? as or com, Calderón), 1746

El jardín de Falerina (? auto or com, Calderón), 1746

La cura y la enfermedad (auto, Calderón), 1746

La clemencia de Tito [Act 2] (os, I. de Luzán y Suelves, after Metastasio), Buen Retiro, carn. 1747, Act 2 [Act I by F. Corselli; Act 3 by G.B. Mele]

El Polifemo [Act 2] (os, P. Rolli), Buen Retiro, 20 Jan 1748, [Act 1 by Corselli; Act 3 by Mele]

El asombro de Jerez: Juana la Rabicortona (com), Príncipe, 1748

Nuestra Señor de Milagro (com de santo), 1749

Las mascararas (com) [bailes], *Mm*

Doubtful: La Dorinda (melodrama pastoral), ?pasticcio, Valencia, Palacio Real, 19 Nov [without year], *Mn*; Agatocle (op), Con amor non ci è libertà (op), La Lucrezia (op), Miracolo è trovar verità [?op], Soddisfar con amore, e onore [?serenata], all mentioned by Cappelletto

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HANNS-BERTOLD DIETZ

## Corradini [Coradini, Corradino], Nicolò

(*b* ?Cremona; *d* Cremona, 7 Aug 1646). Italian composer and organist. He was a pupil of Omobono Morsolino, whom he succeeded before 1611 as

organist of Cremona Cathedral; he also became organist of S Pietro, and, on 1 September 1611, of the Cappella delle Laudi at the cathedral. In 1635 he succeeded Tarquinio Merula as *maestro* of the Cappella delle Laudi. He also directed the music at the Accademia degli Animosi, Cremona. Of Corradini's vocal music, there survive only a few items in anthologies and a book of concertato motets of a type increasingly popular at the time in Italy. Of the 20 motets in the collection, five require obbligato instruments, but only two, *Proserpe lux venit* and *Deliciae meae esse cum Christo*, adopt the new, modern grouping of two violins. The others are written for an instrumental ensemble that is more 'archaic' (but which continued to have its own repertory at least until the middle of the 1630s), consisting of one high instrument (violin or cornett) and one low one (violone or trombone). He also wrote a fair amount of instrumental music in which traditional features mingle with more modern elements.

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Motetti, 1–4vv, bc (org), alcuni concertati con instrumenti, libro 1 (Venice, 1613); ed. R. Tibaldi (Milan, 1999)

Ricercari a 4 (Venice, 1615), inc.; ed. D. Salvatore and G. Torlontano (Bologna, 1998), ed. M. Furcassi (Milan, 1998)

Madrigali, 5, 8vv, con sinfonie de viole (?Venice, 1620), lost

Il primo libro de canzoni francesi a 4 e alcune suonate (Venice, 1624); ed. in IIM, xxix (1995)

Pieces in 1615<sup>13</sup>, 1620<sup>2</sup>, 1628<sup>3</sup>, 1643<sup>7</sup>

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NIGEL FORTUNE/RODOBALDO TIBALDI

## Corranach

(Gael.).

See Coronach.

## Corrêa [Correia], Henrique Carlos

(*b* Lisbon, 10 Feb 1680; *d* after 1752). Portuguese composer. A member of a rich family, he studied with Domingos Nunes Pereira (*d* Lisbon, 29 March

1729), *mestre de capela* of Lisbon Cathedral. After about a decade as director of music at Coimbra Cathedral, he took the military order of Santiago in the royal monastery of Palmela on 24 July 1716, also becoming *mestre de capela* of that monastery, a post he retained until at least 1752. His now lost compositions, as catalogued by Barbosa Machado, included 42 sacred works, some for as many as 18 voices. 18th-century copies of the parts for Holy Week Matins survive (responsories for SATB, cello and organ, in *P-La*).

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ROBERT STEVENSON

## Correa, Juan [Correa, Joan; Correya, João]

(*b* early 17th century). Spanish (or possibly Portuguese) composer. A certain Juan Correa was hired as cornett player at S Salvador, Seville, on 18 March 1634 and continued there at least until 2 September 1644. His name suggests a relationship to Francisco Correa de Arauxo, who was then organist of S Salvador. It is unclear whether he was the composer of two fine variation *tientos* (called 'obras') ascribed to Joan Correa and João Correya respectively (in *P-Pm*): an edition of one has been published (Cincinnati, 1967), and both are transcribed in B. Hudson: *A Portuguese Source of Seventeenth-Century Iberian Organ Music: MS 1577, Loc.B, 5, Municipal Library, Oporto, Portugal* (diss., Indiana U., 1961).

BARTON HUDSON

## Correa, Manuel [Manoel]

(*d* Zaragoza, 31 July 1653). Portuguese composer. He seems to have spent most of his life in Spain. While quite young he became a Carmelite monk and served as choirmaster at Sigüenza Cathedral. On 5 August 1650 he was appointed to a similar position at the cathedral of La Seo, Zaragoza; because of his frail health he was granted a salary of 500 escudos, with provisions in proportion, instead of the 200 escudos offered him originally. In his own time he was specially regarded as a composer of charming *villancicos* and similar pieces for the royal chapel at Madrid and other churches. Several of his sacred as well as his secular works are of high quality and appear to have been performed widely not only in Spain but in Latin America too.

#### WORKS

Mass (8th tone), 8vv

4 motets, 4vv: Alleluia, Ave Maria; Alleluia, Virga Jesse; Gaude Maria; O Jesu dulcissime

Other sacred works, *E-Bc, Mn, V*

32 villancicos, 1v, 3vv

31 villancicos, 4vv, most in MS: tonos humanos, *Mn*, others *Bc*

Some pieces ed. in *Teatro lírico español anterior al siglo XIX*, ed. F. Pedrell, xiii (La Coruña, 1897); *Cancionero musical popular español*, ed. F. Pedrell, iv (Valls, 1922); MME, xxxii (1970); *Cancionero musical de Lope de Vega*, ed. M. Querol Gavaldá (Barcelona, 1986)

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BARTON HUDSON

# Correa de Arauxo [Arauxo de Azevedo, Arauxo de Azebedo], Francisco

(*b* Seville, bap. 17 Sept 1584; *d* Segovia, between 16 Oct and 3 Nov 1654). Spanish composer, organist and theorist. He seems to have had no theoretical training, and formed his style through studying the works of Diego del Castillo and Francisco de Peraza. On 1 September 1599 he was appointed organist of the collegiate church of S Salvador, Seville, but litigation stirred up by his rival Juan Picafort delayed the confirmation of his appointment until 24 September 1605. He held the post until 31 March 1636. Ordained priest, he became a member of the Confraternidad de S Salvador and was perhaps appointed chaplain to the Convento Real de la Encarnación in Madrid about 1630. Between 1608 and 1635 some signatures bear the additional surname de Azebedo. During that period he competed without success for cathedral posts in Seville (1613), Málaga (1613) and Toledo (1618). After being involved in a series of lawsuits with the chapter of the collegiate church of S Salvador from 1629–30 onwards, and spending some time in prison, he was nominated organist of Jaén Cathedral in 1636. He gave up that post on 16 April 1640; on 2 May 1640 he was elected a prebendary of Segovia Cathedral. Despite an invitation, late in the day, from the chapter of Seville Cathedral to return to his native town, he remained in Segovia until he died, in poverty. His nephew Juan Arias [Macias], his pupil in Seville in the 1630s, succeeded him as interim organist in Segovia. Correa's will makes no reference to his musical works.

Correa's surviving music is all in his *Libro de tientos y discursos de música practica, y theorica de organo intitulado Facultad organica* (Alcalá, 1626; ed. in MME, vi, 1948, and xii, 1952). This important volume, which shows him to have been one of the chief composers to establish the Baroque style in Spain, combines a repertory of organ music with a theoretical treatise and certain didactic features. The compositions are arranged in five stages in order of difficulty, the final ones posing formidable technical problems for the performer. They also serve to illustrate points made in the opening treatise; these include the rudiments of tablature (based on the Spanish keyboard tablature used by Cabezón) and various aspects of keyboard playing. Four possible key signatures ('genera') are described: no signature ('genero diatonico'), one flat ('genero semicromatico blando'), one sharp ('genero semicromatico duro') and three sharps ('genero semiarmonico duro'). These are then related to the 12-mode system of Zarlino. Rhythmic complexities, which abound in the later compositions, include not only triplets but also groupings of 3, 5, 7, 9, 11 and 18 notes. Another trait is the irregular grouping of equal notes, such as 4 + 3 + 2, 4 + 2 + 3 and 2 + 2 + 2 + 3, as shown in [ex.1](#). Correa treated dissonance boldly and made special mention of a new dissonance ('punto intenso contra remisso') involving the simultaneous sounding of a note and its chromatic alteration ([ex.2](#)). He also discussed ornaments, which should be supplied tastefully whether specifically indicated or not.



Of the 69 compositions in the *Facultad organica* 62 are tientos; the rest comprise two chanson intabulations, two cantus firmus settings of sacred melodies and three sets of variations. The term 'discursos' used in the title refers to tientos of more advanced technique. Those near the beginning of the volume show little advance in technique and style on similar pieces by Cabezón, but later ones are more and more profusely laden with embellishments which take the place of contrapuntal thematic development. As many as 28 are monothematic, and nearly half of the remainder have only two themes; they are thus in marked contrast to the polythematic works of

Rodrigues Coelho, which as a rule are also much longer. Correa normally wrote in an archaically modal language spiced at times with the sort of dissonance already referred to and enhanced by occasional affective melodic progressions such as augmented 4ths and diminished 4ths and 5ths. In the third and last group of 38 *tientos* developed for the divided keyboard in the 1560s, he abandoned modal writing in favour of a more modern approach, concerning himself with timbre, density (in the five-part works), rhythmic articulation and virtuosity.

Correa's *cantus firmus* compositions move contrapuntally with the unadorned borrowed melody in the soprano or tenor. The variations are similar, except that the melody is repeated several times, each time with different accompanying voices. Of the *chanson* intabulations the more successful is the one based on Crecquillon's *Ung gay bergier* with its imaginative and varied figuration patterns. Correa referred in the *Facultad organica* to others of his works, both practical and theoretical: *Recopilación de tercios*, *Libro de versos*, *Los casos morales de la música* and *De punto intenso contra punto remisso*; all are lost, but a document in his own hand on the qualities desirable in a precentor survives at Jaén Cathedral.

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BARTON HUDSON/LOUIS JAMBOU

## Corrêa de Azevedo, Luiz Heitor.

See [Azevedo, Luiz Heitor Corrêa de](#).

## Correggio, Claudio da.

See [Merulo, Claudio](#).

## Correia, Fernão Gomes

(*d* Coimbra, after 1532). Portuguese composer and singer. In 1515 he was a clergyman and a singer in the household of Jorge de Almeida, Bishop of Coimbra from 1483 to 1543. Two works by him are known to survive: the *Missa 'Orbis factor'*, for four voices, without Gloria and Credo but with concluding 'Deo gratias' (in *P-Ln* R.11273, ff.72v–75), and the profoundly moving four-voice setting of the offertory versicle from the Mass for the Dead, *Hostias et preces* (in *P-Cug* M.M.34, ff. 30v–32), which is headed 'optimus lusitanus et optime in arte ('best Portuguese and best in the art' [of music]')

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ROBERT STEVENSON

## Correia, Henrique Carlos.

See [Corrêa, Henrique Carlos](#).

## Correia de Oliveira, Fernando.

See [Oliveira, Fernando Correia de](#).

## Corrente

(It.: 'flowing').

A fast triple-metre dance and instrumental form popular from the late 16th century until the mid-18th, often occurring as a movement in a suite. Usually considered an Italian version of the courante, it is typically written in 3/8 or 3/4, in binary form, and has a homophonic texture and a clear harmonic and rhythmic structure. See [Courante](#), §2.

## Corrette, Gaspard

(*b* Rouen, 1670/71; *d* Paris, before 1730). French organist and composer. The son of a dancing-master in Rouen, he was 29 when he married Marguerite Vérard there in 1700, and they had eight children, including the famous Michel, the first male. In her will of 1733, Gaspard's widow (reported, apparently in error, to be Marguerite Jourdain) mentions only her eldest daughter, suggesting some sort of rift in the family. In 1703, Gaspard listed himself as organist of the cathedral of Saint Herblain although Boyvin (with whom he may have studied) remained titulaire for three more years. Failing to win the competition for that post, Corrette played at three other churches in Rouen: Saint Pierre le Portier (1708–11), Saint Denis (part of 1711) and Saint Jean (1711–20). He then moved to Paris, where, according to one document, he apprenticed himself (at the age of 49) to a dancing-master. In other documents he was styled as an organist, and it is possible that there were two Gaspard Correttes from Rouen. Also unexplained is his connection to Delft, suggested by Michel on a title-page of pieces 'by the late M. Gaspard Corrette of Delft'. These slight pieces are arrangements by Michel for two *musettes* or hurdy-gurdies based on unknown originals (Paris, 1728–30). His principal work is a *Messe du 8e ton pour l'orgue à l'usage des dames religieuses* (Paris, 1703/R), a complete set of versets in the tradition of François Couperin's 'Convent' Mass, with the addition of two graduals and an extra elevation. Musically, it is in the shadow of Boyvin's works. Its preface is extremely informative on such issues as organ registration and ornamentation.

For bibliography see [Corrette, Michel](#).

BRUCE GUSTAFSON

## Corrette, Michel

(*b* Rouen, 10 April 1707; *d* Paris, 21 Jan 1795). French organist, teacher, composer-arranger and author of methods on performing practice; son of Gaspard Corrette. Though little is known of his life, his works, which span nearly 75 years, provide an extraordinarily broad view of ordinary light music in France during the 18th century, and his methods are a rich source of information about performing practice and music of the period. He was married on 8 January 1733 to Marie-Catherine Morize. They had a daughter Marie-Anne (1734–c1822) and a son Pierre-Michel (1744–1801), who became an organist.

Corrette first established his reputation by becoming musical director of the Foire St Germain and the Foire St Laurent, where he arranged and composed vaudevilles and divertissements for the *opéras comiques* (1732–9). From 1737 until its closure in 1790 he was organist at Ste Marie within the temple of the *grand prieur* of France, thus serving the Chevalier d'Orléans, then the Prince de Conti (1749), and finally the Duke d'Angoulême (1776). About a year after beginning at the temple, he became organist at the Jesuit College

in the rue St-Antoine, a position he retained until the Jesuits were expelled in 1762. In 1734 he was styled *Grand maître des Chevaliers du Pivois*, from 1750 *Chevalier de l'Ordre de Christ*. He was well known as a teacher, though his reputation was not always favourable. Unsympathetic people called his pupils 'anachorètes' (*ânes à Corrette*) and in 1779 the *Mercure* said of a new edition of *Les amusemens du Parnasse* (a harpsichord method) that it was good in its time but contemporary students would find little of value in it. Yet for historians his little treatises are full of value. An anecdote in his double bass method (1773) shows that he visited England:

I suppose it is unnecessary to warn those who wear glasses to have some for distance vision. I remember having been at a concert in a little town in England where I saw a trio of spectacles at the harpsichord. Each of the players was competing for the closest position to the music desk. After the heads had knocked against one another, the singer, who was a castrato newly arrived from Italy and who was having difficulty seeing in spite of three pairs of glasses on his nose, had the idea of sitting astride the harpsichordist's hump-back. This advantage didn't last long, because the archlute player at one side of the grotesque group had – unfortunately for him – a wooden leg; and as he was playing standing up and in spite of the telescope that he wore on his beet-nose saw no better than the others, he contrived through his contortions of beating time now on the castrato's back, now on the harpsichordist's hump, and of signalling the page-turn in Hebrew-fashion for the *da capo*, to let his wooden leg slip causing them all to fall like Phaeton. A spectator who appreciated novelty called out, 'Bravo, bravo'.

The wording suggests that the trip took place well before 1773; perhaps the *contredanses angloises* for flute duo published in 1740 were gathered at first hand. In his flute method he spoke with authority of the correct performance of English tunes: 'The English compose many *vaudevilles* and country dances to this metre [6/4]. See *Bartholomew Fair*, *Hunt the Squirrel*, *Lilliburlero*, *Hoopt Pettycoat* among the English songs. These airs should be played nobly, marking the crochets well and dotting the quavers two by two'.

These two quotations illustrate one of the most valuable features of Corrette's works: the bits of historical information presented with a rare clarity and concreteness. In his violin method, *L'école d'Orphée*, there are 23 pages of pieces illustrating French and Italian styles, giving a valuable idea of what Frenchmen of the period meant by these designations, so important for the understanding of their explanations of performing practice. A large proportion of Corrette's music is based on popular tunes of all sorts and constitutes an important source for their study. Music from, or written for, *opéra comiques* is presented fully scored, sometimes with place and date of performance. The arrangements run from simple harmonizations to transformations of the tunes into concerto movements, as in the 25 *concertos comiques*. Corrette did well to rely heavily on borrowed material; his original music is conventional and thematically uninspired.

The author of *Pièces pour l'orgue dans un genre nouveau* is given wrongly by Fétis and others (including RISM) as 'Michel Corrette le fils' but the title and preface make it clear that the work is by the elder Michel.

## WORKS

published in Paris unless otherwise stated

† reported in periodicals but apparently lost

### sacred

† Motets pour grand choeur: Laudate pueri, Levavi oculos, 1745, unpubd

† Lauda Jerusalem, motet à grand choeur, 1748, unpubd

† Te Deum, motet pour grand choeur, 1752, unpubd

Laudate Dominum de coelis, Ps cxlviii, motet à grand choeur arrangé dans le concerto du printemps de Vivaldi (1766)

† Motets à l'usage des dames religieuses, 1v, org (1775)

Premier livre de motets contenant le Credo, avec plusieurs Elévations et Dominum salvum fac (1785)

3 leçons de ténèbres, 1v, org (1784)

4 messes, 2vv, org (1788)

### secular vocal

Une élève de Melpomène, vaudeville (1733)

1er recueil des divertissemens de l'opéra comique, op.9 (1733)

Airs parodies in Les ages, op.10 (1733); see 'Chamber'

IIe recueil de l'opéra comique, op.11 (1734)

† L'amour diable à quatre, cantata parodia de la cantate de Médée (1734–7)

† IIIe recueil d'air a chanter, op.17 (1735)

Menuets nouveaux avec la parodie (c1735–7); see 'Chamber'

Jeanne, cantatille avec simphonie (1738)

Les délassemens de l'esprit, vaudevilles et ariettes de l'Opéra Comique (c1738–50); 4 vols. (vol.iii as IIIe recueil de l'Opéra Comique; vol.iv as Les vaudevilles de l'Opéra Comique)

Vaudeville au sujet de l'alliance de Madame Ire et Philippe IIe enfant d'Espagne (1739)

† Les plaisirs de l'Europe, parodie (c1742)

Epouvante tes bords, air de basse-taille (1744)

La naissance de la musette, 2e cantatille (c1745)

† Le papillon, cantatille (c1745)

Le retour du roi, cantatille (c1745)

† Ninna, pantomime (1747)

† Divertissement allégorique également convenable à un Prince et à Princesse, le lys naissant, 1750, unpubd

† Le rossignol, ariette, 1v, insts (1757)

† Le coucou, 3e ariette, 1v, insts (1757)

† L'école des jaloux, 1v, insts (1758)

Epithalame à l'occasion du mariage de Monseigneur le comte de la Marche avec Mademoiselle d'Est, princesse de Modène (1759)

Polymnie, cantatille avec symphonie, vc obbl (1760)

† Paphos, cantatille (1762)

† Deuxième livre des Dons d'Apollon contenant des chansons pour chanter avec l'accompagnement pour la guitarre notés par musique et par tablature (1763); see 'Methods' for Livre 1er

†50 pièces de canons lyriques, 2–4vv, avec le songe de la Fée Folichonne (1768); †2e livre (1768); †60 pièces de canon lyrique livre III (1768); see 'Methods'

†Les soirées de la ville, cantate, 1v, hpd (1771)

Trois cens fables en musique dans le gout de M. de La Fontaine. Notées sur des airs connus, vaudevilles, menuets, rondeaux, et autres (Liège, 1777); doubtful, attrib. Corrette in Weckerlin

†Le globe volant, ariette en vaudeville, 1v, hpd/pf/hp/vn (1783)

Malbrough, ariette, 1v, hpd/pf/hp/vn (1783)

†Ça ira, ariette patriotique, with cotillon, 1v, hpd/pf/hp/insts (1790)

†Chaconne du tiers-état, chorus, orch (1790)

†Le triomphe de la garde nationale, 2 ariettes militaires, 1/2vv, vns, hns, b (1790)

†Les mais, ariette comique, 1v (1791)

### concertos

VI concerto, 3 fl/vn/ob, bc (hpd), op.3 (1728)

VI concerto, 3 fl/vn/ob, b, op.4 (c1729); no.3, musette/hurdy-gurdy

†VI concerto, musette/hurdy-gurdy, op.7, (c1731); see also Divertissements, op.7, in 'Chamber'

3 concertos spirituel en noëls (c1733): Ier concerto spirituel, fl, 2 vn, bc; Pastorale en noëls, IIe concerto, musettes/hurdy-gurdies/fls/vns, b; IIIe concerto de noëls, musette, org

25 concertos comiques, 3 treble insts (vn), bc (c1733–60); nos.1–6 as op.8 (1733); nos.22 and 24 lost

Le phénix, conc., 4 vc/viol/bn (c1734)

Noëls suisses, IVe concerto, musette/hurdy-gurdy/fl/ob/vn/tr viol, bc (c1734)

4 concs.: Le berger fortuné, Les récréations du berger, Les voyages du berger, musette/hurdy-gurdy/ob/vn, bc (1734–7); L'âne d'or, musette/hurdy-gurdy/fl/ob/vn/tr viol, b(vc) (1737–42)

Noël allemand, Ve concerto, fl/vn, bc (1742)

†VI sonates de l'opus I de Mossi mises en grands concerto, 4 vn, vc obbl, org (1743)

†Six concerto dont les quatre premiers sont sur les plus beaux noëls, le cinquieme sur l'O filii, & le sixieme en carillon, vns/fls/obs/musettes, b (1754)

VI concerti a sei strumenti, hpd/org obbl, 3 vn, fl, va, vc, op.26 (c1751, 2/1756); see also IIe livre d'orgue, op.26

### other orchestral

Carillon ajouté pour la fin de la messe [des morts de Gilles] ... à l'imitation de la Sonnerie de Rouën (1764)

Six symphonies en quatuor contenant les plus beaux noëls français et étrangers, vn/fl, vn, va, bc (1781)

†Ça ira ça ira, sinfonia, orch (1792)

### chamber

#### except accompanied keyboard music; see also Methods

†Sonates, vn, b, op.1 (1727, 2/1740)

Sonates, 2 fl [op.2] (1727, 2/c1730)

Pièces, 2 musettes/hurdy-gurdies (c1728–30); arr. from works of Gaspard Corrette

Pièces, 1–2 musettes/hurdy-gurdies/recs/fls/obs/va d'amores/vns, op.5 (c1730) [4 suites; b no.1 only]

VI fantaisies, hurdy-gurdy/musette, fl, bc, op.6 (c1731)

Les Ages, ballet pantomime [en trio], 2 fl/vn/ob, bc, op.10 (1733, 2/1735)

Divertissements, 2 corni da caccia/tpt, fl etc., op.7 (c1733); see also VI concerto, op.7

†Menuets dans le goût françois et italien, fls/vns/obs, bc (c1733)

Sonates, fl/vn, bc (vc/bn), op.13 (c1734)

Sonates en trio, fl, vn, bc, op.14 (c1734)

Concert de symphonies, vns, fls, ob, bc, op.15 (c1735); only bass extant

Menuets nouveaux exécutés à la comédie françoise, 2vn/fl, vc/viol, bn (1735–7)

†2e recueil, 2 corni da caccia/tpt (c1737–42)

Sonattes, fl/vn, b, op.19 (c1739)

Les délices de la solitude, sonates, vc, viol, bn, bc, op.20 (c1739, 2/1766); see 'Methods'

3 vols. of fl duets (c1739): op.21; †op.22; VI duetti, 2 vn/fl, op.23

†Les plus beaux vaudevilles, chansons et contredanses angloises, 2 fl/vn (1740)

†Contredanses, vn, ?bc (before 1742); 3 vols.

†Recueil de menuet de différens auteurs, 2 musettes/hurdy-gurdies (before 1742)

### organ

Premier livre d'orgue contenant 4 Magnificat, op.16 (before 1734, 2/1737); see 'Methods'

†1er livre de noëls, org/hpd (c1737–42); ?1st edn of Nouveau livre, see 'Harpsichord'

Ile livre de pieces d'orgue contenant le Ve, VIe, VII et VIII ton, ce qui compose avec le Ie livre les huit tons de l'église, op.26 (1750); see also VI concerti, op.26

IIle livre d'orgue ... contenant les messes et les hymnes de l'église (1756)

†Noëls avec des variations, l'O filii et un carillon, org/hpd (1782)

†XII offertoires, org (1766)

Pièces pour l'orgue dans un genre nouveau, livre Ie (1787)

### harpsichord

Premier livre de pièces de clavecin, op.12 (1734)

Sonates, hpd, vn, op.25 (1742)

Les amusemens du Parnasse, bk 1 (1749, 2/1779), see 'Methods'; bk 2 (c1750); bk 3 (1753); bk 4 (1762); †bk 5 (1769); bk 6 (1769); †bk 7 (1771); bk 8 (1772)

Nouveau livre de noëls avec un carillon, hpd/org (1753); ed. in RRMBE, xviii (1974); see 'Organ'

Divertissements, hpd/pf, contenant Les échos de Boston et la Victoire d'un combat naval (1779)

### methods

#### includes important prefaces to music collections

Premier livre d'orgue, op.16 (1737); registration, tempo, articulation, perf. of hpd pieces on the organ: ed. in RRMBE, xviii (1974)

L'école d'Orphée, méthode pour apprendre facilement à jouer du violon dans le goût françois et italien avec des principes de musique et beaucoup de leçons, 1–2 vn, op.18 (1738/R, enlarged †2/1779, ?†3/1790); separate exercises in Fr. and It. styles

Méthode théorique et pratique pour apprendre en peu de tems le violoncelle dans sa perfection. Ensemble de principes de musique avec des leçons, 1–2 vc, op.24 (1741/R, †2/1783)

Méthode pour apprendre aisément à jouer de la flûte traversière avec des principes de musique et les brunettes, 1–2 fl (1740/R, †2/1753, enlarged to include ob, cl, 3/1773/R; 4/1781/R); Eng. trans. in Farrar

Méthode pour apprendre facilement à jouer du par-dessus de viole à 5 et à 6 cordes avec des leçons, 1–2 descant viols (1748/R); Eng. trans. by J.-A. Koch (Boston, 1990)

Les amusemens du Parnasse, méthode courte et facile pour apprendre à toucher le clavecin, avec les plus jolis airs à la mode où les doigts sont chiffrés pour les commençans ensemble des principes de musique. Livre 1er (1749, enlarged 2/1779/R); interesting mainly for fingering; see 'Harpichord'

Le maître de clavecin pour l'accompagnement, méthode théorique et pratique ... avec des leçons chantantes où les accords sont notés (1753/R, †2/1790)

Prototypes contenant des leçons d'accompagnement par demandes et réponses, pour servir d'addition au livre intitulé Le maître de clavecin ... avec des sonates, vn, fl, descant viol, où les accords sont notés sur la basse (1754, enlarged with It. ariettes, 2/1775/R)

Le parfait maître à chanter, méthode pour apprendre facilement la musique vocale et instrumentale (1758, enlarged 2/1782)

Les dons d'Apollon, méthode pour apprendre facilement à jouer de la guitare avec des jolis airs notés en partition, livre 1er (1762); see 'Secular vocal' for Deuxième livre

Les délices de la solitude, sonates, vc, viol, bn, bc, nouvelle édition augmentée des principes en abrégé pour le violoncelle (1766); see 'Chamber' for 1st edn

†60 pièces de canon lyrique ... avec une méthode pour apprendre la musique sans transposer (1768); see 'Secular vocal'

Nouvelle méthode pour apprendre à jouer en très peu de temps la mandoline, où les principes sont démontrés si clairement que ceux qui jouent du violon peuvent apprendre eux-mêmes. Plus tablature du cistre en musique à 5, à 6, à 7 rangs de cordes (1772)

Méthode pour apprendre à jouer de la contre-basse à 3, à 4, et à 5 cordes, de la quinte ou alto et de la viole d'Orphée, nouvel instrument ajusté sur des sonates, 3 insts (1773, 2/1781/R)

†Nouvelle méthode pour apprendre de la harpe, avec et sans pédale (1775)

†La gamme du hautbois et du basson avec les plus belles marches militaires (1776, 2/1782)

†Méthode pour apprendre facilement à jouer de la quinte ou alto contenant des leçons, des sonates et des préludes (1781)

L'art de se perfectionner dans le violon où l'on donne à étudier des leçons sur toutes les positions ... suite de l'école d'Orphée (1782/R); works by 35 composers, mostly It.

La belle vielleuse, méthode pour apprendre facilement à jouer du vielle, contenant des leçons où les doigts sont marqués, pour les commençans, avec des jolis airs et ariettes en duo, deux suites avec la basse et des chansons (1785/R, 2/c1825)

†Le berger galant, méthode contenant les véritables principes pour apprendre facilement à jouer de la flûte à bec (1784)

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DAVID FULLER/BRUCE GUSTAFSON

## Correya, João.

See [Correa, Juan](#).

## Corri.

Italian family of musicians, active chiefly in Britain but also in Ireland and the USA.

- (1) Domenico Corri
- (2) Natale Corri
- (3) Sophia (Giustina) Corri [Dusseck; Moralt]
- (4) P(hilip) Antony Corri [Clifton, Arthur]
- (5) Montague Philip Corri
- (6) Haydn Corri
- (7) Frances [Fanny] Corri [Corri-Paltoni]
- (8) Rosalie Corrie [Mrs Geeson]

PETER WARD JONES/RACHEL E. COWGILL (1–3, 5–8), PETER WARD JONES/J. BUNKER CLARK, NATHAN BUCKNER (4)

[Corri](#)

### (1) Domenico Corri

(*b* Rome, 4 Oct 1746; *d* Hampstead, London, 22 May 1825). Composer, music publisher and teacher. His father was a confectioner employed in the palace of Cardinal Portocarero. By the age of ten, after early lessons in singing, violin and harpsichord, he was playing with the bands of the principal Roman theatres. He spent the years 1763–7 studying with Porpora in Naples. On Porpora's death he returned to Rome, where he conducted the concerts of the Roman and expatriate English nobility; for two years he lived with the

exiled pretender, Charles Edward Stuart. His opera *La raminga fedele* was produced in 1770 and at about this time he married one of his singing pupils, the miniaturist and soprano Signorina Bacchelli. Burney met Corri in Rome and mentioned him favourably in the published accounts of his travels, which resulted in an invitation from the Musical Society of Edinburgh for Corri to come and conduct their concerts at St Cecilia's Hall, where his wife was also engaged to sing. The Corris arrived in Edinburgh in August 1771 on a three-year contract, but remained there about 18 years. He quickly established business enterprises and became manager of the Vauxhall pleasure gardens (an imitation of London's Vauxhall Gardens) and the Theatre Royal in Edinburgh. Both enterprises failed, the latter in 1779, and Corri was in financial difficulties. About this time he started a music publishing business with his brother Natale in the name of his eldest son John (or Giovanni). James Sutherland became a partner about 1780, and the firm of Corri & Sutherland existed until Sutherland's death in 1790.

Corri moved to London about 1790 and established himself as a music publisher in Soho. The firm specialized in publication of single numbers from operas and solo songs, sometimes as full scores. Many of them were published serially under general titles, and were decorated with the Prince of Wales's feathers, which Corri seems to have used as a mark. The Corris had already established themselves in London musical life during an earlier trip, when Domenico's opera *Alessandro nell'Indie* had been produced at the King's Theatre (3 December 1774) with his friend Rauzzini in the title role. His wife had made several appearances at concerts, including the Bach-Abel oratorios which marked the opening of the Hanover Square Rooms in 1775. On their return to London, she had some success in Solomon's concerts in 1792, but seems to have retired from her singing career the following season; Doane, however, still lists her as a soprano in 1794. The Corri home became the venue for private musical soirées; as Ferrari recalled, he was able to meet there 'the most eminent professors of the metropolis'.

His daughter (3) Sophia Giustina Corri married the pianist and composer Jan Ladislav Dussek in 1792, and the latter went into partnership with his father-in-law in January 1794, printing music and acting as agents for Broadwood pianos in Scotland under the name of Corri, Dussek & Co. Later Lorenzo da Ponte was also associated with the firm, but about 1800 the business ran into financial trouble and Dussek fled to the Continent to avoid his creditors. Domenico Corri continued the business alone until his son Montague took it over in 1804. Domenico, now a widower, married an Englishwoman, Alice Henley, on 3 April 1803. She seems also to have been a musician: in the preface to *The Singer's Preceptor* (1810), which presented Corri's autobiography to that date, he advertised that 'Mrs Corri also instructs in vocal and instrumental music'. In 1806 his most successful opera, *The Travellers*, was produced, apparently after a considerable delay. Corri recalls that 'it was for a while thought too hazardous, and I was thus kept in suspense for some years', a consequence perhaps of the pseudo-Oriental music he indulged in when the action moved to China and Turkey: in his score, according to Parke, Corri 'professed to describe the styles of the four quarters of the world'. He appears to have continued as a composer and teacher for another decade. His health declined from about 1820 and he was subject to fits of insanity during the last six months of his life.

Corri's own music is competently written in the *galant* style, but his most interesting work is perhaps his new system for realizing figured basses exemplified in the four volumes of *A Select Collection of the most Admired Songs, Duets*. Living at a time when the traditional practice of figured bass realization was dying out, Corri provided skeleton written-out accompaniments which clearly show the transition to the arpeggio figures which became the stock-in-trade of song accompaniment by the end of the century. Corri's *Select Collection* also offers insight into late 18th-century vocal and keyboard performance practices; he attempted to notate precisely the ornaments habitually adopted by notable singers in a range of arias. Some of Corri's later keyboard works were written with tambourine accompaniment, perhaps intended for performance on the grand pianos made by Corri, Dussek & Co., based on Joseph Smith's design of 1799 which featured an in-built tambourine and/or triangle played mechanically. Sophia Corri performed a 'military concerto' on this instrument at a Covent Garden oratorio on 21 March 1800.

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La raminga fedele (ob), Rome, Pace, carn. 1770, music lost

Alessandro nell'Indie (os, P. Metastasio), London, King's, 3 Dec 1774, songs (London, 1774)

The Cabinet (comic op, T.J. Dibdin), London, CG, 9 Feb 1802, vs (London, 1802), collab. Braham, Davy, Moorehead and Reeve, 1 song by Corri

The Travellers, or Music's Fascination (op, A. Cherry), London, Drury Lane, 22 Jan 1806, vs (London, 1806)

In and Out of Tune (operatic farce, D. Lawler and Cherry), London, Drury Lane, 1 March 1808, vs (London, 1808)

Lilliput (play with music, D. Garrick with addns by F.G. Fisher), London, Drury Lane, 10 Dec 1817, songs (London, 1817)

Also addl music for several other theatrical productions

### vocal

Six Canzones, 2vv, b/gui (Edinburgh, 1772)

A Select Collection of the most Admired Songs, Duets, i-iii (Edinburgh, c1779/R); iv (London and Edinburgh, 1795/R) [various composers arr. and ed. Corri]

A New & Complete Collection of the most Favorite Scots Songs, i-ii (Edinburgh, 1788)

Miscellaneous songs and arrangements of Haydn's and Mozart's canzonettas and operatic numbers pubd singly and in 18th-century anthologies; a pubd collection of hymns and psalms lacking a title-page, but probably ed. Corri (c1820)

### instrumental

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A Select Collection of Choice Music, hpd/pf, i-ii (London and Edinburgh, c1790) [various composers arr. Corri]

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21 kbd sonatas (13 with ad lib acc.), pubd singly, incl. Nelson's Victory, a Characteristic Sonata with Tamburino Accompaniment (London, c1800), and A Characteristic Sonata ... expressive of the Counter Revolution in France (London, 1814)

Marches, rondos, airs with variations and song arrs. pubd singly

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*A Complete Musical Grammar* (Edinburgh, 1787)

*The Singer's Preceptor* (London, 1810/R)

*Musical Dictionary as a Desk* (?London, 1798) [no copy known]

[Corri](#)

### (2) Natale Corri

(b Rome, 1765; d Wiesbaden, 24 July 1822). Singing master, guitarist, composer and music publisher, brother of (1) Domenico Corri. He followed his brother to Edinburgh in 1785, and took over the Corri publishing firm there when Domenico moved to London about 1790. The Scottish business, known as Corri & Co., maintained close connections with the London firm, and many publications bear their joint imprints. Natale composed songs, piano pieces and three violin sonatas, and, according to Kelly, established a reputation as 'the first singing master in Edinburgh'. He opened concert rooms in the city, promoting subscription concerts which featured, among others, his niece Sophia and the soprano Camilla Giolivetti, who often sang duets together. Natale married Giolivetti, a native of Strasbourg, on 19 February 1794, and she sang an aria at Sophia's benefit concert in London the following year (29 May 1795). Natale's venture into concert promotion in Edinburgh proved financially disastrous and led to his bankruptcy at about the same time as his brother's London firm was in difficulties. Natale, however, soon re-established his activities and continued in Edinburgh until 1821, when he left for the Continent with his daughters, Frances, Rosalie and Angelina.

[Corri](#)

### (3) Sophia (Giustina) Corri [Dusseck; Moralt]

(b Edinburgh, 1 May 1775; d London, 1847). Singer, pianist and harpist, daughter of (1) Domenico Corri. See [Dusseck](#) family, (5).

[Corri](#)

### (4) P(hilip) Antony Corri [Clifton, Arthur]

(b Edinburgh, ?1784; d Baltimore, 19 Feb 1832). Composer, tenor, pianist and teacher, son of (1) Domenico Corri, and possibly twin brother of (5) Montague Philip Corri. As P. Antony Corri he was well established as a composer in London from about 1802 to 1816, when many of his piano pieces and songs were published. His *L'anima di musica* (1810) is the most extensive piano tutor of its period, and ran to several editions. He was a founder of the London Philharmonic Society and the Royal Academy of Music in 1813, and was director of the Professional Society in 1816. He was expelled from the Philharmonic in December 1816 (due to a scandal probably involving his wife) and emigrated to the USA, where he settled in Baltimore by autumn 1817. There he was christened Arthur Clifton on 31 December 1817 and remarried the following day. He served as organist of the First Presbyterian Church (1818–23) and the First Independent Church (1823–31), taught singing and piano, appeared in concerts as a pianist and was involved with the productions of two local theatres (1820–28). He continued to compose piano pieces and especially songs, which were published in Baltimore from 1820. His opera *The Enterprise* was more ambitious than the

usual English ballad opera, but evidently lacked the recitatives typical of Italian opera.

Corri

### **(5) Montague Philip Corri**

(b Edinburgh, c1784; d London, 19 Sept 1849). Music publisher and composer, son of (1) Domenico Corri. After early interests in fencing and painting, and a period at sea, he decided on a musical career when he was about 18. He had some lessons in composition from his father, Winter and Steibelt, but was largely self-taught. In 1804 he took over his father's business in the Haymarket in London and traded as Montague P. Corri & Co. About 1805 it briefly became Montague P. Corri, M. Hall & Co., then Corri, Pearce & Co., until about 1806 when Corri's name disappeared and the firm continued as Pearce & Co. A new firm of Corri & Co., however, existed for a short time about 1807 in Little Newport Street. An accident, which resulted in the complete dislocation of one of the fingers of his right hand, prevented Montague Corri from pursuing an instrumental career, but he successfully turned to composing and arranging for theatres and military bands, including the Surrey, Astley's and the Cobourg theatres, writing the music for plays such as *The Mystic Coffin*, *The Hag of the Lake*, *The Devil's Bridge* (all 1812) and the pantomime *The Valley of Diamonds* (1814). He was chorus master at the English Opera House for the 1816–17 season. About 1817 Natale Corri engaged him as manager of the Pantheon in Edinburgh, but he did not remain there long, and later lived for some time in Manchester and Liverpool, employed in the theatres and giving fencing instruction. Brown and Stratton record that Corri was shipwrecked during a voyage from Shields to London, and lost everything. In addition to songs, sonatas and other piano pieces he published a *Treatise on the Art of Singing* (c1830) and *A New and Improved Pianoforte Tutor* (c1835).

Corri

### **(6) Haydn Corri**

(b Edinburgh, 1785; d Dublin, 19 Feb 1860). Pianist, organist and composer, son of (1) Domenico Corri. In 1811 and 1819–20 he travelled to Ireland as *maestro al cembalo* for a series of performances given by Italian opera singers from London, at Dublin's Crow Street Theatre. In 1821 he settled in Dublin, with his wife the soprano Ann Adams (Adami) whom he had married in London on 15 July 1814. She took up an engagement as second soprano at the new Dublin Theatre Royal in Hawkins Street that year. Quickly establishing himself as a teacher of the voice and piano, Haydn played a central role in the musical life of the city for many years. He was organist and choirmaster of St Mary's Pro-cathedral, Marlborough Street, 1827–48. He published a singing tutor and wrote a number of glees and songs.

Corri

### **(7) Frances [Fanny] Corri [Corri-Paltoni]**

(b Edinburgh, 1795/1801; d after 1833). Mezzo-soprano, daughter of (2) Natale Corri. She was first taught singing by her father, but was soon taken to London and sent for lessons first to Braham, then to Angelica Catalani, with whom she toured the Continent in 1815–16. She made a promising début as the Countess in Mozart's *Le nozze di Figaro* at the King's Theatre on 17

January 1818, singing regularly there and at Philharmonic Society concerts until 1821, when she left with her father and sisters Rosalie and Angelina for the Continent. She sang first in Munich, then in Italy, where she married the bass Giuseppe Paltoni and made her home. She sang at La Scala, Milan, in 1828–9 and undertook successful tours of Spain (1827) and Germany (1830). Her last recorded appearance was in a performance of Bellini's *Norma* at Alessandria in 1835. Critics praised her 'rich and powerful voice of considerable compass', perfect ear and 'a beautiful rounded even shake' (*Morning Chronicle*, 19 January 1818; *AMZ*, xxv, 1823, cols.468–9).

Corri

### **(8) Rosalie Corrie [Mrs Geeson]**

(b Edinburgh, 1803; d c1860). Soprano, daughter of (2) Natale Corri. Her singing tutor was Tommaso Rovedino, and she made her début (aged 15) at Drury Lane on 30 January 1818, in an oratorio conducted by Sir George Smart: the *New Monthly Magazine* wrote, 'her voice is melodious, full and flexible; her execution is very considerable, but she is perhaps too fond of exhibiting her uncommon powers in this particular'. With her sister Frances she sang at the King's Theatre in London in 1819–21, travelling from there to Dublin to perform in the first Irish productions of Mozart's *Don Giovanni* and *Le nozze di Figaro* in 1819 (directed by Haydn Corri). She played Polly to Madame Vestris's Macheath in *The Beggar's Opera* at the Haymarket theatre on 22 July 1820, and sang at the Teatro Re in Milan in 1823. Back in London Rosalie married William Geeson on 29 October 1825 at St Martin-in-the-Fields, continuing her career as Mrs Geeson. Little is known of the career of her sister, the soprano Angelina Corri.

Several later members of the family were musicians. Patrick Anthony Corri (1820–76), a singer, conductor and composer, and Henry Corri (1822–88), a bass and conductor, were sons of (6) Haydn Corri; William Charles Cunningham Corri (1834/5–93), a song composer, was a son of (5) Montague Philip Corri. Haydn Woulds Corri (1845–76 [not 77]), son of Patrick Anthony Corri, was a baritone. William Charles Cunningham Corri had three musician sons: Charles Montague Corri (1861–1941), musical director and conductor of opera at the Old Vic Theatre, London, from about 1900 to 1930; Clarence Collingwood Corri (1863–1918), the composer of the operettas *The Dandy Fifth* (1898) and *In Gay Piccadilly* (1901) as well as dance music and songs; and William Corri (c1865–after 1905), song composer. Ghita Auber Corri (1869/70–1937), daughter of Henry Corri, sang in the Carl Rosa Opera Company, married the playwright Richard Neville Lynn in 1899 and composed songs.

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## Corrido

(Sp. from *correr* 'to run').

A narrative ballad genre which arose in association with the Mexican Revolution of 1910. It also refers to a Mexican dance genre of the Huastec region. See [Guatemala](#), §II, 1; [Mexico](#), §II, 2(iii); [Venezuela](#), §II, 3(iv).

## Corroboree.

An Australian Aboriginal dance with music, generally performed publicly; the same word may denote an Aboriginal occasion on which public singing and dancing take place. Pronounced with the emphasis on the second syllable, the term probably originated (perhaps with different emphasis) in an Aboriginal language of New South Wales in the latter part of the 18th century, although it now has a wider currency among non-Aboriginal Australians than among Aborigines. The words 'boojery carib-berie' ('good dance') appear in John Hunter's *An Historical Journal of Events at Sydney and at Sea, 1787–1792* (ed. J. Bach, Sydney, 1968, p.145). Aboriginal words for public singing and dancing used by people of different language groups in other parts of Australia include *purlapa* (Warlpiri language), *inma* (Pitjantjatjara), *turlku* (Pintupi), *Itarta* (Alyawarra) in the central and western deserts; *dyunba* (Wunambal, Worora, Ungarinyin), *nurlu* (Nyigina, Yawuru, Dyugun, Ngumbarl, Dyabirr Dyabirr, Warrwa), *ilma* (Nyul Nyul, Bardi), *maru* (Garadyarri), *dyudyu*

(Walmadyarri, Mangarla) in the Kimberleys, northern Western Australia; *wangga*, *lirrga* and *gunborrg* in north-western Northern Territory; *yoi* (Tiwi) on Bathurst and Melville islands, Northern Territory; *bunggurl* (Yolngu, Burarra, Rembarrnga, Djinang) in north-central and north-eastern Arnhem Land, Northern Territory; and *warma* in parts of Cape York, Queensland. Such names may apply to particular dances performed in regions other than those in which they originated. Similar corroborees performed by people belonging to different language groups have been recognized at places hundreds of miles apart. In some traditions public songs and dances can be traded.

Corroborees are intended for public display and may be attended by all members of the community. They are usually performed after sunset when large fires are lit for light as well as for warmth. They frequently have socio-religious connotations, but all who attend expect to be entertained. Successions of dances may last for several hours. Each finite dance item is related to a corresponding song item, the latter having a duration of one to two minutes or less. In some traditions, the same songs and dances may be used in closed rituals which are performed in private and always some distance from the public area.

Styles of singing and dancing are not uniform in all regions. In parts of the north there is more freedom of movement and greater opportunity for musical improvisation than in the central and western deserts. Regional variations have been noted in the size and organization of the singing and dancing groups; musical instruments used; the manner (strict or free) of commencement and termination; pitch, nature and frequency of calls made by dancers; and in body decorations and hand-held objects. Spontaneous contributions by individual dancers add an ephemeral quality to each performance.

The leading singer of a particular series of dance songs should be either its owner and 'finder' (composer) or its legitimate custodian. Corroborees are often 'found' in dreams: it is alleged that they are given to recipients by spirits of the dead or by spirit familiars.

Women participate with men in corroborees to a greater or lesser degree depending on the region. In Arnhem Land women dance while men sing. In the central and western deserts women sing as well as dance in corroborees.

Aboriginal children make their own corroborees in play; on occasions and in some places adults sing while children dance. In parts of Arnhem Land small boys have been seen literally following in the footsteps of their dancing fathers, imitating with remarkable accuracy and grace movements representative of birds and animals.

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ALICE M. MOYLE, STEPHEN A. WILD

## Corselli, Francisco.

See [Courcelle, Francisco](#).

## Corsi [Cursi], Bernardo

(*b* Cremona; *d* probably at Cremona, after 1619). Italian composer. In 1598 he was organist of the collegiate church of S Agata, Cremona. The dedications of three of his publications between 1607 and 1618 were written from Cremona, and he probably spent all his life there. A remark in the dedication of his op.5 indicates that he was either a priest or, more probably, a monk. In the same dedication he mentioned that for many years he had been in the service of Count Pietro Maria Rossi and that both he and his patron preferred sacred music. His output to some extent reflects the changes that were taking place in sacred music in the early 17th century. His 1613 book is in the tradition established by Viadana's *Cento concerti ecclesiastici*, but even in his later books his style remained conservative: for example, the five-part psalm *Laudate Dominum* (1617) is a *prima pratica* work with a *basso seguente* rather than a fully independent continuo line.

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Concerti, 1–4vv, con un Magnificat, 4vv, bc (org), op.5 (1613)  
Motecta, 2–4vv, concinenda unaque missa, 4vv, bc (org), op.6 (1615)  
Sacra omnium solemnitatum vespertina psalmodia cum BVM cantica, 5vv, bc (org),  
op.9 (1617)  
[3] Missae ac [3] sacrae cantiones, 4, 8, 12vv, bc, op.11 (1618)  
Compieta, motetti et letanie della madonna, 8vv, bc, op.12 (1619)  
2 motets, 1616<sup>2</sup>, 1623<sup>2</sup>  
Mass, 4vv, *I-Bc*

### secular

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JOHN WHENHAM

## Corsi [Corso], Giuseppe [Celano, Celani]

(*b* Celano; *d* ?Modena, after 26 Dec 1690). Italian composer. He was often known as Celano (or Celani) after his birthplace. He was an outstanding pupil of Carissimi – according to Pitoni one of the best he ever had. The cantatas of the two men sometimes appear in the same manuscripts and some of their motets in the same publications. Pitoni reported that Corsi's life was dogged by misfortune, but he may have been not altogether blameless. He was *maestro di cappella* of four Roman churches, S Maria Maggiore from 1658 to 1659, S Giovanni in Laterano from at least 1663 to 1665, S Apollinare and S Maria in Vallicella. He held similar posts at Assisi, the Santa Casa, Loreto (about 1678), and elsewhere, and he was active in the musicians' guild, the Congregazione di S Cecilia from 1658. Pitoni stated that he was also employed by a prince at Naples. He also directed oratorios at the Oratorio of S Marcello, Rome, on 13 March 1676 and 9 April 1677. He was forced to leave Rome while at S Maria in Vallicella, and he found refuge as choirmaster at Narni. From 20 June 1681 to 17 October 1688 he worked at the court of the Duke of Parma; he left because he was denied an increase in his salary that would have made it double that of his predecessors. The last positive information about him is that on 26 December 1690 he received a letter about a commission from Prince Ferdinando de' Medici of Tuscany. Later in life he

became a priest. According to Pitoni he died while in the service of the Duke of Modena. Among his pupils was G.A. Perti.

Pitoni told an amusing and plausible story of an occasion when Corsi was in Naples. At a gathering of composers he was unable to play a certain piece that was meant to put him to a test and to ridicule him. To avenge himself he composed a cantata full of different clefs, bizarre accidentals and changing time signatures. The other composers were now in turn unable to perform this eccentric piece, but Corsi sang and played it to general applause. This cantata, *Era la notte e lo stellato cielo* (in *I-Bc* and at least three other sources under the title *La stravaganza*), became well known and it circulated widely among musicians.

## WORKS

8 motets, 1–3vv, bc, 1659<sup>1</sup>, 1663<sup>1</sup>, 1664<sup>1</sup>, 1665<sup>1</sup> (facs. in SMSC, viii, 1988), 1667<sup>1</sup>, 1668<sup>1</sup>, 1672<sup>1</sup>

4 masses, 8vv, *A-Wn, I-Bc, Rsm*

6 motets, 3–9vv, some with bc, *A-Wn, D-Bsb, Mbs, I-Bc*

20 cants., 1v, bc; 1 cant., 2vv, bc: *D-MÜs, F-LYm, GB-Cfm, Och, I-Bc, Bsp, MOe, Nc, Rvat, Vnm*

Aria, 1v, bc, *A-Wn*

Mass, 10vv, presumed lost (see Miller, 1998, p.602)

Santi Alessandro et Antonia martiri (orat), music lost, lib pubd in *Sacra melodia d'oratorii musicali* (Rome, 1678/R)

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GLORIA ROSE/STEPHEN MILLER

## Corsi, Jacopo

(*b* Florence, 17 July 1561; *d* Florence, 29 Dec 1602). Italian patron and composer. He was of aristocratic origins and may have been associated with the Camerata of Count Giovanni de' Bardi, which was at its most active between 1577 and 1582, though there was rivalry between Bardi and Corsi

and among the musicians and patrons associated with each. After Bardi's departure for Rome in 1592 Corsi was the leader of the principal artistic group in Florence and, except for the Medici family, the most important patron of music there. While Bardi's Camerata was preoccupied with the philosophy and theory of music, Corsi's circle defined its interests more narrowly to take a practical interest in the relationship of music and dramatic poetry. Carlo Roberto Dati (see Solerti, 1904) recalled that Corsi's house 'was always open, as though a public academy, to all who took a lively interest in the liberal arts ... noblemen, literati and eminent poets and musicians', and named Tasso, Chiabrera, Marino, Monteverdi and Effrem as some of the guests there; but more important was the regular attendance of Florentines, especially Ottavio Rinuccini and Jacopo Peri, whose discussions and experiments led to what is now regarded as the birth of opera.

In winter 1594–5 Corsi and Rinuccini asked Peri to complete Corsi's musical setting, in *stile rappresentativo*, of Rinuccini's dramatic pastoral *Dafne*. Three years later, during the Carnival of 1598, it was presented at Corsi's palace, and Rinuccini later declared that 'it gave pleasure beyond belief to the few who heard it'. It was repeated, apparently in altered form, at least three times in Florence during the next two years: on 18 January 1599 at Corsi's house, three days later at the Pitti Palace, and twice in 1600, again at Corsi's house. Though never printed, it was still being performed in the first decade of the 17th century. No complete score of the Peri-Corsi *Dafne* has survived, but six brief portions extant in several manuscripts have been identified as belonging to the work. At least two of these, 'Non curi la mia pianta' and 'Bella ninfa fuggitiva' (in *B-Br* and *I-Fn*; transcr. in Porter), are by Corsi.

Corsi was responsible for the production on 6 October 1600 of Peri's setting of Rinuccini's *Euridice*, with some additional music by Caccini. As Corsi's wedding gift to Maria de' Medici and Henri IV of France it was performed before the bride and a select audience in the private apartment of Don Antonio de' Medici at the Pitti Palace on the day after the wedding. In the foreword to the published score (1601) Peri cited Corsi among the illustrious musicians playing behind the scenes at that performance; he played the harpsichord. The impact of the Peri-Corsi *Dafne* and Peri's *Euridice*, which Corsi sponsored, was extraordinary and far-reaching. *Euridice*, though in a tentative new style, easily eclipsed the 'official' wedding entertainment, Chiabrera's *Il rapimento di Cefalo*, with music mainly by Caccini. The success of the published score of *Euridice* (printed in 1601 and 1608) was rivalled in its time only by Monteverdi's *Orfeo* (printed in 1609 and 1615). Corsi's important role in the founding of the new genre was understood and appreciated by his contemporaries, and his patronage was long remembered. At the time of his death, an anonymous academic eulogist spoke of Corsi and his special commitment to music, recalling also his generosity to musicians and how 'he cleaved to [them] as though they were dear brothers, and as brothers he loved them, and as brothers they shared his things in common [with him]'. Marco da Gagliano's second book of madrigals (RISM 1604<sup>17</sup>) includes three madrigals in memory of Corsi – *Corso hai di questa vita* by Giovanni del Turco, *Portate aure del ciel* by Piero Strozzi and *Fuggi lo spirito* by Gagliano himself – that had been sung at obsequies for Corsi held in the Florentine Compagnia dell'Arcangelo Raffaello on 21 February 1603. Corsi was also remembered by the poet Chiabrera, who dedicated an epitaph to him and celebrated him as *Dafni* in seven funeral eclogues.

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EDMOND STRAINCHAMPS

## Corsica.

The fourth largest island in the Mediterranean with a population of 250,400 (1990 census), Corsica has suffered successive domination by foreign powers. From the 11th to the 18th century it was governed in turn by Pisa and Genoa. Excluding a brief interlude as the Anglo-Corsican Kingdom (1794–96), the island has belonged to France since 1768. The indigenous language, Corsican, is still spoken but given little official recognition. While external influences might be assumed, the isolation and inaccessibility of the mountainous interior, whose inhabitants have traditionally pursued a pastoral lifestyle, has favoured the preservation of numerous archaisms in musical structure, style, vocal technique and psycho-social dynamics.

19th- and early 20th-century song collections focus almost exclusively on texts, predominantly laments. Extensive collections of field recordings were made by Félix Quilici in 1948, 1949 and 1960–63; Wolfgang Laade in 1956,

1958 and 1973; and Markus Römer in 1974–5. These and other recordings are being reunited at the Phonothèque of the Musée de la Corse, Corte.

## 1. Instruments and dance.

Evidence relating to instrumental music or older indigenous dance is meagre. Traditional instruments include the *pifana* (made from an animal horn), the *cialambella* (wooden reed instrument), the *caramusa* (bagpipes), the *cetera* (a type of cittern) and jew's harp, most of which were gradually displaced by the accordion, fiddle, mandolin and guitar in the 18th and 19th centuries. A variety of idiophones are used during Holy Week. Two dances of relatively ancient origin are attested: the *caracollu*, a women's funeral dance, and the *moresca*, depicting the struggle between Moors and Christians. The *granitula*, a spiral procession, is still performed by the *confréries* on Good Friday. The instrumental music collected by Quilici and Laade consists almost exclusively of waltzes, polkas, mazurkas, scottishes and occasional quadrilles.

## 2. Vocal genres.

### (i) Monodic song.

The oldest strata include: *voceri* (sing. *voceru*, laments for the dead extemporised by women); bandits' laments; laments for animals; lullabies; songs of departure; *tribbiere* (sing. *tribbiera*, threshing songs); mule-drivers' songs; *chjam' è rispondi* ('call and response', an improvised debate); the *currente* (song of circumstance, e.g. welcoming guests; this has a distinctive fiddle accompaniment) and the *cuntrastu* (an exchange between a young man and woman). More recent songs (serenades, satires, election songs with refrains and soldiers' songs) reveal Italian influence. The standard textual format for all indigenous genres is a stanza of three octosyllabic couplets with end rhymes. An exception is the bandit's lament, with eight lines of 5, 7, 5, 7, 8, 8, 8 and 8 syllables, respectively.

The oldest melodies are characterized by a narrow range, untempered intervals, a *parlando* style of delivery and, for men's songs, a tense voice producing a vibrant timbre suited to singing outdoors. The melody used for men's improvisations (*u versu currente*, ex.1) is declamatory in style with syllabic treatment of the text. A second melody type (which also forms the basis for the polyphonic *paghjella*) consists of a long drawn out line where sustained notes alternate with complex microtonal melismatic figures (*rivucate*). Both of these types are based on a pentachord and movement is largely by step with descending patterns predominating. A third type is bipartite, often using a conjunct pentachord and tetrachord, sometimes with contrasting timbres and tempos.

### (ii) Polyphonic song.

Part-singing, traditionally the domain of men and found mainly in the north, occurs in contexts of conviviality: gatherings of family and friends, the local bar, sheep-shearing parties (*tundera*) and the mountain fairs. Sung by three voices (*secunda*, *bassu* and *terza*), the most distinctive features of the *paghjella* (ex.2) include staggered entry of the voices, untempered intervals with the 3rd being particularly unstable, much use of melisma (which

functions as an intrinsic component of the vocal line rather than a secondary ornamental feature) and a *tierce de Picardie* type ending.

Any textual couplet can be sung as *paghjella*, of which many villages have their own variant or *versu*. Within fixed structural parameters, allowance is also made for an element of individual improvisation: a *paghjella* is not 'sung' but 'made' ('*fà una paghjella*'). The disjunction between musical and textual line is striking, with breaths being taken in the middle of words and words even being split across the main musical caesura. Spontaneity, close communication and a sense of complicity between the members of an *équipe* are considered vital to a successful performance. Singers form a horseshoe formation (*a conca*), often resting on one another's shoulders and typically sing with one hand to the ear. The ethereal fourth voice, composed of harmonics, which sometimes appears provides confirmation for the singers that they have achieved both spiritual and musical 'harmony'.

Related types are the *terzetti* (whose textual format of 3 lines of nominally 11 syllables resembles that found in classical Tuscan poetry of the 14th century) and *madrigale* (usually love songs, but bearing no obvious relation to the Italian Renaissance madrigal).

### **(iii) Liturgical and paraliturgical song.**

Most villages traditionally had their own orally transmitted settings of the mass, sung by a fixed *équipe* of men often in three-part polyphony sharing many of the characteristics of the *paghjella* style. The best-known of those surviving intact are Sermanu and Rusiu: others have recently been revived or reconstructed and are sung for feast days and funerals. The canon also includes liturgical hymns, offices, processional songs and *lodi*, with a significant body of material relating to the Holy Week rituals of the *confrères*. While the origins of this by no means homogeneous repertory remain uncertain, resonances can be found of the techniques of parallel organum and *falsobordone*.

### **3. Recent developments.**

The process of decline in the practice and status of traditional music during the 20th century was reversed in the 1970s (beginning of the *riacquistu*) with the advent of the nationalist movement and its 'cultural militants', who engaged in the collection of traditional material, re-dissemination via recordings and transmission via urban-based *scole di cantu*, as well as producing their own political *chansons (cantu indiatu)*. The 1980s saw an increase in artistic activity and academic interest, leading in particular to an inflation in polyphonic production. The association E Voce di u Cumune (with the later collaboration of Annie Goffre) began work on the reconstruction and reinstatement of polyphonic masses in selected villages in the Balagne. Marcel Pérès has explored ways in which surviving polyphonic practices might assist in the interpretation of manuscript sources. While the old polyphonic songs continue to play a vital part in the statement of cultural identity for the many performing groups (predominantly male) now active, new musical idioms have evolved as singers have embraced the role of creative artists within the wider horizons of a world music context and the question of the relationship between tradition and creation has become a crucial one. While some have produced new *a cappella* pieces inspired by the traditional

polyphonic language (e.g. A Filetta, Voce di Corsica, Mighela Raffaelli), others have experimented with cross-cultural fusions, most recently with electronic input (e.g. Les Nouvelles Polyphonies Corses).

CAROLINE BITHELL

## Cor simple

(Fr.).

Hand Horn.

## Corsini, Jacopo.

See [Corfini, Jacopo](#).

## Corsini, Lorenzo

(*b* Rome; *fl* 1632–1640). Italian composer. He is known mainly by his *Musiche ... libro quinto* (Rome, 1640). Described on the title-page as ‘romano’, he dedicated the book to Cardinal Antonio Barberini. It contains 15 pieces for solo voice, two for two voices and one for three, all with continuo. The previous four books and any other published works by him appear to be lost, but he is credited with some of the contents of two manuscript ‘libri da canzone’ (in *F-Pn*). These are the soprano and bass books of what appear to be 45 Italian madrigals for four to six voices. The collection is inscribed ‘di Lorenzo Corsini e de sui amici accordandosevi lei’, but there is no indication as to which pieces are by Corsini and which by his friends. He also composed the music to the *favola musicale Il giudizio di Paride* by Francesco Pona, performed at Verona in 1632.

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COLIN TIMMS

## Corteccia, (Pier) Francesco

(*b* Florence, 27 July 1502; *d* Florence, 7 June 1571). Italian composer and organist. For several decades he dominated Florentine musical life as performer, composer, teacher and purveyor of music to his principal patron, the ruling duke Cosimo de’ Medici, to whom all of his major works, published and unpublished, were dedicated. In 1515 he was a choirboy at the Florentine Baptistry of S Giovanni, an indication that he was concurrently enrolled in the cathedral school of chant and grammar. He himself said in an autobiographical note from 1559 that he studied composition with Bernardo Pisano, master of the school from 1511 and *maestro di cappella* of the

cathedral from 1512 to 1520. His tutor in keyboard was perhaps the cathedral organist, composer and teacher Bartolomeo degli Organi, active in Florence throughout his formative years.

Corteccia's long and fruitful career began with a chaplaincy at the baptistry in 1527. He obtained a similar post in 1531 at the Medici church of S Lorenzo, where he was also briefly organist. Though his musical activities took him elsewhere, he lived at S Lorenzo for the rest of his life, rising through the chapter's hierarchy to supernumerary canon (1550) and canon (1563), while holding several administrative offices such as chapter secretary, archivist and chamberlain. At the baptistry he served first as organist, 1535–9, and from January 1540 as master of the new chapel established there and at the cathedral under the aegis of Duke Cosimo, who a year earlier had commissioned from him the lion's share of the music performed at festivities celebrating the duke's marriage to Eleanor of Toledo. Though court records show that Corteccia was not officially employed by the Medici, in his publications he styled himself the duke's *maestro di cappella*, a title also given to him in other records of the time. This was no doubt in reference both to his unofficial role in supplying the court with music for various occasions and to his official duties as master of the Florentine chapel, a post he held until his death in 1571.

Most, if not all, of Corteccia's secular music was published under his supervision in three major madrigal collections. Book 1 for four voices, brought out by Scotto in 1544, was reissued by Gardane in 1547 in conjunction with publication of book 2 for four voices and the first book for five and six voices. Corteccia said that this last contained 'all the rest of the pieces' he had composed 'in this genre' up to that time, by which he meant that he had brought together works never before published, others already published under his name (such as those performed as *intermedi* in Antonio Landi's comedy *Il commodo*, for the duke's wedding in 1539), and rejected yet others that had been wrongly attributed to him. Some idea of the extent of the misattributions is evident in the first four books of Arcadelt's four-voice madrigals (published 1539 and earlier), which contain seven works claimed by Corteccia. In the 1547 edition of book 1 for four voices, Corteccia corrected errors and omissions in the hastily assembled first edition, rearranged the order of contents, dropped one previously published piece and added seven new ones composed as *intermedi* for Francesco D'Ambra's comedy *Il furto* of 1544. He continued to write secular music, now lost, until at least 1565, when he and Alessandro Striggio (i) each contributed three madrigals for performance as *intermedi* between the acts of D'Ambra's *La cofanaria*, on the occasion of another Medici wedding.

Much of his sacred music, too, was composed in the early years of his career. This is evident from his remarks in the 1544 dedication of the first book of madrigals, when he wrote to the duke of his intention to send his responsories, Lamentations, motets and hymns to the printer and promised he would soon be making a gift of all of this music to him. Apart from the lost Lamentations, however, definitive versions of the responsories (in two volumes) and the motets (also in two volumes) did not appear until 1570 and 1571, when they were published by Gardane at Venice. He cited the lack of music printing facilities in Florence as the reason for the long delay in publication in his preface to the responsories, though he also hinted at

financial difficulties and the barbs of unnamed critics. At the time of his death a revised version of 32 of his hymns, in the hand of his former pupil and chief copyist Michele Federighi, was ready for printing. But this remained in manuscript in *I-FI* Palat.7, as did a number of other pieces, among them a group of anonymous propers in *I-Fd* n.46, also copied by Federighi, that are probably his. In the autobiographical note of 1559 Corteccia spoke particularly of two works, a *St John Passion* written in the style of Pisano (for S Giovanni, 1527), and a *St Matthew Passion* (for S Lorenzo, 1531). Anonymous settings of these works in *I-Fd* n.45 are undoubtedly the ones referred to by Corteccia.

In the dedicatory letter of the motet volumes Corteccia noted that he had been working on them for more than 30 years. Differing versions of a number of his sacred works in Florentine manuscripts bear him out and reveal that he returned to them time and again over the course of his career. Revisions were made for both pragmatic and aesthetic reasons, and while many were slight, a few entailed significant rewriting. Simple changes, consisting of brief rhythmic substitutions or the addition of a few notes or chords, are evident in several responsories which required textual adjustments to conform to the post-Tridentine liturgy. But other modifications, whether necessitated by liturgical considerations or not, were made with an eye to refining and improving details of composition and of text placement and declamation that no longer met his own exacting standards. Simple changes are found in the hymns as well, although in several of these he also made major shifts that involved substituting newly composed stanzas for earlier ones. The hymns are all in *alternatim* style, in which polyphonic settings of even-numbered stanzas alternate with odd-numbered stanzas of the chant on which the polyphonic settings are based. Strict canon appears in several of these, though in general, as in his motets, Corteccia characteristically juxtaposes strict imitation and free counterpoint with occasional homophonic passages.

The madrigals, many composed at an early stage in the development of the form, show a firm grasp of the principles underlying the new genre and a sensitive approach to the nuances of text. At his best, as in the early *Fammi pur guerr'Amor*, set in a bright F mode, he composed music with attractive melodies unfolding within a slightly imitative texture and clearly directed harmonic progressions that aptly reflected the new sensibilities, and it is understandable why some of his works might have been mistaken for Arcadelt's. His frequent use of formulaic declamation and an apparent reliance on a cantus-bassus compositional framework betray his grounding in the earlier frottola style, as do, in particular, two settings of *ottava rima*, *S'io potessi voler* and *Io dico e dissi* (text from Ariosto's *Orlando furioso*), which feature repeated melodic reciting formulae in the top voice above ever-changing polyphony in the lower ones. Traditional compositional devices also appear, as, for example, canon in *Perch'io veggio et mi spiace*, and a melodic subject derived from vowels corresponding to solmization syllables in the top voice of *Se vostr'occhi lucenti*. In many other works he adopted the faster note values, nervous, choppy rhythms and abrupt textural changes typical of the style of black-note madrigals of the early 1540s. Black-note madrigals make up the bulk of his theatrical pieces for the *intermedi*. Though not without their complexities, like so many of his secular works, they are distinguished by frequent changes of pace and variety of texture, by motivic repetition within a given phrase, by strategically placed cadences that enhance the rhetoric of the text, and by a clearly articulated declamation essential to projecting

words, especially on stage. As a rule, the theatre madrigals were conceived with instrumental accompaniment. A consort of viols is mentioned in connection with those of 1544, while, with one exception, those of 1539 call for various combinations of wind, string and keyboard instruments. Three of the latter, though composed for four or five parts, were sung by a solo voice with instrumental accompaniment in a kind of pseudo-monody, and in another, an instrumental rendition of the music preceded its performance by the full complement of voices with accompaniment. Corteccia's choice of accompanying instruments shows both a sensitive approach to colour and an attempt to evoke the mood and meaning of the text, as in *Vientene almo riposo*, the last piece of the 1539 set, sung by the personification of Night to the accompaniment of four trombones – an unusual choice but one that got across the idea of farewell and closure. Many pieces give no explicit indication of their origins as theatrical or entertainment music, but these, too, must have been composed for *intermedi*, like the more famous ones for 1539, 1544 and 1565. Besides Giovanbattista Strozzi the elder and Ugolino Martelli, who furnished texts for the *intermedi*, he set poetry by Michelangelo, Petrarch, A.F. Grazzini (Il Lasca), Lorenzo Strozzi and Lorenzo the Magnificent, among others.

Corteccia was neither an important innovator nor an enormously prolific composer. But his talents led him to write in every genre of the time, and his knowledge and experience as choir director and supplier of theatrical music enabled him to compose good music, some of it very impressive indeed, that was as effective on stage as it was useful in church.

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FRANK A. D'ACCONE

## Cortellini, Camillo ['Il Violino']

(b 24 Jan 1561; d Bologna, 12–13 Feb 1630). Italian composer and instrumentalist. He was called 'il Violino' probably because a celebrated violinist may have been among his family's earlier members; his father was his first instructor in music; subsequently he studied the trombone, singing

and counterpoint with Alfonso Ganassi. Like his father he played in the celebrated Bolognese civic instrumental group called the *Concerto Palatino*; he was admitted as a 'secondo soprano di cornetto' in 1577. In his first publication, of 1583, he styled himself 'musicò dell' Illustrissima Signoria di Bologna', and in 1613 he became director of the group. He was a member of the *cappella musicale* of S Petronio as a singer in 1582 and again from 1593 to 1599; in the years 1600–07 and 1610–29 he served there as a trombonist. From 1601 to 1603 he was employed as occasional singer in the cappella of S Francesco. In 1626 he was a member of the Accademia dei Filomusi, the Bolognese musical academy originally founded in 1615 under the name Accademia dei Floridi.

His printed works include three books of madrigals (the second of which was the first music to be printed in Bologna), two books of psalm settings, a set of eight *Magnificat* settings and three books of masses.

Cortellini's music reveals a strong musical personality, frequently innovative, always discerning in his choice of technical means. His madrigals are skilfully fashioned in elegant, clear melodic lines, sometimes in bold arabesques. The voices do not all enter with the same imitation but change timbre and colour continuously. Some works are strongly descriptive of the text, but especially in the third book he frequently eschews the musical decoration of individual words in favour of a musical setting that adheres to the general meaning of the text but not all its details. He uses a limited amount of chromaticism and dissonance, often to colour a static musical situation rather than to highlight a particular word. His psalm settings are a mixture of homophony and polyphony, always sensitive to the rhythm of the words. The works for two choirs exhibit his continued interest in varying musical colours, a characteristic carried into his mass settings. In the collections of masses for eight voices (1617 and 1626), he used a unique notation to indicate the participation of instruments in two of the earliest examples of the concerted mass: in the Gloria of one mass in each collection (*Messa di S Carlo*, 1617; *Messa 'In Domine confido'*, 1626) he adopted large capital letters in the text to indicate passages where the soprano of the first choir sings 'concertato' with the accompaniment of three trombones in place of the lower three voices. In these lower parts he substituted a broken line for the text. Every other verse is played by trombones accompanying the soprano, a practice undoubtedly inspired by the custom of alternating verses with the organ. This is an important step in the development of the Bolognese concerted mass.

## WORKS

### sacred

all published in Venice

Salmi, 6vv (1595)

Salmi, 8vv, org, per i Vespri di tutto l'anno (1606)

[8] Magnificat, 6vv (1607)

Messe, 4–6, 8vv, org (1609)

Letanie della BVM, 5–8vv (1615)

Messe concertate, 8vv, 3 trbn (1617)

Messe concertate, 8vv, 3 trbn, org (1626)

## secular

Il primo libro de' madrigali, 5, 6vv (Ferrara, 1583)

Il secondo libro di madrigali, 5vv (Bologna, 1584)

Il terzo libro de' madrigali, 5vv (Ferrara, 1586); 1 ed. in *Varii musiche*, ii (Bologna, 1914)

Musica (Bologna, 1587) [print of 2 madrigals, one by Cortellini, unique in *I-Rn* see Piperno]

Azione rappresentate in musica ... per la porchetta, 25 Aug 1627 (Bologna, 1627)

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**M.N. Schnoebelen:** *The Concerted Mass at San Petronio in Bologna, ca.1670–1730: a Documentary and Analytical Study* (diss., U. of Illinois, 1966), 162ff

**R. Dalmonte:** *Camillo Cortellini, madrigalista bolognese* (Florence, 1980)

**F. Piperno:** 'Madrigali sconosciuti di Camillo Cortellini e Adam Ena (1587)', *Studi musicali*, xi (1982), 31–59

**O. Gambassi:** *La cappella musicale di S Petronio* (Florence, 1987)

**O. Gambassi:** *Il Concerto Palatino della Signoria di Bologna* (Florence, 1989)

ANNE SCHNOEBELEN

## Cortés, Ramiro

(b Dallas, TX, 25 Nov 1938; d Salt Lake City, UT, 2 July 1984). American composer of Mexican parentage. He studied with Halsey Stevens and Dahl at the University of Southern California (BM 1955) and with Giannini at the Juilliard School (MM 1962); he was also a pupil of Cowell (Charles Ives Scholarship, summer 1952), Richard Donovan (at Yale University, 1953–4), Petrassi (in Rome, 1956–8) and Sessions (at Princeton University, 1958). As a student he received several prizes for composition and a Fulbright-Hays Rome fellowship. Following a period as a computer programmer, he taught at UCLA (1966–7) and at the University of Southern California (1967–72); in Los Angeles he was active as a pianist and as a conductor of new music. In 1972–3 he served as composer-in-residence at the University of Utah, and the following year he joined the faculty there, becoming chairman of the theory and composition department.

Until the late 1960s his music was serially organized, under the influence of late Stravinsky and Dallapiccola; thereafter it became more freely structured while remaining fully chromatic (e.g. the *Wind Quintet*). A consistent aspect of his musical style is the free contrapuntal juxtaposition of similar rhythmic and melodic ideas. His piano music is the subject of a dissertation by R.C. Pitt (U. of Texas, 1990).

## WORKS

Dramatic: *The Christmas Garden* (children's op, S. Brakhage), 1955; *Prometheus* (op, after Aeschylus), 1960; *The Patriots* (musical, after S. Kingsley), 1975–6, rev. 1978; *The Eternal Return* (op, Cortés), 1981; dance scores, incid music

Orch: *Night Music*, chbr orch, 1954; *Sinfonia sacra*, 1954, rev. 1959; *Chbr Conc.*, vc, 12 wind, 1957–8, rev. 1978; *Meditation*, str orch, 1961; *The Eternal Return*,

1963, rev. 1966; Conc., vn, str, 1964–5, rev. 1983; Conc., hpd, str, 1970–71; Movts in Variation, 1972; Pf Conc., 1975; Sym. Celebration, 1979; Contrasts, sym. band, 1979–80; Music for Str, 1983; 15 other orch works

Chbr: Elegy, fl, pf, 1952; Divertimento, fl, cl, bn, 1953; Pf Qnt, 1953; Pf Sonata no.1, 1954; Pf Trio, 1959, rev. 1965; Str Qt no.1, 1962; The Brass Ring, 2 tpt, 3 trbn, 1967; Duo, fl, ob, 1967; Wind Qnt, 1967–8; Homage to Jackson Pollock, va, 1968; 3 Movts for 5 Winds, 1968; Partita, vn, 1970–71; Capriccio, ww qt, 1971; Sonata, vn, pf, 1971–2; Sonata, vc, pf, 1976–7; Charenton Variations, 11 insts, 1978; Little Suite, 8 insts, 1978; Sonata, tpt, pf, 1978; Pf Sonata no.3, 1979; Suite, vn, pf, 1980; Trio, cl, vc, pf, 1981; Bridges, wind ens, 1982; Str Qt no.2, 1983; other pf pieces and chbr works

Vocal: Missa brevis, female vv, pf, 1954; America (H. Melville), cycle of 4 songs, S, str, 1958; Ode to a Nightingale (J. Keats), 1v, pf, 1970–71; Rêve parisien (Baudelaire), S, str qt, 1971–2; De profundis (Eng. poets), song cycle, 1v, pf, 1977; To the Sacred Moon (Theocritus), concert aria, S, pf, 1980; many other songs and choruses

Principal publishers: Boosey & Hawkes, Chappell, Elkan-Vogel, Peer, Peters, Presser, Wimbledon

H. WILEY HITCHCOCK/MICHAEL MECKNA

## Cortese, Luigi [Louis]

(b Genoa, 19 Nov 1899; d Genoa, 10 June 1976). Italian composer. His mother was French. He studied the piano and composition privately at Genoa, graduated in mathematics (1924) and then pursued his music studies in Paris under Gédalge and in Rome under Casella. From 1939 he held various posts in Genoa, starting as keeper of the Archivio Musicale Genovese and ending (1951–64) as director of the Liceo Musicale. He was also active as a lecturer, pianist, private teacher and critic, and he organized the Paganini violin competition from its foundation in 1954 until his death. Not at first a prolific composer, he took some time to find an individual style, after wavering between French influences (Ravel, Roussel, Milhaud, Honegger etc.) and Casella. Even *David*, his first major composition and one of his finest achievements, is still eclectic; yet it shows personality. The plaintive, wayward chromaticisms suggest parallels with Martin, and the dissonances are at times fierce; but beneath the chromatic surface there is a more conservative substratum, sometimes relatable to Pizzetti. Thereafter his basic style remained unchanged, gaining in consistency and refinement of detail, but sometimes at the expense of imaginative tension. *Prometeo*, for instance, is similar to *David* in idiom, but dramatically static and more impressive orchestrally than vocally (some of its best parts have been gathered into a powerful orchestral suite); while *La notte veneziana*, in keeping with its more sentimental subject matter, ‘softens’ the oratorio’s style, introducing lyrical elements which at times recall Puccini.

Cortese’s mature instrumental works, though often rather alike, add something worthwhile and distinctive to the literature, and certain smaller pieces in particular, deserve to be more widely known. For example, the horn repertory is not so large as to justify neglect of his sonata for that instrument: refinedly bitter-sweet in harmony, at times slightly stiff and square in rhythm,

and with Hindemithian touches in the finale, the work epitomizes Cortese's virtues and limitations. The Cello Sonata, too, is a persuasively individual contribution to its genre, echoing the Horn Sonata's two-movement outline but giving plentiful scope for the cello's natural eloquence; and the composer's distinctive voice is audible even in unassuming little piano compositions such as the neo-classical *Suite française* op.29 (1951), which exhibits structural neatness and elegance of detail. His writings include studies of Casella (Genoa, 1936) and Chopin (Milan, 1949); he also translated writings by Chopin, Liszt and Debussy.

## WORKS

(selective list)

Ops: Prometeo (3, L. Cortese, after Aeschylus) op.18, 1941–7, Bergamo, Novità, 22 Sept 1951; La notte veneziana (radio op, 2, G. Pacuvio, after A. de Musset) op.32, 1953–5, RAI, 20 Nov 1955, staged Genoa, Politeama Margherita, 6 May 1972; Le notti bianche (2, Cortese, after F.M. Dostoyevsky), op.51 1968–70, Milan, Piccola Scala, 30 April 1973

Vocal-orch: David (Il re pastore) (concert/stage orat, F. Cataneo), op.12, solo vv, chorus, orch, 1936–8; 2 odes de Ronsard, op.25, 1v, orch, 1948; 2 odes de Ronsard, op.37, 1v, orch, 1957; Inclina, Domine, aurem tuam, sinfonia sacra, op.49, chorus, orch, 1966–8; Tre salmi, S, orch, op.53, 1973–5

Orch: Serenata, op.10, 1936; Prelude and Fugue, op.16, 1940 [arr. of Prelude and Fugue, op.13, hpd]; Canto notturno, op.17, 1940, arr. vn, pf as op.17 bis, 1946; Prometeo, suite, op.18 bis, 1947 [from op]; Sym., op.35, 1953–6; Vn Conc., op.42, 1960–61; Fantasia, op.44, 1963–4

Songs: 2 canti persiani, op.8, 1v, fl, pf, 1932; Salmo viii, op.21, 1v, fl, vc, pf, 1943; 12 works for 1v, pf

Other inst: Prelude and Fugue, op.13, hpd, 1937; Sonata, hn, pf, op.34, 1955; Sonata, vc, pf, op.39, 1960; 9 pf works incl. Suite française, op.29, 1951

4 film scores, incid music

Principal publishers: Carisch, Curci (Naples and Milan), Ricordi, Senart, Suvini Zerboni

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**G. Gavazzeni:** 'Il genovese Louis Cortese', *Musicisti d'Europa* (Milan, 1951), 240–45 [orig. in *Letteratura* (1939)]

**D. de' Paoli:** 'Luigi Cortese (1899–1976)', *NRMI*, xi (1977), 220–31

**D. de' Paoli:** 'Ricordo di Luigi Cortese', *Notiziario delle edizioni Suvini Zerboni* no.5 (1977), 5–16

**R. Lovino and D. Prefumo:** *Luigi Cortese: la vita e l'opera* (Genoa, 1979)

JOHN C.G. WATERHOUSE

## Cortese, Paolo

(b Rome, 1465; d San Gimignano, 1510). Italian humanist. He was the son of Antonio Cortese, a papal *abbreviator* (i.e. a writer of papal briefs) and the

pupil of Giulio Pomponio Leto and Bartolomeo Platina, both *abbreviatores*. In 1481 he was appointed to the papal chancery to the place vacated on Platina's death. He was promoted to papal secretary in 1498, resigned in 1503 and spent the rest of his life in a family villa called Castel Cortesiano, near San Gimignano. There he was the host to such guests as Duke Ercole I of Ferrara, Duke Guidobaldo of Urbino and Cardinal Alessandro Farnese, later Pope Paul III. He must also have had a comfortable house in Rome in which in the early 1490s there were learned discussions, interspersed with *strambotti* sung by Serafino Aquilano. Cortese may have known Josquin, who was a papal singer at this time. He praised Josquin highly as a mass composer in his *De cardinalatu* (published posthumously in 1510); its section on music, dependent on Aristotelian ideas and terminology and written in a difficult, Ciceronian style (Cortese defended this style against the criticisms of Poliziano), is a curious testimony of ambivalent feelings towards polyphony. He also praised Obrecht and Isaac as motet composers, though with some reservations. Cortese had unbounded admiration for monodic singing to the lyre or the lute, and regarded Aquilano as its outstanding exponent. Cortese himself wrote a number of *strambotti*, certainly intended to be set to music.

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- K. Weil-Garris and J. D'Amico:** 'The Renaissance Cardinal's Ideal Palace: a Chapter from Cortese's *De cardinalatu*', *Memoirs of the American Academy in Rome*, xxxv (1980), 45–123
- F. Brancacci:** 'Una fonte aristotelica della sezione "De musica" del "De cardinalatu" di Paolo Cortese', *Studi musicali*, xx (1991), 69–84

NINO PIRROTTA

## Cortez, Luis Jaime

(b Morelia, Michoacán, 1963). Mexican composer and musicologist. He first took music lessons in Morelia with Muench; later he studied history at the University of Mexico and composition with Enríquez, Ibarra and Lavista. From 1987 to 1994 he directed the Centro Nacional de Investigación, Documentación e Información Musical (México) and from 1996 the Conservatorio de los Rosas in Morelia. Many of his pieces bear a symbolic relation to works of literature or to writers, for example *Canto por un equinoccio* and *Lluvias* to St John Perse, *Tala* to Thomas Bernhard. His atonal musical language is characterized by austere textures and a rigorous, quasi-serialist technique offset by predilection for the avant-garde effects of the 1960s and 70s. His most important works include *Lluvias* (Symphony no.1) and the opera *Las tentaciones de San Antonio*, both Mexican government commissions.

## WORKS

Stage: *Las tentaciones de San Antonio* (chbr op, 1, G. Flaubert), 1996, unperf.  
 Orch: *Lluvias* (Sym. no.1), 1992; *En blanco y negro* (Sym. no.2), 1995

Chbr: Formas demasiado lejos, wind qt, 1985; Tema de las mutaciones del mar, str qt, 1988; Canto por un equinoccio, fl, cl, vn, va, vc, pf, 1989; Laminario, fl, vc, 1990; Tala, cl, bn, 1990; Sonata, fl, pf, 1992; Bocetos, fl, cl, 1996; Cuarteto X, str qt, 1996; Retratos al carbón, vn, va, vc, 1996

Solo inst: Marginalia, bn, 1986; Secheresse, rec, 1993; 3 intermezzi, pf, 1996; Retratos al carbón, vn, 1996

## WRITINGS

*Tabiques Rotos: siete ensayos musicológicos* (Mexico City, 1985)

*Mario Lavista: textos en torno a la música* (Mexico City, 1990)

RICARDO MIRANDA-PÉREZ

## Corthol.

See [Curtal](#).

## Cortinas, César

(*b* San José, 9 Aug 1890; *d* Córdoba, Argentina, 23 March 1918). Uruguayan composer and pianist. Having demonstrated his musical aptitude at an early age, he was brought to Camilo Giucci, an Italian pianist and pupil of Liszt. He had begun composing by the age of 14, and in 1907 produced the notable *Balada* op.4 for piano. A study scholarship from the Uruguayan government (1909) enabled him to attend the Hochschule für Musik in Berlin, where he was taught by Bruch, Donnay and Humperdinck. He was then obliged to enter a sanatorium in Davos, where he composed several songs, most of them with French texts. After a brief stay in Montevideo he returned to Europe in 1913 and continued his studies with Jongen and Woutters at the Brussels Conservatory. Forced to leave Europe at the outbreak of World War I, he returned to Montevideo, where he composed several works, including the one-act opera *La última gavota* (1916). As his health deteriorated he retired to the Sierras of Córdoba and there wrote the three-act lyric poem *La sulamita*; he appeared briefly in Montevideo to conduct its première in 1917. Though a contemporary of the early Uruguayan nationalist composers Broqua and Cluzeau Mortet, he eschewed the folk elements of their music in favour of a distinctive eclectic style.

## WORKS

(selective list)

Balada, op.4, pf, 1907; Sonata, D, vn, pf, 1909; Artigas, triumphal march, op.30, pf, 1911; Idilio (lyric poem, 1), 1912; La última canción, vn, pf, 1913; Sonata, b, vc/vn, pf, 1916; La última gavota (op, 1), 1916; La sulamita (lyric poem, 3), 1917; Poema, qnt

Principal publisher: Ricordi (Buenos Aires)

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## Cortis [Corts], Antonio

(*b* on board ship between Oran, Algeria, and Altea, 12 Aug 1891; *d* Valencia, 2 April 1952). Spanish tenor. He studied in Madrid, where he sang in the chorus at the Teatro Real. At first he sang minor roles, then began to assume leading roles (Cavaradossi, Don José and Turiddu) in Barcelona and Valencia. In 1917 he sang in South America, where his roles included Beppe (*Pagliacci*). He was a regular guest at the Teatro Costanzi, Rome (1920–23); he also appeared in Milan, Naples and Turin, and in 1927 sang Radames at the Verona Arena. He sang in Chicago (1924–32) and San Francisco (1924–6). His roles in the USA included Edgardo, Manrico, Radames, Chénier, Canio, Cavaradossi, Des Grieux (*Manon Lescaut*), Enzo (*La Gioconda*) and Don José. His only Covent Garden season was in 1931 when he sang Calaf, and Hippolytus in Romani's *Fedra* opposite Ponselle. After 1935 he sang only in Spain, making his last stage appearance in 1951 at Zaragoza as Cavaradossi. Cortis's voice had a typically Spanish ring and power, demonstrated in his many recordings, most notably of Calaf's arias.

### BIBLIOGRAPHY

'Antonio Cortis', *Record Collector*, xx (1971–2), 51–70 [with discography by J. Léon and J. Dennis]

HAROLD ROSENTHAL/ALAN BLYTH

## Cortois, Jean.

See [Courtois, Jean](#).

## Cortolezis, Fritz

(*b* Passau, 21 Feb 1878; *d* Bad Aibling, 13 March 1934). German conductor and composer. He studied the piano with Bussmeyer and theory with Thuille at the Munich Academy of Music (1899–1902). From 1903 to 1912 he held a number of positions, mainly as choirmaster, in various opera houses: Schwerin, the Nationaltheater in Berlin, Regensburg, Munich, and the Kurfürstenoper in Berlin. He became general music director at the Hoftheater in Karlsruhe in 1913, and from 1925 to 1928 he conducted opera in Breslau. Cortolezis was notably responsible for many early performances of Strauss's operas. The last six years of his life were spent as a freelance composer in Bad Aibling. His published works consist of vocal scores and selections from his three light operas.

### WORKS

(selective list)

Rosemarie (operetta, 3), Bremen, 1919

**Das verfemte Lochen (komische Oper, 3, B. Dovsky), Rostock, 1924**

Der verlorene Gulden (Spieloper, 3, Dovsky), Breslau, 1928

**Das kristallene Herz (Märchenoper), 1934, inc.**

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MGG1 suppl. (A. Ott)

W. Zentner: 'Todesfälle: Fritz Cortolezis', *ZfM*, Jg.101 (1934), 464–6

WILLIAM D. GUDGER

## Cortot, Alfred (Denis)

(b Nyon, 26 Sept 1877; d Lausanne, 15 June 1962). French pianist and conductor. He studied the piano at the Paris Conservatoire with Emile Decombes, one of Chopin's disciples, and Louis Diémer, winning a *premier prix* in 1896. He made an impressive début in 1897 at the Concerts Colonne, playing Beethoven's Concerto in C minor, and he also appeared in concerts with Edouard Risler, playing two-piano arrangements of Wagner's music. In 1898 he was appointed first as a choral coach, and then as assistant conductor, at Bayreuth, where he worked until 1901 under Mottl and Richter. This experience enabled him to prepare and conduct the first Paris performance of *Götterdämmerung* (May 1902), and a notable *Tristan* (June 1902). His Société des Festivals Lyriques (1902) was followed by the formation of a concert society for which he conducted the first performances in France of *Parsifal* (in concert form), Beethoven's *Missa solennis* and Brahms's *German Requiem*, as well as still unpublished works by Chausson, Magnard and Roussel. From 1904 to 1908 he conducted the orchestra of the Société Nationale de Musique.

This activity as a conductor, which made Cortot one of the leading figures in French musical life before he was 30, did not dampen his enthusiasm for the piano, although for a time it limited the number of his performances. In 1905 the Cortot-Thibaud-Casals trio was founded and immediately became, and for many years remained, the most admired ensemble of its kind. From 1907 to 1923 Cortot was a leading professor of the piano at the Paris Conservatoire, where his pupils included Clara Haskil, Yvonne Lefébure, Marcelle Meyer and Vlado Perlemuter. His activities as a soloist in Europe and the USA, however, made it impossible for him to devote regular, uninterrupted periods to academic teaching. For this reason he founded in 1919 the Ecole Normale de Musique, where he appointed a distinguished teaching staff, established a wide-ranging curriculum in music history and theory and, until 1961, gave courses in interpretation that were to become legendary. In 1943 he founded the Société de Musique de Chambre de la Société des Concerts du Conservatoire.

Cortot's repertory was immense, extending from Purcell to Stravinsky, but he was noted mainly for his intimate understanding of Romantic music. His recordings, which were more numerous than any pianist of his era except perhaps Artur Schnabel, include outstanding interpretations of Schumann's *Etudes symphoniques* (1929) and *Kreisleriana* (1935), Chopin's Ballades (1929), Preludes (1926) and Sonata in B minor (1933), Franck's *Prélude, choral et fugue* (1929) and Saint-Saëns's Fourth Concerto (1935). In these, and in recordings with Thibaud and Casals, his playing continues to dazzle pianists by its lyrical delicacy, nobility and extraordinary tonal variety. He was an ardent champion of the new French piano music of his day, and devoted three volumes to its exposition. Cortot made editions (for Salabert) of most of Chopin's, Schumann's and Liszt's piano music; they are 'éditions de travail'

that include technical exercises related to the music, and annotations. Cortot's more general observations on piano technique provided material for a book published in 1928. His knowledge and love of German culture predisposed him favourably towards the German occupiers of France in 1940–44, and he accepted influential positions in the Vichy government and opportunities to give concerts in Germany. These activities caused him to be considered *persona non grata* in France and elsewhere for some time after the war. He resumed his career in 1947 and performed throughout Europe and in Japan and South America before his retirement in 1958.

Cortot was an avid and systematic collector, and he cared for and catalogued his substantial library of musical autographs, literature, first and early editions, letters, portraits, coins and postage stamps. After his death the printed music, some of great rarity, was dispersed mainly to the British Museum, the Newberry Library in Chicago and the University of California, Berkeley. Important manuscripts were bought for the Lehmann Foundation in the Pierpont Morgan Library, New York.

## WRITINGS

*Principes rationnels de la technique pianistique* (Paris, 1928; Eng. trans., 1930)

*La musique française de piano* (Paris, 1930–48/R; i, Eng. trans., 1932/R) ed. J. Thieffry: *Cours d'interprétation* (Paris, 1934; Eng. trans., 1937/R1989 as *Studies in Musical Interpretation*)

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**T. Manshardt:** *Aspects of Cortot* (Hexham, 1994)

MARTIN COOPER/CHARLES TIMBRELL

## Corts, Antonio.

See [Cortis, Antonio](#).

## Corvinus, Christopher.

See Rab, Christoph.

## Corvinus, Johannes Michaelii.

See Ravn, Hans Mikkelsen.

## Corvus, Valentinus.

See Rab, Valentin.

## Coryn, Roland

(b Kortrijk, 21 Dec 1938). Belgian composer. He started his musical studies at the Harelbeke Academy of Music and finished them at the Ghent Conservatory, where he obtained first prizes in almost all disciplines, including the piano, the viola, counterpoint, harmony, fugue and composition. At the outset of his musical career he was active mainly as a performer of chamber music. He played the viola in the Belgian Chamber Orchestra (1964–77) and was a founder member of the Flemish Piano Quartet (1965–72), which promoted Belgian contemporary music. From 1986 until his early retirement in 1996 he was conductor of the New Conservatory Ensemble, which also specialized in modern music. He was director of the Ostend Conservatory, then of the Harelbeke Academy of Music (1977–96). He taught chamber music, counterpoint, fugue and composition at the Ghent Conservatory (1973–96). Since his retirement he has devoted himself almost exclusively to composition. He has won several awards, including the Tenuto Prize (1973, for *Quattro movimenti*), the Jef Van Hoof Prize (1974, for *Triptiek*) and the Koopal Prize (1986, for his chamber music). In 1993 he became a member of the Belgian Royal Academy for Science, Letters and Fine Arts.

Coryn aims to use contemporary techniques in an accessible way. His early compositions combine serial technique with easily discernible melodic lines; later he made less strict use of serialism. He was a great admirer of Lutosławski, from whom he learnt how to attract and involve but not entirely satisfy the listener at the beginning of a piece, leaving this for the appearance of the main idea. His music is characterized by abstract rather than programmatic content, and by understated emotional expression.

### WORKS

(selective list)

Orch: 4 movimenti, 1973; Sonata, 1975; Vn Conc., 1987; Conc. grosso, str, 1989; 2 pitture, 1990; Conc., vib, mar, xyl, orch, 1994; 3 pezzi, str, 1995; Conc., wind band, 1997

Vocal: Landschappen en stillezens, mixed chorus, 1985; Opus mens (orat, J. Coryn), S, Bar, mixed chorus, insts, 1987; Beeldspraak (J. D'Haese), unison chorus, 1993; A Letter to the World (5 songs, E. Dickinson), mixed chorus, 1993; Missa 'Da pacem', S, T, Bar, chorus, children's chorus, orch, 1998

Chbr: Triptiek, fl, ob, 8 str, 1974; Sonata, 2 pf, 1981; other duos, trios, qts, qnts, works for solo pf

## Cosaute [cosante]

(Sp.).

A song in vogue in Spanish courtly circles during the 15th century. It was probably performed by two choirs, the second choir repeating with progressive modifications each stanza sung by the first; the resulting parallelistic scheme has been seen as a relic of one of the oldest forms of European popular song. There is some slender evidence that the cosaute may have been danced and that it is a remote antecedent of the *sardana*, a circle dance of Catalonia in quick 6/8 metre. The earliest extant music apparently in the form of the cosaute is in the *Cancionero Musical de Palacio* (compiled c1505–20). ‘Cosante’ is now considered a mistranscription of the French ‘cossaute’.

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- T. Knighton:** ‘Spaces and Contexts for Listening in Fifteenth-Century Castile: the Case of the Condestable's Palace in Jaén’, *EMc*, xxv (1997), 661–77

JACK SAGE/SUSANA FRIEDMANN

## Cos Cob Press.

American music publishing firm, based in New York. It was founded in 1929 by Alma M. Wertheim as a non-profit-making organization for aiding and disseminating the music of American composers. Its catalogue included works by Citkowitz, Copland, Gruenberg (including his opera *The Emperor Jones*), Roy Harris, Piston, Sessions, Thomson, Wagenaar and Whithorne. In 1938 the catalogue was leased to the newly founded Arrow Music Press, which in turn was acquired by Boosey & Hawkes in 1956.

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C.J. Oja: 'Cos Cob Press and the American Composer', *Notes*, xlv (1988–9), 227–52

W. THOMAS MARROCCO, MARK JACOBS/R

## Cosen [Cosens, Cosin], John.

See [Cosyn, John](#).

## Cosens, Benjamin.

See [Cosyn, Benjamin](#).

## Cosimi, Nicola [Nicolino]

(*b* Rome, *c*1660; *d* Rome, March 1717). Italian violinist and composer. He studied with Carlo Mannelli and was accepted in the musicians' Accademia di S Cecilia by 1 February 1681. He is the 'Nicolino' listed in expense accounts for the Arciconfraternita di S Girolamo della Carità (1681–99), the church of S Luigi dei Francesi (12 occasions, 1685–1700), Cardinal Ottoboni (37 occasions, 1689–1700) and other venues. By 1700 he was employed by Livio Odescalchi, Duke of Bracciano and Prince of the Papal Throne.

In summer 1700 he was offered food and lodging in London, with £100 per annum by the 20-year-old Wriothlesley Russell, who had been at Rome in 1698–9 and became Duke of Bedford in September 1700. On 21 October 1700 Cosimi left Rome together with 'his comrade', the cellist Nicola Haym. They arrived in London on 22 March 1701, and Cosimi stayed until the end of April 1705. Income and expenses for his London stay appear in his account ledgers, which survive together with his correspondence in the archive of the Congregazione dell' Oratorio, Rome. These ledgers indicate that in four years he made a handsome profit of £1061 from his salary and his musical endeavours, which included one publication, teaching, performances in noble homes and public theatres, and leadership of the musical assemblies of 1704–5 at the home of Charles Calvert, Baron Baltimore.

Cosimi had only two students before the publication on 9 November 1702 of his *Sonate da camera a violino e violone o cembalo* op.1, but had 20 after its publication. Details concerning its printing survive in the archive for the Bedford Settled Estates; a pirated edition was issued by Roger in Amsterdam in 1704. According to Cosimi's dedication to the Duke of Bedford, these works were composed in Rome, presumably at the same time that Corelli wrote his solo sonatas op.5 (Rome, 1700). The only other extant sonata by Cosimi (in *GB-Lcm*) was copied by a Roman scribe on Roman paper. Cosimi's sonatas typically include a through-composed *preludio* and three binary dance movements, which often include imitative texture and have a sombre character. Sir Henry Tichborne praised these sonatas by writing that, in England, they were 'perles jetté aux pourceaux'. Respect for Cosimi is further manifested in Sir Godfrey Kneller's fine portrait, which survives only in John Smith's mezzotint of 1706.

After his return to Rome, Cosimi sent violin strings and music to acquaintances in London, but no information is known about his activities in Rome during his final 12 years. His testament, opened on 31 March 1717, reveals that he had an important collection of paintings, and it names various heirs, including two half-brothers and three (?half-) sisters. One of his half-brothers, Angelo Antonini, was apparently a professional violinist.

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LOWELL LINDGREN

## Cosma, Octavian Lazăr

(b Treznea, Sălaj district, 15 Feb 1933). Romanian musicologist. At the Cluj Academy (1951–4) he studied theory with Cornel Givulescu, harmony with Tudor Jarda and music history with Gheorghe Merișescu; at the Leningrad Conservatory (1954–9) he studied music history with M.S. Druskin, folklore with A. Rubtsov and musical form with A. Snitke. He took the doctorate in musicology at Cluj in 1972 with his study on Enescu's *Oedipe*. In 1959 he was appointed to teach the history of Romanian music at the Ciprian Porumbescu Conservatory, Bucharest; he has become a leading exponent of this subject. He became editor-in-chief of the journal *Muzica* in 1990 and vice-president of the Romanian Union of Composers and Musicologists in 1993; in 1997 he was made president of Radio-Difuziunea Română. His most important early work was on Romanian opera; his study of Enescu's *Oedipe* is exhaustive. His 9-volume *Hronicul muzicii românești* was completed in 1991.

## WRITINGS

*Opera românească* [Romanian opera] (Bucharest, 1962)

with **V. Dinu** and **D. Smîntînescu:** *100 ani (1864–1964) Conservatorul Ciprian Porumbescu* (Bucharest, 1964)

with **P. Brâncuși** and **G. Constantinescu:** *Curs de istoria muzicii românești* [Course in Romanian music history] (Bucharest, 1968–9)

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[Documents concerning our musical past], *Muzica*, xxi/2 (1971), 14–20

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- 'Creația muzicală din Transilvania în secolul XVII' [Music in Transylvania during the 17th century], *Muzica*, xxii/3 (1972), 11–14
- 'Istoricul unui cântec patriotic: *Muma lui Stefan cel Mare*' [History of a patriotic song], *Studii de muzicologie*, viii (1972), 71–93
- Oedipul enescian* [Enescu's Oedipus] (diss., U. of Cluj, 1972; Bucharest, 1967, with Fr. summary)
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- 'Mihail Jora-Mentorul Asociației Pentru "Muzica nouă"', *Muzica*, ii/1 (1992), 24–7
- 'Centenar Filip Lazăr', *Muzica*, v/2 (1994), 68–80
- 'Gli orizzonti della creazioni musicali Romena nella seconda meta del XIX secolo', *Danubio: una civiltà musicale*, ed. C. De Incontrera and B. Schneider, ii (Trieste, 1994), 369–404
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VIOREL COSMA

## Cosma, Viorel

(b Timișoara, 30 March 1923). Romanian musicologist. He studied at the Timișoara Municipal Conservatory (1929–32) and the Bucharest Conservatory (1945–50), where his teachers included I. Dumitrescu (theory), M. Jora (harmony, counterpoint and form), D.D. Botez (choral training), C. Silvestri (conducting) and Z. Vancea (music history). He then became professor at the Alberto della Pergolla Conservatory, Bucharest (1945–7), and conducted several amateur choirs and orchestras in the city. He subsequently became head of the music department of the library of the Romanian Academy (1951–2) and taught at various Bucharest music schools (1951–63). He was successively appointed assistant lecturer (1951–2), lecturer (1964–71) and reader (since 1972) in the history of music at Bucharest Conservatory. From 1950 to 1985 he was a professor in the musical lexicography department of the Academy of Music, Bucharest, and associate professor since 1995.

Cosma is an active and prolific musicologist; he has written over 2000 articles and lectured throughout Europe. His main interests are the relation between the Romanian and European musical cultures, Romanian music from the earliest periods to the Baroque (Ioan Căianu, Daniel Speer, Dimitrie Cantemir) and contemporary music. As a historian he has discovered several important documents in Romanian archives: these include Rossini and

Meyerbeer manuscripts, and letters from Beethoven and Bartók (the latter's Romanian folk studies occupying a special place in Cosma's research). Also an indefatigable lexicographer, Cosma has produced the first dictionaries of Romanian musicians (for which he was awarded the Romanian Academy's prize in 1974) and performers.

## WRITINGS

- ed.:** *Bartók Béla levelei* [Bartók's letters] (Budapest, 1955)  
*Ion Vidu (1863–1931)* (Bucharest, 1956)  
*Ciprian Porumbescu* (Bucharest, 1957)  
*George Fotino (1858–1946)* (Bucharest, 1958)  
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*Nicolae Filimon, critic muzical și folclorist* [Nicolae Filimon, music critic and folklorist] (Bucharest, 1966)  
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**ed.:** *Dimitie Cuclin: o istorie polemică a muzicii: corespondența* (Bucharest, 1983)  
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*George Enescu: cronica unei vieți zbuciumate* [Enescu: memoir of a difficult life] (Bucharest, 1991)  
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*Dirijorul Egizio Massini* [The conductor Massini] (Bucharest, 1998)  
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*I. Vidu: Cîntece, doine și strigături* [Ion Vidu: songs, doinas and strigături] (Bucharest, 1958)  
*T.T. Burada: Opere* (Bucharest, 1974–80)

TIBERIU ALEXANDRU/R

## Cosma, Vladimir

(b Bucharest, 13 April 1940). Romanian composer, active in France. From an accomplished musical family, he studied the violin and composition at the Bucharest Academy (1958–62) before taking lessons with Boulanger at the Conservatoire in Paris, where he settled in 1963. As well as a thorough grounding in serious art music, Cosma gained an enthusiasm for jazz and popular music. Between 1964 and 1967 he toured the world as a concert violinist and began a long-standing creative partnership with Michel Legrand. In 1968 he wrote his first film score, on the suggestion of Yves Robert, and he has subsequently worked exclusively as a composer, producing over 200 scores for film and TV. Cosma's film scores show a great melodic sensitivity and a technique that draws on many contemporary idioms and traditional musics. He achieves successful characterization through his spontaneity and theatrical instinct, enriching his scores with subtle and unusual instrumentation.

## WORKS

(selective list)

Film scores: *Alexandre le bienheureux* (dir. Y. Robert), 1968; *Le grand blond avec chaussures noires* (dir. Robert), 1972; *Les aventures de Rabbi Jacob* (dir. G. Oury), 1973; *Un éléphant ça trompe énormément* (dir. Robert), 1976; *La dérobade* (dir. D. Duval), 1979; *La boum* (dir. F. Veber), 1980; *Diva* (dir. J.-J. Beineix), 1980; *La chèvre* (dir. Veber), 1981; *L'as des as* (dir. Oury), 1982; *La boum II* (dir. C. Pinoteau), 1982; *Le père Noël est une ordure* (dir. J.-M. Poiré), 1982; *Le bal* (dir.

E. Scola), 1983; *Les compères* (dir. Veber), 1983; *Les fugitifs* (dir. Veber), 1986; *L'étudiante* (dir. Pinoteau), 1988; *La vouivre* (dir. G. Wilson), 1989; *La gloire de mon père* (dir. Robert), 1990; *Le bal des casse-pieds* (dir. Robert), 1992; *Le souper* (dir. E. Molinaro), 1992; *Cuisine et dépendance* (dir. P. Muyl), 1993; *Le jaguar* (dir. Veber), 1996; *Le plus beau métier du monde* (dir. G. Lauzier), 1996; *Les palmes de Monsieur Schutz* (dir. Pinoteau), 1997; *Le dîner de cons* (dir. Veber), 1998; *Le schpountz* (dir. Oury), 1999

TV scores: *Michel Strogoff*, 1974; *Kidnapped*, 1979; *Les mystères de Paris*, 1980; *L'homme de Suez*, 1984; *Mistral's Daughter*, 1984; *Les mondes engloutis*, 1984; *Chateauvallon*, 1986; *Grandes familles*, 1988; *Nightmare Years*, 1988; *Till we meet again*, 1989; *Les coeurs brûlés*, 1992; *Les yeux d'Hélène*, 1994

Stage: *Volpone* (ballet), 1971; *Fantomas* (op), 1974

Inst: Vn Conc.; Vc Conc.; Brass Qnt

Other works, incl. songs and theme tunes

OCTAVIAN COSMA

## Cosme, Luiz

(b Pôrto Alegre, 9 March 1908; d Rio de Janeiro, 17 July 1965). Brazilian composer and writer. Born into a family of musicians he was taught the violin at home. At the Pôrto Alegre Conservatory he studied harmony with Assuero Garritano and in 1927 he went to the USA where he obtained a fellowship from the Cincinnati Conservatory. There he studied for two years under Robert Perutz (violin) and Wladimir Bakaleinikoff (composition). Before returning to Brazil he spent several months in Paris familiarizing himself with French Impressionism and its counter-current represented by Satie and Les Six. He lived in Pôrto Alegre until 1932 and then moved to Rio de Janeiro. During the 1940s and 50s he worked at the National Library as a consultant in music librarianship, and wrote regular music programmes for the radio station of the Ministry of Education. The Academia Brasileira de Música elected him a member on its foundation in 1945.

Cosme's few works were all written during the period 1930–50. His early pieces were piano miniatures, solo songs and chamber works. His first important work, the String Quartet no.1 (1933), is devoid of national influences, but clearly impressionistic in its timbral effects. Yet indigenous tendencies are skilfully combined with contemporary techniques in his most significant orchestral work, the ballet *Salamanca do Jaráu* (1935) which is based on a legend of Spanish origin. The local colour is enhanced by the use of a motif from the most popular song of the state of Rio Grande do Sul, *Boi barroso*. The work elaborates such popular melodic elements within a modern harmonic structure. Its rhythmic vitality is often reminiscent of Stravinsky's early ballets, and several passages still show Cosme's kinship with French Impressionism, whether in long harmonic pedals, parallel chords or pentatonicism. Nevertheless, its national character remains quite clear.

During the 1940s Cosme studied the works of Schoenberg, Berg and Webern. He attempted to evade tonality in such works as *Três manchas* and *Madrugada no campo*, and he freely used the 12-note method, without concealing his interest in national subjects, in the ballet *O lambe-lambe*. His last work was *Novena à Senhora da Graça*, based on a poem in nine sections by Teodomiro Tostes. The unorthodox use of dodecaphonic techniques here

appears free of nationalist influences. In this work Cosme tried to 'unite the contents of the poem to music, word, and gesture', but chose a simple rhythmic narration of the poem rather than setting it in Sprechgesang, as he had first intended. Cosme turned his attention to the aesthetics and history of music during the last 15 years of his life, writing several books, monographs and a music dictionary.

## WORKS

(selective list)

Stage: Salamanca do Jaráu/ballet, 1935; O lambe-lambe/ballet, 1946; O menino atrasado (puppet drama, C. Meireles), solo vv, female chorus, fl, cl, trbn, str qt, 1946; Antígona, incid music, chorus, orch, 1948; Nau Catarineta (puppet drama, Meireles), male chorus, str orch, 1948; Novena à Senhora da Graça (T. Tostes), nar, female dancer, pf, str qt, 1950

Inst: Saci pererê, pf, 1930; Canção do Tio Barnabé, pf, 1931; Dança do Fogareiro, pf, 1931; Mãe-d'Água Canta, vn, pf, 1931; Oração a Teiniaguá, vn, pf, 1932; Pequena Suite, pf, 2 vn, va, 1932; Str Qt no.1, 1933; Falação de Anhangá-Pitã, vc, pf, 1933; Preludio, orch, 1936; Idéia fixa no.1, orch, 1937

Vocal: Acalanto (Tostes), S, pf, 1931; Aquela china (V. Neto), S, pf, 1931; Balada para os carreteiros (A. Meyer), Bar, pf, 1931; Gauchinha (J. de Barros), Bar, pf, 1932; Bombo (A.D. Ferreira), Bar, pf/fl, 2 cl, bn, trbn, perc, 1934; 3 manchas (Meireles), Mez, pf, 1947; Madrugada no campo (Meireles), S, pf, 1948

Principal publishers: Associação Rio-Grandense de Música, Editorial Cooperativa Inter-Americana de Compositores (Montevideo)

## WRITINGS

*Manuel de classificação e catalogação de discos musicais* (Rio de Janeiro, 1949)

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GERARD BÉHAGUE

# Cosmerovius [Cosmerov, Kosmerovius], (Stanislaus) Matthäus

(b Wawrzeńczyce, 1606; d Vienna, 21 May 1674). Viennese printer of Polish birth. He studied in Kraków, where he also learnt printing and managed a small press. In 1640 he married the widow of the printer Matthäus Formica (fl 1615–39) and assumed management of his shop on the Kölnerhof; later he became a printer for the university and court book printer. In 1649 he bought the remainder of the Formica shop, including the music type of Leonard Formica (fl 1590–1615), and in 1655 he moved to a larger building on Unteren Bäckerstrasse; known as the Cosmeroviushaus, it had five presses, more than 150 sets of type and a foundry. At his death his printing properties were transferred to his son Johann Christoph (1656–85) and thence, as the 'Cosmerovische Erben', to Johann's widow Theresia (until 1686), Matthäus's widow Susanna Christina (until 1698) and their heirs (until 1715).

Matthäus's publications include the polyphonic collection *Cultus harmonicus* (1649, 1650, 1659) by Alberik Mazák and several song collections, such as P. Sebastian a S Vincentio's *Himmels Schlüssel* (1636) and *Melodeyen des Weynächtlichen Seeln Jubel* (1657). The family also printed over 300 oratorio and opera librettos, some multilingual; several, for important court occasions, were lavish souvenir objects, with large engravings of scenes (often by Ludovico Burnacini). Cosmerovius issued the only known edition of printed Viennese ballet music of the period, J.H. Schmelzer's *Arie per il balletto a cavallo*. The most famous of the firm's librettos is for Cesti's *Il pomo d'oro* (printed 1667, performed 1668), in folio format with 25 large engravings of Burnacini's staging and settings.

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**H. Lang:** *Die Buchdrucker des 15. bis 17. Jahrhunderts in Österreich* (Baden-Baden, 1972), 60–61

THOMAS D. WALKER

# Cosmovici, George

(b Sasca Mare, Suceava district, 4 May 1859; d Paris, Feb 1927). Romanian composer. A civil engineer by profession, he was drawn from a career in railways to one in music. As a student at the Dresden Conservatory (1880–84) Cosmovici attended the opera religiously, becoming especially enamoured of Wagner's works, and developed an uninhibited pianistic style. He composed lieder and operas, promulgating a Romanian style as much

through his subject matter as through his music. Cosmovici's first opera *Marioara* (1902), based on a popular legend dramatized by Carmen Sylva, is given its distinctive character by a combination of dramatic intensity, richly chromatic harmony and a judicious use of Romanian folk elements.

## WORKS

(selective list)

Marioara [Maria] (op, 3, Carmen Sylva [Queen Elizabeth of Romania], after folk legend), 1902

Fântâna Blanduziei [Blanduzia's Well] (op, 3, after V. Alecsandri), 1909, Bucharest, National, 30 April 1910

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**O.L. Cosma:** *Hronicul muzicii românești*, ix (Bucharest, 1991)

OCTAVIAN COSMA

## Cossa, Basilio

(*b* Perugia, 28 Jan 1590; *d* Perugia, 1 April 1667). Italian composer. Baptized Costanzo, he assumed the name Basilio when he took holy orders. From December 1624 to June 1625 he was imprisoned by order of the Holy Office; for many years prior to his death he was curate of S Costanzo, Perugia. As a composer he is known only by his *Madrigaletti a tre voci, libro primo* (Venice, 1617), which he dedicated to Angelo Moriga, procurator general of the Benedictine congregation and abbot of the monastery of S Pietro at Perugia. Its contents, which are for two sopranos, bass and optional continuo, are essentially polyphonic madrigals stripped of their inner parts and furnished with *passaggi* at appropriate points in an effort to bring them up to date in style. The result is not unattractive.

COLIN TIMMS/BIANCAMARIA BRUMANA

## Cossa, Vincenzo

(*b* Perugia, c1534–39; *d* ?Perugia, 1624). Italian composer. His birth date is uncertain: two death notices, both from 1624, give his age variously as 80 and around 90. Another source, from 1617, claims he was 78 in that year. His parents were G.B. Cossa and Agnese de Palla. Vincenzo married twice and had eight children by his first wife, Dianora di Marsilio Petrozzi, whom he married in 1579. He was active in the musical life of Perugia, serving as *maestro di cappella* of Perugia Cathedral from 1591 until 1620. In 1595 he was among those who refounded the Accademia degli Unisoni, and he also belonged to the Compagnia della Morte. His canzonettas were edited by Christoforo Lauro of Perugia, who in his preface stated that he had been studying music with Cossa for several years. The 29 four-part madrigals illustrate the fashionable trend of the 1560s and 1570s towards the setting of entire canzoni and sestinas; the later books, however, each containing 21 pieces, are dominated by the amorous lyrics of pastoral poetry. Basilio Cossa,

the composer of *Madrigaletti a tre voci con il basso da sonare* (Venice, 1617), is probably Vincenzo's son.

## WORKS

Il primo libro de madrigali ... con 2 canzoni, 4vv (Venice, 1569)

Il primo libro de madrigali, 5vv (Venice, 1587)

Il primo libro delle canzonette, 3vv (Venice, 1587)

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**M. Pascale:** 'Vincenzo Cossa e l'ambiente musicale perugino tra Cinquecento e Seicento', *ibid.*, 159–200

PATRICIA ANN MYERS/R

## Cossandi, Antonio

(*fl.* 1640–54). Italian composer. He was a minorite. In 1640 he was *maestro di cappella* of S Francesco, Crema, and in 1654 of S Francesco, Bologna; between these appointments he worked at Assisi. He is known by a book of motets for two to four voices and continuo, op.1 (Milan, 1640).



## Cosset [Cossette, Cozette], François

(*b.* Picardy, c1610; *d.* after 1664). French composer. Biographical information about him is contradictory. According to Fétis he was born, probably at Saint-Quentin, about 1620. This is invalidated, however, by a document cited by Leflon (*F-RS* I.777), which states that 'Cozette' was appointed assistant music master to the choirboys of Reims Cathedral in 1628 at a salary of 60 'sols tournois' a week; this would suggest a birthdate no later than 1610. But he was certainly educated at the choir school at Saint-Quentin and seems to have been assistant music master at Laon Cathedral before occupying the equivalent position at Reims. According to Fétis he held the latter post for 40 years. However, notarial records at Reims describe him in 1637 and 1650 as 'chaplain of St Calixte and director of music at the [cathedral] of Notre Dame'; in records of 1656 he is not so described, and indeed his successor was appointed on 4 March 1652. Even so, on the title-pages of his publications, which date from 1649 on, he is always called 'insignis metropolitanae Ecclesiae Remensis Simphoneta simphoniarca'. Nor had he remained continuously at Reims, for on 4 May 1643 he succeeded Jean Veillot as music master to the choirboys at Notre Dame, Paris. He had to resign on 18 July 1646 following criticism by the queen, Anne of Austria, of two badly performed settings of the *Te Deum* and, according to documents of 1650 mentioned above, must have returned by then to his post at Reims. He is apparently to be identified with the 'Francois Cozette, priest' who on 20 December 1658 became director of music at Amiens Cathedral, in succession

to Jean Cathala; he was also put in charge of the *chapelle vicariale* at Saint-Quentin as his predecessor had been. He resigned on 24 November 1664.

Cosset composed eight polyphonic masses, five of which survive. They rank with the best masses from that period in France. His style, much more severe than that of Jean de Bournonville, closely resembles that of Henri Frémart. The word-setting is syllabic, and the melodic lines avoid repetitions and in general any features reminiscent of chansons. Two of the masses, *Eruclavit cor meum* and *Gaudeamus*, also exist in manuscript versions by Sébastien de Brossard (*F-Pn*) with added parts for strings, oboes, bassoons and serpent which provide valuable evidence of the practice current about 1700 of converting a *cappella* works into concerted works.

## WORKS

Missa 'Gaudeamus', 5vv (Paris, 1649)

Missa 'Cantate Dominum', 4vv (Paris, 1659); ed. H. Expert (Paris, 1926)

Missa 'Domine salvum fac', 6vv (Paris, 1659); lost, cited in *FétisB*

Missa 'Eruclavit cor meum', 4vv (Paris, 1659)

Missa 'Exsultate Deo', 4vv (Paris, 1659); ed. H. Expert (Paris, 1926)

Missa 'Surge propera', 6vv (Paris, 1659); lost, cited in *FétisB*

Missa 'Salvum me fac Deus', 5vv (Paris, 1661); lost, cited in Gomart

Missa 'Super flumina', 6vv (Paris, 2/1673)

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DENISE LAUNAY/JAMES R. ANTHONY

## Cossetto, Emil

(*b* Trieste, 12 Oct 1918). Croatian conductor and composer of Italian birth. Having settled in Yugoslavia in 1922, he studied literature at Zagreb University (1938–41), conducting at the Zagreb Academy under Mladen Pozajić (1941–5) and composition privately with Šulek (1960–62). In 1945 he was made director of the Joža Vlahović Chorus (renamed the Emil Cossetto Chorus in 1991), with which he has gained an international reputation, particularly in performances of his own compositions and arrangements of folksongs. In 1952 he took over the Moša Pijade Chorus. He frequently conducts other choirs, vocal ensembles and orchestras, mostly in Zagreb. In 1968 he was made president of the Association of Croatian Composers.

Choral music, for which Cossetto has a special affection, forms a large part of his output. The texts of his works are often nationalistic and heroic, set in a Romantic, tonal style, with dramatic contrasts suggested by the words. Three of his cantatas are particularly noteworthy: the *Borbena kantata* ('Militant Cantata'), built around four wartime partisan songs, the symphonically conceived *Kantata Zagrebu* and *Konjanik* ('The Horseman'), which, despite some simple pictorial programmatic effects, is boldly and vividly written. His orchestral music and songs also reflect his interest in folksong, and his chamber music, though a lesser achievement, is elegant and craftsmanlike.

## WORKS

(selective list)

### vocal

Ops: Kristofor Kolombo (Cossetto, after M. Krleža), 1988; Kraljevo (1, Cossetto, after Krleža), 1994

Choral: Heroji mladi [Heroic Youth], chorus, pf, 1946; Pjesme borbe i slobode [Songs of War and Freedom], 1946; *Borbena kantata* [Militant Cant.], chorus, orch, 1947; *Zapisi o Titu* (cant.), 1948; *Kantata Zagrebu* (M. Franicević), 1950; *Ladarke*, 1950; *Folkloristischer konzert*, chorus, 1951–8; *Z mojih bregov* [From my Hills], suite, chorus, orch, 1953; *Komitske igre* [Guerilla Dances], male chorus, 3 cl, perc, 1956; *Konjanik* [The Horseman] (J. Kaštelan), chorus, ens, 1956; *Partita sefardica* [Sephardi Partita], solo vv, chorus, pf, 1959; *Atomska kiša* [Atomic Rain], reciter, solo vv, chorus, pf, 1962; *Balade Petrice Kerempuh*, 1964; *Zeleni Juro* [Green George] (cant.), 1966; *Svatovski tropjevi* [Wedding Songs], female chorus, 1967; *Napjevi o zemlji* [Country Melodies] (cant.), 1968; *Pjesme o mojoj zemlji* (cant.), 1968; *Ave Maria*, chorus, org, 1972; *Jurjaši*, chorus, folk orch, 1972; *Rapsodia del cante jondo* (cant.), 1979; *Popevke* [Song], 1980–91; *Lamentatio Jeremiae Prophetae*, chorus, org, 1981; *Zorongo*, chorus, pf 4 hands, 1988; *Et in terra pax*, chorus, pf 4 hands, 1989; *Hrvatska misa* [Croatian Mass], 1991; *Jub deo*, chorus, org, 1991; *Exultate deo* (S. Bogu), chorus, org, 1992; *Meditativini i vedri valceri* [Meditations and Cheerful Waltzes], chorus, pf 4 hands, 1992; *Oda miru* [Ode of Peace], chorus, pf 4 hands, 1992; *Cantate Domino*, chorus, org, 1993; many short choruses and folksong arrs.

Solo: *Pjesme o majkama i herojima* [Songs of Mothers and Heroes], 1v, orch, 1945; *Ljubavne pjesme* [Love Songs], 1v, orch, 1945; *Yidishe nigun* [Yiddish Songs], 1v, orch/pf, 1955–68; *Sutonske pjesme* [Twilight Songs], 1v, orch, 1956; *Jama* [The Pit], 1v, orch, 1967; 4 *balade*, (1v, pf)/(Bar, pf, str), 1990; *Pjesme bosanskih sefarada* [Songs of the Bosnian Sephardi], 1v, pf, 1990

### instrumental

Orch: *Folklorni concertino*, 2 pic, str, 1956; *Folklorni scherzo*, 1962; *Adagio i tarantella*, 1963; *Ov.*, C, 1963; *Konzertantna suita*, fl, str, 1966; 2 *plesa* [2 Dances], 1966 [from cant. *Zeleni Juro*]: *Ples Jurjevcev*, *Ples Jurjevka*; *Konzertantna suita*, cl, str, 1967; *Konzertantna suita*, ob, str, 1967; *Konzertantna suita*, vc, str, 1967; *Konzertantna suita*, vn, str, 1967; *Aria e menuetto*, hn, str, 1968; *Capriccio*, 1968; *Folklorna suita*, str, 1968; *Konzertantna suita*, bn, str, 1968; *Konzertantna suita*, hn, str, 1968; 4 *melodije Askenaskih Jevreja* [4 Ashkenazy Jewish Themes], ob, pf, str, 1968; *Omaggio a Vivaldi*, str, 1968; *Praeludium-Pastorale-Scherzo*, vc, str, 1968; *Sonata*, str, 1969; *Cl Conc.* [no.1], 1970; *Obrati u scherzu*, cl, pf, chbr orch, 1971; *Varijacije na temu iz Medđimurja*, 1971; *Pastorala i ples*, 1976; *Divertimento*, vn, orch, 1977; 4 *simfonijska plesa* [4 Sym. Dances], 1979; *Simfonijske varijacije*, 1981;

Divertimento, pf, orch, 1990; Cl Conc. no.2, 1991; Triptih, tpt, orch, 1994; Bn Conc., 1995

Chbr: Balada, vn, pf, 1951; Wind Qnt (Music for a Renaissance Tragedy), 1953; Trio, ob, eng hn, hp, 1955; Čakavski suite, ob, eng hn, bn, 1958; Obrati u scherzu, cl, pf ad lib, 1963; 5 Characters, cl, pf, 1965; 4 aškenaze teme, ob, pf, 1967; Igre [Dances], vn, pf, 1967; Praeludium-Pastorale-Scherzo, bn, pf, 1968; 3 plesa [3 Dances], vn, pf, 1970; Pf Trio, 1971; Čardaš iz Međimurja, vn, pf, 1979; Popevka i čardaš, cl, pf, 1979; Pastorale, cl, pf, 1979; Scherzo, va, pf, 1981; Scherzoso, vc, pf, 1981; Hasidska suita, trbn, pf, 1990; Sonata, g, vn, pf, 1993; 4 bagatele, fl, pf, 1993; Sonata, cl, pf, 1993; Canzonetta i capriccio, tpt, pf, 1993; 5 pieces, fl, pf, 1994; Elegija i ples iz Izraela, vc, pf, 1995

Pf: Sonatina, 1950; 2 plesa [2 Dances], 1970; Pentatonske varijacije, 1972; Ashkenazy Themes, 1990; Preludium-Valse caprice, 1993; Plesni stavak, 1993

Principal publishers: Ars Croatica (Zagreb), Društvo hrvatske kompozitora

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- A. Koci and others:** *Jugoslavanska glasbena dela* [Yugoslav musical works] (Ljubljana, 1980), 85–9

NIALL O'LOUGHLIN

## Cossmann, Bernhard

(b Dessau, 17 May 1822; d Frankfurt, 7 May 1910). German cellist. He first studied with the Dessau court cellist L. Espenhahn; successive teachers included Theodor Müller in Brunswick, Karl Drechsler in Dessau and F.A. Kummer in Dresden. In Paris he became friends with Félicien David and Liszt, and worked with the Théâtre Italien from 1840 to 1846. He accepted Mendelssohn's invitation to be solo cellist for the 1847–8 Leipzig Gewandhaus concerts; in Leipzig he also played quartets with Ferdinand David, Joachim and Gade and studied composition with Moritz Hauptmann. Before leaving Leipzig for Paris with Joachim in December 1849, he visited Baden-Baden and England. He accepted Liszt's invitation to join the Weimar orchestra in 1850 as solo cellist, although an annual income of only 350 to 400 thalers made continued concert tours a necessity. In 1866, at the instigation of the violinist Ferdinand Laub and the pianist Nikolay Rubinstein, he moved to Moscow to become professor of cello at the conservatory. Returning to Germany in 1870, he remained at Baden-Baden until 1878, when he was appointed professor of cello at the Hoch Conservatory, Frankfurt.

Cossmann was known throughout Europe as a virtuoso cellist who excelled at both solo and ensemble playing. Contemporary reviewers considered his style to be emotionally conservative, his use of vibrato and rubato being

restrained by period standards. However, his singing, expansive sound, technical and rhythmic accuracy, refined phrasing and conscientiousness elicited high praise. His compositions, limited to works for cello, include salon pieces, fantasias on opera themes, concerto cadenzas and a *Concertstück* op.10. His studies and exercises, which perpetuate the traditions of the Romberg school of Dotzauer and Kummer, are still used in the modern teaching repertory. His son, Paul Nikolaus Cossman, was a friend and biographer of Pfitzner.

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GAYNOR G. JONES/VALERIE WALDEN

## Cossoni [Consoni, Cossogna, Cossonio], Carlo Donato

(*b* Gravedona, Lake Como, 10 Nov 1623; *d* Gravedona, 8 Feb 1700). Italian composer and organist. He probably studied at the Collegio Gallio, Como, where he was first active as a professional musician, and where, in 1646, he was ordained a priest. In March of that year he was listed as a singer at SS Annunziata there, and from February 1650 to 1657 he was organist of S Fedele. From 1662 to 1670 he was first organist of S Petronio, Bologna. In 1666 he was one of the founder members of the Bolognese Accademia Filarmonica, styling himself 'Accademico faticoso'. On the title-page of his op.11 (1671) he still described himself as first organist of S Petronio, but in the dedication he referred to the success that some of his music had enjoyed in Milan, where he had been 'making music' at the ducal church of S Maria della Scala. By late 1671 he had moved to Milan and is next heard of there in 1675 as choirmaster to Prince Trivulzio. On 5 December 1684 he became choirmaster of Milan Cathedral, a post that he occupied until 1692. Before 1684 he was made a canon of the collegiate church of S Vincenzo at Gravedona, where he seems to have spent part of each year and to which he retired after leaving Milan. The greater part of the music that he is known to have composed during his years at Bologna found its way into print. Much of his later music, however, survives in a collection of autograph manuscripts (many with place and date of composition) that he bequeathed to the Benedictine Monastery at Einsiedeln, Switzerland; the latest work in the collection is dated August 1699. His sacred music, which forms the majority of his output, embraces a wide range of stylistic and technical resources ranging from cantus firmus settings and canonic masses and psalms through

polychoral works to motets for solo voice and small ensemble with continuo. A letter he wrote to Lorenzo Perti, dated 10 July 1680, is in G. Zanetti's *Consideratione sopra una questione* (Milan, 1680).

## WORKS

Printed works except anthologies published in Bologna, unless otherwise stated

### oratorios

L'Adamo, drammatica musicale, music lost, lib pubd 1663

Dina rapita (C. Ciccarelli), 1668, music lost

### other vocal

op.

1	Motetti, 2–3vv, con le Letanie della BVM, 3vv (Venice, 1665)
2	Primo libro de motetti, 1v (1667)
3	Salmi ... per li vesperi di tutte le solennità dell'anno, 8vv (1667)
4	Inni, 1v, vns, per tutti li vesperi, le 4 antifone dell'anno e il Tantum ergo, vns ad lib (1668)
5	Lamentazioni della Settimana Santa, 1v (1668)
6	Salmi concertati, 5vv, chorus 5vv ad lib, 2 vn, bc ad lib (1668)
7	Il primo libro delle [20] canzonette amoroze, 1v (1669/R 1978) in BMB, section 4, ccliii
8	Messe, 4–5vv, vns, chorus ad lib (1669)
9	Il secondo libro de motetti, 2–3vv (1670)
10	Il secondo libro de motetti, 1v (1670)
11	Letanie e 4 antifone dell'anno, 8vv (1671)
12	Il terzo libro de motetti, 1v (2/1675)
13	[12] Cantate, 1–3vv (n.p., n.d.)
14	Motetti, messa e Te Deum laudamus, 8vv (Milan, 1679)
16	Quattro Messe, tre piene a brevi, e l'altra fugata sin'al fine in tutti due li chori

(Milan, 1694)

Motet, 3vv, bc, 1668<sup>2</sup>; motet, 1v, 1679<sup>1</sup>  
Messa a due chori, 8vv, *F-Pn*, formerly Terbury  
Masses, seqs, Mag settings, ants, pss, motets, 4–11vv,  
most with org, 1665–99: *CH-E\**; Adoramus te Christe,  
8vv, org, ed. in *MMg*, iii (1871), 55ff; Il sacrificio  
d'Abramo, dialogue, ed. in Noske

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*LaMusicaD*

Letter from Giovanni Pedrosi to G.P. Colonna (*I-Bc*, dated Milan, 22 Dec 1684)

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JOHN WHENHAM

## Cossotto, Fiorenza

(*b* Crescentino, Vercelli, 22 April 1935). Italian mezzo-soprano. A pupil of Ettore Campogalliani, she made her début in 1957 at La Scala (as Sister Mathilde in the première of *Dialogues des Carmélites*), returning there almost continuously up to the 1972–3 season and appearing in *La favorite*, *Les Huguenots*, *Il trovatore*, *Aida*, *Don Carlos*, *Barbiere*, *Cavalleria rusticana* (Santuzza), *Norma* and other operas. She began her international career in 1958, singing Jane Seymour in Donizetti's *Anna Bolena* at the Wexford Festival. In 1959 she first appeared at Covent Garden (Neris in Cherubini's *Médée* with Callas) and caused a sensation as Cherubino at the Royal Festival Hall, London, with Giulini. She then sang in Barcelona, Vienna, Paris, Chicago (1964) and New York (Amneris at the Metropolitan, 1968), as well as in all the leading Italian theatres. She was still singing major roles into the 1990s. Cossotto had a full, resonant voice, particularly clear and easily produced in the top register. Notable among her many recordings are her vocally opulent, dramatically exciting Amneris, Lady Macbeth, Leonora (*La favorite*) and Adalgisa (where her coloratura singing is outstanding). Her Amneris is preserved on a video made at the Verona Arena. (*GV*: G. Gualerzi; R. Celletti)

RODOLFO CELLETTI/ALAN BLYTH

## Cossoul, Guilherme António

(*b* Lisbon, 22 April 1828; *d* Lisbon, 26 Nov 1880). Portuguese composer, cellist, conductor and administrator of French descent. He had training in the

piano, harp and cello from his parents and studied harmony with Santos Pinto. In 1843 he was elected to the Brotherhood of S Cecilia, became a cellist of the S Carlos theatre orchestra and made the first of several successful concert tours to Paris and London. In 1849 he was made a court chamber musician. He went to Paris in 1853 and played for two years in the Opéra orchestra. After his return to Lisbon he organized an important series of popular concerts in the Lisbon casino. In 1861 he became professor of the cello and double bass at the Lisbon Conservatory and was appointed its director two years later. Having published his first compositions when he was 20, he continued to compose, even though later in life he became increasingly involved with the theatre, sharing with Campos Valdez and Guilherme Lima the direction of the Teatro de S Carlos from 1864 to 1872.

## WORKS

Comic ops, 1 act: *A cisterna do diabo*, 1848; *O arrieiro*, 1851; *O visionario do Alemtejo*, unperf.

Vocal: 2 masses, 4vv, orch, 1855, 1858; Cant., 1856; TeD, 4vv, orch, 1858; *Libera me*, T, B, str, 1861; *Tantum ergo*, T, harp, str qt, 1868; *Ave Maria*, 3vv (London, ?1870); 3 songs, 1v, pf; chorus for celebration of anniversary of popular concerts  
Orch: 6 ovs., incl. 1 grand ov., 1848, 2 burlesque ovs.; *Homenagem a Camões*, march, 1860 (Lisbon, n.d.), arr. pf (Lisbon, 1880); *Waltz*, arr. pf (1882)  
Inst: Pf Trio, 1848; *Souvenir de Londres, rêverie*, vc, 1863; *Rêverie*, pf; fantasies, mostly operatic: 3 for harp, 3 for vc, 1 for pf, 1 for xyl

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GUY BOURLIGUEUX

## Cossuino, Antonius.

See [Gosswin, Antonius](#).

## Cossutta, Carlo

(*b* Trieste, 8 May 1932; *d* Udine, 22 Jan 2000). Italian tenor. He studied in Buenos Aires, making his début at the Teatro Colón in 1958 as Cassio and in 1964 creating the title role of Ginastera's *Don Rodrigo*. In 1964 he made his European début at Covent Garden as the Duke in *Rigoletto*. He returned as Don Carlos, Gabriele Adorno, Manrico and Turiddu and, in 1974, for his first Otello; in these roles his generous volume, ringing tone and sturdy manner won praise. He made his American début in 1963 at Chicago as Abdallo (*Nabucco*) and his Metropolitan début in 1973 as Pollione (*Norma*). He sang widely in the USA and Europe and in 1974 sang Radames with La Scala in Moscow. His recordings of *La vida breve*, *Otello* (under Solti) and *Samson* demonstrate his dark, dramatic voice and eloquence.

HAROLD ROSENTHAL/ALAN BLYTH

## Costa (i).

Much confusion has been created in musical scholarship, and in reference works, by the fact that there have been many musicians of the name Costa. The Italians of that name are dealt with under [Costa \(ii\)](#), [Anna Francesca Costa](#) and [Margherita Costa](#). Other musicians of the name, all Portuguese and evidently unrelated, are listed in the present entry; see *also* [Dalmiro Costa](#), [Michael Costa](#) and [Sequeira Costa](#).

- (1) Afonso [Alfonso] Vaz da Costa [de Acosta]
- (2) Francisco da Costa
- (3) André da Costa (i)
- (4) Sebastião da Costa
- (5) Luiz Calixto da Costa e Faria
- (6) André da Costa (ii)
- (7) Francisco da Costa e Silva
- (8) Vitorino José da Costa
- (9) Felix José da Costa
- (10) António Pereira da Costa
- (11) Antonio da Costa
- (12) Rodrigo Ferreira da Costa
- (13) João Alberto Rodrigues da Costa
- (14) João Evangelista Pereira da Costa
- (15) Francisco Eduardo da Costa
- (16) José da Costa e Silva
- (17) Francisco Pereira da Costa
- (18) Luis (António Ferreira da) Costa

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ROBERT STEVENSON (1), ASTA-ROSE ALCAIDE (2–9, 11–18), MANUEL CARLOS DE BRITO (10)

[Costa \(i\)](#)

### (1) Afonso [Alfonso] Vaz da Costa [de Acosta]

(*b* Lisbon; *d* Avila, between 5 Jan and 7 April 1660). Composer and organist. According to Barbosa Machado's *Bibliotheca lusitana*, he studied in Rome.

On 19 May 1626 he was appointed *maestro de capilla* in Badajoz Cathedral after presenting an original motet and villancico. His annual salary was 47,150 maravedís and two *cahizes* of wheat. Although woodwind instruments (cornetts, sackbuts and bassoons) continued to be the main accompanying instruments throughout his time at Badajoz, by 1635 Vaz da Costa was using the harp to accompany Christmas *chansonetas*. On 24 June 1636 the chapter paid Vaz da Costa an extra 400 reales for his eight months' service as organist, after the resignation of the ailing Juan de Alvelos. In 1640 the Badajoz authorities began to tire of so many Portuguese musicians, and on 2 August 1641 allowed Vaz da Costa indefinite leave to apply for the post of *maestro de capilla* at Avila Cathedral. He gained the post and in 1642 governed a *capilla* of 4 *tiples*, 3 contraltos, 3 tenors and 4 instrumentalists, all adults, augmented by an organist, Gaspar de Licerias, who eventually succeeded him, and an unspecified number of boys, trained by Alonso García. Costa himself took the boys in 1650 but by October 1652 had so failed to teach them that they were taken from him. From December 1655 he suffered from a recurring series of illnesses, which culminated in his death five years later. He was buried beside his sister (*d* August 1643) in the S Ildefonso chapel of Avila Cathedral; nonetheless his extant works, nearly all polychoral, are chiefly at the Escorial, not at Avila.

The library of King João IV, destroyed in the 1755 earthquake, included his *No es bueno Gil, que en la cierra*, a sacrament piece for accompanied vocal solo and vocal quintet. His abundant surviving polychoral Latin repertory at El Escorial includes 6 Masses, 4 Magnificat settings, 13 psalms, and Vespers for 12 voices divided in 4 choirs.

## WORKS

Ave regina coelorum, 4vv, copied in 1737 (2 copies) *E-Ac*

Missa pro defunctis, 5vv, *Asa*

Missa Sancti Amen, 8vv, *E*

2 Missae secundi toni, 7–8vv, *E*

Missa septimi toni, 2 choirs, 8, 10vv, *E*

Missa octavi toni, 12vv in 4 choirs, *E*

14 Vespers pss (1 for 4 choirs, 12vv; 9 for 8vv; 3 for 6vv; 1 for 5vv), *E*

4 Mag, 8vv, *E*

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Costa (i)

## (2) Francisco da Costa

(*d* Lisbon, 1667). Singer and composer. According to Barbosa Machado he left two manuscript volumes of sacred works, but only two Passion settings for four voices in chordal style survive (*P-Ln*).

Costa (i)

### **(3) André da Costa (i)**

(*b* Lisbon; *d* Lisbon, 6 July 1685). Composer and harpist. He became a Trinitarian friar on 3 August 1650 and was a musician in the royal chapels of Afonso VI and Pedro II. His works included a collection of polychoral masses; settings of *Confiteor tibi* for eight and twelve voices; a Litany for eight voices; settings for four voices of *Beati omnes* and *Laudate pueri Dominum*; responsories for Wednesday, Thursday and Friday of Holy Week for eight voices; services for four voices for Palm Sunday and Good Friday; and villancicos for Christmas and Epiphany for four, six, eight and twelve voices. Manuscripts of these works were in João IV's library which was destroyed in 1755.

[Costa \(i\)](#)

### **(4) Sebastião da Costa**

(*b* Azeitão; *d* Lisbon, 9 Aug 1696). Composer and contralto singer. He was chamber musician to King João IV, *mestre de capela* during the reigns of Afonso VI and Pedro II, and a Knight of the Order of Christ. His works included several psalm settings and masses for eight voices, motets for four voices and villancicos, all of which were in João IV's library which was destroyed in 1755.

[Costa \(i\)](#)

### **(5) Luiz Calixto da Costa e Faria**

(*b* Guarda, 14 Oct 1679; *d* after 1759). Poet and librettist. He was an abbot in various towns in northern Portugal. His publications included librettos for a pastoral opera, *Fabula de Alfeo e Aretusa*, produced in Lisbon in 1712, and a zarzuela, *El poder de la Harmonia*, produced in Lisbon in 1713. He also published texts for villancicos sung in Lisbon Cathedral between 1719 and 1723.

[Costa \(i\)](#)

### **(6) André da Costa (ii)**

(*fl* early 18th century). Composer. His name is registered in a S Cecilia brotherhood document dated 11 October 1701. The Pombal Collection (in *P-Ln*) includes a small manuscript volume with three cantatas by him, one in honour of the marriage of Princess Maria Anna of Austria to King João V on 27 October 1708. He also wrote villancicos for Matins in honour of St Cecilia (1721) and St Vincent (1722).

[Costa \(i\)](#)

### **(7) Francisco da Costa e Silva**

(*d* 11 May 1727). Composer. He was *mestre de capela* at Lisbon Cathedral from about 1715 to 1727. His compositions include a mass for four voices and orchestra, a *Miserere* for 11 voices and instruments, motets, villancicos, and settings of the Passions according to St Luke and St Mark, both for four voices. He also wrote responsories for eight voices and orchestra for the memorial service to Louis XIV of France in Lisbon in September 1715.

[Costa \(i\)](#)

## **(8) Vitorino José da Costa**

(b Lisbon; d ?c1750). Writer on music. He became a Benedictine monk, and studied music with the Benedictine Plácido de Sousa. He was the author of a beginners' manual of Gregorian chant singing, mentioned by Barbosa Machado.

Costa (i)

## **(9) Felix José da Costa**

(b Lisbon, 20 Nov 1701; d after 1760). Writer and musician. He graduated in civil law at Coimbra University in 1727; his only surviving musical work, known to Barbosa Machado in 1760, was a manuscript anthology, *Musica revelada de contraponto e composição que comprehende varias sonatas de cravo, rebeca e varios minuets e cantatas*.

Costa (i)

## **(10) António Pereira da Costa**

(b Funchal, ?1697; d Funchal, 1770). Composer. He was *mestre de capela* at Funchal Cathedral from about 1740. The title of his 12 *Concertos grossos* (London, 1741) exactly imitates that of Corelli's famous collection. This publication, which was probably financed by the dedicatee, José de Vasconcellos Bettencourt, bears a portrait of the composer with the indication: '... AETATE XXXXVIII'. The *Gazeta de Lisboa* of 2 June 1750 mentions the performance of cantatas and sonatas by him during the festivities of the Senhora do Monte in Funchal. He also published 12 *Serenatas for the Guitar* (London, c1755).

Costa (i)

## **(11) Antonio da Costa**

(b Oporto, c1714; d Vienna, c1780). Composer, violinist and guitar player. He left Portugal for Spain and Italy in 1749, and stayed in Rome until 1754. He then travelled to Venice (1761), Paris and Vienna where, through the offices of the Portuguese diplomat João de Bragança, Duke of Lafoens, he met Gluck, Wagenseil, Hasse, Dittersdorf, Metastasio and Burney, who referred to Costa in *The Present State of Music in Germany* (London, 1773). He died blind and impoverished. A collection of his letters from Rome, Venice and Vienna, written to friends in Oporto, has been published (ed. J. de Vasconcellos, 1878, and F. Lopes Graça, 1946). (He should not be confused with António Correia da Costa, a mathematician and musician of an earlier period, who travelled in Italy and the Low Countries and returned to Portugal in 1617.)

Costa (i)

## **(12) Rodrigo Ferreira da Costa**

(b Setúbal, 13 May 1776; d 1 Nov 1825). Composer. He graduated in law and mathematics at Coimbra University in 1804. After service in the Peninsular Wars he was appointed professor of mathematics at the Royal Naval Academy. His music tutor was published in two volumes in Lisbon (1820–24). Its subjects include acoustics and composition, and it ends with a discussion of the sonata, symphony and concerto.

Costa (i)

### **(13) João Alberto Rodrigues da Costa**

(b Lisbon, 1798; d Lisbon, 24 April 1870). Double bass player and horn player. A member of the Lisbon court orchestra, he was influential in organizing several court orchestras in Lisbon. In 1834 he helped to establish the Montepio Philharmonica, a social welfare organization for musicians, and in 1846 was co-founder of the Academia Melpomenense that for 15 years sponsored many fine concerts in Lisbon.

Costa (i)

### **(14) João Evangelista Pereira da Costa**

(b Proença a Nova, Beira Baixa, c1798; d Calais, 1832). Composer, organist and pianist. He studied at the Seminário da Patriarcal, Lisbon, and with Carlo Coccia, joining the brotherhood of S Cecilia on 29 March 1820. The first of his several theatrical works, *O merito exaltado*, a scenic cantata, was staged at the Teatro de S Carlos on 23 February 1824. The next year he went to Paris. On returning to Lisbon he orchestrated the hymn of the 19th-century Portuguese liberation movement, *Hino da Carta*, sent by King Pedro IV from Brazil, and sung for the first time in Lisbon at the Teatro de S Carlos on 6 January 1827. His other works include a cantata, *Tributo à virtude* (1827), and the opera *Egilda di Provenza* (1827), both performed at S Carlos where he was assistant conductor to Mercadante. As well as stage works he wrote piano variations (1828), 12 *modhinas*, arias and five sacred works, including a *Te Deum* for eight voices and orchestra into which he introduced a verse from the *Hino da Carta*. He died a political exile in France.

Costa (i)

### **(15) Francisco Eduardo da Costa**

(b Lamego, 26 March 1819; d Oporto, 27 Aug 1855). Composer and pianist. He made his début at the age of ten in Oporto, playing Jacob Cramer's Sixth Concerto, and became a teacher at the Lisbon Conservatory at the age of 16. In 1840 he returned to Oporto to take up the conductorship of the orchestra of the Teatro de S João, and also became organist and *mestre de capela* at Oporto Cathedral. He wrote five masses, four *Tantum ergo*, two *Te Deum*, and a *Stabat mater* for three sopranos and organ (*P-Ln*), all in the prevailing Italian style.

Costa (i)

### **(16) José da Costa e Silva**

(b Coimbra, 29 Sept 1826; d Oporto, 18 July 1881). Amateur musician. He promoted the construction of a theatre in Portalegre, Portugal. He composed an oratorio, *Santa Iria*, and a mass for four voices and orchestra. His harmony manual *Principios gerais de harmonia ao alcance de todos* was published in Lisbon in 1868.

Costa (i)

### **(17) Francisco Pereira da Costa**

(b Oporto, 30 Jan 1847; d Rio de Janeiro, 24 June 1890). Violinist. He studied with Nicolau Ribas and made his début at the age of ten. In 1858 he went first

to Lisbon, then to Paris to study with Jules Garcin and with Alard at the Paris Conservatoire. When he returned to Portugal in 1863 he was appointed court musician by King Luis and from 1869 to 1871 he was leader of the S Carlos opera orchestra. He toured Portugal, and later Brazil, where he settled in 1871.

[Costa \(i\)](#)

### **(18) Luis (António Ferreira da) Costa**

(*b* São Pedro, 25 Sept 1879; *d* Oporto, 7 Jan 1960). Pianist, teacher and composer. After early studies with B.V. Moreira de Sá in Oporto, he went to Germany to study with Vianna da Motta, Stavenhagen, Ansorge and Busoni. In addition to his career as a solo pianist, he participated in concerts with the cellists Casals, Hekking and Guilhermina Suggia, the pianists Cortot and Friedman, the violinists Enesco, Arányi, Senatra and Fachiri, and the Rosé, Zimmer and Chaumont quartets. He was appointed director of the Oporto Conservatory, and also of the concert society Orpheon Portuense, in which capacity he introduced many well-known musicians, including Ravel in 1928. He married the pianist Leonilde Moreira de Sá (*b* Oporto, 10 Sept 1882), a pupil of her father (B.V. Moreira de Sá) and Vianna da Motta. Two of their daughters became musicians: Helena (*b* Oporto, 26 May 1913) was a pupil of her father, Vianna da Motta and Edwin Fischer, and Madalena (*b* Oporto, 20 Nov 1915), a cellist, studied under Suggia, Grümmer, Casals and Cassadó before becoming a soloist and a member of the Quarteto Portugalia.

## **Costa (ii).**

A number of Italian musicians of this name were active in Italy between the late 16th century and the early 18th. It is impossible to say how many were related; some may not have been related at all. They included a prominent harpist, Lelio Costa, and those discussed separately below.

- (1) [Gasparo Costa](#)
- (2) [Giovanni Paolo Costa](#)
- (3) [Giovanni Maria Costa](#)
- (4) [Francesco Antonio Costa](#)
- (5) [\(Maria\) Margherita Costa \[Margarita\]](#)
- (6) [Anna Francesca Costa \[Checca\]](#)
- (7) [Rochio Costa](#)
- (8) [Giovanni Antonio Costa](#)

MIROSLAW PERZ (1, 2), COLIN TIMMS (3), NIGEL FORTUNE (4, 7), TIM CARTER (5), PAOLA BESUTTI (6)

[Costa \(ii\)](#)

### **(1) Gasparo Costa**

(*b* Bologna; *fl* 1580–90). Composer and organist. He was organist at the church of S Maria presso S Celso, Milan, from 1577 to 1584 and of Milan Cathedral from late November 1584 to 1590. He is known primarily as a composer of canzonettas, some of which were sufficiently popular to be published in anthologies in Germany and the Netherlands.

### **WORKS**

published in Venice

Canzonette ... il primo libro, 4vv (1580)

Il primo libro de motetti et madrigali spirituali, 5vv (1581)

Il secondo libro di canzonette, 3vv (1584)

Canzonette ... libro secondo, 4vv (1588)

6 canzonettas and other secular vocal works, 23 vocal works, transcr. lute: 1585<sup>17</sup>, 1589<sup>11</sup>, 1592<sup>11</sup>, 1594<sup>19</sup>, 1600<sup>6</sup>, 1605<sup>20</sup>, 1613<sup>13</sup>

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Costa (ii)

### (2) Giovanni Paolo Costa

(b Genoa; fl 1610–14). Composer. Early in the 17th century he was *maestro di cappella* at Treviso Cathedral.

## WORKS

published in Venice

Il primo libro di madrigali, 5vv (1610)

Il primo libro di madrigali, 4vv (1613)

Il secondo libro de' madrigali, 5vv (1614)

Secular vocal work, 6vv, 1610<sup>10</sup>

Motet, 5vv, *PL-PE*; facs. in AMP, ii (1964), incipit in AMP, i (1963)

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EitnerQ

FétisB

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Costa (ii)

### (3) Giovanni Maria Costa

(b Genoa, c1598; d ?1655–62). Composer, organist and lutenist, brother of (2) Giovanni Paolo Costa. He was the dominant figure in the musical life of Genoa in the mid-17th century. He is described as 'genovese' on the title-page of his *Primo libro de madrigali* for two to four voices, and his date of birth is suggested by a letter of 15 February 1653 in which he claimed to be 54 years of age. His first post appears to have been at the convent of S Brigida, where his sister, Angela Maria, was a nun. On 22 September 1622 he was appointed organist of Savona Cathedral for three years; his duties included teaching two boys to sing and to play the organ and other instruments. Two years later (5 August 1624) he was banned from playing that organ except in divine office; nevertheless, his appointment was renewed for three more years, after which he became *maestro di cappella*.

He was back in Genoa by 1636: on 28 June he and Andrea Falconieri were denounced by the mother superior of S Brigida for distracting the nuns with their songs, and by 15 June 1640, according to the dedication of his *Primo*

*libro*, he was 'maestro' to Filippo Maria and Agostino Spinelli. His letter of 1653 arose from an incident in another nunnery. Having twice repaired the organ of the convent of S Andrea before the patronal festival in 1652, and being recalled for the same purpose, Costa stayed in the convent all day to be on hand in case of further difficulty; he passed the time by playing the lute and accompanying, on the organ, a nun who sang a motet. His action provoked an anonymous denunciation and led to a trial, as a result of which he was prohibited from teaching or making music in women's monasteries. In February 1653 he petitioned the diocesan vicar to lift the ban, which was having a serious effect on his income and family; since the organ had in fact broken down in the middle of Vespers, the vicar granted his request.

From at least 1650 Costa was *maestro di cappella* to the Republic of Genoa at the ducal palace. In his mid-fifties he composed what appears to have been his first opera, *Ariodante* (libretto by Giovanni Aleandro Pisani [Giovanni Andrea Spinola], after Ariosto; copies in *I-Nc, Rc*). He may also have composed the intermezzo *Gli incanti d'Ismeno* (Spinola), which was performed with *Ariodante* at the Teatro del Falcone in 1655. Giazotto says that Costa also set Spinola's *Aspasia* in 1656 and/or 1660; the drama was performed at Genoa in 1695, but the music may have been by Geronimo Maria Costa. A motet by Costa, *Anima Christe, sanctifica me* for three voices (two sopranos and bass) and organ, survives in manuscript (in *S-Uu*; ed. in Moretti), but there is no trace of the published motets and litanies mentioned by Gerber. Costa presumably had died by 1662, when Giovanni Stefano Scotto was *maestro di cappella* at the ducal palace.

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Costa (ii)

### (4) Francesco Antonio Costa

(*b* Voghera; *fl* 1615–26). Composer and organist. He was a Franciscan friar. On the title-page of his 1615 publication he is described as *maestro di cappella* and organist of S Francesco, Genoa, but no appointment is recorded on that of his volume of 1626, by which time he may have retired to a monastery of his order. A miscellaneous collection of church music by him, *Messa, con sei salmi et un Magnificat ... motetti ... libro primo* for two to four voices and continuo (Genoa, 1615), comprises music for small forces in the increasingly popular concertato style suitable for churches such as the one at which he worked. His other surviving publication is *Pianto d'Ariana: madrigali, e scherzi* op.3, for solo voice and continuo (Venice, 1626/R1986 in ISS, iv). His setting of Rinuccini's lament of Arianna, which comes first, follows in the wake of Monteverdi's celebrated setting of 1608, the solo version of which had been published in 1623. Costa responded assiduously to Monteverdi's influential lament, even to the extent of borrowing its music on occasion; but with its generally rather bland expressiveness, Costa's version falls well short of Monteverdi's masterpiece. Costa handled recitative and arioso more

expressively and less stiffly in some of the solo madrigals in his volume. The first of them, *Come fissa nel ciel lucente*, is set in triple time as though it were an aria, and the arias (*scherzi*) include madrigalian writing: this blurring of the distinction between the two forms was not uncommon in Italy in the 1620s and 30s, when the madrigal was in decline and the aria in the ascendant. Costa's arias lack the melodic charm of many by his contemporaries.

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Costa (ii)

## (5) (Maria) Margherita Costa [Margarita]

(b Rome; fl 1629–57). Italian singer and poet, sister of (6) Anna Francesca Costa. Her career as a talented courtesan led her from Rome through Florence (1629), Rome (1644), Turin (1645) and Paris (1647) before returning again to her native city; her patrons included the Medici (in particular, Grand Duke Ferdinando II), the Barberini and Cardinal Mazarin. Her rivalry with another Roman soprano, Cecca del Padule, was reputed to have inspired Domenico Mazzocchi's *La catena d'Adone* (1626), although she did not take part in the performance. Costa's numerous publications include poetry, letters, a comedy (*Li buffoni*, Florence, 1641), a libretto for a *Festa reale per balletto a cavallo* (Paris, 1647, with a dedication to Mazarin: it had been offered to Grand Duke Ferdinando II in 1640), and two opera librettos, *La Flora feconda* (Florence, 1640) and *Gli amori della luna* (Venice, 1654). One of her poems (dated 1650; pubd in Bergalli) is closely modelled on Ottavio Rinuccini's *Lamento d'Arianna*.

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Costa (ii)

## (6) Anna Francesca Costa [Checca]

(fl 1640–54). Italian soprano, sister of (5) Margherita Costa. She was in the service of Gian Carlo de' Medici in Florence but in October 1644 left for Paris, where she was warmly welcomed by Cardinal Mazarin and the queen. During

Carnival 1645 she sang in an opera performed privately in the Palais Royal and in Carnival 1646 she appeared in Cavalli's *Egisto*. In Paris she also sang in Saccati's *La finta pazza* (1645) and in Luigi Rossi's *Orfeo* as Euridice (1647). Returning to Italy, she was in Rome until 1650, and then in Florence in the service of Leopoldo and Cardinal Gian Carlo de' Medici. In Bologna in 1652 she signed the dedication of the opera *Ergirodo* (composer unknown) and in 1654 she sang in Florence in Cesti's *Alessandro vincitor di se stesso*. Letters of recommendation dated 1654 indicate that she went again to Paris. She was the mistress of the Prince of Wales (later Charles II) during his Parisian exile.

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Costa (ii)

### (7) Rochio Costa

(b ?Venice; fl 1681). Theorist. According to Fétis (see *FétisB*) he was an ecclesiastic in Venice and published there in 1681 a 26-page manual on plainchant, *Breve ristretto di due introduzioni, ovvero Istruzioni della cose più essenziali spettanti alla facile cognitione del canto fermo, cavato d'alcuni classici autori di questa materia*.

Costa (ii)

### (8) Giovanni Antonio Costa

(fl 1694–1715). Composer and singer. According to the title-pages of the librettos of oratorios by him dated 1694 and 1701, he was a priest in papal service in Rome, a singer and a member of the Accademia Filarmonica, Bologna; on the title-page of the 1694 oratorio he was also stated to be a member of the Congregazione del Oratorio del Crocifisso, Rome. Eitner (see *EitnerQ*) stated that in 1708 he was a bass singer at S Marco, Venice. Of the two oratorios mentioned above no music survives; they are *Poenitentia in Davide gloriosa* (text by Filippo Capistrelli) and *Annus ultionis Domini*. The music of a third oratorio, *L'empietà delusa* for six voices and instruments (1715), survives in manuscript (in *A-Wn*). A serenata for three voices by a Giovanni Antonio Costa of Pavia was printed in 1701. A recitative and aria, *Che interi mai*, for two voices and continuo (in *D-DI*) may be by him.

## Costa, Dalmiro

(b Montevideo, 7 May 1836; d Buenos Aires, 9 Aug 1901). Uruguayan pianist and composer. He was the foremost figure of the first generation of learned Uruguayan composers, which flourished in the last quarter of the 19th century. Although he is known to have studied the piano with the Argentine émigrés Remigo Navarro (before 1839) and Roque Rivero (before 1843), as a pianist he was mostly self-taught. His first recorded public appearance was when he was four years old, and he later played for Thalberg while the latter was touring South America. Most of Costa's compositions were written after 1856 and published in the 1870s; dance rhythms, including the polka,

mazurka, waltz and habanera, are prominent in many works. The Dalmiro Costa Collection at the Uruguayan Museo Histórico Nacional also includes theatre music and orchestral parts for the piano waltz *Nubes que pasan*.

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LEONARDO MANZINO

## Costa, Geronimo Maria

(b Geroa, 1655). Italian composer, to whom some of the operas of Giovanni Maria Costa have been attributed. See [Costa \(ii\)](#), (3).

## Costa, Helena Sá e.

Portuguese pianist, daughter of Luis Costa. See [Costa \(i\)](#), (18).

## Costa, Lelio.

Italian harpist. See [Costa \(ii\)](#), introduction.

## Costa, Leonilde Moreira Sá e.

Portuguese pianist, wife of Luis Costa. See [Costa \(i\)](#), (18).

## Costa, Madalena Sá e.

Portuguese cellist, daughter of Luis Costa; see [Costa \(i\)](#), (18).

## Costa, Sir Michael (Andrew Agnus) [Michele Andrea Agniello]

(b Naples, 4 Feb 1808; d Hove, 29 April 1884). British conductor and composer of Italian birth. His teachers included Niccolò Zingarelli and the castrato Girolamo Crescentino. While he was still a student four of his operas and a cantata were performed in Naples. In autumn 1829 Zingarelli sent Costa to Birmingham to direct his cantata on *Isaiah xii*, but in the event Costa only sang in it.

Costa made England his home for the following half-century, and rapidly became the director of London's leading musical organizations through a combination of technical skill, a dominant personality and favourable circumstances. In 1830, as *maestro al cembalo* at the King's Theatre, he encountered the customary divided leadership, the orchestra being 'presided

over' by a pianist and 'led' by a violinist. His grand ballet *Kenilworth* was produced at the theatre in 1831 and in the following year he became director of music. At this time he probably introduced authoritative conducting with a baton and by 1833 he was both director and conductor of the Italian opera at the King's Theatre. The press almost immediately praised the discipline and ensemble of his baton-conducted band and hailed the improved standard of the orchestral playing (deplored a few years previously by Spohr, Fétis and Meyerbeer). Chorley wrote in 1840, 'Since the day when Signor Costa took up the baton its orchestra steadily improved under his discipline, intelligence, and resolution to be content with nothing short of the best'. Costa continued to compose, but despite Chorley's critical praise, his compositions found no widespread favour with the public. Rossini's judgment in 1856 speaks for itself: 'Good old Costa has sent me an oratorio score and a Stilton cheese; the cheese was very fine'. *Malek Adel*, his most successful opera, contains no innovatory music whatsoever. The score is vigorous and noisy, but exhibits a lack of melodic inspiration (an unusual defect in an Italian composer). The one number touched by genuine emotion is Mathilde's preghiera 'Tu mi creasti l'anima', which could pass for Donizetti.

When he resigned from the theatre (now Her Majesty's) in 1846, Costa took 53 of its 80-member orchestra with him and founded the Royal Italian Opera in the following year at the newly renovated Covent Garden Theatre. In 1846 he also accepted the conductorship of the Philharmonic Society, stipulating absolute control over the orchestra. Critical praise was high; in 1848 Davison wrote, 'In speaking of the orchestra of the Royal Italian Opera, we take off our critical hat, and make low obeisance ... it is almost unnecessary to add that it will be the finest orchestra in the world, without making any exception whatever'. By the end of his career, however, his tastes had become obsolete; Shaw put it neatly: 'Costa ... allowed the opera to die in his grasp whilst it was renewing its youth and strength all over Germany'.

Yet for London, Costa's discipline was unprecedented, particularly when exerted over the larger choral and orchestral forces and over details of theatrical production. He would not tolerate the system of orchestral deputies, his personal manner was precise and punctual, and contemporary accounts frequently refer to him as a disciplinarian and even as 'despotic'. He was generally respected by his players, however. His technique was thoughtful and level-headed (see illustration), without either the technical ineptness of his contemporaries Bishop, Smart, Balfe and Benedict, or the extrovert flamboyance of the showman-conductor Louis Jullien. His tempos were often said to be fast in symphonic music, and his rhythms were perhaps somewhat metronomic, too calculated and without the necessary sense of improvisation. Though many of the subtleties of the highest kind of music were beyond his reach, he never failed to realize the general effect of the compositions he directed, and Meyerbeer, whose music for the 1862 exhibition he conducted, called him 'the greatest *chef d'orchestre* in the world'.

Costa continued to conduct the Philharmonic Society until 1854, when he was succeeded for one uneasy season by Wagner. He remained at Covent Garden until a dispute with the manager Frederick Gye in 1868. He then returned to his old theatre, Her Majesty's in the Haymarket, and, from 1871 until its amalgamation with the Covent Garden company ten years later, was its musical director, working with the impresario Henry Mapleson. Costa also

made a nationwide reputation as a conductor of oratorio. As conductor of the Sacred Harmonic Society from 1848 until its dissolution in 1882, he directed the first years of the mammoth triennial Handel Festivals at the Crystal Palace from 1847 to 1880, including the centenary festival. He also conducted other provincial choral festivals; Bradford (1853), Leeds (1874) and the Birmingham Festival from 1849 to 1882. For them he wrote his most widely performed works, the oratorios *Eli* and *Naaman*. He received many awards in England and abroad, and was knighted in 1869.

## WORKS

Ops: *Il delitto punito* (2), Naples, Conservatorio, 1826; *Il sospetto funesto* (3), Naples, Conservatorio, 1827; *Il carcere d'Ildegonda* (D. Gilardoni), Naples, Nuovo, 1827; *Malvina* (2, G. Schmidt), Naples, S Carlo, Jan 1829, rev. as *Malek Adel* (os, 3, C. Pepoli, after S. Cottin: *Mathilde*), Paris, Italien, 14 Jan 1837, vs (1837); *Don Carlos* (3, L. Tarantini), London, Her Majesty's, 29 June 1844, vs (1844)

Ballets: *Kenilworth*, London, King's Theatre, 1831, excerpts (?1831); *Une heure à Naples*, London, King's Theatre, 1832, excerpts (?1833); *Alma, ou La fille de feu* (M. Deshayes), London, Her Majesty's, 23 June 1842, excerpts (1854); *Faust* (3, J. Perrot), Milan, Scala, 12 Feb 1848

Choral: *L'immagine* (cant.), 1825; *Dixit Dominus*, c1827; 4 masses, no.4 c1827; *La passione* (orat), c1827; *Eli* (orat, W. Bartholomew), Birmingham, 1855 (1856); *The Dream* (serenata, Bartholomew), Birmingham, 1858 (1865); *Naaman* (orat, Bartholomew), Birmingham, 1864 (1866); *All honour to the King!* (hymn, D.R. de Fontanier), ded. King Wilhelm of Prussia (1870); 4 anthems

Other vocal: c30 songs, It. and Eng., many pubd; duets, trios, qts incl. *Ecco quel fiero istante* (P. Metastasio), canonic qt, 1833 (1833); 1 qnt

Inst: 3 syms., marches, addl accompaniments, orch, etc.; marches etc., pf

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*DNB* (J.A. Fuller Maitland)

*Pazdírek*H

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**H. Raynor**: *Music and Society since 1815* (London, 1976)

**C. Ehrlich**: *First Philharmonic: a History of the Royal Philharmonic Society* (Oxford and New York, 1995)

## Costa, Sequeira

(*b* Luanda, Angola, 28 July 1929). Portuguese pianist. He showed exceptional talent in early childhood and at the age of eight moved to Lisbon for study with Joseph Vianna da Motta, a pupil of Liszt and Bülow. After Vianna da Motta's death in 1948, Sequeira worked with Liszt's pupil Mark Hambourg in London, Jacques Février and Marguerite Long in Paris and Edwin Fischer in Switzerland. His international career was launched when he took the grand prix at the Marguerite Long-Jacques Thibaud Competition in Paris. He subsequently moved to the USA where he became a professor at the University of Kansas. Sequeira has made a number of recordings, including the complete concertos of Rachmaninoff, and tours regularly, returning annually to Portugal, where he founded the Vianna da Motta International Piano Competition in 1957. His pupils include his stepson Artur Pizarro.

JEREMY SIEPMANN

## Costa, Vitorino José da.

See [Costa \(i\)](#), (8).

## Costa e Faria, Luiz Calixto da.

See [Costa \(i\)](#), (5).

## Costa e Silva, Francisco da.

See [Costa \(i\)](#), (7).

## Costa e Silva, José da.

See [Costa \(i\)](#), (16).

## Costallat.

French firm of music publishers. It began in Paris in 1880 when Costallat (*d* 1901) went into partnership with William Enoch. Enoch Frères & Costallat were the sole agents in France for the German music publishers Litolff. In 1895 Costallat set up on his own in the rue de la Chaussée-d'Antin, and in 1898 he acquired the publishing house of Richault. When Costallat died his son-in-law Lucien de Lacour (*d* 1950) took over the business. It published many of the works of Berlioz and Alkan, and became the sole agent in France for Breitkopf & Härtel. Music is still published under the Costallat imprint, including the series Collection Archives de la Musique Instrumentale and some important wind music, but the main catalogue has been taken over by the firm of Billaudot. The Costallat firm founded the Erato record company, which later became independent.

## Costantini, Alessandro

(*b* Staffolo, nr Ancona, in or before 1581; *d* Rome, 21 Oct 1657). Italian organist and composer, brother of Fabio Costantini, uncle of Vincenzo Albrici. He studied with G.B. Nanino in Rome and remained there for many years: after a brief period as organist at S Maria in Trastevere (from January to September 1602), he substituted for Pasquini at S Pietro in 1608, and at the same period was responsible for festal music at S Giacomo degli Sciaconi. He became *maestro di cappella* of S Giovanni dei Fiorentini (1604–16), the Collegio Germanico (1620–21) and the Seminario Romano (1622–7); he was paid as organist at S Luigi dei Francesi in March 1621. He was described as ‘Cavalier’ in his brother’s anthology of 1622. Between 1621 and 1628 he was organist at S Maria Maggiore, though he was granted leave of absence, probably to serve the Este household, in 1622. In 1629 he was organist and from 1630 to 1632 *maestro di cappella* of the Santa Casa, Loreto. He was assistant organist to Frescobaldi at S Pietro, Rome, from 1634 to 1637 and succeeded him as principal organist in 1643, the year in which he finally left the service of S Maria Maggiore, having been there for a second term since March 1635; he held this post until his death. In 1651 he was elected ‘guardiano’ of the organists in the Congregazione dei Musici di Roma. His compositions are mainly in the concertato style and show a distinct preference for duets and dialogues. His motets of 1616 demonstrate a competent handling of the few-voice style which flourished in Rome from the turn of the century.

### WORKS

#### sacred

Motecta ... liber primus, 1–3vv, bc (Rome, 1616); 1 ed. in *Musica divina*, i/2 (Regensburg, 1855)

13 motets, 1614<sup>3</sup>, 1615<sup>1</sup>, 1616<sup>1</sup>, 1618<sup>3</sup>, 1620<sup>1</sup>, 1621<sup>1</sup>, 1621<sup>3</sup>, 1639<sup>2</sup>; 1 ed. in *Canticum vetus*, xi (Mainz, 1936); 1 ed. in *Musica divina*, i/2 (Regensburg, 1855)

3 pieces each in F. Costantini: *Salmi, Magnificat et motetti*, op.6 (Orvieto, 1621), and *Salmi, himni et Magnificat*, op.11 (Venice, 1630)

#### secular

Componimenti musicali ... op.3 (Rome, 1626)

14 works, 1621<sup>14</sup> (1 ed. in AML, v (n.d.)), 1621<sup>15</sup>, 1622<sup>10</sup>, 1622<sup>11</sup>

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## Costantini, Fabio

(*b* Staffolo, nr Ancona, c1570–75; *d* ?Tivoli, in or after June 1644). Italian music editor, composer and singer, brother of Alessandro Costantini and uncle of Vincenzo Albrici. He served the Bishop of Aquila as a musician from boyhood and sang treble under Palestrina at S Pietro, Rome, where he remained as a tenor until 31 July 1610, having served as a singer at S Luigi dei Francesi in the middle of the decade. In 1610 and 1616 he directed festival music at S Giacomo degli Incurabili. He was *maestro di cappella* of Orvieto Cathedral from 1610 to 1614 and may have been in Naples when his op.2 was published there in 1615. By then he was in the service of Cardinal Aldobrandini, on whose recommendation he was made *maestro di cappella* of S Maria in Trastevere, a post he held from October 1615 to some time before May 1618. He seems briefly to have held a similar post at S Maria Maggiore, Tivoli, in 1616. From 1618 to 1622 he was again *maestro di cappella* at Orvieto, where he published his books of secular music; he dedicated the second to Cardinal Crescentio, Bishop of Orvieto, in whose rooms he had already performed some of the pieces. Between 1622 and 1625 he again appears to have been at Tivoli, and during the period 1625–6 he was *maestro di cappella* of the Santa Casa, Loreto. His letter of 26 September 1629 to Carlo Barberini shows that he became *maestro* of Ferrara Cathedral in 1628; according to his op.11 title-page he held a similar post at the Compagnia del SS Rosario, Ancona, in 1630. The dedication of op.12 reveals that he had been at Ancona before (?1626–8) and that by 1634 he was serving Cardinal Pallotta at Ferrara. After a two-month return to S Maria in Trastevere (February and March), he was elected *maestro* of Rieti Cathedral in March 1635, but served for only four months, if at all. In his op.13 (1639) he is described as a citizen of Orvieto and as a 'conservatore' of the town; he had held the post of *maestro* at the cathedral once again from 1636. He was *maestro di cappella* at Tivoli from November 1642 to June 1644, but provided music at Rieti for the feast of the Assumption in 1643.

Costantini's anthologies were an important medium for the dissemination of early 17th-century Roman music. The sacred books were of two main types: polyphonic (and some concertato) psalms and related vespers music (six books, 1614–39), and concertato motets (four books, 1616–34, one lost); all are provided with continuo. As a composer he preferred the concertato style: he wrote nearly all of the pieces in his op.13 and at least 13 secular pieces for one to four voices. His secular music includes a number of strophic variations (a typically Roman form by this time), and his motets are also typically Roman, combining a *prima pratica* sense of line with bold ornamentation in the individual voices. The index of his 1621 anthology describes Palestrina as 'Padre della Musica', acknowledging Costantini's own stylistic roots.

### EDITIONS

works in brackets are by Costantini

Selectae cantiones, 8vv, bc (Rome, 1614<sup>3</sup>) [2 motets]; rev. as Sacrae cantiones (Antwerp, 1621<sup>1</sup>)

Raccolta de' salmi, 8vv, op.2 (Naples, 1615<sup>1</sup>) [1 ps]

Selectae cantiones ... liber primus, 2–4vv, op.3 (Rome, 1616<sup>1</sup>) [2 motets]; 1 ed. in Musica divina, i/2 (Regensburg, 1855)

Scelta di motetti ... libro secondo, 2–5vv, op.4 (Rome, 1618<sup>3</sup>) [4 motets]; 1 ed. in Musica divina, i/2 (Regensburg, 1855)

Scelta de salmi, Magnificat, Antifone ... et Litaniae della Madonna, 8vv, bc, op.2 [recte op.5] (Orvieto, 1620<sup>1</sup>) [1 antiphon and 1 psalm]

Salmi, Magnificat et motetti, 6vv [bc], op.6 (Orvieto, 1621) [1 psalm and 1 motet]; see Wessely-Kropik

Ghirlandetta amorosa, arie, madrigali, e sonetti ... libro primo, 1–4vv, op.7 (Orvieto, 1621<sup>14</sup>) [8 works]; probably identical with *Le condotte amorse* (Orvieto, 1621), cited in Fétis

L'aurata Cintia armonica, arie madrigali, dialogi, e villanelle ... libro secondo, 1–4vv, op.8 (Orvieto, 1622<sup>10</sup>) [5 works]

Motetti ... libro terzo, ?op.9/10, lost

Salmi, hinni et Magnificat concertati, 8vv, bc, op.11 (Venice, 1630) [5 psalms, 1 hymn and 1 Magnificat]; see Münster

Motetti ... libro quarto, 1–5vv, op.12 (Venice, 1634<sup>1</sup>) [23 motets]

Salmi, Magnificat e motetti ... libro sesto de salmi, 8vv, bc, op.13 (Orvieto, 1639<sup>2</sup>) [2 psalms and 2 motets]

## WORKS

Litany, 8vv, 1626<sup>3</sup>

Miscellanea di composizioni diverse (canzoni, madrigals, canons, dances), I-Nc

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*Eitner*Q

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# Costanzi, Giovanni Battista

## [Giovannino del Violoncello, Giovannino da Roma]

(b Rome, 3 Sept 1704; d Rome, 5 March 1778). Italian composer and cellist. He was probably a pupil of G.L. Lulier. He entered the employ of Cardinal Pietro Ottoboni in Rome in 1721, serving first as *aiuto da camera* and then in 1737 as *capo d'istromenti* in succession to Corelli. After the brilliant success of his opera *Carlo Magno* in 1729, he was appointed, through Cardinal Ottoboni's patronage, to a number of the most important posts of *maestro di cappella* in Rome: at S Luigi dei Francesi in 1729, at S Lorenzo in Damaso (the cardinal's titular church) in 1731, at S Marco and S Maria in Vallicella (in succession to G.O. Pitoni) in 1743, and at S Pietro (Cappella Giulia) in 1755. His growing reputation as an instrumentalist and composer brought him a succession of honours, among them the presidency of the Congregazione di S Cecilia in Rome in 1740, 1754 and 1769. Boccherini reportedly studied under him in 1757.

Costanzi was among the most prolific composers of the 18th century but only a part of his output has survived. To judge from what remains, secular dramatic works predominated until about 1740, but later he concentrated on religious music. His historical significance, however, lies in his instrumental compositions. In form, his works for cello closely follow the succession of movements found in the *sonata da chiesa*, but they also occasionally borrow certain types of movement from the *sonata da camera*. Passages in his compositions requiring brilliant execution suggest that he was a virtuoso cellist. According to Grétry he was one of the best-loved church composers in Rome.

### WORKS

#### oratorios and sacred canatas

Per la festività del S Natale (P. Metastasio), Rome, 1727

S Pietro vescovo d'Alessandria, Rome, Chiesa Nuovo, 3 April 1746, *D-Bsb* (as S Pietro Alessandrino)

Gioas re di Giuda (Metastasio), Rome, 1748

La morte d'Abel (Metastasio), Rome, 1758

S Elena al Calvario (Metastasio), Macerata, 1758

Oratorio, 6vv, *I-Rvat*

Cantata per il SS Natale, 24 Dec 1723, *GB-Lbl\**

c20 other orats and cants., mostly perf. Rome, 1722–58, music lost

#### other sacred

21 masses, 1730–68, *D-WD*, *I-Rvat*; 7 Ky, Gl, *D-WD*; 3 Mag, *I-Rvat*; TeD, 8vv, bc, *F-Pn*; Miserere, 4vv, *I-Rvat*; Salve regina, 4vv, bc, *Nc*; 2 Dixit Dominus, 1 for 8vv, *GB-Lbl*, 1 for 8vv, bc, *I-Rvat\**; 2 Lamentations, *A-Wn*, *F-Pn*; lube Domine, *GB-Lbl\**; Passion, *I-Rvat*; other liturgical works, hymns, motets, *A-Wn*, *D-MÜs*, *GB-Lbl*, *I-Nc*, *Rvat*

#### operas and secular cantatas

### all performed in Rome; music lost unless source given

L'amor generoso, Capranica, 7 Jan 1727, arias *US-NH*

Rosmene, Pace, 8 Jan 1729, arias *GB-Cfm, I-Rc*

Carlo Magno (P. Ottoboni), Cancelleria, 1729, *F-Pn*; lib *I-Rvat*

L'Eupatra, Valle, 3 Jan 1730, arias *Rc*

Il trionfo della Pace, Residenza del Duca di Saint'Aignon, 25 Aug 1739

Il Vesuvio, Residenza del Cardinale Trojano Acquaviva d'Aragona, 24 Nov 1741

L'asilo della Virtù, 20 Jan 1744

La speranza della terra, 24 Nov 1744

L'Iride, 24 Nov 1745

Enea in Cuma, 21 Jan 1746

Intermezzi in musica (G. Palladio), Rome, carn. 1746

Amor prigioniero, Palazzo Colonna, 18 June 1752

Arias for Sarro's *La Partenope*, Tordinona, 13 Feb 1734, 1 aria *Rc*; act 2 of *La Flora*, 14 Feb 1734

Cant., 3vv, vns, tpts, hns, obs, Cardinal Acquaviva d'Aragona, 1743, *GB-Lbl*; c5 other cants.

### instrumental

Vc Conc., *D-WD*; 5 sinfonie, vc, orch, *WD*; 2 sonatas, vc, bc, *Bsb, WD*; Sonata, 2 vc, *S-Uu*

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HANS JOACHIM MARX

## Costanzo, Fabrizio

(*b* probably Naples; *fl* 1627). Italian composer and ?guitarist. His only known work *Fior novello: libro primo di concerti di diverse sonate, cinfonie, e correnti* (Bologna, 1627; 6 ed. in Hudson), was the first of several guitar tablatures printed in Bologna. The book contains pieces in the *battute* style for four guitars of three different sizes: a bass guitar, two medium guitars tuned a major 2nd and a major 3rd above the bass, and a small guitar tuned a perfect 5th above the bass. The pieces are transposed accordingly so that the four guitars can play in ensemble.

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GARY R. BOYE

## Costa Rica

, Republic of (Sp. República de Costa Rica).

Country in central America. It is bordered by Nicaragua to the north, by Panama to the south-east, by the Caribbean Sea to the east and by the Pacific Ocean to the south and west.

I. Art music

II. Traditional music

BERNAL FLORES ZELLER (I), LAURA CERVANTES GAMBOA (II)

Costa Rica

### I. Art music

'Costa Rican music is a white man's music, and of all Latin American countries is the least influenced by either the Indian or the Negro culture' (Slonimsky, 1945). The recorded history of music in Costa Rica begins in 1845, when the Dirección General de Bandas was organized by the Guatemalan musician José Martínez; Martínez was succeeded on his death in 1852 by Manuel María Gutiérrez (1829–87), composer of the national anthem (1852), who was succeeded by Rafael Chávez Torres (1839–1907). These last two composers wrote marches, mazurkas, waltzes and similar pieces for band. Chávez Torres was followed by the Belgian Jean Loots (1872–1929), who organized the first, short-lived symphony orchestra (1926–7). In 1965 German Alvarado (*b* 1928), a later Director General de Bandas, founded a symphony orchestra in Heredia. Bands, one in each province, traditionally give weekly concerts in parks, and also participate in some church and government functions.

Music in public schools was reorganized in 1888 by the Spaniard José Campabadal (1849–1905). Musical education at higher levels was available at the Escuela Nacional de Música (1890–94) and the Escuela de Música S Cecilia (1894–1956). The Conservatorio Nacional de Música was founded in 1942 under the direction of Guillermo Aguilar Machado (1905–65), a Brussels-trained pianist; in 1944 it became part of the Universidad de Costa Rica, in 1972 it was renamed Escuela de Artes Musicales, and in 1976 a new building was opened for it on the university campus. The Conservatorio Castella, founded in 1953 by Arnoldo Herrera (*b* 1916), provides education for artistically talented children, and has given a start to many professional musicians. Other centres of musical training include the Universidad Nacional de Heredia, the private Universidad Autónoma de Centroamérica and the Costa Rica National SO, which has had a youth programme and youth orchestra since 1971.

The Orquesta Sinfónica Nacional (Costa Rica National SO) was founded in 1940, with state support, by Hugo Mariani (1899–1965), an Italian violinist

and conductor. Before then Costa Rican composers wrote for the bands; subsequently there was the opportunity to write symphonies, concertos etc. The operatic tradition is of longer standing. The Teatro Mora in San José, built in 1850, housed visiting companies, who sometimes used local singers and musicians, thus laying the ground for the Teatro Nacional (1897), one of the oldest in Latin America, financed by coffee growers through a voluntary tax.

Outside the band world, the first important composers were Alejandro Monestel and Julio Fonseca (1885–1950), the two founder teachers of composition at the Conservatorio Nacional, both of whom, like Aguilar Machado, had trained at the Brussels Conservatory. Monestel was active as an organist and composer in New York for many years between his stints at the Escuela de S Cecilia and the Conservatorio Nacional. He wrote in a somewhat Wagnerian style, his works including 14 masses, a cycle of five cantatas on the life of Christ, orchestral, chamber, organ and piano music. Fonseca covered the same genres (five masses, two cantatas) but showed rather some impressionist influence. He also wrote two of the earliest important stage works in Costa Rica: the operetta *Money is Not All* and *Caperucita encarnada* (1916), a children's play with music.

In the next generation, Julio Mata (1899–1969) had a diverse career as Director General de Bandas, teacher and composer of concert music, school songs and theatre pieces (the operetta *Rosas de Norgaria*, 1937; the zarzuela *Toyupán*, 1938). The works of his contemporary Alcides Prado (1900–80) include the zarzuela *Milagro de Amor* (1955) and the opera *María* (1976). Among the following generation are Ricardo Ulloa (b 1928), Rocío Sanz (1933–93), Bernal Flores (b 1937) and Benjamín Gutiérrez (b 1937). Rocío Sanz studied in the USA, Mexico (where she later settled) and the USSR. Gutiérrez's works, in a contemporary neo-Romantic style, include three operas (*Marianela*, 1957; *El regalo de los reyes*, 1961; *El pájaro del crepúsculo*, 1982) and several concertos. Flores, who composes in an atonal style based on the Hanson system of harmonic analysis, has written one opera (*The Land of Heart's Desire*, 1964, after Yeats) as well as orchestral music. The compositions of Jorge Luis Acevedo (b 1943), an ethnomusicologist, are based on his research in Costa Rica. Younger composers, wielding a range of contemporary techniques, include Mario Alfagüell (b 1948), Luis Diego Herra (b 1952) and William Porrás (b 1956).

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[Costa Rica](#)

## II. Traditional music

Costa Rican traditional music consists mainly of Hispanic-derived traditions, though Afro-Caribbean and indigenous traditions are also present. Only 2% of Costa Rica's current population of approximately four million are of African descent, and less than 1% are Amerindian. African influence can be traced in both the rhythmic structures of many genres and in the rise of particular instruments. However, Iberian polyphony in parallel 3rds, Hispanic melodies and Western harmony predominate in most Costa Rican traditional music. The influence of indigenous music has rarely extended to other national groups or to art music composers.

1. Amerindian peoples.
2. Criollo and mestizo music.
3. Afro-Caribbean music.
4. Popular and urban music.

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#### 1. Amerindian peoples.

Although Costa Rica was occupied by Mesoamerican and lower Central American cultures, only six groups remain belonging to the Chibchan language stock: the Bribri, the Cabécar, the Guatuso, the Guaimí, the Boruca and the Térraba. These groups display diverse levels of acculturation, but it is possible to study certain aspects of their traditional culture and music. Estimates of the current indigenous population vary from 20,000 to approximately 34,000 representing about 1% or less of the total Costa Rican population.

##### (i) Talamancan Indians (Bribri and Cabécar).

There are approximately 9000 Cabécar and 12,000 Bribri living in the south-east. Because of their cultural similarities and since their territories are spread at both sides of the Talamanca mountains, both groups are often referred to as the Talamancan Indians. They exhibit a striking similarity in musical repertoires and styles, although names and song texts may be in the group's own languages. Bribri terminology is used here.

Contemporary Talamancan music is strictly vocal, consisting of monophonic, hemitonic and syllabic singing, with oscillating and arc-shaped melodies. A distinction between *si wa' a* ('in the air') and *ajko ki* ('on the mouth') genres can be made. All *si wa' a* chants use ritual speech, differing greatly from everyday language, and are performed only by shamans. Three types of chant are known: those performed by the *awápa* (medicine shamans) for healing, hunting, witchcraft and house inaugurations, chants for funerary rites performed by the *stsokölpá* (funerary shamans) and the chants performed by the *úsékölpá* (priests) for dealing with collective problems such as wars and natural disasters. All are syllabic, strophic and monophonic; only the funerary chants are accompanied with rattles. Most are tritonic and tetratonic, some pentatonic, usually with oscillating melodies. The tempo is generally very slow; in funerary dances it can be accelerated. Currently, only the *awápa* chants are practised.

There is a strong gender division for the performance of the *ajko ki* song genres. Women's songs are in Bribri or Cabécar; vernacular language in music may only be used by women. These songs include several types of *kan■ stse* (work songs) and *alála ajkon■ ie* (songs for children); in addition, women may occasionally compose new songs on free themes, generally romantic anecdotes. All are monophonic and without accompaniment. The melodies of women's songs are the richest of Talamancan music: scales are pentatonic, tetratonic and occasionally larger, while the pitch ranges are the widest found in Talamancan music. Although women have more access to music than men, they always sing for daily activities which are not intended as public occasions and are listened to only by children, other women working together, or casual and closely related listeners.

Men's songs include *dule* songs for entertainment, and songs for *bùl* dances which correspond to two choreographic structures: one in a circle and the other in a row. Both men and women dance together singing nonsensical refrains in a responsorial style with a male leader. The *dule* songs and the *bùl* dance songs, which are performed in broken Téribe, require some formal training and currently only a few men can sing them. The mostly tritonic melodies are very simple. Only the *dule* songs, which have practically disappeared, had drum accompaniment. Men also used to sing work songs, from which derives the practice of shouting patterns of two high and low tones during heavy-duty collective work.

## **(ii) Guatuso Indians.**

There are approximately 1000 Guatuso in the north. According to A. Constenla Umaña (1993) they group the chanted and recited genres together as *mauláca maráma* which include *porá maráma* (curing and sorcery formulas), *majuáqui urújecá maráma* (spiritual strengthening formulas) and *poréteca maráma* (songs). The curing and sorcery formulas are chanted in a recitative-like style. The spiritual strengthening formulas are mostly recited with the exception of a single chant; the ritual speech used in them is almost impossible to translate. The *poréteca maráma* comprise the most melodically diverse songs with ranges of three or four to six notes. Within these, *turrúcu lh'írreca maráma* (lovers' songs) are the most common and are used for dancing. These songs are the sole property of the individual composers; no one else can sing them without permission. They can be accompanied by a

single-headed drum (up to 70cm tall) which is usually played by the singer to the beat of the dance steps. The interior of the traditional drums is hourglass-shaped; they are made by burning the interior of a cedar trunk from both sides. The wood type and the shape give these drums a very rich timbre. The choreography consists of a row of mixed female and male dancers holding hands and stepping forwards and backwards. A single dancer with or without a drum can also perform his or her song. The topics of these songs are anecdotal in nature, relating amorous adventures and misfortunes, often with explicit sexual content.

Only two exclusively instrumental practices are known among the Guatuso. A free aerophone consisting of a small board attached to a string was used in the past by mostly female diviners as an oracle to consult the goddess Lhafára. Several types of reed whistle are built and used on the occasion of a death, and played by children to inform the dead that they have died; the whistles are then discarded.

### **(iii) Guaimí Indians.**

Approximately 5000 Guaimí live in the south of the country. Their musical repertory includes entertainment songs, traditional dances, the *balsería* ritual game and, since the 1960s, songs of the *Mamachí* cult, which is based on Catholic tradition. Entertainment songs (usually pentatonic, with arc-shaped and descending melodic lines) are mostly performed by women. The song texts of traditional dances, in broken Bocotá, are sung with wide vibrato, a practice exclusive to this genre. Most of the melodies are based on only two notes and can be accompanied with rattles.

The *balsería* has been described as a game, but in its more general social function it is actually a ritual contest between dominant social groups. Important rich men challenge each other, each gathering a team; the whole community prepares for a big festivity in which a game consisting of throwing balsa poles to the feet of the opponent is played. Most music performances occur while people are on their way to the contest and during the activities preceding the game. Besides solo songs and duets performed mostly by males, several instruments are played: gourd ocarinas, flutes, whistles, cow horn, rattles and turtle-shells (Velásquez and Brandt, 1979, pp.36–7). The musical structure is very free and sometimes the instruments follow independent melodies. *Balsería* music is not a genre but rather combines several musical genres. It is practically extinct among the Costa Rican Guaimí and is a dying tradition among the Panamanian Guaimí.

The *Mamachí* ('Little Mother') cult was founded in Panama by María Adelia Atencio, who received a message from God and the Virgin Mary to save the Guaimí. There are solo performances by the religious leader and chants in a responsorial style between leader and chorus which recall the Catholic litanies. Some Guaimí songs also have responsorial texture between two voices. The *Mamachí* cult is a strong practice both in Costa Rica and Panama which requires more in-depth study.

### **(iv) Boruca and Térraba Indians.**

The Boruca and the Térraba are located in contiguous territories in the south. There are approximately 5000 Boruca and 1200 Térraba. Their languages are

fast becoming extinct. The Boruca practise two important annual festivities involving music: the *fiesta de los diablitos* and the *fiesta de los negritos*. Little survives of other musical activities. Only six Boruca songs (mostly cradle songs) and 12 Térraba songs (composed on personal anecdotes and other subjects) are known. Texts of several of these songs, as well as other indigenous song texts, are compiled and analysed in A. Constenla Umaña (1996).

The *fiesta de los diablitos* is usually from 28 December to 2 January but can last longer. As a dramatic representation, ritual game or festival, it recalls the battles between Indians (the devils) and Spaniards (symbolized by a bull) in which the Indians win. Although the whole community participate, only men play as *diablitos*. The *diablitos* run through the town for several days, 'stealing' ready-prepared food and corn beer from the houses. They constantly play reed whistles or plastic recorders and small double-head drums in a random manner. A bull horn or a conch-shell is played only by the *diablo mayor* (major devil). The festivity ends with the symbolic killing of the bull, a person inside a wooden frame covered with cloth and wearing a bull mask.

The *fiesta de los negritos* is performed from 6 to 8 December, coinciding with the Catholic feast of *La Virgen de la Purísima Concepción*. Some men dress in the skins of animals and dance around a man holding a wooden mule head, painting their faces with soot or black shoe polish. Plastic recorders (which have replaced traditional reed whistles in both festivals) are played at random. In both feasts there are performances with non-indigenous instruments such as accordions, guitars and violins accompanying popular dances. The Térraba also had a festivity involving music called the *fiesta de la vaquita* (Cow Feast) performed on 4 October for their patron saint, St Francis, which disappeared during the 1960s.

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## 2. Criollo and mestizo music.

Hispanic-derived oral traditions in Costa Rica are based mainly on *romances* (Spanish ballads; ex.1), *coplas* (quatrains), both recited and sung, and *retailas* (long and fast recited narrations). *Coplas*, *décimas* (ten-line stanzas) and *sestillas* (six-line stanzas) are best preserved in children's songs, in songs from the province of Guanacaste and the Valle Central region and in religious music related to Catholic festivals. The practice of these Hispanic-derived traditions in daily life is fast disappearing, with the exceptions of religious music and children's songs. Some of the *romance* texts for children's songs maintain clear similarities with the Spanish originals, many dating from the Middle Ages. The melodies are strophic, rhythmically simple and diatonic. Some of these children's songs are round dances and choreographed plays. The music group Cantares has a long history of collecting and performing arrangements of Costa Rican *romances* and other musical traditions, collected mainly in the Valle Central area by themselves and by the well-known folklorist Emilia Prieto (1902–86). The composer and performer Lencho Salazar also deserves mention for his long-term commitment to the promotion of folk music from the Valle Central and other areas.



The Spanish guitar is found all over the country in several types of ensembles. The *mandolina* was traditionally used mostly in the south but is still used in *rondalla (tuna)* ensembles and occasionally together with guitar ensembles. Keyboard and button accordions are also used to accompany folksongs of Hispanic influence related to daily life, in *rondalla* ensembles and in Catholic religious songs.

The two best-known traditional music styles are the *parrandera* and the *pasillo*. Both show the hemiola rhythmic ambivalence, a Hispanic-African trait found throughout Latin America. Spaniards brought African slaves, but Afro-Caribbean musical influence in Costa Rica has also come from Cuba via Mexico, from countries such as Colombia and Venezuela and from Jamaican immigrants who went to the province of Limón in the 19th century.

*Parrandera* means music for *parrandas* (parties); it has sometimes been called *punto* and *son*, but is very different from the Cuban forms. The *parrandera* is very fast and joyful, and can be purely instrumental or a dance-song. The musical ensemble varies from marimba (xylophone with resonators), guitars and sometimes a bass drum with cymbals, to small brass wind bands called *cimarronas*. Apart from the fast hemiola rhythm, a *parrandera* can include a slow *danza*-style tempo in 2/4. This combination of *parrandera* with *danza* is sometimes called *contradanza* by trained musicians, but traditional musicians classify this mixture as a *parrandera*.

The *pasillo* is a waltz form, similar to the Colombian genre of the same name. In the central regions a slow, vocal and instrumental interpretation of *pasillo* is the most popular, and akin to the taste of the middle and upper classes, whereas a fast and usually strictly instrumental interpretation of *pasillo* is popular in Guanacaste. In general, folksongs from the central areas have a slow tempo and are mostly in 3/4 metre, accompanied by guitars alone. The *tambito* rhythm, in 6/8 and also with hemiola characteristics, is popular in guitar music from the Valle Central region.

The marimba is particularly associated with Guanacaste. There are both chromatic and diatonic marimbas in Costa Rica; formerly there were also *marimbas de arco* (marimba with a bowed wooden arc). The chromatic *marimba grande* (large marimba), from Guanacaste, with a total of 78 keys, has become a national symbol although diatonic marimbas are the most traditional. The *marimba en escuadra* is an ensemble consisting of one *marimba grande* and one *marimba tenor* with 57 keys. Other marimba

ensembles often include guitars, brass wind instruments such as trumpets and saxophones, snare and bass drums and cymbals. The *quijongo*, a musical bow with gourd resonator of African origin, used to accompany dances, is another instrument from Guanacaste; it is no longer played in daily life but is being revived through folkloric promotion.

It is common in music from Guanacaste to recite old or improvised *coplas* (quatrains) in the middle of a song or dance after interjecting '¡bomba!' ('bomb') to ask for a musical break for the recitation; these quatrains are called *bombas*. After the recitation, dancers and spectators shout '¡juyuyui bajura!' The traditional music from Guanacaste and the well-known national hymns and songs derived from it are considered Costa Rica's folk music *par excellence* in both official and popular discourses.

Costa Rican folk dances are clearly inspired by criollo adaptations of Spanish and European rhythms, dances and costumes, some of them including shoe-tapping and choreographic steps similar to those of the fandango, jota of Aragon, *paso doble*, polka, mazurka, minuet and waltz. Other Hispanic-derived rhythms found throughout Costa Rica are the habanera, other types of tango rhythms and boleros. Mexican *mariachi* and guitar trio ensembles playing bolero music with romantic lyrics are a significant presence in Costa Rica's musical scene.

The *turno* (fair) is an important tradition which is still practised throughout the country and provides a context for performances of traditional music. A *turno* is a street fair to raise money for local schools, church or other community development associations. These fairs are held during one or several weekends and are highlighted by funfair-style activities, traditional clown parades called *mascaradas*, horse shows and competitions, fireworks and consumption of traditional food. *Cimarronas* (small wind bands with percussion) always perform on these occasions. *Cimarronas* are traditional music ensembles found throughout the country, usually consisting of trumpets, trombones, saxophones, clarinets, snare and bass drums and cymbals. Sometimes transverse flutes, oboes, violins and accordions are added, depending on availability. This band music is associated with working-class social events; however, people from all classes recognize and enjoy *cimarrona* music as traditional music. The strictly instrumental repertory includes polkas, mazurkas, Spanish jotas and *paso dobles*, marches, valeses and the traditional *parrandera* from Guanacaste.

There are also brass bands with percussion sponsored by local government. These usually perform weekly *retretas* (evening concerts) and *recreos* (Sunday morning concerts). Their repertory includes traditional music similar to that of the *cimarronas* but with more military and symphonic music, national hymns, and even music from *zarzuelas* (Spanish operettas).

Popular religious music is fairly widespread with patron saint celebrations involving music throughout the year in almost every town. The Nativity cycle is the most important religious celebration since it brings together several strong Costa Rican traditions in which music performances have a central role. *Posadas* (visits to houses simulating the trip of Mary and Joseph) before Christmas Day and the Nativity prayers after Christmas until February 2 (Purification Day) are practised with deep devotion. The music ensemble consists primarily of voices with guitar accompaniment, sometimes with

violins, accordions, tambourines, drums and cymbals. The singing can be monophonic or based on parallel 3rds, with chorus and responsorial textures. *Romances* can also be found in songs of the Nativity cycle. Protestant religious music has been gaining importance since the 1970s.

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### **3. Afro-Caribbean music.**

African slaves were brought to Costa Rica in colonial times, but the current Costa Rican black population, concentrated in the south-eastern province of Limón, is descended mostly from Jamaican immigrants who came in the 1870s to build the railway from the Valle Central area to the Caribbean Sea. This population is the largest Costa Rican minority group but accounts for only about 2% of the total population. The Limón population also includes criollo and Amerindian peoples, Chinese, South Asians and Italians, making Limón the most culturally diverse province of Costa Rica. With the Afro-Caribbean population came three particular cultural characteristics: African-derived folklore, Protestant religious practices and a creole language based on Jamaican English called Mecatelio, currently in decline. Jamaican English is also spoken.

Protestant church hymns have always been important in the music of Limón, although Catholic church music is also strong. The Baha'i religion, which incorporates English and indigenous languages in its hymns, has also gained some importance. A syncretic religion combining African and Protestant beliefs, known as *pocomía*, was practised at the beginning of the 20th century and involved spirit possession through music.

The *cuadrilla*, a square dance of rural English origin, was formerly danced by Limón middle and upper classes, as well as minuets, waltzes and polkas. Recently the *cuadrilla* has been danced by folklore revival groups.

Carnival music and calypso remain the only traditions with some vitality, with both incorporating modern practices in order to survive. Formerly, calypso served as a means of improvised verbal competition between two singers. The lyrics can have humorous or sexual content, involve insults, political criticism, narrations of everyday life in the coast, and celebration of the Caribbean landscape. Traditionally, the singers accompanied themselves with a banjo which has mostly been replaced by the guitar. A different verbal and musical style of calypso for dancing is still practised. Because of the international diffusion of reggae music and the Rastafarian movement, the Limón calypso has regained importance and several young groups performing calypso have appeared not only in Limón but also in the capital and other parts of the country. For many years, the San José group Cantoamérica has promoted arrangements of calypsos from Limón with lyrics by traditional musicians.

The calypso ensemble can consist of banjo, guitar, güiro or maracas, bongos and conga-type drums as well as the typical one-string box bass from Limón called *quijongo limonense*, *bajo de caja* and *bajo limonense*, which is used not only for calypso but also for other music styles. It consists of a simple wooden box, open at the bottom or at one side. One end of a thick nylon string is attached to the centre of the upper side of the box and the other end to a long stick, which is placed by the player in a corner of the box (see

illustration). It is easily portable and its strong, low sound competes well with electronic instruments. This instrument has been incorporated into other types of ensemble in other regions.

Carnival, known in the entire country as *carnaval de Limón*, is celebrated on 12 October. The celebration of carnival started in 1949, inspired by *carnaval de Colón* in Panama. The major event is a parade and competition of *comparsas*, groups of parading dancers and percussion ensembles. These ensembles consist of drums such as the *bombo* (bass drum), snare drums of several sizes, timbales and conga-type drums as well as idiophones such as the cowbell, güiro, cymbals, rattles, claves and *sheki-sheki* (two joined cans with beads inside). Brass instruments, banjo and guitars are sometimes added. Afro-Caribbean polyrhythmic and syncopated structures are present but are not systematic. Some *comparsas* include children as dancers called (*mascotas*: 'pets'); there are also *comparsas* exclusively of children. Several *turnos* are held throughout the province and the carnival can last from three to five days. Big street concerts are organized and dance clubs are open almost all day long for the numerous visiting Costa Ricans and tourists. Some *comparsas* from Limón also participate in the San José carnival, mostly a parade of floats held during the last days of the year.

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#### **4. Popular and urban music.**

During the first two-thirds of the 20th century, the Costa Rican popular music scene was influenced by bolero, tango, big band music and several Mexican genres as well as visits from Caribbean and South American bands. National bands and composers followed these trends. Current processes of acculturation are reflected in the musical consumption of international rock, rap, jazz and Caribbean genres such as salsa, *merengue*, *cumbia*, reggae, calypso, soca and *punta*. Romantic bolero music is now enjoyed by young people because of its internationally successful revival. Many local bands imitate and create variations based on all these music styles; there are also small ensembles of electroacoustic instrumental music that merge jazz with other rhythms, such as salsa, calypso and tango. Mexican *rancheras*, *corridos*, *norteñas*, *mariachi* music, Colombian *vallenatos* and *cumbias* are highly valued by mostly working-class people. *Mariachi* music is however appreciated by all for special parties and serenades. Spanish *paso dobles* are always included in the dance music of middle- and upper-class parties.

Several popular dance academies have appeared since 1990 and have proved very successful among the middle class; forms such as the cha cha cha, mambo and tango have reappeared in dance clubs. In addition, the middle class have begun to follow the working-class manner of dancing *cumbia* and *bolero pirateado*, the former very fast, with many turns and hops. The *bolero pirateado* is a combination of bolero and cha cha cha steps that is characterized by a very fast tempo and dancers turning quickly on their heels. The studying, teaching and performance of dance is promoted by the members of Centro de Enseñanza e Investigación del Baile Popular: Merecumbé which has schools of popular dance in several provinces. Folk music and dance revival groups of criollo and mestizo music have also appeared since the 1980s, and bands mix arrangements of folk music and song texts with popular dance rhythms such as *cumbia*, salsa and bolero.

The recording of local commercial bands increased substantially in the late 1980s, undertaken by many private studios and major transnational companies. National soundtrack production has also developed, for both local and international documentaries, films and commercials.

Live music performances by local and foreign bands occur on a regular basis in many dance clubs. Large street concerts with well-known international artists are held frequently, as Costa Rica is now recognized as an effective marketing place in Central America. Working-class people attend fairly large dance clubs called *salones de baile* where they dance mostly popular rhythms such as salsa, *cumbia*, *merengue* and *bolero pirateado*, although, because of the influence of popular dance academies, middle-class people also now attend. Young middle-class people prefer small dance clubs called *discotecas* at weekends where electronic music, mostly rock and techno, is played.

There are also local music bands of urban protest music inspired by the South American *nueva canción* and Caribbean *nueva trova* movements and bands of several types of jazz and other popular musics; but these genres are consumed only by young or educated people in selected locales.

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# Coste, Gabriel

(fl 1538–43). French composer. According to Fétis, the ‘G. Coste’ who composed 16 chansons and two motets for the anthologies of Jacques Moderne was a Gaspard Coste, chorister at Avignon Cathedral in 1530; however, no record of the name has since been traced at Avignon and Fétis was evidently confusing this composer with Gasparo Costa, an organist active in Italy at the end of the century. Furthermore, the index of *Musicque de joye* (Lyons, 1550) lists a ricercare by ‘Gabriel Costa’ although the usual designation ‘G. Coste’ figures above the music. The name Coste was fairly common in 16th-century Lyons. His Lyonese connections are also suggested by the fact that he set two heterometric stanzas from Bonaventure des Périers’ *Voyage à Notre-Dame de l’Isle* (*Oeuvres*; Lyons, 1544, p.51) – a challenging task for a composer accustomed to the more regular metre of Clément Marot and his followers. Most of Coste’s chansons follow the four-voice courtly model of Claudin de Sermisy; a majority of homophonic phrases alternate with occasional imitative entries. All but two begin with a variant of the ‘narrative’ rhythmic formula (ex.1). *Celle fillette*, *Retirez vous* and *Sus donc fascheux* are in the lighter, syllabic and contrapuntal style made famous by Janequin.



## WORKS

### chansons

all for 4 voices; ed. SCC, xxiv–xxviii (1992–3)

A mon avis (A. Héroët), 1541<sup>7</sup>; Celle fillette (J. Molinet), 1540<sup>16</sup>; Il n’est pas vray (M. de Saint-Gelais), 1543<sup>14</sup>; Je ne scay combien (C. Marot), 1540<sup>13</sup>; Jusques à la mort (Marot), 1538<sup>17</sup>; Le corps ravy (P. Du Guillet), 1541<sup>8</sup>; O de douceur, 1540<sup>16</sup>

Pour faire plus tost mal (Marot), 1538<sup>17</sup>, ed. in *Cw*, lxi (1956); Retirez vous petits vers, 1541<sup>8</sup>; Rigueur me tient, 1539<sup>20</sup>; Si du proces d’amour, 1538<sup>16</sup>; Si les oyseaulx, 1539<sup>20</sup>; Si souvenir pouvoit, 1538<sup>16</sup>; Sus donc fascheux, 1540<sup>16</sup>; Ung pauvre aymant, 1539<sup>20</sup>; Viens soulas (B. des Périers), 1540<sup>17</sup>

### other works

2 motets: *Invocabo nomen tuum*, 4vv, 1539<sup>11</sup>, ed. in *SCMot*, x (1999); *Puer natus est nobis*, 5vv, 1542<sup>5</sup>

*Ricercar vigesimus 4*, 4 insts, 1550<sup>24</sup>; ed. in *MRM*, i (1964), 128, and ed. J. Barbier, *Musicque de joye* (Tours, 1993)

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FRANK DOBBINS

# Coste, (Claude Antoine Jean George) Napoléon

(b Amondans (Doubs), 27 June 1805; d Paris, 17 Feb 1883). French guitarist and composer. The son of an officer in the imperial army, Coste, according to tradition, at an early age learnt to play the guitar from his mother. In 1830 he moved to Paris, where his first guitar compositions were published that year. He became a pupil and friend of Fernando Sor – with whom he also appeared in concert – and seems to have been involved in the early-music revival instigated by Fétis. Coste suffered from the general decline in guitar interest in the 1830s and 40s, and although winning second prize in 1856 in a Brussels competition for guitar compositions organized by the Russian nobleman Nikolai Makaroff, for many years he maintained his work as a civil servant. He nevertheless persevered with teaching and composing throughout his life.

Coste composed primarily for guitar. He reissued several of Sor's compositions, including a revised edition (c1851) of his guitar method. Coste was also the first to make transcriptions for 'modern' guitar of music for baroque guitar written in tablature: several compositions by Robert de Visée (1686) are included both in the c1851 *Méthode* and in his later *Le livre d'or du guitariste* op.52. Coste's writing for guitar was influenced by Sor, but his style shows more Romantic characteristics both harmonically and in formal structure and in the use of descriptive titles and programmatic features. Coste wrote primarily for a guitar with an added seventh string, and is one of the most important guitar composers of the Romantic era.

## WORKS

[printed works published in Paris](#)

Edition: *The Guitar Works of Napoléon Coste*, ed. S. Wynberg (Monaco, c1981–3) [fac. and Urtext; 9 vols.]

Gui: Variations et finale, op.2; 2 quadrilles de contredanses, op.3; Fantaisie, op.4; Souvenirs de Flandres, op.5; Fantaisie de concert, op.6; 16 walses favorites (J. Strauss), op.7; Divertissement sur Lucia di Lamermoor, op.9; Grand caprice, op.11, unpubd; Rondeau de concert, op.12; Caprice sur La Cachucha, op.13; Deuxième polonaise, op.14, unpubd; Le tournoi, fantaisie chevaleresque, op.15; Fantaisie sur deux motifs de la Norma, op.16; Souvenirs, sept morceaux épisodiques, opp.17–23; Grand solo, op.24, unpubd; Le passage des Alpes, trilogie, opp.27, 28, 40; Fantaisie symphonique, op.28[b], unpubd; Divertissement, op.28[c], unpubd; La chasse des sylphes, grand solo, op.29; Sérénade, op.30; Le départ, fantaisie dramatique, op.31; Mazurka, op.33; 25 études de genre, op.38; Andante et menuet, op.39; Feuilles d'automne, op.41; La ronde de mai, divertissement, op.42; Marche funèbre et rondeau, op.43; Souvenir du Jura, andante et polonaise, op.44; Divagation, fantaisie, op.45; Valse favorite, op.46; La source du Lyson, fantaisie, op.47; Quatre marches et six préludes, opp.48–49; Adagio et divertissements, op.50; Récréation du guitariste, op.51; Le livre d'or du guitariste, op.52; Six pièces originales, op.53; some works without op.no., *DK-Kk*

2 gui: Scherzo et pastorale, op.10; Duetto, unpubd; Grand duo, unpubd

Ob: Consolazione, romance sans paroles, ob, pf, op.25; Marche et scherzo, ob, gui,

op.33[b]; Le montagnard, divertissement pastoral, ob, gui or pf, op.34; Fantaisie de concert, 2 ob, pf, op.35; Les regrets, cantilène, ob, pf, op.36; Cavatine, ob, pf, op.37; Concertino, ob, pf, unpubd; Sonate, ob, pf, unpubd

Vocal: Chant heroïque, 1v, pf; songs, 1v, gui; arr. of lieder by Schubert and Beethoven, 1v, gui

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ERIK STENSTADVOLD

# Costeley [Cotelay, Cautelay], Guillaume

(b Fontanges-en-Auvergne, c1530; d Evreux, 28 Jan 1606). French composer. He was the chief composer of Parisian chansons of his generation, a charter member of Baiïf's *académie* and, as composer to the court of Charles IX, a leader of his profession. Besides writing over 100 chansons he experimented with microtonal composition and participated in the development of *musique mesurée*. He was the first composer to attach the term '*air*' to a specific type of work: a strophic chanson in a comparatively homorhythmic texture. He is one of the few identified composers of 16th-century French keyboard music. Between 1554 and 1569 two dozen of his chansons appeared in ten anthologies issued by Du Chemin and Le Roy & Ballard. In 1570 the latter firm collected 100 of his chansons and three motets (all his known works except for three of the earlier chansons and his keyboard fantasy) into an unusually voluminous print: *Musique de Guillaume Costeley, organiste ordinaire et vallet de chambre du treschrestian et tresinvincible Roy de France. Charles IX.*

1. Life.
2. Works.

## WORKS

## BIBLIOGRAPHY

IRVING GODT

### Costeley, Guillaume

#### 1. Life.

The year of Costeley's birth is usually given as 1531 on the basis of the inscription 'in his 39th year' framing his portrait in the *Musique* of 1570 (see

illustration); but since his prefatory letter bears the date 1 January 1570 it seems likely that he was born in 1530. The obviously phonetic spellings 'Cotelay' and 'Cautelay' appearing in some contemporary sources indicate the correct pronunciation of his name. Flimsy theories that his ancestry was Scottish (Choron and Fayolle, 1810) or Irish (Flood, 1921) were demolished by Cauchie, whose own theory, however – that Costeley was born at Pont-Audemer, Normandy – is no more firmly grounded. Cauchie refused to accept the coincidence that Costeley and another prominent composer, Anthoine de Bertrand, could have come from the same village; however, there is no compelling reason to set aside the unambiguous contemporary report (La Croix du Maine, 1584) describing him as a native of Fontanges-en-Auvergne.

Costeley had probably arrived in Paris by 1554, when two of his chansons, *Flambeau du ciel* and *Le clerc d'un avocat*, first appeared in print. Two of the poems he set hint at a possible connection with Arcadelt: *L'an et le mois*, a response to Arcadelt's *O le grand bien*; and *Nous voyons que les hommes*, previously set by Arcadelt. Costeley may also have been connected with Jean Maillard: both composed motets on the extremely rare non-liturgical text *Domine salvum fac regem desiderium cordis ejus*, and a comparison of their settings reveals structural parallels too strong to be dismissed as mere coincidence (the text may have served as a test subject for entry into royal service). Towards the end of 1557 Sandrin, *maestro di cappella* to Cardinal Ippolito d'Este, stayed briefly in Paris. It seems to have been through him that Paris became aware of the microtonal theories of Nicola Vicentino (who was also in the cardinal's employ). Since this is precisely the time at which, according to Costeley himself, he wrote his only known microtonal composition *Seigneur Dieu ta pitié*, it may be assumed that he was in contact with Sandrin.

The microtonal piece may well have contributed to Costeley's later success in the king's service. The Italianate court, dominated by the Queen Mother, Catherine de' Medici, would have been receptive to the current fashions of Italian humanistic speculation. Adrian Le Roy, musician and publisher, catered for their tastes. By 1559 Le Roy & Ballard had printed *Venez dancer* by Costeley in one of their anthologies, and it must have been Le Roy, a professed hereditary retainer of the family of Catherine de Clermont, later the Countess de Retz, who introduced Costeley to the latter's brilliant intellectual circle and set him on the path towards the royal appointment that he held by 1560.

Costeley's duties evidently included, besides the composition of chansons for the singers of the royal chamber, the musical education of his ten-year-old sovereign; after a decade of service he issued his *Musique* with every sign of royal approval. His prefatory letter reveals him as a man of spirit with a keen interest in microtonal experiment. While his four prefatory sonnets are bread-and-butter verses at best, those contributed by Rémy Belleau, Antoine de Baïf and Jacques Gohory praise him as a fellow poet. (For the prefatory poems and the letter, as well as portraits, see MMRF, iii, xviii and xix, and SSC, viii, trans. in Godt, 34–40.)

Members of the Pléiade were familiar figures at the Countess de Retz's salons. Here Costeley must have met Ronsard, Belleau and Baïf, and become an adherent of the latter's literary doctrines. Baïf's two congratulatory

sonnets in the *Musique* hail him as a musician, poet and philosopher cast in the mould of antiquity, raise the banner of the fledgling Académie de Poésie et de Musique and claim him as a charter member:

May your songs, Costeley, serve as the graceful test  
Of those antique metres which, with you, I am encouraged  
To restore to use for the betterment of our age –  
If I am not forbidden by the power of heaven,  
If Thibaud [de] Courville of delightsome song,  
Who received the great lyre from Apollo, will take part  
If the learned Claudin [Le Jeune], the glory of our age,  
And other like minds do not begrudge me their aid.

The Académie, to which the king probably belonged, received its royal charter in November 1570. By then Costeley's life had changed markedly. By June he had married Jehanne Blacquetot and settled as a man of substance in the Norman city of Evreux, where he bought a house by the mill-stream. The court now required his attendance only from January to March. He must have been fairly wealthy, because within a year of his arrival he gave a house as a wedding gift to one Phillippe Le Bel and his bride Marguerite Lhermite. The groom's name raises speculation about Costeley's musical connections, since one of Palestrina's teachers at S Maria Maggiore was the composer Firmin Lebel, a native of Noyon, approximately 100 km from Evreux. By 1581 Costeley had acquired the post of 'esleu' (tax assessor) for Evreux; sometime between 1577 and 1588 he retired from service at court. Following the death of his wife sometime before 1592, he married Françoise Dehais, widow of Jehan Le Mareschal. In 1597 the title *Conseiller du Roy* appears after his name, and he also acquired the title of *sergeant de boys en la garde de Neufville, forest d'Orléans*.

Although he remained active in musical affairs in this semi-retirement, there is no trace of any music by him after the publication of the *Musique* in 1570. In the autumn of that year he played a leading part in the formation of a society sponsoring masses to be sung annually in honour of St Cecilia at Evreux; he became the society's first president and a prominent patron. In 1575, emulating medieval examples, the society instituted a music competition (*puy*) in the saint's honour. From 1575 to at least 1614 silver medallions were awarded for the best motets and chansons (it was stipulated that the chansons must not include any scandalous passages). Prizewinners included Lassus, Du Caurroy, Mauduit and La Hèle.

[Costeley, Guillaume](#)

## **2. Works.**

Costeley's surviving works (with the possible exception of his keyboard fantasy) date only from the years 1554–69. In the first edition of the *Musique*, which he presumably supervised, he specified the accidentals he wanted with such care that more than 800 of them were deemed unnecessary in the reissue of 1579: they would have been sung anyway by performers observing the rules of *musica ficta*. Consequently his works present few melodic or harmonic ambiguities, and his predilection for unusual harmonic and melodic intervals is clearly expressed in his notation. His contrapuntal style is not 'learned'; rhythmic and tonal imitation are more common than strict imitation, offering clear evidence that he thought harmonically rather than

contrapuntally. He often adapted the customary forms of the Parisian chanson with graceful originality. His word-painting can be startlingly vivid (as in the scatological chanson *Grosse garce noire et tendre* and *Pourquoy amour n'a il plus de flambeau*), but he employed it infrequently. His two large battle-pieces in several sections (*Hardis françoys* and *Approche toy*) are really paeans of victory and bear only superficial resemblance to the vivid programmatic techniques of Janequin's *La bataille*.

The opening chanson of the *Musique*, his *Allez mes premieres amours*, judging by the important position assigned to it in such a prestigious publication, may be a setting of Costeley's own poem, perhaps a compliment to his intended bride; it first appeared in 1567, which may have been the year of his first marriage. Costeley's beautiful setting of *Mignonne, allons voir si la rose* evades the poem's strophic regularity, investing the three six-line stanzas with the interlocking structure *ABC ABC DEF DEG ABC HHG-HHG*. *Grosse garce* uses strange harmonies and also demonstrates Costeley's taste for uncommon melodic and harmonic intervals, with its use of the diminished third (E $\flat$ -C $\flat$ ) in a point of imitation. In other pieces Costeley occasionally employed augmented 2nds, 5ths and 6ths, and quite frequently the diminished 4th, which in *Un usurier enterra son avoir*, for example, appears in the opening imitative subject. The microtonal chanson (*Seigneur Dieu ta pitié*), the noëls (*Allon, gay, gay, gay bergeres* and *Sus, debout, gentilz pasteurs*), and the ambitious dialogues (*Arreste un peu* and *O Jupiter*) mingle with more conventional chansons like *La terre les eaux va buvant* – a fine piece, but no match for Lassus's setting. The works in the *Musique*, subtitled 'Meslange de chansons en façon d'airs', presumably reflect the influence of Baif's theories; however, only two *airs* (*Il n'est trespas plus glorieux* and *Heureux qui d'un soc laboureur*) hint at the metrical doctrine that ultimately characterized *musique mesurée*.

The only known keyboard work of this 'organiste ordinaire', a 12-bar *Fantasie sus orgue ou espinette* (possibly a fragment), would scarcely deserve notice were it not for the fact that almost no French keyboard music survives from Costeley's lifetime – and most of that is arranged from vocal originals. Yet tentative reconstructions of the fantasy, which is preserved in an incredibly garbled manuscript apparently written by a non-musician, reveal none of the idiosyncrasies of Costeley's style and shed little light on the missing repertory of the many French keyboard players of the period.

[Costeley, Guillaume](#)

## WORKS

Editions: *Guillaume Costeley: Musique*, ed. H. Expert, MMRF, iii, xviii, xix (Paris, 1896–1904/R) [E1]*La fleur des musiciens de Pierre de Ronsard*, ed. H. Expert (Paris, 1923/R) [E2]*Quinze chansons françaises du XVIe siècle*, ed. M. Cauchie (Paris, 1926) [C]*Anthologie de la chanson parisienne au XVIe siècle*, ed. F. Lesure and others (Monaco, 1952) [F]*Guillaume Costeley: Selected Chansons*, ed. J. Bernstein, SCC, viii (1989) [B]

All works except *Flambeau du ciel*, *Helas ma soeur m'amy*, *Frere Blaise avec sa bezace* and the organ fantasy were published in *Musique de Guillaume Costeley* (Paris, 1570).

## chansons

### for 4 voices unless otherwise stated

A ce joly matinet, B; Allez mes premieres amours (?Costeley), E1, iii, 1; Allon, gay, gay, gay bergeres, E1, iii, 65; Allons au vert bocage, E1, xviii, 19; Amour, tu fais de nos coeurs, E1, iii, 71; Approche toy, jeune roy (Prise du Havre), E1, xix, 50; Arreste un peu, mon coeur (P. Desportes), 5vv, ed. in FCVR, iv (1928/R); Bien, bien, je vous pardonne, E1, xix, 8; Bouche qui n'as point de semblable, E1, xviii, 23; Catin veut espouser Martin (C. Marot), 5vv, B; Ce beau temps me fait resjouir, E1, iii, 112; Chassons ennuy et toute desplaisance, E1, iii, 27; De quoy me sert mignarde, B; Dessoubz le may pres la fleur esglantine, ed. in FCVR, iv (1928/R); Dieu Cupido, ce grand villain, E1, xviii, 37; D'ou vient que ce beau tems, E1, iii, 106; Du clair soleil vient la lumiere au monde, B

Elle craint l'esperon, E1, iii, 127; En ce beau mois, 5vv, F78; Esprit doux de bonne nature, E1, xviii, 13; Flambeau du ciel, ed. in Godt; Frere Blaise avec sa bezace (A and B missing), ed. in Godt; Fy du plaisir qui mille ennuis attire, E1, iii, 23; Grosse garce noire et tendre, B; Guillot, un jour estant deliberé, E1, iii, 46; Hardis françoys (Prise de Calais), E1, xix, 12; Helas ma soeur m'amy (A and B missing), ed. in Godt; Herbes et fleurs qu'on voit renaistre, E1, xviii, 27

J'aime mon Dieu et sa sainte parolle, E1, xix, 1; J'ayme trop mieux souffrir, E1, xviii, 31; Je n'ay plaisir sinon en ta presence, E1, xviii, 58; Je ne veux plus penser (Desportes), B; Je ne veux point à l'amour consentir, E1, xviii, 61; Je plains le tems de ma jeunesse folle, E1, iii, 62; Je sens sur mon ame plouvoir, E1, xviii, 41; Je t'ayme, ma belle, ta danse me plait, E1, xviii, 54; Je veux aymer ardemment (P. de Ronsard), E1, iii, 21; Je voy des glissantes eaux les ruisseaux, E1, xviii, 56

L'an et le mois le jour l'heure, E1, xviii, 34; Las! faut il qu'on m'estime legere, E1, iii, 40; Las! je n'eusse jamais pensé (Ronsard), E1, iii, 38; Las! je n'gray plus, je n'gray pas jouer, E1, xviii, 1; Las! las, las, hélas, il n'est homme vivant, B; La terre les eaux va buvant (Ronsard), E1, iii, 23; L'autr'ier priay de danser, E1, xviii, 9; Le clerc d'un advocat trouva, B; Le jeu, le riz, le passetemps, E1, xix, 71; L'ennuy, le dueil, la peine et le martyre, E1, iii, 82; Le plus grand bien qu'on sache, E1, xviii, 48

Mais qui sert la richesse à l'homme, E1, iii, 4; Mercy n'aura qui ne prend à mercy, E1, xviii, 69; Mignonne, allon voir si la roze (Ronsard), E1, iii, 75; Muses, chantez le loz de la princesse, E1, iii, 55; Noblesse gist au coeur du vertueux, E1, iii, 116; O belle Galathée, E1, xix, 23; O combien est heureux, E1, xix, 47; O Jupiter, la paix, la guerre, 5vv, B; O mignonnes de Jupiter, E1, xix, 40

Par ton saint nom (J. Doublet), 5vv, B; Perrette, disoit Jehan, E1, iii, 42; Plus est servy et plus se plaincte (Fr. trans. of Cato's poem), 5vv, B; Pourquoi amour n'a il plus de flambeau, 6vv, B; Prise de Calais, see Hardis françoys; Prise du Havre, see Approche toy, jeune roy; Puis que ce beau mois, E1, iii, 85; Puis que la loy trespure et saint, E1, xviii, 15; Quand le berger veid la bergere, E1, xviii, 43; Quand l'ennuy facheux vous prend, E1, xix, 45; Quand ma maitresse rid, E1, xviii, 52; Que de passions et douleurs, E1, iii, 124; Que vaut, Catin, ceste fuitte frivolle (Doublet), 5vv, C 48; Qui n'en riroit, E1, xix, 33; Qui voit alors que les ventz du printemps, E1, xviii, 64

Seigneur Dieu ta pitié, ed. in Levy; Si quelque ennuy sur moy s'assemble, E1, iii, 53; S'on pouvoit acquerir ta grace, E1, xix, 38; Sus, debout, gentilz pasteurs, E1, iii, 97; Sy c'est un grief tourment, E1, iii, 90; Sy de beauté vous estiez moins parfaite, E1, iii, 10

Toutes les nuitz, je ne pense qu'en celle (Marot), E1, xix, 67; Un usurier enterra son avoir, E1, iii, 15; Un usurier surpris de maladie; Venez dancier au son de ma musette, B; Venus est par cent mille noms (Ronsard), E1, xviii, 66; Voyla Colin qui

sa mignonne accolle, B

### chansons en façon d'airs

#### all for 4 voices

Adieu, monde, puis qu'en toy, B; Celuy qui dit les astres nous conduire, B; Chantons de Dieu les merveilles, B; Combien roullent ilz d'accidens, B; Comment l'Eternel obscurcy par son ire, B; D'un gosier machelaurier (Ronsard), E2, 38; Helas, que de mal j'endure, F 76; Heureux qui d'un soc laboureur

Il n'est trespas plus glorieux, B; Je ne puis croire qu'on meure, B; Le celeste flambeau, B; Le souhait du juste, B; Le viaire serain de mon Roy, B; Ma douce fleur, ma Marguerite, B; Nous voyons que les hommes, B; O que je suis troublé!, B; Oyez, oyez, hommes françoys, B; Que de baisers de sa bouche, B; Qu'est-il plus gay, ou plus heureux, B; Voyci la saison plaisante, ed. in FCVR, iv (1928/R)

#### motets

Audite coeli quae loquor, 5vv, ed. in Godt

Domine salvum fac regem desiderium cordis ejus, 4vv, ed. in Godt

Eructavit cor meum verbum bonum, 5vv, ed. in Godt

#### organ

Fantasie sus orgue ou espinette, *F-Pn* fr.9152 (fac. in *MGG1*), ed. in Godt  
[Costeley, Guillaume](#)

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## Costello, Elvis [MacManus, Declan]

(b Paddington, London, 25 Aug 1954). English singer-songwriter. The son of a singer and bandleader, he grew up in Liverpool and signed to Stiff Records in 1977. Costello's initial association with punk rock made sense as far as his early songs emphasized formal concision and a return to basic rock band instrumentation in sharp contrast to the grandiose presentation and artistic conceits of late 1970s stadium rock. Nevertheless, close inspection of the songs from his first two albums, *My Aim is True* (1977) and *This Year's Model* (1978), which was recorded with his band, the Attractions, reveals a clear basis in the rock and soul music of the mid-1960s and early 70s. After *Armed*

*Forces* (1979; including the hit single 'Oliver's Army') expanded his sound with a greater variety of texture and became his most successful album to date, Costello embarked on the stylistic eclecticism that has characterized his music up to the present time. Although albums such as *Imperial Bedroom* (F-Beat, 1982) and *King of America* (F-Beat, 1986) won critical kudos for increased complexity and increased simplicity respectively, and he had his biggest pop success with the rhythm and blues-styled hit, *Everyday I Write the Book* (1983), public acceptance of his work has varied enormously. The most surprising turn yet occurred with the release of *The Juliet Letters* (WB, 1993), the result of a collaboration between Costello and the Brodsky Quartet: the five musicians shared the writing of lyrics and music for songs that took the form of (mostly love) letters, with music ranging from pop and rock to Shostakovich-inspired modernism. He has subsequently recorded in both rock, on *Brutal Youth* (WB, 1994), and classical idioms as the vocalist on the recording of John Harle's *Terror and Magnificence* (Argo, 1996).

One of the most eclectic and productive songwriters to emerge in the new wave idiom of the late 1970s, he has remained largely a cult figure despite flirtations with mass popularity. He has embraced styles as diverse as country, soul music, rhythm and blues, jazz ballads, Irish folk music, funk and modern classical music. Despite these fluctuations, a recognizable voice still emerges: lyrics with dense wordplay, inventive, frequently long-breathed melodies and a harmonic vocabulary distilled from 1960s rock are performed with a vocal delivery that is rhythmically precise and conveys an improvisatory spontaneity.

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DAVID BRACKETT

## Costinescu, Gheorghe

(b Bucharest, 12 Dec 1934). Romanian composer and conductor, active in the USA. After early piano lessons he studied composition with Jora at the Bucharest Academy (1954–61) then in Paris at the Ecole Normale de Musique, where he studied orchestration with Dutilleux. After working as a pianist at the Union of Romanian Composers (1960–68), Costinescu attended classes in Darmstadt in 1968 and studied with Stockhausen and Pousseur at the Rheinische Musikschule in Cologne. At Juilliard he studied with Berio (1969–71) then taught (1971–2); at Columbia University, New York, he pursued doctoral studies with Chou Wen-Chung (1971–6). Costinescu studied conducting with D.R. Davies (1969–71), Celibidache (1981) and Peress (1988–90); he directed the Bronx SO (1994–5). He became professor of music at Lehman College at CUNY in 1982.

Costinescu's style is a synthesis of modalism in the Romanian tradition with elements of post-serialism. His best-known work is the music theatre piece *The Musical Seminar* (1971), winner of the ISCM National Composers Competition in 1986. In his *Treatise on Musical Phonology* (1968) he establishes a hierarchy of vocal sounds according to phonetic criteria, which he has applied in his compositions in his use of extended vocal techniques. Further information on Costinescu is given in V. Cosma: *Muzicieni români* (Bucharest, 1970).

## WORKS

(selective list)

Stage: *The Musical Seminar* (music theatre, Costinescu), 1971, New York, Lincoln Center, May 1971, rev. 1982; *Tournament Sextet* (music theatre, Costinescu), 1977, rev. as *Tournament Ov.*, Stuttgart, Akademie Schloss Solitude, Jan 1991

Vocal: *2 cântece timpurii* [2 Songs of Time], vv, pf, 1956, arr. vv, orch, 1994; *Song to the Rivers of my Country*, Mez, chorus, orch, 1960–61; *Past are the Years ...* (madrigal, M. Eminescu), T, chorus, 1966, rev. 1969; *Jubilus* (Costinescu), S, tpt, percussive body sounds, 1981

Inst: *Minu-scherzzi-et*, pf, 1955; *Sonata*, vn, pf, 1956; *Tema cu variațiuni no.2*, pf, 1956; *Scherzo*, pf, 1957; *Pf Sonata*, 1958–9; *Ciclu evolutiv de invențiuni modale*, 2vv, pf, 1964; *Suita semplice*, pf, 1966; *Voice Within*, vn, 1988; *Pantomime*, chbr orch, 1994

Elec: *Invention 5-B*, elecs, 1973; *Organ Fantasy on Yankee Doodle Theme*, tape, 1976; *Guernica Remembered*, musique concrète, 1985; *City Waves*, musique concrète, 1986

OCTAVIAN COSMA

## Cosway [née Hadfield], Maria (Louisa Caterina Cecilia)

(*b* Florence, 1759/60; *d* Lodi, 5 Jan 1838). English musician and painter, mainly active in Italy. Her parents managed several inns in Florence for the English on the Grand Tour. She was elected to the Florentine Accademia del Disegno at the age of 18. In 1779 she moved to London where in 1781 she married the painter Richard Cosway (1742–1821). In the 1780s she hosted fashionable 'Great Concerts' at her London home, where the performers included the Linleys, Rubinelli, Tenducci, Marchesi, Francesco Bartolozzi, Johann Baptist Dantzi and Julie Krumpholtz. Cosway sang and played the harp and harpsichord; Peter Pindar wrote that 'in music her compositions are tender, elegant, and persuasive'. In 1790 Cosway returned to Italy where she founded the Collegio delle Dame Inglesi in Lodi. In 1834 she was made a baroness by Franz I, Emperor of Austria.

Her known works consist of *Songs and Duets* (London, c1786) and *Deux sonates pour le clavecin, avec un violon* (London, c1787). The songs, two for soprano solo and two soprano duets with harp and continuo, are set to Italian texts written by Cosway herself. The Fondazione Cosway, Lodi, holds many of Cosway's writings including music manuscripts believed to be autograph but which are unattributable.

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NANCY JOYCE COOPER, JAN WALTERS

## Cosyn [Cosens, Cousins, Cowsins], Benjamin

(*b* c1580; bur. London, 14 Sept 1653). English organist and composer. He was organist of St Laurence, Ludlow, from 1621 to 1622, of Dulwich College from 1622 to 1624, and of Charterhouse from 1626 to 1643. He was discharged from this last post in 1643, 'the organs being prohibited', but was awarded an annual pension on 15 August 1644. Cosyn's marriage to Margett Rowley is recorded on 16 December 1603 at St Julian, Shrewsbury, suggesting possible origins in Shropshire. From at least 1641 he lived in Aldersgate and was buried in St Botolph Aldersgate.

Cosyn's reputation rests primarily on his role as a collector and scribe of contemporary keyboard music in two important manuscripts. The earlier source, now referred to as the 'Cosyn Virginal Book' (*GB-Lbl* R.M.23.L.4) has an autograph index dated 1620. Here, Cosyn compiled not only the majority of his own works (preserved here uniquely) but also music by Tallis, Byrd, Bull and Orlando Gibbons, the latter represented by the greatest number of keyboard works contained in any one source. A separate collection of vocal music 'for the kings Royall chappell' is appended to the end of the manuscript and contains four-part services by Bevin, Byrd, Gibbons and Weelkes in addition to a *Venite* by Cosyn. The later source (*F-Pc* Rés.1185) has an autograph index dated 1652. In this manuscript, Cosyn inserted an early print of *Parthenia* before a manuscript collection of keyboard music mostly by Bull (which might be in Bull's hand), adding 35 pieces by contemporary composers and 15 of his own. In addition to these two sources, Cosyn's hand can also be found in manuscripts that belonged to the London musician and collector Thomas Myriell.

Cosyn's 1620 collection contains preludes, plainchant settings, grounds, pavans and galliards, and variations on popular tunes. Here the main influence is that of Bull although Cosyn also adapted what is probably ensemble music by Simon Ives, Thomas Lupo and Orlando Gibbons. Nearly all the strains of dances and songs include decorated repeats although Cosyn's figuration tends to lack imagination. At its best, his music for virginals, such as *What you will* and *My self*, succeeds in gracing the charm of the original tune with brilliant and challenging passage-work. Cosyn uses

ornamentation prolifically but often without discrimination. In copying the works of others he freely adds single, double and triple strokes, providing valuable clues to contemporary performing practice, even if the precise interpretation of these marks remains unclear. His music in the 1652 source embraces the new fashions in dance music and provides striking evidence of a keyboard 'suite' of movements in the same key composed well before the restoration.

Seven pieces, apparently voluntaries for organ, which are signed 'B.C.' in *GB-Och* 113, can be ascribed to Cosyn although there are no other examples of pieces by him in this genre. The style of the strict contrapuntal writing is grave; well-wrought points of imitation sometimes give way to brief sequences of figuration reminiscent of Cosyn's style.

## WORKS

### sacred

Venite to Gibbons's Short Service, 4vv, *GB-Lbl*

O praise God in his holiness, 5vv, *Och*

A cry, inc., 3vv, *Och*

### keyboard music

Edition: *Seventeenth-Century English Keyboard Music: Benjamin Cosyn*, ed. O. Memed (London, 1993)

1 antiphon; 1 fantasia; 1 hymn; 2 preludes

1 pavan; 3 pavans and galliards; 10 galliards

11 variations, grounds and related pieces

18 dances and descriptive music

7 voluntaries (attrib. 'B.C.')

7 keyboard pieces, inc.

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JOHN CALDWELL/ORHAN MEMED

# Cosyn [Cosen, Cosens, Cosin], John

(bur. Camberwell, 5 Feb 1608/9). English composer and musician, probably father of Benjamin Cosyn. Thomas Whythorne included him in his list of famous musicians of his time, and he also appears in Anthony Wood's notes on composers (*GB-Ob* Wood D 19[4]). In 1569 he was living in St Martin Vintry in the City of London (see Usher). He was probably the musician referred to as 'one Cosen' in the household accounts of Sir Thomas Kytson of

Hengrave Hall, Suffolk, between April and June 1575 as a teacher of the virginals. He can also probably be identified with the John Cosens, a musician of Peckham, Kent (now in London), mentioned on 12 June 1605 in the court minutes of Christ's Hospital (*GB-Lgc* 12,806, f.83v). He published *Musike of Six, and Five Partes: Made upon the Common Tunes used in Singing of the Psalmes* (London, 1585), dedicating it to Sir Francis Walsingham, principal secretary to Queen Elizabeth I; in the preface he explained how he had been encouraged by friends to publish these psalm settings 'for the private use and comfort of the godly'. The partbooks, which are incomplete in all their sources, include decorative initials and borders (the latter depicting musical scenes) and other printer's devices. The volume consists of 57 settings (not 60 as is usually stated) and is divided into two sections, each with its own title-page and table of contents. The first consists of 43 six-part homophonic settings, with all voices underlaid, the second of 14 five-part contrapuntal settings, in a style closely akin to that of the Scottish metrical psalm 'with reports' (points of imitation), with words provided only for the highest voice. They were easily the most extended settings of their kind so far published. A galliard in the Cosyn Virginal Book (f.7vff) is attributed to 'Joh. Cosyn', but Benjamin Cosyn's name appears at the end of the piece. In view of the many wrongly attributed pieces in the book, John Cosyn's authorship is doubtful.

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SUSI JEANS/R

## Cosyn Virginal Book [Ben Cosyn's Virginal Book]

(*GB-Lbl* R.M.23.L.4). See [Sources of keyboard music to 1660](#), §2(vi).

## Cotapos (Baeza), Acario

(*b* Valdivia, 30 April 1889; *d* Santiago, 22 Nov 1969). Chilean composer. Self-taught in composition, he lived for a while in Buenos Aires and then settled in New York (1916–25), where he was an associate of Varèse, Alfredo Casella and Carl Engel. He was among the founders of the International Composers' Guild, under whose auspices his *Philippe l'arabe* was introduced in 1922. Thereafter he lived in France (1925–34) and Spain (1934–8), working on the ambitious *Voces de gesta*, a lyric tragedy based on Valle Inclán's poems. There is no evidence that the piece was completed, though parts were performed in Paris (1932) and Madrid (1935) and scenes performed in Chile

in 1942 and 1944. Cotapos returned to Chile in 1938, and there he concentrated on finishing the opera *El pájaro burlón*. He made short trips to Buenos Aires and to Europe (1947–8, 1957–8), where he attended performances of his works in Paris, Strasbourg and Copenhagen. In 1960 he received the Chilean National Arts Prize. His music is highly coloured and imaginative, as dramatic and intense as it is formless and complex, and usually very dense in harmony and orchestration.

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(selective list)

Film scores: *El ídolo* (dir. P. Chenal), 1952; *La desconocida* (dir. Chenal), 1953

Ops: *Voces de gesta* (lyric tragedy, after R.M. del Valle Inclán), 1927–43, unfinished, scene *Los invasores* perf. Chile, 1942; *El pájaro burlón* (Cotapos), 1938, unfinished, opening *Sinfonía* perf. Chile, 1950; *Semiramis*, 1962–c1965

Orch: 3 sym. preludes, 1923; *Imaginación de mi país*, 1950

Vocal: *Le détachement vivant* (Cotapos), S, 9 insts, 1916–18; *Philippe l'arabe* (M. Barrès), Bar, 12 insts, 1922; *Balmaceda* (Cotapos), nar, orch, 1956–7

Chbr and solo inst: *Fragmento de un poema sinfónico*, pf, 1916; *Sonata dionisiaque*, pf, 1924 [also titled *Sonata fantasia*], arr. 11 insts, 1957

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JUAN A. ORREGO-SALAS

## Côte d'Ivoire, République de la [Republic of the Ivory Coast].

Country in West Africa. The modern state, covering an area of 320,783 km<sup>2</sup> and with a population of 15·14 million (2000 estimate), comprises about 60 different peoples whose diversity of culture and language is reflected in their music. The music of the peoples belonging to the four large linguistic groups recognized in Côte d'Ivoire is discussed here: the Dan of the Mande group, the Wè (Guere or Gere) of the Kru group, the Baoulé (Baule) of the Akan group and the Sénoufo (Senufo) of the Volta group (fig.1). The Dan inhabit the edge of the savanna and the forest in the west of Côte d'Ivoire and in the hinterland of Liberia; in the north-west they border on Guinea. The Wè, who live entirely in the forest, are also established partly in Côte d'Ivoire and partly in Liberia. The Baoulé live in the V-shaped wedge of savanna that cuts into the centre of Côte d'Ivoire, but originally came from forest areas in present-day Ghana. The Sénoufo live in the savanna in the north of Côte d'Ivoire, and in Burkina Faso and Mali.

1. The Dan.
  2. The Wè.
  3. The Baoulé.
  4. The Sénoufo.
- BIBLIOGRAPHY

HUGO ZEMP

## Côte d'Ivoire

### 1. The Dan.

The Dan do not have a single term for music in the Western sense, but have terms for three genres: *tã* (*tan*) designates dance-song, instrumental music and dance itself; *ziöö* refers to praise-song; and *gbo* ('weeping') designates funeral laments. These three genres are of varying importance. The *tã* shows the greatest variety of song types and instruments and is played most frequently, being used for many occasions, while the *gbo* genre is limited to a single type of song and to a single occasion.

For the Dan, music is not only a human concern: myths attribute the origins of musical instruments to animals or to bush spirits. The Dan believe that spirits are particularly fond of music and that they help musicians to play with vigour. Hunters believe that music gives them power over the guardian spirits of animals, and thus use music to assure themselves of good hunting. Masks, which are personifications of bush spirits, are often expressed through music. They are known as 'dressed' if a man wears a face mask and costume and sings in an unnatural voice, either very high-pitched or guttural. Masks known as 'naked' exist only through their voice: a man, though not in disguise, becomes a 'mask', with all the supernatural power that this implies, by borrowing the characteristic voice of a mask or playing the instrument that is dedicated to it. Music, apart from being a source of pleasure, can give strength, especially for tiring or dangerous activities such as work in the fields, the building of a house, wrestling, hunting or warfare.

Most musicians are attached to a person or to an association. A chief has an ensemble of drums and trumpets (fig.3), which plays at his public appearances and accompanies him on his travels. Other instrumentalists and singers may be attached to his court, and these may include professional musicians foreign to Dan culture such as Malinké musicians. Singers encouraged the warriors before their departure to war, and during the fighting itself, and glorified them on their return after a victory. In the south of the Dan region, singers are attached to great hunters and perform before and after a chase and on the death of the hunter. In the north, the hunters themselves are musicians and sing while accompanying themselves on the harp-lute (or bridge harp; see [Kora, §2](#)), which they borrowed from their northern neighbours, the Malinké (see [Guinea](#)). Singers and drummers for work associations give the workers the strength to fell trees, to clear a new field of bush, to till and to harvest rice. Secret societies have their own musicians who perform for the initiation of a new member or during certain public meetings of the society (fig.4). The musicians of recreational associations that bring together young men and girls perform at their dances. The wrestlers in the west of the Dan region have singers who urge them on before a fight.

While most of the Dan know how to sing in chorus, solo singing and instrumental playing are specialized activities. The musician is greatly admired, and his fame may be far-reaching. There used to be a number of professional musicians who were either attached to a person or association, or who travelled from village to village, but now there is only a limited number of professional drummers who are young members of a work association. Professional and non-professional musicians are paid for their activities. Anyone, apart from chiefs, may become a musician, but it is most frequently the children of musicians who choose to become musicians themselves.

Of the important stages in the life-cycle, it is initiation at puberty that, above all, gives rise to musical display. At the end of a period of reclusion in the sacred forest, which in the past lasted for several months, circumcised boys and girls dance separately in the villages. The period in the forest is the occasion for education, including musical training. Apprenticeship in a musical instrument generally begins before the age of puberty. Deaths are not marked by great musical display, except at funerals of chiefs or musicians. With the exception of women's funeral laments, there is no specific repertory of funeral music, so music usually performed at other social occasions is played instead.

The Dan are familiar with about 30 musical instruments. The most frequently used idiophone is the gourd-rattle with external rattling objects. The Dan use only bells with an internal clapper. Of the two types of slit-drum used, the first has a single broad slit through which the instrument is hollowed and one or two narrow slits (fig.2 above) and is always played in pairs. The second, hollowed through a hole at either end, has several slits, and is played solo. The skin drum generally played for dances is in the shape of a mortar and has a laced skin; virtuoso performers play sets of these drums of different sizes, striking them with their hands. Large cylindrical drums up to 2 metres high and with a skin fixed by means of pegs are used in the west of the Dan country. In order to strike the skin with two sticks, the drummer either stands on a platform or props the instrument at an angle on two stakes. Three chordophones are associated with hunting: the musical bow, the harp-lute (with gourd-resonator) and the ground-bow, the soundbox of which consists of a hole dug in the ground and covered with banana leaves. The most important aerophone is the side-blown trumpet made of ivory and played in hocket in sets of five to seven instruments accompanied by drums. Other instruments that are not classed by the Dan as musical instruments but as masks, since they express the voices of masks, are the mirliton, the bullroarer, the stone whistle, the whirling whistle, which imitates the twittering of birds, and the friction ground-drum the sound of which resembles the roaring of the panther.

Dan music is mainly pentatonic, although heptatonic songs do exist, especially among the solo *z/öö* (praise-songs). Most of the *tã* songs are polyphonic: the solo singer is usually partnered by a second voice a 4th lower, and a chorus often joins the two soloists in a responsorial form. In larger vocal groups two pairs of soloists, each pair singing in parallel 4ths, alternate with the chorus. The ideal of the dance-song is to maintain a continuous flow of sound, so the chorus begins its response before the soloists have finished their phrase, and individuals often fill in the song further with meaningless syllables. The songs in this genre are sung in a restrained

voice, unlike praise-songs, which the singer has to shout. The texts and melodies of dance-songs are relatively fixed, while in praise-songs the singer improvises the words and matches them to a melody, since there is a distinct correlation between the tones of the language and the melody of the song. In those songs in which improvisation plays an important part, the second singer follows a little behind the first, generally finding the text and the melodic formula at the end of the line.

## Côte d'Ivoire

### 2. The Wè.

The Wè are the southern neighbours of the Dan; their language belongs to a different linguistic group, although the two societies are culturally very close. The functions of their music are similar and the instruments are of the same type. The Wè, however, use an instrument unknown to the Dan, the *do* or forked harp (fig.5), and they have an elaborate drum language, which is used, for instance, to summon people or to give out the praise-names of chiefs and great warriors. The greatest musical difference between these two peoples probably concerns tonal systems. In addition to the pentatonic scale, the Wè use chromatic intervals in both vocal and instrumental music. Intervals played on some Wè xylophones and a forked harp measure between 75 and 160 cents. Certain songs are purely pentatonic, others are characterized by a systematic use of chromaticism, and still others consist of pentatonic passages alternating with chromatic passages. 4ths and 3rds do occur in two-part polyphony, but Wè people seem to have a marked preference for an interval that is often close to a 2nd (200 cents) and often somewhat larger (230–60 cents), giving the polyphony its special colour.

## Côte d'Ivoire

### 3. The Baoulé.

Unlike the Dan and the Wè, the Baoulé are politically organized in a single system with village chiefs, provincial chiefs and a supreme head, the king or queen. All the important chiefs have court musicians, especially drum ensembles. The drums to which the greatest prestige is attached are the paired ones known as *atungblan* (called *atumpan* by other Akan peoples). The *atungblan* are the principal talking drums played by the chief's master drummer. On certain days fixed by the chief, the drummer calls to the ancestors by means of rhythmic formulae and asks them to protect the community. The *atungblan*, like other less important talking drums, are also used to summon people to meetings. On the occasion of public appearances by the chief, they are used to drum proverbs. These proverbs may additionally be beaten with sticks on iron bells of different sizes.

Besides various drums and bells, the Baoulé use a large number of other instruments. In the Béoumi region in the north-west of the Baoulé country, about 50 types of instrument have been listed, and the inventory is probably not complete. The melodic instruments, such as the lamellophone, the xylophone (with keys laid over the stems of two banana plants), the forked harp and the harp-lute, are generally tuned to a heptatonic scale. The musicians, whether playing purely instrumental music or accompanying singing, usually play in parallel 3rds. This is one of the most prominent characteristics of instrumental and vocal polyphony among the Baoulé and is also prominent in the music of other Akan peoples, as well as those who

speak languages belonging to the Lagoon group. As soon as two people sing together, whether men, women or children (fig.7), they sing in two parts in 3rds. In larger vocal ensembles, two soloists generally alternate with the chorus.

## Côte d'Ivoire

### 4. The Sénoufo.

The Sénoufo people include several subgroups that are distinguishable culturally and linguistically. These subgroups have many musical instruments in common, but distinguish themselves by particular social functions and instrumentaria used in ensemble performance. For instance, while the collective playing of three two-string bow harps has been recorded among the Kassemblebe subgroup, an ensemble of one harp, one xylophone and one drum encourages collective hoeing in the fields among the Tiembara subgroup of the Kouto area, and up to 20 single-string harps still accompany singing for different circumstances, including funerals among the Fodonon subgroup. Like other peoples of the Sudanese savanna, the Sénoufo recognize castes of craftsmen, among them blacksmiths, brassfounders, leather workers and wood-carvers. But unlike many other peoples of this region, and especially their western neighbours the Malinké, the Sénoufo do not have a caste of musicians.

The initiation society, the Poro, is of the greatest importance to Sénoufo musical life. All Sénoufo men must belong to the Poro, and in certain Sénoufo tribes the women have their own secret society. The various activities of the Poro are accompanied by music, in particular the coming-out of a group of initiates and the funeral of a member of the society. The musical instruments of the women's initiation society are, depending on the region, the handstruck four-footed drum, or the water-drum, formed from a half-calabash filled with water in which an upturned calabash floats, which is struck with a spoon-shaped half-gourd. The principal instruments of the men's Poro are double-headed barrel drums, single-headed long and narrow cylindrical drums, large anthropomorphic trumpets with built-in mirlitons (fig.6) and small mirlitons held in front of the mouth.

At funerals, male musicians equipped with these sacred instruments, and accompanied by other men playing iron scrapers and gourd-rattles with external rattling objects, move round the body wrapped in many shrouds. Other instrumental groups, such as ensembles of trumpets or whistles belonging to chiefs, may play at funerals but must be silent when the instruments of the Poro are sounded. Ensembles composed of three or four xylophones with gourd-resonators and of three kettledrums play during the interment of the corpse. During the funeral of an important person, several ensembles may play simultaneously, but each independently of the others.

Other activities are accompanied by music, for example collective work in the fields. Once more, it is often the young initiates of the Poro who work together at hoeing, although the musical instruments used – drums, harp, trumpet or xylophone – are not among the sacred instruments of the Poro (fig.8).

Sénoufo music is characterized by the use of the pentatonic scale, complex instrumental polyphony (particularly in the music of the xylophone ensembles)

and by monodic vocal music. The singing voice is frequently high-pitched and tense.

Côte d'Ivoire

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See [Costeley, Guillaume](#).

## Cotell, Richard.

See [Cutell, Richard](#).

## Cotes, Ambrosio

(*b* Villena, c1550; *d* Seville, 8/9 Sept 1603). Spanish composer. He studied music in Villena; by 1573 he was cleric at the church of Santiago there and *maestro de capilla* from 1576 at the latest. In 1581 he became *maestro de capilla* of the Capilla Real in Granada Cathedral. In 1596 he moved to the equivalent post at Valencia Cathedral and in 1600 he made his final move to Seville Cathedral. While at Valencia, Cotes expressed a wish to retire on grounds of chronic ill-health, offering part of his salary towards the cost of a replacement. At Seville he did manage to retire, on 25 February 1603, and his salary was reduced by half. In his *Auto del Hijo Pródigo*, the poet Lope de Vega named Cotes, along with Riscos and Lobo, as the three greatest composers in Spain.

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(Alicante, 1979) [incl. all works and bibliography]

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**Motets:** Beatus Laurentius orabat dicens; Benedico te, pater; Domine Iesu Christe; Ibant apostoli gaudentes; Maria, mater gratiae; Mortuus est Philippus rex; Non in solo pane vivit homo; O lux, beata trinitas; Popule meus; Prudentes virgines; Sacerdos et pontifex; Semen cecidit in terram bonam; Senex puerum portabat; Si in digito Dei ejicio daemonia; Tulerunt lapides iudei; Veni, sponsa Christi; Vidi angelum; Visionem quam vidistis

**Hymn:** O lux et decus Hispaniae

**Other works:** Lamentations (Aleph: quomodo sedet sola; Heth: cogitavit Dominus); Parce mihi, Domine

**Doubtful works:** Angelis suis Deus mandavit de te; Ecce nunc tempus acceptabile; Filiae Ierusalem; O mulier, magna est fides tua; Recordare, Domine; Transeunte Domino; 4 inst pieces

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JOSÉ LÓPEZ-CALO

## Cöthen [Köthen].

Town in Saxony-Anhalt, Germany. In the 10th century it was a Slav settlement known as Kothene, and in the 12th century it was granted a town charter and became an important trading centre. The moated castle built at that time (rebuilt after 1598) included a park, an orangery and a chapel, and was occupied by the princes until the line died out in the 19th century. The Gothic Jakobikirche, Lateinschule and humanist Gymnasium were the main centres of the town's culture, and there is evidence of house musicians, tower musicians and Stadtpfeifer at an early date. In 1602 the organist Balthasar Sturm was described as Konzertmeister, and in the 17th century performances were given by outstanding guest musicians. Mattheson (*Grundlage einer Ehren-Pforte*, 1740) recorded that a Valentin Haussmann (one of several musicians of that name) appeared before Friedrich III, Elector of Brandenburg, in 1688, and 'was heard in duets on the harpsichord; whereby he attained such fame that the Prince of Anhalt-Cöthen engaged him as director of music, and took his son ... as court musician'. He also said that Haussmann alternated with his father on 'days of princely celebration or mourning [in Harzgerode, Bernburg etc.] now singing, now playing the harpsichord, now playing on another instrument'. Although the house of Anhalt-Cöthen was Calvinist it nevertheless encouraged both secular and sacred music, and was in close contact with contemporary musical developments.

In the 18th century theatrical performances were given, in the orangery when necessary, with the help of town and school musicians, while a permanent Hofkapelle also developed under Prince Leopold of Anhalt-Cöthen (1694–1729), who was a competent singer and instrumentalist and a composition pupil of J.D. Heinichen. In 1714 Leopold appointed A.R. Stricker as Kapellmeister. By 1716 he had 18 musicians in his service, and in 1717 appointed Bach to succeed Stricker, who had resigned. Bach remained until 1723, and was apparently held in high esteem by the prince, his salary being double his predecessor's; during this time he composed mainly chamber music and keyboard music, including the Brandenburg Concertos and the first part of *Das wohltemperirte Clavier*. The high standard of the Hofkapelle is indicated by the distinguished performers connected with it: C.F. Abel (for whom Bach probably wrote his viola da gamba sonatas), E.G. Baron, Gottfried Kirchhoff, J.H. Rolle and the soprano Anna Magdalena Wülken, whom Bach married in 1721. Instrument makers included Carl Schmidt, Zuberbier and Johann Müller, while Bach constructed his 'Lautenklavier' in Cöthen, probably in collaboration with Baron. Bach's works were apparently still performed after his departure for Leipzig; he returned to Cöthen to conduct his *Klagt, Kinder, klagt es aller Welt* (bwv244a) for Leopold's funeral in 1729. The Hofkapelle declined and was disbanded in 1754.

In the 19th century Cöthen was active in the establishment of the Bachverein movement and in the performance of Handel's oratorios. The Bach tradition is maintained by the Bach festival and the Bach competition for young pianists, both biennial. In the castle, where there is a monument and a museum to Bach, music of the period is performed in the Mirror Room and the restored chapel, where there is a small organ of 1754. In 1994 a Leopold-Fest celebrated the 300th anniversary of the prince's birth. The *Cöthener Bach-Hefte* reports on Bach research in the region. In the town are the evangelical Bach-Chor Cöthen, the Musikschule Johann Sebastian Bach and the Cantores chamber choir. In the Jakobikirche, where choral concerts are given, there is a fine organ of 1872 built by Friedrich Ladegast.

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G. KRAFT/PERCY M. YOUNG

## Cotillion

[cotillon; Fr.: 'under-petticoat'].

Social dance of 18th-century French origin, popular in Europe and America throughout the 19th century. [\Frames/F001443.html](#). Its name was derived from the words of one of the earliest tunes to which it was danced ('Ma commère, quand je danse/Mon cotillon va-t-il bien?'); the anglicized name of the dance later became the most common form. It was danced in squares, like the quadrille and country dances, involving geometric patterns and figures, and the tempo was similar to that of the [Quadrille](#), a dance often described as a 'cotillion' in the mid-19th century. It was structured in the two alternating parts of the 'change' (the same for all cotillions) and the 'figure' (unique to a particular cotillion). The cotillion of the mid-19th century, which often closed a ball, was more of a novelty item, in which the steps were determined by the leading couple and followed by others. The music was generally arranged from existing tunes in 2/4 or 6/8, drawing on jigs and reels in the 18th and early 19th centuries then, from around 1820 onwards, on opera tunes like those from Auber's *Fra Diavolo* and Bellini's *La sonnambula*.

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PAULINE NORTON

## Cotomaccio, Carlo.

See [Cotumacci, Carlo](#).

## Cotrubas, Ileana

(b Galați, 9 June 1939). Romanian soprano. She studied in Bucharest and made her début there in 1964 as Yniold. After further study in Vienna, she sang with the Frankfurt Opera (1968–71). She first sang at Salzburg in 1967 as the Second Boy (*Die Zauberflöte*), returning for Bastienne, Konstanze and Pamina. She made her Glyndebourne début in 1969 as Mélisande, later singing Calisto, Susanna and Titania. In Vienna she sang Zerlina, Sophie and Nedda. At Covent Garden, where she first appeared in 1971, her roles included Tatyana, Violetta, Adina, Norina, Amina and Antonia, and she sang Manon at the Paris Opéra in 1974. She sang Mimi at La Scala in 1975 as well as for her 1977 début at the Metropolitan, where she subsequently sang Gilda, Micaëla and Ilia. Taking on heavier roles, she sang Elisabeth de Valois at Florence, Marguerite at Hamburg (1985), Amelia (*Simon Boccanegra*) at Naples, Magda (*La rondine*) in Chicago (1986), Alice Ford at Monte Carlo (1987) and Desdemona at Barcelona (1988). She retired in 1989. Her sweet-toned, agile voice and gentle personality conveyed vulnerability and pathos to great dramatic effect, as can be heard in her recordings of Mozart and Violetta with Carlos Kleiber and Gilda with Giulini.

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ALAN BLYTH

## Cottage organ.

A term applied to various types of [Reed organ](#), especially those of the late 18th century intended for domestic use. They were often decorated with such ornamental accessories as lampstands and mirrors.

## Cottage piano.

A generic term for a small upright piano. See [Pianino](#).

## Cotter, Hans.

See [Kotter, Hans](#).

## Cotterell

[?Robert]

(*b* ? c1465; *d* ? before 1537). English composer. A fragmentary bass part of his Mass *O quam glorifica* survives in *GB-Cu* H\*5.39; a fragmentary bass part of his motet *O rex gloriose* is in *GB-Ob* Ashmole 1527. He may be identifiable with the Robert Cotterell who left Eton in 1483 and was then a scholar at King's College, Cambridge, until 1490. In 1503 he sang for Margaret Beaufort, mother of Henry VII, and by 1505 he was *Informator choristarum* at Fotheringhay, where he remained until the 1530s.

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FIONA KISBY

## Cotto [Cottonius], Johannes [Cotton, John].

See [Johannes Cotto](#).

## Cotton, Billy [William]

(*b* London, 6 May 1899; *d* Wembley, 25 March 1969). English bandleader, drummer and entrepreneur. His father was a bandmaster and he was a chorister at St Margaret's, Westminster, before joining the 2nd Battalion, City

of London Regiment as a drummer boy. Cotton was later commissioned into the Royal Flying Corps. From 1922 he worked in dance bands in London and Brighton and co-led the San Prado Band at the 1924 Wembley British Empire Exhibition. He made his first broadcast the same year. He formed his own London Savannah band, playing first in Brighton and later in Southport (from 1925), and by acquiring music for US dances from liners docking in Liverpool, he helped introduce such music to Britain, including the *Black Bottom*. The band with which he played at the Astoria Hotel, London (1927), contained a nucleus of musicians (most notably the pianist Clem Bernard) who stayed with him for many of his subsequent performances, at Ciro's club in London and Paris (1930), the Alhambra Club, Leicester Square (1931, when he adopted *Somebody stole my gal* as a signature tune), on tour (from the late 1930s) and for radio and television.

In 1928 he became musical director for dance halls of the General Theatre Corporation, and in 1931 forsook the drums to concentrate on conducting and directing. During the 1930s he pioneered Blue Star Flying Visits, in which his band appeared across Britain in Mecca dance halls, and in World War II he took charge of Air Training Corps Entertainment. In 1946 he began his Sunday morning radio 'Band Show', with his trademark opening cry of 'Wakey! Wakey!'. The broadcasts led to religious controversy in the press ('the choice between Billy Cotton and the Almighty'). The radio show ran consecutively for seven years, and later transferred first to Independent Television and later the BBC. He also appeared on Radio Luxembourg in the 'Kraft Show', an early example of a British band benefiting from commercial advertising sponsorship. Latterly Cotton was known chiefly as a showman and entertainer and continued to direct the 'Billy Cotton Band Show' on television until his death. His son Billy Cotton Jr produced his father's show in the early 1960s, and later became a BBC network controller.

Although Cotton's band was predominantly a dance and show band, he pioneered the introduction of Duke Ellington's music to Britain, recording versions of *Mood Indigo*, *Black and Tan Fantasy* (both 1933), and *Doin' the New Lowdown* (1936).

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ALYN SHIPTON

## Cottone, Giovanni Pietro

(*b* Brescia, 1540–50; *d* Turin, 23 July 1593). Italian composer and organist. He spent his working life in Turin. In 1572, when he published his first book of five-part madrigals, he was organist at the cathedral. By the time the second book appeared in 1581 he was a musician in the service of the Duke of Savoy. He also played the trombone in the town band. Like other composers he wrote some occasional madrigals, with texts naming specific personages and alluding to special occasions; he also strongly favoured pastoral texts. He

used with skill and taste the madrigalian devices common in his day, especially rhythmic flexibility employed for symbolic and pictorial effect.

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LILIAN P. PRUETT

# Cottrau, Teodoro

(*b* Naples, 7 Dec 1827; *d* Naples, 30 March 1879). Italian music publisher, lawyer, poet, writer and politician. He studied the piano with F. Festa, composition with Salvatore Pappalardo and also learnt some music from his father, Guglielmo Cottrau (*b* Paris, 9 Aug 1797; *d* Naples, 31 Oct 1847), a gifted amateur double bass player and director of the [Girard](#) firm. In 1846 Teodoro succeeded his father at Girard's and in 1848 became joint owner, carrying on independently from 1855. He republished with greater success his father's edition of Neapolitan songs, *Passatempi musicali*. Besides the anthology Cottrau's much admired publications include *L'ape musicale pianistica*, collections of romanze, neapolitan songs, piano pieces particularly by Neapolitan composers and vocal scores of operas including Verdi's *Simon Boccanegra* and Herold's *Le pré aux clercs*, for which he provided a translation and promoted the Italian première at the Teatro Filarmonico, Naples (1872). Between 1852 and 1868 the company published the *Gazzetta musicale di Napoli*, which Cottrau himself edited from 1856 to 1860.

Among Cottrau's compositions are a large number of Neapolitan songs, some appearing in the collection *Eco del Vesuvio*, and six miscellaneous pieces for the piano; his most successful songs include *Santa Lucia*, *Addio mia bella Napoli*, *Palummella zompa e vola* and *Sorrentina*. He was not always honest in his treatment of other Italian publishers; in April 1873 lawyers representing Ricordi and the Municipality of Rome brought a successful action against him in connection with the copyright of *La vestale* and *Lucia*.

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STEFANO AJANI/R

# Cotumacci [Cotomaccio], Carlo

(b Villa Santa Maria, Chieti, ?1709; d Naples, 29 July 1785). Italian composer and teacher. He was the brother of Michaelae Cotumacci (b c1682), composer of a cantata for four voices and violins, *Progressi vittoriosi della Fede Cattolica ottenuti della predicazione di S Francesco di Sales (I-Nf)*; Carlo's son, Matteo Cotumacci (1739–1804), was also a musician. Carlo Cotumacci, according to Burney, who visited him in 1770, was a pupil of Alessandro Scarlatti 'in the year 1719'. He began his career as an organist serving various Neapolitan churches, for which he also composed. His earliest known dated work is a *Missa di Requiem* for two voices and organ (20 October 1727). In 1737 he became a member of the Neapolitan Congregazione dei Musici and in 1749 organist of the Casa dell'Annunziata. On 1 December 1755, after the death of Francesco Durante, he and Joseph Doll joined Girolamo Abos as *maestri* of the conservatory S Onofrio a Capuana. According to the institution's *Libro maggiore* for 1755–7, the three teachers were treated as equals in rank and salary. It was not until 1774, when Giacomo Insanguine succeeded Doll with the rank of *secondo maestro* that Cotumacci was named *primo maestro*. He remained with the conservatory for the rest of his life. In his teaching he continued the tradition of Durante and wrote several sets of *partimenti* and other didactic keyboard pieces. His pupils included Giovanni Paisiello, Giuseppe Gazzaniga and Giovanni Furno. Like Durante, Cotumacci never composed an opera; he concentrated on church music, but his works are undistinguished.

## WORKS

### sacred vocal

Messa nel 6° tuono, 2 S/T, bc; Messa della Beata Virgine a canto firmo; Messa a canto firmo, S, bc; Ky, Gl in pastorale, 2 S, bc; Messa funebre, 5vv, insts: all *I-Mc*  
Missa di Requiem, S, B, org, 20 Oct 1727; Requiem, 5–8vv, insts; Sequentia for Pentecost, 4vv, insts; Responsorii for Holy Week, 4vv, bc; TeD, 4vv, insts, autograph; Cogitavit Dominus, lesson for Good Friday, S, insts: all *Nc*  
Nunc dimittis, 4vv in canon, formerly *D-DS*, lost

### keyboard

Introduzioni e Sonata, ?org; [3] Trattamenti fugati, org: all *I-Mc*  
Libro d'intavolatura, hpd, 1751; Sonata, hpd; 14 toccatas, hpd; 1 movt, org, in Sonate fugate per organo: all *Nc*

### pedagogical

[24] Disposizioni a 3 e 4 parti, ossia Partimenti [plus 9 fugues], *I-Mc, Nc*  
[42] Partimenti, hpd; Partimenti di Cotumacci; Principii e regole di partimenti con tutte le lezioni, autograph; Regole e principii di sonare e [75] lezioni di partimenti, 1751: all *Nc*

Selections from above in A. Choron, *Principes de composition* (Paris, 1808); repr. as 'Lezioni di basso numerato di Cotumacci' in Choron, *Méthodes d'harmonie et de composition par Albrechtsberger*, i–ii (Paris, 1830)

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GiacomoC  
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HANNS-BERTOLD DIETZ

## Couac

(Fr.: 'quack').

A sudden horrible noise to which any clarinet is liable when the reed is out of order and the wind not quite under control. Also called 'the goose' or 'canarder'. (See Spohr, *Selbstbiographie*, i (1860–61; Eng. trans., 1865, 2/1878), 167.)

GEORGE GROVE/R

## Couchet.

Flemish family of virginal and harpsichord makers, descendants of the [Ruckers](#) family. The most important member was Joannes Couchet (*b* Antwerp, 2 Feb 1615; *d* Antwerp, 30 March 1655), a grandson of Hans Ruckers. In 1626 he apprenticed himself to his uncle Joannes Ruckers and worked with him until his death in 1642, when Couchet himself became a master harpsichord builder. He had seven children, of whom three became harpsichord makers: Petrus Joannes Couchet joined the Guild of St Luke as a master harpsichord builder in 1655 or 1656, and Joseph Joannes Couchet and Maria Abraham Couchet both became members of the guild in 1666 or 1667. (Joseph Joannes Couchet signed his instruments in this form, though his name appears in archival sources as Joannes Joseph).

The instruments Joannes Couchet built are essentially identical in construction, decoration and sound to those of the other members of the Ruckers family; there is, in fact, strong evidence that many of the later instruments signed by Joannes Ruckers were actually built and decorated by Joannes Couchet during his apprenticeship in Ruckers's workshop. Except for the initials, the rosettes used by Joannes Couchet resemble those used by Joannes Ruckers. In spite of these similarities, Joannes Couchet and his sons did broaden the tradition established by the Ruckers. Joannes Couchet built at least one double-manual harpsichord with an unusual extended upper-manual compass, and another with the unusual registration of two unisons instead of the normal one unison plus its octave. In a letter of 1648 Gaspard Duarte mentioned large single-manual harpsichords built by Couchet with two unisons and an octave, and a compass of *F* to *d*<sup>'''</sup>, as well as small harpsichords (presumably *C/E* to *c*<sup>'''</sup>) with two unison strings. Joannes Couchet himself, in a letter to Constantijn Huygens, described a harpsichord he built for Huygens with a compass down to *F* and two sets of strings at unison pitch. In the same letter he admitted to a personal preference for the sound of a single unison with an octave, and mentioned that he also made harpsichords a tone above normal pitch (corresponding to the Ruckers 5-voet virginals). Instruments conforming to these types survive (see list below). A single-manual harpsichord by Joseph Joannes Couchet has a chromatic compass of *C* to *c*<sup>'''</sup> and three rows of jacks. Such inventions and innovations

represent an important transition between the traditions established by the Ruckers and the practice of makers in the late 17th century and the 18th.

Only five instruments by Joannes Couchet are known to exist. A single-manual harpsichord in the Russell Collection, University of Edinburgh, originally of compass  $C/E-c'''$  but now  $C-c'''$  chromatic, is dated 1645. A double-manual harpsichord (1646) in the Brussels Instrument Museum originally had an extended upper-manual keyboard compass of  $G'/B'-c'''$  (instead of the traditional  $C/E-c'''$ ), with a lower-manual compass of  $C/E-f'''$ ; the keyboards have been aligned, and the instrument widened to give the present compass of  $G'/B'-f'''$ . The Vleeshuis Museum, Antwerp, has a large muselar virginal with its original compass of  $C/E-c'''$  and a fine contemporary painting of Antwerp inside the lid; it is dated 1650. A double-manual harpsichord in south-eastern France is dated 1652 and now has a compass of  $G'/B'-e'''$  with a split  $B'/E'$  key; it was originally a single-manual instrument, unusual in having two unison choirs of strings with no octave. The Metropolitan Museum, New York, has an undated double-manual harpsichord (originally single) with a compass of  $F-c'''$  (originally  $FG'A'-c'''$ , pitched a tone higher than normal, like the Ruckers 5-voet virginals). The Gemeentemuseum at The Hague has a double-manual harpsichord (1669) signed Petrus Joannes Couchet, but its construction differs from that of the Ruckers and Couchet tradition, and its authenticity is doubtful. A harpsichord in private possession in France, now a double which was given a *ravalement* by Taskin in 1778, was made from a single harpsichord either by Petrus Joannes or by Joseph Joannes (probably the latter) in 1671. A single-manual harpsichord (1679) of original compass  $C-c'''$  chromatic, on loan to the Smithsonian Institution, Washington, is signed by Joseph Joannes Couchet. Besides the unusual original compass, it has three rows of jacks (instead of the usual two), with two sets plucking the same set of 8' strings. A double-manual harpsichord, now in the Boston Museum of Fine Arts, is dated 1680 and was 'mis a grand ravalement' by Taskin in 1781, giving it a compass of  $F-f'''$ . Its original compass was probably  $FG'A'-d'''$  and it may have had a disposition with two unisons and an octave, though the more usual single unison and octave are not to be excluded. A large instrument in the Nydahl Collection, Stockholm (unsigned and undated), is also probably a late work of Joseph Joannes Couchet. It was *ravalé* by Taskin and given two manuals and a compass of  $F-f'''$ , but it was originally a single with the compass  $F-d'''e'''$  with the usual octave and unison disposition, but pitched a tone above normal.

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G. GRANT O'BRIEN

## Couesnon.

French firm, mainly devoted to making brass instruments. In 1827 the pioneering factory of Auguste Guichard (*fl* 1827–45) was founded in Paris; it was merged with that of his brother-in-law, Pierre Louis Gautrot (*d* 1882), under the latter's name in 1845. From 1846 Gautrot was the chief organizer of a campaign against Adolphe Sax. In 1857 the firm acquired the flute-making business of J.-L. Tulou and built a second factory at Château-Thierry. Their name was changed to Gautrot aîné & Cie. in 1869 and to Gautrot aîné-Durand & Cie. in 1877. In 1881 they absorbed Triébert, the woodwind makers. In 1882 direction of the firm was taken over by Gautrot's son-in-law, Amédée Auguste Couesnon (*fl* 1882–1950), and the company was named Couesnon, Gautrot & Cie.; in 1888 this was shortened to Couesnon & Cie., and in 1931 to Couesnon S.A. Other companies absorbed during this period were: Lecomte; Massin & Thibouville; I. Lot; Feuillet; L. François, Maître & Cie. (Association Générale des Ouvriers); Léon Bernadel; and Gourier & Bernez.

The company was from 1911 to 1925 the largest of its kind in the world, its 1000 workers producing 60,000 woodwind, string and brass instruments annually in eight different factories; they were even pioneers in the making of records for Columbia (1930–36). From 1927 the firm declined, the low point being reached in 1967. The company was reorganized in 1968: the three remaining factories were combined into one at Château-Thierry, with 150 employees producing about 20,000 brass and percussion instruments annually. The firm, which ceased to exist c1995, was perhaps best known for the *barillet* or quick-change rotary valve, developed in the 1840s by Gautrot, and the 'saxie', a simplified soprano saxophone in D (1924). (For further information see *Waterhouse-Langwilll*, London, 1993.)

EDWARD H. TARR

## Coulé (i)

(Fr.).

See Slide (1).

## Coulé (ii)

[coulament]. *Legato*. Though strictly a performance instruction it appears in tempo and mood designations in music by François Couperin and his contemporaries.

## Coulé (iii).

A type of appoggiatura. See [Ornaments](#), §7(ii)(b) and (c).

## Coulement

(Fr.).

Term used by Hotteterre for an appoggiatura. See [Ornaments](#), §7.

## Coulisse

(Fr.).

The slide of a trombone or slide trumpet. Also the tuning slide (see [Tuning-slide \(i\)](#)) of any brass instrument (sometimes 'pompe'). Thus in the late 18th and early 19th centuries: 'cor à coulisse' (horn with tuning slide); also 'tons à coulisse' (slide crooks of an *Inventionshorn*), as opposed to 'tons à l'embouchure' (mouthpipe crooks).



## Coulthard, Jean

(b Vancouver, 10 Feb 1908; d Vancouver, 9 March 2000). Canadian composer. Her earliest composition lessons were with her mother, an outstanding pianist and teacher, who enabled her to absorb the music of Debussy and Ravel at an early age. From 1928 to 1930 she studied in London at the RCM where her teachers included Vaughan Williams. She embarked on further studies during the 1930s and 40s with Copland, Milhaud, Schoenberg, Bartók and Bernard Wagenaar. In 1965 she returned to London to study orchestral scoring with Gordon Jacob. These diverse influences developed into a personal style characterized by the assertion of tonality through strong key centres, the use of colouristic harmonies, robust rhythms and cyclic formal structures. From 1947 to 1973 she taught composition at the University of British Columbia. Coulthard's works feature a wide variety of compositional materials and techniques, including bitonal and quartal harmonies, modal and octatonic scales, serialism, tone clusters and other extended sound devices. The String Quartet no.2 (1954, rev. 1969) and the octet *Twelve Essays on a Cantabile Theme* (1972) reveal her mastery of contrapuntal writing. *Music to St. Cecilia* (1968), *Autumn Symphony* (1984), *Introduction and Three Folksongs* (1986, nominated for a Juno award in 1991) and *Symphonic Image: Of the North* (1989) are the most frequently performed of her works. Her extensive output incorporates both a lyricism expressed within a contemporary musical language and a brooding introspection often associated with the geography of Western Canada, a region from which she is considered the first widely-recognized composer. In addition to recordings released in Radio Canada International's *Anthology of Canadian Music* (1982) her works have been recorded by the CBC, Canadian Music Centre and Société nouvelle d'enregistrement.

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(selective list)

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Orch: *A Canadian Fantasy*, 1939; Sym. no.1, 1951, rev.; *A Prayer for Elizabeth*, str orch, 1953; *Vn Conc.*, 1959; *The Bird of Dawning Singeth All Night Long*, vn, hp, str, 1962; *Pf Conc.*, 1963; Sym. Ode no.1, vc, orch, 1965; *Music to St. Cecilia*, org, tape, str, 1968; *Kalamalka: Lake of Many Colours*, 1973; *Canada Mosaic*, 1974; Sym. no.3 'Lyric', bn, chbr orch, 1975; Sym. Ode no.2, va, chbr orch, 1976; Sym. no.4 'Autumn', str, 1984; *Introduction and 3 Folksongs*, chbr orch, 1986 [based on *Canada Mosaic*]; Sym. *Image: Of the North*, 1989; *Vancouver Scenes*, 1991

Chbr: 2 *Sonatinas*, vn, pf, 1945; *Music on a Quiet Song*, fl, str, 1946, arr. pf, 1948; *Sonata*, ob, pf, 1947; *Sonata*, vc, pf, 1947; *Str Qt no.1*, 1948, rev. 1952; *Duo sonata*, vn, pf, 1952; *Str Qt no.2*, 1954, rev. 1969; *Sonata Rhapsody*, va, pf, 1962; *Divertimento*, fl, ob, cl, hn, bn, pf, 1968; *Lyric Sonata*, bn, pf, 1969; *Lyric Sonata*, fl, pf, 1971; *The Birds of Lansdowne*, vn, vc, pf, tape, 1972; *Octet, '12 Essays on a Cantabile Theme'*, 2 str qts, 1972; *Lyric Sonata*, cl, pf, 1976; *Fanfare Sonata*, tpt, pf, 1978; *Shizen* (3 Nature Sketches from Japan), ob, pf, 1979; *Pas de deux Sonata*, fl, bn, 1980; *Str Qt no.3*, 1981; *Fantasy Sonata*, hn, pf, 1983; *Lyric Sonata*, gui, 1984; *Shelley Portrait*, a fl, cl, vc, pf, 1987; *Duo Sonata*, vn, vc, 1989

Pf: 4 *Etudes*, 1945; *Sonata*, 1947; 4 *Preludes*, 1954; *Sonatina Seascapes*, 1956; *Aegean Sketches*, 1961; *Preludes nos. 5–12*, 1964; *Requiem Piece*, 1968; *Sketches from the Western Woods*, 1970; *Sonata 'Of the Universe'*, 2 pf, 1978; *Image astrale*, 1981; *Sonata no.2*, 1986; *Image terrestre*, 1990; pedagogical works

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MSS in *CDN-Tcm*

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ELAINE KEILLOR

## Council of Trent.

Council convened by Pope Paul III in 1545 to clarify doctrinal beliefs and legislate for disciplinary and musical reforms within the Church as a result of the Protestant Reformation. See [Plainchant](#), §§6(i), 10(i), 11(iv) and 12 and [Roman Catholic church music](#), §II, 1.

## Counradi, Johann Melchior.

See [Conradi, Johann Melchior](#).

## Counter-exposition.

In [Fugue](#), a term for a second [Exposition](#) following the one with which the fugue opens. A counter-exposition is an important, though not mandatory, part of the [Fugue d'école](#), where it is prescribed to be two additional entries of the subject, one each in [Subject](#) and [Answer](#) form and each by a voice that stated the opposite form in the exposition. Fugue in the 17th century, before the advent of tonal harmony, most often proceeds as a series of 'expositions' similar in nature to the opening one; the Germans still use the term *Durchführung* to describe each group of thematic entries in a fugue, although no comparable word exists in English. Many writers during the century recommended for the sake of variety and interest that in later groups of entries after the first the voice parts either exchange starting notes or enter in a different order, but the writers made no distinction between the second such group of entries and any later ones, and they coined no term to label the phenomenon. The expression 'counter-exposition' arose later under the influence of tonal harmony and seems designed to account for further entries of the subject in tonic and dominant before the first modulation to a related key occurs. In only a small number of fugues does the term prove useful. One to which it might be applied is Bach's 'Dorian' Fugue bwv538, where the four entries of alto (bar 43), soprano (57), tenor (71) and bass or pedal (81) can be said, by virtue of their entering in the same order as in the exposition but with exchanged starting notes, to constitute a counter-exposition; this section is then followed by the first modulating episode, which takes the piece to the relative major for the next thematic entry, on F, in the soprano (bar 101).

PAUL WALKER

## Counter-fugue.

A fugue in which the first answer in the exposition is the inversion of the subject. It commonly follows from this that the inverted subject features prominently in the fugue as a whole. Examples can be found throughout the history of fugal composition. During the Baroque era the Latin expression *fuga contraria* was often used in this context, as was *fuga per arsin et thesin*, an expression coined by Zarlino through misapplication of the Greek words for upbeat and downbeat. Johann Mattheson introduced the German equivalent of 'counter-fugue', namely *Gegenfuge*, in *Der vollkommene Capellmeister* (1739).

PAUL WALKER

## Counterpoint

(from Lat. *contrapunctus*, from *contra punctum*: 'against note'; Fr. *contrepoint*; Ger. *Kontrapunkt*; It. *contrappunto*).

A term, first used in the 14th century, to describe the combination of simultaneously sounding musical lines according to a system of rules. It has also been used to designate a voice or even an entire composition (e.g. Vincenzo Galilei's *Contrapunti a due voci*, 1584, or the *contrapuncti* of J.S. Bach's *Art of Fugue*) devised according to the principles of counterpoint. (See also [Polyphony](#), §1.)

1. Discant of the 13th and 14th centuries.
2. Early note-against-note writing.
3. Treatises of the 14th and 15th centuries.
4. *Contrapunctus diminutus*.
5. Three-part composition in the 15th century.
6. Tinctoris.
7. Composition in four or more parts.
8. 16th-century counterpoint.
9. Zarlino and aspects of dissonance treatment.
10. Galilei and his innovations, 1587–91.
11. 16th-century double counterpoint.
12. The term 'counterpoint' after 1600.
13. Theory after 1700.
14. Free style: 'licentious' and 'harmonic' counterpoint.
15. Bach.
16. The Classical and Romantic eras.
17. 20th century.

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KURT-JÜRGN SACHS (1–11), CARL DAHLHAUS (12–17)

### Counterpoint

#### 1. Discant of the 13th and 14th centuries.

The theory of counterpoint, which existed by about 1330, developed from the older theory of discant, but differs from it in ways that a comparison of the two makes clear. The technique of discant occurs in two distinct forms. Works dealing with 'interval succession theory' ('Klangschritt-Lehre') merely list possible single progressions of an added voice for all usual successive intervals of the cantus, considering only the consonances of unison, octave,

5th (and occasionally 4th); for example: 'If the cantus ascends by a 2nd and the opposed part begins at the octave, then the opposed part descends by a 3rd and forms [with the cantus] a 5th, or descends by a 7th and coincides with the cantus' (*CoussemakerS*, ii, 191). General guidelines on compositional technique are found only in the work of Franco and his followers, apart from traditional instructions on contrary motion (see Eggebrecht and Zaminer, 1970; *CoussemakerS*, ii, 494; *AnnM*, v, 1957, 35). Franco was clearly concerned to emphasize the consonant or dissonant quality of sounds in the formulation of general statements on compositional technique, but did not go beyond individual aspects (CSM, xviii, 69–73):

Every discant is ordered by consonances ... Every imperfect dissonance [major 2nd, major 6th, minor 7th] sounds well immediately before a consonance ... The discant begins at the unison, octave, 5th, 4th, or major or minor 3rd [i.e. on any of the 'consonances'], then proceeds in consonances and occasionally mixes them at suitable points with dissonances, so that when the tenor is ascending, the discant is descending and vice versa. It should be noted that tenor and discant occasionally ascend or descend simultaneously for the sake of the beauty of the piece ... and also that consonances are always used in all [rhythmic] modes at the beginning of the perfectio [mensural unit].

Anonymus 2 tried (c1300) to analyse the role of imperfect consonances in composition technique: 'Imperfect [consonances] are the major and minor 3rd, which are good in the progression from a 5th to a 5th or from a 5th to a unison and vice versa; and the major 6th, which is good before an octave' (*CoussemakerS*, i, 311).

## Counterpoint

### 2. Early note-against-note writing.

Early counterpoint diverges clearly from the theories of Franco and Anonymus 2 by taking only two-part note-against-note composition into consideration, thus ignoring dissonances and, at first, note values; by changing the classification of the sounds, apparently little, but radically, by reclassifying the 4th (which was a 'medium' consonance and becomes a dissonance); and by making the difference in quality between perfect and imperfect consonances the basis of a regular system. Textbooks, typically, list consonances, perfect and imperfect, and provide rules for their succession.

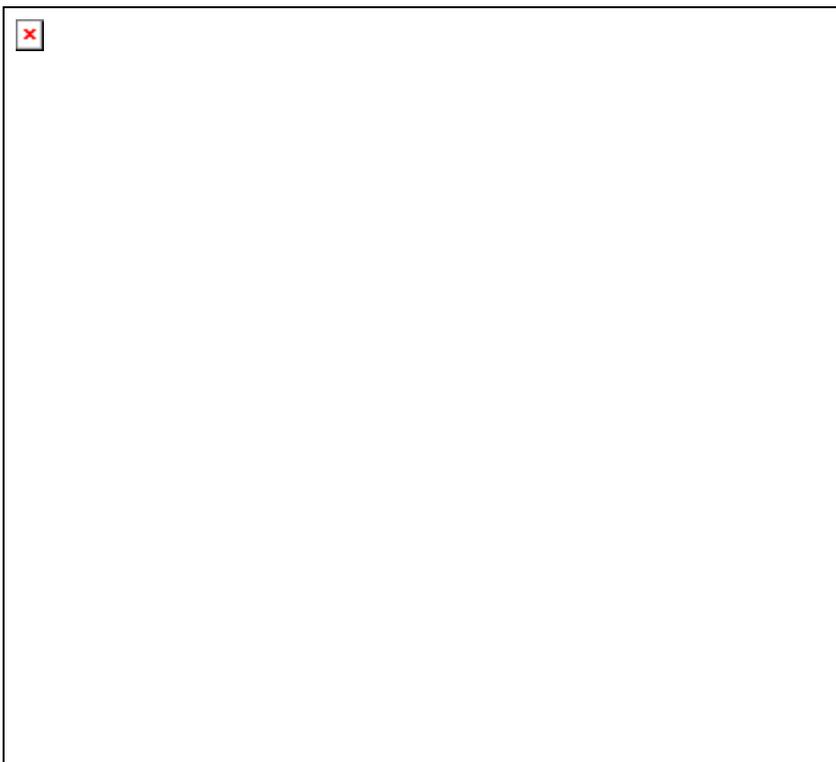
The subdivision of consonances always leads to the contrast between the unison, 5th and octave as 'perfect' and the 3rd and 6th as 'imperfect'. It is immaterial whether the consonances are given Greek names, as happened particularly in the early stages, or Latin names (in other words, whether 3rds, for example, were described separately as *semiditonus* and *ditonus* or jointly as *tertia*); it is also immaterial whether and to what extent intervals greater than the octave are mentioned and classified, and whether the perfect consonances were called *consonantiae* and the imperfect *dissonantiae* (as occasionally happened). But terminology and the number of named consonances do give information about the traditions and phases of theory.

The difference in quality between the two groups of consonances is particularly shown in the directions referring to important sections in the composition or to parallel part-writing: the beginning and end should be perfect consonances and the penultimate note an imperfect consonance; parallel successions of identical intervals are strictly forbidden with perfect consonances but emphatically recommended with imperfect ones. This differentiation is based on the fact, remarked on by Anonymus 2, that three consonance sequences (3rd–unison, 3rd–5th and 6th–octave) have particular advantages: close melodic connections through conjunct motion, independent part-writing through contrary motion, and change in sound through the transition from imperfect to perfect consonance (which 14th-century writers called ‘striving’: *requirere, tendere*). According to the theory of Marchetto da Padova (c1318) – repeatedly taken up in the 15th and 16th centuries though without becoming the norm in theory or practice – one of the two parts was also supposed to move by a semitone, as in [ex.1](#). This also determined the basis of counterpoint even in contexts where ‘ideal’ sequences occur only occasionally. This happens when the theory offers, as recommendations (*mandata arbitraria*), progression to nearby notes, contrary motion, and alternation between imperfect and perfect consonances. For combinations that respect only one *mandatum arbitrarium*, the strict prohibition (*mandatum necessarium*) of parallel similar perfect consonances on the one hand, and the permitted succession of similar imperfect, dissimilar imperfect and dissimilar perfect consonances on the other, are both valid. The repetition of a note, causing oblique motion, is sometimes permitted only in the cantus, but may be used in either part (or even in both simultaneously, as a repeated note); it is not however the recommended ‘next step’. On the basis of these directions, a given cantus yields a note-against-note composition, in which 15th-century theorists required two essential qualities: first, difference between the two parts, in the interests of which parallel progression in similar perfect consonances, usual in polyphony of the 9th century to the 13th, was now forbidden (‘If one person sings the same as the other ... that does not fulfil the aim of contrapunctus; for its aim [*intentio*] is that what the one sings be different [*diversum*] from what the other sings’ – Prosdocimus de Beldemandis, 1412; *CoussemakerS*, iii, 197); and second, indeterminate structure, ensured by the fact that there were always several permitted consonances to choose from, and thus many possible resolutions for the part added to a cantus (‘Contrapunctus is the indeterminate setting [*positio*] of a single note in high or low position against a single note in any cantus. ... Contrapunctus is related simply [*simpliciter*] and without predetermination [*indeterminate*] to all settings [*positiones*] of high and low notes in the musical system’ – Ugolino of Orvieto, c1430; CSM, vii/2, p.4).



Music examples from counterpoint treatises may illustrate different features of the method of composition. In [ex.2a](#) contrary motion is dominant; parallel imperfect consonances are used sparingly; when one part moves by leap the other moves by step or has a repetition; (the added part, according to some treatises, should be restricted to the range of a hexachord). In [ex.2b](#), parallels of up to four similar imperfect consonances are relatively frequent; they usually lead to the adjacent perfect consonance (as in intervals 6, 9 and 20)

but can also lead to one or more imperfect consonances of another kind (14–15); simultaneous skips are not excluded (10–11, 15–16), but involve contrary motion and change of interval type.



By way of contrast in pre-contrapuntal note-against-note compositions, combinations of unison, 5th and octave, where parallels of similar intervals are not impossible, predominate over 3rds, which usually only serve as a bridge between unison and 5th (ex.3); the still consonant 4th also sometimes appears, while the 6th is rare (see the examples in Sachs, 1974, pp.121–2).



Counterpoint

### 3. Treatises of the 14th and 15th centuries.

From the time of the earliest surviving textbooks on counterpoint, the number of treatises on composition technique increased markedly and the term 'contrapunctus' quickly came into use. This was surely a matter of cause and effect; the explanation is probably to be found in the novelty of the technique designed for note-against-note composition. There are isolated references to a *contraponchamens* or *contrapointamens* in the brief discussion of musical genres and polyphonic practices in Peire de Corbiac's Provençal *Tesaur* (c1250), but there is no mention of the word 'contrapunctus' in music theoretical writings until its appearance in the new theory of composition about 1330, since all known authors from Johannes de Garlandia (c1240) to Jacques de Liège (c1260–after 1330) used the general term 'discantus' when discussing composition technique.

Among the earliest didactic contrapuntal works are probably the brief piece attributed to Johannes de Muris, *Quilibet affectans* (*CoussemakerS*, iii, 59–60a), which was widely read, and the compilation of Petrus frater dictus Palma ociosa, written c1336 (Wolf, 1913–14). Philippe de Vitry, too, seems to have taught counterpoint even if no versions of the treatises attributed to him (e.g. *CoussemakerS*, iii, 23–7) can be regarded as authentically his in their surviving form.

Most of the works on counterpoint up to the 15th century are anonymous, and it is not usually possible to fix their dates or places of origin accurately. Treatises that help establish a chronology for the development of the theory include Goscalch (1375; excerpt in Sachs, 1974), Antonius de Leno (c1400; *CoussemakerS*, iii, 307–28), Prosdocimus de Beldemandis (1412; *CoussemakerS*, iii, 193–9), Ugolino of Orvieto (c1430; CSM vii/2), Johannes Legrense (c1460; *CoussemakerS*, iv, 383–96), Johannes Tinctoris (1477; *CoussemakerS*, iv, 76–153), Guilielmus Monachus (c1480; CSM, xi) and Florentius de Faxolis (between 1484 and 1492; excerpt in Seay, 1963, p.85). The reliability of the sources increased with the appearance of printed works on counterpoint, by Ramos de Pareia (*Musica practica*, 1482), Nicolaus Burtius (*Musices opusculum*, 1487), Franchinus Gaffurius (*Practica musicae*, 1496) and others.

## Counterpoint

### 4. *Contrapunctus diminutus*.

The treatise *Cum notum sit* (probably mid-14th century) contains a definition of counterpoint as ‘nothing but a setting of note against note’ (‘non ... nisi punctum contra punctum ponere vel notam contra notam ponere vel facere’) and the ‘basis of discant’ (‘fundamentum discantus’; *CoussemakerS*, iii, 60). Discant, the ‘newer’ form in this case, denotes the manner of composition whose basis is contrapuntal note-against-note composition. The second part of the treatise (‘De diminutione contrapuncti’) elucidates the relation between the two types of composition: since the *contrapunctus* – the part added to the tenor, in breves of equal length – ‘can be divided’ into smaller notes in various ways, the work lists rhythmical possibilities of this kind and illustrates them with musical examples. The examples (22, according to the most reliable sources) all have the same tenor, and each follows a rhythmic formula; they are all based on the same note-against-note composition, whose degree of diminution increases systematically from example to example for each of the four basic mensurations, as in [ex.4](#) (the beginning of the examples for *tempus perfectum cum prolatione maiori*; cited in Sachs, 1974, p.146). The work illustrates the technique, known from other treatises, of creating a diminished version of an added part, by ‘filling out’ the breve units or by the ‘interpolation’ of notes, but does not mention the dissonances (2nds, 4ths and 7ths) that thus occur. The lack of such comment probably does not mean that dissonance could be used freely but that its application still lay outside the contrapuntal system. References to the use of dissonance, however, occasionally occur in 14th- and early 15th-century counterpoint treatises.



Petrus frater dictus Palma ociosa said that dissonances could appear briefly, by step in ascent or descent to a consonance. According to Antonius de Leno, who allowed note against note, two notes against one and three notes against one, the middle of three short notes of equal length could be dissonant. Another work allows a third of a semibreve to be dissonant (*Cousse-makerS*, iii, 27) in the so-called 'cantus fractibilis'. Goscalch, who apparently knew *Cum notum sit*, went further, and proposed to 'divide notes into parts, i.e. to sing several notes in the cantus instead of one'. At the same time he demanded observance of the rules of counterpoint and confirmed the prohibition of parallel perfect consonances for both immediately consecutive shorter note values, and for the contrapuntal framework. He considered that having only consonances was 'impossible or very difficult and irksome', and thus assumed the use of dissonance. He allowed dissonance even at the beginning and end of a figural unit, if it took up less than half the value of the figure (or, in the case of syncopation, even as much as half).

In spite of the evident closeness in material and method of note-against-note and figured composition, the two forms were largely separate in theory and terminology until Tinctoris's work published in 1477 (see §6 below): most of the treatises do not mention diminution or dissonance, and there was criticism of the extension of the meaning of the word 'contrapunctus' which already occasionally meant the setting of 'several notes against one' (see *Cousse-makerS*, iii, 194; CSM, vii/2, 4).

## Counterpoint

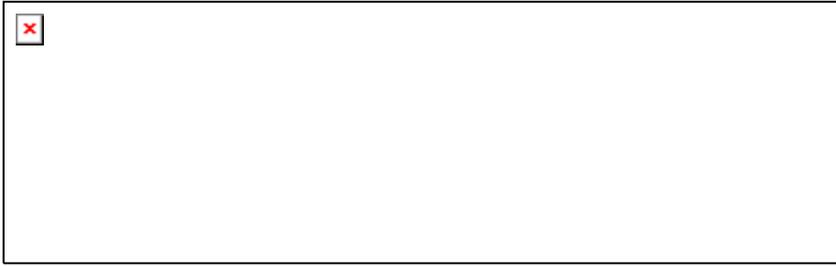
### 5. Three-part composition in the 15th century.

The first works on counterpoint that allow three-part composition were probably written not earlier than the 15th century; they are not genuine extensions of the theory (as was the case with *contrapunctus diminutus*) but simply explanations of how the rules of two-part note-against-note composition should be applied to an increased number of voices. Since the intervals between various pairs of parts have to be considered and coordinated in three-part composition, the theories deal with problems liable to occur when the norms of two-part composition are applied. Most importantly, the basic rule of allowing only consonances in note-against-note writing must be observed, but with two precautions.

First, since two added parts can be mutually dissonant although each must be consonant with the tenor, thus corresponding to the norms of two-part composition, the books warn against the 2nd created between two added parts respectively a 5th and a 6th above the tenor (*CoussemakerS*, iii, 93), the 9th resulting from 5ths simultaneously above and below a tenor, and similar combinations (see Sachs, 1974, p.127). Second, because two added parts, each consonant with the tenor, often form a 4th, which in two-part note-against-note composition has to be avoided as a dissonance, treatises indicate the possibility of using the 4th in three-part note-against-note composition as long as it remains hidden (Gaffurius, iii, 6) by not involving the bottom part (CSM, xxii/2, p.27).

Some texts list the possible complementary notes for the contratenor as well as all the usual consonances of tenor and discant (*CoussemakerS*, iii, 93–5, 465–6). This clumsy method, which in the 16th century even stretched to a fourth voice, shows that general principles of composition had hardly been formulated. Warnings against unison and octave as ‘equal’ or ‘equivalent’ consonances between the added parts are rare (*CoussemakerS*, iii, 92), but show that even then there was a preference for ‘complete’ sounds.

The rules for the sequence of consonances in two-part composition remained valid for an increased number of parts. Theory was, however, not consistent about the prohibition of parallel 5ths. The permitting of 4ths was based on their incidental creation (between added voices) and this covered parallel 4ths as well (although these are seldom mentioned, and only in the technique of [Fauxbourdon](#); CSM, xxii/2, p.27; CSM, xi, 39; Gaffurius, iii, 5). From there it would have been a small step to concede the analogous parallel 5ths, which could be explained as caused by the inversion of added parts. Occasionally they were indeed permitted (*CoussemakerS*, iii, 466; CSM, xi, 42–3), and that may justify phrases such as the one in [ex.5](#). But other texts forbid parallel 5ths (CSM, xxii/2, pp.147–8; Sachs, 1974, p.131); this latter position gained acceptance probably because a difference between ‘primary’ and ‘secondary’ composition, although theoretically useful for chord construction, was subordinate to the general compositional viewpoint where rules of progression were concerned.



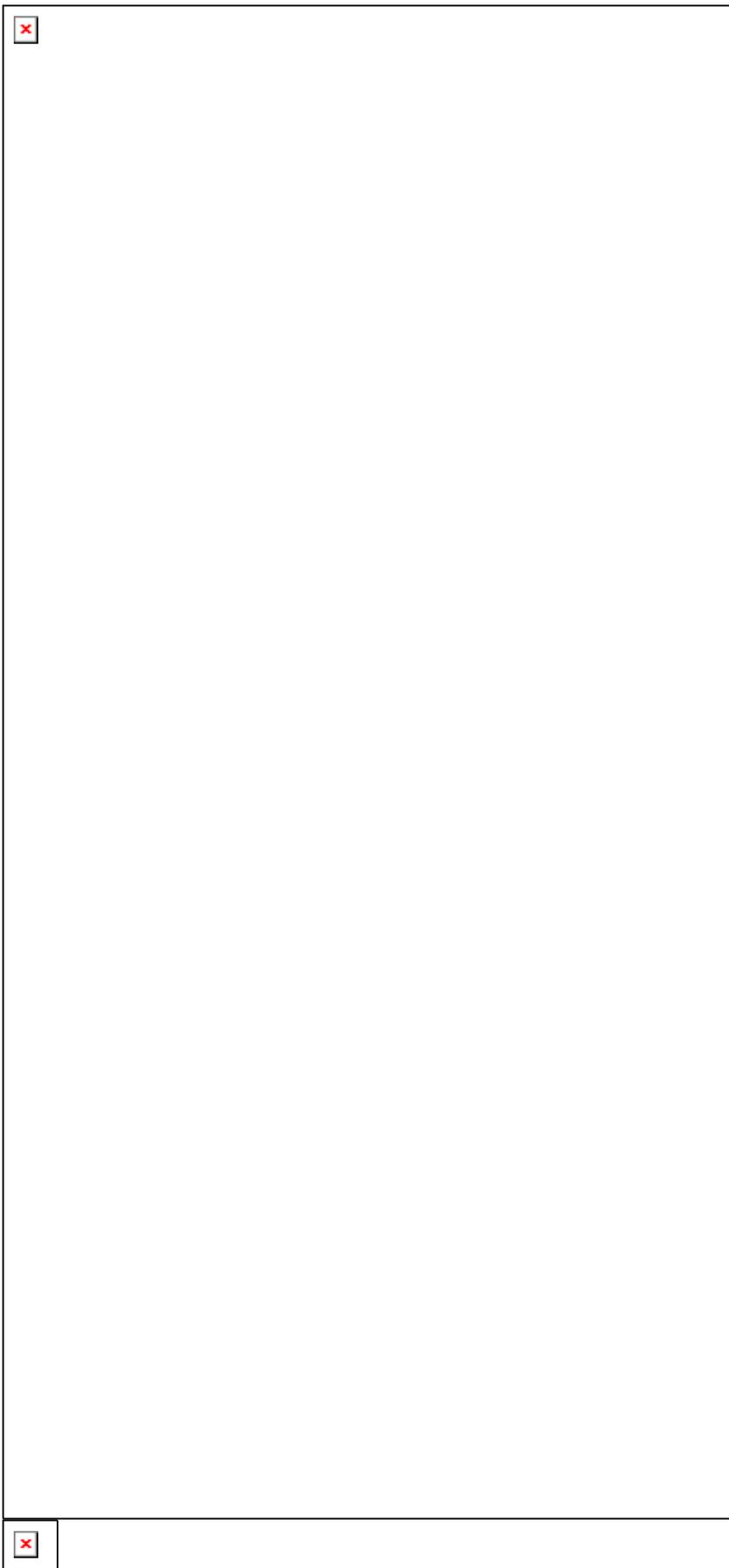
Standards for the melodic structure of the individual parts varied in their strictness: discant and tenor should avoid leaps of 6ths and 7ths while the contratenor was allowed not only these but even sometimes a leap of a 9th. The special character of the contratenor is based on the concept of the successive composition of parts customary in the 15th century, for which Burtius (ii, 5) gave two possibilities: first cantus (*supranus*), then tenor, and lastly contratenor; first tenor (usually as a given cantus planus), then superius, and lastly contratenor.

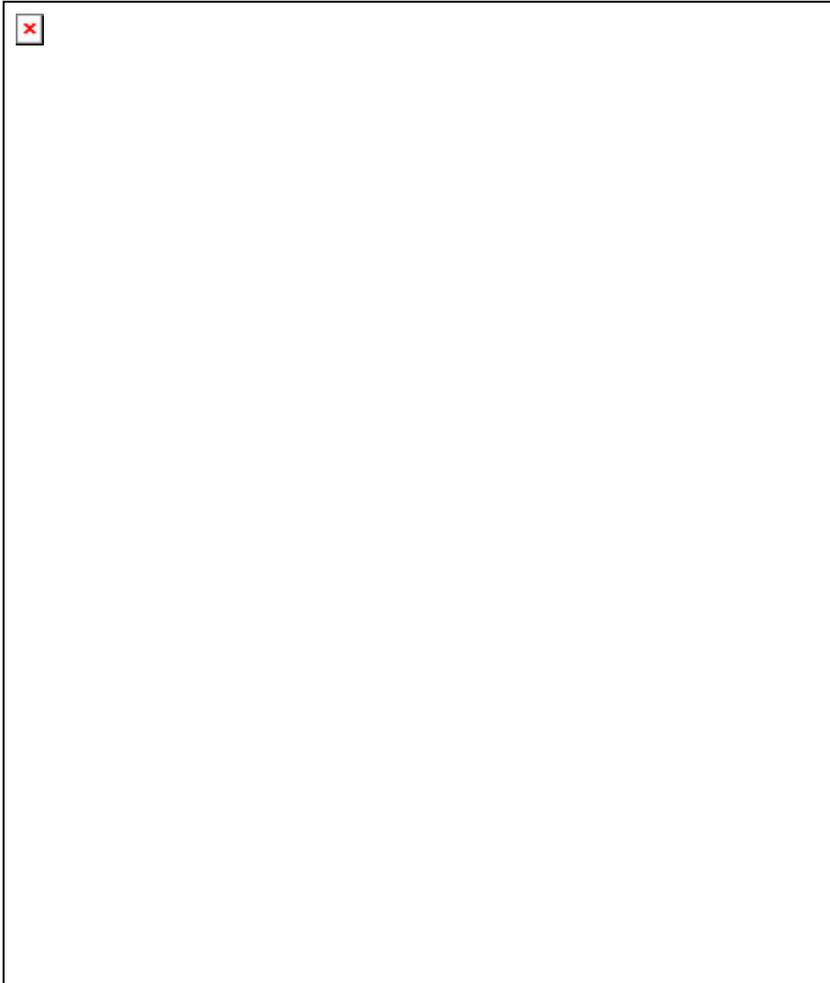
The contratenor, which is thus added to a discant and tenor framework, was in the first instance a 'filler' ('pro replecione sonorum seu vocum'; Sachs, 1974, p.131). The added character of the contratenor is also to be seen in the typical endings (clausulas, conclusiones) that theorists had fixed for the parts since about 1500. The formulae for discant and tenor reach the final note (*ultima*) ascending or descending by step to produce the 6th–octave progression (ex.6a–c). The contratenor, on the other hand, normally a 5th below the tenor on the penultimate note, moves to one of the possible perfectly consonant final notes, forming an octave leap (ex.6a), 4th leap (ex.6b), or falling 5th (ex.6c) cadence. Only when the tenor cadences by descending a semitone to *mi* does the contratenor, in order to avoid a diminished 5th, take the 3rd below the tenor on the penultimate interval and close on the 5th below (ex.6d). The antepenultimate interval, which contemporary examples also include, varies within certain limits.



A particular 15th-century three-part technique is found in those compositions where two parts constantly run in similar imperfect consonances between the first and last note, while a third, usually the contratenor, has complementary notes or also takes part in the parallel progression. Guilielmus Monachus described and provided examples of such patterns (see Sachs, 1974, pp.132ff): with parallel 3rds (ex.7a, b), and 6ths (ex.7c, d), where the contratenor either alternates between the unison and 5th (ex.7a, c), or between the lower 5th and lower 3rd (ex.7b, d); with parallel 10ths, between which there is a middle voice, either written in parallel 6ths or 5ths (ex.7e), or which progresses like a cantus firmus in fairly long note values (ex.7f); or with simultaneous parallel 3rds and 6ths (ex.7g). These patterns, which considerably simplify the construction of three-part texture, have advantages

for textbook purposes and for practice in improvisation, but have little value for composition.





## Counterpoint

### 6. Tinctoris.

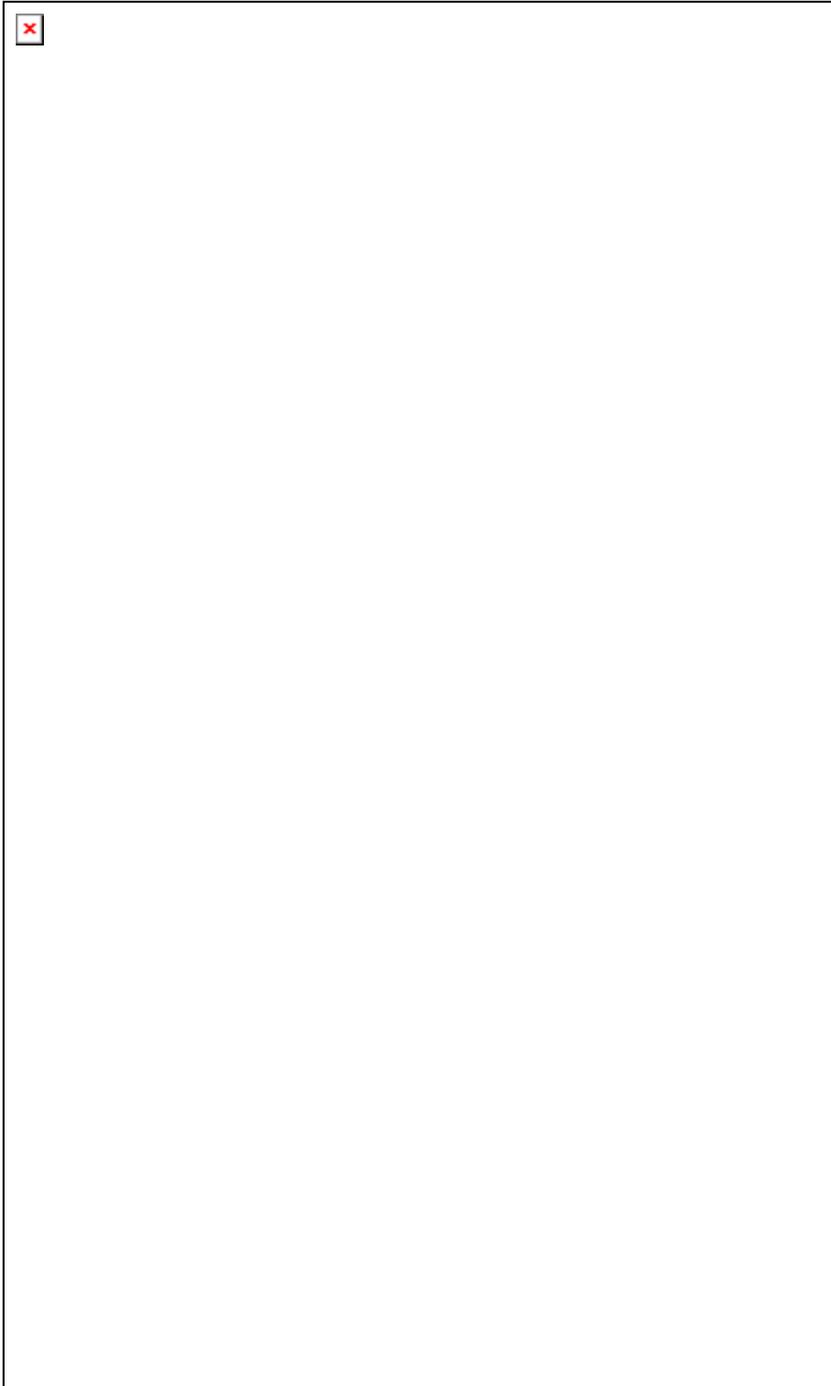
The most tightly knit, comprehensive and important 14th- or 15th-century treatise on counterpoint is Tinctoris's *Liber de arte contrapuncti* (1477). Counterpoint is here described as 'restrained and thought-out polyphonic composition created by setting one sound against another' ('*moderatus ac rationabilis concentus per positionem unius vocis contra aliam effectus*'; CSM, xxii, 2, p.14). It divides into *contrapunctus simplex* (note against note) and *diminutus* (several notes, of either equal or varying length, against one), and can be extemporized (*mente*) or written down (*scripto*). But Tinctoris called the improvised form 'straightforward' (*absolute*) counterpoint (or *super librum cantare*), and the written form *res facta* or *cantus compositus* (CSM, xxii/2, pp.105ff). This terminology – unknown before Tinctoris and used afterwards only with reference to him – should not be taken to imply that the aim of the theory of counterpoint was improvisation. Tinctoris seems to have wanted to emphasize something else: that, particularly in composition for more than two voices, the result of an improvisation relating several parts contrapuntally to a given tenor (CSM, xxii/2, p.110) differs from carefully planned composition; the inevitable lack of strictness in improvisation is a concession, not the aim of counterpoint.

In the first part of his treatise Tinctoris gave a basic description of the consonances and their relations in *contrapunctus simplex*. The tenor and the added part both progress either by step, or in leaps of a 3rd, a perfect 4th and

a perfect 5th. The second part is a survey of the dissonances and their systematic application in *contrapunctus diminutus*.

According to Tinctoris, the correct use of a dissonance depends on its rhythmic and melodic position. The yardstick for the rhythmic position of a dissonance is the note value determining the basic movement of a musical piece, which Tinctoris called *mensurae directio* (or 'nota, secundum quam ... cantus mensuratur'; CSM, xxii/2, pp.124–38); Adam of Fulda called this value, acting as a pulse or beat, *tactus* (1490; *GerbertS*, iii, 362), and 16th-century Italian theory called it *battuta*. In *prolatio maior* (ex.8, bars 1–7) it is the minim (transcribed as a crotchet), in *prolatio minor* (bars 9–11) the semibreve (transcribed as a minim), and in proportions the equivalent of those values. Tinctoris used the fact that both values are divisible by two in the respective mensurations to formulate three basic rules for the rhythmic values of dissonances (ex.9).





First, if the first part of a *mensurae directio* ( $\alpha$ ) or the beginning of the first and second parts ( $\beta$ ) is consonant, a dissonance of equal and smaller value can follow. This rule covers unstressed dissonances, whose maximum length corresponds to the consonant part of a *mensurae directio*. Unstressed dissonances can occur anywhere in the composition, but stressed dissonances (i.e. those falling on the beginning of a *mensurae directio*, which appear only as prepared suspensions resolved by stepwise descent) are for Tinctoris always designed to prepare for an immediately following final sound (*perfectio* or *conclusio*). This is usually restricted to perfect consonances, unless it concludes an internal section and simultaneously opens a continuation (as in [ex.8](#) where *F* appears in parentheses). Because syncopated dissonances are thus dependent on a cadence, Tinctoris's other rules are both related to properties of the penultimate note in a phrase of the tenor.

Second, where there is a penultimate note equal in value to two *mensurae directio*, consisting either ( $\alpha$ ) of a single note or ( $\beta$ ) of two notes identical in pitch and length, the first part of the first *mensura* nearly always has a dissonance set against it. Third, if the penultimate is equal in value to one *mensurae directio*, then the first part ( $\alpha$ ) can be dissonant, or, when preceded by stepwise descending notes of equal value ( $\beta$ ), the first part of each note can be dissonant (ex.9). Since Tinctoris formulated rules of dissonance according to the greatest permissible value in each case, it is not surprising to find that the rhythmically short formulae of *prolatio maior* also occur in *prolatio minor* (in parentheses in ex.8).

As regards melodic position, Tinctoris confirmed that each dissonance is preceded by an 'adjacent' (stepwise) consonance, and the following note will be a 2nd or 'very rarely' a 3rd away (ex.8, bar 4). When a dissonance is introduced and left by step, one should not return to the starting note unless the dissonance is 'so short that one can hardly hear it' (CSM, xxii/2, p.141); thus, in Tinctoris's examples the 'nota cambiata' usually appears as the *fusa*, while the passing notes are also minims and semiminims. The leap of a 3rd from a dissonance is less rare in Tinctoris's examples, and in 15th-century music in general, than his book suggests, and it also occurs descending from a syncopated dissonance. Occasionally the leap of a 4th also occurs after a dissonance, but usually it is a substitute for a cambiata (ex.8, bar 1: leap to the 3rd above instead of a return to the pitch of the preceding note, which appears in another part). The eight general rules of the third part of Tinctoris's treatise offer both traditional norms (but often modified for composition in more than two parts) and more general recommendations about the wider context of composition (its structure and *varietas*); they are neither as concrete nor as important as the dissonance rules, however, which for the first time make possible an understanding of the period's compositional techniques.

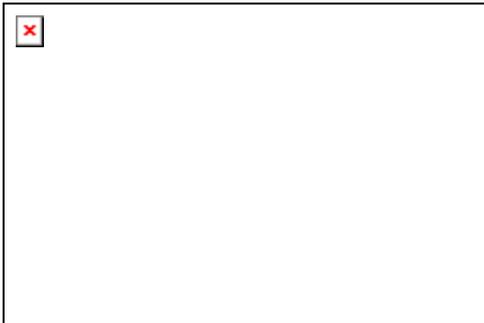
## Counterpoint

### 7. Composition in four or more parts.

The acceptance into theory of four-part note-against-note composition was another extension of contrapuntal apportionment: intervals between discant and tenor were filled out by the addition of two parts. The bottom part takes precedence, since it must avoid the formation of 4ths (while making them possible between other parts by supplying a 3rd or a 5th), and it is sometimes more precisely determined (e.g. the penultimate note is usually a 5th below the tenor). The lists and tables customary since Aaron (1523), who enumerated possible four-part note formations, usually follow the order discant–tenor, bass, alto; but they illustrate only the process of contrapuntal disposition of the individual chord. The old method of working out the parts in succession fell into disuse during the 16th century; as Aaron confirmed, the *moderni* considered 'all the voices simultaneously', thus improving consonance formation and part-writing, and avoiding unsatisfactory unisons, rests or leaps. The catalogue of chords strictly avoids secondary dissonances and 4ths in the bottom part, of course, and favours complete formations (in the sense of full triads).

As early as Cochlaeus (1479–1552) there are examples showing the typical concluding formulae of the parts (see ex.6), including the *quarta vox* (altus);

they show the interchangeability of the formulae between the parts (ex.10). In general, four was the maximum number of voices in 16th-century contrapuntal theory and four-part writing was the highest form of compositional technique illustrated by examples of figural music. Gaffurius mentioned the creation of a fifth part 'according to the rules of counterpoint' (iii, 11), and Tinctoris used it in an example (CSM, xxii/2, pp.107ff). Florentius de Faxolis contrasted the two-part counterpoint of the *veteres* with the composition of the *moderni* for three to six or more parts, which he described as 'composition, i.e. the contrapuntal method, extended to several voices' (Seay, 1963, p.87). Even though writers discussed instances of going beyond four-part composition, they did not deduce from them any new aspects of theory.



Counterpoint

## 8. 16th-century counterpoint.

The development of contrapuntal theory in the 16th century consisted, first, of a drawing together of *contrapunctus simplex*, *contrapunctus diminutus* and composition for more than two voices, often still separate in the 15th century; second, an expansion of matters treated to include, particularly, the modes, techniques of imitation and inversion, and the relation between text and music; and third, improved, more precise rules for the use of dissonance. This development reached its peak in the third book and part of the fourth of Zarlino's *Le istituzioni harmoniche* (1558), the most comprehensive and influential 16th-century work on counterpoint. It contains the best and most refined analysis of the composition technique used in sacred music, particularly at the time of Willaert, Zarlino's teacher; and it surpasses Willaert's other pupil Nicola Vicentino's ingenious, somewhat earlier but in many respects very similar *L'antica musica ridotta alla moderna prattica* (1555), both in clarity and in detail. Almost all the many, usually printed, 16th-century works on counterpoint relate to the *prima prattica* style. The first two attempts to incorporate innovations from secular vocal music into the theory were thus all the more pioneering: Vicentino used chromatic madrigals as examples and recognized liberties (in progression, harmony and mode) justified by text meaning or the affect of the words; and Galilei discussed and defended freer uses of dissonance.

Counterpoint

## 9. Zarlino and aspects of dissonance treatment.

The 'arte del contrapunto' as the theory of polyphonic composition was for Zarlino the centre of *musica pratica* and at the same time the most comprehensive amalgam of themes in all music theory. Zarlino not only considered in detail all traditional aspects of counterpoint but also tried to define additional requirements and conditions of polyphonic composition. The

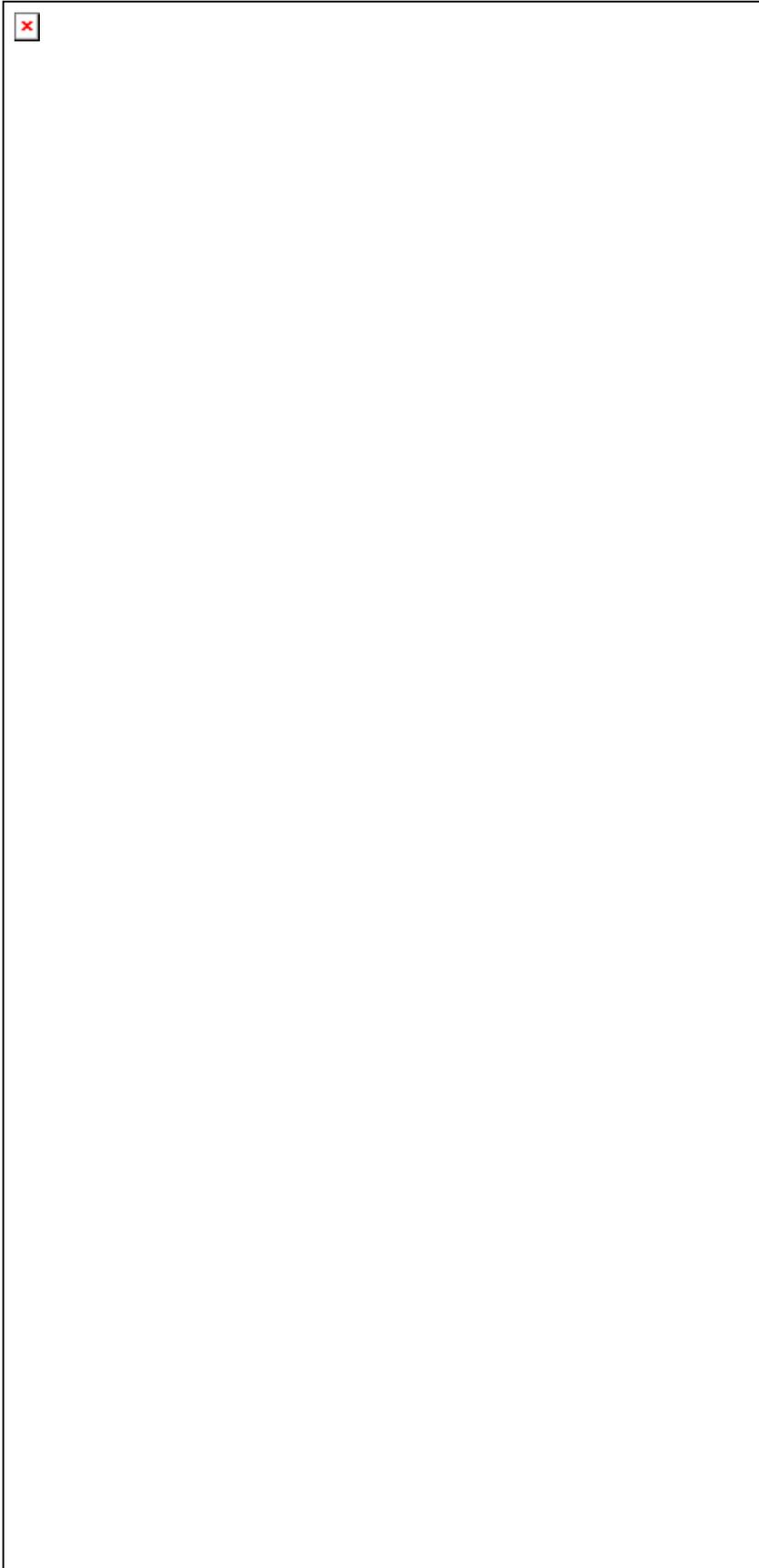
*soggetto*, or thematic subject, is composition's point of departure, 'without which one can create nothing' (iii, 26), and which can consist of a given or newly created cantus firmus, cantus figuratus or even several imitative parts. The *soggetto* influences the choice of church mode, and that in turn affects the coordination of parts. The mode of the tenor, which determines the tonality of the composition, is usually shared by the soprano in four-part composition, while the bass and alto take it over with changed compass ('plagal' instead of 'authentic', or vice versa); and this corresponds to a difference of almost an octave between the ranges of the two pairs of parts (illustrated in [ex.11](#) on the basis of the combination of soprano, alto, tenor and bass clefs frequent in Zarlino).



The restrictions on mode and compass affect imitative technique, harmonic structure and cadence formation. Zarlino divided up the possibilities for imitation according to whether the 'leading' (*guida*) and 'following' (*consequente*) parts have equal or differing interval patterns. The former he called *fuga* (whose entries could be at the octave, 5th, 4th and unison), the latter *imitatione*. Both *fuga* and *imitatione* could follow the canon 'strictly' (as *legata*) or move 'freely' (as *sciolta*) in its continuation, and take up either some or all of the parts (iii, 54–5).

The principle of harmony was to create consonances by combining 3rd and 5th (or 6th), or their equivalents in other octaves, to make a *harmonia perfetta*, or, in modern terms, a triad. Zarlino considered the triad with a major 3rd more perfect than that with a minor 3rd, and declared that, while successions of 'many' triads with major 3rds were harmless, those with minor 3rds had a 'very melancholy' effect (iii, 31).

Each mode had its own final notes for the normal cadences (iv, 18ff). The breaking up of a composition by cadences which, like the 'full stops in a sentence', created resting-points and marked off the sense, was an important part of the layout (iii, 51). The cadences, which normally used syncopated dissonances, separated sections of the text from one another and made possible musical variety and change in the successive parts of a composition; they could, however, also be deliberately avoided ('fuggir le cadenze') in favour of a larger context if one part avoided by a leap or a rest the expected (perfect) consonance (as indicated in [ex.12a](#)).

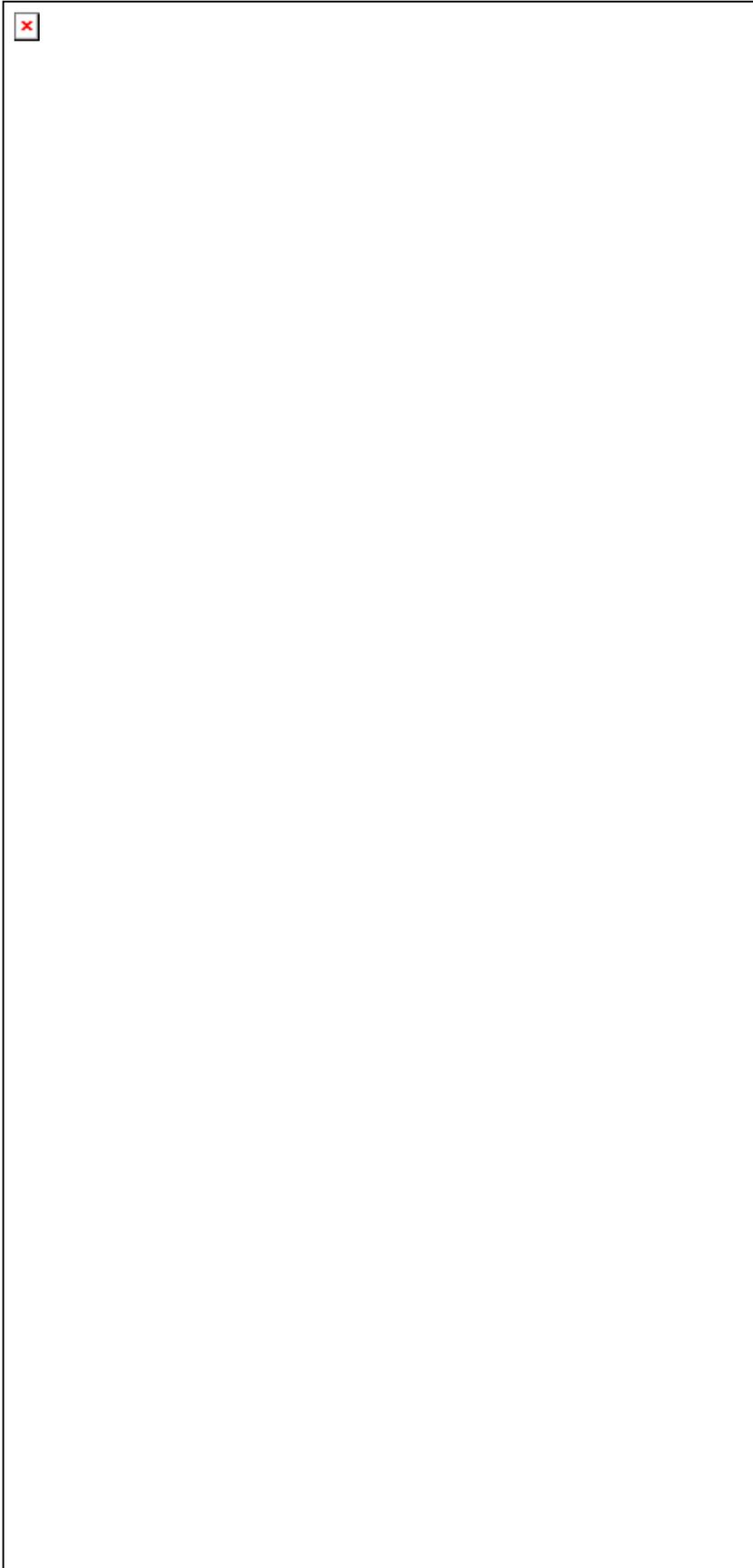


Zarlino's teaching was aimed at four-part composition, which contained 'all perfection of harmony'. This concept of perfection explains why Zarlino tried to describe the characters of the parts by comparison with the four elements: the bass, as the earth, was the deepest voice, often slow-moving, and 'carried' the harmony; the tenor was the equivalent of water (it 'surrounded'

the bass and 'ruled' the composition as regards the combination of modes); the alto was the air, and mediated between tenor and soprano (fire), in whose glow it 'shone'; the soprano, as the highest, most stirring and most powerful voice, was like the life-giving fire of the sun (iii, 58).

Zarlino required that the music should suit the character of the words, and related this problem to the ordering of modes and to particular affects (iv, 32). For text underlay he made a set of rules which may be summarized as follows. The length of a syllable shall be reflected in the corresponding note value or values. Notes with their own syllable include, always, the first and last note of a piece or a section and the first note of every ligature, and usually every non-tied note of greater value than a semiminim or crotchet (exceptionally a semiminim, after a dotted minim), but never notes of smaller value than a semiminim, or the dot after a note. A change of syllable can normally occur only after notes of value larger than a semiminim, except that it may follow a semiminim after a dotted minim. Repetition of words is permitted in *cantus figuratus* (but not in *cantus firmus*), as long as the repetitions consist of meaningful phrases, not just individual words or syllables (iv, 33).

Zarlino's rules for dissonance mostly use the simplest 'forms' of exercise, in which two minims, four semiminims or a minim and two semiminims in the added part each sound against one semibreve of the *soggetto*, and also consider the suspension (see ex.13). First, since two minims occur on the downbeat (*battere*) and the upbeat (*levare*) of the semibreve *tactus* (*battuta*), and are correspondingly prominent, both shall be consonant; 'unstressed' notes may be dissonant only in stepwise ascending or descending sequences of minims. Second, the first and third semiminim in a group of four must likewise be consonant, while the second and fourth may be dissonant in stepwise progression. Third, the first of two semiminims may be dissonant where they both descend by step after a stressed minim (or a syncopated semibreve); Zarlino's example (ex.12b) indicates that this licence is based on the elementary character of the three-note melodic formula, which, depending on the following note, either fills a descending 4th (x) or embellishes a 2nd (y), for both consonant (C) and syncopated dissonant (S) uses are normal. Fourth, for normal suspensions, Zarlino required consonant preparation and stepwise descending resolution, which he illustrated by decorative figures with note repetition (which Jeppesen called 'Portament'; see ex.12c at P) and paired *fuse* (quavers). He also discussed special cases; in particular he permitted preparation by a 4th above the lower part (iii, 61; Jeppesen, 'quarta consonans') and under some circumstances the irregular resolutions of 2nd into unison and of 4th into the diminished 5th (iii, 42).



Zarlino's directions on the rhythmic structure of the composition and of individual parts are also instructive. The beginning must always be on the downbeat. If a part entered later, it should be after at least a minim pause (often with a syncopated semibreve). The rhythmic movement should not be too fast at first so that it could gradually speed up; it was best for the

acceleration to be achieved by transition to the next smaller note value. The introduction of semiminims after a semibreve should coincide with the *levare*, not the *battere* (iii, 45; [ex.13b](#)). In two-part composition with a *soggetto* in semibreves Zarlino made a strict distinction between two positions of the dotted minim and semiminim group: he used the 'stressed' position only at the beginning ([ex.13c](#),  $\alpha$ ), while the 'unstressed' position is used both in the middle of the piece and, after a rest, at the beginning ( $\beta$ ).

The many details on composition technique mentioned by Zarlino are essential for the examination of *prima pratica* works; but they are not quite complete. Two figures should be mentioned, each of which contains a characteristic freedom in the treatment of dissonance, which in modern terminology is with confusing ambiguity called 'cambiata'.

The first of these is a five-note group consisting of four semiminims descending by step, the second and third of which are dissonant, followed by a step upwards. This formula is usually part of a cadence and goes with the preparation for a suspension. What is probably the oldest description of this usage, by G.M. Artusi (*L'arte del contraponto*, i, 1586; see [ex.14a](#)), stresses its 'very good effect'. It is unlikely that Stephano Vanneo was referring to this when he prescribed the consonance of the first and last of four semiminims as the norm (*Recanetum de musica aurea*, 1533). Berardi called the irregularly dissonant third note a 'cambiata' (*Miscellanea musicale*, 1689), and Jeppesen termed it a 'relatively stressed passing dissonance'.



The second consists, mostly, of four notes: an unstressed semiminim dissonance leaping down to the lower 3rd; the upper 2nd precedes it and usually follows the leap in order to balance it out. It appeared in various textbook examples (often in Tinctoris; [ex.14b](#) is from Pontio, *Ragionamento di musica*, 1588), but there is no known description of the usage in 16th-century treatises. Popularity and freedom in dissonance treatment seem to be based

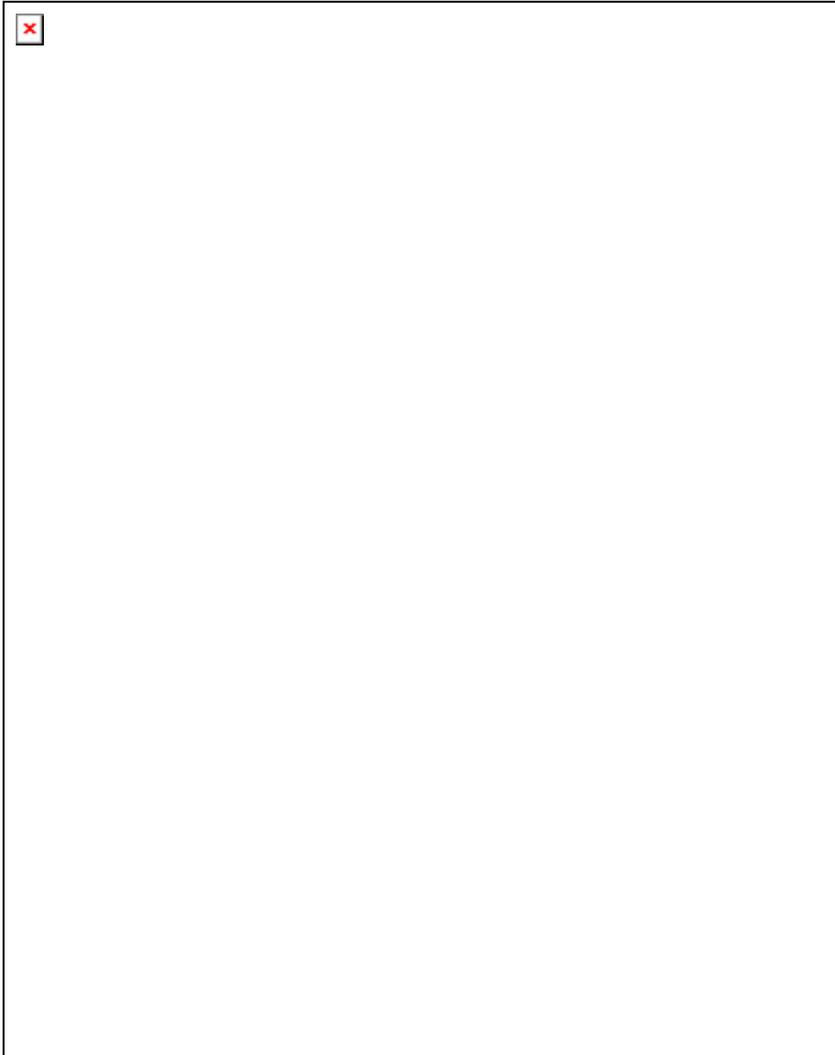
on the good style of its melodic outline, as in the formula shown in [ex.14b](#): the ascending form is rare, but the descending form occurs in both dissonant (the progression is usually 8–7–5) and consonant (6–5–3; [ex.14c](#)) contexts, and can even appear, rhythmically extended and metrically displaced, in a part that continues with the resolution of a suspension ([ex.14b](#), at broken bracket). Fux (*Gradus ad Parnassum*, 1725), Jeppesen and others called the semiminim irregularly leaping from a dissonance ‘cambiata’; Merritt described it as a ‘changing note group’. (See also §13 below.)

## Counterpoint

### 10. Galilei and his innovations, 1587–91.

Galilei's treatises contain the first systematic attempt to accommodate the theory of counterpoint to the recent innovations in composition technique, attributed particularly to Cipriano de Rore and proclaimed by Monteverdi in 1605 as the hallmarks of *seconda pratica*. These innovations are in effect liberties in dissonance treatment and are based on the view that dissonances are not only passing formations, dependent on consonance, but themselves carry musical expression. Galilei particularly enriched composition theory by allowing the following means of making dissonances more urgent, sharper and more surprising (see Palisca, 1956, and Rempp, 1980).

First, in a conjunct sequence of four semiminims, two (apart from the forms in [ex.13a](#) and [ex.14a](#)) can be dissonant in any position, and occasionally three can be consecutively dissonant ([ex.15a, b](#)). Second, suspensions, apart from the forms in [ex.9](#) and [ex.13a](#), can be resolved by leap to a consonance ([ex.15c](#)), by progression to a new dissonance ([ex.15d](#)), by ascent to a consonance ([ex.15e](#)) and, apart from the form in [ex.14b](#), simultaneously with a chromatically progressing added part ([ex.15f](#)); they can occur several at once ([ex.15g](#)). Third, dissonances can also sometimes occur in the stressed position without syncopated preparation if a regular resolution follows ([ex.15h, i](#)).



## Counterpoint

### 11. 16th-century double counterpoint.

Within the context of their imitative and canonic techniques, Vicentino and Zarlino also discussed the systematic transposition of parts in composition to other keys, which they called *contrapunto doppio* (Vicentino also used the term *compositioe doppia*, iv, 34). They thus gave out for the first time a method (considerably older, no doubt) of producing especially 'artificial forms of counterpoint' (Zarlino, iii, 56). This technique requires an understanding of the harmonies and progressions that can occur in various forms of composition. The knowledge of the respective complementary intervals is fundamental: for harmonic intervals of the same kind in the basic (Zarlino: *principale*) and in the inverted version (*replica*) always complement each other to make the 'inversion interval'. In its simplest form, an octave exchange of the upper and the lower part, the intervals 3rd and 6th (imperfect consonances), 2nd and 7th (dissonances) and the unison and octave (both perfect) are paired complementary intervals. This kind of counterpoint is thus much the most productive and needs no special theory. The possibilities of transposition at the 12th and 10th are more limited but can also well be used; Zarlino especially used them, even within the same piece (see [ex.16](#)). The complementary intervals for double counterpoint at the 12th and 10th are easily derived by ensuring that the pairs of figures add up respectively to 13

and 11 (thus a 3rd and a 10th, for example, will form double counterpoint at the 12th).

It is thus possible to deduce the contrapuntal conditions for [ex.16a](#), which may be inverted in either way: the consonances of unison, 3rd, 5th, octave and 10th (and 12th) remain consonant; in order to avoid unacceptable parallels the piece must progress in contrary motion or leap consonantly in oblique motion; passing dissonances are possible, but not suspensions. As a further form the authors also taught the transposition of both parts in inversion ([ex.16d](#)). In this case all the changes in interval of the *principale* remain intact in the *replica*. The restriction on composition technique consists in the fact that melodic formulae that are persuasive only in one direction (ascending or descending) are to be avoided.



## Counterpoint

### 12. The term 'counterpoint' after 1600.

'Counterpoint' has been used to convey different meanings in literature on music and music theory from the 17th century to the 20th. The enumeration of these meanings is essential if confusion is to be avoided. First, the concept of counterpoint has been equated with the 'art of strict composition' (J.P. Kirnberger, 1771–9), thus being used to describe regulated part-writing

regardless of whether the style is polyphonic or homophonic ('counterpoint' is a technical category, 'polyphony' a stylistic concept). Second, more narrowly, counterpoint has been taken to refer to the technique of polyphonic, as distinct from homophonic, writing. Third, still more narrowly, the concept of counterpoint has been confined to the technique of vocal polyphony before 1600 (and in addition Bach's instrumental polyphony). Fourth, a number of 20th-century theorists have proposed a distinction between polyphony, the combining of equal voices, and counterpoint, a type of writing in which the voices are brought into relief against each other functionally and by virtue of their relative importance. Generally, however, 'polyphony' has been used to refer to matters of style or aesthetics, and 'counterpoint' to refer to matters of technique: polyphony is an end, counterpoint a means.

The assumption that the theory of counterpoint deals with the horizontal and that of harmony with the vertical dimension of music is as trivial as it is misleading. In the study of harmony, it is not just the structure of chords but also their progressions that must be dealt with; and similarly, in the theory of counterpoint it is a question not only of melodic part-writing but also of the chords formed by the parts. Second, the stylistic aims of counterpoint – which are directed to the simultaneous deployment of characteristic melodic parts – should be distinguished from the technical problems a composer must solve in order to realize these aims, above all in the regulation of simultaneities (joining consonances together, manipulating dissonances). It is the technical rules rather than the stylistic maxims that primarily constitute the subject for study. (A guide to contrapuntal or polyphonic style, such as that of Kurth, 1917, is not to be confused with a work of technical instruction.)

The historians' idea that an epoch of counterpoint can be identified as distinct from an epoch of harmony, with the year 1600 representing the dividing line between the two, came about through lack of conceptual clarity. If harmony is understood as referring to a regulated joining together of simultaneities – and there is nothing to justify the restriction of the concept of harmony simply to tonal, chordal harmony – then music before 1600 also bears a harmonic imprint, even if of a different kind from that of later music. Kurth's assertion that early counterpoint was based on mere 'intervallic compatibility', and hence that the technique of joining together simultaneities fulfilled only the negative aim of avoiding perturbations in the linear exposition and thus of avoiding obtrusive sequences of consonances or conspicuous dissonances, is mistaken: it is contradicted by the fact that the progressions (in contrary motion) from the major 6th to the octave, from the major 3rd to the 5th, and from the minor 3rd to the unison, were reckoned to be especially clear and compelling, and were thus understood (comparably with the progression from the chord of the dominant 7th to the tonic triad in tonal harmony) as harmonic phenomena. Harmony before 1600 differs fundamentally from that of later times: earlier harmony proceeded from two-note intervals and not from three- and four-note chords (a three-note simultaneity was considered a secondary combination of intervals rather than a primary entity in itself); and tonality was shown less by chordal sequences than by melodic formulae.

Kurth's hypothesis that the linear polyphonic deployment of melodic parts was inhibited by tonal harmony is not wholly erroneous, but a distortion of the truth. Aesthetically it may be correct, in the case of narrowly restricted musical perception, to say that attention is directed either to the phenomenon of

harmony and sonority or to that of melody and polyphony; and no doubt many composers have drawn the conclusion that in order for music to remain in the realm of the comprehensible either harmony or counterpoint must come to the fore. But strictly speaking the contrary is true: the fact that chord progressions constitute musical continuity and comprehensibility frees the part-writing from the necessity to take account of aspects that would be indispensable in composition consisting of interval sequences. Thus the harmonic and tonal basis of free style is not technically an impediment to linearity but a prerequisite for the unrestricted deployment of the melodic in music. Bach too – contrary to Kurth's interpretation of his simultaneities as mere resultants – conceived harmonic tonality as a support for melodic linearity.

## Counterpoint

### 13. Theory after 1700.

Counterpoint theory, which until the 17th century was the only kind of instruction in composition, has had to share its dominant position with harmony theory since the 18th century; and the relation between the two disciplines has become increasingly complicated. Free composition appears in the work of many theorists as 'practical harmony' and in the work of others, by contrast, as 'licentious' counterpoint; it is possible on the one hand to conceive of the (theoretical) study of harmony – the awareness of the harmonic significance of notes – as a prerequisite for strict writing, and on the other to conceive of strict writing – the foundation on which free composition as a set of permitted departures is built – as a prerequisite for the (practical) study of harmony.

As a didactic discipline, counterpoint has been justified both speculatively and pragmatically. Fux and Padre Martini were convinced that the norms of strict counterpoint were founded in the very nature of music, which, though it might be transformed by changing styles and fashions, was not to be destroyed (free style was understood as a permitted departure from strict style rather than as a suspension of it). In contrast, since the later 18th century the rules of counterpoint have been seen as historically specific, hence alterable, norms (and the nature of music has been sought in the rudiments of harmony); they were taken over either in order to avoid a break in the continuity of the development of the style of sacred music (Albrechtsberger) or in a revivalist spirit (Bellermann). Since the break with tradition that occurred around 1910, the custom of continuing to teach counterpoint in the Fuxian manner is generally justified by arguing that it is pedagogically necessary to discipline musical thought by means of exercises in 'dead material'. (No other style can be codified to the same extent as can the technique of Palestrina.)

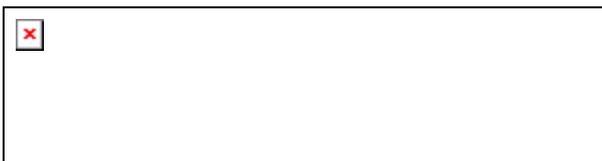
The distinction between strict and free style, which contrapuntal theory since the 17th century has taken as its starting-point, can be explained by constructing (in Max Weber's sense) antithetic 'ideal types': complexes of characteristics which cohere closely and clearly, but also contrast with the characteristics of the other type. Strict style is the older type, passed down from the 16th century, and typical for church music (in Catholic regions); it is based on cantus firmus, is modal in character, and proceeds from two-part writing; the cohesion of its sounds comes from interval progressions; parallel perfect consonances are stringently prohibited and rigorous rules are

formulated to govern dissonances and false relations; the didactic method is the system of five 'species'. Free style is the later type, originating in the 17th century and constantly evolving, and typical for chamber or theatre music; it is based on 'superposed two-part writing' (Hindemith, 1937) between melody and bass, is tonal and harmonic in character and proceeds from four-part writing, from the chord as the primary datum; the cohesion of its sounds comes from chord progressions; there are looser regulations forbidding parallel perfect consonances and governing dissonances and false relations; didactically, rhythmically differentiated counterpoint is developed from note-against-note writing by means of figuration.

Although the ideal types of strict and free style are scarcely encountered in their actual form in the history of music theory – most theorists have tried to find some compromise because, while respecting the tradition of strict writing, they have not wanted to neglect the apparent requirements of the day – the antithetical presentation is necessary: it serves as a point of reference among the confusion of doctrinal opinions, and even constitutes a criterion for the assessment of contrapuntal theories, since logical flaws almost always result from deviations from ideal types. When, for instance, Albrechtsberger postulated that one should conduct a harmonic and tonal analysis of a cantus firmus before building a counterpoint on it, it is, strictly speaking, not understandable why he should have started out from two-part writing, hence from an incomplete and therefore technically more difficult presentation of the harmony, instead of beginning with four-part writing as did J.S. Bach and Kirnberger. And when Dehn held that in strict three-part writing a dissonant suspension was a relationship not to another note, but to a chord (2/1883), he was led by the bias of 18th- and 19th-century listening habits to ignore fundamental principles of intervallic writing, and his mistake has technical consequences.

Strict style – *contrappunto osservato* – was codified by Fux in a form whose didactic merits sufficed to make his *Gradus ad Parnassum* (1725) a classic textbook for at least two centuries. If Fux consequently appears as the founder of a pedagogic tradition, the content of his book represents the inheritance of a tradition reaching back to Zarlino. The prohibition of hidden parallels, most simply formulated in the tenet that a perfect consonance must be reached by contrary motions, has been expressed in the form of four rules (contrary motion from one perfect consonance to another; unrestricted motion from a perfect consonance to an imperfect consonance; unrestricted motion from one imperfect consonance to another; and contrary motion from an imperfect consonance to a perfect consonance) since the time of Diruta (1609). However, the prohibition held good only for the outer parts, although theorists often laid down stricter regulations. The classification of the rhythmic relations between cantus firmus and counterpoint into five 'species' (note against note; two notes against one; four notes against one; syncopation in the second voice; *contrapunctus floridus*) can be found as early as 1610 in Banchieri's *Cartella musicale* (1610). This scheme, often criticized and ridiculed as pedantic, has been perpetuated with a pedagogically motivated tenacity; it is hardly reconcilable with the historical reality of Palestrina's style, which provides less an example of cantus firmus composition than a way of writing based on pervasive imitation between textually characterized, rhythmically differentiated parts. The relatively stressed passing dissonance lasting a semiminim (crotchet), permissible in certain cadential formulae in

Palestrina's style, was referred to by Berardi (1689) as 'nota cambiata', since the consonance and dissonance change their usual places on the stressed and the unstressed beats ([ex.17a](#)). Fux, on the other hand, used the concept of 'cambiata' ('Fux's appoggiatura') to refer to a dissonance that leaps down a 3rd, whose orthodox resolution, as Jeppesen has it (1925), is immediately retrieved with a rising 2nd ([ex.17b](#)).



The Fux tradition so much predominated in the teaching of strict style during the 18th and 19th centuries (it constituted the rudiments of the study of composition for Haydn, Mozart and Beethoven) that other systems can claim any *raison d'être* only by virtue of their departure from his system in certain essential features: at first with compromises between strict writing and free, then later (from the middle of the 19th century) with the tendency to historicize. Albrechtsberger (1790) emphasized that harmonic and tonal examination of the *cantus firmus* should be undertaken before counterpoint is written; Cherubini (1835) renounced the church modes; Sechter (1854) regarded writing for two or three parts as reductions of four-part writing, which was his starting-point.

If, in consequence, strict counterpoint moved nearer to free style in the late 18th century and the early 19th – through attempts to assimilate it into the changing practice of the ecclesiastical style, whose theory was moulded by it – the exact opposite happened during the 19th century when the combination of historical awareness in contrapuntal theory (Bellermann, 1862) with revivalist endeavours in compositional practice (Haller, 1891) led to a tendency to see the rules of counterpoint in a narrower, stricter light. It was desired to re-establish, both in theory and in practice, the technique of Palestrina, the 'classical ecclesiastical style', exactly (to quote Ranke's historiographical dogma) 'as it actually had been'. Traditionalism, with its unconscious traffic between past and present, yielded to a historicism motivated partly by philology and partly by aesthetics. In the 20th century, after the decline of the Cecilian movement, strict style became petrified into musical mental exercises in a dead language – the Latin of musical instruction. The apparently indispensable didactic considerations cannot always be wholly reconciled with historical endeavours to give a precise description of Palestrina's style: even Jeppesen's textbook (1930), a paragon of pedagogic exposition by a historian, results from an (unacknowledged) compromise.

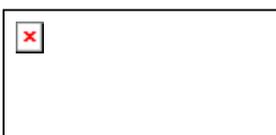
## Counterpoint

### 14. Free style: 'licentious' and 'harmonic' counterpoint.

In spite of secondary changes, the theory of strict style is essentially that of a narrowly confined technique of composition, historically speaking, the style of Palestrina; however one interprets the system of rules – as a norm grounded in the very nature of music, as a body of dogma attaching to a historical style, or as rules of the game for didactic exercises – it is unequivocally certain to which fragment of musical reality it relates. The concept of free style, on the other hand, is a catchment area for extreme varieties of style that have

primarily in common a negative characteristic, their departure from the norms of strict style. The usual procedure (in appendixes to textbooks on counterpoint or in the instructions for part-writing in practical textbooks on harmony) of describing free style solely in terms of its permitted deviation from strict style, instead of apprehending it from within, in the form of an 'ideal type', according to its own postulates, has arisen for a number of reasons; such description seems a deficiency, albeit an excusable one. It results, first, from the practice of isolating harmonic theory from the theory of counterpoint, from the splitting up of the rudiments of modern compositional technique into two disciplines; second, from the difficulty of extracting from a conglomerate of styles a single internally (and not simply in a negative sense) coherent system of rules; third, from the fact that even individual styles (such as Bach's counterpoint) cannot be so exhaustively, precisely and synoptically codified as can the technique of Palestrina; and finally, from the observation that the laws governing the evolution of counterpoint from the 17th century to the 20th have consisted in counterpoint's progressive emancipation from the norms of *prima pratica*. (Compare this with the 15th and 16th centuries, when the course of development was precisely the opposite: from a less rigorous to a stricter regulation of composition.)

The *stile moderno* of the 17th century, which included the monodic, the concertante and the madrigal styles (as did Monteverdi's term *seconda pratica*), was founded, on the one hand, as 'licentious' counterpoint, on the transgression of the norms of strict style – a transgression grounded in the tendency to emotional expression and pictorial or allegorical word-painting. On the other hand, as 'harmonic' counterpoint, it was distinguished from the *prima pratica* of the 16th century and from the ecclesiastical style that preserved that tradition by being rooted in tonal harmony. However, licentious counterpoint ought not to be equated simply with harmonic counterpoint: not every deviation from *contrappunto osservato* is motivated by tonal harmony. The best-known such deviations – the irregularities in Monteverdi's madrigals, abominated by Artusi, and seen by Fétis as the earliest document of modern tonality – arise from other causes. The downward leap of a dissonant suspension from a 7th to a 3rd (as in [ex.18](#)) is in Monteverdi an expressive figure that owes its pathos to its striking departure from the rules of strict writing, but this licence cannot be interpreted in terms of tonal harmony (one cannot speak of 'movement within the chord'). Bernhard (c1657) explained this figure, which he considered among the tools of musical rhetoric, as a 'heterolepsis' (a 'recourse to another melodic part'): the upper voice changes its usual resolution, the 6th, for the 3rd, which really belongs to the middle voice.

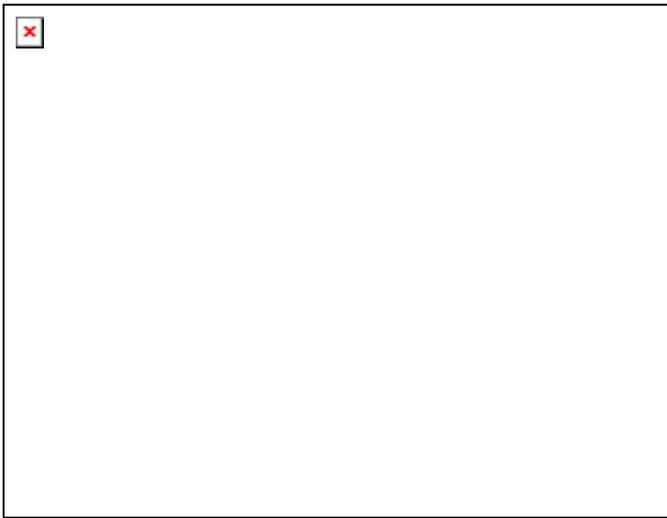


After its uncertain beginnings in Monteverdi, the use of tonal harmony as a basis for counterpoint gradually increased from the late 17th century, though it did not become universal; theoretical signposts in this development include the writings of Masson (1694) and, particularly, Rameau (1722). The development was never complete: the belief that in harmonically tonal music every detail was determined by means of tonal harmony is an exaggeration resulting from over-systematic thinking. In harmonically tonal writing (and also

in contrapuntal writing) harmonies, namely triads and chords of the 7th, constitute the primary, directly available entities from which the composer started out. From this basis in harmony there results the distinction between chordal dissonances, which belong to the harmony (the 7th in the chord of the 7th), and notes foreign to the harmony, which constitute an external adjunct to it. A chordal dissonance must be resolved, but need not be prepared; and for its own part, as a component of the harmony, it can function as the resolution of a note foreign to it. (In bar 4 of Mozart's 'Jupiter' Symphony even the octave is a note foreign to the harmony, a suspension leading to the 7th.) Naturally a 7th does not always count as a chordal dissonance, but only when its resolution coincides with a change of root (as in [ex.19a](#)) and thus when the dissonance is a determining factor in the harmonic development as represented by the root progression (see [Basse fondamentale](#)). Conversely, if the note to which a dissonance relates remains unmoved (as in [ex.19b](#)), then the 7th is to be understood as a note foreign to the harmony, i.e. a suspension.



Since the later 17th century, composers' use of free counterpoint has been characterized by the fact that dissonant figures taken from licentious counterpoint – accented passing notes or downward-leaping suspensions – have been conceived in terms of the requirements of harmonic counterpoint, and hence related to triads and chords of the 7th instead of to individual notes. It is true that contrapuntal theory admitted harmonically founded phenomena only hesitantly. In Bernhard's attempt to sketch out a contrapuntal theory of *seconda prattica* (thus, to codify what is not really susceptible of codification), the dissonant figures of licentious counterpoint, the *stylus luxurians*, are described without regard to their harmonic preconditions or implications. Phenomena such as the accented passing note (*transitus inversus*), the upward- or downward-leaping appoggiatura (*superjectio* or *subsumptio*) and the resolution of a suspension by leap (*syncopatio catachrestica*) or by a step upwards (*mora*) are scarcely problematic; and their nature as exceptions to strict counterpoint, which is clear from the fact that they are referred back to the norm from which they deviate, is not open to dispute. However, in a quotation from a recitative ([ex.20a](#)), which Bernhard reduced to a bare skeleton ([ex.20b](#)) in order to elucidate its free style as a paraphrase of a piece of strict counterpoint, thus explaining it as an agglomeration of licences – an *ellipsis* (*e'* instead of *f'-e'*), a *quaesitio notae* (*c*  $\square$  *d'* instead of *d'*) and an *anticipatio* (*e'*) – there may be doubt as to whether it is not simply a matter of a broken diminished 7th chord. Hence one may question whether Bernhard was describing what he heard or whether his musical perception has been misrepresented in his theory for want of other than contrapuntal terminology.



In their descriptions of free style, Heinichen (1728) and Mattheson (1739), too, started out from the categories of licentious counterpoint: in clear contradiction of the listening habits of their time, and even their own perceptions, they explained as an *anticipatio transitus* the unprepared use of the 7th in the dominant 7th chord on a strong beat. The 7th, which in strict writing should appear only on a weak beat as a passing note, is interpreted as being anticipated on the strong beat. Kirnberger (1771–9), who took over the basic propositions of Rameau's theory of harmony, outlined a theory of 'free composition' sustained by an awareness of tonal harmonic implications; he took as his starting-point four-part writing rather than two-part; dissonances are classified either as 'essential' (dissonant chords) or 'fortuitous' (notes foreign to the harmony); and 'embellished or variegated' counterpoint proceeds from the figuration of a harmonic framework.

From a chorale with continuo accompaniment ([ex.21a](#)) – the seemingly two-part writing implies four-part writing by the continuo – Kirnberger evolved a motivic counterpoint ([ex.21b](#)). The upper part decorates dissonant chords melodically (chords of the 2nd, a 6-5 and a 7th) and is to be understood not as an intervallic progression (as which it would be absurd) but as free movement within the chord, with anticipatory dissonances, hence notes foreign to the harmony, on every fourth quaver. The part-writing is justified by the chords that constitute the implicit or (in the continuo) explicit background to the composition.



## Counterpoint

### 15. Bach.

Alongside the style of Palestrina, the instrumental polyphony of J.S. Bach constitutes one of the models that have determined contrapuntal theory. Whereas Palestrina's style allows barely any doubt over its rules, or at least its basic rules, the technique of Bach's counterpoint has not yet been adequately described and there is some controversy about the principles on which it is founded.

The habit of defining polyphony as a combination of equal melodic parts, the prestige of the fugue as a consummate expression of instrumental counterpoint, and a one-sided concentration on organ and keyboard music (as in Spitta's thesis of the primacy of organ style in Bach's output) all contributed to neglect of the fact that another type of polyphony, borne along by a continuo bass and with the melodic parts not of equal importance but graded, is not less characteristic of Bach's music than is the fugal type. To distort the title of a book by Halm (1913), it is possible to speak of 'two cultures of counterpoint' in Bach.

'Continuo polyphony' – or 'concertante counterpoint' – is founded on the principle of a functional differentiation between the parts: the counterpoint is hierarchical. In Bach's arias, where the writing is undeniably contrapuntal, the vocal part, the concertante instrument and the underpinning of the continuo make up a kind of three-part writing, differing from fugal writing principally in that the parts fulfil different functions throughout rather than fulfilling the same functions (e.g. subject, counter-subject or characteristic counterpoint, complementary counterpoint) in alternating groupings.

In continuo polyphony of the late Baroque period there is a coalescence of heterogeneous traditions, and it is precisely because of this variety that it displays an unsurpassed abundance of contrapuntal possibilities. These traditions included the idea of polyphonic writing originating with the *prima pratica*: a polyphony 'eloquent' in every one of its melodic parts; monodic style as the realization of a declamatory or cantabile, expressive or allegorical type of vocal melodic writing; the principle of concertante writing, with which the growth of idiomatic instrumental motif was closely associated; and, finally, the continuo as bearer of chord progressions, through whose harmonic tonal definition a 'linear' deployment of the melodic parts was not impeded or restricted but rather, on the contrary, sustained (as already mentioned).

The idea of deducing a theory of Bachian counterpoint less from his fugal technique than from his typical concertante continuo polyphony ought not to appear too strange. For insofar as the period between 1600 and 1730, when technical developments culminated in Bach's compositional technique, has properly been described as the 'continuo period' (Riemann) and as the 'age of the concertante style' (Handschin), a historian will find it natural to affirm that concertante continuo polyphony represents the essential paradigm (resulting from the particular circumstances of the time) for Bach's counterpoint.

Since Kurth (1917) coined the term 'linear counterpoint' – a term whose subsequent use as a watchword he regarded as a misunderstanding – the controversy over whether Bach's counterpoint was primarily linearly or harmonically determined has continued to rage. In order to avoid an

excessively obdurate opposition between conflicting dogmas, the technical aspect of the problem may be distinguished from the aesthetic. Technically (or 'logically') speaking, Bach's counterpoint is virtually always grounded in tonal harmony, and where the thematic aspect of his music comes into conflict with the harmonic, it is the thematic rather than the harmonic that is adjusted.

The dissonance sequence in bar 28 of the Invention in D minor ([ex.22a](#)) would be absurd if it were not heard as an embellishment of the chord of A minor: notes belonging to the chord in the bass coincide with accented passing notes in the upper part, and notes belonging to the chord in the upper part with unaccented passing notes in the bass. The converse is rare: the fact that in bars 11 and 12 of the same piece ([ex.22b](#)) a passage of counterpoint is in itself comprehensible as a progression of intervals while the chordal significance of bar 11 as a whole remains uncertain (oscillating between G minor with added 7th and B $\flat$  major with a lower 3rd) represents an exceptional case. Consequently, Kurth's theory that the harmony is always a resultant rather than a starting-point or precondition – a theory intended as a suggestive hypothesis, and hence unable to bear interpretation as a dogma – becomes questionable or even erroneous as an assertion about Bach's contrapuntal technique. It can still remain reasonable as an aesthetic postulate, or as a requirement to be met by musical perception. It will then mean that listeners are expected to give their attention primarily to the 'movement feature' of the individual parts and understand simultaneities as means to support the music's 'linear dynamics'.



The fact that – technically, or logically, seen – many such movement features result from the necessity to resolve dissonances, and thus that the 'energetic' impetus originates in the music's harmony rather than in its linearity, need not however prevent one from perceiving aesthetically the dissonances as means of reinforcing movement features. These will thus be accorded aesthetic priority even though, in technical respects, they represent a resultant: what is logically primary will appear as aesthetically secondary, and vice versa. (The attempt totally to psychologize the theory of counterpoint, as an encroachment of a manner of aesthetic perception into the description of technical rudiments, would undermine the theory.)

If, then, Bach's counterpoint is grounded in tonal harmony, it is also motivically characterized. Neither 'lines' in Kurth's sense of the word (which are to be found in Ockeghem rather than in Bach) nor melodic designs that imitate the rhythms and pitches of speech, but rather motifs and figurations of instrumental origin represent the prime substance found in Bach's polyphony. (Fugue subjects and counter-subjects are complexes of motifs and figurations.)

In bars 9 and 10 of the bourrée from French Suite no.6 ([ex.23](#)), the simple root progression in 5ths and the formulaic melodic figures overshadow the

irregular dissonances: the contrapuntal details remain aesthetically unobtrusive, since logically, in the structure of the writing, they are subsidiary. The interval sequences that in the style of Palestrina were the very essence of counterpoint have now become merely a by-product of the tonal–harmonic and motivic characterization of the polyphony.

Contrapuntal phenomena that cannot be explained by reference to the usual categories may often result from the superimposition of melodic parts that move according to different rhythmic levels. In the second movement of the trio sonata from Bach's *Musical Offering*, bars 49–51, the outer voices form a chromatic chain of 6ths and 7ths in a crotchet rhythm (the bass being thematic). But the progression can be reduced to a diatonic model in minims (ex.24), a contrapuntal procedure that dates back to the 15th century. It is to this diatonic, reduced version that one must relate the inner part if the harmonies, which deviate from the norms of tonal harmony, are to become comprehensible: the notes *g'* in bar 50 and *f'* in bar 51, which appear to be dominant 7ths left unresolved, are in fact 5ths. The apparent chords of the dominant 7th are an incidental result of the rhythmic and chromatic modification of an original contrapuntal model.

The fact that defining Bach's counterpoint becomes a complicated business, since one has to speak both of concertante continuo polyphony and of hierarchically organized counterpoint, ought not be thought a deficiency. It is precisely to the multiplicity of historical conditions on which it is based that Bach's polyphony owes, first, its abundance of figural material (and that has always been a cause for admiration) and, second, its numerous determining factors, which could only fail to be appreciated when it was sought to deduce the counterpoint from a single principle, that of 'linearity'.

## Counterpoint

### 16. The Classical and Romantic eras.

The period between the later years of the 18th century and the beginning of the 20th is accounted one in which counterpoint sank to being a mere academic exercise, leaving barely recognizable traces in the practice of composers of piano and operatic music. Yet an immense landscape of musical works bearing a primarily homophonic imprint is relieved by isolated polyphonic works or groups of works which, in both spirit and technique, recall older styles. Archaistic counterpoint, looking back to the models of Palestrina or Bach, was by no means the only one; types can be cited that distinguish this period from earlier centuries (provided one does not cut off access to the phenomena that constitute the typical counterpoint of the 19th century by the use of a definition restricting the concept of genuine counterpoint to the older style).

The revival of Palestrina's style, a throwback for which the spirit of the Romantic movement was responsible, was sustained by the enthusiastic belief that only 16th-century vocal polyphony could be 'true church music': a maxim shared by Protestant writers (such as E.T.A. Hoffmann and Thibaut) and Catholic alike. Since it remained restricted to sacred music, this reverence for Palestrina could even be totally reconciled with the championing of musical 'progress' which the New German school believed it stood for: Liszt sympathized with the aims of the Cecilian movement, and that left its mark on his compositions. In the 19th century, of course, the most

important aspect of Palestrina's style used to inculcate a devotional frame of mind was not so much the strict technique of composition as rather the 'seraphic tone' of a music whose tempo was dilated so that it could be made to convey the notion of hallowed strains felt to be emanating from some Great Beyond. Although Bellermann's work in laying down precise rules for composition in this style (1862) came about in connection with the church music revival, it also indicates that the objective task of historical reconstruction became divorced from Romantic enthusiasm.

While the revival of Palestrina's style appears primarily to have been a matter of resuscitation and performance of existing music, and only secondarily intruding into the realm of composition, the influence of Bach's counterpoint was of concern to composers: it was a matter of their professional equipment. The influence exerted by Bach on Chopin and Mendelssohn, Schumann and Brahms should not be sought solely in fugues and fuguettes: it can also, and indeed particularly, be felt in their character-pieces. The problem that Romantic composers sought to solve by referring back to Bach consisted in the difficulty of writing in a 'strict style' – hence without falling into the technical heedlessness of the general run of operatic and keyboard music – while producing works that were poetic rather than prosaic (under which heading Schumann categorized not just light music but also the merely technical work of art). What they saw realized in exemplary fashion in the music of Bach was the idea of music at once contrapuntal and full of character, at once strict and eloquent: music in which the characteristic and the eloquent features of a contrapuntally differentiated texture were not forced on it from outside but were actually generated by it.

In the instrumental music of the Classical and Romantic eras the fugue represents a kind of counterpoint thought of as 'strict', although actually it was a special case of 'free style'. However, sonata and fugue – or rather, sonata form and fugal technique – were closely related: there was a tendency for the 'two cultures of music' to coalesce into a third. On the one hand, as demonstrated by Haydn's evolution from op.20 to op.33, fugue and fugato were prerequisites of thematic working out in the technique of Classical and Romantic development sections. On the other, as the tendency grew for thematic development to spread over entire movements, it became logical to characterize the development section by an intensification of motivic work to the point of fugal technique and thus mark it out as distinct from the exposition and the recapitulation. In Beethoven's late quartets, in Brahms and even in Liszt, fugal technique was in effect displayed as a consequence of thematic working.

The continuation of the second subject in the first movement of Schubert's String Quintet in C, a melody in canon, provides a perfect example of the realization of an idea that constantly recurs in the 19th century, in operatic ensembles as well as in subsidiary themes of Bruckner symphonies: the idea of a cantabile counterpoint, or of a contrapuntal cantabile style. The fact that to aestheticians this must have seemed a hybrid, since it flouted the convention whereby cantabile was associated with homophonic style and polyphony with an unbending thematic style, was seen by composers less as an inhibiting factor than as a challenge to transform this contradiction into an aesthetic proposition and thus a benefit. Indeed, it was characteristic of the

19th century that it tended to bring together apparently mutually exclusive opposites.

The thematic combinations in the prelude to Wagner's *Die Meistersinger* and in the final duet of *Siegfried* – the simultaneous, not wholly unforced, presentation of leitmotifs that had been independently coined – were felt by Schenker to be a betrayal of the concept of counterpoint; Richard Strauss on the contrary praised them as the only adequate form of counterpoint in an age of 'expressive' music (and took the idea to technical and aesthetic extremes in *Salome* and *Elektra*, as 'psychological counterpoint'). Here it is undoubtedly a matter of counterpoint as an expression of literary ideas: the motifs are not related as melodic lines but associated aesthetically as symbols of ideas and emotions, while being technically pieced together as encrustations around one and the same chord (not without fissures and flaws). The procedure may be thought technically questionable; but during a period typified by music drama and symphonic poems – genres bearing a strong literary stamp – it should not seem surprising if these literary tendencies infiltrated contrapuntal technique. Or, to put it another way, if one is going to condemn literary counterpoint, one's judgment must also include literary music as a whole.

Polyphony written around chords, and there less for its own sake than for the fact that it imparts a richer and more variegated effect to the orchestral sound, has come into disrepute as 'pseudo-polyphony'. This term, either explicitly or tacitly, contains the aesthetico-moral reproach that counterpoint, which ought to be an end, has here been relegated to the role of a means, a factor subservient to the quality of sound: instead of being rendered clear by means of instrumentation, the exact opposite happens and it is made to serve as a vehicle of sonority. (Instruments whose parts are characterized by expressivity make a better sonorous impact, even though the details of what they have to say are quite inaudible.) In this judgment is concealed a prejudice that the parameters of music fall into an unalterable hierarchical order: according to this, contrapuntal structure would as a matter of course be the primary factor and instrumentation merely secondary. In the evolution of composition during the mid-20th century this prejudice has been overthrown, so that in retrospect even a historical phenomenon such as the 'degradation' of counterpoint to a means towards richness of sonority appears in a very different aesthetic light.

Textbooks, which for didactic reasons are inclined to simplify matters by setting up clear antitheses, suggest that counterpoint functions as an 'opposite' to harmony, thus promoting the view that an evolution of harmony embracing varied chordal structures and methods of linking chords must necessarily entail a suppression of polyphony. But in the music of Brahms and Wagner the opposite is patently the case. The harmonic richness characteristic of Brahms forms a corollary to a kind of melodically conceived bass writing (instead of being confined to a small number of supporting notes); and the relationship of such a bass to the melodic line becomes a contrapuntal framework for the compositional technique. In Wagner's harmony it is the individual characterization of chords by means of dissonances and chromatic variants that creates consequences in the contrapuntal writing: on the one hand the dissonant, complicated chords impel their own part-writing; on the other, since the root progression in the bass is often weak and not capable of sustaining its load, chords must be

linked by motivic part-writing. Hence the part-writing must tend towards polyphony if the juxtaposition of chords is to have the effect of a compelling progression.

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### 17. 20th century.

The emphasis on counterpoint in music after 1910 can be seen as a corollary of the diminishing importance of tonal harmony. Chordal coherence lost its fundamental importance, and did so regardless of whether tonality was dissolved (Schoenberg, Berg, Webern) or metamorphosed (Stravinsky, Bartók, Hindemith). The various types of expanded tonality (whose principal feature is not, however, expansion) appear as hierarchically ordered systems analogous to traditional tonality; but it is less chords than individual notes round which they spin a web of relationships, so that it is more natural for the tonal structures to be characterized by melodic and polyphonic than by homophonic style.

Among the techniques that dissolved tonal harmony, bi- or polytonality is notable for its tendency to promote a contrapuntal style. Although it appears to proceed from the superimposition of chords of different keys (as in Strauss's *Elektra*), it is possible to consider the contrapuntal manifestation (as in Milhaud) as the truly representative one. Polytonal (or polymodal) counterpoint is a paradox of compositional technique in that the tonal atomization of the style as a whole requires a particularly clear tonal characterization of the individual parts; otherwise polytonality – whose aesthetic import consists in the pointedness of its effect – will turn into the grey on grey of tonal indistinguishability.

The problems of 12-note counterpoint inevitably raise the problems of 12-note technique as a whole; here it is necessary to restrict the discussion to comments on some misunderstandings or details that have been taken out of context. First, the 'emancipation of the dissonance', the liberation of dissonances from the necessity of resolution, merely means that the specific difference between consonances and dissonances, which gave rise to the dependence of dissonances on consonances, has been abolished, and not that chords no longer possess varying degrees of consonance and dissonance with which the composer can work (Krenek, 1940). In 12-note counterpoint, too, there is a 'harmonic gradient' (Hindemith, 1937). Second, Schoenberg's procedure of formulating a 12-note row in such a way that the first half of the original form together with the first half of the inversion transposed down a 5th form a 12-note complex (what Babbitt called 'combinatoriality') represents a way out of the dilemma: for the principle of dodecaphony, the non-repetition of notes before a row has been stated in its entirety, is contravened as soon as incidental note repetitions are produced by the simultaneous use of different forms of the row. Where the row itself is a primarily melodic principle, combinatoriality presents itself as a sustaining principle of a kind of 'strict writing' in 12-note counterpoint. Third, dodecaphonic counterpoint in Schoenberg (though not in Webern) is to be understood as thematic or motivic counterpoint. Schoenberg did not construct 12-note rows in an abstract way, but as thematic shapes (though naturally they would be modified for constructional purposes); and the assertion that by virtue of dodecaphonic technique – as distinct from free atonality, which

tended either towards dependence on a text or towards an aphoristic style – it would once more be possible to compose large-scale forms in instrumental music simply means that dodecaphonic technique permitted the formulation of themes capable of sustaining a large-scale musical structure.

The term 'linear counterpoint' (Kurth, 1917) should not be mistaken as a synonym for a heedless sort of polyphony paying no attention to vertical simultaneities. Its distinctive feature is rather the concept of melody, which served as the starting-point for the adherents of the 'new objectivity' when they set up linear counterpoint as an anti-type to the Romantic harmony they despised: the notion of a kind of melodic writing not reliant on chords and chordal progressions, but evolved from the alliances and oppositions of leaps and steps, ascents and descents, long and short values, indeed a kind of structure of pitch and rhythm representing a 'state of energy' (Kurth) and striving towards an equilibrium which, however, it can only achieve at the very last, so that the melodic movement will not come to a standstill before the final cadence. Counterpoint, however, is in this style nothing more than multiple melody, and is subject to the same criteria of energy as is a single melody: the parts support, enhance or contradict each other; they cross or complement each other.

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## Countersubject.

In a fugue, a second theme that figures prominently but is subordinate in importance to the [Subject](#). A countersubject proper is presented in the exposition in orderly fashion, that is, each voice immediately follows its opening statement of the subject by stating the countersubject in counterpoint with the next statement of the subject in the next voice to enter. In order for the combination of subject and countersubject always to produce good counterpoint, the two must be composed in [Invertible counterpoint](#) so that they work properly together no matter which is above the other. After the exposition is finished, there is no standard procedure for handling the

countersubject and it may be dealt with as the composer wishes (for further detail see [Fugue](#), §1). Most musicians agree that the presence or absence of a countersubject is not a defining feature of fugue, although its presence is requisite in the [Fugue d'école](#). The idea of a standard countersubject can be traced to an interest in combining fugue with invertible counterpoint on the part of a circle of German musicians working in Hamburg and Lübeck in the 1660s and 70s that included Matthias Weckmann, Reincken and Buxtehude. (P. Walker: 'Zur Geschichte des Kontrasubjekts und zu seinem Gebrauch in den frühesten Klavier- und Orgelfugen Johann Sebastian Bachs', *Das Frühwerk Johann Sebastian Bachs: Rostock 1990*, 48–69)

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## Countertenor.

A male high voice, originally and still most commonly of alto range, though the title is increasingly employed generically to describe any adult male voice higher than tenor. Historically, it derived in England from the [Contratenor](#) line in late medieval and Renaissance polyphony, via *contratenor altus* ('high contratenor'), which – used interchangeably – became 'countertenor' and 'altus', then alto (as in Italian nomenclature) and, later still, even 'male' alto (see [Alto \(i\)](#), [Altus](#) and [Contralto](#); see also [Haute-contre](#)).

### 1. The term.

From the late 13th century onwards, manuscript and later printed sources of French, Netherlandish and (eventually) English music almost invariably used the original Latin form 'contratenor' for this vocal line which, into and throughout the Renaissance, rose gradually in range and tessitura. In England, the anglicized form 'countertenor', or 'counter-tenor', seems to have become common spoken usage by the early 16th century (*Oxford English Dictionary*), though the part (and by implication broadly the vocal range) was also called 'contra', or 'counter'. The vocal range required also suited many 'meane' parts. Morley, in *A Plaine and Easie Introduction* (1597, pt 3), frequently employed the term 'countertenor' (though regularly cut to 'Counter') to denote a line of instrumental or vocal polyphony which lies slightly above the tenor and is usually written in a clef a 3rd away from that part. In these and still later examples, the original 'contratenor' character persists to some extent, in that the part occasionally crosses, 'counters' or repeatedly 'encounters' the tenor. When there were two countertenor parts, mostly of about equal range, they tended to cross each other frequently; this persisted well into the 18th century. Boyce's *Cathedral Music* (1760–73) continued to print the ancient term 'contratenor' against the countertenor/alto line(s), e.g. *contratenor cantoris primus*.

Repertory, sacred and secular, was written for male high-voice soloists, who usually employed [Falsetto](#) (a colloquial, erroneous and misleading term for second-mode phonation or pure head register), exclusively or in part. In different countries and periods they became titled, variously, 'countertenor', 'Alto', 'altist', 'falsettist', 'Contralto', or 'Haute-contre'.

### 2. The voice.

Contrary to popular understanding, the male high voice employing 'falsetto' was never an exclusively English phenomenon. It has been cultivated variously, worldwide, and played an important part in the earliest and middle development of Western music, especially in the Low Countries, Germany, Spain, Italy, France and England. It has however been argued that this second-mode use came to Britain only in the late 17th century, roughly parallel with the extended visit of the first ecclesiastical castrato, and about 20 years before the arrival of the operatic castratos, c1707. During the height of the [Castrato](#) period in mainland Europe, second-mode users, while flourishing in choirs, suffered near extinction as secular soloists, especially as some seem to have counterfeited for castratos. In England, visiting stage and oratorio castratos were deputized for by indigenous countertenors and women. Handel, for example, sometimes exploited this and made his final choice to suit the circumstances.

By the 19th century, although the second-mode specialist had faded as a soloist in mainland Europe, the mode itself survived as an option in the male voice, as in, for example, the 'contralto tenors' of the Capella Sistina. In England, the second-mode tradition continued to thrive in cathedral and church music, academia and the numerous glee clubs although, as the female contralto began to predominate everywhere else, the countertenor/alto gradually lost ground to her in the oratorio chorus. Already, he featured ever more rarely as an oratorio and concert soloist, having come increasingly to be known only as alto, later 'male alto' (the prefix came to be affixed when women started to sing alto parts in public performance in which vocal titles were used).

The triumphant re-emergence of the solo countertenor came primarily from England. The artistry of Alfred Deller (1912–79) was largely responsible, from the mid-1940s, for the renaissance of the title 'countertenor' and the presence of the voice in a secular, solo capacity on the mainstream concert platform and the stage. Deller was followed closely by John Whitworth and, in America, Russell Oberlin. It has not been fully acknowledged, however, that the countertenor survived both in title and employment in early British and American recordings (c1904 – late-1930s) of popular ballads and ephemeral material.

Like all voice-types, the countertenor's vocal style, timbre and character have adjusted to suit changes in musical fashion. This caused confusion and controversy during the late 20th century when the perceived 'correct' vocal type was sought for music of a particular genre or period. Although some writers have tried to avoid all titles except the generic though ambiguous 'falsettist', traditional opinion argues that the countertenor is simply the historical (male) alto who employs, almost exclusively, highly developed second-mode phonation, the pure head register. A more specific definition is that the countertenor must always have a tenor or light-baritone first-mode with a second-mode extension. Another view is that alto and countertenor voices are distinct, and distinguishable, in that (it is claimed) the alto is merely a falsetto from a bass or baritone's fundamental register, while the true countertenor has a 'natural' tenor first-mode – i.e. not 'falsetto' – with an abnormally light, high range and able to maintain an unusually high tessitura like, it is argued, the French *haute-contre* (there is also, however, much disagreement in this regard about the historical *haute-contre*).

Radiographic evidence has been presented (Ardran and Wulstan, 1967) to support the view that both 'countertenors' and 'altos' are 'falsettists', in the sense that both produce their voices by the same physiological means, although Deller added that this was 'an over-simplification ... no amount of work will produce a clarion sound from what Nature has (inscrutably) designated a bugle'. Both opinions were broadly endorsed by Giles (1982), who further argued that there are several exploitative, different subdivisions of second-mode phonation which produce contrasting timbres; this was supported by conclusions based on xeroradiographic-electrolaryngographic analysis (Welch, Sergeant and MacCurtain, 1989).

Other than the philological aspects of the title 'countertenor', the reason for the quasi-high-tenor tonal quality available to him, so often cited as a vital ingredient, is probably that, in both the countertenor's second-mode and the lyric tenor's upper first-mode phonation, the vocal folds are stretched longer, are thinned and are more elastic. The difference is that in the countertenor's second-mode state, the arytenoid cartilages are closed, resulting in a shorter total length of fold, resulting in a higher pitch.

Nevertheless, current confusion regarding the countertenor voice probably occurs because, before the early 19th century, it was acceptable for male singers of all vocal denominations to employ some second-mode phonation when they wished, and because, in practice, the male voice seems to have been regarded as something of a 'composite' vocal instrument with specialist domains, rather than being pressed into stereotypical categories, as in the view during the mid-19th century and since.

Using these later methods of classification, the countertenor seems to be divisible into three or four groups: High and Ultra-high and two categories of Low (with minor subdivisions): these titles indicate preferences or tendencies in vocal production rather than distinct ranges. Many British high countertenors, reluctant to use first-mode at all, employ exclusively the expertly extended, developed second-mode. But second-mode's antiphesis, 'falsetto' (a misleading misnomer), is a perfectly natural vocal state, available in undeveloped form in almost every male, and can itself produce two main sub-modes or varieties, upper-second-mode and middle-second-mode/pharyngeal. Most high countertenors normally use both sub-modes; if they wish, they can opt to employ upper-first-mode too, which is usually light baritone- or tenor-toned.

The adult discantus singer of the Ars Nova and Renaissance was, it seems, a rare variety of high countertenor, employing much high range upper-second-mode, as did the Spanish falsettist. Originally largely displaced by the castrato soprano, this species, now sometimes titled 'sopranist', reappeared with distinction in formal music in the 1980s and 90s. Invariably, he needs to use his tenor- or light-baritoneal first-mode for lower-pitched notes. The first category of low countertenor works essentially in middle-second-mode/pharyngeal, perhaps adding a little upper-second-mode for special effect, and he often joins his upper-first-mode to middle-second-mode (either tenor-toned or light-baritoneal). The second type is the rarely-found tenor-altino, who usually possesses an uncannily light first-mode but frequently sounds as if he uses at the top of his compass much the same mechanism (i.e. second-mode) as other countertenors.

Some commentators argue that *haute-contre* (high-contralto) singers originally employed second-mode phonation and were therefore simply French countertenors; and that originally their ranks probably included all three countertenor types. Nevertheless, by the early 19th century, when the *haute-contre* was becoming virtually extinct, they seem to have evolved into singers very like modern, high, lyric tenors. Contemporary accounts however indicate that they used an over-extended *voix-mixte* too high in the range for comfort (theirs or the audience's). In revival, however, *haute-contres* have mostly reverted to using earlier vocal techniques.

The countertenor should therefore be considered a survivor from an earlier, more versatile, male vocal method. The range available through the use of such a technique would appear to have enabled most singers who today are called 'countertenor' to have sung most parts in early polyphony, according to individual vocal timbre, range and inclination. Historically, to qualify for the title 'countertenor' (when that title finally evolved), a singer would seem to have required unrestricted use of second-mode phonation, with the optional employment of first-mode, in a ratio appropriate to the music being performed; this is still the case.

### 3. The revival.

The renaissance of the countertenor voice in the mid-20th century was closely associated with the specially gifted singer Alfred Deller (1912–79), who was an alto in the choir of Canterbury Cathedral, and later that of St Paul's Cathedral. When he began his career as a soloist, he worked closely with the composer Michael Tippett; they agreed that a return to the term 'countertenor' would be appropriate largely because the repertory they were immediately concerned with was drawn from Purcell (himself described as a countertenor) and his contemporaries. In revivals of such works as *The Fairy Queen*, the new generation of countertenors led by Deller played a prominent part. They have continued to take an important role in the early music movement and have increasingly shown an ability to cope with the male contralto and mezzo-soprano roles in the operas of Handel and other Baroque composers, as well as the oratorio roles originally written for the male high voice (such as David in *Saul* and Micah in *Samson*); staged revivals and recordings sometimes prefer women singers in these roles but many have favoured countertenors (for example in *Giulio Cesare*, *Orlando* and *Ariodante*) who have developed the volume and penetrative quality of tone necessary to project the roles in the theatre. This movement began in Britain, with such artists as John Whitworth, Paul Esswood, James Bowman and, later, Michael Chance; there have also been several distinguished American singers, among them Russell Oberlin, Drew Minter, David Daniels and Derek Lee Ragin, the Belgian René Jacobs, and in the 1980s and 90s several Germans, notably Jochen Kowalski and Andreas Scholl.

Modern composers of opera have also shown interest in this newly available voice. Britten wrote the role of Oberon in *A Midsummer Night's Dream* (1960) for Deller; this remains the countertenor's most attractive part and has been sung by Oberlin and, in many further productions, by Bowman. Other modern operas using the voice include Britten's *Death in Venice* and Glass's *Akhnaten*. An imaginative feature of Reimann's *Lear* is the casting of Edgar as a countertenor, particularly effective in the howling of 'poor Tom'. There

has also been a movement to extend the countertenor's sphere so as to include such roles as Gluck's Orpheus, Pharnaces in Mozart's *Mitridate*, Orlofsky in *Die Fledermaus* and the Tsar's son in *Boris Godunov*; this has led to a generation of singers who claim for the voice dramatic qualities that dissociate it from the main British tradition emanating from Deller.

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## Country dance.

An English dance widely popular in the 17th century. It spread to the Continent, particularly France, where it became known as the [Contredanse](#).

See England, §II, 4.

## Country music.

A popular music style. It has its origins in not only country dance tunes and archaic ballads of Anglo-Saxon and Celtic origins, but also 19th-century popular songs, black-American blues and gospel songs, and the sacred numbers that stemmed from the successive waves of religious revivals that began in the 18th century. Over a span of 75 years country music has

evolved from a folk-derived art form, performed mostly by rural amateurs, into a complex multi-million dollar industry. The earliest country musicians played for country dances, or sang on street corners to earn a living (fig.1). In contrast, the contemporary stars of country have virtually worldwide name recognition and receive large sums for concert appearances.

1. Early developments: the 1920s and 30s.
2. Western swing, honky tonk and bluegrass.
3. The Nashville Sound.
4. New Country.

IVAN M. TRIBE

## Country Music

### 1. Early developments: the 1920s and 30s.

The development of commercial country music began in 1922 and 1923, when the Victor and Okeh companies recorded respectively the fiddlers Eck Robertson of Texas and John Carson of Georgia. Carson had a rough instrumental and vocal style but enjoyed considerable popularity among the working class in Atlanta and he, particularly, stimulated a search for other rural musicians of quality. Led by Ralph Peer, who worked first for Okeh and then for Victor, and Frank Walker of Columbia rural artists, based in Virginia, North Carolina, Georgia, and Tennessee, began to make recordings for what were labelled 'old-time tunes' or 'old familiar tunes'. String band music dominated the early years with groups such as Gid Tanner's Skillet Lickers, Charlie Poole's North Carolina Ramblers, and Ernest Stoneman's Dixie Mountaineers, along with Carson's band, in the pre-eminent position. Riley Puckett was a popular vocalist in his own right and the singer and banjoist Uncle Dave Macon of central Tennessee popularized a minstrel-derived style. Numerous amateur and semi-professional performers visited either the permanent recording studios in northern cities or makeshift studios in the South. Some recorded only once while others returned for repeated sessions, as what might be termed a star system had not yet developed. In addition to these folk-derived recording artists, musicians with a more or less professional background, such as Texas-born Marion Slaughter (most commonly known on record as Vernon Dalhart), began recording country-oriented material and had the first large-scale success with a two-sided Victor disc, *The Prisoner's Song* and *Wreck of the Old '97*. Others who followed in the Dalhart style included the vocalist and songwriter Carson Robison and Frank Luther.

In 1927 Ralph Peer of the Victor firm conducted recording sessions in Bristol, Tennessee, for both established performers like Ernest Stoneman and newer acts, of whom two soon rose to prominence. The Carter Family of Scott County, Virginia, consisting of A.P. Carter, his wife Sara and sister-in-law Maybelle, made more than 250 recordings over 14 years and have exercised a continuing influence in the music, partly through their children and grandchildren. The other Bristol discovery, Jimmie Rodgers, a Mississippi-born former railroad brakeman, sang in a style largely derived from black-American blues performers augmented by his distinctive blue yodels. Rodgers died prematurely in May 1933 from the effects of tuberculosis, leaving a legacy of some 110 songs and a number of other significant protégés who began their careers by emulating his style. This latter list

includes Cliff and Bill Carlisle, Gene Autry, Jimmie Davis, Hank Snow and Ernest Tubb.

Alongside recordings the genre also spread through the medium of live radio broadcasts. The two most significant early stations, WLS Chicago and WSM Nashville, both developed Saturday night live audience programmes that became mainstays of network radio. 'The National Barn Dance' in Chicago produced the first person to achieve major stardom via radio in Bradley Kincaid, and then western cowboy-styled singers, first with Autry and later Rex Allen, who both went on to experience notable careers in motion pictures. They also developed the first husband and wife duo to become stars in the North Carolina-born Lulu Belle and Scotty (Wiseman). 'The Grand Ole Opry' in [Nashville](#) utilized the services of several Tennessee string bands typified by the Possum Hunters, Uncle Dave Macon, the Delmore Brothers and, from 1938 onward, Roy Acuff who would be the leading country artist in the 1940s. Although 'The National Barn Dance' died out in the 1960s, 'The Grand Ole Opry' continues to thrive, and it became the major factor in the development of Nashville as the principal centre of the country music industry in the immediate years after 1945.

Two musical subtypes of country that developed in the 1920s included cowboy or western and Cajun, which developed in the French speaking portions of southern Louisiana. Victor recorded the first [Cowboy songs](#) in August 1925 by Carl T. Sprague; *When the Work's all Done this Fall* became the hit of the session and Sprague returned three more times to the studio. Other early purveyors of cowboy songs included Jules Allen, Harry McClintock, and the Cartwright Brothers. By the 1930s, however, either movie cowboys such as Autry, Tex Ritter, and Roy Rogers or smooth vocal trios such as the Prairie Ramblers or the Sons of the Pioneers came to dominate the field. Female performers made inroads here too typified by yodelling cowgirl Patsy Montana and the duo of Milly and Dolly Good (the 'Girls of the Golden West'). [Cajun music](#) had only a small audience in the 1920s but its earlier sounds, dominated by accordion and fiddle, had a special quality that eventually influenced the country mainstream. Pioneers in this music included Joe Falcon, Leo Soileau, Dennis McGee and, from the mid-30s, the Hackberry Ramblers.

The Great Depression hit country record sales hard as incomes plummeted, for it was the agrarian and working classes who bought the records. Many artists ceased recording and some companies went into bankruptcy, receiverships and reorganizations. By the mid-1930s a modest recovery began, one new firm Decca entered the market in 1934, and sales began to increase. In the Southeast, duet acts with two guitars, typified by the Delmore Brothers, or mandolin and guitar, by the Monroe Brothers and Blue Sky Boys, did well. A somewhat updated version of the older string band persisted, most successfully developed by the North Carolina group Mainer's Mountaineers.

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### **2. Western swing, honky tonk and bluegrass.**

In Texas and westward a country version of the big band sound evolved into what would eventually become known as [Western swing](#), a style that featured multiple fiddles, electrified instruments, smooth pop sounding vocals, and sometimes horns. After briefly working together Bob Wills's Texas Playboys

and Milton Brown's Musical Brothers pioneered the style, although Brown's early death in 1936 limited his fame. The Wills and Brown parent group, the flour company-sponsored Light Crust Doughboys, also adapted this sound, as did Bill Boyd's Cowboy Ramblers. Numerous other Texas swing bands flourished in the late 1930s, including the Tune Wranglers, Jimmie Revard's Oklahoma Playboys, and those led by Cliff Bruner and Adolph Hofner. By the 1940s western swing began to flourish on the West Coast, and Wills migrated there leaving his younger brother in Tulsa to form a new group, Johnny Lee Wills and his Boys. Spade Cooley also developed a fine California-based band and actually gave the name 'western swing' to the music. While the popularity of the music faded by the early 1950s (except for Hank Thompson and his Brazos Valley Boys), its influence remained and eventually enjoyed a revival of sorts in more recent years.

In part the popularity of western swing reflected the increasing importance of the juke box trade in determining the record market: jukebox distributors became major purchasers of records. The saloons and cafés that dotted the rural South and Midwest as well as working-class sections of cities had tens of thousands of customers who listened to country songs while relaxing there. Texas swing music had considerable impact on the jukebox trade and so did the style that in a sense developed for it, which came to be known as [Honky tonk](#) music.

Honky-tonk music, so called from the nickname for the taverns where its listeners gathered, usually consisted of a strong vocal with instrumentations generally provided by an electric steel guitar and a fiddle, with some rhythm support. Song topics increasingly dealt with unfaithful love, broken hearts and rowdy lifestyles to a greater degree than earlier. Early practitioners of the type included Louisianans Jimmie Davis, as he moved away from Rodgers stylings, and Buddy Jones, a Shreveport policeman who performed the more rowdy material while Davis moved more in the direction of middle-class respectability as his political career advanced. The first real honky-tonk widespread hit, however, was Ernest Tubb's *Walking the Floor Over You* in 1941, which the so-called Texas Troubadour followed with numerous others over the next several years. Honky-tonk stylings had become dominant by the end of World War II, when a new wave of major recording artists burst upon the national scene led by Hank Williams (fig.2), whose hundred or so original songs included many that became standards. Other major figures in this style included Hank Snow, Hawkshaw Hawkins, Lefty Frizzell and Eddy Arnold. The latter eventually moved toward a more middle-of-the-road style, alienating some hard country fans, but on the whole enjoying more long-range success than any other artist in country music history.

World War II helped increase the audience for country music as the young soldiers and other rural dwellers took it with them to military camps and the urban defence plants. The war and its aftermath also spread the country music horizons to northern American cities, Europe and East Asia.

Beginning in April 1948, another major radio barn dance 'The Louisiana Hayride' began broadcasting from KWKH in Shreveport. It soon developed a number of country stars including Hank Williams, Faron Young, Webb Pierce, Red Sovine, Johnny and Jack, Kitty Wells and Johnny Horton. With the exception of Horton, these artists moved on to Nashville and the Opry once

they had accumulated a few successful recordings. For a time the Hayride became known as 'the Cradle of the Stars' and even Elvis Presley appeared on it as a regular for a year in the mid-1950s. Somewhat later, a prime time ABC network television programme 'The Ozark Jubilee' from KWTO Springfield, Missouri enticed Opry star Red Foley to become its principal star. The show flourished from January 1955 until September 1960 and helped advance the careers of several younger performers including Wanda Jackson, Brenda Lee (fig.3), Bobby Lord, Norma Jean, Marvin Rainwater, LeRoy VanDyke and Porter Wagoner.

While the honky-tonk style dominated country music through the mid-1950s, countertrends remained in evidence. Opry star Bill Monroe, formerly of the Monroe Brothers, developed a newer up-tempo form of the older string band sound featuring instrumental leads of mandolin, fiddle and, most notably, the three-finger picked five-string banjo initially played by Earl Scruggs; others soon emulated the style of Monroe and his Blue Grass Boys. Scruggs and Monroe's lead vocalist Lester Flatt formed their Foggy Mountain Boys and, in the mountain regions of western Virginia, the Stanley Brothers had their Clinch Mountain Boys. Don Reno and Red Smiley led another fine group as did Jim and Jesse McReynolds, Mac Wiseman, Jimmy Martin, Carl Story, and the Osborne Brothers. Although bluegrass numbers seldom appeared on national charts [Bluegrass music](#) managed to flourish anyway, especially in the Appalachian region and in cities with large contingents of Appalachian migrants.

Another musical strain clung to the more traditional country sounds that had been brought through the World War II era by Roy Acuff. While sometimes adding electrical instruments, their vocal styles and heavy reliance on sentimental and sacred songs reminded listeners of pre honky-tonk country. Early practitioners of this style included the Bailes Brothers and the husband and wife duo of Lynn Davis and Molly O'Day, the latter of whom emerged as a strong solo vocalist. Songwriter Odell McLeod (known as Mac Odell), Esco Hankins, Grandpa Jones, Jimmie Skinner, and another husband and wife team, Wilma Lee and Stoney Cooper, also exemplified this style. The best, however, were probably the Louvin Brothers who not only had some of the best harmony in the history of country music but also contributed a large number of original compositions to the bluegrass and traditional country genre.

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### **3. The Nashville Sound.**

The emergence of Elvis Presley and his other rockabilly emulators in the mid-1950s (Jerry Lee Lewis, Carl Perkins, Johnny Cash (fig.4), Conway Twitty, Buddy Holly and the Everly Brothers) dealt mainstream and traditional country music a severe commercial blow as much of their youthful audience was lost to the new fads in sound. Hard country musicians often found a slackening demand for their services and a few even made a sometimes futile effort to perform rockabilly material. By the early 1960s country music had begun to recapture much of its old audience and also win new followers, largely through the development of the [Nashville sound](#), which consisted of a modification of the older country sound through taking off some of the hard edge by using such techniques as a string section or a choral backing to

broaden the audience appeal. Chet Atkins, who had won acclaim as both a solo and session guitarist, along with various other record producers played a major role in the evolution of the Nashville sound.

The popularity of the Nashville sound brought vocalists who had already displayed some appeal to pop audiences (Johnny Cash, Conway Twitty and Marty Robbins) closer to their country roots. Ray Price, who had enjoyed success as a honky-tonk singer with songs like *Crazy Arms* and *Heartaches by the Number*, moved toward the Nashville Sound in the early 1960s with numbers like *Danny Boy* and *Night Life*. Perhaps the most successful purveyor of the new sound, Texas-born Jim Reeves, had strong crossover hits such as *Four Walls* and *He'll have to go*. Others who did well in this styling included the brother and sisters vocal trio The Browns, Ferlin Husky, Eddy Arnold, Hank Locklin, Jimmy Dean and the leading female singer of the early 1960s, Patsy Cline (fig.5), who like Reeves suffered a premature death in a 1963 plane crash. George Jones, another Texan, continued on as a highly successful honky-tonk performer with only slight modernization of his sound.

The 1960s also witnessed a growing number of prominent women in the industry. The earliest female solo performer, Roba Stanley, had recorded in 1924, but the first women to attain renown had been in the forefront of family or vocal groups, such as Sara and Maybelle Carter in the former instance and Patsy Montana with the Prairie Ramblers in the latter case. Women also received attention as part of duos, such as Lulu Belle Wiseman and Wilma Lee Cooper. Molly O'Day, the wife of duet partner Lynn Davis, emerged in the late 1940s as the more dynamic half of the team but her commercial career virtually ended with her 1950 religious conversion. On the West Coast, Rose Maddox likewise became the most salient member of the Maddox Brothers and Rose, but did not really become a solo performer until after Kitty Wells attained stardom in the early 1950s. Since Wells had also emerged from a family group in a sense, Kitty being the wife of Johnny Wright of the Johnny and Jack brother-in-law duet, Patsy Cline could be considered the first to be successful with neither a performing family nor husband.

By the time Cline died the number of country girl singers had begun to increase substantially, including Jean Shepard, Skeeter Davis and Dottie West. Wanda Jackson shifted from hard country to rockabilly and then moved back into the country mainstream while her one-time teenage friend Norma Jean rose to fame on Porter Wagoner's syndicated television program. Melba Montgomery performed both hard country solo numbers and in duet with honky-tonk singer George Jones. Connie Smith emerged as the most likely female superstar in the mid-1960s, but was eventually surpassed by two mountain girls, Kentucky's Loretta Lynn and Tennessee's Dolly Parton, who joined Wagoner's TV show in 1967. Tammy Wynette and Barbara Mandrell did quite well for some years, but never quite had the long-lived appeal of Lynn and Parton.

The 1960s also saw the rise to prominence of a number of vocal groups. The trend started with the Statler Brothers in the middle of the decade, continuing in later years with the Oak Ridge Boys and Alabama. Family groups such as Larry Gatlin and the Gatlin Brothers, the Forrester Sisters and the Bellamy Brothers have also made their mark along with the duo of Brooks and Dunn.

At the start of the decade the West Coast centre of musical activity had shifted from the greater Los Angeles area to the smaller interior city of Bakersfield: earlier artists such as Ferlin Husky and Tommy Collins had been based there. The moderate success of Wynn Stewart, augmented especially by tremendous popularity of Buck Owens and his Buckaroos, followed by that of Merle Haggard, later firmly established the city's importance. The partial move of Owens to Nashville to star alongside Roy Clark in the popular television variety-comedy programme 'Hee Haw' may have ended Bakersfield's chances of becoming a second Nashville, but the city's musical scene still made a significant impact.

The sound of country music through the 1970s seemed to move towards an accommodation with popular styles. New artists such as Ronnie Millsap and Eddie Rabbitt typified this trend among male singers, as did Donna Fargo and Anne Murray among female singers. Charlie Pride, a black American, attained stardom in what had hitherto been an exclusively white genre. Practitioners of the Nashville sound, like Bill Anderson and Porter Wagoner, seemed dated by the end of the decade: country traditionalists commented that the music appeared doomed to extinction, yet a countertrend soon set in.

As Bakersfield threatened Nashville's dominance in the mid-1960s, Austin, Texas, made an indentation on Nashville's dominance in the later 1970s. Willie Nelson and Waylon Jennings, native Texans who had enjoyed some success in Nashville but who also acquired reputations as rebels, led what was sometimes also termed the outlaw movement. Forsaking Nashville's 'rhinestone cowboy' image for hippy garb, Nelson revived country standards, such as *Blue Eyes Crying in the Rain*, *Remember me*, *If You've Got the Money*, sacred standards, like *The Uncloudy Day* and pop hits, typified by *Georgia On My Mind* and *Blue Skies*. He also had new song hits, such as *You're always on my mind*, *On the Road Again*, and *My heroes have always been cowboys*. Jennings's hits from this period included *Luckenbach Texas*, *I've always been crazy*, *Amanda*, and *Good Ol' Boys*. Together they turned out such classic hits as *Good Hearted Woman*, and *Mama, don't let your babies grow up to be cowboys*. Lesser figures associated with the outlaw movement included Tompall Glaser and David Allen Coe. Nashville managed to co-opt the Austin Sound and the outlaw movement after a few years, as did its rival musical centres. Although not part of the Austin scene, Hank Williams jr also tended to identify with the outlaw movement, remoulding his image after 1975 from earlier success as a Nashville sound version of his father.

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### 4. New Country.

The new country that emerged in the 1980s from the 'countryopolitan' prevailing winds in the 1970s contained strong elements of both the western swing and bluegrass styles of a prior generation. The band Asleep at the Wheel had pioneered a western swing revival that reached full fruition in the vocal efforts of performers like George Strait and Reba McEntire. Ricky Skaggs came from a bluegrass background and retained strong elements of it along with the smooth multiple fiddles reminiscent of Texas swing in a series of hits that ranged from old bluegrass numbers, like *Don't cheat in our hometown* and *Uncle Pen*, to honky-tonk classics, typified by *I don't care*, *Honey, won't you open that door* and *I'm tired*. Skaggs also had hits with new

songs such as *Highway 40 Blues* and *Heartbroke*. In the mid-1980s Randy Travis, another neo-traditionalist, dominated the field for a time with such hits as *On the Other Hand* and *Forever and Ever, Amen*. Skaggs's boyhood friend Keith Whitley also had major hits before his death in 1989. Somewhat independently, Dwight Yoakam also personified this sound from his far-western base, reminding Nashville of the Bakersfield influence. Among female performers Emmylou Harris displayed a continuing respect for country music's roots, while Patsy Loveless provided an equivalent of the neo-traditional approach among women. Another phenomenal but unlikely success came from the mother-daughter duo of the Judds (Naomi and Wynonna), whose harmony seemed both highly contemporary yet reminiscent of a bygone era. After Naomi withdrew from country music in 1991, Wynonna continued to perform and remained popular.

In the 1990s Georgian Alan Jackson probably best personified the continuing tradition of the honky-tonk vocalists with hits like *Chattahoochee* and *Who's cheating who*, seconded by performers like Joe Diffie, Clint Black and Travis Tritt. Popular duos included *It's your love*, by husband and wife Tim McGraw and Faith Hill, and *In Another's Eyes*, a Garth Brooks and Trisha Yearwood hit. Marty Stuart displays both rockabilly and bluegrass influences in his music and Vince Gill also shows bluegrass roots. West Virginian Kathy Mattea utilized a styling somewhat similar to folksingers of the 1960s. Others continued to exemplify the 'countrypolitan' approach such as Lee Greenwood and Tanya Tucker. It is arguable that the musical trends in the industry had begun to reflect a degree of diversity not witnessed since the 1950s.

The most prominent country stars of the 1990s appear to be those who exhibit crossover appeal. Garth Brooks, with 17 number one hits in America up to 1997, has emerged as a major figure, most notably with *Friends in Low Places*. Billy Ray Cyrus became an international phenomenon in 1992 with his hit *Achy Breaky Heart*. Lorrie Morgan's *What Part of No*, Trisha Yearwood's *She's in Love with the Boy*, Faith Hill's *It matters to me*, Shania Twain's *Love Gets Me Every Time*, Deana Carter's *Strawberry Wine*, and Lee Ann Rimes' *Blue* (in which she commendably imitates Patsy Cline) have all gained wide popularity. With new figures constantly appearing and record companies always promoting new talent, each new star is soon replaced with another after an all-too-brief period at the top, and sustaining a lengthy career on the pinnacle of success seems increasingly difficult.

Country music through some 75 years of commercialism has witnessed both continuity and change: what sometimes seems like new innovations are often revivals of nearly forgotten traditions or borrowings from other musical types. Technological changes of the last decade include the rise in popularity of country music videos first seen on the Nashville Network and the increased appeal of CMT (Country Music Television). Potential TV charisma has come to rank with talent as a factor in determining potential for stardom. The more recent phenomenon of Shania Twain (fig.6) having a record that sold nine million copies without her touring may be the wave of the future. The early 1990s also saw the rise of Branson, Missouri, with its numerous theatres as a popular attraction particularly for established name acts whose recordings no longer dominate charts.

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## Country rock.

A style of popular music in which the sound and subject matter of country music are combined with a rock beat and instrumentation. It was foreshadowed in the 1950s and 60s by singers such as the Everly Brothers, Roy Orbison (*Only the Lonely*, Monument, 1960) and Bobbie Gentry (*Ode to Billy Joe*, Capitol, 1967). In the late 1960s a number of folk-rock performers, notably Bob Dylan (*John Wesley Harding*, Col., 1968) and Joan Baez (*One Day at a Time*, Vanguard, 1970), began to turn away from the protest songs of the urban folk music revival and incorporate references to the traditional concerns of country music (the simple life, the warm South, nostalgia for the rural past, etc.) in their lyrics. Such themes and the country-style melodies to which they were set were developed in different ways by the Eagles, The Band, the Byrds, Gram Parsons (at first with the Byrds, then with the Flying Burrito Brothers, then as a soloist), Linda Ronstadt and Crosby, Stills and Nash. Other performers whose work includes songs in the country-rock style are Dolly Parton, Kenny Rogers, Waylon Jennings, Loretta Lynn, Garth Brooks and k.d. lang.



## Coupar, Robert.

See [Cowper, Robert](#).

## Coup d'archet

(Fr.: 'bowstroke').

A term used in 18th- and 19th-century French treatises for a bowstroke in general. It is occasionally found in such qualified forms as *coup d'archet articulé* (see [Bow](#), §II, 2(iv)). The special term *le premier coup d'archet* was used in the late 18th century to refer to the loud tutti passage (often in unison) with which so many symphonies began. The device was thought to have been invented by Lully. Mozart made use of it several times, notably at the beginning of his 'Paris' Symphony about which he joked in a letter to his father (12 June 1778): 'I have been careful not to neglect the *premier coup d'archet* – and that is quite enough. What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places'. For further information, see N. Zaslav: *Mozart's Symphonies: Contexts, Performance Practice, Reception* (Oxford, 1989).

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## Coup de glotte

(Fr.: 'stroke of the glottis'; Ger. *harter Einsatz*; It. *colpo della glottide*).

A term used by Manuel García, the inventor of the laryngoscope, to describe physically how the sung sound should be initiated. García writes that 'the object of this [technique] is that at the start sounds should be free from the defect of slurring up to a note or the noise of breathing' (*Hints on Singing*, 1894). That is, of the three ways of starting a vocalization that he enumerates, García rejects two. One, involving the aspiration of air (as if beginning with an 'h' sound) had always been criticized. Quantz (1752), for example, complains about 'disagreeable, forced and exceedingly noisy chest attacks, in which vigorous use is made of the faculty of the Germans for pronouncing the *h*, singing ha-ha-ha-ha for each note'. The other, however, a 'slurring up to a note', was a technique that had been described enthusiastically by singers and tutors from at least the end of the 16th century (see [Cercar della nota](#)), but García described this practice as the result of 'negligence or a lack of taste'.

The *coup de glotte* is difficult to describe but, as García writes, it is a 'delicate action'. Later writers who misunderstood or exaggerated the technique equated the technique with 'glottal attack', which is an explosive action and damages the voice if used habitually. Franklyn Kelsey (*The Foundations of Singing*, 1950) argued that the stroke of the glottis, if used as García intended, was 'essentially a gentle and skilful gesture into a light pressure' rather than an 'explosive release from heavy pressure'. C.L. Reid (*A*

*Dictionary of Vocal Terminology*, 1983) helpfully suggests approaching the *coup de glotte* by [softly] singing a staccato, which provides the experience of a clear, initial attack without breathiness or slurring.

ELLEN T. HARRIS

## Coup de langue

(Fr.: 'stroke of the tongue').

The movement of the tongue by which the playing of wind instruments is articulated.

## Couper [née Cooper], Mildred

(*b* Buenos Aires, 10 Dec 1887; *d* Santa Barbara, CA, 9 Aug 1974). American composer and pianist. She studied in Karlsruhe, Paris and Rome; her teachers included Moszkowski, Cortot and Sgambati. In 1915 she went to New York where she taught at the Mannes School until 1927. She composed several works for quarter-tone piano, starting with *Xanadu*, written for a 1930 production of Eugene O'Neill's play *Marco Millions* in Santa Barbara. *Dirge* appeared in Cowell's New Music Edition in 1937; *Rumba* was performed at a concert organized by John Cage in 1941 and at the Evenings on the Roof concerts in Los Angeles in 1951.

### WORKS

(selective list)

Inst: Suite, pf, hpd, 1932; And on Earth Peace, ob, vn, va, vc, pf, c1933; Variations on The Irish Washerwoman, pf, c1935, arr. orch, 1945, also arr. 2 pf; The Nightingale, fl, ob, str qt, nar, 1951; The Days of Our Years, vn, ob, pf; Passacaglia Symbolizing the Unifying Principle of the United Nations, pf, also arr. sextet, also arr. orch; Pippa Passes, fl, str

Quarter-tone pf: *Xanadu*, incid music for *Marco Millions* (E. O'Neill), 1930; *Rumba*, c1932; *Dirge* (New York, 1937)

Pf music, songs, music for children

CATHERINE PARSONS SMITH

## Couper, Robert.

See [Cowper, Robert](#).

## Couperin.

French family of musicians. One of the great dynasties of music, the Couperins were active in and around Paris as professional musicians from the late 16th century to the mid-19th. They were particularly linked with the church of St Gervais, where for 173 years members of the family occupied the organ loft.

Much precise biographical detail is known about members of the family, derived from the wealth of legal documents with which the *ancien régime* registered every slightest action. But there are gaps, and the scholar to whom is due more knowledge of the Couperins than to any other, Charles Bouvet, was the most reckless in plugging lacunae with speculation. Although he was the first to correct himself when he found new evidence, he was also the most voluble in elaborating his guesses when there was nothing to refute them, and his mistakes still haunt writings on the family. Since Bouvet, a wealth of new archival data has come to light (fig. 1). Several dates of birth, however, are known only from Jal (1867), who apparently worked from documents that perished with the destruction of the Hôtel de Ville in 1871. The parish registers of Chaumes have a gap that almost certainly conceals the birthdates of two key members of the family, (1) Louis and (2) François (i), from 22 February 1626 to 14 October 1632 (except for part of February 1632).

Brie, whose musical life was described in detail by Pirro (1920), was the cradle not only of the Couperins but also of the Forquerays and other lesser musical families. Until the Fronde laid waste to the region in 1652, Brie teemed with musicians at every level from bands of minstrels to the establishments of nobles. The name Couperin occurs as early as 1366 in connection with a plot of land at Villiers. 200 years later, numerous Couperins are mentioned in the registers of Chaumes (1562–94), and Jehan Couperin, progenitor of the musical dynasty, is referred to in documents from the 1580s as a tiller of the soil, a merchant and the owner of about 4 hectares of land in plots about Beauvoir, where he lived; he died in 1591, never having learnt to read. It was apparently his son, Mathurin Couperin (i), who planted the borders of the modest field ‘opposite the château, on the road to Courgousson’ (Thomas, 1968) that placed his descendants on a rung in the feudal hierarchy. ‘Le dix-mage de Crouilly’ was cited in an agreement of 1552, and an act of homage in 1644 by Charles (i) to the Seigneur de Beauvoir attests his right to be called ‘Sieur de Crouilly’ (facsimile in Thomas, 1963) – not a title of nobility but a label of proprietorship, to be passed on with the land itself. Plot and label went to (3) Charles (ii) and on to (4) François (ii) *le grand*, who ultimately disposed of it, along with the rest of the land at Beauvoir, for 400 livres (1732). Neither used the name often; it is found in documents associated with Charles in 1677 and 1682, and François used it on his marriage contract and his organ pieces.

The earliest member of the family to show musical proclivities was Mathurin Couperin (i) (*b* Beauvoir, c1569; *d* 4 March ?1640). He was sometimes listed as a merchant, and became involved in legal and financial matters. He studied music as a child, and in 1586 was already sufficiently accomplished to be received into the company of Ménétriers as ‘maître joueur d’instruments’, with licence to play in the Melun district (though not in the town itself or its suburbs) as long as he kept up his corporation dues. He married into another family, Tisserant or Tixerrant, that combined music with legal functions, and taught music to his sons Charles and Denis. He seems to have given up playing in 1619, and no works by him are known. His son Charles Couperin (i) (*b* ?Beauvoir, c1595; *d* Chaumes-en-Brie, before 27 Jan 1654), is first recorded as a ‘joueur d’instruments’ in Beauvoir. In about 1620 he married Marie Andry (bap. 25 July 1601), and about the same time settled in Chaumes, establishing the Couperin dynasty in this walled town about 2 km from Beauvoir and 50 km south-east of Paris. He eventually became organist

of the Benedictine abbey of St Pierre (not the parish church). He had at least eight children, three of them musicians. From time to time he bought plots of land in the area. In the marriage contract of his son (3) Charles (ii), dated 11 February 1662, he is referred to as 'deffunt honorable homme Charles Couperin, vivant aussy organiste' ('aussy' because his son had just been identified as organist of St Gervais). No works are known. His daughter Elisabeth married Marc Normand and was the mother of [Marc-Roger Normand](#), called Coprino, Cuoprin etc.

- (1) [Louis Couperin](#)
- (2) [François Couperin \(i\)](#)
- (3) [Charles Couperin \(ii\)](#)
- (4) [François Couperin \(ii\) \[\*le grand\*\]](#)
- (5) [Marguerite-Louise Couperin](#)
- (6) [Nicolas Couperin](#)
- (7) [Marguerite-Antoinette Couperin](#)
- (8) [Armand-Louis Couperin](#)
- (9) [Pierre-Louis Couperin](#)
- (10) [Gervais-François \[François-Gervais\] Couperin](#)

#### BIBLIOGRAPHY

DAVID FULLER (introduction, 1–3, 5–10, with BRUCE GUSTAFSON),  
EDWARD HIGGINBOTTOM (4)

#### [Couperin](#)

#### **(1) Louis Couperin**

(*b* Chaumes-en-Brie, c1626; *d* Paris, 29 Aug 1661). Composer, harpsichordist, organist and viol player, son of Charles Couperin (i). He was the greatest of the Couperins after (4) François (ii) and one of the best keyboard composers of the 17th century.

1. [Life](#).

2. [Works](#).

#### WORKS

[Couperin: \(1\) Louis Couperin](#)

#### **1. Life.**

If Titon du Tillet was correct in saying that he died at the age of 35, he must have been born in 1626, a year for which the Chaumes parish registers are lacking. All that is known of his first 23 years is limited to a few official documents (Thomas, 1978): in 1639 he stood godfather to a cousin; he appeared twice in 1641 as a witness before a notary and was identified as a *clerc* living in Chaumes; a third, incomplete notarial act of the same year has his signature. In May 1645, he was still a *clerc* living in Chaumes, but in January of 1646 he was exercising the same function at Beauvoir, about 2.5 km to the south-east; it is possible that he may have been contemplating a career in law. Of his training in music nothing is known but what can be inferred from his career and productions. An organ fugue dated 1650 shows that he knew by then how to compose a tonal answer to a subject and bring in the remaining voices of a four-part exposition, but not without two pairs of egregious parallel 5ths and some ugly clashes at the fourth entry. Nevertheless, he was able to make seven further entries of the subject with no worse disaster than losing track of his voices, and he demonstrated, perhaps more often than he needed to, that he could handle suspensions. But

the evidence of 29 more dated fugues is that he achieved real mastery of imitative polyphony only in mid-1656, when he was about 30. Some acquaintance with Italian keyboard music is demonstrated by his *Duretez* of 1650, an imitation of the genre known as *durezza e ligature* of which an otherwise unknown example ascribed to Frescobaldi appears in the same source as Couperin's piece (see §2 below). As noted above, there would have been no lack of possibilities of contact with good music and musicians in the region around Chaumes, and Paris was no more than a day's journey away, even on foot. Couperin's skill on the harpsichord, the organ and bowed instruments can be judged from the considerable demands of his music and from the major appointments he later received. Titon du Tillet is again our witness that some of his ensemble pieces were sufficiently impressive to have moved Chambonnières to launch him on a Parisian career. The account, often paraphrased and embroidered, deserves to be given in full:

[Louis, François and Charles Couperin] with some friends, also violinists, decided on Chambonnières' nameday [St James, probably 1650 or 1651] to go to his château [see [Chambonnières, jacques champion](#)] and serenade him. They arrived and took positions at the door of the room where Chambonnières was dining with several guests, persons of wit and a taste for music. The master of the house was agreeably surprised, as were all his company, by the fine piece that was presented. Chambonnières invited the players in and asked them first who had composed the *airs* they had played. One of them said it was Louis Couperin, whom he introduced. Chambonnières immediately presented his compliments and urged him and all his comrades to sit down at the table. He displayed great kindness to him and told him that a man like himself was not made to stay in the provinces, and that he absolutely must come with him to Paris. This Louis Couperin accepted with pleasure. Chambonnières presented him in Paris and at court, where he was appreciated.

Whether or not this anecdote, whose author was born a quarter of a century after the events it relates, is accurate in all details, its substance explains what would otherwise be puzzling, namely the sudden rise to fame of a country boy without connections in the great world.

Our knowledge of Couperin's movements from 1650 on comes largely from 32 dated organ pieces which are also labelled with the places of composition. The earliest pieces mentioning Paris are from 12 August and 15 October 1651, suggesting that he had taken up residence there by that time, perhaps very recently since his signature on the marriage contract of his sister Anne on 2 May suggests that he had not yet left Chaumes. An event of capital importance for Couperin's development as a composer was the presence of J.J. Froberger in Paris about 1651 and 1652 (Rampe, p.xxiv); quotations from Froberger's toccatas in Couperin's great unmeasured preludes are proof of the impact of the German master on the young Frenchman. Couperin's appointment as organist of St Gervais is dated 9 April 1653; it took effect on Easter Sunday and paid 400 livres a year plus lodgings. On 22 October 1655 he stood godfather to his sister Elisabeth's child in Chaumes. From July to October 1656 and again around November 1658 he was shuttling between

Paris and Meudon (now a suburb of Paris), where he was probably employed by the diplomat and statesman Abel Servien, whose heirs owed him money at the time of his death. He was in Toulouse, probably with the court, in autumn 1659; all the other organ pieces that mention a place of composition have him in Paris.

At some time, probably after his appointment at St Gervais, he entered the royal service as *ordinaire de la musique de la chambre* for the treble viol, in which capacity he played in at least four ballets: *Psyché* (1656), *L'amour malade* and *Les plaisirs troublés* (1657) and *La raillerie* (1659). According to Titon du Tillet, the post was created for him after he declined an offer to replace Chambonnières as *joueur d'espionette*, Couperin having refused out of loyalty to his mentor, who was dismissed reportedly because he could not accompany from a figured bass. He may have played the organ occasionally for the royal chapel, but there is no record of the appointment that Titon claimed for him.

Couperin lived with his two brothers in the organist's lodgings of St Gervais, and it was to them that on 27 August 1661, two days before his death, he made over his few belongings – 'more onerous than profitable'. The proprietary value placed on compositions is strikingly demonstrated by the fact that his brothers felt it necessary to spell out in a legal agreement the conditions under which his music should be shared:

the said Charles Couperin to furnish in the next three months to said François Couperin copies of all the books of music left after the death of Louis Couperin and written in his hand, during which time and until said furnishing and delivery said Charles Couperin obliges himself to make available the originals to said François Couperin for him to copy in the house of said Charles Couperin whatever pieces he chooses.

Couperin: (1) Louis Couperin

## 2. Works.

That Couperin never published any of his music is not surprising, since his entire career, as far as it is known, spanned hardly more than a decade. There are three principal sources for his music: the 'Bauyn' manuscript (*F-Pn Rés.Vm*<sup>7</sup> 674–5), copied by an unknown hand not before 1676, containing 122 pieces for harpsichord, four for organ and five for ensemble; a late 17th-century manuscript (*US-BEM 778*) of unknown provenance, known as 'Parville', with 50 of the harpsichord pieces in Bauyn and five *unica* for the same instrument; and a manuscript privately owned by Guy Oldham (London; see Oldham) – the only one to have originated in the composer's circle and perhaps partly in his lifetime. The last-named source contains what appears to be a suite consisting of an allemande, two courantes and a sarabande for harpsichord, all but the last unique; four five-part *fantaisies* dated 1654 and 1655, two of them probably for strings and two *sur le jeu des haubois* for shawm band; and, most important of all, 70 organ pieces of which only two were previously known. The importance of this manuscript is compounded by the fact that in addition to Couperin's works are some 15 pieces in a hand that is almost certainly that of Chambonnières and two more known to be in D'Anglebert's hand. Thus what is documented elsewhere concerning the close relations between these three greatest masters of 17th-century French

keyboard music is confirmed in a musical source. There are good reasons for not accepting Oldham's assertion that all the organ pieces, and a number of others as well, are in Couperin's hand, but these in no way impugn the authenticity of the music.

The organ pieces in the Oldham manuscript appear to have been copied from, or intended for, at least two 'grands livres d'orgue'; the choice of pieces and the order in which they were copied appears arbitrary, however, being neither chronological nor conformable to any readily identifiable pattern of liturgical use. The contents are unlike those of any other French organ collection of the 17th century. Couperin's music constitutes a true 'missing link' between the old-style counterpoint of Titelouze (1623–6) and the varied, colouristic style that reigned for a century after Nivers (1665–75). Couperin was the first to write for particular organ registrations, as one might write for particular chamber music combinations: five pieces are for the *jeu de tierce*, with or without a slow tremulant, and three for the Cromorne. He was also the first Frenchman to compose leaping division basses in the style of divisions for the bass viol; six of his *fantaisies* are of this type (ex.1). Both innovations would characterize French organ music for the next century. Of the 70 pieces, 33 are fugues and 27 are plainchant settings, 14 of the latter being busy trios, all but one with the cantus firmus in the middle voice. There are also ten four-part pieces with the cantus firmus in the bass. For the rest, as well as the division basses there are two duos, a *prélude autre livre Grand livre d'orgue* and the *Duretez* mentioned above.



The most extraordinary feature of this collection is the dates attached to the pieces, 35 of them even specifying the day of the month. These make it possible to follow Couperin's development, sometimes almost day by day, from 8 October 1650 to 5 December 1659. On the broadest scale, for example, we can observe that his activity in organ composition was centred on 1656, when half of all the dated pieces were written, and that this activity tapered off towards both ends of the decade. There were no compositions in

1652 and only one in 1653, perhaps because of the presence of Froberger and a concentration of Couperin's interest on the harpsichord. One can also observe an abrupt change in the direction of compositional effort in autumn 1656: there is but one piece based on plainchant out of 26 dated before October 1656, and that is a fugue, not a cantus firmus piece; after October, 18 out of 23 pieces are cantus firmus plainchant settings. October corresponds to the end of the first Meudon period. In July 1656, when he was first at Meudon, Couperin suddenly began using the term 'fugue' for the kind of pieces that had formerly been headed 'fantaisie', with no corresponding change in technique; only three of the 19 earlier pieces were called 'fugue'.

It is these 30 dated fantasy-fugues that afford the deepest penetration into Couperin's art. Certain broad trends can be observed, the most important being the growing mastery of contrapuntal technique alluded to earlier, which included a gradually increasing care in maintaining the integrity of the voices throughout a piece, instead of letting voices disappear to be replaced by new ones coming from nowhere (see [ex.2](#) for two instances of this phenomenon). Another trend was a growing tendency to vary the subject in its later entries, sometimes radically, with added notes and rhythmic changes. An experiment in form occurred in 1656–7: three pieces are divided in half by important cadences, followed in one case by a complete transformation of the subject. Four fugues from 1650–51, dating from after the earliest one described above, are mainly in three parts and take every kind of liberty. They are also light, original and attractive; one is a kind of jig. Then, in 1653, comes a *fantaisie* that can be viewed as a kind of paradigm for the rest of Couperin's fugues. Though circumscribed by a number of narrowly defined parameters, this type of piece nevertheless became a vehicle for extraordinary expressive variety. The normal playing length varied between just under two minutes and just under three (according to the magisterial complete recording by Davitt Moroney, 1995). There were now always four voices (no.58, undated, has a five-part exposition but continues in four parts) and from 1653 the metre was invariably duple. The most surprising uniformity was that of key: 26 of the 33 pieces (including three undated ones) are centred on E, with the octave divided at B or A (this may reflect some use of these pieces in the liturgy). Entries of the subject very rarely (and never in the E pieces) occurred on any degrees but the first and fifth (or fourth, depending on the octave division). Every entry was accompanied by different material (no.20 is exceptional in preserving the same 'countersubject' for five of the 13 entries). With a single exception, entries did not overlap (i.e. there was no stretto). The passages, usually short, that linked one entry to the next did not usually have the quality of organized 'episodes', although two such passages can be found in a fugue on *Urbs beata Jerusalem* (no.3, 1654). It was rare that fragments of the subject were used to develop passages. Except for the first fugue and the pieces from mid-1656, when Couperin was visiting Meudon, the entries of the exposition did not alternate regularly between the first and fifth (or fourth) degrees, but were presented in varying order according to convenience. A 'fugue renversée' of 15 July 1656 is the only one to invert its subject, and it furnishes, in the initial pair of entries, the only example of true stretto.



Within this narrow set of parameters – perhaps because of them – Couperin was able to create an astonishing variety of style and expression. The variety came partly from the inventive, often tuneful, often chromatic and sometimes rhythmically complex subjects, but more than anything from his fundamental approach to counterpoint. Couperin's fugues have nothing in common with the fantasias and ricercares of Frescobaldi and Froberger, nor are they modelled on the *Octonaires* of Le Jeune (1606) or the *Fantasies* of Du Caurroy or Guillet (1610) – all standard study-models of the period; they have nothing to do with the *Fugues, et caprices* of Roberday (1660), even though Roberday borrowed one of his subjects from Couperin. Couperin's invention did not concern itself with the intellectual conceits of ricercares; indeed, he often seems to repudiate rather than to strive for the disciplines of the strict style. His pieces have no resemblance even to canzonas and caprices. Instead, they show a composer whose imagination operated in the realms of rhythm, harmony and colour, not line. The musical thought is essentially homophonic, not polyphonic, and the fugues lie under the fingers (of a big hand!) in a way that academic counterpoint never does: Couperin must have composed them at the keyboard. In the connecting passages of his fugues one is reminded again and again of the idiom of his harpsichord allemandes. See ex.2 for some of these characteristics.

The two pieces for shawm band (there were probably more; nine leaves were cut from the manuscript at this point) consist of a number of tiny sections in contrasting metres, each of which recalls the style of ensemble dances of 75 years before. The five-part string pieces are broader and more pompous, and were doubtless *entrées de ballet*, perhaps the very ones Couperin played at court.

Courantes, sarabandes, allemandes and giges (in decreasing order of numbers) constitute nearly two-thirds of Couperin's harpsichord output. These pieces, normal for the period in their morphology, are distinguished from those of Chambonnières by their greater complexity. Although one can hardly

speak of a style as free as this in terms of polyphony, the average number of moving parts is closer to four than to Chambonnières' three. Whereas in Chambonnières the musical substance is apt to be concentrated in a single, broad curve of melody, in Couperin it is more often a succession of events – bursts of imitation, striking harmonies, arresting rhythms, intricate chains of suspensions – that claim the listener's attention. The effect is more restless and more intense; there is less of *la douceur française* and more, perhaps, of what Froberger may have taught to the Parisians. The most remarkable of Couperin's pieces, however, are the great unmeasured preludes and the chaconnes and *passacailles*; he did not invent the forms but was the first to invest them with substance and grandeur.

Of the 16 apparently genuine preludes, 12 are *préludes non mesurés*, written entirely in undifferentiated semibreves threaded with long, sensuous curves that show which notes are to be held. Graceful but baffling to the eye, they demand a player with the talents of a composer to sort and shape the gestures, and they tolerate no medium but the harpsichord; yet, given these requisites, melodic lines and motifs emerge, part-writing is suggested and the textures coalesce into luxuriant suspended harmonies. Two of the preludes are in three distinct sections, the middle one a fugue comparable to the organ fugues but with a subject in the style of a gigue; in another the fugue dissolves gradually into an unmeasured coda, while a fourth has a shorter measured section that is not fugal. It is in his preludes that Couperin does homage to Froberger: one of them (no.6 in Moroney's edition), in A minor 'à l'imitation de Mr Froberger', borrows its opening from Froberger's Toccata no.1 in A minor (1649); another (no.13 in Moroney's edition), in F, borrows a passage from bars 7–8 of Froberger's Toccata no.5 in D minor from the same set. In both cases Froberger's conventional notation is exploded into elaborately arpeggiating semibreves that may well reflect the way Froberger himself played them. Other borrowings, which can be discovered only by one who has the relevant pieces by memory, are probably buried in the preludes. The indebtedness of these preludes to Froberger and to lute music has been analysed by Ledbetter, their construction by Prévost and matters concerning their performances by Tilney and by Gustafson (forthcoming), and in the edition by Moroney.

There are 12 apparently genuine chaconnes and *passacailles*, a 13th with a second attribution to Chambonnières, and a 14th which Dart printed from a manuscript in his possession but which on stylistic grounds would appear to be corrupt, unauthentic or both. Nine are in strict rondeau form, with the *grand couplet* recurring unchanged except occasionally at the end. There are two free rondeaux, two on an ostinato, and one *sui generis*. In a style whose emphasis on the distinctive, unrepeatable event generally inhibits the formation of long spans of accumulating energy, the chaconnes, with their inexorable progress of four-bar phrases and their insistent repetition of a *grand couplet* or an ostinato pattern, supply the repertory with a welcome breadth and drive to contrast with the extravagance of the preludes and the concentrated detail of the dances. Not that the chaconnes lack detail, however; Couperin's invention is fertile in every form, and the variety among these pieces is greater, if anything, than elsewhere. It is in the great C major *Passacaille* that the composer carries off his most theatrical coup: the *grand couplet* on its final appearance shifts without warning to the minor mode, transforming – by hindsight, as it were – the whole expressive message of the work.

Couperin: (1) Louis Couperin

## WORKS

### harpsichord

Principal sources: *F-Pn* Rés.Vm<sup>7</sup> 674–5, *US-BEm* Parville (see Curtis); a few pieces also in *F-Pc* Rés.89ter, Rés.476, *Psg* 2348, 2356, Oldham MS

Edition: Louis Couperin: *Pièces de clavecin*, ed. D. Moroney (Monaco, 1985)

16–18 preludes, 17 allemandes, 32 courantes, 31 sarabandes, 5 giges, 12–14 chaconnes and passacailles, 3 galliards, 3 titled pieces, 1 tombeau, 1 pavane, 1 canarie, 1 volte, 1 branle, 1 gavotte, 1 minuet, 5 doubles to pieces by other composers

### organ

2 preludes, 33 fugues [fantaisies], 6 division basses, 2 duos, 27 plainchant versets: G. Oldham's private collection, London; ed. G. Oldham (Monaco, forthcoming)

2 psalms, 1 duo, 1 fantaisie [division bass], some concordant with above: *F-Pn* Rés.Vm<sup>7</sup> 674–5 (Bauyn); ed. P. Brunold (Paris, 1936)

2 carillons (1 in 2 versions), doubtful, *B-Bc*, *F-Pn*, *V*(Philidor)

### ensemble

2 fantaisies for 2 viols; 1 simphonie, 1 inst, bc; 2 simphonies, 2 insts, bc [1 inc.]: *F-Pn* Rés.Vm<sup>7</sup> 674–5 (Bauyn)

2 fantaisies a 5 for shawm band; 2 fantaisies a 5, ?str: G. Oldham's private collection, London

Couperin

## (2) François Couperin (i)

(*b* Chaumes-en-Brie, c1631; *d* Paris, 1708–12). Keyboard player, brother of (1) Louis Couperin. His birthdate can be deduced from lacunae in the baptismal registers and from the closely spaced arrival of other children in the family; he apparently died between a tax payment on a house in the rue Anastase (1708) and its sale by his heirs (1712). Titon du Tillet, however, asserted that he died in his 70th year when he suffered a fractured skull in a traffic accident. He is said to have played the violin with his brothers in the famous serenade to Chambonnières, but he was active as a tailor until about 1656, after which he was identified as a musician; documents refer to him as an organist, harpsichordist or music master. In the marriage contract of his godchild (4) François Couperin (ii) *le grand* (1689) he is 'maistre joueur d'instruments de musique et bourgeois de Paris'. There is no record of any employment, and he evidently made his living by teaching and deputizing for his brother or nephew; he may also have had a useful inheritance from his father (probably including land at Chaumes that he sold to Louis in 1657).

Titon du Tillet said that he did not have the same talent for the organ and harpsichord as his two brothers but was an excellent teacher of their music. The only record of payment from a pupil is for the Count of Mongiron. Titon described François as 'a little man who dearly loved good wine and who gladly prolonged his lessons if one saw to it that a carafe of wine and a bit of

bread were brought near the harpsichord; and a lesson ordinarily lasted as long as one was willing to refill the carafe'. A note on a copy of his nephew's harpsichord pieces calls him 'a great musician and a great drunk'.

When he moved to Paris François lived with his two brothers in the organist's lodgings at St Gervais. In 1662, when Charles married, François stayed with Simon Bongard, an instrument maker and the father of his second wife. On 25 June 1662 he married Madeleine Jouteau and moved to the rue de Jouy, near St Gervais; they had a son Jean about 1665, of whom nothing is known after his mother's death in 1671. François then married Louise Bongard, by whom he produced four children. No compositions are known. He was long credited with the organ works of his nephew, but the attribution has been decisively disproved along with his right to the appellation 'Sieur de Crouilly'.

[Couperin](#)

### **(3) Charles Couperin (ii)**

(*b* Chaumes-en-Brie, bap. 9 April 1638; *d* Paris, between 15 Jan and 26 Feb 1679). Organist, brother of (1) Louis Couperin. He must have been the Couperin *le jeune* who took part in the *Ballet de la raillerie* in 1659; that is the first that is heard of him after his baptism, except for the serenade to Chambonnières, at which he must have been one of the youngest present. On Christmas Day 1661 he received a six-year contract to succeed his late brother (1) Louis Couperin at St Gervais. On 20 February 1662 he married Marie Guérin, daughter of a barber in the Grande Ecurie du Roi, in that church; their only child, (4) François (ii), one of the greatest composers of France, was born in 1668. Six years after signing his first contract, the church wardens renewed it for an equal period. On 15 January 1679, when he stood godfather to a child of his wife's family, the register called him 'organiste de St Gervais et officier de Madame la Duchesse d'Orléans'; by 26 February he was called 'the late' Charles Couperin, in a document recording the St Gervais wardens' intention to keep the organist's post for Charles' son, a pleasant and loyal gesture, by engaging Lalande as stand-in.

Titon du Tillet is the authority for Charles' having composed – (2) François (i) is said to have excelled at teaching the pieces of his two brothers – but if any of his music has survived it has not been identified. According to Titon, he was known for the learned manner in which he played the organ.

His widow continued the education of their ten-year-old son. On 14 July 1687, when François Couperin (ii) had taken over his father's duties at St Gervais, she petitioned the courts for permission to break into capital to relieve the state of want into which she had fallen by reason of the expenses for the 'differends maistres de musique, de clavecin, et d'orgues qui ont appris a sondit fils pour le rendre capable du remplir dignement la place d'organiste'.

[Couperin](#)

### **(4) François Couperin (ii) [*le grand*]**

(*b* Paris, 10 Nov 1668; *d* Paris, 11 Sept 1733). Composer, harpsichordist and organist, son of (3) Charles Couperin (ii). He is the most important member of the Couperin dynasty. He wrote some of the finest music of the French classical school, and may be reckoned the most important musical figure in France between Lully and Rameau.

1. Life.
2. Style.
3. Organ music.
4. Instrumental chamber music.
5. Sacred vocal music.
6. Secular vocal music.
7. Harpsichord music.
8. Theoretical works.

## WORKS

Couperin: (4) François Couperin (ii)

### 1. Life.

He was born into an organist's milieu: most immediately, that of St Gervais, where his uncle (1) Louis Couperin had been organist, and where since 1661 his father had held the post. It seems reasonable to suppose that he received his first musical instruction from his father. Charles died in 1679, when François was ten; according to Titon du Tillet, Jacques-Denis Thomelin, the famous organist of St Jacques-de-la-Boucherie and *organiste du roi*, took the young but promising François under his wing and became 'a second father to him'. The church council of St Gervais agreed that François should inherit his father's post on his 18th birthday, securing Lalande's services for the interim. During this period François probably often deputized at St Gervais for Lalande (who held three other church appointments in Paris); by 1683, the year of Lalande's appointment as *sous-maître* of the royal chapel, François must have been organist of St Gervais in all but name. On 1 November 1685 the church council decreed that he should receive 300 livres a year until a formal contract was made with him.

Since François was to inherit his father's post, the churchwardens of St Gervais permitted him and Marie (his mother) to continue to live in the organist's house attached to St Gervais after Charles' death. Marie died in 1690. However, Couperin's domestic circumstances had already changed in the previous year upon his marriage to Marie-Anne Ansault (in the contract, dated 26 April 1689, he is styled 'Sieur de Crouilly'; he also used the title on his *Pieces d'orgue* of 1690). Marie-Anne had influential family connections in the business world by which Couperin was subsequently able to profit: the dedicatees of the first two of his harpsichord books, C.A. Pajot de Villers and F. Pratt, both held important and lucrative administrative positions in government departments. There were at least four children of the marriage: Marie-Madeleine, also known as Marie-Cécile (*b* Paris, bap. 11 March 1690; *d* Maubuisson, 16 April 1742), a nun, possibly organist at Maubuisson; (7) Marguerite-Antoinette (see below); François-Laurent (*b* before 1708, *d* after 1735), who according to an inventory taken after Couperin's death deserted his parents; and Nicolas-Louis (*b* Paris, bap. 26 July 1707; *d* probably in infancy). Another child (probably the first of the marriage), François, has been identified (Baffert, 1994); he died at Saint-Leu in 1692.

In the year after his marriage Couperin obtained his first royal privilege to print and sell his music. This licence was valid for six years, and he used it to issue a collection of *Pieces d'orgue*, consisting of two organ masses. Only one copy of the original publication is known to exist (*F-C*): it takes the form of a manuscript bound with an engraved title-page, *approbation* and *privilege*, a not uncommon procedure for limited editions (the expense of having the

music pages hand-copied, even several times, was considerably less than having them engraved). Another manuscript version of the masses (*F-V*) may predate the 1690 issue, possibly representing the state of the music before its final revisions for publication (perhaps under the guidance of Lalande; see Gilbert and Moroney, 1982). If the form of the publication speaks of Couperin's fairly straitened financial circumstances at the time, a less parsimonious note is sounded in Lalande's *approbation*, which describes Couperin's pieces as being 'fort belles, et dignes d'être données au Public'. This and other evidence suggests that Lalande played an important role in Couperin's early musical development, not only as mentor but also as a powerful advocate of his work (Corp, 1995).

The organ music in this collection is both the first and the last that Couperin is known to have written. But, following a centuries-old tradition in which such music was improvised, he was active as an organist for many years to come, almost until his death. It was as an organist, with duties for the first quarter of each year, that he first gained a foothold at court, being Louis XIV's choice in 1693 as successor to his former teacher, Thomelin: an appointment that surely must have satisfied the sentimental as well as pleasing the musically discerning. His fellow royal organists were Buterne, Nivers and Lebègue.

About this time Couperin seems to have been at work on a set of trio sonatas, three of which, under different names, were later incorporated in the publication *Les nations* of 1726. These three – their original titles are *La pucelle*, *La visionnaire* and *L'astrée* – appear in score with a fourth sonata, *La Steinquerque*, in a manuscript in the Brossard Collection (*F-Pn*); two others, *La sultane* (actually a sonata *en quatuor*) and *La superbe*, are to be found in manuscript partbooks (*F-LYm*) which also contain the four sonatas in the Brossard manuscript.

The four Brossard sonatas are thought to date from about the same year, 1692, partly on account of topical allusions (*Steinquerque* probably commemorates the French military victory of that year), and partly on account of the group's stylistic unity. Opinions differ on the dating of *La sultane* and *La superbe*: Tessier (1926) favoured c1695, while Citron (1956) suggested a date as late as 1710 for *La sultane*; Gilbert and Moroney (*François Couperin: Oeuvres complètes*, IV/iii) concur with Tessier rather than with Citron. Neither manuscript is in Couperin's hand.

To appreciate the motive behind the composition of the earliest sonatas, and their significance, it is necessary to look ahead a number of years and examine the preface to *Les nations*:

It is now a number of years since some of these trios were composed. There have been several manuscript copies in circulation, though untrustworthy through the negligence of copyists. From time to time I have added to their number; and I believe they will please the discriminating. The first sonata in this collection is also the first that I composed, and the first composed in France. Its history is curious: Charmed by the sonatas of Signor Corelli, whose works I shall love as long as I live, just as I do the French works of Monsieur de Lully, I attempted to compose one myself which I [then] had performed in the concert series where I had heard those of

Corelli. Knowing the keen appetite of the French for foreign novelties above all else, and being unsure of myself, I did myself a very good turn through a little 'technical' deceit. I pretended that a relation of mine [his cousin Marc-Roger Normand], in very truth in the service of the King of Sardinia, had sent me a sonata by a new Italian composer. I rearranged the letters of my name to form an Italian one, which I used instead. The sonata was devoured with eagerness, and I need not trouble to defend myself. However, I was encouraged. I composed others, and my italianized name brought me, in disguise, considerable applause. My sonatas, fortunately, won enough favour for me not to be in the least embarrassed by the subterfuge.

These early sonatas are thus the first fruits of Couperin's admiration for the Italian Baroque masters, and for Corelli in particular. Contact with Italian instrumental music may have been made through an involvement with the musical life of the court of the exiled James II in Saint Germain-en-Laye, where things Italian were much prized. There is certainly clear evidence for Couperin's participation in the music of the Stuart court during the following decade (Corp, 1995). Couperin's admiration for the Italian style was eventually expressed in overt terms in his *Apothéose de Corelli* of 1724, but a much earlier ambition, sustained throughout his life, was to unite the complementary strengths of the Italian and French styles.

Couperin's appointment as an *organiste du roi* (26 December 1693), with a salary of 600 livres for the quarter, was perhaps the most important event of his career, for it opened up opportunities and emoluments available nowhere else. Shortly after his arrival at court he was engaged to teach the harpsichord to the Duke of Burgundy and several other princes and princesses, including the Count of Toulouse (from whom Couperin eventually received a generous annual pension of 1000 livres), the dowager Princess of Conti, and Mlles de Bourbon and de Charolais, daughters of the Duke of Bourbon. Couperin acquired his own coat-of-arms after only three years at court, taking advantage of Louis XIV's edict of 1696 offering ennoblement to persons in respectable employment who could afford to pay for the privilege. A further honour followed about 1702, when he was made Chevalier de l'Ordre de Latran. His rising fortune is also evident in his move in 1697 from the organist's house at St Gervais into a larger apartment in the rue St-François.

The range of Couperin's musical activities during the early part of his career was extensive: in addition to his many duties at the French court, he appears to have been involved in musical events at the exiled Stuart court in Saint Germain-en-Laye (where in 1710 he rented a country home). *Les plaisirs de Saint Germain en Laye* and *La Milordine* from the *Pieces de clavecin* of 1713 point unambiguously to contact with the Stuart court. Couperin may also have been acquainted with the circle of italophiles grouped around Nicolas Mathieu, *curé* of St André-des-Arts in Paris. The church was close to St Gervais, and it may be surmised that the weekly concerts of Italian sacred and instrumental music attracted the young composer in the 1690s. From about 1700 there are several references to his participation in concerts at Versailles, Fontainebleau and Sceaux, and probably he stood in for the

younger D'Anglebert, officially *ordinaire de la musique de la chambre du roi pour le clavecin*, with increasing regularity as D'Anglebert's eyesight failed. By now Couperin was also active as a court composer, not only of chamber music, some of which appeared in print much later in the *Concerts royaux* (1722) and *Les goûts-réunis* (1724), but also of sacred music for use in the royal chapel. In 1703, 1704 and 1705 Ballard published three sets of psalm versets composed by order of the king; other *petits motets*, probably written for the most part in the late 1690s, are extant in manuscript copies. During the first decade of the 18th century Couperin was also engaged in writing for the harpsichord. Several of the pieces in his first harpsichord book (1713) were clearly in circulation in manuscript long before that date; a few were even printed anonymously in Ballard's *Pièces choisies pour le clavecin* (1707).

During this period, covering the last 15 or so years of Louis XIV's reign, Couperin established himself as one of the leading French composers of his day, earning the admiration of his contemporaries and finding himself the dedicatee of several of their works. Yet he received none of the eight most important musical offices that fell vacant at court between 1693 and 1715. Perhaps Lalande, who took six, and who was once so disinterested a mentor to Couperin, was now too much his rival. Perhaps Couperin refused to play the courtier; or perhaps he was simply unwilling to take on new responsibilities. However, in 1717 it was finally recognized that D'Anglebert was unable to fulfil his duties as king's harpsichordist, and Couperin was offered the right to inherit the post on D'Anglebert's death, in effect replacing D'Anglebert as *ordinaire de la musique de la chambre du roi pour le clavecin* from that year.

At the height of his career, Couperin was considered second to none as a harpsichord and organ teacher, with the possible exception of Louis Marchand; even before the turn of the century, Du Pradel's *Le livre commode contenant les adresses de la ville de Paris* (1692) had placed him third among Parisian harpsichord and organ teachers (the first two were Lebègue and Thomelin). But these activities were a considerable drain on his time and energies. He blamed the tardy appearance of his first harpsichord book partly on his teaching commitments at court and in Paris. As for his duties as organist, although his royal appointment was only for the first quarter of the year, for the rest of the time he was of course expected back at St Gervais.

It was alongside these commitments that Couperin had to find time to compose his music and to prepare it for the engravers. In 1713 he took out a printing licence for 20 years which, as it turned out, was to cover the publication of his music up to the end of his life. The dissemination of his harpsichord pieces was his first concern, beginning in 1713 with his *Pieces de clavecin ... premier livre*, and then proceeding to a treatise on playing the harpsichord, *L'art de toucher le clavecin*, first published in 1716, and followed by a second, substantially revised edition in 1717. His *Second livre de pieces de clavecin* also probably dates from that year. In addition, some important sacred vocal music, *Leçons de ténèbres*, came out during this phase of printing. Only the first three lessons are set of a projected nine; the last six were never published, nor have they survived in manuscript.

How far circumstances changed for Couperin after the death of Louis XIV in 1715 is uncertain. It is reasonable to suppose that he preferred the

seriousness of the old regime to the relative flippancy of the new, and although he still had duties to perform at court (among his royal pupils in the early 1720s was the Polish princess Marie Leczinska betrothed to Louis XV), it is probable that he was less involved in the musical activities of the regency than he had been in those of the court of Louis XIV. More or less coincident with the regency, within the space of 11 years, Couperin moved house three times before settling in a spacious apartment in the rue Neuve des Bons-Enfants in 1724 (it still exists, on the corner of the rue Radziwill and the rue des Petits Champs). The year before, his health becoming increasingly fragile, he sought help with his duties at St Gervais by arranging for his cousin (6) Nicolas Couperin to be his assistant, and eventually his successor.

Meanwhile the publication of his music continued, a steady stream of prints being issued between the appearance of the third (1722) and fourth (1730) harpsichord books. The *Concerts royaux* (comprising four works) were sold as the second part of the *Troisième livre de pièces de clavecin*; *Les goûts-réünis, ou Nouveaux concerts* came out in 1724 as a sequel to the *Concerts royaux*, taking the numbering already begun in the earlier publication as far as 14, and finishing with a 'grande sonade en trio' entitled *Le Parnasse, ou L'apothéose de Corelli*. In the following year appeared the natural successor to the Corelli sonata: *Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully*. We know that the *Concerts royaux* were in use at court during Louis XIV's declining years (Couperin's 1722 preface refers to performances in 1714 and 1715). Several years separate their composition from their eventual appearance in the publications of 1722 and 1724. The *Apothéose de Corelli* sonata may have been composed rather closer to the year of its publication (1724). However, it is reasonably certain that the *Apothéose de Lully* was written within months of its publication in 1725: in the preface to the Corelli sonata Couperin stated his intentions to compose a work in memory of Lully should his Corelli sonata meet with success.

The publication *Les nations* (1726), described on the title-page as 'Sonades et suites de simphonies en trio', has already been mentioned in connection with the early trio sonatas: three of them, *La pucelle*, *La visionnaire* and *L'astrée*, are incorporated in this publication under the titles *La Française*, *L'Espagnole* and *La Piémontoise* respectively. But each forms only the first half, the Italian half as it were, of a diptych, the second half of which is in each case a suite (or *ordre*) in the French style, for which we have no pre-existing manuscripts. A fourth diptych, *L'impériale*, contains a trio sonata which is also missing from earlier manuscripts, and which may be a much later work.

Last to appear before the *Quatrième livre de pièces de clavecin* of 1730 were Couperin's *Pieces de violes* (1728).

In the preface to his fourth harpsichord book Couperin wrote of his health failing him 'day by day'. In the same year he gave up both of his court appointments, arranging for his talented daughter (7) Marguerite-Antoinette to take over as harpsichordist (she was to inherit D'Anglebert's post in 1736), and for Guillaume Marchand (i) to replace him in the royal chapel. Three years later Couperin died.

Shortly before his death, he took out a new privilege for ten years (that of 1713 being on the point of expiring) to cover the printing of his remaining

unpublished work. Unfortunately no-one in Couperin's family, to whom the task fell, showed sufficient interest or acumen to carry through the project. This inaction has almost certainly occasioned the loss of the six *leçons de ténèbres* referred to in the 1713 publication of *Leçons*, probably some other vocal music (Titon du Tillet referred to manuscript motets 'à grand chœur' and cantatas) and quite possibly also some unpublished chamber music. Since the fourth harpsichord book has the appearance of assembling what remained, it is less likely that much keyboard music has been lost.

Biographers of Couperin – those at least who wish to penetrate the composer's personality – have to work from surprisingly little material. None of his correspondence has survived: letters he is supposed to have exchanged with Bach were allegedly used as jampot covers some years later. Contemporary and near-contemporary accounts of him are rare, and he clearly did not cut the same kind of dashing figure in public life as did his colleagues – among them Louis Marchand and Antoine Forqueray. From Couperin's prefaces, and his work, one may gain an impression of a man untainted by national prejudices, careful in his work, capable of forthrightness, and not lacking in self-esteem. His lack of formal education may account for the diffidence with which he approached the task of writing his prefaces. However, he was no fool. A careful reading of his harpsichord music reveals an extraordinarily keen and intelligent observer of his times. The engraving by Flipart after a portrait by André Bouys (fig.2) gives him an air of quiet confidence; his features are solid and composed; in his large eyes one may perhaps catch a trace of that wistfulness and irony which are also found in the restrained expressiveness of his music. Nothing in this portrait betrays the illness that Couperin mentioned several times in his prefaces, and which appears to have tried him sorely in his old age.

Of his high standing among his contemporaries there is no doubt. Siret, Dornel and Montéclair dedicated works to him; Robert de Visée, the renowned theorbo player, made transcriptions of some of his harpsichord pieces; Dagincourt paid him tribute in the preface to his *Premier livre de clavecin* (1733); Titon du Tillet (1755) told how Calvière expressed his indebtedness to Couperin's art; and numerous contemporary poetasters reflected the popularity of his harpsichord music in their parody settings. If the currency of the epithet 'le grand' during Couperin's lifetime is uncertain, La Borde's reference (1780) to 'François Couperin, surnommé le grand' has the ring of established usage.

According to Titon du Tillet, Couperin's harpsichord music was well known abroad, in Italy, England and Germany. Gerber claimed that in his playing Bach used many of Couperin's mannerisms; Bach certainly knew Couperin's music, as may be judged from his copy of *Les bergeries* (*ordre* no.6) in Anna Magdalena's notebook and (if authentic) his arrangement for organ of the F major rondeau from *L'impériale* (bww587). As to his posthumous reputation, both Debussy and Ravel felt a close affinity with his music, which seemed to them to epitomize the spirit of French art: the first contemplated dedicating his *Etudes* to Couperin, and the second paid a more open tribute to Couperin's clarity, poise and refinement in his *Le tombeau de Couperin*. More surprising is the interest shown on the one hand by Brahms, who with Chrysander prepared the first complete edition of Couperin's harpsichord music (1871–88, following partial ones by Laurens in 1841 and Farrenc in 1862–9), and on the

other by Richard Strauss, who freely arranged some of the harpsichord pieces in his *Tanzsuite* for small orchestra (1923) and returned to the same source for material for his *Divertimento* (1940–41). The publication of Couperin's collected works in 1932 (by L'Oiseau-Lyre) came late by comparison with the first modern editions of Bach and Handel; but its sumptuous presentation was an appropriate act of homage to one of France's greatest composers. The revised complete edition begun in 1980 by Gilbert and Moroney has brought a more rigorous and scientific method to the editorial task.

Couperin: (4) François Couperin (ii)

## 2. Style.

Couperin's art comes from several sources. His early training as an organist equipped him above all with solid contrapuntal skills, and although he was never to equal Bach or Handel as a contrapuntist – such an idea would in any case have been abhorrent to French taste – his competence contributed significantly to the firm linear qualities in much of his writing. He was also heir to the qualities of *douceur* and naturalness that the French considered the hallmarks of their style. Nor could any French composer at that time avoid being influenced by that cynosure of French music, Lully: by the intensely pathetic but discreet vocal writing of his *tragédies en musique*, the imposing orchestral style of his overtures or the beautifully turned dance music of his ballets.

Couperin's enthusiasm for Italian music, in particular the trio sonata, throws these French qualities into relief. Late in his career he made clear his intention to effect a union between French and Italian music. His collection *Les goûts-réunis* and his celebration of the reception of Corelli and Lully on Parnassus in the two *Apothéose* sonatas appear as a bold affirmation of that purpose. But the fertilization of his style by Italian elements dates from the earliest stages of his career, bearing most immediate fruit in his first trio sonatas.

Conservative French opinion was unconvinced that such a union of French and Italian styles could be achieved. Le Cerf de la Viéville took the view that they were 'so different that it is difficult to link and intermingle them without spoiling the two'. But he was unwilling to be sympathetic to the cause of Couperin, whom he considered a 'serviteur passionné de l'Italie'. Despite these censures, Couperin can be said to have achieved a synthesis. But while he adopted the outward forms of the Italian sonata, using for instance sequences to expand and reinforce his musical argument and introducing a more idiomatic instrumental style, he never deserted the basic canons of French art: a natural and flowing melody, a richly expressive but not excessively chromatic harmony (Neapolitan 6ths, for example, are rare in his music) and a basic simplicity in musical design that generally avoided virtuosity, whether in performance or in composition.

The 'paradox of sensuous purity' (Mellers, 1950) in Couperin's music springs from the conjunction of a restrained and simple melodic style with a rich and diversified harmonic vocabulary. The poignancy in Couperin's music derives more often from expressive dissonances, particularly 7ths and 9ths, than 'affective' melodic intervals. Mellers has also emphasized the close connection between Couperin's music and the poetry and painting of his

contemporaries. They all fell under the tenets of 'imitative art', seeking to illuminate and deepen experience by reference to nature – natural phenomena and the human condition. For Mellers the close links between Racine, Watteau and Couperin represent a triumph of the civilization to which they belonged.

[Couperin: \(4\) François Couperin \(ii\)](#)

### 3. Organ music.

Couperin's early maturity as a composer is astonishing and parallels that of Purcell, his great English contemporary. He was only 21 when his *Pieces d'orgue* (1690) were offered to the public; and yet they show every mark of a thoroughly assured compositional technique, and stand with de Grigny's *Premier livre d'orgue* (1699) at the apex of the French classical organ tradition.

The *Pieces d'orgue* consist of two masses: a collection of relatively short pieces designed to be used in alternation with the plainchant of the Ordinary of the Mass (see [Organ mass](#)). The first, 'à l'usage ordinaire des paroisses', is the more majestically conceived, intended for use on principal feasts in churches when the plainchant setting *Cunctipotens genitor Deus* was sung for the Ordinary. Couperin, following in part the stipulations of the *Caeremoniale parisiense* (1662), set this plainchant as a cantus firmus in the opening versets to each item, the Kyrie, Gloria, Sanctus and Agnus Dei (the last Kyrie verset is also a cantus firmus setting). The Mass 'propre pour les convents', which has no cantus firmus settings, is more intimate in character: its key structure suggests that it was used with one or more of the many *messes en plainchant musical* composed in France towards the end of the 17th century, and popular in religious communities. Nivers was actively involved in the editing of such new liturgical chant books: his setting of the Ordinary for use at feasts of the first class (published in his *Graduale romano-monasticum*, 1658) is an obvious example of the sort of chant that may have been used with Couperin's organ versets, being compatible both in key and in musical effect.

The skills in composition that Couperin acquired during his organist's training covered a wider range of formal possibilities than traditional contrapuntal techniques. In the works of Nivers and Lebègue, particularly, concertante forms such as the 'Récit en taille' and the 'Basse de trompette' had become an established part of the repertory; in Couperin's work they tend to take pride of place by virtue of his gift for characterful melodic lines, sometimes poignantly expressive as in the beautiful 'Récit de Tierce en taille' from the Gloria of the Mass 'des paroisses', sometimes irresistibly ebullient as in the 'Dialogue sur les trompettes' from the preceding Kyrie. At the same time Couperin could sport his contrapuntal skill in the canonic statement of the cantus firmus in the first verset of the 'paroisses' Sanctus. The offertories of both masses are written on a grand scale; Couperin took full advantage of the lengthy liturgical ceremonies at this point. The C major 'Offertoire sur les grands jeux' of the 'paroisses' Mass is an impressive tripartite piece, passing from the pomp of a movement alluding to French overture style to the gravitas of fugue, and then the high spirits of a gigue.

These pieces reveal Couperin's musical range: the *récits* bear testimony to his melodic gift, and the cantus firmus settings and fugues bring to the fore

his contrapuntal skills, which he always wore lightly and which were firmly controlled by his melodic instinct. If his harmonic vocabulary was not yet fully developed, it is at times quite audacious.

Couperin: (4) François Couperin (ii)

#### 4. Instrumental chamber music.

Couperin's instrumental chamber music falls into two categories: the trios (à 3) and the solo pieces (à 2). The first category includes all the early trio sonatas (including for convenience the four-part *La sultane*), the *Apothéose* sonatas and *Les nations*; the second category comprises the *Concerts royaux*, continued in *Les goûts-réunis* as 'nouveaux concerts', and the *Pieces de violes*. Couperin was not usually specific about the instrumentation of his chamber music. He wrote that the *Concerts royaux* might be played on the harpsichord, or on the violin, oboe, flute, viol and bassoon. The trios, according to the preface to the *Apothéose de Lully*, might be played either on two harpsichords or on 'tous autres instrumens'; violins would have been the norm, but flutes and oboes were not excluded.

Brossard, writing in the mid-1690s, observed that 'every composer in Paris, and above all the organists, was madly writing sonatas in the Italian manner'. Couperin was no exception; in the preface to *Les nations* he claimed priority in the field. In the same preface he cited Corelli as his principal source of inspiration. By the early 1690s, the date of Couperin's first essays in sonata writing, three of Corelli's sets of sonatas had appeared in print. Of these, opp. 1 and 3 were collections of *sonate da chiesa*, the genre that Couperin chose to follow in his trios, renouncing binary dance forms for a sequence of contrasted movements composed for the most part in unitary structures.

However, the composition of three-part instrumental music was not without its difficulties: Couperin's first efforts reveal a certain strain in handling the idiom. Part of the problem was textural: the common tessitura of the upper two parts was not in keeping with the basic approach of French compositional practice to allow a single *dessus* (upper voice) to predominate, reflecting the 'imitative' purpose of music. Often, in the early trios, the second *dessus* plays a subservient role, rarely rising above the first, and seldom assuming equal importance in the texture. Ragueneau complained that in French trios 'the first upper part is generally beautiful enough, but then the second descends too low to deserve our attention'; he might have been thinking of certain movements in *La pucelle* or *La visionnaire*.

The nature of Corelli's trios is also defined by the balanced interplay of musical ideas between the three voices, this interplay deriving much of its force from its motivic consistency; this too was not easily grasped by Couperin. Nor was the central role of tonality in shaping the unitary structures of *sonata da chiesa* movements. Indeed, of all Couperin's trio sonatas, perhaps only *L'impériale* (clearly a work of his maturity) shows a complete understanding of the mechanics of the Italian trio sonata style: its last movement in particular, with its athletic seven-bar theme, its lively interplay of ideas and firm tonal logic, stands with the trios of Bach and Handel as one of the 18th-century works closest to the Corellian ideal.

It would, however, be foolish to judge Couperin's achievements solely by comparison with Corelli. He was heir to a musical aesthetic where priorities

were different. In treating the trio texture as more in two parts than in three, with the second *dessus* added somewhat in the manner of a *contre-partie*, providing harmonic depth as well as the occasional rhythmic and melodic variety, he worked in an idiom in which melody was paramount. The *air* that stands as the third movement of *La visionnaire* provides a model of such an added part, inserted by Couperin for the publication of this sonata (as *L'Espagnole*) in *Les nations*. More to the point, however, is the type of writing encountered in the second movement (Vivement) of *L'astrée*: it purports to be three-part, but for substantial stretches the second *dessus* consistently shadows the first in 3rds or 6ths, enriching the texture and harmony but not substantially inflecting the melodic character of the piece. This technique appears even more strikingly in the *ordres* of *Les nations*.

There are also other ways in which the early sonatas (*La pucelle*, *La visionnaire*, *L'astrée*, *La Steinquerque*, *La superbe* and *La sultane*) do not slavishly strive to imitate Corelli. For instance, as well as tempering the Italian instrumental style, Couperin included in each sonata at least one typically French *air*. He also avoided being too clearcut in design (as opposed to expression): the final movement of *La visionnaire*, with its rattling harpsichord 'badinage' added for *Les nations*, offers an excellent example of an attempt to suggest clear formal structures while in fact avoiding them: the piece constantly alludes to the chaconne but remains free of a strict ground-bass structure.

The sonatas *La pucelle*, *La visionnaire* and *L'astrée* (respectively *La Françoise*, *L'Espagnole* and *La Piemontoise* in *Les nations*) were seen by Couperin, along with the sonata *L'impériale*, to serve merely as preludes or 'espèces d'introductions' to the ensuing *ordres* specially composed for *Les nations*. If this seems to minimize the importance of the *sonate da chiesa*, particularly that of *L'impériale*, it accurately reflects the greater length of the *ordres*. These, distinctly French and conservative in style, balance out the ultramontane influences at work in the sonatas. The dances themselves are Couperin's most beautifully worked in the old style: discreet and flowing, but with a wealth of expressive detail, and at times a force that belies their surface charm. The chaconnes of the first two *ordres* (*La Françoise* and *L'Espagnole*) are superb examples of Couperin's treatment of the form, grandiose in design but still tender in expression, rich in detail but forceful in their drive.

In the two *Apothéose* sonatas Couperin was perhaps at his most authentic in the trio medium. While in *Les nations*, published just after the *Apothéose* sonatas, he sought to counterbalance the italianisms of his earlier *sonate da chiesa* by accompanying each with a French *ordre*, in the *Apothéose* sonatas the balance is, as it were, achieved internally. The programmatic element, particularly in the *Apothéose de Lully*, is a powerful factor in this synthesis, since in the final stages of Lully's reception on Parnassus he and Corelli play respectively first and second *dessus* in a French overture, and in the four-movement 'Sonade en trio' that follows. This partnership is at the instigation of Apollo, who persuades the two musicians that 'la réunion des Goûts François et Italien doit faire la perfection de la Musique'. The reunion, however, does not exclude a telling juxtaposition of their styles: first in the welcome accorded to Lully by Corelli and the former's gracious acknowledgment, and even more neatly in two duos where, with all the

appropriate modifications in the style, first Lully takes the *premier dessus* with Corelli accompanying, and then the roles are reversed. The programmatic nature of this sonata led Couperin to draw heavily on French opera conventions. *L'apothéose de Corelli* relies less heavily on such conventions, being cast, appropriately enough, in the mould of a seven-movement *sonata da chiesa*.

The distinction made above between à 3 and à 2 textures should not be seen to imply the use of a radically different compositional technique in Couperin's *Concerts* and *Pieces de violes*. Even in the two textures the essentials may often be reduced to a treble and bass; but in renouncing them Couperin found himself speaking with a more pronounced French accent. The 14 *concerts* of the *Concerts royaux* and *Les goûts-réunis* are among Couperin's most naturally conceived instrumental compositions, attempting little that is profound, striving to accommodate civilized tastes at a high artistic level. Some at least were written to entertain an aging and highly conservative Louis XIV in 1714 and 1715. Although they are for the most part written out on two staves, and although Couperin mentioned the possibility of performing them on the harpsichord (the *Concerts royaux* did after all appear in the same publication as the third harpsichord book), there is no doubt from the texture, the right-hand compass, and some specific indications concerning instrumentation (including a reference to the original performers), that they were intended primarily for performance on treble (violin, oboe or flute) and bass (viol or bassoon) instruments with continuo. The *Concerts royaux* are *ordres* of five to seven pieces for such instrumental combinations. The 'nouveaux concerts' of *Les goûts-réunis* continue on the same lines, with substantially more ambitious schemes only for the eighth and ninth *concerts*.

The preface to *Les goûts-réunis* carries what might be considered Couperin's clearest statement on his approach to national styles:

The Italian and the French styles have for a long time shared the Republic of Music in France. For myself, I have always highly regarded the things which merited esteem, without considering either composer or nation; and the first Italian sonatas which appeared in Paris more than 30 years ago, and which encouraged me to start composing some myself, to my mind wronged neither the works of M de Lully, nor those of my ancestors, who will always be more admirable than imitable. And so, by a right which my neutrality gives me, I remain under the happy influence which has guided me until now.

French and Italian interests are clearly represented in *Les goûts-réunis* but, partly because of the two-part texture, a preference is often shown for busy contrapuntal writing in which bounding quaver figures and regular semiquaver patterns predominate. The allemandes are almost without exception treated in this way. Only in the 11th *concert* is there a typically French version of this dance, measured and aristocratic; in the others the tempo is fast, the mood airy and gay, and the musical gestures, often including developed imitative writing, distinctly Italian.

The eighth *concert*, 'dans le goût théâtral', is the most impressive – an undisguised tribute to Lully, beginning with a French overture and 'Grand ritournelé', and continuing with a rich diversity of veritable *airs à danser*. Of

this *concert* Holman (1986) has argued persuasively that the published version represents a reduced scoring of a lost fully orchestrated setting (*à 5*), similar in design to the orchestral dance suites of Georg Muffat and Lalande. The immediate juxtaposition of the ninth, 'Ritratto dell'Amore', might lead one to expect a sequence of pieces as Italian as those of the previous *concert* are French. But Couperin did not attempt a consistently Italian style. This *concert*, with its descriptive titles (the only one to have them consistently), recalls the more stylistically balanced world of his late harpsichord *ordres*, and some pieces, *La douceur* and *L'et coetera* in particular, employ a distinctly harpsichord-like texture.

The 1728 *Pieces de violes*, for solo viol and continuo, are among Couperin's last works; indeed they may represent his final compositional activity, even though the fourth harpsichord book was to follow in 1730. Knowing that Couperin's health was failing at this time, we may ascribe to them an elegiac note. Curiously, Couperin referred to himself on the title-page as 'Mr F.C.'. The arguments for this to be read as 'Monsieur François Couperin' are very strong; what is puzzling is Couperin's decision to cloak his identity. That he should turn to the bass viol so late is interesting in itself, and seems to indicate a wish to pay homage to a glorious but waning tradition; 1728 had witnessed the death of Marin Marais, alongside Antoine Forqueray the greatest viol player among Couperin's colleagues at court. The *Pieces de violes* are arranged in two suites, the first a traditional French *ordre*, the second (consisting of only four pieces against the seven of the first suite) a remodelled *sonata da chiesa*. The first suite is retrospective in character, strongly expressive in the accentuated dissonances of the Gavotte, and richly varied in the glorious concluding *Passacaille*. The second suite is more italianate: the *Pompe funèbre* (recalling the 'Pompe funèbre' in Lully's *Alceste*) is unusually lucid in its sense of tonal direction, almost Handelian, but still French in its quiet intensity; and the enigmatic *La chemise-blanche* is a *moto perpetuo* piece carried to audacious lengths and demanding virtuoso playing of a high order. Couperin's writing for the seven-string Baroque viol makes use of its harmonic resource as well as its 'jeu de mélodie'. It constitutes a fitting end to Couperin's composing career and stands with Marais' work as the highest achievement in the French viol school.

Couperin: (4) François Couperin (ii)

## 5. Sacred vocal music.

Couperin's output of sacred vocal music occupies a place between his appointment as *organiste du roi* in 1693 and the death of Louis XIV in 1715. Some of it is explicitly connected with the royal chapel; other works are more difficult to place. The grandiose chapel of Versailles designed by Mansart, which so impresses the modern visitor to the château, was completed only in 1710. Before that Couperin's sacred music performed for the royal household at Versailles would have been heard in a smaller room in the palace, now called the Salle d'Hercule.

Much of Couperin's sacred music is found only in manuscript (except for the early trio sonatas the only important body of his music to be extant other than in printed form). The two principal sources are a collection of 13 motets in score (*F-V 59*) and a score and set of partbooks containing 25 items (*F-Pn*, formerly at St Michael's College, Tenbury). According to Oboussier (1971–2)

these two sources, whose contents largely overlap, are in the same hand. The Tenbury partbooks (referred to in the revised *Oeuvres complètes* as the Toulouse-Philidor manuscripts after their original owner and copyist respectively) are believed to have been copied between 1702 and 1706. *Laudate pueri Dominum*, one of the motets in this collection, also appears in another source, copied in 1697 (F-V 18). It is in fact likely that most of these pieces were composed in the 1690s, and probably none after 1703, the date of Couperin's first published sacred music.

The predominant influence in these *petits motets* is Italian, Couperin leaning more towards the small-scale vocal forms used by Carissimi and his French pupil M.-A. Charpentier than to the massive style cultivated by Du Mont and Lully in their *grands motets*. The scoring is mostly for one to three solo voices and continuo, often with concertante instruments (mainly violins). The dozen motets 'à grand chœur' which according to Titon du Tillet were sung in the royal chapel to Louis XIV's great satisfaction, and which are likely to have been more in the French style, have not survived. In his Italian leanings Couperin may have been influenced not only by Abbé Mathieu's circle at St André-des-Arts but also by the activity of the Roman church composer Paolo Lorenzani, who lived in Versailles and Paris between 1678 and 1694. Couperin's understanding of Italian idioms can be seen to have matured since the early trio sonatas. He is now more assured in his treatment of sequences, in moving from one tonal centre to another, in the handling of instrumental ritornellos and in enriching his harmonic vocabulary with such chords as diminished 7ths as well as other extremes of chromatic harmony (see for instance the section 'O mors coeca' from *O Jesu amantissime*). In the light of this and other stylistic traits (for example his florid and regular ground bass for a section of *Quid retribuam*, his vocal virtuosity at the opening of *Victoria: Christo resurgenti*, his entirely instrumental treatment of the voice in *Regina coeli laetare*), Le Cerf's description of him as 'un serviteur passionné de l'Italie' does not seem all that wide of the mark. The motet *Regina coeli laetare* might almost have been written as an exercise in eliminating everything French; certainly its central recitative is without parallel in Couperin's music, completely instrumental in conception, its concluding phrase somersaulting from *g''* to *d'* in less than a bar. That, however, is an extreme case. Much of Couperin's vocal writing remains discreet and syllabic, the phrases generally short, and much of the instrumental writing nicely balanced between vocal and instrumental idioms. The opening 'simphonie' of *Laudate pueri Dominum* is a good example of instrumental writing controlled by the vocal line of the solo soprano entry.

The published church music consists of three sets of versets that appeared in successive years, 1703, 1704 and 1705, and the *Leçons de ténèbres*. If some of the manuscript motets were written for use at court, the courtly function of the versets is indisputable; they were written 'by order of the king', so the title-page proclaims, and were doubtless performed in his presence. The printed score also gives the names of the soloists who took part in the first performances in the royal chapel. Three of the *Quatre versets* (1703) are scored for two soprano soloists – one of them specifically Couperin's cousin (5) Marguerite-Louise Couperin – with flutes, violins and two-part soprano chorus. They begin unusually enough with a duet for the soloists 'sans Basse Continüe ny aucun instrument'. The verset *Adolescentulus sum* is no less remarkable in sonority, being for soprano solo and flutes, with *dessus de*

*violons* playing the continuo line. The consistently high tessitura and the limpid interweaving phrases of the flutes and voice create an unforgettably ethereal effect.

In contrast, the solos in the *Sept versets* of the next year are almost exclusively for men's voices (including *haute-contre*) with tenor and baritone chorus, transverse flutes, oboes and violins; only the last two versets include a soprano solo. The verset *Ostende nobis* must be mentioned for its chains of parallel 6ths, including a long sequence of 6-4 chords, a harmonic gesture that Couperin often made to invoke gentle pathos but nowhere else on this scale. The French idioms are stronger in several of the versets in this collection, tempering the Italianisms. The *Sept versets* of 1705 strike a balance in the disposition of forces. At the same time they are much more wrought: the 'symphonies' include a fiery French-overture movement, and in the bass verset *Dux itineris* a 'symphonie à deux chœurs' provides sharp contrasts in instrumental colour. Contrasts are also sought in the solo soprano verset *Operuit montes*, with the accompaniment divided between rapid violin scales and gently caressing phrases for two flutes.

The three *Leçons de ténèbres* are arguably Couperin's finest vocal works, indeed among his finest in any medium. They appeared in print between the publication of the first and second harpsichord books (1713–17). The first two *leçons* are for soprano solo (and continuo), the third for two soprano soloists. The text, from the *Lamentations of Jeremiah*, was traditionally sung at Matins on Maundy Thursday. Other sections of the *Lamentations* were sung at Matins on Good Friday and Holy Saturday, making a total of nine 'lessons'. The heading 'pour le Mercredi' at the beginning of the published *leçons* refers to the practice, widespread at the time, of advancing the office of Matins on each of these days to the previous afternoon. It is puzzling that Couperin did not publish all nine *leçons*, since in the preface to his extant set he made a clear reference to the imminent appearance of the others; indeed, he disclosed that three *leçons* for Good Friday had been composed some years previously. The preface to his second harpsichord book, which mentions the recent publication of the Wednesday set, also refers to the composition of nine *leçons*. The lost Good Friday set was composed for the nuns of the abbey of Longchamp, just outside Paris, which enjoyed a fashionable reputation for its Holy Week Offices, not least because the leading singers of the day were invited to perform at the services. Le Cerf disapproved of this practice on the grounds that celebrities from the Opéra could not be relied on to maintain the decorum appropriate to such occasions; Couperin, in scoring his extant *leçons* for soprano soloists and continuo, clearly did not share Le Cerf's misgivings.

The emphasis on solo declamation in Couperin's settings, however, transcends whatever superficial attraction this may have held for the fashionable, and carries the music to the heart of Jeremiah's anguish. The exterior brilliance and sensuous charm of the versets are left far behind. In this intensely personal world Couperin had recourse to the declamatory recitative and arioso of the *tragédie en musique*. But he conformed to convention in adopting the traditional plainchant formula as the basis for the opening phrase 'Incipit Lamentatio Jeremiae'. This, and the no less traditional melismas on the initial Hebrew letters that punctuate the text (only the first melisma of each *leçon* is based on plainchant), are set to easily flowing but

highly decorative lines which, juxtaposed with the settings of the main text, sound almost abstract. The contrast is intended: the two-soprano vocalise of the letter 'Jod' at the beginning of the third *leçon*, with its interweaving lines, crushed 2nds and regular crotchet tread in the bass, evokes the relatively impersonal idiom of Corelli's sonatas precisely in order to act as a foil to the overt expressiveness of the ensuing recitative.

The main sections of the *leçons* are set either in a measured but freely declamatory style, which Couperin indicates as 'récitatif', or in more tightly organized *airs*. The latter form the emotional core of each *leçon*. The most rigorously organized is 'Recordata est' of the second *leçon*, a ground bass in B minor – Couperin's most passionate key – in which rising diatonic movement is balanced against a descending chromatic tetrachord. The technique of approaching the dominant alternately from one direction and then the other is common enough in Couperin's chaconnes; but nowhere else did he treat the form in so disciplined a manner, and it is that discipline that makes the movement, with its intense sequences of 7ths and 9ths, cunning examples of cadence evasion, and finely judged melodic line, so emotionally charged. Within its slender resources this piece achieves a truly Purcellian power. Of the other arioso movements, 'Plorans ploravit' (first *leçon*) is in an *ABACC* form, while 'O vos omnes' (third *leçon*) has no distinct returns. In the latter the impassioned cry 'attendite et videte' for the two sopranos seems to owe something to Monteverdi in its emphasis on simple vocal declamation and sonority, and in the heightening of drama through transposed repetition. The 'Jerusalem convertere' sections that conclude each *leçon* are also set to superbly expressive music. The final two-part setting has an inexorable drive perhaps unique in Couperin's music.

The language of this music is not only rich in dissonances but also in chromatic harmony. In spite of the highly charged atmosphere this creates, the *Leçons de ténébres* remain an exquisitely civilized expression of the grief and bitter anguish of the prophet.

Couperin: (4) François Couperin (ii)

## 6. Secular vocal music.

The extant secular vocal music is found mainly in the popular *Recueils d'airs sérieux et à boire* published by Ballard between 1697 and 1712. It includes eight *airs sérieux*, among them *La pastorelle* and *Les pellerines*, which appeared in 1713 as harpsichord pieces, and a two-part *air à boire*. While these *petits riens* occupy a humble place in Couperin's canon, they reveal much about the sources of his melodic style. Overtly more popular, less *recherché* than the 17th-century *air de cour*, they are nevertheless closely related to that tradition in their discreetly flowing vocal lines and simple phrase structure. Moreover, *La pastorelle* and *Les pellerines* emphasize just how far the melodic style of Couperin's instrumental music was derived from the vocal. The intimacy of this relationship is also revealed in the number of parody settings of his popular harpsichord pieces, a practice to which Couperin alluded – not without some satisfaction – in the preface to his third harpsichord book.

In addition to the printed music, three three-voice catches, two of them in canon, are extant in manuscript. They reveal a scatological side to Couperin's work. A plainly humorous side is brought to life in a five-part canon, *Les*

*agroteurs au désespoir*, copied in 1720 by La Serre; it is a plangent lament on a crash at the Paris bourse. Tessier (1926) located a reference to an otherwise unknown cantata, *Ariane abandonnée*, in an Amsterdam catalogue of 1716. Titon du Tillet referred to cantatas among the works of Couperin left in manuscript at his death; they have not subsequently come to light. An 18th-century attribution to Couperin of the *intermèdes* from *Myrtil et Melicerte*, published anonymously by Ballard in 1698 (see Coeyman, 1987), may substantially increase his secular vocal output, but the attribution is difficult to corroborate on stylistic grounds.

Couperin: (4) François Couperin (ii)

## 7. Harpsichord music.

Couperin's four harpsichord books (some 220 pieces, excluding the separate movements to some of the titles and the eight preludes in *L'art de toucher le clavecin*) represent his crowning achievement. Part of their stature must be attributed to a particularly happy union between the composer's personality and the harpsichord as a musical medium. It was a medium he understood and loved deeply; and it was natural for him to grace his worldly progress with music for the instrument which had, so to speak, made his fortune. When Couperin published his first book of harpsichord pieces in 1713, most of the important harpsichord collections of the French classical school had already appeared. The first decade of the 18th century in particular, when Couperin was assembling material for his own publication, witnessed a striking proliferation of harpsichord books, those of Louis Marchand, Clérambault, J.-F. Dandrieu, Gaspard Le Roux, Rameau and Elisabeth Jacquet de La Guerre appearing within five years (1702–7).

These collections consolidated the external characteristics of the French keyboard suite: a sequence of seldom more than ten dances arranged in a fairly predictable order in the same key. It is thus surprising that Couperin's first collection, the *Pieces de clavecin* of 1713, reverted to the motley nature of D'Anglebert's 1689 publication: so much so that Couperin seems to have felt constrained to adopt a new term, *ordre*, to designate the groupings of pieces within the book. The first *ordre* contains no fewer than 18 items, the second a record 23, the third 13, the fourth 4, and the fifth 14. In his second book (*ordres* 6 to 12) the average number of pieces in an *ordre* falls from 15 to eight. It is abundantly clear that in his first book Couperin was simply ridding himself of a backlog of harpsichord music. This impression is reinforced by the increased sensitivity he showed in his second book and thereafter towards maintaining a certain homogeneity of mood throughout each *ordre*. In the remaining two books the average number of pieces in an *ordre* drops to six.

The second book shows a decisive move away from the traditional sequence of dance movements. Even in the first collection the sequence is distorted by the inclusion of many 'optional' dances. In the second book only the eighth *ordre* retains the Allemande-Courante-Sarabande grouping in any recognizable form. This rupture with tradition is reflected in the increasing emphasis on character-pieces. It is not that a significant number of the 1713 *Pieces de clavecin* lack descriptive titles, but rather that, from the second book onwards, Couperin abandoned many of the stereotyped gestures of dance pieces in an attempt to diversify and enrich the character of his music.

Couperin wrote about the use of descriptive titles in the preface to his 1713 collection:

In composing these pieces, I have always had an object in view, furnished by various occasions. Thus the titles reflect my ideas; I may be forgiven for not explaining them all. However, since among these titles there are some which seem to flatter me, it would be as well to point out that the pieces which bear them are a kind of portrait which, under my fingers, have on occasion been found fair enough likenesses, and that the majority of these flattering titles are given to the amiable originals which I wished to represent rather than to the copies which I took from them.

This was a natural enough habit of mind in a tradition which saw the role of music as that of arousing specific feelings and thoughts in the hearts and minds of listeners. Nor, of course, was Couperin an innovator in this respect. Where he did contribute in a new way was in the force and intensity of his musical characterizations, and in the manner in which his pieces were freed from dance prototypes.

When Charles Batteux (*Les beaux-arts réduits à un même principe*, 1746) discussed the theory of imitation as it related to music, he distinguished between imitations of sounds which were 'animés' and those which were 'non-passionnés'; the distinction is between qualities attributable to people and those attributable to natural phenomena, or events. An examination of Couperin's use of descriptive titles and their relation to his harpsichord music may usefully employ this distinction. Foremost in the category of 'sons animés' come the musical portraits of Couperin's friends, pupils, patrons and royal masters. There are a number of readily identifiable sitters: Gabriel Garnier, Couperin's colleague at the royal chapel (*La Garnier*, *ordre* no.2); Antoine Forqueray, the great viol player (*La superbe, ou La Forqueray*, no.17); Mlle de Charolais, one of the daughters of the Duke of Bourbon and pupil of Couperin (*La Charoloise*, no.2); the Polish princess Maria Leczinska, another pupil of Couperin and fiancée of Louis XV (*La Princesse Marie*, no.20). There is even what may be a self-portrait, *La Couperin* (no.21). These, and many other portraits, make their point by reflecting the personal qualities of their subjects in appropriate musical gestures. *La Garnier*, in its apposition of dark-hued textures and expressive *ports de voix*, combining solemnity with tenderness, conjures up a personality at once noble and sensitive. Forqueray, self-assured and brilliant, is epitomized in a proud Allemande movement, a firmly treading bass against an alert, driving treble. And turning to *La Couperin*, one may read into its spacious sequences, its firm linear quality and strong tonal architecture a high seriousness and dedication to music.

Other portraits not immediately connected with the musical world seem more obscure in origin. However, Clark (1980) uncovered a number of plausible identities which demonstrate how closely Couperin attached his work to the artistic and social milieu of his day. For example, *La fine Madelon* and *La douce Janneton* (*ordre* no.20) may refer to the celebrated actress Jeanne de Beauval, who was generally known as Jeanneton and would be known also for her playing of Madelon in Molière's *Les précieuses ridicules*. Both pieces

mirror feminine lightness and grace in their high tessitura and triple metre; the first is delicate, the second – portraying Beauval herself and marked ‘plus voluptueusement’ – distinctly more sensuous in its melodic line and texture. Contrasting personalities provide an obvious opportunity for neat musical antitheses: *Les vieux seigneurs* and *Les jeunes seigneurs* (no.24) counterpose halting gravity and nimble high spirits, the first a ‘sarabande grave’, the second a leaping and agile movement in two-part writing. But there may be a sharper edge to Couperin’s wit to be found in these pieces. *Les nonêtes: Les blondes – Les brunes* (no.1) may be intended in its burlesque sense: nuns were not all disdainful of a young man’s advances. Satire is more obvious in *Les fastes de la grande et ancienne Mxnstrndxsx [Ménéstrandise]* from *ordre* no.11 where the company of Ménétriers is mercilessly portrayed as a disreputable rabble of street entertainers finally routed by their own bears and monkeys. (This guild of musicians had previously attempted, unsuccessfully, to place the king’s organists, including Couperin, under the jurisdiction.) *Les folies françaises* (no.13) reveals a more refined satirical art, but still barbed. The work comes at the end of an *ordre* which Clark interprets as Couperin’s commentary on the moral state of the Regency; these are *les folies françaises* rather than *les folies d’Espagne*. Each piece in this set of variations is a character study, brilliant in its precision and conciseness, delineating Virginity, Modesty, Ardour, Hope, Fidelity, Perseverance, Languor, Coquetry and so on. The characters in this masked ball ‘work their way to their inevitable doom’ (Clark, 1980), the *ordre* ending with *L’âme-en peine* (‘The soul in torment’), a piece which, with its enriched B minor harmony and drooping phrases, evokes intense melancholy.

The second category of descriptive pieces, those which imitate ‘les sons non-passionnés’ (natural phenomena, events and ideas rather than humanity), ranges from the bluntly naive description of *Les petits moulins à vent* (*ordre* no.17), with its whirling semiquaver scales, to *L’amphibie* (no.24), whose title seems to play on the notion of the transformations inherent in its loose ground bass structure. But things are not always what they seem. *Moulins à vent* may refer to chatterboxes, *Les papillons* (no.2) to a fashionable ladies’ hairstyle (rather than butterflies), and *Le rossignol-en-amour* (no.14), along with the other birds in this *ordre*, may have more to do with anthropology than with ornithology. On the other hand, pieces such as *Le réveil-matin* (no.4) and *Le moucheron* (no.6) are no doubt what they appear to be: a musical portrayal of a couple of life’s irritations. If with *Les baricades mystérieuses* (no.6) we seem to enter the world of metaphor (or perhaps of masks), Couperin had on another occasion the directness of mind to call a favourite piece – indeed the one he held for his portrait by André Boüys – quite simply *Les idées heureuses* (no.2).

A greater understanding of the topicality of these titles, and of the burlesque or satirical tone that lies behind some of them, sharpens the music’s effect on our senses. These pieces are not all benign and charming portraits, agreeably presenting the sitters. From them Couperin emerges as a keener critic of his age than at first sight he would appear. The tone of irony and satire creates an altogether more complex picture of his musical language, and in these portraits we may glimpse much that is missing from conventional sources about Couperin’s milieu (Clark, 1992).

Structurally, Couperin's harpsichord pieces divide into three main types: the binary movement, the rondeau and the chaconne. (He never felt confident enough of the abilities of his public to leave any unmeasured preludes, a semi-improvisatory genre which went back to the beginning of the French harpsichord tradition.) His use of binary form in his harpsichord music is interesting in several respects, some of them typifying the distinctions between French compositional techniques and those of German and Italian early 18th-century composers. First sections are often markedly shorter than second (*La Florentine* and *Les papillons*, *ordre* no.2); and initial (or final) bars of sections may be unrelated motivically. Indeed, rather than underline structure through motivic references, Couperin often favoured a flexible development of musical ideas (articulated at the double bar) in which motifs acquire definition only as the piece progresses. Occasionally this leads to a second section that introduces new material, sometimes making no further motivic reference to the first half of the piece (e.g. *La ténébreuse*, no.3). This technical procedure finds a resonance in Batteux's dictum (1746) that 'expressive gestures should always be new ... a second impression is practically useless, leaving our soul inactive and indifferent'.

The rondeau form, along with the chaconne, permitted the composition of pieces of greater length and diversity than was possible with simple binary structures. The rondeau was evidently a form that Couperin found congenial; many of his most striking and popular pieces such as *Les barricades mystérieuses* and *Les bergeries* (no.6) conform to it. The rondeau section itself is normally a regular four- or eight-bar theme, the episodes (*couplets*) being distinctly freer, sometimes contrasted in other senses too, but also sometimes texturally and motivically undifferentiated. The episodes in *Soeur Monique* (no.18) strike a nice balance between unity and contrast, the later episodes gaining increasing independence. (At the same time the portrait takes on a richer hue as the voluptuousness of the episodes threatens to overwhelm the rondeau theme and reveal Monique for what she is.) This process is also at work in *La tendre Fanchon* and *Les ondes* (no.5).

Two of the three pieces that carry the title 'chaconne' or 'passacaille' are in fact in rondeau form, a treatment often met in earlier French harpsichord chaconnes (for example in those of Chambonnières and Louis Couperin). They are the superbly intense B minor *Passacaille* of *ordre* no.8 and the chaconne *La favorite* (no.3). While the episodes of the *Passacaille* are strongly and individually characterized, those of *La favorite* hark back in allusive fashion to the descending tetrachord bass of the opening bars. The art of allusion achieves its greatest expression in *L'amphibie* 'mouvement de passacaille' (no.24). Various sorts of bass are heard with strong ground bass associations, the sections being of various lengths and highly differentiated: the object appears to be to convey the sense of a chaconne rather than its outward and visible form, the spirit rather than the letter. Behind this suggestive art and chameleon structure lies a piece of immense poise and strength. Only in one piece, *Les folies françaises* (no.13), does Couperin adopt the format of a series of pieces 'en variation' (the allusion to modish sets of variations on *La folia* is clear); these variations take the harmonic scheme of the opening piece rather than its melodic contour.

The textures Couperin used in his harpsichord pieces are no less important than the formal structures. Pride of place goes to the *style luthé*. Some of his

best pieces are built exclusively on this 'broken style': *Les idées heureuses* (no.2), *Les charmes* (no.9), *La Mézangère* (no.10) and of course *Les baricades mystérieuses* (no.6). It is also the predominant stylistic feature of many of his allemande-type movements. The technique is finally sublimated in such pieces as *La convalescente* (no.26). This texture played an important role in the formation of Bach's mature keyboard style; Couperin came closest to Bach in his keyboard writing when he supported the *luthé* style with firm contrapuntal lines. Simple two-part textures constituted no less critical a part of Couperin's technical vocabulary. He recognized that they were less idiomatic but believed them adaptable to the harpsichord provided 'le dessus, et la basse travaillent toujours' (*L'art de toucher*). The high motivic consistency in most of his two-part pieces springs from Italian roots. Several good examples of this style of writing are to be found in the second book, in particular *La Bersan* and *La commère* (no.6), and *La coribante* and *L'Atalante* (no.12); it was generally associated with brilliant and fast pieces. But the significance of Couperin's two-part technique extends beyond the examples cited, since a firm grasp of the contrapuntal relationship between treble and bass parts underpins his whole style. The solo line against accompaniment, as used in such pieces as *Les bergeries* (no.6), represents a third important type of texture. In some examples, like *Le moucheron* (no.6), the lower part gains independent status through its strong linear character in spite of a musically predominant right hand. Couperin's use of texture shows his keen awareness of the particular sonorities of the harpsichords produced by French workshops of this period: his second book is remarkable for the number of pieces (see *ordre* no.7) using only the lower half of the keyboard, which was specially full and sonorous on French instruments.

Couperin's use of keyboard ornaments shows another important aspect of his handling of the harpsichord (fig.3). He took infinite pains over the notation of his ornaments (expecting the performer to respect his signs to the letter); and in 1733 he was credited by Dagincourt (in the preface to his harpsichord book of that year) with the standardization of a system that had by that time gained general currency in France.

In its wealth of ideas, range of expression, and relationship to the culture from which it sprang, Couperin's harpsichord music stands unequalled in 18th-century France. At the same time it is an intensely personal testimony, revealing not only the most telling aspects of his art but also, and intimately, his relationship with French society. The harpsichord music is a sort of social commentary, rich in humour, wit, irony, satire, charm, compassion and disdain. In this music Couperin observed his age as few composers have done or since.

Couperin: (4) François Couperin (ii)

## 8. Theoretical works.

Couperin spent much of his time teaching the harpsichord (perhaps too much, if one is to judge from the delays in the publication of his music). But it is precisely the immersion in the daily routine of teaching that makes his *L'art de toucher le clavecin* (1716, rev. 2/1717) so valuable a document. Unlike Saint Lambert in *Les principes du clavecin* (1702), the only previous French keyboard tutor of any pretension, Couperin did not set out to cover the subject methodically from beginning to end. Rather his treatise is a series of

reflections on certain aspects of teaching, and on certain aspects of performing the pieces from his first two harpsichord books. The layout of his remarks is somewhat haphazard but, broadly speaking, they begin with comments on the initial stages in a pupil's training; a central section touches on fingering, ornamentation and other questions related to performance; and finally, suggested fingerings are given for difficult passages in the first and second harpsichord books. Eight preludes are included as teaching material. Couperin seems to have been diffident about his literary skills. But his admirable directness makes his observations on harpsichord touch and demeanour at the keyboard essential reading for anyone who plays the instrument. His comments on fingering reveal him faithful to the old system of crossing the third finger over the second or fourth in scale passages, but enthusiastic about certain innovations that had come into use in his day – principally the change of finger on the repeated note of a prepared *port de voix*, and the use of legato fingering for double 3rds. The most widely quoted passages of *L'art de toucher* have been those on the use of ornaments, *notes inégales* and general stylistic conventions in performance. These are valuable remarks, but general laws should not too readily be adduced. Too much is left unsaid. No less valuable as insights into Couperin's world are his comments on the harpsichord as a medium, its capabilities, and the music which best suits it. He even took the trouble to compose a two-voice Allemande to illustrate the manner in which that idiom could best be adapted to the harpsichord. The eight preludes are designed not only as teaching material but also as introductory preludes to the *ordres* of the first and second harpsichord books; Couperin did not conceal his lack of faith in the ability of harpsichordists to improvise such pieces. In order that the improvisatory flavour of his notated preludes be retained, he instructed the performer to be rhythmically flexible, at least where the piece was not marked 'mesuré'. The general impression gained from this tutor is of Couperin's love for the harpsichord, his enthusiasm for its precision, neatness, brilliance and range, his wish to make it as expressive as other instruments (for example through introducing the *aspiration* and *suspension*), and his earnestness in attempting to convey to others a sensitivity about its use. The care he took over the printing of his harpsichord music reflects the same dedicated spirit.

A short manuscript *Règle pour l'accompagnement* is Couperin's only other extant theoretical work: it is a concise exposition of the rules of figured bass and of the treatment of chromatic dissonances. Its principal interest lies in the richness of the harmonic vocabulary demonstrated, a richness Couperin fully exploited in his music.

[Couperin: \(4\) François Couperin \(ii\)](#)

## WORKS

Editions: *François Couperin: Oeuvres complètes*, ed. M. Cauchie and others, i–xii (Paris, 1932–3) [C]; rev. K. Gilbert and D. Moroney, ser. I–V and suppl. (Monaco, 1980–) [GM; vols. in square brackets are in preparation] *François Couperin: Leçons de ténèbres à 1 et à 2 voix*, ed. P.-D. Vidal, Le pupitre, viii (Paris, 1968) [V] *François Couperin: Pièces de clavecin*, ed. K. Gilbert, Le pupitre, xxi–xxiv (Paris, 1969–72) [G xxi–xxiv] *François Couperin: Neuf motets*, ed. P. Oboussier, Le pupitre, xlv (Paris, 1972) [O]

## sacred vocal

MS sources: Elevat[ions] de Couperin (score), F-V 59

Motets a voix seule, 2 et 3 parties et Symphonies de Mr Couperin, *Pn Rés.F1679* (score), *Pn Rés.F1680 [a–e]* (5 ptbks) [formerly *GB-T 1432–7*]

Scores copied by S. de Brossard, *F-Pn Vm<sup>1</sup> 1630*

Motets de Messieurs Lalande, Mathau, Marchand Laisné, Couprin et Dubuisson, copied by Philidor, 1697, V 18

4 versets (from Ps cxviii) d'un motet composé de l'ordre du roy ... On y joint le verset 'Qui dat nivem' du psaume 'Lauda Jerusalem' (Paris, 1703): Tabescere me, 2 S; Ignitum eloquium tuum, 2 S, 2 vn, bc; Adolescentulus sum, S, 2 fl, vn; Justitia tua, 2 S, SS, bc; Qui dat nivem, S, 2 fl, vn; C xi, GM V/i

7 versets (from Ps lxxxiv) du motet composé de l'ordre du roy (Paris, 1704): Convertite nos, B, fl, bc; Numquid in aeternum, T, Bar, bc; Ostende nobis, haute-contre, fl/vn, bc; Audiam quid loquatur, B, 2 vn, bc; Misericordia et veritas, 2 T, bc; Veritas de terra, S, vn, bc; Et enim Dominus, S, 2 ob, 2 fl; C xi, GM V/i

7 versets (from Ps lxxix) du motet composé de l'ordre du roy (Paris, 1705): Qui regis Israël, haute-contre, T, B, 2 vn, bc; Excita potentiam tuam, haute-contre, B, bc; Vineam de Aegypto, B, vn, bc; Dux itineris fuisti, B, 2 vn, 2 fl, 2 ob, bc; Operuit montes, S, vn, 2 fl, bc; Extendit palmities suos, S, vn, 2 fl, bc; Deus virtutum convertere, haute-contre, fl, ob, b viol, bc; C xi, GM V/i

Leçons de ténèbres a 1 et a 2 voix ... premier jour (Paris, between 1713 and 1717): première leçon, S, bc; seconde leçon, S, bc; troisième leçon, S, S, bc; C xii, GM V/ii, V

6 leçons de ténèbres, lost

Accedo ad te, Dialogus inter Deum et hominem, haute-contre, B, bc, *F-Pn Rés.F1679–80*, V 59; C xii, GM V/ii

Ad te levavi oculos meos, B, 2 vn, bc, *Pn Rés.F1679–80*; GM [suppl.], O

Audite omnes et expanescite, haute-contre, 2 vn, bc, V 59; C xii, GM V/ii

Domine salvum fac regem, S, B, bc, *Pn Rés.F1679–80*; GM [suppl.], O

Exultent superi, motet for Ste Suzanne, inc., S, A, B, ? 2 vn, bc, *Pn Rés.F1679–80*; GM [suppl.]

Festiva laetis, motet for Ste Anne, S, T, B, bc, *Pn Rés.1679–80*, V 59; C xii, GM V/ii

Jucunda vox ecclesiae, motet for St Augustin, 2 S, B, bc, *Pn Rés.1679–80*, V 59; C xii, GM V/ii

Laetentur coeli, motet for St Barthélemy, 2 S, bc, V 59; C xii, GM V/ii

Lauda Sion salvatorem, elevation, 2 S, bc, *Pn Rés.F1679–80*; GM [suppl.], O

Laudate pueri Dominum, 2 S, B, 2 vn, bc, *Pn Rés.F1679–80*, V 18; C xi, GM V/i

Magnificat, 2 S, bc, *Pn Rés.F1679–80*, V 59; C xii, GM V/ii

O amor, O gaudium, elevation, haute-contre/T, B, bc, *Pn Rés.F1679–80*, V 59; C xii, GM V/ii

O Domine quia refugiam, 3 B, bc, *Pn Rés.F1679–80*, V 59; C xii, GM V/ii

O Jesu amantissime, haute-contre, T, bc, *Pn Rés.F1679–80*, V 59; C xii, GM v/ii

O misterium ineffabile, elevation, S, B, bc, *Pn Rés.F1679–80*, V 59; C xii, GM V/ii

Ornate aras, inc., haute-contre, ? 2 vn, bc, *Pn Rés.F1679–80*; GM [suppl.]

Quid retribuam tibi Domine, haute-contre, bc, *Pn Rés.F1679–80*, V 59; C xii, GM V/ii

Regina coeli laetare, 2 S, bc, *Pn Rés.F1679–80*; GM [suppl.], O

Resonent organa, motet for Ste Cécile, inc., 2 S, B, ? 2 vn, bc, *Pn Rés.F1679–80*; GM [suppl.]

Respice in me, haute-contre, bc, *Pn Rés.F1679–80*; GM [suppl.], O

Salve regina, haute-contre, bc, *Pn Rés.F1679–80*; GM [suppl.], O

Salvum me fac Deus, B, 2 vn, 2 fl, b viol, bc, *Pn Rés.F1679–80*; GM [suppl.], O

Tantum ergo sacramentum, 2 S, B, bc, *Pn Rés.F1679–80*; GM [suppl.], O

Usquequo, Domine, haute-contre, bc, *Pn Rés.F1679–80*; GM [suppl.], O  
Veni sponsa Christi, motet for Ste Suzanne, S, haute-contre, B, 2 vn, bc, *Pn Vm<sup>1</sup> 1630, Rés.F1679–80*; C xi, GM V/i  
Venite exultemus Domine, 2 S, bc, *Pn Rés.F1679–80, V 59*; C xii, GM V/ii  
Victoria: Christo resurgenti, motet for Easter Day, 2 S, bc, *Pn Rés.F1679–80, V 59*; C xii, GM V/ii  
Other motets, incl. 12 à grand chœur, cited by Titon du Tillet, lost

### secular vocal

Airs in Recueils d'airs sérieux et à boire (Paris, 1697–1712): Qu'on ne me dise, air sérieux, T, bc (697); Doux liens de mon coeur, air sérieux, S, bc (1701); Jean s'en alla, epitaphe d'un paresseux, air à boire, S, B, bc (1706); Il faut aimer, La pastorelle, air sérieux, S, B, bc (1711); Dans l'Isle de Cythère, Les solitaires, air sérieux, S, B, bc (1711); A l'ombre d'un ormeau, musette, air sérieux, 2 S, bc (1711); Zephire, modere en ces lieux, brunete, air sérieux, S, bc (1711); Faisons du temps, vaudeville, air sérieux, 2 S, B, bc (1712); Au temple de l'amour, Les pellerines, air sérieux, S, B, bc (1712): C xi, GM [V/i]

Intermèdes in Myrtil et Melicerte (Paris, 1698), doubtful

Trois vestales champetres et trois Poliçons, trio, 3 S, in Recueil de trio de differens auteurs, *F-Pc*; C xi, GM [V/i]

La femme entre deux draps, canon à 3, 3 S, in 1er recueil d'airs a boire en duô et triô, *Pc*; C xi, GM [V/i]

A moy! Tout est perdu!, canon à 3, 3 S, in 1er recueil d'airs a boire en duô et triô, *Pc*; C xi, GM [V/i]

Les agroteurs au désespoir, canon à 5, *CSM 282*

Ariane abandonée, cant., cited in Amsterdam catalogue, 1716, see Tessier (1926)

Cants., cited by Titon du Tillet, lost

### chamber music

MS sources: Scores copied by S. de Brossard, *F-Pn Vm<sup>7</sup> 1156*

Set of 4 partbooks, *LYm 129.949*

Concerts royaux, hpd/(vn, fl, ob, viol, bn), in Troisième livre de pièces de clavecin (Paris, 1722): 1e concert (G); 2e concert (D); 3e concert (A); 4e concert (e); C vii, GM IV/i

Nouveaux concerts, unspecified insts, in Les goûts-réünis, ou Nouveaux concerts (Paris, 1724): 5e concert (F); 6e concert (B<sup>1</sup>); 7e concert (g); 8e concert dans le goût théâtral (G); 9e concert intitulé Ritratto dell'Amore (E); 10e concert (a); 11e concert (c); 12e concert à 2 violes ou autres instrumens à l'unisson (A); 13e concert, à 2 instrumens à l'unisson (G); 14e concert (d); C viii, GM [IV/ii]

Le Parnasse, ou L'apothéose de Corelli, grande sonade en trio, 2 vn, bc, in Les goûts-réünis (Paris, 1724); C x, GM [IV/iv]

Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully, 2 vn, 2 fl, other insts (unspecified), bc (Paris, 1725); C x, GM [IV/iv]

Les nations: sonades et suites de simphonies en trio, 2 vn, bc (Paris, 1726): La Française [La pucelle]; L'Espagnole [La visionnaire]; L'impériale; La Piemontoise [L'astrée]; C ix, GM IV/iii

Pieces de violes avec la basse chifrée, b viol, bc (Paris, 1728): 1ere suite (e); 2eme suite (a); C x, GM [IV/iv], Le pupitre, li (Paris, 1974)

La pucelle (c), 2 vn, bc, *F-Pn Vm<sup>7</sup> 1156, LYm 129.949*; C ix, GM IV/iii

La visionnaire (c), 2 vn, bc, *Pn Vm<sup>7</sup> 1156, LYm129.949*; C ix, GM IV/iii

L'astrée (g), 2 vn, bc, *Pn Vm<sup>7</sup> 1156, LYm129.949*; C ix, GM IV/iii

La Steinquerque (B<sup>1</sup>), 2 vn, bc, *Pn Vm<sup>7</sup> 1156, LYm129.949*; C x, GM IV/iii

La superbe (A), 2 vn, bc, *LYm* 129.949; C x, GM [IV/iv]

La sultane (d), 2 vn, b viol, bc, *LYm* 129.949; C x, GM [IV/iv]

### harpichord

Pieces de clavecin ... premier livre (Paris, 1713); C ii, GM II/i, G xxi

1e ordre, g/G: Allemande L'auguste; Premiere courante; Seconde courante; Sarabande La majestueuse; Gavotte; La Milordine, gigue; Menuet (with double); Les silvains; Les abeilles; La Nanète; Les sentimens, sarabande; La pastorelle; Les nonètes: i Les blondes, ii Les brunes; La bourbonnoise, gavotte; La Manon; L'enchanteresse; La fleurie, ou La tendre Nanette; Les plaisirs de St Germain en Laÿe

2e ordre, d/D: Allemande La laborieuse; Premiere courante; Seconde courante; Sarabande La prude; L'Antonine; Gavotte; Menuet; Canaries (with double); Passe-pied; Rigaudon; La Charoloise; La Diane; Fanfare pour la suite de la Diane; La Terpsicore; La Florentine; La Garnier; La Babet; Les idées heureuses; La Mimi; La diligente; La flateuse; La voluptueuse; Les papillons

3e ordre, c/C: La ténébreuse, allemande; Premiere courante; Seconde courante; La lugubre, sarabande; Gavotte; Menuet; Les pélerines; Les laurentines; L'Espagnolète; Les regrets; Les matelotes provençales; La favorite, chaconne; La lutine

4e ordre, F: La marche des gris-vêtus; Les baccanales; La pateline; Le réveil-matin

5e ordre, A/a: La logivière, allemande; [Premier] courante; Seconde courante; La dangereuse, sarabande; Gigue; La tendre Fanchon; La badine; La bandoline; La Flore; L'Angélique; La Villers; Les vendangeuses; Les agréments; Les ondes

L'art de toucher le clavecin (Paris, 1716, 2/1717/R); C i, GM [I]: Allemande, d; Premier prélude, C; Second prélude, d; Troisième prélude, g; Quatrième prélude, f; Cinquième prélude, A; Sixième prélude, b; Septième prélude, B; Huitième prélude, e

Second livre de pieces de clavecin (Paris, 1716–17); C iii, GM II/ii, G xxii

6e ordre, B: Les moissonneurs; Les langueurs-tendres; Le gazoüillement; La Bersan; Les baricades misterieuses; Les bergeries, rondeau; La commère; Le moucheron

7e ordre, G/g: La Ménetou; Les petits âges: La muse naissante, L'enfantine, L'adolescente, Les délices; La Basque; La Chazé; Les amusemens

8e ordre, b: La Raphaële; Allemande L'Ausoniène; [Premiere] courante; Seconde courante; Sarabande L'unique; Gavotte; Rondeau; Gigue; Passacaille; La Monéte

9e ordre, A/a: Allemande à deux clavecins; La rafraîchissante; Les charmes; La Princesse de Sens; L'olimpique; L'insinüante; La séduisante; Le bavolet-flotant; Le petit-deüil, ou Les trois veuves; Menuet

10e ordre, D/d: La triomphante; La Mézangère; La Gabriële; La Nointéle; La fringante; L'amazône; Les bagatelles

11e ordre, c/C: La castelane; L'etincelante, ou La bontems; Les graces-naturéles; La Zénobie; Les fastes de la grande et ancienne Mxnxstrxndxsx [in 5 acts]

12e ordre, E/e: Les juméles; L'intîme, mouvement de courante; La galante; La coribante; La Vauvré; La fileuse; La bouloinoise; L'Atalante

Troisième livre de pièces de clavecin (Paris, 1722); C iv, GM II/iii, G xxiii

13e ordre, b: Les lis naissans; Les rozeaux; L'engageante; Les folies françoises, ou Les dominos; L'âme-en peine

14e ordre, D/d: Le rossignol-en-amour; Double du rossignol; La linote-éfarouchée; Les fauvétes plaintives; Le rossignol-vainqueur; La Julliet; Le carillon de Cithére; Le petit-rien

15e ordre, a/A: La régente, ou La Minerve; Le dodo, ou L'amour au berceau;

L'évaporée; Muséte de Choisi; Muséte de Taverni; La douce et piquante; Les vergers fleuris; La Princesse de Chabeuil, ou La muse de Monaco  
 16e ordre, G/g: Les graces incomparables, ou La Conti; L'himenamour; Les vestales; L'aimable Thérèse; Le drôle de corps; La distraite; La Létiville  
 17e ordre, e: La superbe, ou La Forqueray; Les petits moulins à vent; Les timbres; Courante; Les petites chrédières de Bagnolet  
 18e ordre, f/F: Allemande La Verneüil; La Verneüillète; Soeur Monique; Le turbulent; L'atendrissante; Le tic-toc-choc, ou Les maillotins; Le gaillard-boiteux  
 19e ordre, d/D: Les Calotins et les Calotines, ou La pièce à tretous; Les Calotines; L'ingénuë; L'artiste; Les culbutes lxcxbxnxs; La muse-Palantine; L'enjouée  
 Quatrième livre de pièces de clavecin (Paris, 1730); C v, GM II/iv, G xxiv  
 20e ordre, G/g: La Princesse Marie; La boufonne; Les chérubins, ou L'aimable Lazure; La Croûilli, ou La Couperinéte; La fine Madelon; La douce Janneton; La Sezile; Les tambourins  
 21e ordre, e: La reine des coeurs; La bondissante; La Couperin; La harpée; La petite pince-sans rire  
 22e ordre, D/d: Le trophée; Le point du jour, allemande; L'anguille; Le croc-en-jambe; Menuets croisés; Les tours de passe-passe  
 23e ordre, F: L'audacieuse; Les tricoteuses; L'arlequine; Les gondoles de Délos; Les satires, chevre-pieds  
 24e ordre, a/A: Les vieux seigneurs, sarabande grave; Les jeunes seigneurs; Les dars-homicides; Les guirlandes; Les brinborions; La divine-Babiche, ou Les amours badins; La belle Javotte, autre fois l'infante; L'amphibie, mouvement de passacaille  
 25e ordre, E/C/c: La visionaire; La misterieuse; La Monflambert; La muse victorieuse; Les ombres errantes  
 26e ordre, f/F: La convalescente; Gavote; La Sophie; L'épineuse; La pantomime  
 27e ordre, b: L'exquise, allemande; Les pavots; Les chinois; Saillie

Sicillienne, G, *F-Pthibault*, A. Tessier's private collection, ?Paris: C ii, GM III/

## organ

Pieces d'orgue consistantes en deux messes: 'à l'usage ordinaire des paroisses'; 'propre pour les convents de religieux et religieuses' (Paris, 1690); C vi, GM III

## theoretical works

L'art de toucher le clavecin (Paris, 1716, 2/1717/R); ed. M. Halford with Eng. trans. (New York, 1974), GM [I]

Règle pour l'accompagnement (MS, *F-Pn*), C i, GM [I]

Couperin

## (5) Marguerite-Louise Couperin

(*b* Paris, 1675–6 or 1678–9; *d* Versailles, 30 May 1728). Singer and harpsichordist, daughter of (2) François Couperin (i). Titon du Tillet and the act of decease agree on the year of her death, but disagree as to her age, the former giving it as 52, the latter as 49; her date of birth is otherwise undocumented. On her reception as *ordinaire de la musique de la chambre*, in February 1702, she sang *Qui dat nivem* from *Quatre versets* by (4) François Couperin (ii). There are more reports of her singing music by her illustrious cousin and by Bernier at Mass, and of concerts in which she was accompanied by Couperin, Forqueray, Visée and others. Titon called her 'one of the most celebrated musicians of our time, who sang with admirable taste and who played the harpsichord perfectly'.

## Couperin

### (6) Nicolas Couperin

(*b* Paris, 20 Dec 1680; *d* Paris, 25 July 1748). Organist and composer, son of (2) François Couperin (i). On 22 November 1722 he asked permission of the churchwardens of St Gervais to rent a room in the house adjoining the church which (4) François Couperin (ii) had yielded up in 1697 (except for one room to use as a pied-à-terre when he was working at St Gervais). Probably Nicolas had already begun taking over the function of organist, and indeed on 12 December 1723 he was granted the reversion of François' charge at the latter's request. Taskin said that his talents had been noted by the Count of Toulouse (son of Louis XIV and Mme de Montespan), who engaged him as chamber musician; this may well have been his first post. No doubt he had also begun teaching: in 1728 he was owed 975 livres for lessons to three people, including the daughter of the Prince of Guise. In his marriage contract of 25 June 1723 he is identified simply as 'maistre de musique'. His bride, Marie-Françoise Dufort de La Coste, brought a substantial income, but lived to enjoy it only until 12 July 1728. The inventory after her death shows that they had an astonishing collection of instruments: two double and two single harpsichords and four spinets, as well as the accoutrements of a comfortable, middle-class existence. Rent-free occupancy was restored in 1725, and during the period 1732–4 the block of buildings was replaced by the substantial one now standing. On 12 December 1733 Nicolas formally succeeded François at St Gervais, and he must have carried on the family tradition with honour, for he was the first to be buried under the organ. No details of his musical activities during his last 20 years are known, however, and only one work has been attributed to him, a four-voice motet, *Ad fontes amoris venite fideles*, signed 'C' and dated 1735, which Brunold (1932) found among manuscripts apparently from St Gervais.

## Couperin

### (7) Marguerite-Antoinette Couperin

(*b* Paris, 19 Sept 1705; *d* Paris, c1778). Harpsichordist, daughter of (4) François Couperin (ii). On the evidence of the few surviving documents, she shared both her father's talent as a harpsichordist and his precarious health. She was active at court from at least 1729. In 1717 her father had been granted the reversion of the post of *ordinaire de la musique de la chambre du roi pour le clavecin*, because its holder (J.-B.-H. D'Anglebert) was no longer well enough to execute the duties attached to it; on 16 February 1730 the reversion passed to Marguerite-Antoinette for the same reason. In 1736, D'Anglebert and Couperin having died, the post was theoretically suppressed, but was in fact transformed into a 'commission' exercised by Marguerite-Antoinette, who on 25 November 1741 sold the reversion for 6000 livres to Bernard de Bury, again for health reasons. As Titon du Tillet pointed out, she was the first woman to hold this position, and she was also harpsichord mistress to the king's daughters. Her date of death has been deduced from records of Bury's life (Bouvet, 1919, pp.121ff). She never married, and there are no works.

Her sister Marie-Madeleine [Cécile] (*b* Paris, bap. 11 March 1690; *d* Maubuisson, 16 April 1742) was a nun and possibly organist at the royal abbey of Maubuisson; her name was incorrectly given by Taskin, Titon du

Tillet and others as Marie-Anne, which has led to the mistaken inclusion of the real Marie-Anne among the musicians of the family.

Couperin

### **(8) Armand-Louis Couperin**

(*b* Paris, 25 Feb 1727; *d* Paris, 2 Feb 1789). Composer, organist and harpsichordist, son of (6) Nicolas Couperin. Nothing is known of his education, but it may safely be taken that his father and perhaps other relatives provided for the musical side, and he may have received his schooling as a choirboy at St Gervais. His library, which amounted to 885 books at the time of his death, was unusual for a professional musician, and speaks for a lively intellectual curiosity. As his mother died when he was only 17 months old, he was brought up by his father and a maidservant. When he was 21 his father died intestate; as sole heir of both parents, he inherited his father's position at St Gervais and the apartment that went with it. Shortly afterwards (7 February 1752), his marriage to Elisabeth-Antoinette Blanchet, daughter of the best harpsichord maker in France and a first-class professional musician, brought some 40,000 livres.

There were four children, three of whom lived to maturity and became musicians: (9) Pierre-Louis, (10) Gervais-François and Antoinette-Victoire (c1760–1812), a singer at concerts and churches, and an organist, who was playing at St Gervais by the time she was 16. With their parents, they formed a kind of family corporation which, together with pupils, was able to assure the functions in the many posts that Armand-Louis accumulated: in addition to St Gervais there were St Barthélemy (to 1772), St Jean-en-Grève, the convent of the Carmes-Billetes (now a Protestant *temple* in the rue des Archives), a trimester at Notre Dame (from 1755), the Ste Chapelle (from 1760), Ste Marguerite, and a semester in the royal chapel (from 1770). Further, he and his wife gave harpsichord lessons and she was organist and teacher at the abbey of Montmartre. Throughout his life, Couperin must have moved within an area tightly circumscribed, both geographically and culturally. No journeys are known, no activities other than those of an organist and harpsichord teacher, no appearances at the Concert Spirituel. He refused to write for the theatre and he was not moved to publish his church music. When he was mentioned by his contemporaries (e.g. Burney), it was nearly always in connection with his improvisations on the *Te Deum*, which by all accounts were masterful and established his reputation as one of the two best organists of his time.

He was killed in a traffic accident while hurrying from Vespers at the Ste Chapelle to St Gervais, where his son Pierre-Louis had already begun the service. He seems to have been a thoroughly pleasant individual, a beloved husband and father, and singularly free from the contentious, grasping attitudes so often reflected in the notarial acts concerning French musicians of the period. Indeed, he may well have been the victim of too much ease, for his music lacks the muscle and discipline that struggle might have imparted to it. Instead, it drifts along in the wake of the innovations of mid-century, ten or 15 years behind the leaders. Still, however tardy, there is a lively style-consciousness and an experimental impulse that sometimes result in amusing exercises like *Les quatre nations* from the harpsichord pieces of 1751. There is also a strong urge to explore the possibilities of instruments, of

which one result is the very gay *Simphonie de clavecins*, the only work in existence that demands two harpsichords with *genouillères* (knee-levers), of the kind that Taskin, Blanchet's successor, was installing in harpsichords in the 1770s and 80s. Two manuals, the new *registre de buffles*, and copious use of the diminuendo lever are required.

## WORKS

Editions: *Armand-Louis Couperin: Selected Works for Keyboard*, ed. D. Fuller, RRMCE, i–ii (1975)

all printed works published in Paris; all MSS in F-Pn and Pc

L'amour médecin, cantatille, S, 2 vn, bc (1750)

Pièces de clavecin (1751/R)

Sonates en pièces de clavecin, hpd, vn, op.2 (1765/R)

Sonates en trio, hpd, vn, vc, op.3 (1770)

3 quatuors, 2 hpd, c1772, nos.1 and 3 inc.

Simphonie de clavecins, 2 hpd, c1773

Air, Vous l'ordonnez, Variations de Mr Couperin, c1775

Dialogue entre le chalumeau et la basson avec accompagnement de flûtes au clavier d'en haut, org, 1775

La chasse, hpd/org, c1775

Aria con variazione del Sr Couperin, pf, 1781

Air de Richard Coeur-de-Lion, varié par Mr Couperin Père, in *Journal de clavecin par les meilleurs maîtres*, iii/12 (1784), 94, and *Choix de musique*, xxiv (1784)

Élévation ou Mottet au St Sacrement, 3vv, 1787

Le printemps, La jeunesse et la vieillesse, cantatilles, cited in privilege for L'amour médecin, ?lost

2 motets, ? chorus, orch, cited in 1779 inventory of Concert Spirituel, ?lost

? Domine in templo sancto suo, motet, doubtful authenticity

Couperin

### (9) Pierre-Louis Couperin

(b Paris, 14 March 1755; d Paris, 10 Oct 1789). Composer and organist, son of (8) Armand-Louis Couperin. The principal account of his life is Taskin's, in which the details not yet disproved are as follows. He was trained in the organ and composition by his parents. While still young, he had various compositions performed that showed great promise, but poor health and an early death cut off the flowering of his talent. Nevertheless, several of his motets were sung in different churches. He became organist of the royal chapel, Notre Dame, St Gervais, St Jean-en-Grève, and the Carmes-Billettes. He died of the effects of the shock of his father's death – Taskin had him collapsing at the console of St Gervais on hearing the news and dying 'quelque temps après'. 'Quelque temps' stretched to over eight months, during which he exercised his functions at court and elsewhere (for example at the anniversary feast at St Gervais, 21 June 1789); but the story that he died of grief is corroborated by other sources. On 19 April 1773, shortly after his 18th birthday, he was accepted by the wardens of St Gervais as his father's reversioner at the latter's request, and by 1787 he had the reversion

at the royal chapel. He never married. He was buried, along with his father and grandfather, under the organ at St Gervais, but his rest was brief; in 1794 all three were summoned up by the Revolution, which needed the lead of their coffins for bullets. A *romance*, *Dans cet asile solitaire*, reminded Bouvet (1932) of 'the charming production of Dalayrac'; the few other surviving pieces left the impression of a 'mediocre composer'.

## WORKS

all published in Paris

Air Malbrough mis en variations, in *Journal de clavecin par les meilleurs maîtres*, i/11 (1782), 86

**Allegro, in *Journal de clavecin par les meilleurs maîtres*, iii/2 (1784), 12**

Air de Tibulle et d'Elie, in *Journal de clavecin par les meilleurs maîtres*, iii/5 (1784), 38

**Romance de Nina mise en variations, hpd/pf, op.1 (1787)**

Air with acc., announced for *Journal de harpe*, xi (1782), unpubd, doubtful authenticity

Couperin

## (10) Gervais-François [François-Gervais] Couperin

(b Paris, 22 May 1759; d Paris, 11 March 1826). Composer and organist, son of (8) Armand-Louis Couperin. Of his life before the deaths of his father and brother, Taskin said only that he was instructed by his parents and that at the age of 18 he had a 'symphonie à grand orchestre' performed (possibly the *Première symphonie*). He must have taken over the posts left vacant on his brother's death; already on 15 November 1789, he played 'tout l'office' for the Fête de la Providence at St Gervais, and in 1790 the title-page of his *Complainte béarnaise* called him 'organiste du Roi en sa Ste Chapelle de Paris, de St Gervais, de St Jean, de Ste Marguerite, et des Carmes Billettes'. He also took over his father's trimester at Notre Dame. Perhaps in anticipation of disaster, or because St Gervais was under pressure to divest itself of its dependencies, Couperin and his mother moved into a tiny *entresol* in the Palais de Justice, to which his position at the Ste Chapelle gave him the right, about 1791. On the first day of the Republic, 22 September 1792, Couperin married his pupil, Hélène-Narcisse Frey, a fine singer, and that year his mother moved to Versailles, where she became organist of the church of St Louis and lived to her 87th year in full possession of her brilliant musical talent. Couperin himself moved again, to the Marais.

In 1793, for the reopening of the opera, he and Séjan played patriotic *airs* on two small organs in boxes on either side of the stage. This continued for four months, after which the instruments were removed, ostensibly to provide more revenue space (Séjan said the administration was jealous of the 'accueil distingué' that the organists received; see Bouvet, 1932). In one of the most bizarre scenes of the Republican aberration (6 November 1799), Couperin found himself playing dinner music on the greatest organ in Paris, at St Sulpice, while Napoleon and a nervous Directory, which was to be overthrown three days later by its guest of honour, consumed an immense banquet in the nave below, watched over by a statue of Victory (herself about to be overthrown), whose temple the church had become.

When the churches reopened, Couperin took up his duties in those that had not been destroyed. St Jean-en-Grève, demolished in 1800, was joined administratively to St François, and Couperin followed. From about 1810 he may have shared the functions at St Merri with the ancient *titulaire*, Joseph Pouteau (1739–1823). Couperin greeted the Restoration with the same impartial loyalty that he had shown towards the various powers during the interregnum; his 14th opus was *Louis XVIII, ou Le retour du bonheur en France*, and an autograph letter survives in which he begged the wardens of St François (not St Louis) to accept a funeral wreath he had made himself, to be used at the commemoration of the deaths of Louis XVI and Marie Antoinette. He had managed to survive, but the inventory taken on his death suggests that his circumstances were by then modest (the only instruments were two pianos).

Opinion was divided as to his stature. The public flocked to hear the thunder in his *Te Deum* performances, but J.F. Reichardt (cited by Bouvet, 1932, pp.133–4), who heard a mass on St Cecilia's Day 1802, called him 'miserable ... An organist of that ilk has no business calling himself a Couperin ... During the benediction and the distribution of the Host – six immense brioches – Couperin played motifs chosen in defiance of common sense'. Fétis called him 'médiocre', while A.-P.-F. Boëly, by far the best organ composer of the time and a friend of Couperin's, poked fun at 'ce petit coquin de Couperin qui passe de C sol ut en G ré sol sans préparation' (Bouvet, 1919). In fact, Gervais-François may well be the most interesting composer of the family after (1) Louis and (4) François Couperin (ii). Certainly his range was broader than his father's, and at least two writers, Bouvet (1919) and Favre (*La musique française de piano avant 1830*, Paris, 1953/R), found something to admire in his *romances* and piano pieces, some of which exist in varying versions and sketches.

His daughter Céleste-Thérèse (*b* Paris, 1792/3; *d* Belleville, 14 Feb 1860) was the family's last musician. She was trained by her father and by Henry Joseph Taskin, filled in for four months at St Gervais after the former's death and continued in another appointment, St Jean-St François, until 1830, when she was forced to leave after parishioners complained about the quality of the organ playing. Mother and daughter retired to Beauvais, where Céleste-Thérèse gave piano and singing lessons until 1843, when they moved to Belleville in Paris. In 1847 the mother offered two family portraits for sale to the state: the two women were 'tout à fait ruinées'; the daughter 'n'a plus un élève'; 'the Couperin family is the only one in France that can count two centuries of fame; shall my daughter, its last scion, have no other consolation than what is in my heart – I, a poor old woman of 73, who may soon leave her?'. They received 500 francs.

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all printed works published in Paris; all MSS in F-Pn

Rondo, in *Journal de clavecin par les meilleurs maîtres*, i/8 (1782), 62

De tes douceurs, aimable liberté, 1v, hpd, in *Journal hebdomadaire, composé d'airs d'opéra* (1787)

2 sonates, hpd/pf, vn and vc ad lib, op.1 (1788)

Ah! Ça ira!, variations, hpd/pf (1790)

Complainte béarnaise, tirée des Actes des Apôtres, variations, pf/hpd (1790); listed

in *BUCEM* under A.-L. Couperin

Pot-pourri composé des airs de la Constitution en vaudevilles, pf (1792)

2e pot-pourri, pf (1792), lost

Les incroyables, pf, op.6 (1797/R)

Les merveilles, pf, op.7 (1797)

Ouvertures d'Iphigénie et de Demophoon mises à la portée des jeunes élèves, pf, vn ad lib, op.8 (1797)

Acc., hpd/pf, to Romance d'Estelle, air, by Lefébure (between 1797 and 1799)

6 romances, 1v, pf/hp, op.9 (1799)

Air de barrège mis en variation, pf, op.10 (1799)

Jeune, gente, plaisante et débonnaire, ballade (between 1806 and 1815)

Caprice, ou Pot-pourri sur les airs de Cendrillon de Nicolo, pf, op.11 (1810)

Sonate, pf, vn, op.12 (1810)

La mine de Beaujonc, fantaisie imitative, pf/hp, op.13 (1812)

Louis XVIII, ou Le retour du bonheur en France, pf, op.14 (1814)

Sans un petit brin d'amour, variations, pf/hp, op.15 (1821)

Nouveau chant d'église pour le verset Domine salvum, 4vv (n.d.)

Sonate, pf/hpd [= op.1 no.1, without vn and vc]

Allegro assai, 2 pf [arr. from 1st movt of op.1 no.1]

Sonata, pf/hpd 4 hands; also transcr. 2pf

Contredanses, pf

Sonates, hpd/pf [6 in vol.i; 5 of projected 6, some inc., in vol.ii]

Sketches for 10 movts of above Sonates, plus 2 pieces and vol.ii no.6 complete

1e simphonie, 2 vn, 2 fl, va, b; score inc., pts complete

Basse des incroyables [see op.6], vc part only

La chaumière, chanson, 1v, pf, doubtful; ed. P. Brunold (Paris, 1938)

Pieces, org, private collection, some dated 4 July 1802; some ed. N. Gorenstein (Paris, 1997)

Couperin

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## Coupillet, Nicolas.

See [Goupillet, Nicolas](#).

## Coupler

(Fr. *accouplement, tirasse*; Ger. *Koppel, Koppelung*).

The mechanism in an organ or harpsichord whereby pipes or strings of one department or manual are made to sound an octave lower or higher, or on the keys of another manual. The most common system until the early 19th century was the *Schiebekoppel* or shove coupler: one set of keys was pushed in or pulled out to enable some kind of wooden protuberance along the key-shafts (dogs, lugs, small vertical battens, etc.) to connect in one way or another with a second set of keys and so cause them to be depressed likewise. Usually a coupler could not be engaged while playing since both hands were required to move the keyboard by grasping blocks at each end and since (even if the motion to engage the coupler is controlled by a pedal or knee lever, as in some late 18th-century French harpsichords) the coupler dog on a key being played would, if one attempted to move it into the coupling position, block against the side of the point of contact of the key of the second manual. During the early 19th century other more easily manipulated mechanisms came into common use: (a) the function of the protuberances attached to the keys was taken over by sets of stickers or other pieces held by a movable batten that was connected to a stop knob or pedal, or (b) connections were made between the internal elements of one division's action with those of a second division (thus in most cases not moving the actual keys of the coupled division). Octave couplers, requiring a set of diagonal backfalls to connect a key or its action with the key or action an octave lower or higher, appeared in Italy by the 18th century, where they were called *terzo mano* ('third hand'). They became relatively common throughout Europe during the 19th century.

In organs, couplers were probably known in the 15th century. At the Oude Kerk, Delft, in 1458, it was specified that the Chair organ might be joined to the Great organ when the organist desired. Henri Arnaut de Zwolle (c1440) described a coupler based on lugs that could be brought into play. Pedal-to-manual couplers were probably also made at the same period, but as in the case of other accessories like Tremulants, builders' contracts did not always specify couplers. From the 16th century onwards, especially in organs without separate pedal pipes or with only one or two ranks of low-pitch pipes, pedals were often permanently coupled to manuals, usually to the main keyboard (Great organ). This was accomplished by linking the pedals to the manual keys or action via a pull-down system (Ger. *angehängtes Pedal*) or by providing the manual wind-chest with a second set of pallets controlled by the pedal keys (Ger. *Ventilkoppel, Windkoppel*). The latter system is found in the organ by Jörg Ebert in the Hofkirche, Innsbruck (1555–61) and in most of

Gottfried Silbermann's smaller instruments. A further system known as the transmission or communication system also apparently existed by the 16th century; this was a more complex arrangement of doubled pallets, grooves and sliders which allowed individual stops to be coupled from one division to another, often from manual to pedal but also from manual to manual. Before 1820 the permanent coupling of manuals to pedals, via pull-downs, was quite widespread in English organs, but manual couplers were less common. Swell to Great and Octave couplers emerged during the 1820s and 30s, and a *sforzando* coupler pedal was provided by H.C. Lincoln at St Olave's, Southwark, in 1844. Sub- and super-octave couplers featured in organs displayed in London at the Great Exhibition of 1851 and the rise of pneumatic and electric actions allowed the development of various new coupler mechanisms, including those that enable a rank of pipes to be played at various different pitches in the so-called [Extension organ](#). In organ music, coupled manuals are often implied by the terms *organo pleno*, *grand jeu* or *grand choeur*.

In string keyboard instruments, the earliest known couplers are in late 16th-century Flemish 'mother-and-child' virginals ('double virginals'), in which the smaller instrument at octave pitch can be placed on top of the larger one at unison pitch, in such a way that the latter's jacks act as coupler dogs to move the small instrument's keys. The earliest known couplers in harpsichords are shove couplers in French two-manual instruments made in the mid-17th century. The shove coupler remained a standard feature in French harpsichords and was also made in Germany. The [Dogleg jack](#) served as a coupler in some German instruments and seems to have been the only sort of coupler made by English and Dutch harpsichord builders. A remarkable oddity is the octave coupler in a single-manual harpsichord by Giuseppe Maria Goccini (1725; now in the Tagliavini Collection, Bologna), in which the keys from G to f<sub>1</sub> are coupled to the lower octave, while the keys from d<sub>1</sub> to c'' are coupled to the upper octave.

PETER WILLIAMS/JOHN KOSTER, CHRISTOPHER KENT

## Couplet

(Fr.).

A term used in the late 17th century and the 18th, by François Couperin and his contemporaries, for the intermediate sections of a *rondeau*, as distinct from the recurrences of the opening section or refrain (which was sometimes called 'grand couplet'). See [Rondo](#), §2.

MALCOLM S. COLE

## Coupling

(Ger. *Koppelung*, *Oktavkoppelung*).

In Schenkerian analysis (see [Analysis](#), §II, 4), a method of [Prolongation](#) involving the linking of two registers separated by one or more octaves. The two registers are not sounded simultaneously, but are 'coupled' by movement from one to the other and back again. At a primary structural level, coupling

reinforces movements in the **Obligatory register** of the **Urlinie**, i.e. the prevailing octave of the fundamental upper voice.

At later levels, that is, towards the musical 'foreground', coupling enables the composer to abandon a register while fulfilling some other task elsewhere.

**Ex.1** shows one of Schenker's favourite examples of coupling in the bass voice, the last six bars (bars 98–103) of the slow movement of Beethoven's Sonata in D minor op.31 no.2 (*Der freie Satz*, 1935, fig.108/2): the  $B_{\square}^{\square}$  at the beginning of this passage, which is picked up by the  $B_{\square}^{\square}$  at the end (note Schenker's exclamation mark), is coupled to the  $B_{\square}^{\square}$  in bars 100–02, which supports a more delicate contrapuntal design. Coupling is indicated here by the straight lines joining the  $B_{\square}^{\square}$ s in the two registers.



As coupling involves the linking of octave registers, it may be thought of as a synthesis of two closely related methods of prolongation, namely, ascending and descending **Register transfer**.

WILLIAM DRABKIN

## Coupeau, Charles.

See **Dassoucy, Charles**.

## Courante.

(Fr.: 'running', 'flowing'; It. *corrente*; Eng. corant, coranto).

A dance and instrumental form which flourished in Europe from the late 16th century to the mid-18th, often as a movement of a suite.

### 1. Terminology and types.

The origins of the courante are obscure; a few examples appeared in 16th-century collections printed by Pierre Phalèse (1549, 'Currendo'), Sebastian Vredeman (1569, 'Le courante') and Emanuel Adriaenssen (1584, 'courrante'), and in manuscript sources such as the Philidor Collection (i, c1570, in *F-Pn*). By the early 17th century it was a popular dance in both France and Italy and by the end of the century there were two distinct types: the Italian 'corrente', a fast triple-metre dance (3/4 or 3/8), usually in binary form with a relatively homophonic texture, balance phrases, virtuoso performance style and a clear harmonic and rhythmic structure; and the French 'courante', a 'majestic' and 'grave' triple-metre dance, usually in 3/2, characterized by rhythmic and metrical ambiguities, especially hemiola, frequent use of modal harmonies and melodies, and a contrapuntal texture.

Examples of both styles can be found together in the earliest musical sources that include the dance where the given names seem not to have implied stylistic distinctions, as both styles are labelled 'corrente' in Italian sources and 'courante' in Franco-Flemish sources.

17th-century courantes were written in one of two mensurations, C3 or 3, and it seems that the mensuration was their earliest distinguishing feature. Dances in 3, whether in French or Italian sources, tend to be more contrapuntal and use hemiola frequently, while those in C3 are almost invariably simple and lively. It is not certain if the two styles had a common ancestor. National taste and idiomatic instrumental styles may have predisposed the French, for example, to stress the contrapuntal and metrical interest possible in one kind of courante, just as the French taste for elegant choreography may have altered the hopping courtship dance of the early 17th century into the sophisticated, serious court dance called 'courante' (see illustration). French taste subsequently passed to many German composers, notably those who had strong ties with the French court, like Froberger and J.C.F. Fischer, while Germans like Georg Muffat and Handel, trained in Italy, preferred the simpler and livelier Italian corrente style.

## 2. Corrente.

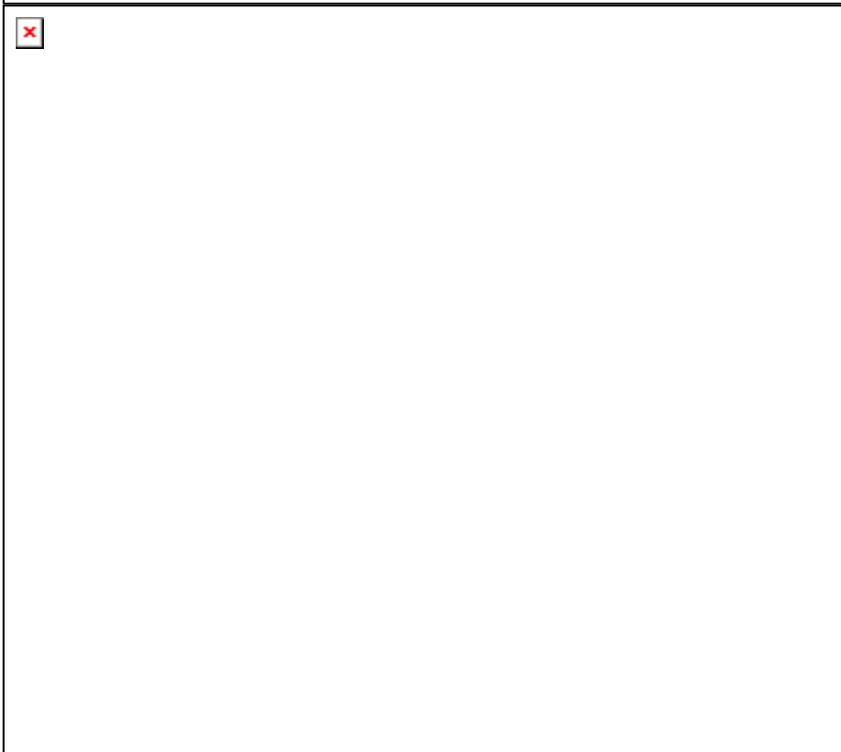
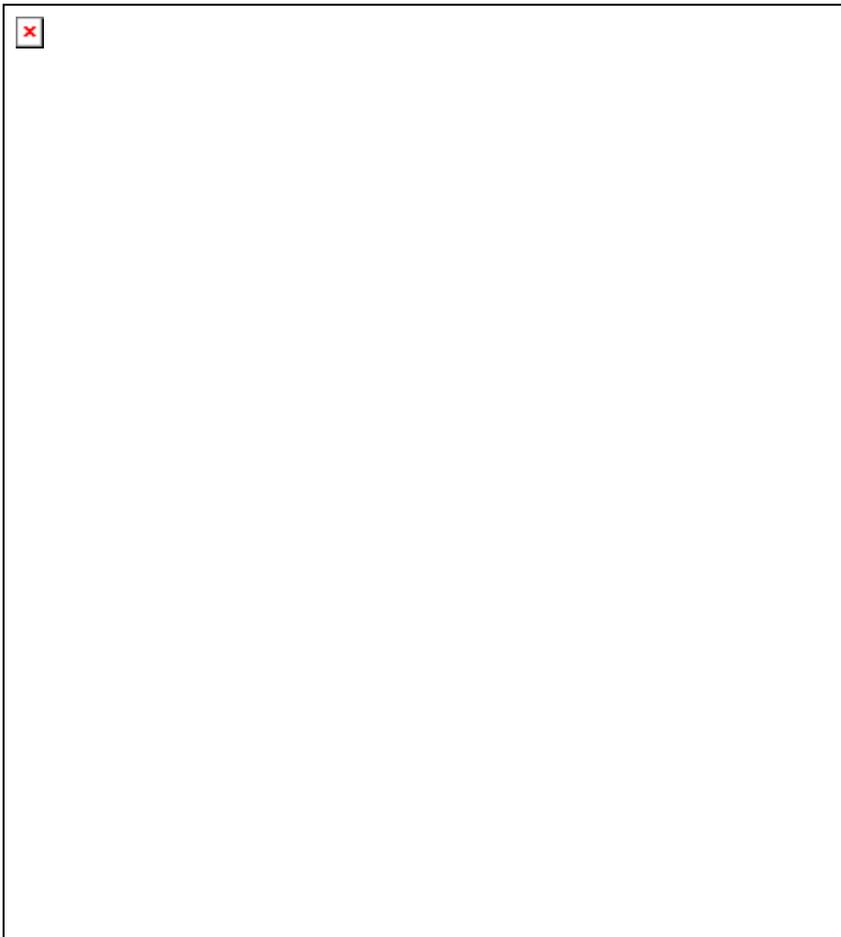
The early 17th-century Italian corrente was a courtship dance combining fixed with improvised step patterns. A general air of gaiety prevailed, the dancers seeming to run rather than walk, moving from side to side in zigzag fashion rather than proceeding backwards and forwards. The steps used in the corrente were described by Cesare Negri (*Nuove inventioni di balli*, 1604) as consisting mainly of hop–step combinations (e.g. for a step on to the left foot one should hop on the right foot and then step forward on the left). The basic step pattern was four beats long; a variable number of such patterns made up a strain, and two or more strains, each repeated, made a complete dance.

[Ex.1](#) shows a typical hop–step pattern described by Negri; the rhythmic shape of the pattern is one of two active beats followed by two relatively restful ones, with the third beat having a feeling of rhythmic climax. [Ex.2](#) shows how four *sottopiedi* (springing sideways on to the left foot while raising the right backwards, then thrusting the right toe behind the left heel, moving the left foot forward into the air) might be fitted into a corrente. Here the rhythmic pattern is active–rest–active–rest. The corrente usually combined these four-beat patterns, perhaps with some others, to form phrases of eight or 12 beats. Although the steps fit most easily into a triple metre (to accommodate the hop–step pattern) the dance could apparently be performed to music in duple metre as well. Both Negri and Gasparo Zanetti (*Il scolaro*, 1645) included examples of the corrente that contain both duple and triple measures. Thoinot Arbeau (*Orchésographie*, 1588) described a dance called 'courante' that was to be performed to a duple strain; apparently the dance he discussed was a corrente, for one of the two steps he prescribed, the 'double a gauche', is identical to that given in ex.1 (see also Fabritio Caroso, *Nobiltà di dame*, ed. Sutton and Walker, 1986).



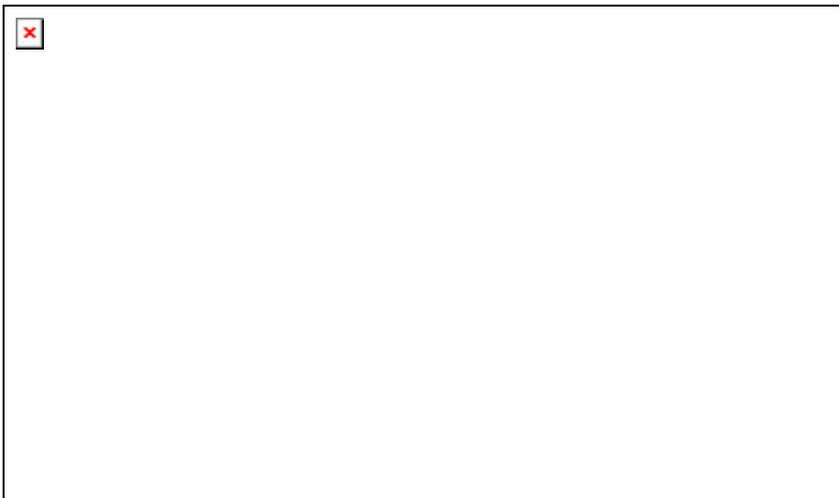


Correntes were common throughout the Baroque period, although they were frequently not labelled as such. The Fitzwilliam Virginal Book included 14 called 'corranto', one of them a variation corrente by Byrd. These, and the corantos in later virginal collections (e.g. Elizabeth Rogers's Virginal Book, 1657), were written in one of two mensurations, C3 or 3 (3/4 or 6/4) in a free-voice texture which often includes points of imitation at the beginnings of strains. Some consist of two or three unrelated strains, each repeated, while others approximate to binary form. Frescobaldi's correntes (*Il secondo libro di toccate, canzone, versi d'hinni, Magnificat, gagliarde, correnti et altre partite*, 1627), like those in English sources, appeared in two metres, C3 and 3. [Ex.3a](#) shows a typical corrente style written in the former mensuration, clearly presaging the later simple corrente; [ex.3b](#) shows Frescobaldi's typical treatment of the corrente in 3, with signs of the rhythmic ambiguity considered characteristic of the courante. Both styles also appear in Michael Praetorius's *Terpsichore* (1612), as do pieces labelled 'courante sarabande' and 'courante bransle' that do not seem significantly different from the 'courrants' themselves. Later Italian composers of the corrente, such as Michelangelo Rossi (1657), Corelli, Vivaldi and Pasquini, tended to prefer the less complicated C3 corrente (eventually written in 3/4), writing in a clear homophonic texture often characterized by rapid figuration in the upper part ([ex.4](#)).



The corrente in C3 was adopted in Germany as one of the standard dances in a suite and as a vehicle for idiomatic display. Scheidt's *Tabulatura nova* (1624) includes two pieces called 'courante 4 voc.' written in C3, which correspond to the description of the corrente given above. Both show a great deal of motivic play and use points of imitation at the beginnings of phrases, often at the expense of a clear phrase structure, and both feature rapid

passage-work. The 'courente' movements included by Schein in the suites of *Banchetto musicale* (1617) are written in 6/4, in a homophonic texture; the occasional use of hemiola in the penultimate bars of sections hints at a preference for the more elaborate kind of corrente found in the works of Frescobaldi. Schein placed the 'courente' as the third dance of the suites, between the galliard and the final allemande to which it is often motivically related. In his keyboard suites Handel placed movements called 'courante' after the opening allemandes; all are in 3/4, and all share a simple texture, a tendency to rapid movement in the upper part and the binary form of correntes by contemporary Italians. Many of Bach's 'courante' movements are actually correntes as well: in the original engraving of the keyboard partitas (*Clavier-Übung*, i), movements are clearly labelled either 'corrente' or 'courante'; this distinction has often been omitted by editors. The first, third, fifth and sixth keyboard partitas all include correntes by Bach's ascription, as do the second, fourth, fifth and sixth French suites, the first and second partitas for solo violin and the first, second, third, fourth and sixth suites for solo cello. These correntes are written either in 3/4 or 3/8 with a simple texture, clear harmonic and rhythmic movement and much triadic passage-work in the upper part (ex.5).



### 3. Courante.

Precise information on the dance movements of the French courante is not available until after 1700, so that it is difficult to ascertain if the French dance was an outgrowth of the much livelier Italian one. At least ten choreographies with music are extant, by French choreographers such as L. Pécour (ex.6) and English choreographers such as Mr Isaac ('The Northumberland', Little and Marsh, 1992, no.6220a) and Mr Siris ('The Brawl of Audenard', no.1600a). Two types of step were common, both of which created a mood of gravity and dignity. One type of step, the *tems de courante*, is a noble gesture consisting of a bend, rise and slide. (A *plié*, or bending of the knees, comes on the final crotchet of a bar, followed by an *élevé* or rise on the downbeat and a curved slide of the non-weight-bearing foot on the second beat of the bar.) Another type of step, actually a group of three steps, is the *pas de courante*, made up of a *demi-coupé* (a *plié* and an *élevé*, the latter coinciding with the third minim beat of the bar) and a *coupé* (a *demi-coupé* on to one foot and a *pas glissé* or slide on the other). Ex.6 shows how these steps fit to music in one choreography from the 18th century. According to Pierre Rameau (1725) a small leap might be substituted for the first *demi-coupé* of

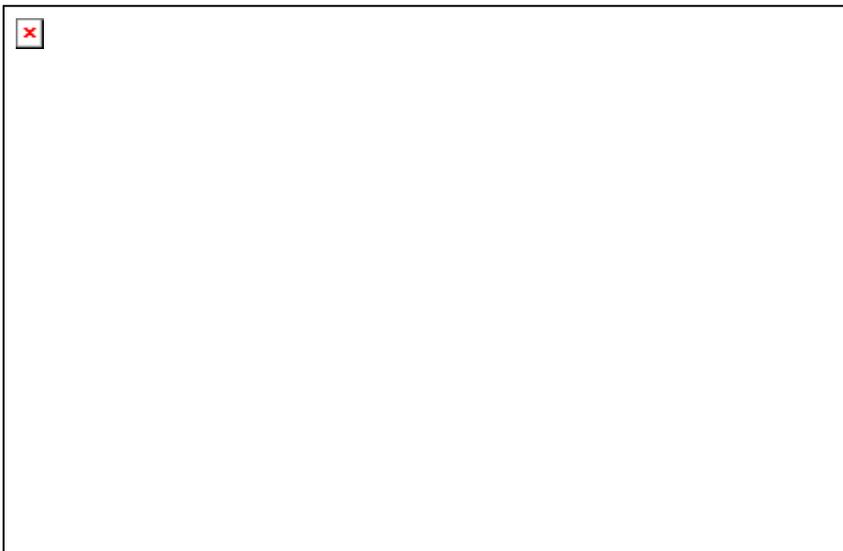
the *pas de courante*, but scholars are unsure whether this applies to all courantes or only to those of Rameau's time. The courante had the slowest tempo of all French court dances, and was described by Mattheson, Quantz and Rousseau as grave and majestic, Mattheson adding that its typical affection was one of 'sweet hope and courage'.

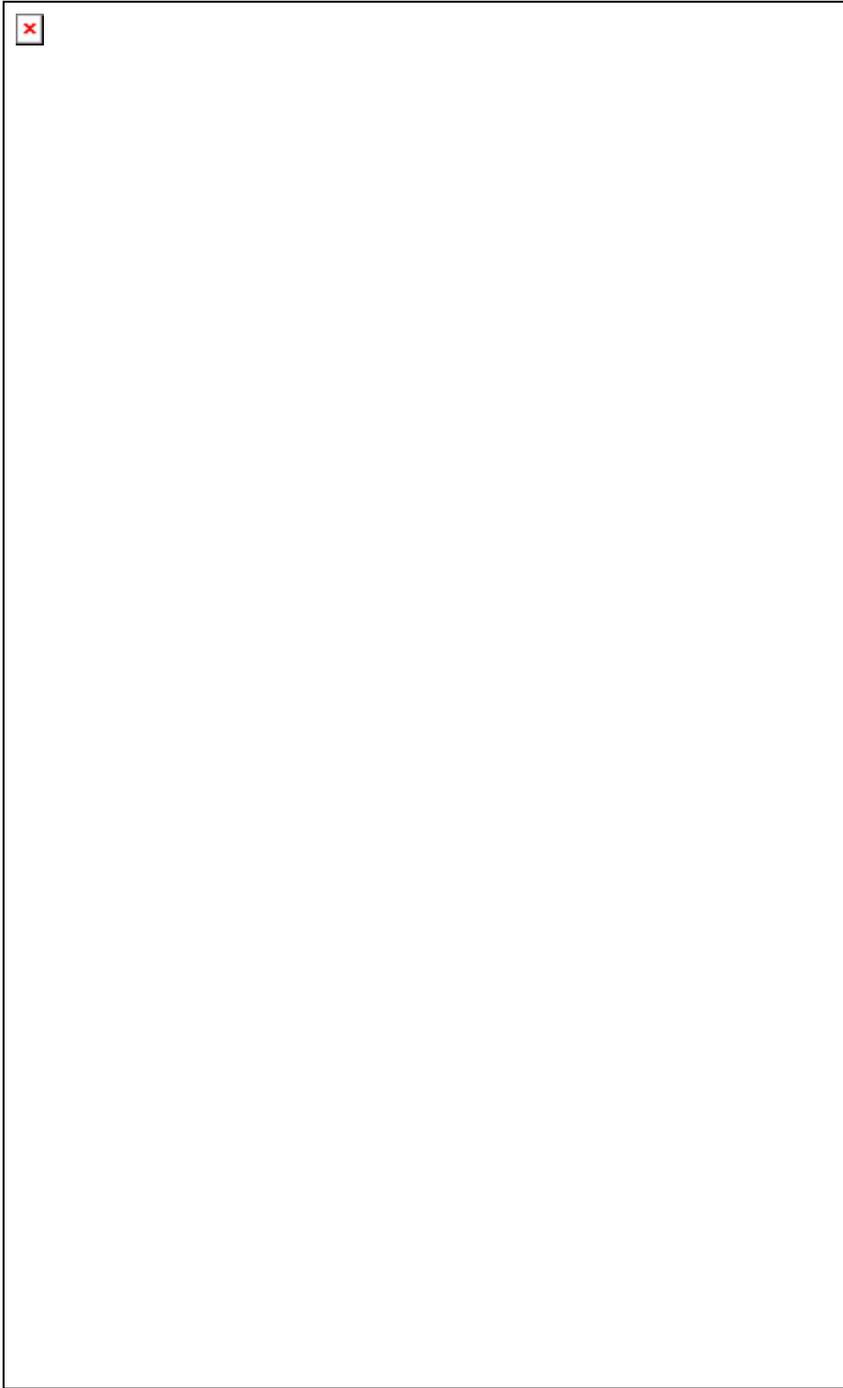


As a dance the courante was probably performed in ballet early in the 17th century. Mersenne quoted the tunes to several courantes in current use (*Harmonie universelle*, 1636–7); while for at least one of these, *La Bocanne*, a choreography exists in 18th-century sources (Little and Marsh, no. 1420), the musical style of Mersenne's examples is not significantly different from that of contemporary Italian correntes. By Lully's time the courante had become less popular in ballet, and of his more than 250 titled dances only five are courantes. Under Louis XIV, however, the courante became the most prominent dance of court balls, with the king, himself an accomplished dancer, performing the first courante of the evening. It was still being danced at balls in 1725, according to Pierre Rameau, but by then it was no longer of prime importance. Gottfried Taubert, who had earlier described its use as the opening dance at balls in Germany (*Rechtschaffener Tanzmeister*, Leipzig, 1717, 570–615), also provided three choreographies, two 'courante simple' and one 'courante figurée' (Little and Marsh, nos. 2320, 2340 and 2360); unfortunately, the music is lacking.

Early examples of music for the courante may be seen in the works of 17th-century lutenists such as Robert Ballard, Nicolas Vallet and Ennemond Gaultier. Like the early 17th-century English and Italian examples discussed above (see §2), some of these pieces were written in C3 with regular phrasing, simple texture and no traces of hemiola, while others, written in 3, reveal the contrapuntal interest, heavy ornamentation and continual rhythmic tension that characterized later courantes. [Ex.7](#), from Ballard's *Premier livre d'intabulations pour la luth* (1611), is typical of the developing courante in its imitative opening and use of hemiola just before the first cadence. Sung courantes appeared as examples of [Brunette](#) and *chansons à danser* published by Christophe Ballard, L'Affilard and others. From some time in the 1620s or 1630s the courante became a standard part of the French dance suite, appearing between the allemande and the sarabande; this arrangement of dances was also established in the German suite by Froberger. Highly stylized courantes can be found in suites and keyboard collections by Chambonnières, d'Anglebert, Louis Couperin, Marin Marais, Francesco Corbetta, François Couperin and J.-P. Rameau. [Ex.8](#), from Chambonnières' *Pièces de clavessin* (1670), shows the courante's typical rhythmic and metrical fluidity and complicated texture. Rameau's courantes carried the traits of metrical tension and heavy ornamentation to their logical extremes. Bach used French courantes in the C major orchestral suite, in all the English

suites and in the overture in the French style, as well as in the first and third French suites and second and fourth keyboard partitas ([ex.9](#)); Bach's courantes, however, show less rhythmic ambiguity and fewer modal harmonies than those of his French predecessors.







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MEREDITH ELLIS LITTLE/SUZANNE G. CUSICK

## Couraud, Marcel

(*b* Limoges, 20 Oct 1912; *d* Loches, 14 Sept 1986). French conductor. He studied the organ with André Marchal, followed courses in harmony, counterpoint and fugue at the Ecole Normale, Paris, until 1939, and attended Nadia Boulanger's composition classes. He also studied conducting with Charles Münch. He made his début in 1945 on French radio, and in the same year founded the Marcel Couraud Vocal Ensemble which made several recordings before being disbanded in 1954. He then concentrated his activities on choir and oratorio work and received many conducting invitations, especially from Germany and Italy. In 1967 he was appointed artistic director of the ORTF choirs, which he divided into three distinct and specialized groups – a large choir, a chamber choir, and a third group of 12 soloists to whom he devoted the greater part of his time. This group was intended as a new instrument rather than a conventional choir or vocal ensemble. It performed Classical works, but concentrated on avant-garde music for 12 solo voices, often specially composed for it – for example *Nuits* by Xenakis (1968), which he also recorded. The fine quality of the voices, the originality of the group's composition and repertory and its high performing standards gained it an international reputation. In 1976 Couraud founded the Groupe Vocale de France, which he directed until 1978. Among the many other premières he gave are Messiaen's *Cinq rechants* (1950), which he later recorded, Petrassi's *Nonsense* (1953), Jolivet's *Epithalame* (1956) and Ohana's *Cris* (1969).

CHRISTIANE SPIETH-WEISSENBACHER

## Courbes [first name(s) unknown], Sieur de

(*fl* 1622). French amateur composer and poet. All we know about him is that he called himself 'elected member' and 'lieutenant particulier' on the title-page of his only known collection of music, *Cantiques spirituels* (Paris, 1622; one piece in D. Launay, ed.: *Anthologie du motet latin polyphonique en France, 1609–1661*, Paris, 1963; three in D. Launay, ed.: *Le psaume français polyphonique au XVII<sup>e</sup> siècle*, Paris, 1974). This volume is interesting for two reasons. The first is the appearance of bilingual texts at a time when the church prohibited the use of languages other than Latin for liturgical use. The pieces include settings of six psalms in the French verse translation by Desportes, two other French sacred pieces to words by Courbes himself and a series of Latin liturgical pieces (hymns, sequences, antiphons, responds). In this last group, the Latin text is printed under the highest voice part, while the other voices have Courbes' own French verse translation: performers could thus choose between the two languages according to whether they were singing in a service or not. The other interesting feature is that the collection

shows Courbes to have been a late follower of the humanist ideas of Baïf and Mauduit. Most of his pieces are four-part homophonic, syllabic settings, sometimes employing short note values. He stresses that they are *en mesure d'air*, that is, the note values match the quantity of the syllables of the verse (in a few pieces he even added the words 'avec l'accent observé'). The collection closes with pieces for from five to eight voices, of which one for double choir – *Vis tu sanus fieri* (ed. in Launay, 1963) – is clearly influenced by the double-choir motets of Du Caurroy. As a conscientious, learned follower of the humanists Courbes also indulged in various kinds of poetic and musical ingenuity: he twice used masculine lines only, suggested that longs and shorts be reversed and posed problems such as canons to be solved (adding 'qui potest invenire inveniet').

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DENISE LAUNAY/JAMES R. ANTHONY

## Courboin, Charles (Marie)

(*b* Antwerp, 2 April 1884; *d* New York, 13 April 1973). American organist of Belgian birth. He studied at the Brussels Conservatory with Alphonse Maily. In 1904 he went to the USA, where he held several organ posts and toured widely as a recitalist. During the 1920s he helped organize musical programmes at the Wanamaker department stores in New York and Philadelphia (each of which housed a large pipe organ), that presented to the American public many European artists, including Stokowski and Marcel Dupré. In 1942 Courboin was appointed head of the organ department of Peabody Conservatory, and the following year became organist and music director at St. Patrick's Cathedral in New York, where he served until 1970. Through his activities as a church organist and concert organizer, as well as through his recitals and recordings (many of them for RCA Victor), teaching, and expertise in organ design, Courboin exercised a long and beneficial influence on American organs and organ playing.

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VERNON GOTWALS/CHARLES KRIGBAUM

## Courbois, Philippe

(*fl* 1705–30). French composer. He was at one time *maître de musique* in the household of the Duchess of Maine, whose home in Sceaux became an important musical centre during the closing years of Louis XIV's reign and the

beginning of the Regency. Musicians associated with it included Bernier, Bourgeois, Collin de Blamont and Mouret. It was just before the period of the *Grandes Nuits de Sceaux* (1714–15), the lavish nocturnal divertissements devised for the Duchess of Maine, that Courbois published his book of cantatas. The seven cantatas were dedicated to the duchess and were to texts by Louis Fuzelier (1674–1752) who later provided the libretto of Rameau's *Les Indes galantes*. These works, which reveal Courbois as a composer adept in both French and Italian styles, are typical examples of the French cantata of the period. Yet despite the stylistic variety displayed in them, Courbois' fondness for picturesque tone-painting, melodic simplicity, and movements in which aria, arioso and recitative sometimes merge into each other, mark the composer's French bias. His *Dom Quichotte* is the masterpiece of the collection and a valuable contribution to the cantata repertory. He also wrote some sacred music, his motets *Quare fremuerunt gentes* and *Omnes gentes* receiving a performance at the Concert Spirituel in 1726. Three years later one of his masses was sung three times before the king.

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DAVID TUNLEY

## Courcelle [Corselli], Francisco [Francesco]

(*b* Piacenza, 19 April 1705; *d* Madrid, 3 April 1778). Italian composer, active in Spain. He was born to French parents, Charles Courcelle, dance master to the Farnese family and member of a well known family of dance masters active in several European courts, and Jeanne Médard. He conducted (and perhaps composed) music for the funerals in Parma of Francesco Farnese (1727) and Antonio Farnese (1731), and on 25 March 1727 succeeded Giacomelli as *maestro di cappella* of the Chiesa della Madonna della Steccata in Parma. From 1 September 1727 until 1733 he was also *maestro di cappella* to the Duke of Parma, the future King Carlos III of Spain. By January 1734 Courcelle had arrived in Madrid at the behest of Isabella Farnese, the second wife of Felipe V, and was appointed music master to the

royal children. His first opera for Madrid was *La Cautela en la amistad y el robo de las Sabinas* (1735), and as early as 1738 he was composing villancicos. In the same year he married into a family of French court officials. On 5 June 1738 Courcelle succeeded Joseph de Torres as *maestro* of the royal chapel and rector of the Colegio de Niños Cantores. He inherited, along with the chapel organist José Nebra, the task of replenishing the music library lost in the catastrophic fire at the palace on Christmas Eve 1734.

During the reigns of Felipe V, Fernando VI and Carlos III, Courcelle was a central figure in the life of a Spanish court whose musical luminaries included Domenico Scarlatti, Farinelli, Gaetano Brunetti and Boccherini. His entry into the *capilla* took place in the midst of a rebirth of operatic life in Madrid, and for the reopening of the Coliseo del Buen Retiro on 19 December 1738 a new production of Metastasio's *Alessandro nell'Indie* was mounted, with music by Courcelle. For the king's nameday (4 November) in 1739, and in celebration of the wedding of Prince Felipe and Princess Louisa Isabella of France, Courcelle's *Farnace* was performed; it was enthusiastically reviewed in the *Gaceta de Madrid* on 10 November. According to Barbieri (MSS 14.084) Courcelle was 'of noble character, unaffected and kind ... respected not only by the artists who worked under his direction but by his acquaintances as well'.

Courcelle was a prolific composer, almost exclusively in text-based genres. His works include about 30 masses composed throughout his career. Like his other liturgical works, they are innovative but also employ traditional techniques: cantus firmus, frequent cross-relations and particularly effective concerted solo-choral textures. The masses of the 1720s show the skills of a consummate Neapolitan Baroque composer, with imaginative use of an orchestra which included four-part strings and separate melodic parts for woodwind and brass instruments. But by the 1740s he was employing articulated phrases and rhythmic and harmonic variety in a clearly Classical spirit. Courcelle's sacred works are characterized by striking rhythmic gestures, extensive syncopation and an ability to go beyond mere text-painting to a portrayal of the underlying spirit of the various sections of text. They also demonstrate operatic influence, as seen in bravura and expressive melodic writing, a prescient use of the orchestra and varied combinations of the exclusively adult male vocal forces. The masses are replete with operatic solo ensembles. Fugal movements are usually employed for the Kyrie and the joyous closing sections of the Gloria and Credo. Instrumental sinfonias and interludes are not unusual. Bass lines, meticulously figured, are brought into relief by regularly changing instrumentation and not infrequent use of pizzicato. The four orchestral responsory sets for Christmas and Epiphany matins services are substantial cantata sets that celebrated a long night's vigil with all the panoply appropriate to the season, and the seven orchestral vespers settings are no less impressive.

Of Courcelle's ten operas (including two of doubtful authenticity), only *Farnace* (1739) and *Achille in Sciro* (1744) survive complete. They are number operas in which recitative and da capo arias predominate. The first movement of the Sinfonia (in D) of *Farnace* is an incipient sonata form in which varying phrase lengths, subtle chromatic shifts, textures and dynamics converge to define the periodic structure. The opera itself is characterized by

brilliant arias with wide and disjunct melodic leaps, considerable chromaticism and bold orchestration.

## WORKS

### operas

music lost unless otherwise stated

in 3 acts; first performed in Madrid, Buen Retiro, unless otherwise stated

Nino (V. Cassani after I. Zanelli), Parma, Reggio, 1720, arias *F-Pn, I-Bas*

Venere placata (dramma per musica, C.N. Stampa), Venice, S Samuele, Ascension 1730, frags. *D-Bsb, I-VqS*

La Cautela en la amistad y el robo de las Sabinas (2, J. de Agramont y Toledo), Caños del Peral, sum. 1735 [sung by women only, drawn from the Cruz and Príncipe companies]

Alessandro nell'Indie (drama per musica, P. Metastasio, trans. G. Val), 9 May 1738

Farnace (dramma en musica, A.M. Lucchini, trans. Val), 4 Nov 1739, *E-Mm*

Achille in Sciro (dramma per musica, Metastasio), 8 Dec 1744, *Mm*

La clemenza di Tito [Act 1] (opera drammatica, I. de Luzán y Suelves, after Metastasio), carn. 1747 [Act 2 by F. Corradini, Act 3 by G.B. Mele]

Il Polifemo [Act 1] (opera drammatica, P. Rolli), carn. 1748 [Act 2 by Corradini, Act 3 by Mele]

Doubtful: Romula, 19 Aug 1735; Polifemo, 20 Oct 1739

### other secular vocal

Demetrio, aria, *D-MÜs*

L'Asilo d'amore (serenata, Metastasio), 12 April 1750

Il Cuoco o sia il Marchese del Boso (int)

### oratorios

S Clotilde, Parma, 1733, *D-LEm*

S Barbara, Madrid, Real Colegio de Niños Cantorcicos, 4 Dec 1757

### masses

all with orchestra; vocal forces S, A, T, B, SATB unless otherwise stated

in E-Mp unless otherwise stated

Servite Domino in Laetitia (D), 1726; Servite Domino (B $\square$ ), lost, listed in *Colección de documentos* Messa a 5 voci (B $\square$ ), S, S, A, T, B, SSATB, 1729; Messa a 4 (& 5) con stromenti (Ky–Gl, G), S, S, A, A, T, T, B, B, SATB, 1731; Brevis oratio (F), S, S, A, T, B, SSATB, 1742; Exultent gentes (C), 1747; Psallite Domino (D), S, S, A, T, SATB, 1747; Exurgat Deus (G), S, S, A, T, SSATB, 1748; Assumpta est Maria (F), 1749; O gloriosa Virginum (e), 1750; Ave maris stella (d), 1750; Ecce sacerdos magnus (D), S, S, A, T, SATB, 1750; Laudate pueri Dominum (B $\square$ ), S, S, A, T, SATB, 1751; Festinate (D), S, S, A, T, SATB, 1752; Latamini in Domino (A), 1754; Vigilate (D), 1756; Omnis spiritus laudet Dominum (G), S, S, A, T, SATB, 1759; Cantemus Domino (g), S, S, A, T, SATB, 1760; Domine, salvum fac regem (G), S, S, A, T, SATB, 1763; Exultabunt sancti in gloria (B $\square$ ), S, S, A, T, SATB, 1763; Gloria tibi Domine (a), S, S, A, T, B, SSATB, 1765; Missa defunctorum (C), 1765; Salva

nos (d), 1766; Jubilate Deo (A), 1767; Dirige me Domine (c), 1771; Jubilemus Deo (F), 1772; In nomine Domini (F), S, S, A, T, SATB, 1773; Jesu tibi sit gloria (D), 1776; Psallite Domino (B□), S, S, A, T, SATB, 1776; Dirige me Domine (D); Missa a 4 y 8, *E-CU* [attrib. Cursell]

### other sacred vocal

all with orchestra; in *E-Mp* unless otherwise stated

Offices of the Dead: Invitatorio de difuntos (E□), S, S, A, T, SATB, 1746; Prosa de difuntos (c), S, S, A, T, SATB, 1747; Oficio de difuntos (E□), S, S, A, T, SATB, 1764  
Sequences: Lauda Sion (F), SSATB, 1742; Lauda Sion (D), S, S, A, T, SATB, 1745; Veni Sancte Spiritus (D), S, A, T, B, SATB, 1749; Victimae paschali (D), S, S, A, T, SATB, 1752; Stabat mater (c), S, A, T, B, SATB, 1752; Lauda Sion (D), S, S, A, T, SATB, 1756; Victimae paschali (G), S, S, A, T, SATB, 1766; Victimae paschali (D), S, A, T, B, SATB (D), *E-SC*

Responsories: 2 sets of 8 responsories for Epiphany, S, A, T, B, SATB, 1750, 1760; 8 responsories for Christmas, S, S, A, T, B, SATB, 1750; 8 responsories for Christmas, S, A, T, B, SATB, 1774, *E-Mp, Sc*; Quem vidistis, S, S, A, T, SATB, 1757; Venite adoremus, S, A, T, B, SATB, 1757; Factum est silentium, T, bc, 1769; Cum incunditate, A, bc, 1772; Stetit angelus, A, bc

Other works: 7 complete vespers settings; 30 pss, incl. 10 for Compline; 68 Lamentations; 23 motets; 19 ants; 13 liets; 10 hymns; 2 Mag; Nunc; 94 cants./villancicos

### instrumental

Concertino (D), str, 1770, *E-Mp*; 7 sonatas, vn, *Mm*

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GROVER WILKINS

## Couroierie, Oede de la.

See *Oede de la Couroierie*.

# Couronnée.

See [Cantus coronatus](#).

## Couroupos, George

(b Athens, 1 Jan 1942). Greek composer. After graduating in the piano (1965) from the Athens Conservatory and mathematics (1967) from Athens University, he studied under Messiaen at the Paris Conservatoire (1968–72), where in 1971 he was appointed assistant for the propagation of contemporary music. He took the first prize for composition in 1972. From 1972 to 1976, Couroupos worked as an *animateur musical* at the Maison des Arts et de la Culture of the Créteil district of Paris, thus acquiring invaluable experience of music for the stage. Since his subsequent return to Greece, he has worked as a freelance composer, and has held a number of positions: deputy director of the Third Programme of Greek Radio (1977–81); president of the board of the National State Opera in Athens (1982–4, 1994–9); director of the Kalamai Conservatory and the local state enterprise for cultural development (1985–90); artistic director of the Orchestra ton Chromaton (1995 onwards).

Often suggested by ancient Greek subjects, Couroupos's music, both on and off the stage, is essentially dramatic. Where a text is present, his instrumental writing is conceived as an extension or a completion of the words, whether declaimed or sung; his incidental music has been an especially fruitful area for experiment. Couroupos's earlier works call on a wide range of means, including clusters, insistent rhythms, drones, brief melodic fragments that may be chromatic or even diatonic, natural sounds and folksong. His later music has become characterized by a continuous fluidity of rhythmic patternings; an expanded conception of tonality which has come to encompass frequent shifts from tonal or modal structures to atonal ones; and a conception of vocal melody, exemplified in the opera *Pylades*, which originates in Greek folk music and in the inherent musicality of the Greek language. His large-scale ballet *Odyssey* represents one of his most mature achievements.

### WORKS

(selective list)

Stage: Hermes and Prometheus (musical theatre, Aeschylus: *Prometheus Bound*, trans. Couroupos), op.10, 1971; rev. 1973; Les enfants du sable (musical tragedy, M. Fabre), op.19, 1974, collab. G. Robard; Dieu le veut (musical spectacle, J.-M. Ribes), op.22, 1975, collab. Y. Kokkas; La tour de Babel (musical spectacle), op.24, 1976, collab. J.-C. Pannetier; Grisélidis (musical spectacle, C. Perrault, A. Vitez), op.26, 1977; Labyrinth (op, 1, P. Korovessis), op.45, 1984–90, inc.; The Little Red Riding Hood (musical comedy, 1, T. Tolia, after J. Thurber), op.55, 1988; Leontichos-Henidas-Hymnis (satire, Lucianus, trans. P. Moulas), op.58, 1988; Pylades (chbr op, 1, Heimonas, after Sophocles: *Electra* and Euripedes: *Electra*), op.72, 1991, collab. Heimonas and D. Photopoulos; Odhysseia [Odyssey] (ballet, 3 [28 scenes], J. Neumeier, after Homer: *Odyssey*), op.80, 1995; I dhrapétes tis skakiéras [The Runaways of the Chessboard] (op, 2, E. Trivizas), op.88, 1998; 24 scores of incidental music (incl. 12 for ancient Greek tragedies)

Vocal: Antiphonies (Pss vi, xxii, xlvi), op.1, Bar, female chorus, hpd, 1967;

Homériques I (Homer: *Odyssey*), op.4, S, pf, perc, 1969; Contrepoids (textless), op.13, S, Bar, ob, hn, vn, va, vc, perc, 1971, arr. as *Affrontement*, S, Bar, ob, hn, orch, 1972; *Le tricôt rouge* (textless), op.23, male v, pf, 1976; *Prometheus Bound* (cant., Aeschylus, trans. T. Roussos), op.29a, 2 actors, female chorus, fl, 3 trbn, tuba, 3 perc, str qt, 1979; *Serenade for Two* (A. Embirikos and others), op.34, 1v + fl, pf, 1981; *Akindhynou, Elpidhonorou, Anembodhistou* [Harmless, Hopeful, Uninhibited] (O. Elytis), Bar, orch, 1997; *Three Pieces on Verses by Cephallonian Poets: Tis Antigonis* [Antigone's] (A. Mothonios), 4vv, mixed chorus, 1997, *Tis Elénis* [Helen's] (Mothonios), 4vv, mixed chorus, 1997, *Dhès ti lambro fengari* [See, What a Bright Moon] (A. Laskaratos, after Heine), 3vv, male chorus, 1997 [in memoriam M. Kouroupos]; songs

Orch: *Études sur les progressions géométriques*, op.6, str, temple blocks, 1970; *Ecclesiastoussae*, ov., op.8, 1971; *Tavrokathapsia* [Minoan Bullfights], op.54, 1988–90

Other works: 5 nocturnes, op.7, vn, gui, 1970; *Élegie*, op.12, ob, 1971; *Mutations*, fl, 1973; *Hippos*, op.17, cornet, pf, 1973; *Fantasmés d'avant-garde*, op.18, 2 ondes martenot, perc, 1973; *Abstr'acte*, op.21, 13 insts, 1974; *Hespéria*, op.25, 6 ondes martenot, 1976–7; *To kivotio* [The Box] (after A. Alexandrou's novel); radio score, op.37, fl, tpt, trbn, 2 perc, pf, 1982; *13/8 with Love*, op.43, pf, 1984; *Secrets d'une guitare solitaire*, op.65, gui, 1989; *Sonata*, op.66, vc, pf, 1990; *Moussika scholia pano se pénde poiémata Marias Kyrtzaki* [Musical Comments on 5 Poems by Maria Kyrtzaki], op.70, tape, 1991

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GEORGE LEOTSAKOS

## Courses

(Fr. *choeurs, rangs*; Ger. *Chöre, Saitenchöre*; It. *cori*).

The term by which ranks of strings on plucked instruments were known from the 16th century to the 18th. Thus one would speak of a 'ten-course' lute, meaning one with ten sets of strings. A course may consist of one, two or even three strings; the lute usually has the first course (and, from about 1650 onwards, the second course) single and the rest double, and citterns often have triple third and fourth courses.

Although most commonly tuned to the same note, the strings comprising a course may be an octave apart. This was certainly a feature of lutes in the 15th and 16th centuries, though no less an authority than John Dowland condemned it as 'irregular to the rules of Musicke'. The reason for octave courses was almost certainly the unsatisfactory tone of gut strings in the lowest registers, which may tend to sound solid and heavy. Some of the missing upper harmonics are provided by the higher octave string, but it must

be very carefully chosen if it is not to overpower the lower string, and should be at considerably lower tension. The need for octave courses disappeared in the 17th century, when overspun strings first appeared, though they continued to be used even after this date.

Generally speaking, paired or tripled courses were used on instruments with relatively low-tension strings. The thicker strings usual from the 19th century onwards were employed singly, though the modern mandolin still has four double courses.

IAN HARWOOD

## Court, Antoine de la.

See [La Court, Antoine de](#).

## Court, Henri de la.

See [La Court, Henri de](#).

## Courtaut

(Fr.). An instrument resembling a [Sordun](#), described by Mersenne (*Harmonie universelle*, 1636–7) as a shortened [Bassoon](#). Like the early bassoon its bore is doubled back inside the body of the instrument, but it is shorter than the bassoon because, having a cylindrical bore, it need be only half the length to produce the same pitch as the conical-bore bassoon. According to Trichet (*F-Psg* 1070, c1640) the courtaut could be played with a wind-cap. The name is related to both *curtal* and [Kortholt](#).

BARRA R. BOYDELL

## Courtesan.

The tradition of women making music for entertainment at royal courts has been notable in many cultures. Within this tradition the courtesan musician has a long history. Courtesan musicians and/or dancers were virtually institutionalized in many sophisticated art traditions of Asia and North Africa. Musical courtesans also flourished at certain times in Europe, e.g. Moorish Spain and 15th-century Venice, where they were renowned for their exquisite singing. Courtesans tended to arise in opulent conditions where powerful men restricted their own wives and daughters, exploiting the talents of lower-born women (often slaves) for entertainment.

### 1. The problem of definition.

The English term 'courtesan' is imprecise. It originally denoted a woman attached to the court, but later acquired negative connotations of sexual immodesty.

Whatever the shades of difference between societies, the courtesan displayed certain features. Good looks and sexual availability were

prerequisites of her artistic life. She offered erotic entertainment, but was distinct from a common prostitute. She was unmarried, often a household dependant or slave, and never a social equal with her client. Her particular status was recognized and sometimes highlighted by a distinctive appearance (e.g. the Japanese geisha's make-up, wig and kimono). Within the public domain, she relied on regular payment and gifts: Japanese geishas and Indian *tavāifs* were usually contracted by a male protector to give exclusive sexual favours. Courtesans were usually well educated, refined and adept in etiquette; the arts of conversation and music were often necessary accomplishments.

Loss of patronage caused the demise of most courtesan traditions, and some shaded into prostitution. With historical change, terminology for courtesans often changed in meaning. Korean *kisaeng* entertainers occupied the professional end of the folk tradition, and are considered to have been poets and musicians in the 16th century, but '*kisaeng*' is now applied to bar-hostesses and prostitutes. Transitions were often quite subtle: while aristocratic marriageable women played chamber music in the original *concerti di donne* at Ferrara in the 1580s, lower-born women recruited into Italian courts for their musical skills had a more ambiguous status.

## **2. Women musicians within palaces and private households.**

Documentation of this phenomenon in various parts of the world is inadequate. The following are some examples.

Throughout Chinese imperial history the courts, civil and military officials and wealthy households employed attractive women to sing, dance and play instruments. Many poets in the Tang dynasty (618–906) immortalized the gifts of their favourite musical courtesans, who were important as an interface between élite and popular culture.

In pre-Islamic and Islamic Arab culture (until at least the 10th century) beautiful slave-girls were trained as singers and instrumentalists known as *Qayna* (see [Arab music](#), §1, 2(i)–(iii)). Highly appreciated for their artistry, some were kept in palaces and wealthy households, treated as extremely expensive saleable commodities; others worked in taverns. In North Africa such women were called *jāriya*. In Ottoman culture this term (*cariye*) was applied to female slave entertainers specialized in music (see [Ottoman music](#), §6). In Persian society female musicians portrayed in court scenes probably had a comparable low status.

In North India in the late sultanate and early Mughal period women provided aristocratic house-music (*akhāra*). The instruments were played by the women of the house, or slaves trained by dancing-masters (*natva*). North India has an important tradition of *tavāif* courtesans (fig.1). Matrilineal *tavāif* families were attached to courts, mainly as vocalists and dancers, performing in 'light classical' styles such as *thumrī*; noted performers included Kesarbai Kerkar, Malika Pukhraj and Noorjahan. The honorific title of *Ustād* and prestigious genres were reserved for men.

## **3. Public courtesans.**

Some courtesans operated on a more casual basis. In classical Greece hetaira courtesans presided over symposia (see [Symposium](#)) where men enjoyed witty debate, wine and uninhibited female company; aulos reed-pipe music was played by low-status female auletrides (see [Aulos](#), §II, 4).

In some Indian cities (e.g. Delhi and Lucknow) *tavāifs* kept open house to the élite. In their salons (*kothā*) they offered refined singing, dancing and conversation in an atmosphere of intense aesthetic appreciation and gift-display. In Indonesia singing-dancing girls travelled as entertainers, performing before wealthy notables and receiving lavish gifts. Professional female erotic dancing remains a widespread form of entertainment today (see [Indonesia](#), §I, 1(iii)(b)).

Japanese geishas evolved as specialized entertainers catering to a sophisticated clientele in the tea-houses of special licensed quarters of cities. They used to live in all-female geisha households and cultivated the arts of dancing and singing to the *shamisen* lute. Today geishas cater mainly to businessmen, serving drinks, dancing and singing (usually *kouta* songs or, occasionally, the *nagauta* 'long song' genre). In China prostitutes working in the brothel quarters were often accomplished musicians, accompanying their singing on the plucked lutes *sanxian* or *pipa*.

#### **4. Artistic contribution.**

It appears that in most courtesan traditions girls were trained from an early age (about five onwards). Transmission was sometimes from mother to daughter; male expertise was often brought in at a more advanced stage. In some societies courtesans played a variety of musical instruments, especially those suitable for accompanying singing, e.g. the Korean *kayagŭm* (long zither), for the *kayagŭm p'yongch'ang* genre.

The conditions in which courtesans operated encouraged virtuoso performance. At court, feats of musicianship were designed to impress the company and enhance the prestige of the king or master. Where courtesans competed for male favours and appreciation with showers of money, solo performance was the most effective way of displaying individual talent. Courtesans have been important as performers, connoisseurs, transmitters and innovators of music, yet were frequently dismissed or even deliberately erased from memory. As unmarried but sexually active women they had an ambivalent status, and subsequent generations often viewed them with disdain.

See also [Women in music](#).

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VERONICA DOUBLEDAY

## Courteville, Raphael [Ralph] (i)

(fl 1675–c1735). English organist and composer. He was the son of Raphael Courteville (d 28 Dec 1675), a Gentleman of the Chapel Royal. As a boy he may have sung in the Chapel Royal and was probably a pupil of John Hingeston, who bequeathed him some music books and an organ ('the one with two sets of keys') on his death in 1683. He was appointed organist of St James's, Piccadilly, on 7 September 1691 on the recommendation of the Earl of Burlington at a salary of £20 a year. It is not clear when he relinquished this position, but at some point it appears to have passed to his son Raphael Courteville (ii). Many of his songs are to be found in late 17th-century songbooks printed in London; although there was apparently a John Courteville (autograph songbook, 1691, in *GB-Lbl*), those ascribed simply to 'Mr. Courteville' are probably by this Raphael. More than two dozen are unambiguously attributed to him in such collections as *Comes Amoris* (RISM 1687<sup>4</sup>–1694<sup>5</sup>), *Vinculum societatis* (1688<sup>9</sup>–1691<sup>7</sup>), *The Banquet of Musick* (1692<sup>8</sup>), *The Gentleman's Journal* (1692–4), *Thesaurus musicus* (1693<sup>8</sup>–1695<sup>12</sup>) and *Deliciae musicae* (1695<sup>7</sup>–1696<sup>7</sup>); some were published singly after 1700. Courteville's songs were strongly influenced by Purcell; they are in both the florid expressive style and in the simple tuneful idiom of the time. Plays for which he provided songs include Tate's *A Duke and no Duke* (1684), Southerne's *Oroonoko* (1695) and D'Urfey's *Don Quixote*, part iii (1695). His hymn tune 'St James' is in *Select Psalms and Hymns for the Use of the Parish-Church ... of St James, Westminster* (London, 1697). Instrumental pieces by him are in *The Self Instructor on the Violin* (1695) and *The Second Book of the Harpsichord Master* (1700) and he published *Sonatas of two parts ... for Two Flutes* (London, c1700) and *Six Sonatas ... for 2 Violins* (London, c1702), though no copy of the latter is known. Various instrumental compositions – sonatas, suites and individual movements for flutes or violins and basso continuo – survive in manuscript (*Ckc*, *Lbl*, *Ob*, *Och*), as well as some keyboard pieces (*CDp*, *Cfm*, *Lbl*). Two of the latter (in *Cfm* 652) are inscribed '23<sup>d</sup>: of Feb: 1701/2', with one 'a little past 12 a Clock at Night' and the other 'almost one a Clock'. (*HawkinsH*; *SpinkES*)

IAN SPINK

## Courteville, Raphael (ii)

(d London, bur. 10 June 1772). English organist, composer and political pamphleteer, son of [raphael Courteville \(i\)](#). It is presumably he who is referred to as 'Courteville Junior' in a benefit concert given with his father at York Buildings on 1 April 1720. He succeeded to his father's post as organist of St James's at an unspecified date, and was one of the original members of the Royal Society of Musicians. He was well known as a political pamphleteer and propagandist for Sir Robert Walpole, which earned him the nickname 'Court-evil' from the opposition. On 14 September 1735 he married Lucy Green, a lady possessed of a fortune of £25,000. He seems to have neglected his organist's duties and incurred the displeasure of the church authorities during the last 20 years of his life. Some tunes by him are included in *An Abridgement of the New Version of the Psalms ... With Proper Tunes Adapted to Each Psalm* (London, 1777).

IAN SPINK

## Courtis, Jean-Philippe

(b Airaines, 24 May 1951). French bass. He studied the oboe and conducting before turning to singing at the Paris Conservatoire. He sang Johann in *Werther* at the 1979 Aix-en-Provence Festival and made his Paris Opéra début the following year in Rameau's *Dardanus*. He performed several other roles at the Opéra and Opéra-Comique in the early 1980s, including Mr Plunket in Henze's *The English Cat* and Frère Bernard in the world première of Messiaen's *Saint François d'Assise* in 1983. His international career dates from April 1987 when he created the role of Malfortune in the world première of Rolf Liebermann's *La forêt* in Geneva. Appearances in Bonn, Cologne, Vienna, Amsterdam and Salzburg followed. Courtis sang Don Diègue in the first staged performance of Debussy's reconstructed *Rodrigue et Chimène* in Lyons, and McCreeh in a revival of Bécaud's *opéra d'Aran*. His repertory, which focusses principally on French roles, also includes Massenet's *Don Quichotte*, Enescu's *Oedipe* and Martin's *Golgotha*. Among his recordings are *Pelléas et Mélisande* (Arkel) with Abbado, *Les Troyens* (Narbal) with Dutoit and Massenet's *Esclarmonde* and *Grisélidis*, both with Fournillier.

PATRICK O'CONNOR

## Courtois.

See [Meinl](#).

## Courtois [Courtoys, Cortois, Mourtois], Jean

(fl 1530–45). South Netherlandish composer. The only available information links him to Cambrai, where he was *petit vicaire* during the periods 1516–17 and 1534–5, and *maître de chapelle* to Bishop Robert de Croÿ in 1540. The welcome given by Cambrai on 20 January 1540 to Charles V on his way to Ghent with his troops included the performance, by 34 singers, of Courtois's four-voice motet *Venite populi terrae*, specially composed for the occasion.

Guicciardini, in his *Descrittione ... di tutti Paesi Bassi* (1567), considered Courtois to have been one of the true masters of music in the Low Countries, and, in his list of dead composers, grouped Courtois with such illustrious men as Josquin, Obrecht, Willaert and Gombert.

Although Courtois is only known to have been associated with the southern Netherlands, his works appear chiefly in French and German sources. The chansons can be separated into three styles. His four-voice chansons show the Parisian patterns which were by then traditional: on the one hand, those to courtly texts have clearly profiled melodies, cadential clichés, homophonic passages, brevity and consistent use of exact repetition, while the others on popular texts employ an imitative patter style and exact repetition for the refrain. Courtois's chansons for five and six voices found in German and a few Flemish sources show a Franco-Flemish line of descent from Josquin; they maintain extended imitation, overlapping cadences and canon techniques, and they lack exact repetition. At least one motet besides *Venite populi terrae* is an occasional piece: *O pastor eterne* celebrated the installation of a Bishop Nicolaus.

## WORKS

4 Masses: 'Dominus quis habitabit', 'Emendenus', 'Hoc in templo', 'Urbs beata': F-CA

14 motets, 3–6vv, in 1532<sup>9</sup>, 1532<sup>10</sup>, 1534<sup>6</sup>, 1538<sup>2</sup>, 1540<sup>7</sup>, 1542<sup>18</sup>, 1543<sup>3</sup>, 1545<sup>2</sup>, 1547<sup>5</sup>, 1554<sup>11</sup>; 3 ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535* (Paris and Monaco, 1934–64), iii, iv

19 chansons, 4–6vv, in 1529<sup>2</sup>, 1534<sup>12</sup>, 1534<sup>14</sup>, 1538<sup>12</sup>, 1538<sup>13</sup>, 1538<sup>14</sup>, 1539<sup>16</sup>, 1540<sup>7</sup>, 1544<sup>12</sup>, 1545<sup>14</sup> (attrib. both Courtois and Benedictus [Appenzeller]), *D-Mbs Mus.* 1508, *GB-Lbl Add.* 11582, *I-Bc Q26*; 1 ed. in *MMRF*, v (1897), 2 ed. in *PÄMw*, xxiii (1899)

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COURTNEY S. ADAMS

# Courtois [Courtoys, Curtois], Lambert

(*b* France, ?c1520; *fl* 1542–83). French composer, singer and trombonist working mainly in Italy and Ragusa (now Dubrovnik). His presence in Italy is suggested by the appearance in Italian prints of two motets attributed simply to 'Courtois' (RISM 1542<sup>18</sup> and 1543<sup>3</sup>), which could refer to either Jean or Lambert Courtois, and two madrigals by 'Lamberto' (1543<sup>18</sup>). Eitner and Haar have suggested that 'Lamberto' is more likely to be Pierre Lambert (Petrus Lambertus) than Courtois. But Courtois was sometimes known simply as 'Lamberto' and was also known in Venice under his full name as a composer in the 1540s: in 1550 Doni attributed to 'Lamberto Curtois' a printed book of four-voice madrigals (now lost).

In 1550 'Lamberto Cortese et compagni cantori' performed during Easter week for the Arciconfraternita del SS Crocifisso, in S Marcello, Rome. In 1553 Nasco approved the choice of Courtois temporarily to fill his former post with the Verona Accademia Filarmonica, writing to the academicians on 9 February: 'I am pleased that you have chosen messer Lamberto, as he is a good man and knows music very well. I came to Venice expressly to get him to come in time for the whole Carnival season'. Courtois served for Carnival season only. On 29 May 1553 'Lambertus Gallus' was chosen to join, as a player of the *tibicina*, the wind ensemble that was part of the music of the princely court in the city-state of Ragusa, which became his home for the next sixteen years. He quickly enlarged his musical reputation there and became *maestro di cappella* for the court. In a letter of 15 November 1556 the Ragusan Archbishop Lodovico Beccadelli described him as 'Musico eccellente non solo a Ragusa, ma anche in Italia'. In Ragusa he was active as an instrumentalist (principally on the trombone), as a conductor or leader of ensembles and as a teacher. He rarely travelled outside Ragusa. On 19 April 1570 he began a three-year contract in Udine to act as *maestro di cappella* in the cathedral, to teach singing to the clerics and to lead the *musici concertus*. At the end of his three years the chapter gave him a testimonial to his superior qualities and performances. His whereabouts during the next three to four years are unknown, but in 1578 and 1579 he was the *maestro di cappella* of Treviso Cathedral, and the same in Vicenza in 1582 and 1583.

Apart from the individual motets published in 1542 and 1543, Courtois' surviving published music includes one work in *Il primo libro delle Muse a tre voci* (1562<sup>8</sup>), a spiritual madrigal in six parts in *Musica spirituale ... a cinque voci* (1563<sup>7</sup>), and a book of *Madrigali a cinque voci* (1580<sup>10</sup>, inc.), which includes a madrigal in two parts by his son Henry. The book is dedicated to three gentlemen of Ragusa, young aristocrats who were probably among Courtois' many students. Courtois also composed an instrumental piece, *Petit Jaquet*, printed in score in Angelo Gardano's collection of *Musica de diversi autori: La bataglia francese et Canzon delli ucelli Insieme alcuni Canzon Francese* (1577<sup>11</sup>). Three madrigals by 'Lamberto' are found in anthologies: two in *Il secondo libro dei madrigali ... misura di breve* (1543; ed. in CMM, lxxiii/2, 1978) and one in *Il primo libro delle muse a 5* (1555<sup>27</sup>).

A comparison of the three madrigals by 'Lamberto' with Courtois' contribution to the *Musica spirituale* of 1563 suggests that they are all by the same composer. All show idiosyncrasies of part-writing, including a predilection for parallel 4ths and for certain unusual cadential formulae; melodic writing, which sometimes includes a brief chromatic rise or fall; and a partiality for open 5ths and for simultaneous or successive cross-relations (sometimes unusually jarring), and for occasional irrational dissonances. Courtois' son Henry (fl 1573–1629) and grandson Lambert (fl 1614–64) were also wind players and composers. Both served as *maestro di cappella* to the Prince of Ragusa.

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THOMAS W. BRIDGES

## Courville [Courvile], Joachim Thibault de

(d Paris, 8 Sept 1581). French singer, lutenist, lyre player and composer. He was co-founder, with Jean-Antoine de Baïf, of the Académie de Poésie et de Musique in 1570. Baïf acknowledged him as the 'maistre de l'art de bien chanter' who instigated the invention of French **Vers mesurés** about 1567; some of the melodies Courville composed for Baïf's new translation of the psalms into measured verse were performed for Charles IX (see Travers). Courville's official post at court was 'joueur de lyre', the instrument being a curious 11-string version of the Greek model constructed by Antoine Potin and designed to be bowed.

True to the Académie's ideals of secrecy, Courville published none of his music, but some idea of his style may be gained from a few pieces printed in collections of compositions by his colleagues. The four-voice *Airs mis en musique* (Paris, 1576<sup>3</sup>; ed. in SCC, iv, 1994) by his disciple Caietain include three strophic pieces treated in free homorhythmic fashion fastidiously following the textual rhythm; two of these, *Lorsque mouray* (a rhymed poem by Baïf) and *J'en ayme deux* (constructed in quantitative verse without rhyme), were later reset with exactly the same rhythms by Claude Le Jeune, who also used the third, *Arm' arm'*, as the *rechant* for *La guerre* (*Airs*, 1608; ed. D.P. Walker, Rome, 1951–9, nos.10, 24 and 104). Five more of Courville's pieces (two using poems by Desportes: *Si je languis* and *Sont ce dards*, ed. in PSFM, 1st ser., xvi, 1961) survive as monodic pieces for voice and lute published posthumously in Bataille's fifth and sixth books of *airs* (RISM 1614<sup>10</sup>/R, 1615<sup>11</sup>); *Si je languis* has exceptionally long melismatic diminutions quite unlike anything in Caietain's 1576 book.

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## Courvoisier, Walter

(*b* Riehen, canton of Basle, 7 Feb 1875; *d* Locarno, 27 Dec 1931). Swiss composer. His father was professor of surgery at Basle University. After studying medicine in Basle and Strasbourg (1893–9), he qualified to practise in 1900. In 1902, however, he abandoned his medical career and went to Munich to study privately with Thuille, and at the university with Sandberger (music history). In 1907 he was appointed co-conductor of the Kaim Orchestra popular concerts. In 1910 Mottl appointed him to teach music theory at the Akademie der Tonkunst, and in 1919 he succeeded Friedrich Klose as professor of composition. As a composer he belonged to the 'Munich School'. The music drama *Lanzelot und Elaine* is pervasively influenced by *Tristan*. Courvoisier's gift, however, was more lyrical than dramatic, and is better represented by his lieder. Most important are the later children's pieces and sacred songs, marked by very transparent accompaniments and the influence of folk music. His one significant instrumental work is a set of suites for solo violin.

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(selective list)

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Choral: *Gruppe aus dem Tartarus* (F. von Schiller), op.5, chorus, orch, perf. 1905; *Der Dinurstrom* (W. Hertz), op.11, chorus, orch, perf. 1907; *Das Schlachtschiff Téméraire* (D. von Liliencron), op.12, male vv, orch, perf. 1908; *Auferstehung (Totenfeier)* (orat, A. Bertholet), op.26, 4 solo vv, chorus, boys' chorus, orch, org, perf. 1917; *Männerchöre*, op.33; *5 Gesänge*, op.34 (1931)

Solo vocal: 6 Lieder, op.1; 7 Lieder, op.2; 8 Gedichte (A. Ritter), op.3; *Die Muse* (H. Leuthold), op.4, Bar, orch, perf. 1904; 6 Lieder, op.6; 5 Lieder, op.7; 7 Gedichte (P. Cornelius), op.8; 6 Gedichte (T. Storm), op.9; 2 Gedichte (Storm), 4 Gedichte (K. Groth), op.13; 5 Gedichte (W. Hertz), op.14; 3 Gedichte, (E. Geibel), op.15; 5 Gedichte (F. Hebbel), op.16; 5 Gedichte (Cornelius), op.17; 3 Sonette (Michelangelo, old It.), op.18; 7 Gedichte (Geibel), op.19; 7 Gedichte (old Ger.), op.23; Lieder, op.24; *Geistliche Lieder*, op.27, 5 vols.; *Kleine Lieder zu Kinderreimen*, op.28, 4 vols.; *Lieder (old Ger.)*, op.29, 4 vols. (1935)

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## Cousin, Jean Escatefer dit

(fl 1446–74). French composer. He worked as a singer at the court of Duke Charles I of Bourbon at Moulins in 1446–8, and joined the French royal chapel in 1461, where he remained until 1474. Johannes Tinctoris described him as a composer 'of no small authority'.

A *Missa tube* (edn in DTÖ, cxx, Jg.cxx, 1970) survives under Cousin's name in *I-TRmp* 90 and *TRcap* 93; it may have been composed some time in the 1440s. As the name suggests, *Missa tube* imitates trumpet sounds by means of persistent reiterations of triadic motifs in the lower parts, often in close imitations; these occasionally involve the top part as well. The setting is not based on a cantus firmus, and it is hard to tell much about Cousin's style or his skill from it, as it is so thoroughly governed by a single (and in the end monotonous) musical idea.

No longer extant, it seems, is Cousin's *Missa nigrarum*, which was mentioned by Tinctoris in 1472–3 with a brief musical excerpt. Most authors have assumed that 'nigrarum' must be a corruption of 'nigra sum' (which could mean that the mass was based on the antiphon for the Blessed Virgin *Nigra sum sed formosa*). Yet it is hard to see how a phrase from a book as well known as the *Song of Songs* could have been misspelt by nearly all scribes of Tinctoris's writings. Another possible identification is found in *B-Gu* 70, one of the most authoritative Tinctoris sources and a possible autograph by the theorist himself, which gives the unique variant 'nisi granum', suggesting that Cousin's Mass was perhaps based on the antiphon from the Common of One Martyr *Nisi granum frumenti cadens in terram*.

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ROB C. WEGMAN

## Cousineau.

French family of harp makers, harpists and publishers. Georges Cousineau (*b* Mouchamps, Vendée, 1733; *d* Paris, 3 Jan 1800) published music in Paris in 1766 and in 1769 was a member of the instrument makers' guild. His shop, originally opposite the Louvre, stocked music engraved by his wife, and a variety of string instruments, including his own pedal harps.

In 1775 his son Jacques-Georges Cousineau (*b* Paris, 13 Jan 1760; *d* Paris, 11 Jan 1836) joined the business, and the title of Luthier-in-Ordinary to the Queen was given them both. Jacques-Georges published his first harp music in 1780. From about 1780 to 1811 he was harpist at the Paris Opéra; he was

a soloist at the Concert Spirituel in 1781 and became harpist to Empress Josephine in 1804. Cousineau catalogues of the period list harp solos, ensemble music and methods composed or arranged by the Cousineaus and others.

Now best remembered for their single-action pedal harps (see illustration), the Cousineaus made several improvements in the mechanism of the instrument. Their *à béquilles* ('crutch') system was superior to the earlier hook as a device for raising string pitch, and their bridge-pin slide made it possible to regulate individual string lengths. They also reorganized the connecting levers in the harp neck. These developments assured a more accurate proportioning of the strings throughout the octaves.

According to P.-J. Roussier's *Mémoire sur la nouvelle harpe de M. Cousineau* (1782), the Cousineaus developed a harp which could be tuned in C $\square$  (rather than E $\square$ ) and played in all keys. Ingeniously conceived, but surely formidable to play, the instrument had 14 pedals, arranged in a double row. More conventional seven-pedal Cousineau harps, usually handsomely carved and painted in the Rococo style, are in most major museum collections; the examples in the Victoria and Albert Museum, London, are particularly notable. Empress Josephine's harp at Malmaison, with its gilt-bronze eagle perched on a rectangular capital, is a Cousineau instrument.

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ROSLYN RENSCH

## **Cousin Jacques.**

See [Beffroy de reigny, louis-abel](#).

## **Cousins, Benjamin.**

See [Cosyn, Benjamin](#).

## **Coussemaker, Charles-Edmond-Henri de**

(*b* Bailleul, 19 April 1805; *d* Lille, 10 Jan 1876). French musicologist. He showed great musical ability as a child, particularly as a singer and pianist, but his professional career was in law. He studied law in Paris from 1825 to 1830, during which time he participated actively in the musical life of the city, attending concerts and private salons, and studying singing with Félix Pellegrini and composition with Jérôme Payer and Reicha. Upon receiving his degree, Coussemaker became a barrister at Douai, where he also studied

counterpoint with Victor Lefebvre, produced several compositions and began his musicological studies. He later held various jobs in the legal profession, moving to Bailleul, Bergues, Hazebrouck and Dunkirk, with occasional promotions, and finally becoming a judge at Lille in 1858.

In spite of his busy professional career, he devoted much of his life to musicology. He was one of the first scholars to investigate the music of the Middle Ages, and his numerous books opened paths into the topics of Gregorian chant, neumatic and mensural notation, and medieval instruments, theory and polyphony (which he called 'harmonie'). His publications are frequently contrasted with those of Fétis, who expressed reservations about Coussemaker's scholarship: though Coussemaker apparently did not have Fétis's broad knowledge and ability to synthesize large quantities of information into abstract theories, his approach was more precise, more scientific and less speculative. Using primary sources (many of which he had himself discovered), he presented little more than descriptions based upon careful observations; he has been criticized for this approach by those who think him a good collector of data but an inadequate historian. He demonstrated the value of presenting facsimiles of manuscripts, but also provided his own transcriptions into modern notation. His most important work is probably the *Scriptorum de musica*, a four-volume compilation of the writings (all of which are in Latin) of several early music theorists, intended to supplement Gerbert's *Scriptores ecclesiastici de musica*. He made scholarly editions of early music, including medieval liturgical dramas and the works of Adam de la Halle, and collected and edited Flemish folksongs. His publications contain numerous errors, some of which are evidently typographical and many of which were almost inevitable in the work of an innovator at a time when the science of musical palaeography was just beginning; nevertheless, his books introduced much music which was previously unknown, led the way to successful research in the field, and remain valuable references.

Coussemaker's library contained over 1600 items, among which were many early manuscripts and instruments. His compositions include dramatic scenes, masses and other religious works, which were not published; only some romances and dances are known. He also left unpublished treatises on counterpoint and fugue and on harmony. He was a Chevalier of the Légion d'Honneur and, concomitant with his deep interest in law, history and archaeology as well as music, a member of several scholarly societies, among them the Royal Society of Antiquaries in London.

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ROBERT WANGERMÉE

## Cousser, Jean [John] Sigismund.

See [Kusser, Johann Sigismund](#).

## Cousu, Antoine du [de].

See [Du Cousu, Antoine](#).

## Coutinho, Francisco José

(*b* Lisbon, 21 Oct 1680; *d* Paris, 13 Feb 1724). Portuguese composer. Son of Manuel Pereira Coutinho, governor of Angola (1630–35), he came from a rich and aristocratic family. In deference to his social status, he was usually asked to compose the first villancico in nine published sets of instrumentally accompanied villancicos sung at various Lisbon festivities between 1719 and 1723. Late in 1723 he went to Paris for medical treatment, and he died there of an aneurysm.

He impressed his contemporaries with such polychoral works as an eight-voice *Te Deum* sung in S Roque Church, Lisbon, on 31 December 1722, and a four-choir *Missa 'Scala Aretina'* accompanied by trumpets, timpani and strings that vied with Valls's hexachord mass. According to Barbosa Machado he wrote hymns, psalms, responsories and villancicos, but his catalogued extant works are of more modest dimensions: a solo aria *Este dezassosiego* (*P-Ln*) and an accompanied duo still performed as late as 1761 (*GCA-Gc*).

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## Coutreman [Couterman], Jacobus

(d ?Bruges, 1432). South Netherlandish composer. He was active as singer, succentor, organist and scribe at the cathedral of St Donatian, Bruges, in 1417–22 and 1427–32. Only one composition survives with an ascription to him: this is the May song *Vaylle, que vaylle il faut ... au mois de may* (ed. in CMM, xi/2, 1959, 21), which has been thought to make an oblique reference to the Burgundian chaplain Robert Vaile.

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ROB C. WEGMAN

## Coutts, Francis Burdett Money.

See [Money-Coutts, Francis Burdett](#).

## Couture, Guillaume

(b Montreal, 23 Oct 1851; d Montreal, 15 Jan 1915). Canadian composer, choirmaster, conductor and teacher. An astonishingly precocious musician, he became choirmaster at Ste Brigitte when he was 13. In 1873 he went to France to pursue his studies; he was the first Canadian to be admitted to the Paris Conservatoire and its first Canadian graduate. He worked under Théodore Dubois, whose teaching in harmony, counterpoint and fugue was traditional and academic, and studied singing under Romain Bussine, founder and president of the Société Nationale de Musique; he was also an organist. Couture was a guest at the Soirées du Lundi. He was an ardent defender of Wagner and debated with Fauré, Massenet, d'Indy, Saint-Saëns and others. In 1875 Couture was accepted by the jury of the Société Nationale, and his *Memorare* op.1 was performed at the Salle Pleyel under Edouard Colonne. This work reveals his command of counterpoint and his innate sense of sacred style. The same society later performed his *Rêverie* op.2 for orchestra. In 1876 Couture was appointed choirmaster of Ste Clotilde, where Franck was organist. A Fugue in D minor for organ, dedicated to Dubois, was his next work. In 1876 Couture's *Quatuor-fugue* had its première at the Société Nationale, with Ysaÿe as one of the performers. But for his Canadian nationality, Couture would have competed for the Prix de Rome: his cantata *Atala* may have been written for this purpose.

In 1877 Couture returned to Canada. His activities in Montreal as a teacher, critic and conductor no doubt explain why he became less active as a composer. In great demand as a choir director, he served successively at Trinity Church, Christ Church Cathedral, Gésu Church, Notre-Dame Church and St Jacques Cathedral, where he remained from 1893 until his death. He

also lectured widely in convents and schools; in 1896 he was invited to the New England Conservatory in Boston. He conducted the Société des Symphonistes, which he organized in 1878, and the Montreal Philharmonic Society (1880–99), as well as conducting the orchestra in concerts given by Emma Albani. Through these and two other concert societies he founded, Couture introduced the Montreal public to the operas of Wagner (which he studied on a trip to Bayreuth in 1893) and other Classical and Romantic repertory. Couture's own compositional abilities are revealed in two important late works, a requiem and the oratorio *Jean le Précurseur*, which is in three sections. The first, *La nativité*, is pastoral in character and is based on a liturgical theme; the second, *La prédilection*, opens with the liturgical theme *Attende*; the third is titled *Le martyre*. The contrapuntal writing is impressive, and the choruses exhibit both verve and drama; but in general the work lacks firm structure and concise expression. Yet Couture's work commands respect despite its traditional and academic aspects.

Both as a composer and as a teacher, Couture was an ardent proponent of a Canadian music that would reflect French origins, as some Ontario composers looked to English or Austro-German models. If his compositions may be said to mark the end of an epoch, his teaching activities pointed towards a new era of enriched diversity in Canadian music. Léo-Pol Morin wrote: 'Couture was the first great musician in the history of Canadian music, the most learned, the most intelligent, the most cultured of his time. He was moreover the first great [music] educator in our country'. Several of his manuscripts and other signed documents are at the University of Montreal. A catalogue, the *Répertoire numérique du Fonds Guillaume-Couture* by Francine Pilote and Jacques Ducharme, was published in 1979. A selection of Couture's letters appeared in the *Revue de l'Université Laval*, xvi (May 1962).

## WORKS

all printed works published in Paris

### vocal

Ave Maria, T, vn, vc, org, op.36, 1875

Hymne national canadien-français (N. Bourassa), 4vv, orch, pf, op.4, 1875

Memorare (Prière de la très sainte Vierge), solo v, 4vv, orch, org, op.1 (1875)

Salut de la Fête-Dieu (3 morceaux en plain-chant traités en contrepoint fleuri), 4vv, org, op.6 (1875)

Salut pour les double majeur et mineur, 3 chorales, 4vv, org, op.5 (1875/R in Canadian Musical Heritage, v, 1986)

Atala (cant.), 3 solo vv, pf, 1876/7

Ave verum, S, B/Bar, org, 1877

Rêverie (A. de Lamartine), 1894

Veni creator spiritus, T, orch, org, ?1894

Messe de requiem, solo vv, 4vv, orch, org, c1904

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### instrumental

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Rêverie, orch, op.2 (1875/R in *Canadian Musical Heritage*, viii, 1990)

Grand fugue, d, org, 1876/7

Petit menuet, pf/(vn, pf), 1884

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ANDRÉE DESAUTELS

## Covell, Roger David

(b Sydney, 1 Feb 1931). Australian musicologist, music critic and conductor. He graduated from the University of Queensland with the BA in 1964 and founded the department of music at the University of New South Wales, Sydney, in 1966 (the university first offered music as an interdisciplinary study before it established an institute of practical studies and music education). He took the doctorate at New South Wales in 1976 and was appointed Chair in 1984. His work covers a broad spectrum and includes writings on 17th-century Italian and 19th-century German and French opera, but his major contribution has been in Australian music. His *Australia's Music: Themes of a New Society* (1967) is regarded as the classic study on this topic, and his insights into the Australian repertory (and beyond) have been sharpened through his work as chief music critic at the Sydney Morning Herald (from 1960). He is also well known in Sydney as a conductor, particularly through his work with the University of New South Wales Opera, which since 1968 has staged more than 50 professional productions of Baroque, early 19th-century and contemporary operas, including first performances of Australian operas. He has been president of the Australian Society for Music Education and the Musicological Society of Australia and in 1985 was elected Fellow of the Australian Academy of the Humanities. The following year he was appointed a Member of the Order of Australia for his service to music.

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DAVID TUNLEY

## Covent Garden.

London opera house, also known as the Royal Opera House. See London, §V, 1, §VI, 1(i) and §VII, 2.

## Covent Garden English Opera Company.

Title of the [British National Opera Company](#) from 1929, when it was taken over by the Royal Opera House, London, until 1938, when it ceased to exist.

## Coventry & Hollier.

English firm of music sellers and publishers, active in London from about 1833 to 1849. It published a number of important works, many from plates taken over when the firm succeeded [Preston & Son](#), including many of Handel's works originally issued by Walsh, Randall and others. Some of these plates were acquired by J. Alfred Novello (see [Novello & co.](#)) in 1849, after John Hollier had left the partnership. Charles Coventry was a keen advocate of Bach's organ works, and among the firm's original publications was the first English edition of many of the preludes and fugues in 1836, issued jointly with Cramer, Addison & Beale. Because few English organs of the time possessed pedal departments suitable for these works, they were also advertised as performable on the piano, with the pedal part being taken either by a second pianist or by a cello or double bass, for which a separate part, edited by Domenico Dragonetti, was provided. In 1845–6 followed four books of Bach's chorale preludes, edited by Mendelssohn, whose own six organ sonatas, op.65, were commissioned by Coventry and published in 1845, initially by subscription. The firm also published several of the early works of Sterndale Bennett, who was a close friend of Coventry; Sterndale Bennett's Sextet, op.8, was dedicated to the publisher. From 1849 to 1851 Charles Coventry continued alone but fell into financial difficulties; at the sale of his trade stock in 1851 Novello purchased another 4780 plates of sacred works, and subsequently reissued from some of them.

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WILLIAM C. SMITH/PETER WARD JONES

## Coventry plays.

One of the Civic cycles of medieval English religious plays, now mainly lost. A Corpus Christi play was performed at Coventry in the early 15th century in the form of a cycle of biblical plays acted on wagons in the city streets. The last performance was probably in the period 1569–75. The Coventry trade guilds' records suggest that it contained ten plays, mainly concerned with New Testament material. Only two plays survive, both revised texts dating from 1534 or 1535. The manuscript of the Weavers' play *The Purification and Doctors in the Temple*, still owned by the Broadweavers and Clothiers, contains the texts of two songs, 'Rejoyce, rejoyce, all that here be' and 'Beholde, now hit ys come to pase': the name James Hewitt appears below the second song, as if he were the poet, composer or scribe. Hewitt was a well-known city wait and organist in Coventry, and his long involvement with the plays is documented in the guild accounts between 1554 and 1573.

The Shearmen and Tailors' play *The Nativity and Slaughter of the Innocents* was edited by Thomas Sharp in 1817 and again in 1825. The manuscript, like that of the Weavers' play, was evidently the guild's own prompt copy, but it was destroyed by fire in 1879 and Sharp's edition is now its only source. Stage directions call for the shepherds to sing twice and the mothers of the Innocents once. Musical settings for one song by each group are at the end of the play: a fine song for the shepherds, 'As I out rode this enderes night', and the famous lullaby ('Lully, lulla, thow littell tyne child', often called the Coventry Carol) for the mothers of the Innocents. The songs are for alto, tenor and bass, and presumably one group of actor-singers played both sets of characters. In performance there would be about half an hour between the exit of the shepherds and the entrance of the mothers of the Innocents, ample time for the singers to costume themselves for the new roles.

The musical settings may be contemporary with the play's revision of 1534 or 1535. They are written in void notation with full black semiminims (i.e. crotchets). Neither has any musical concordance. 'As I out rode' is a charming refrain song with a lively texture alternating homophony with simple imitation. The cadences are clear and invariably simultaneous in the three voices, and the harmonic language is limited; but the uncomplicated surface hides a motivic concentration and level of harmonic and rhythmic manipulation unusual in so short a work. The composer was highly skilled and knew how to use limited resources effectively. The much better-known lullaby is justly famous, a strophic setting in homophonic style of a four-verse poem. A single composer was probably responsible for both songs.

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RICHARD RASTALL

## Cover [cover version, cover record].

A term used in the popular music industry usually for a recording of a particular song by performers other than those responsible for the original recorded version; it may also be applied to a re-recording of a song by the original performers (generally using pseudonyms) for a rival record company. In the 1950s and 60s a cover typically entailed the re-recording of a song, for the purposes of disseminating it among a broader or different section of the record-buying public from that of the original. At this time many international popular music hits were in fact cover versions by established white performers of songs originally recorded by black artists on small regional labels.

By the late 1960s the term had largely lost these purely commercial connotations. Rock and soul artists recorded their own versions of songs which had often already been hits in their own right: thus John Lennon had a hit with Ben E. King's *Stand by me* in 1975. A cover can simply be a straightforward copy of the original song, or a more radical reinterpretation of it: the Talking Heads' rendition of Al Green's *Take me to the river* actually appears to be an analysis of the song, and the arrangement of the Beatles' *Help*, as performed by Tina Turner, changes the melody and harmony so fundamentally that it is scarcely the same song as that written by Lennon and McCartney.

While the term cover is not often applied to such reworkings, some of the principles of cover versions are present in the [Remix](#). In the 1980s reggae artists used the term 'version' for dub remixes of their own songs, in which they altered the sound of the original by adding delay and other electronic effects. By the 1990s the concept of the remix had developed in dance music such that a single was often reinterpreted in a number of different styles: for example Dreadzone's *Life, Love and Unity* (1996) contained a dub instrumental as well as techno and drum and bass remixes.

ROBERT WITMER/ANTHONY MARKS/R

## Covey-Crump, Rogers (Henry Lewis)

(b St Albans, 24 March 1944). English tenor. After singing as a boy chorister in the choir of New College, Oxford, he studied the organ (with John Birch) and singing (with Ruth Packer and Wilfred Brown) at the RCM and took the BMus at London University. Although he has been associated primarily with early music, singing with David Munrow's Early Music Consort, the Consort of Musicke, the Landini, Deller and Taverner consorts and the Hilliard Ensemble, he was also involved in the first British performance and recording, with Singcircle, of Stockhausen's *Stimmung*. Covey-Crump is an accomplished Evangelist in the Bach Passions, as can be heard on his recordings, and has made a major contribution in reinstating the high tenor voice in music often thought accessible only to falsettists, notably in the recordings for Hyperion of the complete odes and church music of Purcell. His keen interest in vocal tuning and historical temperaments, refreshingly audible in his performances, has generated several writings from him on the subject.

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GEORGE PRATT

## Coward, Sir Noël (Peirce)

(b Teddington, 16 Dec 1899; d Blue Harbour, Jamaica, 26 March 1973). English composer, lyricist, librettist and performer. Born into a family of keen amateur musicians, he made his first professional appearance as an actor in *The Goldfish* in 1911, achieving great public recognition with *The Vortex* (1924) as both playwright and leading actor. Many of his plays have become standards of the repertory and often include individual songs, most famously with 'Someday I'll find you' from *Private Lives* and the integrated musical numbers in his series of one-act plays, *Tonight at 8.30*. As a singer he remains best known for those recordings of his own songs made in the 1950s, and associated with his cabaret performances first at the Café de Paris in London and then the Desert Inn in Las Vegas. The clipped pronunciation, light baritone with much use of head tones, and rhythmic licence have become instantly recognizable trademarks, much copied and parodied.

Although a noted performer Coward considered his writing, both literary and musical, as his main work. He was a self-taught pianist and his formal musical training was slight. He was concerned with details of harmony and orchestration, but relied on musical assistants for notation: the most influential of these was Elsie April, to whom the vocal score of *Bitter-Sweet* is dedicated, and whose help prompted Coward into bolder uses of harmony. His later

assistants were his cabaret accompanists Robb Stewart and Norman Hackforth. Coward's preference for composing in flat keys was guided by his own pianistic comfort, just as his characteristic use of rhythm was derived from his own style of vocal delivery: his music has consequently remained relatively free from later stylistic reinterpretation.

In early revue numbers he showed a talent for providing songs which captured the essence of current social style, presenting concise vignettes of the private reality behind public display, for example in 'Parisian Pierrot' (*London Calling*, 1923) and 'Poor Little Rich Girl' (*On with the Dance*, 1925). He absorbed the contemporary syncopated rhythms of jazz into his lyrics, most notably in 'Dance Little Lady' (*This Year of Grace*, 1928). His first venture into a more expanded musical dramatic form was the operette *Bitter-Sweet*, his only unqualified success in both Britain and America. It is a fine example of the genre, showing the direct influence of Lehár and a fluency Coward was not to repeat. Of its several now-classic songs, 'If Love were All' has gained the status of a personal credo. Although his later operettes contained some excellent songs, particularly in waltz form, they never achieved the same appeal as his first. *Pacific 1860* (1946), an indulgent score redolent of Romantic excesses, takes his by now characteristic harmonic colorations to extremes, as in the soliloquy 'Dear Madame Salvador'. Of his later musicals, characterized by revue-style numbers, only *Sail Away* (1961) achieved moderate success.

Coward's most concentrated emotional directness was achieved with deceptively simple diatonic melodies and little harmonic complexity, as in *Matelot*, *Sail Away* and the patriotic *London Pride*. In his comic songs, which increasingly came to define his musical public image, the melodies are usually subservient to the closely-written lyrics. With roots in music hall, these run through his entire output, from the mildly suggestive early work *Forbidden Fruit* (1916) through revue (*I went to a marvellous party*) [*I've been to a marvellous party*] and operette (*The Stately Homes of England*), to cabaret (*Why must the show go on?*). In *Time and Again*, a fine later example, he combines complex internal rhymes and intricate verse structures with a sinuous melody, whose seductive rise and fall is a perfect foil for the song's libidinous message.

Coward also provided the scenario and music for the ballet *London Morning* (1959) and his music was arranged for *The Grand Tour*, performed by the Royal Ballet in 1971. Hugh Martin and Timothy Gray adapted Coward's play *Blithe Spirit* as the musical *High Spirits* to moderate success, while the Coward compilation show *Cowardy Custard* is frequently revived. Although his critical popularity during his life was seldom constant he remains one of the most important figures in British theatre of the 20th century. He was knighted in 1970.

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(selective list)

only those including music

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## stage

unless otherwise stated, music, book and lyrics by Coward and dates those of first London performance

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Bitter-Sweet [Bitter Sweet] (operette, 3), orchd I.A. de Orellana, His Majesty's, 18 July 1929 [incl. I'll see you again, If Love were All, Zigeuner, Green Carnation, Ladies of the Town, Dear Little Café]; films 1933, 1941

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Words and Music (revue, 2), Adelphi, 16 Sept 1932 [incl. Mad Dogs and Englishmen, Mad About the Boy, The party's over now]; rev. as Set to Music, New York, Music Box, 18 Jan 1939 [incl. I went to a marvellous party]

Conversation Piece (romantic comedy with music, 3), orchd C. Prentice, His Majesty's, 16 March 1934 [incl. Regency Rakes, I'll follow my secret heart, There's always something fishy about the French]

Operette (2), orchd Prentice, His Majesty's, 16 March 1938 [incl. Dearest Love, The Stately Homes of England]

Sigh No More (revue, 2), Piccadilly, 22 Aug 1946 [incl. Matelot, Nina, That is the end of the news, I wonder what happened to him]

Pacific 1860 (musical romance, 3), orchd R. Binge and Mantovani, Drury Lane, 19 Dec 1946 [incl. His Excellency regrets, Bright was the day, I saw no shadow]

Ace of Clubs (musical play, 2), orchd Binge and Mantovani, Cambridge Theatre, 7 July 1950 [incl. Chase me Charlie, Three Juvenile Delinquents, Josephine, Sail away, I like America]

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**P. Hoare:** *Noël Coward* (London, 1995)

JOHN SNELSON

## Cowbells

(Fr. *sonnaillles, cloches à vache*; Ger. *Kuhglocken, Kuhschellen, Almglocken, Herdenglocken*; It. *cencerro*).

Clapper bells (see [Bell \(i\)](#)) suspended from the necks of cows and other herd animals. Those in orchestral usage are similar in shape and sound but are often clapperless, in which case they are struck with a drumstick. They are classified as idiophones: percussion vessels. Various types include (1) those made by folding and riveting or otherwise joining metal plates; (2) wooden bells; (3) cast campaniform bronze bells. The metal variety includes a number of well-known shapes, the open end varying from rectangular to oval, and the height frequently greater than the diameter. Wooden specimens take spectacular shapes and large proportions; examples from Java are over 75 cm wide.

Cowbells are particularly associated with the Alps where, in addition to the tintinnabulation of small bells, the deeper sound of the large bell worn by the champion milk-yielder can be heard. Sounds of this description are captured in orchestral works, notably Mahler's Sixth Symphony (*Herdenglocken* to be shaken intermittently) and Richard Strauss's *Alpensinfonie*. A small clapperless cowbell is specified by Constant Lambert in *The Rio Grande*.

A chromatic series of cowbells has entered the percussion section of the orchestra; at the end of the 20th century four octaves were available (*f–f'''*). It would be difficult for a single player to play such a large set, as progressively

heavier mallets are required as the bells become larger and lower. The use of chromatic cowbells in the orchestra is largely attributable to Messiaen, who called for two octaves in *Sept haïkaï* (1962), three octaves in *Couleurs de la cité céleste* (1963) and three and a half octaves, played by three players, in *Et exspecto resurrectionem mortuorum* (1964). Peter Schat's *Signalement* (1961) also employs three and a half octaves. In Karlheinz Stockhausen's *Gruppen* (1955–7) eight percussionists each play a series of three, four or five cowbells.

JAMES BLADES/JAMES HOLLAND

## Cowboy song.

A type of song describing cowboys and their life. Such songs began to appear in popular newspapers, as broadsides, in magazines (such as stockmen's journals), and in songbooks in the late 19th century; they became increasingly romanticized when they were taken over by Tin Pan Alley songwriters (such as Billy Hill) and by Hollywood composers. They are generally written in ballad style, but are melodically and structurally indebted to traditional popular, folk and religious songs. The first significant collections were N.H. Thorp's *Songs of the Cowboy* (1908) and J.A. Lomax's *Cowboy Songs and Other Frontier Ballads* (1910, rev. and enlarged 3/1938/R). The first commercial recordings of cowboy songs were probably those made by Charles Nabell for Okeh in 1924; Charles T. Sprague, known as the 'Original Singing Cowboy', made a very successful recording of *When the Work's all Done this Fall* for Victor in 1925. Other early cowboy singers were the Cartwright Brothers, Goebel Reeves (the 'Texas Drifter'), Jules Verne Allen ('Longhorn Luke') and Harry McClintock, but the true union of cowboy song and **Country music** did not come until after 1934, when Gene Autry began his career as a singing cowboy in Hollywood films. He popularized such songs as *Back in the Saddle Again* and *Riding Down the Canyon*; he and the singers he influenced, such as Roy Rogers, Tex Ritter, and the Sons of the Pioneers, did much to implant the romantic image of the cowboy in country music.

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BILL C. MALONE

## Cowell, Henry (Dixon)

(*b* Menlo Park, CA, 11 March 1897; *d* Shady, NY, 10 Dec 1965). American composer, writer, performer, publisher and teacher. Described by Cage as 'the open sesame for new music in America', he was an early advocate for many of the main developments in 20th-century music, including the systematization of musical parameters, the exploration of timbral resources and transculturalism.

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DAVID NICHOLLS

[Cowell, Henry](#)

### 1. [Life](#).

Many facets of Cowell's remarkable personality resulted from the unusual circumstances of his upbringing. His father, upper-class Irish immigrant Harry Cowell, drifted to California after the failure of an orchard in British Columbia, given to him by his own father, the Dean of Kildare Cathedral. There he married Clarissa Dixon, who had fled to the West Coast from her Midwestern farming family. The couple have been characterized as philosophical anarchists: both were writers, and neither believed in conventional schooling. Their home was a cottage in a rural area southeast of San Francisco; Henry Cowell was born there, and it remained his principal base until 1936.

After showing early musical talent, from the age of five Cowell received violin lessons, with the idea that he might become a prodigy. The pressure proved too great however, and – with the onset of juvenile chorea – the lessons stopped after three years. His parents divorced in 1903, and following the San Francisco earthquake of 1906, he and his mother lived (mainly with relatives) in Iowa, New York and eventually Kansas, where he had access to a piano. Three decades later, he recalled this period in the *Old American Country Set* (1939). By the time of their return to Menlo Park, probably in 1910, Clarissa Cowell was ill with cancer. After her son had been bullied at school in third grade (during his sole, brief period of public education) she had chosen to teach him at home; now he became their main wage-earner, working variously as a janitor, cowherd and wildflower collector. Concurrently, the dishevelled boy came to the attention of Stanford University psychologist Lewis Terman, who was amazed by his breadth of knowledge, conversational abilities, poor arithmetic and wretched spelling. Terman noted that 'Although

the IQ [of 131] is satisfactory, it is matched by scores of others ... but there is only one Henry'.

Around 1912, Cowell somehow saved \$60 and bought a second-hand piano. He had been composing spasmodically since 1907, but from 1913 onwards (when he started keeping a list of his pieces) he experienced a major creative spurt. In order that his blossoming talents be properly nurtured, a fund was organized in 1914 by Samuel S. Seward, a Stanford English professor. The fund, whose contributors included Terman and Jaime de Angulo, supported Cowell until the mid-1920s and helped with his mother's medical expenses, prior to her death in May 1916. Cowell's formal début as a composer-pianist took place on 5 March 1914, in a concert promoted by the San Francisco Musical Club; included in the programme was *Adventures in Harmony* (1913). Perhaps in response to press notices – one suggested that 'he needs a thorough schooling' – Harry Cowell took his son to the University of California, Berkeley in the fall of 1914. Tuition in harmony and counterpoint was arranged with E.G. Stricklen and Wallace Sabin, while weekly discussions on contemporary music were held with Charles Seeger, who recognized in Cowell 'the first brilliant talent of my teaching experience'. A remarkable exchange of ideas ensued (though in later years Seeger felt his contributions went unacknowledged by Cowell). The products of this association included the rhythm-harmony quartets (1917–19) and the first draft of *New Musical Resources* (written with the literary assistance of Seward, and published, after much revision, in New York in 1930). The wealth of possibilities contained in this self-styled 'theory of musical relativity' has influenced several generations of radical composers, in both America and Europe.

Apart from a brief sojourn in New York in late 1916, during which he studied at the Institute of Musical Art and met Leo Ornstein, Cowell remained on the West Coast until 1918. A second important influence there, after Seeger, was John O. Varian, a Theosophist poet and mystic, who in some ways became a surrogate parent to Cowell, especially after Clarissa's death. A regular visitor to the Theosophist community at Halcyon, near Pismo Beach on the Pacific coast, Cowell set several of Varian's texts (the earliest is *The Prelude*, c1914), wrote a number of piano pieces influenced by his tales of Irish mythology, and provided music for his 'mythological opera' *The Building of Bamba* (1917), whose introductory number is 'The Tides of Manaunaun'.

After 15 months in the army (1918–19), an experience that triggered his interest in wind band music, Cowell began his career as a crusader for ultra-Modernism. Performing his own piano works, he undertook five European tours (1923, 1926, 1929, 1931, 1932); he also visited Cuba (1930), gave frequent American performances (formal New York début at Carnegie Hall, 4 Feb 1924), and was the first American composer invited to the USSR (May 1929). His tone clusters and direct manipulation of the piano's strings scandalized audiences, established him as an international figure of notoriety, and generated terrific publicity ('Cowell displays new method of attacking piano', as the *New York Tribune* put it in 1924). But European Modernists, including Bartók and Schoenberg, took him more seriously: the former, around 1923, asked Cowell's permission to use clusters, while the latter invited him to perform for his Berlin composition class in 1932. *Dynamic Motion* (1916) was probably among the pieces Cowell played.

Cowell's efforts on behalf of other contemporary composers were many: he founded the New Music Society of California in 1925, and controlled the Pan American Association of Composers for much of its existence (1928–34). Through these and other organizations, he helped to promote concerts throughout America and Europe. In 1927, he founded the quarterly score publication *New Music*, which later expanded with an orchestra series, various special editions and a record label. Among the numerous composers to benefit from his activities were John J. Becker, Carlos Chávez, Ruth Crawford, Wallingford Riegger, Carl Ruggles, Varèse and particularly Ives, who (anonymously) financed both *New Music* and many of the concerts. Partly to bolster his promotional and publishing efforts, Cowell wrote a stream of articles, gave countless interviews and edited the symposium *American Composers on American Music* (Stanford, CA, 1933). He also taught, both publicly (for instance at New York's New School for Social Research) and privately: his students during this period included Cage, Lou Harrison and Gershwin.

In apparent contradiction to his ultra-Modernism, Cowell was interested in world musics. As a child, he had been exposed less to Western art music than to Appalachian, Irish, Chinese, Japanese and Tahitian music. Subsequently he became acquainted with Indian music, and from the late 1920s regularly taught courses, in New York and elsewhere, on 'Music of the World's Peoples'. In 1931 he was awarded a Guggenheim Foundation grant to study comparative musicology with Erich von Hornbostel in Berlin; he also studied gamelan with Raden Mas Jodjhana and Ramaleislan, and Carnatic theory with P. Sambamoorthy. His 1933 article 'Towards Neo-Primitivism' proved a turning-point in his career: as *Ostinato Pianissimo* (1934) and the String Quartet no.4 'United' (1936) show, he increasingly followed his own advice in drawing on 'those materials common to the music of the peoples of the world, [in order] to build a new music particularly related to our own century'.

Despite his many professional successes, Cowell's private life was consistently unsatisfactory. A bisexual, he had twice been involved in serious (though tragic) relationships with women: Edna Smith was killed in a car accident in 1922, and Elsa Schmolke was unable to leave Hitler's Germany. He had also had relationships with men, including one at Halcyon in 1922; in May 1936, he was arrested at his Menlo Park home on a morals charge and spent the next four years in San Quentin Penitentiary, where he taught, composed, wrote two unpublished textbooks (*The Nature of Melody* and *Rhythm*) and rehearsed the prison band. In 1940, after a vigorous campaign led by his step-mother Olive Cowell and the folk-music scholar Sidney Hawkins Robertson, he was released on parole. After moving to White Plains, New York, as Percy Grainger's assistant, in September 1941 he married Robertson, who for the next 25 years provided the emotional security he had previously lacked. At the end of 1942 he was pardoned by California governor Cuthbert Olson, primarily to allow his promotion to Senior Music Editor within the overseas branch of the US Office of War Information.

Although now based on the East Coast, Cowell was able to pick up many of the threads of his earlier life. Having relinquished control of *New Music* in 1936, he edited it again for four years (1941–5). Teaching and related activities at the New School for Social Research (1941–63) were

supplemented by positions at Columbia University (1949–65) and the Peabody Conservatory (1951–6), and by many guest lectureships; among his postwar pupils were Dick Higgins, Philip Corner and Burt Bacharach. A fresh stream of articles, many of them reviews (an indeterminate number of which were co- or ghost-written by his wife), appeared under Cowell's name. In 1955, the couple published *Charles Ives and His Music* (New York, 1955, rev. 3/1983) a classic study of a composer Cowell had championed for nearly 30 years. After the 1940s, Cowell's appearances as a concert pianist were increasingly rare, but in 1963 he recorded 20 of his piano works for Folkways Records. Although somewhat shunned by establishment performance bodies (who were perhaps flummoxed by the increasing eclecticism of his music) Cowell was lauded in other ways: he was the recipient of several honorary doctorates, was elected to the National Institute of Arts and Letters (1951, vice-president 1962), was president of the ACA (1951–5), and was awarded the Henry Hadley Medal by the National Association of American Composers and Conductors (1962).

Plagued by ill-health for much of his last decade, Cowell nevertheless pursued a punishing schedule. Nine of the 20 completed symphonies date from this period, as do nearly 150 other works, many of them substantial. The Cowells undertook a world tour in 1956–7, sponsored by the Rockefeller Foundation and the US State Department, which included lengthy stays in Iran, India and Japan; among the palpable results were the *Persian Set* (1957), Symphony no.13 'Madras' (1956–8) and *Ongaku* (1957). In 1961, Cowell returned to Iran and Japan as President John F. Kennedy's representative at the International Music Conference in Teheran, and the East-West Music Encounter in Tokyo. After his death in 1965, there was an increasing realization of his importance not only as a Modernist maverick, but also as a postmodern prophet. The centenary of his birth was celebrated at several major events, including a festival and conference in New York, and on 16 March 1997, Kofi Annan, secretary-general of the United Nations, paid tribute in a special address to his 'contributions to intercultural music'.

[Cowell, Henry](#)

## 2. Works.

Although Lichtenwanger's catalogue of Cowell's works lists 966 items, the precise number of his compositions is difficult to determine. Several catalogue entries are groups of separate works (e.g. the 14 *Ings*, 1917–55); some 'lost' pieces may be retitled versions of extant items (e.g. Three Pieces for Chamber Orchestra, 1928); and some works reflect Cowell's Handelian tendency towards recycling (e.g. Symphony no.15 'Thesis', 1960). Whatever the actual total, Cowell's prolificacy – like that of his near-contemporaries Milhaud and Villa-Lobos – is inevitably linked to a certain unevenness of quality. Thus, balanced against his many fine and outstanding compositional achievements, are works that are incomplete, insubstantial, or inconsequential, though almost always possessing worthwhile or notable features.

Quantitative and qualitative issues notwithstanding, Seeger opined as early as 1940 that 'I can think of no composer whose work is more difficult to evaluate ... To him, music ... is a field, a *tabula rasa*, in which there are infinite possibilities of combination'. Cowell openly declared his lack of interest

in creating a consistent and recognizable personal style: polystylism is thus an ever-present feature of his music, as works as different as *Resumé in Ten Movements* (1914) and the *Trio in Nine Short Movements* (1965) demonstrate. The former includes 'Savage [Music]', a 'Classic Sonate', 'Folk Music' and a 'Futurist' coda-cadenza; the latter, in microcosm, runs a gamut of influences from diatonic to chromatic, serious to humorous, folk to art, and conservative to radical. Cowell was endlessly fascinated by the multitude of musical stimuli he encountered, and was increasingly drawn to those that lay beyond his immediate time and place. More importantly, he saw each as a colour to add to his compositional palette.

The crucial factor in Cowell's public acceptance was the degree to which his technical and aesthetic interests were congruent with those of the musical establishment. Until the 1930s, Cowell was best known for his ultra-Modern works, the innovations of which constituted a compendium of contemporary possibilities. Included are examples of extreme chromaticism (*String Quartet no.1*, 1916; *Seven Paragraphs*, 1925); extreme rhythmic complexity (*Quartet Romantic*, 1917); implied or actual polytempo or polymetre (*Quartet Euphometric*, 1919); innovative notational devices, including graphic notation (*Fabric*, 1920; *A Composition*, 1925); semi-improvised music (*Ensemble*, 1924, rev. 1956); and the investigation of new structural possibilities, both integral (*String Quartet no.4*, 'United', 1936) and indeterminate (*Mosaic Quartet*, 1935; works in elastic form, including the 'Ritournelle' from *Les mariés de la Tour Eiffel*, 1939). Particularly influential were his investigations of new timbral resources: he was an early exponent of proto-electronic instruments (the rhythmicon, developed in association with Lev Termen, was featured in the concerto of 1931); of non-Western and percussion instruments (thundersticks in *Ensemble*, 1924; percussion in *Ostinato Pianissimo*, 1934); and especially of extended piano techniques. Tone clusters first appeared in *Adventures in Harmony* (1913) and became a common feature after his encounter with Ornstein in 1916. Initially restricted to the piano, clusters were later used in chamber and orchestral contexts: examples include sections of the *String Quartet no.5* (1956) and the fifth (1948) and sixth (1952) symphonies. Clusters serve two basic functions: in many works, including *The Tides of Manaunaun* (?1917), the song *Rest* (1933) and the first movement of *Rhythmicana* (1938), they act to colour material that is often diatonic and relatively simple. Elsewhere, clusters constitute the basic sonic resource, as in *Dynamic Motion* (1916), the *Concerto for Piano and Orchestra* (1928) and parts of *26 Simultaneous Mosaics* (1963). The effect, though often acerbic, can also be very beautiful, as the opening of the Piano Concerto's second movement demonstrates. A similar overall view can be taken of Cowell's manipulation of piano strings: the remarkable sounds produced by strumming, stroking, scraping, muting or hitting the strings is used both colouristically (*The Aeolian Harp*, c1923; *Sinister Resonance*, 1930) and as a more fundamental resource which timbrally often approaches electro-acoustic music (*The Banshee*, 1925; third movement of *A Composition*, 1925). Unrelated to the above, but equally remarkable, were Cowell's imaginative theatrical collaborations, including those for *The Building of Bamba* (1917), *Fanati* (1935), *Ritual of Wonder* (1937), *Trickster (Coyote)* (1941) and the various 'elastic' pieces composed for Martha Graham and others (whose lengths can be expanded or contracted to fit with the choreographic or theatrical needs).

Most of these new ideas were introduced during the period before Cowell's arrest, in a cultural climate which was broadly conducive to innovation and novelty. By 1940, however, much had changed. Cowell had already begun to move away from ultra-Modernism towards both populism (he had been a member of the left-wing Composers' Collective) and transculturalism, as the prefatory note to the String Quartet no.4 'United' (1936) and the article 'Towards Neo-Primitivism' make clear. After four years of comparative isolation in San Quentin, he found that the effects of Franklin D. Roosevelt's 'New Deal' and the outbreak of World War II made for a different America, less open to new ideas. Although he increasingly composed in traditional genres (concerto, symphony) and for conventional forces (band, orchestra), he seldom did so in expected or acceptable ways; thus he became increasingly marginalized. All of the later concertos are for unusual instruments (percussion, 1958; accordion, 1960; harmonica, 1962; *koto*, 1961–2; 1965; harp, 1965) and most of the symphonies from no.9 (1953) onwards are in five or more movements. Some recycle earlier music (no.15 'Thesis', 1960 is largely an orchestration of the *Mosaic Quartet*, 1935 and the Movement for String Quartet, 1928), while others rely on forms somewhat tangential to the Western symphonic tradition (jig, ballad and hymn and fuguing tune). Several symphonies incorporate transcultural elements (Indian music in no.13 'Madras', 1956–8; Icelandic music in no.16, 1962), as do many other works, both overtly (*Homage to Iran*, 1957) and covertly (*Set of Five*, 1952). Hymns and fuguing tunes – which Cowell variously described as 'frankly influenced by the early American style of [William] Billings and [William] Walker' and 'something slow followed by something fast' – abound. The numbered set of 18 (1944–64) includes keyboard and other solo works, chamber music, and pieces for orchestra and band; numerous other examples occur in such pieces as the Violin Sonata (1945–6), the String Quartet no.5 (1956), the Trio for flute, violin and harp (1962), and at least eight of the symphonies. A quite different side of Cowell's personality emerges in the substantial body of vocal music: the norm here is of unaffected warmth and lyricism. Typical examples include the songs *St. Agnes Morning* (c1914), *The Pasture* (1944) and *Firelight and Lamp* (1962), and the choral pieces *Luther's Carol for his Son* (1948) and *...if He please* (1955).

Cowell's musical legacy is twofold. First, many of his advanced ideas – not least as expounded in *New Musical Resources* – have been taken up by later composers, both in America and Europe. For instance, Nancarrow's complex rhythms and use of the player piano were both inspired by the book, and Stockhausen's scales of tempo in *Gruppen* are very similar to those proposed by Cowell. Second, Cowell's remarkable openness of mind, especially in relation to timbre and to non-Western musics – he once stated his desire 'to live in the *whole world* of music' – set an important precedent for his own students, such as Cage and Harrison, who in turn influenced many younger composers. As Goldman asserted in 1966, '[Cowell] helped two generations to see and think and hear, and he helped to create and build a foundation for "modern" music in America. This is not a small achievement; it is a gigantic one...'.

Cowell's MSS and sketches are in *US-Wc*, his papers and some MSS are held on deposit at *US-Ny*.

Cowell, Henry

## WORKS

Catalogue: W. Lichtenwanger: *The Music of Henry Cowell: a Descriptive Catalog* (Brooklyn, NY, 1986)

Fragments, sketches, composition exercises and most lost and incomplete works are omitted, except where evidence of performance exists. Numbers are from Lichtenwanger; letter suffixes denote arrangements, and numbers following a diagonal indicate a movement or part of a larger work. To facilitate cross-references between sections letter prefixes have been added. Titles follow the forms in Lichtenwanger, except where indicated otherwise.

AP	anniversary piece (Cowell composed 85 short pieces for his wife Sidney Robertson Cowell for various anniversaries beginning in 1941)
pf-str	piano strings (an indication that the part should be played directly on the strings of the piano)
<	arranged as/developed into
>	arranged from/developed from
†	works not appearing in Lichtenwanger
‡	published work

Index: A – Orchestral and band; B – Concertante; C – Choral; D – Solo vocal; E – 5 or more instruments; F – 3–4 instruments; G – 2 instruments; H – Solo instrumental; I – Keyboard; J – Music for dance and drama; K – Arrangements

a: orchestral and band

b: concertante

c: choral

d: solo vocal

e: 5 or more instruments

f: 3–4 instruments

g: 2 instruments

h: solo instrumental

i: keyboard

j: music for dance and drama

k: arrangements

## Cowell, Henry: Works

### a: orchestral and band

for orch unless otherwise stated

147	The Birth of Motion, c1914, inc. [part <a:221a]
213/2a	What's This?, 1920 [>i:213/2]
221a	‡Some Music, 1922 [>lost pf piece and a:147]
245	Symphony [no.1], b, 1918, rev. 1940
253	March, 1918–19
289	A Symphonic Communication, 1919
305a	‡Vestiges, 1922 [>i:305]
387a	Manaunaun's Birthing, 1944, lost [>d:387]
404	Some More Music, ?c1924, inc.
415a	Slow Jig, 1933 [>i:415]
439	Three Pieces for Chamber Orchestra, 1928, lost [? =a:443]
443	‡Sinfonietta, chmbr orch, 1928; as Marked Passages, cond. N. Slonimsky, Boston, 28 April 1928 [? =a:439; movts 1 and 2 >movts 1 and 2 of e:380; movt 3 >i:429]
463/1a	Reel (Lilt of the Reel), small orch, 1932; cond. B. Herrmann, New York, 17 May 1933 [>no.1 of i:463]
463/1b	Reel for CBS Orchestra, 1942 [>no.1 of i:463]
464	‡Synchrony of Dance, Music, Light, retitled Orchesterstück: Synchrony, 1930; cond. Slonimsky, Paris, 6 June 1931
475	[untitled], ?1920–30
484	Two Appositions: One Movement for Orchestra,

	1932, lost; cond. Slonimsky, Paris, 21 Feb 1932 [arr. str, 484a; <i:484b]
486	Four Continuations for String Orchestra, 1932; cond. J. Edward Powers, Brooklyn, NY, 10 Dec 1933
493	Horn Pipe, 1933; cond. A. Roldán, Havana, 22 Oct 1933
499	Suite for Small Orchestra, 1934; cond. C. Vrionides, New York, 21 May 1934
506	Reel no.2, small orch, 1934; cond. J. Becker, Minneapolis, 9 Jan 1941 [arr. large orch, 506a]
523	How they Take It: Prison Moods, band, 1936, lost [arr. theatre orch, 523a, ?1937, lost]
527	Jig in Four, 1936
541	‡Symphony no.2 'Anthropos', 1938: 1 Repose, 2 Activity, 3 Repression, 4 Liberation; cond. Cowell, Brooklyn, NY, 9 March 1941
543	‡Celtic Set, concert band, 1938: 1 Interlochen Camp Reel, 2 Caoine, 3 Hornpipe; cond. P. Grainger, Selinsgrove, PA, 6 May 1938 [arr. orch, 543a, 1944; <i:543b, <l:543c]
545	Air for Band, 1938
547a	‡Symphonic Set, op.17, 1938; cond. I. Solomon, Chicago, 1 April 1940 [>f:547]
567	‡Old American Country Set, 1939: 1 Blarneying Lilt, 2 Meetinghouse Chorale, 3 Comallye, 4 Charivari, 5 Cornhusking Hornpipe; cond. F. Sevitzyk, Indianapolis, 28 Feb 1940 [no.1 arr. small orch, 567/1a, 1940, lost, arr. band, 567/1b, 1941]

571	‡Shoonthree (The Music of Sleep), band, 1939; cond. R.F. Goldman, Mansfield, PA, 3 May 1940
574	Quaint Minuet, band, 1939, lost [arr., 574a, lost]
576	Vox humana, 1939 [arr. band, 576a, lost]
579	The Exuberant Mexican: Danza latina, band, 1939 [arr. pf; 579a, lost]
587	‡Pastoral and Fiddler's Delight, 1940; cond. L. Stokowski, New York, 26 July 1940
594	American Melting Pot Set for Chbr Orch, 1940: 1 Chorale (Teutonic-American), 2 Air (Afro-American), 3 Satire (Franco-American), 4 Alapna (Oriental-American), 5 Slavic Dance (Slavic-American), 6 Rhumba with added 8th (Latin-American), 7 Square Dance (Celtic-American); cond. F. Petrides, New York, 3 May 1943
595	58 for Percy, band, 1940 [ <f:595a]< td=""> </f:595a]<>
597	‡Ancient Desert Drone, 1940; cond. Grainger, South Bend, IN, 12 Jan 1941 [<g:597a; ‡arr. small orch, 597b]
598	Purdue, 1940; cond. Sevitzyk, West Lafayette, IN, 19 Dec 1940
599	A Bit o' Blarney (This One is a Wise-Cracker), band, 1940, inc.
610	Indiana University Overture, 1941
617	‡Shipshape Overture, band, 1941; cond. Goldman, State College, PA, 31 July 1941
625	Festive Occasion, band, 1942; cond. Cowell, New York, 3 July 1942
634	‡Fanfare to the Forces of

	our Latin-American Allies, brass, perc, 1942; cond. E. Goossens, Cincinnati, 30 Oct 1942
636	‡Gaelic Symphony (Symphony no.3), band, str, 1942; movt 1, cond. E. Williams, Saugerties, NY, 24 July 1942
645	‡American Pipers, 1943; cond. P. Henrotte, New Orleans, 12 Jan 1949
647	‡Philippine Return: Rondo on Philippine Folk Songs, 1943: 1 Introduction, 2 Iluli si nonoy [Iloilo Cradle Song], 3 An mananguete [Leyte Coconut Gatherer's song], 4 Pispis ining pikoy [Visayan Game Song], 5 Kalusan [Bataues Rowing Song]
648	‡United Music, 1943; cond. K. Krueger, Detroit, 23 Jan 1944
651a	‡Hymn and Fuguing Tune [no.1], sym. band, 1944; cond. E.F. Goldman, New York, 14 June 1944 [>i:651]
652	Improvisation on a Persian Mode, 1943
656	Symphonic Sketch, c1943, inc., realized D. Porter
657	‡Hymn and Fuguing Tune no.2, str, 1944; WEA radio, cond. H. Nosco, New York, 23 March 1944
659	‡Animal Magic of the Alaskan Esquimo, band, 1944
660	‡Hymn and Fuguing Tune no.3, 1944; cond. I. Dahl, Los Angeles, 14 April 1951 [<i:660a]
673a	‡Hymn and Fuguing Tune no.5, str, ? 1946; cond. F.C. Adler, Saratoga Springs, NY, 15 Sept 1946 [>c:673, a:788]
679	‡Big Sing, 1945: 1 Fanfare, 2 Hymn, 3 Testimonials, 4 Great Rejoicing; cond.

	?Cowell, Fresno, CA, 27 May 1946
687	Band Piece, ?1940–45
688	Hymn for Strings, str, 1946; cond. Cowell, Denton, TX, 22 March 1946
689	‡Grandma's Rhumba, band, 1946
692	Festival Overture for Two Orchestras, 1946; cond. W.E. Knuth, Interlochen, MI, 11 Aug 1946
693	Congratulations! To Mr. and Mrs. Howard Hanson, str, 1946
697	‡Symphony no.4 (Short Symphony), 1946: 1 Hymn, 2 Ballad, 3 Dance, 4 Introduction and Fuguing Tune; cond. R. Burgin, Boston, 24 Oct 1947 [movt 4 >fuguing tune of i:696]
705/3a	‡Ballad, str, 1954; cond. F. Balazs, Tucson, AZ, 27 Nov 1956 [>movt 3 of g:705]
719	‡Saturday Night at the Firehouse, 1948
722	‡Symphony no.5, 1948; cond. H. Kindler, Washington, DC, 5 Jan 1949
732	‡A Curse and a Blessing, sym. band, 1949; cond. R.F. Goldman, Brooklyn, NY, 21 July 1949
744	‡Overture for Large Orchestra, 1949; cond. C. Brown, Santa Rosa, CA, 1 Dec 1968
767	Air of the Glen/Song of the Glen, band, ?c1950–51: 1 Andante – Trio, 2 Schottische; movt 1 arr. as Air for String Orchestra, 767/1b, 1953, inc. [movt 1 <b:767/1a]
769	Fantasie (Enigma Variations) on a Theme by Ferdinand [Friedrich] Kücken, band, 1952; cond. F. Resta, West Point, NY,

	30 May 1952
770	‡Symphony no.6, 1952; cond. Stokowski, Houston, 14 Nov 1955
774	‡Rondo for Orchestra, 1952; cond. Sevitzyk, Indianapolis, 6 Dec 1953
776	‡Symphony no.7, small orch, 1952; cond. R. Stewart, Baltimore, 25 Nov 1952
778	Symphony no.8, opt. A, chorus, orch, 1952; cond. T. Johnson, Wilmington, OH, 1 March 1953
787	‡Symphony no.9, 1953; cond. R. Holder, Green Bay, WI, 14 March 1954 [movt 1 >hymn of g:758]
788	‡Symphony no.10, 1953; cond. F. Bibo, New York, 24 Feb 1957 [movts 1 and 2 >a:673a, movts 5 and 6>f:713]
790	‡Symphony no.11: Seven Rituals of Music, 1953; cond. R. Whitney, Louisville, 29 May 1954
797	‡Singing Band, concert band, 1953; cond. Cowell, Central Park, New York, 18 June 1954
801/1	In Memory of a Great Man, 1954, inc., = no.1 of [6] Memorial Pieces [for nos.2–4, 6, see i:801/2, c:801/3, i:801/4, g:801/6; 801/5, frag.]
807	Toward a Bright Day, 1954: 1 Reel, 2 Vivace
816	Dalton Suite, school orch, 1955; New York, 16 April 1956
830	‡Symphony no.12, 1955–6; cond. Stokowski, Houston, 28 March 1960
833	‡Variations for Orchestra, 1956, rev. 1959; cond. Johnson, Cincinnati, 23 Nov 1956
838	‡Persian Set, chmbr orch, 1957; cond. A. Dorati,

	Tehrān, Iran, 17 Sept 1957
839	Teheran Movement, chbr orch, 1957
842	‡Music for Orchestra, 1957; cond. Dorati, Athens, Greece, 3 Sept 1957
846	‡Ongaku, 1957; cond. Whitney, Louisville, 26 March 1958
848	‡Symphony no.13 'Madras', 1956–8; cond. T. Scherman, Madras, India, 3 March 1959
865	‡Antiphony for Divided Orchestra, 1959; cond. H. Schwieger. Kansas City, MO, 14 Nov 1959
867	Mela (Fair), 1959, inc.: 1 Thanksgiving, 2 Sowing after Rain, 3 Harvest – The Joy of Fulfillment; broadcast New Delhi, India, 13 Dec 1959
869	Characters, 1959: 1 Cowboy, 2 The Mysterious Oriental, 3 The Profound One, 4 Deep Thinker, 5 The Frightened Scurrier, 6 The Celestial Soul, 7 The Jaunty Irishman
874	‡Symphony no.14, 1959–60; cond. H. Hanson, Washington, DC, 27 April 1961
887	‡Symphony no.15: 'Thesis', 1960; cond. Whitney, Murray, KY, 7 Oct 1961 [movts 1–4 >f:518, movt 6 >f:450]
888	Suite, ?str, ?1950–60, score missing but parts complete
892	‡Chiaroscuro, 1961; cond. J.M.F. Gil, Guatemala City, 13 Oct 1961
904	Andante, 1962
909/2a	‡Carol, 1965; cond. F. Autori, Tulsa, OK, 16 Nov 1968 [>movt 2 of b:909]
912	‡Symphony no.16 'Icelandic', 1962; cond. W. Strickland, Reykjavik,

	Iceland, 21 March 1963
916	‡Symphony no.17, 1963
921a	‡Hymn and Fuguing Tune no.16, 1964; cond. Bernstein, New York, 6 Oct 1966 [>g:921]
930	‡Symphony no.18, 1964
932	‡The Tender and the Wild, 1964
942	Twilight in Texas, 1965; cond. A. Kostelanetz, New York, 20 June 1968
943	‡Symphony no.19, 1965; cond. W. Page, Nashville, TN, 18 Oct 1965
945	‡Symphony no.20, 1965, movt 4 completed and orchd L. Harrison
946	Symphony no.21, 1965, sketches

## Cowell, Henry: Works

### b: concertante

96	[concerto], ?AL, pf, orch, 1914, lost
440	‡Concerto for Piano and Orchestra, 1928; movts 1 and 2, Cowell (pf), New York, 26 April 1930; complete, Cowell, cond. P. Sanjuan, Havana, 28 Dec 1930 [movt 1 >movt 1 of e:406]
452	Irish Suite, conc., pf-str, chbr orch, 1928–9: 1 The Banshee, 2 The Leprechaun, 3 The Fairy Bells; Cowell, cond. Slonimsky, Boston, 11 March 1929 [movt 1 >i:405, movt 2 >i:448, movt 3 >i:447]
481	‡Concerto for Rhythmicon and Orchestra, 1931, orig. entitled Rhythmicana; realized cptr, orch, L. Smith, cond. S. Salgo, Palo Alto, CA, 3 Dec 1971
605	‡Four Irish Tales, pf, orch, 1940: 1 The Tides of Manaunaun, 2 Exultation, 3 The Harp of Life, 4 The Lilt of the Reel; Cowell, cond. F. Mahler, New York, 24 Nov 1940 [no.1 >i:219/1, no.2 >i:328, no.3 >i:384, no.4 >no.1 of i:463]
620	Suite for Piano and String Orchestra, 1941, pf pt inc., reconstructed D. Tudor; Cowell, cond. J. Wolffers, Boston, 11 Jan 1942 [movts 3–5 <620a]
620a	‡Little Concerto, pf, band, 1941; Cowell, cond. F. Resta, West Point, NY, 25 Jan 1942 [> movts 3–5 of a:620]; ‡arr. pf, orch, 1945, 620b
767/1a	‡Air, vn, str, 1952 [>movt 1 of a:767]
771	‡Flirtatious Jig (Fiddler's Jig), vn, str, 1952
813	‡Hymn and Fuguing Tune no.10, ob, str, 1955; cond. Stokowski, Santa Barbara, CA, 10 Sept 1955 [not = h:798]
861	‡Concerto for Percussion and Orchestra, 1958; cond. Schwieger, Kansas City, MO, 7 Jan 1961
878	‡Concerto brevis for Accordion and Orchestra, 1960
882	‡Variations on 3rds for Two Violas and String Orchestra, 1960; cond. D. Antoun, New York, 10 Feb 1961
894	‡Duo concertante, fl, hp, orch, 1961; J. Baker, G. Agostini, cond. J. Wiley, Springfield, OH, 21 Oct 1961

- 897a †Air and Scherzo for Alto Saxophone and Small Orchestra, 1963 [>g:897]  
 908 †Concerto for Harmonica [and Orchestra], 1962 R. Bonfiglio, cond. L. Foss, Brooklyn, NY, 4 April 1986  
 909 †Concerto [no.1] for Koto and Orchestra, 1961–2; K. Eto, cond. Stokowski, Philadelphia, 18 Dec 1964 [movt 2 <a:909/2a]  
 917 †Concerto grosso, fl, ob, cl, vc, hp, str, 1963; cond. Sevitzyk, Miami Beach, FL, 12 Jan 1964  
 940 †Concerto no.2 for Koto and Orchestra in the Form of a Symphony, 1965; S. Yuize, cond. M. di Bonaventura, Hanover, NH, 8 May 1965  
 947 Concerto for Harp and Orchestra, 1965

Cowell, Henry: Works

**c: choral**

- 53 O salutaris, SATB, pf, 1913  
 95 Maker of Day, Mez, A, Bar, chorus, timp, pf, 1914  
 148 [choral sketch], 4vv, c1914  
 154 The Wave of D [...], 3vv, pf, ?c1914  
 218 The Light of Peace, chorus, pf, 1917  
 219/8[?] The Birth of Midyar, SATB, pf, 1917  
 236 The Sun Shines: Chorale, 9-pt chorus, 1917  
 276a †Psalm cxxi, chorus, 1953 [>d:276]  
 533a †The Road Leads into Tomorrow (D. Hagemeyer), 8vv, pf ad lib, 1947 [arr. from lost song]  
 536 †The Morning Cometh (T. Chalmers Furness), chorus, 1937  
 546 †The Coming of Light (Hagemeyer), 4-pt female vv/4 solo vv, 1938  
 562 †Spring at Summer's End (Hagemeyer), SSA, ?c1938  
 586 Easter Music, chorus, band, 1940, lost: 1 The Passion, 2 The Vigil at the Cross, 3 The Resurrection  
 640 †Fire and Ice (R. Frost), male vv, band, 1943  
 641 †American Muse (S.V. Benét), 2-pt female vv, pf, 1943: 1 American Muse, 2 Swift Runner, 3 Immensity of Wheel  
 655 Hail, Mills! (L. Seltzer), SSA, pf, c1943  
 673 Hymn and Fuguing Tune no.5, 5vv, 1945 [arr. as a:673a]  
 675 †The Irishman Lilts (Henry Cowell), female vv, pf, 1945  
 690 †Air Held her Breath (canon A. Lincoln), SATB, 1946 [AP]  
 691 †To America (Hagemeyer), SSAATTBB, 1946  
 707 Union of Voices, 6-pt female vv, ?1945–6  
 712 †Day, Evening, Night, Morning (P.L. Dunbar), 6-pt male vv, 1947  
 715 †The Lily's Lament (E. Harald [Lomax]), SSA, pf, 1947  
 716 †Sweet was the Song the Virgin Sung (Sweet Christmas Song) (early 17th-century), SATB, pf/org/str, 1948  
 723 †Luther's Carol for his Son (Luther), TTBB, 1948  
 727 †Do you Doodle as you Dawdle? (Henry Cowell), chorus, pf, drums ad lib, 1948  
 728 †Evensong at Brookside: a Father's Lullaby (Harry Cowell), male vv, 1948  
 731 Do, Do, Do, is C, C, C (Henry Cowell), children's chorus, pf, ?c1948  
 733 †Ballad of the Two Mothers (Harald), SSATBarB, 1949  
 750 †To a White Birch (Hagemeyer), chorus, 1950  
 759 †Song for a Tree (Hagemeyer), SSA, opt. pf, 1950  
 775 With Choirs Divine (J.T. Shotwell), SSA, 1952  
 781 Mountain Tree (Hagemeyer), chorus, 1952  
 796 Psalm xxxiv, SATB, unacc./org, 1953  
 801/3 A Thanksgiving for Ruth Strongin (S.R. Cowell), SSATB/S, pf/org/any 5

	insts, 1954, no.3 of [6] Memorial Pieces [see also a:801/1]
818	‡... if He please (E. Taylor), chorus, boys'/children's chorus, orch/pf, 1955; cond. W. Strickland, Carnegie Hall, New York, 29 Feb 1956
819	‡The Tree of Life (Taylor), chorus, 1955
829	‡Lines from the Dead Sea Scrolls, TTTBBB, orch, 1956; cond. H. Ross, Tanglewood, MA, 7 July 1956
873	[possible Malayan national anthem], vv, band, 1959
881	‡Edson Hymns and Fuguing Tunes (L. Edson, Jr.), suite, chorus, orch, 1960; ‡arr. chorus, org, 881a, ?1960; ‡arr. chorus, band, 881b
902	‡Supplication: Processional (Henry Cowell), org, 2 tpt, 2 trbn, unison vv, timp ad lib, 1962
919	‡The Creator (orat, G.R. Derzhavin), S, A, T, B, chorus, orch, 1963; cond. R.L. Hause, De Land, FL, 1 May 1964
929	‡Ultima actio (J. de Diego, trans. J. Machlis), SSATB, 1964; cond. A. Rodriguez, New York, 22 Sept 1965
938	Zapados sonidos, SSAATTBB, tap dancer, 1964
969	My Spinning Wheel Complete (Taylor), chorus, ?1955†

Cowell, Henry: Works

### d: solo vocal

all for 1v, pf, unless otherwise stated

- 92 Jesus was born at Christmas, 1v, unacc., ?c1913; 93 Maternal Love (L. Smith Wood), ?c1913; 100 Follow [to the Wild Wood Weeds], 1914; 104/8 That Sir which serves and seeks for gain (W. Shakespeare), 1914 [see i:104]; 104/9 And will he not come again? (Shakespeare), 1914 [see i:104]; 104/10 If she be made of red and white (Shakespeare), 1914, lost [see i:104]; 104/11 You that choose not by the view (Shakespeare), 1914, lost [see i:104]; 106 Sonnet on the Sea's Voice (G. Sterling), 1914; 123 Among the Rushes (C. Dixon), 1914; 125 The Fish's Toes (Dixon), 1914
- 129 Bed in Summer (R.L. Stevenson), 1914; 131 Rain (Stevenson), 1914; 134 Time to Rise (Stevenson), 1914; 135 Looking Forward (Stevenson), 1914; 136 At the Seaside (Stevenson), 1914; 145 Where Go the Boats (Stevenson), 1914; 146 A Baby's Smile (Smith Wood), c1914; 151 The Prelude (J.O. Varian), c1914; 152 ‡St. Agnes Morning (M. Anderson), c1914; 157 My Auntie (Dixon), 1915; 159 A Song of Courage (Dixon), 1915; 161 Jealousy: Land and Sea (Dixon), 1915; 164 God of the Future (Varian), 1915; 174 White Death (C.A. Smith), 1915; 175 The Dream Bridge (Smith), 1915
- 177 I dreamed I lay where flowers were springing (Burns), 1915; 182 Light and Joy (Dixon), 1915; 182 Vive Liberty: an Anthem (Dixon), ?c1915; 186 Vive Liberty: an Anthem (Dixon), ?c1915; 192 The First Jasmines (R. Tagore), 1v, vn, pf, 1916; 198 The Wisest Wish (Dixon), 1916; 204 Christmas Song (E.R. Veblen), 1916; 207 Invocation (Varian), 1916; 215 March Men of the Earth (Varian), 1v/vv, pf, c1916 [acc. inc.]; 216 Psalm vii [recte Ps. viii], c1916; 222 Oh, could I mount on fairy wings (F.G. Currier), 1917; 226 Look Deep, 1917; 228 Angus Og (Varian), 1917; 230 Consecration (Currier), 1917
- 238 The Chauldron (Varian), S, A, T, B, pf, ?c1916–17, inc.; 244 The Morning Pool (Smith), 1918; 248 Democracy (Varian), 1918–19; 250 April (E. Pound), 1918–19; 251 Mother (T. Helburn), 1918–19; 256 Homing (L. Brower), 1918; 258 System (Stevenson), 1918–19; 261 My Summer (W. Brooks), 1918–19; 268 A Vision (L. Brown), 1918–19; 270 We'll Build our Bungalows (?Henry Cowell), 1v/vv, pf, ?1918, refrain lost; 274 Prayer for Mary, 1919
- 276 Psalm cxxi, 1919 [<c:276a]; 278 There is a Light (Varian), 1919; 282 Oh, let me

breathe into the happy air (Keats), 1919; 291 The Daga's Song of the Hero Sun (Varian), c1919; 296 The Sun's Travels (Stevenson), ?1917–19; 297 To a Skylark (Shelley), 1920; 299 To my Valentine, 1920; 317 Forget me not, c1920; 319 Grief Song (Veblen), c1920; 322 Before and After (text and tune, T. Glynn), ?1915–20; 329 My Love (Harry Cowell), 1921

331 Auntie's Skirts (Stevenson), 1921; 337 Olivia (Harry Cowell), c1921; 344 Allegro and Burden, ? 1916–21; 358 Music, when Soft Voices Die (Shelley), 1922; 363 The Song of the Silence (Harry Cowell), 1922; 364 The Dream of My Life, 1v, unacc., ?c1922; 365 Sentence (W. Bynner), ?c1922; 387 ‡Manaunaun's Birthing (Varian), 1924 [[a:387a](#)]; 400 ‡Where she Lies (E. St. Vincent Millay), 1924

414 The Fairy Fountain (Harry Cowell), ?c1925; 417 Our Sun (Varian), ?c1925; 419 Reconciliation (G.W. Russell), T, org, ?c1920–25; 420 Shelter my soul, O my love (S. Naidu), ?c1920–25; 421 The Willow Waltz, ?c1920–25; 425 Carl's Birthday [Ruggles] (?Henry Cowell), ?1926; 427 The Gift of Being (G.W. Russell), 1926; 436 Dust and Flame (J. Rantz), c1927; 455 Renewal (Dixon), 1929; 474 Milady of Dreams, ? 1920–30; 477 ‡How Old is Song? (Harry Cowell), 1931 [[g:477a](#)]; 492 ‡Sunset, Rest (C. Riegger), 2 songs, 1933

497 Proletarian Songs and a March, 1v/vv, pf/unacc., ?1930–33: 1 Canned, 2 Free Nations United!, 4 [Proletarian Song], 5 We can win together, 6 Working men unite, we must put up a fight! [for no.3 see [i:497/3](#)]; 502 Love, Creator of Creation (C.E.S. Wood), 1934; 504 Introspection (E. White), 1v, fl, pf, 1934; 507 Relativity (S. Giffin), 1934; 509 Plan ahead (C.W. Eliot), ?c1934; 538 6 Songs on Mother Goose Rhymes, 1v/vv, pf, 1937: 1 Curly Locks, 2 Polly put the Kettle on, 3 Three Wise Men, 4 Dr. Foster went to Gloucester, 5 Goosey, 6 Tommy Trot

542 ‡3 Anti-Modernist Songs, 1938: 1 A sharp where you'd expect a natural, 2 Hark! From the pit a fearsome sound, 3 Who wrote this fiendish 'Rite of Spring'?; 575 Up from the Wheelbarrow (O. Nash), 1939; 604 Mice Lament (E. Grainger), 1v, pf-str, 1940; 665 ‡The Pasture (Frost), 1944 [AP]; 694 ‡Daybreak (Blake), 1946; 695 ‡The Donkey (G.K. Chesterton), 1946

698 ‡March in Three Beats (J.W. Beattie), 1v/vv, pf, 1946; 702 Family Ruellan-Taylor, 3 solo vv, 1946; 760 Signature of Light (Hagemeyer), 1951; 762 Her smile is as sweet as a rose (? Henry Cowell), 1v, ?unacc., 1951; 783 ‡The Little Black Boy (Blake), 1952, rev. 1954; 803 The Commission (sym. Cant., C. McPhee), 4 solo vv, orch, 1954, orchd H. Bloch; 808 ‡Spring Comes Singing (Hagemeyer), 1954; 814 [St Francis' Prayer for Our Day], 4 solo vv, 1955 [AP]

820 Because the Cat (B.A. Davis), ?1951–5; 824 ‡Septet for [5] Madrigal Singers, Cl, and Kbd, 1956; 825 Crane (P. Colum), 1956; 826 I heard in the night (Colum), (1v, pf/fl/cl/va)/(S, fl), 1956; 827 Night Fliers (Colum), 1956; 858 A Tune for Jennie (Cowell), 1v, 1958; 864 Spring Pools (Frost), ?c1958; 879 High Let the Song Ascend (hymn), 1v, fl, pf, 1960; 891 Music I Heard (C. Aiken), 1961; 910 ‡Firelight and Lamp (G. Baro), 1962; 935 3 Songs (L. Hughes), 1v, fl/vn, cl, vc, 1964: I Demand, 2 Moonlight, 3 Fulfillment; 939 The Eighth-Note Jig (R. Brown), ?1960–64; 955 The Word External (?Cowell), ?1917

## Cowell, Henry: Works

### e: 5 or more instruments

328a ‡Exultation (4 vn, 2 va, 2 vc, db)/str orch, 1930 [[>i:328](#)]; 340 Carl's Birthday [Ruggles], 3 cl, hn, str qt, pf, c1920–21; 380 ‡Ensemble: Str Qnt with Thunder Sticks, 1924, ‡rev. 1956, 380b [movts 1 and 2 [a:443](#)]; 406 ‡A Composition, pf-str, ens, 1925 [movt 1 [a:440](#), movt 2 < [i:406/2a](#)]; 458 ‡Polyphonica, 12 insts/chbr orch, 1930; 491b ‡Suite for Ww Qnt, 1934 [[>movts 2, 4, 5, 6 of g:491](#)]; 505 ‡Ostinato

pianissimo, 8 perc, 1934, cond. J. Cage, New York, 7 Feb 1943; 521 Dance Forms, 3 melody insts, 2 perc, 1936

548 4 Assorted Movts, fl, ob, cl, b cl, bn, hn, pf ad lib, 1938: 1 Hoedown, 2 Taxim, 3 Tala, 4 Chorale; 565 †Pulse, perc, 1939, cond. Cage, Seattle, 19 May 1939; 639 †Action in Brass, brass qnt, 1943: 1 Dancing Brass, 2 Singing Brass, 3 Fighting Brass; 643 This is America 1943, fanfare, 4 tpt, 3 trbn, tuba, 1943; 684 †Party Pieces [Sonorous and Exquisite Corpses], ?c1945, 20 pieces by Thomson, Cowell, Cage, and Harrison; Cowell contributed to nos.3, 9, 10, 12–20 [arr. fl, cl, bn, hn, pf, by R. Hughes]

705/3b †Ballad, ww qnt, 1956 [>movt 3 of g:705]; 709 †Tall Tale, brass sextet, 1947; 717 †Tune Takes a Trip, cl choir/qnt, 1948; 729 Grinnell Fanfare, brass, org, 1948; 772 4 Trumpets for Alan [Hovhaness], 4 tpt, muted pf, 1952; 837 Taxim, Round and F[uguing] T[une], inst ens, 1957, fuguing tune inc.; 851 †Rondo (for Brass), 3 tpt, 2 hn, 2 trbn, 1958; 923 †26 Simultaneous Mosaics, cl, vn, vc, pf, perc, 1963

Cowell, Henry: Works

### f: 3–4 instruments

24 Pf Quartette, 3vn, pf, ?1912; 160 Scenario, 2vn, vc, pf, 1915; 162 Quartett, str qt, 1915; 166 Minuetto, str qt, 1915; 197 †Str Qt [no.1] (Quartett Pedantic), 1916; 223 †Quartet Romantic, 2 fl, vn, va, 1917; 283 †Quartet Euphometric, str qt, 1919; 332 Movt, str qt, 1921; 383 †4 Combinations for 3 Insts, vn, vc, pf, 1924 [movt 2 < movt 1 of g:397]; 408 †7 Paragraphs, vn, va/vn, vc, 1925; 438 4 Little Solos for Str Qt, 1928; 450 †Movt for Str Qt (Str Qt no.2), 1928 [a:887]

518 †Mosaic Qt (Str Qt no.3), 1935 [a:887]; 522 †Str Qt no.4 'United Qt', 1936; 524 †Vocalise, 1v, fl, pf, 1936; 547 †Toccanta, S, fl, vc, pf, 1940, arr. as Music Lovers' Set of Five, fl, vn, vc, pf, 547b, 1940, lost [<a:547a]; 566 Return, 3/4 perc, 1939, cond. Cage, Seattle, 19 May 1939; 595a 58 for Percy, 3 hmnm, 1940 [>a:595]; 628 †60 for 3 Sax, 1942; 650 R[uellan]-T[aylor] 'Family Suite', s rec, s/a rec, t rec, 1943; 662 Sonata, Bar, vn, pf, 1944 [AP]; 664 Hymn and Fuguing Tune no.4, (s rec, a rec, b rec)/ww/str, 1944 [AP]

668 Sonata, Bar, vn, pf, 1944; 713 †Hymn, Chorale, and Fuguing Tune no.8, str qt, 1947 [a:788]; 737 †Sailor's Hornpipe: the Sax-Happy Qt, 4 sax, 1949; 741 Christmas for Sidney 1949, s rec, a rec, t rec, kbd, 1944 [AP]; 779 †Set of Five, vn, pf, perc, 1952; 786 †For 50, s rec, a rec, t rec, 1953, pubd as no.2 of 3 Pieces for 3 Rec; 789 Song for Claire, 3 rec, kbd, 1953; 800 †, 'Duet for 3 Rec' Sonata, soprano/s rec, s rec, a rec, 1954 [AP]; 802 †Qt for fl, ob, vc, hpd, 1954, †arr. fl, ob, vc, hp, 802a, 1962

806 †Pelog, 2 s rec, a rec, 1954 [AP], pubd as no.1 of 3 Pieces for 3 Rec; 809 †Jig, s rec, s/a rec, a rec, 1955 [AP], pubd as no.3 of 3 Pieces for 3 Rec; 832 †Str Qt no.5, 1956; 843 Wedding Anniversary Music, a rec/vn, vn/cl/ hn, vc/bn/hn, 1957 [AP]; 850 †Hymn and Fuguing Tune no.12, 3 hn, 1958; 890 Sax Qt, 1961; 898 Family Rondo, 3 kotos, 1961; 901 Love on June 2, 1962, fl, vn, pf, 1962 [AP]; 903 †Trio for fl, vn, hp, 1962; 941 †Trio in 9 Short Movts, vn, vc, pf, 1965; 960 Paragraph, fl, tuba, va, ?1924/5 [ded. Ruggles]

Cowell, Henry: Works

### g: 2 instruments

71 [A Prince who was Apart]: 1 March, lost, 2 Wedding Music, vn, pf, 1913 [no.2 = no.12 of j:70]; 74 Rondo, vn, pf, 1913; 104/1 Vn Stucke, vn, pf, 1914 [= no.1 of i:104]; 150 Minuetto, vn, pf, c1914; 153 Vn Piece no.1, vn, pf, ?c1914; 158 Sonata, vc, pf, 1915 [MS has Sonate]; 180 Vn Piece no.2: Phantasmagoria, vn, pf, 1915; 199 Air, vn, pf, 1916; 263 Vn Song (Love Song), vn, pf, 1918–19; 264 Va Song, va,

pf, 1918–19; 304 Mazurka, e, vn, pf, 1920; 320 Reminiscence, vn, pf, c1920; 352 Gavotte, vn, pf, 1922

357 Minuetto, vn, pf, 1922; 368 Chiaroscuro, vn, pf, 1923; 392 Paragraph for Leo, vn, pf, 1924; 393 Passage, vn, pf, 1924; 397 ‡Suite, vn, pf, 1924 [movt 1>movt 2 of f:831, movt 4>g:393; 398 Trugbild (Phantasmagoria), vn, pf, 1924; 406/2 Duett to St. Cecilia, vn, pf-str, ?1925/6; 407 Fiddel Piece, vn, pf, 1925; 432 A Remembrance, vn, pf, ?1926; 477a How Old is Song?, vn, pf, 1942 [>d:477]; 491 ‡6 Casual Developments, cl, pf, 1933 [<j:491a, movts 2, 4, 5, and 6 <e:491b]; 517 7 Associated Movts, vn, pf, 1935

529 A Bit of a Suite, vn, va, 1937; 532 ‡3 Ostinati with Chorales, ob, pf, 1937; 552 [4 Pieces for Pereira], vn, pf, ?c1938, no.4 inc.; 568 ‡Triad, tpt, pf, 1939; 597a Ancient Desert Drone, 2 hmn, 1940 [>a:597]; 611 ‡Two-Bits, fl, pf, 1941; 649 Carol 1943, 2 rec, 1943 [AP]; 653 Stonecrop, 2 tr insts, 1943; 674 Hymn [of] Hymn and Fuguing Sonata or Suite, vn, pf, 1945 [AP; = movt 1 of g:705]; 676 For Sidney, 2 rec, 1945 [AP]

700 ‡Tom Binkley's Tune, euphonium, pf, 1946; 701 Family Cowell Duet, a rec, b rec, 1946 [AP]; 705 ‡Vn Sonata, 1945–6 [movt 1 = g:674, movt 3 <a:705/3a, e:705/3b]; 710 ‡Hymn and Fuguing Tune no.7, va, pf, 1947; 714 122,547th Two Part Invention, s rec, a rec, 1947 [AP]; 730 Set of Two, vn, pf-str, 1948; 736 ‡4 Declamations with Return, vc, pf, 1949; 756 Duet for Recorders, 1950 [AP]; 758 ‡Hymn and Fuguing Tune no.9, vc, pf, 1950 [hymn a:787]

763 Scherzo, s rec, a rec, 1951 [AP]; 766 Duet for Sidney with Love from Henry, vn, vc, 1951 [AP]; 773 Two Part Invention, s rec, a rec, 1952 [AP]; 777 11th Anniversary, s rec, s/a rec, 1952 [AP]; 784 A Set of Four, s rec, a rec, 1952; 791 Duet, s rec, a rec, 1953 [AP]; 793 Merry Christmas to Sidney, 2 rec, 1953 [AP]; 801/6 In Memory of Nehru, (sitar/vī'nā/vn/1v), (rambura/sanoi/pipes/hmn), 1964, no.6 of [6] Memorial Pieces [see also a:801/1]; 804 Invention, a rec, kbd, 1954 [AP]

811 Beethoven Birds, 2 rec/pf, 1955 [AP]; 812 Set of Two, vn, hpd, 1955; 815 [Invention], 2 fl/2 rec, 1955 [AP]; 831 Two Part Invention, s rec, a rec, 1956 [AP]; 834 15th Anniversary, 2 tr insts, 1956 [AP]; 835 Sidney Xmas '56, vn, pf, 1956 [AP; = g:862]; 840 Love to Sidney, s rec, a rec, 1957 [AP]; 844 Christmas 1957, s rec, a rec, 1957 [AP]; 845 ‡Homage to Iran, vn, pf, 1957; 854 Birthday Piece, 2 tr insts, 1958 [AP]

855 [Duet], 2 tr insts, 1958 [AP]; 857 Introduction and Allegro, va, hpd/pf, 1958; 859 Duet, 2 s insts, 1958 [AP]; 862 Love to Sidney, Christmas 1958, s inst, pf, 1958 [AP; = g:835]; 866 Duet, 2 vn, 1959 [AP]; 870 Duet, 2 tr insts, 1959 [AP]; 872 Sidney's Christmas Stretto, 2 tr insts, 1959 [AP]; 875 ‡Hymn and Fuguing Tune no.13, trbn, pf, 1960; 876 Stretto, 2 tr insts, 1960 [AP]; 880 Love to Sidney, 2 tr insts, 1960 [AP]

883 Love for Sidney, s rec, a rec, 1960 [AP]; 893 Duet: Hymn and Fuguing Tune no.15-A, 2 insts, 1961 [AP]; 896 Duet, 2 tr insts, 1961 [AP]; 897 ‡Air and Scherzo, a sax, pf, 1961 [<b:897a]; 899 ‡Triple Rondo, fl, hp, 1961; 906 Love Christmas 1962, 2 tr insts, 1962 [AP]; 907 Duet, 2 insts, 1962 [AP]; 914 Sixty with Love, vn, vc, 1963 [AP]; 915 Hymn and Fuguing Tune no.15-B, vn, vc, 1963; 918 August Duet, 2 vn, 1963 [AP]

921 ‡Hymn and Fuguing Tune no.16, vn, pf, 1963 [<a:921a]; 924 Christmas 1963, 2 vn, 1963 [AP]; 928 ‡Hymn and Fuguing Tune no.18, s sax, cb sax, 1964; 933 Duet, 2 a rec/2 vn/2 fl/2 ob, 1964 [AP]; 936 For Sidney with Love, s rec, a rec, 1964 [AP]; 937 Stretto for Claflins, 2 insts, 1964; 944 Duet for Sidney, s rec, a rec, 1965 [AP]; 948 Sidney's Tune, July 1965, s rec, a rec, 1965 [AP]; 950 Duet for Our Anniversary, vn, va/vc, 1965 [AP]; 952 A Melodie for Charlie, love from Henry, vn, vc, 1965; 962 For Vn, vn, pf, ?1924–6; 968 A Cowell Cleistogamy, vn, vc;

assembled 1979 by Sidney Robertson Cowell from 12 APs†

Cowell, Henry: Works

### **h: solo instrumental**

280 For Unacc. Vc, 1919; 418 [Presto], vn, c1925; 621 Love to Sidney from Henry, melody, 1941 [AP]; 626 Birthday 1942 by Henry for Sidney with Love, melody, 1942 [AP]; 699 ‡The Universal Fl, shakuhachi, 1946; 798 Hymn and Fuguing Tune no.10, carillon, ?1952–3, fuguing tune not composed [not =b:813]; 849 Henry's Hornpipe, tr inst, 1958; 852 Andrée's Birthday, tr inst, 1958; 853 Lullaby for Philio, tr inst, 1958; 856 Wedding Rondo, cl, 1958

868 ‡Iridescent Rondo in Old Modes, accordion, 1959; 871 [Birthday Greeting to Dr Alvin S. Johnson], melody, 1959; 877 ‡Perpetual Rhythm, accordion, 1960, orig. version, 1949, lost; 884 Merry Christmas for Blanche [Walton], tr inst, 1960; 895 Birthday Melody for Blanche [Walton], tr inst, 1960; 911 Rondo 1962, tr, inst, 1962; 913 To my Valentine, 1963 [AP]; 922 ‡Gravely and Vigorously, in memory of President John F. Kennedy, vc, 1963 [= Hymn and Fuguing Tune no.17]; 927 Solo for Alto Rec, 1964 [AP]; 931 The Birthday Child, a Day Late, a rec, 1964; 934 Solo for Alto Rec, a rec, t rec ad lib, 1964 [AP]; 967 Tune for Alexa Hershaw, melody, 1959†

Cowell, Henry: Works

### **i: keyboard**

pf solo unless otherwise stated

5 Waltz, c1910; 9 The Wierd Night, c1910–11; 10 The Night Sound: a Sonata, 1910–11; 15 Rippling Waters, Waltz, c1911; 22 Ghoul's Gallop, ?1912; 27 Op.1 for Pf, 1912: 1 School March, 2 Tarantelle, 3 Lullaby, 4 Flashes of Hell Fire: a Dance of Devils, 5 The Cloudlet, 6 The Frisk, 7 Imaginings, 8 The Last Match, 9 The Lotus, 10 Scherzo, 11 Etude, 12 Sonatine, all lost except nos.2 and 4; 29 Nocturne, 1913; 30 Freak de concert, 1913 [= no.13 of j:70]; 31 Polish Dance, 1913

32 Prelude no.2, 1913 [= no.1 of j:70]; 33 Prelude [no.1] after the Style of Bach, 1913 [= no.2 of j:70]; 34 Valse lente, 1913 [= no.3 of j:70]; 35 Bersuse, 1913 [= no.6 of j:70]; 36 Fairys Dance no.3 in a Popular Style, 1913 [= no.7 of j:70]; 37 Invention quasi Bach, a tre voce, 1913 [= no.8 of j:70]; 38 Brownie's Dance, 1913 [= no.10 of j:70]; 40 Savage Suite, 1913: 1 Savage Dance, 2 Savage Music, 3 War Dance, 4 Sad Fragment, 5 Melodie, 6 Fire Dance, 7 Funeral March of Natives, 8 Joy Dance, inc., 9 A Savage Rhythm, 10 A War, inc. [no.8 = no.16 of j:70]

41 A Fragment, 1913; 42 Etude-cadenza, 1913; 43 Lullaby, 1913; 44 Hunting Song, 1913; 45 The Awakening, 1913; 46 Message from Mars, 1913; 47 Quasi Mozart, 1913; 48 Largo, 1913; 51 Etude, d, 1913; 54 Wrinkle Rag, 1913 [= no.4 of j:70]; 55 Love Dance (Valse), 1913 [= no.14 of j:70]; 56 3 Sonatas, 1913: 1 Sonata, A, ?inc., 2 Sonate, E♭; 3 Sonate, B; 57 Romance, 1913 [= no.11 of j:70]; 58 Dirge, 1913

59 Adventures in Harmony (A Novelette), 1913; 60 Sounds from the Conservatory, 2 pf, 1913; 61 Melodie, 1913; 63 Album Leaflet, 1913; 64 Hash, 1913; 65 Mist Music no.1, 1913 [= no.17 of j:70]; 66 Mist Music no.2, 1913; 73 The Anaemic Rag (A Burlesque), 1913 [= no.9 of j:70]; 75 Etude [no.2], C, 1913; 76 Valse, 1913; 78a The Cauldron, ?1913–18 [arr. from lost pf piece]; 81 Sprites' Dance, 1913 [= Wind Spirits' Dance, no.15 of j:70]

82 [Christmas-Thoughts Pieces], 1913: 1 Etude-chimes, 2 Xmas Thoughts for Baby, 3 Reindeer Dance, 4 Xmas Bells, 5 Xmas Stocking Dance, 6 Watching for Santa, 7 The Tin Soldier, 8 The Xmas Tree, 9 Valse, 10 Tarantelle, 11 March, 12 For Phyllis, 1913, nos.9–12 lost; 83 Sonate progressive, 1913: 1 Classic, 2 Romantic, 3 Modern, 4 Humoreske (Bogie); 84 Orchestra Stucke, 1913 [?>lost orch

work]; 86 Descriptive Piece, 1913; 87 The Battle Sonata, 1913; 91 [Andante], A♭, ?c1913

94 Theme [with 3 variations], 1914; 97 In the Tropics, 1914; 98 Sea Picture, 1913 [= no.5 of j:70]; 99 Etude no.3, 1914; 102 Piece, 1914; 104 [Musical Letters to Mrs. Veblen], 1914: 2 Dance, 3 Maid and Hero, 4 Theme, 5 Tango, 6 †Anger Dance (Mad Dance), 7 Modern Stucke, lost, 12 (Etude) Classic, 13 Etude no.4 (The Winds), 14 Themelet, 15 Valse, 16 Snake Piece [for no.1, see g:104/1, for nos.8–11, see d:104/8–11]

105 Vio doloroso, 1914; 108 Imitations in Style of Various Composers: Chopin, Brahms, Schumann, Grieg, 4 pieces, 1914; 109 Popular Melodie, 1914; 114 Sonate [Movt], F, 1914; 115 Sonate [Movt], f, 1914; 119 Sonate [Movt], c♭, 1914; 120 Resumé in 10 Movts, 1914: 1 Savage [Music], 2 Choral [Music], 3 Contrapuntal [Music], 4 Classic Sonate, 5 Folk Music, lost, 6 Romantic, 7 Operatic, 8 Oriental, 9 Modern, 10 Futurist; 139 Skylight, 1914

213 [Dynamic Motion and encores]: 1 †Dynamic Motion, 1916, 2 †What's This?, 1st encore, 1917 [<a:213/2a], 3 †Amiable Conversation, 2nd encore, 1917, 4 †Advertisement, 3rd encore, 1917, 5 †Antinomy, 4th encore, 1917, 6 †Time Table, 5th encore, 1917; 214 The Rogues' Gallery: Portraits, 1916, 8 pieces, all lost except no.6 Mrs. Bartlett; 217 Letter [to J.O. Varian], ?1915–16; 219/1 †The Tides of Manaunaun, ?1917 [= no.1 of j:219, no.1 of i:354; b:605]

224 6th Etude (A Tragedy), 1917; 225 Sonate, d, 1917, movt 4 inc.; 227 Prelude and Canon, 1917; 229 Olive, 1917; 234 Antique Dance, 1917; 239 Development, ?c1916–17; 240 Prelude, ?c1916–17; 241 [quasi 'chorale'], ?c1916–17; 243 Telegram, ?c1916–17; 262 Child's Song, 1918–19; 269 [Waltz], ?1918–19; 273 Sonate, c, 1919

279 Prelude interrhythmique, 1919; 281 Sonate Movt, B, 1919; 292 [Expressivo], c1919; 294 Mrs. Barrett, ?1917–19; 295 †One Moment, Please, ?1917–19; 298 Prelude spécifique, 1920; 300 Fugue, A, 1920

302 Fugue, c, 1920; 303 Double Fugue, c, 1920; 305 †Vestiges, 1920 [<a:305a]; 307 †Fabric, 1920; 308 The New Born, 1920; 310 Prelude diplomatique, 1920; 312 For Xmas '20 An Idiosyncrasy: for Xmas 1920, 1920; 315 Episode, b♭, 1920; 323 †Episode [no.2], d, 1921; 324 †Episode [no.3], g♭, 1921; 326 Singing Waters, 1921; 327 Romance, E♭, 1921; 328 †Exultation, 1921 [<e:328a, b:605]; 335 Xmas 1921, 1921

336 Tom's Waltz, for Tom Moss to Play, 1921; 342 March, c1920–21; 350 Dance Obsequious, 1922; 353 [Ings]: 1 †Floating, ?1922, 2 †Frisking, ?1922, 3 †Fleeting, 1917, 4 †Scooting, 1917, 5 †Wafting [no.1], 1917, 6 †Seething, 1917, 7 †Whisking, 1917, 8 †Sneaking, 1917, 9 †Swaying, 1924, 10 Sifting, 1917, lost, 11 Wafting no.2, 1917, 12 Landscape no.3; Trickleing, 1917, 13 Whirling, ?1930, lost, 14 Rocking, 1955 [nos. 1–6 orig. pubd as series, Six Ings, repr. with nos.7–9 as Nine Ings]

354 †3 Irish Legends: 1 The Tides of Manaunaun, ?1917, 2 The Hero Sun, 1922, 3 The Voice of Lir, 1920 [no. 1 = i:219/1, b:605]; 355 †It isn't It, 1922, pubd as Scherzo; 361 Scherzo, 1922; 362 Seven and One Fourth Pounds, 1922; 367 †The Sword of Oblivion, pf-str, c1920–22; 369 †The Vision of Oma, 1923; 370 †The Aeolian Harp, pf-str, c1923; 371 Love Song, ?c1923; 377 A Rudhyar, 1924; 378 Xmas Greetings for Olive, 1924

381 †Exuberance, 1924; 382 †The Fire of the Cauldron, 1924; 384 †The Harp of Life, 1924 [b:605]; 388 March of the Feet of the Eldana, 1924; 389 2 Movts for Pf, 1924: 1 †Piece for Pf with Strings, 2 Allegro maestoso–Largo–Con moto, inc.; 390 Paragraph, 1924; 395 †The Snows of Fuji-Yama, 1924; 399 †The Trumpet of Angus Og (The Spirit of Youth), 1918–24; 401 Chromatic Inst Fugue, ?1924; 403

‡March of the Fomer, ?c1924

405 ‡The Banshee, pf-str, 1925 [b:452]; 406/2a ‡Duett to St. Cecilia, pf-str, 1925 [ >movt 2 of e:406]; 409 ‡Prelude for Org, 1925; 412 The Battle of Midyar, ?c1925; 415 ‡Irish Jig, ?c1925 [ <a:415a]; 422 [?F.L.] D. on Birthday, ?c1920–25; 426 ‡Domnu, the Mother of Waters, 1926; 429 ‡Maestoso [Marked Passages], 1926 [a:443]; 433 ‡The Sleep Music of the Dagna, pf-str, 1926; 435 ‡How Come?, 1927  
442 When the Wind Chases You, 1928; 446 [10 children's pieces for piano], 1928: 1 ‡The Nimble Squirrel, 2 ‡An Irish Jig, 3 ‡The Spanish Fiesta, 4 ‡In Colonial Days, 5 ‡The Hand Organ Man, titles of nos.6–10 unknown, nos.1–5 pubd as by Henry Dixon; 447 ‡The Fairy Bells, pf-str, by 1928 [b:452]; 448 The Leprechaun, pf-str, 1928 [b:452]; 449 ‡I Wish I had an Ice Cream Cone, 1928; 451 ‡2 Woofs, 1928; 453 ‡The Fairy Answer, pf-str, 1929; 454 ‡Euphoria, 1929; 456 Next to Last, ?pf, ?1919–29

462 ‡Sinister Resonance, 1930; 463 ‡Dve piesy [2 pieces]: 1 V ritme 'rilya', irlandskĭ, tanets, 1928 [Lilt of the reel], 2 Tigr [Tiger], 1930 [no.1 <a:463/ 1a and b, no.4 of b:605; no.2 >inc. pf piece]; 469 March of Invincibility, 1930; 470 ‡Whirling Dervish, 1930; 473 ‡For a Child, ?1920–30; 479 [Gig], 1931; 484b 2 Appositions, 1932 [ >a:484]; 487 Rhythm Study, 1932; 489 Expressivo, ? 1928–32; 496 On the 8th Birthday of the Princess (Magic Music): a Measure for Each Year, ?1930–33  
497/3 Move Forward!, no.3 of Proletarian Songs and a March, d:497, ?1930–33, inc.; 514 ‡The Harper Minstrel Sings, 1935; 515 ‡The Irishman Dances, 1935; 530 Back Country Set: Reel, Jig, Hornpipe, 1937; 543b ‡Celtic Set (1941) [ >a:543]; 543c ‡Celtic Set, 2pf (1941) [ >a:543]; 549 ‡Set of 2 Movts, 1938: 1 Deep Color, 2 High Color, 1938; 550 Wedding March, 1938 [arr. band, 550a, lost]; 557 ‡Rhythmicana, 1938; 560 [Jig], ?pf, ?c1938; 564 ‡Amerind Suite, 1939: 1 The Power of the Snake, 2 The Lover Plays his Flute, 3 Deer Dance

607 Christmas Duet (Noel), pf 4 hands, 1940; 613 Granny O'Toole's Hornpipe, 1941; 614 ‡Homesick Lilt, 1941; 618 Wedding Hymn [pf], 1941 [AP]; 619 Wedding Tune [pf], 1941 [AP]; 631 ‡Square Dance Tune, 1942; 635 ‡Processional, org, 1942; 646 2nd Anniversary, 1943 [AP]; 651 ‡Hymn and Fuguing Piece, 1943 [ <a:651a]; 658 ‡Mountain Music, 1944; 660a ‡Hymn and Fuguing Tune no.3, c1948 [AP; >a:660]; 667 ‡Kansas Fiddler, 1944: 1 Fiddle Air, 2 Fiddle Jig, 3 Fiddle Hornpipe, 4 Fiddle Reel; 670 ‡Elegie for Hanya Holm, ?1941–4

678 For Sidney Christmas 1945, 1945 [AP]; 683 Lookit! I'm a Cowboy, ?c1945; 685 Playing Tag is Keen, ?c1945; 686 [bagatelle], ?1940–45; 696 Hymn and Fuguing Tune no.6, kbd, 1946 [AP; fuguing tune a:697, part <i:711]; 703 Irish Epic Set, pf-str, 1946; 711 6th Two Part Invention for Sidney, 1947 [AP; part >i:696]; 718 Invention for Sidney, ?kbd, 1948 [AP]; 720 ‡All Dressed Up, 1948; 724 7th Two-part Invention, 1948 [AP]; 725 ‡The Good Old Days, 1948

726 Two Part Invention, 1948 [AP]; 735 Two Part Invention, kbd/2 rec, 1949 [AP]; 738 ‡Pa Jigs them all Down (Perpetual Jig), 1949; 739 ‡Pegleg Dance, 1949; 740 Two Part Invention, 1949 [AP]; 749 Two Part Invention, kbd, 1950 [AP]; 751 Two Part Invention, kbd, 1950 [AP]; 752 Two Part Invention with [pedal point on] G, 1950 [AP]; 754 ‡Two Part Invention in 3 Parts, 1950 [AP]; 755 Improvisation, 1950; 764 10th Anniversary, 1951 [AP]; 780 Invention, 1952 [AP]; 799 ‡Toccatina, 1954

801/2 Chorale to the Memory of Marie K. Thatcher, org, 1954, no.2 of [6] Memorial Pieces [see also a:801/1]; 801/4 Used in Org Piece for Allen McHose's Mother-in-law, org, 1961, no.4 of [6] Memorial Pieces [see also a:801/1]; 817 Ground and Fuguing Tune, org, 1955; 822 ‡Bounce Dance, 1956, 828 ‡Sway Dance, 1956; 841 Wedding Music (Rugg), 1957; 847 Wedding Piece for Krissi and Davy, 1957; 860 Jim's B'day, 1958; 886 ‡Set of Four, pf/hpd, 1960; 889 Perpetual Motion, 1961 [AP]; 900 ‡Hymn and Fuguing Tune no.14, org, 1962; 905 September 27, 1962,

1962 [AP]; 920 The Twenty-Second, pf/(vn, vc), 1963 [AP]; 949 Tune for Avery, July 27, 1965, pf/(vn, vc), 1965; 953 Polyphonicas nos.1 and 2, 1916; 956 Clusteriana no.1, ?1916–17

Cowell, Henry: Works

### j: music for dance and drama

- 70 Music for Creation Dawn (incid music, T. Kanno), 27 pieces, pf, 1913: nos.1–17 composed separately [see i:32, 33, 34, 54, 98, 35, 36, 37, 73, 38, 57, g:71/2, i:30, 55, 81, 40/8, 65], 18 Sunset Music, 19 Fairy's Dance [no.2], 20 Thy lily bells, 21 Extacy, 22 Sad Music, 23 Music for Saavashi, 24 Dance Music for Sagano, 25 Sleepy Music, 26 Extra Music: Melodie, 27 Moonlight Music [the finale]; Cowell, Carmel, CA, 16 Aug 1913
- 184 Red Silence (incid music, Jap. drama, F.L. Giffin), 10 pieces, spkr, fl, vn, vc, pf, 1915, no.7 inc., no.8 lost; San Francisco, 20 Jan 1916
- 219 The Building of Bamba (Irish mythological op, 14 scenes, Varian), solo vv, mixed chorus, pf, 1917, inc., Halcyon, CA, 18 Aug 1917; rev. 1930, 219a, lost, cond. Cowell, Halcyon, 7 Aug 1930 [scene 1 = i:219/1, no.1 of i:354 b:605]
- 423 Atlantis (ballet, 9 movts), S, A, Bar, pf, orch, ?1926–31; cond. M. Tilson Thomas, San Francisco, 1996
- 457 Men and Machines (dance music, E. Findlay), pf, 1930; Brooklyn, NY, 27 Feb 1930
- 476 Steel and Stone (dance music, C. Weidman), ?pf, 1931, lost, New York, 4 Feb 1931; arr. as Dance of Work, 10 insts, 476a, cond. A. Weiss, New York, 5 Jan 1932
- 482 ‡Dance of Sport (dance music, Weidman), orig. entitled Competitive Sport, pf, also arr. fl, ob, cl, bn, str, 482a, 1931; New York, 5 Jan 1932
- 483 Heroic Dance (dance music), 10 insts, ?1931 [ded. M. Graham]; ‡arr. pf, 483a, ?1931 pubd as Danza Heroica
- 491a Six Casual Developments (dance music, Graham), chbr orch, 1934, lost; cond. L. Horst, New York, 25 Feb 1934 [>g:491]
- 495 Three Dances of Activity (dance music, S. Delza), fl, pf, perc, 1933, lost: 1 Labor, 2 Play, 3 Organization; New York, 10 Dec 1933
- 500 The Trojan Women (dance music, R. Radir), chbr orch, 1934
- 513 Fanati (incid music, prol., 5 scenes, R.E. Welles), vv, pf, perc, 1935, lost; Palo Alto, CA, 7 June 1935
- 516 Salutation (dance music, H. Holm), fl, pf, perc, 1935, lost; Millbrook, NY, 28 Feb 1936
- 534 Sarabande (dance music, Graham), ob, cl, perc, 1937, lost; cond. Horst, Bennington, VT, 30 July 1937
- 537 Deep Song (dance music, Graham), ww, perc, 1937, lost; cond. Horst, New York, 19 Dec 1937
- 539 Ritual of Wonder (dance music, M. Van Tuyl), pf, perc, 1937; Oakland, CA, May 1938
- 563 ‡Les mariés de la Tour Eiffel (incid music, J. Cocteau), pf, perc, 1939: 1 Hilarious Curtain-Opener, 2 Ritournelle, 3 Two Ritournelles, 4 The Train Finale; Seattle, 24 March 1939, pf, dir. J. Cage
- 596 Fanfare [Chaconne] (dance music, Van Tuyl), theme with 7 variations, 1940, 7th variation lost; Oakland, CA, 27 July 1940
- 606 King Lear (incid music, W. Shakespeare), male chorus, pf, orch, 1940; dir. E. Piscator, New York, 14 Dec 1940

609	‡Trickster (Coyote) (dance music, E. Hawkins), ww, perc, 1941; New York, 20 April 1941
622	Hanya Holm Music (dance music, Holm), pf, 1941, inc., New York, 17 March 1941
624	Woman in War (dance music, S. Chen), pf, 1942, lost; New York, 23 April 1942
627	Mr. Flagmaker (film score, M.E. Bute), SAATB, wind, ?pf, str, 1942
630	Banners: a Choreographic Chorale (dance music, 2 scenes, W. Whitman), S, chorus, chbr ens, 1942
644	Chinese Partisan Fighter (dance music, Chen), pf, 1943, lost; Redlands, CA, 27 Aug 1943
654	Fabric Ending (Finale) (dance music, Chen), pf, ?1943
666	Derwent and the Shining Sword (incid music, radio play, Bute), 1944
680	Hamlet (incid music, Shakespeare), male vv, inst ens, 1945
721	‡Diedre of the Sorrows (dance music, G. Lippincott), pf, 1948
734	Madman's Wisp (dance music, Lippincott), pf, 1949
743	O'Higgins of Chile (op, 3, Harald), 1949, not orchd
753	A Full Moon in March (dance music, Lippincott, W.B. Yeats), male v/hn/vc/trbn, pf, 1950; Fargo, ND, 1 Dec 1950
761	Clown (dance music, Hawkins), pf, 1951
768	The Morning of the Feast (incid music, M. Connelly), solo vv, inst ens, 1952
805	Changing Woman (dance music, J. Erdman), pf, drums, hmn, 1954; San Francisco, 18 Dec 1954
836	Music for Ploesti (film score), ?1955–6, inc.
885	Here by the Water's Edge (film score, C. Pratt, L. Hurwitz), cl, bn, tuba, str, 1960, inc.

Cowell, Henry: Works

#### k: arrangements

525	‡C. Ives: Calcium Light Night, 6 wind, 2 drums, 2 pf, arr. and ed., 1936
572	J.S. Bach: Christ lag in Todesbandenbwv278, arr. band, 1939

#### folksong arrangements

612	‡The Lost Jimmie Whalen (American trad.), 4vv, 1941
623	La Valenciana (Iberian trad.), S, A, mixed chorus, fl, bn, 2 gui, castanets, tap dancer, 1942
633	Ballynure Ballad (Irish trad.), chorus, bagpipe, 1942
671	‡United Nations: Songs of the People (various trad.), vv, pf, 1945
672	‡The Irish Girl (Irish trad.), SATB, pf, 1945
742	‡Lilting Fancy (Nickelty, Nockelty) (Irish trad.), SATB, 1949
782	The Golden Harp (spiritual), 4-pt boys' chorus, 1952

794	‡Garden Hymn for Easter, SATB, 1953
795	‡Granny does your dog bite?, SATB, 1953

Principal publishers: Associated, Boosey & Hawkes, C. Fischer, Peer-Southern, Peters, Presser, G. Schirmer

Cowell, Henry

## WRITINGS

(selective list)

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'Our Inadequate Notation', *MM*, iv/3 (1926–7), 29–33

'The Impasse of Modern Music: Searching for New Avenues of Beauty', *Century*, cxiv (1927), 671–7

'New Terms for New Music', *MM*, v/4 (1927–8), 21–7

'Four Little-Known Composers [Chávez, Ives, Slonimsky, Weiss]', *Aesthete*, i/3 (1928), 1, 19–20

'The Joys of Noise', *New Republic* (31 July 1929)

'Conservative Music in Radical Russia', *New Republic*, no.59 (1929), 339–41

*New Musical Resources* (New York, 1930/R)

'Music of and for the Records', *MM*, viii/3 (1931), 32–4

'Towards Neo-Primitivism', *MM*, x/3 (1932–3), 149–53

ed.: *American Composers on American Music* (Stanford, CA, 1933/R)

'"Useful" Music', *New Masses*, xvii/5 (1935), 26–7

'Relating Music and Concert Dance', *Dance Observer*, iv/1 (1937), 1 only, 7–9

'Drums Along the Pacific', *MM*, xviii/1 (1940–41), 46–9

**with S.R. Cowell:** 'Our Country Music', *MM*, xx/4 (1942–3), 243–7

'Shaping Music for Total War', *MM*, xxii/4 (1945), 223–6

'New Horizons in Music', *New Horizons in Creative Thinking: a Survey and Forecast*, ed. R.M. MacIver (New York, 1954), 87–93

**with S.R. Cowell:** *Charles Ives and his Music* (New York, 1955, rev. 3/1983)

'Composing with Tape', *Hi-Fi Music at Home*, ii/6 (1956), 23 only, 57–9

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Cowell, Henry

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# Cowen, Sir Frederic Hymen [Hymen Frederick]

(b Kingston, Jamaica, 29 Jan 1852; d London, 6 Oct 1935). English pianist, conductor and composer. He was brought to England in 1856. As a child he showed extraordinary precocity; he published a waltz at the age of six and two years later wrote an operetta, *Garibaldi*, to a libretto by his cousin Rosalind. The same year he began to study harmony with Goss and the piano with Benedict. As a young musician Cowen enjoyed the advantages of his father's position as both private secretary to the Earl of Dudley and treasurer to the Italian Opera at Her Majesty's Theatre. He gave his first piano recital in the concert room of Her Majesty's in December 1863, and at Dudley House in June 1864 he performed Mendelssohn's Concerto in D minor in a concert that also featured Joachim and Santley. The following year at Dudley House he appeared with Joachim and Pezze in his own Piano Trio in A.

In 1865 Cowen won the Mendelssohn Scholarship, but his parents would not give up their control of him (as demanded by the Scholarship Committee) and instead he studied independently in Leipzig, where he worked with Hauptmann, Moscheles, Plaidy, E.F. Richter and Reinecke. His String Quartet in C minor was performed at the Conservatorium in January 1866. After a brief period in England, during the Austro-Prussian war, he returned to Germany, this time to Berlin. In October 1867 he entered the Stern Conservatory, where he studied composition with Kiel and Taubert and the piano with Tausig and gained valuable experience as a conductor. During this period he met Liszt in Weimar, and Brahms, Hanslick and Hans Richter in Vienna. Returning to London in 1868, he took piano lessons with Charles Hallé and embarked on a career as a virtuoso, appearing at the Philharmonic Society and the Crystal Palace.

Cowen first established his reputation as a composer with a concert at St James's Hall on 9 December 1869 paid for by his father. The programme featured his First Symphony and Piano Concerto in A minor, works that elicited unanimous adulation from the press. His interest in opera led to employment as an accompanist for Mapleson's concert party which toured Britain and Ireland; he also wrote incidental music to *The Maid of Orleans* (1871), a 'comedieta' *One Too Many* (1874) and, for Carl Rosa, *Pauline* (1876). Choral commissions resulted in a cantata, *The Corsair* (1876), for Birmingham and *The Deluge* (1878) for Brighton.

During the 1870s he did much travelling, visiting Germany, Italy and the USA, and toured Scandinavia with the singer Trebelli on three occasions. These tours inspired his Third Symphony (the 'Scandinavian'), which was given at St James's Hall at a series of four concerts conducted by the composer in the winter of 1880. The work, colourfully orchestrated (with off-stage horns), well constructed and thematically distinctive, was an immediate success, brought Cowen's name to prominence and received performances in Budapest, Vienna, Prague, Paris, Cologne, Stuttgart and Aix-la-Chapelle as well as in Britain and America. Hailed by *The Times* as 'the most important English symphony for many years', it played an important role in the establishment of a British symphonic tradition at the end of the 19th century.

Although he was on the staff of the National Training School for a short time as conductor of the orchestra class (1879–81), it was as a conductor that Cowen found his professional niche. He succeeded Sullivan as conductor of the Promenade Concerts in 1880 and soon began to conduct by invitation the Philharmonic Society, who then appointed him permanently in 1888. That year he went to Australia for six months at the invitation of the Victoria Government to direct the music for the Melbourne Centennial Exhibition, for which he was paid the handsome fee of £5000. On his return to London he took up his duties with the Philharmonic and worked with artists such as Borwick, Joachim, Janotha, Nordica, Pachmann, Paderewski and Ysaÿe. In 1892 he resigned after a disagreement over rehearsal time, but, was appointed again for a second term (1900–07). After the death of Hallé in 1895, he was appointed conductor of the Hallé Orchestra (until 1899). He was conductor of the Liverpool Philharmonic Society (1896–1913), the Bradford Festival Choral Society and subscription concerts (from 1897), the Bradford Permanent Orchestra (1899–1902), the Scarborough Festival (1899), the Scottish Orchestra (1900–10), the Cardiff Festival (1902–10) and the Handel Festival (1903–23). At the Philharmonic Cowen raised the standard of playing, was highly regarded by the press for the breadth of his programmes and improved the financial position of the society. His unostentatious style of conducting, criticized by Shaw but praised by Elgar, was widely respected, but it was in time superseded by the greater aplomb of Landon Ronald and Henry Wood.

In recognition of his contribution to English music he received the honorary doctorate from Cambridge in 1900 (at the same time as Elgar) and from Edinburgh in 1910. He received a knighthood the following year. Thereafter he wrote relatively little music and devoted his time to the production of literary works including a number of monographs on Haydn, Mendelssohn, Mozart and Rossini and his autobiography *My Art and My Friends* (1913).

As a composer Cowen entertained aspirations somewhat beyond the capacity of his musical gifts. Although his *Scandinavian Symphony* proved popular, this was largely due to the charm of the orchestral handling, notably in the lighter rhythmic and melodic directness of the inner movements.

Uncomplicated scores such as the two suites *The Language of Flowers* (1880 and 1914), the ballet suite *In Fairyland* (1896), *The Butterfly's Ball* (1901) and the curious exoticism of the *Indian Rhapsody* (1903) reveal an adroitness that generally eluded him in his symphonies and choral works, though on occasion he could strike a deeper, more emotional note, as in his *Ode to the Passions* (1898). This tendency is also largely true of his contribution to opera. The diminutive canvas of his 'comedietta' *One Too Many* (1874) has a charm and subtlety that befits Cowen's natural sense of wit. His attempts at serious opera, on the other hand, were much less happy. His one *verismo* opera, *Signa* (1892), intended to follow the production of Sullivan's *Ivanhoe* at D'Oyly Carte's new Royal English Opera House, was performed twice at the Teatro Dal Verme, Milan, in November 1893 (reduced from four acts to three) and at Covent Garden in the summer of 1894 (reduced to two acts), where despite a royal performance before Queen Victoria, it was not a success. Cowen was also a prolific songwriter but regretted that his fame in this genre rested on popular ballads such as *It was a Dream* (made famous by Tietjens), *The Better Land* and *The Promise of Life*.

## WORKS

printed works published in London unless otherwise stated

### stage

all publications are vocal scores

Garibaldi, or The Rival Patriots (drawing-room operetta, 2, R. Cowen), 1860 (1860)

The Maid of Orleans (incid music), 1871

One Too Many (comediotta, 1, F.C. Burnand), London, St George's Hall, 24 June 1874 (1898)

Pauline (op, 4, H. Hersee, after Bulwer Lytton: *The Lady of Lyons*), London, Lyceum, 22 Nov 1876 (1876)

Thorgrim (op, 4, J. Bennett, after Icelandic saga: *Viglund the Fair*), London, Drury Lane, 22 April 1890 (1890)

Signa (op, 3, G.A. A'Beckett, H.A. Rudall and F.E. Weatherly, after Ouida), It., Milan, Dal Verme, 12 Nov 1893; reduced to 2 acts, London, CG, 30 June 1894 (1894)

Harold, or The Norman Conquest (op, 4, E. Malet), London, CG, 8 June 1895 (1895)

Monica's Blue Boy (pantomime), 1917

Cupid's Conspiracy (comedy ballet), 1918

The Enchanted Cottage (incid music, A.W. Pinero), London, Duke of York's, 1922

### choral and vocal

all publications are vocal scores

The Rose Maiden, op.3 (cant., R.E. Francillon, after the German), 1870 (?1883)

The Corsair (cant., Francillon, after Byron), Birmingham Festival, 1876 (1876)

The Deluge (orat), Brighton Festival, 1878

St Ursula (cant., Francillon), Norwich Festival, 1881 (1881)

The Sleeping Beauty (cant., F. Hueffer), Birmingham Festival, 1885 (c1885)

Ruth (orat, J. Bennett), Worcester Festival, 1887 (c1887)

Song of Thanksgiving (orat), 4vv, orch, Melbourne, 1888 (1888)

St John's Eve (cant., Bennett), solo vv, 4vv, orch (1889)

The Water Lily (romantic legend, Bennett), solo vv, 4vv, orch, Norwich Festival, 1893 (1893)

The Transfiguration (orat, Bennett), solo vv, 4vv, orch, Gloucester Festival, 1895 (1895)

All Hail the Glorious Reign (jubilee ode), 1897

The Dream of Endymion (scena, Bennett), T, orch, London, Philharmonic Society, 1897 (1897)

Ode to the Passions (Collins), Leeds Festival, 1898

Nights of Music, 2vv, orch, 1900

Coronation Ode (L. Morris), S, 4vv, orch, Norwich Festival, 1902 (1902)

John Gilpin (cant., Cowper), 4vv, orch, Cardiff Festival, 1904 (c1904)

He Giveth His Beloved Sleep (orat), Cardiff Festival, 1907

The Veil (orat, R. Buchanan), solo vv, 4vv, orch, Cardiff Festival, 1910 (1910)

### songs and other works

6 cants., female vv, pf: The Fairies' Spring (C. Bingham) (1891), Summer on the River (S. Wensley) (1893), Village Scenes (Bingham) (1893), The Rose of Life

(Bingham) (1895), Christmas Scenes, Daughter of the Sea

Nearly 300 songs, incl. collections: 6 Part-Songs, 4vv (1871); 6 Duets, S, A, pf acc. (1886); Album of 12 Songs, 1v, pf acc. (c1890); Third Set of 12 Songs (1892); May-Tide in my Garden (Boulton), 1v, pf acc. (1894)

### orchestral

Syms.: no.1, c, 1869; no.2, f, 1872; no.3 'Scandinavian', c, 1880 (Vienna, 1882); no.4 'Welsh', b $\flat$ ; London, Philharmonic Society, 1884 (c1884); no.5, F, Cambridge, 1887; no.6 'Idyllic', E, 1897 (Leipzig, 1898)

Ovs.: d, 1866; Festival Ov., Norwich, 1872; Niagara, characteristic ov., London, Crystal Palace, 1881; The Butterfly's Ball, concert ov., London, Queen's Hall, 1901 (1901)

Other orch.: Pf Conc., a, 1869; The Language of Flowers, suite no.1, 1880, *US-Bp* (1880), suite no.2, London, Proms, 1914; Sinfonietta, A, 1881; In the Olden Time, str orch, 1883; In Fairyland, suite de ballet, 1896 (1896); 4 Old English Dances, set i, 1896, set ii, 1905; Concertstück, pf, orch, London, Philharmonic Society, 1900 (1900); A Phantasy of Life and Love, Gloucester Festival, 1901 (1901); 2 Morceaux: Melodie, A l'Espagne (Vienna, 1901); Coronation March, 1902; Indian Rhapsody, Hereford Festival, 1903; Rêverie, vn, orch, 1903 (1903); Childhood, Girlhood, 2 pieces, small orch, 1903

### chamber and piano

Minna-Waltz, pf, 1858; Pf trio, A, 1865; Str qt, c, 1866; 3 vales caprices, pf; Rondo à la Turque, pf; Fantasy on The Magic Flute, pf, 1870; La coquette, pf, 1873; Flower Fairies, suite, pf; Petite scène de ballet, pf; Pf Sonata

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*My Art and My Friends* (London, 1913)

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**J.E. Potts**: 'Sir Frederic H. Cowen (1852–1935)', *MT*, xciv (1953), 351–3

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**S. Lloyd**: *Sir Dan Godfrey* (London, 1995)

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JEREMY DIBBLE (text); JENNIFER SPENCER (work-list, bibliography)

## Cow horn.

A bovine horn with the tip removed for blowing, used since antiquity by herdsmen and for sounding alarms and assemblies, and also in warfare. Remains exist of gold-mounted horns, and also of gold horns in the arcuate shape of a large ox horn, from Bronze Age northern Europe. For *Der Ring des Nibelungen*, Wagner required one *Stierhorn*, ('ox horn') to be sounded off-stage in *Die Walküre*, Act 2, written *c*; and in *Götterdämmerung*, Acts 2 and 3, three *Stierhörner* written *c*', *d*' and *d*', but played an octave lower. A set of three special instruments is required to perform this, each consisting of a straight tube of brass (the C Horn is 104 cm long) with an exact conical bore which expands from a socket for a trombone mouthpiece at one end to an orifice 6 cm across at the other; there is no bell flare. Their fundamentals are sounded *fortissimo* by three trombonists in the wings. Wagner also used the cow horn for the night watchman in *Die Meistersinger*.

In the finale of his *Spring Symphony* (1949) Britten required a cow horn in *c*' which was to sound grace notes from the 4th above and below, in addition to its fundamental; to produce this Boosey & Hawkes fitted two keys to a brass horn, which was sounded with a modern trumpet mouthpiece.

ANTHONY C. BAINES

## Cowie, Edward

(*b* Birmingham, 17 Aug 1943). English composer and painter. He studied with Fricker at Morley College, privately with Goehr, and at the universities of Southampton and Leeds; he also received advice and encouragement from Lutosławski in Warsaw. In 1973 he was appointed lecturer in music and composer-in-residence at the University of Lancaster. From 1983 to 1986 he was composer-in-residence to the Royal Liverpool PO. In 1983 he was appointed to the chair of creative arts at the University of Wollongong, New South Wales; from 1989 he was research professor and director of the Australian Arts Fusion Centre at James Cook University of North Queensland. While in Australia he also appeared frequently as a conductor, and founded the Australian Composers' Ensemble. He returned to England in 1995, and the following year was appointed director of research at Dartington College of Arts.

As the interdisciplinary nature of his teaching appointments since 1983 suggests, Cowie has a strong interest in the relationship between different art forms, and between artistic and scientific observation. As a painter he has exhibited in England, Australia and the USA; his paintings and compositions often share subject matter and formal concerns. Works by other artists have also been a fruitful source of inspiration: for example, Leonardo's studies of the movement of water in the Concerto for Orchestra; four paintings by Turner in the Choral Symphony; and the theories of Kandinsky in *Point and Line to Plane*.

Much of Cowie's work is inspired either by landscape paintings or directly by nature, sometimes through musical 'transcription' of specific sites. This involves not only onomatopoeic representation of natural sounds like

birdsong, but also the derivation of forms, textures and melodic shapes from the landscape itself, and from movement and change within it. An outstanding example is *Gesangbuch* (1973–6), for wordless chorus and ensemble, in four movements corresponding to the four seasons in four northern English locations. Even the ‘fantasy opera’ *Commedia*, while based on the traditional characters of the *commedia dell’arte*, places a strong emphasis on the natural world. A second operatic project was suggested by Sidney Nolan’s paintings of the outlaw Ned Kelly in the Australian landscape; this was planned in the early 1980s (before Cowie’s departure for Australia) but subsequently abandoned – though not before generating, like *Commedia*, a group of satellite works.

Cowie’s music is rarely entirely abstract in conception. Another regular starting-point has been architecture, for example in *Cathedral Music* and *The Roof of Heaven* (the latter, like several of Cowie’s works, to his own text). Pre-existing music has less often been used as source material: but ‘48’ is an extended sequence of miniatures paying homage to Bach’s *Das wohltemperirte Clavier*; and the Cello Concerto, written in memory of a music-loving friend, includes quotations from Beethoven, Schubert and others.

After using serial techniques in his earliest works (up to 1973), Cowie developed a freely atonal language; however, tonal centres are often suggested, by means of pedal-points and sometimes sustained common chords, to provide periods of repose during or at the end of works. In later works he has moved closer to tonality and modality. His sources of inspiration in the natural world result in forms which grow organically from their basic material, usually without reference to traditional structures; rhythms are intricate, often with a fluctuating pulse, and with some passages of loose coordination. Cowie’s use of natural analogues also leads on occasions to textures of almost bewildering profusion, especially in his orchestral music. But his music of the 1990s, which includes a higher proportion of chamber works, shows a greater refinement of texture.

## WORKS

(selective list)

Op: *Commedia* (4, D. Starsmeare), 1976–8, Kassel, 1979

Orch: Cl Conc. no.2, 1972–5; *Leviathan*, sym. poem, 1975; Pf Conc., 1976–7; *L’or de la trompette d’été*, str, 1977; *Leonardo*, chbr orch, 1981–2; Conc. for Orch, 1982; *La Prima Vera*, hp, chbr orch, 1982–3; Sym. (American), 1983; 15 Minute Australia, 1984; *Atlas*, nar, orch, 1986; Vc Conc., vc, chbr orch, 1992–3; *Denge Wood Wind Music*, ww, brass, 1995; *Elysium*, fl, cl, chbr orch, 1996–7; Ob Conc., 1998–9; H.J. *Etudes*, a sax, chbr orch, 1999; *From Moment to Moment*, chbr orch, 2000

Choral, vocal ens: *Gesangbuch*, 24vv, 12 insts, 1973–6, arr. 24vv, 1976; *Madrigals*, bks 1–3, 12vv, 1980–1; *Kelly Choruses*, SATB, hp, 1981; *Missa brevis*, SATB, org, 1983; *Ancient Voices*, Ct, 2T, Bar, 1983; *Choral Sym.*, Bar, SATB, orch, 1984; *Queensland Sweet*, 5vv, hand perc, 1990; *Ancient Voices 2*, SATB, vib, perc, 1991; *Water, Stone, Wood and Breath*, SATB, perc, 1996; *Between Two Waves*, 12vv, 1997–9; *Phase Portraits*, 24vv, hp, cel, pf, amp hpd, 1999

Solo vocal: *Columbine*, S, 14 insts, 1978; *Brighella’s World*, Bar, pf, 1979; *Kate Kelly’s Road Show*, Mez, fl/pic/a fl/rec, cl/E♭-cl/b cl, perc, pf, accdn, vn, va, vc, 1983; *The Roof of Heaven*, T, chbr orch, 1987–8; *Birdsongs 1*, high v, 2 cl, 1996; *Birdsongs 2*, high v, 15 insts, 1996: see Chbr [48, 1993]; *Frames in a Row*, high v,

baroque fl, vn, vc, theorbo, 1999–2000

Chbr: Str Qt no.1, 1974; Cathedral Music, 12 brass, 1977; Str Qt no.2, 1977; Kelly Passacaglia, vn, va, vc, db, 1981; Str Qts nos.3–4, 1983, 1983–4; Cartoon Music, pic, cl/sax, hn, 2 perc, synth, vn, vc, 1985–6; Voices of the Land, vn, pf, 1987; Sonata, vn, pf, 1989; Perihelion, fl, cl, va, vc, pf, 1992; 48, books 1 and 2, fl, cl, hn, perc, hp, pf, vn, va, vc (high v in book 2), 1993; The Voices of Gaia, 2 vn, 2 va, 2 vc, 1994; Str Qt no.5, 1994; Kandinsky, 4 gui, 1995; Point and Line to Plane, fl, cl, bn, hn, pf, vn, va, vc, db, 1995; Night Owls, fl, pf, 1997–8; Dartmoor Etudes, ob, cl, hp, 1999; The Healing of Saul, vn, hp, 2000; Several Charms, vn, pf, 2000

Inst: Pf Variations, 1976, rev. 1981–2; The Falls of Clyde, 2 pf, 1980; Harlequin, hp, 1980; Commedia Lazzi, gui, 1980; Kelly-Nolan-Kelly, cl, 1981; Kelly Variations, pf, 1981; Coburn Partita, vc, 1989

Principal publishers: Schott, Australian Music Centre, Chester

## WRITINGS

*Towards New Music* (Sydney, 1986) [broadcast scripts]

*Voices of the Land* (Sydney, 1988) [broadcast scripts]

*Arts Fusion* (Boston, 2000)

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*MT*, cxxiii (1982), 99–103

ANTHONY BURTON

# Cowper [Cooper, Coupar, Couper], Robert

(*b* c1474; *d* 1535–40). English composer. He was a clerk at King's College, Cambridge, from 1493 to 1495, and obtained the degrees of MusB and MusD at that university in 1493 and 1507. He is probably the Robert Cowper who was in the choir of the chapel of Lady Margaret Beaufort, mother of Henry VII, between about 1504 and 1509 (household accounts at St John's College, Cambridge). He was ordained a priest in 1498, and was rector of the free chapel of Snodhill, Herefordshire, from that year (vacated by 1514), and rector of Lydiard Tregoz, Gloucestershire, from 1499 to 1513. In 1516 he was granted two benefices from the Archbishop of Canterbury: East Horsley in Surrey and Latchington in Essex. He was rector of Snargate in Kent from 1526 to his death. According to Thomas Whythorne he was also 'of the Abbey at St. Edmondzbury'. In a letter dated 5 June 1525 William Cowper, dean of Bridgnorth, requested a benefice from Thomas Cromwell for his brother Robert, saying that he was 'well-disposed and virtuous and a good choirman' (see Brewer). This may have been the composer; wills of persons of this name were proved in 1541 and 1549.

Although the list of his extant works is small, he was admired by two later 16th-century writers: Thomas Morley mentioned him in his *Plaine and Easie Introduction* (London, 1597), and Francis Meres in his *Palladis Tamia* (London, 1598) listed him among the 'excellent musicians' of England. An inventory of 'Pryke Song' books belonging to King's College, Cambridge, in 1529 has an entry: '4 smaller books covered with leather having Cornyshs

and Copers Masses'. King suggested that Cowper may have provided the music for the song 'Time to pass' in Rastell's interlude of the *Four Elements*: like Cowper, the surviving copy of the interlude seems to have had Bridgnorth connections.

## WORKS

Edition: *Music at the Court of Henry VIII*, ed. J. Stevens, MB, xviii (1962, 2/1969) [S]

### sacred

Gloria in excelsis, 4vv, *GB-Lbl Add.17802-5*

O crux gloriosa, 3vv, *Lbl R.M.24.d.2*

Stella celi, 3vv, *Lbl R.M.24.d.2*

### secular

Alone I leffe, alone, 3vv, S (round)

Farewell my joy, 3vv, S

I have bene a foster, 3vv, S

In youth in age, 3vv, 1530<sup>6</sup>

Petyously constraynd am I, 3vv, *Lbl Roy.App.58*

So gret unkyndnes, 3vv, 1530<sup>6</sup>

Ut re mi, a 3, 1530<sup>6</sup>

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**M.K. Jones and M.G. Underwood:** *The King's Mother* (Cambridge, 1992)

DAVID GREER

## Cowsins, Benjamin.

See [Cosyn, Benjamin](#).

## Cox, David (Vassall)

(*b* Broadstairs, 4 Feb 1916; *d* Pratt's Bottom, London, 31 Jan 1997). English composer and writer on music. He studied with Howells and Benjamin at the RCM (1937-9) and also attended Oxford University (1937-40, MA, BMus), where he was organ scholar at Worcester College and then assistant organist at Christ Church Cathedral. After war service he worked mainly for the BBC,

notably as external services music organizer (1956–76) with responsibility for all music broadcasts on the overseas services (his orchestral arrangement of *Lilliburlero* has been the 'signature tune' of the BBC World Service English news bulletins for over 30 years). Cox's compositions follow in the English tradition from Tudor music and Purcell through to Holst and Britten, but also with strong French influences. Significant among them are a choral suite, *Out of Doors* (1969), an opera, *The Children in the Forest* (1968), and the Five Songs from John Milton (1974). As a writer and broadcaster he was best known for his sympathetic understanding of 20th-century French and English music. He wrote many articles and contributions to symposia as well as a BBC music guide, *Debussy Orchestral Music* (London, 1974), a history of the Promenade Concerts, *The Henry Wood Proms* (London, 1980) entries for the *New Grove Dictionary of Music and Musicians* (London, 1980), and co-edited *Peter Warlock: A Centenary Celebration* (London, 1994).

## WORKS

(selective list)

Op: *The Children in the Forest* (Cox), 1968

Choral: *Jubilate*, SATB, 1952; *The Summer's Nightingale* (W. Raleigh), suite, T, SSA, str orch, 1954; *Of Beasts* (medieval), suite, SATB, 1957; *Songs of Earth and Air* (J. Dryden), SATB, 1960; *This Child of Life*, Christmas cant., SSA, str orch, 1960; *A Greek Cantata*, T, chorus, orch, 1967; *Out of Doors*, suite, SATB, 1969

Songs: *Fine English Days!*, Mez/Bar, pf, 1953; *3 Songs from John Donne*, T, pf, 1959; *5 Songs from John Milton*, S/T, pf, 1974; *A Hedonist of Ancient Greece*, S, rec, pf, 1994; *The Magical Island* (Phaecia), S (vocalise), rec, pf, 1996

Pf: *Majorca, a Balearic Impression*, 2 pf/orch, 1955; *2 Dances*, 1960; *Brazilian Song and Indian Ritual Dance*, 1965; *Tango and Zimbomba*, 1967

Other inst: *A Warlock Suite*, vn, pf, 1989; *Mr Playford's Banquet*, rec, gui, fl, pf, 1991; *A Cornish Carol*, rec, pf, 1996

Principal publisher: OUP

ANDREW BURN

## Cox, Harry Fred

(b Pennygate, Barton Turf, Norfolk, 1885). English traditional singer and musician. Harry Cox's paternal grandfather and his father were noted singers in the community; his father also played the fiddle and Cox's mother sang. The seventh of 13 children, he left school at 13 years old to become a farm labourer. He worked, played music and sang with his father from whom he learnt most of his repertory; some of Cox's songs appear in his mother's collection of broadsides. During World War I he served in the Royal Navy. He married at the age of 40 years after which lived at Catfield Common, Norfolk.

Harry Cox performed traditional songs, played the fiddle, tin-whistle and melodeon, made dancing dolls and also step-danced. During the early 1920s he was 'discovered' by the composer and folksong collector [e.j. Moeran](#). Some of his material was subsequently published in the *Folk-Song Journal* (1923). From the late 1940s until shortly before he died, he was recorded by

numerous song collectors including E.J. Moeran, Francis Collinson, Peter Kennedy and [Alan Lomax](#). He made occasional appearances on radio and television.

Harry Cox is one of the most famous English traditional singers noted for the outstanding quality of his performances, his sense of timing and extensive repertory. Since the 1960s he has had a steadfast influence on traditional music enthusiasts within the Folk Revival.

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*The Voice of the People*, ii: *My Ship Shall Sail the Ocean: Songs of Tempest and Sea Battles, Sailor Lads and Fishermen*, various pfmrs, Topic TSCD 652 (1999)  
*The Voice of the People*, xii: *We've Received Orders to Sail: Jackie Tar at Sea and On Shore*, various pfmrs, TSCD 662 (1999)

REG HALL

## Cox [née Prater], Ida

(*b* Toccoa, GA, 25 Feb 1896; *d* Knoxville, TN, 10 Nov 1967). American blues singer. She joined a black minstrel show as a child and was singing in theatres at the age of 14. After several years on the T.O.B.A. circuit, she opened the Apollo Theater, Harlem, in 1929 with her *Raisin' Cain Revue* and continued on the road throughout the 1930s. On stage in the South she depended less on vaudeville songs, and most of her repertory consisted of blues in traditional form. The first of her many recordings, *Any Woman's Blues* (1923, Para.), was a composition by her pianist Lovie Austin and demonstrated the characteristic resonant, rather nasal quality of her singing. With appropriate material, particularly her own blues compositions, she was among the finest female singers. *Ida Cox's Lawdy Lawdy Blues* (1923, Para.) and *I've got the blues for Rampart Street* (1923, Para.), both with excellent accompaniment by Tommy Ladnier on the cornet and a trio including Austin, are strong yet relaxed. For several years Cox was accompanied professionally by the pianist Jesse Crump, who is heard playing a sombre organ setting in *Coffin Blues* (1925, Para.). After 1929, when she recorded *Jail House Blues* (Para.) with the trombonist Roy Palmer, Cox did not record for ten years. *Four Day Creep* (1939, Voc.), although recorded with a larger band than usual (including Hot Lips Page on the trumpet), showed that she was still in excellent form. Between then and 1950 she worked intermittently as a singer but made no recordings. In 1961 at the age of 65 she recorded a final session, including a remake of *Wild women don't have the blues* (on her album *Blues for Rampart Street*, Riv.). Her voice had lost its quality, however, and she retired from active performing thereafter.

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PAUL OLIVER

## Cox [Cocks, Cockx, Cokkes], Richard

(*fl* mid-15th century). English composer. He may have been the Richard Cokkes who was a scholar of Eton College in 1440; this scholar himself is likely to have been the Cokkes who was a clerk of King's College, Cambridge, in 1457. Van den Borren claimed to have found Cox among the members of the choir of Antwerp Cathedral during the mastership of Barbireau (1448–91), but did not cite his evidence.

A three-voice *Missa Sine nomine* ascribed to 'Riquardus cockx' (ed. N. Sandon, Newton Abbot, 1989; also in EECM, xxxiv, London, 1989) is the third in a group of five English mass cycles which form the opening section of the Burgundian manuscript *B-Br 5557*; the other masses are by Cox's contemporaries Walter Frye and John Plummer. The arrival of these works at the Burgundian court is likely to have been associated with the marriage of Charles the Bold and Margaret of York on 3 July 1468. No other music by Cox is known to survive.

Cox's five-movement mass (the Kyrie sets the prosula *Deus Creator*) is typical of those produced by the generation of English composers succeeding Power and Dunstaple. Each movement consists of several metrically contrasted sections; most of these sections consist of subsections scored alternately for three and two voices. The tenor and contratenor share the same clef and range a 5th below the superius and constantly cross each other; most of the duets are for superius and contratenor. As in the masses by Frye and Plummer the voices are more like each other in melodic and rhythmic style than was usual in English music of the previous generation, and the treatment of dissonance is more careful and consistent. On the other hand, Cox largely eschews imitative writing, and there is little sign of the profusion of ornamental detail which would become a feature of English style less than a generation later; in these respects Plummer's *Missa Sine nomine*, which precedes Cox's in this source, is considerably more forward-looking.

The movements of Cox's mass are interrelated through a tenor motif which recurs several times in each movement, and through a less systematic re-use of brief passages for two and three voices. None of the material resembles a plainchant cantus firmus, and none of it has been identified in any other polyphonic work. It is possible that Cox proceeded by constantly reworking freely invented material; this technique may have a precursor in John Benet's *Missa Sine nomine*, and evidently motivated a significant number of other

three-voice masses, both English and continental, of the later 15th and early 16th centuries.

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NICHOLAS SANDON

## Coxe, William

(*b* London, 7 March 1747; *d* Bemerton, 16 June 1828). English divine and historian. His father William Coxe (*d* 1760) was royal physician to George II. After his father's death, his mother (*d* 1785) married the composer John Christopher Smith, who, with Benjamin Stillingfleet, guided the education of her children. At King's College, Cambridge, Coxe was a private pupil of Joah Bates. From about 1773 he served as tutor or travelling companion to sons of various noblemen, and from 1788 he was rector of Bemerton. His biographical, historical and topographical writings were based upon material gathered during his travels or compiled from the archives of persons with whom he was connected. In the case of his *Anecdotes* and *Literary Life*, the information relating to music and music theory came directly from the participants themselves.

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JAMIE C. KASSLER

## Coxsun [Coxson], Robert

(*b* 1489/90; *d* after 1548). English composer. He was a member of the choir of St Nicholas, Wallingford (Berkshire), in 1548, in which year he was aged 58. The presence of two organ works for the Latin liturgy in the earliest section of *GB-Lbl* Add.29996 suggests that he was active as a composer in London during the early 1540s. Both works are offertories (both ed. in EECM, x, 1969). The first, *Laetamini in Domino*, is for three widely spaced voices in the manner of Redford. The second, *Veritas mea*, is much more individual. The cantus firmus (uniquely in organ settings of Mass chants) is a faburden, slow-moving but richly embellished. Above it the right hand provides a florid counterpoint enlivened with ingenious cross-rhythms.

JOHN CALDWELL

## Coya, Simone

(*b* Gravina, nr Naples; *fl* 1679). Italian composer. He was living in Milan in 1679 when he published as his op.1 a volume of cantatas and serenatas, *L'amante impazzito* (which is the title of one of the pieces); they are for one and two voices, violins and continuo. Manuscript copies survive (at *F-Pn*) of motets that he is said to have published at Milan in 1681.



## Coypeau, Charles.

See [Dassoucy, Charles](#).

## Coyssard, Michel

(*b* Besse-en-Chandesse, 1547; *d* Lyons, 1623). French hymn writer and writer on music. He was active in the religious instruction of children, and taught at the new Jesuit colleges in Vienne and Lyons (Collège de la Trinité, 1579), later serving as rector in Tournon, Puy and Besançon. Following the instructions of the Council of Trent he became deeply involved in the Counter-Reformation movement in France. His determination to emulate the popularity of Lutheran chorales and Calvinist psalms in disseminating Christian doctrine through vernacular religious song led him to compile a collection of hymns and canticles, some new and others translated from Latin liturgical texts, mostly adopting the form of the rhymed quatrain which had proved so successful in the moralistic verses of Guy du Faur de Pibrac and Pierre Mathieu. Coyssard's *Hymnes sacrez & odes spirituelles* were first published as an appendix to his *Sommaire de la doctrine chrestienne* (Lyons, 1591) with an indication that they were to be sung before and after the lessons of catechism. The hymns proved popular, and appeared in several later editions. 16 were reprinted in Lyons with anonymous four-part musical settings in a simple homophonic style (RISM 1592<sup>6</sup>); the title-page explains that the superius could be sung alone. Some of the music was criticized, however, and later editions printed in France and the Low Countries between 1594 and

1655 provided new musical settings; the music for one print published in Antwerp in 1600 was mostly composed by Virgile Le Blanc.

An enlarged edition of the *Hymnes* was published along with Coyssard's *Traicté du profit que toute personne tire de chanter ... les hymnes et chansons spirituelles en vulgaire* (Lyons, 1608; ed. in Pau), itself a revision of his (anonymously published) *Discours de l'utilité que toute personne tire de chanter en la doctrine chrestienne* (Tournon, 1596). The *Traicté* makes reference to the composer Anthoine de Bertrand, who also hailed from the Auvergne; a further, abridged edition of the *Hymnes* published in Lyons in 1608 includes a *Chanson contre la volupté mondaine* composed for 'M. Jan Pietro, joueur de lut, excellent'. In these and later editions Coyssard recommended the use of the music from the earlier Lyons and Antwerp publications or the use of familiar sacred or secular tunes, as he did for his *Odes et chansons spirituelles qu'on chante à sainte Ursule*, appended to another edition of the *Sommaire de la doctrine chrestienne* printed in Lyons in the last year of his life.

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FRANK DOBBINS

## Cozette, François.

See [Cosset, François](#).

## Cozio di Salabue, Count Ignazio Alessandro

(*b* Casale Monferrato, 14 March 1755; *d* Salabue, 15 Dec 1840). Italian collector of violins. He was of noble birth and endowed with both a natural curiosity about violins and the means to satisfy it. His first great opportunity came in 1775–6 when he acquired ten Stradivari violins, together with tools, patterns and all that remained of Stradivari's violin-making equipment (now owned by the city of Cremona) from the master's son Paolo. For the next 50 years, with the assistance of the Mantegazza family, Cozio avidly traced and where possible purchased fine Italian violins of the Cremonese school, scrupulously noting down their details in his *Carteggio* (ed. R. Bacchetta, Milan, 1950; partial Eng. trans., 1987). He also gave much assistance and encouragement to many violin makers, including G.B. Guadagnini and Giacomo Rivolta.

Much of Cozio's collection was eventually acquired by another energetic enthusiast, [Luigi Tarisio](#). The instruments included the famous unused Stradivari of 1716 (later known as the 'Messiah'), sold to Tarisio in 1827 and donated by Hills to the Ashmolean Museum, Oxford.

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CHARLES BEARE/CARLO CHIESA

## Cozzella, Damiano

(b São Paulo, 1930). Brazilian composer. At first self-taught in composition, he studied under Koellreutter after 1950 and in 1961 attended the Darmstadt summer courses. He belonged in the late 1950s and early 1960s to the group of São Paulo Música Nova, which called for total adherence to new aesthetics and techniques. From 1964 to 1970 he taught at the Escola Livre de Música, São Paulo, of which he had been a co-founder, and in 1971 he was appointed professor of music at the University of Brasília. His output is very small. In works such as *Músicas I–IV* for various instrumental ensembles (1954–62) and the piano works *Catálogo* (1962) and *Discontinuo* (1963) he followed serial methods, but after about 1965 he turned to popular music as a composer and arranger.

GERARD BÉHAGUE

## Cozzi, Carlo

(b Parabiago, nr Milan; d Milan, c1658). Italian composer. He was at first a barber and seems to have come to music later in life. In 1649, according to the title-pages of his two publications, he was organist and choirmaster of S. Simpliciano, Milan; he dedicated the first of them to Queen Maria Anna of Spain (the duchy of Milan was under Spanish rule). Both consist of mass and office music rather than motets and of the two motets in op.1, one is in fact by Michel'Angelo Grancini. Op.1 shows the conservative double-choir idiom still frequently adopted for such functional music; each choir has its own organ continuo. The other collection, a set of compline music, is for a more modest medium but has an optional fifth voice part. Most of the pieces are in triple time – a characteristic of mid-17th-century Italian music – but there is much rhythmic variety. Only the *Salve regina* antiphon is largely in 4/4, and it is also more motet-like in its declamatory vocal writing, good bass line and fairly predictable word-painting and chromaticism. (J. Roche: '*Musica diversa di Compierà: Compline and its Music in 17th-Century Italy*', *PRMA*, cix (1982–3), 60–79)

## WORKS

Messa e salmi correnti per tutto l'anno, 8vv, con un Domine, Dixit, Mag, concertati nel primo choro, et motetti con le letanie della BVM, op.1 (Milan, 1649)

Salmi per la Compietà con le antifone, & letanie della BV, 3–5vv, bc (org) (Milan, 1649)

Ps, 4vv, insts, *D-DI*

JEROME ROCHE/ELIZABETH ROCHE

## Cozzolani, Chiara Margarita

(*b* Milan, 27 Nov 1602; *d* Milan, 4 May 1676 – 20 April 1678). Italian singer and composer. In many ways, her life epitomizes the destiny of Milanese patrician women, most of whom became nuns in the early 17th century; some two-thirds of the 41 monasteries that housed them were renowned for music until the late 18th-century dissolutions. The youngest daughter of a wealthy merchant family, she entered the Benedictine monastery of S Radegonda. She professed final vows in 1620, taking 'Chiara' as her religious name. She is mentioned in documents from S Radegonda in connection with disputes over the regulation of music and may have served as the *maestra di cappella* of one of the house's two choirs.

Cozzolani's first publication (1640) is lost, along with the continuo part to the 1648 solo motets. But enough music remains to mark her as one of the leading composers of mid-century Milan. The duets and solos in the 1642 *Concerti sacri* are among the first Milanese examples of the Lombard style pioneered by Gasparo Casati. These motets are characterized by highly affective texts, extended musical length by means of sequence, rapid declamation and irregularly spaced melismas, and by parallel 3rds. In contrast, the three- and four-voice pieces look back to earlier traditions; the Assumption Day dialogue *Psallite superes*, for instance, is a cantilena refrain motet.

The 1650 Vespers volume mixes two-choir antiphony (in the tuttis and frequent refrains) with concertato solo and duet writing for the verses. These Vespers are among the largest-scale (and least traditional) settings of mid-century Milan, although their liberal use of repetition and sequence tempers their appeal. The concertos in the 1650 book expand the characteristics of the 1642 collection in a more extended style; the duet *O quam bonus es*, for example, sets a double meditation (on the wounds of Christ and the milk of the Madonna) to balanced, well-crafted melodic periods in a multi-sectional form. A central genre in both prints is the dialogue; Cozzolani's 1650 dialogue on Mary Magdalene at the tomb stands apart among Milanese treatments by its apportioning of long phrases to the Magdalene's lament, its closing section unified by an ostinato cadential figure, and its language taken from the Song of Songs.

After 1650 Cozzolani's musical production seems to have slackened off, partly because of her duties at S Radegonda (she was abbess in 1658–9 and 1672–3, and prioress in the 1660s), and the crusade against music and 'irregularities' launched by Archbishop Alfonso Litta in the mid-1660s.

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Scherzi di sacra melodia, 1v, bc lost, op.3 (Venice, 1648), ed. in Kendrick, 1998

Salmi à otto ... motetti et dialoghi, 2–8vv, bc, op.3 [sic], (Venice, 1650); 1 ed. in Noske, 1992, 2 ed. in Kendrick, 1998

No, no no che mare, aria, lost

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ROBERT L. KENDRICK

## Crabbé, Armand (Charles) [Morin, Charles]

(b Brussels, 23 April 1883; d Brussels, 24 July 1947). Belgian baritone. He used the name Charles Morin when appearing in small roles. He studied in Brussels and with Cottone in Milan and made his début at La Monnaie in 1904 as the Nightwatchman in *Die Meistersinger*. From 1906 to 1914 he sang at Covent Garden, where his roles included Valentin, Alfio, Silvio and Ford; he returned in 1937 as Gianni Schicchi. At La Scala he sang Rigoletto, Marcello, Beckmesser, Lescaut and the title role of Giordano's *Il re* (1929), which he created. He joined Hammerstein's Manhattan Opera in 1907 and appeared at Chicago (1910–14), and at the Teatro Colón, Buenos Aires, in the 1920s. One of his most successful roles was Mârouf, which Rabaud transposed for him from tenor to baritone. Crabbé continued to appear until the early 1940s, mainly in Antwerp. He published *Conseils sur l'art du chant* (Brussels, 1931) and *L'art d'Orphée* (Brussels, 1933). His recordings show his voice to have been typical of the French school in its forward tone and precise diction.

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W.R. Moran: 'Notes from a Wandering Collector', *Record News*, iv (1959–60), 28–35 [with partial discography]

## Crackle.

A term used by Thomas Mace (*Musick's Monument*, London, 1676) for a short, staccato articulation of a chord in lute music that is achieved by quickly releasing the left-hand fingers which hold the notes of the chord (stops). Mace wrote

To Crackle such 3 Part-Stops, (as abovesaid) is only to divide each stop, with your [right hand] Thumb, and 2 Fingers; so as not to loose Time; But give each Crotchet Its due Quantity; And to add Prittiness; Cause Them to Sobb, by Slacking your [left] Stopping Hand, so soon as They are Struck; yet not to unstop Them, but only so much as may Dead the Sound on a sudden. This gives Great Pleasure in such Cases.

JAMES TYLER

## Cracoviensis, N.Z.

See [N.Z. Cracoviensis](#).

## Cracow.

See [Kraków](#).

## Cradle song.

See [Wiegenlied](#) and [Lullaby](#).

## Craen, Nicolaus [Claes, Nicolaes]

(*b* ? Holland, c1440–50; *d*'s-Hertogenbosch, shortly after 29 March 1507). South Netherlandish composer. Only the last years of his life are documented: he served as *sangmeester* of the Confraternity of Our Lady in 's-Hertogenbosch from 8 June 1501 until his death in 1507. In 1504 the chapter of St Donatian, Bruges, tried without success to hire him as *maître de chapelle* in place of the departing Antonius Divitis, calling him 'worthy and highly praised'. Vander Straeten surmised that Craen might be the same person as Nicolò d'Olanda, a highly prized soprano singer in the chapel of Ercole I d'Este in Ferrara from soon after the duke's accession in 1471 until his chapel's disbandment in 1482. This cannot be proved, but it may be significant that the earliest sources of four of Craen's six works were printed by Petrucci in Venice – the Italian tradition of his music antedates its appearance in northern sources.

Although there are no sources before the beginning of the 1500s, the style of Craen's two three-part sacred pieces is congruent with that of other works dating from the 1470s. Their texture is generally full, the rhythm is animated, and there is much variety of phrase lengths. Imitation is common between two

parts, much rarer among all three; there is frequent use of motivic repetition and sequence. Both works may have been textless in conception, as neither is provided with words beyond an incipit, but Smijers showed in his edition how the upward scale (in imitation between discantus and tenor) at the opening of *Si ascendero* is followed by a striking downward scale (in imitation between discantus and contratenor) at the point where the words 'si descendero' would fall if the text of Psalm cxxxix, 8–9 is applied. *Ecce video* does not employ the melody of the antiphon that begins with the same words; but it is so closely related to the *secunda pars* of La Rue's *Sancta Maria virgo* that one must be a reworking of the other. Meylan and Meconi have argued that La Rue's is the prior work, but the evidence is inconclusive.

*Ave Maria* is probably of similar date to Craen's three-part works, as it shares the stylistic features mentioned above. It is constructed on a scaffolding melody in the altus, unrelated to any of the chants on the same words, which is imitated in the other parts only at the beginning and at the words 'fructum ventris tui'. The *Salve regina* seems somewhat later, as there is much more restraint in the use of repetition and sequence. The plainchant is paraphrased with increasing simplicity and prominence as the work progresses. *Tota pulcra es* is by far the most mature composition. The antiphon melody is paraphrased in an imitative structure involving all voices equally, and there is masterful control of pace and texture, with an impressive conclusion. Othmar Luscinius (*Musurgia seu praxis musicae*, 1536) praised Craen's 'outstanding qualities' and singled out *Tota pulcra es* as a forward-looking work.

Craen's only well-attested secular work, the Dutch song *Mins lefkins pruyn oghen*, survives only in a keyboard intabulation by Fridolin Sicher, so lightly arranged that the vocal original can easily be restored. In perfect tempus (triple metre) like the first two sections of the *Salve regina*, it shares with them a disregard for the regular succession of perfect breves, allowing imitations to begin and cadences to fall on any semibreve within the bar. The identical first, third and fourth phrases of the six-line monophonic song are stated clearly in the tenor or bass with anticipatory imitation in the other voices, whereas the other phrases are treated more freely.

## WORKS

*Ave Maria*, 4vv, 1502<sup>1</sup> (anon.), ed. in SCMot, i (1991); kbd intabulation (attrib. Craen), *CH-SGs* 530 (ed. in SMD, viii, 1992)

*Ecce video celos apertos*, 3vv, 1502<sup>1</sup>, c1535<sup>14</sup>, 1538<sup>9</sup>, 1547<sup>1</sup>, *CH-SGs* 463, *CZ-HKm* II A 20, *D-HB* X/2, *KI* 8° Mus.53/2, *Mu* 8° 322–5, *Z* LXXXVIII,3, ed. in MSD, vi (1965); with text *Osculetur me*, *F-CA* 125–8; kbd intabulations, *CH-SGs* 530 (ed. in SMD, viii, 1992), *PL-Wn* 564 (attrib. Josquin); lute intabulations, as 2p. of ?La Rue's *Si dormiero*, H. Gerle: *Tabulatur auff die Laudten* (1533; ed. Paris, 1977, see Meylan); as 3p. of *Si dormiero*, 1536<sup>13</sup>

*Salve regina*, 4vv, *D-Mbs* Mus.ms.34, also in an inventory of lost MSS belonging to the Capilla Real, Madrid; alternatim setting beginning 'Vita, dulcedo'

*Si ascendero*, 3vv, 1504<sup>3</sup>, *D-Mbs* Mus.ms.1516, ed. A. Smijers, *Van Ockeghem tot Sweelinck* (Amsterdam, 1939–56); with incipit *Diva palestina*, c1535<sup>14</sup>; lute intabulation, 1536<sup>13</sup>

*Tota pulcra es*, 4vv, 1504<sup>1</sup>, ed. in SCMot, ii (1991); lute intabulation in *US-Cn* Case VM C.25 (ed. O. Gombosi, *Composicione di meser Vincenzo Capirola: Lute-Book (circa 1517)*, Neuilly-sur-Seine, 1955)

*Mins lefkins pruyn oghen*, 4vv, kbd intabulation in *CH-SGs* 530 (ed. in SMD, viii,

1992)

### doubtful and misattributed works

Sancta Trinitas, unus Deus, 4vv, attrib. Craen in lost partbook(s) of Königsberg, Universitätsbibliothek, MS 1740 (anon. in surviving B partbook, *D-Bga* XX.HA StUB Königsberg 7); by A. de Févin, also attrib. C. Festa, Morales, Mouton, ed. E.H. Clinkscale, *Collected Works of Antoine de Févin*, iii (Ottawa, 1994); 6vv version with 2 added vv by A. de Bruck, also attrib. Josquin

Betreubt ist mir min Hercz, 3vv, attrib. 'Nicolaus' in tablature *CH-Bu* F.IX.22, ed. in *SMd*, iv (1967), with conjectural attrib. to craen (isolated A in *D-Mbs* Mus.ms.4483, anon., is from a related but different setting); untypically plain melodic style and lack of variety

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**A. Smijers**: 'Meerstemmige muziek van de Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch', *TVNM*, xvi/1 (1940), 1–30, esp. 2

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JEFFREY DEAN

## Crafft.

See [Krafft](#) family.

## Crafft, Georg Andreas von.

See [Kraft, Georg Andreas](#).

## Craft, Robert

(*b* Kingston, NY, 20 Oct 1923). American conductor and writer on music. He graduated from the Juilliard School (BA 1946), and conducted the Chamber Art Society in New York (1947–50). From 1950 to 1968 he was a conductor of the Evenings-on-the-Roof and the Monday Evening Concerts in Los Angeles and also appeared at the Ojai Festival. His main repertory interests were older music (e.g. Monteverdi, Schütz, Bach and Haydn) and contemporary music (e.g. the Second Viennese School, Stockhausen, Varèse and Boulez). His interest in the music of Gesualdo led to recordings (1959, 1962) that brought that composer to popular attention. He also directed the first recordings of the complete works of Webern (1957) and most of Schoenberg's music, for CBS (1963). He conducted the first performance of

Varèse's *Nocturnal* and, with the Santa Fe Opera, the American premières of Berg's *Lulu* and Hindemith's *Cardillac*.

From 1948 Craft was closely allied with Igor Stravinsky, first as assistant, later in a closer, almost filial relationship. Over 23 years he shared more than 150 concerts with Stravinsky, collaborated on seven books, and conducted the world premières of a number of Stravinsky's later works, notably *In Memoriam Dylan Thomas* and *Requiem Canticles*. Besides his Stravinsky collaborations Craft has written extensively on music and literature, as both a critic and an essayist, mainly for the *New York Review of Books*. To his writing Craft has brought an individual style and a highly literate, if specialized, intelligence. His works include *Stravinsky: Chronicle of a Friendship* (1972), which includes sections, some reworked, from the collaborations, *Stravinsky in Pictures and Documents* (1978), and the collections of criticism *Prejudices in Disguise* (1974) and *Current Convictions* (1977). In 1976 Craft received an American Academy of Arts and Letters award for his criticism.

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PATRICK J. SMITH/MAUREEN BUJA

## Craig, Carl.

American club DJ, record producer and electronic musician. His aliases include Paperclip People, Innerzone Orchestra, Psyche and BFC. While at school in Detroit, Craig listened to Derrick May's house music radio show and was inspired to train in both electronics and electronic music. Early experiments resulted in a collaboration for May's Transmat record label (*Neurotic Behaviour*, 1988). World-wide interest in the Detroit scene took Craig and May (as Rhythm is Rhythm) to Europe for live appearances and

recordings in 1989. As a result Craig was involved in reworking Rhythm is Rhythm's *Strings of Life* and recorded early solo material (the *Crackdown* EP) for the influential Belgian label R&S. He founded the labels Retroactive (with Damon Booker) and Planet E Communications. Planet E releases incorporated jazz influences into Craig's work while working under the pseudonym Innerzone Orchestra. By the end of the 1990s he was touring Europe with an acid jazz/techno version of the Innerzone Orchestra. Success as a remixer (notably with a ten minute rework of Tori Amos's *God*) led to solo albums, including *Landcruising* (Blanco y Negro, 1995), a DJ mix session for the French label Studio K7 as *DJ Kicks, More Songs About Food & Revolutionary Art* (Planet, 1997) and *The Secret Tapes of Dr. Eich*, released under the more hardcore techno guise of Paperclip People.

IAN PEEL

## Craig, Charles (James)

(b London, 3 Dec 1919; d Banbury, 23 Jan 1997). English tenor. He first sang as part of an entertainment unit during war service. In 1947 he joined the chorus at Covent Garden and sang small roles with the company. Beecham, impressed with his voice, financed his further study (with Dino Borgioli) and engaged him as soloist for concerts in 1952. The following year Craig joined the Carl Rosa Opera Company, making his début as Rodolfo. He came to more general notice when he sang Des Grieux (*Manon Lescaut*) and a viscerally exciting Benvenuto Cellini with the company in 1957. He also sang with Sadler's Wells Opera (from 1956), appearing as Manrico, Samson, Luigi (*Il tabarro*), Cavaradossi and Andrea Chénier. In 1959 he appeared opposite Joan Hammond in *Rusalka* at Sadler's Wells. That was also the year of his Covent Garden début in a major role, Pinkerton to Jurinac's Butterfly. Turiddu followed in the famous Zeffirelli staging of *Cavalleria rusticana* and *Pagliacci* (later, Craig became an impassioned Canio). Other notable appearances were Arturo Talbot to Sutherland's Elvira (*I puritani*, 1964), Don Alvaro (in Sam Wanamaker's controversial staging of *La forza del destino*, 1962), Calaf, Radames, a wily Golitsin in *Khovanshchina*, and Sergey in the British première of *Katerina Izmaylova*. In Paris in 1964 he sang Pollione to the Norma of Callas. For Scottish Opera he sang Siegmund, Florestan and his first Otello, the role he then sang all over Italy and Germany (and at Chicago in 1966) but not in London until 1981 with the ENO, and finally at Covent Garden in 1983. Probably the best English lyric-dramatic tenor of the postwar era, Craig sang all his roles with Italianate fervour and innately musical phrasing. Though his acting was never subtle it had rude sincerity and honest conviction. His moving Otello is preserved on a live recording under Elder (1983, in English); there are also recordings of extracts from *Un ballo in maschera*, from Scottish Opera, and *Madama Butterfly* in English with Marie Collier, a frequent stage partner.

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ALAN BLYTH

# Craig, Edward (Henry) Gordon

(b Stevenage, 16 Jan 1872; d Vence, France, 29 July 1966). English stage designer. He was the son of the architect and designer E.W. Godwin and the actress Ellen Terry, and is best known for his revolutionary theories and scene projects which influenced virtually all 20th-century theatrical art. Like Adolphe Appia, he was among the first to design neutral, non-specific settings – screens ‘painted’ with light to meet the symbolic, poetic requirements of each moment – and in his ‘Über-Marionette’ theory he was the originator of the concept of the actor as a controlled instrument without egoism, the ideal tool of a higher directorial purpose.

Craig’s earliest and arguably most artistically successful realized productions were those he directed from 1900 to 1903 for the Purcell Operatic Society, including Purcell’s *Dido and Aeneas* and *The Masque of Love* (an adaptation of *Dioclesian*), and Handel’s *Acis and Galatea*. These productions, which marked the beginning of the contemporary revival of English opera, aroused great interest. For *Dido and Aeneas* he created a proscenium of unusual proportions and, by abandoning wings and borders and using only a vast sky-cloth which disappeared out of view of the audience, gave the illusion for the first time of vast scale and space appropriate to the staging of lyric drama. In *Acis and Galatea* the giant was effectively suggested by a shadow projected by an offstage actor, moving in front of a naked electric light. Colour schemes and textures in the costumes and also uses of coloured light heralded reforms to be seen in opera in the next quarter-century. In all these productions, both soloists and chorus eschewed 19th-century conventions and were produced to act and move in a style consonant with the mood of the piece. Craig published his theories in *The Art of the Theatre* (Edinburgh, 1905) and further explained them in *On the Art of the Theatre* (London, 1911/R), *Towards a New Theatre* (London, 1913/R), *Scene* (London, 1923/R) and in the periodical *The Mask* (1908–29).

One of Craig’s most remarkable projects, inspired by the influence of Martin Shaw, was Bach’s *St Matthew Passion*, an idea that consumed his interest for over 14 years. He even constructed a model of the playing area, unsuited to any conventional theatre, with towering flights of steps, platforms and chambers on which the epic could be enacted with stylized movement and changes of light.

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PAUL SHEREN

# Craighead, David

(*b* Strasburg, PA, 24 Jan 1924). American organist. He studied with Clarence Mader in Los Angeles (1940–42) and with Alexander McCurdy at the Curtis Institute of Music in Philadelphia (1942–6). A brilliant and technically secure recitalist, he began touring in 1944 and played at several conventions of the American Guild of Organists as well as the International Congress of Organists. He has held important church and teaching posts: as organist at Pasadena Presbyterian Church (1946–55) and St Paul's Episcopal Church in Rochester, NY (from 1955); as faculty member at Westminster Choir College, Princeton (1945–6), Occidental College, Los Angeles (1948–55) and at Eastman School of Music in Rochester (1955–92), where he was professor of organ and co-chair of the keyboard department. A champion of 20th-century American organ music, he gave the first performance of Samuel Adler's Organ Concerto (1971) and Persichetti's *Parable VI* (1972); his recordings include William Albright's *Organbook I and III* and *The King of Instruments*, Lou Harrison's Concerto for Organ and Percussion and Persichetti's Organ Sonata. For 47 years he was married to the accomplished organist, Marian Reiff (*b* New Cumberland, PA, 1919; *d* Rochester, NY, 8 May 1996).

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VERNON GOTWALS/CHARLES KRIGBAUM

# Cramer.

German family of musicians, active in England.

- (1) Wilhelm Cramer
- (2) Johann [John] Baptist Cramer
- (3) Franz [François] Cramer

SIMON McVEIGH (1), JERALD C. GRAUE/THOMAS B. MILLIGAN (2–3)

Cramer

## (1) Wilhelm Cramer

(*b* Mannheim, bap. 2 June 1746; *d* London, 5 Oct 1799). Violinist of Silesian descent. The son of a Mannheim violinist, Jakob Cramer (1705–70), he was a precocious violin pupil. He studied with Johann Stamitz, Domenico Basconi and Christian Cannabich, and in about 1752 joined the Mannheim orchestra, where he became known as one of the finest violinists of his day. He left Mannheim to work for the Duke of Württemberg in Stuttgart, and he soon obtained permission to travel to Paris and London. He appeared at the Concert Spirituel in Paris in 1769 and by 1772 he had arrived in London, where his success, and the encouragement of J.C. Bach, led him to decide to remain permanently in England.

For the next two decades Cramer was considered London's foremost violinist, lauded equally for the 'fire, tone, and certainty' of his solo playing (Burney)

and for his authority as an orchestral leader. A particular speciality was his technique of off-the-string bowing, still unusual at the time: perhaps it was for this reason that his name became associated with one type of transitional violin bow. Certainly he brought the precision and firmness of Mannheim symphonic practice to London, as leader of the Bach–Abel concerts from 1773 and of succeeding series at the Hanover Square Rooms, including the Professional Concert (1785–93), of which he was one of the principal organizers. He led at the Italian Opera almost every season from 1777 to 1796, and became equally associated with the Handelian tradition, as leader at the Concert of Ancient Music and at numerous festivals in London and elsewhere (including the prestigious Handel Commemoration in 1784). The connection with Bach and Abel led to invitations to play chamber music at court, and around 1784 he was appointed leader of the Queen's Band (though not of the more ceremonial King's Band, as sometimes stated). Throughout this period he remained active as a concerto soloist, and he was also celebrated as a chamber music player; indeed he was London's first major quartet leader, appearing regularly with the same players at the Professional Concert.

Only in the 1790s did Cramer's star begin to wane, following the success of Salomon's concerts with Haydn and of Viotti's grander style of violin playing. The appointment of Viotti as leader of the Italian Opera in 1796 initiated a slide into financial insecurity: an attempt to revive the Professional Concert in 1799 met with a lukewarm response, and Cramer died later that year. He composed eight violin concertos and a number of chamber works for string instruments, but was little noted as a composer.

Cramer

## (2) Johann [John] Baptist Cramer

(b Mannheim, 24 Feb 1771; d London, 16 April 1858). Composer, pianist and publisher, the eldest son of (1) Wilhelm Cramer. He was the most outstanding member of the family. As one of the most renowned piano performers of his day, he contributed directly to the formulation of an idiomatic piano style through his playing and his compositions. When he was about three years old he was taken to London by his mother to join his father, who had decided to establish himself in England. Wilhelm taught his son the violin from a very early age, but the child showed distinct precocity at the piano and at the age of seven was placed under the direction of J.D. Benser. He continued his studies with J.S. Schroeter from 1780 to 1783, when he was entrusted to Muzio Clementi. Although he studied with Clementi for only one year, the lessons were decisive in forming his artistic character. His formal training was completed with lessons in theory (from 1785) under C.F. Abel, through whom Cramer first came to know the writings of Kirnberger and Marpurg. His early training acquainted him with the works of the greatest keyboard composers of the century, and by the mid-1780s he had studied works of Clementi, Schröter, J.C. Bach, C.P.E. Bach, Domenico Scarlatti, Mützel, Paradies, Haydn and Mozart. He may have been introduced to *Das wohltemperirte Clavier* as early as 1787, and he developed a lifelong fascination for Bach. By the time Clementi left England for the Continent and Cramer's formal piano lessons were abruptly ended, he had already attracted attention as a performer in London. He made his formal début on 6 April 1781, appearing in his father's annual benefit concert. He performed occasionally during the next

few years, at one concert (in 1784) playing a duet for two pianos with Clementi.

In 1788 Cramer undertook his first foreign tour and visited the major cities of France and Germany, including Paris and Berlin. While in France he was given a number of J.S. Bach's manuscripts. His earliest compositions were also published during his stay in France. On his return to England in 1791 he immediately began an active performing career, and during the next nine seasons established himself as England's most remarkable young pianist, capable of providing stiff competition for the older virtuosos. He participated as a soloist in both major series, the Professional Concert and the Salomon Concerts, as well as appearing in numerous benefit concerts. He made the acquaintance of all the eminent artists who appeared in London during that decade, including Haydn, and he began to gain recognition as a composer and teacher.

Cramer left London in 1799 for a second journey that included the Netherlands, Germany and Austria. He met Beethoven in Vienna, initiating a warm and mutually rewarding relationship, and he renewed his friendly association with Haydn. On his return to England in 1800 he married almost immediately. The activities of his first 30 years had brought him into contact with nearly all the most prominent musicians of Europe, including Hummel, Dussek, Weber, Kalkbrenner, Cherubini and Wölfl, in addition to those already mentioned. In later years he came to know Ries, Czerny, Moscheles, Mendelssohn, Liszt and Berlioz. He championed with characteristic vigour the works of composers whom he admired; his performances of Bach and Mozart, in particular, created great excitement, and he helped to introduce Beethoven's sonatas to English audiences. His impact as a popularizer of music by other composers seems to have been felt as much by his playing at private gatherings as by his concert appearances, for he preferred private music-making, even when travelling abroad.

After 1800 Cramer's public career was centred almost entirely on England. He taught privately at least into the 1820s, commanding the top fee of one guinea per lesson. But he travelled again from 1816 to 1818, visiting Amsterdam and Mannheim. While abroad he continued to renew and expand his associations, but his public performances were apparently rare. His mature years in London were marked by many signs of high regard. To admiring English audiences he was their 'Glorious John', and his appearances continued to stir excitement until his formal retirement. He was one of the founders of the Philharmonic Society in 1813, and he was appointed to the board of the RAM on its foundation in 1822.

Following the very successful example of Clementi, Cramer entered the music publishing business. His earliest ventures included a partnership known as Cramer & Keys in 1805, and another partnership with Samuel Chappell (later of [Chappell](#)) from 1810 to 1819. A more lasting firm was established in 1824 (when Cramer joined Robert Addison and T.F. Beale), at a later date known as [j.b. Cramer & co. Ltd](#), which flourished from its first days and still exists.

Cramer married for the second time in 1829, and he retired officially from public life after a gala farewell concert in 1835. His next decade included visits to Munich and Vienna and a long residence in Paris (see illustration),

but he returned again to England in 1845 and remained there for the rest of his life. He died at his house in Kensington and was buried in the Brompton Cemetery.

The large volume of Cramer's compositions is only part of his musical achievement. His playing left a permanent impression on several generations of early 19th-century pianists. He received almost universal admiration for his playing; even Beethoven considered him the finest pianist of the day, according to Ries. His expressive legato touch, which later became a stylistic norm among pianists, was especially admired: in Moscheles's words, his legato 'almost transforms a Mozart Andante into a vocal piece'. His refinement in improvisation and the remarkable independence of his fingers were equally renowned; they are also evidence of his Classical ideals and distinguish him from more dramatically inclined later generations. By the end of his long career his playing may have become somewhat outmoded. Certainly Wilhelm von Lenz found his playing in the 1840s dry and harsh, though at the same time August Gathy contradicted Lenz's judgment. Cramer himself noted the changing fashions when he described earlier playing as 'fort bien' ('very good') and the newer style as 'bien fort' ('very strong').

Many aspects of Cramer's compositional style are strikingly conservative. He apparently liked to view himself as a latter-day Mozartian, preserving Mozart's grace, elegance and clarity. His music is generally less dramatic than Clementi's, less rich than Dussek's, less sentimental than Field's. The originality of his genius appears principally in his combination of a conservative bias with the most advanced, idiomatically pianistic passage-work. Although there is an inconsistency in the quality of his works that was observed even by critics of his day, his music is nearly always skilful, pleasant and sophisticated, and his ingenuity in passage-work expanded the vocabulary of colourful and evocative sonorities available to the piano.

Cramer's affinity for certain Classical ideas did not prevent him from assimilating the newer musical forms that became popular in the early 19th century, and his own work accurately reflects the changing tastes of the period. Nearly all his 117 sonatas, for example, were written before 1820, and his production of didactic works, capriccios, fantasias and small pieces based on popular tunes increased markedly after 1810. He supplied so much music for the dilettante that by the end of the century his name was used in France as a pseudonym for musical trifles.

Of all Cramer's works, the one that has had the greatest enduring value is his celebrated set of 84 studies for the piano, published in two sets of 42 each in 1804 and 1810 as *Studio per il pianoforte*. This collection has long been considered a cornerstone of pianistic technique and is the only work of Cramer's that is generally known today. Clementi claimed for himself the idea of such a comprehensive technical volume, accusing Cramer of having stolen the idea and title for the *Studio*. Cramer's work inspired many similar efforts, some being mere imitations. Soon after its appearance, Steibelt and Wölfl produced sets of studies, and Clementi eventually published his *Gradus ad Parnassum*. Nevertheless, Cramer's *Studio* was the most widely used and admired collection in the early 19th century. Beethoven annotated 21 of the studies for his nephew's use (published in an edition by J.S. Shedlock in 1893) and considered them 'the best preparation for his own works'.

Schumann described the *Studio* as the finest training 'for head and hand'. The studies are structurally simple; each is based on a characteristic pattern or mechanical problem, and although the shadows of Bach and Domenico Scarlatti are often apparent, the harmonic colouring and figural variety in the *Studio* are eminently modern and entirely suited to the piano. The success of the studies led Cramer to produce many more methods, including the *Anweisung das Pianoforte zu spielen*, which includes rules for fingering and the use of the pedals. Some of the later studies were given individual descriptive titles, in keeping with the fashion, but none of them matched the *Studio* in usefulness and artistic merit.

The scope and seriousness of Cramer's compositions often varies widely within a single category; even among the sonatas and concertos the range is considerable. The best of the shorter pieces anticipate the general features of the character piece in form and expressiveness, while many works were plainly directed to the unsophisticated amateur. The sonatas, in spite of their diminishing numbers in Cramer's later years, contain some of his most impressive achievements. There is some evidence that Beethoven occasionally borrowed from Cramer's sonatas, and Schumann considered Cramer and Moscheles the only outstanding sonata composers of their generation.

The accompanied sonatas, which comprise less than half the total number, are generally lighter and more popular in character than the solo sonatas. After 1800 Cramer showed a clear preference for solo works, although some of the later solo sonatas still have some popular features, such as the inclusion of 'favourite airs'. The sonatas written after 1810 are more consistently serious and contain more prominent Romantic characteristics. Several have descriptive titles (*Il mezzo*, *Le retour à Londres*) and a highly flexible, dramatic approach to the use of compass and texture. In harmonic daring they show the impact of Beethoven, and they abound in sweeping, colouristic accompanimental patterns. Cramer's late sonatas were occasionally reprinted in the 19th century, but they have passed into obscurity in more recent times.

## WORKS

dates are those of publication; first published in London unless otherwise stated; for clarification of conflicting opus numbers, esp. opp.17–49, see Milligan (1994)

### sonatas

t	title
d	dedicatee
op.	
1	3 (g, F, D), pf (c1788), d Dumergue
2	3 (C, D, E), nos.1–2 for pf, fl, no.3 for pf, vn (c1788), d Anacreontic Society
3	3 (E, A, E), pf, vn, vc (1788), d Middleton
4	3 (D, E, f), pf, vn ad lib no.1 t Grand Lesson (c1788), entire set as op.4 (Paris, c1795)
5	3 (C, F, E), pf, vn, vc (Paris, c1790), d Fontete
6	4 (D, c, F, a), pf/hpd (Paris, 1790)
7	3 (D, G, F), pf (1792), d Clementi
8	2 (F, G), pf (1792–3), d Mackworth

- 9 3 (D, F, C), pf, vn/fl, vc ad lib (1793), d Danvers
- 11 3 (D, A, G), pf, vn, vc ad lib (1796), d Byng
- 12 3 (C, a, B), pf, vn, vc ad lib (1796), d Smith
- 13 3 (C, G, D), pf, vn/fl ad lib (1796), t Divertimentos
- 14 3 (F, E, D), pf, vn, vc (1797), d East
- 15 3 (G, B, C), pf, vn, vc ad lib (1797), d Clarke
- 18 3 (C, D, C), pf, vn, vc (1799), d Welch
- 19 3 (B, D, A), nos.1–2 for pf, vn, vc, no.3 for pf (1799), d Reid
- 20 1 (D), pf (1800), d Clementi
- 21 2 (G, B), pf, vn (1800), d Lowe
- 22 3 (A, C, a), pf (Vienna, 1799 [as op.23]), d Haydn
- 23 3 (E, F, G), pf (1800–01), d Campbell
- 25 3 (E, D, E), pf (?1801), d Kloest
- 27 2 (f, C), pf (1802), d Farquhar
- 29 3 (A, A, C), pf (1803), d Dussek
- 31 3 (B, F, G), nos.1–2 for pf, vn/fl, no.3 for pf (1805), d Grahams
- 34 3 (E, F, C), pf (1805), d Rigby
- 35 3 (G, D, E), pf, vn/fl, vc ad lib (1805), d Electress of Bavaria
- 36 1 (D), pf (1805–6), d Wölfl
- 37 3 (G, C, D), pf (1806), d Cornewall
- 39 3 (C, E, G), nos.1–2 for pf, vn/fl, no.3 for pf (1807), d Fernandez
- 41 3 (G, B, g), pf (1809), d Cuny
- 42 1 (B), pf (1809), d Onslow
- 43 3 (D, B, E), pf (1809), d Cockburn
- 44 3 (G, B, A), pf (1809), d Rowles
- 46 1 (C), pf (1810), d Gostling
- 47 1 (D), pf (c1810), d Phillotte
- 49 (E), pf (1811), d Beauchamp [no.1 previously pubd without op.no.]
- 53 1 (a), pf (1812), t L'ultima, d Dizi
- 57 1 (C), pf (1817), t Les suivantes no.1, d Krufft
- 58 1 (B), pf (1817), t Les suivantes no.2, d Murray
- 59 1 (e), pf (1817), t Les suivantes no.3, d Bonnemaison
- 62 1 (E), pf (1818), t Le retour à Londres
- 63 1 (d), pf (1821), d Hummel
- 74 1 (F), pf (1827), t Il mezzo, d Attwood
- 3 (G, F, C), pf, vn/fl ad lib (1801), [later t Letter A]
- 1 (E), pf (Munich, 1800), d Toerring [later t Letter B]
- 1 (A), pf, vn (Munich, 1800), d Toerring
- 1 (E), pf (c1802), d Smith
- 1 (C), pf (c1806), t Letter C, d Butler
- 1 (D), pf (c1806), t Letter D, d Sackville
- 1 (E), pf (1808), t No.1, d Mahon [later became op.49 no.1]
- 1 (E), pf (1808–9), t No.2, d Beckford
- 1 (F), pf, fl ad lib (c1807), t No.3, d Stanhope
- 1 (B), pf (c1808) t Parody in Form of a Sonata
- 1 (F), pf (?c1815), t La délice de Cambria, d Lockier
- 1 (G), pf 4-hands (before 1818), t No.2
- 1 (C), pf (1820) [in the style of Clementi]

— 1 (D), pf, vn/fl ad lib (1820), d Delmé

— 1 (E), pf, vn/fl ad lib (1825), t Amicitia [arr. of Qnt op.69]

### other works

9 pf concs.: no.1 (E), op.10 (1795); no.2 (d), op.16 (1797); no.3 (D), op.26 (c1801); no.4 (C), op.38 (1806); no.5 (c), op.48 (1811); no.6 (E), op.51 (1811); no.7 (E), op.56 (1816); no.8 (d), op.70 (1825); Concerto da camera (B), pf solo, fl, str qt acc (1813)

2 qnts, pf, vn, va, vc, db: no.1, op.60 (before 1817); no.2, op.69 (1823)

1 pf qt (E) op.28 (1803)

Pf solo: Studio per il pianoforte (1804–10); Instructions for the Pianoforte (1812); Dulce et utile, op.55 (1815); 25 New and Characteristic Diversions (1825); New Practical School, op.100 (1844); c12 other didactic works

3 capriccios, 6 dances, 33 divertimentos, 5 duos, 56 rondos, 12 fantasias, 20 songs, 6 impromptus, 24 variation sets, 9 nocturnes, 4 sets of preludes, other short piano works; 12 Nottornos, pf four hands, op.96 (1842)

Cramer

### (3) Franz [François] Cramer

(b Schwetzingen, nr Mannheim, 12 June 1772; d London, 1 Aug 1848).

Violinist, son of (1) Wilhelm Cramer and brother of (2) Johann Baptist Cramer. His family moved to London when he was about two years old, but left Franz with his grandfather until about 1777. He was taught the violin primarily by his father, and after 1790 he frequently appeared in concerts with his father, his brother, or both. He enjoyed singular success as an orchestral musician, becoming the leading violinist of the Ancient Concerts and the Philharmonic Concerts, as well as leading the orchestra at many provincial festivals. He served as Master of the King's Music, and was leader of the band at the coronation of William IV. He was not noted as a composer, though he may have composed some vocal music. Only one of his works is known, an *Album Leaf* for violin.

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## Cramer, Anna (Merkje)

(*b* Amsterdam, 15 July 1873; *d* Blaricum, 4 June 1968). Dutch composer. She studied piano at the Amsterdam Conservatory, graduating in 1897. While a student she was already composing songs, and at the end of 1897 she went to Berlin, where she studied composition with Wilhelm Berger. In 1903 her song *Wenn die Linde blüht* was published by the magazine *Die Woche*, and in 1906 Ludwig Wüllner included some of her lieder in his recital in the Concertgebouw in Amsterdam. The following year two collections of songs, the humorous *Fünf Gedichte von Klaus Groth* and the *Fünf Gedichte von O.J. Bierbaum*, were published by Fürstner of Berlin. She then studied in Munich (1907–8), where her *14 Volkstümliche Lieder* were published. In 1909 she toured the Netherlands, accompanying the baritone Gerard Zalsman and the soprano Jeanne Broek-Landré in 22 of her own lieder. She also gave concerts in Paris and Berlin. In 1917 she was living again in Munich, and in 1925 she moved to Vienna, where she worked closely with Walter Simlinger, a singer and composer. He wrote the librettos for her two operas *Der letzte Tanz* and *Dr. Pipalumbo*. In 1930, after encountering financial problems, she returned to the Netherlands, where she lived as a recluse. By 1958 she had been forcibly moved to a psychiatric nursing home in Blaricum, where she died, totally forgotten.

Cramer's lieder are mostly either diatonic or chromatic. The diatonic kind is represented by the *14 Volkstümliche Lieder*, which have a folk-like, lyrical quality and are often strophic. The chromatic lieder, which are through-composed, are lacking in obvious melodic appeal but are dramatically expressive, harmonically complex and full of dissonances, and have almost orchestrally conceived piano accompaniments. A number of lieder express poignant grief in love. Her longest and most dramatic, *Erwachen in den grellen Tag* (on a text by Bierbaum), expresses extreme anger. Some songs, apparently dating from her Viennese period, are cabaret-like. Cramer's music was rediscovered after her death by Willem Noske, and Dutch interest in her music has grown, with both critics and public highly enthusiastic.

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(selective list)

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HELEN METZELAAR

## Cramer, Carl Friedrich

(*b* Quedlinburg, 7 March 1752; *d* Paris, 8 Dec 1807). German linguist, publisher, writer on music and composer. He was the eldest son of Johann Andreas Cramer, a noted professor of theology and later chancellor at Kiel University, and in 1775 became professor of Greek and oriental languages at the same university. His sympathies with French Republican forces led to his removal from this office in 1794. He stayed briefly in Hamburg, then in late 1795 emigrated to Paris and became a printer and bookseller there by 1797.

From the 1770s Cramer was in close contact with various musicians of the North German school, especially C.P.E. Bach. Beginning in 1782 he edited a series of vocal scores, first advertised (at Leipzig and Dessau) under the collective title *Polyhymnia*; these include Salieri's *Armida* (1783), J.G. Naumann's *Orpheus og Euridike* (1787), J.A.P. Schulz's *Aline, reine de Golconde* (1790) and F.L.A. Kunzen's *Holger Danske* (n.d.). Cramer also edited and published *Flora* (Kiel, 1787), a collection of songs and keyboard pieces by C.P.E. Bach, Gluck, Gräven, A.C. and F.L.A. Kunzen, Reichardt and Schwanenberger. Perhaps his greatest importance to music lies in his periodical *Magazin der Musik* (Hamburg, 1783–6/R, continued as *Musik*, Copenhagen, 1789); in addition to lists of new publications by genre, criticism of concerts and essays on music theory, it provided descriptions of concert programmes and performers at various European cities as well as the

personnel in several contemporary orchestras (Bonn, Kassel, Dresden). 41 of his German translations of psalms were set by C.P.E. Bach in 1774, and in 1801 his translation into French of Rochlitz's 'Verbürgte Anekdoten aus Wolfgang Gottlieb Mozart Leben' (*AMZ*, i, 1798–9) appeared in Paris. He especially admired the music of Bach, Mozart and Haydn, and the writings of Klopstock. His original works include a *Kurze Übersicht der Geschichte der französischen Musik* (Berlin, 1786) and various keyboard pieces and songs mostly written for the *Magazin der Musik*.

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SHELLEY DAVIS

## Cramer, David

(*b* ?1590–95; *d* probably at Hamburg, before 1666). German violinist and composer. Rist, writing in 1666, referred to him as dead and mentioned that he had been an assistant to William Brade at Hamburg, which might mean that he had also been Brade's pupil; since Brade was in the service of the city of Hamburg from 1608 to 1610 and from 1613 to 1615, Cramer was associated with him presumably during those years. Nothing is known of his later activities, though as a skilful violinist and able composer he seems to have belonged to the Hamburg school of violinists and composers founded by Brade and continued by such men as Nicolaus Bruhns, Johann Schop (i) and Nathanael Schnittelbach. He published a volume of four-part pieces for strings, *Allerhand musicalische Stücke von Pavanen, Couranten, Intradan, Balletten ... auff 3 Discant Violinen und ein Violdgamba* (Hamburg, 1631), the last surviving copy of which was lost in World War II (*D-Hs*). Apart from

suites, it included a number of pieces with such titles as *Melancholia*, *Patientia*, *Inconstantia*, *Avaritia*, *Gaudium* and *Tristitia*, which suggest that they were used for allegorical ballets. Rist stated he published 'fine pieces ... to accompany comedies and tragedies'. It is not possible to confirm whether this was indeed so, especially since, according to the dedication, the 1631 collection was intended 'to exercise the beginner', but from its title, *Herodis Auszug* ('Herod's March'), another piece in it, could have been written for a tragedy. It and *Avaritia* (both ed. in Eitner) are lively pieces, with varying rhythms and changes of time. Moser mentioned an *Intrada morionis* that included diminutions on the melody of the song *Von den zarten Jungfräwlein*. In it Cramer used double stopping in 3rds, and in no.21, *Speculator*, he had double and triple stopping in all the violins simultaneously.

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GEORG KARSTÄDT

## Cramer, J.B.

English firm of music publishers and, formerly, piano manufacturers active in London. The firm was founded as Cramer, Addison & Beale in 1824 when the pianist and composer J.B. Cramer (see Cramer, §2) joined the partnership of Robert Addison (*d* London, 17 Jan 1868) and Thomas Frederick Beale (*b* ?1804 or 1805; *d* Chislehurst, 26 June 1863). With the addition of Cramer's name the publication of piano music became the firm's chief interest, and in 1830 it bought many of the plates of the Royal Harmonic Institution, which gave it works by Beethoven, Clementi, Dussek, Haydn, Hummel, Mozart, Steibelt and others. Italian songs and duets and English operas by composers such as Balfe and Benedict were soon added to the catalogue.

In 1844 Addison retired and was succeeded by William Chappell (see [Chappell](#)), and the firm then became known as Cramer, Beale & Chappell, or Cramer, Beale & Co. In 1847 Beale also became the manager and director of the Royal Italian Opera at the rebuilt Covent Garden Theatre. After the death of Cramer in 1858 and Chappell's retirement in 1861 George Wood (*b* ?1812 or 1813; *d* Hove, 22 Feb 1893), who was related to the Scottish music publishers, became Beale's partner; the firm then traded as Cramer, Beale & Wood, and also began the manufacture of pianos. After Beale's death Wood continued the business as Cramer & Co. (later Cramer, Wood & Co., and J.B. Cramer & Co.), and the piano-making side of the firm became predominant. A major sale of engraved plates and copyrights took place in 1875. His

nephews, John Wood and George Muir Wood, succeeded to the business on his death. The firm was turned into a limited company in 1897. Many successful ballads appeared under the firm's imprint at the end of the century, and a series of ballad concerts was run by L.J. Saville from 1912 until World War II. The publishing firm of [Metzler](#) was acquired in 1931. In the 20th century publishing became the firm's main activity once again with an emphasis on choral, piano and organ music; the piano business passed to Kemble & Co. in 1964.

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CHARLES H. PURDAY/WILLIAM C. SMITH/PETER WARD JONES

## Crane, William

(*d* 7 July 1545). English musician, actor and businessman. By 1506 he was a Gentleman of the Chapel Royal and was listed among the Fraternity of St Nicholas, London. In 1523 he succeeded William Cornysh (ii) as Master of the Children of the Chapel, a post he held for 22 years. There is no evidence that he composed. While he was a member of the chapel he was much concerned with theatrical presentations. During the early years of Henry VIII's reign he was one of the chief actors in many pageants and disguisings, including *The Gollodyn Arber* (1511), *Le fortresse dangerus* (1512) and the *Pavyllon un the plas parlos* (1514). Later, after his appointment as Master of the Children, Crane and his charges were regularly rewarded for playing before the king each Christmas season. Whether Crane, like Cornysh, composed any of the material performed by the children is not known.

Crane was also an active businessman, holding such posts as controller of the petty customs of the port of London from 1514; he also supervised the fitting-out of three ships for Henry VIII's campaign to France in 1513. In 1525 he was made a freeman of the Mercers' Company. He had a house in Greenwich and leased other property in London, Kent and Essex.

His will (*GB-Lpro* PROB11/31, f.7) is dated 6 July 1545 and was proved on 6 April 1546. He was buried in the chancel of St Helen Bishopsgate.

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## Cranesteyn, Gasparo.

See Pietragrua family, (1).

## Cranford, Thomas.

English church musician, possibly related to [William Cranford](#).

## Cranford [Cranforth], William

(*b* late 16th century; *d* ?c1645). English composer and singer. The naming of his psalm tune 'Ely' in Ravenscroft's 1621 psalter, and Dudley North's remark from Kirtling, Cambridgeshire (1658), concerning 'Mr. Cranford, whom I knew, a sober, plain-looking Man', may indicate that Cranford came from East Anglia (where the name is well known), but his family has not been traced. Cranford's six-voice elegy *Weep, Brittaines, weep* (*GB-Och* 56–60) was occasioned by the death of Prince Henry in 1612; its context suggests he was already in London and part of a musical circle involving the St Paul's Cathedral clergy and others living nearby. Significantly the other contributors to Ravenscroft's 1621 psalter belonged to this group. Probably Cranford was already vicar-choral at St Paul's Cathedral, a post he is known to have held by 1624 and in which he served until the Civil War. He may be the 'William Cranford' in a list of delinquents (royalist supporters) in 1643, but he is not named among 'the four vicars choral' in July 1645.

Monson argues that the manuscript *Och* 56–60, perhaps associated with the Fanshawe family, was completed by 1625. Apart from *Weep, Brittaines, weep*, it contains Cranford's sacred madrigal *Woods, rocks and mountains* and his verse anthem *My sinful soul. O Lord, make thy servant Charles*, also known as *The king shall rejoice*, was apparently his most popular work of this kind: it is in a simple, semi-polyphonic style, rather in the manner of Adrian Batten. Most of Cranford's church music survives in imperfect or fragmentary form, especially in sources linked with St Paul's, such as the 'Barnard' set (*Lcm* 1045–51) and the 'Batten' organ book (*Ob* Tenbury 791). His three-voice catches had an extended life through Hilton's and Playford's publications. According to Hawkins, Purcell put the words to Cranford's music for *Let's live good honest lives* (zD102). An association with the composer Simon Ives (i), who also belonged to the London musical circle, is evident in two three-voice catches – *Boy go down* and *Boy come back* – the one by Ives and the other by Cranford.

All but four of Cranford's 20 surviving instrumental consorts occur in the manuscript *IRL-Dm* Z3.4.7–12, a source now believed to have originated in London in the 1630s, and he is also well represented in a manuscript formerly owned by Sir Nicholas Le Strange of Hunstanton, Norfolk (*GB-Lbl* Add.39550–4). Three pieces for two lyra viols (*Ob* Mus. Sch. D.245–6) were copied by John Merro of Gloucester (*d* 1639). Cranford's consorts belong to the Caroline era and commentators have remarked on his individual style. Gordon Dodd notes 'the fewer the parts, the more pointilliste ... The harmony

is distinctly strange and the texture is often mechanical'. Dudley North draws attention to Cranford's 'pieces mixed with Majesty, Gravity, Honey-dew Spirit and Variety': striking contrasts are an important element within pieces. Though somewhat idiosyncratic, Cranford is revealed as a competent if relatively minor composer; it is unfortunate that much of his church music survives only in a fragmented state.

It is not known whether the composer was related to Thomas Cranford, vicar-choral at St Paul's, or to the eccentric Presbyterian divine James Cranford (1592–1657).

## WORKS

### vocal

Magnificat and Nunc dimittis, ?/7vv, *GB-Ob*

8 verse anthems, inc., *Cp, DRc, GL, Lbl, Lcm, LF, Llp, Ob, Och, Ojc*

Hear my prayer, O Lord, verse anthem, inc., *Cp, DRc, Lbl, Ob* (attrib. G. Bath), *Y* (attrib. Cranford)

'Ely' psalm tune, 1621<sup>11</sup>

11 catches, 3vv, in 1651<sup>6</sup>, 1652<sup>10</sup>, 1658<sup>5</sup>, 1663<sup>6</sup>, 1667<sup>6</sup>, 1672<sup>5</sup>, 1673<sup>4</sup>, *Lbl* [elsewhere attrib. H. Purcell], *Lcm*

Elegy, 6vv, *Och*; Madrigal, 6vv, *Och*

### instrumental

13 fantasias a 3–6, *IRL-Dm, GB-Lbl, Ob, Och, US-Ws*: 6 ed. V. Brookes (Albany, CA, c1996); 3 pavans a 6, *IRL-Dm, GB-Lbl*; In Nomine a 5, *IRL-Dm, GB-Lbl, Ob, Och, US-Ws*; Almain a 3, *GB-Och*; 3 pieces, 2 lyra viols, *Ob*

Variations: Goe from my window, a 5, Walsingham, a 4, *IRL-Dm* [anon., attrib. Cranford]

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*HawkinsH*

*Le HurayMR*

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ANDREW ASHBEE

## Crang & Hancock.

London firm of instrument makers. It was formed of a partnership between John Crang and James Hancock (*d* nr Maidstone, 1792). Crang came from North Devon and is traditionally said to have been apprenticed to the Loosemore family. Crang's earliest noted work is a claviorgan dated 1745. His address in 1763 was Great Queen Street, Lincoln's Inn Fields, London. He is said to have been largely concerned with converting old Echo organs into Swells. He undertook repair work or alterations at St Peter upon Cornhill (1751) and St Paul's Cathedral (1757). He provided organs for Stoneleigh

Abbey (1761), St Peter and St Paul, Barnstaple (1764), and Fonthill Tremens, Wiltshire (c1765). The splendid case of the latter went to Towcester Church in 1817, was damaged by fire in recent years, and has been restored by the Victoria and Albert Museum, London. The partnership with Hancock was established about 1772: Crang is noted as working *solus* at Holy Trinity Minories, London, in that year; and in the same year the partnership is noted at St Peter upon Cornhill. The partnership of Crang & Hancock lasted until the early 1780s when Crang retired. Their most important new organ was that supplied to St Vedast-alias-Foster, Foster Lane, London (1774). A piano, labelled and dated 1782, is in the Colt Clavier Collection, Bethersden, Kent. There is confusion about how many Hancocks were organ builders. James Hancock was working in Chelmsford in 1772 with a John Hancock, possibly his brother; one of these was reputedly a good reed voicer. James Hancock is listed on his own in the trade directories from 1783, at Wych Street, Temple Bar, London; in 1790 he was working at the collegiate church, Maidstone. He was married to Crang's sister; their son James Crang Hancock is first noticed in 1783 with a labelled organ now in Brighton Pavilion. His address in the early 1790s was 32 Parliament Street, London. By about 1800 he had moved to Bristol, working at Berkely Place. There is little evidence of his work, but he enlarged the organ at St Sepulchre, Holborn, London, in 1817. He is almost certainly the James Hancock who is known to have been working until about 1820.

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DAVID C. WICKENS

## Cranko, John

(*b* Rustenburg, South Africa, 15 Aug 1927; *d* Dublin, 26 June 1973). British choreographer. See [Ballet](#), §3(iv).

## Cranz, August.

German firm of music publishers. It was founded by August Heinrich Cranz (*b* Berlin, 1789; *d* Hamburg, 1870) in 1814 in Hamburg. His son Alwin Cranz (*b* Hamburg, 1834; *d* Vevey, 10 April 1923) took over the music publishing house in 1857 and acquired the Viennese publishing firm C.A. Spina in 1876. August Cranz was the original publisher of many works by Josef, Eduard and Johann Strauss (father and son), including *Die Fledermaus*, *Der Zigeunerbaron* and *Eine Nacht in Venedig*. Viennese operettas and light music (e.g. Lanner, Suppé, Millöcker) played a large part in the publishing programme. Oskar Cranz, a partner from 1896, moved the firm to Leipzig in 1897. The August Cranz publishing house lost most of its stock in 1943; the rebuilding of the firm was carried out at first in Munich and from 1949 in Wiesbaden. In 1965 the firm began producing tapes and records. The firm August Cranz of Wiesbaden had branches in Brussels, London, Paris and Vienna and was represented by agents in several countries. It was acquired by Schott in 1992.

## Crappius, Andreas

(*b* Lüneburg, c1542; *d* Hanover, 8 Jan 1623). German composer and theorist. He matriculated at the University of Wittenberg on 12 July 1565, but he took no degree. On 28 March 1568 he was appointed Kantor of the Lateinschule and of the Marktkirche, the two most important musical positions in Hanover, and he held them until he retired in 1616. His output reflects his activities in these posts. His three masses, which are parody masses, and his motets (1572 and 1581) show that he was a competent composer of polyphony, and his three-part songs (1594) are more contrapuntal than such pieces often were. His primer of 1599, dedicated to 54 of his pupils, including the infant Melchior Schildt, contains 14 canons as exercises.

### WORKS

Edition: *Andreas Crappius: Ausgewählte Werke*, ed. T.W. Werner, EDM, 2nd ser., *Niedersachsen*, ii (1942)

#### sacred vocal

Melodia epithalamii, 5vv (Wittenberg, 1568)

Missa, 6vv ... huic adiunctae sunt cantiones aliquot sacrae, 4–6, 8vv (Wittenberg, 1572)

Sacrae aliquot cantiones, 5, 6vv, quibus adiuncta est missa (Magdeburg, 1581)

Missa, 5vv (Ülzen, 1583)

Der erste Theil newer geistlicher Lieder und Psalmen, 3vv (Helmstedt, 1594)

4 wedding motets (printed 1594–1605)

1 wedding motet, *D-HVs*

#### theoretical works

*Musica artis elementa: pro pueris primum incipientibus* [incl. 14 canons] (Helmstedt, 1599, 2/1608 incl. abridged Ger. conclusion *Deutsche Musica*)

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KLAUS WOLFGANG NIEMÖLLER

## Craquer

(Fr.: 'to snap').

In string playing, a type of bowing where two (or more) notes are played in one bowstroke but with each note distinctly articulated. Usually performed up-bow and in fast time, *craquer* is indicated by dots under a slur, the length of the slur showing the number of notes in one bowstroke ([ex.1](#)). The term is

first found in Georg Muffat's codification of the bowing rules of Lully's orchestra (*Florilegium secundum*, Passau, 1698).



See also [Bow](#), §II, 2(ii).

DAVID D. BOYDEN/PETER WALLS

## Cras, Jean (Emile Paul)

(*b* Brest, 22 May, 1879; *d* Brest, 14 Sept 1932). French composer. The son of a distinguished naval surgeon, his gifts were nurtured in a musical home, but, following in the family tradition he enlisted at the naval academy in 1896. After settling in Paris in 1900, he met Duparc, who immediately recognized his gifts. Through three months of almost daily instruction during 1900, Duparc provided the only formal training in composition Cras received, an experience crucial to his development and to their life-long friendship; Duparc would later call Cras his 'spiritual son'.

Cras had four children. His second daughter Colette, an excellent pianist, married Alexandre Tansman; she later premièred Cras's Piano Concerto (1931). Unlike his friend Roussel, Cras sustained a brilliant naval career all his life, rising to rear-admiral and receiving numerous decorations for heroism during World War I.

His works remained relatively unknown until his opera *Polyphème* won the First Prize in the 'Concours musical de la Ville de Paris' in 1921, and was produced at the Opéra-Comique in December 1922. From this time, his works were performed by leading interpreters and he was befriended by many of the most prominent musical, literary and political figures of the time. His death inspired hundreds of poignant eulogies and the commission of a monument overlooking the harbour at Brest.

Although naval obligations necessitated his absence from Paris for much of his life, Cras remained fully aware of artistic developments, but maintained a passionately creative independence. Schooled in the Beethovenian structural principles instilled in him by Duparc, he championed cyclic form and motivic development. From an initially Franckian idiom, Cras evolved an eclectic Impressionism, combining Celtic folk and sacred elements with exoticisms inspired by his travels. Cras composed 77 songs, giving primacy to the text and adapting his style to a generally restrained narrative tessitura. He first embraced symbolist poetry and, after setting Samain's *Polyphème*, his vocal compositions were the products of fruitful collaborations with living post-Parnassian poets whom he knew well. His legacy of chamber music is one of the century's finest and demonstrates an acutely sophisticated understanding of instrumentation and nuance.

A prodigious intellect steeped in the religious writings of Léon Bloy, Cras expressed his deep Catholic faith and introspective spirituality (often fiercely self-critical) through diaries and voluminous correspondence. Honoured by the French Academy of Science, Cras's patented inventions include his *règle-rapporteur*, a navigational ruler-compass still used by the French Navy. Only in the 1990s has his musical importance begun fully to emerge.

## WORKS

Stage: *Echo* (idylle antique, 2, A. Droin), 1896; *Polyphème* (drame lyrique, Samain), 1912–18; *La tour de Penhouat* (incid music), 1921; *Trois Noël*s (L. Chancerel), solo vv, actors, chbr choir, pf/orch, 1929 *Le chevalier étranger* (incid music, T. Malmanche), 1932

Orch: *Impromptu pastoral*, 1900; *Andante religieux*, 1901; *Marche nuptiale*, 1904; *Ames d'enfants*, 1918; *La villa des pinsons*, 1923; *Prélude et danse*, 1924; *Journal de bord*, Sym. suite, 1927; *Légende*, vc, orch, 1929; *Conc.*, pf, orch, 1931

Chbr: *Marche funebre*, 1894; *Ballade*, vn, pf, 1894; *Morceau*, vc, pf, 1984; *Voyage Symbolique* (Trio no.1), vn, vc, pf, 1899; *Sonata*, vn, pf, 1900; *Sonata*, va, pf, 1900; *Sonata*, vc, pf, 1901; *Largo*, vc, pf, 1903; *Largo*, vc, pf, 1904; *Pf Trio*, C, 1907; *Str Qt no.1*, 1909; *Interlude de Polyphème*, vn, pf, 1918; *Pf Qnt*, 1922; *Sax Qt*, 1924; *2 Impromptus*, hp, 1925; *Str Trio*, 1926; *Air varié*, *Habanera*, *Evocation*, *Eglogue*, vn, pf, 1926–9; *Suite en duo*, fl, hp, 1927; *La Flûte de Pan* (L. Jacques), 1v, fl, vn, va, vc, 1928; *Quinetette*, fl, vn, va, vc, hp, 1928

Pf: *Trois vases*, 1893; *A la lumière des lustres*, 1894; *Marche nuptiale*, org, 1894; *Impromptu pastoral*, 1900; *Petite pièce*, F, 1901; *Scherzo*, 1901; *La Cloche*, 1901; *5 Poèmes intimes*, 1902–11; *Valse en mi*, 1904; *Str Qt*, 4 hands, 1909; *4 Danze*, 1917; *2 Paysages*, 1917; *Ames d'enfants*, 1918, pf, 6 hands and 4 hands, 1918; *Interlude de Polyphème*, 1918; *Premier anniversaire*, 1919 *Aux étoiles*, 4 hands

Choral: *O Salutaris Ostia*, 1v, org, 1894; *Chorale*, org, 1899; *Paris angelicus*, 1v, org, 1899; *Mass*, 4vv, org, 1904; *Grande marche nuptiale*, org, 1904; *Ave verum*, 1v, vn, org, 1905; *Mass*, 4vv, 1908; *Regina coeli*, vv, org, 1909; *Ave Maria*, 1v, org, 1910; *Hymne en l'honneur d'une sainte*, female vv, org, 1925; *Le chant des nations*, 1930

Songs (all for 1v, pf unless otherwise stated): *Premières mélodies*, 1892–9; *A l'automne*, 2vv, pf, 1899; *La Tour*, 1900; *7 mélodies* (C. Baudelaire, A. Droin, G. Rodenbach, P. Verlaine), 1900–05, arr. 1v, str qt; *Elégies* (A. Samain), 1910, arr. 1v, orch; *L'offrande lyrique* (R. Tagore, trans. A. Gide), 1920, arr. 1v, orch; *Image* (E. Schneider), 1921; *Fontaines* (L. Jacques), 1923, arr. 1v, orch; *5 robaiyats* (trans. F. Toussaint), 1924; *Dans la montagne*, 5 male choruses (M. Boucher), 1925; *Vocalise-étude*, 1928; *Soir sur la mer* (V. Hériot), 1929; *Trois chansons bretonnes* (J. Cras), 1932

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PAUL-ANDRÉ BEMPÉCHAT

## Crass, Franz

(b Wipperfürth, 9 Feb 1928). German bass-baritone. He made his first appearance at the age of 11 as the Second Boy in *Die Zauberflöte*. He then studied singing at the Cologne Musikhochschule, and made his début at Krefeld in 1954 as the King in *Aida*. Engagements followed at Hanover (1956–62) and Cologne (1962–4); after 1964 he divided his time between Hamburg, Munich, Frankfurt and Vienna, with guest appearances in most leading European theatres. Crass first appeared at Bayreuth in 1959 as King Henry in *Lohengrin* and returned each year until 1973, singing the Dutchman, Biterolf, Fasolt, King Mark and Gurnemanz. He also appeared at Salzburg, as Rocco and Sarastro, and at La Scala from 1960, when he sang Don Fernando (*Fidelio*). In 1966 he sang Barak in the British première of *Die Frau ohne Schatten*, given by the Hamburg Staatsoper at Sadler's Wells. His repertory also included the roles of Philip II, Nicolai's Falstaff and Bartók's Bluebeard. He retired from the stage in 1980. Klemperer chose him to sing in the *Missa solemnis* in London in 1960 and in Mozart's Requiem in 1964. His large concert repertory included works by Bach, Handel, Haydn and Janáček. Crass possessed a well-schooled bass-baritone voice of lyric rather than dramatic quality, which can be heard at its best in his recordings of Sarastro, Rocco and the Dutchman.

HAROLD ROSENTHAL/R

## Crasselius [Crasselt], Bartholomäus

(b Wernsdorf, nr Glauchau, Saxony, 21 Feb 1667; d Düsseldorf, 10 Nov 1724). German theologian and hymn writer. His family name was Crasselt, which he later latinized. He was probably instructed in poetry by the learned Wernsdorf pastor and Poet Laureate Johann Poelitz. He appears later to have been tutor to the Schönburg family at Schloss Glauchau. He then moved to Halle and joined the circle of pupils around August Hermann Francke, through whom he became a convinced Pietist. He stayed for a time with his brother, who was the minister at Saara, Saxe-Altenburg, but was obliged to leave after preaching one Sunday on a free text in the Pietist manner. In 1701 he became deacon at Nidda, Wetterau. From 1708 until his death he was a clergyman at Düsseldorf. He was one of the most consistent pioneers of Pietism and his uncompromising championship of it involved him on several occasions in violent disputes with authority. It is uncertain whether the melodies to the hymns in Freylinghausen's songbook are by him. *Dir, dir, Jehova*, deeply felt and technically accomplished, became world-famous and is one of the most beautiful and moving of Protestant hymns. The best-known melody for it is by Bach (bww299 and 452).

### WORKS

probably texts only

Dir, dir, Jehova, will ich singen, in *Geistreiches Gesangbuch* (Halle, 1697)

Ach Herr! wenn kommt das Jahr; Erwach o Mensch! erwache; Friede, ach Friede, ach göttlicher Friede; Heiligster Jesu, Heil'gungs-Quelle; Herr! höre mich und merke auf mein Wort; Herr Jesu, ewges Licht; Nun ruht doch alle Welt; Uns ist geboren Gottes Kind: in J.A. Freylinghausen, *Geistreiches Gesangbuch* (Halle, 1704)

Heilig ist Gott der Herre, in J.A. Freylinghausen, *Geistreiches Gesangbuch* (Halle, 16/1730)

Christen, lernet euch wohl schicken, in *Davidisches Psalter-Spiel* (n.p., 1718)

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WALTER HÜTTEL

## Crassot, Richard

(*b* Nantes, *c*1530; *d* after 1580). French composer. In 1556 he was *maître des enfans* of a church in Troyes, and is known to have been a resident of Lyons by 1566, where his four-voice settings of the complete Huguenot Psalter based upon traditional melodies were issued by Thomas de Straton in 1564. In his preface to this print Crassot insisted on the need for using the traditional melody exactly as it stood, and he did no more than add three voices to the tune in a note-against-note style. His harmonizations were published in choirbook format (in contrast to the customary partbooks used in other early editions of the Huguenot polyphonic Psalter), with the official melody given both musical pride of place in the uppermost voice and graphical distinction through the use of marginal symbols. It has been suggested that his books were thus suitable both for monophonic congregational singing and polyphonic performance in domestic settings. Similar formats were also used in Claude Goudimel's and Hugues Sureau's books of harmonizations issued in 1565 (in Geneva and Rouen, respectively). Crassot's Psalms are framed by the central prose texts found in many early French Protestant Psalters: epistles on the Psalms themselves by Calvin and Théodore de Bèze, and the *Confessions de foy*. Despite his apparent alignment with the Protestant movement, Crassot did not leave France (or, it seems, the Catholic Church) in the years following the St Bartholomew's Day Massacre in 1572. In 1581 he held an appointment at St Martin in Tours. He may also be identifiable with the Richard Grasset who was *maître de chant* at Orléans in 1572.

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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

## Craven, Elizabeth.

See [Anspach, elizabeth](#).

## Cravo

(Port.).

See [Harpsichord](#). More rarely, the term signifies [Clavichord](#).

## Crawford, Jesse

(*b* Woodland, CA, 2 Dec 1895; *d* Sherman Oaks, CA, 27 May 1962). American theatre organist. He grew up in Washington and Oregon orphanages and was entirely self-taught. He made his career first by playing for silent films and later as a performer on network radio and in the recording studio. His first success followed his appointment in 1917 to Sid Grauman's theatre in Los Angeles. In 1921 Balaban & Katz brought him to the Chicago Theatre, where he met Helen Anderson (1899–1943), a cinema organist, whom he married; a second four-manual console was installed in the theatre so that they could perform as a duo. From 1926 to 1932 they appeared together at the Paramount Theatre in New York and in 1933 Jesse Crawford appeared at the Chicago World's Fair. After his wife's death he continued as a solo performer of popular tunes. He later taught in New York and, after 1952, in Los Angeles. A writer for *Music: the AGO Magazine* (1962) considered his playing to represent 'a perfection seldom found, in the realm of the theatre, the church or the concert hall'.

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VERNON GOTWALS

## Crawford, Richard (Arthur)

(*b* Detroit, 12 May 1935). American musicologist. He studied at the University of Michigan with Hans T. David and H. Wiley Hitchcock (BM 1958, MM 1959), taking the doctorate in 1965 with a dissertation on Andrew Law. He began teaching at Michigan in 1962, becoming professor in 1975. He was a senior research fellow at Brooklyn College, CUNY, 1973–4, and Ernest Bloch Professor of Music at the University of California, Berkeley, in 1985. He was president of the AMS from 1982 to 1984. Crawford's main area of study is

music in the United States. He is editor-in-chief of *Music of the United States of America*, a national series of scholarly editions. His writings have ranged from early American psalmody to jazz discography in the first half of the 20th century.

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PAULA MORGAN

## Crawford, Robert MacArthur

(*b* Dawson, YT, 27 July 1899; *d* New York, 12 March 1961). American baritone, composer, lyricist and conductor of Canadian birth. As a boy he studied the violin and piano, and took part in musical and theatrical productions. One of his first songs, *My Northland*, became the theme song of the Alaskan Pioneers (his family had moved to Fairbanks in 1904). He studied at Princeton University (graduated 1925) and during the summers at the American Conservatory in Fontainebleau (1924, 1925) with Nadia Boulanger (composition) and André Bloch (conducting), among others. He later pursued

singing at the Juilliard School of Music. From 1936 to 1939 he taught at Juilliard and conducted symphonies, operas and ballets in the New York area.

While still a student at Princeton, Crawford learned to fly and in 1932 *Time Magazine* dubbed him 'The Flying Baritone'. His song *Off We Go into the Wild Blue Yonder* was chosen as the theme song of the US Air Corps in 1939. During World War II he flew for the Air Transport Command, entertained Allied troops and composed songs relating to his military experiences. Other works, including the orchestral suite *Alaskania*, were based on his Alaskan boyhood.

## WORKS

### vocal

texts by Crawford, unless otherwise stated

Stage: *The Scarlet Coat*, Princeton, NJ, 1924

Songs: *Dear Heart* (anon.), 1913; *If I were King*, 1913; *My Northland* (1915); *To an Idal*, 1915; *Coleen's Eyes* (1919); In memoriam 'To Woodrow Wilson' (Crawford, R. Browning), 1924; *Nadège*, 1924; *3 Songs* (M.A. Taylor), 1925; *The Heavenward Way*, 1926; *When Jesus Came to Bethlehem* (S.A. Stoddard Kennedy), 1937; *The Army Air Corps*, 1938 [title changed to *US Air Force Song*, 1951]; *Behold What Manner of Love to Every Man* (Bible, J. Oxenham) (1938); *Thank God We're Over Here* (1940); *Thank God We've Found the Man* (1940); *Trees and Men*, 1941, arr. SATB; *Remember the Hills*, 1942; *Cadets of the Army Air Corps*, 1943; *Born to the Sky* (1945); *My Gal, My Plane and I*, 1947; *My Miami* (F.F. Criley, Crawford), 1947; *The Army History*, 1948; *Let's Send Harry Back to the Farm* (W.L. Daniel), 1948; *Everything Reminds Me of You*, 1949; *Too Much Pepper*, 1950; *Alma mater*, 1951; *The Loyal Legionnaire*, 1951, arr. orch/band; *By the Dawn's Early Light* (D. Shupe), 1954, arr. SATB (1959); *Alaska to Thee* (1956); *My Very Own*, 1956; *My Spacious Love* (1958); *Saddle Strings* (K.J. Kennedy) (1958); *Sons of Marco Polo* (1959), orchd; *Wagon Wheels*, orchd; *Stand Fast* (L. Thomas, Crawford); *Rust on the Moon*, orchd; *Send Her Along* (trad. Fr. Can.), arr. SATB

Choral: *Drakes Drum*, SATB, orch, 1920; *Drink to Me Only* (1923), arr. B, SATB; *Nocturne*, S, SATB, 2 hn, str, 2 hp, 1926; *Romany Rye* (Gypsy Gentlemen) (T.A. Daly), SATB (1930); *Nocturne* (A. Rubin), 1937; *We're Over Here*, 1940; *Trees and Men*, 1941; *Kill the Bastards* (1944); *Greenbrier Hill*, SSA (1945); *Winds of the Mountains*, SATB, orchd 1956; *The Ox's 5's*, 1958; *De Lawd's Baptizin'*; *Send her on Along*; *By the Dawn's Early Light*, SATB (1959); *Who Built the Ark?*

### instrumental

*Les étoiles*, 1933; *Les soir*, vc, orch, 1933; *Prelude and Fugue*, 1936 [arr. of J.S. Bach: *Prelude and Fugue*, e]; *Lost in Your Arms*, 1939; *Alaskania*, 1957 [based on trad. Alaskan native and Inuit themes]; *Prohibition Ballet*, pf, 1960

MSS, letters, photographs, memorabilia in Rasmuson Library, U. of Alaska Fairbanks; US Air Force Museum and Archives, Wright Patterson Air Force Base, Ohio

Principal publisher: Carl Fischer

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[autobiographical MS]

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SUZANNE SUMMERVILLE

## Crawford (Seeger), Ruth (Porter)

(*b* East Liverpool, OH, 3 July 1901; *d* Chevy Chase, MD, 18 Nov 1953). American composer and folk music specialist. She had two important careers in a relatively short lifetime: as a composer, she was an outstanding figure among early American modernists in the 1920s and early 1930s; as a specialist in American traditional music, she transcribed, edited and arranged important anthologies in the 1940s and early 1950s.

Crawford received her earliest musical training while living in Jacksonville, Florida, between 1912 and 1921. Piano lessons with Madame Valborg Collett (a pupil of Agathe Grøndahl) from 1917 to 1920 led to further study at the American Conservatory of Music in Chicago with Heniot Levy (1921–3) and Louise Robyn (1921–4). She gained skill in composition from Adolph Weidig (c1923–1929). Equally formative were her piano studies from about 1925 to 1927 with the Canadian teacher Djane Lavoie Herz, a disciple of Skryabin. Through Madame Herz, Crawford came into contact with Cowell and Rudhyar. By 1926 she was also acquainted with the leading Chicago poet Carl Sandburg, contributing folksong arrangements to his landmark anthology *The American Songbag* and absorbing his poetic and philosophical ideals.

Crawford's career flourished in the 1920s within the confines of the small modernist movement existing outside New York. In 1926 Cowell named her for the board of his New Music Society and later published several of her works in the *New Music Quarterly*. In the mid-1920s she became a board member of the Pro Musica Society and in 1928 a founder member of the Chicago chapter of the International Society for Contemporary Music (ISCM). Between 1924 and 1929 she composed almost two-thirds of her output, receiving several notable performances from new-music groups. The first professional performance of her music was given in New York in November 1925 by Gitta Grádova (another pupil of Lavoie Herz), who performed her second Piano Prelude. In 1927 her Violin Sonata was played at a League of Composers concert of music by six 'Young Americans' (including Copland and Blitzstein); the following year it was performed at the inaugural concert of the Chicago chapter of the ISCM. Buhlig included three piano preludes by her in a recital on 6 May 1928 in the Copland–Sessions series in New York.

In autumn 1929, after spending the summer at the MacDowell Colony in New Hampshire, Crawford left Chicago for New York to study dissonant counterpoint with the composer and musicologist Charles Seeger. There she joined Cowell's circle of 'ultra-moderns', which included Seeger's close friend Carl Ruggles. She became a protégée of Seeger and was influential in helping him to revise *Tradition and Experiment in New Music and a Manual on Dissonant Counterpoint* for publication. His ideas were crucial to the development of her second-style period (1930–33), a few short but fruitful years.

In 1930 Crawford was awarded a Guggenheim Fellowship in composition; she was the first woman to be named and one of only five in the next 15 years. She spent her year abroad mostly in Berlin (autumn 1930 to April 1931) and in Paris (June to early November 1931). 'In Berlin I studied with no-one', she later wrote (alluding to her lack of contact with Schoenberg). Yet she regarded her encounters with Bartók and Berg as high points of what was the most productive year of her life. Virgil Thomson later described the String Quartet '1931' as 'in every way a distinguished, a noble piece of work'. Crawford returned to New York in November 1931 and married Charles Seeger the following year. In the early 1930s her music was performed at the New School for Social Research, where both Seeger and Cowell were on the faculty. Her Three Songs for voice, oboe, percussion and strings represented the USA at the 1933 ISCM Festival in Amsterdam.

In 1936 the Seegers moved to Washington, DC: Charles was appointed to the music division of the Resettlement Agency (a federal New Deal organization), while Ruth worked closely with John and Alan Lomax at the Archive of American Folk Song at the Library of Congress, her interests having shifted from composition to the preservation and dissemination of American folk music. The Seegers became one of the most important 'families' in the folk music revival of the late 1930s and the 1940s. Her stepson Pete Seeger was the leading folk revival performer in the USA; her children Mike and Peggy also became professional musicians. Her only original composition during this period was *Rissolty Rossolty*, an 'American Fantasia for Orchestra' based on folk tunes, commissioned by CBS for its radio series American School of the Air.

With the publication of *Our Singing Country* (1941), Crawford became well known for her transcriptions. Later she developed music programmes utilizing folk music for progressive private schools in the Washington area. Compiled in 1941–6, the classic *American Folksongs for Children* (1948) won praise from both composers and music educators; it was followed by *Animal Folksongs for Children* (1950) and *American Folk Songs for Christmas* (1953). The Suite for Wind Quintet (1952) marked a return to composition.

Crawford's original music falls into two style periods. Her Chicago compositions (1924–9) reveal her predilection for dissonance and for post-tonal harmonies influenced by Skryabin, as well as her fondness for irregular rhythms and metres. Unpublished diaries and poems suggest the influence of an eclectic legacy of philosophical and literary sources common to many American artists and writers of the early 20th century. Among these were theosophy and Eastern mysticism, and American literary transcendentalism, as well as the imaginative traditions of Walt Whitman and Sandburg, the latter supplying the texts for almost all of her vocal compositions.

However, Crawford's reputation as an innovative and experimental composer rests mainly on her New York compositions (1930–33), in which she concerned herself with dissonant counterpoint and indigenous American serial techniques. She was one of the earliest composers to extend serial controls to parameters other than pitch and to develop formal plans based on serial operations. As a folksong arranger, she was no less original and skilful. Her folksong transcriptions were praised as impeccable and her arrangements as faithful to both the soul and the spirit of the original field

recordings that were so often their source. She summed up her credo as a desire to give people 'a taste for the thing itself'.

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### chamber

Vn Sonata, 1926; Chicago, 22 May 1926

Suite, 5 wind insts, pf, 1927, rev. 1929

Suite no.2, str, pf, 1929; New York, 9 March 1930

3 Songs (C. Sandburg), A, ob, perc, pf, opt. orch, 1930–32: Rat Riddles, 1930, New York, 21 April 1930; In Tall Grass, Berlin, 10 March 1932; Prayers of Steel, Amsterdam, 14 June 1933

4 Diaphonic Suites, 1930: no.1, 2 vc/bn, vc; no.2, 2 cl; no.3, fl; no.4, ob/va, vc

String Quartet '1931'; New York, 13 Nov 1933

Suite for Wind Quintet, 1952; Washington DC, 2 Dec 1952

### other works

Vocal: Adventures of Tom Thumb (R. Crawford, after J.L. and W.C. Grimm), nar, pf, 1925; 5 Songs (Sandburg): Home Thoughts, White Moon, Joy, Loam, Sunsets, 1v, pf, 1929; 3 Chants: no.1, To an Unkind God, female chorus, no.2, To an Angel, S, SATB, no.3, S, A, female chorus, 1930; 2 Ricercari (H.T. Tsiang): no.1, Sacco, Vanzetti, no.2, Chinaman, Laundryman, 1v, pf, 1932

Orch: Music for Small Orch, fl, cl, bn, 4 vn, 2 vc, pf, 1926; Rissolty Rossolty, 1939

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MSS in *US-Ws*

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*Let's Build a Railroad* (New York, 1954)

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JUDITH TICK

## Crawley, Clifford

(b Dagenham, London, 29 Jan 1929). Canadian composer, conductor and music educator of English origin. He received the MMus from Durham University, and became a Fellow of Trinity College of Music (London) and an Associate of the RCM. His composition teachers included Arthur Hutchings, Lennox Berkeley and Humphrey Searle. After teaching in England for 20 years, he moved to Canada in 1973 to take up a post as professor of composition and music education at Queen's University (Kingston, Ontario). In addition to his university responsibilities he conducted amateur orchestras and choral groups, was an examiner for the Royal Conservatory (Toronto), adjudicated at music festivals, and participated in 'Creative Artists in the Classroom' programmes. He also served as a music consultant in Honduras and Malaysia for Canadian Executive Service Overseas.

Crawley's extensive output includes operas, orchestral works, chamber music, music for large vocal ensembles, solo songs and keyboard works. His vocal works display a special skill in writing for children and amateur musicians. These compositions, many written for schools, range from simple songs to the musical *Porky, Snorky and Corky* (1983). His several operas, such as *Slaughter of the Innocents* (1974) and *Bernardo Boy* (1981) create performance opportunities for large numbers of amateur-level participants, requiring comparatively few professional-level players and singers. Crawley's musical idiom is both accessible and eclectic, following in the tradition of Benjamin Britten and Malcolm Arnold.

F.R.C. CLARKE

## Craxton, (Thomas) Harold (Hunt)

(b London, 30 April 1885; d London, 30 March 1971). English pianist, accompanist and teacher. He was a pupil of Matthay and Cuthbert Whitemore at the Matthay School, becoming a professor there in 1914. He also taught at the RAM, 1919–61. In his varied career he gave recitals as a solo pianist, especially of early English music, and spent two years as Albani's accompanist and afterwards 12 as Clara Butt's; he was then in great demand to accompany leading singers and instrumentalists. A fine teacher, he numbered among his pupils Denis Matthews, Peter Katin, Nina Milkina, Alan Richardson, John Hunt and Noel Mewton-Wood. He edited, with Tovey, the Associated Board edition of Beethoven's sonatas and published many transcriptions of early English music, as well as a few original piano pieces and songs. His recordings include Delius's Cello Sonata with Beatrice Harrison. He was made an OBE in 1960.

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FRANK DAWES

## Craxton, Janet

(*b* London, 17 May 1929; *d* London, 18 July 1981). English oboist, daughter of [Harold Craxton](#). After studying at the RAM (1945–8) and at the Paris Conservatoire (1948–9), she became principal oboe of the Hallé Orchestra in 1949. She also served as principal of the London Mozart Players (1952–4) and the BBC SO (1954–63). In 1967 she formed the London Oboe Quartet, which gave many concerts and broadcasts; she was also a member of the London Sinfonietta and played in the Da Vina Trio and in a duo with her husband Alan Richardson. A polished and reliable artist, with a particular gift for chamber music, she was entrusted with the first performance of works by Vaughan Williams (*Ten Blake Songs*), Berkeley, Rawsthorne, Lutyens, Maconchy and Rainier, and made a number of recordings. At the time of her death she was principal oboe at Covent Garden and professor at the RAM; to the latter institution she left a collection of music, including autograph manuscripts and marked parts of works in her repertory.

JOHN WARRACK/R

## Cray, Robert

(*b* Columbus, GA, 1 Aug 1953). American blues and soul guitarist, singer and songwriter. The most assured composer among a younger generation of black American guitarists, Cray's influences included the veteran blues player Albert Collins and also the blues rock guitarists Jimi Hendrix and Peter Green, and Steve Cropper, the soul music specialist of Booker T and the M.Gs. From the formation of the first Robert Cray Band (1974) he leavened his fluent blues guitar cadences with a vocal style which owed more to soul than blues. In 1985 he recorded the album *Showdown!* with Albert Collins, one of his early heroes, and the blues guitarist and singer Johnny Copeland. Cray's first international recognition came with the album *Strong Persuader* (1986). This was followed by *Don't Be Afraid of the Dark* (1988) and *Midnight Stroll* (1990), where Cray was accompanied by the Memphis Horns, who had done many soul recordings for the Stax label. By 1999 and the album *Take Your Shoes Off*, he had evolved a new stylistic synthesis which paid equal tribute to the Southern soul stylist O.V. Wright and the blues guitarist B.B. King. His compositions *Bad Influence* and *Phone Booth* have been recorded by Eric Clapton and Albert Collins respectively; he co-wrote *Old Love* with Clapton and has recorded vocal duets with Tina Turner.

DAVE LAING

## Cream.

English rock group. It was formed in London in 1966 by Ginger Baker (*b* London, 19 Aug 1940; drums), Jack Bruce (*b* Glasgow, 14 May 1943; bass

guitar, vocals and harmonica) and [Eric Clapton](#) (electric guitar and vocals). Each member came to the group as an established virtuoso: Clapton from John Mayall's Bluesbreakers, Baker from the Graham Bond Organisation and Bruce from Manfred Mann. The name Cream was a boast about their collective talents. The group played blues, covering such standards as Willie Dixon's *Spoonful* and Robert Johnson's *Crossroads*, but Clapton was the only blues purist in the group and even he acknowledged the need to move in other directions, especially after hearing Hendrix. The group's most enduring songs are those in which a new rock style was forged: blues-based riffs, often played in octaves by Clapton and Bruce (as in *Sunshine of Your Love*), slow tempos, and a heavy bass and drum sound. There is also a type of Cream song that can be considered a model for progressive rock, breaking out of conventional forms, employing more complex harmonies and in some cases further instrumentation; some of the studio songs on *Wheels of Fire* fall into this category. As the group's principal songwriter, Bruce collaborated with the London poet Pete Brown, whose psychedelic lyrics in songs such as *White Room* and *SWLABR* are also a trademark of the band.

Bruce's lead vocal style was substantially different from that of later rock singers: his clean timbre, relatively low range juxtaposed with his use of falsetto (which he employed for contrasting sections of songs including *White Room* and *Strange Brew*), vibrato and rubato style are derived more from jazz than from blues shouters, who were so influential in shaping other rock singers. Baker was an inventive drummer, comparable to Led Zeppelin's John Bonham in terms of power (especially the kick drum sound), but generally busier. One example of Baker's subtlety can be heard in *Politician* (especially the live version on *Goodbye*), in which his syncopated accentuation of the riff sometimes suggests a change in metre. It has been remarked that in the studio and in live performances Cream was in fact two different bands. In the latter situation, they would indulge in extended improvisation, either as individuals or collectively; 'Spoonful' from *Wheels of Fire* is a particularly good example of their collective improvisation.

Before disbanding in 1968, the group recorded two studio albums, *Fresh Cream* (1966) and *Disraeli Gears* (1967), and two that combined studio and live tracks, *Wheels of Fire* (1968) and *Goodbye* (1969), all for Polydor records. Two further live recordings were also released in 1970 and 1972. Cream was important to the history of rock because of their emphasis on virtuosity, and as the first power trio, upon which subsequent rock bands such as the Police and Rush were based.

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SUSAN FAST

## Creation.

British record company. It was set up in 1984 by Alan McGee, a former British Rail clerk, and Dick Green. Creation's first signing was the Jesus and Mary Chain, whose single *Upside Down* sold more than 50,000 copies in Britain, a sizable hit for a fledgling independent label. Creation acquired a reputation for developing the hottest indie bands with Primal Scream, Ride and My Bloody Valentine their main acts. However, by 1993 the label had debts of over £1 million, and McGee and Green sold a 49% stake of the company to Sony for £3.5 million, assuring the label's future. That same year McGee saw a support gig by the unknown band Oasis in 1993 and signed the band on the spot; Oasis became the label's leading group and by 1998 had sold more than 27 million records. Apart from the hit indie band Super Furry Animals, all the band's new talent was discovered by McGee and the label remained very much driven by his passions. In the late 1990s McGee became a powerful voice within the industry and participated in a number of think-tanks such as the Creative Industries Taskforce and the Music Industry Forum, which advise the government on issues affecting the British music industry. By the late 1990s Creation had also founded its own dance label, Eruption, run by the disc jockey and journalist Kris Needs. In July 2000 Creation closed down after McGee left to form a new label, Poptones.

DAVID BUCKLEY

## Crébillon, Prosper Jolyot de

(b Dijon, 13 Jan 1674; d Paris, 17 June 1762). French dramatist. He studied law at Dijon and by 1703 was living in Paris. He became a member of the Académie Française in 1731 and was appointed theatre censor in 1735. His nine tragedies, based on subjects from classical antiquity, are melodramatic and exploit violence and romantic entanglements; they were highly regarded during his lifetime. *Idoménée* (1705), his first work, was a source for Campra and Danchet's *Idoménée*, which in turn served for Mozart and Varesco's *Idomeneo*. His masterpiece, *Rhadamiste et Zénobie*, was first performed in 1711; there are notable similarities between it and Metastasio's *Zenobia*, as also between Crébillon's *Xerces* (1714) and Metastasio's *Artaserse*. Other plays by Crébillon on which operas were based were *Semiramis* and *Pyrrhus*. Crébillon's son Claude-Prosper (1707–77) was also a playwright; he was theatre censor from 1774 to 1777.

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ALISON STONEHOUSE

# Crécelle

(Fr.).

See [Ratchet](#).

## Crecquillon [Crequillon, Cricquillon, Crequillonis, Carchillion, Krequilon etc.], Thomas

(*b* c1505–15; *d* ?Béthune, ? early 1557). Franco-Flemish composer. He was one of the leading Franco-Flemish composers of the post-Josquin generation.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

BARTON HUDSON, MARTIN HAM

[Crecquillon, Thomas](#)

### 1. Life.

Crecquillon was a priest and an MA. He spent most of his known career as a member of the Emperor Charles V's grand chapel. His activities before he joined the chapel are unknown, though it has been stated (*BNB*) that he taught music at Regensburg and that it appeared he had charge of certain musical functions at the choir-school of the church of Our Lady, Antwerp. These statements cannot now be confirmed, although some motets are consistent with his having worked in Antwerp. Other pieces give grounds for supposing that he may also have worked in the vicinity of Tournai at some period before his imperial service.

The earliest document to mention Crecquillon is a list (dated December 1540) of court and chapel members in order of precedence for benefices within the imperial gift (now in the Archives Générales du Royaume de Belgique, Brussels). Crecquillon is named as 'maistre de la chapelle' three times and had apparently succeeded Adrian Thibault *dit* Pickart at some time after August 1538. His position is also stated on the title-page of Susato's *Tiers livre de chansons* (RISM 1544<sup>11</sup>). The suggestion that he succeeded Gombert as *maître des enfants* is unfounded. It appears that the imperial chapel was reorganized in 1545, and Crecquillon probably then relinquished the position of *maître de chapelle*, which was united with that of *maître des enfants*, with Cornelius Canis assuming the combined role. In the later 1540s Crecquillon was officially a singer and a chaplain (one of the most senior members of the chapel); he seems also to have been recognized as unofficial court composer, like Gombert some years earlier. The documentary record suggests strongly that Crecquillon retired from service in 1550; he had definitely done so by 1555, when he was described as a former singer of the chapel.

According to the 1540 list, Crecquillon was granted a benefice in Termonde and expectatives in Béthune and Turnhout. Vander Straeten cited a document of 1550 concerning a benefice at St Pierre, Leuven, and Fétis described archival notices that recorded Crecquillon's resignation in 1552 as canon of St Aubain, Namur, in favour of a canonicate at Termonde. That in turn was vacated in 1555, when he gained a canonicate at Béthune. He probably died early in 1557, for in March of that year his successor in Béthune was named. Crecquillon may have fallen victim to the plague that ravaged the city at that time, although the date of his retirement together with his probable age suggest that his health was poor. He was certainly dead by 1566, when Guicciardini (*Descrizione di tutti i Paesi Bassi*) listed him among deceased musicians.

Crecquillon's date of birth may be estimated from several circumstances. The earliest known appearance of a work by his is in a manuscript dated 1536–40 (*D-Mu* 4° Art.401), but the publication of many of his works by Susato from 1543 onwards suggests a well-established composer, as do several of his most mature works, which date from no later than 1545–6, and his apparent retirement in 1550. However, Jakob Paix, in a collection (RISM 1589<sup>17</sup>) in which the motets were printed 'in the order in which the composers lived' (though with some anomalies), placed him following Clemens non Papa and Hollander, both thought to have been born about 1510–15. Crecquillon's place of birth is unknown, although his motet *Quaeramus cum pastoribus* may suggest a connection with France (see below).

As a member of the imperial chapel, Crecquillon would have travelled with Charles V's entourage on the emperor's extensive peregrinations. He is likely, therefore, to have been in Spain from November 1541 to May 1543, and he is known to have been in the German parts of the empire in 1545 and in 1546–8. Those journeys may have assisted the wide dissemination of his music.

[Crecquillon, Thomas](#)

## **2. Works.**

Crecquillon's vast output includes 12 masses, over 200 chansons, and approximately 125 motets (including two Lamentations cycles). During his lifetime only one volume devoted to his music was published, Susato's *Tiers livre de chansons* (RISM 1544<sup>11</sup>), which also contains a *réponse* by Jean Lecocq to one of Crecquillon's chansons. After his death, Phalèse published two volumes of motets (Leuven, 1559, 4/1572; Leuven and Antwerp, 1576). The rest of his works appeared in printed anthologies and manuscripts (usually derived from printed sources) from the 1540s to the mid-17th century. After Clemens non Papa, his works probably circulated more widely than those of any other Netherlandish composer of his generation.

Crecquillon is best known as a composer of French chansons, most often for four or five voices. Several were among the most widely disseminated of the 16th century, especially *Alix avoit aux dens*, *Pis ne me peult venir*, *Pour ung plaisir* and *Ung gay bergier*. Susato and Phalèse published more by him than by any other composer, ranking him above Lassus, Manchicourt, Gombert and Clemens as a composer of secular music. Styles range from the essentially chordal, declamatory pieces in the manner cultivated in France (e.g. *Amour partez je vous donne*) to typically Netherlandish contrapuntal works in which each line begins with its own point of imitation (e.g.

*Contentement combien que soit*). Most often a mixture of the two styles is found. They were viewed as ideal models for instrumental canzonas during the second half of the 16th century; *Ung gay bergier* survives in 28 arrangements for lute or keyboard. *Toutes les nuictz* appears in a copy of a painting by Hieronymus Bosch, *Concert dans l'oeuf*, in the Musée des Beaux-Arts, Lille.

The texts of Crecquillon's chansons repay attention. 36 poems by 11 poets have been identified. The most prominent are Clément Marot (13 chansons), his father Jean Marot (12) and Mellin de Saint-Gelais (3). The authors of most of the poems, however, are unknown. The chanson texts are often excerpted from longer poems such as rondeaux, but the borrowing may be less straightforward than simply using a refrain; it is often a stanza from within a poem or a selection of lines from various stanzas, not necessarily in order. Details may likewise be altered to adapt a poem for some specific purpose: for example, Clément Marot's *Dedans Paris ville jolie* becomes *Dedens Tournay ville jolie*. In other cases obscene texts have been cleaned up; for instance, in *Alix avoit aux dens* a gentleman proposes an unorthodox treatment for his lady's toothache; in the parent poem the theme was developed at greater length and specificity. These and other details suggest that chansons were written for particular occasions or for individuals whose identities are not usually discernible. At least 38 chansons belong to *chanson-réponse* pairs, sometimes with yet a third piece, a *réplique*. In some cases these are all by Crecquillon, but often another composer wrote one of the chansons. There are usually musical or textual similarities, sometimes quite subtle ones.

No less important than his chansons are Crecquillon's motets, which are paradigmatic of the mid-16th-century contrapuntal style. Nearly all are constructed of a series of points of imitation, one for each segment of text. They range from three to eight voices, although four- and especially five-voice works predominate. Among them three were especially widely disseminated: *Domine, da nobis auxilium* and *Domine deus omnipotens* for six voices, and *Pater, peccavi in caelum* for eight. Most are based upon biblical or liturgical texts, but these are sometimes altered, apparently to suit them for a special purpose. A number of motets employ the repetition scheme *aBcB* characteristic of responsories, widespread in the mid-16th century, but most do not involve exact repetition. Cantus-firmus motets are rare, but occasionally a chant is either paraphrased or quoted. Dissonance is at times used expressively, and some motets display a sense of form that transcends the basic method of construction (e.g. *Adiuva nos Deus*). More homophonic passages are used in a few motets to great effect, demonstrating a developed harmonic sense. A number of Crecquillon's motets appeared in collections ordered by mode; however, as with many of his contemporaries, the extent to which he used mode for affective or other purposes is unclear. A few motets celebrate individuals, for example *Caesaris auspiciis magni* (lament for a general in Charles V's army) and *Cur Fernande pater* (in memory of the Polish Queen Elisabeth, daughter of Ferdinand I). Others may be linked to events within the imperial circle, such as *Philippe qui videt me*, *Quis te victorem dicat* and *Honor virtus*, all probably written for formal entries during Philip of Spain's tour of the Low Countries in 1549. Several motets call for peace, apparently reflecting Charles V's long quest for internal and external

tranquillity. In *Ave byssus castitatis*, up to the last line the words are in alphabetical order.

With the exception of the *Missa 'Kain [Adler] in der Welt so schon'*, based upon a lied cantus firmus, Crecquillon's masses are parodies of chansons and motets. The earlier ones, such as the four-voice works published by Susato in 1545 and 1546, tend to alternate more or less literal quotations with freely composed material. In later works borrowed material is treated more flexibly and is more carefully integrated with new music. Probably his finest masses are the *Missa 'Domine da nobis auxilium'* and *Missa 'Domine Deus omnipotens'*, both for six voices. The *Missa 'Kain [Adler] in der Welt'*, in common with the 12-voice chanson *Belles sans per* and a number of motets by Canis, Manchicourt, Appenzeller and others, uses a cantus firmus with Habsburg associations. It seems highly probable that these works were written for the marriage of Philip of Spain to Doña Maria of Portugal in 1543.

Although Crecquillon spent all of his documented career at the court of Charles V, his music has links with the French court. In addition to poems by Jean and Clément Marot and Saint-Gelais, he set François I's own poem *Las qu'on cogneust*. Of particular interest is *Se Salamandre en flamme vit*: the salamander was a particular emblem of François I, though the poem itself is a translation of an Italian sonnet by Serafino dall'Aquila. Several chansons borrow musical material for words set by Claudin de Sermisy (e.g. *Il me suffit*) and other French composers. Finally, the six-voice motet *Quaeramus cum pastoribus* is a parody of Jean Mouton's four-voice composition on that text. Most of these French connections may have arisen from the requirements of Charles V's diplomacy or from the emperor's family relations, but the last gives some reason to consider a more direct personal link with Crecquillon.

Crecquillon was recognized by his contemporaries, among them Hermann Finck, Coclico and Venegas de Henestrosa, as one of the most important Franco-Flemish composers between Josquin and Lassus. As late as the beginning of the 17th century, Cerone praised Crecquillon along with Rore and Willaert as composers worthy of emulation. His works were adopted as models for parody masses by such composers as Guerrero, La Hèle, Lassus or Vaet, Lockenburg (twice), Paix, Rogier and Szadek. Along with Gombert, Clemens non Papa and Willaert, Crecquillon belongs to the group of musicians who made pervading imitation the central musical technique of the 16th century. Although some works sound pedestrian, his best rank with the finest of his distinguished contemporaries. They deserve more attention from scholars and performers.

[Crecquillon, Thomas](#)

## **WORKS**

Editions: *Thomas Crecquillon: Opera omnia*, ed. B. Hudson and others, CMM, lxiii– (1974–)  
[H] *The Four-Voice Motets of Thomas Crecquillon*, ed. H.L. Marshall (Brooklyn, NY, 1970–71) [M]

[masses](#)

[motets](#)

secular

doubtful works

misattributed works

Crecquillon, Thomas: Works

### masses

Missa 'Congratulamini', 4vv, H ii, 18 (on Sermisy's motet)

Missa 'D'amours me plains', 4vv, H i, 1 (on Pathie's chanson)

Missa 'Domine da nobis auxilium', 6vv, H iv, 1 (on his own motet)

Missa 'Domine Deus omnipotens', 6vv, H iv, 43 (on his own motet)

Missa 'Doulce memoire', 4vv, H ii, 1 (on Sandrin's chanson)

Missa 'D'ung petit mot', 5vv, H iii, 90

Missa 'Je prens en gré', 4vv, H i, 73 (on ?Clemens's chanson)

Missa 'Kain [Adler] in der Welt so schon', 4vv, H i, 25 (c.f. T of a lied)

Missa 'Las il faudra', 4vv, H i, 53 (on his own chanson)

Missa 'Mort m'a privé', 5vv, H iii, 1 (on his own chanson)

Missa 'Pis ne me peult venir', 5vv, H iii, 33 (on his own chanson)

Missa 'Se dire je l'osoie', 5vv, H iii, 61 (on Appenzeller's chanson)

Crecquillon, Thomas: Works

### motets

Liber septimus cantionum sacrarum, 4vv (Leuven, 1559, 4/1572) [1559]

Opus sacrarum cantonium, 4–6, 8vv (Leuven and Antwerp, 1576) [1576]

Accende lumen sensibus, 5vv, H vi, 1 (=2p. of Veni creator); Adiuva nos Deus, 5vv, H vi, 4; Andreas Christi famulus, 8vv, H v, 1 (also attrib. Morales); Ave byssus castitatis, 5vv, H vi, 10; Ave corona virginum, 5vv, H vi, 21; Ave salutis janua, 6vv, H v, 21; O virgo generosa, 5vv, H vi, 28; Ave verbum incarnatum, 5vv, H vi, 42; Ave virgo gloriosa (i), 5vv, H vi, 48; Ave virgo gloriosa (ii), 5vv, H vi, 57

Beata es Maria, 5vv, H vi, 67; Benedicite, Dominus, 4vv, H xi, 1, M iii, 62; Caesaris auspiciis magni, 6vv, H v, 34; Carole magnus erat, 5vv, H vi, 81 (in honour of Charles V); Christus factus est, 5vv, H vi, 90 (also attrib. Lupi); Cognoscimus Domine, 4vv, H xi, 7, M ii, 1; Confessor Domine, 5vv, H vi, 97; Congratulamini mihi omnes, 5vv, H vi, 103 (also attrib. Hollander); Congregati sunt inimici nostri, 6vv, H v, 40; Cor mundum crea in me, 4vv, H xi, 20, M iii, 30; Cum inducerent puerum Jesum, 5vv, H vi, 115; Cur Fernande pater, 5vv, H vi, 123 (funeral motet for Queen Elizabeth of Poland, *d* 15 June 1545)

Da pacem Domine, 5vv, H vii, 1 (also attrib. Clemens); Delectare in Domino, 4vv, H xi, 31, M iii, 74; Deus misereatur nostri, 5vv, H vii, 10; Deus virtutum convertere, 5vv, H vii, 21; Dirige gressus meos, 5vv, H vii, 29 (also attrib. Clemens); Domine da nobis, 6vv, H v, 53; Domine demonstrasti, 5vv, H vii, 39; Domine Deus exercituum, 4vv, H xi, 40, M ii, 114; Domine Deus omnipotens, 6vv, H v, 66 (also attrib. Lassus); Domine Deus qui conteris, 5vv, H vii, 48; Domine Jesu Christe, 5vv, H vii, 59; Domine ne merneris, 5vv, *GB-Lbl* 29246 (survives only in lute arr.); Domine Pater et Deus vitae, 4vv, H xi, 54, M ii 93 (also attrib. Clemens); Domine respice, 5vv, H vii, 69; Domini sunt cardines, 5vv, H vii, 79; Dum aurora finem daret, 5vv, H vii, 86; Dum [Cum] deambulet Dominus, 4vv, H xi, 63, M ii, 37

Ecce ego mitto vos, 4vv, H xi, 73, M iv, 9; Efficiamur Domine, 5vv, H vii, 92; Erravi sicut ovis, 4vv, H xi, 85, M iii, 54; Exaudiat te Dominus, 5vv, H vii, 101; Expurgate vetus fermentum (i), 5vv, H vii, 114; Expurgate vetus fermentum (ii), 5vv, H vii, 123;

Expurgate vetus fermentum (iii), 5vv, H vii, 133 (survives only in arr.); Factus est repente, 4vv, H xi, 94, M ii, 11; Factus est repente, 5vv, H viii, 1; Felix namque es, 4vv, H xi, 100 (inc.); Gabriel angelus, 4vv, H xi, 107, M iii, 102 (also attrib. Clemens); Gratias agimus tibi, 3vv, H v, 110; Heu mihi Domine, 5vv, H viii, 10; Honor virtus et potestas, 5vv, H viii, 18

Impetum inimicorum ne timueritis, 4vv, H xi, 116, M iii, 48; Ingemuit Susanna, 4vv, H xi, 124, M ii, 16; Invocabo [Invocavi] nomen tuum, 5vv, H viii, 27 (also attrib. Canis); Joannes est nomen eius, 5vv, H viii, 36; Job tonso capite, 4vv, H xii, 1, M iii, 23; Jubilate Deo omnis terra, 4vv, H xii, 9, M iii, 68; Justum deduxit Dominus, 4vv, H xii, 16, M ii, 83 (also attrib. De Latre); Lamentationes Jeremiae, 4vv, H xii, 27; Lamentationes Jeremiae, 5vv, H viii, 46; Laudem dicite Deo, 5vv, H viii, 77; Litany (lost; in inventory of music in *E-TZ*)

Magna et mirabilia, 6vv, H v, 80; Memento salutis auctor nostri, 5vv, H viii, 83; Ne projecias me, 5vv, H viii, 93; Nigra sum sed formosa, 5vv, H viii, 102 (also attrib. Clemens); Nihil proficiet inimicus, 5vv, H viii, 113; Nos autem gloriari oportet, 5vv, H viii, 122 (also attrib. Lupi); Numen inesse tibi, 5vv, H viii, 134

O beata infantia, 4vv, H xii, 47, M iv, 57; O constantia martyrum, 5vv, H ix, 1; O lux beata Trinitas, 4vv, H xii, 56, M iv, 6 (2p. = Te mane laudum); Ornatam monilibus, 5vv, H ix, 15; Os loquentium iniqua, 4vv, 1553<sup>9</sup>, M iii, 110 (also attrib. Clemens; = Practicantes mali); O virgo generosa, 5vv (= Ave stella matutina); Pater peccavi in caelum, 4vv, H xii, 60, M iv, 37; Pater peccavi in caelum, 8vv, H v, 10 (also attrib. Clemens); Peccatam mea (lost; see *Vander StraetenMPB*, viii, 360); Peccantem me quotidie, 3vv, H v, 113; Philippe qui videt me, 5vv, H ix, 26; Practicantes mali, 4vv, H xii, 71, M iii, 8; Praemia pro validis, 5vv, H ix, 30 (in honour of Maximilian von Egmond, Duke of Buren)

Quae est ista quae ascendit, 4vv, H xii, 79, M iii, 39; Quaeramus cum pastoribus, 6vv, H v, 83; Quicquid agas, prudenter agas, 4vv, H xii, 90, M iii, 131; Quicquid appositum est, 3vv, H v, 115; Quicumque baptizati, 5vv, H ix, 47; Quid gloriaris in malicia, 4vv, H xii, 93, M iii, 15 (also attrib. Gombert); Quis te victorem dicat, 5vv, H ix, 57 (in honour of Charles V); Recordare Domine, 4vv, H xii, 102, M iv, 19; Respice quaesumus, 6vv, H v, 95

Salvatorem expectamus, 5vv, H ix, 69; Salve crux sancta, 4vv, 1559, M ii, 45; Salve festa dies, 4vv, 1559, M ii, 77; Salve salutis unica spes, 4vv, *NL-Lu* 1441, M iv, 46; Sancta Maria virgo virginum, 5vv, H x, 1; Servus tuus ego sum, 4vv, 1548<sup>2</sup>, M ii, 23 (also attrib. Canis); Sicut lilium inter spinas, 5vv, H x, 12; Signum salutis pone Domine Jesu, 5vv, H x, 21 (also attrib. Arcadelt); Sint lumbi vestri precinti, 5vv, H x, 28; Sub tuum praesidium, 5vv, H x, 40; Sum tuus in vita, 4vv, 1546<sup>8</sup>, M iii, 1; Surge Badilo, 5vv, H x, 46; Surge illuminare Jerusalem, 4vv, 1548<sup>2</sup>, M iii, 82 (also attrib. Canis, Clemens); Surge propera amica mea, 4vv, *D-Mu* 401; Surgens Dominus noster, 5vv, H x, 56

Te Deum laudamus, 5vv, H x, 65; Te Deum Patrem ingenitum, 5vv, H x, 73; Te mane laudum carmine, 5vv, H x, 79 (=2p. of O lux beata); Terribilis est locus iste, 5vv, H x, 82; Unus panis et unum corpus, 4vv, 1553<sup>9</sup>, M ii, 68 (also attrib. Clemens); Veni Creator Spiritus, 4vv, *D-ERu* 473/2, M iv, 1 (2p. = Accende lumen); Veni in hortum meum, 5vv, H x, 91; Venite et videte, 5vv, H x, 103; Verbum caro factum est, 4vv, 1547<sup>5</sup>, M ii, 54; Verbum caro factum est, 6vv, H v, 101; Vidi civitatem sanctam Jerusalem, 4vv, 1559, M ii, 31; Vidit Jacob scalam, 5vv, H x, 112; Virgo ante partum, 4vv, 1576, M ii, 110; Virgo gloriosa semper (i), 4vv, 1554<sup>4</sup>, M ii, 59 (also attrib. Canis); Virgo gloriosa semper (ii), 4vv, 1548<sup>2</sup>, M iii, 91; Zachaeae festinans descende, 4vv, 1553<sup>8</sup>, M ii, 101

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**secular**

for 4vv unless otherwise stated

Le tiers livre de [37] chansons, 4vv (Antwerp, 1544<sup>11</sup>)

Adieu l'espoir ou mon ceur aspiroit, H xiv, 4 (*réponse* to Clemens: Misericorde); A jamais croy qu'il en soit la pareille, 5vv, H xix, 1; A la fontaine du prez, 3vv, 1552<sup>10</sup>; Alix avoit aux dens, H xiv, 7; Allez soubdain mon desir amoureux, H xiv, 12; Amour a faict, H xiv, 17; Amour au cueur me poingt, H xiv, 20; Amour et craincte et esperance, H xiv, 25; Amour et Foy, H xiv, 29; Amour et moy avons faict accointance, H xiv, 33; Amour le veult, H xiv, 37; Amour partez je vous donne la chasse, H xiv, 39 (*réponse* Au dieu d'Amours); A tout jamais d'ung vouloir immuable, H xiv, 45; Au Dieu d'Amours j'en quicte et rens les armes, H xiv, 42 (*réponse* to Amour partez); Au monde n'est plus grant solas, H xiv, 49; Au tamps present, H xiv, 53; Avant l'aymer, 3vv, 1552<sup>10</sup>; A vous aymer veulx mettre mon entente, H xiv, 56; A vous en est de me pouvoir guarrire, H xiv, 59; A vous parler je ne puis, H xiv, 62 (*réponse* Dame d'honneur)

Belle donne moy ung regard, 5vv, H xix, 10; Belle sans per, 12vv, Whalley, Stonyhurst College Library, Ms. B.VI.33, arr. for 2 kbd ed. in MME, ii (1944), 158; Ce fut amour, 5vv, H xix, 15; Cerchant plaisir, 1555<sup>21</sup> (*réponse* to D'ung seul regart (ii)); Cessez mes yeulx, H xiv, 69 (*réponse* J. Louys: Cessez mes yeulx); C'est à grand tort que Fortune incensee, H xiv, 79 (*réponse* Contrainct je suis); C'est à grand tort que moy povre j'endure, 3vv, 1560<sup>7</sup>; C'est à grand tort qu'on dict que le penser, H xiv, 86; C'est en amour une peine trop dure, 5vv, H xix, 20; Comment mes yeulx auriés vous bien promis, H xiv, 90 (*réponse* Nous ne nyons; *réplique* Le ceur cruel); Content desir, 3vv, 1552<sup>10</sup> (= Du faux desir, 1577<sup>2</sup>; *réponse* Vivre ne puis); Contentement combien que soit grant chose, H xiv, 102; Content ou non, 5vv, H xix, 24; Contrainct je suis, H xiv, 83 (*réponse* to C'est a grand tort que Fortune); Crainte et Espoir, 5vv, H xix, 29

Dame d'honneur, H xiv, 65 (*réponse* to A vous parler); Dames d'honneurs, H xv, 4; Dame Venus d'amour deesse, H xv, 1; Dedens Tournay ville jolie, H xv, 8; Demandez vous qui me faict si joyeux, H xv, 12; De moins que riens, 3vv, 1552<sup>10</sup> (also attrib. Clemens); Des herb ais assés belle, H xv, 17; Desir me veult, H xv, 20; Dictes pourquoy, 5vv, H xix, 34; Dont vient cela, 5vv, H xix, 38; Du cueur le don, H xv, 23; D'ung petit mot en deux, H xv, 25; D'ung seul regard mort (i), H xv, 28; D'ung seul regard mort (ii), H xv, 33 (*réponse* Cerchant plaisir)

Elle voyant l'ennuy, H xv, 40; En attendant d'amour, H xv, 44 (*réponse* En attendant vous perdez); En attendant secours, H xv, 56; En attendant vous perdez, 1552<sup>8</sup> (*réponse* to En attendant d'amour); En desirant ce que ne puis avoir, H xv, 59; En esperant espoir, H xv, 62; En languissant je consume mes jours, 3vv, 1560<sup>7</sup>; En languissant je consume mes jours, 5vv, 1550<sup>13</sup>; Entre vos mains, H xv, 64; En vous voyant, H xv, 67; Fortune helas tu fais mal ton devoir, H xv, 73; Fortune hellas que te peult profiter, H xv, 77; Grant heur seroit, H xv, 86; Grüss dich Gott mein Künigund, 5vv, H xix, 48; Guerissiés moy du mal, H xv, 90; Hastes vous de moy, 3vv, 1552<sup>10</sup>; Il me suffit, 5vv, H xix, 54 (on Sup of Sermisy's chanson)

J'ai veu le temps, H xv, 95; J'ay veu sans yeulx morir ung mort, 5vv, H xix, 58; Jamais en ce mond, H xv, 93; Je changeray quelque chose, H xv, 98; Je changeray quelque chose, 5vv, H xix, 62; Je n'ay point plus, H xv, 101; Je ne desire aymer, H xv, 104 (*réponse* Le cueur le corps); Je ne fais riens, H xv, 110; Je suis aymé, 3vv, 1552<sup>10</sup>, f. 4<sup>v</sup>; Je suis aymé, 3vv, 1552<sup>10</sup>, ff.23<sup>v</sup>-24<sup>r</sup>; Je suis aymé, 5vv, 1545<sup>14</sup> (also attrib. Lassus); Je suis content, H xv, 114; Jour désiré qui te pouldroit attendre, H xv, 116; Jour désiré qui te pourra attendre, 3vv, 1552<sup>10</sup>; Joyeuse suis, H xv, 120; La mort bien je desire, 1562<sup>3</sup> (*réponse* to Plus je ne sçay); La mort par moi, 1553<sup>19</sup> (canonic T only); L'ardant amour souvent, 1554<sup>21</sup> (*réponse* Taire et souffrir); L'arras

tu cela Michault, 1543<sup>14</sup>; Las il faudra, 1544<sup>11</sup>; Las je cognois (i), 1544<sup>11</sup>; Las je cognois (ii), 1545<sup>16</sup>; Las qu'on cogneust, 1543<sup>14</sup>; Las veuille moy nommer, 1552<sup>13</sup>; Le ceur cruel a sa mort plus veult tendre, H xiv, 87 (*réplique* to Comment mes yeulx, *réponse* Nous ne nyons); Le corps absent, 1552<sup>30</sup>; Le corps se plaint, 1552<sup>7</sup> Le cueur, le corps, 1556<sup>17</sup> (*réponse* to Je ne desire aymer); Le cueur, le corps, 1552<sup>7</sup> (A and B only); Le doux baiser, 1545<sup>16</sup>; Le monde est tel pour le present, 5vv, H xix, 78; Le patient et patiente, 1554<sup>22</sup>; Les yeux fichez (i), 1552<sup>7</sup> (A and B only); Les yeux fichez (ii), 1552<sup>7</sup> (A and B only); Le triste cueur, 1544<sup>10</sup>; Le trop long temps qu'ay esté sans te veoir, 3vv, 1552<sup>10</sup>; L'oeil dict assés, 3vv, 1552<sup>10</sup> (= Mon cri Seigneur, 1577<sup>2</sup>); Loing de tes yeulx, 5vv, H xix, 82; Loingtain d'espoir banni, 1544<sup>11</sup>

Medecin ne faudroit, 1556<sup>18</sup>; Mi levay pour ung matin, 1556<sup>19</sup>; Mon bon voloir, 1544<sup>11</sup> (*réponse* Mon bon voloir, 1552<sup>9</sup>; also attrib. Manchicourt); Mon ceur, mon corps, 1550<sup>23</sup>; Mon povre coeur, 1551<sup>9</sup>; Mort m'a privé, H xix, 86; Mort m'a privé, 5vv, 1545<sup>14</sup>; Mort ou mercy en languissant, 1552<sup>7</sup>; Ne pouldroit on par bon moyen, 1552<sup>13</sup>; Nous ne nyons ny le voulons pretendre, H xiv, 94 (*réponse* to Comment mes yeulx; *réplique* Le ceur cruel); O combien est malheureux le desir, 3vv, 1552<sup>10</sup> (also attrib. Clemens); Oeil esgaré, 5vv, H xix, 89; Oncques amour ne fut sans grand langueur (i), H xix, 94; Oncques amour ne fut sans grand langueur (ii), 1552<sup>14</sup>; Oncques amour ne fut sans grand langueur (iii), 1552<sup>8</sup>; Oncques amours ne fut sans grand langueur, 5vv, 1553<sup>25</sup>; O quel torment, 1552<sup>14</sup>; Or me traictes, 1552<sup>13</sup>; Or puis qu'amour, 1552<sup>8</sup> (A and B only); Or puis qu'Ennuye te tient en souffrance, 5vv, 1553<sup>24</sup> (*réponse* to O triste Ennuye); Orsus a cop, 1545<sup>16</sup>; Or vray Dieu, 3vv, 1552<sup>10</sup> (also attrib. Richafort; 4vv in *A-Wn*, 18811); O triste Ennuye, qui me tient en souffrance, 5vv, H xix, 99 (*réponse* Or puis qu'Ennuye); O volupte poison, 1552<sup>7</sup> (A and B only); O vrai Dieu qu'il est enuyeulx, 3vv, 1552<sup>10</sup>

Paine et travail en lieu d'esbatement, 5vv, H xix, 107; Pane me ami duche, Granada, Biblioteca Manuel de Falla Ms. 979 (= canción); Pardonnez moy ma dame, 5vv, H xix, 112; Par tous moyens, 1544<sup>11</sup>; Par trop souffrir, 1549<sup>29</sup>; Petite camusette, 7vv, 1572<sup>2</sup>; Petite fleur coincte et jolye, 1549<sup>29</sup>; Pis ne me veult venir, 5vv, H xix, 116 (also attrib. Willaert); Pleust or a Dieu, 1550<sup>12</sup>; Plus chaut que feu, 1552<sup>9</sup> (A and B only); Plus je ne sçay que dire, 1562<sup>8</sup> (*réponse* La mort bien je desire); Plus ne fault vivre, 1552<sup>7</sup> (A and B only); Plus que jamais non obstant, 1552<sup>14</sup>; Pour une hellas j'endure, 1552<sup>12</sup>; Pour ung plaisir, 1543<sup>16</sup> (*réponse* T. Susato: Si de present; also attrib. Sermisy); Pour vostre amour, 1544<sup>11</sup> (*réponse* J. Lecocq: Si aulcunement); Prenez pitié du mal, 1544<sup>11</sup>; Prestes moy l'ung de ces yeulx, 1544<sup>11</sup>; Puis que j'ay mis, 1544<sup>10</sup>; Puis que malheur me tient, 1552<sup>15</sup>; Puis que vertu en amour, 1544<sup>11</sup>; Puis que vous ayme, 1544<sup>11</sup>

Quand me souvient, 1554<sup>22</sup> (*réponse* Ung triste cueur); Qu'est il besoing, 1549<sup>29</sup> (*réponse* to Toutes les nuictz; *réplique* Tel est le tamps); Qui la dira la peine, *F-CA* 125–8; Qui la voudra, 1552<sup>15</sup>; Quy veult du feu, 1544<sup>11</sup>; Rendes le moy mon cueur, 1544<sup>11</sup>; Resveillez vous, 1544<sup>20</sup>; Retirer il me fault, 6vv, *GB-Lbl* Roy.App.49–54; Sans la veoir, 5vv, H xix, 124; Se j'ai l'amour de celle, 4vv, 1552<sup>19</sup>; Se j'ay l'amour, 1552<sup>9</sup>; Se Salamandre en flamme vit, 1551<sup>9</sup>, ed. in Blackburn; Servir la veulx et du tout luyt complaire, 5vv, H xix, 128; Si au partir, 1543<sup>14</sup>; Si des haulx cieulx, 1544<sup>11</sup>; Si grand beaulté, 4vv, 1544<sup>11</sup> (*réponse* Si la beaulté se perist); Si l'on me monstre affection, 1552<sup>7</sup> (A and B only); Si me tenez tant de rigueur, 3vv, 1552<sup>10</sup> (= Sentant du peché, 1577<sup>3</sup>); Si me tenez tant de rigueur, 6vv, 1545<sup>14</sup>; Si mon service a merité, 1543<sup>14</sup>; Si mon travail, 1544<sup>11</sup>; Si n'attempres ces yeulx, 1552<sup>8</sup>; Si parvenir, 1544<sup>11</sup>; Si pour aimans la lune, 1549<sup>27</sup>; Si pour aymer, 1549<sup>29</sup>; Soit bien ou mal contrainct, 1552<sup>13</sup>; Souvent je m'esbas, 1544<sup>11</sup>

Taire et souffrir, 1552<sup>15</sup> (*réponse* to L'ardant amour); Tant plus je pense, 1544<sup>11</sup>;

Tant qu'en amours, 1544<sup>11</sup>; Tant seulement ton repos, 4vv, 1552<sup>15</sup> (*réponse* Tant seulement ton amour); Tel est le tamps, 1549<sup>29</sup> (*réplique* to Toutes les nuictz, *réponse* Qu'est il besoing); Tiens nos deulx cueurs, 1544<sup>11</sup>; Ton gentil corps, 1544<sup>11</sup>; Toutes les nuictz, 1549<sup>29</sup> (*réponse* Qu'est il besoing; *réplique* Tel est le temps); Touttes les nuictz, 3vv, 1552<sup>10</sup>; Ung doux nenny, 1549<sup>19</sup>; Ung gay bergier, 1543<sup>16</sup>; Ung souvenir en fermeté constante, 1554<sup>22</sup>; Ung sy tresgrandeur, 1552<sup>7</sup> (A and B only); Ung triste cueur, 1552<sup>7</sup> (*réponse* to Quand me souvient); Veu le grief mal, 1552<sup>7</sup>; Vivre en espoir, 5vv, H xix, 139; Vivre ne puis content, 3vv, 1552<sup>10</sup> (*réponse* to Content desir); Vostre rigueur veult doncques que je meure, 3vv, 1552<sup>10</sup> (= Donne secours, 1577<sup>2</sup>); Vous avez tort chascun vous blasmera, 1544<sup>11</sup>; Vous avez tort de luy estre contraire, 1556<sup>19</sup>; Voyant souffrir celle qui me tourmente, 1544<sup>11</sup>; Voyez le tort d'amour et de fortune, 1543<sup>16</sup>

### Crecquillon, Thomas: Works

#### doubtful works

Missa 'Nisi Dominus', 4vv, H ii, 41 (probably by Manchicourt);

Domine ne memineris, 5vv, *GB-Lbl* 29246 (also attrib. Hollander); Nos autem gloriari oportet, 5vv, *A-Wn* 19189 (H viii, 122; also attrib. Lupi); Quam pulchra es, 5vv, 1554<sup>5</sup> (H ix, 41; probably by Benedictus); Quis dabit mihi pennas, 4vv, 1554<sup>14</sup> (also attrib. Clemens); Salve mater salvatoris, 4vv, 1556<sup>2</sup> (H ix, 77; also attrib. Clemens; probably by neither Crecquillon nor Clemens); Verbum iniquum, 4vv, 1553<sup>10</sup> (M iii, 115; probably by Clemens); Viri Galilaei quid aspicientes, 4vv, *D-ROmi* 71/1 (probably not Crecquillon)

Amour hellas, on pas d'avantaige, 3vv, 1560<sup>7</sup> (probably not by Crecquillon); Aymer est ma vie en despit, 5 vv, H xix, 6 (also attrib. Clemens); Cherchant plaisir je meurs du mal d'aymer, 5vv, *NL-Uim* 3.L.16 (= Là me tiendray où à present me tien; probably by Hanache); En attendant le confort, 4vv, 1570<sup>8</sup> (probably by De Latre); Force sera si brief, 4vv, H xv, 70 (also attrib. Gombert); Garçon de villaige qui se vouloit marier, 4vv; H xv, 81 (also attrib. Clemens); Le temps qui court, 4vv, 1545<sup>16</sup> (also attrib. Richafort); Par trop aymer ma dame, 4vv, 1552<sup>14</sup> (also attrib. Manchicourt); Plaisir n'ay plus mais vis en desconfort, 5vv, H xix, 120 (possibly by Gombert); Puisque volez, 4vv, 1552<sup>7</sup> (probably by Clemens); Si j'ay l'amour, 4vv, ed. R.J. van Maldeghem, *Trésor musical: musique profane*, xxiv (1888), 26 (source unknown); Si variable oncques, 4vv, 1556<sup>18</sup> (probably by Lecocq); Si vous n'avez madame aultre voloir, 5vv, H xix, 133 (probably not by Crecquillon)

### Crecquillon, Thomas: Works

#### misattributed works

Missa 'Mille regretz', 6vv, 1568<sup>1</sup> (by Morales); Missa 'Or pour combien est', 4vv, *DHgm* 1442 (= Missa 'Or combien est' by Clemens)

Adesto dolori meo, 5vv, *D-DI* Pirna VII (by Clemens); Audi filia et vide, 5vv, 1555<sup>5</sup> (by Manchicourt); Ave Maria, 5vv, *NL-L* 1442 (also attrib. Gheerkin and Clemens; probably by Clemens); Beata es virgo Maria, 4vv, *D-DI* Grimma 51 (also attrib. Lheritier, Verdelot, Clemens; probably Lheritier); Discite a me, 5vv, S 9 (by Clemens); Domine Deus exercituum, 4vv, *Rp* 855–6 (probably by Clemens); Domine non est exaltatum, 5vv, *NL-L* 1441 (by Clemens); Ecce nos relinquimus, 4vv, *Lml* 1440 (by Maistre Jhan)

Inclita stirps Jesse, 4vv, *NL-L* 1441 (by Clemens); Jamais je n'euz tant de soulas, 4vv, Granada, Biblioteca de Manuel de Falla Ms. 975 (by Gombert); Jerusalem surge, 5vv, 1554<sup>1</sup> (by Clemens); Job tonso capite, 5vv, *GB-Ob* 1464 (also attrib. Clemens, Morales; probably by Clemens); Mane nobiscum, 5vv, 1554<sup>16</sup> (by

Clemens); *Nigra sum sed formosa*, 5vv, 1555<sup>2</sup> (by Jachet of Mantua); *Pastores loquebantur*, 5vv, *NL-L* 1441 (by Clemens); *Quis dabit mihi pennas*, 4vv, 1554<sup>14</sup> (by Clemens); *Super montem excelsum*, 4vv, *D-AAst* 2 (also attrib. Manchicourt, Clemens; probably by Manchicourt); *Super ripam Jordanis*, 5vv, *LÜh* 203 (by Clemens); *Tua est potentia*, 5vv, 1583<sup>4</sup> (by Phinot)

*Amour au cueur me poingt*, 4vv, 1554<sup>23</sup> (by Waelrant); *Amour hellas*, 3vv, 1560<sup>7</sup> (by Ebrun); *Auprés de vous/Dont vient cela/Le doux accueil/Le content*, 4vv, 1552<sup>8</sup> (not by Crecquillon); *Cuydez vous que Dieu*, 3vv, *D-Mbs* 1502 (by Richafort); *Dieu me fault il tant de mal supporter*, 5vv, 1535<sup>25</sup> (by Gombert); *En attendant le confort de m'amy*, 4vv, *H xv*, 44 (probably by DeLatre); *Je changeray quoy qu'il m'en doibt advenir*, 5vv, 1553<sup>24</sup> (possibly by Jean Louys); *Je cherche autant amour et le desire*, 4vv, 1552<sup>8</sup> (by Boyvin); *Je prens en grey la dure mort*, 4vv, 1578<sup>24</sup> (also attrib. Clemens, Janequin, Baston; probably by Clemens); *La me tiendray*, 5vv, *NL-Uu* 3.L.16 (= *Cerchant plaisir*, by Hanache, 1550<sup>13</sup>); *Me retirer d'elle ne m'est possible*, 6vv, 1560<sup>5</sup> (by Clemens)

*Petite Giachet estant en la cuisine*, 4vv, 1582<sup>15</sup> (by Courtois); *Pour parvenir bon pied bon oeil*, 4vv, 1572<sup>12</sup> (by Gombert); *Puisqu'elle a mis*, 4vv, 1544<sup>12</sup> (by Sermisy); *Regret, ennuye*, 5vv, *Uu* 3.L.16 (by Gombert); *Revenez [Reviens] vers moy qui suis tant desolee*, 4vv, 1552<sup>29</sup> (by Lupi); *Tel en mesdit qui pour soy la desire*, 4vv, 1636 (by Mittantier; *réponse* to *Vous perdez temps*); *Torna*, 4vv, 1588<sup>31</sup> (= *Ce moys de may sur la rousee* by Godart); *Ung doux regard ung parler amoureux*, 4vv, 1552<sup>13</sup> (by Manchicourt); *Vous perdez temps de me dire mal d'elle*, 4vv, 1636 (also attrib. Sermisy and Sandrin; not by Crecquillon; *réponse* *Tel en mesdit*)

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## Credo

(Lat.; Eng. 'Creed').

Affirmation of Christian belief, sung as part of the Latin Mass between the Gospel and the Offertory. Three Latin Creeds have come down to us ('Apostles', 'Nicene', 'Athanasian'), but the history of the texts is complex; the one used at Mass is that usually called 'Nicene'.

The original liturgical use of the Credo was at baptism, at a time when the articles of faith were delivered to the catechumens as part of their reception into the Church. (The use of the first person, 'I believe', is ascribed to these circumstances, for the phrase seems inappropriate to a communal affirmation at Mass.) The baptismal use of the Credo, or *Symbolum* as it was called in this function, lasted throughout the Middle Ages, and was incidentally responsible for the persistence of a Greek text in Latin manuscripts representing practices in northern France and Germany.

The Credo, in the so-called 'Nicene' (or 'Nicea-Constantinople') version (so called because it sums up the doctrines agreed at the Councils of Nicea, 325, and Constantinople, 381), was introduced into the eucharistic liturgy in the east early in the 6th century and soon afterwards into the Visigothic rite by the Council of Toledo (589). In both cases its introduction occurred in the wake of

doctrinal controversies, and with the intent of clarifying the belief to be shared by all participating in the Eucharist. Furthermore, in neither case was the Credo placed at its received position after the Gospel; in the Visigothic rite it preceded the *Pater noster*, and was to be said, not sung.

As part of the major revision of western liturgies and doctrine undertaken in the Carolingian reforms, the Council of Aix-la-Chapelle in 798 required the Credo to be sung at Mass, between the Gospel and the Offertory. For this purpose Alcuin (Charlemagne's liturgical adviser) pressed into use a new Latin translation that had just been made by Paulinus of Aquileia in 796; but Alcuin may well have had the idea for a sung Credo at Mass from an Irish practice of the 7th–8th centuries (which Alcuin would have known at York – see Capelle).

Smaragdus told how, when Charlemagne inquired of Pope Leo III, the latter sanctioned this use for the Franks, while taking exception to the addition of the 'filioque' which Charlemagne felt was necessary (the issue is still with us). The Credo was not actually incorporated into the Roman Mass, however, until the German Emperor Henry II required it of Pope Benedict VIII in 1014.

With characteristic enthusiasm and optimism for widespread liturgical reform, Charlemagne (or Alcuin) apparently envisaged the singing of the Credo in Latin specifically by the people. As has been pointed out, the singing of the long, complex Latin text, in a new version, by the northern peoples was an impossibility at first, and must have remained only an ideal in many places for centuries to come; but there is evidence of attempts at accommodation, including vernacular substitutes.

In any event, from 798 a new musical setting had to be provided, presumably that represented by the 'authentic' tone of Credo I in the *Liber usualis*. Huglo has shown that the melody of a Greek Credo, preserved in a 14th-century Cologne manuscript (*D-KNu* W.105), has certain important points of resemblance with Credo I and may have been its source. This is in itself believable, for a Carolingian adapter could have had access to a melody traditionally associated with the Greek text used at baptism; there are obscurities not yet explained, however, for manuscripts of the 10th and 11th centuries apparently preserve different melodies for the Greek Credo. Alternatively, the melody may have come straight from Aquileia along with Paulinus's text.

The tone for Credo I is documented first in the 11th century, and the connections between it and the antecedent of Huglo's melody current in 800 may well have been complex. Credos II, V and VI preserve variants – some more or less remote – of the formulae in Credo I and represent other medieval traditions of this common melody. Indeed, there are relatively few medieval settings that are completely new, a fact that reflects the persistence of the Carolingian ideal of a universal sung Credo.

Credo I recites on *g*, with an intonation rising from *e*; this first phrase is linked to a second by moving through *d*; the second phrase involves a rise to *a–b* ; the terminal cadence, incorporated into the second phrase or placed in a separate third phrase as needed, is on *f–a–g*; but the last cadence (Amen) falls to *e* through a Carolingian Gloria in excelsis formula (Gloria I). The bipartite melodic formula is used throughout the text, but neither the formula

itself nor the technique of adaptation bears much resemblance to 'psalm tones' as used for psalmody in the Franco-Roman Office; they are more closely related to the techniques of Gloria settings. And the nucleus (e) g (a) of the tone may be part of the old eucharistic G-tone postulated by Levy.

Paulinus of Aquileia's new text replaced the previous plural opening 'Credimus' with the singular 'Credo'. Vatican VI opens with 'Credimus' in the 11th-century source from which it was taken for the modern edition, *F-Pn* lat.887. So also does another member of the same melodic family found in the 11th-century *Pn* lat.776 (ed. D. Hiley, *Western Plainchant*, Oxford, 1993, p.170).

Credo IV, also known as the 'Credo cardinalis', is often found in manuscripts and printed books of the 15th century onwards with mensural notation (see illustration in Tack, 50).

The Credo is very rarely notated in early chant books, and in the manuscript tradition it remained apart for many centuries from the other chants of the Mass Ordinary. Unlike these chants, it was not usually susceptible to being troped. In the early 13th-century Circumcision Offices of Sens (*F-SEm* 46; ed. H. Villetard, *Office de Pierre de Corbeil (Office de la Circoncision) improprement appelé 'Office des fous'*, Paris, 1907) and Beauvais (*GB-Lbl* Egerton 2615; ed. W. Arlt, *Ein Festoffizium des Mittelalters aus Beauvais in seiner liturgischen und musikalischen Bedeutung*, Cologne, 1970), the Credo is farsed, that is, supplemented by phrases drawn from other liturgical chants, performed antiphonally with the phrases of the Credo. Credo VII of the Vatican edition is, in fact, the Sens Circumcision Credo stripped of its farse verses.

During the 14th century, however, the Credo seems to have acquired equal status with the other movements as far as polyphonic settings are concerned. There are polyphonic Credos in the so-called masses of Tournai, Toulouse and Barcelona, in Machaut's *Messe de Notre Dame*, and in such collections as the Apt, Ivrea and Old Hall manuscripts (*F-APT* 16bis, I-IV, *GB-Lbl* Add.57950).

For reasons not yet clear, the number of monophonic plainchant settings increased dramatically from the 15th century onwards. Miazga's catalogue (1976) lists 701, with over 400 new melodies in the 18th century alone. The fashion seems to have been particularly strong in Italy, Germany and Poland, principally among the religious orders. As many as 30 composers' names are known. The best known melodies are perhaps those in Henry Du Mont's *Cinq messes en plain-chant* (Paris, 1669; see Tack, 64–5). Many melodies bear names denoting their reputed place of origin or the pre-existing melody on which they are based. Many are mensural.

The two other Credo texts have less liturgical importance. The Athanasian Creed, *Quicumque vult salvus esse*, is said, not sung, at Prime. The Apostle's Creed, *Credo in Deum, patrem omnipotentem, creatorem caeli et terrae*, is a text for baptism dating back to the 3rd century; legend attributes its composition to the apostles themselves, each of whom contributed a phrase. The Apostle's Creed was said before Matins and Prime and again after Compline. Medieval musical settings are unknown except for a farsed setting in the Sens Circumcision Office. A memorable 13-voice canonic setting was

made at the beginning of the 16th century by Robert Wilkinson of Eton College, where the text of the 12 apostles is combined with the start of the Compline antiphon *Jesus autem transiens* (ed. F. Ll. Harrison, MB, xii, 1961).

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RICHARD L. CROCKER/DAVID HILEY

## Creedence Clearwater Revival.

American rock group. Its original members were John Fogerty (*b* Berkeley, 28 May 1945; vocals, lead guitar and keyboards), his brother Tom Fogerty (*b* Berkeley, 9 Nov 1941; *d* Scottsdale, AZ, 6 Sept 1990; rhythm guitar), Stu Cook (*b* Oakland, CA, 25 April 1945; bass guitar) and Doug Clifford (*b* Palo Alto, CA, 24 April 1945; drums). The group was formed by Tom Fogerty in El Cerrito, California, in 1959 as the Blue Velvets; the name Creedence Clearwater Revival was adopted in 1967. John Fogerty, the group's principal songwriter and by this time its leader, reacted against what he saw as the specious cult of instrumental virtuosity and mystical vagueness associated with psychedelic rock; he produced short, tightly arranged songs which drew on the early rock and roll, blues and country styles of Fats Domino, Carl Perkins, Elvis Presley, Howlin' Wolf and Little Richard. Fogerty's lyrics took the American South as a metaphor for freedom, and delineated an ethic of responsibility and compassion to counteract psychedelic hedonism. His singing, rough in style but fervently committed, and resonant guitar playing,

with hard, distinct rhythms in fast tempos, characterized the music. The two albums *Creedence Clearwater Revival* (Fantasy, 1968) and *Green River* (Fantasy, 1969) presented a far-seeing account of the limitations and opportunities of American life.

Between 1969 and 1972 Creedence Clearwater Revival enjoyed considerable commercial success: it performed at the Woodstock Festival, toured Europe and made nine singles and five albums that reached the US top ten. The group disbanded in 1972, after which John Fogerty pursued a solo career.

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GREIL MARCUS

## Crehore, Benjamin

(*b* Milton, MA, ?18 Feb 1765; *d* Milton, 14 Oct 1831). American maker of string and keyboard instruments. He was especially noted for his pianos (which he was making by the 1790s), and may be said to be the founder of the New England piano industry. His earliest surviving instrument, however, is a large cello (or 'bass viol'), which, according to its label, was made by him in 1788.

Crehore lived and worked in Milton where, in a modest shop, he produced his instruments and trained the piano builders Lewis and Alphaeus Babcock and William and Adam Bent. Peter von Hagen, with his son, was Crehore's partner in music publishing, and in the sale and tuning of pianos, from May 1798 to June 1799. Von Hagen advertised the availability of a grand piano built by Crehore in 1799, one of the earliest documented instances of an American-made piano of this type. In 1801 Francis Mallet and Gottlieb Graupner advertised 'a large assortment of American Piano Fortes, manufactured by Benjamin Crehore', and in 1807 Graupner advertised a piano with a transposing keyboard 'made, under his direction, after a plan of the Germans, by Messrs Crehore and Babcock of Milton'. Crehore entered into a short-lived agreement with W.M. Goodrich in 1804 to make hybrid piano-organs. From about 1810 to 1814 he worked with the Babcocks and about two years later may have been semi-retired.

At least six cellos and seven square pianos by Crehore survive. The cellos have distinctive scrolls and body outlines. The five square pianos are similar in construction to English instruments of the period. Representative instruments are at the Museum of Fine Arts, Boston.

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CYNTHIA ADAMS HOOVER/DARCY KURONEN

## Creighton, (Mary) Helen

(b Dartmouth, NS, 5 Sept 1899; d Halifax, NS, 12 Dec 1989). Canadian folksong collector. She studied music for a short period at McGill University and was later a social worker and teacher in Guadalajara, Mexico. Inspired by her fellow Nova Scotian, W.R. Mackenzie, she began collecting maritime traditional folksongs in 1928, sometimes travelling on foot into remote areas to meet performers. In the 1930s Creighton was assisted with the musical transcriptions by the English musician Doreen Senior. During the 1940s Creighton studied at Indiana University and received three grants from the Rockefeller Foundation; she then worked for the National Museum of Canada (1947–67). An ardent preservationist, she recorded over 4000 songs in English, French, Gaelic, Micmac and German (see 'Canada's Maritime Provinces: an Ethnomusicological Survey', *EthM*, xvi, 1972, 404–14) and compiled folksong collections (*Gaelic Songs in Nova Scotia*, Ottawa, 1964/R; *Folksongs from Southern New Brunswick*, Ottawa, 1971). She also helped popularize folk traditions, organizing concerts of traditional music and encouraging performers such as the popular Redden family to appear in public. An expert on maritime folklore generally, Creighton was recognized for her work by numerous honours, including having an annual folk festival in Dartmouth named after her. Creighton's papers are in the public archives of Nova Scotia, Halifax and a list of writings was published in her autobiography *A Life in Folklore: Helen Creighton* (Toronto, 1975).

GORDON E. SMITH

## Creighton [Crichton, Creyghton], Robert

(b 1636/7; d Wells, 17 Feb 1734). English ecclesiastic and amateur composer. He was the son of Robert Creighton (1593–1672), professor of Greek at Cambridge, then Dean of Wells (1660) and finally Bishop of Bath and Wells (1670). The elder Creighton was probably the 'R. Cr.' who signed several pieces in a keyboard manuscript in the Bibliothèque Nationale (1186; c1635–8) and was responsible for compiling the volume. The younger Creighton was educated at Trinity College, Cambridge, becoming Fellow (1659) and professor of Greek (1666–72). From 1667 he was a prebendary of Wells Cathedral and held several benefices before and after he became precentor in 1674. He was also one of the king's Chaplains in Ordinary, and received the DD degree in 1678.

As precentor of Wells, Creighton was well placed to indulge his talents as a church composer. Though an amateur, he was scarcely inferior to the general

run of his contemporaries, and thus comparable with Henry Aldrich, at least as a composer of services, of which there are nine. These services exist in a variety of sources and await careful reconstruction (see Bumpus and Warren). His E♭ service was printed in Rimbault's *Cathedral Music* (1847), the service in B♭ in Ouseley's *Cathedral Services* (1853). Both are respectable examples of the genre. The anthem *I will arise* has also been highly praised, though possibly because it is a canon 3 in 1 rather than for any other musical qualities. The 3- and 4-part instrumental pieces in the autograph manuscript *GB-Lbl* Add.37074 are written in C and D major and appear to be in the nature of composition exercises. On this evidence it is fairly clear that Creighton needed a text to provide structural and imaginative dimensions to his music.

## WORKS

### services

surviving sources have been grouped by key without trying to determine which of two possible services they belong to

[Full and/or Verse] Service, B♭ (TeD, Jub, San, Ky, Cr, Mag, Nunc), *GB-Cu* (inc.), *Lbl*, *Lcm*, (inc.), *Och* (inc.)

[Full and/or Verse] Service, C (TeD, Jub, San, Ky, Cr, Mag, Nunc), *Ckc* (inc.), *Lbl*, *Lcm* ('Short Service' inc.), *Y*

[Full and/or Verse] Service, D, *Ob*

[Longer and shorter] Service, E♭ (TeD, Jub, San, Ky, Dox, Cr, Mag, Nunc), *IRL-Dcc*, *GB-Ckc*, *DRc* (inc.), *EXcl* (inc.), *GL* (inc.), *Lbl*, *Lsp* (inc.), *LF* (inc.), *Ob*, *Och*, *WB* (inc.), *Y*

Full Service, f, *Ckc* (inc.), *Ob*

### anthems

Behold now praise the Lord, *GB-Ob*

Glorious and powerful ('Orlando Gibbons his Hymn altered by R.C.?), *Lbl*

God is our hope and strength, verse, *Lcm* (inc.)

*I will arise*, full, 4vv, *IRL-Dpc* (inc.), *GB-Ckc* (inc.), *Cu*, *EXcl* (inc.), *H*, *Lbl*, *Lcm* (inc.), *Lsp* (inc.), *LF* (inc.), *LI* (inc.), *Ob*, *Och*, *WO* (inc.)

Lord let me know mine end, verse, *Lcm* (inc.)

O praise God in his holiness, *Ob*, *Ctc* (inc.)

O praise the Lord of heaven, *Ob*

Praise the Lord, O my soul, *Cu*, *Lbl*, *Lcm*, *LF*, *Ob*, *WO* (inc.)

Put me not to rebuke, O Lord, verse, *Lbl*

Thou, O God, art praised in Sion, verse, *Lcm*

Thou whose extended arm, verse, *Lbl*

Thy mercy O Lord, lost, listed in Bumpus

When Israel came out of Egypt, lost, listed in Bumpus

Who shall ascend into the hill of the Lord, verse, *Lcm*

### other works

all in *GB-Lbl\** Add.37074, dated 1727

7 songs, 2vv, bc

2 songs, 2vv, bc, chorus

1 solo song

31 untitled short pieces, a 3

22 sonatas, 3 tr, b

7 pieces, lute

2 pieces, kbd

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IAN SPINK

## Crema, Giovanni Maria da.

See [Giovanni Maria da Crema](#).

## Crembalum

(Lat.).

See [Jew's harp](#).

## Cremer, Lothar (Winfried)

(*b* Munich, 16 Aug 1905; *d* Miesbach, 16 Oct 1990). German acoustician. He studied mechanical and electrical engineering at the Technical University of Berlin, gaining his doctorate in 1932 for a thesis on sound absorption by porous surfaces. Cremer subsequently engaged in acoustical research at the Technical University and the Heinrich Hertz Institute in Berlin. In 1945 he obtained a teaching post at the University of Munich, and in 1946 established an acoustical consultancy firm in Munich. He was appointed director of the Institut für Technische Akustik at the Technical University in 1954 and of the acoustics division of the Heinrich Hertz Institute in 1955. Retiring in 1973, he remained active in teaching and research until his death. Cremer made many important contributions to the solution of practical problems in noise control and building acoustics. He was acoustics consultant for a number of major halls including the Berlin Philharmonie, the Sydney Opera House and the Madrid Concert Hall. A skilled amateur pianist and violinist, in the 1930s he was an enthusiastic exponent of the trautonium, an early electronic instrument. Cremer later became interested in violin acoustics and was one of the leading figures in the Catgut Acoustical Society. His book *Physik der Geige* (1981) laid a solid foundation for subsequent work on the acoustics of bowed string instruments. The Acoustical Society of America awarded him the Wallace Clement Sabine Medal in 1974 and the Gold Medal in 1989.

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MURRAY CAMPBELL

## Cremona (i).

City in the Lombardy region of Italy. The history of Cremona is characterized by the lack of a local court to subsidize its musical activities. In the Middle Ages musical life was organized around the 12th-century cathedral, whose *Statuta canonicorum* (1247) regulated the performance of music during religious services. Various singers from among the cathedral canons of different eras are mentioned in the *Obituario cremonese*, including Adam, a cantor (1098), Iohannes Bonus de Geroldis, appointed as bishop in 1248, and Magister Prepositinus, chancellor of the Sorbonne between 1206 and 1210. The liturgical repertory of the cathedral is recorded in a gradual (three volumes), an antiphoner (eight volumes) and a psalter and hymnal, all dating from the 15th century and lavishly illuminated; there are other manuscripts which survive from Augustinian and Franciscan convents. The first information on the construction of an organ by Pantaleone de Marchis and Lorenzo Antonio da Bologna dates from 1482; the earliest organists include Bartolomeo de Piperaris, Jacomino de Fixeraghis and Battista de Ferrariis. The organ was reconstructed in 1542–7 by Giovanni Battista Facchetti and became renowned for the brilliance of its sound, due in part to its being tuned to a high pitch, which led in 1582 to a famous dispute involving the Cremona organ builder Giovanni Francesco Maineri and the *maestro di cappella* Marc'Antonio Ingegneri. Information on musical activities before 1526 is fragmentary; on 19 March of that year there is a payment slip in the *Libri provisionum* (I-CRd) for the *maestro di cappella* Cesare Zocco and 12 singers. Even for subsequent periods, however, there are few records, partly because of an administrative peculiarity of the cathedral: the board of trustees was responsible for an inclusive payment made to the *maestro di cappella*, who in turn was responsible for paying the individual cantors (the *socii cantores*) and the instrumentalists; this administrative practice was adopted in other Cremona churches such as S Agata which appointed Rodiana Barera on 2 January 1586 together with 'seven persons, including singers and players' (I-CRas, Notarile, G.B. Torresini, series 2186). This clearly makes it impossible to determine the names of the various *socii cantores*; in addition, during the mid-16th century it was often the case that the names of the *maestri* appointed were not indicated in the *Libri provisionum*, and their pay was not recorded. Names that are recorded include Ettore Vidua, who died in 1571, and Ippolito Chamaterò, a record of whose service to the cathedral of Cremona is preserved in his settings of the *Magnificat* for eight, nine and 12 voices of 1575.

In the second half of the 16th century the ideals of the Counter-Reformation concerning the renewal of church music had an ardent supporter in Bishop Nicolò Sfondrato of Cremona (elected Pope Gregory XIV in 1590), an admirer and patron of music to whom Ingegneri dedicated his first book of motets (1576) and three other collections of masses and motets. Ingegneri was the most important figure in the city's musical life in the second half of the 16th

century. Born in Verona, he was resident in Cremona from at least 1566 at the prelatore of Sant'Abbondio. Ingegneri was *maestro di cappella* at the cathedral from 1576 at the latest; although described as cantor, he was responsible for paying all the other regular musicians, including a cornett player, and for organizing the *diversos concertus* of voices and instruments for special occasions. The young Monteverdi probably received his first musical training at the cathedral under Ingegneri, and lived in Cremona until 1591.

From 1596 the Cappella delle Laudi in the cathedral became an important place for Marian devotions and musical activities when the Compagnia delle Laudi del Sabato del Duomo di Cremona was formed; thus there grew up the practice of having a *maestro di cappella* and an organist for this music performed every Saturday evening and on the six feasts of Our Lady. These included Barera (*maestro di cappella*, 1595–1622), Omobono Morsolino (organist, 1596–1611), Nicolò Corradini (organist from 1611 and *maestro di cappella* from 1635 to 1646), Tarquinio Merula (*maestro di cappella*, 1627–30, 1633–5, 1646–55), as well as the cornett player Guilio Cesare Bianchi. Among the various important musicians and theorists of the period born in Cremona and working in other cities were Costanzo Porta, Camillo Angleria, Agostino Licino, Lucrezio Quinzani, Tiburtio Massaino and Benedetto Pallavicino.

The musico-literary Accademia degli Animosi was founded in 1560 with Bishop Sfondrato's endorsement. After an interruption of its activities in 1586, it was reconstituted by Count C. Stanga in 1607 and remained active until 1642 in stimulating the performance of secular music in the city; Monteverdi became a member in 1607. Reconstituted once more in 1644, it continued its activities until about 1692, though with less vigour, particularly after 1675 when it had to compete with the Accademia dei Disuniti, which included mostly commoners. In about 1720 this academy became incorporated with the Accademia degli Arcadi. An exclusively musical academy, the Accademia Musicale, was founded in 1735. Its members, having taken an entrance examination, met twice monthly and soon organized an instrumental ensemble that had the exclusive right of performance in religious and private festive events.

A society that stimulated Cremonese musical life in the first half of the 19th century was the Società Filarmonica, inaugurated in 1816 with a performance of Haydn's *The Creation*. Its statutes prescribed the performance of at least 30 concerts a year, usually held on Friday evenings. Among its members were Donizetti (1816), Rossini (1817) and Bellini (1830). After 1830 it was known as the Casino dei Nobili, since it included mostly members of the local aristocracy who advocated independence from Austrian rule; as a result the society was harassed by Austrian police, particularly after 1838. Following the city's unification with Italy in 1859 the society ceased to exist. In 1908 the Società dei Concerti was founded to promote symphonic and chamber concerts. The city's only professional instrumental ensemble, the Camerata di Cremona, was formed by Ennio Gerelli in 1960.

Cremonese theatrical life suffered from a comparatively late start. In 1670 the Marchioness Giulia Ariberti had a small theatre built for the nobility. It ceased its activities in 1714 and was transformed into a church. The initiative for the

construction of a new theatre was taken in 1745 by the Casino di Conversazione, a society of noblemen founded in 1738. The theatre, designed by G.B. Zaist, was a wooden structure with four tiers totalling 100 boxes; it was named Teatro Nazari after its owner, the Marquis G.B. Nazari, and was inaugurated on 26 December 1747 with a performance of a Bolognese comic opera. During its Carnival season and until 1765 comic operas, frequently brought by Bolognese impresarios, were predominant there. From 1785 to 1806, when it burnt down, the theatre was managed by the Nobile Società del Teatro and renamed Teatro della Nobile Associazione. Another theatre, the Teatro della Concordia, was then built to a design by L. Canonica, modelled after Milan's Teatro Carcano. It was inaugurated on 26 December 1808 with Paer's *Il principe di Taranto* and mostly staged works of the Milanese repertory until it burnt down in January 1824. The new theatre, constructed in stone by L. Voghera and F. Rodi, was inaugurated on 9 September 1824 with Rossini's *La donna del lago*. In the 1890s it featured numerous operas by Ponchielli who was born in Cremona. Named the Teatro Ponchielli in 1892, it was renovated in 1969 and again in 1986.

Stimulated by the musicological heritage of Gaetano Cesari, a native of Cremona who donated his large library to the city administration, the Civico Istituto di Musicologia was instituted in 1949. The Scuola di Paleografia e Filologica Musicale, affiliated to the University of Parma until 1971 and then to the University of Pavia, has been active since 1952; it offers degree courses in musicology, musical education and musical palaeography, and postgraduate courses in musical philology.

Cremona has been universally celebrated since the 16th century for the manufacture of excellent musical instruments, especially string instruments. The tradition was established in the early 16th century by the Amati family, whose craftsmanship led to the design of the modern violin. By 1530 they had already set up a shop in Cremona under the leadership of Andrea. Until well into the 18th century the family constructed string instruments of elegant shape and capable of producing a remarkably mellow tone. Its most illustrious member was Nicolò, who probably trained Antonio Stradivari and Andrea Guarneri. Stradivari was particularly successful in constructing instruments perfectly balanced in design, size and finish. The Guarneri family (especially Giuseppe) concentrated instead on developing a massive build and powerful tone for their instruments. Members of the Bergonzi family were active as instrument makers throughout the 18th century. The Scuola Internazionale di Liuteria helps to maintain the fine Cremonese traditions. The Museo di Organologia A. Stradivari, in the Museo Civico, houses a collection of rare early instruments as well as numerous documents concerning the history of musical instruments.

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ELVIDIO SURIAN/RODOBALDO TIBALDI

## Cremona (ii).

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

## Cremonese, Ambrosio

(b ?Cremona, early 17th century). Italian composer. In 1636 he was choirmaster at Ortona Cathedral. In that year he published at Venice *Madrigali concertati a 2–6 voci ... libro primo* op.1, whose contents show that he was an able composer. The two-part madrigal *Ahi, come un vago sol*, for example, includes some imaginative vocal writing and effective contrasts between imitation and expressive homophony. The first imitative point seems uncomfortably long, however, and the piece is cast in *ABB* form in which the second *B* section is an almost literal repeat of the first. There are three other known pieces by him (two in RISM 1646<sup>3</sup> and one in 1646<sup>4</sup>).

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## Crepitaculum

(Lat.).

A synonym for [Sistrum](#). See also [Cybele](#).

## Crequillon, Thomas.

See [Crecquillon, Thomas](#).

## Crescendo

(It.: 'growing', 'becoming louder'; gerund of *crescere*, to grow).

A performance instruction appearing in sources from the 18th century on, abbreviated in earlier sources *cres.* but now *cresc.* and sometimes expressed by means of a 'hairpin'. The forms *crescendo il forte* ('increasing in loudness') and *crescendo sin'al forte* ('growing to *forte*') also appear. The effect is one normal to musical performance though it was rarely indicated in notation until the 17th century, when words and signs for it gradually became common (see [Tempo and expression marks](#)). Domenico Mazzocchi, in the preface to his *Madrigali* (Rome, 1638), stated that the signs there used for *piano* (*P*) and *forte* (*F*), etc, were for 'common things, known to everyone'; his use of *forte* followed by *piano* and then by *pianissimo* to indicate a decrescendo, and in reverse order a crescendo, was or became a familiar practice, as explained by W.M. Mylius in his *Rudimenta musices* (Gotha, 1686, p.49). Locke used the expression 'Lowder by degrees' (1675). The terms 'crescendo' and 'decrescendo' are in Leopold Mozart's standard list of terms (*Violinschule*, 1756).

The customary 'hairpin' signs for *crescendo* and *decrescendo* became prevalent in the 18th century (at least from Giovanni Antonio Piani's op.1, Paris, 1712); and in spite of the evidence for an early beginning to expressive playing it is likely that the very layout of Baroque ensemble music made such swelling a relatively peripheral phenomenon before that date. Sometimes, as in Gluck's and Rossini's printed scores, the 'hairpin' forms appeared as in the [illustration](#). The opinion expressed by Burney (*The Present State of Music in Germany*, 1773, i, p.94) that '*crescendo* and *diminuendo* had their birth' under Stamitz in the Mannheim school is incorrect: both Corelli and Lully had similar reputations in the previous century. But the particular problem solved by the Mannheim orchestra, according to J.F. Reichardt (*Ueber die Pflichten des Ripien-Violinisten*, 1776), was to develop an ensemble capable of graduating dynamics with the sensitivity and accuracy of a soloist. It is possible that even the style of the Mannheim orchestra was derived from that of [nicolò Jommelli](#) in Stuttgart. A later famous exponent of a particularly long and sustained crescendo was Rossini. What attracted attention in all such cases was not so much the crescendo itself as the precision and persistence with which it was executed, and the systematic deliberation with which it was introduced. So

also, some idea of the difference between a natural crescendo (whose history must be limitless) and the studiedly affective crescendo appears in the well-known piece of musicians' lore which says that *crescendo* means 'quiet': it cannot make its point strongly unless the player or players make a deliberate effort to begin quietly.

For bibliography see [Tempo and expression marks](#).

ROBERT DONINGTON

## Crescentini, Girolamo

(b Urbania, 2 Feb 1762; d Naples, 24 April 1846). Italian soprano castrato and composer. After his studies in Bologna under Lorenzo Gibelli he made his début in 1776, in Fano, in female roles, then in Pisa (1777) and Rome (1778–9). In 1781 he played, for the first time, the role of primo uomo in Treviso. He sang in Naples (1787–9) and in the most important Italian theatres, in London (1785) and from 1798 to 1803 in Lisbon, where he was also manager of the Teatro de S Carlos. He sang in the first performances of *Catone in Utica* by Paisiello (1789, Naples), *Amleto* by Andreozzi (1792, Padua) and *Gli Orazi ed i Curiazi* by Cimarosa (1796, Venice). In 1805 he was in Vienna and from 1806 to 1812 in Paris at Napoleon I's court as singing teacher to the royal family. When he returned to Italy he was appointed singing teacher at the Bologna Conservatory and from 1825 at the Real Collegio di Musica, Naples. His style can be placed in the general return to *patetico* at the end of the 18th century and his ornamentation was never immoderate. Stendhal said that no composer could have written the infinitely small nuances that formed the perfection of Crescentini's singing in his aria 'Ombra adorata aspetta', inserted into Zingarelli's *Giulietta e Romeo*. Isabella Colbran was among his pupils.

Besides his operatic arias he composed didactic and vocal chamber works, which were famous throughout the 19th century. His *vocalizzi* were reprinted (by Ricordi and Lucca) up to the last decade of the century, and were used extensively by singing teachers in conservatories throughout Italy. He was a member of the Accademia di S Cecilia (Rome) and the Accademia Filarmonica of Bologna.

### WORKS

Collections: XXII ariettes italiennes, v, hpd/pf (Vienna, 1797); VI ariettes, v, pf/gui (Bonn, 1803); 8 pezzi di canto, v, pf (Paris, n.d.); 6 ariette inedite, v, pf (Milan and Florence, n.d.); 3 cavatine, v, pf (Bologna, n.d.); 6 cantate e 18 ariette, v, pf (Bologna, n.d.); 12 canzonette, v, pf/hp (Paris, n.d.); 8 arie, S, pf, *I-Rsc*; 6 canzoncine, pf acc., *Mc*; Duetti notturni, S, bc, *PAC, US-Wc*

Arias: 'Ombra adorata aspetta' (scene ed aria), for Zingarelli's *Giulietta e Romeo* (Naples, n.d.); 'Fra tanti affanni mei', Lucca, 1786, *I-PAC*; 'Ah spiegarmi in tal momento' (scena e rondo), Reggio nell'Emilia, 1787, *PAC*; 'Alma dell'alma mia', *Fc*; 'Che chiedi, che brami', *Mc*; 'Fin da prim'a anni' (cavatina), *Mc*; 'Grazie vi rendo, oh dei' (cavatina seria), *FZc*; 'Il bianco, il rosso, il pallido', *PAC*; 'Non è la vaga rosa', *Rsc*; 'Non temer dell'Indo', *Bc*; 'Oh dio mancar mi sento', *Bc*; 'Or che la notte invita',

*Mc, PAc*; 'Quando sarà quel dì', *Fc*; 'Quando soave', *Nc*; 'Se i tuoi pregiati accenti', *OS*; 'Sommo ciel che il cor', for Giulietta e Romeo, *Nc*; 'Vieni agli amplessi miei', for Salieri's Axur, *Nc*; cavatina, *Fc*; picciola arietta, *Bc*

Other vocal: Il ritorno (cant.), v, pf, *Fc*; La scusa (cant.), v, pf, *Fc*; Introito da morto, 4vv, org, 1818, *Mc*

Pedagogical: Raccolta di esercizi per il canto all'uso del vocalizzo (Paris, 1811); Exercices pour se perfectioner dans l'art du chant (Vienna, n.d.); 25 nouvelles vocalises (Paris, n.d.); Nuovi esercizi (Milan, n.d.); Solfeggi progressivi per soprano (Milan, n.d.); 12 solfeggi progressivi (Milan, n.d.); 26 solfeggi progressivi (Naples, n.d.); Ultima e nuova raccolta di 24 solfeggi (Milan and Florence, n.d.); Venti nuovi solfeggi inediti (Naples, n.d.); Breve metodo di canto, *MOe*; Esercizi per canto, *Nc*; Esercizi per la vocalizzazione, *Rvat*; Metodo di canto, breve e ristretto, *Mc*; Solfeggi per soprano, *Vib, Mc*; Studio di canto per voce di soprano, *Mc*

## BIBLIOGRAPHY

*DBI* (M. Borgato); *ES* (C. Sartori)

**R. Edgumbe**: *Musical Reminiscences of an Old Amateur* (London, 1824, 4/1834/R), 45–6

*AMZ*, xxxix (1837), 614–17 [autobiographical letter]

**F. Romani**: 'Girolamo Crescentini', *GMM*, v (1846), 180–81

**F. da Fonseca Benevides**: *O Real Teatro de São Carlos de Lisboa* (Lisbon, 1883), 57–9, 62, 72–3

**N. Lucarelli**: *Girolamo Crescentini: la vita, la tecnica vocale analizzata attraverso alcune sue arie tipiche* (diss., U. of Perugia, 1984)

NICOLA LUCARELLI

## Crescere e scemare di voce

(It.).

See *Ornaments*, §4.

## Cresci, Orazio.

See *Crisci, Oratio*.

## Creshevsky, Noah (Ephraim)

(b Rochester, NY, 31 Jan 1945). American composer. After early musical studies at the Eastman School (1950–61), he studied with Boulanger at the Ecole Normale de Musique (1963–4), with Thomson at SUNY, Buffalo (BFA 1966) and with Berio at the Juilliard School (MS 1968). In 1969 Creshevsky joined the faculty of Brooklyn College, CUNY, later becoming director of the Center for Computer Music (1994) and professor. He has held teaching positions at Juilliard and Hunter College and was visiting professor at Princeton (1987–8). He has received grants from NEA, ASCAP and other organizations.

By subjecting familiar fragments of words, songs and instrumental music to a variety of electronic processes, Creshevsky projects his music into the region between acoustic and electronic sounds. The boundaries of real and

imaginary ensembles are obscured through the fusion of opposites, both in the extreme and unpredictable juxtapositions of iconographic source material in his pop-art text-sound compositions and in later pieces, in which the integration of electronic and acoustic sources produces 'superperformers', hypothetical virtuosos with unattainable performance capabilities. In his compositions of the late 1990s he suggests musical environments which are simultaneously Western and non-Western, ancient and modern, and familiar and unfamiliar, by combining fragmented and reconstructed pre-existing music with new synthetic and acoustic sounds.

## WORKS

(selective list)

Tape: Circuit, hpd collage, 1971; Broadcast, 1973; In Other Words: Portrait of John Cage, 1976; Portrait of Rudy Perez, 1978; Highway, 1979; Sonata, 1980; Nightscape, 1982; Celebration, 1983; Drummer, 1985; Foto-Musik: no.1, The Prize, no.2, Diva, 1986; Strategic Defense Initiative, 1986; Variations, 1987; Electric Str Qt, 1988; Memento Mori, 1989; Electric Partita, 1990; Talea, 1991; Cantiga, 1992; Borrowed Time, 1992; Private Lives, 1993; Twice, 1993; Coup d'état, 1994; Gone Now, 1995; Who, 1995; Sha, 1996; Electric Fanfare, 1997

Inst: Vier Lieder, theatre piece, nar, pf, 1966; Chaconne, pf/hp, 1974; Great Performances, any 2 insts, tape, 1978; Crosstalk, any 4 insts, 1984; Trio, any 3 insts, 1986; 3 Wordless Songs, any 2 insts, 1988

MSS in *US-Eu*

Principal recording companies: Opus One, Centaur Records



## Crespel, Jean

(fl 16th century). Flemish composer. Only a few of his works survive complete. Four motets were published by Susato in Antwerp (RISM 1553<sup>16</sup>, 1554<sup>8</sup>, 1554<sup>9</sup>), and another by Berg & Neuber in Nuremberg (1564<sup>1</sup>); nine chansons by Susato (1549<sup>29</sup>, 1552<sup>8</sup>, 1552<sup>9</sup>, 1555<sup>11</sup>) and 21 by Phalèse in Leuven (1552<sup>12</sup>, 1552<sup>13</sup>, 1552<sup>14</sup>, 1552<sup>15</sup>, 1553<sup>24</sup>, 1553<sup>25</sup>, 1554<sup>22</sup>, 1554<sup>23</sup>). A motet and six chansons survive in manuscript (*PL-WRu* and *D-Mbs* respectively).

P. ANDRIESEN

## Crespin, Régine

(b Marseilles, 23 Feb 1927). French soprano. She studied with Jouatte and Cabanel at the Paris Conservatoire, and made her operatic début at Mulhouse in 1950, as Elsa, the role of her Paris Opéra début the same year. In the next six years, despite further appearances in Paris (as Vita in d'Indy's *L'étranger*, Desdemona and Gounod's Marguerite), her career was more

successfully advanced in the provinces, in French opera (Salome in Massenet's *Hérodiade*, Brunehild in Reyer's *Sigurd*), and also in the German and Italian roles, sung in French, with which her international reputation was later made – notably Sieglinde, the Marschallin and Tosca. In 1956 she returned to the Opéra as Weber's Rezia; subsequent successes there led to engagements at Bayreuth, as Wieland Wagner's 'Mediterranean enchantress' Kundry (1958–60), and Sieglinde (1961); and at Glyndebourne (1959–60), as the Marschallin. In this role, an aristocratic, rather melancholy elegance of style and a delicate mastery of nuance, both vocal and dramatic, won her wide praise, particularly in Berlin, Vienna and New York (Metropolitan début 1962). At Covent Garden she played the Marschallin (début 1960), Tosca, Elsa and, less happily, Beethoven's Leonore. She undertook her first Ariadne in Chicago (1964), and her first *Walküre* Brünnhilde at the 1967 Salzburg Easter Festival; but, with the onset of vocal difficulties marked by unease in her highest register, she relinquished the latter role. Having retrained her voice with the German teacher Rudolf Bautz, she began to undertake mezzo roles such as Carmen, Poulenc's Madame de Croissy and (on disc) Massenet's *Dulcinée*. When she retired in 1989 she had already gained a considerable reputation as a singing teacher at the Paris Conservatoire.

Crespin was the first French singer after Germaine Lubin to command the heroic roles of German and French opera with equal authority; in addition to the idiomatic assurance of her Wagner, she was distinguished for the classical nobility of style in such French roles as Julia in *La vestale*, Berlioz's Dido, and the titular heroines of *Iphigénie en Tauride* and Fauré's *Pénélope*. She was Madame Lidoine at the Paris première of *Dialogues des Carmélites* (1957), and Phaedra in the 1959 La Scala revival of Pizzetti's opera. Although her vocal timbre was not ideally suited to Italian opera, she was a moving Amelia (*Un ballo in maschera*), Desdemona and Tosca. Her singing, in opera and concert, was notable for a remarkable finesse of diction, phrase shaping and tone-colour, capable of transforming a powerful but flawed dramatic soprano into an instrument of smooth, lustrous beauty; in her prime, the eloquence of her soft high phrases was matched by few other singers. A recitalist of great accomplishment, she performed Wolf subtly, and Poulenc and Offenbach with irresistible wit. Her recorded roles include Offenbach's Métella, Grand-Duchess and Périchole, Madame Lidoine, the Marschallin, Sieglinde, the *Walküre* Brünnhilde and Carmen; and, among other works, haunting accounts of Berlioz's *Nuits d'été* and Ravel's *Shéhérazade*. She has published a frank and moving account of her life and career, *La vie et l'amour d'une femme* (Paris, 1982; Eng. trans., rev., 1997, as *On Stage, Off Stage*).

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GV (*F. Serpa; R. Vegeto*)

**A. Natan:** 'Crespin, Régine', *Primadonna* (Basle, 1962)

**A. Tubeuf:** 'Régine Crespin', *Opera*, xv (1963), 227–32

**H. Rosenthal:** 'Mediterranean', *ON* (2 April 1966), 14–15

**J.B. Steane:** *The Grand Tradition* (London, 1974/R), 483–6

**M. Loppert:** 'Crespin on the Marschallin', *Opera*, xxxv (1984), 362–7

MAX LOPPERT

# Creston, Paul [Guttovoggio, Giuseppe]

(b New York, 10 Oct 1906; d San Diego, CA, 24 Aug 1985). American composer of Italian parentage. Born into a poor immigrant family, he had no training in theory or composition although he did take piano and organ lessons with Gaston Dethier and Pietro Yon respectively. He did not decide on a career in composition until 1932. In 1938 he received a Guggenheim Fellowship and in 1941 the New York Music Critics' Circle Award for his Symphony no.1, propelling him to national prominence.

Creston made rhythm the keystone of his style, his technique depending primarily on constantly shifting subdivisions of a regular meter and on irregular ostinato patterns. He cultivated a lush, robust harmonic language derived from Impressionist techniques, using sequences of expanded dominant-quality chords to avoid the establishment of tonal centres while minimizing the perception of dissonance. His forms are clear, concise and well organized, displaying remarkable ingenuity in thematic development, while the music often conveys an impression of brash, hearty spontaneity.

Creston was at his best in large-scale works in which a formal concept is derived from an extrinsic generative idea. An example is the Second Symphony, probably his most distinctive and most representative composition, which won widespread popularity after its première by the New York PO in 1945. This two-movement work embodies Creston's principle that all music is at root either song or dance; several other pieces in two-part form also illustrate this idea. In addition to the Second Symphony, his most important compositions include the Fifth, the symphonic poems *Walt Whitman*, *Corinthians: XIII* and *Chthonic Ode*, and *Metamorphoses* and *Three Narratives* for solo piano.

While such works find Creston setting and meeting a variety of compositional challenges that stretched the parameters of his style, he tended in other genres to restrict his expressive range to conventional formulae. For example, his many virtuoso pieces display a light-hearted exuberance whose tone at times suggests commercial idioms. The best known are those that highlight unconventional solo instruments. He was one of the first composers to produce serious concert works for the saxophone, and featured the marimba, accordion and trombone in solo pieces as well. His many chamber works exhibit a genial insouciance and warm vitality, combining Baroque forms with Impressionist harmony in a manner suggestive of Ibert or Françaix.

During the 1940s and 50s Creston was among the most widely performed American composers, although his work went into eclipse during the 1960s with the ascendancy of more radically modernist approaches. However, with the revival of interest in the American symphonic school, his music has found a new following. Creston received many awards and commissions; he was president of the National Association for American Composers and Conductors (1956–60) and was a director of ASCAP (1960–68). From 1968 to 1975 he was professor of music and composer-in-residence at Central Washington State College, Ellensburg. He was the author of *Principles of Rhythm* (New York, 1964), *Rational Metric Notation* (Hicksville, NY, 1979)

and numerous articles. In his writing he analysed four centuries of rhythmic practice, and proposed revisions in notation aimed at eliminating irrationalities and inconsistencies.

## **WORKS**

(selective list)

### **orchestral**

Partita, op.12, fl, vn, str, 1937; 2 Choric Dances, op.17, 1938; Threnody, op.16, 1938; Mar Concertino, op.21, 1940; Sym. no.1, op.20, 1940; Sax Conc., op.26, 1941; Fantasy, pf, orch, op.32, 1942; Legend, op.31, band, 1942; Frontiers, op.34, 1943; Sym. no.2, op.35, 1944; Poem, op.39, hp, orch, 1945; Zaroni, op.40, band, 1946; Fantasy, op.42, trbn, orch, 1947; Pf Conc., op.43, 1949

Sym. no.3, op.48, 1950; 2-Pf Conc., op.50, 1951; Sym. no.4, op.52, 1951; Walt Whitman, op.53, 1952; Invocation and Dance, op.58, 1953; Celebration Ov., op.61, band, 1954; Dance Ov., op.62, 1954; Sym. no.5, op.64, 1955; Lydian Ode, op.67, 1956; Vn Conc. no.1, op.65, 1956; Toccata, op.68, 1957; Accdn Conc., op.75, 1958; Janus, op.77, 1959; Prelude and Dance, op.76, band, 1959

Vn Conc. no.2, op.78, 1960; Corinthians: XIII, op.82, 1963; Choreografic Suite, op.86, 1965; Chthonic Ode, op.90, 1966; Pavane Variations, op.89, 1966; Jubilee, op.102, band, 1971; Thanatopsis, op.101, 1971; Liberty Song, op.107, band, 1975; Suite, op.109, str, 1978; Festive Ov., op.116, band, 1980; Sādhanā, op.117, vc, orch, 1981; Sym. no.6, op.118, org, orch, 1981; c15 other works

### **vocal**

4 Songs (R. Tagore), op.7, 1v, pf, 1935; 3 Chorales (Tagore), op.11, SATB, 1936; 3 Sonnets (A. Ficke), op.10, 1v, pf, 1936; Requiem, op.15, TB, org, 1938; Ps xxiii, op.37, S, SATB, pf, 1945; Missa solemnis, op.44, SATB/TTBB, org/orch, 1949; Mass 'Adoro te', op.54, SA/SATB, pf, 1952; The Celestial Vision (Dante, W. Whitman, Arjuna), op.60, TTBB, 1954; Isaiah's Prophecy (Christmas Oratorio), op.80, 1962

Nocturne (W.H. Auden), op.83, S, wind qnt, str qnt, pf, 1964; The Psalmist, op.91, A, orch, 1967; Mass 'Cum júbilo', op.97, SATB, 1968; Hyas Illahee, op.98, SATB, orch, 1969; Leaves of Grass (Whitman), op.100, SATB, pf, 1970; Calamus (Whitman), op.104, TTBB, brass, perc, 1972; c15 other solo and choral works

### **chamber and solo instrumental**

5 Dances, op.1, pf, 1932; 7 Theses, op.3, pf, 1933; 3 poems from Walt Whitman, op.4, vc, pf, 1934; Suite, op.6, sax, pf, 1935; Pf Sonata, op.9, 1936; Str Qt, op.8, 1936; 5 2-part inventions, op.14, pf, 1937; Suite, op.13, va, pf, 1937; Sonata, op.19, sax, pf, 1939; Suite, op.18, vn, pf, 1939; 6 Preludes, op.38, pf, 1945; Suite, op.56, fl, va, pf, 1952; Suite, op.66, vc, pf, 1956

3 Narratives, op.79, pf, 1962; Metamorphoses, op.84, pf, 1964; Concertino, op.99, pf, wind qnt, 1969; Ceremonial, op.103, perc ens, 1972; Rapsodie, op.108, sax, pf/org, 1976; Rhythmicon 1–10, 123 studies, pf, 1977; Pf Trio, op.112, 1979; Suite, op.111, sax qt, 1979; other works incl. solo pf, band, inst pieces

Principal publishers: Belwin-Mills, Music Graphics, G. Schirmer

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**H. Cowell:** 'Paul Creston', *MQ*, xxxciv (1948), 553–41

**F.A. Tull:** 'Paul Creston: an Interview', *The Instrumentalist*, xxvi/3 (1971–2), 42–4

**C. Walgren:** 'Paul Creston: Solo Piano Music', *American Music Teacher*, xxiv/4 (1975), 6–9

**W. Simmons:** 'Paul Creston: a Genial Maverick', *Ovation*, ii/9 (1981–2), 29–31

**M.J. Slomski:** *Paul Creston: a Bio-Bibliography* (Westport, CT, 1994)

**N.L. Morris:** *Development of the Saxophone Compositions of Paul Creston* (diss., U. of Missouri, Kansas City, 1996)

WALTER G. SIMMONS

## Cresswell, Lyell (Richard)

(*b* Wellington, 13 Oct 1944). New Zealand composer. He came from a strong Salvation Army background, and began his extensive musical studies at Victoria University of Wellington with Frederick Page and Douglas Lilburn (BMus 1968) and continued with a Commonwealth Scholarship, at Toronto University (MMus 1970), Aberdeen University (PhD 1974) and a Netherlands government bursary at the Institute of Sonology in Utrecht (1974–5). From 1976 to 1978 he taught at Glasgow University, and between 1980 and 1982 he was Forman Fellow in Composition at Edinburgh, in the final year taking a computer music course at MIT. He was Cramb Fellow in Composition at Glasgow University (1982–5) and then worked as a freelance composer based in Edinburgh, which involved numerous European and antipodean cultural visits. He has been closely associated with the BBC Scottish SO which has given premières of several of his works, notably the Cello Concerto (1984).

Cresswell has a strong response to the natural landscape and ethos of New Zealand. He writes: 'A young country should be able to stimulate a fresh, vigorous and optimistic approach in its artists rather than one of pessimism and cynicism ... it is possible for the New Zealand (and Australian) composer to create a distinct alternative to the various European and American branches of their tradition'. His major works include *Salm* for orchestra (1977), *O!* for orchestra (1982), to mark the centenary of the Salvation Army Band in New Zealand, and *Dragspil* (1994–5), a concerto for accordion and orchestra commissioned for the BBC Promenade concerts. *A Modern Ecstasy* (1986) is a contemporary parable for mezzo-soprano, baritone and orchestra, described by Ian Robertson (*Times Educational Supplement*, 12 May 1989) as 'a masterpiece, the most powerful union of music and words in a plea for sanity since Britten's *War Requiem*'.

## WORKS

(selective list)

Orch: Salm, 1977; O!, 1982; Vc Conc., 1984; Speak for Us, Great Sea, 1985; Ylur, 1990–91; Dragspil, conc., accdn, orch, 1994–5

Vocal: To aspro pano sto aspro [White on White] (Y. Ritsos), chorus, 1985; A Modern Ecstasy (P. Maguire), Mez, Bar, orch, 1986; Voices of Ocean Winds (C. Brasch), chorus, orch, 1989; Il suono di enormi distanze (M. Bucchieri), Mez, large ens, 1992–3

Chbr and solo inst: The Silver Pipes of Ur, wind qnt, 1981; Str Qt, 1981; The Pumpkin Massacre, 12 solo str, 1987; Passacaglia, large ens, 1988; Sextet, brass, 1988; Atta, vc, 1993

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**V. Harris:** 'Lyell Cresswell', *Canzona*, no.2 (1979), 9–15

**J. MacMillan:** 'Lyell Cresswell', *Stretto*, iv/2 (1984), 4–6

**J. Manning:** *New Vocal Repertory* (London, 1986), 232–7

**M. Lodge:** 'Lyell Cresswell', *Canzona*, no.32 (1989), 11–16

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**J.M. Thomson:** *Oxford History of New Zealand Music* (Auckland, 1991)

J.M. THOMSON

## Crete [Kriti].

See [Greece](#), §IV.

## Crétien, Gilles-Louis.

See [Chrétien, Gilles-Louis](#).

## Crétien, Jean-Baptiste.

See [Chrétien, Jean-Baptiste](#).

## Crétien de Troyes.

See [Chrétien de Troyes](#).

## Crevel, Marcus van

(*b* Zeist, 16 June 1890; *d* Budel, 1 Sept 1974). Dutch music teacher and musicologist. He took lessons in singing, the violin and keyboard instruments; later, as a teacher, he studied the piano with Dirk Schäfer and theory with Johann Wagenaar. As a headmaster in The Hague he was concerned with the problems of musical education and music for young people; this brought him into contact with Fritz Jöde and other like-minded music teachers abroad. His activities as a music educationist include the founding of a society for folk music and folkdancing (1930), and through his work on a state commission for school music teaching (1946–8) he contributed to the renewal of music for young people in the Netherlands after the war.

In 1940 he received the doctorate at the University of Utrecht with a dissertation on Coclico which he prepared under Smijers. On the latter's death in 1957 he was commissioned by the Vereniging voor Nederlandse Muziekgeschiedenis to complete the second edition of the complete works of Obrecht. Van Crevel's musicological interests covered the central problems of Renaissance music. His work on Coclico contains a critical examination of the problems of *musica reservata* and *musica ficta*, and the latter question is again taken up in his criticism of Lowinsky's *Secret Chromatic Art*. In the controversial prefaces to his two Obrecht mass volumes he advanced a method of transcription, based on a new theory of *tactus*, through which he had discovered a cabalistic numerological symbolism in those works. (*MGG1*, M. van Crevel)

## WRITINGS

*Adrianus Petit Coclico: Leben und Beziehungen eines nach Deutschland emigrierten Josquinschülers* (diss., U. of Utrecht, 1940; The Hague, 1940)

'Verwante sequensmodulaties bij Obrecht, Josquin en Coclico', *TVNM*, xvi/2 (1941), 107–24

'Het sterfjaar van Clemens non Papa', *TVNM*, xvi/3 (1942), 177–93

'Secret Chromatic Art in the Netherlands Motet?', *TVNM*, xvi/4 (1946), 253–304

'Structuurgeheimen bij Obrecht', *TVNM*, xix/1–2 (1960–61), 87–8

## EDITIONS

*Jacob Obrecht: Missa 'Sub tuum presidium', Opera omnia*, i/6 (Amsterdam, 1959); *Missa 'Maria zart'*, *ibid.*, i/7 (Amsterdam, 1964)

ALBERT DUNNING

## Creyghton, Robert.

See Creighton, Robert.

## Creytertjes

(Flem.).

See Kit.

## Cribelli, Arcangelo.

See Crivelli, Arcangelo.

## Cricquillon, Thomas.

See Crecquillon, Thomas.

## Crisanius, Georgius.

See Križanić, Juraj.

## Crisci, Oratio [Cresci, Orazio]

(*b* Vasto; *fl* 1581–9). Italian organist and composer. He was a pupil of Ippolito Sabino whose *Secondo libro de madrigali* (RISM 1581<sup>11</sup>) he edited. From the dedication it is clear that he was living in Vasto in 1581. It is not known when he travelled north to Mantua, but he appears to have spent much of his later life there, employed as cathedral organist. All of his known works were published in collections devoted largely to the works of Sabino (1581<sup>11</sup>, 1587<sup>13</sup>, 1589<sup>16</sup>).

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*BertolottiM*

**P. Canal:** *Della musica in Mantova* (Venice, 1881/*R*)

PATRICIA ANN MYERS

## Crismann, Franz Xaver.

See [Chrismann, Franz Xaver](#).

## Crispi, Pietro Maria

(*b* Rome, *c*1737; *d* Rome, 16 June 1797). Italian composer and organist. In 1762 he became a member of the Congregazione dei Musici di S Cecilia. From 1772 until his death he was organist at S Luigi dei Francesi. He was also music tutor to the Marescotti family and was *maestro di cappella* (from 1778) and organist (from 1779) at the Oratorio di S Girolamo della Carità. He composed a large amount of instrumental music, almost none of which was published, also several oratorios and comic intermezzos, most of which are lost although librettos survive. He held a musical *accademia* in his home every Friday evening, at which instrumental and vocal music was performed; his wife, the singer Lucia Puschi, took part, and Crispi himself played the harpsichord. Burney attended those evenings between 23 September and 16 November 1770; during this time his originally lukewarm opinion of Crispi's playing and composition improved.

### WORKS

Operas (perf. Rome): *Despina serva astuta* (farsa, A. Gatti), Pallacorda, 1763; *La villeggiatura di Rocca Cannuccia* (farsa), Pallacorda, 1763; *La caccia reale e Gli prodigi di Atlanta* (ints, A. Pioli), Tordinona, 1765; *Le gare delli amanti* (farsa), Pace, 1765; *Il marchese a forza* (int, 2, Pioli), Tordinona, 1777, *D-DI*

Sacred orats and cants. (perf. Rome): *Oratorio della Passione*, *I-Rcsg*; *La nuvoletta di Elia* (G. Pizzi), 1760; *Ester*, 1761; *Isacco figura del Redentore* (P. Metastasio), 1762; *La morte d'Abel* (Metastasio), 1763; *La gara divota* (Pizzi), 1763; *Oratorio per l'assunzione della Maria Vergine* (G. Puiati), 1763; *La Giuditta* (Pizzi), 1764; *Per la festività dell'assunzione di Maria Vergine* (G. Ercolani), 1766; *La caduta di Gerico* (G.C. Pasquini), 1766; *Oratorio per S Girolamo Miano* (C. Varisco), 1768; *La passione di nostro signore Gesù Cristo* (Metastasio), 1775; *La passione del Redentore* (?Metastasio), 1778; *Il trasporta dell'arca in Sion* (L.A. Lanzi)

Inst: numerous ovs., syms., trios, hpd sonatas, *B-Bc*; *D-Bsb*, *DI*; *I-GI*, *Mc*, *Nc*, *Rdp*, *Vc*; *S-Uu*; *The Periodical Overture in 8 Parts*, no.5 (London, n.d.); piece or pieces in

Feuilles de Terpsichore ou Journal composé d'ouvertures, d'airs arrangés et d'airs avec accompagnement pour le clavecin (Paris, 1784–98); The Periodical Overtures for the Harpsichord, Piano-forte, no.5 (London, c1775); Sonata 3, F, 1 movt of Sonata 4, B♭; in W. Crotch: *Specimens of Various Styles of Music*, iii (London, c1815)

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*MGG1* (G. Rostirolla)

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GUIDO SALVETTI

## Crispin van Stappen.

See [Stappen, Crispin van](#).

## Crist, Bainbridge

(*b* Lawrenceburg, IN, 13 Feb 1883; *d* Barnstable, MA, 7 Feb 1969). American composer. He received the LLB degree from George Washington University and practised law in Boston for six years, composing in his spare time. In 1912 he went to Europe to study theory and orchestration in Berlin with Paul Juon and in London with Claude Landi, and singing with William Shakespeare, Charles W. Clark and Franz Emerich. He taught singing in Boston (1915–21) and Washington, DC (1922–3), then returned to Europe and taught until 1927 in Florence, Paris, Lucerne and Berlin. After returning to Washington and teaching there, he settled finally in South Yarmouth, Massachusetts, in 1939. Nearly 200 of Crist's works were published, including 29 for orchestra (mostly with voice), three stage works, 13 for chorus, and many songs. The last were for a time frequently performed and broadcast and are noteworthy for the skilful handling of the voice, the sensitivity of the melodic line, and the aptness and variety of harmony; a number of them (like some of the smaller instrumental works) reflect an interest in the Orient (*Chinese Mother Goose Rhymes*, *Drolleries from an Oriental Doll's House*, *Colored Stars*). Crist published *The Art of Setting Words to Music* (New York, 1944).

## WORKS

(selective list)

Stage: *Le pied de la momie*, choreographic drama, 1913; *Pregiwa's Marriage*, Javanese ballet, 1922; *The Sorceress*, choreographic drama, 1926

Orch: *Abhisarika*, vn, orch, 1921; *Intermezzo*, 1921; *3 dances*, 1922; *Yearning*, 1924; *La nuit revécue*, sym. poem, 1933; *Vienna* 1913, 1933; *Frivolité*, 1934; *Hymn to Nefertiti*, sym. poem, 1936; *Fête espagnole*, 1937; *American Epic 1620*, sym. poem, 1943

1v, orch: A Bag of Whistles, 1915; The Parting, 1916; Chinese Mother Goose Rhymes, 1917; O Come Hither!, 1918; Drolleries from an Oriental Doll's House, 1920; Colored Stars, 4 songs, 1921; Remember, 1930; Evening, 1951; Noontime, 1931; The Way that Lovers Use, 1951; By a Silent Shore, 1932

Pf: Egyptian Impressions, 1913; Chinese Sketches, 1925

Choral works, many songs, inst pieces

Principal publishers: C. Fischer, G. Schirmer, Witmark

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H. WILEY HITCHCOCK

## Cristiani, Lisa (Barbier)

(*b* Paris, 24 Dec 1827; *d* Tobolsk, 1853). French cellist, possibly of Italian descent. She achieved fame as a performer, at a time when women performers were rare, and as the owner of the very fine Stradivari cello of 1700 which still bears her name. She made tours of Europe and Russia and was enthusiastically received, though her beauty and personal charm undoubtedly contributed to her success. She is said to have performed her repertory of salon pieces sympathetically and elegantly, with small tone but precise intonation. Mendelssohn accompanied her at a concert in Leipzig on 18 October 1845; his *Song without Words* op.109 no.38 (posthumous) was written the same year and dedicated to her. The King of Denmark appointed her 'Chamber Virtuosa'. In 1853 she travelled east on tour; she contracted cholera in Siberia and died within a few days.

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LYNDA MacGREGOR

## Cristo, Luís de.

See [Christo, Luiz de.](#)

## Cristo, Pedro de

(*b* Coimbra, c1550; *d* Coimbra, 16 Dec 1618). Portuguese composer. One source states that his father, António Nunes, was a foreigner, while another tells us that both parents were from Coimbra; his baptismal name was Domingos. On 4 September 1571 he took his vows at the Augustinian monastery of S Cruz in Coimbra, and probably studied with the *mestre de capela* Francisco de Santa Maria. There are signs of the latter's influence within Pedro de Cristo's music, including a fondness for narrow overall ranges (16 notes being typical in the works of Francisco de Santa Maria and in the

early part of Pedro de Cristo's surviving output), syllabic declamation in crotchets, and the simultaneous use of a cambiata figure in one part and passing notes in another.

Pedro de Cristo succeeded Francisco de Santa Maria as *mestre de capela* at S Cruz, and held the same position at its principal sister house, S Vicente de Fóra in Lisbon. Although the details of his movements between the two houses are unknown, the *Capítulo Geral* ordered him to move from S Vicente to S Cruz in 1605, while in 1615 his request to return to S Vicente was granted. A manuscript obituary states that, in addition to his compositions (he was renowned especially for his skill at *chansonetas* and other spirited music), he played keyboard instruments, harp, flute and dulcian.

It is not easy to establish the extent of Pedro de Cristo's surviving output. Four manuscript choirbooks preserved in the Biblioteca Geral of Coimbra University (MM 8, 18, 33 and 36) were copied wholly or in part by the composer. However, he rarely provided an attribution, and, although most of the pieces involved are attributable to him on the basis of style, some are clearly not his work. Looking beyond the autograph copies, a number of items preserved anonymously in *P-Cug* 8, 18, 26 and 53, and in *P-Ln* L.C.57, may be attributed to Pedro de Cristo on stylistic and other grounds (although uncertainties remain, rendering the work-lists below subject to future revision). A striking feature of the surviving output is the dearth of Masses – just one complete Ordinary setting, one ferial Mass and a separate Gloria.

The bulk of two of the autograph choirbooks – *P-Cug* 33 and 36 – was copied early in the composer's career, while work began on *P-Cug* 8 and 18 towards the end of his life. Many motets in *P-Cug* 33 suggest a novice composer, capable but unimaginative in his handling of the *stile antico*. A large proportion of these pieces employ unusually bunched clef combinations (such as C1, C1, C2, C3) and correspondingly narrow ranges. In the other sources one can trace the emergence of more distinctive stylistic traits, particularly in the field of rhythm, where Pedro de Cristo developed the above-mentioned penchant for declamation (and, occasionally, harmonic motion) in crotchets, which was relatively rare in Portugal at that period; this characteristic is found particularly in polychoral works such as the 8th-tone setting of the *Magnificat* and the hymn *Sanctorum meritis* in *P-Cug* 18. The majority of Pedro de Cristo's surviving works are, however, written for four or five voices and in a predominantly imitative style (although homophony is the basic texture in the settings of responsories and psalms, and short homorhythmic passages are common in other works). Among the composer's hallmarks, besides those already mentioned, are concision (the average length of the motets in *P-Cug* 33 is a mere 55 breves) and a fondness for sequence (both melodic and harmonic).

## WORKS

in *P-Cug* unless otherwise stated; only works specifically attributed to the composer, or which bear his clear stylistic hallmarks, are included in this first list

Editions: *D. Pedro de Cristo (1545?–1618): 6 trechos selectos*, ed. M. de Sampayo Ribeiro, *Cadernos de repertório coral: polyphonia, Série azul*, iii (Lisbon, 1956) [S] *Musica sacra*, i–ii, iv, ix–xi, xiv, xvi (1927–8), ed. J.E. da Silva Matos [M]

Ad Dominum cum tribularer, 4vv; Alleluia, 3vv; Alleluia, 4vv (4 settings); Alleluia. Tu es Petrus, 4vv; Alma Redemptoris mater, 4vv; Amicus meus, 4vv; Angelus Domini, 4vv; Animam meam dilectam, 4vv (2 settings, 1 in *P-Ln* L.C.57); Asperges me, 4vv; Asperges me, 5vv; Audi Israel, 5vv; Ave Maria, 8vv; Ave maris stella, 4vv; Ave regina caelorum, 4vv; Ay mi Dios, 3vv, instrumental bass

Baptista contremuit, 4vv; Beata Dei genitrix, 4vv; Beata viscera Mariae, 4vv, S 11–20; Beate martir prospera, 4vv; Beati omnes, 4vv; Beatus vir (psalm), 4vv (4 settings); Beatus vir (tract), 4vv; Benedicamus Domino, 4vv (5 settings), 1 in M, xvi, 3–4; Benedicamus Domino, 5vv (3 settings), 1 in M, i, 9, xiv, 8–9

Caligaverunt oculi mei, 4vv, *Ln* L.C.57; Christus natus est nobis, 5vv; Confitebor tibi Domine ... in consilio, 4vv (3 settings); Confitebor tibi Domine ... quoniam, 4vv; Consurgit Christus tumulo, 4vv; Credidi, 4vv; Cum invocarem, 4vv (2 settings); Cum sublevasset oculos, 4vv, *Ln* L.C.57

De profundis, 4vv (motet); De profundis, 4vv (psalm setting); Dilexi, 4vv; Dixit Dominus, 4vv (4 settings); Dixit Dominus, 7vv; Domine clamavi ad te, 4vv; Domine probasti me, 4vv; Ductus est Jesus, 4vv, *Ln* L.C.57; Dulce lignum, 5vv; Dum compleverunt, 4vv; Dum transisset Sabbatum, 4vv; Dum transisset Sabbatum, 5vv

Ecce vidimus eum, 4vv (2 settings, 1 inc. (2vv surviving) in *Ln* L.C.57); Ego sum panis vivus, 4vv, S 31–9; Elegit te Dominus, 4vv; Eram quasi agnus, 4vv (2 settings, 1 in *Ln* L.C.57); Erant autem ibi, 4vv; Es nascido, 4vv, ed. in PM, xxix, 29–34; Fatalis olim, 4vv; Fidelis servus, 4vv; Filiae Jerusalem, 4vv; Fuit homo missus a Deo, 4vv; Gaudeamus omnes fideles, 4vv; Gaudeamus omnes in Domino, 4vv; Gloria in excelsis Deo, 5vv; Gloria laus et honor, 4vv; Gloria patri, 5vv

Hei mihi Domine, 4vv; Hic est beatissimus evangelista, 4vv; Hodie completi sunt, 4vv; Hodie nata est, 4vv; Hodie nobis caelorum rex, 5vv; Hodie nobis de caelo, 4vv (2 settings); Hoy se manda a pregonar, 4vv; Incipit lamentatio, 4vv (2 settings); In exitu Israel, 4vv (2 settings); In ferventis olei, 4vv (2 settings); In illo tempore, 4vv, *Ln* L.C.57; In manus tuas, 3vv; In manus tuas, 4vv; In manus tuas, 5vv; In monte Oliveti oravit, 4vv; In te Domine speravi, 4vv; Inter natos mulierum, 5vv; Inter vestibulum, 4vv, *Ln* L.C.57; Iste est Joannes, 4vv; Iste sanctus pro lege Dei, 4vv Jesu corona virginum, 4vv; Jesum tradidit impius, 4vv (3 settings, 1 in *Ln* L.C.57); Judas mercator pessimus, 4vv (3 settings); Lachrimans sitivit anima mea, 4vv; Laetatus sum, 4vv (3 settings); Lauda Jerusalem, 4vv (2 settings); Laudate Dominum, 4vv (2 settings); Laudate pueri, 4vv (5 settings); Levavi oculos meos, 4vv (2 settings); Levita Laurentius, 4vv; Lumen ad revelationem gentium, 4vv

Magi viderunt stellam, 5vv; Magnificat, 4vv (7 settings), 1 in M, ix, 8–10, x, 11, xi, 10–11; Magnificat, 8vv; Magnum hereditatis mysterium, 4vv; Mass, 4vv (Ky, San, Ag); Miserere mei Domine, 4vv, M, ii, 9–10; Miserere mihi Domine, 5vv; Miserere mihi Domine, 8vv; Missa Salve regina, 4vv, Ky in S 53–64; Mulier quae erat in civitate, 4vv; Nisi Dominus, 4vv; Non in terrestri, 4vv

O beati viri Benedicti, 4vv; O beatum virum Martinum, 4vv; O crux venerabilis, 4vv; O lux beata Trinitas, 4vv; O magnum mysterium, 4vv (2 settings), 1 in S 1–10; Omnes amici mei, 4vv (2 settings, 1 in *Ln* L.C.57); O praeclara stella maris, 4vv; O quam gloriosum, 4vv; O sacramentum pietatis, 4vv; O sacrum convivium, 4vv (3 settings); Osanna filio David, 5vv

Pange lingua, 4vv; Panis iste verus est, 4vv; Panis quem ego dabo, 4vv (2 settings), 1 in S 40–52; Parce mihi Domine, 4vv; Parce mihi Domine, 8vv; Passion (St John), 3vv (2 settings); Passion (St John), 4vv; Passion (St Luke), 3vv; Passion (St Mark), 3vv; Passion (St Mark), 4vv; Passion (St Matthew), 4vv; Pastorsico porque no vienes, 3vv; Pastorsico porque no vienes, 6vv, ed. Pinho, *Santa Cruz de Coimbra* (Coimbra, 1970), 212–14; Pater peccavi, 4vv, *Ln* L.C.57; Postquam consummati sunt, 4vv; Princeps gloriosissime, 4vv (2 settings)

Quae est ista, 5vv; Quaeramus cum pastoribus, 4vv, S 21–30, ed. B. Turner (London, 1978); Quem vidistis pastores, 4vv; Qui Lazarum resuscitasti, 4vv; Regem cui omnia vivunt, 5vv; Regina caeli, 4vv (3 settings); Salva nos Domine, 8vv; Salve regina, 4vv; Sancta et immaculata, 4vv; Sanctissimi quinque martires, 4vv; Sanctorum meritis, 8vv; Seniores populi, 4vv, *Ln* L.C.57; Similabo eum, 4vv; Si puede el hombre a Deus comer, 4vv; Solus inter apostolos, 4vv; Stabat mater, 4vv; Stella ista, 4vv

Tanquam ad latronem, 4vv (2 settings, 1 in *Ln* L.C.57); Te Deum, 4vv; Tenebrae factae sunt, 4vv (2 settings, 1 in *Ln* L.C.57); [textless: Jesu redemptor?], 3vv (*Cug* 53); [textless], 4vv (*Cug* 36); Thesaurizate vobis, 4vv; Tradiderunt me, 4vv (2 settings, 1 in *Ln* L.C.57); Tristis est anima mea, 4vv; Tristis est anima mea, 8vv; Tristis est anima mea (inc.: 2vv out of a probable 4), *Ln* L.C.57; Tua est potentia, 5vv

Unus ex discipulis, 4vv (2 settings, 1 in *Ln* L.C.57); Una hora, 4vv (3 settings); Ut queant laxis, 4vv; Valde honorandus est, 4vv; Valde honorandus est, 5vv; Velum templi, 4vv (3 settings, 1 in *Ln* L.C.57); Veni creator Spiritus, 4vv; Venite adoremus, 4vv; Vidi aquam, 4vv; Vineam meam, 4vv (2 settings, 1 in *Ln* L.C.57); Virgo prudentissima, 4vv (3 settings)

### doubtful works

included in this list are unattributed works which bear no clear stylistic fingerprints of the composer, but which survive in autograph copies. Other unattributed works in *Cug* 8, 18 and 53 may well be by Pedro de Cristo

Beata Dei genitrix, 5vv; Dum transisset Sabbatum, 5vv; Incipiunt lamentationes, 4vv; In monte Oliveti dixit, 4vv; Jesu redemptor, 4vv (attrib. to Pedro de Cristo erased in *Cug* 53); Libera me Domine, 4vv; Miserere mei Deus, 4vv (2 settings); Miserere mei Deus, 5vv; Responses, 4vv (2 sets); Responses, 6vv; Te lucis ante terminum, 4vv; Te lucis ante terminum, 5vv

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OWEN REES

## Cristoforeanu, Florica

(b Râmnicu Sărat, 16 May 1887; d Rio de Janeiro, 1 March 1960). Romanian soprano. She studied the piano, and later singing, in Bucharest and Milan (at the Giuseppe Verdi Conservatory, with Vanerí Filippi and Bodrilla), making her début as Lucia at Capodistria in 1908. After touring widely in western Europe she returned to Bucharest for performances in operetta (1910–13). Growing international fame led to her appearances at opera houses throughout Europe, notably at Barcelona, and also at the Teatro Colón,

Buenos Aires. She made her début as Santuzza at La Scala, where she also appeared from 1928 to 1932 as Salome under Strauss, as Mariola in the première of Pizzetti's *Fra Gherardo* (1928), and as Carmen and Charlotte (*Werther*). By the time she retired she had mastered a repertory of more than 90 roles, embracing mezzo, dramatic, lyric and coloratura parts in opera and operetta. In Bucharest her Cio-Cio-San, Minnie (*La fanciulla del West*), Kundry and Adriana Lecouvreur were especially admired. Her range, both vocal and dramatic, was exceptional, enhanced by a richly coloured timbre and an intense commitment to all her roles. After her death her memoirs *Amintiri din cariera mea lirică* were published (Bucharest, 1964).

VIOREL COSMA

## Cristofori, Bartolomeo

(*b* Padua, 4 May 1655; *d* Florence, 27 Jan 1732). Italian maker of pianos and harpsichords. He is best known for the invention of the piano. He received an appointment to the Florentine court of Grand Prince Ferdinando de' Medici in 1688 to tune and maintain harpsichords. By 1716 he had become *custode* (steward) of the Medici collection of musical instruments and was working out of rented quarters, independent of the Uffizi artisan workshops. Nothing is known of his early career, but his Florentine years are richly documented. Expense records from Prince Ferdinando's treasury establish the dates of Cristofori's engagement and also his parity with the court musicians. During his first ten years of service he received a monthly stipend and reimbursements for his rent, but after 1698 the prince fell into financial difficulties and payments lagged. Some of Cristofori's invoices survive from the period 1690–98 and from 1711, documenting his duties and expenses. His shop employed at least two assistants, one of whom is known to have been Giovanni Ferrini. Throughout his 44-year career in Florence, Cristofori never joined the Università di Por san Piero e Fabbricanti, the guild to which generations of Florentine harpsichord makers had traditionally belonged. Perhaps this was because he came from Padua where he seems to have owned property and, according to his wills, to which he always wished to return.

By 1700 Cristofori had developed a hammer-action keyboard instrument capable of dynamic gradations. Exactly when he began working on a piano design is not known. Perhaps early efforts caught the attention of Grand Prince Ferdinando and precipitated Cristofori's appointment, or perhaps his first work on it was not until the late 1690s. The earliest known reference to a Cristofori piano is the anonymous Medici inventory of 1700. It describes a harpsichord-like instrument ('arpicimbalo'), 'newly invented by Bartolomeo Cristofori', with hammers and dampers and two 8' choirs, having a range of four octaves, C–c<sup>'''</sup>. Whether Cristofori's work on the piano was part of his court responsibilities or was to some degree independent of the Medicis is an open question (the spurious yet often cited *memoria* of Francesco Mannucci, known only from Fabbri, cannot credibly serve as contemporary testimony). In 1711 the Italian poet Scipione Maffei published an illustrated description of Cristofori's piano. In the draft to that article Maffei wrote that Cristofori had worked only on his own volition, contradicting a modern theory that the piano was developed at the behest of Grand Prince Ferdinando. Whatever the

prince's interests, Cristofori's invention found widespread currency outside the Medici courts. Maffei wrote that by 1709 two pianos had been sold in Florence and another was owned by Cardinal Ottoboni in Rome. A 1725 translation of Maffei's article circulated north of the Alps, where it was probably read by Gottfried Silbermann, whose own pianos were closely modelled on a Cristofori prototype and later introduced to J.S. Bach. By 1732 Silbermann had come to know a Cristofori piano at first hand; he may have purchased it himself, or it could have been brought to Dresden by Antonio Lotti. Eventually Cristofori's instruments became familiar to Queen Maria Barbara of Spain, the patron of Domenico Scarlatti. Lodovico Giustini's 12 sonatas of 1732, *da cimbalo di piano, e forte, detto volgarmente di martelletti*, are the earliest pieces written specifically for the piano and were dedicated to the queen's uncle, Don Antonio of Portugal, a pupil of Scarlatti.

Surviving instruments, harpsichords as well as pianos, exhibit Cristofori's tremendous ingenuity. He had grasped the technical crux of piano engineering, incorporating intermediary levers between hammer and keylever, backchecks, the separation of soundboard from stress-bearing functions of the case sides and hitchpin rails, as well as many other technical subtleties (see [Pianoforte](#), §I, 2). Cristofori had also developed spinet designs (such as the *spinetone*, and the so-called oval spinet of 1698 described in his bills and now in Leipzig) having multiple choirs enhancing their theatre use. His instruments ranged from the conventional to those variously employing 4' and 2' choirs, shifting keyboards, distinctive closed-top jacks, a variety of registration mechanisms, unique stringband configurations, floating hitchpin rails, double bentsides, and in one case – the 1698 oval spinet – a double, criss-crossing balance rail. Only three Cristofori pianos are extant (of 1720, in New York; 1722, in Rome; and 1726, in Leipzig, illustrated in [Pianoforte](#), fig.2), all made after his Medici patrons had died.

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*La Musica*E

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MICHAEL O'BRIEN

## Criticism.

Music criticism may be defined broadly or narrowly. Understood narrowly, it is a genre of professional writing, typically created for prompt publication, evaluating aspects of music and musical life. Musical commentary in newspapers and other periodical publications is criticism in this sense. More broadly, it is a kind of thought that can occur in professional critical writing but also appears in many other settings. In this broader sense, music criticism is a type of thought that evaluates music and formulates descriptions that are relevant to evaluation; such thought figures in music teaching, conversation about music, private reflection, and various genres of writing including music history, music theory and biography.

- I. General issues
- II. History to 1945
- III. Since 1945

FRED EVERETT MAUS (I), GLENN STANLEY (II, 1), KATHARINE ELLIS (II, 2), LEANNE LANGLEY (II, 3 (i)), NIGEL SCAIFE (II, 3 (ii)), MARCELLO CONATI (II, 4 (i)), MARCO CAPRA (II, 4 (ii)), STUART CAMPBELL (II, 5), MARK N. GRANT (II, 6), EDWARD ROTHSTEIN (III)

Criticism

### I. General issues

- 1. Definition.
- 2. Subjectivity and objectivity.
- 3. Critical language.
- 4. Objects.
- 5. The historical phenomenon.
- 6. Limits and the future.

BIBLIOGRAPHY

Criticism, §I: General issues

#### 1. Definition.

Although many references to music criticism imply the narrow definition, it is important to understand criticism broadly in order to see the continuity among various activities of musical interpretation and evaluation. Professional journalistic criticism is a specialized, if highly visible, instance of a more widespread phenomenon. Members of an audience discussing a classical performance during an interval, piano teachers persuading their students to

favour certain styles of performance and composition teachers responding to student projects all engage in music-critical discourse, just as fully as the paid critic whose words will appear in a newspaper or magazine. Again, a composer working on a score, a performer preparing a performance or a listener at a concert will typically engage in critical thought, even though they may not speak their thoughts or even formulate their critical ideas linguistically.

Music criticism does not include every kind of evaluation of music. Music serves many different purposes, such as worship, advertising, therapy, social dancing, enhancement of public and commercial spaces and technical development of performance students. Judgments of the usefulness of music for those purposes fall outside music criticism, as normally conceived. But the concept is flexible and it would be rash to delimit it rigidly. And some purposes, uses or functions of music are relevant to criticism; purposes such as representation and emotional expression have often figured in music criticism.

European traditions of music criticism centring on concert music and opera typically treat music as an art, as do critical traditions worldwide that derive from European models. In such discourse, music is one of several art forms along with literature, visual art, architecture, theatre and dance; this assumption reflects a conceptual formation that is historically and geographically specific. Often, in music criticism, the central goal is to evaluate and describe music as art, or as an object of aesthetic experience. Thus the concept of music criticism links with concepts of art and the aesthetic that are important in European and European-derived cultures but which have been persistently controversial and difficult within those cultures. Much complex debate in philosophical discussions of art concerns appropriate definitions of art and aesthetic experience, and these discussions bear directly on the nature of criticism (see [Philosophy of music](#)).

[Criticism, §I: General issues](#)

## **2. Subjectivity and objectivity.**

Music criticism presupposes cultural competence, or what one can call an 'insider' role. Someone who makes critical judgments about music, whether as a professional critic or not, must think about music as a member of some community to which the music 'belongs', a community in which the music is important. Membership in a musical community is a criterion of the validity of critical thought about the music of that community. This criterion, although essential, is vague, leaving room for dispute about whether, for instance, someone with extensive literary experience may be qualified to evaluate music by virtue of generalizable expertise in the arts, or whether a more specifically musical background is crucial. But, however construed in detail, the fact that critical thought originates in the sensibility of members of a musical or artistic community distinguishes it sharply from objective or scientific approaches to music, which should be open to practice by anyone, regardless of musical sensibility. Further, the primary audience of critical discourse is also delimited by membership in an appropriate community. Critics write about the music of their own group, for other members of that group.

Critical judgments of music originate in experiences. They depend on experience of the object of criticism, whether a composition, a performance, or some broader phenomenon such as a style. Enlightenment thought, which remains influential for current conceptions of criticism (especially in philosophical aesthetics), tended to emphasize the separateness and autonomy of individuals. Enlightenment thinkers, not surprisingly, emphasized the origin of artistic or aesthetic judgments in the experiences of distinct individuals and then found puzzles in the relationship between individual subjectivity and the normative character of the judgment: it is not easy to see how one individual's personal experience can lead to a claim that is valid for others, a claim that has something like the authority of a statement of fact. If the critical authority is legitimate, it seems there must be something special about the critic, or about the experience, that explains the authority.

Some accounts of critical authority, from the Enlightenment on, focus on the disinterested quality of aesthetic experience: aesthetic experiences can lead to normative judgments because no personal, contingent, variable traits of the critic have affected the judgment. Someone who makes a critical judgment can act as a good representative of a larger audience, able to articulate judgments for them by eliminating the distinctive feelings that separate the critic from others. Immanuel Kant, in the best-regarded account of this type, stressed the absence of desire in aesthetic contemplation as a way of explaining how aesthetic judgments could be universal. Kant emphasized the contrast between a mere report of personal pleasure and a judgment of beauty, the latter being free from desire and therefore deriving from shared, non-contingent human nature. Although experiences of pleasure and beauty are both subjective, only the judgment of beauty, because of its freedom from individual idiosyncrasy, carries the implication that others should reach the same conclusion. Eduard Hanslick followed this tradition in his arguments that emotional and bodily responses to music, since they vary with different individuals, cannot contribute to musical beauty.

Another approach focusses on the special knowledge and training that support a critical judgment, as when knowledge of music theory and music history are said to be essential qualifications, for a professional music critic. The music critic, so conceived, becomes a representative of experienced or cultivated musicians, and can act as an educator in relation to a larger, diverse audience. A tension arises between these two approaches, one grounding critical authority in the absence of individualization, the other grounding critical authority in special knowledge and training that distinguish the critic from many other people. Issues about critical authority are not just issues about the proper philosophical account of the practice. Such issues are internal to musical culture, creating a characteristic ambivalence about music criticism, not least in its professional forms. Audience members may wonder why one listener has the authority to make public judgments, and musicians may wonder why someone who is not a distinguished practising musician has the authority to judge musicians' work. Ambivalence about the adequacy of linguistic communication about music casts further doubt on the authority of criticism.

Music criticism in its professional, public forms emphasizes and perhaps exaggerates the individualistic aspect of critical thought, separating one person from the rest of the community, giving a voice to that person and,

temporarily at least, silencing others. Like Enlightenment aesthetics, professional criticism creates an on-going drama of the isolation of an individual thinker from the rest of the musical audience and draws attention to puzzles about their relationship. This extreme individualism is probably misleading as a basis for general reflections on critical thought; attention to the on-going evaluative and descriptive practices that pervade other parts of musical life might provide a useful balance. In many aspects of music education, for instance, teachers communicate critical judgments as established, communally shared views rather than as products of individual thought. And critical interpretation and judgment often take place in informal conversations, through shared development and adjustment of thought rather than isolated reflection. However, the individualistic conception of criticism matches some other aspects of European and European-derived musical culture. Critics resemble composers, solo performers and conductors in their presentation of articulated, individualized products to a larger community. All these practices create and sustain shared conceptions of individualized subjectivity. While critical thought need not be as individualistic and isolating as Enlightenment theory or professional criticism suggest, the most individualized kinds of criticism are ideologically congruent with other components of classical music culture.

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### **3. Critical language.**

Critical thought can shape experience, performance or composition without reaching explicit verbal formulation, and can find direct expression in performance, composition or purchase of concert tickets or recordings. But professional music criticism usually appears in writing, and other kinds of criticism find linguistic expression as well.

Music criticism may balance evaluation and description, or it may emphasize one over the other. Journalistic criticism will almost certainly include clear evaluative judgments, along with variable amounts of description. Academic discourse, which often values impersonality, may describe and interpret aspects of music while withholding explicit evaluation; nonetheless the implicit evaluations are often obvious, and the interpretative goals of, for instance, analytical writing often qualify it as a genre of music criticism.

Interpretative and evaluative language about music are variable and can become topics of debate. Terms of praise and disparagement change, and choices reflect historical contingencies of evaluation. Enlightenment writers' discussions of 'beauty' and 'sublimity', or Hanslick's theoretical focus on 'beauty', give their treatments a specific character, raising certain issues at the cost of others, as do Donald Tovey's discussions of 'infinity' or Schoenberg's 'idea'. The same is true of the range of evaluative terms in any critic's practice.

Descriptive and interpretative language in criticism ranges from technical analysis, to attributions of affect or expression, to the many diverse possibilities of figurative language. Beyond issues of vocabulary there are broader literary options, such as Schumann's critical essay in the form of conversations among fictional characters, or the attribution of programmatic content beyond a composer's authorization. Critical language used in interpretation of music can itself become a topic for interpretation; the

interpretative issues include, on one hand, the relation of the critical language to the music and to listeners' experiences, and on the other hand, the relation of the language to other discourses of arts criticism, literature, philosophy and so on.

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#### 4. Objects.

Music criticism often describes and evaluates musical works, compositions. But there are ambiguities and complexities in criticism of musical works, and often criticism concerns itself with other objects. Musical works are not identical with performances or scores; they are, perhaps, abstract entities that can be apprehended through performance and that have their identity fixed through scores. Some music criticism, possibly in imitation of literary criticism, treats musical works as the basic units for critical evaluation and interpretation; this was true, for instance, of scholarly criticism as pursued by some North American musicologists in the 1980s. However, the central role of performance in musical life does not match any aspect of prose fiction or poetry, and criticism that centres on musical works often neglects the contribution of performance.

Music criticism has often shown a particularly intense concern with a canon of musical works, evaluating new compositions in light of their potential contribution to the existing canon (see [Canon \(iii\)](#)). On one hand, since the musical canon is commonly understood to be a collection of musical works, this approach may reinforce the emphasis on works as the primary objects of criticism. But on the other hand, as performances of old, critically accepted compositions have become the norm in 20th-century concerts, criticism of performance has often been the dominant kind of professional critical discourse.

Thus, paradoxically, the complete domination of concert life by an established canon can direct attention away from the individual works in the canon and towards the performances of them; or, in a further twist, attention may turn to the developing careers and characteristics of individual performers, who themselves take on the aesthetic qualities of a work of art, inviting study, appreciation and interpretation on their own. Thus, rather than writing an appreciation of a particular composition, a critic may write primarily about Horowitz or Callas. Within professional criticism, such a focus on performers and performances has been much more characteristic of journalistic writers than of academic ones; in the last years of the 20th century, however, musical performance also became a significant topic within scholarly musicology.

Music criticism can also take musical styles, encompassing many individual works, as a central topic. In fact, changes of style have historically been a basic concern of professional criticism, as the historical portions of this article show clearly. The tradition continues to the present, though journalists' persistent declarations of the death of serialism may lack the currency and intensity of earlier stylistic debates.

Finally, new technology has introduced recordings as a distinct object of critical consideration. For some types of music, including much popular music and almost all electronic music, recordings are obviously the appropriate object of judgment, not only because they are the marketed objects about

which musical consumers make decisions but because the musical work is itself a work created in sound: in such cases, recordings do not document performances but, instead, present the work directly. But for more traditional classical music – that is, music where scores determine the identity of works and performers offer live and recorded performances – recordings also threaten to eclipse other, more traditional objects of critical attention.

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## **5. The historical phenomenon.**

The historical sections of this article that follow are concerned with European and North American music criticism, and for the most part they begin their chronicles in the 18th or 19th centuries. This focus may seem limiting, but more probably it reveals that music criticism as a distinct form of thought is geographically and historically specific.

Plausibly, the existence of criticism requires particular conceptions, institutions and practices. This interdependence of criticism with other contingent aspects of musical life is clear for professional music criticism (which, for example, depends on the existence of public concerts and, more recently, the circulation of recordings) but may extend, more broadly, to critical judgment as a whole. Perhaps music criticism, as a distinct form of thought, depends on many of the historically specific phenomena already mentioned, such as the conception of a system of art forms; the high value placed on individual experience, along with ambivalence about the authority of public critics; the complex dialectic between common humanity and a special, exclusive musical training; the interactions among scores, performances and works; the development of a musical canon; and the notion of music history as a succession of stylistic transformations (see [Reception](#)). Perhaps one can imagine a music criticism that lacks most of these historical attributes, perhaps not; it would be different from criticism as musicians and audiences in European traditions have come to know it.

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## **6. Limits and the future.**

Like any specific type of thought, music criticism is suited for certain goals and unhelpful for others. As a form of thought shared among members of a musical community, criticism promises to intensify an awareness of shared musical experience, circulate influential models for musical listening and creating, and also, through the formulation of discrepant evaluations and interpretations, enhance awareness of diversity within a musical community. Because of its emphasis on individual experience as the source of insight, and on membership in a musical community as a criterion of critical validity, music criticism is less suited to gaining knowledge of remote cultures. It may seem irrelevant or even offensive for an ethnomusicologist to evaluate the music of a foreign culture in critical terms. However, some recent approaches to ethnography and ethnomusicology decrease the starkness of the contrast with criticism. The traditional notion of the ethnomusicologist as an outsider to a culture, and the related notion of ethnographic objectivity, may need revision. If ethnography is conceived as an individual person coming, through a continuing series of interactions, to share the lives and musical experiences of other people, ethnomusicology may come closer to music criticism than one might have expected. Still, even if one writes ethnomusicological texts by

weaving together cultural description with one's own experiences, including musical experiences, the results will lack many of the distinctive traits of traditional music criticism. In particular, an ethnomusicologist's personal descriptions of musical experiences in the field will lack the critic's authoritative tone; instead, the ethnomusicologist will present one perspective, a distinctly finite one, on musical phenomena for which other perspectives, based on more extensive experience, are also possible.

Such a refusal of critical authority is also possible within one's own culture. Some recent ethnographic studies have mapped attitudes of ordinary people or musical fans, in a democratic spirit that grants the writer no special critical standing.

More radically, some writers have challenged the validity and self-understanding of criticism quite generally; Theodor Adorno and Pierre Bourdieu have offered especially sustained, troubling accounts. Adorno argued that the lack of individual freedom in modern life, along with the commodification of music, left no-one in a position to make the kind of free, individual aesthetic judgment that Enlightenment thinkers described. The Enlightenment conception of aesthetic evaluation persists, according to Adorno, only as an ideology that covers the reality of commercial exploitation of musical consumers. Bourdieu argued that musical and other artistic tastes served primarily as a medium of social signification, specifically a means of locating oneself within hierarchies of economic class, employment and education. Philosophical accounts that ground taste in a special artistic sensitivity are, according to Bourdieu, an ideology that hides the more mundane operations of taste as a marker of social location. The claims of these influential writers might suggest that one cannot, in honesty, continue to practise traditional musical criticism. Readers who find their diagnoses insightful but exaggerated are left with the task of assessing how one might, in light of Adorno's or Bourdieu's best ideas, continue to pursue some kind of critical discourse.

Some recent writing has explored more specific conceptions of subjectivity, creating a discourse that resembles criticism without aspiring to general validity. Arguably, criticism that claims to represent the shared experiences of a musical community is more likely, in fact, to represent the subjectivity of some privileged group within that community. Feminist critics have suggested that the privileged perspective of critical discourse is masculine; gay and lesbian critics have suggested that mainstream critical discourse assumes a heterosexual orientation. Feminist, gay and lesbian writers have often shown sensitivity in negotiating the relation between individual and collective experiences: while suggesting that dominant discourses have excluded some voices, they offer alternative perspectives poised between individual statements and more general representation of the minorities for which they hope to speak (see [Feminism](#) and [Gay and lesbian music](#)).

Criticism of [Popular music](#) has been one of the most accomplished and productive areas of recent professional criticism. Several writers, notably Simon Frith and Greil Marcus, have moved between journalistic criticism and sustained scholarly writing with remarkable ease and success. Frith has argued that evaluation of popular music draws on a range of different criteria, including the individualistic artistic standards of art music, the more

collectively orientated standards of folk music and the commercially inflected standards of pop itself. In its blend of contrasting criteria, such discourse may exemplify valuable extensions beyond traditional music criticism. Marcus has produced several bold studies that shift provocatively among personal description, critical judgment and imaginative historical narrative.

The figure of the isolated, prestigious professional music critic, while congruent with the individualistic aspects of some musical cultures, is also, to some extent, a product of limited technologies. As new technologies reduce the importance of print communication, notions of music criticism may shift as well. Electronic communication, through sites on the World Wide Web, electronic mail distribution lists and newsgroups have already permitted an enormous increase in communication among people with shared musical interests; the effects are particularly striking for popular music fans, who have accepted the new media avidly. Online, they can share information and opinions rapidly and can quote and discuss print reviews as soon as they appear. Electronic communication allows many people to circulate critical thought to an interested audience, an opportunity previously available only to select professional critics. It also allows for fast-paced exchange, and for the formation of opinion and perception through the interactions of conversation, always a possibility in face-to-face interactions but now occurring on a much larger scale.

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Criticism

## II. History to 1945

1. Germany and Austria.
2. France and Belgium.
3. Britain.
4. Italy.
5. Russia.
6. USA and Canada.

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Criticism, §II: History to 1945

### 1. Germany and Austria.

- (i) 18th century.
- (ii) 19th century.
- (iii) 1900–1945.

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#### (i) 18th century.

Johann Mattheson inaugurated the German critical tradition, publishing several periodicals in Hamburg between 1713 and 1740. The prologue to the most important of them, *Critica musica* (1722–5), defines criticism as ‘the precise examination and evaluation of ... opinions and arguments in old and new literature about music ... for the elimination of all possible primitive [*grob*] errors and to promote greater growth in the science of pure harmony’.

Mattheson published annotated translations of English and French authors, and wrote lengthy reviews of foreign and German writings on music as well as essays on theoretical, compositional and aesthetic problems. His criticism includes neither performance reviews nor critiques of entire compositions as integral works of art, though specific works are occasionally criticized in order to demonstrate technical errors (principally in part-writing) and stylistic weaknesses.

Mattheson's emphasis on rhetorical principles for formal organization and for a unity of affect and figure motivated his inflammatory criticism of word repetitions in J.S. Bach's cantata *Ich hatte viel Bekümmernis* (*Des poetischen Vorhofes*, ii, pt 8, p.368). This and other equally polemical attacks, for example on Handel's St John Passion, established a model for the disputatious tone of much subsequent German criticism. Mattheson argued for dramatic church music; advocated a new melodic style – practised by himself, Telemann and Handel – as opposed to strict ‘German’ polyphony;

and, although wary of the 'unnatural patchworks' in Italian instrumental music, called for a 'mixed taste' incorporating aspects of both French and Italian music. The question of national styles and tastes dominated critical discourse for much of the 18th century.

Mattheson's approach, expressed in a turgid literary style, was essentially scientific, and it was soon challenged by new critical perspectives. Leading the way was *Der critische Musikus* (Hamburg, 1737–40), a 'moral weekly' that was somewhat less scholarly than Mattheson's journals and directed towards a broader public. Its editor, Johann Adolph Scheibe, a disciple of Johann Christian Gottsched, prescribed a critical view informed 'only' by 'good taste' (preface to vol.ii), that was predicated on French classical-rhetorical ideals of rationalism and simplicity, the imitation of nature and truth of expression. Although Scheibe's (acknowledged) debts to Gottsched are deep, he and later critics with similar values did not support Gottsched's denial (based on a reading of Batteux's *Les beaux arts reduits*) of the legitimacy of instrumental music. Criticizing the 'blind imitators of the Italians', Scheibe distinguished between 'taste' and 'style' and advocated a 'purity of national [i.e. German] style' that preserved the principles of French good taste (Cowart, 1981, p.135). This led him to deplore the 'unnatural' qualities in Bach's music, which he admired in many other respects. In emphasizing expression and good taste, rather than imitation and affect, Scheibe's writings marked a distinct break with Baroque musical thought.

By 1750 Berlin had replaced Hamburg as the leading centre for criticism. (Only in the 19th century did music journalism and criticism become permanently established in southern Germany and Austria.) Topical essays and reviews of scholarly publications retained their importance, and criticism continued to be preoccupied with the relative merits of the French and Italian styles, and with the broader questions of musical taste, unity and meaning. The francophile Friedrich Wilhelm Marpurg (*Der kritischer Musikus an der Spree*, 1750) and Johann Friedrich Agricola, who championed Italy, engaged in bitter polemic. Quantz pleaded in his essay on flute playing (1752) for a 'mixed taste', but most Berlin critics were conservative, anti-Italian and wary of the emerging Classical styles, with their increased emphases on contrasts and virtuosity. In the last decades of the century, critics such as Johann Nikolaus Forkel and Johann Friedrich Reichardt approached the music of Haydn and Mozart (and even sometimes the exemplary C.P.E. Bach) with caution, acknowledging its virtues but warning against the dangers of the style in the hands of less accomplished or more radical composers. Beethoven's early works confirmed their fears. Although these critics shared many views with their mid-18th-century counterparts, they did not consistently invoke such concepts as taste and national style; however, they did maintain an emphasis on such traditional categories as naturalness, unity and expressiveness. In the 1770s and 80s Gluck's operas became the subject of a major debate. Conservatives (especially those connected with the Berlin court) decried Gluck's lack of invention and expression, and compared him unfavourably with Graun and J.A. Hasse; other Berlin critics (such as Carl Friedrich Zelter and Reichardt) championed his reforms. Forkel devoted 150 pages of the first volume of his *Musikalisch-kritische Bibliothek* (1776) to polemics against Gluck by various authors. The attacks on the claims made by Gluck's supporters that his music was (or should become) a model for the German nation anticipated arguments *contra* Wagner a century later.

In part because critical writing in the 18th century focussed on style rather than on individual works, criticism regularly appeared in non-journalistic publications such as treatises on performance, counterpoint (Fux, *Gradus ad Parnassum*, 1725) and thorough bass (Heinichen, *Der General-Bass*, 1728), and later in encyclopaedias (Sulzer, *Allgemeine Theorie*, 1775), aesthetic writings and compositional treatises (Koch, *Versuch einer Anleitung zur Composition*, 1782). After about 1750 critical writing by non-musicians such as K.W. Ramler, Nicolai and Lessing appeared in publications of a general scholarly and aesthetic nature; their work, together with the minimal but slowly increasing coverage of music and musical life in daily newspapers in major northern cities, introduced the critical discussion of music to the non-professional reader in Germany.

Johann Adam Hiller's *Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend* (Leipzig, 1766) laid the groundwork for future music journalism and criticism by introducing non-critical information about new books and printed music, musicians, public concerts, and musical activities at courts and churches; performance critiques (usually sympathetic); and brief evaluative commentary (usually positive) on new compositions, as well as occasional long reviews of operas or instrumental works. In later criticism such commentary often fell under the rubric *Rezension*, a term earlier critics had used for reviews of scholarly literature. Hiller relied on reports by correspondents in German and foreign cities; he focussed on newsworthiness as well as scholarship, and even in the more learned articles a concern for intelligibility and popularity is evident. Forkel and Reichardt (*Musikalisches Kunstmagazin*, Berlin, 1782 and 1791, and later publications) placed even more emphasis on detailed work critiques that included musical examples, and which were often harshly judgmental. Nonetheless, their reviews rarely delved deeply into the music, eschewing analysis and relying instead on vague aesthetic argumentation of a general nature. One notable exception is Forkel's review of Benda's *Ariadne auf Naxos* (*Musikalisch-kritische Bibliothek*, iii, 250–85), in which he made minor revisions to selected passages in the opera and compared them to Benda's originals in order to demonstrate their shortcomings. Operas, church music, keyboard music and song collections were the preferred genres for criticism.

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**(ii) 19th century.**

**(a) Music journals and books.**

The *Allgemeine musikalische Zeitung of Leipzig*, often considered the first modern music journal and the first organ for modern music criticism, was neither. Friedrich Rochlitz, its founder (1798) and long-time editor, consolidated the innovations begun by Hiller, adding more work and performance criticism by drawing on primarily amateur correspondents in many cities (particularly for concert reviews) across German-Austrian territories and abroad. The journal's success and influence derived in part from its ability to meet the needs of a growing musically literate public (both amateur and professional) in a time of rapid expansion of published music and public concerts. It became a model for the music journals that proliferated in German-speaking Europe and contributed significantly to the development of a modern musical culture.

The *Rezension* continued to be the major forum for work criticism in the 19th century. Such criticism had three distinct emphases: explication of a work's structure and style – the forerunner of modern analysis; evaluation of a work's artistic success, with or without an explanation of the critic's own aesthetics and stylistic preferences; and interpretation of a work's content (*Inhalt*), ideas (*Idee*) or spirit (*Geist*) – a type of inquiry described today as hermeneutic. Early in the century criticism in the last category often relied on generally descriptive language, later, and continuing into the 20th century, poetic allusions and programmes were common.

The challenges posed by Beethoven's music provided a major stimulus to the development of German music criticism. E.T.A Hoffmann's celebrated review of the Fifth Symphony (*AMZ*, 1810) began a tradition of serious Beethoven criticism in Germany and elsewhere. As the century progressed, Beethoven interpretation drove a wedge between the practitioners of 'absolute' criticism focussing on form and style and those favouring biographical and programmatic modes of explanation. It was the 'newness' of Beethoven's music, its often startling departures from stylistic conventions, that required explanation and interpretation. At the same time, explanations were required for the music of J.S. Bach and other Baroque and Renaissance composers, who had in the 18th century attracted the attention of historically orientated critics (Forkel on Bach, Herder on Palestrina). This music, which gradually became more widely known through occasional performance and publication, was for contemporary listener also startlingly new in its historical distance, its very oldness. Marx's discussion of the *St Matthew Passion* in the *Berliner allgemeine musikalische Zeitung* in the weeks leading up to its revival under Mendelssohn in March 1829 was a critical milestone. Rochlitz also made a significant contribution to historical criticism with his book *Für Freunde der Tonkunst* (1824); it contained essays on Bach (notably the *St John Passion*), Handel and other composers, some of which first appeared in the *AMZ*. Rochlitz's discussion of Bach's style – notably his appreciation for Bach's counterpoint in the *AMZ* essay *Vom Geschmack an Sebastian Bachs Compositionen besonders für das Clavier* – displays remarkable insights clearly expressed and free from Romantic gushing. Schumann, Wagner, Eduard Hanslick and many other critics also republished their music journalism in book form. Collections of essays, biographies and work-orientated monographs became important vehicles for criticism in the 19th century.

### **(b) Newspaper criticism and feuilletons.**

In the late 18th century the *Vossische Zeitung*, a political newspaper in Berlin, began regular coverage of music with an emphasis on performance. Its first distinguished critic was J.C.F. Rellstab; his son, Ludwig, became the paper's music editor in 1826. The rapid growth of music journalism, especially after the relaxation of censorship laws in the mid-1800s, gave rise to a new critical genre, the *feuilleton*, derived from French journalistic practice (see 2(i), below). The writer of the *feuilleton* could exercise great power. Wagner, a master feuilletonist and opponent of most criticism, wrote: 'It is the *feuilleton* that creates music'. Newspaper criticism was largely non-technical, focussing on stylistic and aesthetic questions and emphasizing pithy evaluation rather than elucidation. Hugo Wolf's remark, in a review of Liszt's symphonic poems, that there was 'more intelligence and sensibility in a single cymbal crash in a

work of Liszt than in all of Brahms's three symphonies' (*Wiener Salonblatt*, 27 April 1884) illustrates the sarcastic and often cutting tone adopted by many feuilletonists. Wolf's broadside was aimed as much at Eduard Hanslick, opponent of Liszt and Brahms's leading critical advocate, as at the composer himself.

A new critical approach that considered musical works in relation to social institutions, socially determined cultural values and political trends developed in the *feuilleton* and in journals devoted to general culture (e.g. *Zeitung für die elegante Welt*), as well as in popular and scholarly music journals. Heinrich Heine's essays on Mendelssohn and Liszt for the Augsburg *Allgemeine Zeitung* in the 1830s are among the first and best of their kind. Wagner attracted particular attention from such critics as early as the 1840s: themes of nationalism, religion and philosophy, and anti-Semitism (in the operas and the essays) in all probability more interesting to readers of the general press than questions of musical style, structure and aesthetics. As early as the 1820s, and increasingly in the years leading up to the revolutions of 1848, cultural and national destiny were viewed by critics such as A.B. Marx and Franz Brendel as a symbiosis. In the decade after World War I the controversy between the Weimar liberal Paul Bekker and the reactionary nationalist Hans Pfitzner about the future of German music reflected a wider debate about the future of German society. The feuilletonistic tradition was the wellspring for the music criticism of Theodor Adorno, who combined social theory (and journalistic wit) with detailed discussion of immanent music content. However, the scholarly complexity of Adorno's writing was worlds apart from the *feuilleton*.

### **(c) Critiques of criticism.**

Until the advent of fascism, German music criticism had two continuing preoccupations: criticism itself, and the concept and problem of progress (*Fortschritt*) (see §(d), below). The legitimacy of criticism *per se* was closely linked to the question of criteria and standards. As early as 1752 Quantz in the *Versuch einer Anweisung die Flöte traversiere zu spielen* described the arbitrary way criticism was usually practised. In 1802 H.G. Nägeli published a long essay in the *AMZ*, addressed to reviewers for the journal, in which he attempted to determine norms for sound and fair criticism. Others discussed difficult questions of the legitimacy of anonymous reviews, of reviews of works published by the firms that also published the journals in which the review appeared, and of achieving a balance of subjectivity and objective standards (if, in light of Kant's critical writings, any notion of objective standards could be maintained). Under the influence of Kant, Reichardt printed numerous music examples in his work critiques so that musically literate readers could assess the basis of his judgments and form their own. He also published excerpts from Kant's *Kritik der reinen Vernunft* on the problem of a theory of artistic taste (*Musikalisches Kunstmagazin*, ii, 1791, p.65). The Hegelians Marx and Brendel solved the problem of subjectivity by appealing to the objectivity of historical progress. In the first issue of the *Berliner allgemeine musikalische Zeitung* Marx justified a new music journal by arguing that the Kantian perspective of the *AMZ* had outlived its usefulness. Nevertheless, Marx acknowledged the essential subjectivity of criticism by publishing several reviews of the same work, a practice also adopted in the important journal *Caecilia* (1824–48).

The *Neue Zeitschrift für Musik* was conceived in part as a critique of criticism: Schumann founded the journal in 1834 to combat the conservatism and low critical standards of his personal antagonist Heinrich Fink, Rochlitz's successor at the *AMZ*. Under the rubric 'Journalschau', the first ten issues of the *Neue Zeitschrift* reviewed the work of its competitors. In his announcement of the new journal (*Der Planet*, 21 March 1834) Schumann issued a summary judgment:

What, then, are the few present musical journals? Nothing but playgrounds for ossified systems, from which, even with the best of will, hardly a drop of the sap of life can be pressed, nothing but relics of aged doctrines to which adherence is more and more openly denied, nothing but one-sidedness and rigidity ... individual, eccentric opinions, prejudices, fruitless personal bickering and partisanship so loathsome to the better young artists. None of this number, with the possible exception of the *Caecilia*, is capable of promoting the true interests of music.

Schumann's emphasis on professionalism – that is, on musicians rather than dilettantes as critics – influenced the increasing trend in this direction after 1850. It was further bolstered by the development of academic positions in music, with professors such as Hanslick doubling as critics. In the late 1800s Hanslick and other professional critics wielded far more power than writers for music trade journals in shaping public opinion and influencing the establishment of permanent repertoires. Notwithstanding the literary qualities and the musical acumen of Schumann's criticism, both his originality and his contributions to the development of music criticism have been overemphasized; his literary conceits belonged more to the past than to the future of criticism.

As the influence of critics increased, composers and performers grew ever more sensitive to the real or imagined impact criticism could have on their careers. The *Gazette musicale de Paris* (which reported on and was read in Germany) was founded in 1834 by the publisher Maurice Schlesinger to give composers a chance to write criticism; in the first number Liszt attacked critics as shallow and ignorant and suggested they be subjected to knowledge and ability tests. In the late 1840s a commission was formed by the Berlin Tonkünstler-Verein to consider appeals from musicians who felt that they had been treated unfairly by critics; its judgments were printed in the *Neue Berliner Musikzeitung* (Kirchmeyer, 1965, p.237).

#### **(d) The question of progress.**

The concern with progress is closely associated with the critical agendas of Wagner and Brendel, Schumann's successor at the *Neue Zeitschrift für Musik*, champion of Wagner and Liszt, proponent of New German music drama and programme music, enemy of Brahms and Hanslick. Wagner's criticism constitutes not only a defence of his own music and theory but also a critique of contemporary German musical culture – musical style and values, notably with respect to opera, performing practice, and musical and theatrical institutions – with unequivocal recommendations for their reform. (Marx and other liberal mid-century writers also called for a reform of musical institutions.) Brendel utilized the historical style-critical essay, rather than the work *Rezension*, to make Hegelian arguments about the exhaustion of

tradition and the historical necessity of the genres and styles that he and his colleagues advocated. Brendel's influence was great; he did much to polarize German musical thought, yet also helped to identify the primary aesthetic and stylistic problems in the decades after 1850.

The debate about progress began in the 1820s and 30s with the praise for Weber and attacks on Spontini, as well as a less polemical discussion calling for reform of operatic institutions and the creation of a truly German opera. Marx, like Brendel and Wagner, posited Beethoven as a model for a future German music that had to adjust to new social conditions and recognize the stylistic and aesthetic advances he had achieved. Even Marx's criticism of earlier music was informed by a view of history and progress: he declared Graun's *Der Tod Jesu* (which had never disappeared from the concert repertory) inappropriate for a new musical and social period, in contrast to Handel's oratorios and Bach's Passions which had retained their value. Schumann's campaign against the empty virtuosity of contemporary pianists (and the lack of a serious critical voice opposing them) was driven by a concern for the future of German music in the wake of Beethoven's and Schubert's deaths, and the consciousness that a period in German music had come to an end. Yet Schumann, too, viewed Beethoven as the primary source from which music could continue to rejuvenate itself. The dominance of the idea of progress at mid-century can be measured by two examples: in 1846 Otto Lange, a lead writer for the *Neue Berliner Musikzeitung*, proclaimed progress as the standard for criticism (although a year later he attacked *Rienzi* for being too radical), while the young Hanslick, invoking *Fortschritt*, praised *Tannhäuser* and proclaimed Wagner 'the greatest dramatic talent among the living composers' (*Wiener allgemeine musikalische Zeitung*, vi, 1846, p.590), words he no doubt later regretted.

For Lange, and for conservative critics such as the mature Hanslick and his student Robert Hirschfeld, who was more sympathetic to Wagner, stylistic innovation that disregarded the preservation of supra-historical structural principles and aesthetic values, embodied principally in the music of Beethoven and Mozart, did not constitute progress. The historical relativism of this view, especially evident in Hanslick's dislike for most pre-Classical music, either did not occur to the conservatives or did not disturb them.

## Criticism, §II, 1: History to 1945: Germany and Austria

### (iii) 1900–1945.

The problem of progress assumed increased urgency towards the turn of the century, when the mature works of Strauss and Mahler began to appear, and intensified after Zemlinsky and other radical innovators emerged. General newspapers were the most significant arena for the often bitter debate about new music, in which composers themselves sometimes joined (e.g. Schoenberg's essay on 'Brahms the progressive'). In larger cities, notably Berlin and Vienna, critics engaged in intra-city polemics with political dimensions: those writing for liberal and leftist newspapers (many of them Jews) generally sympathized with new styles (although the atonal and 12-note music of the Schoenberg group presented problems for such writers as Guido Adler, Bekker and Alfred Einstein), while critics of right-leaning newspapers opposed the musical avant garde and not infrequently supported their attacks with nationalistic arguments and anti-Semitic invective (see

Botstein, 1985, p.1298 on Mahler criticism in Vienna). In 'Arnold Schönberg, der musikalische Reaktionär' (1924), Hans Eisler opposed the formalism and bourgeois character of the music of his former teacher; the essay inaugurated the German Marxist critique of the musical avant garde, which after World War II found its principal home in the German Democratic Republic. Ernst Bloch (who also lived in the east after his return from exile) and Adorno (who returned to West Germany) were the principal practitioners of an idiosyncratically Marxist music criticism and philosophy associated with the 'Frankfurt School' of social research.

Because of their immediacy, performance reviews of new works in general newspapers were at least as important as *Rezensionen*; the latter appeared more commonly in specialist publications. Yet even scholarly journals did not ignore the controversies, and new publications such as *Melos* and *Musikblätter des Anbruch* advanced the modernist cause. *Melos* was founded in 1920 by Hermann Scherchen, who wrote a thunderous denunciation of Pfitzner in the first volume, yet encouraged dissenting views as long as they remained within a general philosophical consensus; the journal became a forum for the Schoenberg-Stravinsky debate that occasioned Adorno's first published venture into music criticism ('Über die gesellschaftliche Lage der Musik', *Zeitschrift für soziale Forschung*, 1932), in which he argued that the cultural critique inherent in Schoenberg's music constituted a progressive element (contrasting with the reactionary character of Stravinsky's music) independent of the composer's personal political convictions or his professional associations with mainstream cultural institutions.

In the years following the Nazis' seizure of power in 1933, leftist, liberal and Jewish music critics and academicians lost their jobs at newspapers and universities; many of the most prominent liberal and Marxist critics (Adorno, Bloch, Bekker, Einstein, Eisler, Stuckenschmidt, Weill) went into forced or voluntary exile (see [Nazism](#)). Non-Fascist German music criticism survived principally in the USA in the form of the scholarly critical essay. Thomas Mann's essay 'Leiden und Grösse Richard Wagners', first given as a lecture in Munich in February 1933 and published in Germany in April of that year, which precipitated a storm of protest leading to Mann's exile, was one of the few public expressions of opposition to the regime. *Melos*, which like other music journals and newspapers adopted an increasingly conservative standpoint, was renamed *Neues Musikblatt* in 1925; despite its support for Hindemith in the early 1930s, it succumbed to *Gleichschaltung*, the centralization of every aspect of cultural life in the Third Reich. To facilitate control by the Party, and also to save money, other musicological journals were merged.

For the most part, active intervention by the regime in journalism and criticism was not necessary; the academic backgrounds of many non-Nazi music critics inclined them to musical conservatism, from which perspective many found sufficient common ground with the reactionary nature of Nazi cultural politics to cooperate (Lovisa, 1993, p.21). Despite the departure of the great majority of critics intolerable to the Nazis, in 1936 Joseph Goebbels issued his *Kritikverbot* requiring a positive discussion of German music and musical life. National Socialist critics had no business condemning the efforts of National Socialist musicians; constructive criticism was permissible, but divisiveness was inimical to the unity of purpose that should motivate every

cultural activity, and was therefore embarrassing to the regime. On the other hand, critical vigilance against the decadence of modernism and Jewish, Bolshevik, African-American and all other non-Aryan musics was to be maintained as a bulwark against influences that had formerly undermined the purity of German music. All writing about music, popular and scholarly, was (or was supposed to be) critical; it was (or was supposed to be) informed by an evaluative racial theory, a belief in Aryan cultural superiority and a commitment to a National Socialist revolution. With its mission of educating the population (*Volksbildung*) in light of this commitment, music criticism in the Nazi period perverted – but in its perversion continued – a 200-year tradition.

Criticism, §II: History to 1945

## 2. France and Belgium.

- (i) General.
- (ii) National identities and styles.
- (iii) Beethoven and Wagner.
- (iv) 1900–1945.

Criticism, §II, 2: History to 1945: France and Belgium

### (i) General.

Tintoris's evaluations of his predecessors and contemporaries, as presented in his 15th-century treatises, mark the start of a rich tradition of criticism in France and Belgium. Nevertheless, music criticism *per se* was sporadic before about 1700; thereafter the dominant media for comment were the polemic pamphlet, encyclopaedia and newspaper articles, and music histories. In the 19th century the polemic pamphlet was absorbed into the increasingly popular genre of the newspaper *feuilleton*, an often witty essay on a topical subject which filled the lowest part of one or more pages. The sudden proliferation of the specialist musical press immediately before and during the July Monarchy (1830–48) served to define most of the parameters and functions of music criticism up to 1945. Periodicals devoted to piano music, church music, the orphéon repertory, composition, children's musical education and the *café-concert* appeared between 1833 and 1870.

Detailed comments on performed interpretations became common only in the 1850s, and were often intimately linked with questions regarding the upholding of the performance traditions of works in the canon. Journals such as *Le ménestrel*, *La revue et gazette musicale* and, in Belgium, *Le guide musical* blurred the boundaries between music criticism, aesthetics, concert reviewing, music theory and analysis, and provided a forum for a discipline which gained autonomy in the early 20th century: historical musicology. Jules Combarieu's *Revue d'histoire et de critique musicales*, begun in 1901, marks a transitional stage in the separation of criticism and musicology within the periodical literature. The first musicological journal, in the modern sense, was *L'année musicale* (1911–13).

Until 1820 the concept of the professional music critic hardly existed. *Littérateurs* and philosophers such as Diderot and Ragueneau routinely included music in their purview, as did the musically illiterate Geoffroy, the 'inventor' of the newspaper *feuilleton* who wrote for the *Journal des débats* between 1800 and 1812. It was Castil-Blaze, critic of the *Journal des débats* from 1820, who proclaimed it necessary that a critic possess specialist

musical credentials, an issue later taken up by François-Joseph Fétis. The phenomenon of the composer-critic, which stretched from Berlioz to Poulenc and beyond, reinforced the professional status of music criticism in the early 19th century. However, Romanticism's emphasis on the interpenetration of the arts ensured the survival of the amateur or artist-critic, and professional and non-professional streams in music criticism co-existed until the advent of strictly musicological journals.

The roots of modern French music criticism in debates dominated by *littérateurs* encouraged a literary mode of presentation which continued through the 19th century in the criticism of Baudelaire and Champfleury, and into the 20th. The title of Ragueneau's *Parallèle des Italiens et des Français* (1702) was modelled on that of a famous work in the 17th-century literary battle of the ancients and the moderns: Charles Perrault's *Parallèle des anciens et des modernes* (1692). The dialogue form of Le Cerf's anonymous response (see below) was rooted in a French literary tradition also used by Claude Perrault in his *De la musique des anciens* (1680), and which later reappeared in pieces as diverse as Diderot's *Le neveu de Rameau* (c1760) and Wagner's *Une soirée heureuse* (1841). The use of rhetorical and poetic prose characterized not only elaborate polemic outbursts but also daily opera and concert reviews. In particular, towards the end of the 18th century a rhetoric had to be devised for absolute music in a country in which texted music had long prevailed. Writers in the early 19th century dramatized the symphonies of Haydn in prose laden with metaphorical images intended to stimulate an appreciation of the expressive content of the music, and Hoffmannesque tales became a medium for music criticism in the early 1830s. By contrast, early professional critics such as Fétis cultivated a selfconsciously arid style in which displays of rhetorical prowess were subordinated to detailed technical description. A fusion of both approaches may be seen in the work of Berlioz, which served as a model still detectable in the criticism of Florent Schmitt in the 1920s.

Criticism, §II, 2: History to 1945: France and Belgium

### **(ii) National identities and styles.**

The importance of critical debate as a part of the assimilation process was aptly expressed by Jean Chantavoine in the aftermath of Stravinsky's *Le sacre du printemps*: 'In France, music has often been less an object of immediate pleasure, as in Italy or Germany, than a subject of controversy. It is often by means of their influence on people's minds, the ideas which they have suggested and the debates which they have aroused, that particular works have become established' (*L'année musicale*, 1913, p.287). Important debates concerned the aesthetics of composition, the relationship of music and technology, and the use of jazz in art music. From the reign of Louis XIV, however, most major debates related in some way to the upholding of French tradition in contradistinction to those of first Italy and then Germany. After Belgium's independence in 1830, such isolationist attitudes were most pronounced in work published in Flemish. Francophone critics such as Fétis and Paul Collaer, who divided their time between Belgium and France, represented a more internationalist viewpoint. Fétis's short-lived *Gazette musicale de la Belgique* (1833–4) contained a news section on musical life in Belgium but was otherwise almost indistinguishable from the French *Revue musicale*. It was succeeded by journals that emphasized Belgium's national

musics, though a strong injection of Wagnerism characterized Maurice Kufferath's directorship of *Le guide musical* from 1890, and by the outbreak of World War II Belgian journals were leading the way in the production of multilingual, internationalist criticism.

The polemic on the relative merits of French and Italian operatic styles, which began in the late 17th century with the writings of Perrin and De Callières, dominated the 18th century and spilled over into the 19th. Ragueneau's pro-Italian *Parallèle* praised the French use of the bass voice and dramatic recitative, and the elegance of their ballets, while somewhat inconsistently apologizing for the dramatic, harmonic and orchestral boldness of the Italian style, the supremacy of the castrato voice and the superiority of Italian staging. Le Cerf responded by defending the classic qualities of Lullian opera, allying himself with the literary 'ancients'. Nationalist factionalism based on similar arguments returned with the Querelle des Bouffons of 1752–4. Traditionally ascribed to the catalyzing effect of performances of Pergolesi's *La serva padrona* in 1752, the debate exploded only the following year, after the première of Mondonville's *Titon et l'Aurore*. Pro-Italians included Grimm, Rousseau and Diderot; the pro-French camp counted Jourdan, Fréron, Laugier and – tardily but decisively – Rameau. The third major critical quarrel with Italy, centring on Gluck's final visit to Paris in 1777, was foreshadowed by an exchange between Du Roullet and Gluck in the *Mercure de France* in 1772. Du Roullet presented Gluck as a staunch francophile in matters of operatic aesthetics, while Gluck denied any partisan allegiance. Nevertheless, in the late 1770s Gluck cast himself as the upholder of French standards of dramatic realism which the Piccinnistes, among them Marmontel and La Harpe, decried as entailing the sacrifice of the highest ideals of symmetrical periodicity and pleasing melody.

New genres of absolute music reached France from Germanic lands in the late 18th century. Early criticism such as that in Garcin's *Traité du mélodrame* (1772) focussed on an issue that characterized writings on German music throughout the 19th and early 20th centuries: its harmonic complexity. Haydn and Mozart, among the first composers after Lully to retain their place in the French repertory after their deaths, became test-cases in the critical formulation of a canon of masterworks whose conditions of entry were hotly debated thereafter. General acceptance from 1759 of Haydn as a symphonist and composer of chamber music did not extend, later in the century, to Mozart. During and after the Revolution, Republican critics on the far left argued for the abolition of all music which had flourished under monarchical absolutism. Conservatives and pro-Italians such as Geoffroy found Mozart's operas too symphonic, too complex, and over-charged with melodic ideas that were not truly lyrical; yet Geoffroy recognized the fusion of Italian and German principles that Mozart's operatic style represented. German-Italian polarization was revealed again in Stendhal's writings and in Joseph d'Ortigue's critique of Rossini (1829), which pitted Italian superficiality against the German profundity epitomized by Beethoven. Such squabbles did little to mask critical unease regarding the value of Franco-Belgian music, particularly opera, where the perception of national styles of *opéra comique* and grand opera which sat squarely between the Italian and the German, avoiding the excesses of each, gained a strong philosophical underpinning only during the eclectic period of the July Monarchy.

## Criticism, §II, 2: History to 1945: France and Belgium

### (iii) Beethoven and Wagner.

The mixed early critical response to Beethoven was encapsulated in a comment of 1811 in the rabidly pro-Italian journal *Les tablettes de Polymnie* that his music 'harboured doves and crocodiles together'. Intense and protracted debate was sparked only in 1828, with the re-institution of regular concerts at the Paris Conservatoire. Fétis (*Revue musicale*), Castil-Blaze (*Journal des débats*) and, later, Berlioz (*Gazette musicale*) were instrumental in moulding public opinion regarding Beethoven's orchestral music; concentrated discussion of the late chamber music, promoted by the Pierre Maurin quartet, did not appear until the 1850s.

Fétis was the central figure in Franco-Belgian music criticism from 1827 to well after the Franco-Prussian War. A Belgian who divided his career between Paris and Brussels, he had a decisive influence on the discipline in both countries. His eclectic aesthetic, which resulted in support for Meyerbeer, Mendelssohn and Halévy, was antipathetic to the Romantic view of his main critical rival, Berlioz, though he is remembered chiefly for his writings on music of which he disapproved (Berlioz, Wagner) or about which he was ambivalent (Beethoven, Liszt). Fétis's work on Wagner illustrates how his writing could shape an entire controversy. He opened the Wagner debate in 1852 with an assessment of the composer's writings rather than his music, much of which he had not heard. His view that *Tannhäuser* and *Lohengrin* were the product of Wagner's theories as stated in *Oper und Drama* fundamentally affected the terms in which both adversaries and supporters of Wagner couched their reviews of the Paris *Tannhäuser*.

The various stages of the Wagner debate, which took on a particularly nationalist allure after 1870, 1914 and 1939, were notable for their tendency to concentrate on an idea of Wagner, rather than on the operas and music dramas themselves. Linguistic limitations meant that Dujardin's *Revue wagnérienne*, which brought together symbolist poets including Mallarmé, could engage only tentatively or at second hand with Wagner's writings and librettos, few of which were available in translation. The result was a highly idiosyncratic view of Wagner which was almost inevitably disappointed with the reality of the French première of *Lohengrin* in 1887. *Fin-de-siècle* Wagnerism was better served in Belgium by the writings of Kufferath.

In France, critical reaction against Wagner at the end of the 19th century and the beginning of the 20th involved two disparate groups: conservatives and followers of the Saint-Saëns school, including Arthur Pougin and Camille Bellaigue, who argued the pernicious nature of Wagner's influence on French and Belgian music and the resultant degeneracy of national culture; and those who believed they had found Wagner's antithesis in Debussy, particularly after *Pelléas et Mélisande* (1902), which found an immediate and improbable supporter in Vincent d'Indy and became a symbol of national solidarity during both world wars. The nationalist poetics of Debussy's own criticism, particularly his article on Frenchness in Rameau, undoubtedly helped cement such attitudes. Debussy's music prompted new critical questions concerned primarily with perceived national character traits (restraint and clarity) and a new emphasis on colour. With Debussy, 'matière sonore' first became a parameter of composition worthy of critical attention.

Yet his status as a saviour of the French from Wagner was never safe from attack, and it was not only members of the old guard who labelled him a decadent threat to French composition.

## Criticism, §II, 2: History to 1945: France and Belgium

### (iv) 1900–1945.

The most widely acclaimed foreign music to reach France in the first decade of the 20th century was that of the Russian 'Five' and their successors. Here, as Emile Vuillermoz explained in 1905, was a vibrant music untouched by the 'mal du siècle' which dogged other composers, Debussy included. By the 1920s critics such as Schmitt were apt to view both Debussy and The Five as killers of the Bayreuth giant. The presence in Paris of the Ballets Russes from 1909 onwards ensured regular attention to new Russian music in the period up to 1914, climaxing with what *Le ménestrel* dubbed 'Le massacre du printemps' in June 1913. Other foreign composers attracting attention before 1914 included Strauss, Mahler and composers of *verismo* opera, who drew nearly universal condemnation. Strauss was particularly problematic to French critics, who oscillated, often in a single article, between revulsion from the banality and tastelessness of his primary material, and admiration for the opulent originality of its presentation. In times of heightened nationalism, Strauss, as Wagner's successor and the incarnation of German artistic values, was among the first whose 'quarantine', to use Gaston Carraud's term, was demanded. Nationalist concerns were pre-eminent during and after World War I, with critics such as Carraud preaching isolationism even from the music of France's allies. Among music journals, *La musique pendant la guerre* (1915–17), headed by Francis Casadesus, most closely approached propaganda.

Among the new topics of criticism that surfaced in the interwar years was the relationship of music and technology in the forms of cinema and the gramophone. As early as 1903 Jules Combarieu welcomed the gramophone and lamented its invention after the deaths of Falcon, Mario and Rubini; record reviews date only from the late 1920s. Cinema music was more contentious, provoking aesthetic debates concerning the problem of adapting pre-existing music to moving images, and prompting critics, among them Gabriel Bernard in *Le courrier musical* and Jean d'Udine in *Le ménestrel*, to call for dedicated film music composed in the tradition of the symphonic poem. A second new strand of criticism dating from around 1920 reflected an interest in the socio-political contexts of new music; it focussed initially on Bolshevik Russia and broadened in the 1930s to take in Germany, Italy and democratic nation-states. While editors such as Henry Prunières prided themselves on an apolitical stance, journals such as *Le courrier musical* in France and *La revue internationale de musique* in Belgium, provided a forum for socio-political criticism of music and its institutional bases.

A third brand of criticism, dating from the 1920s, concerned jazz, whose reception was characterized by a sectarianism among critics which was unknown in other areas of music criticism. Specialist jazz magazines with a strong American flavour and sometimes bilingual format appeared from 1930, their critics jealously defending their specialist status in contradistinction to writers in mainstream art music periodicals such as the *Revue musicale*, which printed several positive articles on jazz from 1927, of which one was

written by the acknowledged leader of jazz criticism in France-Hugues Panassié, whose style of writing could hardly have been further removed from that of his jazz-magazine supporters. For Panassié, defining 'swing' adequately and defending the status of the jazz musician as a creative and technically sophisticated artist were necessary preconditions for the legitimation of jazz, which, until the first concert of 'hot' jazz at the Paris Hot-Club in 1933, the French art music world had experienced only through dance bands and the music of Krenek, Weill and Gershwin. In the later 1930s, attention focussed on the increase of white influence (a row catalysed by the perceived status of Benny Goodman in comparison with that of black clarinetists) and its attendant slick commercialism, which writers such as Joost van Praag (*Le jazz-hot*) saw as portentous of a loss of the 'authenticity' of the black style.

In the 1920s Jean Cocteau's aesthetic as promulgated by 'Les Six' received a warm welcome from critics such as J.-M. Lizotte, who detected in it a return to the simplicity of line and texture, health and clarity of quintessentially French music – features that were also attributed to Ravel in contrast to Debussy. Among the international musical styles presented to critics in the interwar years, that of the Second Viennese School caused the most heated debate. Conservative journals such as *Le ménestrel* poured scorn upon Schoenberg, the 'integral cubism' of whose music was, even by supportive modernist journals such as Prunières' *La revue musicale* and *La revue internationale de musique*, compared unfavourably to that of Berg. Only Schmitt proved a consistent champion of Schoenberg and Webern, calling *Pierrot lunaire* 'compressed beauty'. The increasingly virulent criticism of Modernist styles caused concern among composers. A sense of cultural crisis is apparent in the opening numbers of *Musica viva* (1936), a multilingual modernist journal published in Brussels which attracted articles from Krenek, Martin, Busoni, Markevitch and Closson. In France more pressing nationalist concerns came to the fore after the outbreak of World War II, prompting Collaer and others to delve deep into French cultural history and highlight elements of French civilization that demanded protection and renewal. The German occupation caused more complex difficulties. According to Robert Bernard, *La revue musicale* closed down in 1940 because it was no longer free to support composers such as Milhaud, Hindemith and Schoenberg. *Le ménestrel* and *La revue internationale de musique* also suspended publication, the former permanently. In 1940 Bernard set up *L'information musicale*, his aims (as revealed in the first post-war issue of the *Revue Musicale*) being to devote most of his space to French composers and to ensure as frequent mention of prohibited figures as was consistent with retaining permission to print. Despite its subversive content, it was the only specialist music periodical published during the occupation.

Criticism, §II: History to 1945

### 3. Britain.

(i) To 1890.

(ii) 1890–1945.

Criticism, §II, 3: History to 1945: Britain

(i) To 1890.

Among the earliest British writers who consciously sought to persuade readers of a musical point of view are the philosopher John Case and the composer-editor Thomas Morley. In *Apologia musices* (1588) Case was concerned to establish music's utility in every aspect of life, as well as to analyse its categories and conventional modes. He defended music in the theatre and instrumental music in religious practice, and praised contemporary English composers including Byrd, Morley and Dowland. Morley himself stands out as a propagandist for Italian styles in his *Plaine and Easie Introduction to Practicall Musicke* (1597), which became a standard textbook of modern composition.

Throughout most of the 17th century, however, the correct uses of music remained a matter for debate. Henry Peacham appealed to moderation in *The Compleat Gentleman* (1622), advocating music in both church and home on grounds of historical precedent and efficacy, but also warning against too serious a devotion to it. Charles Butler's *Principles of Musik* (1636) likewise pleaded the cause in both sacred and secular contexts, while sermon and pamphlet writers weighed in on the Puritan side, firmly rejecting any music but congregational psalm singing. The issue continued to exercise polemicists after the Restoration, linked with a newer threat to national identity – music on the stage, especially Italian opera. Meanwhile conservatism of a different kind surfaced in the treatise by Thomas Mace, *Musick's Monument* (1676), which, among other things, pointed out the decline in performance standards at churches and cathedrals, and criticized the new French instrumental style that was displacing traditional English forms. (John Evelyn's diary expressed similar thoughts.) Despite their critical intent, however, none of these writers deserves the name of music critic as fully as Roger North, whose range of interests, musical perception and literary approach were unrivalled. In *Memoires of Musick* and *The Musicall Grammarian* (written c1695–1728; both unpublished at his death) he treated musical life from the Commonwealth to Purcell and Corelli, as well as musical aesthetics, the nature of harmony, and musical styles appropriate to church, chamber and theatre. North filled a comprehensive gap in criticism, though he lacked a contemporary readership.

Some writers felt antipathy toward theatre music in particular. Arthur Bedford's *The Great Abuse of Musick* (1711) is a notorious example, although his argument for the renovation of music, and hence morals, hinged on a revival of earlier religious styles and composers: at heart what he distrusted was modern music. Among commentators better placed to treat the genuine artistic problems of English opera, Davenant, Motteux, and especially Dryden and Addison had important things to say, based on neo-classical doctrine and practical experience. These are found not only in prefaces to their librettos (1656–1708), discussing conflicting claims of music and poetry, and language in speech, song and recitative, but also, for the first time, in public journals. Both Motteux's *Gentleman's Journal* (1692–4) and Addison's *Spectator* (1711–12; 1714) contain critical opinion on opera as a genre. (The *Spectator's* shrewd mix of social observation and criticism touched popular and religious music as well, and, as a new approach to public discussion, influenced Johann Mattheson in his founding of *Critica musica*.) In this context Addison is best known for his satirical treatment of the extravagances of Italian opera – new to London in 1705 – yet he was by no means insensitive to the possibilities for an eloquent accommodation between music and poetry, for a rational opera in English. By comparison his friend Richard

Steele was reactionary and xenophobic; in his plays and verse, and his essays in *The Tatler* (1709–11), Steele ridiculed every association of opera, from castratos and the supposed effeminacy of the form to imagined threats against English spoken drama and the Anglican Church. Despite its early detractors, Italian opera established itself and found articulate support throughout the 18th century; John Brown's *Letters upon the Poetry and Music of the Italian Opera* (1789) made convincing reading well into the 19th century.

Apart from moral, political and practical concerns about music-making, various 18th-century writers addressed music philosophically, as an agent of meaning and emotion in human experience (see also [Philosophy of music](#), §III, 1). Following in the wake of John Locke but also echoing the theory of the affects, these critics sought to explain music's position in relation to painting and poetry, to investigate its closeness to nature, and to account for its ability both to give pleasure and to represent or stir emotions. James Harris, Charles Avison, James Beattie, Daniel Webb, Archibald Alison and Adam Smith all contributed to the discussion (some would say confusion) about these points, usually under the headings 'imitation' and 'expression' (see [Expression](#), §I, 1). Despite differences of position, terminology and example, however, none actually moved very far beyond the concept of mimesis: that is, at the end of the 18th century music still had to mediate to the listener some kind of precisely defined content. Smith (1795) allowed, fleetingly, that instrumental music could activate memory and produce 'considerable effects' without imitation, but even he placed such music beneath vocal music in its powers over the heart. Theoretically, at least, the idea of music as an autonomous art was still some way off.

Avison's *Essay on Musical Expression* (1753) made a greater mark in its attempt at systematic description of the musical factors ordinary listeners should consider when assessing a style or composition. His aim was educative, and his goal good taste; the book attracted attention. Not everyone agreed with his exemplars – he appeared to favour Marcello and Geminiani over Handel – but the resulting controversy increased Avison's celebrity and the circulation of his ideas, among them that harmony and counterpoint were more vital to good music than the currently fashionable emphasis on melody. Like Pepusch and later Hawkins, Avison sided with the 'ancients', or Renaissance-Baroque polyphonists, in the larger 18th-century debate over musical style. While Charles Burney thought Avison's judgment 'warped' in this regard, he later praised him as a kind of founding practitioner of English music criticism. Burney himself was the ultimate spokesman for the glories of modern Italian opera and the new instrumental and symphonic style, especially Haydn's. In his published tours about contemporary European music (1771, 1773) as well as in his *General History of Music* (1776–89) – all undertaken to put music on a firm, progressive historical footing precisely in order that its criticism could be well informed – he wrote frankly of the principles behind his own taste; these he also invoked as a professional music-book reviewer for London journals in the 1780s and 90s. Hawkins, too, aimed at a solid basis for criticism with his more scientific approach to the facts of music history, but he wanted to remove the element of 'capricious' personal taste that Burney advocated. In the end it was Burney, much more than any other writer, who raised the subject of music in British public estimation, giving it intellectual respectability and literary elegance.

The burgeoning commercial market for music in the 18th century was bound to be reflected in the periodical press. Philosophical discussions about style and taste were one thing, the purchase of musical goods quite another. The musician John Potter wrote theatre and oratorio reviews in the *Public Ledger* as early as the 1760s. Between the early 1780s and 1795 several London newspapers catered for the fashionable 'rage for music' by publishing headed concert reviews. Anonymous and frequently susceptible to influence, however, these are a less reliable guide to public taste than careful analysis of other musical data in the papers, such as advertisements. More relevant as criticism are the pioneering music review sections in the monthly magazines, notably the *European Magazine* (where Samuel Arnold wrote on new music publications from May 1784 to June 1785), the *Analytical Review* (to which Mary Wollstonecraft contributed music-book reviews from 1789 to 1792), the *Monthly Magazine* (where Thomas Busby reviewed new printed music from 1796 to 1816) and the *British Critic* (for which John Wall Callcott covered music from 1800 to 1805). The earliest English music periodical with a dedicated critical section was *Musical Miscellanies* (September–December 1784), whose monthly 'Review of New Musical Publications' covered printed music and some books. Conducted by J.C. Heck, this journal had special praise for C.P.E. Bach and Haydn.

In the 19th century consumers and other interested readers increasingly turned to the press for guidance about what to see and hear, what to sing and play, what to think: the gap between public access to hearing great music and the ability to read about it now became huge. This was because, for economic and social reasons, the British press grew and diversified sooner than musical culture did. Indeed it was largely the need for copy in this new journalizing age that created musical writers in the first place; some were genuinely able as critics, others completely inept. In the 1820s, for the first time, serious music journals had enough buyers to keep going for more than a few months, and by the 1830s and 40s general news- and arts papers had to have a music column to keep pace with competitors. The occupation of music critic varied in status with the repute of the journal, but at least it offered a viable professional outlet for a skilled writer with musical knowledge, or a would-be musician unable to pursue performance or composition. Many critics worked peripatetically, some contributing to more than one paper at a time. Critical responses were often coloured by private motives; opinions could, and did, change over time. A continual flux and variety of views was characteristic of the age. Broadly speaking, reviews of music publications migrated in two directions – book coverage to the new quarterly literary reviews and printed music to specialized music journals. Reviews of performances dominated the music columns in weekly and daily newspapers, and also appeared selectively in the music press. Extended essays on aesthetic issues or 'advocacy' topics, such as the increased emotional power of music or calls for an English national opera, appeared first in the magazines and literary reviews, then increasingly in the music press. Style-critical discussions were rare until after about 1850.

The audience for all this material was naturally mixed in social level and musical sophistication. In Britain articulate critical opinion on music was never the preserve of music specialists; still less did the nation have a leading composer-critic as representative spokesman, or even a continuing creative tradition that could validate critical authority. Yet any charge of backwardness

in 19th-century British music criticism is surely naive, and stems from overemphasis on the two most selfconscious 'taste-makers' working in London at mid-century, Henry Chorley and J.W. Davison. Although neither had much musical training, they managed through literary connections to get and keep long attachments to major papers (though both the *Athenaeum* and *The Times* were outstripped in circulation figures by other publications, notably the *Daily Telegraph*). Their clear authorial identities (in an environment that was predominantly freelance and anonymous), strong prejudices and trenchant language (confirmed and repeated in their published memoirs) simply made them easy targets for a later generation. It is true that their classical inclinations left them resistant to much new music; their purview was anyway often limited to performance commentary. The degree to which Chorley and Davison actually directed popular taste is another question, however: their strictures on Verdi, for example, seem to have had little impact on the vitality of his operas in London.

Throughout the century a number of less visible but highly skilled journalists worked as music critics. Of those who could be called true musical amateurs with a literary sensibility, Leigh Hunt, Richard Mackenzie Bacon and Thomas Love Peacock were especially perceptive about English and Italian vocal music. In Norwich, Bacon founded and edited the first English journal devoted entirely to music literature and criticism, the *Quarterly Musical Magazine and Review* (1818–30), and also wrote on music for two London monthlies. T.M. Alsager brought a keen mind and open ear to his early crusade for Beethoven in *The Times*, while George Hogarth contributed criticism to more than a dozen journals with diverse readerships. Later, G.B. Shaw, passionate about Mozart and Wagner, equipped with a biting wit and intent on social reform, aimed above all to provoke; no other critic approached him in assurance, though his failure to detect real musical merit (notably in Brahms) was a limitation.

Still more numerous were the music professionals – performers, teachers and administrators – who, if rather earnest and overly concerned with educating, nevertheless made substantial contributions to the diffusion of musical ideas in Britain. William Ayrtton on the Italian opera and Edward Taylor on the English madrigal, Henry Gauntlett on Beethoven and Bach, Joseph Bennett on choral music, Edward Dannreuther and Francis Hueffer on Wagner, F.G. Edwards on Mendelssohn and J.A. Fuller Maitland on early music are only a few examples. Remarkable by virtue of his intellectual qualities, elegant style and wide sympathies – from Palestrina to Berlioz – was Edward Holmes, who wrote for seven journals, including the *Atlas* and *Musical Times*, besides producing a landmark book on Mozart. Holmes combined rare musical penetration with humanistic feeling. On the ever-burning question of whether the English were a musical people, he argued convincingly that, at least by the 1850s, the nation still could not claim to love music for its own sake.

After a lull in the 1860s and 70s, the British musical press exploded in the 80s and 90s. Regional criticism bloomed and concert life underwent a transformation. In the field of aesthetics, there was a world of difference between the early 19th-century categorizing of a music academic like William Crotch (whose sublime, beautiful and ornamental styles corresponded roughly to Baroque, Classical and Romantic music, in descending order of greatness) and newer speculative thinking about the origin and evolution of

music. The latter topic occupied not only the philosopher Herbert Spencer from the late 1850s but Edmund Gurney, whose collected essays in *The Power of Sound* (1880) comprise the most substantial English musical treatise of the century. Gurney offered remarkable insights into the structure of melody and the psychology of musical perception. The writer James Sully took Spencer's ideas further, trying to account for the rising emotional power of music after Beethoven and Wagner. The dichotomy underlying this debate, between form and content, structure and expression, was addressed with insight by John Stainer in his Oxford professorial lecture (1892); it continued to challenge musical thinkers in Britain and elsewhere for decades.

[Criticism, §II, 3: History to 1945: Britain](#)

### **(ii) 1890–1945.**

In the early 20th century the quantity and diversity of outlets for criticism in Britain rose dramatically. While almost every other department of musical life became increasingly professionalized, criticism remained largely the domain of semi-amateurs and the part-time pursuit of composers, academics and teachers. The established broadsheet newspapers, *The Times*, the *Sunday Times*, *The Observer*, the *Daily Telegraph* and the *Morning Post* (amalgamated with the *Daily Telegraph* in 1937), continued to provide substantial coverage of musical events and associated issues while the newer tabloids favoured brief opera and concert notices. Among provincial newspapers the *Birmingham Post* and the *Manchester Guardian* were most significant, containing contributions from Ernest Newman, Eric Blom and Neville Cardus.

Shaw relinquished his position as music critic in 1894, a year that marked a watershed in British music criticism. A performance of the *St Matthew Passion* conducted by Stanford in March of that year was severely criticized by Vernon Blackburn in the *Pall Mall Gazette*. Five members of the musical establishment (Mackenzie, Grove, Goldschmidt, Parratt and Parry) responded with a controversial letter to the press that attacked Blackburn's 'sheer ineptitude' and initiated a debate on the function of criticism. John Runciman of the *Saturday Review* (1894–1916) supported Blackburn and became the self-appointed leader of the 'New Criticism', which extended Shavian lines of argument. It was also in 1894 that Ernest Newman's first articles were published in the *New Quarterly Musical Review*.

The numerous music journals that sprang up from the 1890s reflected the move towards greater plurality throughout British society. Few, however, could compete with those supported by publishing businesses (the *Musical Times*, the *Musical Standard*, the *Monthly Musical Record*) and advertising revenue (*Musical Opinion* and *Music Trade Review*). Music criticism also continued to feature prominently in literary reviews and political journals, including the *English Review*, *The Academy*, the *Nation* and the *Athenaeum* and the *New Statesman*. From the 1920s the broadcasting and recording industries provided further outlets, including the *Radio Times* and *The Listener*. The cultivated minority audience of the 19th century that read the old-style reviews, such as the *Edinburgh* or the *Fortnightly*, gave way to a new and diverse 'mass' readership.

The market for music books also expanded, owing in part to the increase of music education at all levels, the popularity of domestic music-making and

amateur groups, the widening of audiences, the declining cost of books and the establishment of public libraries. Short histories, composer studies published in series such as Dent's Master Musicians, and collections of analytical programme notes, notably Donald Tovey's *Essays in Musical Analysis* (1935–9), held widespread appeal. The volume of collected journalistic essays, such as Newman's *A Musical Motley* (1919) or Blom's *A Musical Postbag* (1941), gave the critic's work a greater permanence and also became the standard posthumous tribute.

Before 1914 a pro-German stronghold was maintained by a group of critics with Oxford connections, including Hubert Parry, W.H. Hadow, Tovey, Ernest Walker and H.C. Colles, who dominated the production of reference and didactic works, particularly *Grove's Dictionary* and the Oxford History of Music. Their shared articles of critical faith included the view that the laws of evolution accounted for the development of musical style; that absolute music represented the greatest contribution to the art; that sonata form was the highest structural ideal; and that the German masters from Bach to Brahms represented the true classic tradition. They maintained that criticism must rely on the formal description of music in order to present an evaluation of aesthetic merit and consequently emphasized its style and structure. These critics laid the foundation for the rise of musicology in Britain; in the next generation Dent, Westrup and others turned away from journalism towards academia.

Two new trends emerged after World War I. The first, a reaction against the German repertory, focussed on Stravinsky and the composers associated with Diaghilev's Ballets Russes. In line with an aesthetic view which set France against Germany, Classicism against Romanticism and Paris against Vienna, Edwin Evans, the most prominent literary advocate of contemporary music in the interwar period, set the virtues of Stravinskian neo-classicism against the atonality and serialism of Schoenberg. Leigh Henry represented a younger generation and aligned himself with the aesthetic of Jean Cocteau's *Le coq et l'arlequin* in his journal *Fanfare* and elsewhere. A second and more conservative tendency was represented in the 1920s by two composer-critics associated with Philip Heseltine's (Peter Warlock's) journal *The Sackbut*: Cecil Gray and K.S. Sorabji. Like the poet-critic W.J. Turner, they found the notion of 'popularizing' classical music distasteful and shared the hostility towards mass culture that was common among the British intelligentsia during the inter-war years. For them, music was the romantic art *par excellence*. They rejected Stravinsky and made provocative claims for composers seen to be outside the mainstream, including Busoni, Mahler, Sibelius and Delius. Many elements of their thought were expressed by Constant Lambert in *Music, Ho!* (1934), the most important British critique of contemporary music written between the wars.

The most influential and arguably the most widely read critic of the period was Ernest Newman. As a rationalist he came under the influence of J.M. Robertson, whose *Essays Towards a Critical Method* (1889, 1897) argued for a scientific approach to critical theory. Robertson's work also informed Michel-Dimitri Calvocoressi's *The Principles and Methods of Musical Criticism* (1923), which marked an important advance over earlier discussions. While Calvocoressi took a relativist position, Newman's absolutism demanded that aesthetic judgments be argued from a basis of objective fact and not from

personal taste. His disillusionment with the apparent chaos of criticism in its response to contemporary music led to a study of the critical process in *A Musical Critic's Holiday* (1925), and to a series of articles expounding a 'physiology' of criticism.

The polemical criticism which sought to come to terms with Modernist aesthetics mirrored the transitional stage through which European music was passing. The Oxford critics maintained a pro-German stance after 1918, when Franco-Russian Modernism was in the ascendant, and gave little consideration to new music from countries other than Britain, providing one source of the friction that was characteristic of the period. The rise of Modernism inevitably brought with it a factional music press. While most contemporary composers found some degree of support, the serial music of the Second Viennese School proved a particular stumbling-block for British critics. It was left to Edward Clark at the BBC, and to émigré composers and critics such as Egon Wellesz, Mosco Carner and Erwin Stein, to counteract the widespread critical suspicion that tended to greet new developments in Britain.

By the 1940s arguments that had dominated the early decades of the century – concerning the evaluation of programme music, the nature of national musical identity and the relevance of folksong, the validity of returning to Classical models, the nature of objectivity in criticism and the causes of divergent opinion – ceased to invite further consideration. A younger generation of critics, including Martin Cooper, Wilfrid Mellers and Peter Heyworth, and somewhat later Hans Keller and Donald Mitchell, developed new lines of argument in journals of an international perspective such as *Tempo*, the *Music Review*, *The Score* and *Music Survey*. A strain of conservatism remained – Newman continued to write for the *Sunday Times* until 1958 and Blom for *The Observer* until 1959 – but after 1945 the way was open for a reassessment of values.

Criticism, §II: History to 1945

#### **4. Italy.**

(i) To 1890.

(ii) 1890–1945.

Criticism, §II, 4: History to 1945: Italy

##### **(i) To 1890.**

In the first quarter of the 19th century, especially in the Napoleonic period, music criticism in Italy was a sporadic phenomenon, the work of journalists, theatre chroniclers and occasional commentators who contributed to official gazettes and, less frequently, literary periodicals. Because the level of literacy was low, periodicals had limited distribution and, being heavily censored, consisted largely of news reports and encomia; contributors were rarely allowed to sign their articles. It was the rapid rise of Rossini, which sparked a more widespread and lively interest in music (particularly opera), that marked the birth of music criticism in Italy. The attention the composer received bordered on fanaticism, going far beyond the limited circle of specialists or opera lovers. Yet it was still writers rather than musicians who took up their pens to praise or criticize Rossini's art, beginning with Michele Leoni in the columns of the Florentine *Antologia*; Stendhal, whose biography of the composer (1824) aroused controversy when it was immediately translated

into Italian; and Giuseppe Carpani, whose study of Haydn (1812) was followed by *Le rossiniane, ossia Lettere musico-teatrali* (1824). Literature on Rossini ranged from questions of interpretation to gossip, from satire to essays, and from polemics to moralism. In this context Giuseppe Baini's work on liturgical music, on the life and works of Palestrina in particular, was exceptional in its emphasis on scholarship rather than critical judgments.

Rossini's success, the establishment of an operatic repertory, and the construction of opera houses in both large and small cities formed the basis for the rapid growth of opera consumption (which an acute observer, Carlo Cattaneo, termed the 'industrialization of opera'). The same factors gave rise to the creation of the first periodicals devoted to opera in Bologna, Venice and Naples. Almost all were short-lived expressions of a journalistic specialization which had not yet been consolidated. Peter Lichtenthal, who believed that 'true musical criticism assumes great, profound knowledge of the art and exquisite taste', lamented that 'most of our modern-day Aristarchuses do not even know what a chord is, or at most possess very superficial knowledge of the art upon which they write'.

Polemical or 'militant' criticism, associated principally with the 'artistic' journals, began to increase in the 1820s in conjunction with the growth of the publishing industry. This was concentrated in Milan, the former capital of the Napoleonic Italian kingdom, which gradually replaced Venice, the cradle of theatre criticism, and Bologna, traditionally the centre of the theatrical marketplace. Technological advances and the restructuring of publishing allowed Milan to consolidate its leading position in the evolutionary process which during the 19th century transformed Italian journalism from a trade into a profession. At the same time musical and theatrical commerce began to merge as music publishers, led by Giovanni Ricordi and Francesco Lucca, arrived on the scene as both journalists and impresarios. The periodical *I teatri*, which Giacinto Battaglia and Gaetano Barbieri founded in 1827, served as a model for numerous theatre and music journals which flourished during the 1830s. *Censore universale dei teatri*, *Fama*, *Figaro*, *Pirata* and others were soon associated with theatrical agencies.

The almost complete dominance of opera meant that journalistic criticism was still considered a literary exercise; its earliest practitioners were writers such as Enrico Montazio and Geremia Vitali, and poet-librettists such as Luigi Previdali, Antonio Piazza, Felice Romani, Antonio Ghislanzoni and M.M. Marcello. All the most influential Italian journalists in the mid-19th century were literary figures, among them Giuseppe Rovani of the *Gazzetta di Milano*, a Rossinian and defender of the unity of the arts, and Tommaso Locatelli of the *Gazzetta di Venezia*. From the 1840s however, music publishers began to bring out journals of their own, in Milan, Florence and Naples. After collaboration with the Milanese periodical *Glissons, n'appuyons pas*, Ricordi published the *Gazzetta musicale di Milano* from 1842 until the beginning of the 20th century. Lucca followed with *L'Italia musicale*, Guidi with the *Gazzetta musicale di Firenze* (later *Armonia*) and the Stabilimento Musicale Partenopeo with the *Gazzetta di Napoli*. These specialist periodicals invited contributions from musicians, who expanded the scope of criticism to include analysis and historical research. Several figures came to the fore: Alberto Mazzucato and Raimondo Boucheron (and later, for a short period, Arrigo Boito) in Milan; Pasquale Trisolini and Michele Ruta in Naples; and, most

importantly, musicians working in Florence, the capital of a grand duchy where instrumental and chamber music were cultivated assiduously despite the predominance of opera: Abramo Basevi, L.F. Casamorata, G.A. Biaggi, Ermanno Picchi and Luigi Picchianti. It was they who laid the methodological foundations for criticism increasingly predicated on technical knowledge – Basevi's *Studio sulle opere di Giuseppe Verdi* (1859) is fundamental in this regard – and gave a decisive thrust in the direction of theoretical debate and scholarly research. Among writers on music whose approach was primarily philosophical or theoretical, the leading figures were Giuseppe Mazzini (*La filosofia della musica*, 1836), Nicola Marselli (*Ragione della musica moderna*, 1859), Antonio Tari (*Saggi di estetica e metafisica*, 1911) and, more marginally, Giovanni Bovio.

When Italy attained political unity (1860–61), and with it freedom of publication, theatre periodicals were more or less transformed into house organs of various theatrical and artistic agencies. With a few exceptions such as *Boccherini* in Florence, *Il mondo artistico* and *Il teatro illustrato* in Milan, *Paganini* in Genoa and *Napoli musicale*, as well as periodicals of mainly musical interest, their function was limited in large part to providing information and advertising. Music criticism moved to journals of opinion, and thus began the age of the great commentators such as Filippo Filippi, Francesco D'Arcais, Amintore Galli and Cesare Dall'Olio. They were joined by theatre critics and literary figures (some of whom were also active in the theatre as librettists or impresarios) such as Enrico Panzacchi in Bologna, Leone Fortis, Aldo Noseda, Carlo d'Ormeville and Alessandro Fano in Milan, Giulio Piccini (Jarro) in Florence, Giuseppe Depanis, L.A. Villanis and Ippolito Valetta in Turin, and Eugenio Checchi and Gino Monaldi in Rome.

In the second half of the 19th century there was increasingly lively debate prompted by the crisis in Italian opera (which only Verdi seemed able to overcome), the ideas of the new generation (from Boito and Gomes to the young Puccini), the growing presence of French opera (Meyerbeer, Gounod, Massenet) and above all the appearance of Wagner, who had in Filippi, Depanis and Panzacchi his first supporters in Italy. The ensuing controversies over the 'opera of the future', Italian versus German music, and vocal versus instrumental music coincided with the growth of non-operatic music, in particular the work of the Società del Quartetto and the various orchestral societies, and with the debate on sacred music reform. In this environment, critics, whether 'progressives' (Filippi, Panzacchi, Galli, Valetta), moderates (d'Arcais, Villanis), pragmatists (Fortis) or defenders of the so-called Italian tradition (Checchi, Monaldi), became a driving force behind the modernization of the repertory particularly in instrumental music. Specialist critics exerted a growing influence on the development of new music even as the field of historical research broadened. Outstanding musicologist-critics like Francesco Florimo, Alberto Cametti, Alfredo Soffredini, Giovanni Tebaldini, Giuseppe Gallignani and Oscar Chilesotti, whose work appeared regularly in the *Gazzetta musicale di Milano*, found new outlets, however short-lived, in periodicals such as *Paganini*, *La musica popolare*, *Musica sacra* and above all *Archivio musicale*, which accepted contributions from authoritative foreign critics and can be considered the first Italian musicological journal.

[Criticism, §II, 4: History to 1945: Italy](#)

**(ii) 1890–1945.**

Daily newspapers catering for large national readerships and characterized by a simple, concise prose style began to appear in Italy in the 1860s. This phenomenon went hand in hand with the development in universal education which, in the last decades of the century, increased the readership of both newspapers and magazines. From being a tool of the élite, periodicals quickly evolved into forms that led towards progressive 'democratization'; they used new techniques for reproducing illustrations and exploited less complex, more attractive means of communication. At the same time music criticism split into cultivated, sophisticated writing intended purely for specialists, and more popular material aimed at the mass of enthusiasts. As the function and importance of periodicals changed, the most well-established critics gradually abandoned them in favour of the daily press; among these were Arrigo Boito, Eugenio Checchi (who wrote under the pseudonym 'Tom'), Achille De Marzi, Giuseppe Depanis, Amintore Galli, Gino Monaldi, Aldo Noseda (who wrote under the pseudonym 'Il misovulgo', 'against the herd'), Primo Levi, Giovanni Battista Nappi, Enrico Panzacchi, Lorenzo Parodi, Alfredo Soffredini, Michele Uda and Ippolito Valetta (the pseudonym of Ippolito Franchi Verney).

Partly as a result of these journalistic developments, criticism of everyday events was increasingly separated from musicological and historical commentary; the latter found a home at the end of the century in Italy's first musicological journals: *Archivio musicale* (1882–4) in Naples, *Rivista musicale italiana* (1894–1955) in Turin and later Milan, and *Cronaca musicale* (1896–1917) in Pesaro. A new critical attitude to the current state of Italian music began to take root: the increase in historical studies, as well as the influence of music and musical thinking from abroad, stimulated a reappraisal of the Italian music of the previous 100 years. A reaction against the monopoly of Italian opera had been developing since the mid-1800s; by the end of the century French and German operas were regularly performed in Italian theatres, musicological studies on pre-18th-century Italian music were progressing, and instrumental music was widely heard. This new sensibility translated into a fierce condemnation by some critics of contemporary Italian opera, which was seen as having degenerated into 'commercialism' and capitulated to 'popular' taste. This was the atmosphere in which Fausto Torrefranca's famous pamphlet *Giacomo Puccini e l'opera internazionale* (1912), attacking contemporary Italian opera and its leading exponent, appeared. Italian critics were divided between those who welcomed these 'popular' tendencies in the operatic and instrumental repertoires, and those who championed a fairly radical renovation of Italian music, taking a generally élite view of culture. The former gravitated towards daily papers and magazines with high circulations, while the latter tended to express themselves within the limits of the specialist review.

This critical debate was echoed in the pages of the *Rivista musicale italiana*. The pro-Wagner, anti-verismo viewpoint of the journal's first editor Luigi Torchi (author of the first Italian monograph on Wagner, in 1890) gave way, under the editorship of Torrefranca, to a nationalistic view of Italian music which accorded with Torrefranca's musicological research on instrumental music in Italy and the Italian origins of Romanticism in music. This critical reorientation reflected a partial change in the ideology of the *Rivista*; while its outlook remained essentially positivist, it was not unaffected by idealistic influences. Italian music criticism of the first half of the 20th century was

sustained by these tensions between opposing philosophies, as well as by the growing political and cultural nationalism of the period.

*La voce*, a literary review of fundamental importance for Italian culture was founded in Florence in 1908. An anti-positivist journal close to the idealism of the philosopher Benedetto Croce, it published regular contributions from such distinguished musicologists and musicians as Torre Franca, Giannotto Bastianelli and Ildebrando Pizzetti. All were united against verismo opera and in favour of reviving the pre-19th-century Italian musical tradition and reappraising instrumental music. The themes explored and developed in this and other Florentine literary journals influenced the new music journals that proliferated in the second decade of the century, notably *Ars nova*, the journal of the Società Italiana di Musica Moderna, founded in Rome in 1916 by Alfredo Casella, Ippolito Pizzetti, Gian Francesco Malipiero, Carlo Perinello, Vittorio Gui and Vincenzo Tommasini. The leading role played by these and other professional musicians in 20th-century Italian music criticism was a striking departure from 19th-century tradition, which assigned the exercise of music criticism principally to commentators with literary backgrounds and varying levels of musical knowledge. Militant criticism almost inevitably complemented the creative output of such composers as Pizzetti, Casella, Malipiero, Mario Castelnuovo-Tedesco, and later Luigi Dallapiccola and Gianandrea Gavazzeni.

In the early 20th century as well, Milan was overtaken by Turin as the centre of music periodical publication, and so of criticism. The *Rivista musicale italiana* and *La riforma musicale*, founded in Turin in 1913, were joined in 1920 by *Il pianoforte*, which later (under the title *Rassegna musicale*) became the most important Italian music journal of the first half of the 20th century. Edited by Guido Maggiorino Gatti, it initially concentrated exclusively on the piano but soon embraced a wide range of theoretical, historical and aesthetic topics, providing considerable information on international musical life and trends. *Il pianoforte* was anti-nationalist, having many authoritative foreign correspondents, and close to Croce's idealism. One of its contributors was Giuseppe Radiciotti, who published his impressive monograph on Rossini in 1927–9. When the journal changed its name to *Rassegna musicale* in 1928, the editorial standpoint was further refined, showing an openness both to idealist influences and to Modernist, European tendencies, while remaining unattracted by nationalism. In the 1930s and 40s, under the leadership of Guido M. Gatti, the *Rassegna* was the most culturally advanced and inquiring Italian music journal. The cream of Italian critics were among its contributors, including Ferdinando Ballo, Casella, Attilio Cimbri, Andrea Della Corte, Gavazzeni, Malipiero, Alberto Mantelli, Guido Pannain, Alfredo Parente, Gino Roncaglia, Luigi Ronga and Gastone Rossi-Doria, as well as Massimo Mila and Fedele D'Amico, the leading figures in Italian music criticism after World War II.

The Fascist regime that came to power in 1922 had little influence on the stances taken by composers, despite the official approval bestowed on some music (generally post-verismo in origin) and composers whose nationalism was gradually sinking into pure provincialism. Nor did fascism impinge to any great extent on critics' freedom of expression. Allegiance to the regime was all that was expected; the price for failing to conform was paid mostly in curbs on space and resources. This situation sanctified the traditional political and

civil disengagement of the Italian intellectual; it also demonstrated that the roots of Italian musical culture, even at its most Modernist, lay in the petit-bourgeois idealism which also gave birth to fascism. Although the regime drew on the vital strength of [Futurism](#) and initially supported Casella's avant-garde ventures, in the 1930s it embarked on a programme of censorship and cultural centralization whose aim was to contain the various trends within the straitjacket of extreme reactionary rhetoric and demagoguery.

Nevertheless, less orthodox ventures and ideas continued to find outlets for expression – for example the wave of anti-idealist internationalism which Luigi Rognoni brought to the *Rivista musicale italiana* in 1936 when it took avant-garde music and jazz on board. (As a result of this extreme polemical impulse Rognoni was forced to resign as editor of the journal.) During the same period the *Rassegna musicale* also published notably forward-looking criticism by Ballo, D'Amico, Dallapiccola, Mantelli and Mila in particular. Generally speaking, by the late 1930s music criticism which was not strictly idealist or which contained sociological or political observations was to be read only 'between the lines' in such periodicals as the journal *Corrente* and such daily papers as *L'ambrosiano*. Yet anomalies persisted even at the height of the war: in 1942, when the music of Alban Berg had long been banned in Germany as 'degenerate art', *Wozzeck* received its first performance in Italy, in Rome of all places, to great acclaim from audiences and critics of all political persuasions.

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## **5. Russia.**

Distinctions between the educational, chronicling, propagandistic and evaluative functions of writing about music are not easily drawn when examining Russian music criticism. Beginning at a time when Russian musical life was itself as yet on a small scale, criticism started at a correspondingly low level. In the late 18th century and the first half of the 19th much of the music performed in Russia was imported, so that critics bent their efforts to assessing the relative merits of different masters (as was the case with the debate about Mozart and Rossini as composers of opera that was conducted in Moscow in the early 1820s). In the absence of controversy about the worth of the compositions of foreign masters (whose quality was felt to be guaranteed by their provenance and foreign successes), attention was focussed on comparing the strengths and weaknesses of particular executants, who again were often international virtuosos visiting Russia for more or less short periods. In this context the books of A.D. Ulibishev, *Nouvelle biographie de Mozart* (Moscow, 1843) and *Beethoven, ses critiques et ses glossateurs* (Leipzig and Paris, 1857), stand out, the former especially, as attempts to interpret and assess the compositions of their subjects.

As indigenous composers emerged and won a degree of renown, however, their champions took to the columns of the newspapers to laud their achievements. A major issue considered by Russia's 19th-century critics, then, was the right of repertoires composed by Russians to exist alongside the imports, chiefly theatre music from Italy and France and instrumental music from Germany. At least in the earlier part of the century, this was considered more important than determining the virtues and defects of new Russian compositions. Although debate on this issue developed momentum

with the appearance of Glinka's *A Life for the Tsar* in 1836, it had already arisen with Verstovsky's ventures in opera in the 1820s.

The first people to write about music in Russia tended to be those who wrote on other subjects and thus had access to the press. This is the case with Ya.M. Neverov, O.I. Senkovsky, N.A. Mel'gunov, V.F. Odoyevsky and other contributors to the discussion about Glinka's opera. In many cases their reactions display insight and commitment, but also an inability to describe the music on a technical level; there were also venal journalists who wrote with ignorant malevolence about music, as about other subjects. The newspaper article was the principal medium for music criticism, whether in the form of the *feuilleton* (see §2(i) above) or of the report. The lengthy discursive article in a 'thick journal' (*tolstiy zhurnal*) was also a significant vehicle for music criticism. Even contributions to newspapers could extend over several issues and thus assume substantial proportions (as is the case with F.M. Tolstoy's 'analysis' of Dargomizhsky's *Rusalka* which spread over four numbers of the *Northern Bee* in the summer of 1856, or Hermann Laroche's *Glinka i yego znachenije v istorii muziki* ('Glinka and his significance in the history of music') which came out in four issues of the *Russkiy vestnik* in 1867–8.

The great length at which Russian critics wrote about music in the 19th century is explained by several factors. First, the question of what marked Russian national identity was at the centre of many people's thinking, not only in music. Secondly, as Russian music consisted disproportionately of operas, many on Russian subjects, its consideration brought into play questions about the interpretation of history and its personages which often (in conditions of censorship) touched implicitly on present-day matters; authenticity of behaviour, costume and scenery were also examined. Thirdly, many critics took their role to be to outline and reflect upon in great detail not only a composition's wider context but also its particular content, as in Rimsky-Korsakov's review of Cui's *William Ratcliff* (1869). A fourth element, evident with special virulence in the case of Aleksandr Serov, is the pedantic exposing of every error allegedly committed by previous venturers into the field; V.V. Stasov's article "A Life for the Tsar" and "Ruslan and Lyudmila" (1860) illustrates the heavy sarcasm with which such criticism was often laced. Press controversy about music in the 1860s was, if not a matter of life and death, at least something which affected careers, as critics (sometimes doubling as composers) sought performances of the works they favoured.

The extent to which critics wrote in a *parti pris* manner varied, as did their level of technical attainment. Stasov and Cui served on the whole as spokesmen for the Balakirev circle of composers, and Stasov later for those of the Belyayev circle; from 1858 Serov combined his championship of Wagner with continuing support in principle for Russian music, though not for all its manifestations. Laroche was the critic best equipped with musical knowledge; he showed most sympathy with the compositions of Tchaikovsky, much less for those of Rimsky-Korsakov and especially Musorgsky, and followed some of Eduard Hanslick's thinking, notably in his questioning of the basis of programme music and in his opposition to Wagner's ideas of the relationship between music and drama in opera. N.K. Kashkin wrote about musical events in Moscow from 1862 until the next century. Like A.S. Famintsin, who served as a critic in St Petersburg from 1868, he found his main employment in the conservatory; these institutions founded in the 1860s

enhanced musical life through the development of musical scholarship and in many other respects.

Specialist music journals in the 19th century often had brief or undistinguished lives, as was the case with Serov's *Muzika i teatr* (1867–8). The professionalism encouraged by the development of Russian society in general, and in music by the expansion of the conservatories, made possible the publication in St Petersburg from 1894 to 1918 of the *Russkaya muzikal'naya gazeta* edited by N.F. Findeyzen, among whose contributors was A.V. Ossovsky; this healthy process continued with *Muzika*, edited in Moscow by V.V. Derzhanovsky from 1910 to 1916; and *Muzikal'niy sovremennik* ('Musical contemporary') in Petrograd from 1915 to 1917 under the editorship of A.N. Rimsky-Korsakov. Indeed, the Silver Age of Russian poetry, the World of Art movement and the efflorescence of the theatre arts around the turn of the century were combined with developments in Russian art music which drew it into the mainstream of the Western tradition for the first time. Neither Skryabin nor Stravinsky wrote criticism (the latter at least not in his Russian years), but their compositions elicited sympathetic criticism from L.L. Sabaneyev, Yu.D. Engel' and V.G. Karatigin. The last, a leading protagonist of musical Modernism and of Musorgsky, died young in 1925. Nikolai Myaskovsky and Boris Asaf'yev had made their débuts as critics before 1917; both were also active as composers. Asaf'yev went on to become the most influential figure in musicology in the USSR until his death in 1949, writing and speaking prolifically on an immense variety of musical subjects. A critic who exerted a strong influence on his friend Shostakovich was Ivan Sollertinsky, a prodigiously gifted linguist and theatre specialist who was a central figure in Leningrad from the 1920s until his untimely death in 1944.

The cultural vitality of the early 20th century extended into the Soviet era, albeit in straitened economic conditions and a new political framework. New publications sought to give voice to the aspirations of, and to speak to, the newly enfranchised segments of society. As time went on political considerations became increasingly burdensome, making the expression of ideas outside the conceptual framework of Marxism-Leninism difficult if not impossible (see [Marxism](#)). Attention was directed towards the 'classics' of Russian music, contemporary Soviet compositions in a conservative idiom, and such other music as was not held to be 'formalist' or in some other way unhelpful to the building of socialist society (see [Socialist realism](#)). All existing arts organizations were shut down in the first half of the 1930s and replaced by state-run artistic unions, including a Composers' Union (which also admitted musicologists). The union's official organ *Sovetskaya muzika* was published, generally monthly, from 1933. The constraints of a narrowed repertory, the severing of international links, the enforcement of received opinion and the denial of expression to nonconformist views resulted in a climate in which it was exceptionally difficult to practise criticism. Much Russian writing about music in the decade or so up to 1945 (and beyond) is significant, but it demands alert reading between the lines.

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## **6. USA and Canada.**

Newspaper coverage of performances of classical music dates back to colonial times in the USA: Oscar Sonneck cited as the earliest known example a notice in the *South Carolina Gazette* of 21–8 October 1732. Before about 1820, most such journalism was confined to brief news stories in ornate language rather than critical reviewing. Even Washington Irving, who frequently reviewed concerts for New York newspapers between 1800 and 1810, wrote desultory ‘fan’ observations rather than criticism.

Until the early 19th century, most Americans assumed that classical music meant church music; the critic W.S.B. Mathews observed that the public understood ‘the broadest function of music to be that of exemplifying gospel teachings’. Thomas Hastings, the author of the first American text on music criticism (*Dissertation on Musical Taste*, 1822), found even oratorio too vulgar to be artistic. But in the 1820s, as professional opera companies began to perform regularly in New York and other large cities, weekly newspapers such as the *Albion* in New York started printing unsigned reviews that treated music as art. At first these commentaries said more about the toilette and social prominence of the audience than about the quality of the music. Most of the anonymous writers artfully concealed their lack of musical understanding in florid but empty verbal encomia. But with the founding of such daily penny papers as the *New York Herald* and *New York Sun* in the early 1830s, music reviews gradually became more professional. The *Herald's* founder, James Gordon Bennett, was himself a music lover who had previously written criticism for the *New-York Enquirer*. The penny papers' circulations were many times greater than those of the weeklies that had preceded them, and their reviews brought music coverage for the first time to a large, socially diverse audience.

William Henry Fry, a political journalist who was also a talented composer, wrote perceptive and musically knowledgeable reviews of performances of Beethoven and other then-advanced composers in the daily Philadelphia *National Gazette* (1836–41) and the *New York Tribune* (1852–64). In the 1840s the British-born Henry C. Watson began to write reviews for several daily and weekly newspapers in New York. Watson, a former boy soprano and a well-trained musician, was probably the first person to make a full-time living as a music critic in America (Fry had independent wealth) and was one of the first newspaper critics to eschew vacuous verbiage and write analytically. Watson's tone was constructive but occasionally severe; he too continued his career into the 1860s. Other competent critics whose writings first appeared before 1850 include Richard Grant White and Nathaniel Parker Willis in New York and George Peck in Boston. All these writers attest the shoddy quality of much orchestra playing in the USA before about 1875, even in some large cities. Before 1850, neither Mozart nor Beethoven was regarded as canonical, and Verdi was received less enthusiastically than Bellini and Rossini. Professional collegiality and civility among critics of rival papers did not exist; libel lawsuits and even physical threats were not uncommon. The practice of distributing complimentary tickets to a press list began in the 1840s; nevertheless, graft was widespread. Not only was the concert presenter's purchase of newspaper advertising considered a precondition for review coverage, but critics accepted bribes for puff pieces.

Although the earliest known American musical magazine dates from the late 1700s, the first prominent such publications appeared in Boston in the 1830s

(and were free from graft). General magazines such as the *Dial* and the *Harbinger*, published by the New England transcendentalists in the 1840s, ran copious articles about music by Emerson, Margaret Fuller, George William Curtis, Charles Anderson Dana and other intellectuals who were not music critics. It was common throughout the 19th century for American writers and intellectuals to promote classical music appreciation either through writing about it or by hosting small concerts in their homes. Walt Whitman wrote extensive opera criticism for the *Brooklyn Eagle* newspaper in the 1840s and 50s, and such writers as Irving, Longfellow, Sidney Lanier, Owen Wister and William Dean Howells wrote articles about classical music or held musicales.

The most influential critic to emerge from magazines was John Sullivan Dwight, a Boston-born Harvard graduate, lapsed minister (like Emerson) and amateur musician who had difficulty following an orchestral score. In his writings the transcendentalist-influenced Dwight became the first American cleric fully to affirm appreciation of art music as separate from religion (he dubbed music critics 'missionaries of art'), though he tended to fall back into religious metaphor in writing about Beethoven ('not formal prayer, I grant, but earnest deep unspeakable aspiration'). After writing for the *Dial* and the *Harbinger*, Dwight published his own magazine from 1852 to 1881. *Dwight's Journal of Music* carried reviews of concerts from all over the USA by Dwight and his correspondents. Notwithstanding his worship of Beethoven, Dwight was a discerning and objective critic, more open-minded than some commentators have credited.

After the Civil War, musical activity in Chicago and Cincinnati caught up with that in the eastern cities and was covered by such critics as George Upton (Chicago) and W.S.B. Mathews (Chicago and elsewhere). Literary magazines such as *Century Illustrated*, *Atlantic Monthly*, *Harper's*, and *Scribner's*, emulating the transcendentalist magazines of the 1840s, published many articles and essays about music, by both literary figures and newspaper critics.

The leading New York newspapers sent correspondents to cover the first Bayreuth Festival in 1876. By the last quarter of the 19th century the writings of music critics began to have a demonstrable effect on public policies. Dwight's advocacy of university chairs in music was followed by the first such appointment in the USA, that of John Knowles Paine at Harvard; Upton's championship led city fathers to found the Chicago SO under the baton of Theodore Thomas. The founding of the Boston SO in 1881 and the Metropolitan Opera in 1883 roughly coincided with the emergence of a new generation of critics who remained influential into the 1930s. In New York the big four were Henry E. Krehbiel at the *New York Tribune* (1884–1923), William J. Henderson at the *New York Times* (1887–1902) and *New York Sun* (1902–37), Henry T. Finck at the *New York Post* (1881–1924; many of Finck's reviews were ghost-written by his wife, Abbie Cushman) and James Gibbons Huneker, a well-trained pianist who wrote about music, theatre, literature and painting for many newspapers and magazines from the 1880s to 1921. In Boston the leaders were William F. Apthorp, who wrote primarily for the *Boston Evening Transcript* (1881–1903), Philip Hale of the *Boston Herald* (1903–33), Louis Elson of the *Boston Daily Advertiser* (1886–1920) and H.T. Parker of the *Evening Transcript* (1905–34). Krehbiel, a brilliant autodidact

who never attended college, was a physically imposing man noted for his humourless pontificality; he believed that not only intonation but correctness of phrasing and balance of tone in an orchestra were 'matters of fact'. Henderson, also brilliant though an especially caustic reviewer, was considered the ultimate authority in the USA on operatic singing. In contrast to Krehbiel and Henderson, Finck was amiable and rarely destructive. All three were militant Wagner enthusiasts who helped establish the composer's success in the USA. Of the Boston critics, Apthorp was closest to Finck in relaxed prose style and lack of dogmatism, while Elson's reviews were like witty critiques of bad grammar. Hale became best known for his mammoth programme notes for the Boston SO, and Parker's musically untutored impressionism was somewhat akin to Huneker's style. The writings of these New York and Boston critics did much to consolidate a consensus on the canon of great composers.

From around the 1880s to World War I, the 'Gilded Age', when opera reached its peak of popularity and prima donnas were viewed like movie stars, critics attained a celebrity they never again enjoyed in the USA. The opera-going public followed their reviews as if they were reading sports scores; Krehbiel even appeared in billboard advertising for the *New York Tribune*. At critics' funerals tributes poured in even from the conductors and singers they had reviewed. Although the Gilded Age critics sometimes fraternized with musicians, they stopped taking graft as many of their predecessors had done. Poorly paid, almost all had to supplement their incomes by writing music appreciation books, giving lectures and teaching.

Huneker differed substantially from his colleagues in his forward-looking attitudes toward such avant-garde composers as Debussy, Strauss and even Schoenberg, in his polymathic grasp of other art forms, and in his highly literary, poetic prose. The mantle of Huneker's iconoclasm was inherited by the journalist H.L. Mencken, who wrote opinionated and verbally vibrant criticism for the *Baltimore Sun* and the *American Mercury*, as well as programme notes for the Baltimore SO. The heirs to Huneker's avant-garde sympathies were Carl Van Vechten and Paul Rosenfeld, who wrote for various newspapers and magazines from the 1910s. Both were influenced by Huneker's rich prose style, as were Hale and Lawrence Gilman of the *New York Herald Tribune* (1923–39). However, the new cultural magazines that appeared in the 1910s and 20s were less committed to classical music appreciation than their predecessors, and as a result classical music began to fade from general cultural discourse in American magazines.

After World War I, the Gilded Age critics were gradually replaced by such leaner prose stylists as Olin Downes (*New York Times*, 1924–55) and the composers Deems Taylor (*New York World*, 1921–5 and *New York American*, 1931–2) and Virgil Thomson (*New York Herald Tribune*, 1940–54). The down-to-earth Downes, a champion of Sibelius, helped convince many American men that a love of classical music was not effete. The outspoken Thomson demolished received opinion and sacred cows in almost every review. Taylor, a brilliant explicator, achieved his greatest impact through his radio broadcasts, reaching a greater audience than any classical music critic before or since. Alfred Frankenstein in San Francisco and Claudia Cassidy in Chicago also achieved national reputations. The first important woman critic on a major metropolitan paper to write under her own name was the pianist

Olga Samaroff (*New York Post*, 1926–8). African-Americans began contributing classical music criticism in black-owned magazines and newspapers around 1900. One black music critic, Cleveland Allen, also wrote for the mainstream press *Musical America* in the 1920s. A late 20th-century trend in American criticism was presaged when Gilbert Seldes, classical music critic at the *Philadelphia Evening Ledger* in 1914–5, bestowed classical music's intellectual cachet on certain forms of popular music in his book *The Seven Lively Arts* (1924). In the 1930s such established newspaper critics as Irving Kolodin and Bernard Haggin began to review phonograph recordings. Meanwhile, American avant-garde composers published their own music criticism in the quarterly magazine *Modern Music* (1924–46), which was assiduously read by the New York and Boston critics.

In Canada classical music criticism has been written in both English and French. The first highly competent Canadian critic, the composer and church musician Guillaume Couture, wrote in both languages in the late 19th century, chiefly for Montreal newspapers. English-language newspapers in Montreal, Toronto, Winnipeg, Vancouver and Victoria all had classical music critics in the first half of the 20th century. The outstanding Canadian critic immediately before World War II was the pianist-composer Léo-Pol Morin, who wrote in French, primarily in Quebec City.

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Criticism

### III. Since 1945

1. Introduction.

2. 1945–65.

3. 1965–80.

4. Since 1980.

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#### 1. Introduction.

Superficially, music criticism during the second half of the 20th century conformed to models developed 100 years earlier. Critics for newspapers and magazines were expected to inform readers about a composition or performance by using appropriate metaphors, images and adjectives, with only occasional reference to analytical detail. The dominant critical method was comparison: juxtaposing a particular performance with others by the same artist or with performances of the same composition by different artists, or juxtaposing a new work with others by the same composer or in a similar style. Criticism thus continued to be preoccupied with issues of tradition.

On a deeper level, however, criticism changed dramatically during this period because the world around it changed. Immediately after World War II the European Classical tradition was the unchallenged focus of high musical aspiration; the Romantic performing tradition remained vital, with some of its most eminent avatars still active. By the end of the century, the main critical controversies no longer concerned new music or performance styles, but whether classical music had a greater claim on any culture's attention than other forms of music and entertainment. This shift in circumstances and attitudes affected critics' reactions to music and redefined their relationships with other segments of the music world.

The critic's relationship with the music audience changed because readers could no longer be assumed to share a similar background of musical experience. Pop music and world music became more dominant, challenging the boundaries and claims of classical-music criticism.

The critic's relationship with composers changed because the notion of musical progress had become obsolete. The avant garde no longer had the power to shock, indeed its rebellious gestures had become familiar mannerisms. A genial eclecticism ruled the international scene. Critics were no longer presumed to articulate 'advanced' tastes, and neither composers nor critics issued manifestos of the sort once associated with musical Modernism.

The critic's relationship with performers changed because the bulk of the concert-hall repertory had long since solidified into a slowly mutating canon of basic works. Every new performance competed with almost a century of recorded repertory. Novelty often meant not unfamiliar music but theatrical concert lighting or 'crossover' programming in which pop selections were interwoven with art music pieces.

The critic's relationship with the music business changed because there were fewer virtuoso performers whose high fees were justified by their ability consistently to fill large concert halls. Most classical recording companies were taken over by large corporations that were ever more concerned about bottom-line earnings and the disparity between classical and popular recording sales. As marketing pressures increased on both artists and record labels, the music business and its impact on performance and composition became a larger part of the critic's brief.

Critics were also influenced by trends in music scholarship, in particular the growing emphasis on the political and cultural contexts of music and music-making. These in turn related to such far-reaching cultural transformations as the spread of the classical tradition in Asia, the increasing importance of the USA as the centre of the music business, diminishing state support for classical music and opera in Europe, and political changes that altered the institutions and cultural orientation of the former Soviet bloc countries. In reshaping the traditions that formed the critic's touchstones, these developments affected the critic's role in and perspective on the music world.

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## **2. 1945–65.**

During the years after the Second World War, the vigour of the musical scene included an unquestioned commitment to music criticism by newspapers and magazines, along with an active readership. Criticism, both in the United States and in Europe, was often energetic and contentious, indicating a sense that something important was at stake in the music being heard. But there were also fault lines in the musical scene that hinted at larger problems. By the 1950s, what Virgil Thomson called 'the "modern music" war' led to an almost complete disengagement, in both Europe and the USA, between mainstream concert audiences and the major strands of contemporary composition. Symphony orchestras, led for the most part by conductors trained in pre-war Europe, tended to focus on 19th-century masterworks. In Darmstadt, Cologne and other centres of the modernist avant garde, new institutions and audiences evolved out of those associated with Modernist composers after World War I. American experimentalists such as John Cage, Harry Partch and Conlon Nancarrow attracted their own groups of players, supporters and listeners. The mainstream audiences tended to resist the lures of what was called 'modern music', preferring 19th century repertory, or 20th century works by such composers as Britten, Rachmaninoff and Menotti, whose musical language was rooted in late Romantic tonality.

Critics responded variously to these developments. Some blamed performers for failing to introduce listeners to new music; others argued that 'middlebrow' audience taste was the nub of the problem. Some criticized composers who asserted that musical composition was neither dependent on nor answerable to audience acclaim; others faulted composers (and fellow critics) for championing music that intentionally shocked the very listeners that were supposedly being courted. Defenders of Modernism pointed out that rejection of contemporary music by audiences and critics was nothing new. In his *Lexicon of Musical Invective* (1953), Nicholas Slonimsky adduced examples from history in support of his view that 'unfamiliar' music typically took 40 years to win acceptance.

The pro-modernist position came under attack by populist critics, notably Henry Pleasants, who in *The Agony of Modern Music* (1955) dismissed the classical-music critic as an 'effete descendant of a warrior clan decimated in battle and discredited by history' (p.59). Pleasants predicted the 'end of the European musical tradition' and the ascendancy of pop music and jazz. Indeed, a romanticism of the 'folk' developed alongside and in opposition to Modernism; it was characterized by expressions of admiration for the supposedly more natural, less rational musical idioms of non-Western cultures and jazz. The impulse had been strong even earlier in the century among art music composers like Stravinsky and Bartók. Now it became associated with pop music and rock 'n roll which found large and enthusiastic audiences who were either suspicious of or uninterested in the intellectual complexities of 'highbrow' music. By the 1980s folk romanticism, with its slightly condescending gaze at what Olin Downes called 'the genius of the simple people', blossomed into fully fledged multiculturalism, which rejected any claim of superiority, and questioned any claim of uniqueness, for the Western classical tradition.

Despite these growing tensions, the music world in the immediate postwar decades appeared to be in the flush of health. Critics wrote at length and to an interested public about the débuts of new artists; orchestras expanded their schedules; touring soloists sold out concert halls. Horowitz and Heifetz, Reiner and Szell, Casals and Rubinstein possessed unquestioned prestige as masters of their respective arts; they became cultural icons, appearing on the covers of news magazines without appearing to be mere entertainers courting popular acclaim. This vigorous performing culture, with its multiple performances of a limited repertory had an impact on the style of criticism: reviews tended to focus more on the event and on the details of performance style rather than on the music and its construction. But there were also critics, who came to their maturity in the 1950s, and combined advocacy for favoured new styles with close attention to scores. The musicologist Paul Henry Lang, who wrote for the *New York Herald-Tribune*, served as editor of the journal, *Musical Quarterly* and was known for his catholic tastes and refined assessments. In Germany, Hans Heinz Stuckenschmidt continued his long career as an enthusiastic analyst of new music. In Switzerland, Willi Schuh, writing for the *Neue Züricher Zeitung* wrote broadly on 20th century music. In England, Neville Cardus, at the *Manchester Guardian*, wrote polemical dissents, arguing that criticism had become sterile in its advocacy for atonal and serial musical styles. But composers also became active as critics, sometimes writing polemically, sometimes analytically, explaining their tastes and styles. Boulez, Carter, Stockhausen, Rorem and others were active during this period; Stravinsky appeared as an acerbic and mordant critic in the books of conversations written by Robert Craft.

There were also many distinguished critics who approached the contemporary musical scene with a scholar's temperament and specialized knowledge who were important figures for several decades. In England, Ernest Newman, the most celebrated British critic of the century and author of a magisterial biography of Wagner, finished his career in 1958, retiring from the *Sunday Times*. Martin Cooper, as critic for the *Daily Telegraph* and editor of the *Musical Times*, combined expertise in French and Russian repertory with an urbane style; Winton Dean helped shape modern understanding of Handel, but was also known for his writing on French and Italian opera.

Stanley Sadie, who was just beginning his career at the time, later extended the tradition of the critic-scholar on an unusual scale, by editing the various editions of this dictionary. Other critics of the period included Guido Pannain in Italy, who wrote for the *Rassegna musicale*, and Stefan Kisielewski in Poland, editor of the musical weekly, *Ruch muzyczny*.

But as the canonical repertory congealed and recordings proliferated, some critics also began to question whether music could be treated as an autonomous art form that could be discussed in relative isolation from surrounding political and cultural forces. The musicologist Joseph Kerman, in his influential book *Opera as Drama* (1956), argued that opera should be treated as unity of disparate arts, none of which could be split off from the whole. Beginning in the 1960s, the Marxist critic Theodor Adorno began to have a greater influence on other scholars with his densely packed social and political analyses of music that rebelled against the notion of musical autonomy. Later, under the influence of literary theory, which was starting to examine the nature of texts and their interpretation, critics began to describe music in a different way. The French literary critic, Roland Barthes, wrote about the challenge of separating music criticism from its reliance on the 'adjective' and attempted to evoke the musical experience by examining such notions as the 'grain' of a voice, or contemplating the difference between playing music and listening to it. Other literary approaches were used in such journals as *Musique en jeu*. By the 1980s, French literary theory had influenced the vocabulary and style of much musical scholarship.

Among journalistic critics, Virgil Thomson stood out for relating music to its economic, social and political surroundings. His writing combined graceful prose, supple and often startling musical descriptions, and an insider's awareness of the music world. In the 1962 edition of *The State of Music* (first published in 1939), Thomson wrote that 'What music needs right now is the sociological treatment, a documented study of its place in business, in policy and culture'.

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### 3. 1965–80.

In the mid-1960s, with the advent of an international counterculture foreshadowed by Chuck Berry's song *Roll over Beethoven*, sociology did become more important to musical culture, criticism and scholarship. Not only Beethoven had to roll over, but high art and culture as conceived by the majority of classical composers and critics. Folk romanticism, populist, egalitarian politics and an increasing focus on youth culture all played a part in this revolution. In the USA such critics as Robert Christgau, Greil Marcus, John Rockwell, Whitney Balliett and Nat Hentoff wrote about rock music and jazz with the same seriousness as their classical colleagues. In addition, new currents were transforming the classical tradition from within. Composers like Philip Glass and Steve Reich were influenced by non-Western cultures in which a composition was viewed not as a narrative drama, complete with thematic characters and a picaresque tale of transformations, but as a meditative experience involving slow-paced evolution or quirky rhythmic variations. In the theatrical events known as 'happenings', the point was not the sound itself but the deliberately dadaist or shocking uses to which it was put. Hans Werner Henze, Cornelius Cardew and others wrote music of an

explicitly political nature which could not be judged by exclusively musical criteria.

These developments posed a challenge to journalistic criticism, which for the most part remained focussed on the debates about audiences and modernist music. Some critics, such as William Mann, Andrew Porter and Desmond Shawe-Taylor in England, chronicled the evolution of various avant gardes and their musical techniques. In the USA Leighton Kerner, Tom Johnson and Kyle Gann devoted sympathetic attention to new music, while Michael Steinberg, Martin Bernheimer and a few others wrote lengthy and serious appraisals of the changing musical scene, mixing scholarly acuteness with passionate assessments. A prominent conservative voice was that of Harold C. Schonberg, chief critic of the *New York Times* from 1960 to 1981. An expert in the history of piano performance, he favoured strong virtuoso personalities and became a thoroughly schooled representative of mainstream audience tastes.

In England, where musicology and music journalism were less strictly segregated than in the USA, the tradition of the critic-scholar included such figures as Ernest Newman, Martin Cooper, Winton Dean and Stanley Sadie, all of whom regularly took note of musicological news and discoveries. Among their counterparts in the USA were the pianist Charles Rosen, the musicologist Joseph Kerman and Andrew Porter, a South African long resident in England who in 1972 became music critic of the *New Yorker* magazine. Unlike most American critics, Porter saw himself as an active participant in the musical project rather than a detached observer. He treated each event as part of an elaborately evolving tradition of composition and interpretation. In his leisurely *feuilleton*-like essays, Porter stressed place and tradition in music at a time in American culture when both had become subsidiary to impact and effect.

Criticism, §III: Since 1945

#### **4. Since 1980.**

By the 1980s Modernism and serialism were increasingly under attack from composers as well as critics. In the USA, the dismantlement of school orchestras and music education produced a generation of younger listeners who found the entire debate about modern music irrelevant because the classical tradition itself was becoming alien. This decline in centrality anticipated by about a decade signs of shifting emphasis in Europe as well. With the weakening of public support for the arts in Europe, the development of a worldwide pop industry and the burgeoning of multi-cultural communities throughout the West, many of the problems first defined in American criticism began to be raised elsewhere. Ironically, the only countries where the European classical tradition retained its prestige were those in which it had become important after World War II: Japan and South Korea, which by the 1980s had also become the world's largest manufacturers of the quintessentially Western instrument, the piano.

Much criticism often examined the unusual condition of art music, its relationship to the public, and the dominance of recordings over live concerts. In Czechoslovakia, the musicologist and critic Ivan Vojtěch continued Adorno's project in discussions of the political meanings of music. Joachim Kaiser, writing for the *Suddeutsche Zeitung* in Germany, and Gérard Condé

writing for *Le monde* in France were highly respected critics with a wide range. While in the Eastern bloc, until the fall of Communism, the classical art music tradition was preserved as if in amber from the forces of commercial and pop culture, elsewhere changes were unmistakable, particularly in the USA. In the 1980s and 90s, many of the American Music magazines that had regularly run essays on music and record reviews, including *High Fidelity*, *Ovation*, *Keynote*, *Opus*, *Musical America* and *Fi*, ceased publication, and journalistic coverage of classical music was greatly diminished – symptomatic of the weakening of the art music traditions in all Western countries. Many British magazines like *Gramophone* and *HiFi News and Record Review* continued to thrive, their number even increasing with the introduction of the *BBC Music Magazine*, but this was more a reflection of the different economics of English magazine distribution and advertising than a reflection of a British Renaissance in art music culture. Specialist magazines dealing with particular instruments or performance styles also continued publication, benefiting from a dedicated, if small, readership. But at many American newspapers, music criticism fell on particularly hard times. The expectation at some was that concerts would be written about only if they were repeated, so the review could serve explicitly as a consumer guide. The declining importance of classical-music criticism became a regular subject of anxious conversation among critics. This decline, though, also signaled a shift in cultural interests which for some, were not entirely unwelcome. John Rockwell, who wrote sympathetically about almost all genres of music, argued that ‘a “music critic” had no business excluding entire traditions that most of the world thought of as “music” just because they didn’t conform to his own cultural prejudices’. He celebrated eclecticism, refusing to draw clearcut aesthetic distinctions among performance artists like Laurie Anderson, rock groups like the Rolling Stones and composers like Philip Glass. At the opposite end of the spectrum, Samuel Lipman, a fiercely polemical critic whose tastes were a mixture of conservative populism and intellectual elitism, attacked critics for lacking conviction, audiences for embracing ‘easy listening’ music and government patronage for turning ‘art into entertainment’. Another viewpoint was articulated by Edward Rothstein, who suggested that the chasm between audiences and composers resulted from the kinds of meaning music created and the different social and cultural purposes it served. He argued that critics could assess different kinds of music on their own terms, while also comparing them and making aesthetic judgments.

Controversies over musical meaning, politics and elite culture also became more central to the academic study of music. Kerman (1985) argued that musicologists’ preoccupation with ‘analysis’ had ‘produced relatively little of intellectual interest’ because it completely ignored the question of ‘artistic value’; he urged them to adopt the wider stance of ‘criticism’. Over the next decade musical scholarship did undergo a major change; however, the emphasis was not on artistic value but on the sociology of music, its political meanings and its cultural contexts. Musicologists followed literary theorists in asking questions about the kinds of ideas music promotes and why they succeed. Some scholars rejected aesthetic distinctions altogether and treated music as a coded tract concerning sexuality and politics; scholarly papers on the iconography of the pop star Madonna became as common as studies of the Classical style. In the 1990s it sometimes seemed that criticism in the broadest sense had become a goal of musicology, while journalistic criticism

often retreated to the comfort of 'reviewing'. One major exception to this trend was in the former USSR, where such critics as Lev Lebedinsky, Leo Mazel' and Aleksander Ivashkin defined a new role for themselves in the post-Communist era, reinterpreting the history of Soviet music and evaluating the effects of freedom on art.

Two other major issues that engaged critics at the end of the 20th century arose from the early music movement and the proliferation of digital recordings on compact disc. In the long-running debate over historical 'authenticity', some critics found period-instrument performances on the whole dry, distorted and reductive, while others held that they cleansed the accumulated manners of Romanticism from pre-Classical music. In many ways the arguments echoed the long debate over taste begun by advocates of various avant gardes objecting to mainstream Romantic tastes. For much of the 1980s and 90s this was an important issue of contention in discussions of musical performance in general, particularly when claims of authenticity were pressed too far (the more cautious term 'historically informed' came to be preferred). In the digital era that began in the late 1970s, a number of music and audio critics devoted special attention to the impact of electronics on music and subtly analysed the nuances of digital sound and fine audio equipment like oenophiles discussing the effect of grape fungus. Much of this criticism focused on the limitations of digital recording, ultimately spurring engineers to develop refinements in the technology.

Technology was also having a profound effect on the ways in which criticism and ideas about music were communicated. With the popularization of the Internet in the late 1990s, many of the companies providing Internet access, like America Online, which had 23 million subscribers by 2000, included numerous 'discussion groups', 'bulletin boards' or 'forums' devoted to music. Messages were posted by anybody who joined the forum – ordinary listeners, fans, performers and even professional critics – reacting to recordings, concerts, reviews, or news from the music business. At best, these forums made criticism a social activity in which alternate reactions to a musical event could be shared and discussed with ease. More professional musical organizations, like the American Musicological Society, also encouraged the establishment of 'mailing lists' of specialists in different musical fields ranging from musical to ethnomusicology. Any scholar sending an e-mail message automatically reached several hundred colleagues with similar interests; research queries were posted and answered, often within a day by scholars, unhampered by geographical limitations. The discussions could turn banal and petty, but more often they took on the character of criticism in progress, as posted responses expanded upon earlier comments and led to 'threads' of continuing discussion. In addition, the availability of international newspapers on the Internet made it possible to read reviews from Germany, England, France, the United States, or Japan, at the same time as the readers of the local newspapers. This, along with international scholarly discussions, increased the sense that a world music culture was taking shape, as similar issues and debates took place without reference to national borders.

Despite these changes, though, at the beginning of the 21st century the future of traditional music criticism was more uncertain than it had ever been. The profession of music critic no longer implied an intense devotion to and understanding of the Western classical tradition. The power of critics to

influence acceptance of new composition or the careers of performers also seemed much weaker than before, particularly in comparison with the forces of mass marketing. Few critics believed that vast portions of the repertory would ever be of interest to a wide public. Younger critics, like Alex Ross at *The New Yorker*, who were trying to restore critical vigour by loosening the boundaries isolating the classical tradition from the world of politics and popular culture, resisted pessimism. But many critics felt that the state of criticism would not improve until new relationships developed between composers and audiences, listeners and critics; no one knew, though, how such a change might occur. Peculiarly enough, as music criticism became less central, musicology – with its attentiveness to political influence, musical meanings and reputations – took on some of the broader ambitions that once were the province of music criticism. As the 21st century began, it was increasingly clear that the future nature of music criticism was increasingly unclear, leaving feelings of dismay along with hope for as yet unforeseen possibilities.

[Criticism, §III: Since 1945](#)

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## Crivellati, Cesare

(b Viterbo; fl 1624). Italian doctor and music theorist, probably the brother of Domenico Crivellati. He practised as a doctor in his native town. According to Pitoni he studied music with Frescobaldi, but his only certain connection with music is that in 1624 he published at Viterbo *Discorsi musicali, nelli quali si contengono non solo cose pertinenti alla teorica, ma etiandio alla pratica; mediante le quali si potrà con facilità pervenire all'acquisto di così honorata scientia. Raccolti da diversi buoni autori* .... As he admitted, his book is a compilation: it draws heavily on theorists of the past, ranging from Guido of Arezzo through Pietro Aaron to Zarlino and beyond, and it is predominantly concerned with the traditional materials of music – modes, proportions, ligatures and so on. However, not only the nature of his selections from the past but also his occasional views on the music of his own time tell the reader something of his own ideas. He was, for example (pp.60–61), enthusiastic about monodic and operatic music and believed, like so many writers, that the music of his own day was best able to move the affections. In the last of his 54 chapters he offered sensible advice to singers.

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## Crivellati, Domenico

(*b* Viterbo; *fl* 1628–9). Italian composer, probably the brother of Cesare Crivellati. He seems to have lived at Viterbo and to have been an amateur composer. Apart from a solo song (RISM 1629<sup>9</sup>) he is known only by *Cantate diverse*, for one to three voices and continuo (Rome, 1628). Of its contents only two sets of madrigalian strophic variations are at all like what was normally thought of as a cantata in the 1620s. Apart from a madrigal the other solo songs, 12 in number, and the few duets and trios are all simple strophic pieces of no great musical interest, though the solo *lo pur saper vorrei* is attractive enough (there are five duets, but all except one seem to be settings of four verses of the same poem). The main interest of the book resides in the unusually full directions for performance, especially by instruments; for example, the players are told to repeat a verse purely instrumentally after the singer has sung it. There is also one tempo direction.

NIGEL FORTUNE

## Crivelli [Crivello, Cribelli], Arcangelo

(*b* Bergamo, 21 April 1546; *d* Rome, 4 March 1617). Italian composer. He was brought up in Bergamo. In October 1567 he left for Parma to study with Pietro Pontio, whom he succeeded in April 1568 as singer, and in March 1569 as *maestro di cappella* at the church of the Madonna della Steccata. He remained there until September 1575. From 1 August 1578 until 30 April 1583 he served as a tenor in the Cappella Giulia under Palestrina. He was then admitted to the papal choir where he remained as a tenor until his death, serving as *maestro di cappella* in 1601. He returned to the Cappella Giulia during 1597–9 as assistant to Ruggiero Giovanelli, looking after the boys and acting as an extra conductor for polychoral music on major feasts, and continued as a supernumerary singer there until 1615. His contribution to the madrigal collection *Le Gioe* (RISM 1589<sup>7</sup>), devoted to music of the ‘musicisti della Compagnia di Roma’, implies membership of that body.

Although Crivelli published only two collections, one of masses and one of madrigals, a large number of masses, psalm settings and motets were copied into Cappella Sistina choirbooks during his lifetime and survive there; further motets and secular works gained wide circulation in printed anthologies. He was typical of the more conservative Roman composers associated with the papal choir at the turn of the 17th century; his sacred music adhered largely to the Roman *stile antico*, though he did publish one concertato Christmas dialogue, *Quem vidistis, pastores* for four voices and independent organ bass, in 1616. Unusually for a singer, his text underlay is often arbitrary and seems almost to have been added afterwards. The masses use a smooth, often melismatic, style while his double-choir psalms and motets show a good contrast of textures with sonorous tutti.

The madrigals of Crivelli's *Primo libro* are also conservative in style and somewhat staid taking into account their date; indeed, at least one of the madrigals in this book was composed in the 1580s: *Sovr'un verde riva* first appeared in *Le Gioe* of 1589.

## WORKS

### sacred

Liber primus missarum, 4–6vv (Rome, 1615)

Liber [secundus] missarum, 4–6vv, *I-Rvat*

2 Laude, 1599<sup>6</sup>

Motets in 1582<sup>3</sup>, 1588<sup>10</sup>, 1600<sup>4</sup>, 1607<sup>2</sup>, 1614<sup>3</sup>, 1616<sup>1</sup>, *D-Bsb, GB-Lbl, Ob, I-Bc, Rvat*

7 psalms in 1615<sup>1</sup>, 1620<sup>1</sup>, *D-Bsb, I-Rvat*

### secular

Primo libro de madrigali, 5–8vv (Venice, 1606); I ed. N. Pirrotta, *I musicisti di Roma e il madrigale* (Lucca, 1993)

3 bicinia, *I-Bc*

1 canzonetta, 1589<sup>11</sup> (repr. with ger. text in 1608<sup>22</sup>)

5 madrigals, 4–5vv, 1582<sup>4</sup>, 1585<sup>29</sup>, 1589<sup>7</sup>, 1590<sup>15</sup>, 1595<sup>5</sup>

1 spiritual madrigal, 1604<sup>8</sup>

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JEROME ROCHE/NOEL O'REGAN

## Crivelli, Gaetano

(*b* Brescia, 20 Oct 1768; *d* Brescia, 16 July 1836). Italian tenor. After making his début at Brescia in 1794, he appeared at Verona, Palermo, Venice and Naples, where he studied with Nozzari and Aprile. At La Scala he created roles in Mayr's *Eraldo ed Emma* (1805), Pavesi's *Il trionfo di Emilia* (1805) and Pacini's *Il falegname di Livonia* (1819). He appeared in Paris in 1811 in Paisiello's *Pirro* and as Don Ottavio in *Don Giovanni*. He made his London début at the King's Theatre in 1817 as Ulysses in Cimarosa's *Penelope*. He also sang in Paer's *Griselda*, in the first London performance of *Don Giovanni*, and in *Così fan tutte* and *La clemenza di Tito*. Returning to Italy, he appeared at La Fenice where he sang Adriano in the first performance of Meyerbeer's *Il crociato in Egitto* (1824). Adriano became his favourite role and he sang it at his farewell in 1831.

His son Domenico (*b* Brescia, 7 June 1793; *d* London, 11 November 1851) was a singing teacher and composer who settled in London; he wrote a treatise, *The Art of Singing and New Solfeggios for the Cultivation of the Bass Voice* (London, 2/1844).

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ELIZABETH FORBES

## Crivelli, Giovanni Battista

(*b* Scandiano, nr Modena; *d* Modena, March 1652). Italian composer. He was organist of the cathedral at Reggio nell'Emilia from 24 September 1614 to 24 October 1619, and in 1626 was director of music at the Accademia dello Spirito Santo, Ferrara. In 1635, while *maestro di cappella* of the Madonna della Ghiara at Reggio nell'Emilia, he petitioned for citizenship there. He was a musician in the service of Duke Maximilian I of Bavaria, and *maestro di cappella* of Milan Cathedral from 1638 to January 1642, when he was appointed to a similar position at S Maria Maggiore, Bergamo, which he held until 1648 (his successor was appointed on 21 September in that year). He built up the choir to a strength it had lacked since before the plague of 1630 and assembled musicians he had met in Ferrara and Milan to perform at the exceptionally opulent Assumption Day celebrations in 1642. In 1651–2 he was director of music to the Duke of Modena.

Crivelli was one of the most talented lesser composers to adopt the new concertato style for motets and madrigals. His very attractive music shows the choice that composers faced in the 1620s between an expressive idiom with emphasis on melodic beauty and an approach in which subtleties of musical structure were more important. In the motet collection (which was popular enough to be reprinted twice) the latter is well exemplified in *Ut flos ut rosa* for two tenors and continuo, which is in an *ABA* form in which *B* is in triple time and *A* is varied when it returns; attractive melodies and balanced form are combined in the five-part *O Maria mater gratiae*. This volume also contains three very well conceived dialogues. In the madrigal collection, duets for equal voices are the commonest texture; again there are imaginative melodies and some chromaticism as well. Crivelli also contributed to opera, writing three scenes for the composite *La finta savia*.

## WORKS

Il primo libro delli motetti concertati, 2–5vv, bc (Venice, 1626)

Il primo libro delli madrigali concertati, 2–4vv, bc (Venice, 1626)

3 scenes from *La finta savia* (Venice, 1643)

Motets in 1629<sup>o</sup>, 1649<sup>l</sup>, 1653<sup>l</sup>

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# Croatia.

Country in south-east Europe. Once the ancient Roman province of Illyricum, it was settled at the beginning of the 7th century by Slavs, who were converted to western Christianity by the end of the 8th century. Medieval principalities were quickly formed, and a kingdom of Croatia existed from 925 (the dynasty of Trpimirović) to the end of the 11th century. In 1102 Croatia entered into a personal royal union with Hungary; in 1527 it became part of the Habsburg Empire by electing Ferdinand King of Croatia. This political, cultural and social union with Hungary and Austria lasted until 1918. Between 1409 and 1797, however, the Croatian maritime provinces of Istria and Dalmatia were under Venetian control, and from 1526 to 1699 other parts (e.g. the continental province of Slavonia) were conquered by the Ottoman Empire. The region comprising the Republic of Dubrovnik claimed autonomy until 1808. During 1918–41 and 1945–91 Croatia consecutively was made part of the Kingdom of the Serbs, Croats and Slovenes, the Kingdom of Yugoslavia, and the Socialist Federal Republic of Yugoslavia. There was strong German and Italian influence from 1941 to 1945. Since 1991 the Republic of Croatia has been an independent state.

I. Art music

II. Traditional music

STANISLAV TUKSAR (I), GROZDANA MAROŠEVIĆ (II)

Croatia

## I. Art music

### 1. Medieval and Renaissance.

The earliest sources are in the form of Gregorian chant. Several hundred neumed codices and fragments, dating from the 11th century to the 15th, exist in archives and libraries within Croatia (Dubrovnik, Split, Trogir, Sibenik, Zagreb) and beyond (Oxford, the Vatican, Berlin). Some originated in domestic scriptoria (Osor, Zadar, Split, Dubrovnik); others were imported from Italy, Austria, France or Hungary. Numerous illustrations from the 11th century onwards show musical instruments and scenes of music-making along western European iconographical lines. The first performers to be named are the 13th-century 'kitharists' Andrija and Cestivoj, who were in the service of a Croatian noble; the earliest composers may probably be placed in the next century (e.g. Augustin Kazotić, bishop of Zagreb). During this period organs were erected in Zadar (13th century), Zagreb (by 1359) and Dubrovnik (1384). The Rector's Chapel in Dubrovnik, founded in 1301, was active until the fall of the Republic of Dubrovnik in 1808.

In the 16th century 80% of Croatian territory was lost to the Ottomans and the rest divided between Habsburg and Venetian administrations. Music suffered. All the Croatian composers known to us were active abroad, and their compositions and theoretical writings were published abroad, though they probably also wrote and performed at home. The earliest of these composers were Franjo Bosanac (Franciscus Bossinensis) and Andrija Motovunjanin (Andrea Antico da Montona), who composed frottole and ricercari in Venice in

the early 16th century and were also engaged in music printing. Their successors included Andrija Petris (Andrea Patritio) from the northern Adriatic island of Cres and Julije Skjatević (Giulio Schiavetti) from Sibenik, responsible respectively for madrigals (Venice, 1550) and *greghesche*, madrigals and motets (Venice, 1564–5). Henrik and Lambert Courtois published in 1580 madrigals dedicated to members of the Ragusan noble families of Bunić (Bona), Gundulić (Gondola) and Baziljević (Baseglio).

The works of the above composers constitute the entire known corpus of Croatian Renaissance music: the presumably rich repertory of Dubrovnik, known to have been produced by such composers as Secundo Brugnoli, Gavro Temparić (Tamparizza), Benedikt Babić (Baba), Emanuel Zlatarić, Nikola Gaudencije (Gaudentius) and Antun Tudrović, seems to have been destroyed in the earthquake of 1667. Of other Renaissance material, the first notated folk tunes survive in Petar Hektorović's *Ribanje i ribarsko prigovaranje* ('Fishing and Fishermen's Debates', 1568), and music is considered in the writings of Federik Grisogono-Bartolacić and Luigi Bassano from Zadar, Matija Vlacić Ilirik (Mathias Flacius Illyricus) from Labin, Frane Petris (Franciscus Patritius) from Cres, Nikola Vitov Gucetić (Niccolò Vito di Gozze) and Miho Monaldi from Dubrovnik, and Faust Vrancić (Faustus Verantius) from Sibenik.

## 2. Baroque.

Somewhat unexpectedly, the first half of the 17th century was a golden age for Croatian art music. Several hundred compositions in early Baroque style are extant, the most significant composers being the Franciscan Ivan Lukacić of Sibenik (*Sacrae cantiones*, Venice, 1620) and Vincenz Jelić, also a cleric, from Rijeka (*Parnassia milita*, *Arion primus* and *Arion secundus*, Strasbourg, 1622, 1628). In the multicultural provinces of Dalmatia and Istria, some Italian-born composers were at work, including Gabriello Puliti, Damianus Nembri and, above all, Tomaso Cecchini, who in addition to collections of masses, motets and madrigals (published 1612–35) produced the first Baroque instrumental music in Croatia: sonatas, ritornellos and ballettos. He spent most of his life in Hvar, which appears to have been a strong cultural centre: one of the first theatres in modern Europe, built there in 1612, is still in operation, and the Chapter Library has a violin tablature dated 1625 by Gabriele Pervaneo as well as treatises by Zacconi and Artusi.

The consequences of the country's division continued to be felt. While the coastal regions displayed features typical of a remote Venetian province, the hinterland was immersed in the Habsburg Counter-Reformation. One result was that until the second half of the 18th century music in northern Croatia consisted of simple pious songs in Croatian dialects, related to both local idioms and international models, and intended to foster Catholic spirituality throughout the population: examples include Atanazije Grgicević-Georgiceo's *Pisni za najpoglavitije ... dni godišća* ('Songs for the Most Important ... Days of the Year', 1635), Nikola Krajacević-Sartorius's *Molitvene knjizice* ('The Prayer Books', 1640) and the anonymous Pauline songbook (1644). There is also evidence of music at the new Jesuit colleges in Zagreb, Varazdin, Pozega, Rijeka, Dubrovnik and elsewhere, but the revival of the art among the nobility, gentry and urban middle class had to await the withdrawal of the Ottomans (1680–1730) and the subsequent economic recovery.

Music theory was apparently of less concern than it had been in the 16th century, but some treatises survive, including the *Asserta musicalia* (1656) of the pan-Slavonic visionary Juraj Krizanić (Crisanius) and *Dialogo* (1619) of Giorgio Alberti of Split. Gjuro Baglivi, the most famous physician of Dubrovnik, published several texts in the 1690s and 1700s treating the therapeutic properties of music, and Krsto Ivanović of Budva, author of the first printed history of Venetian opera (*Minerva al tavolino*, Venice, 1681), was almost certainly of Croatian origin. Dictionaries from this period, by Jacobus Micaglia (1651), Juraj Habdelić (1670) and Ivan Belostenec (1670–75), include entries in three Croatian dialects for approximately 1300 musical terms.

Among composers working abroad, Ivan Šibencanin (Giovanni Sebenico), from Šibenik, studied with Legrenzi, worked at the Chapel Royal of Charles II, and had at least three operas staged in Turin and Venice between 1673 and 1692: *L'Atalanta*, *L'Oppresso sollerato* and *Leonida in Sparta* (all lost).

### 3. Classical.

During the 18th century the centre of musical life gradually shifted to the northern, interior part of the country, though the coastal regions continued to give birth to remarkable composers. From around 1750 to 1820 Croatian musical culture was marked by two features: the activity of several circles of composers in Split, Dubrovnik and Varazdin, and a keen interest in instrumental music, composed mostly by musicians living abroad. In Split, Benedetto Pellizzari, Julije (Giulio) Bajamonti and Ante Alberti were *maestri di cappella* at the cathedral, and in Varazdin Ivan Werner, Leopold Ebner and occasionally Johann Baptist Vanhal served parish and monastic churches. Composers in Dubrovnik, though, were traditionally closer to secular authorities and so produced more instrumental chamber music than was usual at this time in Croatia; those concerned included Tommaso Resti, Angiolo Maria Frezza, Giuseppe Zaboglio, Juraj Kraljić, Angelo Bonifazi and Juraj Murat. Specially important were several members of the aristocratic Sorkocević (Sorgo) family: in 1754 Luka, then 20, wrote seven fine symphonies; his son Antun, last ambassador of the Republic of Dubrovnik to Paris, composed instrumental music; and Elena di Pozza-Sorgo wrote some early Romantic songs.

Other major figures worked abroad, and included Amando Ivancić, a Pauline monk, who wrote symphonies, divertimentos and trio sonatas as well as church music, the Split nobleman Stjepan (Stephano) N. detto Spadina, author of sonatas, Ivan Jarnović (Giovanni Giornovich), a famous traveller and violin virtuoso whose works include 17 violin concertos and much chamber music, and Josip Mihovil (Giuseppe Michele) Stratico, first violinist of the Tartini orchestra in Padua, who left more than 60 violin concertos, 30 symphonies and many trio sonatas. Towards the end of the 18th century the Croatian aristocracy, now risen again to relative prosperity and joined by foreign nobility settled in the recently reconquered province of Slavonia, enjoyed a last period of glory. This was reflected musically in the presence at the courts of Patačić, Drasković, Erdödy and Prandau, among others, of such musicians as Michael Haydn, Vanhal and Dittersdorf.

### 4. Romantic.

The spirit of the 18th century lasted well into the 19th; solid foundations for concert life and musical education were then laid with the foundation of a Musikverein in each of the cities of Zagreb (1827), Varazdin (1827) and Osijek (1830). The early Romantic era coincided with a national revival, the Illyrian movement (1835–48), though music benefitted less than literature and political thought. Composers of the Illyrian period (Ferdo Wiesner-Livadić, Ivan Padovec, Josip Runjanin, Ferdo Rusan and others) concentrated on patriotic songs, whose aesthetic value is often inversely proportional to their political commitment and success at the time: these composers strove for music based on folksong, but failed because they had insufficient knowledge of folklore and were technically inadequate. More important than any other Illyrian was Vatroslav Lisinski (1819–54), the tragic figure of Croatian Romanticism, who was harassed throughout his short life by the pro-Habsburg establishment in Zagreb and had no opportunity to develop his exceptional talent – though he did compose the first Croatian opera (*Ljubav i zloba*, 'Love and Malice', staged 1846), besides songs, choral pieces and orchestral music.

During the ensuing creative lull (c1850–70), occasioned by the unfavourable social climate resulting from the post-1848 Habsburg oppression, musical life was restructured. Singing societies were established in Karlovac (Zora, 1858) and Zagreb (Kolo, 1862), and the Zagreb Musikverein came under state support and was Croaticized in 1861 as the Narodni Zemaljski Glazbeni Zavod.

The late Romantic period was dominated by the composer Ivan Zajc (1832–1914) and the musicologist Franjo Ksaver Kuhac (1834–1911). Trained in Italy, Zajc arrived in Zagreb in 1870 after a successful career as an operetta composer in Vienna to become both the first director of the newly founded Croatian National Opera (1870–89) and director of the Glazbeni Zavod music school (1870–1904). He left a large output in all genres, but most important were his many stage works, among which his masterpiece, the opera *Nikola Šubić Zrinjski*, is an emblem of Croatian patriotism. Other composers of this period – Antun Schwartz, Duro Eisenhuth, Vilko Novak, Antun Vancaš, Vatroslav Kolander – were outshone. Franjo Kuhac, the founder of Croatian musicology and musical historiography, provided a solid basis both for ethnomusicology in the country and for the national style cultivated by composers in the 1920s and 1930s.

## **5. 20th-century.**

The 20th century was an extraordinary period of increasing professionalism and creative diversity, with radical turning points in 1916 and 1961. Compensation for the lack of a mature musical nationalism in the 19th century, and a counterbalance to Zajc's rather bland internationalism, came in the work of a well trained generation of composers born in the 1870s and 1880s, some inclining to late Romanticism and modernism (Blagoje Bersa, Franjo Dugan, Josip Hatze, Dora Pejacević), some to the use of folklore (Antun Dobronić, Ivan Matetić-Ronjgov). These two streams persisted until the 1960s, represented by such later composers as Fran Lhotka, Krešimir Baranović, Krsto Odak, Bozidar Širola and Jakov Gotovac (folklore idioms) and Josip Štolcer Slavenski, Bozidar Kunc and Ivo Parać (international styles).

After the first Zagreb Biennale for Contemporary Music (1961) came a period of pluralism. Some composers never abandoned tonality (Boris Papandopulo, Ivan Brkanović, Stjepan Šulek, Bruno Bjelinski, Andjelko Klobučar), others began to evolve (Milo Cipra, Natko Devčić, Branimir Sakac), and still others were immediately associated with the radical avant garde (Milko Kelemen, active in Germany, Ivo Malec, working in France, Stanko Horvat, Ruben Radica, Dubravko Detoni, Igor Kuljerić, Davorin Kempf). Younger composers, born between the 1940s and 1960s, were educated within the avant-garde atmosphere and have introduced a postmodern sensibility; they include Silvio Foretić (living in Germany), Marko Ruzdjak, Frano Parać, Berislav Šipuš, Mladen Tarbuk and Srdjan Dedić.

Outstanding performers have included Milka Trnina, Zinka Milanov, Lovro von Matačić, the Italian-born Antonio Janigro, Zlatko Baloković, Dunja Vejzović, Ivo Pogorelich and Radovan Vlatković; among teachers have been Václav Huml, Svetislav Stancić and Rudolf Matz. The country has four opera houses (in Zagreb, Split, Osijek and Rijeka), several symphony and chamber orchestras (notably in Zagreb and Dubrovnik), festivals, choirs, etc. Croatian musicologists since Kuhac have worked on national musical history (Bozidar Širola, Josip Andreis, Lovro Zupanović) and some have received international recognition (Dragan Plamenac, Ivo Supić).

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Croatia

## II. Traditional music

1. Contexts.

2. Regions.

3. Research.

### BIBLIOGRAPHY

Croatia, §II: Traditional music

#### 1. Contexts.

Music-making in traditional communities was, and to a certain extent still is, an integral part of everyday working life. Various songs are performed during labour and rest-periods, and also after work (such as harvesting and hoeing) for entertainment. Outdoors, where people are physically separated by distance, short dialogue songs (the *samica*, *rozgalica*, *vojkavica*) establish communication. Separation also contributed to the development of the songs and music of solitary travellers, and shepherds who play their solo instruments, the *dvojnice* and *tambura* (see §2 below), passing the time spent with their livestock at pasture.

Music is also performed during leisure time, at public gatherings, for example, such as the *kolo* or round-dance socials organized on Sundays and saints' days. Short songs based on 10-syllable couplets (for example the *poskočnice*) are also sung to express emotions, to convey a particular message and to comment or criticize. The jocular character of these songs allows expression of what is sanctioned in ordinary conversation. Young people participating at public dance parties have the opportunity to observe and choose future spouses, particularly in the *biračko kolo* (a round-dance).

Young children absorb their first experience of music from lullabies and songs sung to them by their mothers and grandmothers. As well as calming children before sleep, these songs play a role in enculturation. Older children satisfy their need for play, structured movement and musical expression by performing *brojalice* (counting-rhymes), various games with movement, mimicking games etc.

In the marking of life cycle events, music plays its most important part in wedding customs. In the past, members of the wedding party sang songs that had a ritual function, while during the 20th century they were gradually replaced by musicians. Among customs connected with death are the

practice of ringing bells that announce the gender and age of the deceased, and the performance of laments (*naricanje*). In some regions (Turopolje, Kordun) professional female lamenters were engaged, but it is more usual for laments to be sung by close female relatives. Although not considered music, the performance of laments has poetic and musical elements.

Music-making is an integral part of calendar rituals, performed by organized groups in processions at Christmas and New Year, Carnival, or on saints' days etc. They go from door to door performing songs expressing good wishes to the households. The tunes and their sometimes strictly set performing styles were believed to have magical powers. For example, Carnival dances with foot-stamping and high leaps were thought to enhance the turnip and flax crops. Socializing and entertainment of the participants in the calendar rituals are additional motives for taking part, and they could also count on considerable material gain. These rituals occasionally survive today as expressions of local cultural identity.

The use of signalling and noise-making instruments – bells, trumpets, rattles, whistles and drums – is connected with door-to-door rounds. They mark the beginning and end of the rituals, and mark the separate identities of the performers. Previously such instruments had other purposes, such as bellringing and mortar-firing to drive away hail-bearing clouds, while a system of *klepala* (wooden clappers) at military outposts alerted the community to danger. In northern Croatia heralds can still be found who beat old Austrian military drums to announce news. However, today noise-making instruments are more often used by sports fans and Zagreb high school students on their last day of school.

Elements of traditional secular music are found in Roman Catholic liturgical and paraliturgical singing in Croatia, particularly in Glagolitic singing which has been transmitted by oral tradition (see [Glagolitic Mass](#), [Glagolitic chant](#)). Lay singing in church is often led by the more gifted singers, giving them high standing in their communities. On special occasions, such as festivals and celebrations, traditional bellringing (*kampananje*, *trnačenje*) takes place.

There is much less historical data available on music-making by the aristocracy and the bourgeoisie. From the end of the 17th century there have been wine-drinking societies which come together on St Martin's Day (when the must is baptized) and on New Year's Eve. *Napitnice* (drinking songs) are a typical genre connected with their social gatherings.

Because of the greater role of broadcasting and recorded Media in musical culture, people today usually listen to music rather than make it. Spontaneous music-making is much less a part of everyday working life but is practised at private parties, birthday celebrations, weddings, on excursions and other gatherings.

The presentation of music outside of its traditional context arose particularly at the time of the national movements during the 19th century, and it was widespread during the 20th century. From the 1920s, folklore festivals began to emerge. They were first organized by the Seljačka Sloga (Peasant Unity), the cultural branch of the Croatian Peasants Party, the strongest political party during the 1930s. Its platform raised national self-awareness as a form of resistance to centralizing pressures within Yugoslavia, of which Croatia

was a part. Folklore festivals largely follow the concept of presenting local folklore tradition without much adaptation. Music is only part of the total programme, in which dance predominates. There are some 70 festivals, the main one held in Zagreb during the summer (since 1966 as the International Folklore Festival). There are around 600 amateur folklore groups, found mainly in rural areas. Urban groups were founded after 1945 and they perform choreographed dances of various Croatian regions. The only professional folkdance and music ensemble is the Lado, established in 1949. Croatian Radio also has its own Tambura Orchestra, established in 1941. Festivals devoted to traditional music and not to dance are a rarity, one being the Dalmatian Klapa Festival held in Omiš since 1967.

Arranged traditional music was performed during the 1960s and 70s, mostly by pop and opera singers; since the 1980s there have been isolated attempts at jazz and rock fusions; while throughout the 1990s many traditional tunes have been reinterpreted in styles related to trends in world music.

Recording companies show modest interest in traditional music (about 10% of output, usually in adapted form, with a smaller amount of field recordings). Neo-traditional music is given more attention (about 20% of output). There is a similar degree of representation on TV programmes (about 90 minutes per week on state TV); while it is much higher on radio programmes (some 27 and a half hours per week on state radio stations).

During the 1960s, the appearance of popular music festivals was accompanied by the rise of regional song festivals in which certain traditional elements were used in popular music styles. Many of these songs have been absorbed into regional repertoires primarily due to their texts (dialect and vocabulary) and the use of traditional instruments like the *tambura*. They are performed by pop singers with orchestral accompaniment, and their popularity is usually limited to a particular region. Amateur groups perform at the Omiš festival and also sing compositions closer to the traditional models.

From the 1960s to the 90s, so-called 'newly composed folk songs' produced mostly in the eastern parts of Yugoslavia also had an audience and were produced in Croatia. Although there had been previous resistance to these songs, it became much stronger after the war with Serbia in 1991, when they were identified with the enemy. Since then 'neo-traditional' songs with a *tambura* ensemble accompaniment have been booming in Croatia. *Tambura* music has been promoted as a symbol of national musical identity. There has also been a strengthening of popular music in regional idioms.

'Neo-traditional' music is only part of popular music culture in Croatia, which is dominated by other international and domestic genres.

## [Croatia, §II: Traditional music](#)

### **2. Regions.**

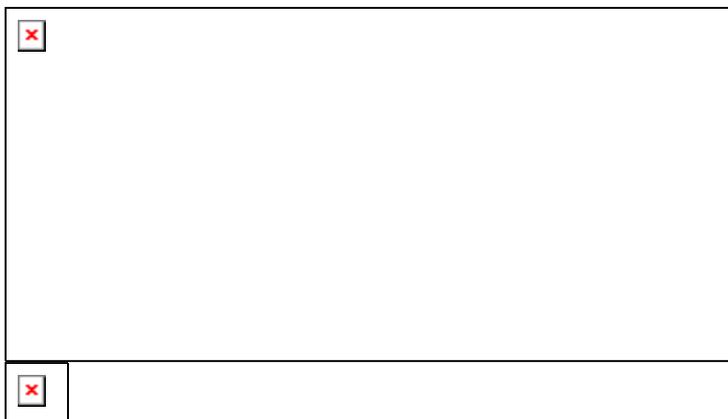
The profusion and variety of styles existing in traditional music in Croatia are the result of the overlapping of different cultures: central-European (Pannonian and sub-Alpine), Mediterranean and Balkan.

#### **(i) Eastern Croatia.**

In Pannonian areas (Slavonija, Baranja and Srijem) diatonic two-part singing, with four- to six-note melodic groupings, is found. The upper leading part, delivered by a soloist, ends mostly on the second degree, while the accompanying part, sung by a group, concludes in unison (in the older tradition; [ex.1](#)), or a perfect 5th below the upper part (in the newer tradition; [ex.2](#)). Sometimes, when the group of singers is larger, the lead voice is obscured by the accompanying voices. Part-singing usually comprises a drone (in older tunes) or remnants of a drone combined with parallel movement (mostly in 3rds). In the 20th century the newer style – *na bas* singing – has been widespread throughout various Croatian regions, but is most common in eastern parts, where it originated in the late 19th century. Apart from lyrical and ballad songs with longer texts, short songs are also found (based on 10-syllable couplets and known as *svatovac*, *bećarac* and *poskočica*).

Until the beginning of the 20th century the *gajde* (bagpipe), a single-reed instrument with double chanter and a drone pipe fixed to a bellows, and the *dude* (bagpipe with triple chanter, found in western Slavonia) were the main instruments which accompanied dance. They were superseded by *tambura* ensembles. The *tambura*, a long-necked lute, was brought to the Balkans by the Turks in the 14th and 15th centuries. Through migrations caused by Ottoman incursions, the *tambura* was brought to Slavonian areas in the 17th and 18th centuries, where it was gradually adopted. At first it was a solo instrument (*samica*), but from the mid-19th century *tamburas* were also brought together in small groups. Today *tamburas* are widespread throughout Croatia, existing in various shapes, with varying number of strings (usually four), and in various tunings. The present standard combination of the *tambura* ensemble includes: two *bisernica* (small instruments which play the melody), two *brač* (for melodic and harmonic parts), a *bugarija* (of medium size for accompaniment in chords), and the *berde* (the largest and lowest in pitch for the bass line).

In eastern Croatia many dances, often in the form of closed circle (*kolo* or round-dances), are accompanied by singing. Today most of them are also accompanied by *tambura* ensembles. The most famous *kolo* dance, known as *Šokačko kolo*, *Slavonsko kolo* or simply the *Kolo*, has become a symbol of the identity of the people of eastern Croatia. The music and dancing is interrupted by the dancers who sing couplets improvised on the spot.



**(ii) Northern Croatia.**

The Medimurje and upper Podravina regions have unison tunes with melodies of a wider range, often based on medieval modes (especially the Dorian, [ex.3](#), Aeolian and Phrygian modes) and anhemitonic pentatonic scales ([ex.4](#)). They are frequently in mixed and asymmetrical metres with unequal bar units, or are developed in free (*parlando-rubato*) rhythm. Lyrical texts (often concerning love) are performed to these tunes. Typical instruments are: the *dude* or *mrčaljka* (bagpipes; no longer played), the *citura* in Podravina or the *trontolje* in Medimurje (bourdon box zithers), and the *cimbal* (dulcimer) which came from Hungary and is played as a solo instrument or in mixed bands. Violins are common in instrumental groups, joined by the *cimbal* and *tambura* as accompaniment. There are also the *bandisti* (brass bands) which play at socials and weddings. *Tambura* bands emerged during the 20th century, particularly among amateur folklore groups.

Dancing in formation of open or closed circles (the *kolo* dance), accompanied by singing (often ballads) began to disappear at the end of the 19th century when several couple-dances were introduced from the neighbouring north-west, for example the *čardaš*, *polka*, *valcer* and *zibnšrit*. There are also solo dances, e.g. the *moldovan* stick-dance, performed by skilful male dancers.



### **(iii) North-western and central Croatia.**

This comprises Croatian Zagorje, the broad surroundings of Zagreb, and the Žumberak, Pokuplje, Upper Posavina, Moslavina and Bilogora regions. Diatonic tunes with four- to six-note melodic groupings are common in these regions, sometimes with changeable degrees (e.g. between a major and minor 3rd above the lowest tone; [ex.5](#)). Usually melodies conclude on the second 'degree' which can also be the 'tonic'. Apart from unison tunes (mainly in ritual songs), there are two-part songs with unison-endings (an older tradition), or in the interval of the major 3rd and perfect 5th (a newer tradition). Newer repertory includes tunes which tend to or are already in a major mode ([ex.6](#)).

There are various flutes: the *žveglja* or the *frula* (duct flute), the *dvojnica* or *dvojke* (double duct flute) and others made as souvenirs and toy instruments in the shapes of birds, fish, hammers or walking-sticks. In the 19th century and beginning of the 20th, dances were accompanied by the *dude* (a bagpipe with triple chanter) in the Bilogora and Moslavina areas. The *guci* instrumental groups, consisting of two *gusle* (violins) and the *bajs* (a doublebass played with a bow), sometimes together with a *cimbal* (dulcimer), were found across the whole region. In the first half of the 20th century they were joined and/or replaced by various kinds of *tambura*, which spread from eastern Croatia (Slavonia).

In dance repertoires the *drmeš* dance is widespread. It is danced in couples or in small circular groups, and has two basic figures: in the first, small steps are made with marked shaking of the entire body; in the second, the circular group whirls at fast tempo. Along with the *drmeš*, the *polka* is the most popular dance of these regions.



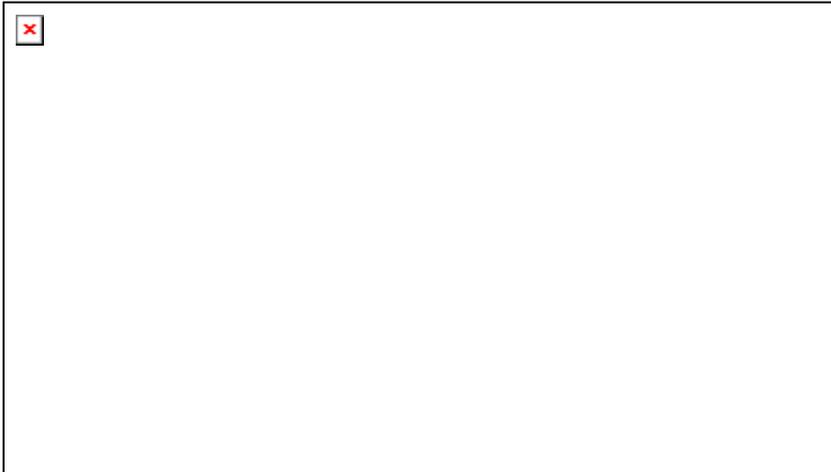
#### **(iv) Western Croatia.**

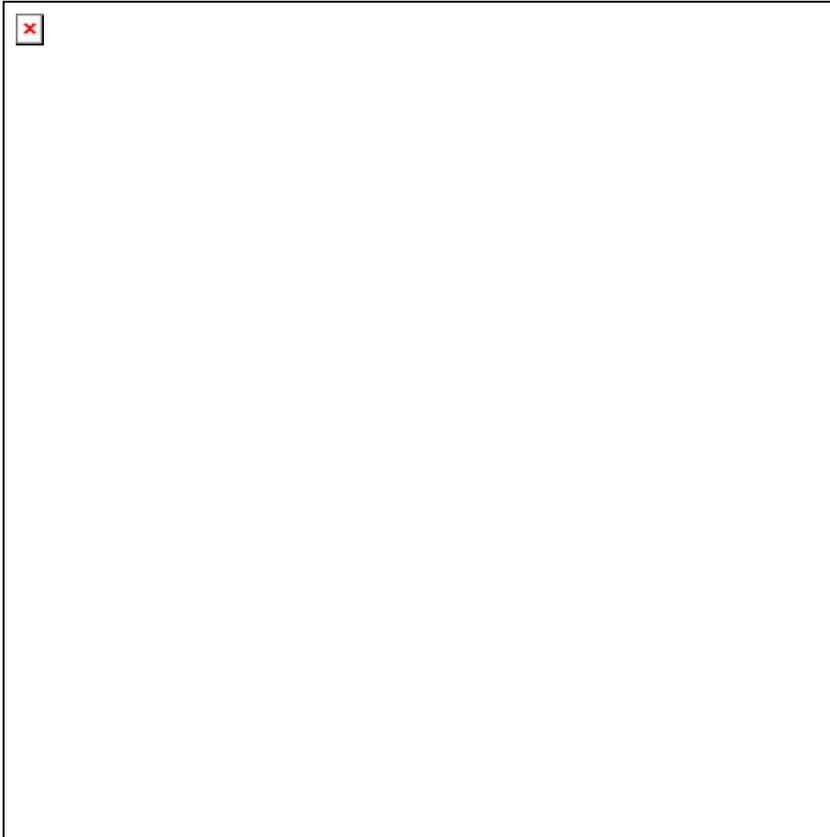
Consisting of the northern Adriatic areas (the Istrian Peninsula, the Quarner Bay and its islands such as Krk, Cres, Lošinj and Susak), western Croatia's traditional music is characterized mainly by chromatic modes with successive (approximate) semitones, or with an (approximate) whole tone alternating with semitones. Two-part singing in pairs (of the same or mixed gender) is performed with movement in parallel (approximate) minor 3rds, with a delayed unison ending, arrived at by contrary motion ([ex.7](#)). The inversions of these intervals (approximate major 6ths and octaves) appear when the accompaniment is in the upper part (for example when the leading part is performed by a male singer). The singers often insert vocables at the end of particular words, or between the syllables, for example 'ma', 'nina nena',

'trajna naj' etc. Sometimes the entire refrain is performed in this way, or even the entire tune, which is customary when there is no instrumental accompaniment to the dance. This style of singing is called *tarankanje*.

Dances are frequently accompanied by two *sopila* or *roženica*, large and small double-reed wind instruments, which produce two-part music with similar characteristics to those in singing. On solemn festive occasions, the *mantinjada* is played on them (ex.8). It is also customary to dance to a *šurle* accompaniment (single-reed instrument with two separate chanters), to the *mih* or *meh* (the same as the *diple na mješinu*), and in the inland northern part of Istria, to an instrumental group called *gunjci* (a violin, clarinet and a two-string doublebass), and, more recently, to the (*h*)*armonika* (a diatonic accordion).

This region is characterized by the *tanac* and the *balun* dances. They have several figures performed by the dancers facing in two rows and as couples regularly distributed in a circle, figures in which very small steps are made and those in which the female dancers spin very quickly. Other dances, like the *polka* and the *valcer*, are also performed.





#### **(v) Southern Croatia.**

#### **(a) The Adriatic hinterland.**

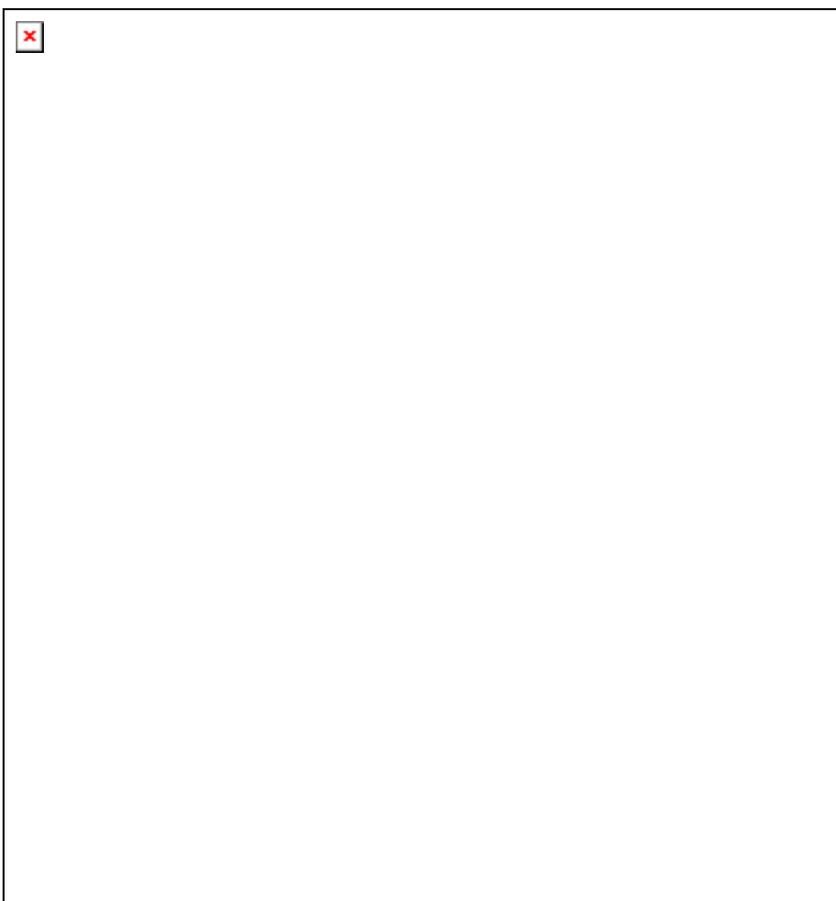
The older tradition of the Dalmatian hinterland and the Lika region is characterized by narrow-interval style: tunes are based on chromatic modes of narrow range, with intervals that deviate from the tempered system. In two-part singing drone accompaniments and intervals of the 2nd frequently appear. The parts also finish on the interval of a 2nd (ex.9). Short songs (decasyllabic couplets) are performed in a peculiar style of singing, usually known as *ojkanje*. It is characterized by performing melisma of varying lengths, sometimes with sharp and prolonged shaking of the voice on the syllables 'Oj', 'hoj', 'voj', 'ej' or 'aj' (ex.9). *Ojkanje* is connected with mountain areas and stock-raising cultures, and is practised outdoors. It appears as the solo singing of lone travellers (*putniško*), or in two-part tunes (*vojkavica*, *treskavica*, *rera*, *ganga*, *rozgalica*). *Ojkanje* is also known in Bosnia and similar singing styles exist in the mountain regions of Albania, Bulgaria, Greece and Turkey.

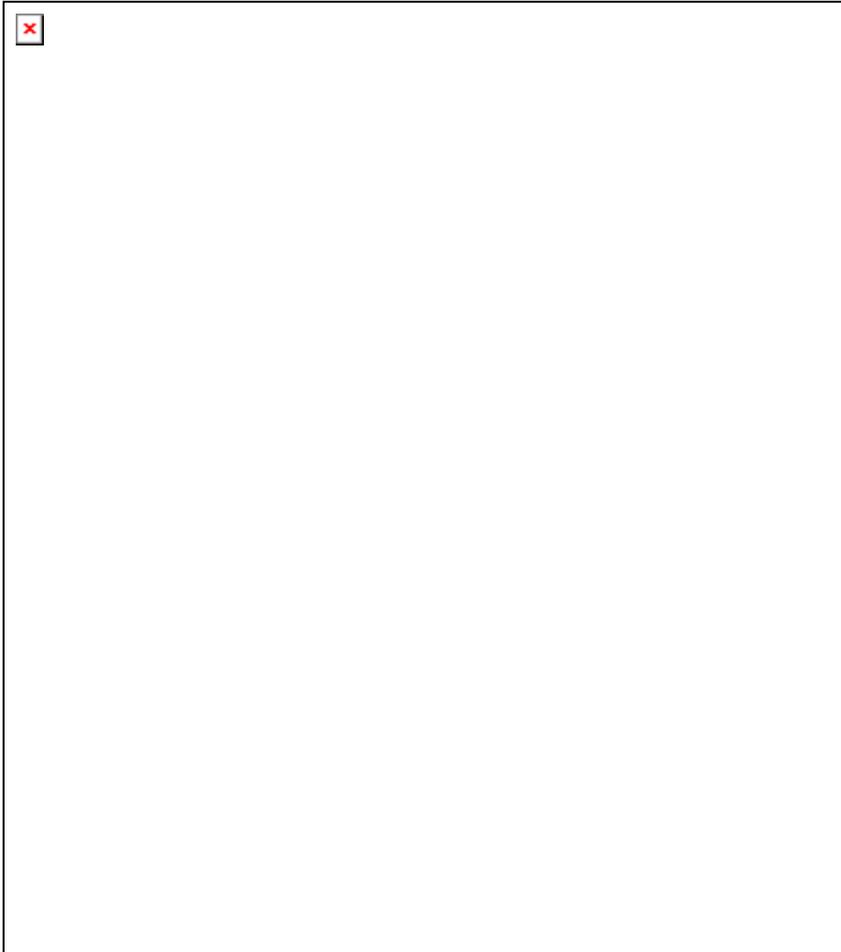
Narrative songs (epic and ballad) are performed by individual singers who often direct their gaze at a hand-held book or cap (singing *iz kape*, *iz knjige*, 'from a cap, from a book') to aid concentration, as the songs are long and sung from memory. The most famous performers of epic songs are *guslari*, singers who accompany themselves on the *gusle*, a bowed, single-string chordophone widespread in the Balkans. They perform all the verses improvising two basic recitative melody-sections. The instrumental melody is similar to the vocal one (ex.10). *Guslari* were highly respected in their community.

The *diple* is a widely distributed single-reed instrument with a double chanter, the older type of which produces one-part, and the newer, two-part music. Frequently it is attached to a bellows (then called *diple na mješinu* or *mih*). This kind of bagpipe does not have a drone-pipe, and is also found all along the Adriatic coast and on the islands. It is played by shepherds, but also at parties, sometimes to dancing.

Newer musics, especially in the Lika region, are characterized by diatonic tunes in the *na bas* style. The solo-*tambura* (the *danguba*) is also found, the musician using it to accompany his own singing.

The *nijemo kolo* (the mute *kolo* dance) without any musical accompaniment is common in dance repertoires, the rhythm provided by the dance-steps and the sound of the rattling of the ducats adorning the dancers' costumes. It is performed in large steps and jumps in various figures which change to the commands of the dance-leader.





### **(b) The central and southern Adriatic.**

This region comprises coastal Dalmatia and its islands. Older traditions (particularly in northern Dalmatia) are marked mainly by diatonic two-part singing with a small range and delayed unison endings ([ex.11](#)); endings in 5ths became common around the mid-20th century. In the very south (around Dubrovnik) single-part singing is more common. Songs of more recent traditions have characteristics of the major mode. A gradual descent from the seventh to the third degree is typical for the upper part of these songs. They are performed as two-part (in parallel 3rds) or multi-part harmonic songs ([ex.12](#)). The latter is known as *klapsko pjevanje* (*klapa* singing) because it is performed by a male group (called a *klapa*), made up of between four and eight singers. In the mid-19th century it was performed in urban centres, and during the 20th century it was introduced into villages. Wide popularization of *klapa* singing is linked to the Dalmatian Klapa Festival in Omiš (established in 1967), where every year arrangements of traditional *klapa* songs, as well as new compositions in the style, are performed. During the last two decades this style of singing became strongly identified with Dalmatian music. Popular songs are sometimes performed in this style.





In villages, dances (usually in couples) are accompanied by the *mih* or *mišnjice*, and the *lira* or *lijera* (*lirica* or *lijerica* in its diminutive form) in the southern Adriatic region (see [illustration](#)). The *lira* is usually used to accompany the *poskočica* (also known as the *linđo*) dance. In towns *mandolin* ensembles accompany urban dances, such as the *šotić*, *manfrina*, *kvadrilja* and *polka šaltina*. On the islands of Korčula and Lastovo the *moreška* and the *moštra* (sword dances) are still performed, usually at Carnival time.

[Croatia, §II: Traditional music](#)

### **3. Research.**

Although the first notations of traditional music date from as early as the 16th century, indirect sources (for example hymnals with examples of contrafactum, descriptions, travel notes and so on) predominated until the 19th century, when interest grew and traditional music started to be written down. Franjo Ksaver Kuhač (1834–1911) was the founder of Croatian ethnomusicology. He noted down more than 2000 tunes and wrote numerous papers on traditional music. His collection of instruments is kept in the Ethnographic Museum in Zagreb.

Systematic research continued in the 20th century. During the 1920s, the Ethnographic Museum in Zagreb organized phonographic recordings (120 wax rolls kept in the Phonogram-Archiv in Vienna). Notable researchers included Božidar Širola (1889–1956), a composer and musicologist who studied traditional instruments and wrote the first synthesized review of Croatian traditional music; and Vinko Žganec (1890–1976) who noted down more than 15,000 tunes and published them in a number of extensive collections. During the 1950s and 60s, under the auspices of the Institute for Folk Art in Zagreb (established 1948, today the Institute for Ethnology and Folklore Research), Žganec organized research in the individual regions. The focus of interest at that time was the rural music of the earlier traditions and the study of musical structures.

The institute has a specialized library and documentation fund (for manuscripts, photo-, phono- and video-recordings and computerized databases). The ethnomusicologists Stjepan Stepanov (1901–84) and Jerko

Bezić (*b* 1929), and Ivan Ivančan (*b* 1927) the ethnochoreologist, have made a great contribution to the institute's research projects. Under the influence of contextual folklore studies and anthropology, the subject of research has been considerably broadened since the 1970s and has covered many aspects of traditional and contemporary music and dance culture.

Croatia, §II: Traditional music

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## Croatti [Crotti], Francesco

(*b* Ferrara; *fl* 1607–8). Italian composer. An Augustinian monk, he was *maestro di cappella* of the cathedral at Pescia, near Lucca, in 1607. His only known collection of music, the *Messa e motetti* for five, six or eight voices (Venice, 1608), shows him to be one of those church composers who were still writing for fairly large forces in the tradition of the Gabrielis. The mass adopts an imitative style for the entries of the eight voices but is more homophonic in the Gloria and Credo. As in the earlier music of Giovanni Gabrieli, some of Croatti’s double-choir motets use a second choir lower in tessitura than the first. There are also refrain forms: *Verbum caro* has a triple-time tutti that punctuates 4/4 sections for the first choir alone. Several motets by him are included in contemporary anthologies (RISM 1612<sup>3</sup>, 1617<sup>1</sup>, 1621<sup>2</sup>). (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE

## Croce, Benedetto

(*b* Pescasseroli, nr Aquila, 25 Feb 1866; *d* Naples, 20 Nov 1952). Italian philosopher, historian and critic. In its original and most influential formulation Croce’s aesthetic theory is part of a general philosophy of civilization (largely derived from Vico and Hegel). Croce’s view is both ‘idealist’ and ‘historicist’. His idealism is evident when he poses a strong contrast between ‘intuition’ and ‘intellect’, and argues that art is ‘intuition without intellectual relations’ (1915). His emphasis on the intuitive is motivated by a resistance to contemporary positivism, which gave weight to scientific understanding. His ‘intuition’ is a form of non-conceptual, non-experimental activity. It does not, however, consist in introspective knowledge, or vague impressions which can be known apart from any tangible form. Rather, that which is ‘known’ intuitively is grasped only in its expression (‘The spirit only intuits by making,

forming, expressing', 1902, Eng. trans., 1992, 8–9). 'Expression' itself gains an unusual meaning by this association with the intuitive. If the act of 'expressing' gives content to the intuition, it cannot be claimed that the expression is of something already 'known', as if intuition and expression were two separate things. To say that art 'expresses' intuitions is to say that it brings a state to clear and explicit consciousness by giving it a material and perceptible form.

Croce espoused an 'absolute historicism', more radical in its denial of any transcendent values, or patterns of development, than even the earlier German historicisms had been (Roberts, 1987, p.4). Absolute historicism is the view that a human, historical 'reality' is the only reality there is. This view appears in Croce's approach to art criticism as a form of historical exegesis. The critic may provide commentaries on the historical circumstances of a work's creation in order to prepare another for its contemplation, but he or she should not offer judgments of what is 'beautiful' or 'ugly' by reference to absolute values, as such judgments fail to take account of the fact that each artistic intuition is unique. The only grounds for judging a work 'bad' is, in Croce's view, that it fails to express an intuition, but a judgment of this kind would disqualify it from being a work of art at all. It is also not necessary for a critic to explain the art, because an artistic intuition is made immediately accessible to others simply by being expressed. The function of the critic cannot then be to interpret or evaluate, but only to clear away historical obstacles in the way of recapturing the intuition and to point out such lapses from clarity as clichés and reliance on set forms.

Croce's aesthetic theory was highly influential, particularly in Italy, between World Wars I and II. His theory poses problems for the relation between composers and performers of music. The composer, as an artist, must have achieved a definitive intuition: the function of the executant can only be to recapture that intuition. But this is hard to apply in practice, and denies to the performer the status of artist. This issue was hotly debated between Croce's followers and others. Croce's later views, which modified his theory so as to assimilate all art to lyric poetry conceived as a cry from the heart, had less influence. His earlier theory became best known in the English-speaking world through the somewhat confused but polemically effective version formulated by R.G. Collingwood (*Principles of Art*, 1938). A collected edition of Croce's writings was published in forty volumes (*Scritti di storia letteraria e politica*, Bari, 1916–52).

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*I teatri di Napoli, secolo XV–XVIII* (Naples, 1891/R, abridged 2/1916); as *I teatri di Napoli dal Rinascimento alla fine del secolo decimottavo*, 5/1966  
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*Ciò che è vivo e ciò che è morto della filosofia di Hegel* (Bari, 1907, 3/1912; Eng. trans., 1915/R)  
*Breviario di estetica* (Bari, 1913, 16/1969/R1990 with *Aesthetica in nuce*; Eng. trans., 1921; new Eng. trans., 1965/R)  
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- Un prelado e una cantante, del secolo decimottavo: Enea Silvio Piccolomini e Vittoria Tesi* (Bari, 1946)
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F.E. SPARSHOTT/NAOMI CUMMING

## Croce, Elena [Viviani, Elena Croce]

(fl 1698–1720). Italian soprano. Her first known appearance was in Mantua in 1698, though she was probably of Bolognese birth. She sang in operas by Caldara and Lotti at Venice in 1708 and in A. Scarlatti's *L'amor volubile e tiranno* at Naples in 1709. Probably early in 1710 she replaced Margherita Durastanti as Agrippina in some performances of Handel's opera at Venice. She sang there again, as Elena Croce Viviani, in 1712 and 1713. Early in 1716 she was in London, singing at the King's Theatre until June in the pasticcios *Lucio Vero* and *Clearte* and a revival of Haym's adaptation of A. Scarlatti's *Pirro e Demetrio*. In 1719–20 she sang at Munich.

WINTON DEAN

## Croce, Giovanni [Ionne a Cruce Clodiensis; Chiozzotto]

(*b* Chioggia, c1557; *d* Venice, 15 May 1609). Italian composer, singer and priest. One of the best and most influential composers of the Venetian school, he was in particular a master of the canzonetta and madrigal comedy.

## 1. Life.

Croce was a pupil of Zarlino, who made him a member of the choir of S Marco, Venice, while he was still a boy. He took orders before 1585 and for much of his life was in the employ of the church of S Maria Formosa, though the evidence is conflicting as to whether he was ever parish priest. According to one report to the Venetian procurators he was a reliable singer of moderate quality. In the early 1590s he was made *vicemaestro di cappella* of S Marco, in 1593 being in charge of the singing teaching at its seminary. On the death of Baldassare Donato in 1603 there was some dispute about the appointment of the *maestro*, one party favouring a search for a foreigner, but Croce's supporters gained the position for him. In his later years he suffered from gout, and there is evidence that the choir of S Marco was not up to its usual standard during his six years of office. He died of an unidentified infection causing 'fever and spots'.

## 2. Works.

Unaffected by most of the modern trends of his time, Croce's secular music is the epitome of the lighter style developed by Andrea Gabrieli. Setting the usual pastoral verse he preferred to ignore its sexual connotations and more emotional potential. Using diatonic melody based on crisp rhythmic motifs, and harmony that is rarely astringent and often full of cadential progressions, his madrigals are very attractive for the amateur singer: in mood and technique they can be compared with those of Thomas Morley, who imitated him quite closely in many ways. Though he was a competent contrapuntist his textures are rarely complex and never academic; they are the product of the twin-motif, whereby each theme is given a simultaneous counter-subject, thus making for concision and a distinctly homophonic attitude. His style can be heard at its best in the 'Spring' section of *I diparti della villa* (RISM 1601<sup>7</sup>) and in a similar madrigal sequence, *Ne la staggion novella*, in his first book of five-part madrigals (1585).

Croce's three-part canzonettas (1601) show his attractive melodic gift in their lively, balanced phrases, which are allowed to shape themselves without any reference to the imagery of the verse. The madrigal comedies are less abstract, possessing that fine grain of satire notable in their forebears, the *giustiniane* of Andrea Gabrieli. The *Triaca musicale* is a series of Venetian sketches – pictures of children going to school, folk games, peasants from the countryside (figures of fun in mercantile Venice) and so on – painted with musical allusions to popular songs of the time and occasionally guying the madrigal style. The *Mascarate piacevoli et ridicolose* is a set of dialect canzonettas, depicting by similar means the various characters in carnival entertainments. Both works include clever examples of echo music.

Croce's church music is also conservative. His motets and masses include works written for a small choir, probably that of his parish church, which seem to reflect the needs of the Council of Trent in the audibility of the words and their general simplicity. His four-part motets (1597) are excellent examples of the small-scale church music that preceded the concertatos of Viadana.

Designed for a group of singers lacking a true soprano, they are very easy to sing, never too demanding in either technique or emotion even when a penitential text might suggest a less detached attitude. Croce's style in these works, in both their smoothness of melody and purity of harmony, is closer to that of Palestrina than to that of his fellow Venetians, who were affected by the more abrasive rhythms and freer treatment of dissonance found in Lassus. His early works, for *cori spezzati*, are more obviously traditional to S Marco and show a greater range. Those in the *Compietta* of 1591 tend to be constructed in more intricate counterpoint than his later music; the motets of 1594 show him following the paths of Andrea Gabrieli more closely in their densely argued dialogue and tendency to homophonic writing. He had much the same extrovert attitude to the words, which differentiates him from the more inward-looking Giovanni Gabrieli (who was almost his exact contemporary), and he excelled with texts of rejoicing. In spite of a title-page that suggests instrumental participation, these motets do not use the extremes of range common in Venetian music at this time, and the style remains essentially vocal. Nor do they require keyboard support, even though this publication was one of the first to be supplied with a *basso per l'organo* (in fact a *basso seguente* which includes the bass part of each choir). The masses for eight voices (1596) are generally in a similar idiom, though their compactness makes for denser counterpoint. They are unusual in being parody masses, which were not often composed by Venetians for double choir (though they were later taken up in Germany): two use motets, the third Janequin's *La guerre* as models. The *Missa 'Percussit Saul'* is a particularly splendid work, full of virile rhythms and containing harmonic asperities not unlike those of English composers of the period. A later book of motets for eight voices (1605) seems equally to diverge from Venetian tradition in its lack of exploitation of sonorities, although there is still an effective use of double-choir dialogue and occasionally some new freedom of modulation between tonal centres.

The most significant of Croce's posthumously published music is contained in the *Sacre cantilene concertate* of 1610, which represents an attempt to combine the new concertato manner developed by Viadana with the Venetian grand manner. Each of these motets is divided into sections, in some of which solo voices are accompanied by the organ, others, alternating with them, being performed by ripieno voices with instruments if available. The differentiation of style between these sections, together with the fact that each is virtually self-contained, means that these are among the earliest works in the history of the church cantata. They may well have influenced Schütz in his use of *cori favoriti*, whose function is the same as that of the soloists in Croce's music.

Although he does not seem to have travelled abroad, Croce had a major influence on European music, especially as a madrigalist. Many of his works were reprinted in the Netherlands, and some were well known in England, where several of his best pieces were reprinted with translations in the second book of *Musica transalpina* (1597). It was almost certainly his contribution to *Il trionfo di Dori* (RISM 1592<sup>11</sup>) that acted as an incentive to Morley to compile *The Triumphs of Oriana*, and his set of spiritual madrigals setting vernacular versions of the penitential psalms (1596) was known in Germany and England, where it went into two editions. Croce was visited by Dowland and mentioned by Henry Peacham in *The Compleat Gentleman*

(1622) as a distinguished composer; and some manuscript partbooks (at *GB-Ob*) suggest that in the revival of madrigal singing in the 18th and 19th centuries he was a favourite with amateurs.

## WORKS

all except anthologies published in Venice

### sacred

Compietta, 8vv (1591)

Motetti, 8vv ... comodi per le voci, e per cantar con ogni stromento (1594)

Motetti, libro secondo, 8vv (1595); 2 ed. in AMI, ii (1903)

Messe, 8vv (1596)

Messe, 5vv (1596); ed. in AntMI, *Monumenta veneta*, Excerpta, i (1964)

Salmi che si cantano a terza, con l'inno Te Deum, e i salmi Benedictus e Miserere, 8vv (1596)

Motetti, libro primo, 4vv (1597); 3 ed. in Musica divina, iv (Regensburg, 1863)

Vespertina omnium solemnitate, 8vv (1597; 2/1601 with b (org) added)

Messe, 5, 6vv (1599)

Sacrae cantiones, 5vv (1601) [repr. 1605 as Cantiones sacrae]

Devotissime lamentationi et impropertii per la Settimana Santa, 4vv (1603) [not 1st edn.]

Magnificat omnium tonorum, 6vv (1605)

Nove lamentationi per la Settimana Santa, 4vv (1610<sup>5</sup>)

Sacre cantilene concertate, 3, 5, 6vv, con i suoi ripieni, 4vv, b (org) (1610)

Works in 1586<sup>1</sup>, 1590<sup>7</sup>, 1592<sup>3</sup>, 1598<sup>2</sup>, 1598<sup>6</sup>, 1599<sup>1</sup>, 1599<sup>2</sup>, 1600<sup>2</sup>, 1611<sup>1</sup>, 1612<sup>2</sup>, 1612<sup>3</sup>, 1613<sup>1</sup>, 1613<sup>2</sup>, 1617<sup>1</sup>, 1617<sup>24</sup>, 1619<sup>6</sup>, 1620<sup>6</sup>, 1621<sup>2</sup>, 1622<sup>2</sup>, 1623<sup>2</sup>, 1626<sup>2</sup>, 1627<sup>1</sup>, 1627<sup>2</sup>

### secular

Il primo libro de madrigali, 5vv (1585)

Canzonette, libro primo, 4vv (1588)

Il primo libro de madrigali, 6vv (1590)

Mascarate piacevoli et ridicolose per il carnevale, libro primo, 4–6, 8vv (1590)

Il secondo libro de madrigali, 5vv (1592); 1 ed. W.B. Squire, *Ausgewählte Madrigale* (Leipzig, 1895–1913)

Novi pensieri musicali, 5vv (1594)

Triaca musicale ... nella quale vi sono diversi caprici, 4–7vv (1595); ed. in Capolavori polifonici del secolo XVI, iii (Rome, 1943)

Li 7 sonetti penitentiali, 6vv (1596) [repr. as Septem psalmi poenitentiales (Nuremberg, 1599) and Musica sacra (London, 1608)]

Canzonette, libro primo, 3vv (1601); ed. in AntMI, *Monumenta veneta*, Excerpta, ii (1964)

Il quarto libro de madrigali, 5, 6vv (1607)

Works in 1587<sup>6</sup>, 1588<sup>20</sup>, 1589<sup>8</sup>, 1590<sup>15</sup>, 1592<sup>11</sup>, 1592<sup>14</sup>, 1593<sup>3</sup>, 1594<sup>6</sup>, 1595<sup>5</sup>, 1597<sup>15</sup>, 1597<sup>23</sup>, 1597<sup>24</sup>, 1601<sup>5</sup>, 1601<sup>7</sup>, ed. in Collana di musiche veneziane inedite o rare, i (Milan, 1962), 1601<sup>18</sup>, 1604<sup>13</sup>, 1605<sup>7</sup>, 1605<sup>9</sup>, 1609<sup>14</sup>, 1609<sup>15</sup>, 1609<sup>17</sup>, 1610<sup>14</sup>, 1612<sup>13</sup>, 1613<sup>13</sup>, 1617<sup>24</sup>, 1619<sup>16</sup>, 1630<sup>1</sup>

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DENIS ARNOLD

## Croche

(Fr.).

See [Quaver](#) (eighth-note); *fuse* and *huitième* are also used. See also [Note values](#).

## Croci, Antonio

(*b* Modena, late 16th century; *d* after 1641). Italian theorist and composer. He was a minorite. His five published works arose out of his activities as a church musician and teacher, information about which derives from the title-pages and dedications of three of them: in 1633 he was organist of S Francesco, Bologna, and in 1642 was master of the novices at the monastery at S Felice sul Panaro, Modena. He is more important as a theorist than as a composer. His last and most mature theoretical work, the *Geminato compendio*, is, as its title suggests, in two parts; the first deals with cantus firmi, the second with the rubrics of the breviary.

### THEORETICAL WORKS

*Instructio novitiorum* (Faenza, 1630)

*Breve discorso della perfezione del numero ternario* (Modena, 1632)

*Geminato compendio ovvero Duplicata guida ... per giungere facilmente alla perfettione del canto piano*, op.5 (Venice, 1642)

### WORKS

Messa, e salmi concertati, 4vv, org, op.3 (Venice, 1633)

Frutti musicali di messe tre ecclesiastiche, op.4 (Venice, 1642)

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GIUSEPPE VECCHI

## Crocker, Richard L(incoln)

(*b* Roxbury, MA, 17 Feb 1927). American musicologist. He took the BA as Scholar of the House (Philosophical Orations) from Yale College in 1950, and completed the doctorate under Schrade in 1957 with a dissertation on the *Limoges prosae*. After teaching at Yale (1955–63), he became assistant

professor (1963–7), associate professor (1967–71) and full professor (1971–) at the University of California at Berkeley. He retired in 1994. He became known for his independent ideas in *A History of Musical Style*, and in 'The Troping Hypothesis', for which he was awarded the Alfred Einstein Memorial Prize by the American Musicological Society. His work at Berkeley in developing methods of teaching non-musicians deserves mention (see *Listening to Music*). Crocker's major scholarly contribution, however, is to the history and analysis of the medieval sequence, and his work on music theory and early polyphony has been important in providing the basis for a new understanding of principles of composition in the Middle Ages, particularly those connected with tonal order.

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- ed., with D. Hiley:** *The Early Middle Ages up to 1300*, *NOHM*, ii (2/1991) [incl. 'Liturgical Materials of Roman Chant', 111–45; 'Chants of the Roman Office', 146–73; 'Chants of the Roman Mass', 174–222; 'Medieval Chant', 225–309; 'French Polyphony of the Thirteenth Century', 636–78; 'Polyphony in England in the Thirteenth Century', 679–720]
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PHILIP BRETT

## Croes, Henri-Jacques de

(*b* Antwerp, bap. 19 Sept 1705; *d* Brussels, 16 Aug 1786). Flemish composer, conductor and violinist. At the age of 18 (7 November 1723) he was named first violin at the St Jacobskerk, Antwerp. In September 1729 he went to Brussels, where he entered the service of Prince Anselme-François of Thurn and Taxis. The prince held the monopoly of postal services in the Empire and had several residences, the most important being at Brussels and Frankfurt and later at Regensburg; de Croes is mentioned in the prince's archives in Germany (in 1734, 1737–9 and 1742). By 1744 he was back in Brussels as a first violin in the chapel of Charles of Lorraine, whose sister-in-law, the Empress Maria Theresa, had made him governor of the Austrian Netherlands. In 1746 he became *maître de chapelle* at the court and directed the chamber music, for at that time the same musicians played in both chapel and court. There were six singers (two counter-tenors, two tenors and two basses) and 13 instrumentalists (six violinists, one violist, one cellist, one double bass player, two organists and two oboists), all of whom were French. For important festivals, the orchestra was augmented by the musicians of the most important collegiate church in Brussels, Ste Gudule (now the cathedral). De Croes remained master of music at the Brussels court until his death.

Given de Croes's circumstances, it is not surprising that he composed both church music and chamber music (in particular sonatas and concertos). He was in no way an innovator: his style may be described as an interweaving of the French and Italian traditions, as might be expected in the South Netherlands at a time when musical forms were in a stage of transition between the Baroque style and the *galant*. In his trio sonatas, for example, he wrote in the Corelli tradition with a slow introduction and fugal allegro followed by a number of movements alternately slow and fast. In other sonatas he conformed to a more modern Italian pattern: fast–slow–fast, with a lighter texture and more ornate melodic lines. The divertissements belong to the tradition of the French suite, with an overture in dotted rhythm followed by dances. As in the Italianate sonatas, the texture is light and the decoration combines French ornaments with new fashions like the 'Mannheimer Vorhalt' and the Lombard rhythms common in contemporary German music. The solo concertos and the concerti grossi are in the contemporary three-movement Italian style but with the lighter texture that was then employed in France after the manner of J.-M. Leclair; the trademarks of the Mannheim school are also present, giving the concertos a pre-Classical accent. De Croes was influenced by Corelli, Vivaldi, Tartini and even Handel, and his opening themes frequently bear close resemblance to their works.

De Croes's extant church music includes several motets and fragments of masses, written for four voices and four instruments, with the usual tessituras; this was doubtless the force of the royal chapel and Ste Gudule. Despite the requirements of church music (particularly the masses), the idiom seems more instrumental than vocal. The instruments frequently double the voice parts or realize the figured bass in a fairly straightforward manner. The motets are unusual in that they have a structure similar to that of the cantata, with alternating choruses and solo sections. In these works too, there is evidence of French influence (particularly of a tradition founded by Henry Dumont at the court of Louis XIV), combined with the traditions of the Italian cantata. De Croes's son, Henri-Joseph de Croes (*b* Brussels, 16 Aug 1758; *d* Brussels, 6 Jan 1842), was from 1775 a violinist in the service of the Prince of Thurn and Taxis at Regensburg, and *maître de chapelle* from 1776 to 1783. He is known

to have composed only one work, a set of violin duos which his father presented to Charles of Lorraine in the (unfulfilled) hope that his son might succeed him as *maître de chapelle* at the Brussels court.

## WORKS

Sacred: Missa solennis, d, 4vv, 4 insts, 1738, *B-Bc*; Messe brève, d, 4vv, 4 insts, *Bc*; Kyrie and Gloria, 4vv, 4 insts, *Bc*; 5 motets, 4vv, 4 insts, *Bc*; Cum mirabiliter, motet, B solo, 4 insts, *Bc*; 53 masses, lost; 63 motets, incl. 24 with chorus, lost

Concs.: 6 for 2 vn with 6 sonates 'à 4 parties', op.1 (Brussels, 1734), lost; 6 for 2 vn with 6 sonate, op.1 (n.p., n.d.) [?same as above]; 4 for fl/vn, with 4 divertimenti à 4 parti (Brussels, 1737); 1 for fl/ob, *S-Skma*; 2 for fl, *Skma*; 5 for fl, 2 vn, 1 for fl, vn, 1 for fl, *B-Bc*

Other inst: 6 sonates en trio, 2 vn/fl, bc, op.1 (Paris, before 1743); 6 sonates en trio, 2 vn, bc, op.3 (Brussels, ?1737–49), pubd for 2 vn/fl, bc (Paris, before 1749); 6 divertissements, 2 vn, va, bc, op.2 (Paris, ?1743–55); 6 sonates à 4 parties, 2 vn, va, bc, op.4 (Brussels, c1747); 6 divertimento, 2 vn, va, bc, op.4 (Paris, after 1749); 6 divertissements, 2 vn, vn/va, bc, op.4 (Paris, after 1750); 6 sonates en trio, 2 vn/fl, bc, op.5 (Paris, n.d.); 16 syms., orch, lost; 16 simphonies d'église, 4 insts, ob ad lib, lost

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SUZANNE CLERCX-LEJEUNE

## Croft [Crofts], William

(*b* Nether Ettington, Warwicks., bap. 30 Dec 1678; *d* Bath, 14 Aug 1727).

English composer. He was a chorister in the Chapel Royal under Blow, of whom, as appears from verses prefixed to *Amphion anglicus* (1700), he was not only a pupil but a protégé. He was also deeply influenced by Purcell, many of whose works he must have performed and certainly preserved in manuscript copies from the 1690s. There is no reason to reject the probability that he is the 'Phillip Crofts' mentioned in the parish archives of St Anne's

Church, Soho, as organist from 1700. In that year he renewed his connection with the Chapel Royal as Gentleman Extraordinary, sharing that post, together with the reversion of a place as organist, with Jeremiah Clarke (i). In May 1704 they jointly succeeded Francis Pigott as organist of the chapel, and when Clarke died in 1707 the whole place fell to Croft. His anthems in celebration of the battles of Blenheim and Ramillies (*I will give thanks, O clap your hands* and *The Lord hath appeared*) show that he was already by then supplementing Blow's duties as a composer, and on Blow's death in 1708 he followed him not only as composer, Tuner of the Regals and Organs, and Master of the Children of the Chapel Royal but also as organist of Westminster Abbey. Rather curiously, at some time before 1712, he paid for the restoration of the monument in Norwich Cathedral to William Inghott. In 1712 he relinquished his post at St Anne's.

In July 1713 Croft took the Oxford degree of DMus, being the earliest Oxford graduate in music relating to whom there survives solid extended work submitted for the degree; this took the form of two odes for solo voices, chorus and orchestra, *With noise of cannon* and *Laurus cruentas*, celebrating the Treaty of Utrecht, and published as *Musicus apparatus academicus*. Croft was the senior Chapel Royal composer at the time when Handel began to find favour with Queen Anne, and even though there is no evidence of friction it is not impossible that this imposing volume may have seemed a means of maintaining the native composer's standing. In 1715 his stipend as Master of the Children of the Chapel Royal was increased by £80 a year, his duties to include teaching the boys reading, writing and arithmetic, as well as organ playing and composition. From around this time until his death he enjoyed the patronage of Sir John Dolben of Finedon, Northamptonshire, sub-dean of the Chapel Royal (1712–17). Croft broke new ground in 1724 by the publication of a handsome two-volume collection of his church music, entitled *Musica sacra* (see illustration), engraved and in the form of a score rather than in parts, the advantages of which he cogently urged in his preface. A copy of his 'Proposals' to subscribers is now in the New York Public Library. A list dated 1726 (GB-Lbl Add.11732) shows that Croft was one of the earliest members of the Academy of Vocal Music. He married in 1705, but died childless and was buried close to Purcell in Westminster Abbey. Hawkins (*History*, ii, 797) described him as a 'grave and decent man', and the imposing format of his two chief publications together with the nature of his music indicates that he took his position seriously.

As a composer Croft was both a staunch preserver of tradition and an assimilator of new techniques. Many of his works were modelled on specific compositions by Purcell; yet there is evidence that he revised his own *Te Deum* in D, which was clearly based on Purcell's 1694 composition, after having heard Handel's 'Utrecht' setting of 1713. Enough of Croft's songs and instrumental music is dated to justify the view that these branches of composition did not occupy him much after his third decade. His string pieces for the theatre are agreeable if not specially noteworthy, while his harpsichord music is smoother and more regularly turned than that of Blow, with whom Croft, together with others of Blow's scholars, combined in a publication of 1700. The *Hymn on Divine Musick* (*What art thou*) from *Harmonia sacra*, ii (1714), is worthily in the line of Purcell's sacred songs but has less intensity of feeling; in the pleasing solo song *By purling streams* one sees the movements becoming shaped by purely musical considerations, not simply in

response to the words, without yet becoming aria. Three sonatas for solo violin and continuo, written before the publication of Corelli's op.5, are of an interesting quality and not merely because they adumbrate an understanding of the idiom of the late Baroque.

Croft was indeed the first English composer of substance to grasp that idiom in a consistent way without earlier gropings or admixture of styles. This is shown in the rhythmic vocabulary, contour of phrase, clarity of tonality, application of fugato and broad concertante handling of chorus and instruments as displayed in his *Te Deum* in D and *Musicus apparatus academicus*. For that reason it was Croft who among composers of his generation most decisively turned a new page in the history of the verse anthem. At the same time as he applied this idiom he also organized the anthem into well-rounded movements of clearly delineated abstract character, instead of the shorter-breathed sections of his predecessors. Solos, duets and trios make up the greater part of these anthems, and he used the organ (on lines already foreshadowed, but more systematically) by allotting introductory passages to it, sometimes in the form of melody and bass but much more frequently a melodic type of stiffly unfolding bass, figured to carry a simple chordal right-hand part. This type of anthem, which Croft transmitted to Greene, is well exemplified in *O praise the Lord, ye that fear him*. Although he applied himself seriously to verse anthem composition and was entirely free from triviality, the general impression is somewhat dry. While in solo passages his melody is conventional, the sections for full choir are stolidly imitative. But like Blow and Purcell before him he was interested also in older polyphonic methods, and a small group of full anthems not only maintains this thread in English music but, as in *Hear my prayer, O Lord*, displays a sombre expressiveness.

In his services Croft, like others, was hampered by the restrictions of the 'short' service style. Nevertheless, in his Service in E he achieved a broader feeling than his post-Restoration predecessors, and when reaching the Gloria to the *Jubilate* of the Service in A he launched into a rolling fugato of considerable effectiveness. The orchestral *Te Deum* and *Jubilate* is a dignified work, perhaps more spacious than Purcell's if less personal, which might well have established itself had it not been overshadowed by Handel's 'Utrecht' setting of some four years later. Croft's Burial Service is a noble classic of moving simplicity, into which, without any degree of incongruity, he overtly incorporated Purcell's setting of *Thou knowest, Lord*.

Croft's hymn tunes in Playford's *The Divine Companion* include those now known as 'Eatington' and 'Croft's 148th'. What are now called 'St Matthew' and 'St Anne' first appeared in the sixth edition of the *Supplement to the New Version* (1708), a wholly anonymous collection, but the subsequent ascription of these to him is generally accepted as a probability. There is, however, much room for doubt about the ascription to him of 'Hanover' from the same collection (see article 'Saint Anne's Tune' in earlier editions of *Grove*).

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printed works published in London unless otherwise stated

## services

principal sources: GB-EL, Lbl, Lcm, LF, Ob, Och, US-LAuc; specific sources given only for autograph MSS or those endorsed by Croft

Morning and Communion Service with Sanctus-Gloria, A

Morning and Communion Service with Sanctus-Gloria, b, before 1713, ed. S. Arnold, *Cathedral Music* (London, 1790)

Morning Service, D, thanksgiving for victories, 17 Feb 1709, A, A, A, A, T, T, B, SSATB, 2 tpt, 2 vn, va, b, *GB-Lcm* 840 (TeD only), TeD, ed. W. Shaw (London, 1979)

Morning and Evening Service, EL; *Lbl* Add.38668 (19 March 1718/19)

Burial Service (full), SATB, incorporates Purcell's Thou knowest, Lord, pr. in *Musica sacra* (see Anthems)

## anthems

verse unless otherwise stated; principal sources: GB-DRc, EL, Lbl, Lcm, LF, Ob, J-Tn, US-Cn, LAuc; specific sources given only for autograph MSS or those endorsed by Croft

† attributed to Croft only in late sources; see Scandrett

‡ attrib. Croft only in Gostling Partbooks; see Ford

Collection: *Musica sacra*, or *Select Anthems in Score* (1724; 2/c1780 as *Cathedral Music*, or *30 Select Anthems in Score*) [SA]

Behold, God is my salvation, A, T, B, SATB, org

Behold, how good and joyful a thing, 'Union Anthem', 1707, A, T, B, SATB, org, *GB-Lbl* Add.17847, collab. Blow and Clarke

Behold now, praise the Lord, A, T, B, SATB, org, *Lbl* Add.17847

Be merciful, A, T, SSAATBB, org; ed. S. Arnold, *Cathedral Music* (London, 1790)

Blessed are all they, for the birth of Prince William, 1721, A, T, B, SATB, org; SA

Blessed be the Lord my strength, thanksgiving, St Paul's, 23 Aug 1705, S, A, A, T, B, SATB, org, *Lcm* 839

Blessed is the man, A, B, org

Blessed is the people, A, T, B, SATB, org, before 1713; ed. J. Page, *Harmonia sacra* (London, c1800)

Cry aloud and shout (full with verse), SSATB, org

Deliver us, O Lord, A, T, B, SATB, org, before 1713; ed. J. Page, *Harmonia sacra* (London, c1800)

Give the king thy judgements, ? for coronation of George II, 13 July 1727, S, A, T, B, B, SATBB, org, *Lbl* Add.17861; ed. W. Boyce, *Cathedral Music* (London, 1760–73)

God is gone up (full with verse), S, S, A, A, T, B, SATB, org, c1706, *Ob* Don.c.19; ed. W. Boyce, *Cathedral Music* (London, 1760–73)

‡God standeth in the congregation of princes, B, SATB, org, before 1713

Great and marvellous, A, T, B, SATB, org, before 1713

Hear my crying, T, T, B, SATB, org, before c1710

Hear my prayer, O Lord, and consider, A, T, B, SATB, org; SA

Hear my prayer, O Lord, and let my crying, A, B, SSAATBB, org

Hear my prayer, O Lord, and let my crying (full with verse), S, S, A, A, T, B, SSAATTBB, org, before 1713, *Ob* Don.c.19; SA

†Help, Lord, for the godly man ceaseth (full with verse), A, B, SAATBB, org

Help us, O Lord God, B, SAATB, org, *Lbl* Add.17847

I cried unto the Lord with my voice, S, A, T, B, SATB, org, before 1720; SA

I waited patiently, S, SATB, org, ?1713

I will always give thanks, thanksgiving for the Battle of Oudenaarde, 19 Aug 1708, A, A, B, SATB, org, *Lbl* Add.17847; SA

I will give thanks, thanksgiving for the Battle of Blenheim, 7 Sept 1704, A, T, B, SATB, org, *Lbl* Add.17847; ed. S. Arnold, *Cathedral Music* (London, 1790) [adapted]

I will lift up mine eyes, A, T, T, B, B, SATB, org, Festival of the Sons of the Clergy, 1713, *Lcm* 839

I will magnify thee, A, T, B, SATB, org

I will magnify thee, S, SATB, org

I will magnify thee, A, SATB, org, before Oct 1714

I will sing unto the Lord, A, B, SATB, org, before 1713; SA

Laudate Dominum, canon 4 in 1, *Lbl* Add.17841; SA

Let my complaint, S, org

Like as the hart, inc., lost, ?owned by Joseph Warren in 19th century

Lord, what love have I, S, S, SATB, org; SA

†My heart is fixed, O God, S, S, bc, inc.

†My soul, be joyful, A, T, B, SATB, org

O be joyful, B, SATB, org; SA

O clap your hands, thanksgiving for the Battle of Ramillies, 27 June 1706, A, A, T, B, SATB, org

O come, let us sing, A, T, T, B, SATB, org

‡O come, let us sing, S, S, bc, inc.

Offer the sacrifice of righteousness, Festival of the Sons of the Clergy, ?1710, S, A, A, T, B, SSAATTBB, org, *Lcm* 839

†O give thanks unto the Lord and call, A, org

O give thanks unto the Lord and call, thanksgiving, 20 Jan 1715, S, A, T, B, B, SATB, 2 vn, va, bc, *Lcm* 838

O give thanks unto the Lord for he is gracious, thanksgiving, 15 Nov 1719, A, B, SSATB, tpt, 2 vn, va, b; SA

O God of my salvation, music lost

O how amiable, S, S, SSATB, org, ?by Aldrich

O Lord God of my salvation, A, T, B, SATB, org, before Oct 1714; SA

O Lord God of my salvation (full with verse), S, S, A, A, T, T, B, B, SSAATB, org, *Lbl* Add.17847; SA

O Lord, grant the queen/king a long life (full with verse), S, S, A, A, T, T, B, B, SATB, org, before Aug 1714, *Ob* Don.c.19; SA

O Lord, I will praise thee, S, A, T, B, SSATB, org, *Lcm* 168; SA

O Lord our governor, A, B, SATB, org

O Lord, rebuke me not (full with verse), A, T, B, SSATTB, org, before 1713, *Ob* Don.c.19; SA

O Lord, thou art my God, A, A, B, SSATB, org

O Lord, thou hast searched me out, A, T, B, SATB, org, ?1720; SA

†O Lord, thy work, T, T, SATB, org

O praise the Lord ... all ye heathen, A, T, B, SATB, org before 1713; ed. W. Boyce, *Cathedral Music* (London, 1760–73)

O praise the Lord, all ye that fear him, 'Thanksgiving anthem composed by her majesty's command' [for the Battle of Mons, 22 Nov 1709], A, T, B, B, SATB, org, *Lcm* 839; SA

‡O pray for the peace of Jerusalem, S, S, B, org, inc.

†O sing unto the Lord a new song, A, A, B, SATB, org  
O sing unto the Lord a new song, A, T, T, B, SATB, org, before 1713  
Out of the deep, A, B, SATB, org, before 1714; SA  
Praise God in his holiness, A, T, B, org, ?inc.  
Praise God in his sanctuary, for the opening of the organ at Finedon, Northants, 1717, A, T, B, SATB, org, *Ob Mus.B.15*  
Praise the Lord, O my soul, A, T, B, SATB, org, before c1710, *Ob Don.c.19*; SA  
†Praise the Lord, O my soul, A, T, B, B, SATB, org  
†Praise the Lord, O my soul, A, A, B, SATB, org  
Preserve me, O God, A, SATB, org, *Lbl Add.17848*  
Put me not to rebuke (full with verse), A, T, B, SATB, org; ed. W. Boyce, *Cathedral Music* (London, 1760–73)  
Rejoice in the Lord, thanksgiving, 13 Nov 1720, S, S, A, T, B, SATB, ob, 2 vn, va, b, *Lbl Eg.2965*; SA  
Sing praises unto the Lord (full with verse), S, S, A, T, B, SATB, org, before 1714; SA  
Sing unto God, O ye kingdoms, A, SSATB, org; SA  
Sing unto the Lord and praise his name, thanksgiving, 17 Feb 1709, A, A, B, SATB, org; SA  
Teach me, O Lord, A, B, SATB, org, completed 11 Sept 1723, *Ob Mus.C.1*  
The earth is the Lord's, T, SATB, org, before 1714; SA  
The heavens declare the glory of God, A, T, B, SATB, org. ?after 1713; SA  
The Lord hath appeared, 'written on the news' of the Battle of Ramillies, 12 May 1706, A, T, B, SATB, org, *Ob Mus.B.15*  
The Lord is a sun and a shield, coronation of George I, 20 Oct 1713, A, T, B, SATB, 2 tpt, 2 vn, va, b  
The Lord is king, be the people, T, B, SATB, org; SA  
†The Lord is king, the earth may be glad, S, SATB, org  
The Lord is my light, thanksgiving, 31 Dec 1706; ed. J. Page, *Harmonia Sacra* (London, c1800)  
The Lord is my strength, anniversary of the accession, 8 March 1711, S, A, T, B, SATB, org; SA  
The Lord is righteous, A, B, SATB, org  
The souls of the righteous, funeral of Queen Anne, 24 Aug 1714, A, T, B, SSATB, org  
This is the day which the Lord hath made, celebration of the Treaty of Utrecht, 7 July 1713, S, A, A, T, T, B, B, SSAATTBB, org, *Lcm 839*; SA  
Thou, O God, art praised in Sion, A, B, SATB, org, 1723, *Ob Mus.C.1*; SA  
Try me, O God (full with verse), A, T, B, SSATTB, org, *Lcm 839*  
Unto thee O God do we give thanks, A, T, B, SATB, org, inc., *Cfm Mus.152* (org score)  
We wait for thy loving kindness, S, S, A, SATB, org; SA  
We will rejoice in thy salvation (full with verse), A, T, B, SATB, org, before 1713; SA

### secular vocal

Musicus apparatus academicus, being a Composition of 2 Odes (Laurus cruentas, With noise of cannon), solo vv, chorus, orch, *US-Su* [with corrections and addns in Croft's hand] (1715); ed. in Durost  
Ask not Apollo's tuneful train (ode, H. Carey), 'on the Death of the late Famous Mr. Elford', after Oct 1714, music lost  
Prepare, ye sons of art (ode), birthday of Queen Anne, ?1713, solo vv, bc, *GB-Lbl, Ob, US-LAuc*; ed. in Durost

Some say their sire's the first made man (ode), to the Grand Khaibar, c1725, solo vv, chorus, *GB-Ob*

Strike the lyre, your voices raise (ode, J. Friedenham), in honour of Dr Windebank's Club, solo vv, bc, *US-Hw*

The heavn'ly warlike Goddess now disarm'd (ode), St Cecilia's Day, ?1697, solo vv, chorus, orch, *LAuc*; ed. in Durost

While o'er these realms peace spreads (ode), ?birthday of King George I, ?1718–19, solo vv, bc, *LAuc*; ed. in Durost

Come all ye tuneful sisters (wedding song, A. Alsop), wedding of Sir John Dolben, Sept 1720, solo vv, bc, *GB-Lcm, US-LAuc*

Ye who at Hymen's sacred altar stand (wedding song), solo vv, fl/vn, bc, *GB-Lcm*

No more of mirth (The Punch Bowl's Farewell), solo vv, chorus, bc, *Thesaurus Musicus*, ii (1744/5), *US-LAuc*

While Love disturbs my waking thoughts, solo vv, vns, fls, bc, *LAc*

Songs: By purling streams (Celladon), with ob/fl (c1702); How insipid were life (c1705); How severe is my fate (c1700); Lovesick Jockey (c1705); My heart is every beauty's prey (c1703); What art thou (A Hymn on Divine Musick), *Harmonia sacra*, ii (1714); Fill me a bowl (The Mighty Bowl), *GB-Outf*; For rural and sincerer joys, with vns, *US-LAuc*; How charming is beauty, with vns, *GB-Ob*; Softly breathing solemn airs, *Ob*; When gentle sleep (The Dream), *Lbl, Och, US-Cu, LAuc*; Ye tuneful numbers, with vn, *GB-Lbl*

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### instrumental

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Hpd music pubd in 18th-century anthologies, and in MS in *B-Bc, F-Pc, GB-Cfm, Lbl*; ed. H. Ferguson and C. Hogwood, *William Croft: Complete Harpsichord Works* (London, 1974, 2/1981–2), see Holman

Org voluntaries etc., *GB-H, Lbl, Ldc, Mp*; ed. R. Platt, *William Croft: Complete Organ Works* (London, 1976–7, 2/1982)

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Croft, William

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## Croix

(Fr.).

See [Sharp](#).

## Croix, Antoine.

See [Lacroix, Antoine](#).

## Croix sonore

(Fr.: 'sound cross'; Rus. *zvuchashchiy krest*).

A type of [Theremin](#) in which the normal antenna or aerial is replaced by a large brass cross mounted on a sphere; the electronic circuitry is inside the sphere. It was constructed by Michel Billaudot and Pierre Dauvillier (who probably worked on it at different times) for the émigré Russian composer Nicolas Obouhov. A prototype was apparently demonstrated in Paris in 1926 but then withdrawn; an improved version was presented in 1934. See [Electronic instruments](#), §III, 1(iii–iv).

HUGH DAVIES

## Croiza [[Conelly](#)], Claire

(*b* Paris, 14 Sept 1882; *d* Paris, 27 May 1946). French mezzo-soprano. She made her début in Nancy in 1905 (in De Lara's *Messalina*). The following year she began her long association with the Théâtre de la Monnaie, Brussels (début as Delilah, 1906), where her wide repertory included Berlioz's *Dido*,

Clytemnestra in *Iphigénie en Aulide* and Strauss's *Elektra*, Erda, Carmen, Donizetti's *Léonor*, Charlotte and Fauré's *Penelope*. At the Paris Opéra she appeared in 1908 as *Delilah*. At Rouché's Théâtre des Arts in 1913 she sang in the d'Indy editions of *Poppea* and Destouches' *Les éléments* and an act of Gluck's *Orphée*. She sang the title role in Gustave Doret's *La tisseuse d'orties* at its first performance in 1927 at the Opéra-Comique, and in the first staged performance of Debussy's *La damoiselle élue* in 1919 at the Théâtre du Vaudeville.

From 1922 Croiza taught at the Ecole Normale and from 1934 at the Conservatoire. Her instinct for the French language and her intelligence, clarity of tone and passionate reserve caused her to be admired as much by poets as by musicians; Paul Valéry hailed her as possessing 'la voix la plus sensible de notre génération'. Saint-Saëns, d'Indy and Fauré admired her unreservedly, as, later, did Debussy and Roussel. Her silvery yet warm tone, and that 'volupté du son' based on pure, perfect utterance of the words, can be heard on her recordings.

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MARTIN COOPER

## Crokhorne.

See [Crumhorn](#).

## Croll, Gerhard

(b Düsseldorf, 25 May 1927). Austrian musicologist of German origin. He studied musicology, art history and philosophy at the University of Göttingen (1948–54) and received the doctorate in 1954 under Rudolf Gerber with a dissertation on Weerbeke's motets. After working for three years on a scholarship from the Deutsche Forschungsgemeinschaft he became assistant lecturer in 1959 at the University of Münster, Westphalia, where two years later he completed his *Habilitation* with a work on Steffani. In 1966 he was appointed to the newly created chair of musicology at Salzburg. He was made professor emeritus in 1993.

Croll worked initially in the field of sacred music of the 15th and 16th centuries, but after submitting his doctoral dissertation he turned to Italian and German Baroque opera as well as to music of the Classical era. One of the editors of the Weerbeke Gesamtausgabe and Gluck's *Sämtliche Werke*, he was editor-in-chief of the latter from 1960 for 30 years; he has also written major articles for a number of dictionaries (*Grove*<sup>6</sup>, *MGG*<sup>1</sup>, *Riemann*<sup>L12</sup>). He is a member of the Zentralinstitut für Mozart-Forschung and contributes to the new collected edition of Mozart's works. Some of his more remarkable Mozart discoveries include the *Larghetto* and *Allegro* in E♭ for two pianos (kv deest),

a sixth string quartet arrangement of a Bach fugue by Mozart (K405) and an additional march, the *Marsch der Janitscharen* (Kassel, 1980), from *Die Entführung aus dem Serail*.

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RUDOLF KLEIN

## Croma

(It.).

See [Quaver](#) (eighth-note). The term was also used for a [Crotchet](#) (quarter-note), with *semicroma* being used for the quaver. See also [Note values](#).

## Cromcorn [cromorne].

See [Crumhorn](#).

## Cromorne (i)

(Fr.).

A wind instrument of uncertain identity, used at the French court in the 17th and early 18th centuries. 'Cromornes et trompettes marines' formed part of the *grande écurie* from the mid-17th century to the mid-18th, by which time the positions originally occupied by players of these instruments had probably become sinecures (see [Paris](#), §V, 1(i)). There were normally five *cromornes*: two *dessus*, one *taille*, one *quinte* and one *basse de cromorne*.

It is a misconception that the *cromorne* can be identified with the [Crumhorn](#). Certain inaccuracies and inconsistencies in the description and illustrations of the crumhorn given by Mersenne (*Harmonie universelle*, 1636–7) and perpetuated by Trichet (*Traité des instruments de musique*, c1640; see Lesure, 1955), who based his comments on Mersenne's, suggest that neither theorist was familiar with the instrument (which they called 'tournebout'). This and the absence of firm evidence for the crumhorn in France before Mersenne show that it was little known there, if at all (if it was played in France, it would appear to have been referred to as the *douçaine*: see [Dolzaina](#)). Both Mersenne and Trichet refer to the *cromorne* only as an organ stop. The identification of the *cromorne* with an unusual instrument found in some modern collections and known as the *tournebout* (see [Tournebout](#) (2)) can also be disregarded. A suite 'pour les cromornes' by Degrygnis (1660) in the Toulouse-Philidor Collection in the Bibliothèque Nationale, Paris (the opening 'Petit bransle' of which is given in *Grove's Dictionary*, 5th edn, 'Crumhorn'), has a bass part with a range of over two octaves; a note in the score of Charpentier's *Offerte pour l'orgue et pour les violons, flûtes, et hautbois* H514 (?early 1670s; see Lewis) specifies that the bass line, which

also exceeds the range of a true crumhorn, should be doubled by 'serpent, *cromorne* and bassoon'. Brossard (1703) and others gave 'basse de chromorne' as a synonym for 'bassoon'. The *cromorne* therefore appears to have been a type of bassoon. The similarity of the name to 'crumhorn' remains unexplained; perhaps the *cromorne* resembled a bass shawm, with a curved bell reminiscent of the crumhorn. Such an instrument, described as a 'gros haut-bois', appears in engravings of the funeral of Duke Charles III of Lorraine at Nancy in 1618 (reproduced in Boydell). Walther's dictionary (1732) suggests that the name 'cromorne' was a corruption of *cor* (horn) and *morne* (dark, quiet, sad).

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BARRA R. BOYDELL

## Cromorne (ii).

See under [Organ stop](#).

## Croner, Daniel

(*b* Kronstadt (now Braşov), 22 March 1656; *d* Hălchiu, district Braşov, 23 April 1740). Transylvanian composer and organist of Saxon descent. He studied theology and music in Kronstadt and Breslau (now Wrocław) and, with the organist Johann Ulich, in Wittenberg. In addition to his work as an officer of Kronstadt City Council, he was organist of the Black Church; after completing his studies, he became a professor of organ and composer there. During his last years he was organist of the Evangelical Church in Hălchiu (1701–1740).

From the four manuscript collections of organ music in tablature in the Library of the Black Church in Braşov (dated Kronstadt, 1675; Breslau, 1671; Wittenberg, 1682; Kronstadt, 1685, respectively), it is possible to distinguish not only Croner's considerable musical skills but also an innovatory spirit underlying the works. The fugues, preludes, toccatas, fantasias and chorales all mark the transition from the earlier polyphonic style (illustrated by the works of Johann Ulich, Johann Froberger, Bernhard Meyer and J.H. Kittel, some of whose pieces are included in his collections) to the new styles of the high Baroque. The composer's main innovation was the idea of a collection of pieces in a complete cycle of keys (cf Bach's later *Das wohltemperirte Clavier*). Other important features include the rhythmic variations of choral themes, the departure from early church modes, and the frequent introduction

of the pedal. The inclusion of all 25 pieces from J.E. Kindermann's *Harmonia organica* (1645) illustrates the retrospective character of the tablatures compiled by Croner between 1681 and 1684 (ed. A. Pernye, D. Benkő and K. Fittler as *Tabulature* (Budapest, 1987); some ed. A. Porfetye (Weisbaden, 1971–2)). Quite interesting and original (in view of information expressed in earlier treatises) are the fingering methods he recommended for keyboard instruments and the finger extension principle for the execution of preludes and capriccios.

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VIOREL COSMA

## Cröner, Franz Carl Thomas

(*b* ?Augsburg, c1724; *d* Munich, 1 Dec 1787). German composer, violinist and flautist. He was the son of Thomas Cröner (c1690–1757), court musician to the Prince-Bishop of Augsburg and violinist at the Munich court from 1735. Franz Carl Thomas became an *Accessist* (unsalaried player who succeeded to a salaried post when one became vacant) in the Munich court orchestra in 1737–8 and for a time he was in the service of the abbot of the Benedictine abbey at Rott am Inn. During the early 1740s he toured extensively, going as far afield as Russia and England with two of his brothers, Franz Ferdinand (*b* Augsburg, 24 March 1720; *d* Munich, 12 June 1780), violinist and flautist, deputy Konzertmeister at the Munich court from 1754 and Konzertmeister from 1772, and Anton Albert (*b* Augsburg, 23 April 1727; *d* Traunstein, 30 Sept 1770), a cellist and from 1745 court violinist at Munich; Johann Nepomuk Cröner was another brother. Franz Carl Thomas and Anton Albert were sent to Italy for musical study in 1744–5 by Emperor Charles VII; in 1748 Franz Carl Thomas entered the service of Maximilian III Joseph as a court musician, as both violinist and flautist, and the five 'Sinfoniae' and 'Sonatae' listed in the 1753 Hofkapelle catalogue and two symphonies in the 1766 Breithopf catalogue are probably by him. In 1759 he was made court composer. In this capacity he provided the elector with six viola da gamba concertos annually, none of which survives; his only known music is a six-movement Sinfonia in C (*D-HAR*) and *Six Sonatas for two Violins with a Thorough Bass* (London, 1758), works largely in the Baroque tradition. He also wrote for the Munich court the scenic oratorio *Il Giuseppe riconosciuto* (1756; libretto by Metastasio) and for the Greater Latin Congregation he wrote the Lenten meditations *De bono usu mediorum ad finem, sive Job* (1751) and *Odoratus* (1761). For the Jesuit grammar school in Munich he wrote the

comedies *Alphonsi Peresii Gusmani in regem fidelitas* (1760), *Religio Joviniani* (1761) and *Urbanitas praemium* (1763). Only the librettos of these works survive.

The family, also referred to as Kröner, Gröner, Krenner or Kriener, was ennobled in 1749 and thereafter known as von Cröner. A son of Franz Carl Thomas, Theobald (baptismal name Alois; 1763–1806), was a violinist who composed music, none of which survives, for the Cistercian Raitenhaslach Abbey, Upper Bavaria, where he was a monk; Joseph von Cröner (*b* 1754), a son of Franz Carl Thomas or his brother Anton, was a violinist in the Munich court orchestra, 1775–8.

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ROBERT MÜNSTER

## Cröner, Johann Nepomuk

(*b* ?Munich, c1737; *d* Munich, 24 June 1785). German composer and violinist, brother of [Franz Carl Thomas Cröner](#). He was an *Accessist* (unsalaried player who succeeded to a salaried post when one became vacant) in the Munich court orchestra for some time before 1748. On 1 September 1751 he became a full court and chamber violinist. In 1774 he became vice-Konzertmeister of the orchestra, which he probably led at the première of Mozart's *La finta giardiniera* on 13 January 1774 at the Munich Salvatortheater (see Leopold Mozart's letter of 18 October 1777, where he mistakenly called Johann Nepomuk 'Jos'). Cröner enjoyed a special position of trust at court. He was in charge of the music collection belonging to Princess Maria Anna, wife of Electoral Prince Max III, Joseph. Of his compositions, six four-movement symphonies and two violin concertos (in A major and B $\flat$  major) survive (*D-Mbs*). There are two further violin concertos, in G major and D major (also *D-*

*Mbs*), which are thought to be the work of either Franz Carl Thomas or Johann Nepomuk.

His wife Maria Josepha Cröner (*b* ?Munich, c1724–5; *d* Munich, 11 March 1800) was a soprano who sang in opera and oratorio performances at the Munich court between 1753 and 1766; she was probably a daughter of the Munich court singer and tenor Johann Baptist Anton Perberich (1703–59).

For bibliography see [Cröner, Franz Carl Thomas](#).

ROBERT MÜNSTER

## Croner de Vasconcelos, Jorge.

See [Vasconcelos, Jorge Croner de](#).

## Cronhamn, Johan [Jöns] Peter

(*b* Östra Karup, Halland, 7 May 1803; *d* Stockholm, 15 June 1875). Swedish composer, organist and educationist. He was first a glazier, then a schoolteacher in Lund (1821–5), and began formal musical studies in 1825 at the conservatory in Stockholm. He was organist of Skeppsholm Church in Stockholm (1827–37) and became a teacher at the conservatory in 1842. He was elected a member of the Swedish Royal Academy of Music in 1843 and was appointed its secretary in 1860. He edited the academy's proceedings from 1865 to 1873 and published a centenary account of its achievements, *Kongliga Musikaliska Akademien åren 1771–1871*. Among his works are songs, quartets for male voices, *Sextio sånger af Carl Mikael Bellman* (1832) for male chorus, *Musica sacra* (1854–67) for mixed choir, and many folksongs specially arranged for the magazine *Runa*.

His son Frithiof August Cronhamn (*b* Stockholm, 26 June 1856; *d* Stockholm, 28 April 1897) was a music librarian and critic.

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ROBERT LAYTON

## Cronin, Elizabeth [Éilís Bean Uí Chróinín; née Herlihy/Ní Iarlaithe]

(*b* Fuhirees, Co. Cork, 30 May 1879; *d* Macroom, Co. Cork, 2 June 1956). Irish traditional singer. Reared in a bilingual area of rural west Cork with strong oral and literary traditions in Irish and in English, Mrs Cronin, married

to a farmer, learnt her large repertory of several hundred songs in both languages from her grandparents and parents, farm servants and travelling beggars. These included dandling songs, lilts and songs of local interest as well as broadside narratives and classic ballads (notably *Lord Gregory* or *The Lass of Aughrim*, her version of the Scottish *Lass of Roch Royal*). She took some part in Gaelic League language-revival music festivals in youth, but confined her singing mainly to farm work, the domestic circle and local social occasions. Discovered in the decade before her death by a series of Irish, English and American collectors (including Seamus Ennis, Brian George, Alan Lomax and Jean Ritchie), she became familiar to international audiences through the highly popular BBC radio series *As I Roved Out* in the early 1950s, and such commercial recordings as the influential 1960s LP series *Folk Songs of Britain*.

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NICHOLAS CAROLAN

## Crook

(Fr. *corps de rechange*, *ton de rechange*; Ger. *Stimmbogen*).

Detachable lengths of tubing inserted into brass instruments for the purpose of changing the tube length and hence the pitch. Since natural horns and trumpets can sound only the notes of the harmonic series, the sole way of playing this series at another pitch is to alter the fundamental note, and this is done by the crooks, which on the horn used to amount to nine or more, starting from B $\flat$  or C. The earliest mention of a crook is, however, for the trombone, in 1541: it was inserted between slide and bell joints to allow performance of parts lower than those for which the instrument was constructed. Horn and trumpet crooks are of two kinds. The commonest, inserted between mouthpiece and instrument, was known as a 'terminal' or 'mouthpipe' crook (so called because it incorporates a mouthpipe, which receives the mouthpiece). Less common are 'medial' or 'slide' crooks, inserted like a tuning-slide and having two legs. In Germany during the 18th century an 'Inventionshorn' or trumpet might have had crooks of either kind. The tuning was finely adjusted by inserting short lengths of tubing known as tuning bits next to the crook.

Although the need for crooks was greatly reduced by the invention of valves, many types of instruments were provided with crooks throughout the 19th century – and even into the 20th – so that a given harmonic series could be produced without the use of valves, and in order to preserve the special tonal and technical qualities of crooks.

The term is also applied to the curved metal tube upon which is placed the reed of a bassoon or english horn, and generally to any such removable bent tube holding a mouthpiece, as in saxophones and the deep clarinets.

See also [Horn](#), §2(iii).

ANTHONY C. BAINES/R

## Crook, Howard

(*b* Passaic, NJ, 15 June 1947). American tenor. He studied at Illinois State University and began his career primarily as a concert singer, making his opera début as Eisenstein (*Die Fledermaus*) in Cleveland in 1970. His subsequent roles have included Belmonte and Pelléas at Amsterdam (1983 and 1984), Lully's *Atys* and Rameau's *Castor* at Aix-en-Provence (1987 and 1991), and Admetus in Lully's *Alceste* at the Théâtre des Champs-Élysées, Paris. His agile technique and lyrical projection of high-lying roles have proved especially effective both in French Baroque repertory and in the Bach Passions, in which Crook is an admired Evangelist. His recordings include Monteverdi's *Vespers*, Lully's *Alceste*, *Armide* and *Acis et Galatée*, Rameau's *Castor et Pollux* and *Les Indes galantes*, Leclair's *Scylla et Glaucus*, *Messiah* and Bach's Passions.

NICHOLAS ANDERSON

## Crooks, Richard (Alexander)

(*b* Trenton, NJ, 26 June 1900; *d* Portola Valley, CA, 1 Oct 1972). American tenor. He studied with Sidney H. Bourne and Frank La Forge, and first sang in opera at Hamburg as Cavaradossi in 1927. Appearances with the Berlin Staatsoper and in other European centres followed, in roles such as Walther and Lohengrin. He made his American opera début in 1930 in Philadelphia as Cavaradossi, and his Metropolitan début as Massenet's *Des Grieux* in 1933. He sang leading lyric roles, mostly French and Italian, with the company and elsewhere in the USA for the next ten seasons, then pursued a concert career. Crooks had a beautiful voice which, though limited in the upper register, was admired for its smoothness of tone and production, as can be judged from his many recordings of opera, lieder and lighter music.

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MAX DE SCHAUENSEE/R

## Crooning.

A style of popular, usually male, singing. The word is Scottish in origin: 'croyne', meaning a loud, deep roar, became 'croon', a low, murmuring sound. In the 19th century the term was associated with lullabies, and in America particularly with those of 'black mammies'. Hence, the injunction to 'croon a tune' appears in Schwartz, Young and Lewis's 1918 song, *Rock-a-bye your baby with a dixie melody*, made famous by Al Jolson. By the 1920s, however, the term was associated with a style of singing that arose as a response to the particular requirements of microphone, as opposed to theatre, singing. The sensitive amplification of the microphone allowed or, some might say, required singers to apply less breath to the vocal cords, resulting in an intimate and conversational sound. Singers gradually discovered as well that the microphone favoured lower-pitched voices and that the use of head or mixed chest-head voice in lower registers (where operatic and theatrical singers had used only chest) aided the production of quiet singing and equalized notes across the range.

Crooning also involved certain stylistic traits: sliding into notes rather than attacking them squarely on pitch, the careful use of rhythmic and melodic variants (especially the mordent), and an anodyne, understated expression. It is this last quality more than any technical traits that separated crooning from other popular singing styles of the 1920s, such as those of classic blues or Broadway. Early crooners included 'Scrappy' Lambert, Smith Ballew, 'Whispering' Jack Smith, Rudy Vallee and Gene Austin: these medium-high tenors were usually found fronting a dance band, where their presence was limited to one or two choruses of a song. Bing Crosby also started in this mould, but gradually shifted to a lower baritone range. Moreover, he had a darker sound and a more energetic approach to phrasing that set him apart from his predecessors and formed the blueprint for most of his successors.

Although Crosby had been established as a solo artist since 1930, it was not until after World War II that the demise of the swing-era big bands led to the predominance of the solo singer, as exemplified by the careers of Dick Haymes, Buddy Clark, Perry Como, Dean Martin and Frank Sinatra. While crooning tended to be associated primarily with white male singers, some postwar black artists, namely Billy Eckstine and Nat 'King' Cole, were also included in this category. By the end of the 1960s, however, crooning was practically extinct as a distinct performance style.

The term always had some pejorative connotations; even in its heyday, crooning was considered effeminate, whining or excessively sentimental by some writers. It should also be remembered that the best exemplars, such as Crosby, Sinatra and Cole, always incorporated less restrictive elements into their interpretations, especially those improvisational approaches derived from instrumental jazz.

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HOWARD GOLDSTEIN

# Cropper, Steve

(b Willow Spring, MO, 21 Oct 1941). American electric guitarist, producer and songwriter. He initially achieved fame as the guitarist in two Memphis-based instrumental groups, the Mar-Keys and [Booker T. and the MGs](#). Having left the Mar-Keys in the summer of 1961, he began working for Jim Stewart at Stax Records in a number of capacities: as a member of the house band (the MGs), a songwriter, engineer and promoter. In this way he was involved in most of the records issued by Stax in the 1960s. In 1970 he left Stax and founded the Trans-Maximus Inc. (TMI) studio and record label with Jerry Williams, and embarked on a freelance career. He produced and played on albums recorded at TMI or Ardent Studios by such artists as Poco, Jeff Beck, José Feliciano, Yvonne Elliman, John Prine and Mitch Ryder. Later production successes included Tower of Power's *We came to play* (1978) and John Cougar's *Nothing matters and what if it did* (1980). In the late 1970s he became a charter member of the Blues Brothers Band, with whom he continued to record and perform into the 1990s, and subsequently appeared in the film *The Blues Brothers* (1980).

Cropper was seminal in defining the sound of soul music in the 1960s. He wrote songs performed by the most prominent artists of that genre, including Otis Redding – *Mr Pitiful* (Volt, 1964), *(Sitting on) The Dock of the Bay* (Volt, 1968), Wilson Pickett – *In the Midnight Hour* (Atl., 1965), *634-5789 (Soulsville USA)* (Atl., 1966) and Eddie Floyd – *Knock on wood* (Stax, 1966). Songs such as these also display his characteristic clipped telecaster sound. He has always remained in demand as both a session guitarist and a producer, and recorded solo albums in 1969, 1980 and 1982. As a member of Booker T. and the MGs, Cropper was inducted into the Rock and Roll Hall of Fame in 1992.

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(selective list)

Green Onions, 1962 [collab. A. Jackson, B.T. Jones, L. Steinnerg]; Chinese Checkers, 1963 [collab. Jackson, Jones and Steinnerg]; Gee whiz, its Christmas, 1963 [collab. V. Trauth C. Thomas]; What a fool I've been, 1963 [collab. W. Bell]; Can your monkey do the dog, 1964 [collab. R. Thomas]; I've got no time to lose, 1964 [collab. D. Parker]; Mr. Pitiful, 1964 [collab. O. Redding]; Candy, 1965 [collab. I. Hayes]; Goodnight Baby, 1965 [collab. D. Porter]; Grab this thing, 1965 [collab. A. Bell]

Hole in the Wall, 1965 [collab. Jackson, Jones and Nathan]; In the Midnight Hour, 1965 [collab. W. Pickett]; Just One More Day, 1965 [collab. Redding and Robinson]; See-Saw, 1965 [collab. D. Covay]

634-5789 (Soulsville U.S.A.), 1966 [collab. E. Floyd]; Fa-Fa-Fa-Fa-Fa (Sad Song), 1966 [collab. Redding]; Knock on wood, 1966 [collab. Floyd]; My Sweet Potato, 1966 [collab. Jackson and Jones]; Ninety-Nine and a Half (won't do), 1966 [collab. Floyd and Pickett]; Patch my heart, 1966 [collab. Hayes]; Share what you got (but keep what you need), 1966 [collab. W. Bell and Porter]; Sookie Sookie, 1966 [collab. Covay]; Things get better, 1966 [collab. Floyd and Jackson]

Hip Hug-Her, 1967 [collab. D. Dunn, Jackson and Jones]; Knucklehead, 1967 [collab. Jones]; On a Saturday Night, 1967 [collab. Floyd]; Raise your hand, 1967 [collab. Bell and Floyd]; (Sittin' on) The Dock of the Bay, 1968 [collab. Redding]; The Happy Song (Dum-Dum), 1968 [collab. Redding]; Soul Limbo, 1968 [collab. Dunn, Jackson and Jones]; Time Is Tight, 1969 [collab. Dunn, Jackson and Jones]; The Best Years of my Life, 1970 [collab. Floyd]; Melting Pot, 1971 [collab. Dunn,

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ROB BOWMAN

## Crosa [Croza], Giovanni Francesco

(*b* ?Pinerolo, nr Turin, *c*1700; *d* after Jan 1771). Italian opera impresario. He played an important role in the early diffusion of comic opera; his troupe was part of the first wave of Italian *buffo* companies to invade northern Europe in the 1740s and early 1750s. In 1746 he promoted comic opera in Milan. Two years later he introduced the genre in London, but only his production of Gaetano Latilla's *Don Calascione* met with some success. In August and September 1749 he introduced Italian comic opera in Brussels before returning to London. After a dispute with the King's Theatre director Francesco Vanneschi, Crosa moved to the Little Theatre in the Haymarket, where his company performed Vincenzo Ciampi's *Il negligente*. In January 1750 they returned to the King's, giving comic operas and two *opere serie* by Ciampi. The operas failed and the season was cut short in April by the impresario's bankruptcy. Crosa went to prison for debt but escaped on 8 May. A reward of £50 was promised for help in apprehending the fugitive, who was 'about five feet and five inches high, of a swarthy complexion, with dark brown eye-brows, pitted with the small-pox, stoops a little in the shoulder, is about fifty years of age and takes a remarkable deal of snuff' (*London Evening Post*, 17 May 1750). Crosa fled to the Netherlands, where between 3 August and 20 October 1750 his troupe performed Italian comic operas in Amsterdam (including Natale Resta's *Li tre cicisbei ridicoli*) until his creditors in England caught up with him and he was thrown into gaol again. He returned to Brussels at the end of 1753, when he produced five comic operas. From September 1754 until mid-1755 Crosa and Resta presented comic opera in Liège, frequently applauded by the 14-year-old Grétry. For the carnival season of 1759 Crosa promoted Latilla's *Madama Ciana* at Brescia. He mounted comic opera in Turin in 1767, but, unable to meet his obligations with singers, he was gaoled again in December for debt. On 13 February 1771 Leopold Mozart wrote that Crosa was then in Milan, 'where he goes about begging, miserably clad and with a long beard'.

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SASKIA WILLAERT

## Crosby, Bing [Harry Lillis]

(*b* Tacoma, WA, 2 May 1904; *d* Madrid, Spain, 14 Oct 1977). American popular singer and actor. As a boy in Spokane he played drums and sang with small jazz groups. With Al Rinker (Mildred Bailey's brother) and Harry Barris he formed the Rhythm Boys, who appeared from 1926 to 1930 with the Paul Whiteman Orchestra. He began working independently about 1930; in 1931 he began a spectacularly successful career in radio (with the theme-song *When the Blue of the Night*) and film, notably in musical films such as *Holiday Inn* (1942, with a score by Irving Berlin that included the song *White Christmas*) and in the 'Road to' comedy series with Bob Hope and Dorothy Lamour. He also made an appearance with Jack Teagarden in *The Birth of the Blues* (1941), loosely based on the rise of the Original Dixieland Jazz Band), in which he played a clarinetist modelled on Larry Shields. Although never primarily a jazz singer, Crosby retained an interest in jazz and is best remembered in this context for the collaborations with Louis Armstrong, particularly in the film *High Society* (1956), and in recordings of songs arranged by Johnny Mercer, of which 'Sugar' on the album *Bing Crosby – Louis Armstrong* (1960, MGM) is an excellent example.

Crosby was one of the first singers to master the use of the microphone and, even more than Al Jolson (whose singing his early recordings reflect), he was important in introducing into the mainstream of American popular singing a black American concept of song as a lyrical extension of speech. One of the first crooners, he used the microphone not so much for singing as for apparently talking (or even whispering) to a melody. His techniques – easing the weight of breath on the vocal cords, passing into a head voice at a low register, using forward production to aid distinct enunciation, singing on consonants (a practice of black singers), and making discreet use of appoggiaturas, mordents, and slurs to emphasize the text – were emulated by nearly all later popular singers.

The most popular singer of his generation, sales of Crosby's records have been estimated in excess of 300,000,000. His voice remained remarkably unblemished by age; even on his last recordings, made when he was in his 70s and singing in a bass range, it retained the characteristics of timbre, utterance and ostensible artlessness that communicated directly to a broad public and contributed greatly to the image he projected of an ordinary, sympathetic personality.

Crosby's brother, Bob (*b* Spokane, WA, 25 Aug 1913; *d* La Jolla, CA, 9 March 1993), became a noted bandleader and singer, and the unique style of big-band dixieland jazz of the Bob Crosby Orchestra gained international popularity during the late 1930s; a smaller ensemble drawn from the band played under the name of the Bobcats. After the war he was mainly active as a compère and singer on radio and television shows, and in nightclubs.

For illustration see [Popular music](#), fig.5.

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HENRY PLEASANTS/R

## Crosby, Fanny [Frances] (Jane) [Van Alstyne, Fanny]

(*b* South East, Putnam Co., NY, 24 March 1820; *d* Bridgeport, CT, 12 Feb 1915). American poet and writer of gospel hymn texts. She was blind from the age of six weeks, and was educated and later taught at the New York Institution for the Blind; she married Alexander Van Alstyne, also a teacher at the school, in 1858. During the 1850s she supplied texts for some of G.F. Root's most successful songs, notably *Hazel Dell* (1852), *There's music in the air* (1854), and *Rosalie, the Prairie Flower* (1858).

In 1864 Crosby turned to hymnwriting, and by 1900, using over 200 pen names, had written approximately 9000 texts, including 'Jesus, keep me near the cross' (1869), 'Praise Him, praise Him' (1869), 'Pass me not, o gentle Savior' (1870), 'Rescue the perishing' (1870), 'Blessed assurance' (1873), 'All the way my Savior leads me' (1875), and 'Saved by Grace' (1894). She was the most important writer of gospel hymn texts in the 19th century, and although epitomizing that era of revivalism, they remain popular in the 20th century. Approximately 1000 of Crosby's unpublished hymns are held by the Hope Publishing Company in Carol Stream, Illinois (successor to Biglow & Main, Crosby's principal publisher).

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MEL R. WILHOIT

## Crosby, Stills and Nash [CS&N; Crosby, Stills, Nash and Young].

American folk rock group. It was formed in 1968 by David Crosby (David van Cortland; *b* Los Angeles, 14 Aug 1941), Stephen Stills (*b* Dallas, 3 Jan 1945) and Graham Nash (*b* Blackpool, England, 2 Feb 1942), who had been key members of the Byrds, Buffalo Springfield and the Hollies respectively. Their eponymous debut album (Atl., 1969) sold more than two million copies in

America and included *Suite: Judy Blue Eyes* and the hippy anthem *Marrakesh Express*. In 1969 Neil Young joined the group in time for their first major performance, before 400,000 people at Woodstock. Young's tougher songwriting, distinctive vocals and guitar 'duels' with Stills gave the group a harder, heavier sound approaching progressive rock. *Déjà Vu* (Atl., 1970) featured such tracks as *Helpless* and *Teach Your Children* which highlight the group's meticulous close-harmony singing. The group split up in 1970, since when various reunion tours and albums have failed to recapture the brilliance and freshness of their earliest work. Each member has pursued a solo career with varying degrees of success.

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LIZ THOMSON

## Crosdill [Crosdell, Crossdill, Crusdile], John

(b London, c1750–55; bur. London, 11 Oct 1825). English cellist. His father, Richard (1698–1790), may also have been a cellist. Crosdill was a chorister at Westminster Abbey and later a pupil of Jean-Pierre Duport. On 24 April 1777 he, along with William Cramer, was recommended by Redmond Simpson to be admitted to masonry by dispensation, and was subsequently made a master mason; however, it is not known of which lodge he was a member. On 3 May 1764 he played a duet with Siprutini in a concert given by the latter at Hickford's Room. He held appointments as viol player at the Chapel Royal from 10 March 1778, member of the king's private band from 1778, chamber musician to Queen Charlotte from 1782 and Composer of State Music in Ireland from 1783 (no compositions survive). He was a principal cellist at the Three Choirs Festival (1769–77 and 1779–87), at the Professional Concert (1783–c1793), at the Handel Commemoration (1784) and at the Concert of Ancient Music (1776–c1787). He made appearances at various London theatres and concert halls, as well as at the Oxford Music Room (from 1768), at Dublin, and at the Salisbury Festival (1776–81). He was, with [James Cervetto](#), the foremost cellist of his generation in Britain; he was an agile player, his tone grander and more brilliant than Cervetto's, but less expressive. Indeed, James Hook dedicated his virtuoso *Solos* op.24 (c1783) to Crosdill, and a review of one of Crosdill's performances (*Public Advertiser*, 2 March 1782) said that his 'execution' was superior to that of Duport, but that his instrument tended to address itself 'to the *Ear*, and even to the *Eye*, and little to the *Heart* and its Affections ... he surprises, but he does not elevate'.

On 31 May 1785 he married Elizabeth Colebrooke, a rich, 70-year-old widow, which enabled him to retire from his profession as cellist and teacher. He did,

however, subsequently play in public occasionally, for example at the coronation, in 1821, of George IV, his former cello pupil. He left £1000 to the Royal Society of Musicians, of which he had been a member since 4 December 1768. A half-length engraving of Crosdill by W. Daniell after George Dance is in the National Portrait Gallery, London; the location of a portrait by Gainsborough, exhibited at the Royal Academy in 1780, is unknown.

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GRAHAM SADLER/MARIJA ĐURIĆ SPEARE

## Cross, Joan (Annie)

(*b* London, 7 Sept 1900; *d* Aldeburgh, 12 Dec 1993). English soprano, teacher and producer. She began her musical life as a violinist while a pupil at St Paul's Girls' School, London. Continuing her studies at Trinity College of Music, she found Emile Sauret unmoved by her playing and turned to singing, making rapid progress under the tuition of Dawson Freer. Her career started in 1923 when she accepted the offer of unpaid chorus work at the Old Vic. After taking various comprimario parts she soon found herself singing roles such as Elisabeth (*Tannhäuser*) and Aida. As principal soprano of Sadler's Wells (1931–46), she was recognized as a consummate singing-actress in an exceptionally wide range of roles, from Purcell's Dido to Rosalinde (*Die Fledermaus*), Butterfly, Elsa, Sieglinde and the Marschallin. She made her Covent Garden début, as Mimi, in 1931 and sang Kupava and Militrisa in the English premières of Rimsky-Korsakov's *Snow Maiden* and *Tale of Tzar Saltan* (both 1933).

On assuming the directorship of the Sadler's Wells Opera Company in 1943 Cross combined administration with singing. Her decision to reopen the theatre in June 1945 with the première of Britten's *Peter Grimes*, in which she created the role of Ellen Orford, won her respect, but also enmity, leading to her departure from the company. In a new and unexpected phase of her life's work, she created a further four Britten roles over the next decade: the

Female Chorus in *The Rape of Lucretia* (1946, Glyndebourne), Lady Billows in *Albert Herring* (1947, Glyndebourne), Queen Elizabeth in *Gloriana* (1953, Covent Garden), and Mrs Grose in *The Turn of the Screw* (1954, Venice). Her work as a teacher and opera producer involved her in many pioneering causes. She was a founder-member of the English Opera Group and co-founder of the Opera School (now the National Opera Studio) in 1948. Her first major production was *Der Rosenkavalier* for Covent Garden (1947), though her greatest successes were more often abroad, particularly in Norway.

Cross possessed a distinctive voice of grave beauty which she used with an unerring sense of style. She made a relatively small number of recordings between 1924 and 1955, including an admired Mrs Grose conducted by the composer. Never one for compromise or make-do, her outspokenness sometimes clouded her professional and personal relationships. Awarded a CBE in 1951, Cross also wrote several fine, English singing translations of operas and a volume of memoirs (unpublished).

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BRYAN CRIMP

## Cross, Letitia

(?bap. Dorking, 6 March 1682; *d* London, 4 April 1737). English singer, actress and dancer. Miss Cross was 'the girl' in Purcell's theatre company in the last few months of his life, when he wrote several songs for her, including 'I attempt from love's sickness' (in *The Indian Queen*), 'Man is for the woman made' (*The Mock Marriage*) and 'From rosy bowers' (*The Comical History of Don Quixote*, part iii). Daniel Purcell and Jeremiah Clarke later wrote for her. A pert and lively personality is indicated by the prologues and epilogues she delivered and her acting roles such as Hoyden in John Vanbrugh's *The Relapse*. In 1698 she apparently received 500 guineas for sexual services to Peter the Great during his London visit, and later went to France with 'a certain baronet'. She returned to sing in the first English opera in the Italian style, *Arsinoe* (January 1705). She resumed her acting roles, was frequently advertised as a dancer and continued to sing Purcell's music. Her career was in decline in the 1720s and after 1725 she seems to have made only one stage appearance.

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OLIVE BALDWIN, THELMA WILSON

## Cross, Lowell (Merlin)

(b Kingsville, TX, 24 June 1938). American composer. His undergraduate studies, English and mathematics (BA 1961) and music (BA 1963) were at Texas Technological University. There he began work as a recording engineer and producer, and composed his first electronic music in a studio which he installed in 1961. He studied electronic music and musicology at the University of Toronto (MA 1968), where his interest in electronics led to an important association with David Tudor. He developed the concept of the laser light show and collaborated with Tudor and Carson Jeffries in the first multi-colour laser performance with electronic music (*Video/Laser I*, 1969). An extension of this work (*Video/Laser II*, 1970) was installed at Expo '70 in Osaka, Japan. Other laser performance systems were installed at the University of Iowa (*Video/Laser III*, 1972) and the Adler Planetarium in Chicago (*Video/Laser IV*, 1980). In 1975, he prepared a laser realization of the *luce* section of Skryabin's *Prometheus* op.60. Cross has taught at Mills College, the National Institute of Design, Ahmedabad, India, and, from 1971, the University of Iowa, where he is director of recording studios. He is the author of *A Bibliography of Electronic Music* (Toronto, 1967, 3/1970) as well as many articles on electronic music, art and technology, laser performance and audio engineering.

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JOHN HOLZAEPFEL

## Cross, Thomas

(b ?London, ?1660–65; d ?London, ?1732–5). English music engraver, printer, publisher and music seller. He was probably the son of the 17th-century engraver Thomas Cross, who engraved some frontispieces and portraits for John Playford's publications, including the portrait of the

composer John Gamble (*Ayres and Dialogues*, 1656), and who may have engraved some music. From 1683 to about 1710 the younger Cross often signed himself 'Tho. Cross junior sculpt.', as on his first known work, Purcell's *Sonnata's of Ill. Parts* (1683), printed for the composer. From about 1692 to about 1720 he kept a music shop in London. He was the first to issue songs in single sheet format rather than in collections, and from the 1690s a considerable number of these appeared under his imprint. At first they were engraved on copper plates, which was an expensive method considering the ephemeral nature of the sheet songs, but he later used a cheaper material, probably pewter. He had a virtual monopoly of the music engraving trade until Walsh established his business in 1695, after which they became rivals. Cross, however, scorned Walsh's frequent use of punches rather than pure engraving and warned on one of his sheet songs 'beware of the nonsensical puncht ones'. It is doubtful that Cross ever did any work with punches, despite Hawkins's assertion that he did stamp the plates of a work by Geminiani. Despite their rivalry, Cross did on occasion work for Walsh, as well as for other publishers such as Cullen, Meares and Wright, in addition to issuing his own publications and engraving works for composers who wished to self-publish. References in Purcell's *Orpheus britannicus* (1698) and Blow's *Amphion anglicus* (1700) attest to his fame and to the popularity of the new sheet music. He engraved in a bold style and his early work is particularly fine. It is clear, however, that he employed assistants, which probably accounts for some of the differences in engraving style which occur on plates bearing Cross's name, particularly in the later part of his career. Important works engraved in the Cross workshop included Purcell's and John Eccles's *A Collection of Songs* (c1696), Daniel Purcell's *Six Cantatas* (1713), Handel's *Radamisto* (1720; for illustration see [Meares](#)) and Benjamin Cooke's edition of Corelli's sonatas and concertos (1732), one of Cross's last known works.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES, DAVID HUNTER

## Cross-accent.

The shift of a beat, or rhythmic pulsation, to a point ahead of or behind its normal position in a metric pattern ([ex.1](#)). When such shifting is maintained regularly for some time, it becomes either [Syncopation](#) or [Cross-rhythm](#).



See also [Polyrhythm](#); [Rhythm](#).

## Crossdill, John.

See [Crosdill, John](#).

## Crosse, Gordon

(*b* Bury, 1 Dec 1937). English composer. He studied at Oxford University with Wellesz, and undertook postgraduate research into 15th-century music. During 1962 he studied with Petrassi, and for much of his career combined composition with teaching posts, including those of senior music tutor at the extra-mural department of Birmingham University (1964–6), Haywood Fellow in Music, also at Birmingham (1966–9), Fellow in music at Essex University (1969–73) and composer-in-residence at King's College, Cambridge (1973–5). In 1977, he was visiting professor in composition at the University of California, Santa Barbara.

Crosse's formative works, such as *Villanelles* (1959), show the influence of serial and medieval techniques and the music of Maxwell Davies. From the outset, he was flexible in his use of series, favouring those with clear diatonic implications as in the *Concerto da camera* (1962). This work, composed under Petrassi's guidance, proved a watershed, unlocking a greatly expanded expressive range and an interest in music as drama. This interest not only found an immediate outlet in the three works that established Crosse's reputation – *Meet my Folks!*, for young performers (1963–4), *Changes*, for chorus and orchestra (1965–6), and *Purgatory* (1965–6), the first of four operas composed over the following decade – but also left its mark on later concertante works such as *Ariadne* for oboe and 12 instruments (1971–2) as well as the dramatic monodrama *Memories of Morning: Night* (1971).

In Crosse's music, thematic material rarely undergoes development in the Classical sense, but can instead be layered and superimposed (as in *Some Marches on a Ground*, 1970) or extended by restatement and decoration. The Violin Concerto no.2 (1969), for example, opens with a threefold repetition and elaboration of three separate groups of material, the source of the fragmentary ideas being revealed, at the work's conclusion, as an Ockeghem chanson. The influence of Britten, already apparent in the melodic writing of *Meet my Folks!* and *Changes*, persisted in the works of the 1970s, notably in the ostinato writing of the Cello Concerto (1976–8) and in *Dreamsongs* (1978), which weaves allusions from Britten's *Ceremony of Carols* into an

orchestral tapestry of elegiac melancholy. During the 1980s Crosse's music underwent a marked stylistic change with a decrease in chromaticism and a more overt use of tonality. Nonetheless, the instrumental and vocal works that dominate this decade – *Wavesongs* (1983), the Piano Trio (1985–6) and the final large-scale works, *Array* (1985–6) and *Sea Psalms* (1989–90) – continue to exploit certain devices of his earlier work, such as ostinati and the use of motivic cells as the basis of thematic construction. Crosse has composed little since 1990, but has not ruled out the possibility of further works.

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ANDREW BURN

## Cross-fingering.

See [Fingering](#), §III, 1.

## Cross flute.

An older name for the transverse flute, used to distinguish it from the end-blown [Recorder](#). See [Flute](#), §II.

## Cross-Grainger free music machine.

A series of composition machines developed between 1945 and 1961 at White Plains, New York, by an American physics teacher, Burnett Cross (*b* New York, 7 Aug 1914; *d* 1996), and [Percy Grainger](#), with the assistance of Grainger's wife Ella (1889–1979). The purpose of the machines, each exploring different technology, was to enable Grainger to realize his ideas of 'free music' based on 'gliding' tones.

The first 'free music' machine (1945–8) consisted of three Melanettes (small monophonic electronic keyboard instruments, later replaced by Solovoxes), tuned a 1/6-tone apart, controlled by the keys of a silenced Duo-Art player piano; the microtonal tuning produced an approximation of a 'gliding' tone. The Reed-box Tone-tool (1950–1) consisted of harmonium reeds tuned in 1/8-tones, controlled by holes punched into a roll of brown wrapping paper. The 'Kangaroo Pouch' Method of Synchronising & Playing 8 Oscillators, constructed in 1952, had a scroll of brown paper travelling horizontally with four large brown-paper cut-out graphs ('hill and dale' pouches) sewn on to each side, along the contours of which rode discs attached to flexible arms that mechanically controlled the frequencies of the oscillators (see illustration); eight smaller cut-out graphs controlled volume. The final machine, begun in 1953, used electronic oscillators based on the newly introduced transistors. Graphic outlines, in parallel tracks for pitch and volume, were painted in erasable black ink on a roll of transparent plastic film. Adjustable 'tuning sticks' formed different pitch masks between spotlights and the photoelectric cells past which the roll moved in a process typical of [Drawn sound](#). None of the machines featured timbre control, which was to have been dealt with only when the other parameters could be precisely controlled. Only the first machine was completed.

Two of the machines, the Reed-box Tone-tool and the 'Kangaroo Pouch' system, together with part of the last machine (most of which disappeared in transit), are now housed at the Grainger Museum in Melbourne; they were restored by Cross during several visits. The Grainger Museum also possesses a machine from 1950 in which a swanee whistle and two recorders are operated by a roll of paper perforated with holes and slits cut by hand.

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HUGH DAVIES

## Crossley, Paul (Christopher Richard)

(b Dewsbury, 17 May 1944). English pianist. An English graduate of Oxford (where he was organ scholar at Mansfield College), he studied the piano with Fanny Waterman in Leeds. In October 1967 he obtained a French government scholarship for study with Messiaen and Yvonne Loriod in Paris; the following year he won the Messiaen Piano Competition at Royan, and first appeared in London, at the French Institute. Tippett wrote for him his Third Piano Sonata, first played at the 1973 Bath Festival, and his Fourth Piano Sonata, first played in 1985. Crossley has continued to champion new music, and has given the first performances of works by Nicholas Maw (*Personae*, 1973), George Benjamin (*Sortilèges*, 1982), John Adams (*Eros Piano*, 1989), Takemitsu (*Litany*, 1990, and *Quotation of Dream*, 1991), Henze (*Requiem*, 1993), Górecki (Sonata, 1992) and Magnus Lindberg (Concerto, 1992). From 1988 to 1994 he was artistic director of the London Sinfonietta. Crossley's recordings include the complete piano music of Fauré, Debussy, Poulenc and Ravel, as well as Messiaen's *Turangalila-symphonie* and Fauré's violin sonatas (with Arthur Grumiaux). He was made a CBE in 1993.

MAX LOPPERT/JESSICA DUCHEN

## Crossley-Holland, Peter

(b London, 28 Jan 1916). English ethnomusicologist and composer. After reading medicine at Oxford, he studied composition at the RCM (1937–9) with Ireland (who had earlier given him private lessons) and returned to Oxford to take the BMus (1943). He later studied composition privately with Seiber, Rubbra and Julius Harrison and carried out postgraduate work in Indian music at the London School of Oriental and African Studies. He was successively a regional director of the Arts Council (1943–5), a member of the music division of the BBC (1948–63) and an assistant director of the Institute of Comparative Music Studies and Documentation, Berlin (1964–6), he was also editor of the *Journal of the International Folk Music Council* (1965–8). He joined the faculty of the UCLA in 1969 and was appointed professor of music there in 1972 and chairman of the Council on Ethnomusicology in 1976. He retired in 1983.

In his ethnomusicological research he has concentrated on Celtic, Tibetan and native American music, particularly the musical artifacts of pre-Columbian America. The results of his studies and analyses of Tibetan vocal and instrumental music have been published in several articles; he has made a number of field recordings of sacred and secular pieces. His compositions include two cantatas, a symphony, three symphonic poems and music for string and chamber orchestras, solo recorder, chorus, solo voices and various combinations of recorders. As a composer, he is preoccupied by metaphysics and the principles of the natural world and he has described these sources of inspiration in *Speaking of my Life* (1979).

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PAULA MORGAN/R

## Crossover.

A term used mainly in the music industry to refer to a recording or an artist who has moved across from one [Chart](#) to another. Crossover is an artificial

concept, dependent on the sometimes arbitrary and/or non-musical definitions of the charts, which measure the popularity of recordings, ranking them by style. The pop chart is the overall singles chart: normally a hit 'crosses over' from a *speciality* chart – jazz, classical, dance/disco, country, rhythm and blues – to pop.

Crossover between the disco and rhythm and blues charts is common, and at some periods pop crossover from one chart has increased (e.g. country crossover was high in the late 1970s and the mid-1990s). Crossover from the rhythm and blues chart was so prevalent in the early 1960s that the chart was suspended from 1963 to 1965; that, however, has also been seen as a ploy to marginalize black artists by forcing them to compete with better-funded white artists for mainstream chart positions. (See D. Brackett, *MQ*, lxxviii, 1994, pp.774–97).

Though ostensibly indicative of musical style, the charts also encode race, geography, class and even sexuality. Country charts have historically registered white, Southern tastes, while the rhythm and blues chart registers music by black artists, regardless of style (evident by its myriad name changes in *Billboard* over the years – sepia, race, rhythm and blues, soul, urban contemporary, black, and back to rhythm and blues). The dance chart has reflected male homosexual tastes, as that group often forms the primary audience for disco in the USA; the dance scene in Britain is more mainstream, with a much higher proportion of crossover from dance to pop. The most successful crossover artist was Elvis Presley, who achieved number one hits on the pop, country and rhythm and blues charts.

The term 'crossover musicology' has been used to describe an approach to [Musicology](#) that combines different branches within musicology, or musicology with related disciplines, though that entails the same dangers of artificial boundaries as the charts.

ROBYNN J. STILWELL

## Cross-relation.

See [False relation](#).

## Cross-rhythm.

The regular shift of some of the beats in a metric pattern to points ahead of or behind their normal positions in that pattern, for instance the division of 4/4 into 3+3+2 quavers, or 9/8 into 2+2+2+3 quavers; if every beat is shifted by the same amount, this is called [Syncopation](#).

See also [Polyrhythm](#); [Rhythm](#).



# Cross-strung.

See [Overstrung](#).

# Crot.

See [Crwth](#).

# Crotal.

A hollow-sphere bell, such as a sleigh-bell. See [Bell \(i\)](#).

# Crotala [crotales]

(Lat.; Gr. *krotala*).

A term for an instrument resembling slapsticks, although sometimes described by scholars as castanets (it is classified as an [Idiophone](#)). Crotala were probably the most common percussion instrument of classical antiquity and can be traced back at least as far as the Mesilim or Early Dynastic I period in Mesopotamia. Consisting of two pieces of wood, bone or bronze hinged with leather, they were held in one hand and struck together by the action of fingers and thumb. Normally a pair was held in each hand (see [Clappers](#), fig.3).

As with other ancient percussion instruments such as the tympanum and cymbala, the most prominent iconographic representation of the crotala was in the orgiastic rites of Dionysus and Cybele, where they were depicted in the hands of dancing women and satyrs. However, their use seems to have extended to every occasion with dancing, whether cult, theatrical or domestic, with the possible exception of highly formalized choral dancing as in the Greek tragedy of the classical period. Etruscan dancers used them; there were female crotala players throughout the Hellenistic world; and stage directions on a 2nd-century Oxyrhynchus papyrus prescribe crotala and tympana as accompaniment to the interlude in a mime performance. (See [also Greece](#), §I, 5(i)(a))

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JAMES W. MCKINNON, ROBERT ANDERSON

# Crotales.

Small [Cymbals](#) tuned to a definite pitch. Probably dating from the middle of the 1st millennium bce, bronze crotales (probably cast) have been found in Egypt, Rome and Greece; these generally have a large central boss and upturned rim, producing well-defined bell-like notes of high pitch (the 'well-tuned cymbals' of Psalm cl). Modern crotales do not have the upturned rim; they are rather heavier than [Finger cymbals](#) (which are unpitched and may also be classified as metal [Clappers](#) or castanets). The term 'antique cymbals' (Fr. *cymbales antiques*) may refer to pitched or unpitched instruments. As a rule, if no pitch is indicated the intended sound is that of finger cymbals. Berlioz, Debussy and Ravel all scored for antique cymbals with definite pitches: their intention was that two crotales of the same pitch should be struck together, resulting in a better sound than when they are struck with hard xylophone mallets, which is the more common technique.

In modern crotales the rim is about 5 mm thick, and the diameter ranges from about 6 cm to 14 cm. They are now used extensively by composers; most often a range of two octaves,  $c'''-c''''$  is required, although Kolberg produces a five-octave set,  $g-g''''$ . Some sets are made with a built in damper pedal, which is a great advantage given the resonance of the crotales. As with the glockenspiel, crotales sound two octaves higher than written.

The term has also been applied to ancient clappers (see [Crotala](#)) crotal bells ('crotals') are small closed bells (see [Bell \(i\)](#)).

JAMES BLADES/JAMES HOLLAND

## Crotch, William

(*b* Norwich, 5 July 1775; *d* Taunton, 29 Dec 1847). English composer, organist, theorist and painter. He was an exceptional child prodigy and became one of the most distinguished English musicians of his day.

1. [Life](#).

2. [Works](#).

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NICHOLAS TEMPERLEY, SIMON HEIGHES

[Crotch, William](#)

1. [Life](#).

Crotch was the youngest son of Michael Crotch, a master carpenter, and his wife Isabella. At the age of about 18 months he began to pick out tunes on a small house organ which his father had built, and soon after his second birthday he had taught himself to play *God Save the King* with the bass. He played to a large company at Norwich in February 1778, and that summer his mother began taking him on a series of tours in which his phenomenal gifts were exploited (fig.1). They went first to Cambridge and other main towns in East Anglia, then to Oxford and London, where on 10 December 1778 Daines Barrington heard him play tunes 'almost throughout with chords'. On 1 January 1779 he played to the king and queen at Buckingham Palace. He could transpose into any key, and name all four notes in a chord by ear.

Burney described his abilities in a report to the Royal Society on 18 February 1779. A second visit to London followed in October 1779, when an advertisement announced that 'Mrs. Crotch is arrived in town with her son, the Musical Child, who will perform on the organ every day as usual, from one o'clock to three, at Mrs. Hart's, milliner, Piccadilly'. He then toured the British Isles appearing several times in Scotland. He could play the organ, piano and violin, had already begun to compose, and was also talented in drawing and painting. On a visit to Leicester he played to William Gardiner, who reported that he could read Handel's organ concertos at sight. In 1779 he made the acquaintance of two other infant prodigies, Charles and Samuel Wesley, who established that he could distinguish between mean-tone and natural scales. Samuel Wesley and Crotch remained lifelong friends.

The evidence of Crotch's precocity is incontestable, being based in part on contemporary printed accounts in many sources, including those of such qualified observers as Barrington and Burney. The fact that Crotch's ultimate achievement as a composer hardly lived up to this promise may perhaps be put down to the psychological damage he suffered as a child. Crotch himself later confessed: 'I look back on this part of my life with pain and humiliation ... I was becoming a spoilt child and in danger of becoming what too many of my musical brethren have become under similar circumstances and unfortunately remained through life'.

From 1786 to 1788 he was at Cambridge, as assistant to Professor Randall. He played the organ for services at King's, Trinity and St Mary the Great. Then he was sent to Oxford and placed in the care of the Rev. A.C. Schomberg, tutor of Magdalen College, who began to prepare him to enter the university and take orders in the church. This plan was dropped when Schomberg's health broke down, and Crotch continued his musical studies. His oratorio *The Captivity of Judah*, based on a text by Schomberg, was prepared under the guidance of his Cambridge teacher Charles Hague, and the aging Dutch composer Pieter Helendal. It was performed at Trinity Hall, Cambridge, on 4 June 1789. In September 1790 Crotch was appointed organist of Christ Church, Oxford, while still only 15 years old. During this period he came much under the influence of John Malchair, leader of the Oxford Music Club orchestra, who like Crotch was a painter as well as a musician. From 1793 he began deputizing for the professor of music, Philip Hayes, as the conductor of the Music Room concerts, which he continued to direct until 1806. He took the degree of BMus on 5 June 1794, and that of DMus on 21 November 1799. In March 1797 he succeeded Hayes as professor of music and organist of St John's College and the university church of St Mary the Virgin. Although there was no taught course in music at the university, Hayes had often presented 'lectures' which took the form of specially composed odes or oratorios performed in the Music School. Crotch, however, was the first Heather Professor to deliver formal lectures on the history, theory and aesthetics of music. After an inaugural lecture in December 1798, from 1800 to 1805 he gave an annual course of lectures to subscribers in the Music School. In 1805–7 he gave a similar series at the Royal Institution in London, which was one of the first of the new societies to provide regular courses of lectures on music. In 1806–7 he withdrew from Oxford, resigning his organistships, and settled in London; but he retained the professorship until his death, and continued to award degrees and to

compose odes for chancellors' installations – the professor's only formal duties in those days.

In London Crotch became well known as a teacher, composer and scholar. His appearances as a soloist were infrequent but remarkable. He sometimes played one of his organ concertos at a benefit concert. On 7 June 1809 he played a programme of his own arrangements of Handel's music for organ and piano to commemorate the 50th anniversary of the composer's death (possibly the first example of a 'one-man' public concert in Europe). He assisted Samuel Wesley and Benjamin Jacob in bringing out the music of J.S. Bach at organ recitals. In April 1812 came the performance of his oratorio *Palestine*, his most conspicuously successful work. It was repeated many times in London and the provinces, though Crotch never printed the score and charged 200 guineas for the loan of the instrumental parts and his own attendance as conductor at each performance.

He conducted the Birmingham Festival in 1808, and frequently directed concerts of the Philharmonic Society in London, of which he had become an associate on its foundation in 1813. His Symphony in F was performed by the society in 1814, and he remained a member in 1814–19 and 1828–32. He was also in considerable demand as a lecturer, and in April 1808 hired the Lower Rooms, Hanover Square, where he delivered a course of 12 public lectures, in June 1809. Between 1812 and 1823 he gave courses annually at the Surrey Institution and during the 1820s at the Royal Institution and London Institution. On the establishment of the Royal Academy of Music in 1822 Crotch was appointed its principal. He himself instructed the pupils in harmony, counterpoint and composition. Sterndale Bennett remembered him with affection:

An active man, he used to walk from his house in the neighbourhood of Campden Hill to Tenterden Street, entering his classroom with his pockets distended by paint-boxes and sketch-books, and allowing his pupils, to their great delight, to examine any additions he had made on his walk through Kensington Gardens. A musical treat, often enjoyed by his class, was his playing from memory a series of the Choruses of Handel, which he could select with endless variety.

He resigned the principalship on 21 June 1832. In that year, on the institution of the Gresham Prize for church music, Crotch was appointed one of the judges, along with Horsley and Stevens. In 1834 he produced at Oxford a third oratorio, *The Captivity of Judah*, a second setting of the text for which he had first composed the music 45 years before; it was repeated in London in May 1836, but earned little of the critical acclaim accorded to *Palestine*. Crotch's last public appearance was at the Handel Festival in Westminster Abbey, when he played the organ on 28 June 1834. In retirement he devoted himself to sketching, composing and writing on all manner of subjects, especially for the benefit of his young nephews, nieces and grandchildren. He would sometimes visit his son, the Rev. W.R. Crotch, who was master of the grammar school, Taunton; it was during one such visit that he died. He was buried at Bishop's Hull, near Taunton. He left his music and musical copyrights to his son, and the rest of his property (estimated at £18,000) to his wife. After her death most of his library was sold by Puttick & Simpson on

20 February 1873. The 275 lots included a vast range of antiquarian music, some of which had formed the basis of his famous *Specimens*, and a considerable selection of early theory books.

[Crotch, William](#)

## 2. Works.

Crotch was not a prolific composer and chose to concentrate largely on choral and keyboard genres. His contemporary reputation was founded on his oratorio *Palestine*, the first even moderately successful oratorio composed in England since Handel's day. Handel's music exerted a strong influence on Crotch's own eclectic musical style and also on the formation of the musical aesthetic he expounded in his lectures. His scholarly interest in music of the past often impinged on his own works, which frequently mixed movements in a variety of styles. In the anthem *The Lord is King* a six-bar ground bass underpins the first half of the chorus 'Confounded be all they', and the funeral anthem *The joy of our heart is ceased*, written on the death of the Duke of York in 1824, opens with a direct quotation from the Dead March in Handel's *Saul*. The Third Organ Concerto in B♭ juxtaposes movements in the 'ancient' style of Handel with others in a heterogeneous Classical style. A similar mixture of styles can be heard in *Palestine* and the second *Captivity of Judah*, including some movements, like the chorus 'Let Sinai tell' from the former and 'Open ye the gates' from the latter, which demonstrate just how well informed the composer was about contemporary musical developments. Nevertheless, Crotch's music displays a certain detachment from fashionable trends and above all an avoidance of vulgarity and sentimentality. It is poles apart from the idioms of such younger contemporaries as Field and Bishop, but not unlike that of Samuel Wesley, his senior by nine years.

With the exception of the Third Organ Concerto and several symphonic movements, Crotch's orchestral music rarely reaches the level of his oratorios, yet he was an imaginative orchestrator. His large-scale works frequently make use of expanded brass and woodwind sections with parts for three trombones and clarinets. *The Bells* calls for an array of hand bells which play the chimes of Oxford's various clocks. The witty March and Waltz written for the private concerts of the queen in 1832 reveal an unexpectedly light-hearted side to his character. His symphonies and overtures suggest a familiarity with Haydn's 'London' symphonies which, as an arranger, he made available to a domestic market. His piano music is fluent and inventive. His valuable work as an arranger is often overlooked but included piano arrangements of Mozart's 'Jupiter' symphony, extracts from his operas, and Beethoven's Pastoral Symphony reduced for piano, violin and cello.

His cathedral anthems are mostly early works and display a reverence for the church music of his predecessors; as H.J. Gauntlett complained, they were the result of 'great industry but no genius'. Indeed, the two pieces by Crotch that maintained their popularity longest in cathedral choirs were not written as anthems at all: 'Lo! star-led chiefs' started life as a solo quartet in *Palestine*, while *Methinks I hear the full celestial choir* was published as a glee. Although the subdramatic, evangelical grandeur of the oratorio seems to have suited his gifts best, after the second *Captivity of Judah* he never again attempted anything on such a large scale. His horizons contracted to the point where he spent much of his creative energy on Anglican chants. He composed single

chants, double chants, canonic chants, retrograde chants; he published fugues based on chants; he made the composition of chants an important part of his teaching at the RAM, and in 1842 he published his *Rules for Chanting the Psalms*. It is not, perhaps, wholly ironic that several of his Anglican chants are the only pieces composed by him that remain in regular use.

Crotch was highly influential as a lecturer and writer on musical subjects. His *Elements of Musical Composition*, published in 1812 and twice reprinted, was much in demand as a manual for beginners, as were his books on thoroughbass and piano playing. Far more important were his lectures, delivered first at Oxford and then, in revised forms, at the Royal Institution and elsewhere in London, and ultimately excerpted in *The Substance of Several Courses of Lectures* (1831). In these lectures Crotch offered a historical survey of music, firmly grounded on an aesthetic theory. His avowed aim was to improve the taste of lovers of music by enabling them to appreciate the merits of any composition through a consideration of the comparative value of the style adopted by the composer. He believed in a close union of the arts and in his lecture on 'Design' (1802) told his audience: 'Let the student examine a fine composition in the same way he would contemplate the beauties of a picture'. To this end Crotch adopted from Sir Joshua Reynolds the stylistic categories (ranked in descending order of greatness) of the sublime, the beautiful, and the ornamental (the last replacing Reynold's 'picturesque'), into which, regardless of age or nationality, all music, like the visual arts, could be fitted. The value of each style was proportional to the 'mental labour employed in their formation and the mental capacities required for the comprehension and enjoyment of them'. Crotch urged a rediscovery of the sublime style through the revival and imitation of ancient music – a goal that obviously paralleled that of the Gothic revival in architecture. He attempted to put it into practice himself, first by exhaustive collection and study of old music, second by presenting examples for revival in performance, and third by imitating it in composition. His concept of the 'three styles' was often quoted and referred to by later writers, and, more significantly, was also attacked and ridiculed. Burney was an early critic, and in 1836 Henry Gauntlett took issue with Crotch's doctrine of a special church style (the 'sublime') in imitation of ancient music. Despite his veneration of the past, and of Handel in particular, Crotch introduced his audiences to a wide range of music from all ages and did much to stimulate interest in unfamiliar works by Haydn and Mozart; his pioneering lectures on Mozart's operas (1817–21) are of particular importance. His three-volume anthology of *Specimens of Various Styles of Music referred to in a Course of Lectures* is encyclopaedic in scope and surprisingly forward looking in its aim to combine academic example with practical purpose. He not only hoped to broaden the taste of the public, but also to offer 'a *practical* History of the progress of the Science' and 'to the Student in Composition a great variety of matter for his study and imitation'. So influential were the *Specimens* that Grove in 1883 thought it worth while to list their contents in his *Dictionary*; Bumpus in 1908 still thought them 'useful'. Crotch was also an important force in the revival of early English church music. He published a selection of early psalm tunes, together with Tallis's *Litany* and *Veni Creator*, in 1803. Several churches and colleges at Oxford began to revive these tunes and some of the Elizabethan and Jacobean cathedral music, and they were well established there by the time the more general revival got under way in the 1830s. Rainbow has

shown that Crotch's lectures had a decisive influence on Thomas Helmore and other musical leaders of the Tractarian movement. In old age Crotch seems to have become unnecessarily dogmatic about what was proper in church music. He condemned S.S. Wesley's *The wilderness* when it was submitted for the Gresham Prize in 1833, and the same composer's *O Lord thou art my God*, his exercise for the Oxford DMus in 1839. He actually wrote to Maria Hackett on 4 March 1833: 'The introduction of novelty, variety, contrast, expression, originality etc., is the very cause of the decay so long apparent in our church music'. If this were so, then Crotch himself would have been one of the prime culprits, for his own music is distinguished by all these qualities.

The extraordinary range and depth of Crotch's mental activity can be judged from his voluminous writings on many subjects besides music. The *Monthly Magazine* of 1800 carried his observations on the shape of the earth, speculations about the atmosphere of the moon, as well as advocating the use of a pendulum as a metronome (15 years before Maelzel discovered Winkel's system). In 1842 he wrote *A Treatise on Perspective* and as an artist is regarded as a distinguished member of an 'Oxford school' of landscape painting that in some respects anticipated Constable, who was a close acquaintance. A collection of 'Six Etchings by W. Crotch from Sketches by Mr [Hugh] O'Neill, of the Ruins of the late Fire at Christ Church, Oxford' was published at Oxford in 1809. Some 1200 of Crotch's paintings and drawings are in the Norfolk and Norwich Record Office, along with his plays and writings on architecture, art, astronomy, electricity, fortification, geography, geometry, grammar, gunnery, history, optics, physics, pyrotechnics and other subjects. Bumpus also records that he wrote a complete commentary on the Old and New Testaments and the Book of Psalms. The iconography of Crotch is extensive, and includes, as well as a number of representations of the child prodigy, portraits of various stages of his life (see figs.1 and 2). Crotch's 13 volumes of letters (1801–45) and memoirs as well as A.H. Mann's exhaustive researches can be studied at the Norfolk and Norwich Record Office.

[Crotch, William](#)

## WORKS

### large vocal

The Captivity of Judah (orat, A.C. Schomberg and J. Owen), 1786–9, Cambridge, 4 June 1789, *GB-Lbl*

Chorus to Humanity (from W. Mason: *Elfrida*), 1790–91, *Lbl*

Messiah, A Sacred Eclogue (cant., Pope), *Lbl*

Ode to Fancy (J. Warton), 1799, Oxford, 21 Nov 1799 (London, 1800), *Ob*

Ode for the installation of Lord Grenville as Chancellor of the University of Oxford, 1810, *Ouf*

Palestine (orat, R. Heber), 1805–11, London, 21 April 1812, *Lbl, Ob*; vs (London, 1814, 2/1839)

The Captivity of Judah, orat, 1812–28, Oxford, 10 June 1834, *Lbl, NWr* 11260

Spirit of the golden lyre (ode, J. Conybeare), on the King's accession, May 1820, *Lbl*

When these are days of old (ode, J. Keble), for the installation of the Duke of Wellington as Chancellor of the University of Oxford, Oxford, 10 June 1834, *Lbl*; 3 airs (Oxford, 1834)

The Bells, ode, 1836, *NWr* 11275

## sacred vocal

Ten Anthems in Score (Cambridge, 1798): Be merciful unto me [excerpt, Comfort O Lord the soul of thy servant, 1794, *Och*, pubd separately]; Blessed is he whose unrighteousness is forgiven; God is our hope (2nd version); How dear are thy counsels, 1796, *Och*; My God, my God, look upon me; O Lord God of hosts; Rejoice in the Lord [excerpt, Behold thy king cometh, pubd separately]; Sing we merrily, 1794, *Och*; The Lord, even the most mighty God, hath spoken; Who is like unto thee

2 anthems in *An Original Collection of Sacred Music*, ed. A. Pettet (London, 1825): O Lord, from whom all good things do come; Weep not for me

Holy, holy, holy, Lord God Almighty (R. Heber), 1827 (London, 1859); O come hither and hearken (London, c1838); The Lord is King, vv, orch, 1838 (London, 1843)

10 anthems, 1796–1803, *GB-Ob*; God is our hope (1st version), *Lbl*; I will cry unto God, 1796, *Och*; Lo, cherub bands, *Ob*; O give thanks, vv, orch, *Lbl*; The joy of our heart is ceased, vv, orch [for the funeral of the Duke of York], *NWr* 11270

Gloria Patri (canon 2 in 1), in *Harmonicon*, ix (1831); Chants in Crotch, ed., *A Collection of ... Chants* (London, 1842); 9 hymn tunes in C.D. Hackett, *The National Psalmist* (London, 1842); Kyrie, F, in R. Fawcett, *Lyra Ecclesiastica* (London, 1844); Chants, *NWr* 5288, 11234; TeD, *Bl*; 1790, *Lbl*

## secular vocal

9 glees, pubd singly, incl. Methinks I hear the full celestial choir (London, 1800)

20 glees; 32 rounds; 33 canons; 6 madrigals (motets): all in *Ob*

Songs: Liberty (London, c1785); Sycamore Vale, 1787; The rose had been wash'd (London, c1790)

## orchestral

Concerto, hpd/pf, orch (London, 1784)

3 Concertos, org, orch F, A, *Bl* (London, c1805)

Ovs.: A, 1795; G, 1815; both in *Lbl*

Sinfonia, *El*; 1808, rev. 1817, *Lbl*; Sinfonia, F, 1814, *Lbl*

March and Waltz (London, 1832); arr. pf duet (London, 1833), ed. in LPS, xix (1986)

## keyboard and chamber

2 Sonatas, pf/hpd, vn (London, c1786)

Quartet, str, 1788, rev. 1790, *Lbl*

3 Sonatas, pf/hpd (London, 1793); no.3 ed. in LPS, vii (1985)

Sonata, G, pf, 1795, *Lbl*

Milton Oysters, with Variations, pf (London, c1795)

[3] Original airs ... by John and William Crotch, pf (London, c1804–5)

Fugue on a Subject of T. Muffat's, org/pf (London, 1806)

Prelude and Air, pf (London, 1807, 2/1812); ed. LPS, vii (1985)

Sonata, *El*; pf (London, 1808)

30 Rounds, pf (London, 1813)

Preludes, pf (London, 1822)

Fantasia, pf (London, before 1824)

3 Divertimentos, pf (London, c1825)

Introduction and Fugue, pf/org (London, c1825)

Fugue on a subject of 3 notes, org/pf (London, c1825)

[12] Fugues, the Subjects taken from Chants, org/pf (London, 1835–7)

Juvenilia, sketches etc., *NWr*

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Tallis's Litany ... a Collection of Old Psalm Tunes ... Tallis's 'Come, Holy Ghost' (London, 1803, 2/1807)

Specimens of Various Styles of Music, 3 vols. (London, c1808–c1815, 3/c1845)

Psalm Tunes Selected for the Use of Cathedrals and Parish Churches (London, 1836)

Chappell's Collection of National English Airs (London, 1838–40) [collab. others]

A Collection of 72 Original Single and Double Chants (London, 1842)

G.F. Handel: Anthems for the Coronation of King George II, The Works of Handel [Handel Society], i (London, 1843)

Arrangements of Handel's oratorios, and symphonies, concertos and quartets by Haydn, Mozart, and Beethoven etc., pf solo/duet (London, c1800–45)

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Crotch, William

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*Elements of Musical Composition Comprehending the Rules of Thorough  
Bass and the Theory of Tuning* (London, 1812, rev. 3/1856 by T.  
Pickering)

Preface to *Preludes for the Piano Forte* (London, 1822), 1–24

*Practical Thorough Bass* (London, c1825)

*Questions for the Examination of Pupils* (London, 1830)

*Rules for Chanting the Psalms of the Day* (London, 1842)

*Lectures on the History of Music* (MS, NWr 11063–7, 11228–33; written  
1798–1832); excerpts as *Substance of Several Courses of Lectures*  
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Crotch, William

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## Crotchet

(Fr. *noire*; Ger. *Viertel-Note*; It. *nera, croma*; Lat. *semiminima*; Sp. *negra*).

In Western notation the note that is half the value of a minim and twice that of a quaver. In American usage it is called a quarter-note. It is the equivalent of the old semiminim (Lat. *semiminima*), first found in 14th-century music. The semiminim took the form of a minim with a crook, or else a coloured minim (red in black notation, black in the more recent void notation). The crotchet is

still in regular use, although in common with other notes it now has a round note head. Many 20th-century composers adopted the crotchet as a convenient value for the standard pulse, and it is found as the denominator in the most frequently used time signatures (3/4, 4/4 etc.). Its various forms and the crotchet rest are shown in [ex.1a–e](#); the semiminim rest is shown in [ex.1f](#)



See also [Note values](#).

JOHN MOREHEN/RICHARD RASTALL

## Crotte, Nicolas de la.

See [La Grotte, Nicolas de](#).

## Crotti, Archangelo

(*fl* Ferrara, 1608). Italian composer. There is no evidence for Eitner's surmise that he was identical with [Francesco Croatti](#). He was living as a monk at Ferrara when he published *Il primo libro de' concerti ecclesiastici a 1, a 2, a 3, a 4, & a 5, parte con voci sole, et parte con voci et istrumenti* (Venice, 1608). This volume is one of the earliest to include solo and duet motets in the new concertato manner of Viadana. The pieces were written for modest resources; the vocal parts are rarely difficult, using only the easier kinds of ornament found in 16th-century instruction books. Six compositions require instruments, which are always specified (one or two cornetts or violins and one to three trombones), though often *ad lib*. While the concerto *Ave Maria coelorum* (two voices and two trombones) employs the polychoral principle on a small scale (one voice and one trombone), the three motets for one voice and two instruments are clearly conceived as vocal works with the instruments added afterwards. The active participation of the basso continuo, which is linked in some way to the voice part, reveals a rather conservative use of monody; the trombone is limited to doubling the continuo, while the cornett alternates parallel motion with the bass (and more rarely with the voice) with freer writing, as though it were a second vocal part, though it rarely has any real autonomy. Of historical significance is the concerto *Sancta Maria*, an instrumental sonata (although the term 'sonata' does not appear in the print) for two cornetts or violins and trombone, above which the soprano intones the text of the litany 'Sancta Maria, ora pro nobis' eight times, always on the same notes and always preceded by two semibreve rests. The piece concludes with a repeat of 'ora pro nobis' on the same notes as before. A precursor of Monteverdi's *Sonata sopra Sancta Maria*, this work also has a schematic structure, but with more interesting instrumental writing, which makes free use of the characteristics of the canzone and the instrumental fantasia, well known in Ferrara above all from the works of Luzzasco Luzzaschi. The structure of the motet *Pater peccavi* is different, for here the

instrumental style drives the voice, which fits in with the concise structure and style of writing.

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DENIS ARNOLD/RODOBALDO TIBALDI

## Crotti, Francesco.

See [Croatti, Francesco](#).

## Croubelis, Simoni dall [Simoni, D.; Simono, D.]

(*b* ?1726; *d* ?Copenhagen, ?1790). Dutch composer, active in Denmark. Before settling in Copenhagen in the early 1780s he appears to have worked in Amsterdam, where a few arrangements of vocal music (some as flute duets) were published. The earliest reference to his presence in Denmark is the signature 'a Copenhage le 16 may 1785' on one of his manuscripts. He was 60 years old at the time of the official census on 1 July 1787. Annotations on the music manuscripts and on two handwritten catalogues of the Copenhagen court music archives suggest that he had important connections with members of the nobility. Among these was W.H.R.R. Giedde, an amateur flautist and prominent music collector, through whose widow the collection of Croubelis's music passed to the court and then to the Royal Library. 97 compositions, mostly instrumental, survive in manuscript (most of them presumably autograph). Their style is typical of that of the mid-18th century.

## WORKS

8 concs., 5 for fl, orch, 3 for orch (no solo), incl. Concert danois villegois, ou Divertissement des dames; 8 syms., incl. 1 'dans le gout asiatique', ed. in *The Symphony 1720–1840*, ser. F, vi (New York, 1983) and 'Simphonie chinoise'; 6 syms. concertantes, 1 ed. in *The Symphony 1720–1840*, ser. F, vi (New York, 1983); 2 sextets; 4 qnts; 19 str qts; 11 trios; sonatas, duets, fl; arias, v, insts: all in *DK-Kk*

Arrs.: De CL psalmen Davids, benevens veele andere stigtelyke lof-gedigten, vn/fl/ob (Amsterdam, 1763); Nieuwe geestelyke rymstoffen van verscheidene liefhebbers, v/vn/fl/ob/hpd (Amsterdam, n.d) [with W. Vermooten]; *Airs choisies de plusieurs opéras français*, 2 fl (Amsterdam, n.d.); *Recueil nouveau d'airs, menuets, contredanses, gavottes & gigue, de différens auteurs, italiens, françois & anglois*,

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NIELS KRABBE

## Crouch, Andrae (Edward)

(b Los Angeles, 1 July 1942). American gospel singer, pianist and composer. As a child he served as a church pianist. After two years of study at Valley Junior College he withdrew to organize a gospel group, the Cogics (an acronym for the Church of God in Christ). This group, which included his twin sister Sandra, disbanded when their pianist Billy Preston took up a career in secular music, and in the late 1960s Crouch organized another group, the Disciples. Crouch's performance style is varied: some songs are typical of the traditional gospel style (*Soon and Very Soon*, 1976); fast songs are often executed with the driving beat of secular soul music, often to the accompaniment of a synthesizer, with the Disciples providing a slick backing in the manner of a pop group (*I will keep you in perfect peace*, 1976); gospel ballads are delivered in a crooning style associated with secular music (*Tell them*, 1975). His recordings thus appeal to a multi-racial secular as well as a religious audience (he has won a large number of Grammy awards), and he has had more financial success than any other black American gospel singer. He has appeared throughout the USA as well as in Europe and East Asia, and is regarded as one of the leaders of contemporary gospel music. Crouch has written more than 300 gospel songs, many of which, such as *Through It All* (1971) and *Take me back* (1977), have become standards.

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HORACE CLARENCE BOYER

## Crouch [née Phillips], Anna Maria

(b London, 20 April 1763; d Brighton, 2 Oct 1805). English soprano and actress. She was married to Thomas Linley and made her début as Mandane in *Artaxerxes* on 11 November 1780. The next season her singing of Purcell's 'Fairest isle' in *King Arthur* was encored, and her loveliness and gentle demeanour meant that she was particularly admired in roles such as Miranda in *The Tempest* and Angelica in the new opera *The Fair American*. She sang and acted at Drury Lane with summer seasons in Ireland and the provinces until her retirement in 1801, although her later career was dogged by ill-health. Two years after her marriage in 1785 she met the tenor Michael Kelly and they were living together long before the legal separation from her husband in 1791. They appeared together in stage works, oratorios and

concerts, and moved in brilliant social and artistic circles. Storage created leading roles for her, notably Lady Elinor in *The Haunted Tower* (1789), Catherine in *The Siege of Belgrade* (1791) and the title role in *Lodoiska* (1794). Her singing of 'When pensive I thought of my love' as the heroine in Kelly's *Bluebeard* (1798) was particularly remembered. All accounts of her agree with Sainsbury's *Dictionary* which recorded that she had a 'remarkably sweet voice and a naive affecting style of singing' together with 'extraordinary personal charms'.

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OLIVE BALDWIN, THELMA WILSON

## Crouch, Frederick Nicholls

(*b* London, 31 July 1808; *d* Portland, ME, 18 Aug 1896). English cellist, singer and composer. He studied music with his father Frederick William Crouch (*c*1783–1844, author of a *Complete Treatise on the Violoncello*, 1826) and his grandfather William Crouch, organist of Old Street Church, London. He played in the orchestra of the Royal Coburg Theatre at the age of nine. He entered the RAM in 1831 but left in June the next year; during that time he was cellist in the King's Theatre and other orchestras, including Queen Adelaide's private band. After 1832 he moved to Plymouth, where he worked as a professional singer and a travelling salesman. His famous song *Kathleen Mavourneen* was composed between about 1835 and 1838. He gave lectures on the songs and legends of Ireland, became supervisor at D'Almaine & Co. music publishers, and is thought to have contributed to advances in zincography, an engraving process. In 1849 he went to New York as a cellist, probably to escape his creditors in the wake of a lawsuit (he was twice declared bankrupt, and before leaving England had contracted the first of four bigamous marriages). In the USA he undertook several, mostly unsuccessful, musical enterprises – conducting, singing and teaching in Boston, Portland, Philadelphia, Washington and Richmond. He served as a trumpeter in the Confederate Army during the civil war, and then settled as a singing teacher in Baltimore. In 1881 he was working as a varnisher in a factory there; a testimonial concert was given in Baltimore in 1883.

Besides the song that made his name famous, and hundreds of others, Crouch wrote two operas, *Sir Roger de Coverley* and *The Fifth of November, 1670*, an *Othello Travestie* (Philadelphia, 1856) and a monody (now in US-CA). Some of his manuscripts are in the New York Public Library. One of his

18 known children, Emma Elizabeth (1842–86), was the famous Parisian courtesan 'Cora Pearl'.

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BRUCE CARR

## Crowd.

See [Crwth](#). See Wales, §II, 1.

## Crowson, Lamar

(*b* Tampa, FL, 27 May 1926; *d* Johannesburg, 25 Aug 1998). American pianist. He studied at Reed College in Portland, Oregon, and subsequently (1948–50) the piano at the RCM in London with Arthur Benjamin. In 1952 he was named laureate in the Queen Elisabeth Competition in Brussels. He was appointed to the staff of the RCM in 1957. From 1965 to 1968 he was a senior lecturer at the University of Cape Town and from 1969 to 1971 professor at the RCM. He returned to the University of Cape Town in 1972, where he was a senior lecturer and later (1980) a professor, receiving an honorary doctorate in 1996.

Although Crowson's first success was as a soloist, it was as a chamber musician that he soon made his name. For many years he was the pianist for the Melos Ensemble. He worked with performers such as Jacqueline du Pré, Itzhak Perlman, Ruggiero Ricci, Janet Baker and Gervase de Peyer, and took part in the European premières of Poulenc's Sonata for clarinet and piano and Copland's *Fantasy*.

JAMES MAY

## Croza, Giovanni Francesco.

See [Crosa, Giovanni Francesco](#).

## Crozier, Catharine

(*b* Hobart, OK, 18 Jan 1914). American organist. She graduated from the Eastman School of Music in Rochester in 1936, and made her professional début in Washington, DC, in 1941 at a national convention of the American Guild of Organists. She had joined the organ faculty at the Eastman School in 1938 and became head of the department in 1953. From 1955 to 1969 she was organ professor at Rollins College, Winter Park, Florida. Her own teachers included Joseph Bonnet, Yella Pessl (harpsichord) and Harold

Gleason, the American musicologist whom she later married. With him she gave innumerable masterclasses at many institutions. Her concert career took her to most European countries. In 1962 she joined E. Power Biggs and Virgil Fox in inaugurating the organ at Philharmonic Hall, New York. Her memorized repertory was immense and historically inclusive although she specialized in contemporary music.

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VERNON GOTWALS

## Crozier, Eric

(*b* London, 14 Nov 1914; *d* Granville, France, 7 Sept 1994). English librettist and director. His literary gifts, sensitivity to words and musical acumen made him an outstanding librettist, particularly in his collaboration with Britten. He studied at the Royal Academy of Dramatic Art for two years and in 1934 won a scholarship to the British Institute in Paris, where he encountered La Compagnie des Quinzes, a group of young players founded by Jacques Copeau 'with the declared aim of bringing back truth, beauty and poetry to the French stage'. Upon his return to England, he became one of the first drama producers for BBC Television. Following the outbreak of World War II he worked first with Tyrone Guthrie at the Old Vic (based in Burnley) and then with Sadler's Wells. His first production for the company, *The Bartered Bride* (1943), was followed in 1945 by *Peter Grimes*. After dissension arose within the organization he left and co-founded the English Opera Group (1947) and the Aldeburgh Festival (1948) with Britten and John Piper.

Crozier based his first libretto, *Albert Herring* (1947), on Maupassant's short story *Le rosier de Madame Husson*. Its great success – despite the hostility of many critics and the lofty disapproval of John Christie of Glyndebourne – led to *Let's Make an Opera* (1948), which was subsequently pared down to its central story *The Little Sweep*. *Billy Budd* (1951), based on the novel by Herman Melville, was the product of a collaboration with E.M. Forster. Crozier also wrote the libretto for Lennox Berkeley's *Ruth* (1956) and directed the premières of *Peter Grimes* (1945, London; 1946, Tanglewood) and *The Rape of Lucretia* (1946, Glyndebourne). His opera translations include *The Bartered Bride*, *Otello*, *Falstaff* and *La traviata* (all with Joan Cross), *Idomeneo*, *Salome* and *Die Frau ohne Schatten*. He was a tutor at the Britten-Pears School for Advanced Musical Studies at Snape Maltings, with his wife, Nancy Evans, who succeeded Peter Pears as director. Both were appointed OBE in 1991. Crozier also wrote books for children and was an accomplished broadcaster.

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J.M. THOMSON

## Crozier, Nancy.

See [Evans, Nancy](#).

## Cruft, Adrian (Francis)

(*b* Mitcham, 10 Feb 1921; *d* Hill Head, Hants., 20 Feb 1987). English composer. He was educated at Westminster Abbey Choir School (where he became head chorister) and Westminster School, and went to the RCM (1938–40 and 1946–7, the intervening years being spent on war service). At the RCM he held the Boult conducting scholarship, studied composition with Jacob and Rubbra, and double bass with his father, Eugene. From 1947 he played with all the major London orchestras, finally giving up bass playing in 1969. He was for some years an active member of the Composers' Guild, becoming chairman in 1966, and was largely concerned in the setting up of the British Music Information Centre at the guild's London headquarters in 1967. His music is diatonic, firmly based in tradition and generally straightforward in idiom. His church music benefits from inside knowledge of the performing context, and his wide experience of other fields of practical music-making preserves it from the parochialism which so often threatens the specialist composer of church music. His works include four cantatas, settings of the canticles and many anthems and carols, works for orchestra, chamber music and music for children and amateurs.

### WORKS

(selective list)

Ops: The Eatanswill Election (J. Platt, after C. Dickens: *The Pickwick Papers*), op.84, 1981; Dr Syn (3, Platt, after R. Thorndyke), op.89, 1983

Orch: Partita, op.7, small orch, 1951; Interlude, op.8, str, 1951; Actaeon, ov., op.9, 1951; Concertino, op.21, cl, str, 1955; Concertante, op.25, fl, ob, str, 1957; Divertissement, op.28, 1958; Tamburlaine, ov., op.38, 1962; Prospero's Island, ov., op.39, 1962; Divertimento, op.43, str, 1963; Elegy, op.52, hn, str, 1967

Band: Essay on a Phrase, op.85, brass band, 1979; Threnody and Toccata, op.86, brass band, 1981; The Duke of Cambridge Suite, op.88, sym. band, 1982; 3 Variations, op.90, brass band, 1985

Choral: All that Began with God (J.A. Symonds), motet, op.16, SATB, str, 1953; A Passiontide Carol, op.26, A, SATB, str, perc, 1957; An Hymne of Heavenly Love, op.53 (E. Spenser), Bar, boys' chorus, SATB, str, hp, perc, org, 1967; Alma Redemptoris mater (cant.), op.54, A, B, SATB, fl, ob, vn, vc, org, 1967; Bemerton Cant. (J. Norris), op.59, Mez, SATB, str, hp, perc, org, 1969; Lutheran Mass, op.64,

SSAATTBB, 1970; Come, Holy Dove, op.66, Bar, SATB, str/org, 1970; Rex tragicus (R. Herrick), op.71, T, SATB, str, hp, perc, org, 1972; anthems, partsongs  
Solo vocal: 2 Canadian Poems (L. Roberts), op.46, medium v, str qt/str/pf, 1970;  
Songs of Good Counsel (15th century), op.73, Mez, pf, 1973; Into God's Kingdom (various texts), op.80, Bar, pf, 1975

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**R. Swanston:** 'The Music of Adrian Cruft', *MT*, cxxxii (1991), 119–23

HUGO COLE/JOHN CRUFT

## Cruft, Eugene (John)

(*b* London, 8 June 1887; *d* London, 4 June 1976). English double bass player. He was principal of his section in the BBC SO from its foundation in 1929 until 1949, a position he held with distinction, then of the Royal Opera House Orchestra, 1949–52. Later he was director and principal of the Pro Arte Orchestra and performed with prominent London ensembles. His keen and energetic manner of performance made him a striking personality.

Cruft's influence as a teacher was widespread, at the RCM, and with the National Youth Orchestra from 1952 until shortly before his death. His methods were sometimes unconventional – he advocated the use of a matchbox to keep the first and second fingers of the left hand apart, and of a piece of string to keep the third and fourth together – but at a time when advanced double bass tuition was in its infancy his teaching did a great deal to raise standards. He published *The Eugene Cruft School of Double-Bass Playing* (London, 1966). He put his knowledge of music and the orchestral world to good use in lectures, articles and administration; he was Honorary Treasurer of the Royal Society of Musicians, 1946–76, and was the orchestral organizing secretary for the coronations of George VI and Elizabeth II. He was made an OBE in 1957.

WATSON FORBES/RODNEY SLATFORD

## Crüger, Johannes

(*b* Gross-Breesen, nr Guben, Lower Lusatia, 9 April 1598; *d* Berlin, 23 Feb 1662). German composer and theorist. His singular contribution to 17th-century German music lay in his revitalizing of the Protestant chorale. He was also influential as a theorist.

## 1. Life.

Until he was 15 Crüger was educated at schools at Guben and then began a period of extensive travelling. He studied with Paul Homberger (who may have been a pupil of Giovanni Gabrieli) in Regensburg in 1614. The following year he visited both Austria and Hungary, including a brief stay in Pressburg (now Bratislava). Before arriving in Berlin at the end of the year he travelled through Moravia, Bohemia and Saxony. In Berlin he became a tutor to the family of Christoph von Blumenthal, a captain of the royal guard of the Elector of Brandenburg. In October 1602 he entered the University of Wittenberg as a theology student. Nothing further is known about his musical education, but from 1619 he published music in Berlin. In some way he successfully established his reputation as a musician and teacher there, and on 23 June 1622 he was called back there to become Kantor at the Nikolaikirche (the city's most important parish church) as well as teacher at the Grauen Kloster Gymnasium. He retained his position as Kantor until his death 40 years later.

## 2. Works.

Crüger compiled, arranged and contributed new melodies to several major chorale collections, including *Praxis pietatis melica*, his most important achievement and the most influential chorale publication of the 17th century. His first collection, *Newes vollkömliches Gesangbuch, Augspurgischer Confession*, appeared in 1640. It includes 240 chorale texts and 137 melodies, of which 18 are by him. It is the first publication to arrange chorales as melodies with a figured bass accompaniment rather than as settings for several voices. Not only does this arrangement emphasize the importance of the organ in the accompaniment of chorales in Berlin churches, but the simplicity of the accompaniment as well as of the melodic rhythm indicates the extent to which Crüger aimed to make these arrangements practical for singing in the home during private worship. This collection was apparently the first edition of the *Praxis pietatis melica*, extant first in an edition of 1647 and republished more than 40 times until well into the 18th century (printings of various Berlin editions also appeared in other European cities). In the edition of 1647, in which the chorales again have a figured bass accompaniment, 15 texts by Paul Gerhardt appear for the first time with melodies by Crüger. Gerhardt, perhaps the most renowned poet of German chorales, became a close friend of Crüger's in 1657 when he became deacon at the Nikolaikirche, and the two collaborated after this. From edition to edition *Praxis pietatis melica* changed and expanded in size, although by the end of the century Crüger's name as a composer of chorales had vanished from its pages; as early as the tenth edition of 1661, which contains 550 chorales, only two melodies can still be attributed to Crüger.

In 1649 Crüger published the *Praxis pietatis melica* in an arrangement for four voices, two instrumental parts (violins or trumpets) and thoroughbass entitled *Geistliche Kirchen-Melodeien*. The instrumental parts, which are optional, usually lie above the vocal melody and are generally florid: they produce something like chorale arias. Crüger claimed to be the first to add instrumental parts to chorale melodies, although precedents existed for such a combination of voices and instruments in the sacred symphonies of Venetian composers in the first decades of the 17th century. A similar arrangement for voices and optional instrumental parts appears in Crüger's

next chorale publication, the *Psalmodia sacra*. The first part (1658) consists of the 150 psalms in the translation by Ambrosius Lobwasser arranged for four-part chorus, three instrumental parts and thoroughbass. Part ii (dated 1657 [sic]) includes 173 sacred songs and psalms, of which 105 have instrumental accompaniments, mostly in two additional parts.

Some 71 melodies by Crüger appear in these several publications, only a few of which have remained in modern Protestant hymnals. The following are specially noteworthy: *Herzliebster Jesu, was hast du verbrochen* (words by Johann Heerman), *Jesu, meine Freude* (Johann Franck) and *Schmücke dich, o liebe Seele* (Johann Franck) and his adaptations of Johann Schop's melody *O Ewigkeit, du Donnerwort* and Michael Franck's *Ach wie flüchtig, ach wie nichtig*.

Crüger wrote several theoretical works, all of which have the character of instruction manuals. In 1625 appeared two brief manuals: *Praecepta musicae practica* and *Kurtzer und verstendlicher Unterricht*, which were expanded and adapted as *Quaestiones musicae practicae* (1650), a work that in turn became the basis for his final treatise, *Musicae practicae ... Der rechte Weg zur Singekunst* (1660). In between came his best-known treatise, *Synopsis musica* (1630). These volumes contain little that is original; Crüger drew most of the ideas as well as many of the music examples from authors such as Johannes Lippius, C.T. Walliser, Sethus Calvisius, J.A. Herbst and Michael Praetorius. The section of examples illustrating fugue in *Synopsis musica* originates in Sweelinck's rules of counterpoint (see M. Seiffert: 'J.P. Sweelinck und seine direkten Schüler', *VMw*, vii, 1891, p.180). However, in drawing together many of the most important new theoretical ideas of the 17th century and especially in the emphasis that he placed on the harmonic primacy of music, Crüger gave his treatises an independent validity that influenced many subsequent music theorists. He defined music as 'the science of artfully and judiciously combining and inflecting harmonic intervals, which make a *concentus* of diverse sounds, especially for the purpose of moving man to the glory of God' (*Synopsis musica*, caput I). Although the concept comes from Lippius, Crüger was the first to introduce the idea into an instruction manual meant for music students.

In *Der rechte Weg zur Singekunst*, as in his other works, Crüger instructed the reader in the rudiments of singing. In the first five chapters he discussed the principles of notation, solmization, intervals and proportions. Chapter 6, however, is the most frequently cited. Entitled 'Diminutionibus notularum' and enlarging upon a similar chapter in the 1654 edition of *Synopsis musica*, Crüger borrowed heavily from Herbst's *Musicae practica* (1642) and Praetorius's *Syntagma musicum*, iii (1619), both of which devote considerable space to the art of singing in the Italian manner. Crüger gave lengthy music examples of vocal diminution figures and ornamentation: *accento*, *tremolo*, *gruppo*, *tirata*, *trillo passaggio*. He suggested, however, that these forms of Italian vocal embellishment belonged more appropriately to music sung at royal musical establishments and for the most part were not included in the education of schoolchildren. This would seem to indicate that although the Italian manner of singing was the rule in aristocratic circles in mid-17th-century Germany, it had not strongly affected the traditional church music practices of Berlin, where Crüger's influence remained paramount for 40 years.

## WORKS

### chorale collections

Newes vollkömliches Gesangbuch, Augspurgischer Confession, ... in welchem nicht allein vornemlich des Herrn Lutheri, und anderer gelehrten Leute, Geist- und Trostreiche Lieder, so bishero in Christl. Kirchen bräuchlich gewesen: sondern auch viel schöne neue Trostgesänge, insonderheit des vornehmen Theol. und Poeten Herrn Johan Heermanns, zu finden, mit aussenlassung hingegen der unnötigen und ungebräuchlichen Lieder, 4vv, bc (org) (Berlin, 1640)

*Praxis pietatis melica*. Das ist: Übung der Gottseligkeit in Christlichen und trostreichen Gesängen, Herrn D. Martini Lutheri fürnehmlich, wie auch anderer vornehmer und gelehrter Leute ordentlich zusammengebracht, 4vv, bc (org) (Berlin, 2/1647 [the preface suggests that the previously cited chorale collection is the first edn]); see *ZahnM* for details of numerous later edns

Geistliche Kirchen-Melodeien über die von Herrn D. Luthero sel. und andern vornehmen und gelehrten Leuten aufgesetzte geist- und trostreiche Gesänge und Psalmen, 4vv, 2 vn/cornetts, bc (org) (Leipzig, 1649) [arr. of *Praxis pietatis melica*]

D.M. Luthers und anderer vornehmen geistreichen und gelehrten Männer geistliche Lieder und Psalmen, ed. C. Runge (Berlin, 1653); although Crüger was not the editor, many of his important chorales were published in this collection for the first time

Psalmodia sacra, das ist: Des Königes und Propheten Davids geistreiche Psalmen, durch Ambrosium Lobwasser, D. aus dem Frantzösischen, nach ihren gebräuchlichen schönen Melodien, in deutsche Reim-Art versetzt, 4vv, 3 insts, bc (Berlin, 1658)

D.M. Luthers wie auch anderer gottseligen und christlichen Leute geistliche Lieder und Psalmen, 4vv, 3 insts, bc (Berlin, 1657 [sic]) [pt.ii of *Psalmodia sacra*]

Hymni selecti in gratiam studiosae inventutis Gymnasii berolinensis (Berlin, 1680) [according to *EitnerQ*]

### other musical works

Concentus musicus zu hochzeitlichen Ehren dem Ehrenwerten ... Herrn Caspar Goltzen und seiner vielgeliebten Braut Magdalen Mauriti, 8vv (Berlin, 1619)

Achtstimmig Hochzeitsgesang aus dem IV. Capitel des hohen Liedes Salomonis zu Ehren ... dem Ehrenwerten ... Herrn Johanni Kallen, Buchhändler ... in Berlin und seiner vielgeliebten ... Braut Margareten Krausen (Berlin, 1620)

Meditationum musicarum paradusus primus, oder Erstes musicalisches Lustgärtlein, 3, 4vv (Berlin, 1622)

Meditationum musicarum paradusus secundus ... welcher aus mehrern nach den acht Kirchentönen eingerichteten Magnificats, 2–8vv, bc (org) (Berlin, 1626)

Laudes Dei vespertinae, 4, 5vv, bc (Berlin, 1645)

Recreationes musicae, das ist Neun poetische Amorösen (Leipzig, 1651), lost

### theoretical works

*Praecepta musicae practicae figuralis* (Berlin, 1625)

*Kurtzer und verstendlicher Unterricht, recht und leichtlich singen zu lernen* (Berlin, 1625)

*Synopsis musica, continens rationem constituendi et componendi melos harmonicum, conscripta variisque exemplis illustrata* (Berlin, 1630, enlarged 2/1654)

*Quaestiones musicae practicae ex capitis comprehensae, quae perspicua, facili et qua fieri potuit, succincta methodo ad praxin necessaria continent, in gratiam et usum studiosae inventutis conscriptae varriisque idoneis exemplis unacum*

*utilissima XII modorum doctrina illustrata* (Berlin, 1650) [expansion and adaptation of the first two items]

*Musicae practicae praecepta brevia et exercitia pro tyronibus varia. Der rechte Weg zur Singekunst* (Berlin, 1660)

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GEORGE J. BUELOW

## Crüger, Pancratius

(*b* Finsterwalde, Lower Lusatia, 1546; *d* Frankfurt an der Oder, 23 Oct 1614 or 25 Oct 1615). German teacher and writer. He may have been related to Johannes Crüger. He is first heard of as Kantor at the Martinsschule, Brunswick. In October 1575 he moved to Helmstedt as a teacher of Latin and poetry, and at the inauguration of the university there on 16 October 1576 he received a master's degree in philosophy. From 24 December 1580 to 11 April 1581 he was dean of the faculty of philosophy and in January 1581 was appointed professor of logic. He later became Rektor of the grammar school at Lübeck. In his singing instruction there he wished to use note names (A, B, C, D etc.) instead of the traditional solmization syllables (*ut, re, mi, fa* etc.), and he also campaigned at Halberstadt and Rostock in support of the alphabetical system and against solmization. As a consequence, proceedings were started against him which led to his dismissal in 1588. He was in fact the first teacher who is known publicly to have advocated the use of note names, though there are no writings by him on the subject. The first publications about it, by Ambrosius Profe, Thomas Selle and Wolfgang Hase, date from the mid-17th century. In 1589 Crüger became Rektor at Goldberg, Schwerin. From the autumn of 1598 until his death he was professor of Greek at the University of Frankfurt an der Oder; during the winter term of 1598 he was chancellor. His few extant writings deal mainly with poetry. (I. Schubert: *Wolfgang Hase als Musiktheoretiker*, diss., U. of Graz, 1969)

INGRID SCHUBERT

# Cruit.

Irish term originally denoting a lyre (the word itself is a cognate of the Welsh [Crwth](#)) but subsequently used for a frame harp, the later Irish lyre name being *timpán* (see [Timpán](#), [tiompán](#)).

## Crumb, George (Henry)

(b Charleston, WV, 24 Oct 1929). American composer. Born to accomplished musical parents, he participated in domestic music-making from an early age, an experience that instilled in him a lifelong empathy with the Classical and Romantic repertory. He studied at Mason College (1947–50), the University of Illinois, Urbana-Champaign (MM 1953), the Berlin Hochschule für Musik (Fulbright Fellow, 1955–6), where he was a student of Boris Blacher, and the University of Michigan, Ann Arbor (DMA 1959), where his teachers included Ross Lee Finney. In 1959 he accepted a teaching position at the University of Colorado, Boulder. After receiving a Rockefeller grant in 1964, he became composer-in-residence at the Buffalo Center for the Creative and Performing Arts. His first mature works, composed during these years, include *Five Pieces for Piano* (1962), *Night Music I* (1963) and *Four Nocturnes* (1964), in which delicate timbral effects combine with a Webernesque pointillism and echoes of a Virginian folk heritage to create the atmospheric chiaroscuro that became a trademark of his style.

In 1965 Crumb was appointed to a composition post at the University of Pennsylvania, where he remained until his retirement 30 years later. His early years at Penn were especially productive. He wrote the four books of *Madrigals* (1965–9), *Eleven Echoes of Autumn* (1965), *Songs, Drones and Refrains of Death* (1968), *Night of the Four Moons* (1969), inspired by and composed during the Apollo 11 space flight, the string quartet *Black Angels* (1970), a strikingly dramatic, surreal allegory of the Vietnam War, and the widely acclaimed *Ancient Voices of Children* (1970). *Echoes of Time and the River* (1967), one of only three orchestral works in his output, won the Pulitzer Prize in 1968. Nine of his vocal works have connections with the poetry of Federico García Lorca, whose writing Crumb first encountered at the University of Michigan. Haunted by Lorca's surreal and explosive imagery, Crumb created musical landscapes of similar luminescence and intensity. In *Ancient Voices* and *Night of the Four Moons*, for example, Crumb set Lorca texts that reveal the poet's interweaving of fantasy and reality, of childish innocence and adult voluptuousness, of life, love and mortality; his perception of the elements (earth, moon, sea, etc.) as animate spirits; and his vivid evocation of actual sounds. To serve such powerful imagery, Crumb developed extended performance techniques, some of which acquired considerable notoriety: forces for *Ancient Voices* include a paper-threaded harp, a chisel slid along piano strings to bend their pitch, a musical saw and tuned 'prayer stones'; instructions for *Black Angels* direct the performers to trill with thimble-capped fingers, and to simulate the sound of viols by bowing on the fingerboard between the left hand and scroll; *Vox balaenae* (1971) requires a flautist to sing and play simultaneously and a cellist to play glissandos of artificial harmonics to mimic the cries of seagulls. Crumb's

scores abound in such delightful ingenuities, the delicate effect of which is frequently enhanced by amplification.

Another common feature of Crumb's style is his use of musical quotation; this always serves a symbolic purpose, as exemplified by the strands of Bach's D $\flat$  minor fugue from *Das wohltemperirte Clavier*, ii, that trail through the final section of *Music for a Summer Evening* (1974). Textual quotations from Salvatore Quasimodo, Blaise Pascal and R.M. Rilke describing the loneliness of Man 'falling' through the frightening infinity of space precede three of the movements of the work, which as a whole represents a spiritual quest for meaning, reconciliation, nativity and assurance. To enhance this theme, Crumb chose fugue passages in which Bach, having reached the minor key with the maximum number of sharps, proceeded to modulate further to the sharp side, necessitating a profusion of double sharps, as if aspiring ever upwards to a state of spiritual transcendence. Surrounded by incandescent eruptions, the Bach extracts float softly aloft, the upper line of the piano shadowed by the vibraphone, an effect that is almost unbearably poignant.

Where no direct quotation will serve, Crumb has drawn on his gift for pastiche. His parody of a Spanish Renaissance sarabande in *Black Angels* is one such example. Particularly memorable is the end of *Night of the Four Moons* which, with its uncannily apt Lorca texts, is a musical and poetic allegory of Man's 'capture' of the moon. The performers eventually exit the stage, like astronauts returning to earth, leaving a lone spotlight cellist who sustains slowly rotating high harmonics ('Musica Mundana'). Interrupting this icy oscillation, the audience hears from off stage, like an intermittent distant radio transmission, snatches of a pastiche Mahlerian *Berceuse* in the affectingly 'warm' key of F $\flat$  major ('Musica Humana'). This creates both a reference to the end of Haydn's 'Farewell' Symphony and a nostalgic symbol of humanity heard, as it were, from the impersonal vastness of space.

Many of Crumb's works include an implicit or real theatricalism, invariably understated but sufficient to ensure him a significant place among postwar exponents of music theatre. Between 1965 and 1985 his works received over 50 choreographic treatments from dance companies worldwide. His use of pictorially suggestive notation in several works is also notable. In the two volumes of *Makrokosmos* (1972–3), for example, each a set of '12 Fantasy-Pieces after the Zodiac' steeped in multiple references, every fourth piece is notated as a visual symbol, the musical staves drawn to represent a cross ('Capricorn'), a double star ('Gemini'), or a spiral galaxy ('Aquarius'). Apart from his three orchestral compositions, Crumb has attempted only one large-scale work, *Star-Child* (1977), a Ford Foundation commission for Pierre Boulez and the New York PO. Although only 33 minutes in duration, the work requires substantial vocal and orchestral forces. While its Latin text leads from darkness to light, despair to redemption, a characteristic progression for Crumb, the music remains essentially reflective and illustrative, static rather than dynamic.

No essential differences in method or feeling appear between the scores of the late 1960s and 70s and the handful of significant compositions from the next two decades. His art is naturally monodic, expressing itself through subtleties of nuance, manner and coloration, now poised above a trance-like drone, now exploding with iridescence, most of all contemplative, magical and

mysterious. During the 1980s and 90s he composed more slowly, perhaps due to his acknowledged difficulty in evolving new concepts. *Quest* (1990, rev. 1994), for solo guitar and five players, is one of the more substantial later additions to his output.

Although the works that established Crumb's reputation are relatively few, their refinement is exquisite and their breadth of reference intriguing. His openness to external stimuli – musical, poetic, sociological – has caused some critics to accuse him of emphasizing surface sensation at the expense of real substance. One may argue in his defence, however, that for him the medium is the message; the allusions, stylistic juxtapositions and whimsical quotations with which his music abounds are its very heart. These references result in a beguilingly evocative music, the haunting atmosphere of which has brought him many admirers.

## WORKS

published unless otherwise stated

### instrumental

Str Qt, 1954, unpubd

Sonata, vc, 1955

Variazioni, orch, 1959

5 Pieces, pf, 1962

4 Nocturnes (Night Music II), vn, pf, 1964

11 Echoes of Autumn, 1965 (Echoes I), a fl, cl, vn, pf, 1966

Echoes of Time and the River (Echoes II), 4 processions, orch, 1967

Black Angels: 13 Images from the Dark Land (Images I), elec str qt, 1970

Vox balaenae (Voice of the Whale), 3 masked musicians: elec fl, elec vc, elec pf, 1971

Makrokosmos I, 12 fantasy-pieces after the Zodiac, amp pf, 1972

Makrokosmos II, 12 fantasy-pieces after the Zodiac, amp pf, 1973

Music for a Summer Evening (Makrokosmos III), 2 amp pf, 2 perc, 1974

Dream Sequence (Images II), pf trio, perc, 1976

Celestial Mechanics (Makrokosmos IV), amp pf 4 hands, 1979

A Little Suite for Christmas, ad 1979, pf, 1980

Gnomic Variations, pf, 1981

Pastoral Drone, org, 1982

Processional, pf, 1983

A Haunted Landscape, orch, 1984

An Idyll for the Misbegotten, amp fl, 3 perc, 1986

Zeitgeist, 2 amp pf, 1987, rev. 1988

Quest, solo gui, s sax, hp, db, 2 perc, 1990, rev. 1994

Easter Dawning, carillon, 1991

Mundus canis (5 Humoresques), gui, perc, 1997

Other inst works (all unpubd): 2 Duos, fl, cl, ?1944; 4 Pieces, vn, pf, 1945; Sonata, pf, 1945; Poem, orch, 1946; Pf Trio, 1946; Prelude and Toccata, pf, 1947; Gethsemane, orch, 1947; Sonata, vn, pf, 1949; 3 Pieces, pf, 1951; Prelude and Toccata, orch, 1951; 3 Pastoral Pieces, ob, pf, 1952; Str Trio, 1952; Sonata, va, pf, 1953; Diptych, orch, 1955

### vocal

texts by Lorca unless otherwise stated

3 Early Songs (R. Southey, S. Teasdale), Mez, pf, 1947

Night Music I, S, pf + cel, 2 perc, 1963

Madrigals, Book I, S, vib, db, 1965

Madrigals, Book II, S, fl + pic + a fl, perc, 1965

Songs, Drones, and Refrains of Death, Bar, elec gui, elec db, elec pf + elec hpd, 2 perc, 1968

Madrigals, Book III, S, hp, perc, 1969

Madrigals, Book IV, S, fl + pic + a fl, hp, db, perc, 1969

Night of the Four Moons, A, pic + a fl, banjo, elec vc, perc, 1969

Ancient Voices of Children, S, Tr, ob, mand, hp, elec pf + toy pf, 3 perc, 1970

Lux aeterna (Requiem mass), 5 masked musicians: S, b fl + tr rec, sitar, 2 perc, 1971

Star-Child (parable, after Dies irae, Massacre of the Innocents [13th century], Bible: *John* xii.36), S, children's chorus, male speaking chorus, bell ringers, orch, 1977

Apparition (from W. Whitman: *When Lilacs Last in the Dooryard Bloom'd*), S, pf, 1979

The Sleeper (E.A. Poe), Mez, pf, 1984

Federico's Little Songs for Children, S, fl, hp, 1986

Other vocal works (all unpubd; various texts): 4 Songs, 1v, cl, pf, ?1945; 7 Songs, 1v, pf, 1946; Hallelujah, chorus, 1948; A Cycle of Greek Lyrics, 5 songs, 1v, pf, ?1950

MSS in *US-Wc*

Principal publishers: Belwin-Mills, Peters

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RICHARD STEINITZ

## Crumhorn

(from Ger. *Krummhorn*, *Krumbhorn*: 'curved horn', also *Krummpfeife*: 'curved pipe'; Fr. *tournebout*, ?*douçaine*; It. *storto*, *cornamuto torto*, *piva torta*).

A double-reed wind-cap instrument with cylindrical bore and a curved lower end to the body (hence its name). The crumhorn was the most important wind-cap instrument during the 16th and early 17th centuries and is mainly associated with Germany, Italy and the Low Countries. (See [Wind-cap instruments](#).)

1. Construction and sizes.
2. Surviving instruments and typology.
3. Makers.
4. History.
5. Repertory and usage.

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BARRA R. BOYDELL

### Crumhorn

#### 1. Construction and sizes.

The crumhorn consists of three sections: the body, the cotton reel (or cap housing) and the wind cap; the reed is attached to a brass staple which is inserted into the top of the bore and enclosed by the cap ([fig. 1](#)). The body, commonly of maple, was made of centre-grain wood to facilitate the drilling of the very narrow bore, and the bend was normally made by heating the wood after the bore had been drilled out. Although basically cylindrical, the bore normally expands slightly in the curved lower section of the instrument, the end of the bore being hollowed out to a flare; this, together with the upcurved end, has a small but significant effect on the tone of the instrument. Owing to its narrow cylindrical bore and wind cap, the crumhorn does not overblow; its basic range is therefore restricted to a 9th unless increased downwards by keys, as on some larger sizes. Agricola (1529) referred to the technique of underblowing on bass crumhorns, by which the range could be extended downwards by a 5th. This additional lower range is called for in some music specifying crumhorns. There is no historical evidence of keys to increase the upper range.

The crumhorn has a thumb-hole, seven finger-holes and one or more vent-holes in the curved lower section. On smaller, keyless instruments the lowest finger-hole is doubled to allow for left- or right-handed playing, the hole which is not in use being filled with wax; on larger sizes a key with fish-tail touch is used. Some instruments have a second keyed hole, which increases the

range by one extra note, and two vent-holes equipped with sliding keys that must be set before playing. On these 'extended' crumhorns the range is thus increased downwards by a 4th, though only one of the three possible additional lower notes can be chosen for use at any one time owing to the cumbersome, if ingenious, system of preset vent-hole keys. The keys on the larger sizes of crumhorns are protected by a fontanelle, usually of brass.

The cotton reel, permanently fixed to the top end of the body, provides the tenon on to which the wind cap fits (fig.2). The player blows through a hole in the wind cap, which is at the top on smaller sizes of crumhorn and at the edge or on the side on larger instruments. The bottom of the wind cap is normally reinforced with a brass ferrule.

Like most Renaissance wind instruments, crumhorns were made in different sizes: the soprano (Ger. *Exilent*, *klein Diskant*; It. *stortino*) had a range  $c'-d''$ ; the alto (*Diskant*)  $g-d'$ ; the tenor (*Alt*, *Tenor*)  $c-d'$ ; the extended tenor (*Tenor*)  $G$  or  $A-d'$ ; the bass (*Bassus*)  $F-g$ ; the extended bass (*bass Chorist*, *bass Canter*),  $C-g$ ; the great bass (*gross Bass*, *Contrabass*),  $B\flat-c$  or  $C-d$ ; and the extended great bass,  $G'-d$ . With underblowing, the bass sizes could play up to a 5th lower. The most common sizes were alto, tenor and extended bass. An intarsia (c1510) by Giovanni da Verona in the Stanza della Segnatura in the Vatican shows that soprano, alto, tenor and (unextended) bass were known at that time. (This and other pictorial sources referred to here are reproduced in Boydell, 1982.) The earliest evidence of the extended type is an extended tenor crumhorn dated 1522, now in the Kunsthistorisches Museum, Vienna.

The earliest reference to a great bass crumhorn is a letter dated 1542 from Georg Neuschel to Duke Albrecht V of Prussia, and the only surviving great bass was made by Jörg Wier (ii), who died in about 1549. Praetorius (2/1619–20), who provided the most detailed contemporary description and illustration of crumhorns, mentioned all sizes except the extended tenor. He also illustrated an instrument that he termed 'Basset: Nicolo', effectively a straight crumhorn with keys giving a range equivalent to that of the great bass.

## Crumhorn

### 2. Surviving instruments and typology.

56 Renaissance crumhorns, including all known sizes, are in the following collections: Augsburg (Städtische Kunstsammlungen); Berlin (Musikinstrumenten-Museum, Staatliches Institut für Musikforschung); Boston (Museum of Fine Arts); Brussels (Conservatory); Leipzig (Musikinstrumenten-Museum, University of Leipzig); Linz (Oberösterreichisches Landesarchiv); Nuremberg (Germanisches Nationalmuseum); Rome (Museo nazionale degli strumenti musicali); Salamanca (Cathedral); Verona (Accademia Filarmonica); and Vienna (Kunsthistorisches Museum). A further set of crumhorns is reported in Barcelona (Museo Municipal de Musica).

The surviving crumhorns have been classified by Boydell into five main types:

*Type I*, represented by crumhorns now in Verona, and others, is considered to be of Italian make and, on the basis of details of design and comparison with iconographical evidence, the earliest known type. It is characterized by a conical wind-cap tenon, whereas on all other types the tenon is cylindrical; the

cotton reel is externally much simpler than on other types, and the wind cap is relatively heavy and undecorated, with straight sides. The keys and key cover, or fontanelle, are also distinctive, being of cast iron rather than brass, and the keys are pivoted differently from those on other types. Type I is subdivided into type Ia, in which the curve was made in the normal way with heat, and type Ib, in which triangular segments of wood were cut away from the edge which was to form the inside of the bend, the resulting piece glued into a curve and the whole instrument covered in leather. Type Ib may represent the earliest known stage in crumhorn-making techniques.

*Type II*, a transitional form of which only one certain example survives (in Vienna), has a cylindrical wind-cap tenon, but the design of the cotton reel is simpler than that on type III. The surviving instrument was made by Jörg Wier (i) in Memmingen, south Germany, probably at the beginning of the 16th century.

*Type III* is the classic form of the crumhorn (see figs.1 and 2), represented by the majority of surviving instruments, including those made by Jörg Wier (ii) and the set of six, in their original case, probably made by the Bassano brothers (see §3 below) and now in Brussels (fig.3). The cotton reel has a broad tenon band and three or four raised bands of rounded section beneath. The body expands slightly in external diameter towards the bell, and the double-lever system of keys and the fontanelle, where present, are of brass. Type III may have been developed by the Wiers.

*Type IV* is represented by a set of crumhorns with the maker's mark HC or HG, now in Berlin but listed in inventories from St Wenzelskirche, Naumburg, during the 17th and early 18th centuries. Although similar in general characteristics to type III, they are distinguished by an uneven quality of design and workmanship, having unusually large finger-holes and a body diameter that does not increase towards the bell.

*Type V* differs radically from all other types: although it is similar to type III at the upper end, the bend is a separate piece from the body and was not bent with heat but carved from solid wood, the bore being drilled in sections afterwards. The curve is sharp and the section ends in a widely expanded bell. Only one type V crumhorn is known; it was first mentioned in the inventory of Archduke Ferdinand of the Tyrol at Innsbruck in 1596 and is now in Vienna. Three miniature ivory models of crumhorns of this type, but without wind caps (also in Vienna), have the same provenance and may have been modelled on this instrument.

## Crumhorn

### 3. Makers.

Most original crumhorns carry a maker's mark, normally branded on the front of the instrument above the first finger-hole but sometimes also at the bottom of the bell. At least eight different makers can be distinguished, but the names of only two, possibly three, have been identified. Of these the more important are the makers of the [Wier](#) family, who were active in Memmingen: Jörg Wier (i), who died before 1530, Jörg Wier (ii) (*b* c1485–90; *d* ?1549), the leading crumhorn maker of the Renaissance, and possibly Jörg Wier (iii) (*f*l ?1557–65), who may have continued to make crumhorns after the death of Jörg (ii). 29 of the 56 known original crumhorns were made by the Wiers, the majority

by Jörg (ii), to whom the development of extended crumhorns and of the great bass size may be attributable. Also documented are the 'Bassani brothers' of London (originally from Venice), referred to by Johann (Hans) Jakob Fugger of Munich in 1571 in a description of a large case containing various wind instruments, including 12 crumhorns. Lasocki (1985) has shown that the 'rabbit's feet' 'silkworm moth' mark on the boxed set of crumhorns in Brussels (and on numerous other woodwind instruments of the period) is probably that of the Bassanos. The crumhorns now in Berlin bear the mark HC (or perhaps HG), possibly to be identified with Hans Creutzer, who worked near Nuremberg in 1612 (Nickel, 1971). Kinsky's assumption (1925) that Georg Neuschel made crumhorns as well as brass instruments has been shown to be incorrect (Nickel).

## Crumhorn

### 4. History.

The earliest evidence of the crumhorn is a painting by Lorenzo Costa dated 1488, in Bologna, depicting the triumph of Death. However, the term 'Krummhorn' (and cognates) was used in Germany from about 1300, apparently to describe a curved lip-reed instrument. From the mid-15th century it becomes increasingly possible that this ambiguous term may signify the true crumhorn: references to players of 'Krummpfeyffen' at the court of Albrecht Achilles of Ansbach (1440–86) are likely to refer to crumhorns. Although Sachs's suggestion (1909–10) that the medieval *douçaine* (see [Dolzaina](#)) was a crumhorn is no longer accepted, Meyer (1983) argued that this name, which in Romance languages (Fr. *douçaine*; Sp. *dulçayna*) clearly referred to some sort of soft-toned wind instrument earlier in the Middle Ages, was applied to crumhorns when these were developed during the 15th century.

The crumhorn was probably developed in Germany, which remained the main area of its use. The characteristic curved shape may have evolved from bladder pipes and bagpipes with curved animal-horn bells, or it may be attributable to the growth of neo-classical ideas, which led to attempts to construct an instrument based on the [Tibia](#) with animal-horn bell known from late classical sources. While the curve does help to project the sound, the technical difficulties involved in making it and the fact that it was not applied to other instruments suggest that this was not the sole reason for its existence. The origins of the use of the wind cap are also somewhat obscure, but can probably be traced to developments from bladder pipes and bagpipes (see [Bagpipe](#) and [Bladder pipe](#)).

From the beginning of the 16th century evidence for the crumhorn becomes much clearer and more widespread. At the wedding of Duke Johann of Saxony to Sofia of Mecklenburg at Torgau in 1500, the Mass was accompanied by instruments including four crumhorns, and in Bremen in 1504 the town musicians played crumhorns and other instruments during a *Te Deum* on Ascension Day. The first known reference to a crumhorn in the Low Countries concerned a new stop on the organ of Antwerp Cathedral (1505); the stop was designed to sound 'like crumhorns or *douçaines*'. It has been stated that a crumhorn stop was included on an organ in Dresden in 1489, but this stop too dates from 1505.

During the early part of the 16th century the crumhorn spread rapidly through the German-speaking areas of Europe, the Low Countries and Italy. Crumhorns appear in a number of paintings of this period, including *The Presentation of Christ in the Temple* by Vittore Carpaccio in Venice (1510; fig.4), the altarpiece in Freiburg Cathedral by Hans Baldung (1512–16), the *Memorial Picture for Lorenz Tucher* by Hans Süss von Kulmbach in Nuremberg (1513) and the *Coronation of the Virgin* by a Czech master (c1520), now in Prague. Other illustrations of crumhorns in the early part of the century include the intarsia in the Vatican already referred to, Virdung's *Musica getutsch* (1511), which depicts four crumhorns not very accurately drawn, and the engravings (1512–19) by Hans Burgkmair I for the *Triumphzug Maximilians* (1526), which show two crumhorns with shawms and sackbut. Crumhorn stops on organs also occurred widely. By 1522, the date on two of his known instruments, Jörg Wier (ii) was producing crumhorns of a fully developed design which remained virtually unchanged during the rest of the period of their use. Crumhorns are mentioned in treatises by Virdung (1511), Agricola (1529), Zacconi (1592), Cerone (1613), Praetorius (2/1619–20), Mersenne (1636, 1636–7) and Trichet (c1640; see Lesure, 1955). Well over 100 references to crumhorns from the late 15th century to the early 17th have been recorded, the majority relating to German court and town bands, whose inventories nearly always include one or more sets.

Although the Bassano brothers apparently made crumhorns in England, there is little evidence for their use there. Sets were owned by Henry VIII and the earls of Arundel at Nonsuch House, and Sir William Leighton mentioned them among many other instruments in a poem from *The Teares or Lamentations of a Sorrowful Soule* (1613), but they do not occur in inventories or other documents of English town waits, who would certainly have used them had they been generally known. When he wrote that crumhorns ('tournebouts') 'are made in England', Mersenne (1636) was probably referring to earlier crumhorns made by the Bassanos.

The position of the crumhorn in France is unclear because of the absence of any unambiguous name for the instrument before Mersenne (1636) first described and illustrated it under the name [Tournebout](#) (he used the term [Cromorne \(i\)](#) exclusively as an organ stop). It seems improbable that an instrument that enjoyed widespread use in neighbouring countries during the 16th century should not also have been known in France, and it has been plausibly argued that crumhorns may have been referred to there as *douçaines* – in which case they can be shown to have been widely used. There is, however, no recorded iconographical evidence for the crumhorn in France during the 16th century.

Crumhorns were certainly used in Spain, although the evidence is again largely inconclusive owing to uncertainty about what the instrument was called. An inventory of the instruments brought by Mary of Hungary from Mechelen to Madrid in 1559 includes 11 'orlos de Alemania, hechos a manera de cornetas', which Vander Straeten (1888) suggested were crumhorns. While the Spanish 'orlo' cannot be assumed to refer specifically to the crumhorn, the identification in this case seems likely. The 1602 Madrid inventory lists two sets of 'cornamusas de madera de Alemania' as well as a 'dulçayna ... a manera de cayado' ('shaped like a crook'); both of these entries may refer to crumhorns. The most compelling evidence is a set of

crumhorns in the old cathedral in Salamanca, which are thought to have been there since the Renaissance.

Crumhorns remained in use into the 17th century – one was depicted in a ‘Vanitas’ painting by the Dutchman Pieter Claesz in 1628 – but they rapidly lost ground during the middle of the century as musical taste changed and their limited compass and expressive range no longer met the requirements of composers. A carving on an ivory cabinet by Christoph Angermaier of Munich (c1620) shows a crumhorn played without the wind cap; this and other isolated pieces of evidence for the practice, beginning in the 16th century, may represent an attempt by players to make the crumhorn more expressive by exerting direct lip pressure on the reed. The crumhorn’s decline in popularity is demonstrated by the set owned by the city of Nuremberg: bought from Memmingen in 1539, the instruments were listed in inventories during the later 16th and early 17th centuries and were repaired and presumably still in regular use in 1620, but in 1643 they were played at a ‘historical concert’, which featured various ‘old-fashioned’ instruments. Crumhorns continued to appear in isolated literary sources and inventories into the 18th century, though it is clear that they had fallen out of use: Diderot included the crumhorn (‘tournebout’) in his *Encyclopédie* (vol.xvi, 1765) in the context of *instrumens anciens*. A ‘Stort’ used at Breslau in 1668, sometimes considered to be one of the latest references to performance on a crumhorn, has been shown to have been a curtal. In the Netherlands ‘kromhoorn’ was used as a synonym for ‘cornett’ by Douwes (1699), and it is doubtless with that meaning that ‘kromhoorens’ are referred to in the text of a theatrical presentation that took place in Amsterdam in 1678.

## Crumhorn

### 5. Repertory and usage.

Like other Renaissance instruments, crumhorns can in principle play any music of the period that suits their limited range, although musical, social and geographical contexts may impose constraints. Transposition was widely practised by crumhorn players and is referred to by both Agricola and Praetorius (*Syntagma musicum*, iii), as well as being demonstrated in Thomas Stoltzer’s setting of Psalm xxxvii. A small but significant amount of music survives in which the use of crumhorns in one or more parts is specified, or in which it is known from contemporary sources that crumhorns were played. In the dedication to Duke Albrecht of Prussia of his setting of Psalm xxxvii, *Erzürne dich nicht* (1526), Stoltzer said that he had crumhorns in mind (‘hab an die Khrumphörner gedacht’) when he wrote the piece. As written, the six parts (a seventh part, in the final section, is stated by Stoltzer to be unsuitable for the crumhorn) would require one soprano crumhorn, three altos in *f* (not the usual *g*), and two tenors in  $B\flat$  (not *c*), one with an extension to *F*. Since instruments with these compasses are not known to have existed, the music must have been transposed down a 4th to suit the normal sizes of alto in *g*, three tenors in *c*, and two basses in *F*, one making use of the technique of underblowing to extend its range diatonically down to *C*. Two sets of partbooks in Copenhagen (*DK-Kk*), dated 1541 and 1556 and originally prepared for the Prussian court band, contain some pieces in which crumhorns are specified; these include an anonymous setting of *D’Andernach auff dem Reine* in which the bass part is marked ‘Krumhörner’ and the five parts suit alto, two tenor, bass and extended bass crumhorns. Schein

included in his *Banchetto musicale* (1617) a *Padouana für 4 Krummhörner*, for alto, two tenors and bass. A 'Passamezzo' in Praetorius's *Terpsichore* (1612) is described as being playable on crumhorns or other instruments ('welcher auff Krumhörnern oder andern Instrumenten gespielt wird'), but there is evidently some confusion here since some of the parts cannot be played on crumhorns.

Crumhorns are known to have been used in the music for the celebrations at the wedding of Cosimo I de' Medici to Eleonora of Toledo in Florence in 1539. They occur in three pieces (*Sacr'et santo Hymeneo*, *Guardane almo pastore* and *Bacco, Bacco, euoe*) from the *intermedii*, twice in mixed ensembles of many instruments with voices, and once in an ensemble of five crumhorns (including soprano) with one cornett and six voices. Brown (1973) pointed out that in this and other Florentine *intermedii* later in the century, for which the music has not survived, crumhorns were normally associated with strange or unusual groups, such as Calumny, Ignorance and Fear (1568), and Frauds and Deceptions (1565); in 1548 they participated in a celebration of the Age of Bronze.

These pieces of music for crumhorns, or connected with them, included sacred music, polyphonic settings of secular songs, homophonic dance music and theatrical music with voices, a wide range of uses that is reflected in the documentary and iconographical evidence. There emerges from these sources the important point that, when they were not playing on their own, crumhorns were most commonly associated with sackbuts: in Torgau in 1500 four crumhorns and an organ played with three sackbuts, a cornett and a second organ; in the *Triumphzug Maximilians* crumhorns are shown with two shawms and sackbut; some pieces in the Copenhagen partbooks specify crumhorns and sackbuts together; and in *Syntagma musicum* Praetorius discussed the use of a double choir of crumhorns and sackbuts. In mixed ensembles crumhorns often played the inner parts, especially the cantus firmi in pieces such as Tenorlieder. Clearly, crumhorns had a much stronger sound than is often thought.

The crumhorn was essentially an instrument played by professional musicians at courts and in the larger town bands. This was doubtless chiefly because crumhorns were relatively expensive to make and were supplied in sets of three or more sizes, requiring a group of musicians for normal use. Besides inventories and accounts of payments for the purchase or repair of crumhorns, there are other documents proving their use by town musicians, especially in Germany: the regulations governing the town players of Tallinn in 1532 refer to crumhorns in the context of dance music; the instructions for the watchmen of Trier in 1593–4 mention that 'recorders, crumhorns, cornetts or shawms' are to be played from the church tower in the morning, at noon and in the evening. In court records crumhorns occur not only in inventories and accounts but also in descriptions of weddings, banquets and other festivities. See also [Cornamusa \(i\)](#).

[Crumhorn](#)

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## Crusaders [Jazz Crusaders], the.

American jazz and jazz-funk group. Having met at school, Wilton Felder (*b* Houston, 31 Aug 1940; tenor saxophone and bass guitar), Joe Sample (*b* Houston, 1 Feb 1939; keyboards) and Stix (Nesbert) Hooper (*b* Houston, 15 Aug 1939; drums) formed the Modern Jazz Sextet while at Texas Southern University with Wayne Henderson (*b* Houston, 24 Sept 1938; trombone) and two others. Moving to Los Angeles, they changed their name to the Jazz Crusaders and secured a contract with World Pacific Jazz Records, working firmly within the soul jazz idiom. In the early 1970s the group re-emerged, playing in a jazz-funk style, as the Crusaders, building songs around funk vamps, catchy melodies and terse solos. They added Larry Carlton (guitar) in 1974 and Pops Popwell (bass) in 1975 in the midst of enjoying a string of moderate hits in the rhythm and blues chart, including *Put it where you want it* (1972), *Don't let it get you down* (1973) and *Keep that same old feeling* (1976). Their biggest success came in 1979 with *Street Life* which featured the singer Randy Crawford and helped to launch her career. In addition to their own recordings, during their heyday the Crusaders played on albums by Steely Dan, Curtis Mayfield, Joni Mitchell, Ray Charles, Van Morrison and B.B. King, among others. While not especially influential during the 1970s, their meticulous jazz-funk sound became more significant in the acid jazz movement of the 1990s in Britain.

DAVID BRACKETT

## Crusdile, John.

See [Crosdill, John](#).

## Crusell, Bernhard Henrik

(*b* Uusikaupunki, Finland, 15 Oct 1775; *d* Stockholm, 28 July 1838). Swedish-Finnish clarinettist, composer and translator. The son of a poor bookbinder, he received his earliest musical education from a clarinettist of the Nyland regimental band. In 1788 he became a volunteer musician in the military band at Sveaborg, outside Helsinki, and in 1791 he was transferred to Stockholm. From 1793 to 1833 he was a clarinettist in the court orchestra. In 1798 he studied the clarinet with Franz Tausch in Berlin and gave concerts there and in Hamburg. In Sweden he became a distinguished soloist, performing concertos and chamber music by Peter Winter, L.A. Lebrun, L.-E. Jadin, Krommer, Beethoven, Mozart and others, as well as his own works. Reviews emphasize his tone and in particular his *pianissimo*. About 1800 Crusell played with the reed turned upwards, and later with the reed turned downwards, which favours cantabile playing. After c1810 he used an 11-keyed Grenser clarinet.

In Stockholm Crusell studied music theory and composition with Daniel Böritz and Abbe Vogler, intermittently active in Stockholm from 1786 to 1799. In 1803 he studied composition with Berton and Gossec during a six-month stay in Paris. As well as writing instrumental music for his own use, he also composed works for his wind-instrument colleagues in the court orchestra. In 1811 he made a trip to Leipzig to search for a publisher; this marked his first contact with the Bureau de Musique (A. Kühnel), taken over by C.F. Peters in 1814.

Crusell conducted the military bands in Linköping every summer from 1818 to 1837 and arranged marches and opera overtures by Weber, Spohr and Rossini for their use; he also composed pieces for male choir.

In the 1820s he composed solo songs, among others to texts from *Frithiof's Saga* by the well-known Swedish poet Esaias Tegnér. His opera *Lilla slavinnan*, first performed in 1824, was given 34 times over the next 14 years. Crusell was also a brilliant linguist who translated the foremost French, German and Italian operas for the Swedish stage. His début in 1821 with *Le nozze di Figaro* contributed to his election to the Geatish League, the leading literary circle in Sweden at this time. He was awarded the Swedish Academy's Gold Medal in 1837, and was inducted into the Wasa Order. His two manuscript autobiographies are in the Royal Library, Stockholm.

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(selective)

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Inst: 3 cl concs.: E♭; op.1, ?1808 (Leipzig, 1811), f, op.5, 1815 (Leipzig, 1818), B♭; op.11, ?1807 (Leipzig, 1828); Variations on *Goda gosse glaset tøm* (O. Åhlström), cl, orch, op.12, 1804, rev. as *Introduction et air suédois* (Leipzig, 1830); Concertante, cl, bn, hn, orch, op.3, 1808 (Leipzig, 1816); Concertino, bn, orch, 1829; marches and other pieces for band

Chbr: 3 qts, cl, vn, va, vc: E♭; op.2, ?1807 (Leipzig, 1811), c, op.4, ?1804 (Leipzig, 1817), A, op.7, ?1821 (Leipzig, 1823), op.8 pubd (Leipzig, 1823) with fl instead of cl; 3 duos, 2 cl (Leipzig, 1821); Divertimento, ob, str, op.9 (Leipzig, 1823)

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## Crusius, Johann.

See Kruss, johann.

## Cruvelli [Crüwell], (Jeanne) Sophie (Charlotte)

(*b* Bielefeld, 12 March 1826; *d* Nice or Monaco, 6 Nov 1907). German soprano. A pupil of Francesco Lamperti, she made her début at La Fenice, Venice, in 1847 as Odabella (*Attila*). She repeated the same role in Udine, followed by Lucrezia (*I due Foscari*). Verdi's early operas suited her voice, which was large and powerful if not always under perfect control, and in 1848 she sang Elvira (*Ernani*) and Abigaille (*Nabucco*, given as *Nino*) at Her Majesty's Theatre in London, as well as Leonore (*Fidelio*) and Countess Almaviva. She appeared in Milan in 1849–50, singing roles including Odabella, Elvira, Abigaille, Rosina and Norma. She made her Paris début in 1851 as Elvira, and at the Théâtre Italien she also sang in *Norma*, *La sonnambula*, *Fidelio* and *Semiramide*. In 1854 she transferred to the Opéra (her performance is reported in *Dwight's Journal*, iv (1853–4), 150–51), appearing as Valentine (*Les Huguenots*), Julia (*La vestale*) and Rachel (*La Juive*). She then returned to London, where she sang in Rossini's *Otello*, in *Fidelio* and as Donna Anna at Covent Garden. She created Hélène in *Les vêpres siciliennes* at the Paris Opéra in 1855, and retired the following year after her marriage to Baron Vigier.

ELIZABETH FORBES

## Cruz, Agostinho da

(*b* Braga, c1590; *d* Lisbon, after 1640). Portuguese composer and theorist. He was an Augustinian canon at the priory of S Cruz, Coimbra, where he received his habit on 12 September 1609, and he was also *mestre di capela* at the monastery of S Vicente de Fora, Lisbon, the sister house of S Cruz. He was highly respected both as a practical musician and as a theorist. He compiled a volume of music for each of the instruments he played (the organ and the rebec) and dedicated them to King João IV and João Mascarenhas, Count of Santa Cruz. In 1632 he wrote two treatises, one on plainchant and one on polyphony, both dedicated to the king. None of these was printed and the manuscripts are now lost. Two organ pieces by him survive in 17th-century manuscripts: the *Tento de 4° tom* included in Roque da Conceição's *Livro de obras de orgão* (ed. in PM, xi, 1967) is corrupt; the other has been edited in M.S. Kastner, *Silva ibérica de música para tecla de los siglos XVI, XVII y XVIII* (Mainz, 1954).

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## Cruz, Celia

(b Santos Suarez, Havana, 21 Oct 1924). Cuban popular singer. She was a gifted child singer and, after winning a radio talent competition in 1947, enrolled in the Havana Conservatory. The first groups she performed with included Las Mulatas del Fuego and the Orchestra Gloria Matancera. In 1950 she joined the world-renowned Sonora Matancera, performing with them for nearly 15 years and establishing her international fame. She left Cuba after Castro rose to power in 1959, and settled in the USA, marrying the trumpet player Pedro Knight in 1962. Although she recorded with the percussionist Tito Puente between 1966 and 1972, Cruz settled into semi-retirement during the 1960s. Her career was revitalized in 1973 by her performance of 'Gracia Divina' in Larry Harlow's salsa opera *Hommy*. She spent the next several years performing with Johnny Pacheco and other members of the Fania entourage, and remained active in the late 1990s.

Cruz has recorded over 70 albums with the most important names in international salsa, including Johnny Pacheco, Tito Puente, Ray Barretto, Papo Lucca, Willie Colón, Oscar D'León and La India. She has become an indispensable member of the Fania All-Stars and La Combinación Perfecta. She also starred in the 1992 movie *The Mambo Kings*. Her rich voice and inimitable swing have earned two Grammy awards and four Grammy nominations. Among her many fans, Cruz is renowned for her renditions of *Quimbará*, *Bemba colora*, *Yerberero moderno*, *Usted abusó*, *Sopa en botella* and Cuban classics such as *Cao cao mani picao*. Among fellow musicians she is acclaimed for her musicianship and uncanny ability to perform new material without rehearsal. In the early 1990s Cruz received an honorary doctorate from Yale and was also awarded a star on Hollywood's Walk of Fame.

LISE WAXER

## Cruz, Filipe da

(b Lisbon, c1603; d ?Lisbon, c1663). Portuguese composer, active partly in Spain. He took the white habit of a friar of Santiago at the royal monastery of Palmela (near Lisbon) and was *mestre de música* in the Casa da Misericórdia at Lisbon. He then went to Madrid, where he became a naturalized Castilian and was on 1 June 1641 appointed a singer in the Spanish royal chapel. Despite a salary rise on 1 August 1642 and other favours, he composed a solmization mass in which he cryptically declared his allegiance to King João IV of Portugal. On 1 September 1655, pretending that he wished to compete for the post of *maestro de capilla* at Málaga, he fled to Córdoba where he wrote a self-incriminating letter to his sister at Madrid. By a decree dated 18 May 1656 João IV made him *mestre* of the Portuguese royal chapel, a post which he continued to occupy during the reign of Afonso VI. Although he was recognized in both Spain and Portugal as a composer of the highest gifts, only two secular songs by him now survive, in a manuscript (*E-Mn* 1262) copied in 1655 (1 ed. in MME, xxxii, 1970). *No cantéis, dulce ruyseñor*, for

three voices, one of the most emotional songs in the entire 1655 collection, aptly proves that in 17th-century Spain *mi-fa* could, on the composer's demand, be sung as a whole step and *sol-la* as a semitone. According to Barbosa Machado, Cruz also wrote before 1649 two masses, one, in ten parts, entitled *Que razão podeis vos tener para no me querer* and presumably parodying Juan Vásquez (see MME, iv, 1946, pp.67ff), the other *Sola reynas tu en mi*, the solmization syllables of which, as mentioned above, were intended for 'Joannes Quartus Rex mi'; various sets of polychoral vespers and compline services; and two motets, *Dimitte me*, for 12 voices, and *Vivo ego*, for five. Of his five villancicos listed in João IV's catalogue (1649), the one for Christmas is in Portuguese, the four for Corpus Christi in Spanish. Francisco Manuel de Melo credited him with the music of the 24th tono, *Sy apagar que eres Lucia*, in *La avena de Tersicore (Obras metricas, ii, Lyons, 1665)*.

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ROBERT STEVENSON

## Cruz, Ivo

(*b* Corumbá, Brazil, 19 May 1901; *d* Lisbon, 8 Sept 1985). Portuguese composer and conductor. He began his musical studies in Lisbon with Timoteo da Silveira (piano), Tomás de Lima and Tomás Borba (composition). In 1923, together with Eduardo Libório, he founded the periodical *Renascimento musical*, which was concerned with research into old Portuguese music. After concluding his law studies at Lisbon University (1919–24) he went to Munich, where he studied for five years with Richard Mors (composition and conducting), with Reuss at the Trapp Conservatory and with Alfred Lorenz and von der Pfordten (aesthetics and music history) at the university. Back in Lisbon he founded the Sociedade Coral Duarte Lobo (1931) and the Lisbon PO (1937), with which he presented the major choral and orchestral repertory. He was appointed director of the Lisbon Conservatory in 1938, retaining the post until his retirement in 1971. He also founded the Pro Arte Society, a concert organization for promoting Portuguese musicians, and wrote music criticism for several newspapers. He played an important role as a conductor and in disseminating the early Portuguese repertory, which clearly influenced his music. His memoirs *O que fiz e o que não fiz* were published in the year of his death (Lisbon, 1985).

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Other inst: Aguarelas, pf, 1922; Sonata, vn, pf, 1922; Homenagens, pf, 1955; Caleidoscópio, pf, 1957; Suite, pf, 1960

Edns. of 17th- to 19th-century Portug. music; transcriptions for pf

Principal publisher: Sasseti

JOSÉ CARLOS PICOTO/ADRIANA LATINO

## Cruz, Sor Juana Inés de la.

See [Juana inés de la cruz.](#)

## Cruz, Ramón de la

(*b* 1731; *d* 1794; *fl* Madrid). Spanish dramatist and librettist. He was a prolific writer of texts for all manner of *comedias*, *zarzuelas*, *tonadillas*, *sainetes* and an *ópera cómica*. Of a total of 542 works, 27 are texts to be set as *zarzuelas* and at least 50 are *sainetes*. Much adored by the theatre-going public and the acting companies, he was a leader in the mid-18th-century movement towards native Spanish genres and away from the strait-jacket of *opera seria*. His comments about the *zarzuela* as a freely defined genre, in the preface to *Nuevo drama cómico-harmónico intitulado: Quien complace a la deidad, acierta a sacrificar* (Madrid, 1757), indicate that he was already studying its renovation in the 1750s. Indeed, all the new *castizo* *zarzuelas* of the later 18th century were performed between 1757 and 1787. Together with the composer Antonio Rodríguez de Hita, he brought a new kind of serious music drama to the public theatres of Madrid in *Briseida* (July 1768), with classical heroes singing and speaking in Spanish. The genre of the *zarzuela heroica* was designed to win the Madrid public away from *opera seria* and *melodramma* after the Italian manner. The success of *Briseida* led to the production of the *zarzuela Las segadoras de Vallecas* the following September, also with music by Rodríguez de Hita but with a typical Spanish story and common rather than classical heroic characters.

As well as heroic *zarzuelas*, Cruz supplied numerous texts for *zarzuelas burlescas*, *tonadillas*, *sainetes* and *comedias*. These were set by virtually all the theatre composers of the later 18th century, such as José Castel, Pablo Esteve y Grimau, Ventura Galván, Fabián García Pacheco, Blas de Laserna, Luis Misón, Antonio Palomino, Rodríguez de Hita and Antonio Rosales. He also provided a strictly neo-classical text (in Spanish) for Luigi Boccherini's *zarzuela La Clementina* (1786), produced privately to a commission from the widowed Duchess-Countess of Benavente and Duchess of Osuna, an

important patron of music and theatre. Prefaces and other explanatory and theoretical writings by Cruz are essential documents for the history of theatre music in 18th-century Spain and for the history of the zarzuela.

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LOUISE K. STEIN

## Cruz, Zulema de la.

See [La Cruz, Zulema de](#).

## Cruz Brocarte, Antonio de la.

See [Brocarte, Antonio de la Cruz](#).

## Cruz de Castro, Carlos

(b Madrid, 23 Dec 1941). Spanish composer. In 1958 he began his musical training with Concha Tomasetti at the Madrid Conservatory. He studied composition with Gerardo Gombau and Calés, and conducting with Enrique García Asensio. At the same time he started a course in law and social sciences at the Central University of Madrid, but later abandoned it to dedicate himself entirely to composition. In 1972 he went to Düsseldorf to finish his training at the Robert Schumann Institut Hochschule with Milko Kelemen, benefiting also from the guidance of Antonio Janigro and Günther Becker.

During the 1960s and 70s he took part in a variety of activities on the Spanish musical scene: he was a member of the Estudio Nueva Generación group of composers (1968) and co-directed the Hispanic-Mexican Festivals of Contemporary Music for which, from 1973, he organized concerts and conferences. His works have represented Spain at various international festivals, including the Paris Biennale (1971), the ISCM (1972), the Premio Italia (1975), the UNESCO International Composers' Platform in Paris (1979) and the Paris World Festival (1975). He has played an important educational role as lecturer and speaker at various courses and conferences, both

national and international. Since 1990 he has been director of production of Spanish National Radio's classical station.

As a composer, Cruz de Castro has addressed every musical genre, tackling experimental and graphic forms alongside formal patterns consecrated by the most solid of traditions. In the 1970s he began to develop a method of composing which he calls 'concretism', in which a single element provides the listener with a sense of unity.

In addition to instrumental genres, from chamber music, string quartets and large orchestral compositions, the vocal genres stand out. The most prominent works in this field are *Vocales* (1969), where the composer adopts an aleatory treatment of the voice, *Silabario de San Perrault* (1973), in which the text serves as a support for a kind of continuous canon, *Anuario* (1974), which can be interpreted simultaneously in several languages and various timbres, *Mixtitlan* (1975), where he explores natural languages starting from pre-Hispanic texts, and *Tarot de Valverde de la Vera* (1983), a confluence of elements drawn from his previous experience in vocal treatment together with a broadening of the spectrum of possibilities.

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(selective list)

Stage: *Silabario de San Perrault* (music theatre, C. Roja), 1973, Mexico City, Sala del Instituto Cultural Hispano-Mexicano, 14 Nov 1973; *El momento de un instante II* (music theatre, Cruz de Castro), 1973–4; *Carta a mi hermana Salud* (ballet, after L. Felipe), 1985, Televisión Española, 25 Oct 1986; *La sombra del inquisidor* (op, J. Alfaya), 1998–9

Vocal: *Vocales*, 1969; *Anuario* (Cruz de Castro), 4-part chorus, 1974; *Mixtitlan*, nar, 4-part chorus, 2 hn, 2 tpt, 2 trbn, pf, db, perc, 1975; *5 canciones* (E. Padorno), T, pf, 1979; *Tarot de Valverde de la Vera* (H. Gutiérrez Vega), S, A, T, Bar, B, orch, 1983; *Celaya* (textless), S, bn, pf, vn, va, db, 1990; *Lamento* (textless), S, pf, 1996

Orch: *Proceso*, str, 1972; *Capricornio*, 1973–7; *Acuario*, 1978; *Conc.*, B, fl, str, 1979; *Tauro*, 1981; *Analysis*, 1981–3; *Conc. for Orch*, 1984; *Conc.*, hpd, str, 1985; *Conc.*, gui, str, 1991; *Tocata vieja en tono nuevo*, 1991 [based on J.B. Cabanilles: *Tocatta IV de quinto tono*]; *Progresiones*, 1996–7; *Sax Conc.*, 1997; *Sym. no.1 'Canarias'*, 1998

Chbr: *Disección* (Str Qt no.1), 1968; *Pente*, wind qnt, 1970; *Caminos*, 2 gui, 1974; *Géminis*, 2 perc, 1981; *Música de cámara no.1*, ens, 1985; *Pf Trio no.1*, 1985; *Perc Sextet*, 1986–95; *Cristalería barroca*, 4 gui, 1990; *Danzón, son y mambo* (*Música para carnaval*), ens, 1991–2; *Postal americana* 1992, ens, 1992; *Pf Qt no.1*, 1993; *Cuartetotte* (Str Qt no.3), 1994; *Música de cámara no.4*, ens, 1996; *Puerta de Hierro* (Quinteto con guitarra), str qt, gui, 1996; *Cuevas de Altamira* (Str Qt no.4), 1998; *Aries*, vn, vc, pf, perc, 1999

Pf: *Estudio para las octavas negras*, 1983; *Imágenes de infancia*, 1988–9; *Morfología sonora no.4*, 1993; *Bartókiana*, 1995; *Scherzo*, 1995; *Los elementos*, 1996–7; *Estudios en taclas blancas*, 1998; *Morfología sonora no.5*, 1998; *Barcarola*, 1999

Other solo inst: *Algo*, gui, 1972; *Registros*, org, 1974; *Para Julia*, fl, 1980; *Recordando el pasado*, clvd, 1986; *Ida y vuelta*, gui, 1989; *Suite no.1*, gui, 1993; *Pieza*, va, 1994; *Prelude no.1*, gui, 1996; *3 preludios Lorquianos* (*Preludes nos.2–4*), gui, 1996–8; *Estudio*, mar, 1998

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MARTA CURESES

## Crwth [chorus, crot, crowd].

A Welsh term for a plucked and, from about the 11th century, a bowed lyre. The name is cognate with the Irish *crot*, *cruit*, which originally denoted a plucked lyre but was ultimately used for a harp. The Middle English *crouthe*, *crowd(e)* is a late 12th-century borrowing of the Welsh *crwth*. For related north European lyres see [Rotte](#) (ii), [Stråkharpa](#), and [Scotland](#), §II, 8.

Three 18th-century six-string Welsh crwths have survived: the Foelas crwth (fig.1), made in 1742 by Richard Evans (*f* 1736–56); one held at the Warrington Museum and Art Gallery; and a third at the National Library of Wales, Aberystwyth (fig.2). A small number of modern makers now make exact copies of crwths, and playing techniques are being rediscovered through experimentation and in the light of the evidence of 16th-century treatises.

1. [History and structure.](#)
2. [Technical and theoretical considerations.](#)

## BIBLIOGRAPHY

BETHAN MILES (1), ROBERT EVANS (2)

### Crwth

#### 1. History and structure.

Although the three 18th-century instruments vary slightly in proportion and design they share the same basic structure, the body, including the neck, being carved from a single block of sycamore in the age-old manner with the sound-board made of pine. To lighten the upper part of the instrument the

insides of the arms were hollowed out, echoing Dark Ages lyre construction. The string holder at the back of the yoke was also hollowed out. The forward sloping arms are found in numerous depictions of classical lyres, and on the crwth have the effect of keeping the strings parallel to the sound-board. The Foelas and Warrington crwths share some refinements not seen on the Aberstwyth instrument, which is slightly smaller in size. A narrow baulk of sycamore, part of the body of the instrument, is visible from the front and flush with the surface of the sound-board. The sound-box is wider than the frame (see fig.1), which would not afford the extra support mentioned below (§2) were it widened to continue flush with the sound-box. Both instruments have mock purfling along the front outline. None of the crwths has a brass bar and the blocks in the Foelas crwth are probably modern. The Warrington crwth has more slender arms than the other twos. This carefully crafted crwth with its decoratively shaped yoke and, unlike the other two, a separate nut placed on the yoke to protect the lateral drones, has neither a saddle nor sign of wear from tailgut. Unfortunately the tailpiece, the fingerboard and nut, and the bridge are missing; in fact the other crwths are exhibited with modern curved bridges. The heads of the tuning-pins on the Foelas crwth are filed with decorative crosses and some features - such as the neck button and fingerboard - were influenced by violin construction that perhaps reflects Richard Evans' experience as a violin maker. Valuable information regarding the crwth in 16th-century Wales is provided by a panel of a 16th century bedhead at Cotehele House, Cornwall, showing a Welsh crythor and harper, and by references in Welsh poetry, especially the strict-metre request poems in which an object was described by means of numerous comparisons. Lack of pre-16th-century information in Welsh sources makes it impossible to confirm whether the crwth had always been six stringed or had at least become so by the time the apparently six-string crwth was carved on a misericord at Worcester Cathedral in about 1397. Unlike the harp and the medieval fiddle, the crwth did not develop beyond its late medieval form.

The crwth was a rare instrument in medieval England, apparently already obsolete by the 16th century, although it retained its high status in Wales until the end of the century. Even its popularity in 14th-century England may have been due to its favoured status at the courts of Edward I and II: over half the crwth players (*croutheres* or *crouderes*) mentioned in the expense accounts were from Wales and the Welsh Marches. Significantly, three depictions of the instrument played by or associated with minstrels date from this period: Book of Hours from York c1300 formerly in the possession of C.W. Dyson Perrins (MS 12.f.76), the seal of Roger Wade, 1316 (*GB-Lbl* seal no.lxxxvii.44), and a treatise on Kingship by Walter de Milemete (*GB-Och* 92.f.43). With the exception of the original 15th-century carving of a crwth (incorrectly restored after storm damage in 1894) at St Mary's Church, Shrewsbury, which has a figure-of-eight form (see Galpin, 1910), these and other depictions resemble in shape, if not in detail, the later Welsh crwth, having a straight-sided form with one or both ends rounded.

The paucity of pre-16th-century iconographic sources for bowed crwths necessitates a particularly cautious approach in evaluating the evidence of the number of strings and lateral drones in view of the difficulty of accurate depiction, especially on carvings (for a discussion of these problems, see [Fiddle](#)). The problem is compounded by ambiguities in terminology in regard to the medieval crwth (see [Rotte](#), (ii), [Chorus](#), (iii)). Exactly when the bow

began to be used on north European lyres is not known. Bachmann hypothesized that the spade-like fiddle common in southern Europe in the Romanesque period evolved from the lyre, which in that region had developed a neck in the 8th–9th century. Whether north European lyres already had a neck before the bow was adopted is open to speculation. Three-, four- and five-string waisted oval lyres played with bows are depicted in 11th- and 12th-century continental sources, some having necks, but not always with centrally set strings.

The lyres depicted in the Winchcombe Psalter (c1030–50, *GB-Cu* Ff.1.23, f.4v) and in an early 12th-century Durham manuscript (*GB-DRc* Hunter 100, f.62v) raise difficult questions of interpretation. The Winchcombe Psalter shows a plucked three-string lyre as well as a bowed four-string lyre held at the shoulder; in both cases the strings would appear to be stopped over the end of the instrument rather than through an opening, although it may be that the instrument is merely being held, rather than fingered (fig.3). However, the four centrally set strings of the bowed instrument would imply the presence of a neck. It may be that the artist wished to show his knowledge of a new feature, i.e. the bow, which is quite carefully drawn. Although a bow is not included with the Durham lyre, it has four centrally set strings, which would suggest a neck, and a further two set at an oblique angle (fig.4). This six-string lyre tantalizingly resembles the 18th-century *crwth* of fig.1 in so far as it would appear to have a similar string formation, albeit here depicted in mirror image. However, in view of the fact that this instrument clearly illustrates the word 'lira' in a treatise on the constellations, it may be that the artist had seen a four-string bowed lyre, but thinking that a lyre ought to have six strings (see [Rotte, \(ii\)](#)), added two more, thereby conforming to Pythagorean symbolism. A carved stone figure of c1200 (now much weathered) at St Finian's Church, Waterville, Co. Kerry, plays a rectangular apparently six-string bowed lyre.

As with the medieval fiddle, the few pre-16th-century depictions of the *crwth* have variant features regarding the bow, the methods of attaching the strings at the lower end, the presence of a bridge and fingerboard, and the number of strings. In the stained glass windows (1447) at the Beauchamp Chapel, St Mary's Church, Warwick, two five-string *crwth* players are seen facing a pair of harpers and therefore at a slight angle, enabling us to see that the neck is thin. Here, as in the 15th-century carving shown in fig.5, the *crwth* players' fingers press directly on to the neck. The absence of a fingerboard meant that a separate bridge was unnecessary and that a frontal string-holder or (as seen in fig.5) a tailpiece resting directly on a bridge or possibly tilted upwards with a wedge, would be sufficient. As shown by 18th-century evidence (see [Barrington](#), also fig.1), the two most reliable *crwth* depictions, the seal of Roger Wade (1316) and the Welsh carving on a 16th-century bedhead now at Cotehele House, Cornwall, clearly show a flat bridge, which usually implies flat fingerboard – features that are difficult to depict in relief. The 18th-century bridge was placed obliquely with one foot extending through a right soundhole and standing on the back, thus acting as a soundpost. While the bridge foot enters the opposite circular soundhole on the Cotehele *crwth*, this feature is not obviously visible on the seal of Roger Wade. Some south-east European folk fiddles today have a combined bridge and soundpost (see [Bridge, \(i\)](#)).

That the *crwth* of the official 16th-century Welsh *crwthor* was a six-string instrument is confirmed by the request poems and the surviving 18th-century

crwth. An anonymous poem addressed to Robert Rheinalt, a master crwth player, who appears in the court records of Henry VIII as a 'Welsh minstrel', requesting a crwth on behalf of Edward Grythor of Yale, gives a description of the string arrangement which corresponds with the 18th-century evidence of a six-string crwth tuned in three pairs of octaves:

Ei ffrismal a ddfalwn  
A thri sydd I wneuthur sŵn:  
Crasdant, cywirdant fal cynt  
A'u bwrwnau'n ber 'dantytnt;  
...  
Lle i'r fawd yw'r llorf a'i was;

(We shall describe its principal [strings], and there are three which produce sound: the upper and middle as before, and their bourdons sweetly sounding below ... the lower string and its servant are the thumb's realm)

Although the poem does not mention the specific tuning of G C D, by examining the *cerdd dant* (string craft) treatises alongside the Robert ap Huw manuscript one can see that *cywirdant/cyweirdant* would correspond with C, *crasdant* (D) and *llorfdant* (G) (see §2 below). However, apart from the six-string Worcester misericord crwth (c1397) and the above-mentioned Durham manuscript, other medieval and Renaissance depictions would appear to have three, four or five strings. Because of its Welsh connections, the Cotehele crwth might have been expected to have six rather than five strings. While the craftsman perhaps had difficulty in carving six strings in relief in the space available, one must seriously consider that at least one of the Beauchamp Chapel crwths has its five strings arranged in one single and two double courses, all of which appear to run above the neck. What the small number of crwth depictions reveals, however, is that over half, including the Roger Wade seal, are four-string crwths.

The use of 'crwth' as a generic term for bowed instruments from the late 16th century onwards can cause difficulties in interpretation. As in English, the Welsh poets sometimes used 'fiddle' or 'fiddler' as terms of abuse, as in a light satirical poem in which 'crwth' and 'ffidl' are used interchangeably. A reference to a 'fiddler a chrwth trithant' ('a fiddler who plays a three-string crwth') (*GB-Ab Peniarth* 77.p.175) being one of four types of inferior entertainer should not necessarily be taken as direct evidence of a three-string crwth. Moreover a sketch of a three-string crwth and bow, coupled with harp and two bagpipes, used to illustrate a list of the various 'ancient' grades of bardic craft in an early 17th-century manuscript (*GB-CDp* 2.634, f.358) was perhaps inspired by humanist ideas. It may reflect a 16th-century Welsh version of the legend concerning the origin of the lyre in which Mercury is credited with the discovery of the crwth with three horsehair strings and a bow. However one cannot dismiss the possibility of a three-string crwth being used in Wales concurrently or maybe before the development of a crwth tuned in three pairs of strings. This may be what the poet implies by 'fal cynt' ('as before') in the above quoted poem; the six-string crwth would call for a more advanced technique (see §2 below). The three-string crwth of a 1498 carving at Milton Abbas, Dorset (fig.5) seems to have a lateral drone touched by the thumb.

With the possible exception of the Dorset carving (fig.5), lateral drones are not obviously depicted in any of the sources. On the Roger Wade seal the lower pre 18th-century string seems to be thicker and set slightly apart from the other three; on the Cotehele crwth the fourth string runs at a more oblique angle. On the Worcester crwth, which is held in the same downward-pointing position as the Beauchamp Chapel crwths, the thumb seems to be pressing down on the lower two strings. Conversely it may be that these particular crwths are merely being held, not played. The poem addressed to Robert Rheinalt also refers to 'seven tuning-pins, one of which is unused/spare': 'Llwyn tew o ebillion teg; Os aeth enw, saith o honym', Eisiau gradd, segyr yw un'. This tallies with another poem requesting seven pins: long, straight metal tuning-pins which fitted tightly were obviously much valued.

Although there is no surviving iconographical evidence of the crwth in Wales from before the 16th century, there is a considerable body of literary and documentary evidence which attests to the important role the crwth played in Welsh society as a high-art instrument. The earliest reference to 'cwrth' or 'crythor' is found in a pre-1100 poem:

Wyf bard ac wyf telynawr  
Wyf pibyd ac wyf crythawr

(I am a bard, a harper, a piper and a crwth player).

The same three instruments are referred to in *Brut y Tywysogion* ('The Chronicles of the Prince') at a special feast held at the court of Lord Rhys in 1176 and also by [Giraldus Cambrensis](#). These references to a trinity of musical instruments, echoed in the early 17th-century manuscript mentioned above, might be interpreted as a mere formulaic literary device. If one could prove the hypothesis of a formulaic triad of plucked, bowed and blown instruments, this poem would take the earliest evidence of a bowed crwth in Wales back to the 11th century. Nevertheless, the references show that the crwth was well established at an early date, although its stringing is unknown.

The crwth and harp were the only two instruments used in Welsh bardic performance throughout the later Middle Ages, although the greater number of elegies and request poems involving harp/harper reflect its higher status. The 16th-century *Statud Gruffud ap Cynan* ('The Statute of Gruffudd ap Cynan') (*GB-Lbl* Add.19711, second quarter of the 16th century), written mainly to emphasize the superiority of the guild of poets and musicians at a time when the authorities were legislating against unlicensed entertainers, contains valuable information regarding the requirements of the various grades of bardic craft. Harpers and crwth players largely shared the same repertory. However, it may be significant that, in one of the 16th-century manuscripts listing titles of musical repertory (*GB-Ab* 1711b.f.62r, 66v), separate named musical pieces are given for the *cadair* and the *colofn*, two of the most technically advanced genres. Some later 16th-century versions of the *Statud* state that the *datgeiniad* ('declaimer')

Towards the end of the 16th century the professional poets' stubborn reluctance to forgo the old strict metres in the face of competition from free verse based on the metres of popular English airs meant that they eventually lost the patronage of the increasingly anglicized Welsh nobility, who embraced the type of musical entertainment and instruments fashionable at

the Elizabethan court. There is no doubt that many of the professional musicians, in order to retain their status, adapted themselves to playing the currently popular plucked and bowed instruments. While the crwth continued to be played by a lower stratum of musicians patronized by a correspondingly lower social stratum, the inability of the crwth to evolve and compete with the increasingly popular violin caused its eventual demise towards the end of the 18th century, by which time it had become an object of antiquarian curiosity. Daines Barrington's sketch of John Morgan, one of the last crwth players in north Wales with the caption 'Method of holding and playing on the instrument' (c1770; Society of Antiquaries, London), showing the method of supporting the crwth with a strap, corresponds precisely with evidence from 16th-century poetry and iconography and possibly with the minstrel depicted in a Book of Hours from York of about 1300 (formerly in the possession of C.W. Dyson Perrins).

Barrington in 1770 recorded the crwth's tuning as  $g-g'-c''-c'-d'-d''$ , but when Bingley gave the tuning as  $a-a'-e'-e''-b'-b''$  over 30 years later, the player he heard had obviously adopted the fiddle tuning in 5ths. By exchanging the flat fingerboard and bridge for curved ones, as clearly happened with the Aberystwyth crwth, it effectively became a 'violon en forme de crouthe'.

## Crwth

### 2. Technical and theoretical considerations.

Experiments using a six-string Welsh crwth played slung from the neck reveal many of its anomalous features to be highly practical. The arched shapes cut from the yoke on either side of the fingerboard allow space for the fingers to reach the semitone next to the nut (half position in modern terms), and for the thumb to pluck the lateral strings. The oblique angle of the bridge to the nut aligns with the angle made by the fingertips against the fingerboard, making it possible to play in tune using the basic technique of the crwth: stopping each octave pair of strings with one finger. The stopped strings, though tuned in octave pairs ( $c''-c'-d'-d''$ ), are not grouped into courses but evenly distributed across the width of the fingerboard, giving space for each string to be stopped separately if required, thereby splitting the pairs to make richer chords or allowing one of the pair to complete a harmony while figuration is played on another.

The two strings ( $g-g'$ ) lying off the fingerboard are on a slightly different plane from the stopped strings, which takes them out of the bow's reach except when playing close to the bridge, which is flat (the curved bridge shown on the Foelas crwth in fig.1 is not original). This allows three combinations: sounding all six strings at once with the bow close to the bridge; bowing the four stopped strings and leaving the remaining two silent; or bowing the stopped strings while plucking the two G strings with the thumb. The last feat is made easier by opening the left hand to bear against the surrounding frame, thus giving an extra point of contact and stability.

Until the end of the 16th century the crwth's special status alongside the harp meant that a prestigious, formal repertory analogous to that of the harp (see Harp, §V, 1(i); and [Robert ap Huw](#)) was also played on the crwth. The harp tablature in the Robert ap Huw manuscript (*GB-Lbl* Add.14905) contains pieces composed on the 24 measures of string music (*pedwar mesur ar hugain cerdd dant*). These are successions of two contrasting sets of notes –

principal and weak – which predominate alternately, forming binary patterns represented by the figures 'I' and 'O', e.g. *corffiniwr* IIOO IOII. By convention, crwth players represented the measures differently, reversing the figures. *Corffiniwr* thus became OOI IIOO, distinguishing between different branches of the craft guild and reflecting the fact that a crwth player is able to play the notes *c'–a'* (Guido of Arezzo's 'natural [Hexachord](#)') in the first position but is unable to complete the scale downwards to *g*, as is a harper. A harper, therefore, is able to use the most principal of Guido's hexachords, which climbs from T and provides the first triad of the gamut: T, B, D; occupying the lowest three lines of the 'great stave' ('I'). The first complete hexachord available to a crwth player climbs from C, it is less principal, and gives the triad: C, E, G; occupying the second, third and fourth spaces from the bottom of the 'great stave' ('O'). In this context the lines are equated with 'I' and the spaces with 'O' (Peniarth 155) rather than corresponding to fixed or movable pitches respectively as outlined below.

A crwth player interprets the harp music in the Robert ap Huw manuscript by identifying the predominating set of notes (i.e. the principal set or those marked 'I' in harp terms) by playing the open C strings while playing figuration on the D strings. When the weak set (those marked 'O') predominate, the arrangement is reversed. The plucked G strings generally form a bass common to both sets.

The open strings of the crwth correspond to the *cyweirdannau* (principal or fixed strings) of the harp. The notes *e'*, *f'*, *a'* and *b'* and their octaves, produced by stopping the crwth's strings, are the *lleddfdannau* (weak or movable strings) of the harp. The crwth's tuning is well suited to realizing the binary patterns found in the Robert ap Huw manuscript, and fulfils the Pythagorean ratio 12:9:8:6, as do the fixed strings of the harp, recalling the *hestotes* (fixed elements forming a 4th, a 5th and an octave) and *kinumenoí* (movable elements: the interior notes of a tetrachord) of ancient Greek music. Tuning in octave pairs enriches the sound and is a built-in arrangement for converting 4ths into 5ths (5ths were considered more perfect consonances than 4ths during the Middle Ages). This tuning also produces 'octave ambiguity' and most closely resembles the third of the three tunings for the viella given by Hieronymus de Moravia (see Page).

The most important treatise dealing with bardic music for harp and crwth, *Llyfr Cadwedigaeth a Dosbarth Cerdd Dannau* (see Peniarth MS 155, also Miles), contains directions to the crwth player for creating the five standard and warranted *cyweiriau* (harp tunings; see [Robert ap Huw](#)) by stopping the strings. This source and others give directions for tuning the harp in the five standard and warranted tunings in terms of the Pythagorean tradition and the Guidonian system. Robert ap Huw gives tuning-charts for two of them (*cras gywair* and *lleddf gywair y gwyddil*; see Lewis, 108–9). By applying the index and middle fingers appropriately to the crwth's fingerboard, the positions of the semitone (*mi–fa*) are identified within the C–F tetrachord. F (*fa*) is omitted in the two pentatonic tunings (see Lewis, 7).

In later medieval Wales, the most splendid production and performance of bardic poetry and music involved four professionals: a poet, a harpist and or a crwth player, and a *datgeiniad* (declaimer). Two or three of these roles were

sometimes played by one person, especially near the end of the 16th century, when patronage for bardic poetry and music became meagre.

During the 17th century crwth players had to play the new, pan-European, bourgeois music demanded by all classes. They played jigs and other dance tunes, and accompanied popular songs, ballads and post-Reformation carols. Remnants of bardic repertory survived briefly outside their social context. When it died out at the end of the 18th century the crwth still embodied the musical theories of ancient Greece and medieval Christianity and of Welsh bardic music in its lyre construction and characteristic tuning. Modern players using accurate copies of crwths and using bridges which are, in Barrington's words, 'perfectly flat, so all the strings are necessarily struck at the same time, and afford a perpetual succession of chords', have begun exploring the bardic repertory, accompanying traditional Welsh and English popular songs and ballads and playing historical dance music.

[Crwth](#)

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## Cryptography, musical.

Cryptography ('secret writing') includes any method of masking a message. Sometimes the act of communication is itself concealed, for example by the use of invisible ink. More commonly, an overt message is disguised by code or cipher. In code an arbitrary assemblage of letters or numbers is assigned some specific meaning, or an ordinary word or phrase may be allotted some quite different significance. In cipher, the letters of a message are systematically transformed, either by changing their order or by replacing them with other letters or symbols. Both code and cipher principles can facilitate communications as well as conceal them, as for example in the Morse code (strictly a cipher) and in the invention of artificial languages. All

these procedures are akin to some aspects of music. Thus 'key' is a basic common concept, while pitch and rhythm have evident semantic application. Indeed, music has often been conceived and described as a communication intelligible only to the initiated, which is precisely what language-structures in general and cryptograms in particular are designed to be.

Many cryptologists have been notable musicians. Among composers, Tartini, Michael Haydn, Schumann and Elgar are known to have been interested in cryptography. There is some evidence (e.g. Kahn, 1967, p.563) that the two abilities are positively correlated. The connection was also recognised and used in World War II by the British crypto-analytic service, candidates for which were asked among other things whether they could read an orchestral score. It is not surprising, then, that musical symbols or ideas should have been used in cryptography and allied disciplines from the earliest times, nor that quasi-cryptographic ideas should have been freely used in music. This article considers those separate areas in turn, dealing with each in chronological order, and then in conclusion discusses their occasional overlap.

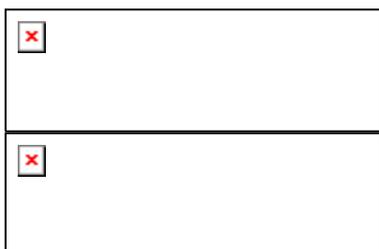
1. Cryptography using musical ideas and symbols.
2. Other communication systems using musical symbols.
3. Music using cryptographic and related concepts.
4. Conclusion.

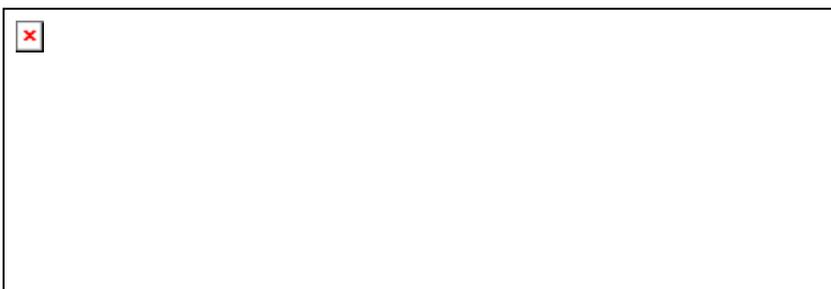
ERIC SAMS/R

## Cryptography, musical

### 1. Cryptography using musical ideas and symbols.

The most obvious method, the assignment of letters to individual notes of music, seems to have been the earliest and has certainly remained the commonest. The late 15th-century manuscript *Rules for Carrying on a Secret Correspondence by Cipher* (GB-Lbl Sloane 351, f.15b) describes a musical cipher. Symbols for 24 letters and the word 'et' are formed by using five different pitches on a three-line staff and altering the stem directions and note values. The five vowels are represented as in [ex.1](#). As an illustration, the scribe has spelt out in his music-cipher the words 'In nomine summe et individue trinitatis hoc opus incipio'. The earliest documented system thereafter seems to be the analogous cipher used about 1560 by Philip II of Spain. This begins as in [ex.2](#) and continues similarly with different note values. By the end of the 16th century some very complex systems were in practical use. Thus the papal cryptographic service about 1596 used a music-cipher of nine different pitches each variable in eight ways, yielding a possible 72 symbols. Such proliferation is over-elaborate, and the simpler  $11 \times 2$  system published by Giovanni Porta (c1600, in later editions of his seminal work on cryptography) found more general favour ([ex.3](#)).





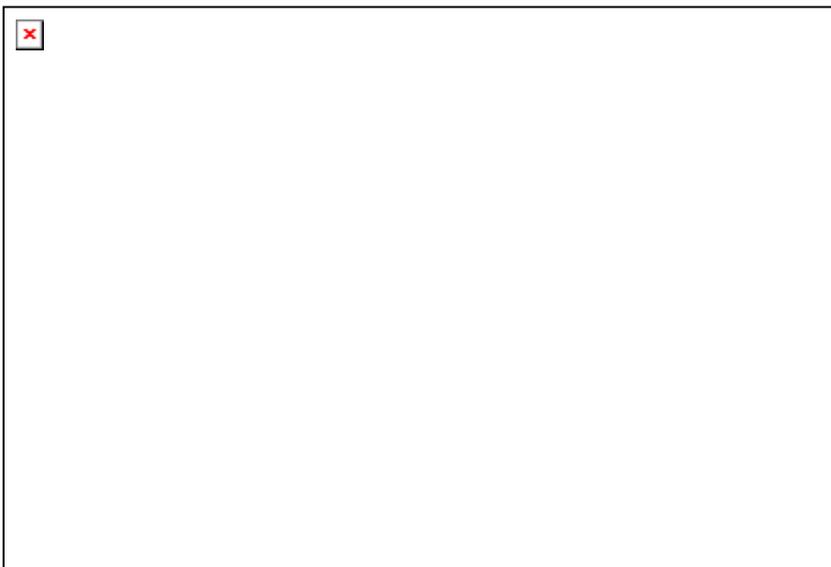
Many other possible uses of musical symbols were exploited by cryptographers. In 1596 Porta described a method of communication whereby a beleaguered city could send messages by ringing bells in a prearranged permutation, for example one bell once = A, twice = B, thrice = C; a second bell once = D; and so on. By 1650 Athanasius Kircher had transferred this idea to the orchestra, by allotting up to four successive notes among six instruments; thus one note from the first instrument would mean the letter A, two notes B, and so on. In 1685 Friderici proposed a number of novel and ingenious music-ciphers (such as [ex.4](#)). Nor were the visual aspects of music neglected; thus a 17th-century manuscript (*Lb/ Add.45850M*) when folded spells out a message, supposedly to Charles II, with the stems and tails of notes.



In general the cryptographic textbooks and source-books continued to describe some form of Porta's basic table ([ex.3](#)), which recurs in readily recognizable adaptations throughout the 16th and 17th centuries (Davies, 1967). Between 1620 and 1685 it appeared in five major works published in England, Germany and Italy (Schwenter, Godwin, Kircher, Schott, Friderici). Telemann may well have been referring to it when he wrote in the oratorio *Der Tag des Gerichts* of having been offered instruction in a secret method of 'discovering by means of music the dealings of ambassadors and generals, and conveying orders to them'.

The Porta system evolved with music history. A specimen in the Foreign Office archives from about 1750 uses crotchets and quavers with treble and bass clefs (Schooling, 1896). Another, suggested by Philip Thicknesse in 1772, uses crotchets and minims with treble clef and key signature for extra authenticity. In the late 18th and early 19th centuries the system appears in textbooks by Guyot in France, Hooper in England and Klüber in Germany, in the form of a cipher-wheel on which the notes and corresponding letters are written round in two circles, one fixed and one movable. This device, of vital importance in the history of general cryptography (cf Kahn, 1967, pp.128–9) permits frequent resetting, thus baffling the hostile analyst. In these sources also the cipher further evolves, in the same interest, towards the random allocation of cipher letters to musical notes, the occasional representation of one letter by a two-note group, and in general a policy of analogy with real music, at least in appearance (for which purpose Klüber recommended the addition of sharps and flats). This had always seemed desirable for

cryptographic reasons. Thus the papal encipherers had added to their music-cipher messages an ostensibly relevant liturgical text, so as to avert suspicion. In the later 18th and early 19th centuries the possibility of combining real cipher with real music was the subject of lively experiment and debate ('Cipher', *Rees's Cyclopaedia*, 1819–20). A notable contribution was made by Michael Haydn who (according to his biographers, 1808) invented an elaborate music-cipher of his own (ex.5) presumably for communication purposes but perhaps for composition as well. At least it strikingly foreshadows cipher systems later used as compositional devices (see ex.10 below); and it may even have been designed (e.g. in its treatment of modified vowels) to yield results which were not too unlike real music. But it remained a private initiative. The only documented contemporary use of music-cipher in practice, in the French diplomatic service (correspondence between the Duke of Havre and the Duke of Lorges, *GB-Lbl* Add.32259, f.180v), relies on a Porta-type system which is neither convincing musically nor secure cryptographically. This use continued as late as 1800. Nor was the type entirely extinct in the 20th century; the first solved intercept of the New York City Police Department ('Codes are Fragile', 1952) was a series of melodic lines in the treble clef which turned out to be a note-for-figure encipherment of illegal wagers – furnished with occasional accents and pauses in an optimistic attempt at verisimilitude.



[Cryptography, musical](#)

## **2. Other communication systems using musical symbols.**

Meanwhile, on a different (not strictly cryptographic) level, musical sounds or symbols had been considered as the basis for more general semantic systems and structures. One pioneer was Bishop Wilkins, who suggested (1641) that the ordinary notes of a musical instrument might be used to express not only letters and words but things and notions, so that 'there might be such a general language as should be equally speakable by all nations and peoples'. Leibniz (c1678) put forward a similar suggestion for an artificial language consisting solely of tones and intervals (Couturat, 1903). There must also have been practical research and experiment in this area, for in 1800 (as Klüber recorded, 1809) pupils at a school for the blind in Paris were 'reading' phrases played on the violin. The (unspecified) techniques used may have been a Porta-type system extended for communication purposes (as by

Bertini, 1811). But they were more likely to have been precursors of the ideas later developed by Jean-François Sudre (1787–1862), whose pupils could also converse with him via the violin. By 1817 he had constructed a complete artificial language, in which any seven different symbols could be combined five at a time, with variations of order and stress. The seven sol-fa syllables or pitches formed one obvious basis of his system, which incorporated such quasi-musical ideas as the use of ‘domisol’ (i.e. the perfect triad) to mean ‘God’ and its retrograde form to mean ‘Satan’. Similarly ‘sollasi’ means ‘ascend’ and ‘silasol’ ‘descend’. The idea was officially welcomed in its day as having potential practical value; but it found no lasting application, and was in effect superseded by the invention of the Morse code. With the demise of Sudre’s system the last serious attempt to exploit purely musical resources for purely linguistic purposes came to an end.

[Cryptography, musical](#)

### **3. Music using cryptographic and related concepts.**

No doubt the idea of using the elements of music to convey extra-musical semantic significance (whether audible or inaudible, overt or covert) is as old as music itself. Some devices depend on written notation. Words can be sung, for added emphasis, to their corresponding solmization names (e.g. ‘re’ for ‘king’, ‘sol’ for ‘sun’). Examples are found from Josquin to Schütz (Wessely, 1973; see [also Solmization](#)). [Eye music](#), adding visual meaning to written scores, is found as late as Bach, some of whose music may also contain the idea of a ritual symbolism of gesture, motion or number (Krause, 1964). Numbers can be signified by intervals or instruments, voices or entries, from the 14th century (Wessely, 1973) to Bach (Krause, 1964; Geiringer, 1956). The numbers thus conveyed may then be used according to strict cryptographic principles to encipher letters of the alphabet, according to the system already described above. This device was used in the early 18th century by J.C. Faber, whose *Neu-erfundene obligate Composition* (MS, D-W) enciphers the name ‘Ludovicus’ by the number of notes allotted to the solo trumpet in each of the nine movements. Using the Latin milesian alphabet (A=1, B=2, C=3 to I=9, K=10 to S=90, T=100 to Z=500), which Faber stated was taken from Tabourot (1584), the solo trumpet plays 20 notes in the first movement, at the head of which is written ‘L=20’, 200 notes in the second, at the head of which is written ‘U=200’ and so on (see [also Numbers and music](#)). The same determined encipherer also used a Porta system analogous to ex.3 as a means of incorporating messages, for instance in the viola part of a quartet.

The most common of all such devices however was the use of the letter-names of notes to create themes from words or (more usually) names of people. This idea too no doubt dates back to the beginning of letter nomenclature. It is particularly associated with the name of Bach, which in German usage can be written as in [ex.6](#). Bach himself and his contemporaries incorporated that phrase in many works (as did Beethoven, Schumann, Liszt, Rimsky-Korsakov, Busoni and several others; see [B–a–c–h](#)). Bach showed further ingenuity in his seven-part canon over a ground of F–A–B–E, headed ‘FABERepetatur’ – possibly a suitably cryptic allusion to J.C. Faber himself or a kinsman. Such ideas flourished especially in the common ground between music and literature that was increasingly cultivated in the 18th and 19th centuries; they are, for example, typical of Jean Paul and

occur in his novel *Flegeljahre* (1804–5). As a consequence, more letters and ideas were found musical equivalents than the standard A to G (and H, the German B $\flat$ ). For example, ‘S’ can be considered as the equivalent of the note E $\flat$ , because the German name of the latter is ‘Es’; this enabled Friedrich Fesca to begin a string quartet with F–E–E $\flat$ –C–A, literally his own signature tune. It helped Spohr sportively to render his own name as in [ex.7](#) (*po* stands for *portamento*; the old-style crotchet rest looks like ‘r’). At one extreme, ideas of this kind could be used in grave commemoration of the death of Schubert, as in the fugues written on the musical letters of his name by Stadler and Sechter; at the other, they could inspire such *jeux d’esprit* as John Field’s tribute to his hostess Mme Cramer (MS, 1832) in the form of two grateful melodies on B–E–E–F and C–A–B–B–A–G–E.



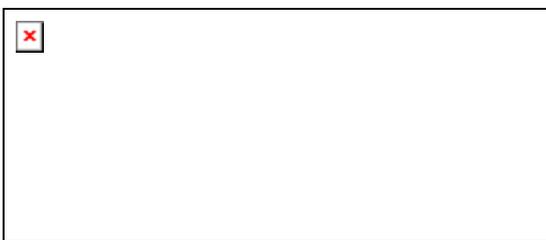
The greatest and most prolific exponent of such notions, whether serious or genial, was Schumann. The musical letters of his own name, S–C–H–A, form a main theme of *Carnaval*, where they are also found as A–S–C–H, the name of his friend Ernestine von Fricken’s home town, and anagrammatized as A–S–H–C. The A–S component is enciphered variously as two notes (A, E $\flat$ ) or as one (As = A $\flat$  in German). Schumann also used, in published music, A–B–E–G–G and G–A–D–E (names of friends); F–A–E (standing for ‘frei aber einsam’, free but lonely, a device also used in music by Joachim); and H (the answer to a riddle on the letter H). His other overt music–ciphers used in extant letters or manuscripts include A–C–H, A–D–E, B–E–D–A (a pet name for Clara Wieck), B–E–S–E–D–H (the nearest equivalent to the name of a friend, Bezeth), E–H–E (‘marriage’) and, no doubt the longest example on record, (L)–A–S–S D–A–S F–A–D–E, F–A–S–S D–A–S A–E–C–H–D(T)–E, or ‘leave what is trite, hold fast to the right’, in a musical rebus.

It has been suggested that Schumann used a three-line, eight-note cipher (on a system derived from Klüber, 1809, with whose work he has been shown to be familiar; see Sams, ‘A Schumann Primer’, 1970) much as in [ex.9](#) below, especially for the purpose of making themes with the covert significance of ‘Clara’ (Schumann, née Wieck); and that Brahms also used such themes with the same meaning (Sams, 1971 and forthcoming). Brahms was also much given to the meaningful use of musical letters. He seems to have used his own, B–A–H–S, in his A $\flat$  minor organ fugue. He modified the F–A–E idea to F–A–F, standing for ‘frei aber froh’, free but happy, which was used in many works from the Serenade no.1 to Symphony no.3. The notes A–G–A–(T)–H–E, A–D–E are used as a valediction to Agathe von Siebold in the Sextet op.36 and arguably in other works (Sams, ‘Brahms and his Musical Love-Letters’, 1971). In correspondence Brahms referred to Adele Strauss as the notes A–E $\flat$  (A.S.) and to Gisela von Arnim as the notes G $\flat$ –E–A (Gis-e-la). This ingenious combination of German note-names with solmization names, the

typical French usage, recurs in the use of B-I-A-F (B-la-F) in a string quartet written for Belyayev by Borodin, Glazunov, Lyadov and Rimsky-Korsakov. It has been suggested that Tchaikovsky made analogous use of a friend's name, D-E(s)-Si-re-E (Brown, 1978). Glazunov composed on the theme of his own pet name, S-A-C-H-A; César Cui linked the musical letters B-A-B-E-G in his wife's maiden name (Bamberg) with his own initials, C-C. Smetana not only composed with his own monogram B-S and the musical letters F-E-D-A in the name Froejeda, but also enciphered the year 1862 as the first, eighth, sixth and second degrees of the scale.

In England, Elgar was a skilled cryptologist. He successfully solved a well-known challenge cipher, to which eminent experts later thought it worthwhile to publish their own solutions; he constructed a difficult if not impossible cryptogram; he made cipher entries in diaries and notebooks. One of his earliest works was an Allegretto for violin and piano on G-E-D-G-E, the name of a friend. It seems reasonable on the facts to conjecture that he used private ciphers in some of his compositions, and that suggestion has often been made in respect of the 'Enigma' Variations. The theme of Granville Bantock's *Helena Variations* is fashioned from his wife's initials, H-F-B.

The first major composer to make serious and acknowledged use of a detailed and coherent cipher system was Ravel, who in 1909 used [ex.8](#) (except that, presumably to avoid repetition, H was given its German equivalent, B) to encipher the name Haydn in a commemorative Menuet for piano. Similar pieces were written on the same system at the same time by Debussy, Dukas, Hahn and d'Indy. The same  $7 \times 4$  system was used again in 1922 by Ravel and others (Schmitt, Enescu, Aubert, Koechlin, Ladmirault and Roger-Ducasse) in tribute to Fauré. The idea seems to have appealed to Ravel who (alone, apart from Schmitt) elected to encipher the whole name of Gabriel Fauré. In 1929 another group of composers (Poulenc, Honegger, Milhaud, Ibert and others) used cipher in celebration of Albert Roussel; this time no uniform system was adopted. Some are unspecified, Poulenc's for example; but it can be inferred from the score of his *Pièce brève sur le nom d'Albert Roussel* to be an  $8 \times 3$  arrangement as in [ex.9](#). The name 'Albert' is also enciphered backwards to make an additional theme. Of especial interest is Honegger's encipherment system, [ex.10](#), which is worth comparing with Michael Haydn's ([ex.5](#)). Honegger's actual compositional procedure is shown in [exx.11](#) and [12](#).







The simpler model of [ex.8](#) was used by Arnold Bax in his *Variations on the Name Gabriel Fauré* in 1949. Otherwise outside France the German letter-name tradition continued in the 20th century as in the 19th. In Berg's Chamber Concerto the musical letters in the names Schoenberg, Webern and Berg (S-C-H-B-E-G, E-B-E, B-E-G) are incorporated in the music as personal symbols. Thea Musgrave made a similar use of the names of the first Viennese school in her Chamber Concerto no.3. Dmitry Shostakovich, in his Eighth String Quartet and elsewhere, used his monogram D-S-C-H as a theme, which Ronald Stevenson also used, in homage, in his *Passacaglia*; while Everett Helm has signed more than one composition with the musical initials E-H. In Bussotti's contemporary theatre-piece *La passion selon Sade*, D-Es-A-D-E is interlocked with B-A-C-H. But the most striking developments of the 1960s came from what might be called the French tradition, in the form of Olivier Messiaen's 'communicable language' ([ex.13](#)) and complementary leitmotifs ([ex.14](#)) which together make the complete cipher and code system used in the organ work *Méditations sur le mystère de la Sainte Trinité* (Halbreich, 1972). [Ex.13](#) is used to encipher extended quotations (in French) from the *Summa theologica* of St Thomas Aquinas; [ex.14](#) and other leitmotifs symbolize spiritual entities or basic concepts such as 'to be' or 'to have'.


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It seems entirely fitting that such a system should have evolved in the only milieu ever to have produced real music on themes overtly derived from cipher, and the only milieu ever to have produced a complete artificial language with musical elements. There is an evident affinity between [ex.13](#) and [ex.10](#) (most clearly in the first eight notes of each). Although the 'theme of God' means the same in its retrograde form, unlike François Sudre's 'domisol', the relation between his 'language' and Messiaen's is also manifest, especially when we learn that the latter's ascending 'to be' is counterbalanced by the descending theme 'to have'.

[Cryptography, musical](#)

#### **4. Conclusion.**

The two streams of music and cryptography, usually quite separate, sometimes converge. That trend became more marked in the later years of the 20th century. The combinative impetus came from both sides. Cryptographers have always striven to make their music-ciphers as much like real music as possible in order to enhance their effectiveness as cipher. Some composers, conversely, may well have felt that their music was enriched by a judicious admixture of cryptographic elements. The use of cipher themes seems to have begun with J.C. Faber and may well have continued with Michael Haydn, Schumann and Elgar. The undisguised use resumed in France with Ravel, Poulenc, Honegger and others, and culminated in Messiaen. But, as Norman Cazden showed in 1961, modern scores present unrivalled opportunities for encipherments of all kinds, and no doubt there are undeclared exponents of undisclosed cipher techniques of musical composition.

Critical mention of this practice tends to be uncomprehending and deprecatory. But on the evidence it derives from a true intuition that music and semantics have deep roots in common ground. Nor is this intuition confined to musicians; Thomas Mann for example in *Dr Faustus* envisaged a 12-note system which could also be used as cipher, suffusing the music with new quasi-verbal meaning. It is perhaps significant that in the past all the best-known and most frequent examples have been encipherments of names – presumably because names, of all words, are the least fixed and most fluid in meaning, and therefore the most closely akin to musical motifs as generally understood. With changing techniques and attitudes cipher equivalents may now more readily assume the form of words or phrases.

In any event there will remain the demonstrable kinship between the musical and the cryptographic mind. The ready assimilation of music to symbolic communications systems and language structures; the consensus that music has an import related to its own structure; the prevalent feeling that music is itself a mysterious language intelligible only to the initiated: all these and other affinities and analogies between music and cryptography at least suggest that the relation is not without psychological or aesthetic significance.

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## Crystallophone.

A term devised to embrace those instruments which sound through the vibration of glass or other brittle substances. They may be sounded either by striking or by friction (as in the case of the glass armonica). Most crystallophones are tuned by the filling of the glasses with different amounts of water (as with the 'glasses filled with spring water' on which Gluck played a concerto in London in 1746); others depend upon the mass of the glasses themselves. A non-Western example is the South Asian *jaltarang*. See also [Armonica](#); [Glasschord](#); [Musical glasses](#); [Sticcado-pastrole](#).

## Crystal Palace.

London exhibition hall built in Hyde Park in 1851 and moved to Sydenham, opening in 1854; its two performance venues were used for concerts until it was destroyed in 1936. See London, §VI, 2 and fig.37.

## Crystals, the.

American pop group. Its members were Dee Dee Kennibrew (*b* Brooklyn, New York, 1945), Dolores 'Lala' Brooks (*b* Brooklyn, New York, 1946), Mary Thomas (*b* Brooklyn, New York, 1945), Pat Wright (*b* Brooklyn, New York, 1945) and Barbara Alston (*b* Brooklyn, New York, 1945). They were discovered by Phil Spector in New York in 1961 and became the first of the singing groups for whom Spector created his 'wall of sound'. The group's first hits were *Da Doo Ron Ron* and *Then he kissed me*, both composed by Ellie Greenwich and Jeff Barry. Both recordings featured Brooks's powerful lead singing and effective chanted harmonies by the other group members. While

the Crystals were touring the United States, Spector used Darlene Love and the Blossoms to record the Gene Pitney composition *He's a rebel* and *He's sure the boy I love*, the next hit singles issued under the group's name. The original group was used by Spector for subsequent records by the Crystals but none was as successful as their early efforts.

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DAVE LAING

## Csakan

(Hung. *csákány*: 'cane flute').

(1) **Duct flute** in the shape of a walking stick or an oboe, popular in and around Vienna from about 1807 until the 1840s. The instrument is related to the shepherds' flutes of Hungary, Slovakia and Croatia, which combine duct flute and walking stick, and to the other variously shaped instruments, such as the 18th-century iron 'csákányfokos' which is both a weapon and a duct flute (Budapest, Hungarian National Museum), which appeared in this region.

The first known appearance of the csakan was at a concert in Budapest on 18 February 1807; the performer, Anton Heberle (*fl* 1806–16), is identified as the inventor of the instrument in concert announcements from 1810 on. Heberle's *Scala für den Ungarischen Csakan* appeared in 1807 and he was the first to publish music for it. The early csakan was shaped like a walking stick, with the mouthpiece in the handle. Most such instruments were pitched in A $\flat$  or G, although a few were pitched in A; they were played as transposing instruments, in C. The fingering was like that of a recorder. The instrument of Heberle's *Scala* had no keys, but by 1815 up to 13 keys might be added (Klingenbrunner), along with a tuning-slide and a device for narrowing the thumb-hole. A keyless csakan in the collection of the Gesellschaft der Musikfreunde in Vienna is a gift from 'Eberle in Pápa'.

In the 1820s there appeared a new csakan 'in the pleasing shape of an oboe', usually in three pieces. This instrument appeared in both a 'simple' form, with one key, and a 'complex' form, with seven. The Viennese court oboist Ernst Krähmer (1795–1837) was the foremost performer on this instrument, appearing frequently in concerts in Vienna from the 1820s. His further distinction between the 'Viennese' and 'Pressburg' models (*Tonleiter*) simply refers to the narrowing of the thumb hole on the Pressburg type, which makes it possible to leave the thumb hole open for overblowing.

Well-known makers of the csakan included Johann Ziegler and Stephan Koch in Vienna and Franz Schöllnast in Pressburg. Schöllnast's accounts provide detailed information about his customers, revealing that the csakan was primarily a dilettante's instrument, purchased by those who wanted something simple and inexpensive. Between 1807 and 1845 around 400 works for the csakan were published, mainly for csakan solo, csakan duet or csakan with guitar or piano.

(2) A type of duct flute made in Markneukirchen towards the end of the 19th century. It was shaped like a recorder but had one to eight keys and no thumb-hole. This instrument, sometimes also called a 'Schulflöte', was popular in the early 20th century because of its simple fingering.

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**M. Betz:** *Der Csakan und seine Musik: Wiener Musikleben im frühen 19. Jahrhundert dargestellt am Beispiel einer Spazierstockblockflöte* (Tutzing, 1992)

MARIANNE BETZ

## Csákány

(Hung.). See [Csakan](#).

## Csapó, Gyula

(b Pápa, 26 Sept 1955). Hungarian composer. Between 1974 and 1980 he studied composition at the Budapest Academy of Music, after which he spent six months at IRCAM on a fellowship. In 1975 he became a member of the Budapest New Music Studio. From 1983 he studied under Feldman SUNY at Buffalo, taking the doctorate there in 1987, and from 1991 he was assistant professor of composition at Princeton University; in 1994 he was appointed assistant professor at the University of Saskatchewan, Canada.

In his music he strives towards the integration and collaboration of elements both spiritual and sensual, both deterministic and accidental. His structuring of musical time is based on timbre – and timbral 'mode' in its wider sense – rather than on the organization of voices according to pitch. Favouring a freely interpreted, variational ('rotational') form which may also include collage-like episodes, his works oppose the concepts of representation and formal progression, or development. Alongside an openness towards various non-European cultures, the recurrence in certain works (e.g. *Hark Edward ...* and *A Desert March*) of references to classical music reveal a robust connection with the tradition of European art music.

## WORKS

(selective list)

Krapp's Last Tape, vn, tape, 1975; fanatritratritrana, 5 elec org, 1976; Handshake after Shot, 2 tpt, ob, elec org, cardboard box, 1977; Hark Edward ... 'Homage to Grieg', 2 dulcimer, pf, db, 1979; Maldives – une voyage en mer, vn, 6 mics, 6 loudspeakers, live elecs, 1979; Tao Song, va, hpd, elec org, 3 gongs, 4

loudspeakers, live elec feedback, 1979; Phaedra's Hymn to the Sun, b fl, 1981; Tiny Bird, Little Bird – a Double Letter to John Cage, 2 pf, 2 amp drums, 1982–90; Air of No Return, pf, 1983; Sonate, que me veux-tu?, 2 cor, cel, hp, pf, 1987; XPÓHOI 'In memoriam Morton Feldman', str qt, 1988; Remnants in White, tape, 1989; Labyrinth, vc, 1991; Preludes to 'The Death of Art(aud)', pf, 1991–5; Choral in Perfect Time, kbd, b drum, 1993; A Desert March, pf, 1993; Hommage à Rumi, male v, vc, kbd, timp, 1994; Sutraecitations, reciter, 3 cl, pf, glasses, unspecified insts, 1995; Phèdre: une tragédie en musique, 1996– [Sketches, 1979]

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ÁDÁM KONDOR

## Csárdás

(from Hung. *csárda*: 'country inn').

A Hungarian dance originating about 1835, derived from the [Verbunkos](#) and eventually replacing it as the primary Hungarian national dance, as understood in salon, ballet and character-dance milieux. It enjoyed great popularity in aristocratic formal dance events, where it was meant as an idealized evocation of peasant dances. Its purpose was thus more social and ceremonial than that of *verbunkos* (a recruiting music originally danced by soldiers). Like the *verbunkos*, the *csárdás* had slow sections (*lassan* or *lassú*) and fast ones (*friska* or *friss*); the former were in a heavy 4/4 metre that suggested dignity, pride and (often) grief, while the latter could achieve extremely fast tempos and was danced with abandon. One of the pioneers of the genre, *Csárdás for Violin and Piano*, was the Hungarian composer Márk Rózsavölgyi, who took an interest in it after having built a reputation with *verbunkos* compositions; he dedicated a *csárdás* to Ferenc Erkel, for which he was thanked publicly.

Since the *csárdás* was not a bona fide folk music, its evolution was relatively short: thus, while it inspired a good deal of interest at mid-century, it soon became formulaic. According to Szabolcsi, it was 'in the center of popular Hungarian instrumental music' in the 1850s and 1860s, but by the 1870s and 1880s its literature was 'growing rigid and standardized ... and by the end of the century had become very trivial'. Nonetheless, as a popular form it became a staple of the Hungarian Gypsy repertory, the performing inflections of which came to define it. Liszt's Hungarian Rhapsody no.2, the most famous of the genre, is cast in *csárdás* form, its two sections labelled *Lassan* and *Friska*: the first section has a heavy, proud and theatrical pathos, while the second begins with twittering cimbalom effects and builds to a furious prestissimo. Two later examples by Liszt, the *Csárdás macabre* and *Csárdás obstiné*, are based on the fast *csárdás* only and have more in common with his late style than with the traditional [Style hongrois](#). The distance between *csárdás* and its folk roots is illustrated by the fact that one of the most famous examples of the genre, *Csárdás for violin and Piano*, was composed by an Italian, Vittorio Monti. The *csárdás* compositions of the violinist Jenő Hubay

are particularly successful; indeed, material from his *Scènes de la Csárdá* no.5, *Hullámzó Bálaton* (op.33), is quoted outright in the famous *csárdás* in Act 3 of Glazunov's ballet *Raymonda* (1896–7).

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See also [Hungary](#), §II.

JONATHAN BELLMAN

## Csáth, Géza [Brenner, József]

(*b* Szabadka [now Subotica, Serbia], 13 Feb 1887; *d* nr Szabadka, 11 Sept 1919). Hungarian music critic. In 1901 he started writing music criticism for the *Bácskai Hírlap* newspaper. After failing the entrance exam for the Budapest Music Academy, he enrolled in the medical faculty. In 1906 he became music critic of the *Budapest Napló* and the journal *Nyugat* regularly published his lectures and reviews from 1908 onwards. He also made a few attempts at composition: songs, pieces for piano and violin, as well as incidental music for his own play, *Hamvazószerda* 'Ash Wednesday'. He was among the first to recognize the importance of Bartók and Kodály, and his study of Puccini (1909) and article on Wagner (both in *Zeneszerző portrék*, 1911) were highly influential. Csáth's main work was as a neurologist. From 1914 to 1915 he worked as an army doctor on the Serbian and Russian fronts, and later in Budapest. He was relieved of his military duties in 1917 on health grounds and became district doctor at Regőce. In 1919 he suffered a nervous breakdown and was hospitalized at Baja, but escaped and walked home, where he shot his wife and attempted suicide. His hospital treatment continued in Szabadka, from where he escaped but was taken prisoner by the Serbs and poisoned himself.

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ed. **Z. Dér:** *Ismeretlen házban* [In an unfamiliar house] (Novi Sad, 1977) [collection of essays]

ÁGNES GÁDOR

## Csekö, Luís Carlos

(b Salvador, 10 Feb 1945). Brazilian composer. He received his bachelor's degree at the University of Brasília in 1971, studying composition and theory with Fernando Cerqueira, Rinaldo Rossi, and Nicolau Kokron-Yoo. He later earned a masters in composition at the University of Colorado, Boulder (1980). While in the USA he also took courses at Columbia University and the University of Minnesota, Minneapolis. He has held workshops and given lectures on contemporary composition and music education in national festivals and has been a guest composer and visiting professor in colleges throughout Brazil.

Since the late 1980s he has been teaching in Rio de Janeiro at the Pró-Arte music, the school Conservatório Brasileiro de Música and the Instituto Nacional de Música, promoting contemporary music events and undertaking research in the Workshop of Musical Language. He has written on music education and composition and completed a book, *Music Language Workshop: Contemporary Music, Process of Creation, and Music Education* (forthcoming).

Csekö's compositional approach juxtaposes aleatory and improvisatory procedures with the deconstruction of the street music and traditional religious music of his native city (*afoxé, candomblé, samba*). He has also worked with electro-acoustic media and with lighting, movement and scenic design (*Gradação, Canções dos dias vãos I, Canções do alheamento, Oscilações*). He has won several national compositional prizes, from the Brazilian Society of Contemporary Music and the Goethe Institute. He participated in the Brazilian Delegation to the 1996 Sonidos de las Américas Festival sponsored by the American Composers Orchestra. Several of his works have been recorded by GHA Records (Belgium), the Center for New Music Resources (Colorado), and the Estudio da Glória (Rio de Janeiro)

GERARD BÉHAGUE

## Csemiczky, Miklós

(b Budapest, 16 March 1954). Hungarian composer. He studied composition with Kocsár at the Budapest Conservatory (1973–7) and with Rezső Sugár and Petrovics at the Liszt Academy (1977–82). Subsequently he was appointed to teach theory at the Bartók Music Secondary School. He is a recipient of the Erkel (1986) and Bartók-Pásztory (1996) prizes, and was twice a prizewinner at the Budapest Spring Festival's international competition (for the String Quartet and *Capriccios, Epitaphs and Choral*). The influence of Stravinsky emerges in Csemiczky's *Antiphonae II*, which uses groups of instruments antiphonally in addition to bringing principles of chant to intervallic content, motifs and rhythm. His *Commedia senza parole*, inspired by *commedia dell'arte* and Samuel Beckett's *Acte sans paroles*, is a musical scenario based on interacting contrasting elements. His choral works written after 1990 have a classical tendency, fitting securely into the more traditional school of post-Bartókian Hungarian composition.

### WORKS

(selective list)

Orch: Pas à pas, 1983; Sinfonietta, 1985; Sonata, str, 1989–91; Elegy, 1995

Vocal: Csujagató (folk texts), SA, 1980; Ünnepe [Festival] (S. Weöres), SATB, 1982; A gynönyörűség dalainak kezdetei [Beginnings of the Songs of Rapture] (cant., Egyptian love poetry), S, SATB, orch, 1986–7; Tammuz-sírató ének [Lament for Tammuz] (Sumerian texts), S, SATB, orch, 1988–93; Sequentia de virgine Maria, SATB, 1990; Mass, C, SATB, 1991; Ave Maria chorus, SATB, 1995; Deutsche Lieder, v, pf, 1998; Vox dilecti mei, mixed choir (SATB), 1998; other motets

Chbr and solo inst: Egyperces novellák [One-Minute Short Stories], vc, 1978; Maqam, fl, va, 1979; Str Qt, 1979; Burletta, vc, 1980; Borjú a réten [Calf in the Field], tuba, db, 1981; Sonata, vn, 1981; 5 Tpt Duos, 1981; Capriccios, Epitaphs and Choral (in memoriam Igor Stravinsky), wind qnt, 1983; Antiphonae I, str, 1984; Antiphonae II, wind, 1984; Commedia senza parole, fl, tpt, hpd, 2 vn, db, 1985; Capriccio interotto, hpd, 1986; Partita, bn, 1987; Conc. Fantasia, 2 hpd, wind insts, 1988; Sonata piccola, brass qnt, 1989; 4 Bagatelles, pf, 1993; Una sonata grande, hpd, 1998; 7 Vn Duos, 1998

Principal publisher: Edition Musica Budapest

RACHEL BECKLES WILLSON

## Csermák, Antal György

(b c1774; d Veszprém, 25 Oct 1822). Hungarian composer and violinist. According to his first biographer Count István Fáy, Csermák went to Hungary from Bohemia (by way of Vienna) in the 1790s. In 1795–6 he was leader of the first Hungarian national theatre company orchestra in Pest and Buda, and in 1795 he set up a 'musical academy' in the theatre. At this point he was not yet involved with Hungarian music, but gave much admired virtuoso performances of the violin music of Haydn, Mozart and Viotti. In 1802 or 1803, when Csermák was playing chamber music at Gödöllő, the home of Prince Antal Grassalkovich, he met the gypsy violinist and composer Bihari. Influenced by Bihari's playing, and by his and János Lavotta's *verbunkos* compositions, Csermák was drawn to the new Hungarian national music. In 1804 he published his first compositions in the Hungarian style, the *Romances hongraises* and the string trio *Magyar nemzeti tánczok*. From then he was a famous composer and interpreter of *verbunkos* music; but since he held no permanent post he led a nomadic life, moving from one country estate to another. Fáy and Liszt both recorded that he appeared at the imperial court in Vienna, and that he also visited Russia. In 1809, inspired by the final revolt of the Hungarian nobility against Napoleon, he composed his first string quartet, a programmatic suite in the national style but also greatly influenced by Mozart. The last years of Csermák's life were filled with restless wanderings. The recollections of his contemporaries, as well as his own manuscripts dating from this period, testify to his increasing mental illness. In 1822 he was living in Veszprém, where he handed over the manuscripts of his many dance compositions to the cathedral Kapellmeister József Ruzitska, who was later to edit the great edition of *verbunkos* music *Magyar nóták Veszprém vármegyéből* ('Hungarian tunes from County Veszprém'). He died in poverty and isolation.

Of the virtuoso violinist-composers who epitomize the golden age of *verbunkos* music, Csermák was intellectually the most sophisticated. His chamber music shows a high degree of theoretical understanding, combined with a thorough knowledge of the Viennese Classical style and an imaginative approach to harmony. In his chamber works he was a pioneer of a specifically Hungarian tradition in art music, which would combine certain aspects of the Viennese Classics with those of the *verbunkos*. He was also strongly influenced by Hungarian, Slovak and Romanian folk music, and revealed in Hungarian music a potential which was fully realized only in the 20th century. Some of Csermák's musical ideas were exploited by Liszt (Hungarian Rhapsody no.4) and Erkel (Duo brillant). His contemporaries, with typical Romantic overstatement, dubbed him 'the Hungarian Beethoven', praising him as a skilled composer and instrumentalist who expressed a certain patriotic spirit, and thereby contributed to the awakening of a national consciousness among his fellow countrymen.

## WORKS

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### chamber music

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Other: Romances hongraises, vn, pf (Pest, 1804); Neues Genie Gedicht und Ein deütscher Tantz, 1v, harp, 1821; Hat eredeti Magyar tánczok [6 original Hungarian dances], arr. J. Batka for pf (Pest, 1824); Thema con 6 variations hongraises, vn, pf

### verbunkos dances

Pf album for Julia Lissznyai, c1810; Pf album for Mária Csány, c1820; Keszthely MS, c1820–30; Pannonhalma MS, c1820–30; Nemzeti tántzok [National dances], 1822; numerous dances pubd in various collected edns of Hungarian music, 1823–66: all for pf

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- F. Bónis:** 'Csermák Antal kamarazenéje' [A. Csermák's chamber music], *Új zenei szemle*, iii/5 (1952), 10–15
- E. Major and I. Szelényi:** *A magyar zongoramuzsika 100 éve* [100 years of Hungarian piano music] (Budapest, 1954)
- B. Szabolcsi and F. Bónis:** *Magyar táncok Haydn korából* [Hungarian dances from the time of Haydn] (Budapest, 1959)
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- B. Sárosi:** *A hangszeres magyar tánczene* [Hungarian instrumental folk music] (Budapest, 1996)

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## Csiky, Boldizsár

(b Tîrgu Mureş, 3 Oct 1937). Romanian composer of Hungarian descent. After attending the Music Lyceum in Tîrgu Mureş (1953–5) he studied composition with Toduţă at the Cluj Academy (1956–61). Returning to Tîrgu Mureş, Csiky taught harmony and composition at the Arts Lyceum (1961–8) and became the musical secretary (1961–90) then director (1990–97) of the Philharmonic Orchestra. He has also directed several music festivals. Though

his administrative commitments have taken time away from his compositional activity, he has established himself as a composer with an essentially neo-romantic style, incorporating elements of post-serial techniques when this is necessary to permit a greater scope of expression. Further details are given in V. Cosma: *Muzicienii români* (Bucharest, 1970).

## WORKS

(selective list)

Stage: Görög Ilona (chbr op with pantomime, trad. texts), 1966, Tîrgu Mureş, 1967

Vocal: Cant. 'Barcsai' (trad.), chorus, orch, ?1980; 3 lieduri Hölderlin, S, chbr orch, 1989; lieder, unacc. choral works

Orch: Ov., 1960; Sym., 1960; 2 piese [2 Pieces], 1965; Preludiu, Fugă, Postludiu, 1969; Cântece de vitejie [Songs of Courage], str, 1972; Cântece și dansuri vechi din Transilvania [Old Songs and Dances of Transylvania], str, 1974; 4 schițe [4 Sketches], str, 1976; Muntele [The Mountain], sym. poem, 1979

Chbr and solo inst: Recitative, Adagio și Fugă, fl, pf, 1959; Sonata no.1, pf, 1960; Sonata no.2, pf, 1964; Variațiuni pe o temă de Bach, pf, 1965; Str Qt, 1988; Divertisment, 8 ww, db, 1989; other pf pieces

Folk music arrs.

OCTAVIAN COSMA

## C sol fa.

The pitch *c*" in the [Hexachord](#) system.

## C sol fa ut.

The pitch *c*' (middle C) in the [Hexachord](#) system.

## Csomasz Tóth, Kálmán

(*b* Tapolcafé, 30 Sept 1902; *d* Budapest, 20 Nov 1988). Hungarian musicologist. He studied theology at Pápa, Hungary (1920–22), and at Dayton, Ohio (1922–4, BD 1924), before reading music and philology at Budapest University (1925–8). He was professor of church music and hymnody in the Budapest Reformed Theological Faculty (1952–78), and took the *kandidátus* degree in musicology (1962) for his book on 16th-century Hungarian melodies. He was a member of the International Fellowship for Hymnological Research and a regular contributor to its yearbook, and a member of the musicology committee at the Hungarian Academy of Sciences, of which he was president (1977–80). His chief research topic was Hungarian music history, with special reference to the musical life of Hungarian Protestant churches and schools; he prepared many organ settings and choral compositions for church use.

## WRITINGS

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- 'Halotti énekeskönyveink dallamai' [The melodies of our funeral hymnbooks], *ZT*, i (1953), 287–330
- with K. Bárdos:** 'Az Eperjesi Graduál' [The gradual of Eperjes], *ZT*, vi (1957), 199–264 [with Ger. summary]
- A XVI. század magyar dallamai* [The Hungarian melodies of the 16th century] (CSc diss., Hungarian Academy of Sciences, 1962; Budapest, 1958) [with Ger. summary]
- 'Variantes des mélodies du XVI<sup>e</sup> siècle dans la musique folklorique hongroise moderne', *SMH*, vi (1964), 67–106
- A humanista metrikus dallamok Magyarországon* [The humanist metric tunes in Hungary] (Budapest, 1967) [with Ger. summary]
- 'Die Melodien des Lutherliedes in Ungarn', *SMH*, x (1968), 11–36
- 'Das Umsingen einer berühmten deutschen Singweise in Ungarn', *SMH*, xi (1969), 113–22
- 'Maróthi György zenei ismeretei és svájci kapcsolatai' [Maróthi's musical acquisitions and Swiss connections], *Magyar zenetörténeti tanulmányok Szabolcsi Bence 70. születésnapjára*, F. Bónis (Budapest, 1969), 103–12 [summaries in Eng., Ger.]
- 'A prágai Gálszécsi-töredék énekei' [The hymns of the Gálszécsi fragment of Prague], *Irodalomtörténeti közlemények*, lxxiv (1970), 51–9
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VERA LAMPERT

## Ctesibius [Ktesibios]

(fl Alexandria, 3rd century bce). Greek inventor. According to earlier scholarship, he was active during the reign of Ptolemy Euergetes I (246–221 bce). A review of the evidence by Perrot, however, supports the conclusion that he was active about 270 bce, the period of Ptolemy Philadelphus. He enjoyed wide fame in antiquity for his mechanical devices operated by the pressure of water or air. Often these were elaborate toys created to amuse the court: one such was a water-clock, with sounding trumpets among its ingenious fittings, made for Ptolemy's queen Arsinoë.

The most famous and significant of Ctesibius's inventions was the [Hydraulis](#), or water-organ. While some references fail to establish him precisely as its

discoverer, his claim is strengthened by the weight of the total evidence and the lack of any satisfactory alternative theory. Farmer argued that the case for Ctesibius is supported by the existence of an Alexandrian treatise, surviving only in Arabic translation; this describes and illustrates a hydraulic musical device of a type much earlier than that described by Vitruvius or by Hero of Alexandria. His attempt, however, to identify the author, a certain Muristus (whose name exists in several variant forms), with Ctesibius is highly conjectural and involves difficulties.

No description of the hydraulis by Ctesibius himself has survived. According to reasonable modern conjecture, a lever-actuated piston forced air into a chamber partially filled with water and thence to the pipes. Lucretius (*On Nature*, v.332–7) and Cicero (*Tusculan Disputations*, iii.18.43) wrote admiringly of the hydraulis, which achieved great popularity in Rome, and in the first years of the Empire Vitruvius attempted to describe it. He spoke of a wind chest divided into four, six or eight air channels – the limitation to the octave is noteworthy – and gave a detailed account of a mechanism in which keys set slide valves in motion to open or close the passage of air to the pipes (*On Architecture*, x.8.2, 6). A Roman hydraulis dating from 228 ce, very close to the date of Athenaeus's description of the instrument (174a, e) has been unearthed at Aquincum, near modern Budapest. Ctesibius's invention, essentially an elaboration of the panpipes, may be viewed as a distant ancestor of the immensely complex modern pipe organ.

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WARREN ANDERSON/THOMAS J. MATHIESEN

# Cuatro.

A small four-string plucked lute descended from the Spanish vihuela; see Colombia, §II, 4; Mexico, §II, 2(i); Puerto rico, §II, 3–4; Venezuela, §II, 3.

## Cuba, Republic of

(Sp. República de Cuba).

Island republic in the West Indies. It is situated in the Caribbean Sea between North and South America and near to the Tropic of Cancer. It comprises over 1600 cays (low coral banks) and the Isla de la Juventud. The capital city is Havana. Cuba became an independent republic in 1901, and was declared a communist state in 1961.

I. Art music

II. Traditional music

GERARD BÉHAGUE (I), ROBIN MOORE (II)

Cuba

### I. Art music

The history of art music in Cuba shows that it surpassed that of any other Caribbean island, although colonial music started much later there than in the larger Latin American countries. Musical activity during the 16th and 17th centuries was apparently limited. At that time sacred music was concentrated at Santiago Cathedral; the earliest reference to music indicates the presence there in 1544 of Miguel Velázquez, a native organist. The post of *maestro de capilla* was established in 1682, with limited means, by Bishop Juan García de Palacios, and was first held by Domingo de Flores.

Attempts to revive church music at Santiago, begun during the first half of the 18th century, were successful only during the latter part of the century when Cuba produced its first important composer, Esteban Salas y Castro. Before his transfer to Santiago in 1764, Salas was associated with the music of the Havana parish church (which became a cathedral in 1788). His extensive output includes masses, generally in four parts with string accompaniment, Lamentations, psalm settings, motets, litanies and numerous villancicos in the vernacular. His liturgical pieces are in a transitional style combining late Baroque and pre-Classical characteristics. Another Cuban, Francisco José Hierrezuelo, succeeded Salas at Santiago; after his resignation the Spaniard Juan Paris (1759–1845) occupied the post (1805–45). The musicologists Alejo Carpentier and Pablo Hernández Balaguer discovered several of Paris's works, which include many villancicos. By the 1830s operatic and symphonic music was being performed in the cathedral, much to the disapproval of some local musicians.

Music at Havana Cathedral seems to have reached its peak during the early 19th century, although there have been no specific studies of the historical and musical archives there. The Academy of Music was founded in 1814, and the S Cecilia Academy in 1816; the first music published in Cuba was a *contradanza* (1803).

Symphonies, operas and piano music, at first in a Classical and then in a predominantly Romantic style, characterized 19th-century Cuban music.

Antonio Raffelín (1796–1882) wrote a mass, several symphonies and chamber music works in a Classical idiom. Robredo Manuel Saumell, a prolific composer, cultivated the *contradanza* with its typical dotted-figure accompaniment, characteristic of the later habanera, *danzón* and other Latin American popular dance rhythms. Laureano Fuentes Matóns (1825–98) wrote many chamber works, sacred pieces, a symphonic poem *América*, an opera *Seila* and several zarzuelas. Nicolás Ruiz Espadero (1832–90) wrote virtuoso piano pieces in a style derived from Liszt and Gottschalk, such as his *Canto del guajiro*. Gaspar Villate studied at the Paris Conservatoire and had three of his operas given their first performance in Europe (*Zilia*, Paris, 1877; *La czarine*, The Hague, 1880; *Baldassare*, Madrid, 1885).

The first decisive step towards musical nationalism in Cuba was taken by Ignacio Cervantes (1847–1905), the most important Cuban composer of his generation. He was a pupil of Gottschalk and Ruiz Espadero and then of Marmontel at the Paris Conservatoire, and had a successful career as a concert pianist. Among his many works the 45 *Danzas cubanas* for piano (1875–95), many of them *contradanzas*, combine folk-music elements of both Afro-Cuban and Guajiro traditions in a Romantic virtuoso piano style. These pieces are the most original contribution to 19th-century Cuban art music. Among the many composers active during the early 20th century Eduardo Sánchez de Fuentes, one of the most influential, also advocated a Romantic national style. Later outstanding composers associated with musical nationalism included Amadeo Roldán and Alejandro García Caturla, who found in ‘Afrocubanismo’ the most suitable source of national expression. The stylistic idiosyncrasies of Roldán’s impressive output are best seen in his series of six *Rítmicas* (1930) for various instruments, the last two for Afro-Cuban and other percussion instruments. García Caturla had several of his works published in Europe and the USA. His skilful and original treatment of Afro-Cuban music is well represented by his *La rumba* (1933) and *Tres danzas cubanas* (1937) for orchestra, and particularly by his many settings of Alejo Carpentier’s and Nicolás Guillén’s Afro-Cuban poems. For a time Roldán was leader of the Havana PO, founded in 1924 by Pedro Sanjuán. Previously the Havana SO had been established under Gonzalo Roig, composer of the popular zarzuela *Cecilia Valdés*. Ernesto Lecuona, a member of the same generation, was internationally renowned for his musical comedies and many popular songs.

After the premature deaths of Roldán and García Caturla, José Ardévol (1911–81) occupied a leading position as a composer and teacher from the 1930s to the mid-1950s. He gave many young composers a solid technical training, and he founded the Grupo de Renovación Musical (1942) in Havana, which promoted contemporary music and rejected nationalism for its own sake. The group’s manifesto stated, however, that a ‘national factor is indispensable in musical creation, in the sense that all artistic expression occurs within a cultural setting’. As a composer Ardévol moved from a rigorous neo-classical style, which he initiated in Cuba, to a modernistic ‘national’ style.

Ardévol’s pupils who were associated with the group and became prominent included Serafin Pro, composer of choral works, Gisela Hernández (1912–71), Edgardo Martín (*b* 1915), Harold Gramatges (*b* 1918) and Argeliers León (1918–91), also noted as an ethnomusicologist in the 1960s. One of the

group, Julián Orbón (1925–91), established an international reputation as a composer and a pianist. In the early 1950s he broke away from the group to develop his own artistic ideas. Other 20th-century Cuban composers who developed independently include Carlo Borbolla (1902–90), Félix Guerrero Díaz (b 1916) and Aurelio de la Vega (b 1925). The last-named is the best-known composer outside Cuba. He has written in an atonal idiom and turned to electronic music in the 1960s. He directed the school of music at the Universidad de Oriente, then moved to the USA as professor of music at S Fernando State College, California, where he directs the laboratory of electronic music. Among other composers born in the 1920s and 30s Juan Blanco (b 1929), Carlos Fariñas (b 1934) and Leo Brouwer (b 1939) have used electronic and serial techniques. Brouwer has also drawn on aleatory techniques. Since the 1970s the most significant figures of the Cuban avant garde have been Héctor Angulo (b 1932), Cálixto Alvarez (b 1938), Roberto Valera (b 1938), José Loyola (b 1941) and Sergio Fernández Barroso (b 1946). With the founding of the Instituto Superior de Arte in 1976 a highly individual group of composers emerged, including Jorge Garcíaporrúa (b 1938), Carlos Malcolm (b 1945), Juan Piñera (b 1949), José Angel Pérez Puentes (b 1951), Magaly Ruiz (b 1941) and Efraín Amador (b 1947). The substantial output of these composers since the 1970s has confirmed the richness and diversity of contemporary Cuban art music.

See also [Havana](#) and [Santiago de Cuba](#).

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[Cuba](#)

## II. Traditional music

Music in Cuba often represents a complex synthesis of influences including not only Hispanic and African, but also regional and international styles from a gamut of classical, 'folk' and commercial sources. This is especially true of popular music. Cuba has existed as a political entity for over 500 years; it has developed many syncretic national genres that testify to the island's unique

cultural history and are enjoyed by nearly all Cubans. Conversely, Cuba is far from homogeneous and many cultural forms have achieved popularity only among limited segments of the population. Music genres associated with Afro-Cuban religious worship, for instance, have never been played consistently in the mass media and are considered non-musical or even offensive to some listeners. Such attitudes are most common among white/Hispanic Cubans, some of whom continue to associate African-derived expression with poverty, ignorance and superstition. Rather than conceiving of Cuban music as a single, monolithic entity, it is more helpful to view it as a conglomerate of distinct styles and tendencies which have affected one another to varying degrees over time.

1. Local traditions.
2. Popular genres.
3. Music in socialist Cuba.

#### BIBLIOGRAPHY

Cuba, §II: Traditional music

#### 1. Local traditions.

##### (i) Amerindian.

The first known inhabitants of Cuba were the Siboney and Arawak groups living on the island at the time of the Spanish conquest. The little that is known of their musical practices has been taken from the accounts of travellers such as Bartolomé de las Casas and Gonzalo Fernández de Oviedo. Instruments employed by native groups included the *mayohuacán*, a hollowed-out log slit-drum similar to the Aztec *teponaztli*; wooden and conch-shell trumpets, the latter known as *guamos* or *cobos*; flutes; and wooden rattles similar to maracas. The maraca appears to be the only instrument employed in Cuba today which may derive from the indigenous past.

One of the most important forms of Siboney expression was the *areíto*, a communal religious event involving music, dance, ritual tobacco smoking and the consumption of alcoholic beverages. Dance movements of the *areíto* are not well documented, but seem to have involved ring formation and were at least in part mimetic. Responsorial song, a crucial element in ceremony, was led by a *tequina* or musical specialist chosen by the tribe. Colonial officials banned *areíto* performance in 1512; this, combined with the brutal nature of the conquest in the Caribbean and resultant decimation of the indigenous population, led to the early demise of such activity.

##### (ii) Iberian-derived.

These musical traditions have existed in Cuba since the earliest days of the conquest. While most national genres demonstrate some influence from Spain, the *punto* and *décima* are most closely associated with such heritage. These forms of expression, known loosely as *música guajira* (music of rural Hispanic farmers), have remained strong into the 20th century due to government-subsidized immigration from the Canary Islands in the 1910s and 20s. The *punto* and *décima* are primarily song and string instrument traditions. They employ the *laúd*, *tres* and *bandurria* (variants of Spanish instruments developed in Cuba) as well as the guitar and maracas or other hand-held percussion. Strictly speaking, *punto* is a term used to describe instrumental music which usually accompanies song. *Décima*, by contrast,

refers to the poetry most commonly associated with *música guajira*. It can be pre-composed or spontaneously improvised. *Décima* form first developed in medieval Spain. It consists of ten eight-syllable lines with the *espinela* rhyme scheme (ABBAACCDDC). The melodies associated with *música guajira* are stylized and formulaic. Emphasis is primarily on the text, with music in a supporting role. *Punto* and *décima* have lost favour, especially among the young, who consider them old-fashioned. Nevertheless, television and radio shows continue to promote them.

One of the most exciting aspects of improvised *décima* performance is the fact that it often occurs in the context of *controversias* or poetic song-duelling between two artists. *Décima* improvisers are required to respond quickly to the challenges of their opponent and to sing their own responses within strict metric conventions. The Spanish-derived *romance* or lyric ballad also exists in Cuba, as do other Iberian genres.

### (iii) Afro-Cuban.

Adopting the terminology of author Miguel Barnet, the music and dance of the *santería* ceremony can be regarded as the '*fuentes viva*' of much of Cuba's cultural inspiration. As in the case of North American black gospel, the sacred music of *santería* has never enjoyed commercial mass popularity (though this may be changing), yet it has been of fundamental importance to the development of most Cuban popular music and to the strength of African cultural retentions generally. A fusion of Yoruban beliefs with aspects of Catholicism, *santería* is the largest of several Afro-Cuban religions including *arará* and *palo monte* (derived from Ewe/Dahomey and Congo groups, respectively) as well as *espiritismo* and *abakuá* ritual. Virtually all Afro-Cuban religious devotion involves music and dance: the *orichasò* (ancestor divinities) can only be invoked and worshipped by playing songs dedicated to them.

Various types of music are associated with Afro-Cuban religions. These include formal performance events closed to non-initiates in which *batá* drumming and singing predominate, as well as more open celebrations in which an *ekón* (bell) and one or more unconsecrated conga drums are more typically used, sometimes in conjunction with *chéqueres* (dried gourds shaken within a net of beads; fig.1a) or even violins. The *batá*, perhaps the best known of *santería* instruments, consist of a set of three double-headed, hourglass drums of different sizes. The most common names of these drums, in descending order of size, are *iyá*, *itótele* (fig.2) and *okónkolo*. *Batá* drums are considered sacred and are believed to contain a spiritual force (*añá*) which facilitates religious communication.

In any type of Yoruban-derived ceremony, Afro-Cuban religious devotion typically involves the performance of *orus*, strictly ordered sequences of percussive rhythms and songs to the *orichas*. Solo vocalists, referred to as *akpwon*, lead the singing and are responded to by a chorus of initiates. Lead singers and chorus members can be men or women; women, however, constitute the majority of *santería* devotees. The musical characteristics of traditional Afro-Cuban music, both sacred and secular, include the predominance of voice and percussion instruments; cyclic, interlocking musical segments which are repeated to provide an underlying musical texture; complex polyrhythms; responsorial singing; descending pentatonic

vocal melodies; and a tendency for some instruments to play static, unchanging figures while others improvise.

Because it incorporates many of the same instruments used in religious events, the Afro-Cuban rumba sounds similar to music of the *santería* ceremony. Rumba is, however, distinctly secular. It developed in the Havana and Matanzas provinces, and its rhythms are said to be of Bantu origin. Similar genres (most notably the *tumba francesa* of Oriente) exist in other areas. As in the case of *batá* drumming, rumba performers (traditionally men) most often employ three drums, *conga*, *tumbadora*, *quinto* or *salidor* (in order of decreasing size and rising pitch) as well as *claves* and the *palitos* or *cáscara* (Literally 'shell', this term refers to the wooden extension of a drum, a wood block or another resonant object beaten with sticks). Rumba can also be performed on wooden boxes (*cajones*) or other instruments instead of drums. In contrast to *batá* performance, it is the highest drum in the rumba ensemble which improvises, and the lower drums, along with the *clave* and *cáscara*, which provide the more static musical texture.

Numerous antecedent genres are mentioned in the literature (for example *tahona*, *papolote*, *yuka*, *calinda*) and new forms are constantly emerging. Three major subgenres are most commonly found today: the *yambú*, *guaguancó* and *columbia*, each associated with distinct rhythms and body movements. The *yambú* and *guaguancó* are couple dances. *Yambú*, an older form, is performed at a slower tempo and involves mimetic gestures characteristic of the 19th-century rumba (*rumba del tiempo de España*). *Guaguancó*, probably the best-known variant, has inspired many commercial dances in cabarets and theatres. The choreography represents a stylized form of sexual conquest suggested by pelvic thrusts from the male dancer (referred to as the *vacunao*) and covering of the groin by the female (the *botao*). *Columbia* is a fast, virtuoso male solo dance associated with secret brotherhoods (*abakuá* or *ñáñigo* groups, a tradition derived from Efix culture).

*Comparsa* (or *conga*) music represents yet another Afro-Cuban genre which has had a significant impact on national traditions. *Comparsas*, groups of primarily Afro-Cuban street musicians that perform in street parades, developed around the beginning of the 20th century. They derive from 19th-century ensembles of slaves and free blacks who were allowed to perform their *tango congo* music publicly on Epiphany (*El Día de Reyes*) each year. This event was specifically for black Cubans, who were often not allowed to participate in Carnival. At the conclusion of the Wars of Independence (1868–98), Carnival finally became a more ethnically integrated event. Controversies over the *comparsas* continued for many years, however, and bands were actually barred from participation in Carnival again from 1914 to 1936.

While *comparsas* in the 19th century tended to be organized by *cabildo* (societies representing particular African ethnic groups), those in the 20th century have been organized by city district. Neighbourhoods with well-known *comparsas* in Havana include Belén, Atarés, Jesús María and Cayo Hueso. Each *comparsa* has its own theme song as well as dance movements and costumes. Instruments are often made at home by participants or improvised from inexpensive materials. They include stave drums (made with long strips of wood) of various shapes and sizes, bells, frying pans, tyre rims, trumpets and other brass instruments, as well as the *corneta china* (a double-reed

aerophone brought to Cuba by Chinese indentured servants). Through the 1940s, *comparsas* were frequently hired by Cuban politicians in an attempt to attract black voters. Dance band 'salon congas' inspired by street *comparsas* began to achieve popularity in Cuba and abroad in the 1930s.

Cuba, §II: Traditional music

## 2. Popular genres.

### (i) Ballroom music.

European ballroom genres have been danced in Cuba for centuries (e.g. the minuet, gavotte, quadrille and waltz) and over the years have blended with Afro-Cuban influences to produce new styles. Among the first syncretic ballroom genres to gain popularity in the early 19th century were the *contradanza* and *danza*, fusions of predominantly European musical forms with light percussive accompaniment and featuring an isorhythmic pattern brought to Cuba by Haitian refugees in the 1790s. This pattern is known as the *cinquillo* (ex.1). The growing popularity of the *contradanza* and *danza* met with fierce opposition by many middle-class critics who denounced the *cinquillo* as a 'savage Africanism'. The *danzón*, direct successor to these genres, encountered similar opposition a few decades later. Considered by many to be the first widely popular form of national music, it developed among the black and mulatto middle classes of Matanzas province in the 1870s. Band leader Miguel Faílde (1852–1921) is especially remembered as one of its important innovators.

*Danzones* remained controversial for many years because of the *cinquillo* pattern, the predominance of Afro-Cuban musicians performing them, and their incorporation of couple dancing, then a new practice in Cuba and considered immoral. Little distinguishes the *danzón* from the *contradanza* and *danza* in a musical sense; its uniqueness lies primarily in its complex choreography, involving a number of distinct steps: the *paseo*, *cadena*, *sostenido* and *cedazo*. *Danzón* structure most typically consists of a rondo (ABACAD). Its popularity is closely associated with the Wars of Independence in Cuba and nationalist sentiment generated during the struggle for autonomy from Spain. The *danzonete* and *chachachá* of the 20th century are fusions of the *danzón* with influences from the *son*, as is the repertory of the *charanga* band. The ensembles performing mid-19th-century ballroom music were known as *orquestas típicas*. Their instrumentation included *güiro* (a gourd scraper; fig.1c), *timbal* (derived from the drums of Spanish military bands), clarinet, cornet, trombone, bassoon and tuba. At the turn of the century, the flute, piano, string bass and violins began to replace the aforementioned wind instruments.



### (ii) Blackface theatre.

Variously called *teatro bufo*, *teatro criollo*, *teatro vernáculo* or *teatro de variedades*, blackface theatre developed largely from Spanish theatrical forms such as the *tonadilla* and from North American minstrelsy. While not discussed at length in most literature, blackface shows were the most popular forms of entertainment from the 1860s to at least the 1920s. Almost

invariably, character interaction on stage took place in the working-class neighbourhood or urban slumhouse (*solar*). Standard characters included the comic black man (*negrito*), the light-skinned black woman (*mulata*) and the Spanish shopkeeper or businessman (*gallego*). Parodies of traditional Afro-Cuban rumba, *comparsa*, *son*, and *guaracha*, played by Western orchestral ensembles, represented the mainstay of musical accompaniment. The cornet, violin, clarinet, acoustic bass, keyboard and *timbal* were among the instruments most commonly employed.

### (iii) Sentimental song genres.

As is the case in most other Latin American countries, a significant amount of popular music in Cuba has tended to be slow sentimental song rather than dance music. Sentimental genres include the *canCIÓN*, *bolero* and *trova tradicional* (also known as *vieja trova*). They are characterized by extended chromatic harmonies, moderate duple metre, stylistic influences from German Lieder or Italian light opera and lyrics alluding to love or personal relationships. A number of turn-of-the-century habanera compositions are also essentially love songs, although the genre was initially intended for dancing. Cuba's *vieja trova* tradition is of particular interest, as it involved primarily black and mulatto working-class performers in Santiago de Cuba with no formal training who nevertheless demonstrated strong art music influences in their compositions.

Operatic influences are also apparent in the many popular *zarzuelas* (nationalist light operas) which first gained popularity at the turn of the century, and remain well represented. Cuban *zarzuelas* derive from the Spanish genre of the same name but their plots are based on themes and imagery specific to Cuba. The works tend to be set in the 19th century and revolve around white and black male suitors competing for the love of a mulatto woman. The peak of their popularity came in the 1920s and 30s during a movement concurrent with (and in some respects similar to) the Harlem Renaissance and known as *afrocubanismo*. Famous Cuban *zarzuela* composers include Ernesto Lecuona, Jaime Prats and Gonzalo Roig.

### (iv) Son.

The Cuban **Son** (not to be confused with its Mexican counterpart) and the **Salsa** music derived from it are recognized to be among the most important forms of Caribbean music of the 20th century. The scope of their international influence rivals that of reggae, blues and rock. *Sones* are highly syncretic, representing a fusion of African and Hispanic cultural influences. In the 1920s they became an important symbol of national identity in Cuba, although they originated as a regional music in the province of Oriente. *Son* is difficult to define precisely, as numerous sub-classifications exist (e.g. *son montuno*, *changüí*, *sucu-sucu*, **Guaracha**, *conjunto* format and **Mambo**), as well as hybrid forms which fuse *son*-derived characteristics with other musics (e.g. *son-guajira*, *son-pregón*, *guaracha-son* and *afro-son*). Structurally, traditional *sones* tend to be in duple metre, based on simple European-derived harmonic patterns (I–V, I–IV–V) and alternate initially between verse and chorus sections. Short instrumental segments performed on *tres* (folk guitar) or trumpet are also frequently included between strophic repetitions. The *montuno*, the final section of most *sones*, is performed at a faster tempo and involves relatively rapid alternations between a chorus and an improvising

vocal or instrumental soloist. Phrases in this section are generally referred to as *inspiraciones*. The cyclical, antiphonal and highly improvisatory nature of the *montuno* bears a striking similarity to the formal organization of many traditional West African musics, whereas the initial strophic sections of *sones* (known as *canto* or *tema*) more closely resemble European musics.

Acoustic *sones* employ various instruments including the *tres*, guitar, maracas (fig.1d, bongo drum, *güiro* and *botija* (jug bass), *marímbula* (large lamellophone) or acoustic bass. Modern dance bands often use an electric bass, substitute electric keyboard for the guitar and *tres* and add conga drums (*tumbadoras*) and *timbales* as well as a horn section. *Son* lyrics utilize European-derived poetic forms such as *coplas*, *cuartetos* and *décimas*. Among the most distinctive musical characteristics of the genre are its prominent *clave* pattern, highly syncopated figures played by the *tres* and/or keyboard which outline the chordal structure of the piece, a tendency for the guitar strum and bongo to emphasize the fourth beat of the bar more strongly than the first and a unique bass rhythm accenting the second half of the second beat and the fourth beat of the bar, generally referred to as an anticipated bass (ex.2). The syncopated bass pattern of the *son* as well as its ambivalent stress pattern has been fundamental to the creation of modern salsa.

With the exception of some *música guajira*, *canciones*, *traditional trova* and boleros, virtually all Cuban music contains a repeating figure known as *clave* which provides a rhythmic foundation to the piece. The term *clave* is confusing since it can refer both to a diversity of characteristic two-bar rhythms as well as to the concussion sticks on which some *clave* rhythms are performed. In a more general sense, the phrase 'being in *clave*' is used to imply the awareness of a *clave* time-line (not necessarily performed) which relates musicians' rhythmic and melodic performance to one another. The *clave* patterns of Afro-Cuban religious repertory, often performed on a bell or other metal object, tend to be in 6/8 time, while those in secular genres are more frequently in duple metre.



Cuba, §II: Traditional music

### 3. Music in socialist Cuba.

The political changes resulting from the socialist revolution in 1959 have had a dramatic impact on Cuban musical activity. Support of culture and the arts

in various forms has been a priority for the government; the ENA (Escuela Nacional de Arte) and ENIA (Escuela Nacional de Instructores de Arte) were created by the Castro government in 1961 at almost exactly the same time as the Bay of Pigs invasion. As in the case of most Marxist states, culture has been highly politicized in Cuba. Countless forms of musical expression have flourished on the generous support of government agencies while others have been marginalized, censored and persecuted. The musical panorama is complex and contrasts attributes such as free education, health care and relatively high salaries for many performers with limitations on personal expression, lack of adequate materials for study and difficulty in travelling. It must be emphasized, however, that artistic activity in general increased after 1959 and that the island continues to produce performers of exceptional quality.

One of the best-known forms of musical expression associated with revolutionary Cuba is referred to as *nueva trova*. The term *trova* derives from *trovador* (troubadour), a name given to early 20th-century guitarist composers. *Nueva trova* is a form of protest music incorporating stylistic influences from Cuban traditional and popular genres, jazz, rock, European classical music and other sources. It emerged as a recognizable movement in the late 1960s among younger performers, although its direct antecedents can be found in compositions by Carlos Puebla, Eduardo Saborit and traditional *trova* artists. *Nueva trova* represents part of a pan-Latin American protest song phenomenon which extended to the USA and Europe.

Song lyrics of the *nueva trova* repertory vary in style but represent an attempt to escape from commercial banality, often referring to political injustice, sexism, colonialism and related issues. Pablo Milanés, Silvio Rodríguez, Noel Nicola, Pedro Luís Ferrer and other early figures appeared on stage in street clothes and in other ways minimized the divide between performer and audience. Far from being wholeheartedly embraced by the establishment, *nueva trova* artists throughout the mid-1970s maintained a tense relationship with government officials who considered their long hair, 'hippie' clothing and interest in rock a manifestation of capitalist decadence. By the late 1970s, however, many of the same artists had achieved widespread support and were transformed into international icons of socialism. Later Cuban protest singers, including Carlos Varela, Amaury Pérez and Gerardo Alfonso, have been more heavily influenced by rock and have criticized government policies more openly than their established counterparts.

After the onset of economic crisis in 1989, musicians actively sought recording and touring contracts abroad, making their work more internationally accessible. Circumventing the American economic embargo in various ways, both they and the Cuban communist party used music as a means of generating hard currency after the collapse of the Soviet Union. Jazz artists on the island (and in exile) have received widespread recognition for their excellence, as have dance bands. Groups such as Los Van Van and Angelitos Negros experiment with international influences including rap, hip-hop and Brazilian music, and combine them with Cuban genres in innovative ways. Unique fusions of Afro-Cuban religious drumming and song with *son*, salsa and rumba have become quite common in the wake of liberalized policies towards religious practitioners. Cuba continues to be a

dynamic site of musical creation despite the severe economic hardships and political isolation experienced by its people.

Cuba, §II: Traditional music

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## Cuberli [Terrell], Lella

(*b* Austin, TX, 29 Sept 1945). American soprano. She studied at Dallas, where, as Lella Terrell, she sang Kate (*Madama Butterfly*) and Inès (*La favorite*) in 1970–71. After further study in Milan she sang Anne Trulove at Siena in 1973 and for some years pursued her career mainly in Italy. At Martina Franca (1976–82) she sang Amenaide (*Tancredi*), Adalgisa (*Norma*) and Paisiello's Nina and Rosina. At La Scala (1978–84) she sang Konstanze (*Entführung*), Amyntas (*Il re pastore*), Ginevra (*Ariodante*), Rodelinda and Giunio (*Lucio Silla*). Her other roles at the major Italian opera houses have included Donna Elvira, Fiordiligi, the title role of *Elisabetta, regina d'Inghilterra*, Lucia, Bellini's Giulietta, Verdi's Desdemona, Mélisande and Countess Almaviva, a part she also sang at Aix-en-Provence, Salzburg and Vienna. In Brussels she sang Violetta (1987) and Rossini's Desdemona (1994). Returning to the USA, she made her débuts in Chicago (1989) as Amenaide, and the Metropolitan (1990) as Semiramide. She made her Covent Garden début in 1990 as Mathilde (*Guillaume Tell*), then sang *Anna Bolena* in Madrid (1991) and Donna Anna in Salzburg (1994), a role she has recorded with Barenboim. Although Cuberli's beautiful voice is not large, it is firmly produced, flexible and used with impeccable style, especially in Mozart and Rossini.

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ELIZABETH FORBES

## Cubop.

See [Afro-Cuban jazz](#).

## Cuclin, Dimitrie

(*b* Galați, 24 March/5 April 1885; *d* Bucharest, 7 Feb 1978). Romanian composer, theorist and writer. At the Bucharest Conservatory (1903–7) he studied theory and solfège with Kiriac-Georgescu, composition with Castaldi and the violin with Robert Klenck. He continued his composition studies in Paris, with Widor at the Conservatoire (1907) and with d'Indy and Sérieyx at the Schola Cantorum (1908–14). Back in Bucharest he was made professor of aesthetics and composition at the conservatory (1919–48) and he was also

active as a music critic, founding and editing the review *Foia volantă* (1932–3). Between 1924 and 1930 he was professor of violin at the City Conservatory of Music in New York and at the Brooklyn College of Music.

His literary activities extended to translating opera and oratorio texts into Romanian and writing plays, novels, poems and opera texts in Romanian, French and English. Among his extensive theoretical writings, the valuable treatise on music aesthetics received a Romanian Academy prize (1934). As a composer he has remained an isolated figure, partly as a result of his involved philosophical style, partly because of the huge forces demanded by his operas and symphonies. The first 14 symphonies are organized into a coherent tonal cycle; the later ones have contemplative programmes on life, death, human fate, etc. Each symphony follows a similar form: action, reaction, meditation, triumph of action over reaction. Cuclin's chamber pieces are closer to Romanian folksong, though the modal melodies are transformed diatonically. His most brilliant writing is in the suites for solo violin.

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VIOREL COSMA

## Cucu, Gheorghe

(*b* Puești-Tîrg, Vaslui district, 11/23 Feb 1882; *d* Bucharest, 24 Aug 1932). Romanian composer and conductor. He studied in Bucharest at the school for church choristers and then at the conservatory (1899–1905), where he was a pupil of Gheorghe Brătianu (theory and solfège), Kiriac-Georgescu (harmony, counterpoint and choral conducting) and Wachmann (harmony); he also studied counterpoint with d'Indy at the Schola Cantorum in Paris (1908–11). After experience with various church choirs in Bucharest he took appointments as conductor at the metropolitan church (1912–32) and of the Carmen Society (1912–28); he also taught harmony at the conservatory (1918–32) and the Academy of Religious Music (1928–32). From his pupils he gathered a vast collection of folk music, which he later published and used in compositions, particularly carols and love songs. In these he sublimated a mastery of classical counterpoint into a folk-type heterophony, as simple as it is original. With Enescu he was one of the most distinguished Romanian melodists, drawing on ancient psalm intonations as well as folk music. His masterpiece, *Nu pricep, Curată* ('I Cannot Understand, Curată'), is a synthesis of the Romanian–Byzantine style of the first half of the 20th century; it paved the way for such large-scale religious works as Constantinescu's oratorios.

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VIOREL COSMA

## Cucuel, Georges

(b Dijon, 14 Dec 1884; d Grenoble, 28 Oct 1918). French musicologist. After schooling in Montbéliard and at the Lycée Louis-le-Grand in Paris he attended the Schola Cantorum and the Sorbonne, where he was a pupil of Rolland and took his doctorate in 1913 with a dissertation on La Pouplinière and 18th-century chamber music, as well as a subsidiary on the 18th-century orchestra. He was subsequently given a government grant to do research in Italy on *opera buffa*, but this was interrupted by the outbreak of war, his conscription and his death from influenza at the Grenoble military hospital. He established his reputation as a major scholar of 18th-century music in his many articles, his dissertations and his book on the origins of French comic opera, all based on thorough knowledge and full of detailed information, expressed with elegance and concision. He left an account of 18th-century aristocratic musical life in Italy drawn from documents in Rome, Florence and Naples (*Feste musicali italiani del 700*) ready for publication at the time of his conscription.

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JEAN GRIBENSKI

# Cudworth, Charles [Cyril Leonard Elwell]

(*b* Cambridge, 30 Oct 1908; *d* Cambridge, 26 Dec 1977). English writer on music. Largely self-taught, he worked in various university departments and libraries from 1930; his musical studies were particularly encouraged by E.J. Dent. He was appointed assistant in the music section of the University Library, Cambridge, in 1943 and librarian of the Pendlebury Library at the University Music School in 1946, becoming curator in 1957; in the following year the honorary MA was conferred on him by the University of Cambridge. He retired in 1973.

Cudworth's interests ranged wide. He lectured and wrote on architecture and local history, and wrote novels and plays as well as librettos for musical treatment by Patrick Hadley (*Fen and Flood*, 1954; *Connemara*, 1958). His scholarly interests focussed on the 18th century and especially on British music, where his work on the keyboard concerto and the symphony opened up new areas of study; but he also worked on the links between music and literature, while his careful research on questions of attribution and authenticity solved many outstanding problems (it was he who established that 'Purcell's Trumpet Voluntary' was by Jeremiah Clarke). Cudworth was a prolific writer of criticism and record sleeve notes as well as a frequent and skilful broadcaster. Many generations of Cambridge music students are indebted to him for his generous and friendly assistance and counsel.

## WRITINGS

- 'Cadence galante: the Story of a Cliché', *MMR*, lxxix (1949), 176–8
- 'Notes on the Instrumental Works attributed to Pergolesi', *ML*, xxx (1949), 321–8
- 'The English Symphonists of the Eighteenth Century', *PRMA*, lxxviii (1951–2), 31–51 [with appx: 'Thematic Index of English Eighteenth-century Overtures and Symphonies' (London, 1953); see also Hogwood and Luckett, 1983]

- 'Pergolesi, Ricciotti and the Count of Bentinck', *IMSCR V: Utrecht 1952*, 127–31
- 'Baroque, Rococo, Galant, Classic', *MMR*, lxxxiii (1953), 172–5
- 'Some New Facts about the Trumpet Voluntary', *MT*, xciv (1953), 401–3 [see also *ML*, xli (1960), 342–8]
- 'The English Organ Concerto', *The Score*, no.8 (1953), 51–60
- 'Ye Olde Spuriousity Shoppe, or Put it in the *Anhang*', *Notes*, xii (1954–5), 25–40, 533–53
- 'An Essay by John Marsh', *ML*, xxxvi (1955), 155–64
- “Baptist’s Vein”: French Orchestral Music and its Influence from 1650 to 1750’, *PRMA*, lxxxiii (1956–7), 29–47
- 'Handel and the French Style', *ML*, xl (1959), 122–31
- 'Boyce and Arne: the “Generation of 1710”', *ML*, xli (1960), 136–45
- 'R.J.S. Stevens, 1757–1837', *MT*, ciii (1962), 754–6, 834–5
- 'Two Georgian Classics: Arne and Stevens', *ML*, lxxv (1964), 146–53
- '500 Years of Music Degrees', *MT*, cv (1964), 98–9
- ed.: J. Marsh:** 'Hints to Young Composers of Instrumental Music', *GSJ*, xviii (1965), 57–71
- 'The Meaning of “Vivace” in Eighteenth Century England', *FAM*, xii (1965), 194–5
- 'A Cambridge Anniversary: the Fitzwilliam Museum and its Music-Loving Founder', *MT*, cvii (1966), 113–17, 209–10
- 'The Vauxhall “Lists”', *GSJ*, xx (1967), 24–42
- 'Dickens and Music', *MT*, cxi (1970), 588–90
- 'Thomas Gray and Music', *MT*, cxii (1971), 646–8
- Handel* (London, 1972)
- 'Mythistorica Handeliana', *Festskrift Jens Peter Larsen*, ed. N. Schiørring, H. Glahn and C.E. Hatting (Copenhagen, 1972), 161–6

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STANLEY SADIE

## Cue

(from Fr. *queue*: 'tail').

At the end of a series of rests in a vocal or instrumental part, in a concerted work, a prominent phrase from another part may be printed as a 'cue': it is designed to help the performer to enter at the correct point. It is normally printed in small notes ([ex.1](#)).



Orchestral parts are sometimes 'cued' so that music written for a larger band may be played by a smaller one. Solo parts for wind instruments may be cued into the string parts, for example, or a bass clarinet phrase may be cued into the bassoon part.



## Cuéllar y Altarriba, Ramón Félix

(b Zaragoza, 20 Sept 1777; d Santiago de Compostela, 7 Jan 1833). Spanish composer and organist. While a chorister in the metropolitan church of La Seo, Zaragoza, he studied with the *maestro de capilla*, Francisco Javier García Fajer, known as 'Lo Spagnoletto'. Cuéllar succeeded him as *maestro de capilla* in 1812 as the result of a competition. In 1815 he was appointed an honorary musician of the royal household to Fernando VII and in 1817 he was unanimously acclaimed the winner of a competition for the post of *maestro de capilla* at Oviedo Cathedral. Because of his liberal ideas he was forced to leave this position in 1823, fleeing to Madrid and taking refuge with one of his disciples, a singer in the cathedral there. For five years Cuéllar lived in poverty, finally obtaining in 1828 the position of first organist at the basilica of Santiago de Compostela, where he remained until his death. Cuéllar composed mostly sacred music in the Italian style promoted by García and his school. He enjoyed considerable renown throughout the 19th century in Spain. After a performance of one of his masses, a reviewer in the *Gaceta musical de Madrid* (11 Jan 1866) spoke of 'the inimitable grace of its melodies', phrases which 'portray the majesty of God' and asked 'Is there any mass more perfect than that of Cuéllar?'

### WORKS

most MSS in E-H, OV, Zs; others in BUa, CA, Mm, Mon, Mp, OS, SA, SC, SD, TUY

Sacred: 16 masses; 10 ps; 5 Mag; TeD; Salve regina; Miserere; motets, incl. Lauda Sion Salvatorem, 5vv, insts, ed. H. Eslava y Elizondo, *Lira Sacro-hispana, Siglo XIX*, 1st ser., i (Madrid, 1869); orats; vespers; responses; Lamentations; villancicos; others

Inst: pieces for org; sinfonias; sonatas, marches; other works

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- G. Bourlignieux:** 'Apuntes sobre los maestros de capilla de la catedral de Oviedo (1724–1823)', *Boletín del Instituto de estudios asturianos*, xxv (1971), 659–712
- J. López-Calo:** *Catálogo musical del archivo de la Santa Iglesia Catedral de Santiago de Compostela* (Cuenca, 1972), 192, 247–9, 280, 364–5
- J.J. de Mur Bernad:** *Catálogo del archivo de música de la catedral de Huesca* (Huesca, 1993)

GUY BOURLIGUEUX

## Cuénod [Cuenod], Hugues (Adhémar)

(b Corseaux-sur-Vevey, 26 June 1902). Swiss tenor. He studied in Geneva, Basle and Vienna, making his stage début at the Théâtre des Champs-Élysées in Paris in 1928. He has appeared in many character roles in the main opera houses. He created the role of Sellem in Stravinsky's *The Rake's Progress* (1951, Venice) and sang the Astrologer in *The Golden Cockerel* (1954, Covent Garden). He made his Glyndebourne début in 1954 as Sellem, going on to sing over 470 performances there, his roles including Don Basilio, the travesty parts of Erice and Linfea in Cavalli's *L'Ormindo* and *La Calisto*, Triquet (*Yevgeny Onegin*) and the Cock (*The Cunning Little Vixen*). He sang Triquet in Geneva in 1986, and in 1987 (aged 85) made his Metropolitan Opera début as Emperor Altoum (*Turandot*). A cultivated musician with a wide command of languages, he made pioneering discs of Monteverdi under Nadia Boulanger (1937–9), and also made outstanding recordings of lute-songs, of Couperin, and of the Evangelist in Bach's *St Matthew Passion*. He was a fine interpreter of lieder and used his high, light tenor with exquisite taste in all the music he performed. On stage his interpretations were full of humour, where that was called for, and he was also a master of the grotesque.

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J. Spycket: *Un diable de musicien* (Lausanne, 1979)

ALAN BLYTH

## Cugat, Xavier [Cugat Mingall de Bruy Denolfo, Francisco de Asis Javier]

(b Gerona, 1 Jan 1900; d Barcelona, 27 Oct 1990). Spanish bandleader, violinist and arranger, active in America. Cugat's family moved to Cuba when he was five. A child prodigy, he was playing the violin in Havana cafés by the age of seven or eight, and later studied formally in Berlin and performed with the Berlin PO. He arrived in New York City in 1921 and formed a tango orchestra, and then moved to Hollywood, taking up a life-long hobby as caricaturist before returning to New York with a contract at the Waldorf Astoria Hotel in 1930. Despite his European origins, Cugat became the most commercially famous name in Latin music during the 1930s and 40s, especially among non-Latino North Americans, and his Latin orchestra remained resident at the Waldorf Astoria through the next decade.

Cugat did not pretend to perform authentic Latin American music, yet his lush orchestral arrangements helped popularize Cuban and other Latin American sounds in mainstream North America, earning him the title of the 'King of the Rhumba'. Among his most famous recordings are *Para vigo me voy* (*Say Si! Si!*), *Bim-bam-bum*, *Aquellos ojos verdes*, *Siboney*, *La paloma*, *The Lady in Red* and his signature tune, *Ombo* (*My Shawl*). Cugat is said to have

appeared on more film footage than any other American bandleader, and his Hollywood credits include film musicals such as *Gay Madrid* (1930), *Go West Young Man* (1937) and *You Were Never Lovelier* (1942), in addition to performances alongside Bing Crosby, Desi Arnaz and Carmen Miranda. Most importantly, Cugat's orchestra became a training ground for several Cuban and American artists, including Machito, Miguelito Valdés, Tito Rodríguez, Esy Morales, Rita Hayworth, Dinah Shore and Cugat's wife, Abbe Lane.

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**X. Cugat:** *My Music is my Life* (New York, 1948)

**J.S. Roberts:** *The Latin Tinge: the Impact of Latin American Music on the United States* (New York, 1979)

LISE WAXER

## Cui, César [Kyui, Tsezar' Antonovich]

(*b* Vilnius, 6/18 Jan 1835; *d* Petrograd [St Petersburg], 26 March 1918). Russian composer and critic of Franco-Lithuanian descent. His father, an officer in the French Army, remained in Russia after Napoleon's retreat from Moscow in 1812, married a Lithuanian, Julia Gucewicz, and lived at Vilnius, where he taught French at the gymnasium. César received his early general education there, at the same time studying the piano. After a few months of harmony and counterpoint lessons from Moniuszko he entered the Engineering School at St Petersburg in 1851, and later studied at the Academy of Military Engineering (1855–7); on graduating he was appointed lecturer, and in 1879 professor. He was an acknowledged expert on fortifications, and his writings on the subject were widely acclaimed.

Cui decisively entered into the musical life of St Petersburg in 1856, when he met Balakirev; in 1857 he was also introduced to Dargomizhsky, and subsequently became friendly with all the members of The Five. Like them, he was much influenced by Balakirev, though his works seem not to have come in for such despotic treatment as some of theirs. Balakirev did, however, help Cui with his orchestration. He may have supervised the orchestration of Cui's two earliest numbered works, the piano scherzos of 1857 (the first was based on the notes B–A–B–E–G – derived from the surname of his wife, Mal'vina Rafailovna Bamberg; the second bears the inscription 'à la Schumann'), and he certainly had a hand in the scoring of the overture to Cui's first opera *Kavkazskiy plennik* ('A Prisoner in the Caucasus'), which is to a libretto, based on Pushkin, by Viktor Krilov, a fellow student of Cui's at the military academy. The initial two-act structure of the opera (1857–8), coupled with Cui's inept orchestration, caused a timely première to be cancelled; but he composed a new, central act in 1881–2, and in this form the opera was first given at the Mariinsky Theatre in 1883. (Around this time the Belgian Countess Louise de Mercy-Argenteau, a patron of Russian music in the West who was to become Cui's earliest biographer, became interested in his music, secured the first performance of the opera abroad, with an expanded second act, at Liège in 1886.) Krilov was also responsible for the libretto for Cui's second stage work, the comic opera *Sin*

*mandarina* ('The Mandarin's Son'), composed in 1859 and also at least partly orchestrated by Balakirev.

Two years later Cui began his finest large-scale composition, the opera *Vilyam Ratklif* ('William Ratcliff'), adapted from Pleshcheyev's verse translation of Heine's play; it occupied Cui until 1868 and was given at the Mariinsky the following year. In the partisan musical climate of Russia the mixed critical reception was to be expected: Laroche and Serov were hostile, Cui's friends were more appreciative. Rimsky-Korsakov, for example, writing in the *Sanktpeterburgskiye vedomosti* (where he was substituting for Cui, who had been music critic of the paper since 1864), commented on the impact of the narratives, though he also mentioned the poor theatrical effect of having four such lengthy numbers; and Balakirev, although he is known to have marked a copy of the score with sarcastic comments, also was enthusiastic about it. Stasov dubbed it 'one of the most important compositions of our time'; Musorgsky remarked that 'not once has it disappointed our expectations'. Again, though, there was general discontent with the orchestration: Balakirev thought it amateurish; and Rimsky, who with Balakirev had orchestrated portions of *William Ratcliff*, noted its clumsiness and virtually offered to reorchestrate the entire score. Despite its charm, its fine characterization (particularly of Mary, her father, Lesley and Margaret), much music that reveals a dramatic flair, and a revival in Moscow in 1900, *William Ratcliff* has never gained a place in the repertory.

Not that this discouraged Cui from embarking on other opera projects. In 1869, in response to a request made by Dargomizhsky before he died in January that year, Cui completed *The Stone Guest*, a work to which he was fanatically devoted; and in 1872 he composed the first act for the (abortive) opera-ballet *Mlada*, written in collaboration with Rimsky-Korsakov, Borodin, Musorgsky and Minkus. At the same time (1871–5) he was also working on the four-act opera *Andzhelo*, with a libretto by Burenin, after Hugo. Similarly, his two next operas were based on French literature: *Le filibustier* (1888–9; libretto by Jean Richepin from his own play) and *Saratsin* ('The Saracen', 1896–8, after Dumas' *Charles VII chez ses grands vassaux*), though he returned to a Russian author for the one-act *Pir vo vremya chumi* ('A Feast in Time of Plague', 1900), a setting of one of Pushkin's 'little tragedies'. A Pushkin story also provided the material for the last of his full-length operas, *Kapitanskaya dochka* ('The Captain's Daughter', 1907–9), which was preceded by two more operas on French works, *Mademuazel' Fifi* (1902–3, after Maupassant and Méténier) and *Mateo Fal'kone* (1906–7), a 'dramatic scene' after Mérimée and Zhukovsky. Towards the end of his life he pioneered in the composition of four children's operas and completed the first performing version of Musorgsky's *Sorochints'i Fair* (given at the Petrograd Music Drama Theatre on 13/26 October 1917).

In those last years the large number of stage works was more than matched by a vast output of vocal and instrumental miniatures, made possible in no small way by Cui's nearly complete retirement as a critic: for nearly four decades he had contributed copiously to many journals and newspapers, including the *Sanktpeterburgskiye vedomosti* (1864–77), *Novoye vremya* (1876–80, 1917), *Nedelya* (1884–89, 1895), *Novosti i birzhevaya gazeta* (1896–1900), *Revue et gazette musicale de Paris* (1878–80) and others. Both in his reviews and in his book *La musique en Russie* (1880) Cui was a fervent

supporter of the ideals of The Five, which included among other things realism, dramatic truth and faithful declamation; and his approach sometimes made him blind to the shortcomings of his favoured music and to the merits of music written by composers outside his coterie. He was averse to the music of Tchaikovsky and Anton Rubinstein; and on them, as on others, he frequently vented a caustic wit: he likened Rachmaninoff's First Symphony, for example, to 'a programme symphony on the Seven Plagues of Egypt' (*Novosti i birzhevaya gazeta*, 17/29 March 1897). He was also known to turn on his friends: on 6/18 February 1874 he published in the *Sanktpeterburgskiye vedomosti* a malicious notice of the first complete performance of Musorgsky's *Boris Godunov*. (Later in life, however, Cui championed his comrade's works.)

As with some other composer-critics, Cui's own music often contrasts strikingly with the principles he advocated in his writings; but in relation to his operas he offered the explanation (in a letter to Felipe Pedrell of 22 June 1897):

Un sujet russe d'opéra m'irait pas du tout. Bien que russe, je suis d'origine mi-française, mi-lithuanienne et je n'ai pas le sens de la musique russe dans mes veines. ... C'est pourquoi à l'exception de mon premier opéra *Le prisonnier du Caucase*, tous les sujets de mes opéras sont et seront étrangers.

In the first act of *A Prisoner in the Caucasus* there are certainly some Russian inflections, but Cui expressed a veritable fear of strongly Russian subjects, a fear that he bravely tackled, if not with complete success, in *The Captain's Daughter*.

Although Auber and Meyerbeer are usually cited as influences on Cui's stage music, his works generally lack the Italianate vocal display, rhythmic drive and spectacular stage effects associated with the French masters. The intimacy of much of his operatic music has been criticized as derived all too much from the solo song and therefore lacking in suitable dramatic depth, especially for a four-act work. In *William Ratcliff* he took up the ideas of 'musical realism' and 'melodic recitative' that are prominent in *The Stone Guest*, though, as in *Boris Godunov*, these stark elements are tempered by lyrical melody, and the recitative often dissolves into iterative arioso. But Cui is known chiefly as a miniaturist. In spite of a sonata and three string quartets to his credit, by far the largest part of his music consists of songs and short chamber and piano pieces, in which he displayed the fascination with Chopin that had been with him since his childhood, and also his ability to crystallize a particular mood or to express succinctly the sentiments of a poem.

In addition to accolades and promotion in his military teaching career, Cui was named a member of the Institut de France in 1894; he was honoured with jubilee celebrations for the 25th anniversary of *William Ratcliff* in the same year and for his 50th year as a performed composer in 1909. During the period 1896–1904 he served as officiating director of the St Petersburg division of the Russian Music Society. In addition to his writings on music he published a number of books on military fortification.

A renewed interest in Cui in the late 20th century is attested by various stagings of *Puss-in-Boots* in Germany, a revival of *The Madarin's Son* in

Moscow (1998) and one of *Feast in Time of Plague* by the Tchaikovsky Opera in Perm' in 1999.

## WORKS

## WRITINGS

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GEOFFREY NORRIS/LYLE NEFF

Cui, César

## WORKS

Most published in Cui's lifetime by Bessel, Belyayev, Heugel, Leduc and Jurgenson

Note: according to Nazarov and Gaub, there is a 'Bol'shoy notniy al'bom' [Large music album] in *RUS-SPsc* containing early works (to 1856)

## stage

autograph scores of works first performed at St Petersburg, Mariinsky Theatre, in *RUS-SPtob*

Zamok Neygauzen [Neuhausen Castle] (V.A. Krilov, after A.A. Bestuzhev-Marlinsky), c1856 [only sketched]

Kavkazskiy plennik [The Captive in the Caucasus; A Prisoner in the Caucasus] (op, 3, Krilov, after A.S. Pushkin), 1857–8 [Acts 1, 3], 1881–2 [Act 2], St Petersburg, Mariinsky, 4/16 Feb 1883, vs (St Petersburg, 1882); rev. Fr. version [Act 2 expanded], Liège, 1 Jan 1886, vs (Paris, 1885; fs (St Petersburg, n.d.) [Russ., Fr.]

Sin mandarina [The Mandarin's Son] (comic op, 1, Krilov), 1859, St Petersburg, Artists' Club, 7/19 Dec 1878, vs (St Petersburg, 1859)

Vil'yam Ratklif [William Ratcliff] (op, 3, Cui, with addns by Krilov, after A.N. Pleshcheyev's trans. of H. Heine's play), 1861–8, St Petersburg, Mariinsky, 14/26 Feb 1869, vs (Leipzig, 1869)

Andzhelo [Angelo] (op, 4, V.P. Burenin, after V. Hugo), 1871–5, St Petersburg, Mariinsky, 1/13 Feb 1876, vs (St Petersburg, 1876)

Mlada (opera-ballet, 4, Krilov), 1872, Act 1 only, concert perf., Petrograd, Feb 1917 (St Petersburg, 1911); other acts by Rimsky-Korsakov, Borodin and Musorgsky, incid ballet music by Minkus

Le filibustier (comédie lyrique, 3, J. Richepin after his play), 1888–9, Paris, OC (Favart), 22 Jan 1894, vs (Paris, 1893); Russ. version, 'U moria' [By the Sea], Moscow Conservatory, 1908, vs (Moscow, 1912)

Pir vo vremya chumī [A Feast in Time of Plague] (dramatic scenes, 1, Pushkin's 'little tragedy'), c1889–1890, 1900, Moscow, Novyi Theatre, 11/24 Nov 1901 (Leipzig, 1901)

Saratsin [The Saracen] (op, 4, after A. Dumas père: *Charles VII chez ses grands vassaux*), 1896–8, St Petersburg, Mariinsky, 2/14 Nov 1899, vs (Moscow, 1899)

Undina [Undine] (op, M.I. Tchaikovsky, after V.A. Zhukovsky), c1900–04 [only sketched]

Mademuazel' Fifi [Mademoiselle Fifi] (op, 1, Cui, after G. de Maupassant and O. Méténier), 1902–3, Moscow, Hermitage, 4/17 Nov 1903 (Moscow, 1903)

Snezhniy bogatir' [The Snow Hero] (children's opera-fairy tale, 2 scenes, M. Pol'), 1905, Yalta, 15/28 May 1906, vs (Moscow, 1906)

Mateo Fal'kone [Mateo Falcone] (Dramatic scene, after P. Mérimée, trans. Zhukovsky), 1906–7, Moscow, Bol'shoy, 14/27 Dec 1907 (Moscow, 1907)

Kapitanskaya dochka [The Captain's Daughter] (op, 4, after Pushkin), 1907–9, St Petersburg, Mariinsky, 14/27 Feb 1911, vs (Moscow, 1910)

Krasnaya shapochka [Little Red Riding-Hood] (children's opera-fairy tale, 2 scenes, Pol', after C. Perrault), 1911, Yalta, 1911, vs (Moscow, 1912 [in magazine *Svetlyachok*])

Kot v sapogakh [Puss in Boots] (children's opera-fairy tale, 3, Pol' and N. Dolomanova, after Perrault), 1913, Rome, ?Feb 1915 (with marionettes), Tbilisi, State, 30 Dec 1915/12 Jan 1916, vs (St Petersburg, 1913 [in *Svetlyachok*])

Ivanushka-durachok [Ivan the Little Fool] (children's opera-fairy tale, 3 scenes, Dolomanova), 1913, vs (Leipzig, 1914)

Completions of Dargomizhsky: The Stone Guest, 1870 [with Rimsky-Korsakov]; Musorgsky: The Fair at Sorochintsi, 1915–16

## choral

unaccompanied unless otherwise stated

op.

- 4 Two Choruses, mixed vv, orch, 1860
- 6 Misticheskiy khor [Mystical Chorus], female vv, pf/orch, 1871
- 28 Seven Choruses, mixed vv, 1885
- 34 Ave Maria, 1v/2vv, female vv, pf/hmn, 1886
- Les oiseaux d'Argenteau, children's vv, 1887
- 46 Five Choruses, mixed vv, 1893
- 53 Six Choruses, mixed vv, 1895
- 101 [Seven] Little Duet-Choruses, female/children's vv, 1899, unpubd
- 58 Zwei Lieder, male vv, 1901
- 63 Six Choruses, mixed vv, 1903
- 77 Seven Choruses (Belousov), 1908
- 80 Three Psalms, mixed vv, 1910
- 85 Thirteen Choruses, female and children's vv, pf, 1911
- Marsh russkikh sokolov [March of the Russian Falcons], mixed vv, pf, 1912
- 89 Cantata for the 300th anniversary of the Romanov dynasty, mixed vv, orch, 1913
- 93 Pesn' presvyatiya bogoroditsi [Song of the Most Holy Theotokos, i.e. Magnificat], S, mixed vv, 1914
- 96 Tvoy stikh [Your Poetic Art] (cant. in memory of Lermontov), mixed vv, orch, 1914
- Idut [They're Marching], male vv, 1914

## orchestral

standard symphony orchestra unless otherwise stated

- Overture, c1856, unpubd
- 1 Scherzo, F, 1857 [orch of pf work]
- 2 Scherzo, g, 1857 [orch of pf work]
- 12 Tarantella, g, 1858
- Symphonic allegro, E♭, 1862; unfinished, some material used in William Ratcliff, unpubd
- 18 Marche solonnelle, E♭, 1881
- 20 Suite miniature no.1, 1882 [orch of 12 Miniatures, pf, nos.10, 4, 5, 6, 8, 12]

24	Deux morceaux, vn, orch/pf, 1884
25	Suite concertante, vn, orch/pf, 1884
36	Deux morceaux, vc, orch/pf, 1886
—	Orchestral March, c1886, not orchd, unpubd
38	Suite no.2, E, 1887
40	Suite no.4, 1887 [orch by Glazunov of A Argenteau, pf, nos.1, 5, 4, 8 and 9]
—	Fanfari [Fanfares], wind, perc, 1889, ?unpubd [with Glazunov, in honour of M.P. Belyayev]
43	In modo popolari [Suite no.3], g, small orch, 1890
65	Valse, 1904
82	Three Scherzos, C, F, c, 1910
—	Slava, march, military band, 1916

### chamber

—	Andante and Allegro, str qt, c1858, ?unpubd
84	Sonata, D, vn, pf, c1860–70, pubd 1911
14	Petite suite, vn, pf, 1879; no.3 (Scherzino) also for solo pf
20	Douze miniatures, (vn, pf), solo pf, 1882; nos.5 and 8 also for vn, orch
24	Deux morceaux, vn, pf/orch, 1884
25	Suite concertante, vn, pf/orch, 1884
36	Deux morceaux, vc, pf/orch, 1886
39	Sept miniatures, (vn, pf), solo pf, 1886
45	String Quartet no.1, c, 1890
50	Kaleidoscope, 24 morceaux, vn, pf, 1893 [no.17 orig. Petit prélude no.1, pf, 1888]
—	Tarantelle, c, vn, pf, 1893
51	Six Bagatelles, vn, pf, ?1893–5
—	Quasi mazurka, vn, pf, 1894, unpubd
56	Cinq petits duos, fl, vn, pf, 1897
68	String Quartet no.2, D, 1907
81	Barcarolle, vc, pf, 1910
91	String Quartet no.3, E♭, 1913
—	Scherzetto, D, fl, pf, ?1916

### keyboard

piano solo unless otherwise stated

—	Mazurka, g, c1849, ?unpubd
—	Uvertyura, ili nechto v étom rode [Overture, or Something in that Vein], ?pf, c1849–56, ?unpubd
—	March, c1856, ?unpubd
—	Overture with Orchestral Indications, pf 4 hands, c1856, ?unpubd
1	Scherzo no.1, on themes B–A–B–E–G and C–C, F, pf 4 hands, 1857; orchd
2	Scherzo no.2, à la Schumann, g♯, pf 4 hands, 1857; orchd
—	Entr'acte, pf 4 hands, 1857, unpubd
—	Scherzo, ? f♯ or A, c1857, ?unpubd
—	Polka, ?pf, c1858, ded. Mme Nebol'sina, ?unpubd
—	Polonaise, c1858, ?unpubd
—	Scherzo, C, 1862, ?unpubd
—	Scherzo, g♯, 1862, ?unpubd
8	Trois morceaux, 1877
—	Paraphrases (5 variations with Finale, and Valse), 1878; other pieces by

	Borodin, Lyadov, Rimsky-Korsakov, Shcherbachev, Liszt
—	Pyatiklavishnaya peska [Piece for 5 Piano Keys], GL, pf 4 hands, ?1881 (pubd in journal <i>Sem'ya i shkola</i> )
20	Douze miniatures, 1882; also arr. vn, pf; nos.10, 4, 5, 6, 8, 12 orchd
21	Suite, 1883
22	Quatre morceaux, 1883
26	Valse caprice, AL, ?1883/4
29	Deux bluettes, 1886
30	Deux polonaises, 1886
31	Trois vales, 1886
35	Trois impromptus, 1886
39	Six miniatures, [plus a seventh] 1886; also arr. vn, pf
40	A Argenteau, 9 pièces caractéristiques, 1887; nos.1, 5, 4, 8, 9 orchd Glazunov
—	Petit prélude no.1, E, 1888; later arr. vn, pf as op.50 no.17
41	Trois mouvements de valse, ?1888
—	Pièce enfantine, pf 4 hands, ?1889
—	Petit prélude no.2, BL, 1889–90
—	Tema dlya variatsii [Theme for Variation], ?1890 [pubd in autograph facs.]
52	Cinq morceaux, ?1895
—	Impromptu-caprice, ?1896
—	Kol'ibel'naya [Lullaby], 1900, unpubd
60	Quatre morceaux, 1901
61	Thème et variations, D, 1901
64	Vingt-cinq préludes, 1903
74	Dix pièces pour cinq touches, pf 4 hands, by 1906
69	Trois morceaux, 2 pf 4 hands, 1907
70	Deux mazurkas, 1907
79	Three Mazurkas, 1909
—	Prelude, g, org/hmn, 1913
—	Prelude, AL, org/hmn, 1913
83	Cinq morceaux, 1911
92	Trois esquisses mélodiques, ?1913, MS in St Louis, Art Publication Society
94	Trois mouvements de danse, 1914
95	Cinq morceaux, 1914
—	V ozhidanii [In Expectation], ?1914
100	Eighteen Variations, 1916, unpubd
104	Thème et variations-préludes (?), 1916, unpubd
106	Petite-sonatine, 1916, unpubd
—	Three pieces, 'from the last years', ed. (Moscow, 1952)

## vocal

for solo voice and piano unless otherwise stated

3	Three Romances, 1856–7
—	Ya pomnyu vecher [I Remember the Evening], 1857; known mistakenly as op.13 no.7
—	[Unidentified song], EL, c1857, ded. G.G. Myasoedov, ?unpubd; not same as op.5 no.2

5	Six Romances, 1857–61
—	Iz slyoz moikh [From my Tears], 1858
—	V zhizni ty vstretish' [In Life you will Meet], c1858, unpubd
7	Six Romances, 1867–9
9	Six Romances, 1870–74
10	Six Romances, 1870–76
11	Six Romances, 1877
13	Six Romances, 1878
15	Thirteen Musical Pictures (Vignettes musicales), 1877–8
16	Six Romances, 1879
17	Bolero, 1v, pf/orch, 1881
19	Seven Romances and Duets, 1881
23	Six mélodies, 1884
27	Six Romances, 1884
—	Septain, 1885
32	Sept mélodies, 1886
33	Seven Poems (by Pushkin and Lermontov), 1885–6
37	Drei Lieder, 1886
—	Les adieux de Guyot-Dessaigne (Lamento), 1889
42	Les deux ménétriers, ballade, 1v, pf/orch, 1890
44	Vingt poèmes de Jean Richepin, 1890
47	Four Romances, 1892, ?unpubd
48	Cztery sonety [Four Sonnets] (A. Mickiewicz), 1892
49	Seven Romances, ?1889–92
54	Cinq mélodies, c1890 or ?1895
55	Eight Romances, c1890
—	Es blasen die blauen Husaren/Golubiye gusari [The Blue Hussars], 1894 (later as op.86, no.4)
57	Twenty-Five Poems by Pushkin, 1899
59	Seven Vocal Quartets, 4 solo/?mixed vv, 1901
62	Twenty-One Poems by Nekrasov, 1902
—	Szesc pieśni [Six Polish Songs], 1902
—	Polonskiy o Nekrasove [Polonskiy writing about Nekrasov], 7 solo vv, 1903; pubd as appx to op.62

66	Otzvuki voyni 1904–1905 [Echoes of War], 10 romances, 1904–5
67	Eighteen Poems by A.K. Tolstoy, 1904
—	Milomu Kerzinskomu domu privet! [Greetings to the Dear Kerzin Household!], unacc. vv, 1904 (letter of 9 March)
—	Zmey [The Serpent], fable, c1904; intended for op.66
—	Muzikal'niye shutki i èksprompty [Musical Jokes and Experiments], 1904–16, unpubd
—	In Memory of Admiral Makarov, 1v, orch, 1905; ?op.66 no.6
—	Vesenyaya pesnya [Spring Song], 1905
—	Lamento, c1905
—	Trois mélodies, 1906
—	Zhelaniye [A Wish], duet, 2 S, 1906
71	Six Poems by Mickiewicz, ?1906/7
72	Neuf mélodies, c1906–10
73	Seventeen Children's Songs, ?1906/7
75	Seven Poems by Armenian Poets, 1907
—	Gimn Stasovu [Hymn to Stasov], 1907
76	Six Poems by Polonsky, 1908
—	Khrista radi [For Christ's Sake], 1908
78	Seventeen More Children's Songs, 1909–10
—	Net, ne tebya [No, not You], romance, c1910
—	Ochnuvshiysya oryol [An Eagle Regaining Consciousness], 1912
—	Politicheskomu poétu [To the Political Poet], 1912
86	Twenty-Four Poems (Lieder und Romanzen), ?1913
87	Muzikal'niye miniatyuri, yumoreski, pis'ma [Musical Miniatures, Humoresques, Letters], ?1913
88	Nine Vocal Quartets, 4 male vv, unacc., 1911–12

90	Four Fables by I. Krilov, 1913
—	Beyte tevtona [Strike the Teuton], romance, 1914
97	Last Seventeen Children's Songs, ?1914–15
98	Trzech Budrysów/Budrīs i yego sinov'ya [Budrīs and his Sons], ballad, 1v, pf/orch, 1915
99	Pesni zapadnikh slavyan [Songs of the Western Slavs], 1v, pf/orch, 1915
—	Baben', 1915
—	Mnogaya vam leta [Many Years to You], (1v, pf)/chorus, 1915 (in letter of 29 July)
—	Ne tsvetok-li [No Flower], 1915
—	Spiski smerti [Lists of Death], 1915
—	Utro zhizni [Morning of Life], c1916, unpubd
—	Gimn futurizmu [Hymn to Futurism], 1917
—	La bataille
Opp.102–3 unknown, op.105 lost (see Neef, 1992)	

Cui, César

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# Cui [née Bamberg], Mal'vina Rafailovna

(b ?St Petersburg, 1836; d ?St Petersburg, 1899). Russian amateur singer. The daughter of a physician of German ancestry, she studied singing with Dargomizhsky; in the 1850s she became acquainted at his home with César Cui, whom she married in 1858. In 1859 she took the lone female role in a domestic performance of Cui's only comic opera, *The Mandarin's Son*, in which Cui and Musorgsky also participated. During the 1860s she helped Cui run a preparatory boarding-school for boys destined for training in military engineering; the move, though necessary for financial reasons, delayed Cui's composition of *William Ratcliff*. In 1869, during a visit to Dresden, Mal'vina negotiated with the music publisher Röder to print the vocal score of *William Ratcliff*, whose German singing text may also have owed much to her. Cui dedicated several works to her, including the Scherzo for piano op.1, the Pushkin and Lermontov songs op.33 and *The Mandarin's Son*.

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LYLE NEFF

# Cuíca [puíta].

Brazilian [Friction drum](#) with a remarkable pitch range. A wooden stick, fastened at one end inside a drum in the centre of the drumhead, is rosined and rubbed with a cloth. The instrument's large range is produced by changing tension on the head by pressing with the hand. Its origin is difficult to determine. It was introduced into Brazil probably by Bantu slaves, but it has also been known in Spain for centuries and is believed to have been brought to sub-Saharan Africa by Muslims. The *cuíca* is used to accompany numerous folk and urban popular dances; for example, it may be part of the instrumental ensemble for the May *dança de Santa Cruz* (derived from Iberian tradition) or for the *moçambique* dramatic dance (*bailado*) in Minas Gerais, the other instruments of the latter ensemble being snare drum, *reco-reco* (scraper) and *xique-xique* (rattle). For Holy Cross dances and processions the accompaniment may be two *adufe* (tambourine) players, with occasionally an additional *cuíca* player and *güiros*. It is often used with other instruments in performances of São Paulo rural sambas when it joins an ensemble including *bombo* (large bass drum), snare drum, tambourine, *reco-reco* and *guaia* (shaken rattle).

JOHN M. SCHECHTER

# Cui Jian

(b Beijing, 2 Aug 1961). Chinese *Yaogun* (rock and roll) musician. Born of parents of Korean descent, Cui received music lessons at an early age from

his father. In 1981 he joined the Beijing SO as a classical trumpeter. At the same time he began composing in the popular and rock idioms, after listening to music by the Beatles, Rolling Stones, Sting and Talking Heads. Cui is guitarist, vocalist and trumpeter of his own band. He became an icon of Beijing's youth culture in 1988, after a series of public performances. His compositions evolved in the following year, culminating in *Yiwusuoyou* ('Nothing to my Name'), for which he wrote the music and lyrics. Although cast as a romantic monologue, the lyrics of *Yiwusuoyou* were read as a critique of the Chinese government. It was broadcast daily in Tiananmen Square during the student movement in May–June 1989. Cui himself also made an appearance in the square, which was covered by the global media.

Cui's music and vocal delivery, often cited as emblematic of Chinese youthful anger, epitomized the frustrations of the post-Cultural Revolution generation in China. Although he was silenced for a short while in the aftermath of the Tiananmen Massacre in June 1989, Cui was enlisted by the government to help raise funds for the Asian Games in March 1990. His music continued to be distributed nationwide, and his band was allowed to travel to Europe and America for concert tours in the mid-1990s. Cui's band featured an array of Western and Chinese instruments, from *suona*, saxophone, trumpet and electric guitars to ritual gongs and cymbals.

See also China, §IV, 6(ii).

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JOANNA C. LEE

## Cuivré

(Fr.: 'ringing', 'sonorous').

The peculiar brassy tone from the horn, achieved by a slight tensing of the lips and an incisive attack. This can be done equally well on the open or stopped horn.

## Cuivres

(Fr.).

See [Brass instruments](#).

## Cukerman, Viktor Abramovich.

See [Zuckermann, Viktor Abramovich](#).

## Culp, Julia

(*b* Groningen, 6 Oct 1880; *d* Amsterdam, 13 Oct 1970). Dutch mezzo-soprano. She studied with Cornélie van Zanten and Etelka Gerster and made her début in 1901 in Magdeburg in a concert with Busoni. She never appeared in opera, and seldom in oratorio (though Henry Wood praised her in Elgar's *The Dream of Gerontius*), but was one of the first singers to specialize in lieder. As such she was pre-eminent, appearing in Germany, the Netherlands, England and, between 1913 and 1917, in the USA. She had a small but beautifully even and perfectly focussed voice, and worked wonders with delicate tone-shadings and the subtlest musical and textual details. Her distinctive art is preserved on a number of recordings, including the first *Frauenliebe und-leben* on disc. Although her style may seem old-fashioned she was a fastidious and eloquent interpreter, notable for perfect legato and sensitive nuance.

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LEO RIEMENS/ALAN BLYTH

## Culshaw, John (Royds)

(*b* Southport, 28 May 1924; *d* London, 27 April 1980). English record and television producer. He studied music during his war service and had no formal training. In 1946 he began producing classical recordings for Decca. After a short spell with Capitol he returned to Decca in 1954 to become manager and chief producer, remaining in the post until 1967, when he became Head of Music Programmes for BBC Television, a post he held until 1975. While there, he was responsible for the television première of *Owen Wingrave*. After leaving the BBC, he was chairman of the music panel of the British Arts Council (1975–7) and worked as a freelance record producer and writer. At Decca he widened the scope of operatic recording in both a technical and an imaginative sense. His achievement there culminated in the recordings of Britten's operas under the composer's direction, and the first complete recording of Wagner's *Ring*, a project begun with *Das Rheingold* in

1959 and concluded in 1966. He has described the alarms and excursions of the undertaking in his frank and entertaining book, *Ring Resounding*. At the BBC he tried, with considerable success, to improve the presentation of music both in his own work, by encouraging other producers to experiment, and by broadening the scope of opera broadcasts.

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ALAN BLYTH

## Cummings, W(illiam) H(ayman)

(b Sidbury, Devon, 22 Aug 1831; d London, 6 June 1915). English tenor, musical administrator and church musician. He was a chorister of St Paul's Cathedral, where in 1838 he sang at the funeral of the cathedral organist, Thomas Attwood. But Attwood's successor, William Hawes, treated the boys so harshly that Cummings's father found him a place in the choir of the Temple Church. He sang alto in the first London performance (16 April 1847) of *Elijah* under Mendelssohn. A few months later he became organist of Waltham Abbey on the recommendation of his teacher, E.J. Hopkins, the Temple organist. Cummings's adaptation of a theme from Mendelssohn's *Festgesang* (1840) to 'Hark! the herald angels sing' dates from this time. His love of singing outweighing his interest in the organ, he became tenor at the Temple Church and later at the Chapel Royal. His only singing teacher was J.W. Hobbs, a lay clerk at Westminster Abbey, whose daughter Clara he subsequently married. Until about 1880 he was one of the leading tenors in oratorio, where his 'wonted skill and good taste' and sound musicianship found ample scope in works such as Bach's *St Matthew Passion*. He also made two concert tours of the USA, the first in November 1871 with a small vocal ensemble that accompanied the famous English baritone Charles Santley.

In later years Cummings played an important part in many English musical institutions. He was a professor of singing at the RAM (1879–96) and served on the management committee. He also taught singing at the Royal Normal College and School for the Blind in London. From 1882 until its demise in 1888 he was associated with the Sacred Harmonic Society, first as chorus master and later (1885) as conductor; he appears to have been more successful with choirs than with orchestras. In 1896 he succeeded Sir Joseph Barnby to become the third principal of the GSM, where he modernized the curriculum; he retired in 1910. The foundation of the (now Royal) Musical Association and the Purcell Society owed much to Cummings's energies and skill in business matters, and the affairs of the Incorporated Society of Musicians, the Philharmonic Society and the Royal Society of Musicians profited greatly from his professional integrity and wide sympathies. He became a Fellow of the Society of Antiquaries in 1884 and was awarded an honorary doctorate of Trinity College, Dublin, in 1900.

Cummings's lifelong admiration for the music of Mendelssohn proved too strong an influence in his compositions for voice and chorus, which include an anthem, a morning service and a cantata, *The Fairy Ring*. His scholarly work, on the other hand, has retained much of its value. Although modern research has supplanted his biography of Purcell (1881) his editions for the Purcell Society and monographs on the national anthem (1902), Blow (1909) and Arne (1912) contain much fundamental information. Today Cummings is remembered chiefly for his magnificent music library. As early as 19 years of age he was collecting rarities as diverse as one of Handel's lace ruffles and autograph scores of Purcell and Beethoven; some 50 years later his superb library of some 4500 pieces had become the last of the great Victorian collections. In an article 'On the Formation of a National Musical Library' (1877), Cummings had warned against the dispersal of important collections by auction, and it was a cruel mischance that precisely this misfortune befell his own treasures some 40 years later in London. (Some 400 volumes are now in *J-Tn*; 59 are in *US-Wc*.)

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HUGH J. McLEAN

## Cuncius, Christoph.

See [Contius, Christoph.](#)

## Cunelier.

Name under which [Jo Cuvelier](#) is erroneously entered in *F-CH* 564.

## Cunha, Brasília Itiberê da

(*b* Paranaguá, 1 Aug 1846; *d* Berlin, 11 Aug 1913). Brazilian composer and pianist. A career diplomat, he was largely self-taught in music. For many years he lived in Berlin, Rome and Brussels as minister plenipotentiary, and in Europe he made the acquaintance of the leading composers of the time, among them Liszt, who played his works, and Anton Rubinstein, to whom he dedicated the *Etude de concert* (Milan, n.d.), a paraphrase of C.P.E. Bach's *Solfeggietto*. In many other piano pieces, such as the *Nuits orientales* (Milan, n.d.), he tried to present a fashionable Romantic exoticism, but he is chiefly remembered for *A sertaneja* (1869), a piano fantasy based on urban popular music and one of the first Brazilian nationalist compositions.

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GERARD BÉHAGUE

## Cunha, João Itiberê da

(*b* Curitiba, 8 Aug 1869; *d* Rio de Janeiro, 25 Feb 1953). Brazilian composer, poet and music critic. Like his brother Brasília Itiberê da Cunha, he was an amateur musician. He studied law in Belgium for a diplomatic career; but after some experience as a diplomat, he decided to concentrate his activities on journalism, and particularly music journalism. For more than 40 years he was the music critic of the Rio newspaper *Correio da Manhã*, among others. He became an accomplished self-taught pianist and composer. Most of his best-known works are for piano, although his orchestral *Suite brasileira* became quite successful in the early 1950s. He showed a predilection for programmatic music and a clear liking for the subtlety and refinement of French impressionistic harmony. His best-known piano pieces include *Marcha humorística*, *Danse plaisante et sentimentale*, *Fête villageoise* and *Quatre portraits de vieux carnaval* ('Arlequin', 'Pierrot', 'Scaramouche', 'Polichinelle'), all written in a post-Romantic style. Other piano pieces reflect a certain interest in Afro-Brazilian secular and sacred dances. (L.H.C. de Azevedo: *150 anos de música no Brasil, 1800–1950*, Rio de Janeiro, 1956)

GERARD BÉHAGUE

## Cunningham, G(eorge) D(orrington)

(*b* London, 2 Oct 1878; *d* Birmingham, 4 Aug 1948). English organist. He studied at the RAM and became a FRCO at 18. He served his apprenticeship as a concert organist during his 17 years at the Alexandra Palace (1901–18); this experience gave his technique a fine edge, developed his musicianship and equipped him with a wide-ranging repertory from which he instinctively excluded all that was meretricious.

Cunningham did more than any of his contemporaries to advance the standing of the organ at a time when it was not highly regarded. As city organist of Birmingham from 1924 until his death, he gave weekly BBC midday recitals, which became a national institution. His well-chosen programmes were brilliantly performed, and his treatment of the orchestral transcriptions then in vogue showed impeccable taste. His 600th recital was celebrated on 10 June 1941 with a presentation to him by the Lord Mayor of Birmingham and in 1944 he was awarded the DMus by Birmingham University, where a research fund for postgraduate students in music perpetuates his name. Cunningham was a frequent solo performer in the Promenade Concerts, at the Queen's Hall and later at the Royal Albert Hall, and was one of the first organists to make records. As conductor of the City of Birmingham Choir he inspired fine performances of classical and contemporary works and did much to influence the younger generation of musicians as organ teacher and examiner at the RAM.

STANLEY WEBB

## Cunningham, Merce

(*b* Centralia, WA, 16 April 1919). American choreographer. See [Ballet](#), §4.

# Cuno, Johann.

See Kuhnau, Johann.

# Cuntius, Christoph.

See Contius, Christoph.

# Cupis [De Cupis, Cuppis, Cuppi, Capi, Cappi] de Camargo.

Franco-Flemish family of musicians. Active in Brussels and Paris, they originated in Rome, whence a branch emigrated to Brussels; the necrology for (2) Marie-Anne Cupis (the most famous member of the family) in the 1771 edition of *Spectacles de Paris* traces the name 'Camargo' to the Spanish wife of her grandfather Cupis. The Brussels Bibliothèque Royale contains an important manuscript (MS 1266) on the Cupis family.

- (1) Ferdinand-Joseph Cupis [de Camargo, Ecuyer Seigneur de Renoussant]
- (2) Marie-Anne Cupis ['La Camargo']
- (3) Jean-Baptiste Cupis (de Camargo) (i)
- (4) François Cupis [*le cadet*] [Cupis de Renoussard]
- (5) Jean-Baptiste Cupis (ii) [*le jeune*]

JULIE ANNE SADIE

Cupis de Camargo

## (1) Ferdinand-Joseph Cupis [de Camargo, Ecuyer Seigneur de Renoussant]

(*b* Brussels, bap. 29 Feb 1684; *d* Paris, 19 March 1757). Teacher of music and dancing. He taught in Brussels before moving to Paris about 1725–6 with his wife, Marie-Anne de Smedt (married 2 August 1709), and their children. Described as a 'symphoniste externe', he also played for Parisian society balls and continued to teach.

Cupis de Camargo

## (2) Marie-Anne Cupis ['La Camargo']

(*b* Brussels, bap. 15 April 1710; *d* Paris, 28 April 1770). Dancer, eldest daughter of (1) Ferdinand-Joseph Cupis. She learnt dancing at an early age. At the bidding of members of the Belgian court she studied for three months in Paris about 1720 with Françoise Prévost, a famous opera dancer; she was also influenced by the male dancers Pécour, Blondi and Dupré. On her return she became the *première danseuse* at the opera. After an engagement in Rouen in 1725 she and her family moved to Paris where she made her début at the Opéra on 5 May 1726 in *Les caractères de la danse* (music by J.-F. Rebel), in which she also sang. Thereafter she danced there regularly, appearing in many important premières including Rameau's *Hippolyte et Aricie* (1733) and his other theatrical works (her roles are fully listed in *ES*).

Her success was resented by her teacher Mlle Prévost, who intrigued against her, ultimately unsuccessfully. Her early career was also marked by rivalry with Marie Sallé; Voltaire compared them in verse (1728). But 'La Camargo' was both inspired and musical. She influenced the aesthetics and technique of ballet, as the first dancer to shorten the skirts of her costumes to above the instep and lower the heels of her shoes: this immodest display of foot and ankle enabled her to make technical innovations (e.g. the *entrechat*) by allowing greater freedom of leg movement. So popular became the fashion of her shoes that her shoemaker was said to have made a fortune. She was famous for her leaps, one of which resulted in an accident that kept her off the stage in 1734. Her career was further interrupted by the demands of the Count of Clermont, the father of her two children, and she returned to the stage only in 1740, later dancing in the 1747–9 seasons' productions in Bayreuth and those of the 1749–50 season in Lyons. La Camargo retired at the height of her fame in 1751 with an unprecedented pension from the king. She was the subject of numerous portraits (see [Ballet](#), fig.14), verses (Voltaire), 19th-century operas (Lecocq and Enrico de Leva), a ballet (Petipas and Minkus) and a society (London, 1930).

[Cupis de Camargo](#)

### **(3) Jean-Baptiste Cupis (de Camargo) (i)**

(b Brussels, bap. 23 Nov 1711; d Montreuil, 30 April 1788). Violinist, composer, horseman and horticulturist, second son of (1) Ferdinand-Joseph Cupis. He first learnt the violin from his father. He moved with his family to Paris where he met and married Constance Dufour in 1729; they had two sons: Jean-Baptiste *le jeune* (a cellist) and Marc-Suzanne-Jean (a cavalry captain at the time of his father's death). On 20 December 1737 Cupis received a *privilège général* to publish three sets of works, issued between 1738 and 1745. Although he was never a member of the royal chapel or the Académie Royale de Musique, he worked on the musical arrangements for the dauphin's marriage in 1745. In 1750 he entered the service of the lieutenant of the Vincennes royal park.

He appeared with Guignon and Blavet at the Concert Spirituel in 1738, 1739 and 1742. The *Mercur de France* of 1 June 1738 compared Cupis favourably with his contemporaries, predicting that his playing would unite the tenderness and feeling of Leclair with the fire and brilliance of Guignon. Rameau named a movement of his fifth *concert* (1741) after him. Cupis contributed to the evolution of violin playing through his use of 8th position, fourth-finger extensions and new bowing methods with extended phrases on single bow strokes. His violin sonatas (with one exception) each contain four movements, a slow movement followed by three faster ones. The *allegro* movements are characteristically monothematic and careful attention to dynamic nuance is evident throughout. The first sonata of op.2 contains the famous 'menuet de Cupis' praised by D'Aquin de Château-Lyon (1753).

Numerous anecdotes concerning his horsemanship exist in private journals; he assumed his father's title of *écuyer* until he was made a baron by Empress Maria Theresa in 1773. He retired to Montreuil where he spent the rest of his life cultivating peaches.

## **WORKS**

all published in Paris

6 sonates, vn, bc, op.1 (1738)

7 sonates, vn, bc, op.2 (before 1742); menuet from sonata no.1 pubd in numerous 18th-century anthologies

6 simphonia à 4 parties, op.3 (?1742–5)

Cupis de Camargo

#### **(4) François Cupis [le cadet] [Cupis de Renoussard]**

(b Paris, 10 Nov 1732; d Paris, 13 Oct 1808). Cellist, youngest son of (1) Ferdinand-Joseph Cupis. He was apparently a wild youth: in 1751 when he was a cello student under Berteau at the Collège des Quatre Nations, he was arrested for stealing linen from his father and selling it. In 1759 action was again brought against him (and his elder brother Charles, a horn player and member of the Académie Royale de Musique orchestra, 1746–50) for drunkenness. But he became a creditable cellist and composer.

According to *Spectacles de Paris*, Cupis was a member of the Concert Spirituel orchestra, 1764–71 and 1774–7, and a member of the Académie Royale de Musique orchestra, 1767–70. In order to marry Marie-Reine Thomé de Beaumont (6 November 1770) he had to sign a renunciation of the theatre (drawn up by his parish priest) and resign his post at the Opéra.

Collections of music previously attributed to François and published between 1761 and about 1784 are listed in RISM as the work of Jean-Baptiste *le jeune*. Gerber suggested that the violin maker Cupis Decombe published in 1803 the *Méthode d'alto précédé d'un abrégé des principes de musique de différents airs nouveaux dont plusieurs avec variations et terminé par un long caprice ou étude*.

Cupis de Camargo

#### **(5) Jean-Baptiste Cupis (ii) [le jeune]**

(b Paris, 1741). Cellist, composer and teacher, elder son of (3) Jean-Baptiste (i). Following in the footsteps of his uncle, François, he studied the cello with Berteau; he too briefly served as a member of the Académie Royale de Musique orchestra *petit chœur*. According to Fétis, he left the Opéra in 1771. In 1772 he published his *Méthode nouvelle et raisonnée pour apprendre à jouer du violoncelle* and the following year described himself as a 'professeur de violoncelle' in the dedication of his op.5 collection of duos. His music has in the past been incorrectly attributed to his uncle.

#### **WORKS**

all published in Paris

6 sonates, vc, b, op.1 (c1761)

6 duos, 2 vc, op.2 (c1767), lost

6 duos, 2 vc, op.3 (c1770)

[3] Duos, 2 vc, op.5 (1773), nos.1 and 3 also for vn, vc Conc., D, vc, orch (1783)

2 concs., vc (n.d.); lost, cited in *FétisB* and *GerberNL*

Numerous pieces in 18th-century anthologies

## editions and arrangements

Recueil d'airs choisis des meilleurs auteurs, vc (1761)

Air de l'Aveugle de Palmire, et Menuet de Fischer, 2 vc (c1784)

Recueil de petits airs variés et dialogués, 2 vc, op.9 (c1800), ?same as Petits airs variés cited in *FétisB*

Lost works: Recueil de jolis airs, vc (1761); Ariettes d'Opéra-comiques, 2 vc (1777); Petits airs, 2 vc (c1778); Airs de Marlborough et de Lindor avec variations, vc, orch ad lib (1783)

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*GerberNL*

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## Cupo

(It.: 'gloomy', 'dejected', 'sepulchral', 'hollow').

A direction used particularly by Verdi both in instrumental parts and in vocal parts at moments of extreme quietness. *Cupo ed allargando* also appears.

## Cuppi [Cuppis] de Camargo.

See *Cupis de Camargo* family.

## Cura, José

(b Rosario, Santa Fé, 5 Dec 1962). Argentine tenor. He began his career at the age of 15 as a choral conductor and studied composition at the National University of Rosario. After spending several years composing and

conducting (1984–8), he studied singing with Horacio Amauri and, after moving to Italy, with Vittorio Terranova. His stage début came in 1992 at Verona when he sang the Father in Henze's *Pollicino*, followed by Albert Gregor in *The Makropulos Affair* at Turin in 1993, Ismaele (*Nabucco*) at Genoa and Alvaro (*La forza del destino*) at Turin, both in 1994. After winning the Operalia Competition, run by Domingo, Cura made his US début in Chicago as Loris (*Fedora*), also in 1994. In 1995 he was acclaimed at his Covent Garden début in the title role of *Stiffelio* and at the Opéra Bastille, Paris, as Ismaele. His other Covent Garden roles have included Loris, Saint-Saëns's Samson (which he has recorded with Colin Davis), Don José and Andrea Chénier, the last in concert. He made his début at La Scala in 1997 as Enzo (*La Gioconda*), and the same year he sang his first Otello, with Abbado in Berlin. Other important roles include Radames, Turiddu (which he recorded for television with Muti in 1996), Canio, Puccini's Des Grieux, Roberto (*Le villi*) and Osaka (*Iris*). Cura has emerged as that rare phenomenon, a true *lirico spinto* tenor in the mould of Domingo, who has helped launch Cura's career and conducted his highly successful first recital, consisting of all the tenor arias from Puccini's operas. Cura's charismatic appearance and acting enhance his exciting, confidently produced voice.

ALAN BLYTH

## Curci.

Firm of Italian publishers. It was founded in Naples in 1912 by the brothers Giuseppe (1884–1953), Alberto (1886–1973) and Alfredo (1891–1952) Curci. Their grandfather Francesco (1824–1912) had opened a business at Naples in 1860 for the sale of musical instruments and for music copying, an activity which was then continued by his three children, Pasquale, Achille and Concetta. Pasquale's sons, named above, started the publishing side of the 'Casa Musicale Fratelli Curci'. This part of the business was at first known as Casa Editrice di Operette e Vaudevilles (CEDOV), and published musical comedies and operettas by Italian and foreign composers (Imre Kálmán, Oscar Straus, Jean Gilbert, Carlo Lombardo and Alberto Curci himself). The firm's address changed in 1919 from via dei Tre Re to via Roma 304/5; in this year too, the brothers founded the society 'Amici della Musica' of Naples, organizing concerts by the greatest chamber musicians. With the development of the cinema as an art form, the Casa Curci began publishing film music by well-known composers including Mulè, Rossellini and Veretti.

In 1932 it opened a branch in Rome, and in 1936 one in Milan which was to become a great venture under the direction of Alfredo Curci. From its premises in the Galleria del Corso in Milan, the Edizioni Curci began publishing important didactic works and collections of instrumental music of all periods, edited by such musicians as Cortot, Artur Schnabel, Fischer, Alfredo Casella, Piccioli, Agosti and Magaloff. Alfredo was active also in the field of authors' rights. At his death the management of the Milanese house was taken over by his son-in-law Giuseppe Gramitto Ricci. Besides light music, the firm publishes musicological studies and the quarterly *Rassegna musicale Curci*. The catalogue now lists about 10,300 items.

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MARIANGELA DONÀ

## Curci [Curcio], Giuseppe

(*b* Barletta, 15 June 1808; *d* Barletta, 5 Aug 1877). Italian composer and singing teacher. He studied at the Conservatorio di S Sebastiano in Naples with Ferno, Tritto and Pietro Raimondi, and in 1826 transferred to S Pietro a Majella, where his principal instructors were Zingarelli (composition) and Crescentini (voice); he remained there under special dispensation until 1835. Two of his earliest stage works were written for the conservatory, and were sufficiently well received to win him a chance to compose for the Teatro Nuovo, Naples, where his *Il ciabattino e la morte* (1832) dealt with the same subject that was to serve the Ricci brothers much more successfully as *Crispino e la comare* (1850). In 1834, Curci brought out on the same stage *Il sarto e i tabarri*. After having his cantata *Ruggiero* performed at the Teatro S Carlo in January 1835, he moved to northern Italy. At Turin, his *Il proscritto* won some favour, while *Don Desiderio*, produced at the Teatro di Apollo, Venice, for Carnival 1837, enjoyed a short-lived vogue. By 1840 he had renounced the stage to become a teacher of voice in Vienna, Pest, Paris (where he remained for eight years) and England, and he published two volumes of *sofeggi*. In the mid-1850s he returned to his native town, managing the Teatro Piccinni at Bari for a year, but devoting himself chiefly to instruction, and writing sacred music. As an opera composer, Curci mastered the then current conventions, but sadly he lacked genuine originality or any strong theatrical feeling.

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WILLIAM ASHBROOK

## Curcio [Curci], Giuseppe (Maria)

(*b* Naples, 17 July 1752; *d* Rome, 9 Aug 1832). Italian composer. He may have been a pupil at the Naples Conservatorio della Pietà dei Turchini which, according to Eitner, possesses a manuscript copy of his cantata to St Elizabeth. He composed operas for Naples, Florence, Rome and other cities, and librettos from 1797 onwards indicate that he was a member of the Florence Accademia degli Armonici. On 11 January 1800 he was elected *maestro di cappella* and organist of Fermo Cathedral, succeeding Giuseppe Giordani; on 3 June 1813 Pietro Polimanti, a pupil of Zingarelli, became his assistant. He received his pension on 4 November 1823 and moved to Rome, where he later died. Nine bundles of autograph sacred manuscript folios survive in the archives of Fermo Cathedral, as does an undated, printed list of his works.

### WORKS

## sacred

unless otherwise stated, MSS, mostly autograph, in I-FERd, for SATB, with organ or orchestral accompaniment

Mass, B<sup>1</sup>; 10 masses (*Ky-Gl*), 2 dated 1802, 1804; 3 verses of Laudamus te, C, D, G, soloists, orch; Domine Deus, C, S, orch; 6 Cr, 1 with San, Ag, 1 dated 1802, 1 for SSATB, orch; 15 ints; 4 grads, 1 for STB, org; 8 alleluia verses; 2 seqs; 27 offs; 4 Lessons, 1v, org; 10 ants, 8 for 1–4vv, org; 20 pss, 1 for S, SATB, orch, 1 for B, orch, 1 for S, ATTB, org; 24 hymns, 1–6vv, 6 with org acc., 18 with orch acc., 1 dated 1804; 5 lits; 4 Mag

5 canzoni devozionali: Improperii per l'adorazione della croce, BH, TTB, *I-MAC*; Tua crucem adoramus, G, TTB, org; Madre il periglio estremo, B<sup>1</sup>, S, ATTB, org; Per le piaghe, F, TTB, org; Su quel freddo e duro sasso, G, TTB, org

## stage

dm	dramma per musica
int	intermezzo
dg	dramma giocoso
fa	farsa

I matrimoni per inganno (commedia per musica, 3, G. Palomba), Naples, Fondo, wint. 1779

Il millantatore (fa, 1, Palomba), Naples, Fondo, carn. 1780

La scaltra in amore (dg, 3, P. Mililotti), Naples, Fondo, sum. 1780

I matrimoni per sorpresa (int, 2), Rome, Capranica or Valle, carn. 1781

Solimano (dm, 3, G.A. Migliavacca), Turin, Regio, 19 Jan 1782, *I-Tf*

La Nitteti (dm, 3, P. Metastasio), Naples, S Carlo, 20 Jan 1783, *Nc*

Le convulsioni (fa, 1, Palomba), Naples, Fiorentini, aut. 1787, *Mc\**

Amore e Psiche (ballo eroico pantomimico), in F. Robuschi: Briseide, Naples, S Carlo, 13 August 1791

Il trionfo di Scipione in Cartagine (dm, 2, C. Mazzini), Florence, Pergola, 21 Jan 1795

Emira e Zopiro (dramma tragico per musica, 2, F. Ballani), Florence, Pergola, 8 Sept 1795

La presa di Granata (dm, 2, M. Ballani), Livorno, Avvalorati, aut. 1795, *GB-Lam*; rev. as La conquista di Granata, Florence, Pergola, aut. 1796

Giulio Cesare in Egitto (dm, 3, M. Ballani), Rome, Argentina, 26 Jan 1796

Le nozze a dispetto (commedia per musica, 2, Palomba), Naples, Fondo, 1797 [dedication dated 17 July], *I-Nc*

Zulema (Gonzalvo di Cordova) (dm, 2, O. Balsamo), Naples, S Carlo, 13 Aug 1797, *Nc*

I supposti deliri di donna Laura (burletta, 2), Rome, Valle, 18 April 1798

La disfatta dei Macedoni (dm, 3), Rome, Alibert, aut. 1798

Argea, ovvero Sicione liberata (dm, 3, G.D. Boggio), Florence, Pallacorda, spr. 1799

Ifigenia in Aulide (dm, 2, G. Moretti), Florence, Pergola, aut. 1799, *PAC*

Il fanatico per l'astronomia (L'astronomo burlato) (dg, 2), Rome, Tordinona, 4 Oct 1799

Roma liberata (dm, 2, F. Ballani), Rome, Alibert, spr. 1800

Chi la fa la paga (burletta, 2), Rome, Capranica, carn. 1804

Amazilda (dm, 3), Rome, Argentina, 28 Dec 1808

Arias, duets and ensembles in: *CH-Gc, Zz, D-DO, Hs, RH, H-KE, HR-Zha, I-Fc, Gl, Ls, MAC, Mc, Messina, Archivio storico comunale, Nc, OS, PEsp, Rc, Rsc, Rvat, Tf, Tn, S-Skma*

### cantatas

Se dal ciel alma sì bella, for the queen, 1v, insts, *I-Nc*

Lungi da te l'affanno, 3vv, chorus, Fermo, Aquila, 15 Sept 1803

La gioia pubblica, 3vv, chorus, Fermo, Aquila, 11 May 1808

Doubtful: Astro novello, 2vv, Fermo, 1801

### instrumental

6 Sonatas, pf, *I-MOe*

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UGO GIRONACCI

## Cure, the.

English rock group. Its principal members were Robert James Smith (*b* Blackpool, 21 April 1959; vocals) and Lawrence Andrew 'Lo!' Tolhurst (*b* Horley, 3 Feb 1959; bass guitar). Increasingly identified with the melancholic themes and fractured word play of Smith's compositions, The Cure followed an idiosyncratic path during the 1980s and 90s, ignoring the passing trends in British pop and rock music. They came to prominence in 1978 through the controversy caused by their first recording, *Killing an Arab* (Small Wonder), the lyrics of which were inspired by Smith's reading of Camus' *L'étranger*. The group's sparse use of guitar, bass and drums and Smith's monotone drawl contrasted with the more aggressive approach of punk rock groups but attracted a small, committed following of critics and listeners. The 1986 album *Standing on a Beach* (Fiction) brought together the group's most outstanding recordings to date. These included *Jumping Someone Else's Train* (an attack on musical fads), *A Forest*, *The Love Cats* (an uncharacteristic jeu d'esprit) and *Inbetween Days*. The group's progress in the 1990s was clouded by an unsuccessful lawsuit brought by Tolhurst claiming a share of Smith's songwriting royalties. Subsequently, Smith regrouped The Cure for further recordings and concerts which confirmed his position as one of the great eccentrics of English popular music.

DAVE LAING

## Curioni, Alberico

(b Milan, 1785; d Torno, Como, March 1875). Italian tenor. He sang from an early age in the major Italian cities, including Milan, Naples, where he created Alberto in Rossini's *La gazzetta* (1816), and Pesaro, where he sang Giannetto in *La gazza ladra* (1818). He made his London début in 1821 at the King's Theatre as Mozart's Titus and sang there until 1837. His roles included Rossini's Otello, Agorante (*Ricciardo e Zoraide*) and King James (*La donna del lago*), Carolino (Mayr's *Il fanatico per la musica*), Ferrando, Adriano in the London première of *Il crociato in Egitto* (1825) and Pollione with Giulia Grisi in her first *Norma* (1835). He created Orombello in *Beatrice di Tenda* (1833, Venice). Reputed to have a 'sweet, mellifluous-toned voice', he also had a fine stage presence.

ELIZABETH FORBES

## Curioni, Rosa

(b Milan, fl 1751–62). Italian mezzo-soprano. She sang at Cremona, Milan, Reggio nell'Emilia, Modena and Bergamo in 1751–4 in operas by Perez, Lampugnani, Latilla, Brivio and Cocchi. In autumn 1754 she was engaged as seconda donna for the King's Theatre in London and made her début in *Ipermestra* by Lampugnani and Hasse. She remained for two seasons, singing in Italian and English works. She specialized in male roles, playing the Emperor Valentinian in Hasse's *Ezio* in 1755. The part of Lysander in J.C. Smith's *The Fairies* (1755), written for her, was sung by Guadagni, but she did create Ferdinand in Smith's *The Tempest* (1756). She sang in oratorios under Handel at Covent Garden in 1756, appearing in *Athalia*, *Israel in Egypt*, *Deborah*, *Judas Maccabaeus* (Israelite Man), *Jephtha* (Storgè) and *Messiah*. She sang the title role in Traetta's *Didone abbandonata* at Venice in 1757, and in the next three years sang in Vicenza, Mantua, Pavia, Prague and Mannheim. Back in London for the 1761–2 season, she appeared in five operas and was described as musician to Duke Clemens of Bavaria. She may have been singing as late as 1771.

WINTON DEAN

## Curmi [Curmy], Alessandro

(b Valletta, Malta, 17 Oct 1801; d Naples, April 1857). Maltese composer and pianist. He studied with Pietro Paolo Bugeja and at the S Pietro a Majella Conservatory in Naples (1821–7), where his teachers included Zingarelli and Tritto. His first opera, *Gustavo d'Orxa*, was performed to acclaim in Naples in 1827. A member of Bologna's Accademia Filarmonica, his greatest success came in 1842 with *Elodia di Herstatt*, written for the Teatro S Carlo in Naples. According to Vassallo, who knew Curmi personally, while on a brief visit to Paris (where he wrote the cantata *Sancte Paule*) he was invited to London to compose three operas for Covent Garden. Back in Paris in the winter of 1845, plans for a grand opera came to nothing because of the political situation, and instead Curmi composed the orchestral fantasia in six sections, *La rivoluzione*, which was also heard in Malta in 1853.

## WORKS

(selective list)

lost unless otherwise stated

Ops: Gustavo d'Orxa (3, D. Gilardoni), Naples, Nuovo, 1827; Aristodemo, Florence, Pergola, 1830; Rob Roy (2, F. Malagricci, after Scott), Malta, Manoel, 7 Dec 1832; Elodia di Herstatt, Naples, S Carlo, Oct 1842; Il Proscritto di Messina (2, F. Romani), Manoel, 11 April 1843; La rosièr, London, Covent Garden, 1844; La reine des fates, London, Covent Garden, 1844; Lodoïska (3, ?C. F. Fillette-Loraux), London, Covent Garden, 1845

Other vocal: Abele, orat; Sancte Paule, cant. (in music archives, St Paul's Collegiate Church, Valletta)

Orch: La rivoluzione, 1849

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**J. Vella:** 'Music', *Malta: Culture and Identity*, ed. H. Frendo and O. Friggieri (Florianna, 1994), 159–79

**J. Vella Bondin:** 'Maltese Composers and Opera Composition', *The Theatre in Malta*, ed. C. Xuereb (Valletta, 1997), 63–79

JOSEPH VELLA BONDIN

## Curran, Alvin

(b Providence, RI, 13 Dec 1938). American composer and performer. He studied composition with Ron Nelson at Brown University (BA 1960) and with Mel Powell and Elliott Carter at the Yale School of Music (MM 1963). A 1964 Ford Foundation grant enabled him to continue his studies with Carter in Berlin, where he met Stravinsky, Xenakis, Berio, Takahashi, Andriessen and Rzewski. He also became acquainted with Milton Babbitt and Earle Brown at Darmstadt. In 1965 he travelled to Rome with Chadabe, where he played the piano in bars on the Via Veneto. After beginning to compose for Rome's avant-garde theatre scene, he formed Musica Elettronica Viva (MEV) with Rzewski and Teitelbaum. From 1966 to 1971 he performed with MEV in over 200 concerts throughout Europe and the USA, an experience through which he encountered many influential members of the avant garde. He has taught in Rome at the National Academy of Dramatic Arts (1975–80) and at Mills College, Oakland, California (from 1991). His honours include a Beams Prize, a BMI award, an Ars Acoustica International award and the Premio Novecento of the city of Pisa.

Curran's blend of traditional and experimental backgrounds has resulted in a unique style that features natural sounds in combination with instruments, voices and electronics. He employs a wide variety of genres, ranging from chamber music to experimental radio broadcasts and sound installations. In the 1970s he created a series of solo works for voice, synthesizer, taped sounds and found objects, and developed a series of performances for lakes, ports, parks, buildings, quarries and caves. During the following decade, he

extended the geographic areas of his compositions, creating simultaneous radio broadcasts of ensembles located throughout Europe.

## WORKS

(selective list)

Dance scores: Fault (choreog. M. Jenkins), tape, 1996; Footprint of War (choreog. Y. Chuma), 1997; For MG (choreog. T. Brown), pf, tape

Traditional media: Inner Cities I–III, pf, 1994; Theme Park/Bang Zoom, perc, 1994–5; Music is Not Music (J. Cage), mixed chorus, 1995–6; My Body in the Course of a Dream (Cage), mixed chorus, 1995–6; In hora mortis (incid music), 25 insts, 1996; Pittura fresca, 1997; Tabella dei giuochi proibiti, 1997; For Cornelius, pf; Hope St. Tunnel Blues I–III, pf; Schtyx, vn, pf, perc; VSTO, str qt

El-ac: Songs and Views from the Magnetic Garden, 1973; Crystal Psalms, 6 choruses, insts, tape, 1988; A Beginner's Guide to Looking at Birds, tape, 1994; Via delle terme di C., tape, 1994; Endangered Species, MIDI pf, sampler, cptr, 1995–7; Land im Klang, elec vn, 4 perc, MIDI pf, sampler, slide projections, 1996; The Twentieth Century, MIDI pf, diskklavier, cptr, 1996; Erat verbum (Finale), 4 perc, samplers, 1997; Electric Rage I+, MIDI pf, sampler, cptr; Electric Rags II+, sax qt, cptr, synth

Other: Floor Plan/Notes from the Underground, sound installation, collab. M. Gould; Maritime Rites, fog hn, ship, collab. Gould

Principal recording companies: Ananda, New Albion

## WRITINGS

'Maritime Rites: the Lake', *Words and Spaces: an Anthology of Twentieth-Century Musical Experiments in Language and Sonic Environments*, ed. S.S. Smith and T. DeLio (Lanham, MD, 1989), 183–96

'List of Major Works 1966–94', *MusikTexte*, no.53 (1994), 53

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**R.C. Paul:** *Improvisation in Twentieth-Century Solo Piano Repertoire* (DMA diss., U. of Miami, 1993)

JOAN LA BARBARA

## Currentes

(Lat.).

The ligature, known also as the *coniunctura*, or, more usually, the short, diamond-shaped descending notes that form the latter part of the *coniunctura*. See [Ligature \(i\)](#).

## Currie, Russell

(b North Arlington, NJ, 3 April 1954). American composer of Scottish descent. He studied at Brooklyn College, CUNY (BA 1981) and the Eastman School of Music (MA 1996), where his composition teachers included Christopher Rouse, Joseph Schwantner, David Liptak and Warren Benson. In 1988 he founded ORRA to produce and develop contemporary music and interdisciplinary arts projects. He has served as coordinator of the Eastman School's composition programmes (1994–5), and as composer-in-residence with the Rochester PO (1992–4), the Ribchester Festival of Music and Art (1995) and the Royal Scottish Academy of Music and Drama (1995). His honours include the George Washington Corner Book Prize (1993) and the ASCAP Foundation Max Dreyfus Scholarship for music theatre (1994).

Currie's music, written in predominantly tonal idioms, features flowing melodic lines, periodic dissonance and rich and colourful orchestration. Several of his works are inspired by the writings of Edgar Allan Poe. These include his trilogy of chamber operas, *The Cask of Amontillado* (1982), *A Dream within a Dream* (1984) and *Ligeia* (1986); his duet for soprano and tenor, *Dreams* (1995); and the film score for *The Black Cat* (1993).

## WORKS

(selective list)

Dramatic: *The Heart of the City* (film score), 1979; *Perfect Roses* (film score), 1981; *The Cask of Amontillado* (chbr op, 1, C. Laanes, after E.A. Poe), 1982, concert perf., New York, 3 April 1982, staged, New York, 22 March 1984; *A Dream within a Dream* (chbr op, 1, R. Kornfeld, after Poe: *The Fall of the House of Usher*), 1984, concert perf., New York, 29 April 1984, staged, New York, 15 June 1985, rev., concert perf., New York, 11 May 1986; *Ligeia* (op/fantasy, 2, Kornfeld, after Poe), 1986, concert perf., Riverdale, NJ, 5 April 1987, rev. 1990; *Azul* (film score), 1988; *Rimshot* (music theatre, 6 scenes, R. Singer), 1989, New York, 10 May 1990; *Caliban* (monodrama, W. Shakespeare: *The Tempest*), 1992, London, Jan 1994; *The Black Cat* (film score), 1993

Vocal: *Late Latins* (R. Legiardi-Laura), Bar, 2 cl, perc, 1985; *The Conqueror Worm* (Poe), Bar, chbr orch, 1987; *Songs of Mystery and Imagination* (Poe), Mez, pf, 1988; *Walk Me Home* (T. Neat), S, pf, 1993; *Dreams* (Poe), S, T, 1995; *Mackintosh's Lament* (trad.), 8-pt chorus, 1995

Inst: *Night Thoughts I*, fl, cl, vn, vc, pf, 1981; *Night Thoughts IV*, fl, cl, vn, vc, 1984; *Ancient Dances*, vn, va, vc, db, pf, 1988, arr. str orch, 1993; *Night Thoughts II*, fl, vn, 1988; *Introduction, Pastorale and Scherzo*, fl, vn, vc, 1989; *Sonatina*, vn, pf, 1990; *Galvanic Music*, str qt, 1993; *Coronach*, vc, pf, 1994; *Season of a day*, 2 vn, va, 2 vc, 1994

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ELISE KIRK

## Currulao.

A couple-dance of the Afro-Hispanic communities of the Pacific lowlands of Colombia and Ecuador. It functions as a symbolic reinforcement of established social and political institutions and interpersonal affiliations. The

6/8 rhythms of the two *bombos* (bass drums) and two *cununos* (conical drums), the ternary vocal melodies of the *glosador* (male soloist) and *cantadoras* (female chorus), and the binary *guasá* (rattle) accompaniment combine in polyrhythm with 6/8 marimba melodies improvised by the *bordonero* (marimba player) and his accompanist, the *tiplero*, who plays on the lower part of the same instrument. While the song texts reflect the social reality of serial polygyny, the choreography symbolically concurs, with *zapateo* (foot-stamping), hat- and scarf-waving, and the use of full skirts by women for both seductive and defensive purposes.

WILLIAM GRADANTE

## Curschmann, Karl Friedrich

(b Berlin, 21 June 1805; d Langfuhr [now Wrzeszcz], nr Danzig, 24 Aug 1841). German composer and singer. After his father's early death, he studied at the Gymnasium. In 1824 he began to study law at the University of Berlin. After a short time he transferred to the University of Göttingen, where he decided to adopt music as his career, and in 1825 he went to Kassel to study under Spohr and Hauptmann. He made a name as a composer of church music, but none of his works was published and all seem to have disappeared. A one-act comic opera, *Abdul und Erinnieh, oder Die beiden Todten*, was performed in Kassel on 29 October 1828 and created a favourable impression. He stayed in Kassel for four years but had no systematic instruction, although he was an active member of the Cäcilienverein. He returned to Berlin in 1829. At this period his songs were becoming known and, being gifted with a pleasant voice, he made several concert tours to Paris, Vienna and Italy. In 1837 he married Rose Behrend, a dramatic soprano, somewhat older than himself. Four years later he died of appendicitis; his wife survived him by only a year.

Curschmann's 83 songs were all published in his lifetime, and a near-complete collected edition of them, together with a few vocal trios, appeared in 1871. Among the poets he set are Goethe, Schiller, Uhland, Heine, Tieck, Müller and Chamisso, as well as various Italian texts. In the early years of the 19th century his music acquired an enthusiastic following: writing in 1835, Rellstab described him as 'without doubt the most popular composer of our times'. He also praised Curschmann for his sensitive treatment of the poetry, though in reality his songs show little marked individuality, and rely for their effect on an unsophisticated melodic charm. Though Curschmann was bold enough to set Müller's *Ungeduld* and *Mein!* (his most famous song) and Rückert's *Du bist die Rüh* when Schubert's settings were already well known, nowhere is the influence of the older master to be detected. Apart from his songs, the vocal trios and the operetta he composed little. He set Heine's *Die heiligen drei Könige aus dem Morgenlande* for double chorus and piano, and wrote variations for piano on his own *Ungeduld*. Attempts at the end of the 19th century to revive interest in his music were unsuccessful.

### WORKS

published in Berlin unless otherwise stated

*Abdul und Erinnieh, oder Die beiden Todten* (comic op, 1), op.12, Kassel, Kurfürstliches Hoftheater, 29 Oct 1828, vs (1836)

Sacred choral: Die heiligen drei Könige aus dem Morgenlande, Christmas song (H. Heine), op.19 (1838); Pfingstmusik, 6 solo vv, org, unpubd; Barmherzig und gnädig, motet, solo v, chorus, brass insts, unpubd

Secular choral: 2 canons, 3vv, pf, op.7 (1834); Ditirambo, 3 T, pf (1835); Der Wald, S, T, pf, op.17 (1837); Blumengruss, 3 S, pf (Leipzig, c1839); Das Veilchen, 2 S, T, op.27 (c1840)

1v, pf: 71 songs, 13 vols., opp.1–5, 9, 11, 13–15, 18, 23, 25 (c1830–c1840); Romeo, scena and aria, op.6 (1833); 4 canzonets, op.8 (1834); canzonet and 3 songs, op.16 (1837); canzonets and 2 songs, op.20 (1839); 12 Solfeggien, op.21 (Leipzig, c1839); Gia la notte, canzonet, pf/gui acc., op.24 (c1840); Die Perle auf Lindahaide, 7 songs, op.28 (1841), with K.A.F. Eckert

Thema con variazioni, pf (n.d.)

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**H.H. Rosenwald:** *Geschichte des deutschen Liedes zwischen Schubert und Schumann* (Berlin, 1930), 82–4

**D. Curschmann-Undenheim:** *Das Geschlecht Curschmann* (Oppenheim am Rhein, 1937)

MAURICE J.E. BROWN/EWAN WEST

# Cursi, Bernardo.

See [Corsi, Bernardo](#).

# Cursiva

(Lat.).

A term used in the 15th century to describe mass movements in which the text is not sung in all the voices simultaneously but moves from one voice to another. Although the word itself is found in only one manuscript (*GB-Ob Can.misc.213*), where it is used in the index to describe a Gloria by Loqueville, it is evidently more widely applicable. It was first noticed and discussed by Hans Schoop (*Entstehung und Verwendung der Handschrift Oxford Bodleian Library, Canonici misc. 213*, Berne, 1971, 49).

See also [Aversi](#) and [Virilas](#).



# Cursus

(Lat.: 'course', 'flow').

(1) The fixed pattern of elements in the Divine Office during the course of the day and the year. During the Middle Ages each monastic order developed its

own arrangement; the *cursus* outlined in the *Regula Benedicti* and the 'Roman' pattern followed by secular communities are among the most important.

(2) Patterns of accented and unaccented syllables in medieval plainchant. See [Inflection](#), (1); [Psalm](#), §II, 5 and 11; and [Recitative](#), liturgical.

## Curtain tune.

An English 17th-century term, now obsolete, for music played while the curtain was being raised at the beginning of a play or semi-opera. It was usually played after the prologue but occasionally before it – as, for instance, in Dryden and Howard's *The Indian Queen* (1664), where the prologue was acted with scenery. In the latter part of the 17th century, the curtain tune was increasingly cast in the form of a French overture, and the two terms came to be regarded as synonymous. Even when an overture was provided, a short tune was sometimes played after it for raising the curtain (e.g. in Purcell's music for *The Indian Queen*). On occasion, dramatists made the introductory music part of the opening scene of the play: the first scene of Dryden and Lee's *Oedipus* (1678), for instance, begins with a 'plaintive tune', and in the operatic *The Tempest* (1674), Locke's curtain tune depicts the storm with which the drama opens.

See also [Act music](#) (i).

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MARGARET LAURIE

## Curtal [double curtaile, curtall, curtoll, curtle, corthol, courthol].

The name used in England from the late 16th century to the early 18th for both the [Dulcian](#) and the [Bassoon](#).

See also [Kortholt](#).

## Curtin, Phyllis

(b Clarksburg, WV, 3 Dec 1921). American soprano. She attended Wellesley College and studied with the bass Joseph Regneas, singing in the American première of *Peter Grimes* (1946, Tanglewood) while still a student. Her first significant opera appearances were with the New England Opera Theatre in Boston as Lisa in *The Queen of Spades* and Lady Billows in Britten's *Albert Herring*, followed in 1953 by a début with the New York City Opera in von Einem's *Der Prozess*. Her extensive and varied roles at the City Opera over the next ten years included all the major Mozart heroines, Violetta, Salome, Walton's Cressida, and Susannah in Carlisle Floyd's opera, a role she created. Engagements in Vienna, Buenos Aires, Frankfurt and with the Metropolitan Opera, La Scala and Scottish Opera in the 1960s brought her international repute. She made numerous recital and concert appearances throughout the USA and Europe and was particularly known for her singing of contemporary works, many of which were composed for her. Curtin sang in the American premières of Britten's *War Requiem* (1963) and Shostakovich's Symphony no.14 (1969), recording the latter under Ormandy. Although she lacked the star qualities of more celebrated operatic sopranos, her singing was always much respected for its cultivated musicality, interpretative grace and vocal purity. She has taught at the Aspen School of Music and the Berkshire Music Center, and was a member of the faculty of Yale University from 1974 until 1983, when she became dean of Boston University's School of the Arts.

PETER G. DAVIS

## Curtis, Alan (Stanley)

(b Mason, MI, 17 Nov 1934). American musicologist, harpsichordist and conductor. He took the BMus at Michigan State University in 1955, and the MMus at the University of Illinois the following year. From 1957 to 1959 he studied in Amsterdam under Gustav Leonhardt, returning to the University of Illinois for the PhD degree, which he gained in 1963 with a dissertation on Sweelinck's keyboard works. In 1960 he joined the University of California at Berkeley as an instructor; he became an assistant professor in 1962, associate professor in 1966 and professor in 1970. His scholarly work has concentrated on keyboard music and opera and includes several editions (including one of Monteverdi's *L'incoronazione di Poppea*) and a book on Sweelinck. In addition to his work as a scholar, he has built up a considerable reputation as a harpsichordist and conductor in the USA and Europe, specializing in the authentic interpretation of the music of the 16th, 17th and 18th centuries. He made his La Scala début conducting *Ariodante*, in 1980, and in 1982 gave the modern première of Jommelli's *La schiava liberata* with the Netherlands Opera. In 1984 he conducted Gluck's *Armide* in the restored Bibiena theatre in Bologna. Other notable operatic performances include Cimarosa's *Gli Orazi ed i Curiazi* (1989, Rome) and Handel's *Floridante* (1990, Toronto). Among his more important recordings are performances of Monteverdi's *Poppea*, Cavalli's *Erismena*, Stradella's *La Susanna*, Traetta's *Buovo d'Antona*, Handel's *Admeto* and *Rodrigo* and keyboard works by François Couperin and J.S. and C.P.E. Bach.

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- 'Henderick Speuy and the Earliest Printed Dutch Keyboard Music', *TVNM*, xix/3–4 (1962–3), 143–62
- Review of J.-P. Rameau: *Pièces de clavecin en concerts*, ed. E. Jacobi (Kassel, 1961); *JAMS*, xvi (1963), 95
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- L'incoronazione di Poppea* (London, 1989)

PHILIP BRETT

## Curtis Institute of Music.

Conservatory founded in 1924 in Philadelphia. See [Philadelphia](#), §6.

## Curtis-Smith, Curtis O(tto) B(ismarck)

(*b* Walla Walla, WA, 9 Sept 1941). American composer. From 1960 to 1962 he studied the piano with David Burge at Whitman College and later was a pupil of Gui Mombaerts at Northwestern University (BM 1964, MM 1965). His composition teachers included Gaburo (1966) and Maderna (at the Berkshire Music Center, 1972). In 1968 he joined the faculty of Western Michigan University, Kalamazoo, where he became a full professor in 1982. He has also taught composition at the University of Michigan. His awards include the Koussevitzky Prize (1972), two grants from the Martha Baird Rockefeller Fund for Music (1975, 1976), the gold medal of the Concorso Internazionale di Musica e Danza G.B. Viotti (1975) and a Guggenheim Fellowship (1978–9). Among his commissions are *Xanthie: Winter Pieces* (1974), written for the St Paul Chamber Orchestra and the Louis Falco Dance Company, *Masquerades* (1978), for William Albright, and the String Quartet no.3 (1980), for the Kronos Quartet; he has also composed two works for the guitarist Michael Lorimer.

In his earlier compositions Curtis-Smith employed a chromatic vocabulary and displayed a flair for original timbres demonstrated in works such as *Rhapsodies* (1973). Written for Burge, this piano piece requires colour-coded

groups of 4-pound-test fishing line to be drawn through the strings, creating continuous single and clustered pitches (he was the first to use a flexible bow on piano strings); mallets, tuning mutes, thumb picks and a wine bottle are also employed. The music flows with a characteristic nervous lyricism, its mellifluous dialogues punctuated with bursts of intensity. In the 1990s Curtis-Smith began exploring sub-Saharan African rhythms and polyrhythms within diatonic melodic contexts.

## WORKS

Orch: Yu sareba [Rice Leaves], 1967–8; Xanthie: Winter Pieces, chbr orch, 1974; Bells (Belle du jour), pf, orch, 1974–5; GAS! (The Great Amer. Sym.), 1982; Songs and Cantillations, gui, orch, 1983; Chaconne à son goût (Chaconnes, Puns, and Fantasies on Three Notes), 1984–5; Float Wild Birds Sleeping, 1988; Conc., pf left hand, orch, 1990; Vn Conc., 1994; Sinfonia Concertante, 1995; Fanfare, str African drums, 1996

Chbr: Sonata, fl, pf, 1963; Str Qt no.1, 1964; Str Qt no.2, 1965; Sections, fl, vc, db, 1967; Fanfare for the Dark, 9 insts, 1972; Mateus, fl, pf, 1972; A Song of the Degrees, 2 pf, perc, 1972–3; 5 Sonorous Inventions, vn, pf, 1973; Unisonics, a sax, pf, 1976; Music for Handbells, 10 pfms, 1976–7; Partita, fl, cl, pf, perc, vn, va, vc, 1976–7; Ensembles/Solos, 12 insts, 1977; Tonalities, cl, perc, 1978; Plays and Rimes, brass qnt, 1979; Preludes and Blues, gui, 1979; Sundry Dances, 7 wind, 3 brass, db, 1979–80; Black and Blues, pf, brass qnt, 1980; Music for an Orangewench, gui qt, 1980–81; Str Qt no.3, 1980; GAGS (The Great Amer. Guitar Solo), 1982; Pf Trio (Sweetgrass), 1982–3; Ragmala (A Garland of Ragas), gui, str qt, 1983; Sextet, pf, wind qnt, 1991; African Laughter, 7 insts, 1994; other works  
Kbd: Pianacaglia, pf, 1967; Trajectories, pf, 1968; Piece du jour, pf, 1971; Rhapsodies, pf, 1973; Suite in 4 Movts, hpd, 1975; Tristana Variations, pf, 1975–6; Gargoyles, org, 1978; Masquerades, org, 1978; For Gatsby (Steinway D81281), pf, 1980; Variations on Amazing Grace, org, 1983, arr. large orch, 1983–4; More Southpaw Pitching, pf, 1985

Tape: Fanaffair for Fanny, 9 tpt, 4-track tape, 1971; Elec Study/Gong Sounds, 4-track tape, 1972; Summerian Sunshine, musique concrète, 1973

Vocal: All Day I Hear (J. Joyce: *Chamber Music*), SATB, 1965; 'Till Thousands Thee. LPS', A Secular Alleluia Without, 6 S, 2 tpt, perc, 1969; 'Passant. Un. Nous passons. Deux. De notre somme passons. Trois' (R.M. Rilke, Joyce, Homer and others), 19vv, 9 insts, 1970; Canticum novum/Desideria, 10vv, 11 insts, 1971; Comédie (S. Beckett and others), dramatic song cycle, 1972; Invocation (Raga Kedar), solo vv, SATB, 1982; Beastly Rhymes (D. Pacock, trad.), SATB, 1983–4; Gold are my Flowers, SB, chbr ens, 1992

Principal publishers: Salabert, Mel Ray, Marks Music

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DAVID COPE

# Curtis String Quartet.

Ensemble formed in 1932 in Philadelphia, active to 1981; see [Philadelphia](#), §1.

## Curtle [curtoll].

See [Curtal](#).

## Curtois, Lambert.

See [Courtois, Lambert](#).

## Curwen.

English family of music educationists and music publishers.

- (1) [John Curwen](#)
- (2) [John Spencer Curwen](#)
- (3) [Annie \(Jessie\) Curwen \[née Gregg\]](#)
- (4) [John Kenneth Curwen](#)
- (5) [John Christopher Curwen](#)

H.C. COLLES/PETER WARD JONES, BERNARR RAINBOW

[Curwen](#)

### (1) [John Curwen](#)

(*b* Heckmondwike, Yorks., 14 Nov 1816; *d* Manchester, 26 May 1880). Congregational minister. He was a proponent of Tonic Sol-fa. Educated at Wymondley College and University College, London, he was appointed assistant minister at Basingstoke in 1838; it was during his ministry there that he first attempted to teach music to the children of his Sunday school. The venture was unsuccessful, for though he was a teacher of great natural gifts who had made a serious study of educational principles, Curwen knew nothing of music. His later activity as a music educationist was brought about by circumstances rather than natural inclination. In 1841 he was commissioned to investigate and recommend the best way of teaching music to children in Nonconformist Sunday schools. His acquaintance with Pestalozzi's principles led him to reject as misguided the continental 'fixed-doh' method then being widely taught in London by John Hullah, and to adopt instead the general plan of a system employing indigenous sol-fa advocated by Sarah Glover, a Norwich schoolmistress, in her *Scheme for Rendering Psalmody Congregational* (Norwich, 1835, 2/1839). After teaching himself to read music from her book Curwen devoted his life to perfecting a system based on her plan which should bring music within the reach not only of children but also of the poorer classes in general. An understanding of his work depends on the recognition that his aims were not purely musical but social and religious.

Curwen cannot be called the inventor of Tonic Sol-fa. Just as the basic idea of the system sprang from Glover, many features were adopted, with due acknowledgment, from other teachers in England and abroad. Curwen's achievement, to select devices to ease the learner's task, was due not only to his insight as a teacher but also to the personal musical limitations which

forced him to approach the subject as a learner himself. His first articles outlining a course of lessons following the new system appeared in the *Independent Magazine* in 1842 and were followed a year later by *Singing for Schools and Congregations*. Both publications displayed the system in its most primitive form, but the refinements and improvements which Curwen had made to Glover's *Scheme* were already apparent. Other publications followed, each representing further improvements in detail.

After 1844 Curwen printed his own publications, sustaining losses which involved considerable domestic hardship. In 1851, he began to edit and publish a periodical called the *Tonic Sol-fa Reporter*; the venture was unsuccessful and only two numbers were issued. But the publication of a series of his articles in Cassell's *Popular Educator* in 1852 attracted thousands of pupils to Tonic Sol-fa, and Curwen's work began to be recognized nationally. The following year he again undertook the publication of a journal, which he edited himself, under the title the *Tonic Sol-fa Reporter and Magazine of Vocal Music for the People*. A breakdown in health, due to overwork, obliged him to resign his ministry temporarily in 1856; a further breakdown in 1864 led to his final resignation after which he devoted his time exclusively to the Tonic Sol-fa movement and to his publishing firm J. Curwen & Sons, which he had established in 1863. In 1869 he founded the Tonic Sol-fa College (which in 1973 set up the Curwen Institute).

The distributing side of the new firm was first known as the Tonic Sol-fa Agency; their early publications were mainly works for popular singing classes, but soon music for schools, chiefly in Tonic Sol-fa notation, was added. In 1874 the firm assumed the name of John Curwen & Sons, Tonic Sol-fa Agency. The creation in 1885 of a grant for sight-singing in schools and the recognition by the education department of the Tonic Sol-fa method led to an expansion of Curwen's catalogue, and the firm rapidly became prominent publishers of educational music. At the same time it issued much music for congregational and Sunday school use and catered to the great demand for music for the American organ and harmonium.

For illustration of Curwen's manual signs see [Tonic Sol-fa](#).

## WRITINGS

'Lessons in Singing', *Independent Magazine*, i (1842), 23–30, 58–63, 91–5, 129–39, 164–6, 390–92, 420–22

*Singing for Schools and Congregations: a Course of Instruction in Vocal Music* (London, 1843, enlarged 3/1852/R)

'Lessons in Music', *The Popular Educator*, ed. R. Wallace, i (1852)

*An Account of the Tonic Sol-fa Method of Teaching to Sing* (London, 1854)

*The Standard Course of Lessons on the Tonic Sol-fa Method of Teaching to Sing* (London, 1858, 13/1905)

*How to Observe Harmony* (London, 1861, 11/c1890)

*The Present Crisis of Music in Schools: a Reply to Mr. Hullah* (London, 1873)

*The Art of Teaching, and the Teaching of Music: being the Teacher's Manual of the Tonic Sol-fa Method* (London, 1875/R1986 as *The Teacher's Manual of the Tonic Sol-fa Method*, 10/c1905)

*Tonic Sol-fa* (London, 1878)

*How to Read Music and Understand It* (London, 1881, 7/c1890) [completed by J.S. Curwen]

Curwen

## **(2) John Spencer Curwen**

(*b* London, 30 Sept 1847; *d* London, 6 Aug 1916). Musician and publisher, son of (1) John Curwen. His childhood at Plaistow, East London, coincided with the years of his father's early struggle to develop the Tonic Sol-fa system; as the movement gathered followers, and his father set up a printing press to publish music in sol-fa notation, the boy became increasingly involved with the publication of scores. To fit himself for the work he abandoned an earlier intention to train for the ministry, and enrolled as a student at the RAM. As a trained musician he was able to influence the standard of publications and to acquaint himself with the state of musical education on a wider basis. He became principal of the Tonic Sol-fa College in 1880 and from 1881 was editor of the *Tonic Sol-fa Reporter* (from 1889 entitled *The Musical Herald and Tonic Sol-fa Reporter*, then from 1891 simply *The Musical Herald*). In 1882 he started the competition festival movement, on the basis of Eisteddfodau at which he had acted as a judge, with the foundation of the Stratford (East London) Festival. An account of his visits to schools in many parts of Europe and the USA was published in *School Music Abroad* (London, 1901); and a survey of varying standards of church music was presented in two volumes of *Studies in Worship Music* (London, 1880–85). On his father's death he became leader of the movement and head of the publishing firm. During his directorship he expanded the firm's catalogue to include choral music and established the firm's tradition of supplying modest amateur needs. School operettas, amateur light opera and collections for the use of organizations such as the Women's Institute, British Legion and scouts became features of the Curwen output.

Curwen

## **(3) Annie (Jessie) Curwen [née Gregg]**

(*b* Dublin, 1 Sept 1845; *d* Matlock, 22 April 1932). Music educationist, wife of (2) John Spencer Curwen, whom she married in 1877. She was trained at the Royal Irish Academy of Music, and taught the piano in Dublin before going to Scotland where she first encountered the Tonic Sol-fa system. Applying its principles to piano teaching, she produced *The Child Pianist* (London, 1886), subsequently known as *Mrs Curwen's Pianoforte Method*, a course of lessons contained in a teachers' guide and a series of pupils' books. The piano method was a valuable addition to the Curwen music catalogue. She was a student of Herbartian psychology and published *Psychology Applied to Music Teaching* (London, 1920).

Curwen

## **(4) John Kenneth Curwen**

(*b* London, 12 April 1881; *d* Gerrards Cross, Bucks., 25 Feb 1935). Publisher, nephew of (2) John Spencer Curwen. He became head of the firm J. Curwen & Sons on the death in 1919 of his father Joseph Spedding Curwen, who had managed the printing works and had briefly served as director from 1916. Although the tradition of publishing music for schools and amateur

organizations continued into the 20th century, J.K. Curwen was responsible for adding orchestral music to the catalogue. Among their publications were Holst's *The Planets* and Vaughan Williams's *Hugh the Drover*, Mass in G minor and Third Symphony, as well as works by Varèse, Bantock, Boughton and Ethel Smyth. Editors such as Cecil Sharp, Percy Dearmer and Martin Shaw were associated with the firm. The periodical *The Musical Herald*, in 1920 incorporated into *The Musical News and Herald*, continued until January 1929; *The Sackbut* (1920–34) also bore the Curwen imprint.

Curwen

## (5) John Christopher Curwen

(b Gerrards Cross, 21 Aug 1911; d Gerrards Cross, 9 Dec 1993). Publisher, son of (4) John Kenneth Curwen. He succeeded to the directorship of the firm in 1935. Crowell, Collier & Macmillan purchased J. Curwen & Sons in 1969 but J.C. Curwen continued as a director of the firm under its old name. In January 1971, Crowell, Collier & Macmillan, while retaining ownership of J. Curwen & Sons, closed the London office.

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**W. Shaw:** 'John Curwen', *Some Great Music Educators*, ed. K. Simpson (Borough Green, Kent, 1976), 30–42

**B. Rainbow:** Introduction to J. Curwen and J. Hullah: *School Music Abroad (1879–1901)* (Kilkenny, 1985)

## Curzon, Sir Clifford (Michael)

(b London, 18 May 1907; d London, 1 Sept 1982). English pianist. He entered the RAM in 1919, studying with Charles Reddie, and winning, among many prizes, the Macfarren Gold Medal; subsequently he worked with the pianist Katharine Goodson. His first public appearance, at the age of 16, was in a Bach triple concerto, at the Queen's Hall with Sir Henry Wood, who was notably helpful in advancing his career. In 1926 he took a sub-professorship at the RAM, interrupting his work there in 1928 for two years' study with Schnabel (to whose greatness as a teacher Curzon later eloquently testified in a radio interview). After this Berlin sojourn he went to Paris, where Landowska and Nadia Boulanger were influences nearly as powerful. In 1931 he married the harpsichordist Lucille Wallace. Returning to Britain in 1932, he resigned from the RAM (of which in 1939 he was elected a Fellow) to embark on tours of Europe and, in 1939, America. After the war he appeared as soloist, recitalist and chamber musician in every important European and American musical centre, although prolonged periods of sabbatical study made performances comparatively infrequent.

In his youth Curzon was associated with a more spectacular piano repertory than that he subsequently maintained – although as late as December 1974 he was heard in London in Tchaikovsky's First Concerto; he gave many first performances, including those of Rawsthorne's Second Concerto (1951) and the Berkeley Sonata (dedicated to him, 1946). In later years, however, he devoted himself to works of Classical composers; in them he was unequalled for sensitivity and directness of manner, beauty of tone and an inner stillness. In such works as Mozart's Concerto in B<sup>♭</sup> k595, his unique combination of nervous energy and Olympian calm earned him a reputation as a supreme Mozartian. He was made a CBE (1958) and DMus of Leeds University (1970), and was knighted in 1977.

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[with discography by F.F. Clough and G.J. Cuming]  
**A. Blyth:** 'Clifford Curzon', *Gramophone*, xlviii (1970–71), 1764  
**A. Blyth:** 'Artur Schnabel, Pianist and Teacher', *The Listener* (25 April 1974)  
[interview with Curzon]

MAX LOPPERT

## Curzon, (Ernest) Frederic

(*b* London, 4 Sept 1899; *d* Bournemouth, 6 Dec 1973). English composer, organist and conductor. He showed precocious ability on the violin, cello, piano and organ and as a conductor; by the age of 20 he had gained experience in London theatres and cinemas and later was the organist at the Shepherd's Bush Pavilion. He became head of Boosey & Hawkes's Light Music department. His compositions included ballad-type songs, piano miniatures, music for film and radio, and he occasionally wrote for the theatre.

He is best remembered, however, for his orchestral works. These have a characteristic sparkle, even whimsicality, displayed in titles like *Dance of an Ostracised Imp*, *The Boulevardier* and the overture *Punchinello*, all of which achieved great popularity. Apart from these single-movement works Curzon also contributed significantly to the repertory of the light concert suite: his *Robin Hood Suite* ends with a memorable march in the manner of Eric Coates. Much of his work displays Spanish or Hungarian colour, although he never visited either country, and several movements show a gift for period pastiche. His orchestration is imaginative: accordion and harp join with woodwind and strings in *Summer Souvenir*, and up to four saxophones are used in many scores (for example *Bonaventura*, *Cascade Waltz*, *Serenade of a Clown* and *Simonetta*). Apart from the uncharacteristic *Saltarello*, few Curzon orchestral pieces featured a solo instrument. He was most active as a composer during the 1940s and 50s, and the characteristic wit and charm of his music earned him the presidency of the Light Music Society. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

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(selective list)

Pf and orch: *Saltarello*, 1952; *Over the Hills and Far Away*, 1952

Light orch: Simonetta, serenade, 1933; In Malaga, Spanish suite, 1935: 1 Spanish Ladies, tango, 2 Serenade to Eulalie, 3 Cachucha; Robin Hood Suite, 1937: 1 In Sherwood, 2 Maid Marion, 3 March of the Bowmen; Bravada, paso doble, 1938; Vanguard, ov., 1939; Dance of an Ostracised Imp, 1940; The Boulevardier, 1941; Pasquinade; 1942, Cascade, waltz, 1946; PUNCHINELLO, ov., 1948; Capricante, Spanish caprice, 1949; Chevalier, ov., 1949; Galavant, 1949; Frolic for Str, 1951; Ceremonial Occasion, march, 1953; La Peineta, Spanish serenade, 1954; The Capricious Ballerina, 1957; Summer Souvenir, song without words, 1958; Bonaventura; La Gitana, czardas; Salon Suite, 6 movts.; Serenade of a Clown; Zingaresca, gipsy caprice; Berceuse, hp, str

Songs: Someone a Little Like You (C. Houghton), 1951; I Bring My Love

Pf solo: By the Lyn, prelude, 1948; Valse Impromptu, 1948; Square Dancing [after 14 trad. tunes], 1951

Principal publisher: Boosey & Hawkes

PHILIP L. SCOWCROFT

## Curzon, (Emmanuel) Henri (Parent) de

(*b* Le Havre, 6 July 1861; *d* Paris, 25 Feb 1942). French critic and writer on music, son of the painter Alfred de Curzon. His early training was in history and archaeology. He took the degree of *docteur ès lettres* and in 1882 joined the Archives Nationales in Paris, where he eventually became director, retiring in 1926. His two volumes on music in the Archives Nationales (*Etat sommaire*, 1899, and *Répertoire numérique*, 1904) are still useful to researchers. He then became librarian of the Opéra-Comique. His interest in history turned gradually to literary and so to theatrical history, and in 1889 he began to write music criticism; having found his true *métier* he was for the rest of his life a prolific author of books, articles and reviews. From 1920 he contributed regularly to *Le ménestrel*, and in 1928 succeeded Adolphe Jullien as music critic of the *Journal des débats*; he also contributed to many other journals (*BSIM*, *Bulletin de la Société de l'histoire du théâtre*, *Guide musical*, *Monde musical*, *Revue de la France moderne*, *Revue internationale de musique*, *RdM*, *ReM*). He wrote a large number of biographies of composers, mostly careful compilations of earlier work with little original research. He paid special attention to Mozart, of whom he wrote a biography, as well as translating and editing many of his letters. Curzon was a co-founder of the Société Française de Musicologie, and vice-president of the Association de la Critique Dramatique et Musicale.

### WRITINGS

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*Musiciens du temps passé* (Paris, 1893) [on Weber, Mozart, Méhul, Hoffman]

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*Les Lieder de Franz Schubert* (Paris, 1899)  
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MALCOLM TURNER/JEAN GRIBENSKI

## Cusanino.

See [Carestini, Giovanni](#).

## Cushing, Charles (Cook)

(b Oakland, CA, 8 Dec 1905; d Berkeley, CA, 14 April 1982). American composer. He studied at the University of California, Berkeley (BA, MA), and won the Paris Prize Fellowship (1929), which took him to the Ecole Normale de Musique for composition lessons with Boulanger; he also studied violin, viola, clarinet and piano. He taught at Berkeley (1931–68, professor 1948), where he conducted the University of California Concert Band (1934–52). His music is lyrical and makes use of Impressionist harmonies; notable among his

works is *Carmen saeculare*, which was performed under his direction at the Greek Theatre in Berkeley. He translated the texts of Milhaud's *Les malheurs d'Orphée* and Satie's *Socrate*, and contributed articles to *Modern Music*. In 1952 he was admitted to the Légion d'Honneur.

## WORKS

(selective list)

Incid music: *The Tempest* (W. Shakespeare), 1964; *The Thesmophoriazusae* (Aristophanes), 1933; *Ondine* (J. Giraudoux), 1961; *Intermezzo* (J. Giraudoux), 1967

Choral: *Carmen saeculare* (Horace), chorus, orch, 1935; *Ps xcvi*, chorus, band, 1939; *Wine from China* (Chin., trans.), male vv, pf duet, 1945; *Ursula and the Radishes* (W. Stevens), A, male vv, fl, 2 cl, hn, 1946; *What are Years?* (M. Moore), 1954

Orch: *Divertimento*, str, 1947; *Angel Camp*, band, 1952; *Cereus*, poem, 1960; numerous arrs. for band incl. B. Bartók: *Petite suite* (New York, 1963)

Solo vocal: *Lyric Suite* (textless), S, fl, va, 1946; *Poem* (A. Marvell: *To his Coy Mistress*), Bar, orch, 1958; over 40 songs

Inst: 3 *Eclogues*, 2 cl, bn, 1938; *Fantasy*, fl, cl, bn, 1949; *Sonata*, cl, pf, 1957; *Laudate pueri*, 2 cl, 1960; 2 str qts; 2 sonatas, vn, pf; many pf pieces

MSS in *US-BEm*

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VALERIE BROOKS SAMSON

## Cushion dance [kissing dance].

An old social dance sometimes called 'Joan Sanderson' in England and 'Babbity Bowster' ('Bob at the Bolster') and various other names in Scotland. It enjoyed great popularity among all classes of society and there were frequent references to it in the 17th century. It was published in Playford's *Dancing Master* (1690 and later editions). Thomas Wilson included it in *A Companion to the Ball Room* (1816) together with a modified version of the dance and an alternative tune, both of which he considered more suited to the times.

The main features of the dance are these: a man (or woman, if she initiates the proceedings) dances round the room holding a cushion (or sometimes a handkerchief) which he places before a chosen member of the opposite sex. She kneels on it and they kiss; she takes the cushion and the two dance hand-in-hand round the room. She in the same way chooses a man and the three dance in a ring. The action is repeated until all, men and women alternately, have been drawn into the ring. The process is then reversed, and one by one they leave the ring. A theatrical relic of this is the Pillow Dance in the Lavrovsky version (1940) of Prokofiev's *Romeo and Juliet*.

The dance has not survived in England or on the Scottish mainland, but with certain modifications and accompanied by various tunes it is, or was until recently, performed in the Hebrides, Newfoundland and Tristan da Cunha.

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**M. Karpeles:** 'A Report on Visits to the Tristan da Cunha Islanders', *JEFDSS*, ix (1960–64), 162–7

**J.F. and T.M. Flett:** *Traditional Dancing in Scotland* (London, 1964)

**M. Karpeles:** *Folk Songs from Newfoundland* (London, 1971)

MAUD KARPELES

## Cusins, Sir William (George)

(*b* London, 14 Oct 1833; *d* Remouchamps, 31 Aug 1893). English pianist, organist, violinist and composer. He was a chorister at the Chapel Royal, and after studying at the Brussels Conservatory won a King's Scholarship at the RAM in 1847. He first appeared in public as a solo pianist in 1849 and was in that year appointed organist at Queen Victoria's private chapel; at about the same time he joined the orchestra of the Royal Italian Opera. In 1851 he became assistant professor at the RAM, and in 1867 succeeded Sterndale Bennett as conductor of the Philharmonic Society, a post he held until 1883. During 1885 Cusins accepted a professorship at the GSM, and conducted the London Select Choir. He was nominated Master of the Queen's Music in 1870 and was knighted in 1892, resigning his court appointment in 1893. His work in the sphere of music education included examining at Queen's College (London) and (jointly with John Hullah and Otto Goldschmidt) for scholarships of the National Training School for Music. He travelled widely, and played at concerts in Germany. In 1867 he conducted the first performance of Sterndale Bennett's *Woman of Samaria* at the Birmingham Festival. His own compositions include an oratorio, cantatas, concert overtures, and concertos for violin and for piano; he produced editions of piano works by Schumann, and also edited a collection of songs to words by Tennyson. Cusins was active in caring for the Royal Music Library, where he did work on Handel sources. His brief monograph *Handel's Messiah: an Examination of the Original and some of the Contemporary MSS* (London, 1874) is a scholarly study of Handel's vocal and instrumental resources, described by William C. Smith as 'an important foundation pamphlet' (*A Handelian's Notebook*, London, 1965, p.54).

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E.D. MACKERNESS

## Custodio, Bernardino (Feliciano)

(*b* Manila, 20 May 1911). Filipino composer, conductor and pianist. After a four-year scholarship under Alexander Lippay, he graduated from the Conservatory of the University of the Philippines in 1930 and then taught theory and the piano at the same institution, continuing his composition and

conducting studies there with Lippay, Jenő Takács and Herbert Zipper. In 1959 he took the MA at the University of Santo Tomas and travelled to the USA on a Smith-Mundt grant. He was director of the University of Santo Tomas Conservatory (1958–61), associate conductor of the Manila SO for several years, dean of the Yamaha School of Music, and a member of the executive board of the National Music Council of the Philippines. Most of his compositions, written in a late-Romantic style, were burnt during World War II; notable among his works were the Malayan Suite for orchestra (1932), piano solos such as *Pauli-uli* (1974), *Sarimanok* (1976), *Ritual Dance* (1978), *Vision* (1981) and *The Juggler* (1982), and songs and chamber pieces on Filipino themes.

LUCRECIA R. KASILAG

## Custos

(Lat.).

See [Direct](#).

## Cutell [Cotell], Richard

(*fl* 14th century). English theorist. He is generally identified with the Richard Cutell who was a member of the college at St Paul's Cathedral, London, in 1394 and was documented as a cardinal a year later. The content of Cutell's short treatise and the matter surrounding it in the manuscript place his activity in the 14th century. It is found in *GB-Ob* Bod.842, f.48r–48v, headed 'Opinio Ricardi Cutell de London'. Apart from a quite conventional description of the sights, or transpositions, and consonances proper to discant, and of the three degrees of discant, mene, treble, quatreble, the work is undistinguished. In keeping with the new proscription arising in the 14th century, Cutell forbade parallel perfect consonances of the same kind, and endorsed parallel imperfect consonances. He also stated that on perfect intervals, the solmization syllable *fa* must go with *fa*, and *mi* with *mi*, a stricter form of the usual rule prohibiting *fa* against *mi* on perfect consonances. (M.F. Bukofzer: *Geschichte des englischen Diskants und des Fauxbourdons nach den theoretischen Quellen* (Strasbourg, 1936/R), 47ff, 141ff)

See also [Discant](#), §II and [Knyff](#).

ANDREW HUGHES

## Cuti, Donato Antonio.

Italian composer, uncle of [Michele Delipari](#).

## Cutner, Solomon.

See [Solomon](#).

# Cut time

(It. *tagliato*).

A modern name for the late medieval and Renaissance practice of combining a stroke with a traditional mensuration sign. Thus C (indicating imperfect time, or two semibreves to a breve) became C, while (indicating perfect time, or three semibreves to a breve) became , the stroke in each case 'cutting' the time. The normal effect of the stroke in C was to bring about *proportio dupla*, that is, a diminution of the relative value of each note shape in the ratio 2:1, although C and C were sometimes used interchangeably. In the case of , *proportio dupla* was just one possible effect of the stroke, which had other functions, including non-mensural ones (e.g. that of a coordinating sign).

See also [Proportional notation](#).



# Cutting, Francis

(*fl.* London, 1571–96; bur. St Clement Danes, London, 7 Jan 1596). English lutenist and composer. In 1571 a Francis Cutting rented from the Howards of Arundel House a tenement in the Strand facing St Clement Danes' churchyard, where he lived until his death in 1596. The absence of a will suggests this was unexpected, and unfortunately the act of administration of his estate to his widow Elizabeth, from which we might have deduced his occupation, does not list his possessions. Among the many references to him in documents and registers he is styled 'gentleman' only once, in 1590, therefore probably mistakenly. That Lord Thomas Howard still owed Elizabeth £20 in 1597 could imply employment by the Arundel family. A bill of complaint brought against Cutting in 1591 shows that he had connections in Suffolk and Norfolk, perhaps indicating his family's area of origin, where the surname is common and where the Howards owned considerable property.

Two facts suggest that this Francis Cutting was the lutenist and composer of that name. His son Thomas (bap. 7 November 1583) was bequeathed a 'seal Ringe of the lute' by Francis's widow in 1597. Second, none of the lute music implies composition later than 1596. Although it has been proposed that the writing of Sir Fulke Greville's pavan must post-date the granting of his knighthood in 1603, the honorific 'Sir' might have been added by the scribe, Matthew Holmes, when copying the tablature after 1603, or, alternatively, the title may refer to Sir Fulke's father (1526–1606) who had been knighted in 1565.

Cutting was prominently featured in Barley's *New Booke of Tabliture* (RISM 1596<sup>20</sup>) being the only composer to have his name written out in full and contributing more pieces than any other: 11 compared to only seven by Dowland. This has led to the suggestion that he collected and edited the anthology for Barley. His surviving music is of high quality, comprising about 51 lute pieces, two bandora solos and one consort part for bandora: an output

exceeded only by Dowland, Bacheler and Holborne. There is much close imitation and the memorably tuneful galliards and almains are well planned harmonically to give the maximum variety within each piece. The forms include pavan, galliard, almain, toy, jig, divisions on popular tunes and intabulation of keyboard music; there are no preludes, fantasies or later dances such as coranto or volt. The lute music is written mostly for six-course lute, none requires more than seven courses; and in contrast to Dowland's use of unison stringing, octaves are needed on courses four to seven, as recommended in Barley. Unlike other composers of the time who let the music come to rest in the final bar of a strain, Cutting often joined the end of one strain to the beginning of the next with a scalar passage.

The bequeathal of Cutting's seal ring to his son Thomas, who was not the eldest, implies that the ring had special significance for the latter. This son could therefore be the lutenist Thomas Cutting who served successively from 1608 until his death in 1614 Lady Arabella Stuart, Christian IV of Denmark, Prince Henry and William Cavendish.

## WORKS

Edition: *F. Cutting: Selected Works for Lute*, ed. M. Long (London, 1968) [L]

### **lute**

7 pavan/galliard pairs (3 titled: Mrs Anne Markham's, E. Porter's, Sans Per), 7 pavans, 2 galliards; all in L

4 pavans (2 titled: Groninge, Sir Fulke Greville's), 17 galliards (1 titled: Sir Walter Rawley's); 6 in L

3 intabulations: Lullaby (W. Byrd), Pavana N. Bray (W. Byrd), Pavan on Lachrimae (T. Morley)

4 divisions on popular tunes: Walsingham, L; Packington's Pound; Greensleeves; Willoughby's Welcome Home

2 toys (1 titled: The Squirrel's), 1 in L; 1 jig, L; 1 duet (titled: Short Almain)

### **bandora**

1 galliard; 1 set of divisions on The New Hunt; 1 consort part of Groninge Pavan

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**L. Hulse:** 'Francis and Thomas Cutting: Father and Son?', *LSJ*, xxvi (1986), 73–4

ROBERT SPENCER

## Cutts, John

(*fl* 1665; *d* ?Lincoln, before 19 Nov 1692). English composer. He was made junior vicar and poor clerk at Lincoln Cathedral on 31 May 1665. He appears to have spent most of his remaining life there, but was admonished in 1680

for leaving the city without permission. On 14 January 1684 he was made Master of the Choristers, though the chapter acts indicate that he lacked diligence in this office. An argument involving Cutts and his dog in the cathedral on 31 October 1689 led to his expulsion a few days later. However, on 1 April 1690 the dean and chapter resolved to establish 'two public consorts' each year and Cutts was appointed as instrumental teacher to the choirboys. He was reinstated as junior vicar and poor clerk, at the choir's request, on 11 November 1690.

Nine short solos for bass viol are in the manuscript *GB-Lcm* II.f.10, and Lot 13 in the sale of Thomas Britton's library included lra consorts by Cutts, but these are unknown today. Eight anthems by Cutts are in manuscript (*LI*), including an eight-part setting of *Almighty and everlasting God* dated 1685. *My days are gone* is included in the manuscripts *Lbl* Add.30478–9 and 34203.

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ANDREW ASHBEE

## Cut-up

(*Ger. Aufschnitt*).

A term used in organ voicing for the height of the mouth of a flue pipe in relation to its width. Higher cut-ups encourage the development of fundamental, while lower cut-ups encourage more harmonic development. See [Voicing, §1](#), and [Organ, §III, 1](#).

## Cuvelier, Jo(hannes) [Jean; Jacquemart le Cuvelier]

(*b* ?Tournai; *fl* 1372–87). French poet and composer. His name was erroneously entered as Cunelier in *F-CH* 564, and twice given only as J.C. In 1372 he was a *diseur* of Charles V of France. According to the anonymous *Règles de la seconde rhétorique* he was called Jacquemart le Cuvelier, came from Tournai and was the king's *faiseur*. In 1387 he completed a chronicle of the life of the High Constable Bertrand du Guesclin. Cuvelier's ballade *En la saison*, set to music by Hymbert de Salinis, is dedicated to Olivier du Guesclin, a cousin of Bertrand, and to Olivier's mother, Thomasse le Blanc. In addition, *F-CH* 564 contains three ballades with both text and music by Cuvelier: *Lorques Arthus, Alixandre et Paris*, a piece with complicated proportions (see Koehler, i, 212, and ii, 109–10), *Se Galaas et le puissant Artus* (which concerns Gaston Fébus, Count of Foix; *d* 1391) and *Se Genevre, Tristan, Yssout, Hellaine*. His songs all have one texted and two untexted voices and are prime examples of the complex notational style of the *Ars Subtilior*.

## WORKS

all uniquely in F-CH 564

Editions: *French Secular Compositions of the Fourteenth Century*, ed. W. Apel, CMM, liii/1 (1970) [A] *French Secular Music: manuscript Chantilly, Musée Condé 564*, ed. G. Greene, PMFC, xviii–xix (1981–2) [G]

Lorques Arthus, Alixandre et Paris, 3vv, attrib. 'J.C.'; A 16, G 61

Se Galaas et le puissant Artus, 3vv, attrib. 'Jo. Cunelier'; A 17, G 55; also ed. in Wolf

Se Genevre, Tristan, Yssout, Hellaine, 3vv, attrib. 'J.C.'; A 18, G 63

En la saison que toute riens s'encline, 3vv, attrib. 'Hymbert de Salinis', tenor has 'Jo. Cunelier' [latter ascription may apply to text; see Günther, 1968]; A 43, G 72

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URSULA GÜNTHER

## Cuvelier d'Arras, Jehan le

(fl c1240–70). French trouvère. He was perhaps the Johannes Cuvellarius of Bapaume (on the outskirts of Arras) cited in documents of 1258. His period of activity can in any case be determined: the chanson *Pour la meillour* is dedicated to Wagon Wion, who was *échevin* (sheriff) of Arras in 1265 and who died before February 1273. As respondent in nine jeux-partis and judge in six others, Cuvelier was familiar with many of the more important members of the Arras poetic circle, including Jehan Bretel, Jehan de Grieviler, Lambert Ferri and Adam de la Halle. Since Gamart de Vilers addressed Cuvelier as 'Sire', it would appear that he was a figure of importance.

With the exception of *Pour la meillour*, which is decasyllabic, Cuvelier's *chansons courtoises* favour heptasyllabic lines, often mixed with pentasyllabic or other lines. *Amours est* follows the pattern AA' BB' CC' DE; otherwise, all chansons are cast in bar form. Generally some form of repetition or motivic play is present in the caudas. Cuvelier's predilection for plagal modes (except

for *J'ai une dame*) is unusual. In half of the melodies the final is not a tone centre of primary importance. In the Chansonnier Cangé (*F-Pn* fr.846) there are occasional hints of modal rhythms in *Amours est*, *Mout me plaisent* and *Pour la meillour*; and the disposition of ligatures in *Anuis et desesperance* and *Jolivetés* also hints at times that a free use of modal rhythm may not be inappropriate.

Sources, MS

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*Anuis et desesperance*, R.214 (R [Schwan siglum:

see Sources, ms])

*J'ai une dame enamee*, R.509

*Jolivetés et joenece*, R.484

*Mout me plaisent a sentir*, R.1455

*Pour la meillour qu'onques formast Nature*, R.2108

### works of joint authorship

*Biaus sire tresorier d'Aire*, R.155 (proposed jointly by Jehan Bretel and Lambert Ferri to the Tresorier d'Aire and Cuvelier)

*Cuvelier, dites moi voir*, R.1824 (proposed by Bretel)

*Cuvelier, et vous*, Ferri, R.1042 (proposed by Bretel)

*Cuvelier, j'ain mieus que moi*, R.1671 (proposed by Gamart de Vilers)

*Cuvelier, or i parra*, R.8 (proposed by Bretel)

*Cuvelier, s'il est ainsi*, R.1025 (proposed by Bretel)

*Cuvelier, un jugement*, R.692 (proposed by Jehan de Grieviler)

*Cuvelier, vous amerés*, R.909 (proposed by Bretel)

*Je vous demant*, Cuvelier, espondés, R.928 (proposed by Bretel)

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

THEODORE KARP

## Cuvenor [Suvenor].

The word in the upper margin of f.74 of the early 16th-century manuscript *E-Bc* M.454 was read as 'Cuvenor' or 'Suvenor' by the Catalan musicologist Higiní Anglès, who believed it was an ascription (*La música en la corte de los*

*Reyes Católicos*, i, MME, i (Madrid, 1941), 113). Subsequently this otherwise unknown name was incorporated into musicological literature (see for example H. Kellman, ed.: *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550* (Neuhausen-Stuttgart, 1988), v, 143). The best reading of the inscription, however, is ‘Superior’, and it must denote a voice part, not a composer (see E. Ros-Fábregas: *The Manuscript Barcelona, Biblioteca de Catalunya, M.454: Study and Edition in the Context of the Iberian and Continental Manuscript Traditions* (diss., CUNY, 1992), i, 269–70, 274–8). The piece, a three-voice mass, is elsewhere attributed both to Aulen and to Agricola.

EMILIO ROS-FÁBREGAS

## Cuvillie, John Baptiste

(*d* Dublin, 1728). Organ builder active in Ireland, presumed to be of French origin. He was the leading organ builder in Ireland in the early 18th century. He was assistant to the English organ builder Renatus Harris and probably came to Ireland around 1697 when Harris was building organs for St Patrick's and subsequently Christ Church cathedrals in Dublin. In 1699 Cuvillie was contracted by Christ Church to make adjustments and certain additions to the organ. He was employed as ‘keeper of the organs’ at both Dublin cathedrals until his death in 1728.

Cuvillie built organs in Dublin for Trinity College (1700), St Peter's (1713), St Mary's (1713) and St Michan's (1725), and for Cloyne Cathedral (1713); he also rebuilt or enlarged the organs at St Finnbar's Cathedral, Cork (1710), and St Canice's Cathedral, Kilkenny (c1710). He was employed as organ tuner and repairer at all of these locations and at many other Dublin churches until his death.

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DENISE NEARY

## Cuvillier, Charles (Louis Paul)

(*b* Paris, 24 April 1877; *d* Paris, 14 Feb 1955). French composer. He studied at the Paris Conservatoire and with Fauré and Messager. He began writing for the Paris popular theatre and achieved popular success with *Avant-hier matin* (1905). Several subsequent operettas had international acclaim, including *Son p'tit frère* (1907) and *La reine s'amuse* (1912), the latter of which contained his greatest domestic song success, ‘Ah! la troublante volupté’. These became *Wild Geese* and *The Naughty Princess* in London where Cuvillier enjoyed a run of popularity from 1918 to 1920. The greatest of his London successes was the operetta *Der lila Domino* (Leipzig, 1912), composed by a Frenchman to a German libretto and enjoying huge popularity

throughout the British Empire. Cuvillier composed light, insinuating music, distinguished by typically French phrasing.

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(selective list)

all operettas or musical comedies

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The Sunshine of the World (3, G. Unger and J. Heard, after K.K. Ardaschir), London, Empire, 18 Feb 1920; Nonnette (Barde), Paris, Capucines, 28 March 1922; Bob et moi (Barde, L. Meyrargue), Paris, Théâtre Michel, 6 April 1924; Qui êtes-vous? (H. Genty, Berr and Jouvault), Monte Carlo, 13 Nov 1926; Boulard et ses filles (L. Verneuil, Saint-Granier, J. le Seyeux), Paris, Théâtre Marigny, 8 Nov 1929; Le Train de 8h 47 (G. Courteline and L. Marchis Barde), Paris, Palais Royal, 22 Dec 1935

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ANDREW LAMB

## Cuyás y Borés, Vicenc

(*b* Palma de Mallorca, 6 Feb 1816; *d* Barcelona, 7 March 1839). Spanish composer. He abandoned medical studies in Barcelona to undertake musical composition with Ramón Vilanova. At 19 he attracted attention with a symphony dedicated to the actress Matilde Díez performed at the Principal (sometimes called S Cruz) theatre in Barcelona. Composing under Bellini's influence, Cuyás left unfinished *Ugo conte di Parigi* (to a libretto by Romani) in order to complete in record time the two-act *La Fattucchiera* (Romani, after Arlincourt: *Ismalie, ou L'amour et la mort*; manuscript score in Villanueva y Geltrú, Biblioteca-Museo Balaguer; ed. F. Cortés Mir, Madrid, 1998).

Romani's libretto had previously been set by Mercadante (1832) and Carnicer (1838) as *Ismalia, ossia Morte ed amore*. Cuyás's opera was a resounding success at its opening at the Principal on 23 July 1838; the dénouement, in which the heroine Ismalia joins the shade of her deceased lover, particularly

moved the public. The opera was given 20 performances the first season and seven the next. Cuyás had, however, undermined his health and contracted tuberculosis. A third Romani setting, *El sonámbulo*, was never finished.

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JOHN DOWLING

## Cuyler, Louise E(Ivira)

(b Omaha, NE, 14 March 1905; d Carmel, CA, 3 Jan 1998). American musicologist. Her first musical training was in Omaha, where, while still in high school, she appeared publicly as a violinist. She received the BM in violin from the Eastman School of Music in 1929. Later she was associated with the School of Music of the University of Michigan, where she taught theory and took the MM in theory and composition in 1933. After serving in the American Red Cross during World War II, she returned to the University of Michigan and at the same time resumed studies at the Eastman School, taking the PhD in musicology in 1948 with a dissertation on the third book of Henricus Isaac's *Choralis constantinus*. At Michigan she became professor of music (1953), director of the department of musicology (1957) and professor emeritus (1975). In addition she served for over two decades as music critic for the *Ann Arbor Daily News*, retiring in 1971. She lectured widely and was visiting professor at the University of Washington, Seattle (1964), Stanford University (1965), Indiana University (1975) and the University of California at Santa Barbara (1976). In 1975 she was made Neilson Distinguished Professor of Smith College, Northampton, Massachusetts. She was a member of the AMS council for more than 20 years, and served as its secretary (1955–71). Although her interests were wide, Cuyler was best known for her studies of the Franco-Flemish Renaissance and music in Germany during the Josquin period. In particular she discussed the political use of the motet and the interaction of church and state in musical commissions.

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EDITH BORROFF/PAULA MORGAN

## Cuypers [Kuypers, Koppers], Johannes Theodorus

(*b* Dornick, 14 Oct 1724; *d* The Hague, Sept 1808). Dutch violin maker. He became a burgher of The Hague in 1752, and worked there continuously for about 50 years. He was one of the first makers in northern Europe to work on the pattern of Stradivari, though his instruments are highly personal in character and easily recognized. Many violins are in circulation, those of the later period noting their maker's advancing age on the manuscript labels within; they are consistently fine-sounding. Johannes Cuypers was followed by his sons Johannes Franciscus (*b* 12 Jan 1766; *d* 16 July 1828) and Johannes Bernardus (*b* 3 May 1781; *d* 15 Sept 1840), whose work is of considerably less distinction.

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CHARLES BEARE

## Cuzzoni, Francesca

(b Parma, 2 April 1696; d Bologna, 19 June 1778). Italian soprano. Her parents were Angelo, a professional violinist, and Marina Castelli. She was a pupil of Francesco Lanzi; her first known appearance was in an anonymous *La virtù coronata, o Il Fernando* (1714, Parma). She sang in 1716–17 at Bologna in operas by Bassani, Buini, Gasparini and Orlandini and by 1717–18 was 'virtuosa di camera' to the Grand Princess Violante of Tuscany, singing at Florence, Siena, Mantua, Genoa and Reggio nell'Emilia in operas by Orlandini, C.F. Pollarolo and Vivaldi (*Scanderbeg*). She made her Venice début in 1718 as Dalinda in Pollarolo's *Ariodante*, with Faustina Bordoni as Ginevra; the future rivals appeared there again in two operas the following year. Cuzzoni sang at Florence and Milan in 1719, at Turin, Bologna and Florence in 1720, at Padua in 1721 and in five more operas at Venice in 1721–2; in Orlandini's *Nerone* she played Poppaea, with Faustina as Octavia and Diana Vico as Agrippina.

She went to London at the end of 1722, having married the composer and harpsichordist Pietro Giuseppe Sandoni on the way. Her reputation preceded her. Her King's Theatre début on 12 January 1723 as Teofane in Handel's *Ottone* was sensational. The part had not been composed for her and at rehearsal she refused to sing her first aria, 'Falsa immagine', until Handel threatened to pitch her out of the window; but her triumph was complete. At her benefit on 25 March 'some of the Nobility gave her 60 Guineas a Ticket' (in addition to her salary of £2000 a season). She remained a member of the company until the Royal Academy closed in June 1728 and sang in every opera: Handel's *Flavio* (Emilia), *Giulio Cesare* (Cleopatra; she and Senesino had an outstanding success), *Tamerlano* (Asteria), *Rodelinda* (title role), *Scipione* (Berenice), *Alessandro* (Lisaura), *Admeto* (Antigona), *Riccardo Primo* (Costanza), *Radamisto* (Pilissena in the 1728 revival), *Siroe* (Laodice) and *Tolomeo* (Seleuce), Ariosti's *Coriolano*, *Vespasiano*, *Aquilio consolo*, *Artaserse*, *Dario*, *Lucio Vero* and *Teuzzone*, Bononcini's *Erminia*, *Farnace*, *Calpurnia* and *Astianatte*, and the pasticcios *Elpidia* and *Elisa*. The exuberance of her admirers soon led to quarrels, first with the partisans of Senesino and later with those of Faustina Bordoni, who made her London début in *Alessandro* in 1726. The rivalry between the two great sopranos was notorious and became a public scandal when ovations, whistles and catcalls in turn led to a scuffle on stage during *Astianatte* on 6 June 1727. Cuzzoni was dismissed by the Academy, but reinstated when the king threatened to withdraw his subsidy. The final Academy season seems to have been less cantankerous, despite (or because of) the satirical portrait of the ladies as Polly and Lucy in *The Beggar's Opera*.

Cuzzoni spent winter 1728–9 in Vienna at the invitation of Count Kinsky, the imperial ambassador in London; she made a great impression but was not engaged for the opera because she demanded an exorbitant salary. She sang at Modena and Venice in 1729. Heidegger wished to engage both prima donnas for the Second Royal Academy that autumn, but Handel, who according to Rolli had never liked Faustina and wanted to forget Cuzzoni, preferred new voices. In 1730–31 Cuzzoni sang at Piacenza, Bologna, in Hasse's *Ezio* and Sarro's *Artemisia* at Naples, and in three operas, including Hasse's *Artaserse*, in Venice. During 1731–2 she appeared again in Venice and Florence in operas by Hasse and her husband, and at Genoa in the carnival seasons of 1733 and 1734, still in close association with Sandoni. She was one of the first singers approached by the Opera of the Nobility, in

opposition to Handel, in 1733; she arrived in April 1734 and joined the cast of Porpora's *Arianna in Nasso*. She sang in four more operas by Porpora (*Enea nel Lazio*, *Polifemo*, *Ifigenia in Aulide* and *Mitridate*), Hasse's *Artaserse*, Handel's *Ottone* (her old part, but under Nobility management), Sandoni's *Issipile*, Veracini's *Adriano in Siria*, the pasticcio *Orfeo* and Francesco Ciampi's *Onorio*. She seems to have aroused less enthusiasm on this visit.

Cuzzoni sang in Leo's *Olimpiade* and Caldara's *Ormisda* at Florence in 1737–8; the following carnival season she performed operas by Leo and Arena in Turin, receiving the huge sum of 8000 lire. Later in 1739 she was at Vienna, and in September 1740 she was a member of Angelo Mingotti's opera company at Hamburg. She sang in Amsterdam in 1742 with the Wolfenbüttel Kapellmeister Giovanni Verocai (she and Sandoni had now separated) and is said to have published there a new setting of Metastasio's *Il Palladio conservato* (no copy is known). After 1749 she was plagued with debts and an aging voice; her time was spent alternately in prison for debt or giving concerts to pay her debtors. In February 1750 she performed in Paris before the French queen; in 1750 and 1751 she revisited London and sang at concerts, but was coldly received. She spent her last years in Bologna, supporting herself, it is said, by making buttons. She died in obscurity and extreme poverty.

Cuzzoni in her prime was by universal consent a superb artist. Burney expressed the views of various writers, including Tosi, Quantz and particularly Mancini (*Pensieri e riflessioni pratiche sopra il canto figurato*, 1774):

It was difficult for the hearer to determine whether she most excelled in slow or rapid airs. A native warble enabled her to execute divisions with such facility as to conceal every appearance of difficulty; and so grateful and touching was the natural tone of her voice, that she rendered pathetic whatever she sung, in which she had leisure to unfold its whole volume. The art of conducting, sustaining, increasing, and diminishing her tones by minute degrees, acquired her, among professors, the title of complete mistress of her art. In a cantabile air, though the notes she added were few, she never lost a favourable opportunity of enriching the cantilena with all the refinements and embellishments of the time. Her shake was perfect, she had a creative fancy, and the power of occasionally accelerating and retarding the measure in the most artificial and able manner, by what the Italians call *tempo rubato*. Her high notes were unrivalled in clearness and sweetness, and her intonations were so just and fixed, that it seemed as if it was not in her power to sing out of tune.

Tosi praised her 'delightful soothing *Cantabile*', and contrasted her pre-eminence in 'Pathetick' with Faustina's dramatic fire in 'Allegro'. Quantz, who heard her often in 1727, said that 'her style of singing was innocent and affecting', and her graces 'took possession of the soul of every auditor, by her tender and touching expression'. She could move an audience to tears in such simple arias as 'Falsa imagine' and Rodelinda's 'Hò perduto il caro sposo'. She was probably at her best on her first visit to London, and the wonderful series of parts Handel wrote for her, especially Cleopatra, Asteria,

Rodelinda and Antigone, seems perfectly calculated to bring out the qualities mentioned above. They call for a fluid use of the whole compass from *c'* to *b'''* (Quantz said she sang up to *c'''*) and offer repeated openings for her famous trill, which was slow and sensuous. Cuzzoni was the first female high soprano to distinguish herself in prime roles. Although not inclined to extremely fast passage-work, she was capable of singing coloratura arias extremely difficult for their variety of rhythm and figuration, such as 'Sprezzando il suol' in Porpora's *Enea* or 'Da tempeste' in *Giulio Cesare*; features include short florid passages, unexpectedly rising to the higher register and then abruptly truncated on a staccato note (usually *a''* or *b''*). Other arias, such as 'Conservati fedele' in Hasse's *Artaserse* or the Largo 'Ombre, piante', again in *Rodelinda*, show an equally definite propensity to the noble and the pathetic. Cuzzoni was neither a great actress nor a beautiful woman. Horace Walpole, with reference to *Rodelinda*, said:

she was short and squat, with a doughy cross face, but fine expression; was not a good actress; dressed ill; and was silly and fantastical. And yet on her appearing in this opera, in a *brown silk gown*, trimmed with silver, with the vulgarity and indecorum of which all the old ladies were much scandalized, the young adopted it as a fashion, so universally, that it seemed a national uniform for youth and beauty.

The best likeness of Cuzzoni is a print after Seeman, reproduced in Hawkins's *History*. She appears in many caricatures, including two operatic scenes engraved by Vanderbank (1723) and Goupy (1729) and original drawings by A.M. Zanetti (two in the Cini collection, *I-Vgc*) and Marco Ricci (two at Windsor Castle).

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WINTON DEAN/CARLO VITALI

## Cvetko, Dragotin

(*b* Vučja Vas, Ljutomer, 19 Sept 1911; *d* Ljubljana, 3 Sept 1993). Slovenian musicologist. He studied at Ljubljana Conservatory and at the University of Ljubljana, where he received the PhD in music education in 1938; he then continued his studies at the master school of the Prague Conservatory. He taught at the Ljubljana Academy from 1938 to 1943 and from 1945 to 1962. In 1962 he founded the department of musicology at the University of Ljubljana, where he became professor; from 1970 to 1972 he served as the dean of the faculty of arts there. He was a member of the Slovenian and Serbian Academies of Arts and Sciences, vice-president of the IMS and editor of *Muzikološki zbornik*. He was awarded the Herder Prize in 1972.

Cvetko was initially interested in music education, but later turned to musicology and became an authority on the history of Slovenian music. His studies of the life and works of Jacobus Handl (Gallus), Gabriel Plautzius,

Johannes Baptist Dolar and several other composers of Slovenian origin show conscientious and wide-ranging research. His books organize successfully the detailed information on individual figures and institutions given in his numerous articles into a systematic music history of Slovenia, which is presented in the context of its cultural and political history. He believed that in order to understand fully the development of European musical culture it is necessary to follow not only its mainstream, but also its course in peripheral centres. Accordingly he studied the contribution of eastern central Europe to the musical life of the Renaissance and Baroque; it is largely because of his efforts that the music history of Slovenia and its relationship with the powerful musical cultures of neighbouring Austria and northern Italy are now so well documented. With Josip Andreis he was the founder of the modern school of musicology in the former Yugoslavia as well as having been a mentor to a whole generation of musicologists in Slovenia and the adjacent area of Central Europe.

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BOJAN BUJIC

# Cybele [Kybēlē, Kybella, Kybelē, Kybēbē (Lydian)];

Lat. Cybele, Cybebe, Cybela].

Ancient Phrygian deity, often called the Great Mother by both Greeks and Romans. She was linked with many other female divinities, especially Rhea and Artemis. By the time her cult reached Greece (5th century bce) it had become fused with the liturgy of [Dionysus](#), reflecting the cult of divine mother and son in Asia and Crete. The male figure worshipped in specific conjunction with Cybele was, however, her youthful consort Attis. His cult, which became important only in Rome under Claudius (emperor 41–54 ce), included the use of the syrinx; he was originally a shepherd-god.

An extensive fragment of a [Dithyramb](#) by Pindar, from the first half of the 5th century bce, mentions tympana and crotala (clappers, usually in pairs) sounding in honour of 'the august Great Mother' (Bowra, frag.61.6–8). A Homeric hymn which must date from approximately the same period refers to these two instruments as well as the aulos (*To the Mother of the Gods*, xiv.3). In the *Bacchae*, produced about 405 bce, Euripides gave particular prominence to the tympanum as the invention of Dionysus and Rhea (i.e. Cybele; 59, 120–34), linking it with the use of Phrygian auloi (127–8, 159–61) and describing its deep, booming tone (156, *barubromōn*). Cult statues or paintings of the goddess usually showed her with the tympanum (for illustration see [Tympanum \(i\)](#)). The Athenian minor tragic poet Diogenes described the Phrygian women worshippers of Cybele as using *rhomboi* (bullroarers) in addition to the usual tympana and cymbals (Nauck, frag.1.34 = Athenaeus, xiv, 636a; cf iv, 148c–d; v, 198d; viii, 361e; and xiv, 621b–c). According to Menander, the begging priests of Cybele's cult used cymbals to summon her (Kock, frag.245); Firmicus Maternus (4th century ce) described a similar use of the tibia.

Ovid described the introduction of Cybele's rites to Rome in 204 bce and listed the instruments regularly used, including the Phrygian double aulos with one recurved bell-shaped mouth (*Fasti*, iv.181). Apuleius (2nd century) described the music used by followers of the 'Syrian goddess' Atargatis, whose cult resembled that of Cybele and was characterized by the presence of eunuch priests. He also mentioned a *choraula* (in this context a cornu player), dancing in triple rhythm, the tibia and various percussion instruments (*Metamorphoses*, viii.26–7). The scene depicted on a Roman terracotta suggests that a long-handled spherical rattle (the Greek *platagē*) was used in the rites of Cybele.

Only members of her priesthood and trained instrumentalists performed the rites; and since the hymns were required to be sung in Greek (Servius on Virgil, *Georgics*, ii.394), they were performed by professional singers called *hymnologi*.

Clement of Alexandria in his *Protrepticus* quoted a ritual formula recited by those being initiated into the mysteries of Cybele: 'I ate from the tympanum; I drank from the cymbal' (2.14), where the round tympanum is an image of the earth as primal element, while the concave cymbal is a chalice.

See also [Aulos](#), §I; [Greece](#), §I, 5; and [Rome](#), §I.

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WARREN ANDERSON/THOMAS J. MATHIESEN

## Cybot [Cibot, Cirot], Noel

(*d* Paris, Aug 1556). French composer, singer and organist. He came from Limoges and was appointed a singer in the Ste Chapelle, Paris, on 9 August 1522 (*BrenetM*). In 1543 he was still resident there, having been elevated to the position of *chapelin perpetuelle*, and also acted as organist. One of Attaignant's volumes (RISM 1530<sup>5</sup>) includes two courtly four-voice pieces by him in the generally homophonic manner of Sermisy. Two more pieces, rustic anecdotes set in the livelier syllabic contrapuntal style of Janequin and Passereau, figure in another Attaignant volume (1535<sup>6</sup>), ascribed to 'Cirot'. A collection of *Magnificat* settings published by Attaignant (1534<sup>7</sup>) opens with one by Cybot composed in the imitative manner of the post-Josquin period (ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez Pierre Attaignant*, v, Paris, 1960).

FRANK DOBBINS

## Cybulski, Izydor Józef

(*b* 2nd half of the 18th century; *d* ?Warsaw, 1st half of the 19th century). Polish composer and music engraver. The first date known in his life is 22 November 1802, when as a priest he delivered a sermon in the Augustinian church in Warsaw on the influence of music on the human mind and soul. In 1803 he worked in Elsner's music engraving workshop, but from 1805 to 1817 he ran one of his own, which in 1817 published Chopin's first composition, the Polonaise in G minor. In 1809 he organized and directed a school of organists in Warsaw. Cybulski's compositions include a Polish mass to a text by F. Wężyk (1805, manuscript in *PL-CZ*), *8 variations pour le clavecin* (Warsaw, n.d.), Polonaise in B $\flat$  (Warsaw, n.d.) and *Trois polonaises pour le clavecin ou pianoforte* (Warsaw, 1805–6).

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ALINA NOWAK-ROMANOWICZ

## Cyclic form.

Music in which a later movement reintroduces thematic material of an earlier movement is said to be in 'cyclic form'. In its strict meaning such music returns at its end to the point whence it set out at the beginning, in the manner of the song *There's a hole in my bucket*, to produce an endlessly rotating cycle; but in practice the simplest examples have been works like Haydn's Symphony no.31 in D (*Hornsignal*), Beethoven's Serenade op.8, Brahms's Third Symphony and Elgar's Second Symphony, whose finales all close with the material of the beginning of the work. More generally the term 'cyclic' describes those works where thematic links bind more than one movement; it is not properly applied to mere thematic resemblances. Examples may be found in many instrumental sonatas, suites and canzonas of the early 17th century (see [Variations](#)) and can be cited in a large number of sacred works, like Bach's B minor Mass and Mozart's Mass in C k317. But they are rare (except in Boccherini's music) in the 18th century. Beethoven (*An die ferne Geliebte*, Piano Sonata in A op.101), Schubert (Piano Trio in E♭; *Fantasie in C* for violin and piano) and Berlioz (*Symphonie fantastique*) laid the foundations on which Mendelssohn, Schumann, Liszt and Franck elevated cyclic principles to great importance, associated with the widespread application of [Thematic transformation](#) and the desire for greater continuity between separate movements, all methods of establishing a tighter cohesion in multi-movement forms. Since the 19th century cyclic form has been adopted as a regular stock-in-trade of musical structure.

HUGH MACDONALD

## Cyera, Hippolito.

See [Ciera](#), [Ippolito](#).

## Cylinder organ.

See [Barrel organ](#).

## Cylinder piano.

See [Barrel piano](#).

## Cymbal

(Fr. *cymbale*).

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

## Cymbala

(Lat., from Gk. *kumbalon*).

(1) A type of ancient cymbals (an [Idiophone](#)). Ancient cymbala were a pair of small, plate-shaped or more often cup-shaped bronze cymbals. (See [Cymbals](#) and [Tympanum](#) (i) for illustrations.) They were associated in Greco-Roman culture with orgiastic religious rites, where they played ecstasy-

inducing music together with the tympanum and the [Aulos](#). They became particularly prominent in Rome after the introduction of the Magna Mater, Cybele, from Asia Minor in 204 bce. They appear on numerous vases and in murals and reliefs; a typical literary reference is that of Catullus who had a young votary of the goddess exclaim: 'Come follow me to the Phrygian house of Cybele, to the Phrygian grove of the goddess, where the voice of the cymbalum sounds, where the tympanum echoes, where the Phrygian tibia player sings on his deep-toned curved reed, where they celebrate the sacred rites with shrill cries, where the milling crowd of her worshippers rushes to and fro'. Roman conquests in the East and increasing luxury among the ruling classes brought many foreign artists to the capital in the early days of the empire. Exotic dances in taverns and in the streets were performed to the accompaniment of crotala, cymbala, tympana and foreign wind instruments. The instrument was used in biblical times, and early Christian writers when they mention cymbals clearly mean cymbala, as, for example, St Augustine in his commentary on the psalms – the sound as they touch 'can be compared to our lips'.

(2) Medieval bells. The use of 'cymbala' to denote a set of small bells is first found in about 900 in treatises emanating from the St Gallen region of Germany; these treatises, which are concerned with proportion, usually designate a diatonic scale based on C (including B $\flat$ ), and they use the relative weights of the bells (in the same manner that the length of organ pipes or the stopping of the string of a monochord are used) to illustrate Pythagorean pitch relationships. Shortly after, illuminations showing a row of bells hung on a frame and struck with a hammer began to appear in Germany and in areas influenced by German artists. The so-called Paris Bibles (produced after about 1290), with their illuminated initial for Psalm cl showing a seated King David playing a row of bells with a hammer, inspired numerous copies throughout France, Flanders and England. This row of bells is not seen in Italian iconography, however, nor is it used except as a symbol of David, Musica or the Risen Christ, or as an instrument in the hands of one of the musicians or theoreticians accompanying them (see illustration).

In the later medieval period the word 'cymbala' was employed less specifically. Sometimes the singular form 'cymbalum' was used to denote large church bells or monastic signal bells. Later, the scale of bells found in a clock or in the rotating sacring wheel used during Mass to herald the moment of consecration would be designated 'cymbala'. The latter usage may explain the origin of the organ stop called 'cymbalum'. Literary accounts, especially when joyful events are being described, make frequent use of the juxtaposition found in Psalm cl of 'organs and cymbals'; it was probably because the organ and bells were both used in church ritual that the word 'cymbala' came to be adopted for a bell.

Cymbala, as a row of small bells struck with hammers, have often been a popular (though recent – following Smits van Waesberghe's 1951 publication) addition to the instrumentarium in the modern performance of medieval music. However, no medieval account exists that can incontrovertibly be said to describe the use of bells in this way; neither is there an inventory listing nor an actual surviving example of the instrument.

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## Cymbalon [cymbalum]

(Hung.).

See [Dulcimer](#).

## Cymbals

(from Gk. *kymbos*; Fr. *cymbales*; Ger. *Becken*, *Schellbecken*, *Tellern*; *Tschinellen* [obsolete]; It. *piatti*, *cinelli*; Sp. *platillos*).

Instruments of percussion (classified as vessel clappers with everted rim; see [Idiophone](#)), normally of indefinite pitch, in the form of concave plates, each with a raised boss in the centre. The shape and size of the plate, and the size of the boss in proportion to the area of the cymbal varies widely from type to type. Pairs of cymbals are clashed together, one held in each hand by a strip or loop of cloth or leather tied through a hole or holes in the boss, or, in the case of the hi-hat (see below), by means of a foot pedal. Alternatively, single cymbals are suspended (by one hand or on a stand) and struck with a beater. The modern orchestral cymbals are a pair of large round plates of metal (an alloy of approximately 80% copper and 20% tin), the exact constituents and processing of which are the makers' secrets. The highest-quality cymbals are said to contain pure silver. Present manufacturers include the long-established and world-famous Zildjian family with branches in Turkey, the USA and Canada (fig.1; for further illustration see [Zildjian](#)), M.M. Paiste & Sohn of Switzerland, the Premier Drum Co. of England and the Italian firm of Ufip.

1. [Manufacture](#).
2. [Ancient history: Near East and Europe](#).
3. [China](#).
4. [Modern Western history, usage and technique](#).

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### Cymbals

#### 1. [Manufacture](#).

To meet present-day requirements in the orchestra and in jazz groups, cymbals are made in many sizes and grades of sound. Diameters (edge to edge) range from 15 cm to 61 cm. Cymbals of antiquity are known to have

been considerably smaller; modern small suspended cymbals tuned to a definite pitch, inspired by surviving ancient examples, are known as **Crotales** (also 'antique cymbals'; see §2 below), and small pairs of cymbals, held one on the thumb and the other on the index or middle finger, are known as **Finger cymbals** (fig.2). For standard orchestral purposes the desired tonal qualities are brilliance, resonance and a multiplicity of overtones. In general, orchestral cymbals are 'paired' with a slight difference in pitch. The finest-quality cymbals are cast, rolled, hand-beaten and machine-skimmed (pared) to a predetermined thickness. Each plate is slightly convex to ensure that only the outer edges meet. In the centre of each plate is a shallow saucer-like recess forming a dome. A double strap by which the cymbal is normally held is passed through a central hole and is knotted with a crown ('sailor's') knot inside the cymbal where the recess is concave. The strap is gripped between the thumb and first finger. To shield the knuckles a circular pad of soft leather or felt covers the dome. In some cases cymbals are held by a special handle. Moderate-quality cymbals of brass serve useful purposes, but are completely out of place in the full orchestra, where, with certain exceptions such as the occasional use of Chinese cymbals, only the best quality 'Turkish' instruments are acceptable.

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### 2. Ancient history: Near East and Europe.

Cymbals are of ancient origin. Three sherds with painted relief decoration (first half of 2nd millennium bce) from Kabakh in Hittite Anatolia show musicians with cymbals; and on a terracotta plaque of similar date from Larsa (Old Babylonian period) a drummer and cymbal player are performing while two men box or wrestle. There is much reference to cymbals in the Bible, and Psalm cl refers to *mesiltayim* and *selselim* (probably identical instruments, made of bronze or copper; see Jewish music, §1, 3(vi)). Canaanite bronze cymbals have survived from the area, and pairs of cymbals were used in the liturgy of the First Temple at Jerusalem. David's chief musician, Asaph, was a professional cymbal player. During the dedication of the Ark, Heman, Asaph and Ethan were all three appointed to play cymbals of brass. In the last century of the Temple only one cymbal player was regularly employed, to mark pauses in the chanting, or to signal the beginning of the Levitical chant.

Cymbals not unlike those in use today are represented on Babylonian and Assyrian reliefs from the turn of the 1st millennium bce, and a number of actual instruments have been found at Nimrud. A Babylonian plaque dated c700–600 bce (British Museum, London) shows a pair of cymbals held vertically (as in the modern orchestra) and a drum; an Assyrian bas-relief of c680 bce depicts cymbals held horizontally. Cymbals had their place in Assyrian military bands, where they are shown in combination with lyres and drums.

Egyptian cymbals, mostly from the Greco-Roman period, have survived in three main sizes: large, flat instruments; medium-sized cymbals with comparatively deep central depressions; and small instruments often attached to long, forked handles ('tong-cymbals'). An interesting pair of beaten bronze cymbals (their date is uncertain) measure some 15 cm in diameter and are secured by the original cord. Many of the smaller instruments produce well-defined, bell-like notes of high pitch. The Egyptian

cymbal found a new, religious role in the Coptic Church, where melodies in strict rhythm are accompanied by small cymbals or cymbals and triangles. The instrument is also used at Coptic burials.

In Europe the cymbal appears in many ancient Greek and Roman iconographical sources (see [Cymbala](#)). A pair of small bronze cymbals from Greece (c500 bce) survives (fig.3). The instrument is also clearly portrayed on a marble statue of the Hellenistic period (3rd century bce), and on a mosaic found at Pompeii dated 73 ce. An illustration from Herculaneum shows a pair of cymbals connected by a strap. In contrast, on an ancient Greek drawing of a female centaur and a bacchante, the centaur holds a cymbal in her left hand which she strikes against an identical instrument held in the bacchante's right hand, to assist, it is supposed, in the musical activity concerned with an orgy. Greek cymbals were closely associated with such rites, particularly the ancient orgiastic rites of the goddess Cybele, and the raucous rites connected with the worship of Dionysus (or, in Rome, Bacchus; fig.4). In many cultures cymbals, in addition to their use in religious and secular life, have been credited with remarkable powers. This subject, and the use and properties of antique cymbals in Greek, Roman and Jewish history, were discussed at length by F.A. Lampe in *De cymbalis veterum* (1700) and R. Ellys in *Fortuita sacra quibus subjicitur commentarius de cymbalis* (1727).

A set of cymbals from the ruins of Pompeii (in the City Museum Pompeii) range from small crotales to cymbals measuring 41 cm in diameter. These instruments are said considerably to have interested Berlioz, who was certainly responsible for introducing the gentle tinkle of 'antique cymbals' into the orchestra. In the scherzo of his dramatic symphony *Roméo et Juliette* (1839) two pairs of antique cymbals tuned a 5th apart to  $b^{\flat}$  and  $f^{\sharp}$  are needed. Debussy scored for two antique cymbals (*cymbales antiques*) in  $e^{\flat}$  and  $b^{\flat}$  in *Prélude à l'après-midi d'un faune* (1891–4). In *Daphnis et Chloé* (1912) Ravel scored for six pairs of antique cymbals with definite notes sounding  $b^{\flat}$ ,  $c^{\sharp}$ ,  $d^{\flat}$ ,  $e^{\flat}$ ,  $f^{\sharp}$ ,  $a^{\flat}$ .

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### 3. China.

Cymbals seem to have been introduced into China from Central Asia, most likely during the 3rd or 4th centuries ce. Pictures of musicians playing pairs of cymbals, roughly 20 cm or more in diameter, are found in the late Dunhuang cave frescoes (c7th century ce), the Wang Jian reliefs (late 9th century) and other pictorial sources. Historically known in China as *tongbo* ('copper [alloy] cymbals'), period sources show that they were employed in six of the ten official ensembles functioning within the Tang court (618–907). Cymbals known as *nao* were also commonly used in Buddhist rituals. Description of the *tongbo* in the early 10th-century dynastic history *Jiu Tangshu* suggests that the instrument has changed very little over the last millennium. Today, cymbals are widespread throughout China, used in accompaniment of the regional opera traditions and for ceremonial occasions such as weddings and funerals.

Chinese cymbals are constructed of 'resonant copper' (*xiangtong*), an alloy of essentially three or more parts copper to one part of tin. Cymbals in use today are of two basic types: *bo* and *nao*. The *bo* type is more common; its boss is

large – as much as half of the total diameter – and bulbous with a strip of cloth or cord inserted through the boss for holding. The *nao* is made of thinner metal; it has gently sloping shoulders and a narrow, slightly upturned rim; its boss is small and held directly. Profiles of these cymbals are shown, together with the modern ‘Turkish’ cymbal in [fig.5](#). Sizes vary considerably, from the small ‘capital cymbals’ (*jingbo*) that accompany Beijing opera (c15–20 cm in diameter), to the generally larger *nao* (c40–65 cm in diameter) and occasionally large *bo* of similar size. (For a discussion of the modern South Asian cymbal see [Tāl](#).)

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### 4. Modern Western history, usage and technique.

Cymbals closely resembling those used by the Greeks and Romans frequently appear in pictorial representations of the Middle Ages. In most cases instruments are represented as played – by angels and women generally – in the manner of ancient cymbals, i.e. horizontally, as portrayed by Matteo Giovanni (*Assumption of the Virgin*, late 15th century). Mersenne’s *Harmonie universelle* (1636–7) illustrates cymbals with straps similar to those in use today. Cymbals – flat and hemispherical – are illustrated in 13th-century English manuscripts. In addition to their use in Christian and pagan rites and as instruments of war, cymbals (smaller than those in the modern orchestra) were used throughout the Middle Ages by dancers and to some extent in ensemble music.

Cymbals (*zil*) were used in the *mehter*, bands of the Turkish janissaries (élite troops), from at least the 14th century (see [Janissary music](#)). Turkish bands were known in Europe from the early 17th century and by the end of the century were being employed by east European rulers, and instruments from these bands were being used in European music. Turkish cymbals were included by N.A. Strungk in the orchestra for his opera *Esther*, and by Freschi in *Berenice vendicata* (both 1680). The adoption of Turkish percussion (including cymbals) into European *Feldmusik* ensembles in the mid-18th century led eventually to the growth of the large military bands early in the following century (see [Band \(i\)](#), §§II and III). Under the influence of this fashion for ‘Turkisms’, composers also began to use these instruments for special effects in the orchestra. Gluck’s use of cymbals in *Iphigénie en Tauride* (1779) excited Berlioz. Mozart (*Die Entführung aus dem Serail*, 1782), Haydn (‘Military’ Symphony, 1793/4) and Beethoven (*Die Ruinen von Athen*, 1812, and the Ninth Symphony, 1822–4), made cunning use of cymbals with other Janissary effects.

It is from the early part of the 19th century that a more positive and extended use of cymbals as orchestral instruments is found, largely because of the pioneering of Berlioz. In his *Grande messe des morts* (1837) Berlioz scored for ten cymbals, certain of which he specified to be struck and/or sustained with soft sticks. His ideal ensemble included four pairs of cymbals (he frequently scored for more than one pair), and he scorned the combination of bass drum and cymbals played by one musician.

Wagner’s use of cymbals is exemplary. One of the finest moments for the cymbals is their first entry in the overture to *Die Meistersinger von Nürnberg*. There is also the truly noble effect of two loud strokes at the climax of the *Lohengrin* prelude. Here as in *Die Meistersinger* two cymbals are clashed in

the normal manner. In *Der Ring des Nibelungen* Wagner used the mysterious ringing sound of a single cymbal, in some cases struck with a drumstick and in others with two drumsticks to produce a roll. In *Das Rheingold* a roll ('Becken mit Paukenschlägeln') describes the glitter of the precious metal, and a similar effect occurs in the second act of *Die Walküre*, when Wotan utters his mysterious blessing of Alberich. Wagner also used the two-plate roll. Here a pair of cymbals are rubbed together or the edges agitated against each other. Bartók scored for this effect in his Second Violin Concerto (1937–8) and his Second Rhapsody for Violin and Orchestra (1928, rev. 1935). It also occurs in Vaughan Williams's *A London Symphony* (1911–13, rev. 1920 and 1933). Players sometimes achieve the effect by holding the faces of two plates loosely together while a colleague executes a roll with timpani sticks.

Tchaikovsky used cymbals imitatively (short notes) in the duel scene of his fantasy-overture *Romeo and Juliet* (1869, rev. 1870 and 1880). The single stroke (*mf*) with the well-calculated vibrating period prescribed by Dvořák in his Symphony 'From the New World' (1893) is a model of economy in the use of orchestral percussion.

Many late 19th- and 20th-century composers have made considerable demands on cymbals (and the player). Most professional orchestras have developed an 'armoury' of cymbals, both in pairs and suspended, from which to choose. They can range in diameter from 61 cm (for a big climax in a Mahler symphony) to a tiny 'splash' cymbal of 15 cm. 20th-century manufacturers have made two-octave chromatic sets of tuned crotales with a standard range of *c*"–*c*"", although it is an advantage to have them built into a single instrument with a damper pedal, because of the great resonance. Kolberg not only provides the damping mechanism but has also extended the range to five octaves. Messiaen wrote for a two-octave set of crotales in several works, including *Des canyons aux étoiles* (1971–4), as did Henze in his Seventh Symphony (1983–4). In *Antigonae* (1949) Orff requested ten pairs of cymbals. Peter Schat in *Signalement* (1961) wrote for 12 suspended cymbals of specified sizes. Composers such as Mahler, Strauss, Schoenberg, Bartók, Stravinsky, Bliss, Hindemith, Gerhard and Walton have requested various effects. Mahler asked for the cymbal to be struck with a steel rod in his Third Symphony (1893–6, rev. 1906). In *Ein Heldenleben* (1897–8), and also in *Don Quixote* (1897) Strauss wrote *zischend*, here usually interpreted as 'hissing'. This effect is customarily produced by the brushing of the two inner faces of the cymbals, by passing the edge of one of the cymbals swiftly across the inner face of the other, or by scraping across the striations (tone-rings) with the fingernail or a coin. Debussy also used this effect in *La mer* (1903–5). Schoenberg wrote for a sustained note to be played by drawing a cello bow over the edge of a cymbal in his Five Orchestral Pieces (1909). Bartók in his Sonata for Two Pianos and Percussion (1937) required the suspended cymbal to be struck forcibly on the dome with the heavy end of a side-drum stick, and in contrast, that the instrument be struck on the very edge with the fingernail or the blade of a pocket-knife (*pppp*). Stravinsky frequently specified cymbal with triangle beater, e.g. in the *Firebird Suite* (1910) and *Les noces* (1921–3). Bliss asked for two cymbals, placed respectively on the heads of a pair of timpani, to be struck with hard beaters in *Meditations on a Theme by John Blow* (1955). Hindemith in his Symphony in E♭ (1940) sought a sound similar to the 'sizzle' cymbal (see below) in his

instruction for a cymbal to be struck with a soft stick while a thin rod is held to vibrate against the edge of the instrument.

Further unusual effects come from Gerhard and Walton. In *Hymnody* (1963) Gerhard scored for the edge of a large suspended cymbal to be scraped with a threaded rod. In one of Walton's earliest works, *Façade* (1922–9, rev. 1942, 1951, 1977), occur two novel requests: that the suspended cymbal be struck (and sustained by means of a tremolo) with wire brushes (this technique had been developed in jazz and popular music), and the (possibly unique) effect produced by striking the edge of a cymbal with a triangle.

*Ceng-ceng* are pairs of thick brass cymbals with a large dome, about 20 cm in diameter, used in certain Balinese gamelans. Britten used these to great effect in his ballet *The Prince of Pagodas* (1956).

Single cymbals may be suspended and struck with a variety of beaters. Formerly, in the orchestra, one of a pair of hand cymbals would be held in one hand and struck with a beater held in the other. Today an individual cymbal is suspended on a stand so that both hands are free to operate beaters. On a suspended cymbal, tremolo is normally executed in the same way as a roll on the timpani: by a series of reiterated single strokes. To keep the cymbal horizontal during a tremolo, the beaters operate on the edge away from the performer. The playing spot, unless otherwise requested, is about 3 cm from the edge. Where a single stroke with a hard stick is indicated, the cymbal is normally struck on the edge. A more rarely used effect is a roll with snare drum sticks. Note values on the suspended cymbal are usually observed by the method of 'hand-damping'.

Several types of suspended cymbal were first developed for the [Drum kit](#) in jazz and popular music in the 1920s and 30s, and were also adopted by the orchestra. The 'sizzle' or rivet cymbal is a suspended cymbal with loose rivets inserted in holes drilled close to the edge at regular intervals around the circumference. As the cymbal vibrates the rivets rattle, producing a 'sizzling' sound. Other types associated with the drum set include the small 'splash' cymbal, the 'crash' (about 36 cm, used for accents rather than steady time-keeping), the large 'ride' (44–66 cm), and 'bounce' cymbals. The hi-hat or 'choke' cymbals are two suspended cymbals, about 35 cm in diameter, suspended face to face on a stand and brought together by means of a pedal mechanism ([fig.7](#)).

In orchestral scores the part for the cymbals is written either on a staff or on a single line. At times the cymbal part is combined with that of the bass drum, and is signified by the use of 'tails up' and 'tails down', a method used since the time of Haydn. In many modern scores easily recognizable shapes are given; [ex.1a](#) shows cymbals clashed (*naturale*) and [ex.1b](#) a suspended cymbal struck with a soft stick.



For the normal two-plate stroke (*naturale*, *a 2*) the cymbals are held vertically and clashed together with a swift up-and-down or across movement. Maximum brilliance is obtained by the almost full circumference of each plate meeting simultaneously. Long notes are indicated by the direction *laissez*

*vibrer* ('let ring') or the sign in ex.1*b*, in which case the plates ring freely. Short notes are also indicated by notation, or by the terms *sec*, *étouffé* etc. To still the vibrations the cymbals are damped by being pressed against the player's clothing. Since composers are generally extraordinarily lax in writing their cymbal parts, a great deal is left to the discretion of the player, who in many cases must judge by ear (and musical acumen) rather than eye the appropriate length of the note.

The observance of note values and dynamics is a major part of orchestral cymbal technique. For *pp* the two cymbals meet as in the full clash, the degree of movements being adjusted to ensure the required volume. In certain circumstances the cymbals are played edge to edge to produce a *pianissimo* effect. Occasionally, to produce the minimum sound or a particular effect, one cymbal is lightly brushed across the other, or the two plates merely pulled apart.

The combination of cymbals with bass drum (one performer) as a measure of economy is very largely obsolete. However, the effect produced by a player striking a cymbal fixed to the bass drum with a held cymbal simultaneously with a stroke on a bass drum is effective, particularly in the military band and when requested for a particular reason (as by Mahler in his First Symphony: *Türkische Becken* and *grosse Trommel*; and by Stravinsky in *Petrushka*, 1910–11 rev. 1946).

Among the many 20th-century improvements in cymbal equipment is the insulated rack to hold one or more pairs of cymbals upright during *tacet* periods.

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## Cymmrodorion Society.

See [Eisteddfod](#).

# Cynet.

See [Sennet](#).

# Cyprian z Sieradza.

See [Bazylik](#), [Cyprian](#).

# Cyprus.

Country of the eastern Mediterranean of 9251 km<sup>2</sup>. It gained independence from the United Kingdom in 1960. A Greek-inspired coup followed by an invasion of Turkish forces in 1974 led to the partitioning of the island, which is currently divided into the Republic of Cyprus, largely inhabited by the majority Greek-speaking Cypriots, and the self-proclaimed Turkish Republic of Northern Cyprus, recognized only by Turkey. Population estimates for the two parts of the island are 714,000 (1992) and 177,120 (1994) respectively. The following article deals mainly with the musics of the Greek-speaking majority.

## 1. Research.

Interest in studying Cypriot traditional musics started in the late 19th century, although most studies focussed only on the song texts and rarely referred to the music itself. Most were written by amateur researchers whose interests were mainly philological. In 1910 a musical text was published which contained 21 Cypriot songs and dances. The most important publication of the 1950s was the collection of Cypriot songs and dances by T. Kallinikos, who transcribed the music in both Western and Byzantine notation. After independence in 1960 several collections were released on the island by Cypriot musicians. Ethnomusicological work started in the 1980s, carried out by Cypriot students in universities in Greece, elsewhere in Europe and in the USA.

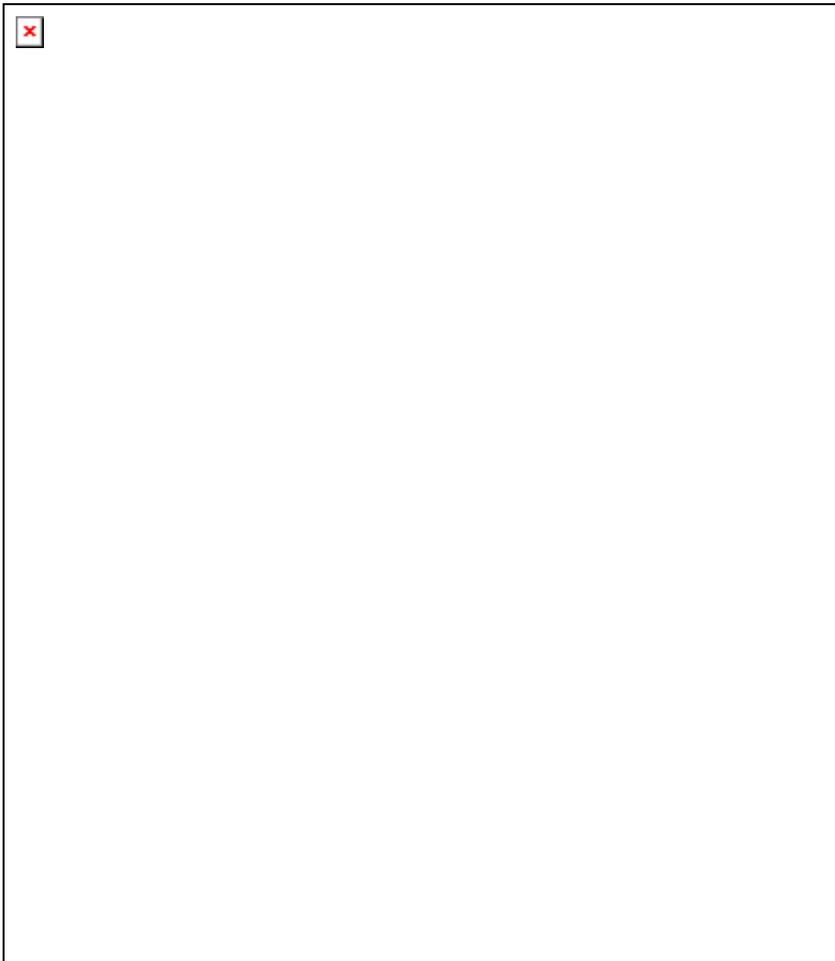
## 2. Songs.

Cypriot music is traditionally based on the scales known as *tropos* ('mode'), a term borrowed from the ancient Greek. Although there is little to link them with the *tropos* of antiquity there is clearly some correspondence with the eight Byzantine modes. A *tropos* has characteristic intervals and the use of a specific *tropos* indicates the use of a certain melodic line, basic notes and phrase endings. In addition, some Cypriot tunes are performed in Western major and minor scales which have been absorbed into the musical culture.

The most characteristic musical tradition in Cyprus is that of the *fonai* or *fonas*. The *fonai* are traditional tunes which constitute melodic models to which different verses are adapted. The relationship between melody and text is important, as changes of poetic texts are very common. The use of the *fonai* may be a continuation of an old Greek musical practice. The practice of fitting an old or new poetic text to model tunes sometimes happens by fitting new text into *laika* melodies, Greek popular songs.

The most famous *fonai* are: the *Isia* ('straight'), the *Paralimnitiki* (named after the village Paralimni), the *Avkoritiki* (named after the village Avkorou) and *Anamisi* ('one-and-a-half', after the one-and-a-half lines of verse fitted to this melody). These are mainly for the two-line songs called *tsiattista*. Other well-known *fonai* are the *Akritikes*, on which the songs *Akritika* are mainly based, and the *Piitarikes*, on which the poems of *poiitarides* (professional poet-singers) are sung. Equally important are the *fonai* which are sung during the wedding ceremony and party, the *fonai* sung with a poetic text of religious content and the *fonai* sung during the traditional game of *sousa* (a traditional swing). These are usually sung in a joyful or erotic style. The music of Cyprus used to be transmitted by oral tradition: most of the older Cypriots know one or more of the *fonai* and can sing them with two-verse poems according to the occasion.

The musical form of the *fonai* is either strophic or *AB*. In the strophic form the music is repeated with a different poetic text each time. The *AB* form has a different text for each section. The vocal part of the *Isia* that follows is in *AB* form (ex.1). This *Isia* also has an instrumental introduction (not notated here) giving a three-part structure, rare in vocal music but found in many pieces of dance music. It was sung by Hatziirene Kinyou, a 95-year-old refugee from Dioriosi, a village near Kirenia. The text deals with her status and feelings as a refugee. Other *fonai*, traditionally sung locally and derived from this one, consist of variations on either the *A* or *B* part only (thus are strophic in structure).



In addition to the songs created out of the *fonai*, a great number of songs have been imported and assimilated into Cypriot traditions from mainland

Greece, e.g. *kleftika*, *nisiotika* and *mikrasiatika*. Many Cypriot songs use Greek rhythms such as 7/8 (3 + 2 + 2), 5/8 (3 + 2) and 9/8 (3 + 2 + 2 + 2 or 2 + 2 + 2 + 3). However, rhythms such as 2/4, 3/4 and 4/4 are also to be found.

### 3. Dances.

The most typical of the dances of Cyprus are those of the *karsilamas*. There are two separate sequences of dances, one sequence for women and one for men. They are performed with the dancers standing face to face (the name of the dance comes from the word *karsi*, 'opposite'). Each of the two sequences is composed of five movements performed in succession. The five movements in both the women's and men's dance are called: *protos* ('first', in 9/8), *devteros* ('second', in 7/8), *tritros* ('third', in 2/4) and *tetartos* ('fourth', in 9/8). The fifth movement, *pebtos*, is often called *ballos* and is performed in either 3/4 or 7/8. Sometimes there is a *devteros ballos* performed in 2/4 or 3/8. This 'walking dance' leads on to the *sirtos*, which is always danced after the five movements of the *karsilamas*.

Dances from all over Greece are performed in Cyprus, many of them being taught by schools, cultural societies and private workshops. The major dances from mainland Greece are the *tsamikos* and the *kalamatianos*; those originating in Smyrna are the *zeibekikos* and the *arabies*; those from the islands are the *sousta* and the *sirtos*.

### 4. Instruments.

The instruments traditionally used in Cyprus are the violin (*violi*), the *laouto*, the *pidkiavli* and the *taboutsa* (a frame drum). The violin may have replaced the Cypriot *lira* as a melody instrument in the mid-19th century. The commonest combination is for the violin to play the melody, the *laouto* to play an accompaniment and the *taboutsa* to keep the rhythm. It is probable that the *laouto* and the *taboutsa* were imported from the Greek islands. The *pidkiavli*, a reed wind instrument, was usually played by shepherds out in the fields where they would play *fonai* and other pieces, including improvisations. The *pidkiavli* is becoming increasingly rare.

The traditional ensemble is known as *violarides*, literally 'violin players', but also referring to the combination of instruments playing together. Instruments such as the accordion, the [Bouzouki](#) and the guitar are usually found in the ensemble.

Music teachers in Cyprus are mostly Western-educated with only a few having knowledge of either the Byzantine or traditional music systems. Music education in schools is mainly based on Western classical music and very few schoolteachers base their lessons on traditional Cypriot musics. In private institutions children are taught Western music, usually learning the piano or a Western symphonic instrument. The traditional way of playing the violin, *laouto* or *pidkiavli* is passed on from generation to generation within a few families. These are well known on the island but the younger generation seems less and less interested in learning from them.

### 5. Immigrant and refugee musics.

As a result of the coup and invasion of 1974, 200,000 Greek Cypriot refugees fled from the north of the island and settled around the cities of Nicosia,

Limassol and Larnaca. (An estimated 41,000 Turkish-speaking Cypriots have also emigrated from the Turkish-occupied area since 1974.) They brought with them their own local traditions, which they maintain, but also created a new, urban cultural environment. This is reflected in the popularity of international 'hits' and contemporary Greek songs (*laika*), released in Cyprus at the same time as in Athens. As yet, there is no indigenous recording industry. However, local groups influenced by Western and Greek pop music often appear at local 'song contests'.

Cypriot immigrants, mainly in London, the USA and Australia, have adapted the music they brought with them to their new musical environment. To a large extent the music and songs have been retained with the use of new instruments (e.g. keyboards, electric guitars and drum kits) which are easily available. Using the *fonai* the immigrants change the old texts for new ones which better describe their feelings in the new environment. The feeling of homesickness and the desire to return to the homeland figure highly in these, particularly among many of the immigrants in London who arrived as refugees in 1974. They also write poems on the same subjects and recite them in the manner of the *poiitarides*.

See also [Cyprus: medieval polyphony](#); [Greece, §IV](#).

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PANICOS GIORGOUDES

## Cyprus: medieval polyphony.

No Cypriot music from the early Middle Ages has survived, and conjectures as to musical activity on the island depend on scattered hints in literary and historical sources and on inferences drawn from more certain knowledge about other aspects of Cypriot life and culture (see Hoppin, 'The Cypriot–French Repertory', 1957). Early in the 15th century, however, the island witnessed the creation of a large and representative corpus of late medieval music. All the pieces are transmitted anonymously, and none appears in any manuscript other than *I-Tn* J.II.9. Nevertheless, the repertory clearly stems from the royal court of Cyprus and brings the island to temporary prominence in the history of music.

Cyprus became an outpost of French culture in the later Middle Ages; it had been under Byzantine rule until the end of the 12th century, but Richard the Lionheart seized it in 1191 during the third crusade and sold it to the Knights Templar, who put it in the charge of French barons with Guy de Lusignan at their head. Within a few years, this branch of what was an illustrious French family became hereditary kings and began the period of Frankish rule that lasted until 1489. Establishment of the Lusignan dynasty brought with it a return of Cyprus to the 'bosom of the Roman church'. This return did not wholly suppress the Byzantine rite, but it required the importation of clerics from the West and made their liturgy and music the dominant form of religious life.

Evidence of French influence on Cyprus still survives in cathedrals, churches and monasteries, as well as a number of artefacts, dating from the 13th and 14th centuries. The music of the time was more ephemeral. Only from the latter half of the 14th century does slight evidence survive. A polyphonic Kyrie in the repertory of Avignon (*F-APT* 16*bis*, ed. in CMM, xxix, 20, and PMFC, xxiii a, 64–5) bears the word 'Chipre' (see [Chipre](#)). A list of composers in the text of a motet (*F-CH* 564, no.108) includes one or possibly two men from Cyprus. Minstrels accompanied Peter I, King of Cyprus, in his travels throughout Europe in the 1360s. Machaut told the story of those travels in his narrative poem *La prise d'Alexandrie*, which bears ample witness to Peter's love of music. Among the 'familiar' of Peter's court were clerks, chaplains and singers from the dioceses of Cambrai, Tournai, Arras and Liège. And in Venice, according to the Florentine historian Villani, Peter bestowed a laurel wreath on Landini for his organ playing. After Peter's assassination in 1369 his chancellor, Philippe de Mézières, returned to the West with a dramatized musical Office for the Presentation of the Virgin, which Philippe had seen in Cyprus and had himself translated from the Greek.

Suggestive as these bits of evidence may be, they scarcely foreshadow a sudden flowering of musical activity during the reign of King Janus (1398–

1432). More than to Janus, that flowering must probably be credited to his second wife, Charlotte de Bourbon, who went to Cyprus in 1411. According to the Cypriot chronicler Makhairas, Charlotte arrived with a retinue of some 60 people, of whose names only 19 are known. Among them, however, is a group of men, including two priests, who probably formed the nucleus of Charlotte's private chapel. One of these was Gilet Velut: compositions attributed to him are found in the continental manuscripts *GB-Ob* Can.misc.213, *I-Bc* Q15 and *I-TRmp* 87, suggesting he was active on the European mainland after spending time in Cyprus in the years immediately after 1411. The other musician can be identified with Jean Hanelle, who, like Velut, had been a *petit vicaire* at Cambrai Cathedral in 1410–11. Both were apparently recruited from Cambrai as young men into the service of Charlotte of Bourbon. Unlike Velut, Hanelle stayed in Cyprus for a considerable part of his career. He eventually became master of the royal chapel; this is shown by Savoyard court documents from 1434 and 1436. Yet another singer with demonstrable ties to Cyprus was Jehan Augustin du Passage, who appears in the service of the King of Cyprus by 1433, but had returned to the chapel of the dukes of Burgundy by 1436. According to Tinctoris, Jehan's son, Philippus de Passagio, a singer at the Burgundian court between 1462 and 1477, was born while Jehan was in Cyprus.

The manuscript *I-Tn* J.II.9 provides a tangible witness to these musical activities. It is arranged in five large sections: a plainchant collection of two rhymed Offices and six mass cycles (see illustration); 17 polyphonic mass movements (three Glorias and seven Gloria–Credo pairs); 33 Latin and eight French motets; 102 ballades; 43 rondeaux and 21 virelais. A polyphonic mass cycle, complete except for the Agnus Dei, was later inserted between the sections containing the ballades and the rondeaux and virelais. The polyphonic sections of the manuscript were copied by several scribes working under the supervision of a single notator who also prepared the texts for the section devoted to rondeaux and virelais and provided additions and corrections to the remainder of the volume; moreover, there is evidence to suggest that the chant fascicle at the beginning of the manuscript was copied by the same team of scribes.

The dating, origins and early history of the manuscript remain unclear. Tradition (since Bessler) has it that it was copied in Cyprus and taken to Savoy in connection with the wedding of Anne of Lusignan, but there is little solid evidence to support this theory. The manuscript shows distinctive Italian features in its text scripts and illuminations; the style of the latter would seem to date from around 1430. A crest depicted on f.1r also appears to be of Italian origin, although its owner is unknown (the identification proposed by Bessler is spurious). The possibility must therefore be entertained that *I-Tn* J.II.9 was prepared for an Italian patron, most likely one with close ties to Cyprus, in about 1425–35, perhaps on the Continent. The manuscript seems to have found its way to Savoy at a relatively early stage. The added mass cycle, which appears to have been copied by a Savoyard, is evidence of this; in addition, by 1498 the manuscript was listed in a Savoyard inventory. It is possible that the manuscript was compiled under the supervision of Hanelle himself; this would be consistent both with Hanelle's documented movements on the Continent during the 1430s and with a significant Cypriot presence in Italy and Savoy from the late 1420s to the mid-15th century. It seems likely that the manuscript conceals within its anonymous repertory a considerable

number of works by Hanelle and possibly Velut. This would explain the stylistic homogeneity of the repertory, which has been repeatedly remarked on.

The most likely explanation for the unusual inclusion of plainchant in an otherwise polyphonic repertory is that it originated in Cyprus, probably in the first two decades of the 15th century. This is known to be true of the Office of St Hilarion with which the manuscript opens. At King Janus's request, the schismatic pope John XXIII approved the Office and sanctioned its performance in a bull dated 23 November 1413. With several relics of St Anne preserved in Cypriot churches, her Office in all likelihood was also a native product; it might be related to the birth (1419) or the nameday celebrations of Anne of Lusignan, daughter of King Janus and Charlotte of Bourbon. Cypriot origins may also be assumed for the plainchant mass cycles, as their melodies appear nowhere else. Three of them are complete, even including the Credo; three consist only of Kyrie, Sanctus and Agnus Dei. Each cycle is written in a single mode, and they thus become the earliest known examples of unified plainchant masses.

The polyphonic mass movements contribute a valuable addition to the repertory of Gloria–Credo pairs. In addition to being unified by mode, metre and style, the pairs provide characteristic examples of the three different styles of contemporary mass movement in western Europe: two in motet style with text in the two upper voices; two with text in all four voices; three in three-part song style with text only in the upper voice. The added mass cycle is unusual in having all its movements based on part or all of the same tenor melody while retaining archaisms in the style of the upper voices. Still unidentified, the tenor melody is in triple metre, with regular rhythms and a clear phrase structure that suggest secular origin (ex.1). Wherever or whenever this cycle was composed, it must be one of the first tenor masses. It is conceivable that this mass is a product of the Savoyard court chapel; it may have been composed during the 1430s, when English compositional techniques, including the use of a tenor as a unifying device, first appeared on the Continent to a significant extent.



The most important aspects of the 41 motets are the use of four-part writing in all but three pieces, the appearance of isorhythm in all but one, and the concentration on sacred texts. Even a majority of the French texts praise the Virgin Mary, and only two seem to be entirely secular; their texts were partly erased, perhaps to be replaced with a sacred contrafacta. Eight Latin motets (nos.23–30) with texts that trope the 'Great Antiphons' for the *Magnificat* constitute a unique series of pieces composed as a unit; they would have been performed, one each day, in the week preceding Christmas. The texts of

motet 12 establish a connection with earlier continental music by using the same poetic forms and rhymes as the texts of the motet *Impudenter/Virtutibus*, attributed to Philippe de Vitry. Similarly, the triplum text of motet 39 (*Mon mal en bien/Toustens*) is based on the triplum of the anonymous setting *Mon chant en plaint/Qui dolereus*, transmitted in the 14th-century manuscripts *I-IV* 115, *F-Pn* n.a.fr.23190 and *GB-DRc* C.I.20. Three motets (nos.6, 8 and 17) name King Janus and thus confirm that the repertory originated in the first decades of the 15th century in Cyprus. Motet 8 (*Gemma florens/Hec est dies*) appears to refer to the birth of Janus and Charlotte's heir, John II of Lusignan, in 1418.

The French songs are so similar in general style that they may be discussed together. Only 16 of the 166 pieces depart from normal three-part writing with text in the upper voice. One ballade has two upper parts with different texts; two-voice writing appears in four virelais and nine rondeaux, two of which have the text in both voices; one virelai has the text in all three voices; and the final rondeau is a four-voice canon.

In their rhythmic style the secular songs display a wider range than any other group of pieces. Some are scarcely more complex than the late works of Machaut. A few rival the complexities of late 14th-century Ars Subtilior style (see [Ars Nova](#) and [Ars Subtilior](#)). From these few, Wolf and Apel picked their illustrations of the Cypriot manuscript and caused it to be ranked undeservedly with such monuments of 'mannered' notation as the Chantilly and Modena manuscripts (*F-CH* 564 and *I-MOe* α.M.5,24). Only 'displacement syncopation' and the simpler proportions (3:2 and 4:3) occur with any frequency. Relative rhythmic simplicity characterizes the majority of songs in the manuscript, and the use of semiminims (semiquavers in transcription) and the presence of textless passages in the upper voice show that the Cyprus pieces differ in no way from exactly contemporary continental songs.

The repertory of *I-Tn* J.II.9 thus proves to be much more than a record of musical activity at a remote provincial court. By its quality, its stylistic range and its reflection of a variety of current practices it provides a comprehensive and unique survey of the state of music in the decades between 1411 and about 1440. Furthermore, its copying and early history offer invaluable clues to the cultural and political interaction among Cyprus, the Italian peninsula, Savoy and Europe in general during the early decades of the 15th century.

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RICHARD H. HOPPIN/KARL KUEGLE

## Cyrquillon, Thomas.

See [Crecquillon, Thomas](#).

## Cysoing, Jacques de.

See [Jacques de Cysoing](#).

## Cythar

(Ger.).

See [Cittern](#).

## Czakan.

See [Csakan](#).

## Czard, Georg [Czarth, George].

See [Zarth, Georg](#).

# Czartoryska [née Radziwiłł], Marcelina, Princess

(b Podłużne Polesie, 18 May 1817; d Kraków, 5 June 1894). Polish pianist. She was educated in Vienna and began studying music with Czerny; she was later a pupil of Chopin in Paris, and in a comparatively short time became a fine interpreter of his music. She was one of the few friends present at his death. In 1848 the Austrian government dismissed her from Vienna as a Russian subject. She moved to Paris where she formed a small group comprising the most eminent of the Polish émigrés and members of French artistic and literary circles. She gave charity concerts in Paris, London and Vienna, often with the most celebrated artists, including Vieuxtemps, August Franchomme, Pauline Viardot and Liszt. In 1867 she returned to Poland and settled in Kraków, where she formed, as in Paris, a group bringing together figures from the world of art and literature. She gave many Chopin concerts in different towns in Poland. Czartoryska also initiated Stanisław Tarnowski's Chopin lectures, which she illustrated herself, as well as two historic concerts in Kraków in 1877, at which were performed works by Polish composers from Gomółka to Żeleński. She was regarded by many critics as one of the most authentic of all contemporary pianists in Chopin's own manner of interpretation.

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ZOFIA CHECHLIŃSKA

## Czech Nonet.

Czech chamber ensemble. The nonet was originally formed from members of Reissig's student orchestra at the Prague Conservatory, for a performance in March 1923 of Taraba's *Three Meditations* for wind and string instruments. It was established on a permanent basis by the violinist Emil Leichner, took the name Czech Nonet, and gave its first concert in Prague 17 January 1924. That year its members moved to Lithuania to teach at the Klaipėda Conservatory for four years; they also gave concerts there. From 1928 the ensemble was again based in Prague. It toured throughout Europe, Africa, South and Central America (from 1945), the USA and Canada (from 1968), and it led to the founding of similar ensembles in Rome (the Gruppo Stromentale Italiano) and Leningrad. It played at the International Festivals of Contemporary Music in Paris in 1937, and London and Brussels in 1938. The personnel has changed many times but Leichner's longstanding membership helped to ensure continuity of style and tone-colour, and the high standards

he set were maintained after he left the group in 1963. The first composer to write for the ensemble was Foerster (Nonet, op.147); others to have done so include Prokofiev, Hába, Martinů, Lutosławski, Bořkovec, Dobiáš, Kapr, Pauer, Novák, Kalabis and Karel Reiner. Its members in 2000 were Jiří Hurník, violin; Jan Nykrýn, viola; Simona Hečová, cello; Radovan Heč, double bass; Jiří Skuhra, flute; Jiří Krejčí, oboe; Aleš Hustoles, clarinet; Pavel Langpaul, bassoon; and Vladimíra Klánská, horn.

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ALENA NĚMCOVÁ

## Czech Quartet.

Czech string quartet. It was formed in 1891 by pupils of Hanuš Wihan at the Prague Conservatory, and its original members were Karel Hoffmann (*b* Prague, 12 Dec 1872; *d* Prague, 30 March 1936), Josef Suk (*i*) (*b* Křečovice, 4 Jan 1874; *d* Benešov, 29 May 1935), Oskar Nedbal (*b* Tábor, 26 March 1874; *d* Zagreb, 24 Dec 1930) and Otto Berger (*b* Slatina nad Úpou, nr Náchod, 22 Jan 1873; *d* Machov, 30 June 1897). Berger left in 1894 and his place was taken by Wihan (*b* Police, 5 June 1855; *d* Prague, 1 May 1920), who was himself replaced in 1914 by Ladislav Zelenka (*b* Modřany, nr Prague, 11 March 1881; *d* Prague, 2 July 1957). Nedbal was replaced by Jiří Herold (*b* Rakovník, 16 April 1875; *d* Prague, 13 Nov 1934) in 1906. The original four first appeared as the Czech Quartet in 1892, and in 1893 made a successful visit to Vienna; their success there brought wider tours, including visits to Russia in 1895 and Britain in 1896. After World War I they began to teach at the Prague Conservatory; their last foreign tour was made to the Netherlands in 1931. An attempt to replace Suk on his retirement in 1933 failed, and the group disbanded with a concert in honour of Suk's 60th birthday on 4 December 1933. The Czech Quartet became a model for all Czech chamber groups. Wihan, their tutor and for 20 years a member of the quartet, brought to the group his great experience of chamber playing, particularly emphasizing phrasing and precise rhythm. The success that the quartet achieved throughout Europe was mainly due to their remarkable unity, freshness of approach and expressive range. Their activity led to the formation in Prague of the Czech Society for Chamber Music and had a strong influence on the work of Czech composers; Reger dedicated to them his Quartet in F minor op.121. Their extensive repertory included all the standard literature, and modern works, particularly by Czech and Slovak composers. They made a number of recordings.

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ALENA NĚMCOVÁ

## Czech Republic.

Country in central Europe. It was established in 1992 after the break-up of Czechoslovakia into two separate republics. Czechoslovakia had been created in 1918 out of the former Habsburg territories of Bohemia, Moravia and Slovakia. This reflects the composition of the 9th-century kingdom of Great Moravia. Slovakia fell to the Magyars in 906 (and remained part of Hungary and later the Habsburg Empire until 1918); Bohemia, with a strong line of Přemyslid princes and kings, became dominant and in 1029 formally incorporated Moravia as a margravate. The teachings of Jan Hus gave the kingdom a largely Protestant character, eroded neither by five assaults by imperial and crusader armies (1419–31) nor by the election of a Habsburg as king in 1526. After the Battle of the White Mountain (1620), in which the Czech nobility were defeated by the Habsburgs, Bohemia and Moravia became virtual provinces of the Habsburg Empire and were forced to adopt its language and religion. Reaction to this culminated in the 19th-century national revival, which in turn led to independence and union with Slovakia in 1918. As a result of the Munich Pact (1938) various border territories were annexed to Germany, Hungary and Poland, and in 1939 the republic was dismembered with Bohemia and Moravia becoming a German protectorate and Slovakia an independent state. The country was liberated in 1945, largely by the Red Army, and in 1948 became a socialist state. Czechoslovakia became a federation of Czech and Slovak socialist republics in 1968. Following the fall of the communist regime in 1989, Czechoslovakia returned to democratic self-determination; in 1992 the two states separated into the Czech and Slovak republics.

### I. Art music

### II. Traditional music

JOHN CLAPHAM/JAN SMACZNY (I, 1), OLDŘICH PUKL/JAN SMACZNY (I, 2–3), L. TYLLNER (with KAREL VETTERL) (II, 1), MARTA TONCROVÁ (with OSKÁR ELSCHKEK) (II, 2)

### Czech Republic

## I. Art music

1. Bohemia and Moravia.
2. Czechoslovakia 1918–45.

3. Since 1945.

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Czech Republic, §I: Art music

### 1. Bohemia and Moravia.

(i) To 1723.

(ii) The period of migration.

(iii) Growth of Czech nationalism.

Czech Republic, §I, 1: Art music: Bohemia and Moravia

#### (i) To 1723.

Christianity is believed to have been brought to Bohemia by Bavarian evangelists early in the second quarter of the 9th century. In about 863 the Byzantine missionaries Cyril and Methodius came to the Great Moravian Empire to preach Christianity in the Slavonic tongue. Although their introduction of a Slavonic liturgy received papal approval, the Roman Catholic priests and their bishop opposed this vigorously and resolved to make the Latin ritual prevail; on the death of Methodius in 885 the Slavonic liturgy was banned by Pope Stephen V. Byzantine chant was sung during this time, but early in the 10th century Gregorian chant became predominant. In the 11th century, singing in Old Church Slavonic was forbidden in the churches, so that the earliest surviving Czech melodies, although religious, are not liturgical. One of the first of these, *Hospodine, pomiluj ny* ('Lord, have mercy') appears in Jan of Holešov's tract of about 1397. The *Svatý Václav* ('St Wenceslas') melody, which was later used by Dvořák, Suk and Novák, occurs in a gradual of about 1473. With the founding of a university by the French-educated Charles IV in 1348 and his election to the imperial throne in 1356, mensural theory, based on the work of Johannes de Muris began to be studied. The first signs of mensural notation in settings are seen in *Buoh všemohúci* ('Almighty God'), in the so-called Jistebnice Cantional (c1420), along with the *Vyšebrodský sborník*, the earliest Bohemian collection of spiritual songs. Another feature of church music developing in Prague in the 13th and 14th centuries was liturgical drama associated with Easter.

Sources for secular repertory are far less prevalent, but clearly visits from Minnesinger and later Meistersinger were frequent from the 12th to the late 14th centuries when the influence of trouvères began to emerge more strongly. Ceremonial music involving trumpets and drums also flourished through the 14th and 15th centuries and remained an important aspect of town music into the modern age. The simplicity of popular melody was clearly reflected in early 15th-century Christmas hymns in an age when congregational singing was becoming central to worship. Although some of the songs of the Hussites were original, a considerable number were adapted from Gregorian plainchant and vernacular sacred sources. The most famous of these melodies, *Ktož jsú Boží bojovníci* ('Those who are God's warriors'), fervently sung by Žižka's army on the battlefield and meant to strike fear into the hearts of their enemies, became a powerful symbol of national identity for Czech composers in the 19th and 20th centuries. The Jistebnice Cantional contains 77 of these songs, including this celebrated melody. At the turn of the 16th century the puritanical Bohemian Brethren (Unitas Fratrum, who developed from the more extreme radical wing of the Hussites) began publishing numerous Protestant collections of hymns and psalms, as did the more moderate Hussite group, the Calixtines or Utraquists. Some of these

hymnals lack tunes, including the earliest, the *Písničky* of 1501, containing 88 songs. One of the Bohemian Brethren's more important collections with tunes is the famous *Písně chval božských* ('Songs in praise of God', Szamotuly, 1561) prepared by Bishop Jan Blahoslav, the translator of the New Testament. Šimon Lomnický's *Písně nové na evangelia* (Prague, 1580) is the first of many Catholic hymnals prompted by the growing impetus of the Counter-Reformation. Šteyer and Božan were assiduous collectors of hymns, whereas Michna and later Holan Rovenský introduced newly composed items for several voices with figured bass accompaniment. The use of songs and hymns to vernacular texts as part of the mass, a practice recommended by Jan Hus, became widespread in the liturgy, especially the so-called 'Rorate' chants. The interpolation of vernacular elements in the form of independent songs and tropes remained a vigorous feature of Roman Catholic worship in the Czech lands into the 20th century. From 1620 onwards, during the Thirty Years War (1618–48), leading Protestants were forced to flee from persecution, and consequently Tranovský's *Cithara sanctorum* was published at Levoča, Slovakia (1636), and Bishop Komenský (Comenius) issued his important *Kancionál ... kniha ... písní duchovních* at Amsterdam (1659).

Bohemian composers were slow to adopt polyphonic styles, and even in the second half of the 15th century, as the Kutná Hora Gradual shows, they were still writing in the *Ars Antiqua* manner. Jan Franus's *Cantional* (1505), however, includes some examples of the newer type of motet and even some five-part works. After this polyphonic music developed rapidly and before the close of the century Spongopaeus wrote a composition for eight-part double choir. Trojan Turnovský, Jiří Rychnovský and the nobleman and humanist Harant z Polžic a Bezdržic (beheaded in 1621) were the leading composers of the Renaissance. A single five-part mass, two motets and some motet fragments are all that survive of Harant's work, but these provide ample evidence of his original talent.

During most of the 16th century (Habsburg domination began in 1526) the three emperors, Ferdinand I (1556–64), Maximilian II (1564–76) and Rudolf II (1576–1612), maintained splendid musical establishments. Rudolf, though essentially conservative where music was concerned, took over his father's chapel with its concentration of fine musicians from the Low Countries built up by Monte. He was particularly fortunate in having such composers as Jacob Regnart, Kerle, Alessandro Orologio and Stefano Rossetto to serve him at Prague castle, where he preferred to reside. Outside the court, Jacob Handl (Gallus) worked for the Bishop of Olomouc and moved to Prague in 1586 as choirmaster of St John na Břehu. Prague thus became one of the most important European musical centres. Following the example of the imperial court, the powerful Rožmberk family established a fine orchestra and library of music at Český Krumlov. In the 17th century the Kinskýs, Czernins and Fürstenbergs had singers and instrumentalists at their Prague palaces. There were important musical establishments at the Moravian castles of Tovačov, Vyškov, Holešov (where Holzbauer was the director of music) and Jaroměřice nad Rokytnou, the seat of Count J.A. Questenberg and the home of the Míča family. But the most important group of musicians was at Kroměříž in the chapel of the Prince-Bishop Karl Liechtenstein-Kastelcorn of Olomouc. The most important musician there was Pavel Vejvanovský; Biber was there from about 1668 until he left for Salzburg in 1670.

Jesuit colleges provided a thorough training for young church musicians, and monasteries and churches offered good opportunities for composers of sacred choral music, organ music, school and sepulchre dramas and Christmas pastorals. Michna, organist of one of these colleges, was in many ways the most original Czech composer of the early Baroque period. There are marked Italian influences, including aspects of the *concertato* style, in his music, but his use of indigenous elements has particular significance. His St Wenceslas Mass (c1668) is on a festive scale for six solo voices, six-part choir and an orchestra that includes trumpets. During the first half of the 18th century Zelenka was the most outstanding Czech composer. He studied with Fux and Lotti and became court composer at Dresden. Among his many compositions are three oratorios and an allegorical *Melodrama de Sancto Wenceslao*, which he wrote in 1723 for the coronation of the Habsburg Emperor Charles VI as King of Bohemia (Fux wrote *Costanza e Fortezza* for this occasion; fig.1). Zelenka's contemporary Černohorský, who was the minorite choirmaster of St Jakub, Prague, was known as 'Il Padre boemo' in Italy and was highly regarded at home.

Though opera had been known in Prague since 1627, when a performance of an unknown pastoral comedy was given by a Mantuan company at the coronation of Ferdinand III on 27 November, it did not become a major part of the city's musical life until the opening in 1724 of Count F.A. Sporck's theatre; regular performances of Italian opera, including works by Vivaldi, were given both here, organized by Antonio Denzio, and, from 1724, at Sporck's country estate of Kuks. *La Libussa*, given in Wolfenbüttel in 1692, was almost certainly the first opera on a Czech subject; the composer is unknown. It was followed closely by Albinoni's *Primislao, primo re di Boemia* (Venice, 1697). Bartolomeo Bernardi's *La Libussa* was given in Prague in the 1703–4 season, the first opera on a native subject to be performed in the Czech lands. Another version of the same legend, *Praga nascente da Libussa e Primislao*, was performed at Count Sporck's theatre (Prague, 1734); the libretto was by Denzio and the composer may have been Antonio Bioni. Significant Czech composers of the 18th century showed no interest in native subject matter and composed opera to texts in Italian (Mysliveček, Gassmann and Johann Antonin Kozeluch), German (the Bendas) and French (Kohaut).

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### **(ii) The period of migration.**

After Charles VI's coronation in 1723 there was little incentive for noblemen to spend much time at their Prague palaces or on their Bohemian and Moravian estates except for hunting. For a century the imperial court had been permanently established in Vienna, and Prague had consequently declined to the level of a provincial city. Many Czechs had found the crushing defeat in 1620 hard to bear; they were forced to use the language of their conquerors, and Protestants (e.g. the Bendas) found the lack of religious freedom intolerable; an increasing burden of taxation was another factor in driving Czechs from their native land. But perhaps the most serious aspect of the situation for musicians was the limited number of worthwhile posts that they could fill. The conditions that prevailed led to an unprecedented migration of Bohemian and Moravian Czechs to many parts of Europe (where most of them became known under the forms of their names – usually Germanized – that were used locally).

Johan Stamitz, his sons Carl and Anton, F.X. Richter and Fils contributed to the development of the pre-Classical symphony at Mannheim. Georg Benda experimented with the new art of melodrama at Gotha and his violinist elder brother Franz was Konzertmeister to Frederick the Great at Berlin. Opera drew Mysliveček southwards to Italy, where he followed up a triumph at Naples with successes in several other Italian cities as a composer of stage and instrumental music, and virtuosos such as the horn player Giovanni Punto and the pianist-composer Jan Ladislav Dussek travelled widely. František Adam Míča spent his time in Austria and Poland, and J.B. Vanhal first studied in Vienna, then travelled in Italy and finally returned to settle in the Austrian capital. Many other Czech and Moravian composers made Vienna their home: F.I.A. Tůma was composer to the Empress Elizabeth (Charles VI's widow) and director of her Kapelle; J.A. Štěpán was court piano teacher and had the princesses Marie Antoinette and Caroline as pupils; after making his mark as an *opera buffa* composer in Italy, Gassmann followed Gluck as director of the imperial theatre; Leopold Kozeluch, noted for his expressive piano music, became court composer after Mozart, and was in turn succeeded by Franz Krommer from Moravia; Paul Wranitzky (the composer of *Oberon, König der Elfen*) and his brother Anton were important members of the imperial opera orchestra. The harpist and composer Krumpholtz played in Prince Esterházy's orchestra, but he later went to Paris, where Josef Kohaut and Antoine Reicha, whose pupils included Liszt, Berlioz and Franck, also established themselves. Pichl was director of music and composer to the Archduke Ferdinand at Milan for 21 years, and Rosetti, a double bass player, was Count Oettingen-Wallerstein's music director. A few Czech musicians of stature remained at home during the second half of the 18th century, among them F.X. Brixi, who directed the music at St Vít, Prague, and F.X. Dušek, a piano teacher, composer and friend of Mozart.

After the Thirty Years War it was normal for composers to write Latin church music and operas in Italian, German or French. Czech words were rarely set; an exception may have been František Václav. Míča's Italian opera *L'origine di Jaromeriz in Moravia* (1730) of which there was a contemporary Czech translation. At about this time Zelenka used the Kralice Bible translation for his setting of Psalm 1, written at Dresden, and in the early 1760s Felix Benda (1708–68), a Prague organist, composed two Czech dramas. In the more Germanized metropolitan centres there was little opportunity for Czech opera to flourish, but the native language, often in dialect form, was often used in rural areas for Singspiel-type operas of a topical or didactic nature. Czech was also used in pastorellas, a widespread and popular genre in central Europe comprising settings of texts celebrating the birth of Christ; vernacular pastorella texts were also used in the pastoral masses current in Bohemia and Moravia from the mid-18th to early 19th-centuries.

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### **(iii) Growth of Czech nationalism.**

The strong literary and linguistic developments in Bohemia during the last decades of the 18th century represented a protest, by those who had read Rousseau and Herder, against the suppression of the Czech language. Dobrovský embarked on his vitally important philological and historical studies, and his literary work was continued by Jungmann. At Prague University a chair of Czech language and literature was founded in 1791.

Thám published the first anthology of old and new poems in 1785 and in 1786 wrote a Czech play, *Břetislav a Jitka*, based on historical legend. The 'discovery' of the notorious 'Dvůr Králové' (Queen's Court) Manuscript over 30 years later was a more momentous literary event; supposedly dating from the 13th century, but now considered a forgery, it prompted numerous settings and a growing pride in the native literary tradition. Ryba succeeded in having a set of Czech songs published in 1800, and his example was followed several years later by J.E. Doležálek and Tomášek. Bilingual Czech-German performers of the so-called 'Patriotic Theatre' company staged the first Czech versions of German Singspiele in the early 1790s and gave a performance of *Die Zauberflöte* in Czech in 1794. Weigl's *Schweitzerfamilie*, given in a Czech translation in 1823, initiated a steady flow of translated works from abroad including operas by Mozart, Cherubini, Méhul and Rossini. Starting with *The Tinker* (1826), F.J. Škroup tried to establish himself as a composer of Czech operas composing two librettos based on historical mythology. But with competition from a strong Czech drama troupe and a superior German opera company, which Škroup also conducted, he felt obliged to turn to German texts.

Czech composers were pioneers of the salon piano pieces greatly favoured during the Romantic period. Tomášek published seven books of Eclogues from 1807, three books of Rhapsodies from 1810 and three Dithyrambs in 1818, while the Rhapsodies op.1 (1818) and more especially the Impromptus op.7 (1820) of his pupil Voříšek preceded and influenced those of Schubert. B.D. Weber was chosen to be the first director of the Prague Conservatory, which was opened in 1811, and when the Prague Organ School was started in 1830 for the express purpose of encouraging church music in Bohemia, Jan Vitásek became its head. Like Tomášek, Vitásek was a great admirer of Mozart, who had taken Prague by storm when he presented *Le nozze di Figaro*, *Don Giovanni* and *La clemenza di Tito* and whose influence among the Czechs remained strong for many decades after his death. The Cecilská Jednota (Caecilienverein) and the Žofínská Akademie (Sophien Akademie), both Prague concert-giving organizations, began in 1840. A growing interest in folksong became apparent when František Sušil issued his first collection of Moravian songs (1835) and Karel Erben followed it with a book of Czech songs (1842); both initiated a long succession of volumes resulting in a huge collection of national songs available to musicians by the 1860s.

The transformation of the political situation caused by the Austrian defeats in Lombardy in 1859 led to great optimism about the future course of Czech music. Plans laid as early as 1844 for a Czech 'stone' theatre came to fruition with the opening of the Provisional Theatre for the performance of Czech opera and drama in 1862. In order to establish a native repertory of historical and comic operas, Count Harrach instituted a competition in 1861 for scores and librettos; the winning entry, Smetana's *The Brandenburgers in Bohemia* (first performed in 1866), also proved one of the most popular works in the early years of the Provisional Theatre. The crucial role in the national revival played by the partsong was reflected in the founding of a series of Hlahol (male-voice choral societies) in Nymburk (1860) Prague (1861) and Plzeň (1862). Following the distinguished lead of the Moravian Křížkovský, all major Czech composers contributed to a growing repertory of choruses. The Umělecká Beseda, a society composed of the leading personalities in each of the arts, was founded in Prague in 1863. Smetana's decision to compose

operas on historical and legendary subjects culminated in *Dalibor* (1868) and the epic festival opera *Libuše*, which was held in reserve until 11 June 1881, for the festive opening of the National Theatre. Within two months of the opening, the roof, auditorium and stage were destroyed by fire, but the theatre reopened in 1883. Smetana's cycle of six symphonic poems *Má vlast* represents the continuation and completion of his aim to glorify the Czech nation in his creative work. His insistence that national art should adopt contemporary compositional methods and not be based on folksong led to opposition from traditionalists and misunderstanding by the public. They enjoyed *The Brandenburgers in Bohemia*, *The Bartered Bride* (1866; fig.3) and to a lesser extent *The Kiss* (1876), but failed to appreciate *Dalibor*. During his eight years as principal conductor of the Provisional Theatre (1866–74) Smetana broadened the repertory, mainly by reducing its Italian content and including several new Czech works by such composers as Šebor, Rozkošný, Bendl, Vojáček and Blodek; even so, the proportion of operetta in the repertory, much of it by Offenbach, also increased. With his own compositions he raised the quality of Czech music to a level of distinction, and at the same time established a style that has come to be seen as quintessentially Czech.

Smetana was an ardent patriot who had little interest in having his works performed abroad, and whose aim was to provide a repertory of Czech music. When Dvořák (his junior by 17 years) became known, the struggle to give Czech art and culture its rightful place in the life of the nation had been largely achieved. He too was by nature a patriot, although not an extreme one. His music may also be seen as genuinely Czech, but he was perfectly willing to let the outside world share it with his own people. His greatest successes were in fact in England and the USA. He was determined, however, to write a stage work that would win a permanent place in the hearts of the Czech people, and towards the end of his life he succeeded with *Rusalka* (1901), a fairy-tale opera of great lyrical beauty written partly on Wagnerian lines. His interest in Wagner and Verdi influenced his work at various times, but his admiration for Brahms also left a lasting impression. While he rarely quoted folksong, the rhythms of national dances often give his music a direct popular appeal; after 1875 the essentials of his personal style did not change fundamentally, even under the impact of the music he heard in the USA.

Melodrama was an important strand in later 19th-century Czech music and reached its apogee in Fibich's trilogy of full-length stage melodramas, *Hippodamia* (1890–91), which makes use of a complex leitmotif system. Karel Kovařovic, composer of the patriotic opera *The Dog Heads* (1898), and Otakar Ostrčil, who wrote the melodious one-act opera *The Bud* (1911), were both pupils of Fibich and distinguished conductors of the National Theatre, Prague. While there were major contributions to the traditional national operatic repertory in the 1890s, notably Fibich's *Šárka* (1897) and Dvořák's *The Devil and Kate* (1899), a growing interest in *verismo* subject matter led to such operas as Rozkošný's *Stoja* and J.B. Foerster's *Eva* (1899). None of these men was able to score a major international success such as Weinberger later had with *Švanda dudák* ('Schwanda the Bagpiper', 1927), though Dvořák's pupils Nedbal and Friml had active careers as composers of operetta in Vienna and the USA respectively.

Dvořák's Moravian friend Janáček waited 12 years for the Prague première of his *Jenůfa* (Brno, 1904), but this belated recognition encouraged him greatly and in the final years of his life he composed five more operas (*The Excursions of Mr Brouček*, Prague 1920, *Káťa Kabanová*, Brno, 1921, *The Cunning Little Vixen*, Brno, 1924, *The Makropulos Affair*, Brno 1926 and *From the House of the Dead*, Brno 1930), as well as the *Glagolitic Mass*, the *Sinfonietta* and his finest chamber music. Janáček was steeped in Moravian folk music; his extremely personal style, which relied greatly on the repetition of brief melodic and rhythmic fragments and resulted in a kind of musical mosaic, proved to be a potent vehicle for the expression of intimate and intensely passionate thoughts and emotions.

The music of Josef Suk (i), the second violinist in the Bohemian Quartet, acquired greater depth of feeling after the double blow of the death of his teacher Dvořák and of his wife, Dvořák's daughter Otilie. His masterpiece, the *Asrael* Symphony (1905–6), the symphonic poem *Ripening* (1912–17) and the Second String Quartet date from this period; he composed no operas. Vítězslav Novák, another of Dvořák's pupils, was an outstanding teacher whose pupils included Ladislav Vycpálek, Dobiáš, Jaroslav and Otakar Jeremiáš, Axman, Vomáčka, Jan Kunc, and Alois and Karel Hába, as well as the Slovak composers Cikker, Alexander Moyzes and Suchoň. Novák's operas have a strong national tone and include *Karlštejn* (1916) and *The Lantern* (1923). The themes that recur most frequently in his music, however, are nature, often associated with Slovakia, and love.

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## **2. Czechoslovakia 1918–45.**

After the deaths of Janáček (1928), Suk (1935) and Ostrčil (1935), the remaining active 20th-century Czech composers of stature were Novák and Foerster. Their legacy formed the link for the mainstream of modern Czech music, which, while it was influenced by Impressionism and schooled in the works of Mahler and Strauss, and also took its inspiration from jazz, folksong and social poetry, basically did not exceed the bounds of the established Czech style. Among the composers in that style were Vycpálek, Karel, Otakar Zich, Otakar Jeremiáš, K.B. Jirák, Kříčka, Vomáčka and others. The organizational links between them were primarily Prague institutions, the Spolek pro Moderní Hudbu (Society for Modern Music, 1920–39), the Umělecká Beseda (1863–1973, re-established in 1990) and its journal *Listy Hudební matice*, later renamed *Tempo*. Above all this group of composers enriched the Czech tradition of choral song and raised its musical quality; they also developed symphonic and chamber music.

The Czech inter-war avant garde split away from this movement; one important group was formed by Alois Hába and his pupils, including Karel Hába, Šrom and Reiner. They took their inspiration from the Expressionists and moved towards the techniques of the Second Viennese School. Their music is characterized by atonality, an athematic style and Hába's micro-intervallic system (quarter-tone, sixth-tone etc.). Hába's experimentation and the construction of quarter- and sixth-tone instruments (including the piano, the harmonium and the clarinet) was a Czech contribution to the development of composition and resulted in the establishment in 1923 of a special Hába composition class at the Prague Conservatory. In 1935 the society for

contemporary music, *Přítomnost* ('The Present'), was founded by that sector of the Czech avant garde with the journal *Rytmus* as their official publication. The strong tendency of Hába's group to social criticism attracted to *Přítomnost* a further group of Czech composers, also active in the communist proletarian movement, Svaz DDOČ. Those composers (e.g. Vít Nejedlý and Schulhoff) were orientated towards Soviet music and the German Kampflied and subordinated their art to the demands of the working class and the struggle against fascism.

At the other end of the spectrum of the Czech avant garde were a number of composers, among them Martinů, who were receptive to contemporary trends, in particular neo-classicism. Both Martinů and Schulhoff, an excellent pianist, also showed a strong interest in jazz in the 1920s. Other members of this group, organized within Mánes Music Group, were Bořkovec, Iša Krejčí and Ježek. Hlobil and E.F. Burian, whose works synthesize most of the tendencies of the inter-war avant garde, were loosely connected with this group.

In Moravia it was Janáček who significantly advanced the development of music through the quality of his composition and the establishment of the Brno Organ School in 1882. His pupils, including Vladimír Ambros, Kvapil and Petrželka, formed the Klub Moravských Skladatelů (Club of Moravian Composers, 1922–49) in Brno. Some composers in his circle were influenced by the late Romantic style of Mahler and Reger, and by Impressionist music, while others, notably Kaprálová, were French-orientated. Only Haas and Harašta, who explored a method of modal composition and the rhythmic layering of structures, productively assimilated Janáček's compositional technique.

A group of German-speaking composers, which included Finke and Ullmann, also played a progressive role. This group was drawn primarily towards Expressionism and the Second Viennese School; they were organized in Prague as the Verein für Musikalischen Privataufführungen and published the journal *Der Auftakt*. In the 1930s they cooperated with Czech-speaking artists, in particular with Hába's circle and *Přítomnost*. Under the artistic directorship of Zemlinsky and Szell, the Neues Deutsches Theater in Prague became an important institution with a repertory that pioneered works by Janáček, Schoenberg, Shostakovich, Milhaud and Krenek, among others.

Several artistic institutions played an important role in Czech musical life at the end of the 1930s: in the National Theatre the classics of the Czech repertory were much enhanced by distinguished performances by Ostrčil, who also introduced operas by Debussy and Szymanowski; his high standards were maintained by his successor Talich, who augmented the repertory with works by, among others, Martinů. As conductor of the Czech PO Talich created a repertory representative of Czech music (mainly Smetana, Dvořák, Novák and Suk), while in Brno the Moravian Municipal Theatre gave premières of almost all Janáček's operas, as well as works by Martinů, Ostrčil, E.F. Burian and non-Czech composers such as Prokofiev. In Ostrava, Vogel and Schulhoff created the conditions for the growth of modern music and Stravinsky, Prokofiev and Hindemith gave premières of their own works there. Professional musicians were trained in Prague and Brno and in the university extension 'masters schools'. The network of societies for

chamber music and the hundreds of choral societies affiliated to the organization Pěvecká Obec Československá (Czechoslovak Choral Council, 1868–1951) made concerts possible in virtually all the larger towns in Czechoslovakia. The Czechoslovak radio extended this network with its stations in Prague (1923), Brno (1925), Ostrava (1929) and later Plzeň (1946). This gave wide publicity to the most famous performing bodies and soloists in Czechoslovakia.

The departments of musicology at the Charles University in Prague and at the Masaryk University in Brno facilitated the study of musicology. Conservation of musical materials (mainly at the music department of the National Museum, Prague, and at the Moravian Museum, Brno) and instrument making achieved a high standard. There were several established private publishers (in Prague, the Urbánek family, 1871, F. Chádím, 1906, Melantrich, 1936 and the Umělecká Beseda, 1871; in Brno, the Pazdírek family, 1911). As in the 18th and 19th centuries, Czech musical life in the 20th century was characterized by continuity across the generations, notably in the case of the Suk and Jeremiáš families. In general, between the wars Czech music had a well-developed institutional basis that not only satisfied its own demands but was open to international contacts, the most prominent of which were those with central, western and south-eastern Europe.

The 1935 festival of the ISCM foreshadowed the onset of fascism. Originally to have been held in Berlin, it was moved (after political disputes within the German section of the ISCM) to Karlovy Vary (Karlsbad). German pro-Nazi members, in the majority in the Karlovy Vary council, withdrew their cooperation at the last minute; the festival was therefore organized from Prague and passed off successfully.

The Munich Pact (1938), the formation of the independent Slovak state (1939) and the Nazi occupation of Czechoslovakia (1939) complicated and progressively limited Czech musical life, which during World War II was conducted within the framework of Hitler's Reich (1939–45). The inter-war avant garde was dispersed and individual European national cultures were isolated. Czech music suffered grave losses: Martinů fled to the USA, and Kaprálová (1940) and Ježek (1942) died in exile in the West; Zdeněk Nejedlý emigrated to the USSR. Many professional Czech musicians, including Vít Nejedlý, died in the free Czech army. Karel Reiner, E.F. Burian, Karel Ančerl, the musicologist Vladimír Helfert, the singer Karel Berman and many others suffered in Nazi prisons and concentration camps; Rudolf Karel and the musicologist Zdeněk Němec among others died in prison. Many artists of Jewish extraction who did not choose or were unable to emigrate in time died in concentration camps, among them the composers Schulhoff, Krása, Haas, Gideon Klein and Ullmann, the jazz performer and arranger Fritz (Bedřich) Weiss and others. The closing of the universities made the study of musicology difficult. The Czech opera theatres in Prague, Brno, Ostrava, Plzeň and Olomouc were closed. Many Czech artists reacted to the Nazi occupation with violent opposition, illegal activities (many works with anti-Nazi themes were written) or passive resistance. The music written during the occupation shows a marked simplification of musical language as well as a dependence on national folk materials. Some artists continued their struggle even through the Nazi campaign against *entartete Kunst*: Hába continued his composition class at the Prague Conservatory; quarter-tone and athematic

compositions were still performed at concerts of Přítomnost; and the Prague festival on the 120th anniversary (1944) of Smetana's birth was a highly successful manifestation of Czech musical culture, in spite of the opposition of the occupying forces.

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### **3. Since 1945.**

With the liberation of Czechoslovakia in 1945 new perspectives opened for Czech musical life. The suspended international contacts were re-established. In 1946 the annual music festival Prague Spring was begun in Prague, bringing renewed contacts between Czechoslovak musicians and those of both the West and the East. Similar traditions of regular festivals with international participants were established elsewhere in Czechoslovakia (Brno Music Festival, Ostrava Musical May, the Chopin Festival in Mariánské Lázně etc.).

With the establishment of a socialist state in 1948 a new phase began in the country's musical life. The process of nationalization began with the Czech PO (1945), and in the 1950s several new symphony orchestras were established. State philharmonic orchestras were founded in Brno (1956), Ostrava (1954, from 1971 the Janáček PO), in Olomouc (Moravian PO, 1951), in Zlín (Gottwaldov) (Workers' PO, 1958), in the west Bohemian spa towns (Karlovy Vary, 1951, Mariánské Lázně, 1954), and in north and east Bohemia. All the existing theatres passed into state hands, including the new Czech opera houses which had been taken over from the Germans in 1945 (Neues Deutsches Theater in Prague and the houses in Opava, Liberec, Ústí nad Labem and Teplice). All the Prague theatres became part of the National Theatre organization: the Estates Theatre (renamed the Tyl Theatre in 1945) was devoted to plays and Mozart's operas; the Grand Opera of the Fifth of May (Velká Opera 5. Května), which had taken over from the Neues Deutsches Theater, became the Smetana Theatre.

Instrument making, previously in private companies, was concentrated into a few well-known factories, for example Petrov pianos, Amati wind instruments and Krnov organs. The former Ultraphon and Esta gramophone companies were merged into Supraphon (1946). The nationalized Czechoslovak film industry with studios in Prague-Barrandov and Gottwaldov acquired the Film SO (1945), and the radio stations in Prague, Brno, Ostrava and Plzeň also had orchestras. The television network was established in Prague (1953), Ostrava (1955) and Brno (1961). The music schools, museums, libraries, archives and collections were taken out of private hands. The publishing houses and music printers were centralized into large state publishing institutions (Státní Nakladatelství Krásné Literatury, Hudby a Umění). Private concert agencies were replaced by Pragokonzert (from 1962, after succeeding the Musical and Artistic Exchange in Prague, 1948–57).

The total rebuilding of the organization of Czech musical life meant abandoning old organizations. The network of choral and musical societies was abolished (the Czechoslovak Choral Council, the Sokol and working-class choral bodies etc.). The Syndicate of Czechoslovak Composers (1946–9) was replaced by an ideological organization, the Czechoslovak Composers' Union (1949–70) with branches in Brno, Ostrava and later Plzeň, which had at its disposal the musical information media in Prague and Brno,

the journal *Hudební rozhledy* (joined after 1969 by the Brno journal *Opus musicum*), the Czech Musical Fund (1953, to safeguard continuing musical creation) and later the publishing house Panton (for scores, books and gramophone recordings, from 1958). Along with the musical societies and their network the function of church music in the life of society was much reduced. A central music archive was established in the music department of the National Museum in Prague and the Moravian Museum in Brno from the libraries of the monasteries and church organizations and private archives. Museums devoted to the foremost composers were established (in Prague the Smetana and Dvořák Museums, in Brno the Janáček Archive of the Moravian Museum).

All music education came under state control. A new system of specialist schooling was created with primary schools (from 1960 the so-called Folk Schools of Art), secondary schools (from 1960 the music conservatories with centres in Brno, Ostrava and Plzeň), and universities (from 1946 the Academy of Musical Arts in Prague, and from 1947 the parallel Janáček Academy of Musical Arts in Brno). Music teaching was studied at university level at institutes with departments of music education (Prague, Brno, Ostrava, Olomouc, Plzeň, České Budějovice, Ústí nad Labem, Hradec Králové). The study of musicology was based at the arts faculties of the universities of Prague, Brno and Olomouc. The basic methodological approach in theory, musicology and education became the Marxist–Leninist philosophy, Pavlov's theory of the conditioned reflex and in particular Asafyev's theory of intonation, developing Kurth's concept: Nejedlý, Sychra and Jiránek were considered the foremost exponents. Czech musicology had its research basis in the Musicology Institute (1962–71), and, from 1972, in the Institute for the Theory and History of Art in the Czech Academy of Sciences; important periodicals are *Miscellanea musicologica* and *Hudební věda*.

While composers in the West were concerned with the Second Viennese School, in Czechoslovakia the development of music was determined by the aesthetic of socialist realism and distinguished by the principles of socialist content and popular form. The style was essentially late Romantic, emphasizing programmatic elements, the expression of new socialist ideals, the simplification of musical language and the stylization of traditional folk materials. It consequently isolated itself from modernist tendencies and new developments in Western music. The function of music was seen as an ideological lever for the achievement of current political goals (the composition of mass songs, *častušky*, folk cantatas etc.). Most composers in Czechoslovakia went through this evolutionary stage (c1950–65): Dobiáš, Kapr, Jan Seidel and E.F. Burian. Those associated with the Composers Collective of JAMU, a young group at the Janáček Academy of Musical Arts in Brno (1951–4), composed in this spirit. At Prague Conservatory Hába's department of quarter-tone composition was disbanded once again in 1950. Jazz was excluded as a possible source of artistic inspiration, and formalistic tendencies were noted in the work of Czech composers living abroad (Martinů, Jirák, Husa).

By the beginning of the 1960s a number of distinct tendencies were noted. One group comprised composers who had never severed their connection with Czech tradition (e.g. Řídký and Horký). But the largest group consisted of

those whose styles had been influenced by non-serial 20th-century composers (e.g. Eben, Kalabis, Pauer, Sommer, Hurník, Jirko, Kovaříček, Bárta, Dvořáček, Gregor, Matys). A third group consisted of composers who developed their style independently of the influence of socialist realism (O.F. Korte, Hanuš, Jaroch, Slavický, Doubrava); some of them leant towards experimental music and created conditions for its realization in Czechoslovakia (Burghauser, Rychlík, Vostřák, Kabeláč). Kabeláč also taught the youngest generation of Czech composers the techniques of electronic music and *musique concrète* (Klusák, Loudová, Jan Málek, Miroslav Hlaváč, Zdeněk Lukáš, Rudolf Růžička, Josef Slimáček etc.).

A movement towards re-establishing contacts for the development of Czech music with the international mainstream is evident from the first half of the 1960s, when Czech artists once again entered the international music forum. Their participation at international festivals of new music was significant, for example at Warsaw and the Darmstadt summer courses; in Prague an annual international jazz festival was established in 1964 as an adjunct to Prague Spring. Apart from the Novák Quartet the performers of such new music were young groups who also performed at ISCM festivals: in Brno, Musica Nova (1961) and Studio Autorů (1963); in Prague, Musica Viva Pragensis (1961), Chamber Harmony (1960), Sonatori di Praga (1964) and the QUaX Ensemble (1967). Of considerable importance was the founding and construction of the studios for electronic music and *musique concrète* at the Czechoslovak radio in Plzeň (1964), followed by the workshops at JAMU in Brno and at the film laboratories at Prague-Barrandov. Studios were begun at the conservatory in Ostrava (1966) and at the Czechoslovak radio in Prague (1968) but never finished.

Thanks to these foundations, Czech composers made a substantial contribution to the composition of experimental music. New creative groups were established: in Brno, Group A (1963; Josef Berg, Ištvan, Jan Novák, Piňos, Pololáník, Pavel Blatný, Kohoutek, Miloš Štědroň and Parsch) and in Prague, the Prague New Music Group (1965; Vostřák, Vladimír Šrámek, Komorous, Kopelent). Kučera worked in the artistic group Syntéza ('Synthesis'), Ladislav Simon in the Sonatori di Praga, Milan Báčhorek was active as a composer of experimental music in Ostrava. In the mid-1960s several composers adopted serial technique. Czech composers of electronic music and *musique concrète* (e.g. Kučera, Lukáš) preferred French methods to the systematization of the German Cologne School; Komorous and Kotík used live electronic techniques in combination with aleatory music in the style of Cage, while Kabeláč and Rychlík used a synthesis of several techniques. Herzog, Lébl and Kohoutek are among the most significant writers on new theories; important periodicals include *Hudební rozhledy* and *Opus musicum*, with *Konfrontace* (1968–70) and the collection *Nové cesty hudby* ('New paths of music', 1964, 1970) being devoted to experimental music.

After the federation of Czechoslovakia into the Czech and Slovak Socialist Republics in 1968, the Czechoslovak Composers' Union was dissolved (1970); for Bohemia and Moravia, its functions were assumed by a new Union of Czech Composers and Concert Artists, with its headquarters in Prague and branches in Brno, Ostrava and Plzeň.

Although no major figures emerged in Czech opera, the 1970s and 80s saw a number of premières, including works by Kašlík and Jiří Pauer. In 1983 Prague's National Theatre reopened, after a six-year refurbishment, with a performance of Smetana's *Libuše*; next to it was constructed the New Stage (Nová Scéna), sometimes used for small-scale opera. After the pioneering efforts of the conductor Munclinger, the harpsichordist Růžičková and Venhoda, the founder of the Prague Madrigalists (1956), early music began to flourish, and annual courses of the Early Music Society of Czechoslovakia were held at Kroměříž and later Valtice. With the death of Nejedlý (1962), musicology gradually became less ideologically based and began to reflect a growing interest in a broader historical range of Czech music. Major projects undertaken in the 1970s and 80s included the publication of the complete correspondence of Dvořák, the complete works of Janáček and a series of catalogues of major Czech and Moravian historical music collections.

After the fall of communism at the end of 1989 and the establishment of an independent Czech Republic in 1992, the introduction of free-market economics had a marked effect on musical life. Many organizations, used to large government subsidies, have been forced to look for sponsorship and there has been a significant increase in the commercial exploitation of music, particularly in the proliferation of music festivals. The large state companies, notably Supraphon, have been broken up and parts have been sold to foreign concerns. Numerous small recording and publishing companies have emerged in an enterprising if volatile market. The National Theatre plays a significant, albeit somewhat diminished, role in the musical life of the nation, and with the change from the Smetana Theatre to the Prague State Opera in 1992 is now in competition with its former ancillary stage. Among composers, the only one to have developed a genuinely international profile with consistent performances abroad is Petr Eben. The fall of the communist regime also meant that a number of distinguished composers and performers returned to contribute to Czech musical life, including the composer Karel Husa, the pianist Rudolf Firkušný and the conductors Zdeněk Macal and Rafael Kubelík.

See also [Brno](#); [České Budějovice](#); [Kroměříž](#); [Liberec](#); [Olomouc](#); [Opava](#); [Ostrava](#); [Plzeň](#); [Prague](#); [Teplice](#); [Ústí nad Labem](#).

[Czech Republic, §1: Art music](#)

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## Czech Republic

## II. Traditional music

Traditional music of the Czech Republic falls broadly into two types: the instrumental music of the western areas and the vocal music of the eastern. In Bohemia and the adjoining part of Moravia, bordering on Germany and Austria, melodies have strong western European features; in Moravia and Silesia, bordering on Slovakia and Poland, melodies, harmonies and rhythms suggest west Carpathian influences. These stylistic differences have arisen as a result of cultural and economic exchange during the 17th and 18th centuries. With the onset of the Counter-Reformation after the Thirty Years War, Bohemian traditional music was influenced by the Baroque and Classical musics of western Europe while the eastern regions of Moravia and Silesia, particularly the mountain regions, had almost no contact with the West.

1. Bohemia.

2. Moravia and Silesia.

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Czech Republic, §II: Traditional music

#### 1. Bohemia.

##### (i) Early history and sources.

Throughout its history, traditional music of Bohemia has interacted with and been influenced by other musical forms. When Christianity took hold in the 9th century, existing musics were influenced by religious music, as the 11th-century religious folksong, *Hospodine pomiluj ny*, illustrates.

The earliest evidence of traditional melodies dates from the 14th century. The Czech reformation of the 15th century and, above all, the Hussite movement

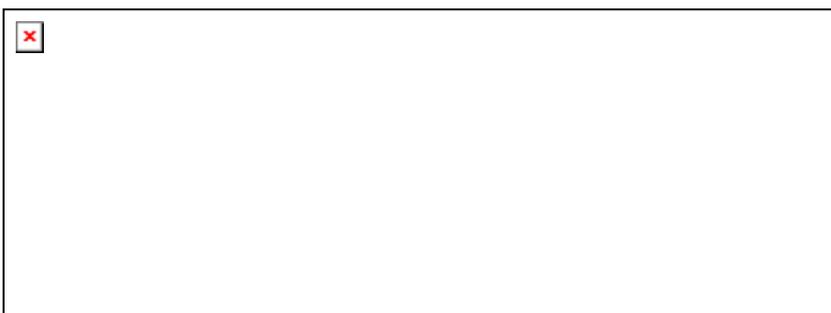
in Bohemia, resulted in a hitherto unparalleled cultivation of religious song. It also contributed to the rapprochement between village and town leading to the development of 16th-century song-types such as lyrical, political and students' humorous songs. The same melody was often used for more than one song text. From that time a three-part repetitive song form emerged with melodic features and structural characteristics that remained part of the traditional music repertory until the 20th century.

During the Counter-Reformation, traditional musicians played in churches and in Baroque ensembles for the aristocracy. An example of the way in which different musics interweaved is the institution of the *kantor*, a village school teacher responsible for the organization of musical activities. This individual played church music, looked after the choir, and played classical music for the aristocracy as well as traditional music at village dances.

The majority of traditional songs and dances collected in the 19th century consist of rural material, selected from a much wider repertory. Most of them had survived from the 18th century with melodic types frequently rooted in instrumental dance music. Only a few types are of earlier origin. Among these are the *koledy* (see [Kolęda](#)), ritual carols performed at Christmas, New Year and Easter. They are accompanied by rites to secure longevity and fertility, ceremonies which suggest a pre-Christian origin. Melodic features related to those of *koledy* may also be found in harvest and wedding songs. Collections of these songs are housed in the archives of the Institute of Ethnography and Folklore of the Academy of Sciences in Prague and Brno.

## (ii) Vocal music.

Bohemian traditional song has been influenced by instrumental music and characteristic features are chordal motifs together with the elongation of a single syllable over several beats ([ex.1](#)). It uses a declamatory vocal style and has links with dance, trumpet signals, military marches, Gregorian chant and other types of church singing. It has also been influenced by melodies and song texts of neighbouring ethnic groups as well as by secular composed music.



## (a) Song.

Song melodies from Bohemia and west Moravia are dominated by the major triad. Modulation in the strict sense of the word is exceptional. Most songs are monophonic, though in some cases a second voice is added in 3rds or 6ths. The overall structure, mainly based on the repetition of identical phrases (either at the same pitch or in sequence) consists of 16 bars divided into four four-bar phrases; these can be further subdivided into two-bar sections. The opening of the second section of a melody, contrasting with the first, is usually

a repetition of the third and fourth bars (occasionally also the seventh and eighth). In south Bohemia, close to the Moravian border, there also occur songs of 10, 12 and 14 bars.

The first half of the 19th century saw the development of the 'social song'. These were composed songs that expressed bourgeois tastes. Their texts were epic, patriotic and lyrical; melodies were based on traditional ones and they soon became part of the general song repertory in rural as well as in urban areas. The broadside ballad was an urban product with its printed text usually suggesting performance to the tune of a well-known song. Workers' songs emphasized social and political themes and drew on the traditions of both rural and urban musics. These songs gave rise to the 'songs of the people' which were intended to form the basis of the song repertory for the 'new society' of postwar Eastern Europe. Instead it was the *lidovka* that served this function. This sentimental, popular song form was accompanied by orchestras, eventually consisting mostly of brass instruments, and drew on the lyrics and melodies of traditional songs including broadside ballads. A well-known example of *lidovka* is Jaromír Vejvoda's 'Beer Barrel Polka'.

Camp-fire songs, *trampská písen*, became popular during the 1920s and 30s.

### **(b) Dance-songs.**

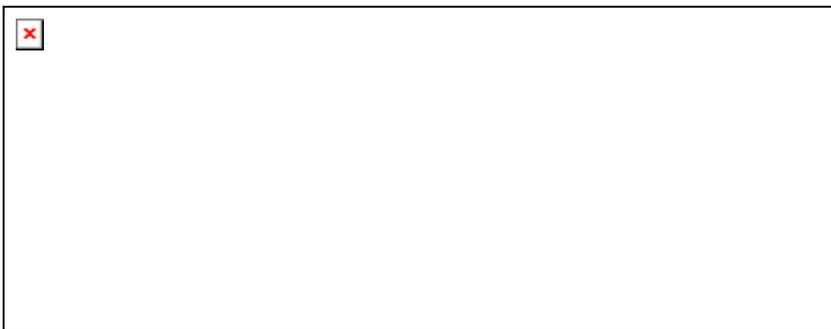
In the earliest manuscript collection of folksongs from Bohemia (1819–20), more than 80% are dance-songs or songs sung to dance.

Circle dances are accompanied by songs in triple time during which the 'held back' dance step emphasizes the first and third beats set against the syncopated rhythms of the melody. The influence of bagpipes is seen in the way that melodies slide down to the lowest attainable bagpipe tone and in the absence of the lower minor third, which is beyond the range of Czech bagpipes. During the 20th century, the circle dance became influenced by the music of brass bands, examples of which survive in south-west Bohemia. These dances are also related to the *umadum*, a German dance from west Bohemia, or the Serbian *reja*.

### **(c) Dances.**

By the end of the 18th century there were an increasing number of couple-dances. With the growing popularity of the polka, melodies in duple time became more common and this trend continued into the 20th century. The prototype of duple-time dance is the *obkročák* ('circular step'), in which dancers turn on the ball of each foot, this figure being interrupted by a short hop. Other dances derive from the *obkročák*, either by transforming the hop into an upwards leap (*vrták*, 'drill step') or by performing two leaps, *skočná* ('hopping step') or *třasák* ('trembling step').

Dances in triple time developed more independently as, for example, the *sousedská* (a quasi-ländler) and *do kolečka* (round-dance). Great popularity was achieved by the *rejdivák* and the *rejdivačka* ('romping' dances), generally performed in succession, the *rejdivak* in 3/4 at a moderate tempo and the *rejdivačka* in 2/4 time at a very lively pace (ex.2). This combination became so popular that it became the chief rival of the waltz and the galop.



Dances which mix metres by alternating duple-time and triple-time, the *mateník* ('muddling' dances), use steps from the *obkročák* or *ländler*. There are connections between Bavarian dances (especially *hochfalz*, *zweifachen*, *dreher-walzer*) and those performed by Germans in Bohemia. Both share the *furiant*, the text of which concerns an ostentatious small farmer, and which consists of sections of two-syllable metric feet in which the dancers' steps consistently follow the 3/4 metre of the melody. The *ländler*, a round dance for individual couples, with its slow 3/4 metre, strains consisting of eight bars and tendency towards arpeggio figures, shows the influence of traditional Alpine song. The Alpine *dudler* and *jodler* were transformed into the *jukačka* in the south-east Bohemian borderland. After 1830 the polka made its way into Europe from Bohemia, while Bohemia imported the waltz. Since then these two dances have formed the basis of the rural and urban dance and song repertory.

### **(iii) Instrumental music.**

Early Czech instruments include the wooden shepherds' pipe, the cow- or ox-horn used by night watchmen to signal the time, and the *mušle* or conch-shell trumpet, sounded in rituals to prevent rain. There were also transverse and end-blown flutes, less common in Bohemia than in Moravia, as well as panpipes and the elliptical ocarina.

The character of a melody is to a certain extent determined by the instruments on which it is played. The most widespread instrument is the *dudy* (bagpipe; fig.5), known in Bohemia since the 13th century. It was used to accompany singing, either solo or with other instruments. The tuning of the chanter originally expressed indigenous tuning patterns. When the Western tempered scale was adopted in the 17th and 18th centuries the pattern changed and the tonic stabilised around E. The smaller bagpipe with a tonic of *g'* or *a'* and the larger instrument with a double chanter were the most common. At the turn of the 20th century bagpipes with bellows came to Bohemia from Germany and France.

The *skřípsky*, a home-made fiddle which had three or, in its larger version, four strings, survived, together with the *skřípkařsky bas*, in Jihlava district, but disappeared during World War II. The short-necked violin is found in south and west Bohemia, and is adjusted for playing with clarinet and bagpipe by the '*capo tasto*' technique. The double bass began to be used relatively recently, probably during the 19th century. This expensive instrument was made by amateur instrument makers and usually had three strings. Professionally-made double basses were not used until the end of the 19th century. The basset was used until the 1930s. This small, three-string instrument reminiscent of the bass viol was fitted with a leather strap that

enabled the player to stand or walk. Less common in traditional music was the sharp, strident string instrument *trumajt*. The *niněra*, a popular medieval instrument, was capable of producing more than one note simultaneously and sounded similar to the bagpipe. It disappeared after the Middle Ages experiencing only a temporary revival in the 18th century when it was played by travelling musicians and beggars. Reference is made in 1738 to the use of the dulcimer for wedding music and its popularity is also apparent from folksong texts. German-speaking inhabitants of Bohemian cities also favoured this box zither. During the first decades of the 19th century, it fell into disuse. It was revived after 1945.

The most common instrumental combination was the bagpipe and violin, later complemented by clarinet as a 'small barn band'. This combination is still used in the Chod district of west Bohemia. Later, the double bass was added and some instruments were doubled up. A combination of strings, dulcimer, flugelhorn and transverse flute has been documented in Polabí at the beginning of the 20th century. In the second half of the 20th century, different combinations of traditional instruments were used by both amateur and professional ensembles. Brass bands, introduced in the first half of the 19th century, are still popular today. In addition to large professional and semi-professional ensembles, there are smaller bands consisting of two flugelhorns, clarinet, tenor horn, baritone, accompanying trumpet in F, tuba and percussion. Their repertory is based on the *lidovka*, and on arrangements of folksongs, polkas and waltzes.

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## **2. Moravia and Silesia.**

Moravia and Silesia are divided musically by the river Morava: musics performed west of the river share features with those in Bohemia; those living east of the river are closer to the musics of neighbouring Slovakia. Music of western Moravia has been influenced by the major and minor scale system of western European classical music. Melodies are largely in triple time and have regular rhythms. Eastern Moravian music tends to be independent of the western tonal system. Among the scale-types encountered are those that contain a tritone or minor 7th above the tonic. The relationship between text and melody is close and many melodic rhythmic structures derive from textual rhythms. Characteristic forms include 'long-songs' performed in a rubato style. The most common dances are 'spinning' dances or rotating-dances.

### **(i) History and sources.**

The earliest references to traditional musics come from 12th-century Church prohibitions against singing and joking on graves. Similar bans were issued in Moravia until 1674. Specific songs were recorded in the 15th and 16th centuries as incipits in hymn books or as secular melodies with religious texts. Longer fragments and entire songs are recorded elsewhere. The city of Brno magistrates' records from the 16th century, for example, document the text of a love song, while the Košetický Collection of the late 17th century includes a Valach brigand song. The arrival of Valach shepherds in the eastern region during the 16th and 17th centuries influenced local musics, as did Baroque and Classical styles through folk musicians who played at the homes of the aristocracy, mainly in western Moravia.

The earliest conscious attempt to survey the traditional musics of the Austrian monarchy regions was carried out in 1819 and recorded not only rural traditions but also composed items and musics that were fashionable in urban areas. Later collections, dating from the 19th century onwards, focussed on song repertoires from rural areas. These were carried out both by individual collectors, for example František Sušil, and institutions, such as Das Volkslied in Österreich headed in Moravia by Leoš Janáček. Much of the material collected is held by the Institute of Ethnology of the Czech Academy of Sciences in Brno. This collection comprises over 70,000 song transcriptions, cylinder recordings from 1909–12, later audio recordings and performances on video. Many theoretical studies were published in the periodical *Národopisné aktuality* (later renamed *Národopisná revue*).

## (ii) Vocal music.

Performers divide vocal music into songs that accompany dance and those that do not. Songs are predominantly monophonic, but duets performed in parallel 3rds and 6ths are common in southern and eastern Moravia. Features of older songs include: a small ambitus and the repetition of melodic and rhythmic motifs.

Moravian and Silesian songs are characteristically arranged in stanzas and have regular rhyming patterns. The greatest part of the repertory consists of love songs; this theme also crosses over into other genres such as military songs, wedding songs and ballads. Songs that were traditionally performed outside include: children's pastoralist songs or yodels (*halekačky* or *hojakačky*); pastoralists' songs from the Beskydy mountains (*salašnické*); harvest songs sung by both men and women (*kosecké, žatevní*); and women's hay-making songs from eastern Moravia (*trávnice*).

Epics, which have lyrical elements, include legends and ballads depicting family and social life. Brigand songs found in eastern Moravia suggest links with the musics of the Carpathians. Many of the numerous military and conscription songs date back to the start of obligatory military service in the 18th century. Some of the military songs refer to famous battles and Turkish conquests. The more descriptive reporting of events was left to broadsheet ballads and street songs gave information on current social and political events. Ritual songs included *koledy*, post-harvest songs, feast and wedding songs and, from eastern Moravia, rare instances of funeral laments.

The spinning-dances of eastern and north-eastern Moravia are accompanied by a number of different songs. In Moravian Slovakia, these dances include *vrtěná* ('drilling dance'), *danaj, skočná* ('skipping dance'), *sedlcká* or *sedlácká* ('farmer's dance'), *starosvětská* ('old world dance'), and *hrozenká* ('dance of Hrozenkov'); in Valachia *gúlaná* or *točená* ('round-dance') and *valaský* (Valach dance); and in Silesia *ověňžok* ('garland dance') or *taněc* ('dance'). Polonaise-like walking-dances form an important part of the repertory. They have a characteristic three-beat rhythm and are known as *zavádka* ('ushering'), *cófavá* ('stepping-back dance') or *starodávný* ('old time dance'). Solo 'leaping' dances (*verbuňk, odzemek* or *skok*) are performed by men.

Dance-songs have fixed forms and metres. In eastern and southern Moravia, many dance-songs are performed in a 'drawn-out' manner with rhythmic variations. In general, the 'drawn-out' songs are determined by the physical

movements of the dancers, for example 'walking songs' (*chod'ácké*) are performed at a walking pace and 'harvest songs' (*kosecké*) match the rhythms of working. However, they are also influenced by contexts, such as performing in the open air, and by the role of the lead singer.

### **(iii) Instrumental music.**

Early iconography depicts a pipe and small drum, and, from the 13th century onwards, the bagpipe (*gajdy*; [fig.6](#)), which was widely used for both solo performances and in ensembles. Pipes and signal horns were played solo by pastoralists. Other traditional instruments include the fiddle, double bass and dulcimer.

The *gajdoš* or fiddle and bagpipe duo, in which the fiddler played the melody and the bagpiper provided richly decorated ornamentation, was found until the 1950s around the Silesian town of Těšín, an area influenced by Slovak and Polish mountain bagpipe music. The bagpipe died out in western and central Moravia in the mid-19th century and in eastern Moravia survived until the end of the century. It was mostly replaced by dulcimer and different variations of string bands of the first fiddle, a small double bass (initially with three strings) and a second fiddle, which enabled the progress of a more lively harmonic thinking. These instruments produced rhythmic tension by accenting the second and fourth quavers of each bar while the first fiddle decorated the vocal melody. When string bands consisted of first and second fiddles, double bass and, from the 18th century, clarinet, the first fiddle played a richly ornamented melody, the clarinet played a second melodic line and the second fiddle and bass provided a harmonic accompaniment. When accompanying spinning-dances in 2/4 time, the second fiddle and bass used the *duvaj* or 'double stroke' technique, that is, smooth bow strokes emphasizing light, even beats. Accompanying parts consisted of melodic lines frequently based on parallel 3rds, 4ths and 5ths.

The dulcimer was either placed on a table or hung from the player's neck. In Moravia it became so popular that it came to be included with string instruments and clarinet in ensembles. In some regions of southern Moravia, the instrument was still used in traditional contexts until the 1930s when the large Hungarian dulcimer or cymbalom was introduced into Moravia by Slovaks and became popular in organized folklore ensembles.

In the second half of the 19th century traditional bands began to play the 'Streich', in which string instruments were completed by wind or brass instruments. In some regions, such as Moravian Slovakia and Silesia, wind bands, usually consisting of two clarinets, bugle, bass bugle, two trumpets and helicon, replaced dulcimer bands. Wind bands flourished in the mid-19th century when musicians returned from military service where they had played in military bands. In the Haná region wind bands were considered to represent national traditional music from the mid-19th century. These bands had a double effect: their technical limitations led to simplifications in both the melodies and harmonies of traditional melodies, but their widespread popularity in some regions enabled the continuing survival of traditional forms.

A tradition of *skřípkařská* or 'fiddlers' bands' was documented only in Velký Beranov near Jihlava until the 1950s and was formerly also performed in German-speaking areas. The players used home-made instruments, which

resembled medieval fiddles in shape. The Beranov band comprised two small fiddles, a big fiddle and a bass fiddle.

The fiddle tradition has been perpetuated by professional and amateur string bands. Other bands, comprising from three to six musicians, performed at celebrations such as weddings. They used a variety of instruments, for instance the fiddle, accordion, double bass and percussion instruments, including the *ozembouch* ('hit the ground'), which consists of a staff surmounted by a bow hung with various kinds of rattles.

#### **(iv) Recent trends.**

As in the past, the current repertory is not homogeneous but comprises both traditional and 'folkloric' items. Song styles have been influenced by many different genres including music-hall songs, popular hits, operetta and film music. These genres influenced the musics of western and central Moravia more rapidly than eastern Moravia, where more of the traditional repertory has been retained, supplemented by composed items in traditional style.

The present repertory consists of traditional Moravian and Slovak songs, songs arranged and performed by folklore ensembles and brass bands, songs composed in 'folk' style (such as those by Fanoš Mikulecký), urban music and *trampské písně* (camp-fire songs). Vocal ensembles are formed by different local, professional and interest groups, with popular folksongs or *lidovky* comprising a major part of the repertory. Since the 1970s the professional arrangements of the Brno-based ensemble Moravanka, which focus on the songs of Moravian Slovakia and western Slovakia, have been popular with local people of all ages and even beyond the region's borders.

*Trampské písně*, with guitar accompaniment (the most popular instrument also for accompanying popular songs and folksongs), are mostly composed songs with lyrics inspired by the American West, and music – in minor keys and sentimental in feel – influenced by postwar Czech popular musics such as jazz, cabaret, operetta and brass bands. Originating in the 1920s, they have been transmitted orally and are the antecedents of contemporary urban folk and country musics.

Young people prefer music transmitted by the mass media, including modern dance music and urban folk music. Since 1989, because of a lack of standardized music syllabuses in schools, music teaching has been influenced by local music traditions. Repertories vary also according to age group and changing fashions. For instance, the folksongs popularized by Moravanka in the 1970s had been replaced by the 1990s by urban folksongs such as those composed by the Nedvěd brothers.

At the end of the 20th century traditional music, songs and dances were performed only in a few small regions of southern and eastern Moravia. Contexts of performance for folkloric ensembles include folklore festivals, such as Strážnice (founded in 1949), Rožhoštém (1969), Velká and Veličkou (1959), and Dolní Lomná (1969).

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## **Czeczott [Czeczot; Danilewicz-Czeczot], Witold**

(*b* Boracin, nr Nowogródek, 20 Dec 1846; *d* Pińsk, 24 Jan 1929). Polish composer and pianist. He studied with Żeliński at the Music Institute in Warsaw, and with Liszt in Weimar, concluding his studies at the Brussels Conservatory. In 1869 he also completed a law course at St Petersburg University, and studied further in Heidelberg; there he gained his doctorate in 1871. In 1878 Czeczott entered a seminary in Warsaw, becoming a priest after three years. In 1883 he was made professor at the theological seminary in St Petersburg. From then he worked mainly as a priest, as well as publishing many articles and theological and literary works. His activity as a musician was incidental, belonging to the early period of his life. In his youth, Czeczott often gave concerts as a pianist, and also composed chamber works, piano music and songs, some of which are in print. His compositions include a string quartet, variations, polonaises for piano, a Suite op.3 for piano and songs for voice and piano.

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## Czekanowska(-Kuklińska), Anna

(b Lwów, 25 June 1929). Polish ethnomusicologist. She studied musicology with Adolf Chybiński and statistical methods with Jan Czekanowski at the University of Poznań (1947–52). She also studied theory of music and methodology under Józef Chomiński at Warsaw University. In 1958 she took the doctorate at Warsaw University with a dissertation on the songs of the Biłgoraj region, and in 1968 she completed the *Habilitation* at the same university with a dissertation on Slavonic folksong. Since 1969 she has been reader and head of the ethnomusicological department at Warsaw University, where she was appointed director of the Institute of Musicology in 1975, professor in 1976 and full professor in 1986, and since 1972 she has been head of the working group on the ethnogenesis of the Slavonic people at the Polish Academy of Sciences. She has been a visiting lecturer in ethnomusicology at the universities of Seattle (1963), Pittsburgh (1980), Mainz (1983–4), and Durham (1995). Her main research interests are Slavonic music, its origin and development, and a comparative approach to the methodology of contemporary ethnomusicology. She has also undertaken studies of the music of central Asia.

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ZYGMUNT M. SZWEYKOWSKI

## Czernohorsky, Bohuslav Matěj.

See Černohorský, Bohuslav Matěj.

## Czernowin, Chaya

(b Haifa, 7 Dec 1957). Israeli composer, active in the USA. She studied at the Rubin Academy of Music, Tel-Aviv University (BA 1982) with Abel Ehrlich, Sadai and others, in Berlin with Schnebel (1983), at Bard College (MFA 1987), where her teachers included Eli Yarden, and at the University of California at San Diego (PhD 1993) with Roger Reynolds, Ferneyhough and others. She has taught at the Darmstadt summer courses (1990–98), where she received the Kranichstein prize (1992), and at the University of California, San Diego (from 1997). Her other honours include an Asahi Shimbun Fellowship for a year residency in Tokyo (1993–4), a year residency at the Akademie Schloss Solitude in Stuttgart (1996), a Heinrich Strobel Stiftung Fellowship (1997–9) and a commission for Ensemble Intercomtemporain employing IRCAM technology (1998).

Most of Czernowin's vocal works set Hebrew texts and many of her instrumental works bear Hebrew titles. Stylistically, she stands at 'an impossible crossroads' between Ferneyhough and Scelsi, influenced by gagaku music and free improvisation. In her compositions she strives to reach an inner, unattainable world through what she has described as 'truthful, unidealized, unrefined musical experiences, not descriptions'. Her early style, epitomized in *Dam sheon hachol* (The hourglass bleeds still, 1992) and *Amber* (1993) celebrates continuity through change. Elongated, dense clusters alter their tonal configuration through slow metamorphic processes, while occasional brief, sharp sounds emphasize omnipresent delicate tints. Later works, such as *Die Kreuzung* (1995), the String Quartet (1995) and *Afatsim* (1996), question earlier continuities through intentionally disfigured, non-linear forms and textures.

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(selective list)

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hourglass bleeds still], str sextet, 1992; Amber, orch, 1993; Die Kreuzung, u/accdn, a sax, db, 1995; Ayin, lev [Eye, heart], gagaku ens, 1995; Str Qt, 1995; Afatsim, ens, 1996; Shu hai mitamen behatalat kidon (Z. Eitan), 1v, tape, live elecs, 1997; See Under: Love (op, after D. Grossmann), 2000

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RONIT SETER

## Czerny, Carl

(b Vienna, 21 Feb 1791; d Vienna, 15 July 1857). Austrian piano teacher, composer, pianist, theorist and historian. As the pre-eminent pupil of Beethoven and the teacher of many important pupils, including Liszt, Czerny was a central figure in the transmission of Beethoven's legacy. Many of his technical exercises remain an essential part of nearly every pianist's training, but most of his compositions – in nearly every genre, sacred and secular, with opus numbers totalling 861, and an even greater number of works published without opus – are largely forgotten. A large number of theoretical works are of great importance for the insight they offer into contemporary musical genres and performance practice.

The primary source of information about Czerny is his autobiographical sketch entitled *Erinnerungen aus meinem Leben* (1842). In it, he describes his paternal grandfather as a good amateur violinist, employed as a city official in Nymburg (Nymburk), near Prague. Czerny's father, Wenzel, a pianist, organist, oboist and singer, was born there in 1750, and received his education and a good musical training in a Benedictine monastery near Prague. After marriage, Wenzel settled in Vienna in 1786, where he earned a meagre existence as a music teacher and piano repairman. Czerny, an only child, was born in Vienna in the year of Mozart's death. He and his parents resided together until his mother's death in 1827, and his father's in 1832. He never married, and lived alone for the remainder of his life.

Czerny describes his childhood as 'under my parents' constant supervision... carefully isolated from other children'. He began to study the piano with his father at an early age, and by ten was 'able to play cleanly and fluently nearly everything of Mozart [and] Clementi'. His first efforts at composition began around the age of seven. In 1799, he began to study Beethoven's compositions, coached by Wenzel Krumpholz, a violinist in the Court Opera orchestra, who introduced him to Beethoven when he was ten. Czerny played for him the opening movement of Mozart's C major Piano Concerto, K503, the 'Pathétique' Sonata, and the accompaniment to *Adelaide*, which his father sang. Beethoven indicated that he wanted to teach Czerny several times a week, and told his father to procure C.P.E. Bach's *Versuch*. Czerny describes the lessons as consisting of scales and technique at first, then progressing through the *Versuch*, with the stress on legato technique throughout. The lessons stopped around 1802, because Beethoven needed to concentrate for longer periods of time on composition, and because Czerny's father was unable to sacrifice his own lessons in order to take his son to Beethoven. Czerny nevertheless remained on close terms with the composer, who asked

him to proofread all his newly published works, and entrusted him with the piano reduction of the score of *Fidelio* in 1805.

In 1800, Czerny made his public début in the Vienna Augarten hall, performing Mozart's C minor Concerto K491. He was renowned for his interpretation of Beethoven's work, performing the First Concerto in C major in 1806, and the 'Emperor' in 1812. Beginning in 1816 he gave weekly programmes at his home devoted exclusively to Beethoven's piano music, many of which were attended by the composer. Apparently he could perform all of Beethoven's piano music from memory. Although his playing was praised by many critics ('uncommonly fiery', according to Schilling), he did not pursue a career as a performer. He made arrangements for a concert tour in 1805, for which Beethoven wrote a glowing testimonial, but although he describes himself at this time as quite proficient as a pianist, sight-reader and improviser, he concedes that 'my playing lacked the type of brilliant, calculated charlatry that is usually part of a travelling virtuoso's essential equipment'. For these reasons, in addition to political instability and the modest income of his family, he chose to cancel the tour. He also apparently decided at this point never to undertake the life of a travelling virtuoso, a path that would have made him more widely known as a performer. Instead, he decided to concentrate on teaching and composition.

He spent a good deal of time with Clementi when the latter was in Vienna in 1810, becoming familiar with his method of teaching, which Czerny greatly admired and incorporated into his own pedagogy (His op.822 is entitled the *Nouveau Gradus ad Parnassum*). In his early teens Czerny began to teach some of his father's students. By the age of 15, he was commanding a good price for his lessons, and had many pupils. In 1815, Beethoven asked him to teach his nephew, Carl. As his reputation continued to grow, he was able to command a lucrative fee, and for the next 21 years he claims to have given 12 lessons a day, 8 a.m. to 8 p.m., until he gave up teaching entirely in 1836. In 1821, the nine-year-old Liszt began a two-year period of study with Czerny. The teacher noted that 'never before had I had so eager, talented, or industrious a student', but lamented that Liszt had begun his performing career too early, without proper training in composition. Czerny also taught Döhler, Kullak, Alfred Jaëll, Thalberg, Heller, Ninette von Belleville-Oury and Blahetka.

Around 1802, Czerny began to copy out many J.S. Bach fugues, Scarlatti sonatas and other works by 'ancient' composers. He describes learning orchestration by copying the parts from the first two Beethoven symphonies, and several Haydn and Mozart symphonies as well. He published his first composition in 1806 at the age of 15: a set of 20 Variations concertantes for piano and violin op.1 on a theme by Krumpholz. Until he gave up teaching, composition occupied 'every free moment I had', usually the evenings. The popularity of his first ten opus numbers issued in 1818–19, and of his arrangements of works by other composers, made publishers eager to print anything he would submit, and he earned a substantial amount from his compositions.

The quantity and diversity of Czerny's compositional output is staggering. He divided his works into four categories: 1) studies and exercises; 2) easy pieces for students; 3) brilliant pieces for concerts; and 4) serious music. As

Kuerti (1995, p.7) notes, it is interesting and revealing that he did not regard the 'brilliant pieces for concerts' as 'serious music'. The compositions for piano illustrate the explosion in the number of works published for the instrument at a critical time in its development. In addition to approximately 100 technical studies, Czerny published piano sonatas, sonatinas and hundreds of shorter works, many of which were arranged for piano, four to eight hands. He also published a plethora of works based on national anthems, folksongs, and other well-known songs. Works for other instruments and genres include much symphonic and chamber music, as well as sacred choral music. Mandyczewski's tabulation of the works remaining in manuscript in the Vienna Gesellschaft der Musikfreunde includes over 300 sacred works. Czerny published approximately 300 arrangements without opus numbers. These works are based on themes from approximately 100 different operas and ballets, plus symphonies, overtures and oratorios by such composers as Auber, Beethoven, Bellini, Cherubini, Donizetti, Halévy, Handel, Haydn, Hérold, Mendelssohn, Mercadante, Meyerbeer, Mozart, Rossini, Spohr, Verdi, Wagner and Weber.

The predominant view of Czerny at the end of the 20th century – of the pedagogue churning out a seemingly endless stream of uninspired works – is that propagated by Robert Schumann in his reviews of many Czerny compositions in the *Neue Zeitschrift für Musik* ('it would be hard to discover a greater bankruptcy in imagination than Czerny has proved', review of *The Four Seasons*, 4 brilliant fantasias op.434). However, Schumann's rather cavalier dismissal of Czerny was not uniformly shared. During his sojourn in Vienna (1829), Chopin was a frequent visitor at Czerny's home, and a good deal of correspondence between the two survives. One of Liszt's letters from Paris to his teacher in Vienna (26 August 1830) describes his performances of Czerny's Piano Sonata no.1 in A $\square$ major op.7, and the work's enthusiastic reception. He urged Czerny to join him in Paris. Liszt's high regard is again seen in his inclusion of Czerny as one of the contributors to his *Hexaméron*, the Grand Variations on the March from Bellini's *I puritani*, arranged by Liszt, and including variations by Chopin, Czerny, Herz, Liszt, Pixis and Thalberg, composed in 1837. Perhaps even more striking and challenging is Kriehuber's famous portrait (1846), which depicts, assembled around Liszt at the piano (in addition to a self portrait of the painter), Berlioz, Czerny and the violinist Heinrich Ernst, who was regarded as one of the greatest virtuosos of the 19th century. All are lost in the Romantic reverie evoked by Liszt's performance. Perhaps this symbolizes Beethoven's spirit as transmitted by Czerny to Liszt, Berlioz and Ernst.

Czerny's complete schools and treatises combine sound pedagogy with remarkable revelations about contemporary performing practices, and present a detailed picture of the musical culture of the day. He assigned prominent opus numbers to his four most ambitious instructional works. In the *Fantasie-Schule*, opp.200 and 300, he uses stylized models and what he terms a 'systematic' approach to improvising preludes, modulations, cadenzas, fermatas, fantasies, potpourris, variations, strict and fugal styles and capriccios. His *Schule des Fugenspiels*, op.400, comprising 12 pairs of preludes and fugues, is intended as a study in multi-voiced playing for pianists. His most substantial work, the *Pianoforte-Schule*, op.500, covers an extraordinary range of topics, including improvisation, transposition, score reading, concert decorum and piano maintenance. The fourth volume (added

in 1846) includes advice on the performance of new works by Chopin, Liszt and other notable composers of the day, as well as on Bach and Handel, and Czerny also draws on his reminiscences of Beethoven's playing and teaching. In his last major treatise, the *Schule der praktischen Tonsetzkunst*, op.600, he returns to the models of form and descriptions of style first expounded in his op.200, but here uses them for the instruction of composers (for further discussion of op.600 see [Analysis, §II, 3](#)).

Czerny's works reveal, in addition to the familiar pedagogue and virtuoso, an artist of taste, passion, sensitivity, drama, lyricism and solitude. Douglas Townsend sees in the four-hand sonata in C minor op.10 (*Sonata sentimentale*) a fine example of the composers who straddled the classical tradition and early romanticism. Kuerti (1995, p.491) has described the Third Sonata in F minor op.57 as 'outstandingly original'; because it is in the same key and carries the same opus as Beethoven's 'Appassionata', Kuerti suggests that Czerny may have been challenging his former master to a duel in the work. Townsend describes the Concerto in C major for piano four hands and orchestra, op.153 as 'an interesting example of the late classical piano concerto combined with the emerging bravura piano technique of the mid-nineteenth century'. Certain of the exercises stand as fine compositions in their own right, such as some of the character pieces found in the *Left Hand Etudes*, op.718, and the *Art of Finger Dexterity*, op.740.

Czerny's will (published in *Dwight's Journal of Music*, 15 August 1857) details the sizable fortune he had amassed from his published works and wealthy pupils. He left his considerable library to the Gesellschaft der Musikfreunde.

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STEPHAN LINDEMAN (with GEORGE BARTH)

Czerny, Carl

## WORKS

(selective list)

MSS in A-Wgm

for a listing by opus number see PazdírekH

## piano solo

Edition: [32] *sonates pour le piano* (Bonn, 1856–60)

Sonatas: no.1, A $\flat$  op.7; no.2, a, op.13; no.3, f, op.57; no.4, G, op.65; no.5, E, op.76; no.6, d, op.124; no.7, e, op.143; no.8, E $\flat$  op.144; no.9, b, op.145; no.10, B $\flat$  op.268; no.11, D $\flat$  op.730; 1 unpubd; 2 other unpubd sonatas, mentioned in Mandyczewski; 'Sonate à la Scarlatti', 1 movt, op.788

28 sonatinas: 2 as op.49; 3 as op.104, vn, vc ad lib; 3 in op.158; 6 as op.163; op.167; 3 as op.349a; 6 as op.410; 4 as op.439

Numerous variations, potpourris, dances and character pieces

## other instrumental

Orch: 6 syms., c, op.780; D, op.781; C, d, E♭; B, unpubd; 1 other unpubd sym., mentioned in Mandyczewski; 6 ovs., unpubd; 6 pf concs., F, op.28, C, pf 4 hands, op.153, a, op.214, 3 unpubd, mentioned in Mandyczewski; 2 pf concertinos, C, op.78, C, op.210; 3 cadenzas to Beethoven's C major Pf Conc., op.315

Chbr: 8 pf trios, E♭; vn, vc/hn, pf, op.105, A, op.166, E, op.173, C, A, op.211, a, op.289, 2 unpubd; 1 str trio, unpubd, mentioned in Mandyczewski; 7 pf qts, c, op.148, F, G, op.224, C, E♭; F, op.262, 1 unpubd; Qt, C, for 4 pf or for pf, pf 4 hands, orch/str qt, op.230; Qt, 4 pf, op.816; 5 str qts, mentioned in Mandyczewski  
For vn, pf: 3 sonatas, b, op.686, 2 unpubd; 5 sonatinas, 2 as op.51, 3 as op.390

For pf 4 hands: 6 sonatas, op.10, C, op.119, G, op.120, F, op.121, f, op.178, B♭; op.331; 8 sonatinas, 2 as op.50, 3 as op.156, 3 as op.158

Miscellaneous: hundreds of pieces and arrangements, for pf 2–8 hands, 2 pf, pf and chbr ens, incl. variation sets, potpourris, rondos, caprices, divertimentos, impromptus, fantasias, souvenirs, toccatas, romances, polonaises, waltzes, marches

## sacred choral

Grads and offs: Grad pastorale, op.154; Off pastorale, op.156; 6 Grad, op.318; Grad, op.666; Salve Regina, off, op.726; Off, op.737; Off, op.757; Off, op.760; Off, op.812; Salvos fac nos Domine, grad, without op. no.; 106 unpubd grad and offs

Other sacred: Ave maris stella, hymn, op.743; De profundis, ps, op.784; Pange lingua, hymn, 6 settings, op.799; 11 masses, 2 TeD, cants., unpubd; other unpubd sacred works, mentioned in Mandyczewski

## exercises and studies

for pf 2 hands unless otherwise stated

100 Exercises in Progressive Order, op.139; Grand Exercise on the Shake, op.151; Grand Exercise in All the Keys, Major and Minor, op.152, 48 études en forme de préludes et cadences, op.161; 40 études célèbres de la vélocité, 2 pf, op.229b; 50 Duet Studies, op.239; Grand exercice de la gamme chromatique, op.244; Grand exercice des gammes en tièrces et des passages doubles, op.245; 101 Progressive Exercises, op.261; 10 exercises, for beginners, op.277; School of Velocity, op.299

School of Legato and Staccato, op.335; 24 esercizi, op.336; 40 Daily Studies, op.337; The School of Embellishments, Turns and Shakes, op.335; First Lessons for Beginners, op.359; School of Virtuosity, op.365; Grand Exercise in Thirds, in All the 24 Keys, op.380; Etudes préparatoires et progressives, op.338; 10 Grand Studies for the Improvement of the Left Hand, op.399; 50 études spéciales, op.409; 60 Exercises for Beginners, op.420; Etudes progressives et préparatoires, op.433

110 Easy and Progressive Etudes, op.453; 50 Lessons for Beginners, op.481; 42 études, pf 4 hands, op.495; 2 exercices pour les jeunes pianistes, op.499; 6 exercices des octaves, op.553; Pianoforte Primer, op.584; Sequel to the Pianoforte Primer, op.599; School of Expression, op.613; 12 études, op.632; Preliminary School of Velocity, op.636; L'encouragement à l'étude, 24 Irish Airs as Studies, op.684; 24 grandes études de salon, op.692; Etudes for the Young, op.694

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## Cžerný, Jiří.

See Černý, Jiří.

## Czerný, Joseph.

Austrian music publisher; the firm of [Cappi](#) bore his name from 11 April 1828 to 7 May 1831.

## Czerwiński, Wilhelm

(*b* Lwów, 1837; *d* Lwów, 13 Feb 1893). Polish composer, teacher and pianist. He received his musical education in Vienna, where he studied composition with Fischhof, Sechter, Hellmesberger the elder and Nottebohm. He studied the piano with Mikuli in Lwów, with Liszt in Weimar and with Jaëll in Paris. From 1857 he appeared as a pianist in Germany, Switzerland and the south of Poland, without much success. He then settled in Lwów and devoted himself to composing and teaching, eventually establishing a school of music; he also became conductor of a choral society. Czerwiński's compositions include a symphony, a piano concerto, a cello sonata, songs without words, nocturnes, mazurkas and polonaises for piano, an opera, an operetta, a cantata and numerous songs. During his life, only his piano music achieved much popularity, mainly in Vienna, where some of it was published. His song *Marsz sokołów* ('March of the Falcons') was also widely known in Poland. The remaining works, technically defective and rarely performed even in his lifetime, are now completely forgotten.

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ZOFIA CHECHLIŃSKA

## Cziak, Benedikt.

See [Schack, Benedikt](#).

## Czibulka, Alphons

(*b* Szepesvárallya [now Spišská Nová Ves, Slovakia], 14 May 1842; *d* Vienna, 27 Oct 1894). Hungarian composer. At the age of 15 he was performing as a pianist in Russia; then he became a music teacher, and later a conductor in Wiener Neustadt (1864–5), Innsbruck, Trieste, and at the Carltheater in Vienna. He then entered military service, becoming bandmaster of several Austro-Hungarian infantry regiments. During the 1880s and early 90s he conducted 'Monster Concerts' in the Prater in Vienna, and he composed much successful dance and salon music, and several operettas, of which the first, *Pfingsten in Florenz* (1884), was the most successful. Around 1889–90 he arranged dances on themes from *The Yeomen of the Guard* and *The Gondoliers* (for Bosworth & Co.), at the time when these works were being performed in Germany.

### WORKS

(selective list)

**operettas**

Pfingsten in Florenz (3, R. Genée and J. Riegen), Vienna, An der Wien, 20 Dec 1884; Der Jagdjunker der Kaiserin (3, F. Zell and Genée), Berlin, Walhalla, 3 Dec 1885; Der Glücksritter (3, Genée, W. Mannstädt and B. Zappert, after A. Dumas père), Vienna, Carl, 22 Dec 1887; Gil Blas von Santillana (3, Zell and M. West), Hamburg, Carl Schultze, 23 Nov 1889; Der Bajazzo (3, V. Léon and H. von Waldberg), Vienna, An der Wien, 7 Dec 1892; Monsieur Hannibal (3, Mannstädt and K. Dreher), Munich, Gärtnerplatz, 5 Sept 1893

#### **dances, marches, salon music**

Over 300 works incl. Ballszenen, op.258, waltz; Waldesflüstern, op.275; Stephanie-Gavotte, op.312; Sérénade italienne, op.330; Gavotte de la Princesse, op.334; Waltz/Polka française (The Yeomen of the Guard), opp.354–5, c1889; Liebestraum nach dem Balle, op.356, intermezzo, c1890; Myosotis, op.358, waltz, 1890; Waltz/Auf der Piazzetta/Casilda Gavotte (The Gondoliers), opp.359–61, 1890; Wintermärchen, op.366, waltz; Österreichische Militär-Revue, op.377, march; An dich!, op.390, waltz-serenade

ANDREW LAMB

## **Cziffra, György [Georges]**

(b Budapest, 5 Nov 1921; d Paris, 17 Jan 1994). French pianist of Hungarian birth. Born in dire poverty, he earned money as a child for his family by improvising on popular melodies at a local circus. In 1930 he took up serious study with Dohnányi at the Liszt Academy in Budapest, and between 1933 and 1941 he gave numerous successful concerts in Scandinavia, the Netherlands and Hungary. Conscription into the army led to his capture as a prisoner-of-war; and in 1950 he was again imprisoned, this time for his political beliefs. In 1956 he escaped with his wife and son to Vienna, where his début recital the same year caused a furore. Further concerts in Paris and London confirmed his extraordinary virtuoso status, and in such works as Balakirev's *Islamey* and Liszt's Transcendental Studies and Spanish Rhapsody he found an ideal outlet for his scorching bravura. Of his many recordings, those of Liszt are exceptional, while a recital of his own paraphrases – brilliantly vulgar confections – is spun off with dazzling panache. Cziffra's response to the critical backlash he suffered from the more sober-minded members of his audiences was unforgiving; and in his memoirs, *Des canons et des fleurs* (Paris, 1977), a hallucinatory journey through privation, acclaim, hostility and personal tragedy, he saw his critics as capable of little beyond a 'piranha-like erudition'. In 1966 he founded the Festival de la Chaise-Dieu, in the Auvergne, and in 1969 inaugurated the piano competition in Versailles that bears his name.

BRYCE MORRISON

## **Czyż, Henryk (Modest)**

(b Grudziądz, 16 June 1923). Polish conductor and composer. He took up his first conducting post (1948, with the Bydgoszcz PO) while still studying philosophy at Toruń University. He subsequently went to the Poznań Conservatory to study conducting with Bierdajew and composition with Szeligowski. He was conductor and artistic director of the Łódź PO (from 1957), the Warsaw Opera (from 1960), where he conducted the Polish stage

première of *The Rite of Spring*, and the Kraków PO (from 1964); from 1969 to 1972 he was Generalmusikdirektor in Düsseldorf. Engagements throughout Europe included appearances with the Berlin PO and Leningrad PO. In 1966 he conducted the world première of Penderecki's *St Luke Passion*. He became a professor at the Warsaw Academy of Music in 1980.

His compositional output is relatively small, though it includes three stage works of great panache and melancholic comedy. His use of popular dance idioms, jazz and blues often gives his music a surreal flavour, a quality also reflected in his essays and memoirs, among them *Jak z nut* ('Effortlessly'; Warsaw, 1993) and *Nie wczesne żarty* ('Delayed Jokes'; Warsaw, 1995).

## **WORKS**

(selective list)

Stage: Białowłosa [The Girl with the Flaxen Hair] (morality op, 2, Czyż, after D. Baduszkowa), 1962, Warsaw, State, 24 Nov 1962, rev. 1971; Kynolog w rozterce [Cynologist at a Loss] (comic op, 1, S. Mrożek), 1964, Polish TV, 1965; Inge Bartsch (op-musical, 2, L. Janowicz, after K.I. Gałczyński), 1982, Warsaw, Wielki, 11 Dec 1982

Other: Ww Qt, fl, ob, cl, bn, 1949; Etiuda, orch, 1950; Wariacje na temat polski [Sym. Variations on a Polish Theme], orch, 1950; Divertimento, orch, 1951, rev. 1977; Pieśń o planie [Song about the Plan] (mass song, K. Nowacki), 1951; Jazz Etude, qt, 1982; film scores incl. Celuloza [Cellulose] (J. Kawalerowicz), Ewa chce spać [Ewa Wants to Sleep] (T. Chmielewski), Rancho Texas (W. Berestowski)

ADRIAN THOMAS